

LFT Etica

A strong yet delicate Sans Serif designed by **Leftloft**

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 Æ Œ Þ Ø Å £ ■ ◆ LFT Etica Light, 60/78pt

a b c d e f g g h i j k l m

n o p q r s t u v w x y z

ß fi æ ð š ž ı ő Ł Ę õ f f t ů ą

{ [(* & & ¶ , : @ ? ! § « » ‡)] }

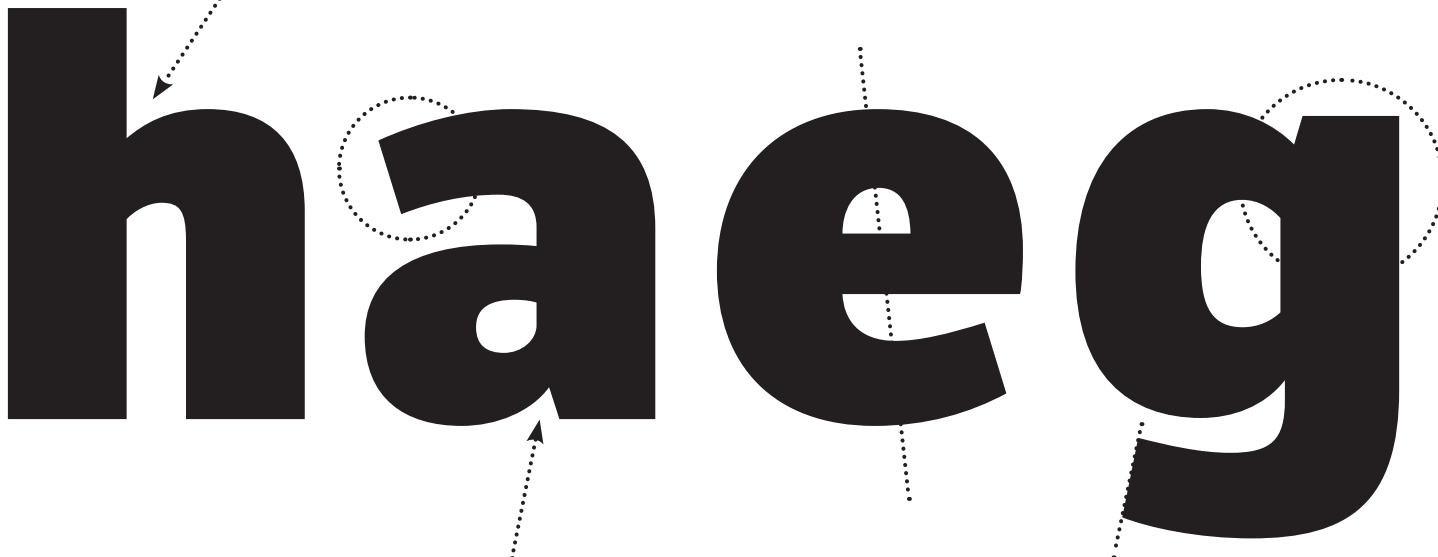
€ £ \$ ¥ f 0 1 2 3 4 5 6 7 8 9

% ∞ £ 0 1 2 3 4 5 6 7 8 9^{0 3 5}

⁵/₈ ³/₇ ⁵/₆ 0 2 8 ∂ Σ ≈ Ω π ™

modest contrast, slightly tilted axis, open terminals and counters, friendly proportions

LFT Etica Extrabold



A strong yet delicate Sans

LFT Etica, the-moralist-typefamily-project, was born at the end of 2000, but its development is ongoing, overcoming many hurdles and diversions. The starting point for the designers at *Leftloft* were the common "cold" grotesk sans serifs, 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. The resulting design has soft strokes, open counters and terminals; aesthetically resting somewhere between a grotesque and humanist sans serif. It successfully combines masculine force with female delicacy.

LFT Etica's wide range of styles, together with a large character set and *OpenType features*, such as 4 sets of numerals, fractions, several stylistic alternates and a set of arrows and dingbats, allows for a vast variety of applications, be they editorial or corporate.

The designer

Leftloft is a visual communication studio based in Milan since 1997. The studio has grown to a staff of 16 people with multi-disciplinary skills, able to provide solutions for all information and communication needs. Leftloft creates projects that aim to improve and implement successful communication channels for companies, institutions and cultural organizations.

