Lektorat

Methodical in rationale and irrepressible in function, Lektorat's 48 styles are the embodiment of editorial expression.

typetogether

Florian Fecher's Lektorat font family is one for the books, and for the screens, and for the magazines. While an editorial's main goals are to entertain, inform, and persuade, more should be considered. For example, clear divisions are necessary, not just from one article to the next, but in how each is positioned as op-ed or fact-based, infographic or table, vilifying or uplifting. From masthead to colophon, Lektorat has six concise text styles and 42 display styles to captivate, educate, and motivate within any editorial purpose.

Magazines and related publications are notoriously difficult to brand and then to format accordingly. The research behind Lektorat focused on expression versus communication and what it takes for a great typeface to accomplish both tasks. In the changeover from the 19th to 20th century, German type foundry Schelter & Giesecke published several grotesque families that would become Lektorat's partial inspiration. Experimentation with concepts from different exemplars gave birth to Lektorat's manifest character traits: raised shoulders, deep incisions within highly contrasted junctions, and asymmetrical counters in a sans family.

After thoroughly analysing magazine publishing and editorial designs, Florian discovered that a concise setup is sufficient for general paragraph text.

So Lektorat's text offering is concentrated into six total styles: regular, semibold, and bold with their obliques. Stylistic sets are equally minimal; an alternate 'k, K' and tail-less 'a' appear in text only. No fluff, no wasted "good intentions", just a laser-like suite to focus the reader on the words.

The display styles are another matter. They aim to attract attention in banners, as oversized type filling small spaces, photo knockouts, and in subsidiary headings like decks, callouts, sections, and more. For these reasons, three dialed-in widths — Narrow, Condensed, and Compressed — complete the display offerings in seven upright and oblique styles each, flaunting 42 headlining fonts in total. If being on font technology's cutting edge is more your goal, the Lektorat type family is optionally available in four small variable font files for ultimate control and data savings.

The Lektorat typeface was forged with a steel spine for pixel and print publishing. It unwaveringly informs, convincingly persuades, and aesthetically entertains when appropriate. Its sans serif forms expand in methodical ways until the heaviest two weights close in, highlighting its irrepressible usefulness to the very end. Lektorat is an example of how much we relish entering into an agreed battle of persuasion — one which both sides actually enjoy.

STATIC STYLES

Text Regular
Text Oblique
Text Semibold
Text Semibold Oblique
Text Bold
Text Bold Oblique

STATIC STYLES

Compressed Extralight *Oblique*
Compressed Light *Oblique*
Compressed Regular *Oblique*
Compressed Semibold *Oblique*
Compressed Bold *Oblique*
Compressed Extrabold *Oblique*
Compressed Black *Oblique*

Condensed Extralight *Oblique*
Condensed Light *Oblique*
Condensed Regular *Oblique*
Condensed Semibold *Oblique*
Condensed Bold *Oblique*
Condensed Extrabold *Oblique*
Condensed Black *Oblique*

Narrow Extralight *Oblique*
Narrow Light *Oblique*
Narrow Regular *Oblique*
Narrow Semibold *Oblique*
Narrow Bold *Oblique*
Narrow Extrabold *Oblique*
Narrow Black *Oblique*

VARIABLE STYLES

Text Regular <–> **Bold**
Text Oblique <–> ***Bold Oblique***

Compressed < – > Narrow
Extralight < – > **Black**

Compressed Oblique < – > *Narrow Oblique*
Extralight Oblique < – > ***Black Oblique***

			SET 1 LEKTORAT DISPLAY	SET 1 LEKTORAT TEXT	FULL BUNDLE + VARIABLE FONT
DISPLAY	COMPRESSED	UPRIGHTS	✓		✓
		OBLIQUES	✓		✓
	CONDENSED	UPRIGHTS	✓		✓
		OBLIQUES	✓		✓
	NARROW	UPRIGHTS	✓		✓
		OBLIQUES	✓		✓
TEXT	UPRIGHTS			✓	✓
	OBLIQUES			✓	✓

Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single "designspace", the total boundaries for a typeface's appearance.

So what's a designspace? A designspace is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars)

determine the appearance of all lettershape at certain positions on each axis.

