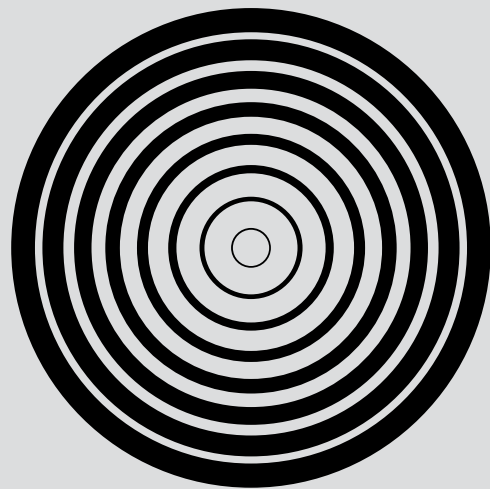Brown

Graphic

Styles

Brown Inline

Brown Cameo

Brown Shaded

Scripts

Cyrillic кириллица

Greek Ελληνικά

Paneuropean abc абв αβγ

Separate PDF

Brown

Brown Mono · In progress.

Brown Narrow · In progress.

Brown Condensed

About the Font

LL Brown owes much to the work of both Edward Johnston and Arno Drescher. Their respective designs – Johnston Sans (1916) and Super Grotesk (1930) – were immensely influential geometric typefaces. The London underground commissioned Johnston Sans, and after having been promoted to a corporate typeface for London Transportation in 1933, the typeface managed to stay in use until today, thanks to numerous updates. Super Grotesk had not been initially successful, but after the Second World War, it enjoyed a new life, eventually becoming one of the fonts most widely used in the German Democratic Republic (GDR).

The feasibility of merging these two typefaces, as LL Brown does, points to a shared cultural heritage only partially overshadowed by the many political and economic antagonisms of the Cold War. The corporate font of Western Europe's finance capital ironically shared its modernist roots with a typeface prized across communist Germany. The recognition of such a historical coincidence can be attributed to Zurich based designers and editors Lehni/Trüb, who had originally commissioned Aurèle to fuse the two fonts in 2007.

Aurèle later developed the font independently over several years. He added a purist and technical flavour, which by then had become a signature of his designs. Most notable is the comparison to the Futura variant he drew in collaboration with NORM as a corporate typeface for Swiss watchmakers Omega.

The result was not only a retracing of the common roots of Johnston Sans and Super Grotesk, but a decidedly contemporary fusion – neo-neo-modernist – achieved in an age of a newly united Europe.

While working on refining his design, Aurèle let a number of colleagues such as Jon Hares, NORM, Jonas Voegeli, and Mark Owens/Oslo Edition test various versions of the font in print and online applications. When LL Brown was ready for release in 2011, it was a versatile toolbox: four weights, each with Italics, all optimised for use at very small sizes.

Eight years later, a medium and a black cut joined the original family, while LL Brown was also carried beyond the Latin script. Aurèle collaborated with Titus Nemeth, Ilya Ruderman, Panos Haratzopoulos and Daniel Grumer in exploring the possibilities and restrictions of adapting his neo-neo-modernist fondness for pure shapes to the Arabic, Cyrillic, Greek and Hebrew scripts. In each case, the collaborations led to a stunning six weights. Slanted cuts are now available in Cyrillic, Greek and Hebrew.

Graphic Overview

File Formats	Opentype CFF, Truetype, WOFF, WOFF2
Design	Aurèle Sack (2010 – 2020)
Contact	General inquiries: service@lineto.com	Lineto GmbH Lutherstrasse 32 CH-8004 Zürich Switzerland
	Technical inquiries: support@lineto.com	
	Sales & licensing inquiries: sales@lineto.com	www.lineto.com