The studio has been established by *Andrea Braccaloni*, *Francesco Cavalli*, *Bruno Genovese* and *David Pasquali*. All are members of AIAP (Italian Design Association for Visual Communication) and BEDA (Bureau European Design Association).

In addition to their design activity, the partners teach at the **Milan Politecnico Faculty of Design**. Leftloft is also a promoter of the Graphic Ministry, a cultural association promoting design culture. In autumn 2008, Leftloft opened a new additional office in New York City, USA.

TypeTogether

Veronika Burian and **José Scaglione** met at the University of Reading whilst completing their MAs in Type Design, launching the independent type foundry *TypeTogether* (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

TypeTogether's main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT's fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform OpenType fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to TypeTogether's high quality library of retail fonts, TT also provides custom modifications and specially tailored typefaces; these can serve as vital elements of a company's visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client's brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often necessary to accomplish their goals, and respond quickly to their needs.

The quality of TypeTogether's work has already been recognized in several international competitions, including **TDC** and **ED-Awards**.

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/Cliburn zongoraversenyen való részvételre. 12 országból 89 jelentkező közül Polgar Éva és Fazekas Edi a válogató versenyek után bejutottak a végső fordulóba, ami itt lesz Fort Worthben. Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten hozzájárulni, amihez nagykelkű támogatásokat kérném. Bővebb felvilágosítás a művészekről a Fesztivál web oldalán található: www.pianotexas.org. "Young Artists Program" "Information on Performing Artists" Éva és Edit koncertet adnak az érdeklődők számára, amit rövid fogadás követ. **Időpont: 2006. június 3-án, szombaton délután 4:00 órakor. Helyszíne egy családi ház: Mrs. Chuifun Poon, 6940 Laurel Valley Drive, Fort Worth, tx 76132 (Gated Community). A belépődíj: \$20 személyenként. A jegyek csak elővételben vehetők meg, mert a helyszínre csak őrzött kapun keresztül lehet bejutni, így a neveket előre le kell adnunk. Kérem, hogy mielőbb jelezzék, akik részt kívánnak venni! Az előre megvett jegyek a helyszínen**

LFT Etica Display Thin

[€36.851%∞!)

LFT Etica Extrabold

⇒ **vychod** ⇐

LFT Etica Regular with alternate "a" and "y"

family daddy

LFT Etica Bold

«attach»

LFT Etica Light

Víceméně!

LFT Etica Display Heavy

↗ ▶ **up** ◀ ↖

Reality

«Pace e musica»: adesso i ragazzi di **Woodstock** sognano la pensione

Oculto Secretos

Market evidently capable of **supporting**

Bethel

*Unstable relative, **toddler** compete for attention at family*

L'eterno ritorno

La **India** pierde el contacto por radio

Salman

LFT Etica Opentype features

all caps

¿para texto?

» ¿PARA TEXTO?

a-b [ende)•h@

» A-B [ENDE)•H@

proportional and tabular figures, old-style and lining

0123456789£\$¢€¥*f*

» 0123456789£\$¢€¥*f*

0123456789£\$¢€¥f

» 0123456789£\$ç€¥f

fractions

$$\frac{1}{2} \frac{3}{4} \frac{1}{6} \frac{5}{7} \frac{2}{9}$$

» $\frac{1}{2} \frac{3}{4} \frac{1}{6} \frac{5}{7} \frac{2}{9}$

ligatures

fi fl ff ft ffi ffl fft tt

» fi fl ff ft ffi ffl fft tt

superiors/inferiors/nominators/denominators

H2O xb8 y35 064/7

» $\text{H}_2\text{O} \times b_8 y^{35} 0^{64}/_7$

discretionary ligatures

$$\rightarrow \leftarrow \mid \wedge \vee \mid \longleftrightarrow \vee \mid \mid \wedge \rightarrow \leftarrow \mid \mid \wedge \vee \mid \mid \quad \gg \quad \rightarrow \leftarrow \uparrow \downarrow \longleftrightarrow \updownarrow \rightarrow \leftarrow \uparrow \downarrow$$