Imagine a designspace like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the designspace always causes a change in the look of the font. The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total designspace.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed designspace, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total designspace. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a "jump" is included. Currently not all software responds to variable fonts in the same way.

DESIGN SPACE

612,76
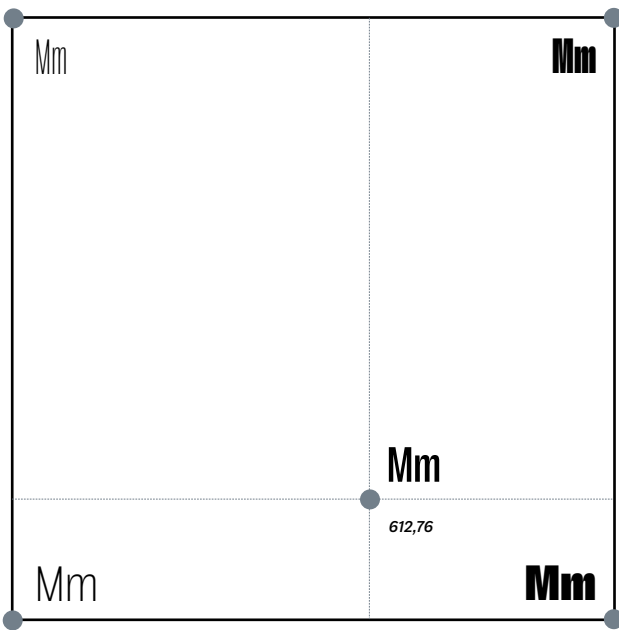
WEIGHT AXIS (FROM EXTRALIGHT TO EXTRABOLD)
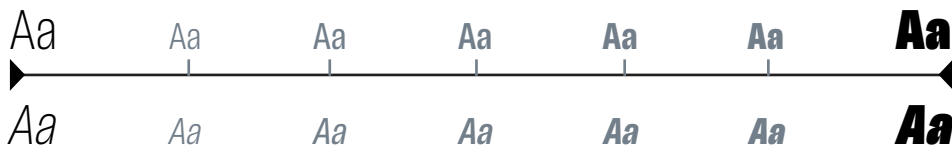
WIDTH AXIS (FROM COMPRESSED TO NARROW)
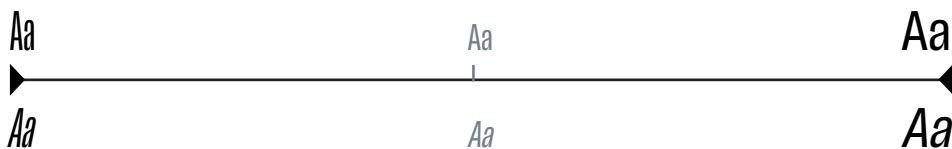
WEIGHT AXIS (FROM TEXT REGULAR TO TEXT BOLD)
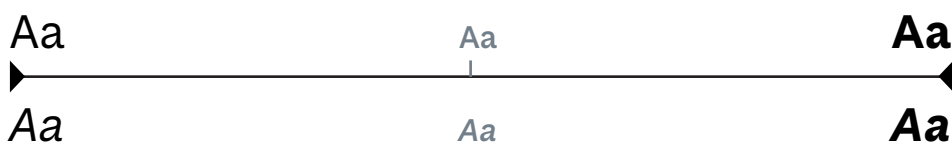
Green spaces

Jardín vertical

Ökosystem

Editorial

Humboldt

Architectural

Navpični vrt

Magazines

ARCHITECTURAL

Humboldthain

Brunnenstraße 13357 — Berlin, Germany

Made for magazines

Énergie marémotrice: l'Eau, la Lune & le Soleil.

