



LTR Limited Grotesque Features & Stylistic sets

MANUAL VERSION MARCH 2025

This is an overview of the stylistic sets and OpenType features available in the LTR Limited Grotesque collection.

LTR Limited Grotesque is a low contrast sans serif design with a cheeky roman and an italic with a rather steep angle. Both share the same joyful mix of shapes. This extension consists of new weights for the roman and italic, and a thorough review of all shapes, metrics and kerning.

Limited Grotesque references the lettering of English artist Eric Ravilious (1910-1942). Perhaps best known for his work as a war artist and his watercolor landscapes, he was a prolific illustrator and engraver. This typeface started as an exploration of the lettering on one of his engravings: a 1930 trade card for the London gallery Dunbar Hay Ltd. Rather than reproduce existing printing typefaces, Ravilious preferred to draw his own shapes.

Limited Regular *and Italic*
Limited Book *and Italic*
Limited Medium *and Italic*





Required Ligatures (rlig)

These should be activated by default, but not all design tools do. So these variants are also available as Stylistic Set 19. The lowercase f has a shorter variant that is used to avoid all sorts of collisions and overlaps, so it is not necessary to make ligatures. However, the f ð (Icelandic eth) do combine into a real ligature.

Office f ð ➡—•→ Office fð

This feature also contains a couple of silly wordmarks. In the roman these marks have an outline and a left facing fish and tea pot. In the italic the wordmarks have a solid background and right swimming / pouring attributes.

Type without spaces.

(L T R) ➡—•→ 
(*L T R*) ➡—•→ 
(T E A) ➡—•→ 
(*T E A*) ➡—•→ 

Discretionary Ligatures (dlig)

This provides access to a double t ligature, for the straight and curved variants.

butter ➡—→ butter
butter ➡—→ butter

Superiors and inferiors (sups and subs)

These provide access to the inferior and superior numbers.

H2SO4 ➡—→ H₂SO₄
CO2 ➡—→ CO₂
a₂₊₃=x₂ ➡—→ a²⁺³=x²

Ordinal numbers (ordn)

Some superior letters for ordinal numbering are also available.

1st 2nd ➡—→ 1st 2nd
3rd 4th ➡—→ 3rd 4th

Stylistic sets, really?

Staff at the drawing room at LTR Type have always quite vocal when it comes to stylistic sets. The sets are hard to find, they argue, and fussy to control in many of the major design applications. And yet, the designer of LTR Limited argued, these variations are just too good to not include. So while the fonts will operate to the best of their ability without any of these sets switched on, should you be so inclined, this is a list of all the styles available in this update of LTR Limited. The first 3 sets combine several alternates in a single title. And then each set of alternates is also available separately. Some of them may be a bit subtle to spot individually, but they all add up to a specific texture. This is a list of all the stylistic sets in the roman and italic.

SET	GROUPED STYLES
ss01	All More Typographic
ss02	All Rounder
ss03	All Straighter
	SPECIFIC INTERVENTIONS
ss04	Straighter tails on R, K, k
ss05	Single storey a, g
ss06	Fancy arrows with fletching
ss07	Fruity numerals
	CONTROL SINGLE STYLES
ss08	Alternate a: shorter terminal
ss09	Alternate u: vertical stem
ss10	Alternate i: round terminal
ss11	Alternate d: round terminal
ss12	Alternate y: ball terminal
ss13	Alternate y: sharp terminal
ss14	Alternate y: softer terminal
ss15	Alternate l: hockeystick
ss16	Alternate l: walkingstick
ss17	Alternate w: less fussy

All More Typographic—Stylistic set 01

If you want to use LTR Limited at smaller sizes, this is recommended. What does it do? Some of the more expressive shapes are toned down. The lowercase a gets a shorter tail, the lowercase j gets a curve. The sharp upstrokes in h m n are tempered. And a stem is added to the right side of the lowercase u.

human ➡➡➡ human
fox jr. ➡➡➡ fox jr.
ARK ➡➡➡ ARK
ARK ➡➡➡ ARK

Some useful sizes

Book, 7 on 8½ +10 tracking.
A setting suitable for captions

The term greasy spoon spread in the United States and has been used since at least the 1920's to describe diners and coffee shops; it is now used in various English-speaking countries.