stylistic set 1

abcdefghijklmnopqrstuvwxyz ↗↘↙↚↛↜↝↞↠↡↢↣↤↥↦↧↨↩↪↫↬↭↮↯↰↱↲↳↴↵↶↷↸↹↺↻↼↽↾↿⇀⇁⇂⇃⇄⇅⇆⇇⇈⇉⇊⇋⇌⇍⇎⇏⇐⇑⇒⇓⇔⇕⇖⇗⇘⇙⇚⇛⇜⇝⇞⇟⇠⇡⇢⇣⇤⇥⇦⇧⇨⇩⇪⇫⇬⇭⇮⇯⇰⇱⇲⇳⇴⇵⇶⇷⇸⇹⇺⇻⇼⇽⇾⇿⤀⤁⤂⤃⤄⤅⤆⤇⤈⤉⤊⤋⤌⤍⤎⤏⤐⤑⤒⤓⤔⤕⤖⤗⤘⤙⤚⤛⤜⤝⤞⤟⤠⤡⤢⤣⤤⤥⤦⤧⤨⤩⤪⤫⤬⤭⤮⤯⤰⤱⤲⤳⤴⤵⤶⤷⤸⤹⤺⤻⤼⤽⤾⤿⥀⥁⥂⥃⥄⥅⥆⥇⥈⥉⥊⥋⥌⥍⥎⥏⥐⥑⥒⥓⥔⥕⥖⥗⥘⥙⥚⥛⥜⥝⥞⥟⥠⥡⥢⥣⥤⥥⥦⥧⥨⥩⥪⥫⥬⥭⥮⥯⥰⥱⥲⥳⥴⥵⥶⥷⥸⥹⥺⥻⥼⥽⥾⥿⦀⦁⦂⦃⦄⦅⦆⦇⦈⦉⦊⦋⦌⦍⦎⦏⦐⦑⦒⦓⦔⦕⦖⦗⦘⦙⦚⦛⦜⦝⦞⦟⦠⦡⦢⦣⦤⦥⦦⦧⦨⦩⦪⦫⦬⦭⦮⦯⦰⦱⦲⦳⦴⦵⦶⦷⦸⦹⦺⦻⦼⦽⦾⦿⧀⧁⧂⧃⧄⧅⧆⧇⧈⧉⧊⧋⧌⧍⧎⧏⧐⧑⧒⧓⧔⧕⧖⧗⧘⧙⧚⧛⧜⧝⧞⧟⧠⧡⧢⧣⧤⧥⧦⧧⧨⧩⧪⧫⧬⧭⧮⧯⧰⧱⧲⧳⧴⧵⧶⧷⧸⧹⧺⧻⧼⧽⧾⧿⨀⨁⨂⨃⨄⨅⨆⨇⨈⨉⨊⨋⨌⨍⨎⨏⨐⨑⨒⨓⨔⨕⨖⨗⨘⨙⨚⨛⨜⨝⨞⨟⨠⨡⨢⨣⨤⨥⨦⨧⨨⨩⨪⨫⨬⨭⨮⨯⨰⨱⨲⨳⨴⨵⨶⨷⨸⨹⨺⨻⨼⨽⨾⨿⩀⩁⩂⩃⩄⩅⩆⩇⩈⩉⩊⩋⩌⩍⩎⩏⩐⩑⩒⩓⩔⩕⩖⩗⩘⩙⩚⩛⩜⩝⩞⩟⩠⩡⩢⩣⩤⩥⩦⩧⩨⩩⩪⩫⩬⩭⩮⩯⩰⩱⩲⩳⩴⩵⩶⩷⩸⩹⩺⩻⩼⩽⩾⩿⪀⪁⪂⪃⪄⪅⪆⪇⪈⪉⪊⪋⪌⪍⪎⪏⪐⪑⪒⪓⪔⪕⪖⪗⪘⪙⪚⪛⪜⪝⪞⪟⪠⪡⪢⪣⪤⪥⪦⪧⪨⪩⪪⪫⪬⪭⪮⪯⪰⪱⪲⪳⪴⪵⪶⪷⪸⪹⪺⪻⪼⪽⪾⪿⫀⫁⫂⫃⫄⫅⫆⫇⫈⫉⫊⫋⫌⫍⫎⫏⫐⫑⫒⫓⫔⫕⫖⫗⫘⫙⫚⫛⫝̸⫝⫞⫟⫠⫡⫢⫣⫤⫥⫦⫧⫨⫩⫪⫫⫬⫭⫮⫯⫰⫱⫲⫳⫴⫵⫶⫷⫸⫹⫺⫻⫼⫽⫾⫿⬀⬁⬂⬃⬄⬅⬆⬇⬈⬉⬊⬋⬌⬍⬎⬏⬐⬑⬒⬓⬔⬕⬖⬗⬘⬙⬚⬛⬜⬝⬞⬟⬠⬡⬢⬣⬤⬥⬦⬧⬨⬩⬪⬫⬬⬭⬮⬯⬰⬱⬲⬳⬴⬵⬶⬷⬸⬹⬺⬻⬼⬽