SOLAR

Qëndrueshmëria

Sustainable architecture receives international 2020 award

Lektorat
Display

COMPRESSED EXTRALIGHT   72PT

Murciélago

COMPRESSED LIGHT   72PT

Murciélago

COMPRESSED REGULAR   72PT

Murciélago

COMPRESSED SEMIBOLD   72PT

Murciélago

COMPRESSED BOLD   72PT

Murciélago

COMPRESSED EXTRABOLD   72PT

Murciélago

COMPRESSED BLACK   72PT

Murciélago

CONDENSED EXTRALIGHT 72PT

Murciélago

CONDENSED LIGHT 72PT

Murciélago

CONDENSED REGULAR 72PT

Murciélago

CONDENSED SEMIBOLD 72PT

Murciélago

CONDENSED BOLD 72PT

Murciélago

CONDENSED EXTRABOLD 72PT

Murciélago

CONDENSED BLACK 72PT

Murciélago

NARROW EXTRALIGHT   72PT

Murciélago

NARROW LIGHT   72PT

Murciélago

NARROW REGULAR   72PT

Murciélago

NARROW SEMIBOLD   72PT

Murciélago

NARROW BOLD   72PT

Murciélago

NARROW EXTRABOLD   72PT

Murciélago

NARROW BLACK   72PT

Murciélago

COMPRESSED BLACK   55PT

Rhythm *& Reaction*

COMPRESSED BLACK   50PT

Rhythm *& Reaction*

COMPRESSED BLACK   45PT

Rhythm *& Reaction*

COMPRESSED 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.

CONDENSED BLACK   55PT

Rhythm *& Reaction*

CONDENSED BLACK   50PT

Rhythm *& Reaction*

CONDENSED BLACK   45PT

Rhythm *& Reaction*

CONDENSED BLACK   35PT

Rhythm *& Reaction*

CONDENSED 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.

Rhythm *& Reaction*

Rhythm *& Reaction*

Rhythm *& Reaction*

Rhythm *& Reaction*

'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.

COMPRESSED EXTRALIGHT   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick* in my hand. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally obvious that I

COMPRESSED LIGHT   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick* in my hand. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally

COMPRESSED REGULAR   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick* in my hand. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed

COMPRESSED SEMIBOLD   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick* in my hand. Naturally, I was going to London, which lay a hundred miles to the east; and it

COMPRESSED BOLD   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick* in my hand. Naturally, I was going to London, which lay a hundred miles to the

COMPRESSED EXTRABOLD   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick* in my hand. Naturally, I was going to London, which lay a hundred miles to

COMPRESSED BLACK   25/30PT

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

CONDENSED EXTRALIGHT 25/30PT

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

CONDENSED LIGHT 25/30PT

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

CONDENSED REGULAR 25/30PT

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

CONDENSED SEMIBOLD 25/30PT

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CONDENSED BOLD 25/30PT

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

CONDENSED EXTRABOLD 25/30PT

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

CONDENSED BLACK 25/30PT

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ALL CAPS

¿Para texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

FRACTIONS

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ORDINALS

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HISTORICAL FORMS

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STYLISTIC SET 01 (EXTRABOLD & BLACK ONLY)

Gerona & Santiago 369€

Gerona & Santiago 369€

STYLISTIC SET 02 (AMPERSAND)

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TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, MULȚUMESC

Timiş, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZÆĐIJŊŒ
ÞßÁĂÂÄÆÀĀĄÅÃĆČÇĈĊĎĐÉĚĔÊËÈĒĘĜĞĠ
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HISTORICAL FORMS

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PUNCTUATION

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SYMBOLS

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ALTERNATES (SS01 EXTRABOLD & BLACK)

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ALTERNATES (SS02)

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PROPORTIONAL LINING FIGURES (DEFAULT)

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SUPERSCRIPTS

H¹²³⁴

FRACTIONS

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ORDINALS

Hªº№

MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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˙´‚

CASE SENSITIVE

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UPPERCASE

*ABCDEFGHIJKLMNOPQRSTUVWXYZÆĐIJŊŒ
ÞßÁĂÂÄÀĀĄÅÃĆČÇĈĊĎĐÉĚĔÊËĖÈĒĘĜĞĠ
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LOWERCASE

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HISTORICAL FORMS

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PUNCTUATION

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SYMBOLS

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ALTERNATES (SS01 EXTRABOLD & BLACK)

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ALTERNATES (SS02)

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SUPERSCRIPTS

H¹²³⁴

FRACTIONS

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ORDINALS

Hᵃ º Nº

MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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CASE SENSITIVE