Glyph Overview

Latin

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

Lowercase

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

Proportional, Mono Figures

0 1 2 3 4 5 6 7 8 9   0 1 2 3 4 5 6 7 8 9

Ligatures

fi fj fl ft ffi ffj ffl fft

Extended Character Set

À à Á á Â â Ã ã Ä ä Å å Ā ā Ă ă Ǎ ǎ Ą ą Ą q
Å å Æ æ Ǽ ǽ Ḃ ḃ Ć ć Ĉ ĉ Ċ ċ Č č Ç ç Ď ď
Ḋ ḋ Ḑ ḑ Đ đ È è É é Ê ê Ë ë Ẽ ẽ Ē ē Ĕ ĕ Ė ė
Ę ę Ȩ ȩ Ě ě Ḟ ḟ Ĝ ĝ Ğ ğ Ġ ġ Ģ ģ Ǧ ǧ Ĥ ĥ Ȟ ȟ
Ḣ ḣ Ḩ ḩ Ḫ ḫ Ħ ħ Ì ì Í í Î î Ï ï ĩ ĩ Ī ī Ĭ ĭ Į į Ị ị Ǐ ǐ
IJ ij Ĵ ĵ Ķ ķ Ǩ ǩ ĸ Ð ð Ł ł Ĺ ĺ Ļ ļ Ľ ľ Ḻ ḻ Ĺ ĺ Ŀ ŀ
Ṁ ṁ Ṃ ṃ Ñ ñ Ń ń Ņ ņ Ǹ ǹ Ň ň Ṅ ṅ Ṇ ṇ Ŋ ŋ
Œ œ Ò ò Ó ó Ô ô Õ õ Ö ö Ō ō Ŏ ŏ Ǒ ǒ Ő ő
Ȯ ȯ Ǫ ǫ Ọ ọ Ø ø Ǿ ǿ Ṗ ṗ Ŕ ŕ Ŗ ŗ Ř ř Ṛ ṛ Š š
Ś ś Ŝ ŝ Ş ş Ṣ ṣ Ṡ ṡ Ș ș ẞ ß Ţ ţ Ṭ ṭ Ť ť Ṫ ṫ Ṱ ṱ
Ṯ ṯ Ŧ ŧ Ù ù Ú ú Û û Ü ü Ũ ũ Ū ū Ŭ ŭ Ů ů
Ű ű Ǔ ǔ Ų ų Ů ů Ⱨ ⱨ Ṽ ṽ Ẁ ẁ Ẃ ẃ Ẅ ẅ
Ŵ ŵ Ẋ ẋ Ý ý Ỳ ỳ Ÿ ÿ Ỹ ỹ Ŷ ŷ Ȳ ȳ Ž ž Ź ź Ż ż
Ẓ ẓ Ẕ ẕ Ə ə Þ þ Ɏ ɟ

Glyph Overview

Greek	Α α Β β Γ γ Δ δ Ε ε Ζ ζ Η η Θ θ Ι ι Κ κ Λ λ Μ μ Ν ν Ξ ξ Ο ο Π π Ρ ρ Σ σ Τ τ Υ υ Φ φ Χ χ Ψ ψ Ω ω ς Ά ά Έ έ Ή ή Ί ί Ό ό Ύ ύ Ώ ώ Ϊ ϊ Ϋ ϋ ΐ ΰ
Cyrillic	А а Б б В в Г г Ѓ ѓ Ґ ґ Д д Е е Ё ё Ж ж З з И и Й й К к Ќ ќ Л л М м Н н О о П п Р р С с Т т У у Ў ў Ф ф Х х Ч ч Ц ц Ш ш Щ щ Џ џ Ъ ъ Ы ы Ь ь Љ љ Њ њ Ѕ ѕ Є є Э э I i Ї ї Ј ј Ћ ћ Ю ю Я я Ђ ђ Ѣ ѣ Ғ ғ Қ қ Ң ң Ү ү Ұ ұ Ҳ ҳ һ һ Ә ә Ө ө
Cyrillic Alternates	Д Л л б В г д ж з и й к л к л т ц ш щ ъ ь Ю
Punctuation	(. , : ; ? ! ¿ ¡ …) [& @] { - – — } « » ‹ › „ " " , ' ' _ / \ ' " # † ‡ * ⊙ ¶ § © ® ℗ ™
Case Sensitive Forms	( ) [ ] { } - – — ‹ › « » ← → · ⊙ @ ¡ ¿ | $ ¢ £ ¥ ƒ ₡ ₦ € ₲ ₴ ₵ ₸ ₮ ₺ ₼ ₽ ฿
Currency, Mathematical Operators	€ $ £ ¥ ¢ ƒ ¤ ₡ ₦ ₲ ₵ ₴ ₸ ₮ ฿ ₽ ₱ ₼ ₯ % ‰ + − × ÷ = ≠ ≈ < > ≤ ≥ ± ~ ¬ ◊ ∂ Δ ∏ Σ Ω µ ∤ ∫ ∞ √ ∧ / ^ ≡ | ¦ ∶ ° / №