⬾⬿⭀⭁⭂⭃⭄⭅⭆⭇⭈⭉⭊⭋⭌⭍⭎⭏⭐⭑⭒⭓⭔⭕⭖⭗⭘⭙⭚⭛⭜⭝⭞⭟⭠⭡⭢⭣⭤⭥⭦⭧⭨⭩⭪⭫⭬⭭⭮⭯⭰⭱⭲⭳⭴⭵⭶⭷⭸⭹⭺⭻⭼⭽⭾⭿⮀⮁⮂⮃⮄⮅⮆⮇⮈⮉⮊⮋⮌⮍⮎⮏⮐⮑⮒⮓⮔⮕⮖⮗⮘⮙⮚⮛⮜⮝⮞⮟⮠⮡⮢⮣⮤⮥⮦⮧⮨⮩⮪⮫⮬⮭⮮⮯⮰⮱⮲⮳⮴⮵⮶⮷⮸⮹⮺⮻⮼⮽⮾⮿⯀⯁⯂⯃⯄⯅⯆⯇⯈⯉⯊⯋⯌⯍⯎⯏⯐⯑⯒⯓⯔⯕⯖⯗⯘⯙⯚⯛⯜⯝⯞⯟⯠⯡⯢⯣⯤⯥⯦⯧⯨⯩⯪⯫⯬⯭⯮⯯⯰⯱⯲⯳⯴⯵⯶⯷⯸⯹⯺⯻⯼⯽⯾⯿ⰀⰁⰂⰃⰄⰅⰆⰇⰈⰉⰊⰋⰌⰍⰎⰏⰐⰑⰒⰓⰔⰕⰖⰗⰘⰙⰚⰛⰜⰝⰞⰟⰠⰡⰢⰣⰤⰥⰦⰧⰨⰩⰪⰫⰬⰭⰮⰯⰰⰱⰲⰳⰴⰵⰶⰷⰸⰹⰺⰻⰼⰽⰾⰿⱀⱁⱂⱃⱄⱅⱆⱇⱈⱉⱊⱋⱌⱍⱎⱏⱐⱑⱒⱓⱔⱕⱖⱗⱘⱙⱚⱛⱜⱝⱞⱟⱠⱡⱢⱣⱤⱥⱦⱧⱨⱩⱪⱫⱬⱭⱮⱯⱰⱱⱲⱳⱴⱵⱶⱷⱸⱹⱺⱻⱼⱽⱾⱿⲀⲁⲂⲃⲄⲅⲆⲇⲈⲉⲊⲋⲌⲍⲎⲏⲐⲑⲒⲓⲔⲕⲖⲗⲘⲙⲚⲛⲜⲝⲞⲟⲠⲡⲢⲣⲤⲥⲦⲧⲨⲩⲪⲫⲬⲭⲮⲯⲰⲱⲲⲳⲴⲵⲶⲷⲸⲹⲺⲻⲼⲽⲾⲿⳀⳁⳂⳃⳄⳅⳆⳇⳈⳉⳊⳋⳌⳍⳎⳏⳐⳑⳒⳓⳔⳕⳖⳗⳘⳙⳚⳛⳜⳝⳞⳟⳠⳡⳢⳣⳤ⳥⳦⳧⳨⳩⳪ⳫⳬⳭⳮ⳯⳰⳱Ⳳⳳ⳴⳵⳶⳷⳸⳹⳺⳻⳼⳽⳾⳿ⴀⴁⴂⴃⴄⴅⴆⴇⴈⴉⴊⴋⴌⴍⴎⴏⴐⴑⴒⴓⴔⴕⴖⴗⴘⴙⴚⴛⴜⴝⴞⴟⴠⴡⴢⴣⴤⴥ⴦ⴧ⴨⴩⴪⴫⴬ⴭ⴮⴯ⴰⴱⴲⴳⴴⴵⴶⴷⴸⴹⴺⴻⴼⴽⴾⴿⵀⵁⵂⵃⵄⵅⵆⵇⵈⵉⵊⵋⵌⵍⵎⵏⵐⵑⵒⵓⵔⵕⵖⵗⵘⵙⵚⵛⵜⵝⵞⵟⵠⵡⵢⵣⵤⵥⵦⵧ⵨⵩⵪⵫⵬⵭⵮ⵯ⵰⵱⵲⵳⵴⵵⵶⵷⵸⵹⵺⵻⵼⵽⵾⵿ⶀⶁⶂⶃⶄⶅⶆⶇⶈⶉⶊⶋⶌⶍⶎⶏⶐⶑⶒⶓⶔⶕⶖ⶗⶘⶙⶚⶛⶜⶝⶞⶟ⶠⶡⶢⶣⶤⶥⶦ⶧ⶨⶩⶪⶫⶬⶭⶮ⶯ⶰⶱⶲⶳⶴⶵⶶ⶷ⶸⶹⶺⶻⶼⶽⶾ⶿ⷀⷁⷂⷃⷄⷅⷆ⷇ⷈⷉⷊⷋⷌⷍⷎ⷏ⷐⷑⷒⷓⷔⷕⷖ⷗ⷘⷙⷚⷛⷜⷝⷞ⷟ⷠⷡⷢⷣⷤⷥⷦⷧⷨⷩⷪⷫⷬⷭⷮⷯⷰⷱⷲⷳⷴⷵⷶⷷⷸⷹⷺⷻⷼⷽⷾⷿ⸀⸁⸂⸃⸄⸅⸆⸇⸈⸉⸊⸋⸌⸍⸎

