Auto-
scape

Family Overview

Styles

Autoscape Var
Autoscape Round Var

Supported Scripts	Latin Extended
Separate PDF	LL Autoscape Var is published as part of Lineto 1.2 alongside LL Supermax.
File Formats	Opentype CFF, Truetype, WOFF, WOFF2
Design	Cornel Windlin (1999), Minjong Kim (2024)

Contact

General inquiries:
service@lineto.com

Technical inquiries:
support@lineto.com

Sales & licensing inquiries:
sales@lineto.com

Lineto GmbH
Lutherstrasse 32
CH-8004 Zürich
Switzerland

www.lineto.com

About the Font

LL Autoscape is largely a readjustment and expansion of an existing design which we appreciated for its brutal simplicity and mechanical aesthetic. It has only a single weight, is rigidly monospaced and contains a number of special characters and graphic symbols. Originally created in 1987 by Andrew Welch (and contributed to by Carl Osterwald, Stephen Gilardi and William Johnston), its reason for being was to provide an outline design tracing the 9-point bitmap rendering of the Monaco font. Monaco was a standard of the earliest Apple OS, designed by Susan Kare, which has been popular for writing code since the 1980, and still is today.

Chosen for its cold and mechanical character, LL Autoscape was brought to its present form for use in all graphic design materials produced for Die Schweizer Autobahn ('The Swiss Motorway'), an exhibition conceived and curated by Martin Heller at Zurich's Museum für Gestaltung in 1999, with graphic design by Cornel Windlin. This included exhibition graphics, a poster and invitation cards.

The font also appeared prominently in the thematic monograph of photographer Nicolas Faure, entitled Autoland. Pictures from Switzerland (Scalo, 1999), also edited and designed by Windlin, which was published on the occasion of the exhibition. Faure, a neomodernist landscape photographer, focussed on the effects of the national motorway network on nature, landscape and settlements since its inception in the early 1960s.

Glyph Overview

Uppercase

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, Tabular Figures

0 1 2 3 4 5 6 7 8 9

Ligatures

fi fl

Std Accented Characters – Standard Western

À à Á á Â â Ã ã Ä ä Å å Æ æ
Ç ç È è É é Ê ê Ë ë Ì ì Í í
Î î Ï ï Ð ð Ł ł Ñ ñ Œ œ Ò ò
Ó ó Ô ô Õ õ Ö ö Ø ø Š š Ù ù
Ú ú Û û Ü ü Ý ý Ÿ ÿ Ž ž Þ þ

Pro Accented Characters – Latin Extension

Ā ā Ă ă Ą ą Ć ć Ċ ċ Ĉ ĉ
Ċ ċ Č č Ď ď Đ đ Ē ē
Ĕ ĕ Ė ė Ę ę Ě ě Ĕ ĕ Ę ę Ḟ ḟ
Ĝ ĝ Ğ ğ Ġ ġ Ģ ģ Ĥ ĥ Ḥ ḥ Ħ ħ
Ĩ ĩ Ī ī Ĭ ĭ Į į İ Ị ị ı Ĳ ĳ
Ĵ ĵ Ĵ ĵ Ķ ķ ĸ Ĺ Í Ļ ļ Ľ Ĭ Ŀ ŀ

Ḷ ḷ Ṁ ṁ Ń ń Ṇ ṇ Ň ň ẖ Ṅ ṅ Ŋ ŋ
Ō ō Ŏ ŏ Ő ő Ọ ọ Ǿ ǿ Ṗ ṗ Ŕ ŕ
Ŗ ŗ Ř ř Ś ś Ŝ ŝ Ş ş Ṣ ṣ Ṡ ṡ
Ș ș Ţ ţ Ț ț Ť ť Ŧ ŧ Ṫ ṫ Ũ ũ
Ū ū Ŭ ŭ Ů ů Ű ű Ǔ ǔ Ụ ụ Ų ų
Ẁ ẁ Ẃ ẃ Ŵ ŵ Ẅ ẅ Ŷ ŷ Ỳ ỳ Ź ź
Ż ż

Punctuation

(. , : ; ? ! ¿ ¡ …) [& @
] { - – — } « » ‹ › „ “ ”
, ‘ ’ _ ⁄ ⧹ ' " † ‡ * · ¶ §
₠ ₨ ₱ ™

