

# LFT Iro Sans

Distinct, complex challenges —  
wayfinding, editorial, and branding  
— solved by one expansive family

DESIGNED BY

**Leftloft**

YEAR

2017

Milan-based Leftloft studio developed the LFT Iro Sans fonts, an expansive family that solves the significant, wide-ranging challenges of branding, wayfinding, pictographic language, and complex editorial use. With its all-encompassing abilities, LFT Iro Sans never finds itself outmatched by the task at hand.

The type family began as the clear and welcoming wayfinding project of San Siro stadium in Milan. The primary aim was to design a technical typeface that was readable in any low visibility condition, such as poorly lit areas with awkward wall shapes and overhangs. This worked well for stadium and large lettering use, but other problems also needed to be addressed, such as complementary iconography. A location developer was left mixing — clashing, really — one type family with a different family of icons, resulting in a cobbled-together look which diluted the brand and the experience. Each icon shape and its meaning were radically simplified, accepting uniqueness as part of the final visual language. LFT Iro Sans pictograms answers the need for having a consistent, wide range of icons, perfectly suited to the text typeface — a first in public spaces.

#### STYLES

Thin  
Light  
Book  
Regular  
**Semibold**  
**Bold**  
**Extrabold**  
**Black**

*Thin Italic*  
*Light Italic*  
*Book Italic*  
*Italic*  
***Semibold Italic***  
***Bold Italic***  
***Extrabold Italic***  
***Black Italic***

*Thin Slanted*  
*Light Slanted*  
*Book Slanted*  
*Slanted*  
***Semibold Slanted***  
***Bold Slanted***  
***Extrabold Slanted***  
***Black Slanted***

LFT Iro Sans goes out on a strong branding limb with an attention-demanding unicas style. Each unicas letter is a combination of the lowercase and capital form, quite noticeable in the 'i', 'm', 't', and unique 'd' and 'b', balanced by more restrained forms of 'a', 's', 'c', and 'e'.

LFT Iro Sans is not only a technical typeface, but, thanks to the letters' proportions, can also be used for editorial purposes. The text weights are assertive and economical in stature, come with two separate oblique styles (Slanted and Italic), and the Ultralight and Heavy display styles are headline stunners.

For enthusiasts of every stripe, LFT Iro Sans can be a brand's rallying cry with its arresting unicas, be a developer's go-to pictogram choice, or set the most demanding editorial text in digital or print. With its many OpenType features, simplified pictogram commands (even available in Apple's Pages and Microsoft Word), and a total of 38 targeted family members, LFT Iro Sans is a brilliantly sensible choice. The complete LFT Iro Sans family, along with our entire catalogue, has been optimised for today's varied screen uses.

unicas THIN  
unicas LIGHT  
unicas BOOK  
unicas REGULAR  
unicas SEMIBOLD  
unicas BOLD  
unicas EXTRABOLD  
unicas BLACK

Display Ultralight  
*Display Ultralight Italic*  
**Display Heavy**  
**Display Heavy Italic**

Symbols Light   
Symbols Regular 

↓↓ IRO SANS WORKS FOR ↓↓  
**WAYFINDING**


Uprights + **Slanted** + **SYMBOLS**  

Thin  
*Thin Slanted*  
Light  
*Light Slanted*

Book  
*Book Slanted*  
Regular  
*Slanted*

Semibold  
*Semibold Slanted*  
Bold  
*Bold Slanted*

Extrabold  
*Extrabold Slanted*  
Black  
*Black Slanted*

Symbols Light  
  
Symbols Regular  


**O**



Departures  
Restaurant  
Elevator



↑ Lift to level **1**

***International Arrivals***

224–238 Kensington High St, W8 6AG



**IRO  
SANS  
WORKS  
FOR** *Editorial*  
PURPOSES

Uprights + *Italics* + **Display styles**

Thin  
*Thin Italic*  
Light  
*Light Italic*

Book  
*Book Italic*  
Regular  
*Italic*

**Semibold**  
*Semibold Italic*  
**Bold**  
*Bold Italic*

**Extrabold**  
*Extrabold Italic*  
**Black**  
*Black Italic*

Display Ultralight  
*Display Ultralight Italic*  
**Display Heavy**  
*Display Heavy Italic*

*A Kind of Freedom*

**SEXTON'S POWERFUL FIRST NOVEL**

**HEADLINES OF THE DAY**

***Pamplona Balompié*** *Club De Fútbol*

**MAGAZINE**

REDESIGNING CITIES – What's next for renewables?

