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NEW FOUNDRY — TYPE WITH A LONDON AXIS

ND

ON

Twelve new fonts inspired by London





Glyphs from London  
Hoxton Square: a brand  
new font by Paul Harpin,  
where every character  
sits in a square or half  
square (see page 22).

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“The London Type Foundry  
release new fonts infused  
with creativity, innovation,  
heritage, tolerance, fun and  
cultural diversity – they are  
all inspired by LONDON.”

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This page:  
LDN Mixed Minimum  
LDN Mixed Medium  
LDN Mixed Maximum  
36/44pt ranged left  
(see page 06).



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# London Modern

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## Regular

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London Modern is an ultra cool high contrast typeface that works brilliantly at larger sizes on screen and in print. Featuring distinctive ball terminals, feathery serifs and ultra fine strokes it is a classy, elegant didone-style headline font.

Paul Harpin says "It was influenced by the fantastic magazines of London in the '60s. I wanted to make a beautiful headline font with an extremely fine line for brackets, arrows, mathematical symbols and an indulgent

ampersand, figures etc. It was working well, but when Paul Hickson helped with what I call the twiddly bits – incidentals – daggers, dots, dashes & details – it started, as they would say in the '60s, to look fab. I start by designing the numbers and ampersand first, not the usual method that type designers would use, and extend out from there". It was trialled by Mick Moore in the 'Cool & Noteworthy' issue of the British Journal of Photography in January 2017.



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afg

ABCDE Fashion

Beauty FGHIJK

LMNOPQ Travel

Arts RSTUVWX

YZ London News

Health & Fitness

Gardening &\$g!?

€bβœ Reviews

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ÀÊËØÜÝ Money

# London Mixed Minimum

A font to represent all the diverse nationalities that have made, continue to contribute to, and build London's cultural, sporting, political, artistic, social diversity.

Paul Harpin always wanted to do a humanist font. He is a friend of Eiichi Kono who designed New Johnson for London Transport, whilst they were working together at Banks and Miles, in the '80s. He also always admired Eric Spiekerman's excellent font Meta with its sans, serif and

half-serif versions. "I made a sans version based on the forms of my London Grace Roman (see page 32) which became the Minimum. I added an increasing level of serifs for Medium and Maximum. When Paul Hickson added the extra glyphs, metrics and kerning it became an excellent text face, especially for web. If you take time to set a headline, alternating every third character from each style it makes a terrific extra font in its own right" (see opposite).

Minimum

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abcdefghijklmnopqrstuvwxyz

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afg

**LONDON**  
**IS MIXED!**

Afro-Caribbean  
Belgian  
Austrian  
Indian  
Anglo-American  
Eurasian-European  
Croatian  
African  
Bangladeshi  
Cockney  
Hindu  
Romany  
Saudi Arabian  
Catholic Scouse American Danish Ukrainian Mauritian Mancunian

Huguenot  
Singlish  
Muslim  
Sikh  
Chinese  
Polish  
Ghanaian  
Skandinavian  
Baptist

Geordie  
Jewish  
Scottish

German  
Turkish Egyptian Kenyan Tasmanian Sri Lankan Ethiopian Kurdish  
French Thai  
Lancastrian Manx Ecuatorian Inaqui  
Indonesian Finnish Protestant Serbian Atheist Mesopotamian Kenyan  
Irish Azerbaijani Dutch Anglo-French  
Christian  
Albanian  
Welsh  
Hispanic-Irish Japanese  
Lancastrian Manx Chilean Aztec English Jamaican  
Liberian Nigerian Aussie  
Thai-Welsh German Albanian...

