

LFT Etica

A strong, yet delicate Sans, suitable for a vast variety of applications by *Leftloft*

ABOUT THE TYPEFACE

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, 16 fonts, 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 four core styles of LFT Etica, have been manually hinted for better screen rendering and cross-platform consistency. The full family is available at our webfont service partners TYPEKIT - FONTDECK - WEBINK or contact us for self-hosting @font-face. ■

STYLES & SCRIPTS

LFT Etica Light

LFT Etica Italic

LFT Etica Book

LFT Etica Book Italic

LFT Etica Regular

LFT Etica Italic

LFT Etica Semibold

LFT Etica Semibold Italic

LFT Etica Bold

LFT Etica Bold Italic

LFT Etica Extrabold

LFT Etica Extrabold Italic

LFT Etica Display Thin

LFT Etica Display Thin Italic

LFT Etica Display Heavy

LFT Etica Display Heavy Italic

typetogether

ABCDEF GHIJKLMN
OPQRSTU VWXYZ
abcdefghijklmnopq
rstuvwxyz ß ð æ å ł ç ě ő
Đ à é ï ô ù ø å č đ ē į w p
H h Ę œ Ŋ k ŷ f i f f f f f t ³⁵⁹ a o
{ [(* & ¶ ‡ , : @ ? ! § « » -)] }

Ω Δ Π Σ μ π ≠ ≤ ÷ + √ ∞ &
€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9 % ↻ ←

Run lobster!

La vita segreta di caos ↻

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

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

18/22 PT (LIGHT & LIGHT ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian

18/22 PT (BOOK & BOOK ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses

18/22 PT (REGULAR & REGULAR ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, including letters,

18/22 PT (SEMI BOLD & SEMI BOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make

18/22 PT (BOLD & BOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make

18/22 PT (EXTRA BOLD & EXTRA BOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian

24 PT (DISPLAY THIN)

A simple but vibrant colour coding system

24 PT (DISPLAY THIN ITALIC)

A simple but vibrant colour coding system

24 PT (DISPLAY HEAVY)

A simple but vibrant colour coding system

24 PT (DISPLAY HEAVY ITALIC)

A simple but vibrant colour coding system

18/22 PT (DISPLAY THIN & DISPLAY THIN ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic

18/22 PT (DISPLAY HEAVY & DISPLAY HEAVY ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour cod-

8/10 PT (REGULAR & ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the

8/10 PT (SEMIBOLD & SEMIBOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video. But it also adds a really pleasing visual element to a celebration of communication and aesthet-

8/10 PT (BOLD & BOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video. But it also adds a really pleasing visual element to a celebration of communication and aesthet-

10/12 PT (REGULAR & ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian

10/12 PT (SEMIBOLD & SEMIBOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian

10/12 PT (BOLD & BOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which adds enormously to the show's appeal. A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video. But it also adds a really pleasing visual element to a celebration of communication and aesthet-

12/14 PT (REGULAR & ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and aesthetics which

12/14 PT (SEMIBOLD & SEMIBOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and

12/14 PT (BOLD & BOLD ITALIC)

A simple but vibrant colour coding system helps make sense of a show that encompasses all sorts of Italian graphic design, *including letters, books, magazines, culture and politics, advertising, packaging, visual identity, signposting and video*. But it also adds a really pleasing visual element to a celebration of communication and

8/10 PT (REGULAR & ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým“ divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes oslovuje tvůrce právě z tohoto divadelního podhoubí. Nebojí

8/10 PT (SEMIBOLD & SEMIBOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým“ divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes

8/10 PT (BOLD & BOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým“ divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes

10/12 PT (REGULAR & ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor

10/12 PT (SEMIBOLD & SEMIBOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního

10/12 PT (BOLD & BOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří

12/14 PT (REGULAR & ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v

12/14 PT (SEMIBOLD & SEMIBOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem

12/14 PT (BOLD & BOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem

<u>ALL CAPS</u>	¿para texto? 1708 a–b [ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
<u>LIGATURES</u>	flint, affect, affiliate	flint, affect, affiliate
<u>DISCRETIONARY LIGATURES</u>	-> <- ^ v <--> v ^ -> <-- ^ v	→ ← ↑ ↓ ↔ ↕ → ← ↑ ↓
<u>OLD STYLE FIGURES PROPORTIONAL & TABULAR</u>	0123456789£\$¢€¥f	0123456789£\$¢€¥f
<u>LINING FIGURES PROPORTIONAL & TABULAR</u>	0123456789£\$¢€¥f	0123456789£\$¢€¥f
<u>NUMERATOR / DENOMINATOR</u>	0123456789/0123456789	0123456789/0123456789
<u>FRACTIONS</u>	1/2 3/4 1/6 5/7	½ ¾ ⅙ ⅚
<u>SUPERIOR / INFERIOR</u>	H2O xb8 y35	H ₂ O x _b y ³⁵
<u>STYLISTIC SET 1</u>	abcdefghijklmn opqrstuvwxyz	→ ← ↑ ↓ ↖ ↗ ↘ ↙ ↔ ↕ → ↑ ← ↓ ↖ ↗ ↘ ↙ ↻ ↺ ← ↑ ⇒ ↓
<u>STYLISTIC SET 2</u>	abcdefghijkl	◀ ▶ ◀ ▶ ■ □ ● ○ ◆ ◀ ▶
<u>STYLISTIC SET 3</u>	yÿÿÿ	ÿÿÿÿ
<u>STYLISTIC SET 4</u>	&	&
<u>STYLISTIC SET 5</u>	áàâãääåäą ğğġğú ĵ Ĵ	áàâãääåäą ğğġğú ĵ Ĵ
<u>STYLISTIC SET 6</u>	m	m
<u>STYLISTIC SET 7</u>	Q	Q