Superscripts, Subscripts Fractions, Ordinals	H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9 1 ¼ ½ ¾ 1 º ª
Circled Numbers	① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾
Roman Numbers	I II III IV V VI VII VIII IX X XI XII L C D M i ii iii iiii iv v vi vii viiii ix x xi xiii l c d m
Arrows	← → ↑ ↓ ↖ ↗ ↘ ↙ ↤ ↦ ↵ ↳
Symbols	▓ ▣ □ ▯ ◎ ○ △ ▷ ▽ ◁ ∅ ⊘ ☮ ☺ ☻ ✎ ✓ ✳ ❏ ♥ ✚ ⚒
Numerators, Denominators	1 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
Superscripts, Subscripts	H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9
Cameo Ornaments	

Case Sensitive Forms	[Secret] May–July «Hello» ¿Adónde?	[SECRET] MAY–JULY «HELLO» ¿ADÓNDE?
Standard Ligatures	fiscal fluency	fiscal fluency
Arbitrary Fractions	23 5/6 × 32 3/4 2 7/8 49 4/5 – 71 1/10	23 ⅚ × 32 ¾ 2 ⅞ 49 ⅘ – 71 ¹⁄₁₀
Superscripts	North1, East2	North¹, East²
Subscripts	H20	H_2O
Ordinals	1a 1o	1ª 1º
Slashed zero	2020	2020

Stylistic Set 1: Alternate a	Armani	Armani
Stylistic Set 2: Alternate 1	11 millions	11 millions
Stylistic Set 3: Alternate 1	1 Billion	1 Billion
Stylistic Set 4: Alternate 2	24 carat	24 carat
Stylistic Set 5: Alternate 3	3042 €	3042 €
Stylistic Set 6: Alternate dashs	END—	END—
Stylistic Set 7: Alternate *	LVMH*	LVMH*
Stylistic Set 8: Alternate *	Keiring*	Keiring*
Stylistic Set 9: Alternate *	A COLD WALL*	A COLD WALL*
Stylistic Set 10: Alternate •	◎Off-White	∘Off-White
Stylistic Set 11: Alternate Fractions	4 ⅟₇ + 8 ⅞ 32 ¾ ÷ 2 ⅖	4 $\frac{1}{7}$ + 8 $\frac{7}{8}$ 32 $\frac{3}{4}$ ÷ 2 $\frac{2}{5}$
Stylistic Set 12: Alternate s	Fashion	Faſhion

Layout Features

Cameo Stylistic Set 13: Filled Space

Miuccia Prada Raf Simon

Miuccia Prada Raf Simon

Cameo Stylistic Set 14: Mixset 1

Noah seeks to stand against many practices.

Noah seeks to stand against many practices.