Case Sensitive Forms

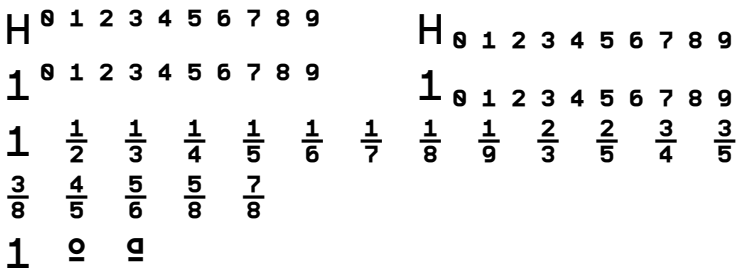
( ) [ ] { } - – — ‹ › « » |
¿ ¡ @ ·

Currency, Mathematical Operators

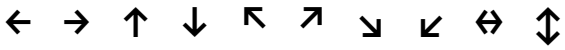
€ $ £ ¥ ¢ ₡ ฿ ₩ ₪ ₫ ₱ ₴ ₹ ₽
₺ ₣ ₿ ¤ ƒ ‰ ‱ + − × ÷ = ≠ ≈
< > ≤ ≥ ± ~ ¬ ◊ ∂ Δ ∏ Σ Ω µ
π ∫ ∞ √ ⁄ ^ | ¦ ℓ ⊖ ° №

Glyph Overview

Superscripts, Subscripts, Numerators, Denominators, Fractions, Ordinals

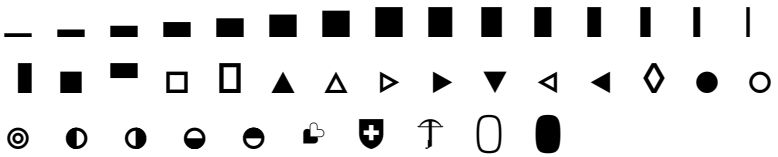


Arrows



Circled Numbers

Symbols



Layout Features

Case Sensitive Forms	[Secret] May-July «Hello» ¿Adónde?	[SECRET] MAY-JULY «HELLO» ¿ADÓNDE?
Arbitrary Fractions	14 1/5 × 2 3/8 160 1/9 4 2/3 ÷ 9 5/6	14 ⅕ × 2 ⅜ 160 ⅑ 4 ⅔ ÷ 9 ⅚
Contextual Multiplication Glyph	2 x 3 35 x 76 cm	2 × 3 35 × 76 cm
Superscript	North1, East2	North¹, East²
Subscript	H20	H_20
Ordinals	1a 1o	1ª 1º
Stylistic Set 01: Opened Set	Garnet Jet	Garnet Jet
Stylistic Set 02: Alternate Q	Quantity	Quantity
Stylistic Set 03: Alternate &	Koenig & Bauer	Koenig & Bauer

166 Points
– Flat (340)

Photo
Finish

100 Points
– Rounded (580)

THERMAL SENSOR

78 Points
– Rounded
Light (300)

Angle
of view
Blur
Correct
CCD
DIGITAL

52 Points
– Flat (520)

Exposure
False Start
Detection
LASER TIMER

44 Points
– Flat Regular (400)

Temporal
Unfolding
Switch
Space & Time
ZOOM ×30

LL Autoscape Var Family

6 Points
– Flat Light
(300)

Usain Bolt left his competitors trailing at the 100m sprint final of the 2008 Olympic Games, setting a new world record of 9.69 seconds. Watching as his foot crossed the line was the camera responsible for providing the photo finish image, indisputable proof of the winner (not that it was needed in Bolt's case), and of all the competitors' official finishing times. A photo FINISH CAMERA WORKS USING STRIP PHOTOGRAPHY - A SENSOR IS FIXED ON THE FINISH LINE FROM A HIGH ANGLE, TAKING A RAPID SUCCESSION OF IMAGES THROUGH A NARROW SLIT AS ATHLETES cross the line. The images are then arranged horizontally: the white background is the finish line's multiple reproductions. The eerie quality of the image, especially where body parts are shown warped or elongated, is a result of the method. Limbs look longer if they are stationary and appear cut off if they move faster than the film is moving. The objectivity of the METHOD COMES DOWN TO A MIND-BENDING SWITCH OF SPACE AND TIME: WHERE A REGULAR PHOTO SHOWS VARIOUS LOCATION POINTS AT ONE INSTANT, A PHOTO FINISH SHOWS THE SAME LOCATION AT

9 Points
– Round Bold
(700)

The photo finish system doesn't capture a static image of the finish line, but rather a continuous sequence of images, focusing solely on the finish line. This works on the principle of vertical scanning:

[1]Scanning line]
A single vertical line is photographed continuously at a very high frame rate, often several thousand frames per second. Each pixel in this line corresponds to a specific point in time.