**La Stazione delle Biciclette**

EXIT WYJŚCIE SORTIE VÝSTUP HÆTTA GÅ USCITA SAÍDA

«**SPACEX**» *Comment s'organise un voyage autour de la Lune ?!*

Iro Sans Works For  
**BRANDING**

UNICASES + **Display styles**

unicase thin  
unicase light  
unicase book  
unicase regular

unicase semibold  
unicase bold  
unicase extrabold  
unicase black

Display Ultralight  
Display Ultralight Italic  
**Display Heavy**  
**Display Heavy Italic**

— ORIGINAL RECIPE —

**Bourbon**

*Finely crafted*

ALL NATURAL INGREDIENTS  
DISTILLED & BOTTLED BY  
BOURBON MAKERS, NASHVILLE, TN  
43% ALC. BY VOL.

**Orange  
juice**

SQUEEZED FROM  
FRESH ORANGES

brand name	Bottle N. 087
mint shampoo	250 mL



Clear

**Inspired**

Segnale

ZOO LAND

**Noticeable**

Merkittävä

**Branding**



# LFT Iro Sans

THIN 25/30PT

---

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

LIGHT 25/30PT

---

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

BOOK 25/30PT

---

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

REGULAR 25/30PT

---

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

SEMIBOLD 25/30PT

---

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

BOLD 25/30PT

---

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

EXTRABOLD 25/30PT

---

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

BLACK 25/30PT

---

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



THIN 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 themselves* out of the house so that she could do her yoga exercises, he always took the same route. In fact

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 themselves* out of the house so that she could do her yoga exercises, he always took the same route. In fact

BOOK 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 themselves* out of the house so that she could do her yoga exercises, he always took the same

REGULAR 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 themselves* out of the house so that she could do her yoga exercises, he always took the same

SEMIBOLD 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 themselves* out of the house so that she could do her yoga exercises, he always took

BOLD 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 themselves* out of the house so that she could do her yoga exercises, he always

EXTRABOLD 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 themselves out of the house so that she could do her yoga exercises,**

BLACK 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 themselves out of the house so that she could do her yoga exercises,**

THIN 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 trill, and the yellow-bellied*. *The phoebe-like cry of the trill 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 the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward

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 trill, and the yellow-bellied*. *The phoebe-like cry of the trill 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 the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward

BOOK 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 trill, and the yellow-bellied*. *The phoebe-like cry of the trill 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 the mountain-side forests; being most numerous on Mount Lafayette,

REGULAR 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 trill, and the yellow-bellied*. *The phoebe-like cry of the trill 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 the mountain-side forests; being most numerous on Mount

THIN 12/15PT

---

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 trill, and the yellow-bellied*. The phoebe-like cry of the trill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep

LIGHT 12/15PT

---

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 trill, and the yellow-bellied*. The phoebe-like cry of the trill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to

BOOK 12/15PT

---

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 trill, and the yellow-bellied*. The phoebe-like cry of the trill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to

REGULAR 12/15PT

---

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 trill, and the yellow-bellied*. The phoebe-like cry of the trill was to be heard constantly from the hotel piazza. The yellow-

SEMIBOLD 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 traill 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 the mountain-side forests; being most numerous on

BOLD 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 traill 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 the

EXTRABOLD 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 traill 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 the

BLACK 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 traill 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

SEMIBOLD 12/15PT

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 traill was to be heard constantly from the

BOLD 12/15PT

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 traill was to be heard constantly from the