Cameo Stylistic Set 15: Mixset 2

Noah seeks to stand against many practices.
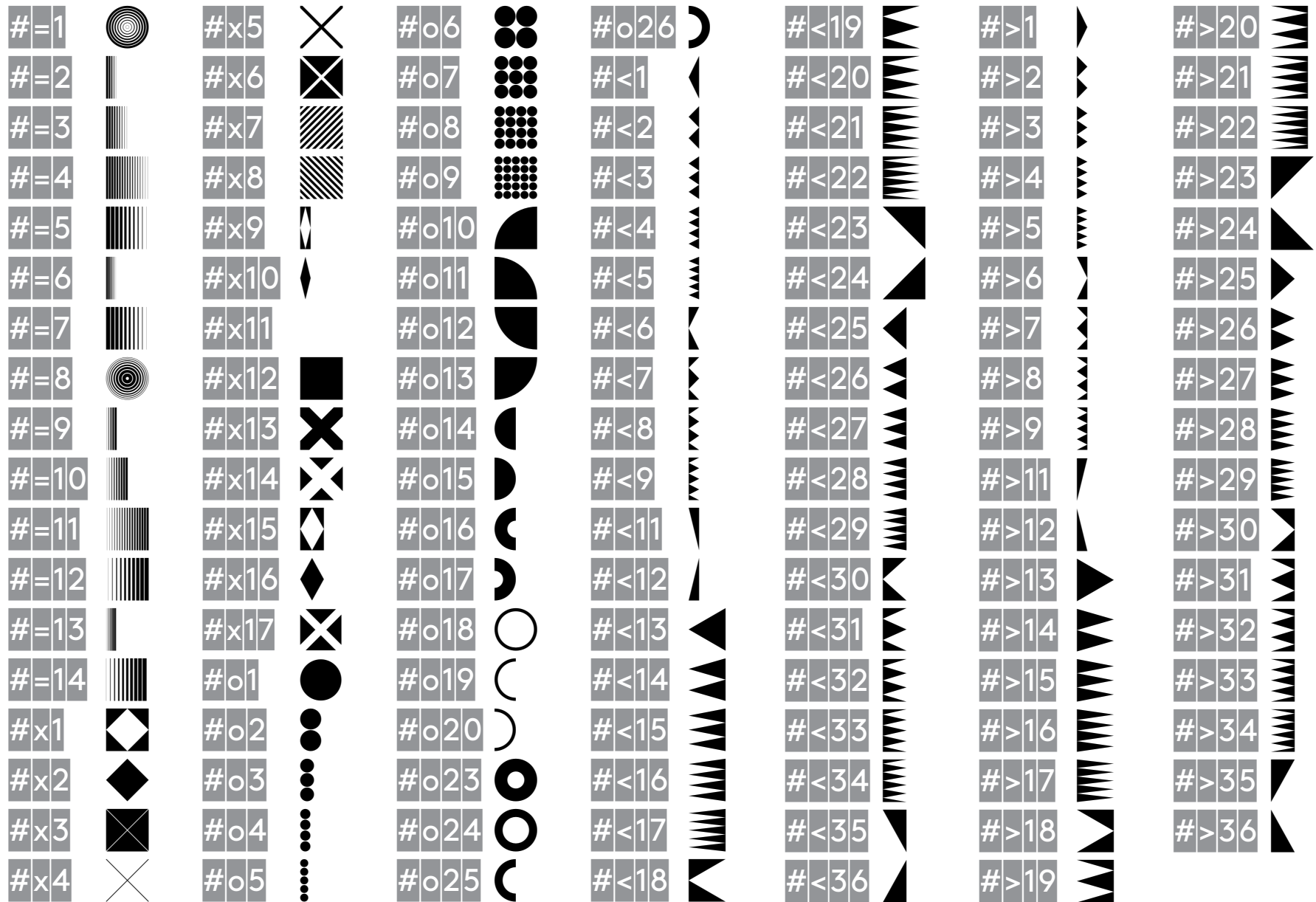
Noah seeks to stand against many practices.

Cameo Stylistic Set 16: Mixset 3

Noah seeks to stand against many practices.

Noah seeks to stand against many practices.

Cameo Stylistic Set 17: Mixset 4

Noah seeks to stand against many practices.

Noah seeks to stand against many practices.

Cameo Stylistic Set 18: Mixset 5

Noah seeks to stand against many practices.

Noah seeks to stand against many practices.

Cameo Stylistic Set 19: Mixset 6

Noah seeks to stand against many practices.

Noah seeks to stand against many practices.

Layout Features

Cameo
Ornaments
(Ligatures)

#=1		#x5		#o6		#o26		#<19		#>1		#>20	
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#=3		#x7		#o8		#<2		#<21		#>3		#>22	
#=4		#x8		#o9		#<3		#<22		#>4		#>23	
#=5		#x9		#o10		#<4		#<23		#>5		#>24	
#=6		#x10		#o11		#<5		#<24		#>6		#>25	
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#=8		#x12		#o13		#<7		#<26		#>8		#>27	
#=9		#x13		#o14		#<8		#<27		#>9		#>28	
#=10		#x14		#o15		#<9		#<28		#>11		#>29	
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#=13		#x17		#o18		#<13		#<31		#>14		#>32	
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#x1		#o2		#o20		#<15		#<33		#>16		#>34	
#x2		#o3		#o23		#<16		#<34		#>17		#>35	
#x3		#o4		#o24		#<17		#<35		#>18		#>36	
#x4		#o5		#o25		#<18		#<36		#>19			

✱ BABY MILO®

Beirendonck

1017 ALYX 9SM

Delva Cup 03
Delva Cup 04
Delva Cup 05

SHARIF.F

Shadow Project **001ID Down Shell**

Stone Island

""Gel-delva 2"" Kiko Kostadinov

145 Points
– Light

Affix

Fürstenberg

125 Points
– Regular

Marni

55 Points
– Bold

Sean Suen
VISVIM

80 Points
– Bold
– Alternate a
  SS01

Alanui
Bape
Church's
Dyne
Fiorucci
GRIFFIN

40 Points
– Medium

Hed Mayner
Isabel Benenato
Liam Hodges
Natural Selection
PALTÒ

25 Points
– Regular

Parajumpers, Persol
Ralph Lauren Purple Label
Sankuanz, Schott
The Elder Statesman,
Toogood, Vyner Articles
WWW.WILLSHOTT