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz[](){}|/| | ^ _ ~ 0 1
2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f § © ® ™ a o « » < > ‘ ’ , “ ” „ † ‡ • … ¶ · — —
- ' " # & & * , - . : ; ? ! j ; @ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð 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 ð ñ ò ó ô õ ö ø
ù ú û ü ý þ ÿ Ā ā Ă ă Ą ą Ć ć Ĉ ĉ Ċ ċ Č č Ď ě Đ đ Ē ē Ĕ ĕ Ė ė Ę ę Ě
ě Ĝ ĝ Ğ ğ Ġ ġ Ģ ģ Ĥ ĥ Ħ ħ Ĩ ĩ Ī ī Ĭ ĭ Ĵ ĵ Ķ ķ ĸ Ĺ ĺ Ļ Ľ Ŀ ł Ł ł Ń
ń Ņ ņ Ň ň Ŋ ŋ Ō ō Ŏ ŏ Ő ő Œ œ Ŕ ŕ Ŗ ŗ Ř ř Ŝ ŝ Ŷ ŷ Ÿ Ź ź
Ż ż Ź ź Ĵ ĵ Ÿ Ÿ à á â ã ä å ã ä å ç ç ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ
% / 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 1/2 1/4 3/4 1/3
2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8 1/7 2/7 3/7 4/7 5/7 6/7 1/9 2/9 4/9 5/9 7/9 8/9 - / . ≈
≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Ω Δ Π Σ Δ Ω μ π μ √ ∞ ∫ ∅ 0 1 2 3 4 5 6
7 8 9 \$ € ¢ £ ¥ f 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f 0 1 2 3 4 5 6 7 8 9
\$ € ¢ £ ¥ f ⌘ *left* → ← ↑ ↓ ↖ ↗ ↘ ↙ ↔ ↕ → ↑ ← ↓ ↖ ↗ ↘ ↙ ↻ ↺ ←
↑ ⇒ ↓ ◀ ▶ ◁ ▷ ■ □ ● ○ ◂ ▸ ◆ ^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿
˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afar, Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Catalan, Chamorro, Chichewa, Cornish, Crimean Tatar, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Irish), Gaelic (Scottish), Galician, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Ido, Indonesian, Interlingua, Italian, Karelian, Kashubian, Kiribati, Kurdish, Ladin, Latin, Latvian, Lithuanian, Luxembourgian, Malay, Maltese, Maori, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Palauan, Polish, Portuguese, Rarotongan, Romani, Romanian, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Southern), Samoan, Sango, Serbian, Shona, Slovak, Slovenian, Sorbian (Lower), Sorbian (Upper), Spanish (Castillian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, punctuation, 4 sets of figures (old style, old style tabular, lining, tabular lining), fractions, superiors & inferiors, numerator & denominator, class kerning, case sensitive characters, arrows & symbols.

AVAILABLE FONT SETS:

LFT Etica Lat Pro

LFT Etica Display Lat Pro

THE DESIGNERS

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.

UPGRADE FROM SINGLE WEIGHT TO FULL BUNDLE

Buy a single weight (or more) now and get reimbursed if you buy the whole font bundle later at any time. This is a great way to explore a new typeface without full commitment. To take advantage of this, please write and email to info@type-together.com

CUSTOM WORK

We offer custom type solutions tailored to the customer's needs. This may include new typefaces developed from scratch, font modifications of existing typefaces, extension of language support or creation of logotypes. Please contact us for details.

WEBFONTS

We have partnered up with *Typekit*, *Fontdeck*, *WEBINK* and *Fonts.com* that are able to reliably serve our fonts to your websites and provide you with the necessary technical support. *Self-hosting* is available for websites with over 2 million pageviews per month. Please contact us, if you wish to use this service.

LFT Etica, Type Design:

Leftloft

WWW.TYPE-TOGETHER.COM/LFT-ETICA

© *TypeTogether*

LFT Etica is a registered trademark of **TypeTogether**. All rights reserved.

For further information, pricing and ordering, please visit www.type-together.com

typetogether

INFO@TYPE-TOGETHER.COM