EXTRABOLD 12/15PT

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

BLACK 12/15PT

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 traill was to be

THIN 25/30PT

---

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

LIGHT 25/30PT

---

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

BOOK 25/30PT

---

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

REGULAR 25/30PT

---

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

SEMIBOLD 25/30PT

---

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

BOLD 25/30PT

---

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

EXTRABOLD 25/30PT

---

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

BLACK 25/30PT

---

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



## BOOK ITALIC 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 traill 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 the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward*

## ITALIC 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 traill 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 the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward*

## SEMIBOLD ITALIC 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 traill 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 the mountain-side forests; being most numerous on Mount***

## BOLD ITALIC 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 traill 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 the mountain-side forests; being most***

## SLANTED BOOK 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 traill 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 the mountain-side forests; being most numerous on Mount*

## SLANTED 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 traill 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 the mountain-side forests; being most numerous on Mount*

## SLANTED SEMIBOLD 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 traill 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 the mountain-side forests; being most numerous on***

## SLANTED BOLD 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 traill 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 the mountain-side forests; being most***

GERMAN 11/13PT

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-Teilnor-

PORTUGUESE 11/13PT

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

TURKISH 11/13PT

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

ICELANDIC 11/13PT

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

FRENCH 11/13PT

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

NORWEGIAN 11/13PT

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

SWEDISH 11/13PT

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 bärare av språk i

SPANISH 11/13PT

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 humanos y a otros animales

CZECH 11/13PT

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 dokla-

ITALIAN 11/13PT

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

POLISH 11/13PT

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

FINNISH 11/13PT

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

## SMALL CAPS

1234 Charming Creatures  
(abc) n/ d&e

1234 CHARMING CREATURES  
(ABC) N\*/ D&E

## ALL SMALL CAPS

RADIOLARIANS? ¡Qué!

RADIOLARIANS? ¡QUÉ!

## ALL CAPS

¿para texto?

¿PARA TEXTO?

## LIGATURES

flint, affect, affiliate  
affiches, effluent

flint, affect, affiliate  
affiches, effluent

## PROPORTIONAL OLDSTYLE + SLASHED ZERO

00123456789€\$ç€¥

00123456789€\$ç€¥

## PROPORTIONAL LINING + SLASHED ZERO

00123456789€\$ç€¥

00123456789€\$ç€¥

## TABULAR OLDSTYLE + SLASHED ZERO

00123456789€\$ç€¥

00123456789€\$ç€¥

## TABULAR LINING FIGURES+ SLASHED ZERO

00123456789€\$ç€¥

00123456789€\$ç€¥

## NUMERATOR/DENOMINATOR

0123456789/0123456789

0123456789/0123456789

## FRACTIONS

1/4 1/2 3/4 1/8 3/8 5/8 7/8

¼ ½ ¾ ⅛ ⅜ ⅝ ⅞

## SUPERIOR/INFERIOR

H<sub>2</sub>O x(b<sub>8</sub>+c<sub>4</sub>) y<sup>35</sup>

H<sub>2</sub>O x(b<sub>8</sub>+c<sup>4</sup>) y<sup>35</sup> a

## ORDINALS

1<sup>a</sup> 2<sup>o</sup>

1<sup>a</sup> 2<sup>o</sup>

## TURKISH/AZERI/CRIMEAN TATAR

findik FINDIK

findik FİNDİK

## ROMANIAN/MOLDOVIAN

Muțumesc MUȚUMESC

Muțumesc MUȚUMESC

## CATALAN

novel·la, CAL·LIGRAFIA

novel·la, CAL·LIGRAFIA

## STYLISTIC SET 01, ALTERNATE GLYPHS

I IJ 1

I IJ 1

## STYLISTIC SET 03, DOTTED ZERO

0

0



UPPERCASE

A B C D E F G H I J K L M N O P R S T U V W X Y Z Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï 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 ñ ò ó ô õ ö ø ù ú û ü ý þ ß

LOWERCASE

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 á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

SMALL CAPS

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 Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

LIGATURES

ff ffi ffl ft fi fl

DISCRETIONAL LIGATURES

ft

ALTERNATES (SS01)

I J I I I I I I I I

PUNCTUATION

‘ ’ “ ” „ - . , : ; ¿ ? ! i [ ] ( ) { } \ / \_ « » ‹ › • … † ‡ — — —

PUNCTUATIONS (SMALL CAPS)