Conosce Rick Owens alla fine degli anni '80, lei smette di drogarsi e lui si dedica alla moda, Michèle Lamy diventa una figura emblematica della vita notturna underground di Los Angeles a metà degli anni '90. Nel 2003 ha lasciato Los Angeles per stabilirsi a Parigi con IL SUO PARTNER RICK OWENS. MUSA E COLLABORATRICE, DOBBIAMO A LEI PARTE DELL'ESPANSIONE

In 1983, Jebbia moved to New York City, paying $500 for a Staten Island apartment. He landed a job at Parachute, a minimalist skate shop and clothing store located in SoHo. In 1989, he opened his first retail venture, Union NYC, carrying an experimental mix of mostly English brands. From 1991 to 1994, he teamed up with Shawn Stussy, FOUNDER OF STÜSSY. IN 1994, JEBBIA FOUNDED CLOTHING BRAND AND SKATEBOARDING SHOP SUPREME AND OPENED its first store, already in Lafayette Street in Manhattan, New York. The brand now has 11 locations worldwide, one each in Los Angeles, London, Paris, and San Francisco; two in New York; and six in Japan. Jebbia has collaborated with high-profile artists, such as Damien Hirst, Takashi Murakami and Richard Prince. Apart from clothing, HE ALSO RELEASED SUPREME CALENDARS AND A SUPREME BOOK WITH RIZZOLI IN 2010. IN 2017, SUPREME COLLABORATED

All in W8 Sneakers
Ambush Kimonos
Bape Camo Case
Byredo Gift Card

92 Points

Awake G.D
Hum Satisfy
Patek.P
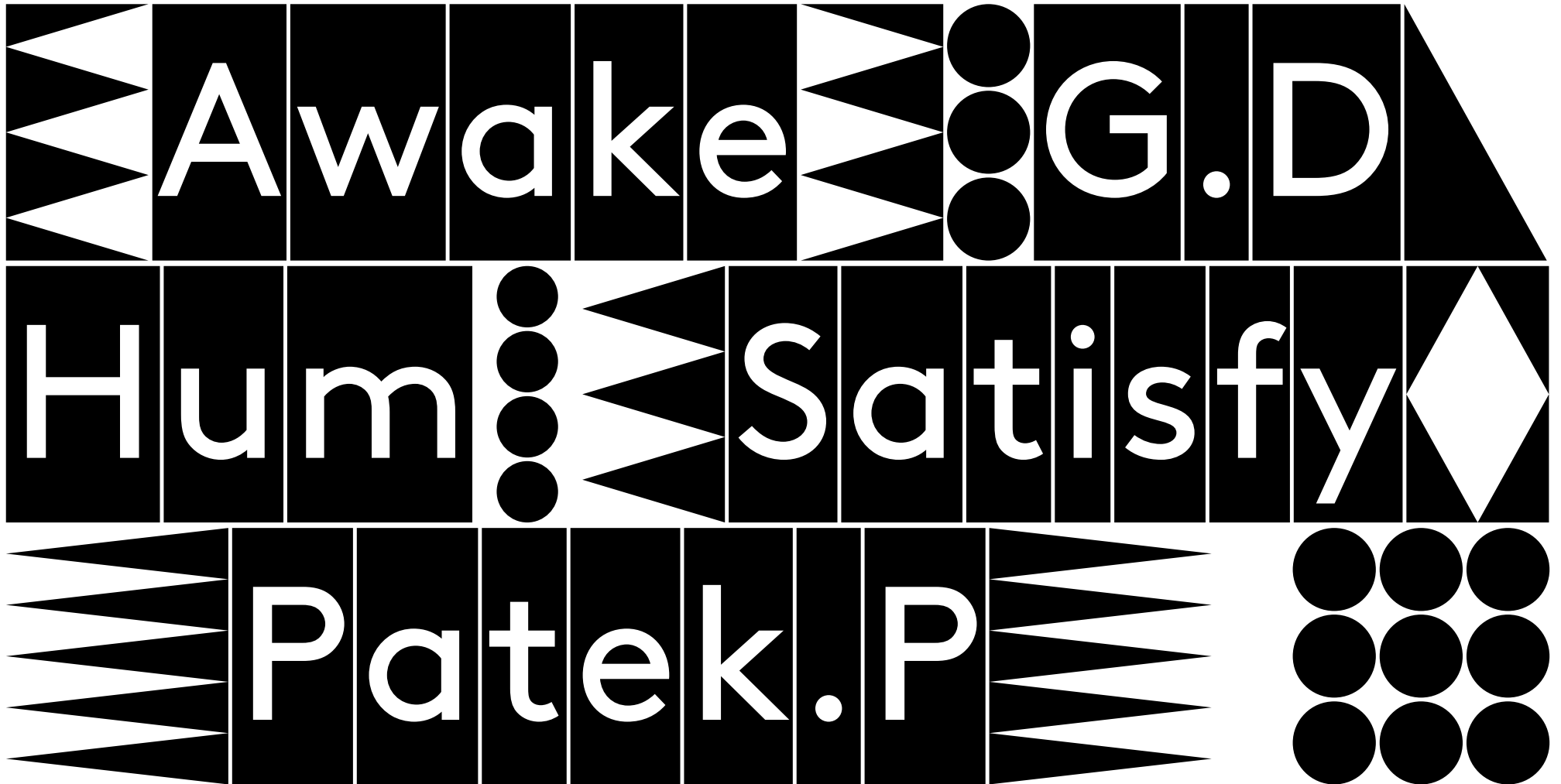
145 Points

