



Hoxton North

Type Family

Hoxton North is a humanistic sans-serif typeface with a British modern quality. Open forms with subtle contrast promote good readability across a wide range of media in both print and screen. The compact letterforms give it a strong lateral dynamic that is space efficient across design layouts.

RELEASED

2010

DESIGNERS

JONATHAN HILL
ALESSIA MAZZARELLA

12 STYLES

6 WEIGHTS + ITALICS

CLASSIFICATION

HUMANIST SANS-SERIF

FORMAT

OTF, TTF, WOFF, WOFF 2, SVG, EOT

GLYPHS

620 PER FONT

OPENTYPE FEATURES

PROPORTIONAL LINING FIGURES
TABULAR LINING FIGURES
NUMERATORS & DENOMINATORS
SUPERSCRIPT & SUBSCRIPT
FRACTIONS
SMALL CAPS
CASE-SENSITIVE FORMS
ARROWS
EXTENDED LATIN
GREEK

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CHIGA, COLOGNIAN, CORNISH, CROATIAN, CZECH, DANISH, DUTCH, ENGLISH, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GERMAN (SWITZERLAND), GUSII, HUNGARIAN, ICELANDIC, INARI SAMI, INDONESIAN, IRISH, ITALIAN, JOLA-FONYI, KABUVERDIANU, KALENJIN, KINYARWANDA, LATVIAN, LITHUANIAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MANX, MAORI, MORISYEN, NORTH NDEBELE, NORTHERN SAMI, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANKOLE, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SCOTTISH GAELIC, SENA, SERBIAN (LATIN), SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SPANISH, SWAHILI, SWAHILI (CONGO - KINSHASA), SWEDISH, SWISS GERMAN, TAITA, TESO, TURKISH, UPPER SORBIAN, VUNJO, WESTERN FRISIAN, ZULU



HOXTON NORTH COMPLETE FAMILY

Hoxton North Thin

Hoxton North Thin Italic

Hoxton North Light

Hoxton North Light Italic

Hoxton North Regular

Hoxton North Italic

Hoxton North Medium

Hoxton North Medium Italic

Hoxton North Bold

Hoxton North Bold Italic

Hoxton North ExtraBold

Hoxton North ExtraBold Italic



HOXTON NORTH THIN

Frumentaceous

HOXTON NORTH LIGHT

Quintessentially

HOXTON NORTH REGULAR

Extraterrestrial

HOXTON NORTH MEDIUM

Communication

HOXTON NORTH BOLD

Pulchritudinous

HOXTON NORTH EXTRABOLD

Metamorphosis



HOXTON NORTH THIN ITALIC

Frumentaceous

HOXTON NORTH LIGHT ITALIC

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Metamorphosis



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HOXTON NORTH EXTRABOLD ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' – a spirit of consolidated by the Venerable Bede, the historian monk, in his

**HOXTON NORTH THIN 10/12**
SPANISH

Además de su valor intrínseco como una notable supervivencia de una obra de arte antigua y sorprendentemente hermosa, el manuscrito muestra una combinación única de estilos artísticos que refleja un período crucial en la historia de Inglaterra. El cristianismo llegó por primera vez a Gran Bretaña bajo los romanos, pero subsiguientes oleadas de invasión de Los sajones, ángeles y vikingos no cristianos llevaron la fe a los límites de las islas británicas. El país fue reconvertido gradualmente desde 597, después de que San Agustín llegó de Roma para convertir los "ángulos en ángeles" paganos. Las diferencias religiosas entre la iglesia indígena 'celta' y la nueva iglesia 'romana' se resolvieron en

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HOXTON NORTH LIGHT 10/12
NORWEGIAN

Bortsett fra sin egenverdi som en bmerkelse sverdig overlevelse av et gammelt og forbløffende vakkert kunstverk, viser manuskriptet en unik kombinasjon av kunstneriske stilarter som reflekterer en viktig periode i Englands historie. Kristendommen kom først til Storbritannia under romerne, men etterfølgende invadasjonsbølger ikkekristne saksonger, vinkler og vikinger kjørte troen til kanten av de britiske øyer. Landet ble gradvis omregnet fra 597, etter at St. Augustine kom fra Roma for å konvertere de hedenske "vinkler til engler". Religiøse forskjeller mellom den innfødte keltiske kirken og den nye romerske kirken ble avgjort ved synod av Whitby i 664. I manuskriptet blander innfødte keltiske og angelsaksiske elementer

HOXTON NORTH LIGHT ITALIC 10/12
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HOXTON NORTH REGULAR 10/12
DUTCH

Afgezien van de intrinsieke waarde als een opmerkelijke overleving van een oud en verbazingwekkend mooi kunstwerk, vertoont het manuscript een unieke combinatie van artistieke stijlen die een cruciale periode weerspiegelt in de geschiedenis van Engeland. Het christendom kwam voor het eerst naar Groot-Brittannië onder de Romeinen, maar de daaropvolgende golven van invasie doornietchristelijke Saksen, Angelen en Vikingen dreven het geloof naar de randen van de Britse eilanden. Het land werd geleidelijk opnieuw omgezet uit 597, nadat St. Augustinus uit Rome kwam om de heidense 'Hoeken in engelen' te bekeren. Religieuze verschillen tussen de inheemse 'Keltische' kerk en de nieuwe 'Romeinse' kerk werden geregeld in de synode