! i ? / ( ) [ ] { } & @

DIACRITICS

^ ˇ ˘ ˙ ˚ ˇ ˛ ˜ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚ ˚

SYMBOLS

! | § ¶ © ® ™ ◊ # & @ \* † ‡ ℓ

PROPORTIONAL OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 c \$ € f £ ¥

PROPORTIONAL LINING FIGURES (DEFAULT)

0 0 1 2 3 4 5 6 7 8 9 1 0 c \$ € f £ ¥ ¢ % ‰

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 c \$ € f £ ¥

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 c \$ € f £ ¥

DOTTED ZERO

0

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

1/2 1/4 3/4 1/8 3/8 5/8 7/8

ORDINALS

H a o

MATH SYMBOLS

~ ^ ° / - / . = ≠ ≤ ≥ < = > ¬ + ± ÷ × θ Δ Π Σ √ ∞ ∫ Ω μ π ¢



# LFT IRO SANS

# UNICASE

**BRANDING**

LA STAZIONE DELLE BICICLETTE

**a UNICASE STYLE**

FOR COOL LOOKING NAMES

**54 & SEA FOOD**

EXPRESSIVE

**pamplona balompié** club de fútbol

**MAGAZINES**

8 DIFFERENT WEIGHTS

**WHEN LIFE GIVES YOU LEMONS, MAKE LEMONADE**

BLACK 55PT

**RHYTHM & REACTION**

BLACK 50PT

**RHYTHM & REACTION**

BLACK 45PT

**RHYTHM & REACTION**

BLACK 35PT

**RHYTHM & REACTION**

BLACK 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 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY HAND.

LIGHT 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY HAND.

BOOK 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY

REGULAR 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY

SEMIBOLD 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY

BOLD 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY

EXTRABOLD 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR OF  
THICK BOOTS AND WITH A HAZEL STICK IN MY

BLACK 25/30PT

---

AND NOW I WAS ON MY JOURNEY, IN A PAIR  
OF THICK BOOTS AND WITH A HAZEL STICK

THIN 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES, HE ALWAYS TOOK

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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES, HE ALWAYS TOOK

BOOK 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES, HE ALWAYS TOOK

REGULAR 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES, HE ALWAYS

SEMIBOLD 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES,**

BOLD 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES,**

EXTRABOLD 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA EXERCISES,**

BLACK 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 THEMSELVES OUT OF THE HOUSE SO THAT SHE COULD DO HER YOGA**



ALL CAPS

ἑPARA TEXTO?

ἑPARA TEXTO?

FRACTIONS

1/4 1/2 3/4

¼ ½ ¾

SUPERIOR/INFERIOR

H123

H<sup>123</sup>ORDINAL1a 2<sup>o</sup>1<sup>A</sup> 2<sup>O</sup>TURKISH/AZERI/CRIMEAN TATAR

fİNDİK, FİNDİK

FİNDİK, FİNDİK

ROMANIAN/MOLDOVIAN

mulțumesc mulțumesc

MULȚUMESC MULȚUMESC

CATALONIAN

nòvel·la, cal·ligrafia

NÒVEL·LA, CAL·LIGRAFIA

CONTEXTUAL ALTERNATES

!?

?

STYLISTIC SET 01

ε

Ε

UPPERCASE

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
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

LOWERCASE

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
à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

CONTEXTUAL ALTERNATES

?

STYLISTIC SET 01

€ È É Ê Ë Ì Í Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

PUNCTUATION

' ' “ ” , “ ” - , . : ; ¿ ? ! [ ] ( ) { } \ / \_ « » < > ° ... · - — -

FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 € \$ % & ' ( ) \* + , - . : ;

SUPERSCRIPTS

H ¹ º ³

FRACTIONS

¼ ½ ¾

ORDINALS

H ¹ º

MATH SYMBOLS

~ ^ ° / - / · ≈ ≠ ≥ < = > ¬ + ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π α

DIACRITICS

^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝

SYMBOLS

! | § ¶ © ® ™ ◊ # € @ \* † ‡ ℓ

# LFT Iro Sans Display

ELEGANT

**DISPLAY**

**TYPEFACE**

for generous titles

**and wide spaces**

HIGHLIGHTED

**poster** | signboard | **sport** | catchwords

to be used carefully

ULTRALIGHT 55PT

Rhythm & Reaction

ULTRALIGHT 50PT

Rhythm & Reaction

ULTRALIGHT 45PT

Rhythm & Reaction

ULTRALIGHT 35PT

Rhythm & Reaction

ULTRALIGHT 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.

