

LFT Etica

A charming and sober sans
with a balanced voice for
any application.

DESIGNED BY

Leftloft (Milan)

YEAR

2009

LFT Etica, the moralist type family by Leftloft, began at the end of 2000, but its development is ongoing as it expands to fill the astute designer's needs. The starting point was the common, cold grotesque sans typefaces – ubiquitous and often badly applied in their everyday visual environment.

The challenge was to obtain the same force, versatility, and colour, but with a much warmer feel. LFT Etica resides aesthetically somewhere between a grotesque and a humanist sans serif, resulting from a design of soft strokes with open counters and terminals. LFT Etica successfully combines forcefulness and delicacy, wrapping both with sober charm.

Milan-based Leftloft studio teamed up with Octavio Pardo to develop 24 additional styles for the very successful LFT Etica type family. This expansion is a direct response to type users' requests who found in

LFT Etica a de facto choice for web design. The new styles come in two series – 12 condensed widths and 12 compressed ones – and have proven versatile in applications where the ratio between information and space becomes an important challenge.

Each letter was scrutinised to ensure durability throughout time and adaptability within circumstance, so LFT Etica meets the challenge of balance head-on.

With its wide current range of 40 styles and many OpenType features (four sets of numerals, fractions, arrows, and dingbats, as well as stylistic alternates), LFT Etica is a versatile typeface suitable for corporate or casual use, for printed publications as well as web design.

The complete LFT Etica family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES

Display Thin

Display Thin Italic

Display Heavy

Display Heavy Italic

Light

Italic

Book

Book Italic

Regular

Italic

Semibold

Semibold Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

Condensed Light

Condensed Italic

Condensed Book

Condensed Book Italic

Condensed Regular

Condensed Italic

Condensed Semibold

Condensed Semibold Italic

Condensed Bold

Condensed Bold Italic

Condensed Extrabold

Condensed Extrabold Italic

Compressed Light

Compressed Italic

Compressed Book

Compressed Book Italic

Compressed Regular

Compressed Italic

Compressed Semibold

Compressed Semibold Italic

Compressed Bold

Compressed Bold Italic

Compressed Extrabold

Compressed Extrabold Italic

Dingbats

Hole-in-one

Adaptable

Fluidéz

Forse

Bicicle

Alligator

Web

Digital

Headliner

Run lobster!

La vita segreta di caos, generali ↷

Archeologia. A Ventarron (Perù) 800 km a nord di Lima, é stato scoperto il più antico...

“Even if they get captured”

plunging first

free entry to students every first of the month

2014 Triennale Design Museum

OFFICIAL CONTEST

► *La fête nationale en août depuis 1891* ◀

the *Vatican's* number two man in the sometimes murky area of sins and penance

SECOND & THIRD

THIN 100PT

Thunder

HEAVY 100PT

Thunder

THIN 60PT

Murciélago / *Bat*

HEAVY 60PT

Murciélago / *Bat*

HEAVY 55PT

Rhythm & Reac-

HEAVY 50PT

Rhythm & Reaction

HEAVY 45PT

Rhythm & Reaction

HEAVY 35PT

Rhythm & Reaction

HEAVY 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 style — rather than as a musical form,* writes John L. Walters.

THIN 55PT

Rhythm & *Reaction*

THIN 50PT

Rhythm & *Reaction*

THIN 45PT

Rhythm & *Reaction*

THIN 35PT

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THIN 30/36PT

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THIN 25/30PT

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

HEAVY 25/30PT

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LIGHT 25/30PT

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BOOK 25/30PT

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REGULAR 25/30PT

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SEMIBOLD 25/30PT

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BOLD 25/30PT

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EXTRABOLD 25/30PT

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

LIGHT 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my hand. Naturally,

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LIGHT 12/15PT

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BOOK 12/15PT

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REGULAR 12/15PT

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SEMIBOLD 12/15PT

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BOLD 10/13PT

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BOLD 12/15PT

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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 ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut National Geographic

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 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos

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 en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar aracılığıyla

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 sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag,

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 que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse et la

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 henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen

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 kommunikerar exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge1 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 humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de símbolos,

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 dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abe-

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, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso l'essere umano

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 postępująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te

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. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta:

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, final, fjord, bottle

Affiliate, final, fjord, bottle

DISCRETIONARY LIGATURES

-> <- | ^ v | <--> | | ^ --> | | ^ <-- v | |

→ ← ↑ ↓ ↔ ↗ ↘ ↙ ↚

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€ç£¥f%%∞

0123456789\$€ç£¥f%%∞

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€ç£¥f%%∞

0123456789\$€ç£¥f%%∞

TABULAR OLDSTYLE

0123456789\$€ç£¥f

0123456789\$€ç£¥f

TABULAR LINING

0123456789\$€ç£¥f

0123456789\$€ç£¥f

NUMERATOR/DENOMINATOR

345/678 89/120

³⁴⁵/₆₇₈ ⁸⁹/₁₂₀

FRACTIONS

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

½ ¾ ¼ ⅚ ⅔

SUPERIOR/INFERIOR

H₂O x₈ y³⁺⁵

H₂O x₈ y³⁺⁵

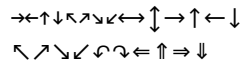
HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (ARROWS)

abcdefghijklmn
opqrstuvwxyz



STYLISTIC SET 02 (ICONS & SYMBOLS)

abcdefghijkl



STYLISTIC SET 03 (ALTERNATE Y)

y...

ŷ...

STYLISTIC SET 04 (ALTERNATE &, ITALIC A E)

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&
a e æ œ ...

STYLISTIC SET 05 (ALTERNATES)

a g j J ...

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STYLISTIC SET 06 (ALTERNATE M)

m

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STYLISTIC SET 07 (ALTERNATE Q)

Q

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STYLISTIC SET 08 (ALTERNATE ITALIC &)

&

&

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

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, 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, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), 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:

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, stylistic sets (SSO1, SSO2, SSO3, etc), superiors & inferiors, ...

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.

Leftloft has published LFT Etica, LFT Etica Mono, LFT Etica Sheriff and LFT Iro Sans with TypeTogether.

CREDITS

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Leftloft

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Sonja Stange

Graphic design

Elena Veguillas

Leftloft

Copywriting

Joshua Farmer

AWARDS

- Yearbook of Type I, 2013

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LFT ETICA

Design: Leftloft
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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).
'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.