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London Mixed

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Medium

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**Me**

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London Mixed

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Maximum

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**Ma**

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L O M D ♥ N

D [Tower Bridge] [Tower Bridge] [Tower Bridge] [Tower Bridge] [Tower Bridge] [Tower Bridge] [Tower Bridge]

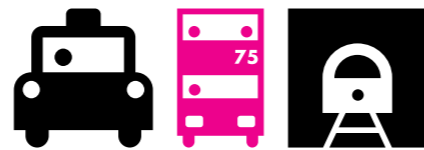
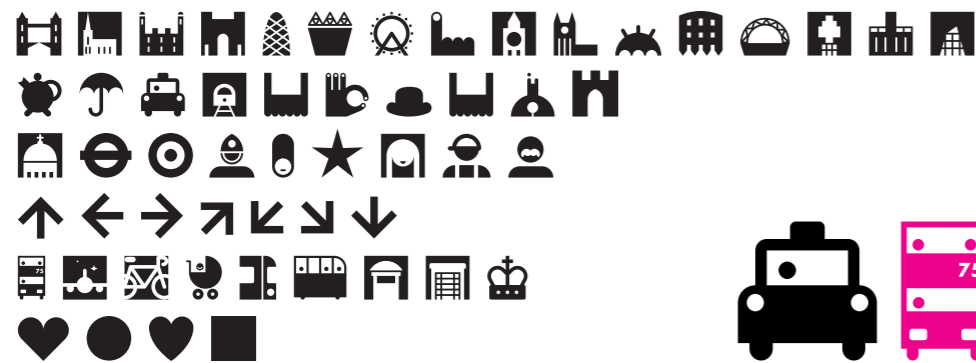
London Dingbats was an idea of Paul Harpin's, who loves drawing symbols, but he sensibly decided to bring in the undoubted king of information graphics and master of geometrical symbolic graphic art — the world renowned graphic designer Peter Grundy.

Peter, our first guest font designer, is also known as Grundini, see grundini.com for more of his brilliant work.

We thought of calling the font 'Grundingbats', but that would have been too silly.

Peter did a brilliant job of, so economically, symbolising London's landmarks and eccentricities. Paul Harpin added the famous door numbers.

Great for maps, signing, posters, mugs, T-shirts — it is our alternative corporate identity for London.



# London Fatface

## Bold

Paul Harpin noticed that many of the independent magazines produced by his friends were using signature Fatface type styles, a trend was happening, whether it was the terrific Eye magazine, the lovely Hole & Corner or the wonderful Rakes Progress.

Having designed the refined and elegant London Modern (see page 04) he wanted a headline face that could shout out loud. So he made his own version of

a Fatface that took some character from the forms of London Modern, especially the ampersand, pound sign, question mark and the numbers. Step forward London Fatface, a stunning display face pairing robust stems and bowls with thin unbracketed serifs. Paul Hickson got very, very excited by the idea, as he had designed many Fatface fonts early in his career at Letraset, Face and Monotype.

An accompanying italic version is in development.



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**afig**



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# London

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## Whitechapel Sans

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London Whitechapel Sans is an industrial strength, extended, heavyweight font designed by Paul Hickson.

It reflects the mystery and history of Whitechapel in the East End of London, an area famous for engineering, cloth-making and sugar refining.

It is also home to the famous Whitechapel Bell Foundry, forgers of the world famous Liberty Bell and more recently a massive bell for the London 2012 Olympic games.

This buzzy part of London also features the adventurously modern Whitechapel Gallery and Brick Lane, which has wonderful Indian and Jewish restaurants.

Use this font with caution — it easily makes murderous 'Jack the Ripper style' posters and my old China (plate) — mate — is terrific for Cockney Rhyming slang.

Buy Whitechapel Sans to give your project headlines a truly distinctive impact



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**The language of**  
**LONDON:**  
**Cockney Rhyming**  
**SLANG**

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**Alan Wickers:**  
**Knickers**

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**Bird Lime:**  
**Time**  
**(in prison)**

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**UP THE APPLES AND PEARS:**  
**STAIRS**



COMING SOON

# London Merton Sans Light Book Medium Bold & Extra bold

London is not all royal family, pubs, and cream teas. It is interspersed with modernism, creativity and innovation thanks to the hard work of an innovative generation of art college designers, architects, fashionistas, photographers, illustrators, engineers, theatre designers, etc. — presently the millenials designing in Shoreditch and Soho and now Deptford and Hackney owe a lot to the grand design masters — the mavericks, mods and punks, who have

broken down design barriers now, for well over sixty years. Paul Hickson has developed this modernistic new incised sans to celebrate this period and to look forward. London has many inspirational modern buildings: the 2012 aquatic centre, the Lloyds building, gherkin, shard and design museum; it is the capital of creative excellence for graphic, fashion, furniture, new media, car, interior, service designers, illustrators, creative directors and photographers.