HEAVY 55PT

**Rhythm & Reaction**

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.**

ALL CAPS

---

¿para texto?

¿PARA TEXTO?

FRACTIONS

---

¼ ½ ¾

¼ ½ ¾

SUPERIOR/INFERIOR

---

H123

H<sup>123</sup>

ORDINAL

---

1a 2o

1<sup>a</sup> 2<sup>o</sup>

TURKISH/AZERI/CRIMEAN TATAR

---

FINDIK

FİNDİK

ROMANIAN/MOLDOVIAN

---

Mușumesc  
MUȘUMESC

Mușumesc  
MUȘUMESC

CATALONIAN

---

novel·la,  
CAL·LIGRAFIA

novel·la,  
CAL·LIGRAFIA





UPPERCASE

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
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ĝ Ğ Ħ Ì Í Î Ï Ĵ ĵ Ķ Ŀ Ł ł Ń Ņ Æ Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

LOWERCASE

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
à á â ã ä å æ ç è é ê ë ì í î ï
ĝ ğ ħ ì í î ï ĵ ħ ĵ ħ ĵ ħ ĵ ħ ĵ ħ ĵ ħ
š š š š β τ † ‡ ù ú û ü ý þ ÿ ÿ ž ž ž þ

PUNCTUATION

“ ” „ † ‡ ; ? ! [ ] ( ) { } \ / « » † ‡ † ‡ † ‡

FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 € \$ % & ÷

FRACTIONS

¼ ½ ¾

ORDINALS

H<sup>10</sup>

SUPERSCRIPTS

H<sup>123</sup>

MATH SYMBOLS

- ^ ° / - / . = ≠ ≤ ≥ < = > ~ + ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ

DIACRITICS

ˆ ˇ ˘ ˙ ˚ ˇ ˛ ˇ ˜ ˇ ˘ ˇ ˙ ˇ ˚ ˇ

SYMBOLS

| | § ¶ © ™ ◊ # & @ \* † ‡ † ‡

# LFT IRO SANS

I C O N S



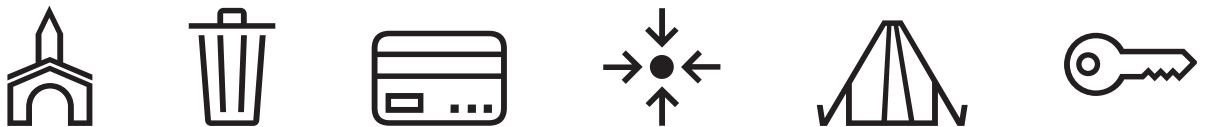
# Departures

---

# ↖ SORTIDA

T R A N S I B E R I A N O

C I N E M A





WHAT IS TYPED

0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

WHAT IS SEEN



INITIAL FORMS

0 1 2 3 4 5 6 7 8 9  
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

TERMINAL FORMS

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 01

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 02

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 03

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 04

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 05

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 06

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 07

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 08

0 1 2 3 4 5 6 7 8 9  
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

WHAT IS TYPED

0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

STYLISTIC SET 8 + INITIAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 8 + TERMINAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 09 + INITIAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 09 + TERMINAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 09 + AUTOMATIC FORM

0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

STYLISTIC SET 09 + GENERAL (OR MIDDLE) FORM

0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

STYLISTIC SET 10 + INITIAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 10 + TERMINAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 11 + INITIAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 11 + TERMINAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 12 + INITIAL FORM