Ambush
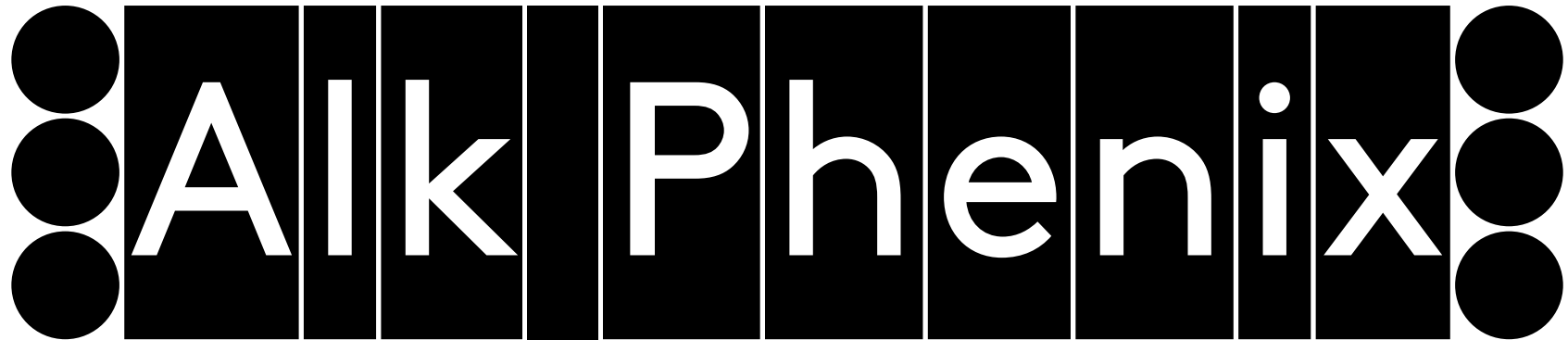
125 Points

Kaws

55 Points

Zaha Hadid DESIGN

100 Points
– Filled Space
  SS13

Alk Phenix Clot Jil Sander

80 Points

Adish
Bontoni
C2h4
D.A.T.E

40 Points
– Filled
  Space
  SS13

Edhen Milano
Face À Face
Gold And Wood
HED MAYNER

25 Points
– Case
  Sensitive
  Form
– Default
  Space

Individual Sentiments
Jacquemus
Neighborhood, (PACE)
Raw Emotions
TOM FORD WATCHES