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# London

## TOP 10 ARCHITECTS & DESIGNERS

The Metropolitan Grand Masters:  
Sir Norman Foster Mega modernist  
Hi-tech star Sir Richard Rogers  
Renzo Piano Architect & engineer  
Olympics 2012 genius Zaha Hadid  
Sir Terence Conran Retail visionary  
Gurus Michael Wolf & Wally Ollins  
Sir Paul Smith Menswear Mod  
Punk! Dame Vivienne Westwood  
& Alexander McQueen Couturier.

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# London Clarendon

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# Poster Black Pro

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Paul Hickson's powerful grotesque slab is a worthy addition to the much loved Clarendon range. It's big, it's bold and it packs a weighty punch.

Suitable for West End playbills, wrestling matches, and when the circus comes to town. Or when Paul and his Itchy Fingers folk troubadours play a festival near you!

Clarendon is one of the quintessentially English typefaces, notable for its ball terminals and overall

sturdiness. The original Clarendon was created in London, but named after a publishing company in Oxford, the Clarendon Press.

Paul's Poster Black Pro version has a brave boldness – superb exclamation mark, S and R – and an extensive range of glyphs (including CE, Greek and Russian/Cyrillic) for high impact pan-European headlines, posters and advertising campaigns.

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**LONDON STREET**  
**THEATRE DANCE**  
**BUSKING & MIME**  
**HIP HOP COMEDY**

**&**

**Folk Body-popping**  
**Music Opera Magic**  
**Jazz Punk & Film,**  
**Rap & Rock n Roll!**

# London CircleLine

## Eight overlapping styles

Inspired by three things: a typeface designed by John Miles for the Post Office (called Post Office Double Line, and still used by the Royal Mail today – Paul Harpin worked for John in 1981); by the symbol for London Underground, a simple circle and line; and the designs of Lance Wyman for the Olympic Games in 1968 – Paul used to try to draw the Mexico Olympic's typeface when he was 11 years old.

The whole idea of London CircleLine was to have a

single, double and triple line version of a font made almost entirely of circles and lines. Two lovely surprises, came accidentally: the Inline version was terrific; and we realised the fonts could create an infinite range of multi-coloured striped fonts – when, say, the Triple Line is typeset on top of the Bold (see top right on the opposite page) or the Double Line is on top of Regular. This gets even more interesting if transparency is applied in the colour palette.