0 1 2 3 4 5 6 7 8 9  
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

WHAT IS TYPED

0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

STYLISTIC SET 12 + TERMINAL FORM

0 1 2 3 4 5 6 7 8 9  
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

STYLISTIC SET 10 + AUTOMATIC FORM

0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

STYLISTIC SET 13

/ ~~0~~ ~~1~~ ~~2~~ ~~3~~ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~  
~~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~~ \ ~~0~~

STYLISTIC SET 13 (COLOR)

/ ~~0~~ ~~1~~ ~~2~~ ~~3~~ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~  
~~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~~ \ ~~0~~

LIGATURES FOR QUICK ACCESS

accessiblelevator		firehose		taxi	
accessibletoilet		fireSOS		tir	
airport		fire		mentoilet	
alarm		forewardleftarrow		womentoilet	
backwardleftarrow		forewardrightarrow		toilet	
backwardrightarrow		forewardarrow		tram	
backwardarrow		groundtransportation		waitingroom	
backwardrightarrow		heliport		waterfountain	
barbershop		highspeedtrain		watertransportation	
barbershop2		holdchildrenonescalator			
bar		keeprightonescalator			
beautysalon		leftarrow			
busstop		luggagecontrol			
bus		gatheringpoint			
cablecar		magazines			
cafe		mall			
car		meetingpoint			
car2		mindthegap			
cart		newspapers			
cashwithdrawal		newstand			
currencyexchange		nursery			
currencyexchange2		nursery2			
danger		offleash			
incaseoffiredonotuselevator		passportcontrol			
dogsonleash		pregnant			
elevator		policecar			
elevator2		policeofficer			
emergencyexitleft		policeofficer2			
emergencyexitright		port			
emergencystairsdown		postoffice			
emergencystairsup		rail			
emergencystop		restaurant			
escalatordown		rightarrow			
escalatorup		runningman			
escalator		shops			
escapingman		shops2			
exitleft		SOS			
exitright		ship			
extinguishfirewithwater		smokingarea			
facility		stairs			
fastfood		stairs2			
ferry		stairsdown			
fireextinguisher		stairsup			
fireextinguisher2		subway			



## SUPPORTED LANGUAGES INCLUDE (LATIN)\*

Abenaki, Afaan Oromo, Afar, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, 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, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gooniyandi, 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, Klingon, Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, , Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, 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 (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zulu, Zuni, ...

\*Except Iro Sans Symbols

## EXTENDED TYPOGRAPHIC FEATURES:

Basic and discretionary ligatures, punctuation and symbols, 4 sets of figures (oldstyle, oldstyle tabular, lining, tabular lining), fractions, arbitrary fractions, superiors & inferiors, numerator & denominator, ordinals, class kerning, case sensitive characters, math symbols, icons, unicase, arrows, etc.

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 Sheriff, and LFT Iro Sans with TypeTogether.

CREDITS

---

*Lead design and concept*

**Leftloft Studio**

*Developer*

Octavio Pardo

*Engineering*

Sonja Stange

Joancarles Cassasin

*Graphic design*

Leftloft

Elena Veguillas

Roxane Gataud

*Copywriting*

Joshua Farmer

FAMILY UPGRADES

---

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

CUSTOM WORK

---

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

LICENSING

---

Our complete font catalogue, along with the presented type family here, are available for print, self-hosting web applications, and app embedding at TypeTogether's online store. For other types of licenses and more information, please contact us at [info@type-together.com](mailto:info@type-together.com).

TESTING OUR FONTS

---

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licenses to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at [info@type-together.com](mailto:info@type-together.com).

EDUCATIONAL & CHARITY DISCOUNT

---

TypeTogether offers a 25% discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

For further information, samples, and ordering, please visit [www.type-together.com](http://www.type-together.com).

LFT IRO SANS

---

Design: Leftloft Studio (Milan)  
**[www.type-together.com/lft-iro-sans-font](http://www.type-together.com/lft-iro-sans-font)**  
©TypeTogether 2018  
LFT Iro Sans is a registered trademark of TypeTogether. All rights reserved.

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).  
Wikipedia.  
'*Rhythm & Reaction*' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog

ABOUT THIS SPECIMEN

---

This specimen is 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.