95 Points

2XU◀ 120%

L.V⊂Edit

Places+Faces◆
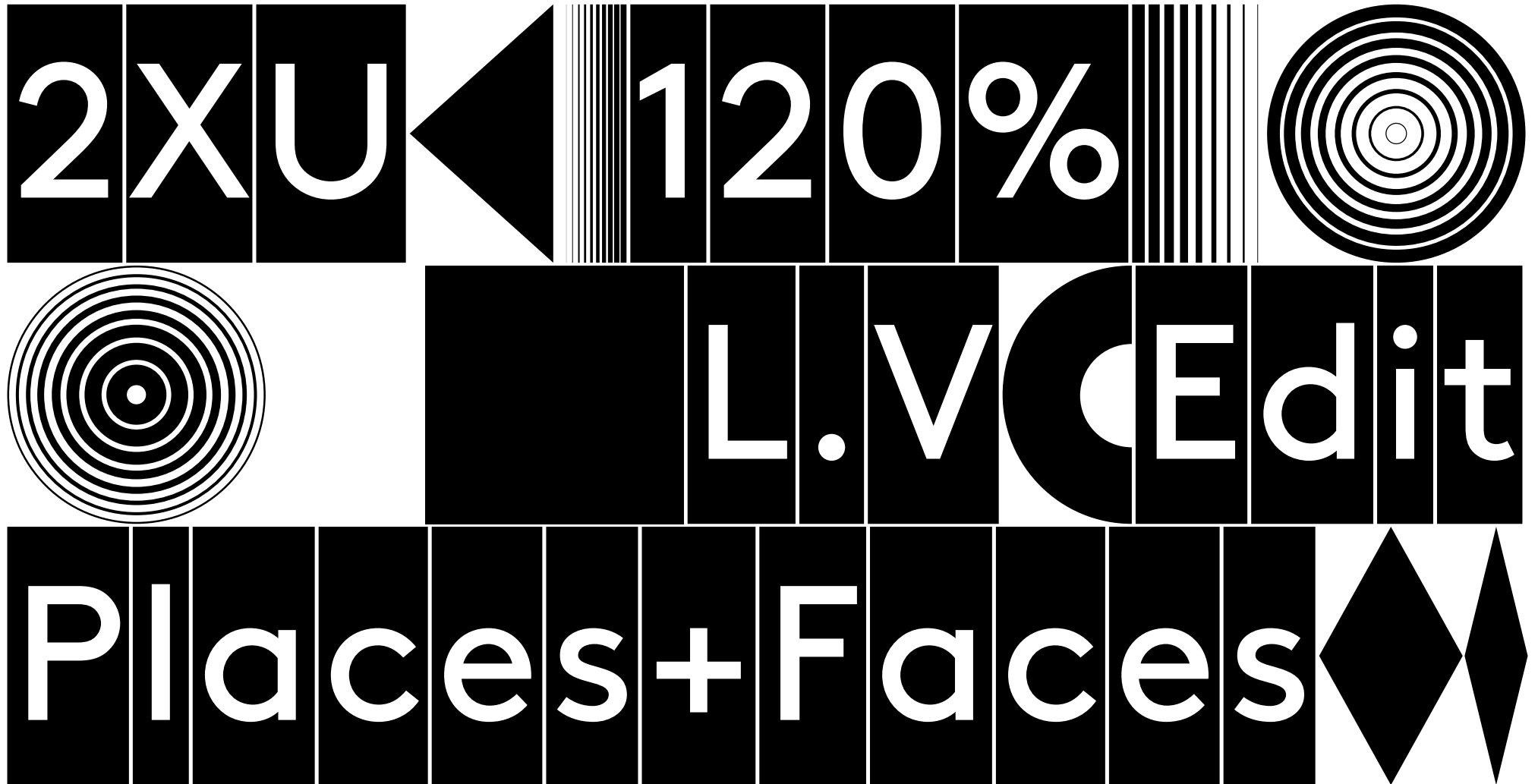
130 Points

Casablanca JJJJound Main London

145 Points

Arc″Teryx .Co Beams

125 Points

032c

55 Points

Paul Smith
VENROY

Acw*
Bottega
Cognac
Danner
Fedeli
FILIPPA K

G-Shock
Harris Wharf
Isaac Reina
Jean Paul Gaultier
K-WAY R&D

La Seine & Moi
MAD Paris, Magnanni
Namacheko - Nemen
Our Legacy
Palace, Qasimi
RAG & BONE /JEAN

En septembre 2005, Kanye West annonce son intention de créer sa propre ligne de vêtements streetwear, appelée Pastelle Clothing pour le printemps 2006. Cependant, juste après que Kanye West a présenté le premier look-book de sa marque en 2009, il annonce QUE CELLE-CI NE SORTIRA JAMAIS. EN JUILLET, LOUIS VUITTON SORT DES SNEAKERS EN COLLABORATION