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# LONDON

TRIPLE LINE abc

DOUBLE LINE abc

SINGLE LINE abc

HAIRLINE abcde

INLINE abcdefg

OUTLINE abcde

**BOLD abcdefghi**

REGULAR abcdef

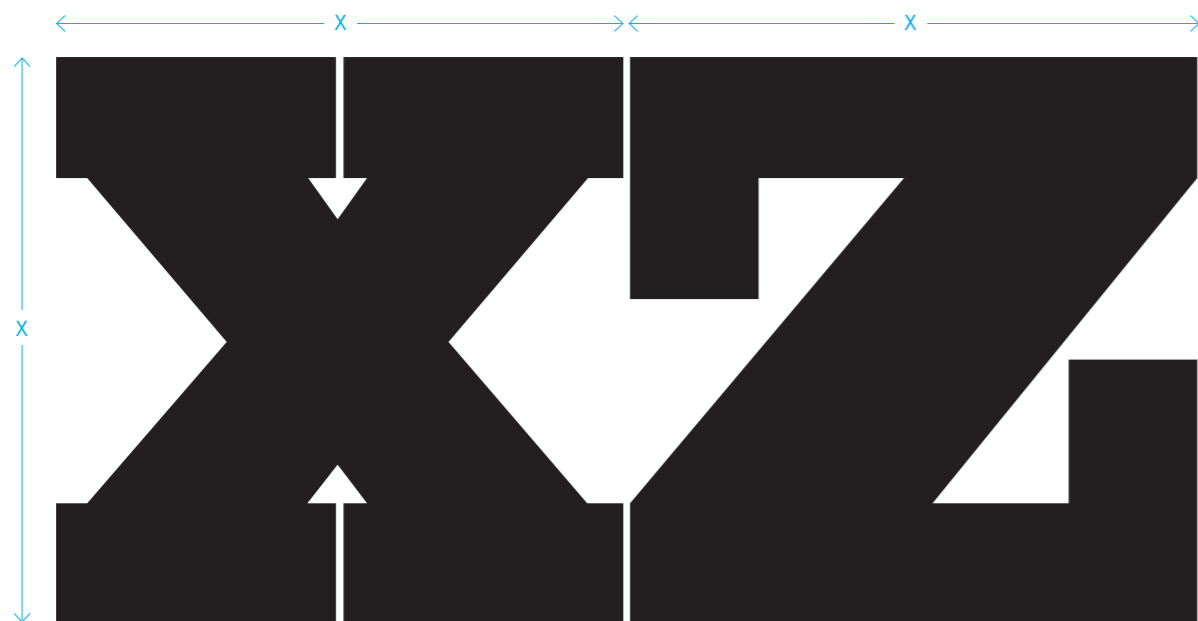
# LONDON HOXTON SQUARE & LONDON HOXTON HALF SQUARE

London Hoxton Square — An extra black, slab serif headline font, where every character fits into a square. We try to make headline fonts that are great in use. Paul Harpin has been responsible for the design of over 300 magazines and is a very experienced end user of type.

He wanted a font that aligned. The refinement comes from the fine spacing between each letter (see page 35). It works best for headlines when the leading is set tight to

exactly match the spaces between the characters. For I, J and number one we introduced a half-width character, and the surprise was when we decided to add the punctuation (see page 02), based on the square and half square grid system and make the punctuation massive (cap height or half cap height).

In use it makes terrific protest posters — Trump out! Bullingdon bigots! Farage farce! Boris bungle! etc.



London Hoxton Square

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
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**€ ¥ £ ¤ ¢ € % & ?**  
**[ ] + < = > + - & ()\***