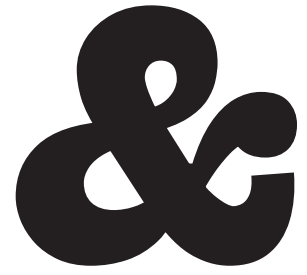
Roman, 8 on 11, no tracking
Reading text

The term greasy spoon spread in the United States and has been used since at least the 1920's to describe diners and coffee shops; it is now used in various English-speaking countries. Nicknaming cheap restaurants after an unwashed spoon dates back at least to 1848: "The Gabbione [in Rome]... has withal an appearance so murky and so very far removed from cleanliness, that the Germans have bestowed upon it the appellation of the 'Dirty Spoon'." The earliest appearance of the specific term "greasy spoon" in print was in Macmillan's Magazine in 1906, referring to a restaurant in Paris visited daily by Robert Louis Stevenson in 1874. "...the Cremerie in the Rue Delambre, —an eating-house much frequented by artists, and familiarly known as The Greasy Spoon..."

Big and comfortable.
Book, 10 on 14

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Characters of note



The Limited Grotesque ampersands are just gorgeous and are aching to be part of any double barrel name, or a fancy brand. Of course, anything you write with it will become fancy.



The dollar bar takes an angle, even in the roman. That is how it has to be.



The at has a two-storey form. Because of the prominent tail on the 'a' in the original *DunbarHayLtd* engraving? Sure!?

All Rounder—Stylistic set 02

Where the previous style tempers the flavor a bit, this set dials it up as much as it can. The lowercase t receives a generous round terminal. The lowercase d and u get a little curved tail. And the lowercase i gets the same tail as the a. The lowercase y gets a ball terminal. The j gets a longer tail. Please note that text set in this style will run a considerably wider, all those terminals take up space!

untraditionally jovial
untraditionally jovial

In fact, we recommend you track the round style a bit, if you have the room for it.

The Spring Collection
The Spring Collection
California

All Straighter—Stylistic set 03

Similar to ss01, but the j remains straight and f is subbed with its short variant. Otherwise: lowercase u gets a stem, the tail of the a is reduced. The lowercase r is tucked in. The plainer upstroke variants of h m n. The straighter variants of R and K are used.

ROCK ➡ ➡ ➡ **ROCK**
joyful ➡ ➡ ➡ **joyful**
human ➡ ➡ ➡ **human**
art ➡ ➡ ➡ **art**

Straighter tails on R, K, k—Stylistic set 04

This controls the R, K and variatrs withthe simplified tails. Note that the italics keep a bit of a wave. We are not heartless.

CORK ➡ ➡ ➡ **CORK**
CORK ➡ ➡ ➡ **CORK**
Beck ➡ ➡ ➡ **Beck**
Beck ➡ ➡ ➡ **Beck**

Single storey a and g—Stylistic set 05

With such a lovely and iconic a, it seems counterintuitive to replace it with something less... flamboyant. And yet, here it is. The bungalows of typography, the single storey a and g. In the italic the a keeps a bit of a wave.

Waitrose ➡ ➡ ➡ **Waitrose**
Manga ➡ ➡ ➡ **Manga**

The single storey a has a complicated relationship with the æ diphthong. Constructional logic would demand the left side to be drawn with a single storey as well. However, that would make it very similar to the œ diphthong. To be on the safe side, the design of the æ doesn't follow the storey line.

Cæcilia ➡ ➡ ➡ **Cæcilia**

Shortcuts to long arrows

Also included in the required ligatures is a way to facilitate typing the “long style” arrows in a combination of hyphens and less & greater symbols. The arrow quills in the roman have 2 feathers, the italic 3. You can create partial arrows with a word in the middle. For example:

>> - ABC - - > >>> - ABC ->
< - - ABC - << <- ABC -<<
>> - *ABC* - - > >>> - *ABC* ->
< - - *ABC* - << <- *ABC* -<<

Plimsolls or Roundels

The circle minus symbol “⊖” has been drawn to align with the vertical center of the arrows. It can serve as the plimsoll symbol, but of course it can also be used to resemble the old (Edward Johnston?) Underground roundel. Using the same shortcuts, typing an oslash ø or Oslash Ø will add the circle minus symbol in the arrow.

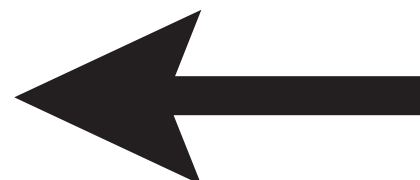
< - - ⊖ - << <- ⊖ -<<
< - - ø - << <- ø -<<
>> - ⊖ - - > >>> - ⊖ ->
>> - ø - - > >>> - ø ->

Using the Unicode input window you can also enter the circle minus symbol directly.