La storia di questo marchio inizia a Roma nel 1925, quando la coppia Adèle ed Eduardo Fendi decisero di specializzarsi in pellicce e pelletteria. I disegni crebbero in popolarità negli anni '40, prima a Roma, poi all'estero. Il marchio ha avuto molto successo quando le cinque figlie di Adèle ed Eduardo Fendi sono entrate nell' AZIENDA DI FAMIGLIA. NEL 1965, HANNO RECLUTATO KARL LAGERFELD, GIOVANE DESIGNER TEDESCO, COME DIRETTORE artistico del marchio. Quest'ultimo è all' origine del logo Fendi che prende la forma di due Fs rovesciate. Fendi ha creato la sua collezione prêt-à-porter per donna nel 1977, sotto la direzione di Lagerfeld. Sylvia Fendi, nipote di Adèle e Eduardo, ha creato la borsa Baguette nel 1997. Nel 2001 la famiglia Fendi ha acquistato UN PALAZZO A ROMA. PALAZZO FENDI HA APERTO NEL 2016 CON UNA BOUTIQUE E UN LABORATORIO DEDICATO AL BRAND.

100 Points
Latin
– Inline
  Regular

High-End

Cyrillic
– Cameo

Элитный

Greek
– Shaded

Αφρόκρεμα

65 Points
– Inline: Light,
  Regular, Bold

Fashion Week
Неделя Моды
Εβδομάδα Μόδας

65 Points
– Shaded

Rings
Кольца
Δαχτυλίδια

45 Points
– Cameo

Cardigan
Кардиган
Πλεκτή ζακέτα

Technical Information

Latin			
	Afrikaans	Jola-Fonyi	Romansh
	Albanian	Kabuverdianu	Rombo
	Asturian	Kabyle	Rundi
	Asu	Kalaallisut	Rwa
	Basque	Kalenjin	Samburu
	Bemba	Kamba	Sango
	Bena	Kikuyu	Sangu
	Breton	Kinyarwanda	Scottish Gaelic
	Catalan	Koyra Chiini	Sena
	Chiga	Koyraboro Senni	Serbian
	Colognian	Lakota	Shambala
	Cornish	Langi	Shona
	Croatian	Latvian	Slovak
	Czech	Lithuanian	Slovenian
	Danish	Lower Sorbian	Soga
	Dutch	Luo	Somali
	Embu	Luxembourgish	Spanish
	English	Luyia	Swahili
	Esperanto	Machame	Swedish
	Estonian	Makhuwa-Meetto	Swiss German
	Faroese	Makonde	Tachelhit
	Filipino	Malagasy	Taita
	Finnish	Maltese	Tasawaq
	French	Manx	Teso
	Friulian	Meru	Tongan
	Galician	Morisyen	Turkish
	Ganda	North Ndebele	Upper Sorbian
	German	Northern Sami	Uzbek
	Gusii	Norwegian Bokmål	Volapük
	Hawaiian	Norwegian Nynorsk	Vunjo
	Hungarian	Nyankole	Walser
	Icelandic	Oromo	Welsh
	Igbo	Polish	Western Frisian
	Inari Sami	Portuguese	Yoruba
	Indonesian	Prussian	Zarma
	Irish	Quechua	Zulu
	Italian	Romanian	

Greek Greek

Cyrillic			
	Belarusian	Chechen	Russian
	Bosnian	Kazakh	Serbian
	Bulgarian	Macedonian	Ukrainian
	Buriat	Mongolian	Uzbek

Open Type Features

aalt	Access All Alternates	ss04	Stylistic Set 04
afrc	Alternative Fractions	ss05	Stylistic Set 05
case	Case-Sensitive Forms	ss06	Stylistic Set 06
ccmp	Glyph Composition / Decomposition	ss07	Stylistic Set 07
		ss08	Stylistic Set 08
dnom	Denominators	ss09	Stylistic Set 09
frac	Fractions	ss10	Stylistic Set 10
hist	Historical Forms	ss11	Stylistic Set 11
liga	Standard Ligatures	ss12	Stylistic Set 12
lnum	Lining Figures	ss13	Stylistic Set 13
nalt	Alternate Annotation Forms	ss14	Stylistic Set 14
numr	Numerators	ss15	Stylistic Set 15
onum	Oldstyle Figures	ss16	Stylistic Set 16
ordn	Ordinals	ss17	Stylistic Set 17
ornm	Ornaments	ss18	Stylistic Set 18
pnum	Proportional Figures	ss19	Stylistic Set 19
salt	Stylistic Alternates	subs	Subscript
sinf	Scientific Inferiors	sups	Superscript
ss01	Stylistic Set 01	tnum	Tabular Figures
ss02	Stylistic Set 02	zero	Slashed Zero
ss03	Stylistic Set 03		

Codepage Please refer to the Technical Document