[2]Temporal unfolding]
Time is recorded horizontally in the final image. Each horizontal line in the image represents a specific moment in time, meaning the final image is an accumulation of these moments.

THUS, COMPETITORS CROSSING THE FINISH LINE APPEAR STRETCHED HORIZONTALLY ACCORDING TO THE TIME THEY CROSSED THE LINE, ALLOWING PRECISE IDENTIFICATION OF WHO CROSSED FIRST.

16 Points
– Round Regular
(400)

The pictures these cameras produce are made up of millions of tiny dots known as 'pixels', and a vertical line of these dots photographs the activity on the winning line up to 2,000 times a second, building up the photofinish picture AS THE HORSES GO THROUGH. THE FUNDAMENTAL PRINCIPLE IS THE SAME AS BEFORE PHOTO-

21 Points
– Flat Bold
(700)

Some modern photo finish systems incorporate multiple cameras and angles, providing A 3D PERSPECTIVE ON THE FINISH.

78 Points
– Flat Bold (700)

Analog to Digital Band Width CHIPSET

52 Points
– Flat Light (300)

Multi-Angle View Signal PROCESSING

44 Points
– Flat (540)

Slow motion Timing Ultra-high Rates ZOOM LENS

174 Points
– Regular (400)
– SS03
  Alt. Ampersand

12 Points
– Flat (340)

RaceTech has long been a world lea-
der in the field of photofinish
technology. It is with the photofi-
nish that the company began, and
it remains in the vanguard of res-
earch and development of a process
crucially important to other sports
as well as horse racing: techno-
logy based on the racing model has
long been in OPERATION AT TOP
ATHLETICS MEETINGS, INCLUDING THE
OLYMPIC AND COMMONWEALTH GAMES.
THE PHOTOFINISH HAS BEEN AN INTEGRAL

20 Points
– Flat Light (300)
– SS01
Alt. Terminals

Lens distortion
Infrared
Multi-camera setup
Overexposure prevention
Panoramic view
Panning, Pixel array
Post-processing
RESOLUTION SCALING

16 Points
– Flat Regular (400)

Analog-to-digital conversion
Angle of view
Brightness adjustment
Chipset
Chronometric accuracy
Color grading
Data acquisition, Dynamic Range
Field of view (FOV)
High dynamic range (HDR)
IMAGE ENHANCEMENT

30 Points
– Flat Bold (700)

Response time
Sidelight
Spatial resolution
Telephoto lens
Tracking algorithm
ZOOM CONTROL

368, 120 Points
– Light (300)
– Bold (700)