< - - ⊖ - << <- ⊖ -<<
> - - ⊖ - - > >>> - ⊖ ->

The arrows can be combined with the wordmarks.

< - - (TEA) - << <- ⊖ -<<
> - - (*FISH*) - - > >>> - ⊖ ->





- THIS →

- IS A ←

GOOD ←

SIGN →



**FIVE
UNRELATED
PHOTO
GRAPHERS**
28 May
21 July
1963

Ken Heyman
George Krause
Jerome Liebling
Minor White
Garry Winogrand

Exhibition directed by
John Szarkowski
and designed by
Kathleen Haven.

**MUSEUM OF
MODERN ART
NEW YORK**

**REFRA
CTIVE &
RETROA
CTIVE: A
CRITICAL
ARCHIVE**

MoMA

A REFRACTIVE RETROACTIVE RETROSPECTIVE
COMING SPRING 2025
SUPPORTED BY THE
DIFFUSION & MARLBORVE
ARTIFACTS FOUNDATION

LTR

On the left, LTR Limited Grotesque Book + Stylistic Set 04 for the straight R and K variants. On the right, Book with default settings. Curvy R and adorable ampersand.



**KEEP
CALM
&
USE
LIMITED
GROTESQUE**

MORE FLAVOR, LESS BAGGAGE
»—LETERROR.COM—«

KEEP CALM. The teapot was summoned by the (T E A) wordmark. Set in LTR Limited Grotesque Medium, with +60 units of tracking. The **KEEP CALM** uses the straight K. In contrast, the line Grotesque uses the default (curly) variant for a nice contrast. The curved R also resonates nicely with the Q. Bottom text also set in Medium, +60 units tracking applied.

IT WASN'T
Erik S.
NOR WAS IT
Eric G.
SOME OF
Eric R.
& MOSTLY
Erik B.

**LTR LIMITED GROTESQUE
MORE FLAVOUR, LESS BAGGAGE**
»—LETERROR.COM—«

Each line, each word is set in a heavier variant. The first word is set in the Roman, second in Medium, the last is set in Extra Bold. The line with Erik B has Stylistic Set 04 active, for a s shorter tail in the lowercase k. No tracking added in the big lines. Text at the bottom set in Medium, with +60 tracking.

A visual pun that recalls Erik Spiekermann, Eric Gill, Eric Ravilious and Erik van Blokland. As the lines explain, this typeface has nothing to do with the first two. A little bit with the third.

UP—TO—DATE
**UNDER
GROUND
MAP**
ATLAS & GUIDE

LTR LIMITED GROTESQUE
MORE DIRECTION, LESS BAGGAGE
»—LETERROR.COM—«

UNDERGROUND MAP is set in the italic variable at weight 550. To make it a bit heavier than the Medium but not entirely Bold. The variable fonts offer precise control. The **ATLAS & GUIDE** line is set in the Extra Bold Italic.

SCIENTIA POTESTAS EST
53
**RUSSELL
SQUARE**

LTR LIMITED GROTESQUE
MORE ATTITUDE, LESS BAGGAGE
»—LETERROR.COM—«

RUSSELL SQUARE is set in LTR Limited Grotesque Italic at variable weight 740, a hair over Bold (700). Tracked +80 units. The 53 is set at variable weight 608, with +40 units tracking. Note the horizontal bars of 5 and 3 lining up. The curved line of latin intersects nicely with the italic angle (20°). Attentive readers will recognise the address as the fictional location of “The Folly” from the *Rivers of London* series by Ben Aaronovitch. It would be close by to the Faber building at 23 Russell Square, the location of the Faber publishing company.

gtgfff

Set in LTR Limited Grottesque Extra Bold. All weights of the lowercase g have a rather pronounced horizontal bar as an ear. This aligns with the bars in f and t and they will connect.

LUXURY LIVING
212 Fifth Avenue:
New York City's
Most Prestigious
Address.

LTR LIMITED GROTESQUE
MORE VALUE, LESS BAGGAGE
»— LETTEROR.COM —>

***THE BEARER OF THIS DOCUMENT
SHALL BE PERMITTED***

***FREE &
UNMOLESTED
TRAVEL***

LTR LIMITED GROTESQUE
MORE EXPRESSION, LESS BAGGAGE
»— LETTEROR.COM —>

LUXURY LIVING set in LTR Limited Grottesque Italic, at variable weight 64 and +40 units of tracking. The following lines are set in the Regular weight, Stylistic Set 01, no tracking.

Set after a movie prop from The Grand Hotel Budapest.