**A F G**



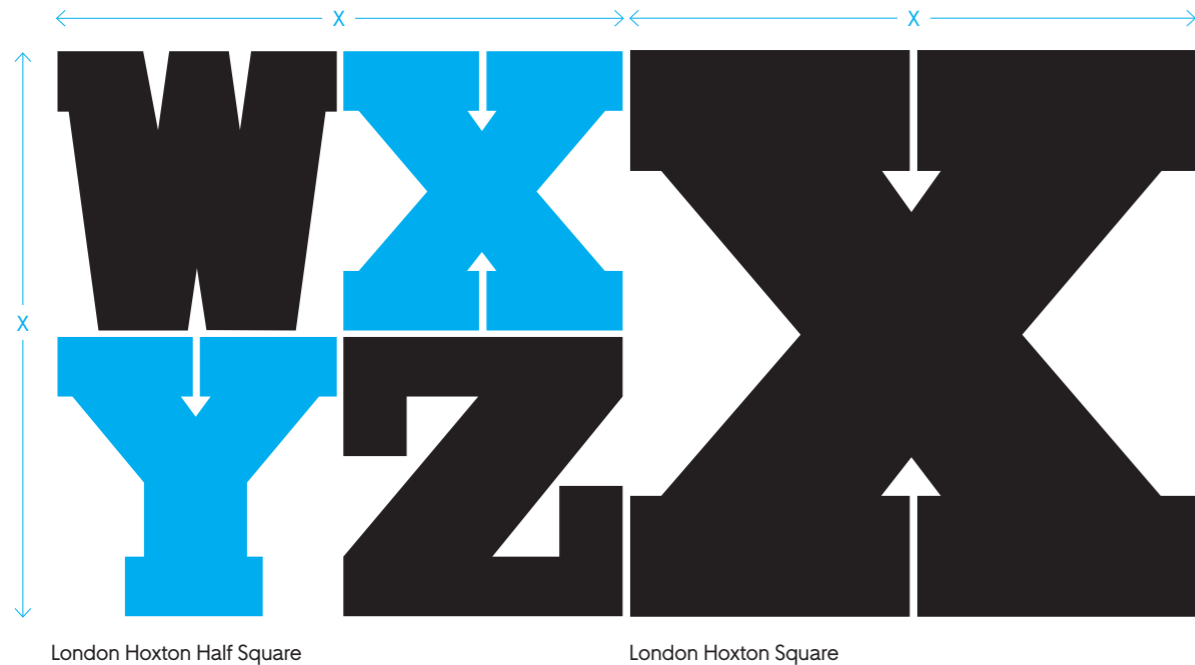
# LONDON HOXTON HALF SQUARE

## & LONDON HOXTON SQUARE

London Hoxton Half Square — Mick Moore, creative director of the British Journal of Photography, tested the London Hoxton Square font for us in his 'Food Issue' of December 2016 (see page 34). It looked fab, but having seen it in use by the magazine, Paul Harpin decided to introduce this London Hoxton Half Square version so that headlines half the size of London Hoxton Square will match and align on the same grid — by opening out the spaces

between the slab serifs in this version and doubling the space in the side-bearings.

Have a try, make some perfectly aligning headlines in squares, be happy, make some half squares and half alignments — and do make time to visit Hoxton Square, the surprisingly vibrant centre of new media design and all things creative in London's Shoreditch, just alongside Silicon Roundabout, near Old Street tube station.



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# London Bloomsbury

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## Old Style

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There seems to be a re-emergence of interest in the arts & crafts movement presently. We decided to release Paul and Patricia Hickson's beautiful font as London Bloomsbury Old Style, to meet this need for a new sensitivity in design.

The Bloomsbury group — Virginia Woolf, Duncan Grant, Vanessa Bell, Roger Fry, John Maynard Keynes, E. M. Forster, Lytton Strachey etc. realised the importance of the arts and their works influenced literature, aesthetics, criticism,

and economics as well as introducing new ideas about feminism, pacifism, and sexuality that are relevant so much to the time we live in now.

Visit Bloomsbury due south of the British Museum, see the art and beautiful interior designs at Vanessa Bell and Duncan Grant's outstanding home in Charleston, near Lewes, and drop in to see Monk's House near Rodmell, the home of Virginia and Leonard Woolf.

B G

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# THE BLOOMSBURY GROUP

‡† Duncan Grant (Light)

& Virginia Woolf (Book)

& Vanessa Bell (Demi Bold)

& Lytton Strachey (Bold)

& Clive Bell

& E. M. Forster

& Roger Fry

& John Maynard Keynes

& Leonard Woolf etc.

@ Monk's House, Charleston

& Bloomsbury, **LONDON** WC1.

COMING SOON

# LONDON MAMMOTH WOODBLOCKS

## NO.5 NO.4 NO.3 NO.2 & NO.1

London Mammoth Woodblocks No.1 to No.5 — When Paul Harpin worked for Condé Nast and the FT in the '80s, he used a headline face that David Hillman had introduced to him that was hand drawn, by a wonderful artwork expert called Peter Taylor — it was based on a woodblock letterpress sheet that David owned.

I loved using this font — with its power and dynamism for the covers of BUSINESS magazine — the power came

from the straight sides and the dynamism came from the curved lines being the same height as the cap height. This was originally done to prevent the wooden letters from breaking on the printing press.

These fonts are best used spaced tightly — as we used to say, C.N.T. — Close Not Touching.

In 1966 an England team won the World Cup — the five great English footballers (right) all played for London clubs.

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**AFC**

HURST & COHEN  
BONETTI  
GREAVES  
MOORE  
FOR LONDON AND ENGLAND

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# LONDON BELGRAVIA PRO

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**Bold Regular Light Hairline & Rounded**

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London Belgravia is reflective of time between the wars, a time of fun and frivolity – the '30s. Great hotels, like the Ritz, The Savoy and The Grand were in their pomp.

