LFT Etica Sheriff

A slab serif for swaggering signage and plainspoken paragraphs.

DESIGNED BY
Leftloft (Milan)

YEAR
2016
LFT Etica Sheriff is the slab serif extension from Leftloft in collaboration with Octavio Pardo. LFT Etica Sheriff began as a commissioned work which was already using LFT Etica as their sans typeface in some of their online work. The ability to span types of communication and take on various tones, from firm to forgiving, remained priority. And you’ll be glad it did because not only do details make the difference, but they give a personality to something as dismissed as the text we read.

The character details always seem to add the most personality. Notice how the serifs of the lowercase ‘x’ are asymmetrical. Or how the lowercase ‘k’ begins as unconnected in the lighter weights but becomes attached as LFT Etica Sheriff progresses toward its extrabold. Or how the capital ‘K’ uses a straight bar in that same connection to play up its contemporary side. And how the lowercase ‘c’ still feels like it has the same recognisable curve. These details reinforce Etica Sheriff’s always-approachable nature.

As with all slab serifs, Etica Sheriff creates darker text, meaning work can be expertly set with a lighter weight than you may have imagined. The serifs also mean it is a bit more regularised overall and so feels a bit more buttoned up - not too much, just a little more. LFT Etica Sheriff matches its predecessor’s towering x-height, making the lighter weights seem narrower and the heavier weights seem wider in their stance. These and many more details give LFT Etica Sheriff the combined ability to have a genial chat and the authority to tell you it’s happening right now.

The LFT Etica Sheriff family has a total of 36 weights – from light to extrabold and in condensed and compressed widths, all with matching italics. This ensures expanded use while maintaining the same personality, and it creates an harmonious texture when combined. Together the family provides flexible solutions in situations where saving space is vital and losing impact is not an option, whether digitally or in print.

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

**styles**

- Light
- 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
Cinecittá
American
Tečnost
Marquesina
Možná
Diligenza
Western
Fahrrad
Screen
Look
lobster!

modern matinees 11|01 → 12|28

Archäologie. In Ventarron (Peru) 800 km nördlich von Lima, dem ältesten...

"Radio Show Podcast OCT18"

social media channels

Antepassados do hobbit já viviam há 700 mil anos na ilha das Flores

No more falling flat Fridays ↩

WIN THIS CONTEST

The moralist typefamily goes West

Hjemme på gutterommet har Idol-vinner Marius Samuelsen komponert alle sine sanger så langt

2nd & third

THE RIGHT FONT can improve your content
'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.
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And now I was on my journey, *in a pair of thick boots* and with a hazel stick
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally,
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 themselves out of the house so that she could do her
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 themselves out of the house* so that she could do her *yoga exercises*,

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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 themselves out of the house* so that she could do her *yoga exercises*, he always took the same route.
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 traiill, and the yellow-bellied. The phoebe-like cry of the traiill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to

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<table>
<thead>
<tr>
<th>Language</th>
<th>9/11PT</th>
</tr>
</thead>
<tbody>
<tr>
<td>GERMAN</td>
<td>Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japansisch oder Schwedisch 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 Einzel-</td>
</tr>
<tr>
<td>FRENCH</td>
<td>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 explo-</td>
</tr>
<tr>
<td>NORWEGIAN</td>
<td>Et språk er et dynamisk sett av synlige, høbare eller fylbare 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 es-</td>
</tr>
<tr>
<td>SWEDISH</td>
<td>Språk eller tungomål är en del av olikt system för kommunikation, som används av människor som vi börjar tillåtna stora bitar av redan under vår första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunicerar exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbund-</td>
</tr>
<tr>
<td>PORTUGUESE</td>
<td>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.</td>
</tr>
<tr>
<td>POLISH</td>
<td>Język służący 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 pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy</td>
</tr>
<tr>
<td>ICELANDIC</td>
<td>Máli er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsum. Málfræðingar eru þeir sem að rannsaka máli, en í nútímanum var málfraða yfir kynnt sem vin-</td>
</tr>
<tr>
<td>SPANISH</td>
<td>Un lenguaje (del provenzal lenguaţeri y del latin 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</td>
</tr>
<tr>
<td>TURKISH</td>
<td>İnsanlar arasındaki anlaşımayı sağlayabilmek için bir araç olarak tanımlanan birlk. Bu bağlamda dil, kelimeyer dolu olunan, yani vucut dil gibi sözlü olmayan iletişim araçlarının yanı sıra insanların en etkili iletişim şekli olan sözlü iletişim tanımlar. Dil, ses dalgaları aracılığıyla akus-</td>
</tr>
<tr>
<td>SWISS</td>
<td>Wie ein geistiges Zauberspruch, der durch die Stimme den Sinnesindruck hervorruft. Sprache ist das Gehirn, das die Gedanken des Menschen verarbeitet und in Worte umformt. Sprache ist die Knochen, die das Ge-</td>
</tr>
<tr>
<td>FINNISH</td>
<td>Védecký obor zabývající se zkou- máním jazyka se nazyvá lingvis- tik. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Recku, byť zde otázky typu zda mohou slova reprezentovat zkusenost nebo motivovanost obsahu slov, konkrétními pamá- kami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejrůznější záznamy o kodifikaci</td>
</tr>
</tbody>
</table>