stylistic set 2

abcdefghijklmnop

» ◀ ▶ ◂ ◃ ◻ ◼ ◐ ◑ ◈ ◉ ◊ ○ ◌ ◍ ◎ ●

stylistic sets 3, 4, 6, 7

yÿÿÿ » yÿÿÿ & » & m » m Q » Q

stylistic sets 5

aaâãäåāăą gġğġġ ĵĵ JĴ » aáàâãäåāăą gġğġġ ĵĵ JĴ

ENGLISH, GERMAN, FRENCH, ITALIAN, SPANISH, DUTCH, DANISH, SWEDISH, FINNISH, NORWEGIAN, ICLANDIC, POLISH, CZECH, HUNGARIAN, ESTLANDISH, TURKISH, SLOVAC, ESTONIAN, LATVIAN, LITHUANIAN, ALBANIAN, CROATIAN, ROMANIAN, SLOVENE...

àáâãäåăǎȧæçćċčďđèéêëēěėęğġgĝĥîïĩı
İÿıŷĵķĸĺłŁłŧńņňñŋòóôõöōőœøŗŕśŝşšţţťtùúû
üũūűůųŵŷÿýÿźžżƚƚκ

PUNCTUATION AND SYMBOLS

STYLISTIC ALTERNATES

OLD-STYLE NUMERALS

TABULAR

LINING NUMERALS

TABULAR

FRACTIONS

SUPERIOR/INFERIOR

NUMERATOR/DENOMINATOR

ARROWS AND SYMBOLS

MATHEMATICAL SYMBOLS

$$+-\pm\times\div=\neq<>\leq\geq\neg/|--\wedge\sim|\backslash\partial\Omega\Delta\Pi\Sigma\mu\pi\mu[\infty\sqrt{\approx\Diamond}$$

ENGLISH, GERMAN, FRENCH, ITALIAN, SPANISH, DUTCH, DANISH, SWEDISH, FINNISH, NORWEGIAN, ICLANDIC, POLISH, CZECH, HUNGARIAN, ESTLANDISH, TURKISH, SLOVAC, ESTONIAN, LATVIAN, LITHUANIAN, ALBANIAN, CROATIAN, ROMANIAN, SLOVENE...

LIGATURES

PUNCTUATION AND SYMBOLS

STYLISTIC ALTERNATES

OLD-STYLE NUMERALS

TABULAR

LINING NUMERALS

TABULAR

FRACTIONS

SUPERIOR/INFERIOR

NUMERATOR/DENOMINATOR

ARROWS AND SYMBOLS

MATHEMATICAL SYMBOLS

$$+-\pm\times\div=\neq<>\leq\geq\neg/|- _ \^{\sim}|\backslash\partial\Omega\Delta\Pi\Sigma\mu\pi\mu[\infty\sqrt{\approx\Diamond}$$



typetogether

Type Design Leftloft

WWW.TYPE-TOGETHER.COM