HOXTON NORTH ITALIC 10/12
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HOXTON NORTH MEDIUM 10/12
DANISH

Bortset fra dets egenværdi som en bemærkelsesværdig overlevelse af et gammelt og forbavsende smukke kunstværk, visermanuskriptet en unik kombination af kunstneriske stilarter, der afspejler en afgørende periode i Englands historie. Kristendommen kom først til Storbritannien under romerne, men efterfølgende invasion bølger af ikkekristne saxer, vinkler og vikinger kørte troen til de britiske øers kant. Landet var gradvis omdannet fra 597, efter at St. Augustine ankom fra Rom for at omdanne de hedenske 'Vinkler til engle'. Religiøse forskelle mellem den indfødte 'keltiske' kirke og den nye 'romerske kirke' blev afgjort ved synoden af Whitby i 664. I manuskriptet blander indfødte keltiske og angelsaxiske elementer med romerske, koptiske

HOXTON NORTH MEDIUM ITALIC 10/12
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HOXTON NORTH BOLD 10/12
POLISH

Oprócz swojej nieodłącznej wartości jako niezwyklego przetrwania starożytnego i zadziwiająco pięknego dzieła sztuki, rękopis przedstawia unikalne połączenie stylów artystycznych, które odzwierciedlają kluczowy okres w historii Anglii. Chrześcijaństwo po raz pierwszy przybyło do Wielkiej Brytanii pod rządami Rzymian, ale kolejne fale inwazji w niechrześcijańscy Saksoni, Anglicy i Wikingowie doprowadzili wiarę do granic Wysp Brytyjskich. Kraj został stopniowo przebudowany z 597 roku, po tym jak św. Augustyn przybył z Rzymu, by nawrócić pogańskie "kąty na anioły". Różnice religijne między rdzennym "celtyckim" kościołem i nowym "rzymskim" kościołem zostały ustalone na synodzie w Whitby w roku 664. W rękopisie rodzime elementy

HOXTON NORTH BOLD ITALIC 10/12
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HOXTON NORTH EXTRABOLD 10/12
FINNISH

Muinaisen ja hämmästyttävän kauniin taideteoksen merkittävän eloonjäämisen lisäksi sen käsikirjoituksella on ainutlaatuinen taiteellisten tylien yhdistelmä, joka heijastaa ratkaisevaa ajanjaksoa Englannin historiassa. Kristinusko tuli ensin Ison Britannian roomalaisille, mutta alistumaton aallot hyökkäävät eikristilliset saksit, kulmat ja viikingit ajoivat uskontoa British Islesin reunaviivoihin. Maa muuttui asteittain 597: stä sen jälkeen, kun St Augustine saapui Roomasta muuttamaan pakanalliset "kulmat enkeliksi". Alkuperäiskansojen "keltti" kirkon ja uuden "roomalaisen" kirkon väliset uskonnolliset erot ratkaistiin Whitbyin synodissa 664. Käsikirjoituksessa syntyvät kelttiläiset ja anglosaksiset elementit yhdistyvät roomalaisten, koptis-

HOXTON NORTH EXTRABOLD ITALIC 10/12
FINNISH

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FULL GLYPH SET AND OPENTYPE FEATURES

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

SMALL CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ACCENTED UPPERCASE

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

ACCENTED LOWERCASE

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED SMALL CAPITALS

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

PUNCTUATION

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CURRENCY & MATH SYMBOLS

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PROPORTIONAL LINING FIGURES

0123456789

TABULAR LINING FIGURES

0123456789

SMALL CAPS PROPORTIONAL FIGURES

0123456789

SMALL CAPS TABULAR FIGURES

0123456789

NUMERATORS & DENOMINATORS

0123456789 0123456789

SUPERSCRIP & SUBSCRIPT

0123456789 0123456789

CASE-SENSITIVE FORMS

¡ ¿ " ' - - - , „ ‘ ’ “ ” « » < >

SMALL CAPS PUNCTUATION & SYMBOLS

* ! | ? ¿ # / \ " ' () { } [] , „ ‘ ’ “ ” & ¢ \$ € £ ¥

STYLISTIC ARROWS

↑ ↗ → ↘ ↓ ↙ ← ↖ — — ▲ ► ▼ ◀ ▶ ▽ ◁

GREEK

Δ Ω π

FRACTIONS

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



OPENTYPE FEATURES DEACTIVATED

PROPORTIONAL LINING FIGURES

Artwork dated: 1861-1875

TABULAR LINING FIGURES

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SUPERSCRIPIT (SUPERIOR)

H₂O #Reference Article 123

NUMERATORS

X⁹⁸⁷ × Y⁶⁵⁴ + Z³²¹ = A⁰

DENOMINATORS

X₉₈₇ × Y₆₅₄ + Z₃₂₁ = A₀

FRACTIONS

1/2 Cup · 1/4 Mile

CASE-SENSITIVE FORMS

«AZ-123» ¡HOLA!

SMALL CAPITALS

VICTOR M. HUGO 1802-1885

ARROWS

East <- West ->

OPENTYPE FEATURES ACTIVATED

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H₂O #Reference Article ¹²³

NUMERATORS

X⁹⁸⁷ × Y⁶⁵⁴ + Z³²¹ = A⁰

DENOMINATORS

X₉₈₇ × Y₆₅₄ + Z₃₂₁ = A₀

FRACTIONS

½ Cup · ¼ Mile

CASE-SENSITIVE FORMS

«AZ-123» ¡HOLA!

SMALL CAPITALS

VICTOR M. HUGO 1802-1885

ARROWS

North ↑ East ← South ↓ West →
North ▲ East ◀ South ▼ West ▶

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DESIGNERS

JONATHAN HILL & ALESSIA MAZZARELLA

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HOXTON NORTH MEDIUM ITALIC
HOXTON NORTH BOLD
HOXTON NORTH BOLD ITALIC
HOXTON NORTH EXTRABOLD
HOXTON NORTH EXTRABOLD ITALIC

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