Gentlemen's clubs on the Mall, cavernous new Art Deco cinemas and rumbustious dance halls were all thriving. LDN Belgravia is great for conjuring up this elegant, tense, but stylish past, if nostalgia is your thing.

It is a distinctive art deco typeface with expressive caps, a wonderfully elegant lower case and available in 4 weights from Hairline to Bold.

There is also a single rounded font style option for extra typographic variation. All fonts include a Western & Central European character set.

Another terrific Hickson font – the master of versatility.

abcd

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“Will we be dining  
at **The Wolsey**, or  
**The Ritz** tonight,  
darling? if we do  
remain in **London!**”



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# LONDON GRACE ROMAN CAPITALS

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## & LONDON GRACE ROMAN SMALL CAPITALS

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London Grace Roman — “The history of Roman London is fascinating. And as a child I had been obsessed with Roman lettering” says Harpin. The font was drawn as an exercise by Paul Harpin, immediately after he had drawn a font called Laura that was designed to raise funds for two cancer charities — that was the foundation of the BuyFontsSaveLives campaign. I wanted to try my hand at a classical font. It was originally called just Grace, Laura’s

middle name. The font is much more like her, she was very elegant and kind — so I will be donating 50% of any of my earnings from this font to the two BuyFontsSaveLives beneficiaries: MacMillan UK and Cancer Research UK.

“The font offers a Roman with refined delicacy. Before Roman letters were carved into stone they were drawn firstly with a brush. Hopefully, with this more painterly approach, it will beat its well-known rivals” says Harpin.

G R

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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BOADICEA

HADRIAN

PAULINUS

SUETONIUS

LONDINIUM

ANTONINUS

CAESAR &

CLAUDIUS

BRITANNIA

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[londontype.co.uk](http://londontype.co.uk)

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London Type is a brand new foundry releasing quality fonts infused with creativity, innovation, heritage, tolerance, fun and cultural diversity — they are all inspired by London. Antique

Victorian bill posters, the city's architecture, the nightlife, bustling economy, the boroughs, the history, its renowned press, print and

publishing culture; all these rich ingredients are reflected in the versatile and multi-faceted London Type collection. The foundry was formed by Paul Harpin, Paul Hickson and Joe Graham. These three had known each other for years but it wasn't until they came together in 2014, when Harpin launched the BuyFontsSaveLives initiative, that a more formal collaboration began.



The British Journal of Photography, tested the London Hoxton Square font (see page 22) for us in their 'Food Issue' December 2016.

Browse our font collection, test drive each typeface and buy your preferred licence option at [londontype.co.uk](http://londontype.co.uk) or email us with your sales enquiry:

[info@londontype.co.uk](mailto:info@londontype.co.uk)

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All fonts are available to buy in OpenType format for desktop use, or web formats to embed into self-hosted websites.

Licences for desktop, web, ePub & app use can be bought via our website:

[londontype.co.uk](http://londontype.co.uk)

email:

[info@londontype.co.uk](mailto:info@londontype.co.uk)

twitter feed:

[@ldntype\\_foundry](https://twitter.com/ldntype_foundry)

The London Type Foundry logotype (above top) uses London Clarendon Poster Black Pro (see page 18).



London Modern Regular



London Merton Light



London CircleLine Outline



London Mixed Minimum Medium and Maximum



London Bloomsbury Old Style



London CircleLine Bold



London Dingbats by Peter Grundy



London Clarendon Poster Black Pro



London CircleLine Regular



London Fatface Bold



London Hoxton Square & Half Square



London Mammoth Woodblock No.5



London Belgravia Light



London CircleLine Triple Line



London Mammoth Woodblock No.4



London Belgravia Regular



London CircleLine Double Line



London Mammoth Woodblock No.3



London Belgravia Hairline



London CircleLine Single Line



London Mammoth Woodblock No.2



London Belgravia Rounded



London CircleLine Hairline



London Mammoth Woodblock No.1



London Whitechapel



London CircleLine Inline



London Grace Roman