

LFT Etica Mono

Technical but not limiting,
a monospaced sans that
encodes the bytes of a
beautiful life.

DESIGNED BY

Leftloft

YEAR

2019

Milan-based Leftloft studio has produced a third leg to its hit Etica font family: LFT Etica Mono. Meant to be a coder's go-to font for everyday use as much as a designer's way to invoke a certain genre, it is part of a broader and more versatile family that already contains almost 80 sans and serif fonts.

LFT Etica Mono's ten weights carry the same modern, recognisable DNA of the Etica family while hewing to the defined requirements of a coding typeface: space, density, distinct forms, and clarity. It uses the same instroke on the 'c' and open form of the 'a' for which the Etica family is famous, but adds something new in the form of an additional italic style.

Monospaced fonts usually incorporate slanted letters as italics, as does LFT Etica Mono, but its default italics have warmer, cursive shapes while the alternate italics are simply slanted. The default 'a' is a simplified bowl and stem instead of a two storey shape; the 'd, f, i, l, t, y' and others gain an outstroke tail; the 'e' is one smooth stroke; and the default 'k' is looped. These characters have basic,

slanted alternates if the cursive look isn't desired, and includes a set of arrows and geometric shapes. The monospaced design, by nature, makes the typeface useful in coding and in low readability situations.

And how does LFT Etica Mono work from the designer's perspective? The starting point was the need for a monospaced LFT Etica companion intended for technical applications: captions in graphic layouts, small text, confined or predefined space, and overall tone. Flat terminals and counters maintain the colour and versatility of the original typeface, but choosing between the organic cursive or blunt slanted alphabet will give every layout its own character. Of particular aesthetic interest may be the $\&$ and % symbols.

Designed to be applied to the common visual environment, the new LFT Etica Mono font family completes a more complex system. One benefit is to give an expressive tone — less serious and more friendly — to something inherently technical, to bytes and bots, to encode the beautiful life.

STYLES

Light *Oblique*

Book *Oblique*

Regular *Oblique*

Semibold *Oblique*

Bold *Oblique*

Código

Typewriter

Kompjuter

Mono - espaçada

Számítógépes

Schreibmaschine

Datorizēta

Informatisé

Editor

Terminal

< !DOCTYPE html >

CODE - ME

++macchina da scrivere++

font = LFT Etica Mono () for glyph in font: glyph.name =

typografisch

<!-- Comments are not displayed -->

Back-end or Back-end?

CSS / UX / UI

murciélago-murciélago-murciélago

ALTERNATIVES CONTEXTUALS

<h1> Heading 1 </h1> <p>Paragraph</p>

computerizado

BOLD 55PT

Rhythm & *React*

BOLD 50PT

Rhythm & *React*

BOLD 45PT

Rhythm & *React*

BOLD 35PT

Rhythm & *Reaction*

BOLD 30/36PT

**‘Rhythm & Reaction’
gets under the skin of
a British love affair
with American jazz. *Jazz
first came to Britain as
a visual and cultural
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a musical form, writes
John L. Walters.**

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LIGHT 25/30PT

And now I was on my journey,
in a pair of *thick boots* and

BOOK 25/30PT

And now I was on my journey,
in a pair of *thick boots* and

REGULAR 25/30PT

And now I was on my journey,
in a pair of *thick boots* and

SEMIBOLD 25/30PT

And now I was on my journey,
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BOLD 25/30PT

And now I was on my journey,
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LIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take them-*

BOOK 18/22PT

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REGULAR 18/22PT

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EXTRABOLD 18/22PT

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LIGHT 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present – the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* – and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The *phoebe-like* cry of the

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THIN 10/12PT

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor

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THIN + SSO1+ SS04 10/12PT

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GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant

NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvisse til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los

CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale,

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za po-

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi

ALL CAPS

¿Para texto?
A-b [Ende] H@I

¿PARA TEXTO?
A-B [ENDE] H@I

LIGATURES

flan, final, fjord

flan, final, fjord

TABULAR OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

TABULAR LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

NUMERATOR/DENOMINATOR

3x/678, 2a/120

³x / ₆₇₈, ²a / ₁₂₀

FRACTIONS

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

½ ¾ ¼ ⅚ ⅔

SUPERIOR/INFERIOR

H₂O x_b y³⁵ aIndex

H₂O x_b y³⁵ ^aIndex

ORDINALS

Ma No

Ma^a N^o

HISTORICAL FORMS

That is the question

That ⁱf the ^que^stion

STYLISTIC SET 01 (ALTERNATE A, UPRIGHTS)

a á ā ạ ... a á ā ạ ...

SSO1 (ALTERNATE A & E, ITALICS)

a á ā ạ e é æ ... *a á ā ạ e é æ ...*

STYLISTIC SET 02 (ALTERNATE AMPERSAND)

& &

STYLISTIC SET 03 (ARROWS & GEOMETRIC)

a b c e f g h	← ↑ → ↖ ↗ ↘ ↙
i j k l m n o p	↔ ↕ ↶ ↷ ⇐ ⇑ ⇒ ⇓
q r s t u v	■ □ ◀ ▶ ◄ ►
w x y z A B C	◀ ▲ ▶ ▼ ◆ ○ ●

SSO 04 (ALTERNATES, ITALIC ONLY)

a d f g i j k l t u y *a d f g i j k l t u y*
fl fj fl ... *fi fj fl ...*

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA Illusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA Bǐjna, BǐJNA

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni ...

EXTENDED TYPOGRAPHIC FEATURES

Basic ligatures, case-sensitive forms, class kerning, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments (arrows and geometric shapes), stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero ...

THE DESIGNERS

Leftloft is an independent studio where ideas, people, and skills converge to develop a wider vision for design, culture, and communication. Established in 1997 in Milan by Andrea Braccaloni, Francesco Cavalli, Bruno Genovese, and David Pasquali, the studio opened an office in New York in 2009, and now operates with a team of designers, each specialised in various fields from branding to web design. Leftloft has developed projects locally and internationally, collaborating with some of the most important Italian companies and institutions.

The studio has also opened Luft, a think tank devoted to developing creative thinking and a collaborative production through design. Main activities include: identity, research, concept, strategy, art direction, and narrative. Among others, Leftloft's projects have been awarded by: D&AD Award, ED-Awards, ADI Design Index, Laus Award, Creative Review Annual, TDC Annual, and ID Annual Design Review.

CREDITS

Lead design and concept

Leftloft

Assistant designer

Beatrice D'Agostino

Engineering

Joancarles Casasín

Quality assurance

Azza Alameddine

Graphic design

Elena Veguillas

Rabab Chafareddine

Copywriting

Joshua Farmer

FAMILY UPGRADES

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LFT ETICA MONO

Design: Leftloft
www.type-together.com/lft-etica-mono-font
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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
Nineteen Eighty-Four, by George Orwell (1949).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.