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### ALL CAPS

<table>
<thead>
<tr>
<th>¿Para texto?</th>
<th>¿PARA TEXTO?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1708 A–b [Ende] H@l</td>
<td>1708 A–B [ENDE] H@l</td>
</tr>
</tbody>
</table>

### LIGATURES

- Affiliate, final, fjord, bottle

### DISCRETIONARY LIGATURES

- -> <- | ^ v| <--> | | ^ <-- v| |
- \(\rightarrow \downarrow \leftarrow \uparrow \rightarrow \leftarrow \downarrow\)

### PROPORTIONAL OLDSTYLE FIGURES

- 0123456789$€¢£¥ƒ%‰

### PROPORTIONAL LINING FIGURES (DEFAULT)

- 0123456789$€¢£¥ƒ%‰

### TABULAR OLDSTYLE

- 0123456789$€¢£¥ƒ%‰

### TABULAR LINING

- 0123456789$€¢£¥ƒ%‰

### NUMERATOR/DENOMINATOR

- 345/678 89/120

### FRACTIONS

- 1/2 3/4 1/4 5/7 2/9
- \(\frac{1}{2} \frac{3}{4} \frac{1}{4} \frac{5}{7} \frac{2}{9}\)

### SUPERIOR/INFERIOR

- H2O xb8 y3+5
- \(H_2O \times b_8 y^{35}\)

### HISTORICAL FORMS

- That is the question
- That if the question
STYLISTIC SET O1 (ARROWS)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O2 (ICONS & SYMBOLS)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O3 (ALTERNATE A)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O4 (ALTERNATE G)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O5 (ALTERNATES)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O6 (ALTERNATE M)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O7 (ALTERNATE Y)

abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O8 (ALTERNATE &)

abcdefghijklmnopqrstuvwxyz

TURKISH/AZERI/CRI MEAN TATAR

Kırtasiye, KİRTASIYE

ROMANIAN/MOLDAVIAN

Timiş, MULŢUMESC
### Supported Latin Languages

- Abenaki
- Afaan Oromo
- Afar
- Afrikaans
- Albanian
- Alsatian
- Amis
- Anuta
- Aragonese
- Aranese
- Aromanian
- Arrernte
- Arava
- 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
- Esperanto
- Estonian
- Faroese
- Fijian
- Filipino
- Finnish
- Flemish
- French
- Frisian
- Friulian
- Gagauz (Latin)
- Galician
- Ganda
- Genoese
- German
- Gikuyu
- Gooniyandi
- Greenlandic (Kalaallisut)
- Guadeloupean Creole
- Gwich'in
- Haitian Creole
- Hän
- Hawaiian
- Hiligaynon
- Hopi
- Hotcąk (Latin)
- Hungarian
- Icelandic
- Ido
- Ilocano
- Indonesian
- Interglossa
- Interlingua
- Irish
- Isthmian
- Italian
- Jamaican
- Javanese (Latin)
- Jèrriais
- Kala Lagaw Ya
- Kapampangan (Latin)
- Kaqchikel
- Karakalpak (Latin)
- Karel
- Kashubian
- Kikongo
- Kinyarwanda
- Kiribati
- Kirundi
- Kurdish
- 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)
- Palaun
- Papiamento
- Piedmontese
- Polish
- Portuguese
- Potawatomi
- 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
- Tonga
- Tswana
- Tumbuka
- Turkish
- Turkmen (Latin)
- Tuvaluan
- Tzotzil
- Uzbek (Latin)
- Venetian
- Vepsian
- Volapük
- Võro
- Wallisian
- Waro
- 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
- 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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Graphic design
Elena Veguillas
Leftloft

Copywriting
Joshua Farmer
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LFT ETICA SHERIFF

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

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