78 Points
– Round (380)

Athlete
Speed
Tracker
Full HD
Laser
TIMMING

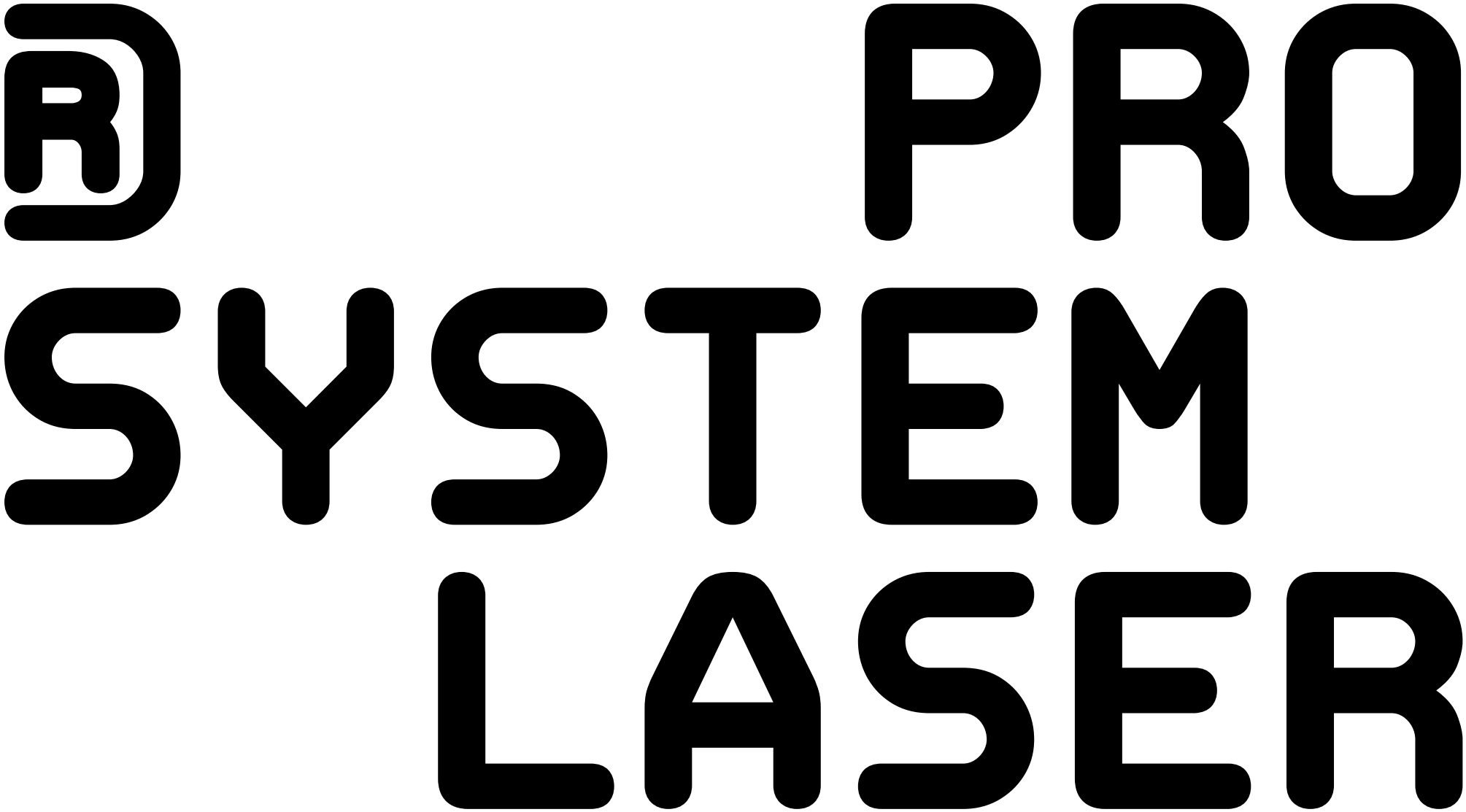
52 Points
– Round Bold (700)

Line-scan
Camera
Motion
REDUCTION

44 Points
– Round (620)

Parallax
Error
Real-time
Sensor
CALIBRATION

174 Points
– Bold (700)
– SS01
Alt. Terminals



12 Points
– Round (680)

The ability to provide an objective and rapid pronouncement about which horse's nose is in front on the line is a basic requirement of modern racing, and not just to still the beating hearts of connections and punters: the rate of turnover in betting shops, claim THE BOOKMAKERS, DEPENDS ON PUNTERS KNOWING THEIR FATE AS QUICKLY AS POSSIBLE, SO THAT THOSE WHO HAVE WON CAN REINVEST WITHOUT DELAY AND THOSE WHO HAVE LOST CAN ADJUST THEIR

20 Points
– Round Bold (700)

3D Multi-angle system
Optical Correction
Polarization
REAL-TIME MONITORING
SPATIAL RES
STABILIZATION
THRESHOLD
TRIGGERED CAPTURE

16 Points
– Round Light (300)

Auto-focus, Algorithm
Bandwidth
Charge-Coupled Device
Chronograph
Chronometric accuracy
CMOS SENSOR
ELECTROMAGNETIC SENSOR
IMAGE & ENHANCEMENT
LUMINANCE
LENS DISTORTION

30 Points
– Round (580)

Threshold
Detection OS
Trigger mechanism
UNDEREXPOSURE
VISUALISATION PIC
ZERO-LATENCY

62 Points
– Regular (400), Bold (700)

RAW MATERIAL RANGES
1→METAL
2 →WOOD
3 →STEEL
POWER SUPPLY RANGES
1→100W
2 →500W-2Kw
3 →2Kw-6Kw

Technical Information

Latin

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

Open Type Features

aalt	Access All Alternates	rlig	Required Ligatures
case	Case-Sensitive Forms	sinf	Scientific Inferiors
ccmp	Glyph Composition / Decomposition	ss01	Stylistic Set 1 (Alternate Terminal)
dnom	Denominators	ss02	Stylistic Set 2 (Alternate Q)
frac	Fractions	ss03	Stylistic Set 3 (Alternate Ampersand)
liga	Standard Ligatures	subs	Subscript
locl	Localized Forms	sups	Superscript
numr	Numerators		
ordn	Ordinals		

Codepage

Please refer to the Technical Document

Copyright