@¡¿

Lektorat
Text

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,

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

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

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 *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 10/13PT

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BOLD 10/13PT

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REGULAR 12/15PT

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SEMIBOLD 12/15PT

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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

GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De

NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separa-

SPANISH 9/11PT

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 (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el

CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie ze-

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

¿Para texto?
1708 A–b [Ende] H@l

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

¿Para texto?
1708 A–b [Ende] H@l

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

¿PARA TEXTO?
1708 A–B [ENDE] H@l

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ₺%‰

0123456789$€¢£¥ƒ₺%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ₺%‰

0123456789$€¢£¥ƒ₺%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¢£¥ƒ₺

00123456789$€¢£¥ƒ₺

TABULAR LINING & SLASHED ZERO

00123456789$€¢£¥ƒ₺

00123456789$€¢£¥ƒ₺

NUMERATOR/DENOMINATOR

345(x+y)/678 89/120

$^{345(x+y)}/_{678}$ $^{89}/_{120}$

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ $^{1}/_{46}$ $^{5}/_{7}$ $^{2}/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

H_2O x_{b8} y^{3+5} $^{a}Index$

ORDINALS

1st 2nd 3rd 85th 2e Ma No.

1st 2nd 3rd 85th 2^{e} M^{a} N^{o}

HISTORICAL FORMS

That is the question

That iſ the queſtion

STYLISTIC SET 01 (ALTERNATE A)

ágata   ágata

STYLISTIC SET 02 (ALTERNATE K)

Ķirsis Kiosk   Ķirsis, Kiosk

STYLISTIC SET 03 (SYMBOLS)

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 ▷ ▼ ◀ ◁ ◆ ⊙ ○ ● ▫ ▪ ← ↑ → ↓
a b c d e f g h i j k l   ↘ ↗ ↙ ↖ ← ↑ → ↓ ↖ ↗ ↘ ↙

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, ᴋɪʀᴛᴀsɪʏᴇ, KIRTASİYE   Kırtasiye, ᴋɪʀᴛᴀsɪʏᴇ, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, ʙᴜᴄᴜʀᴇșᴛɪ, MULȚUMESC   Timiș, ʙᴜᴄᴜʀᴇșᴛɪ, MULȚUMESC

CATALAN

Il·lusió, ᴄᴏʟ·ʟᴀʙᴏʀᴀ, CAL·LIGRAFIA   Il·lusió, ᴄᴏʟ·ʟᴀʙᴏʀᴀ, CAL·LIGRAFIA

DUTCH

Bíjna, ᴠíᴊꜰ, BÍJNA   Bíjna, ᴠíᴊꜰ, BÍJNA,

CONTEXTUAL ALTERNATES

gj gg aj   gj gg aj

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 Æ
Ð IJ Ŋ Œ Þ ẞ Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ
Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Í Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ñ
Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û
Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

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 æ ð ij ŋ
œ þ ß ɪ ᴋ f á ă â ä à ā ą å ã ć č ç ĉ ċ ď đ é ĕ ě ê ë
ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī į ĩ íĵ ĵ ķ ĺ ľ ļ l· ł ń ň ņ ñ ó ŏ ô
ö ò ő ō ø õ ŕ ř ŗ ś š ŝ ş ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ
ẅ ẁ ý ŷ ÿ ỳ ź ž ż

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 Æ Đ IJ
Ŋ Œ Þ ẞ Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê Ë È
Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Í Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö
Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ
Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

HISTORICAL FORMS

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ALTERNATES FOR
CONTEXTUAL ALTERNATES

g ğ ĝ ġ ġ j ĵ

PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · - — - ' "

PUNCTUATION (SMALL CAPS)

' " " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } \ / - — -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤

SYMBOLS (SMALL CAPS)

© & @ *

ALTERNATES (SS01 & SS02)

a á ă â ä à ā ą å ã K Ķ k ķ ᴋ ᴋ ᴋ ᴋ

ARROWS (SS03)

← ↑ → ↓ ↖ ↗ ↘ ↙ ← ↑ → ↓ ↖ ↗ ↘ ↙ ← ↑ → ↓ ↘ ↗ ↘ ↙

GEOMETRIC SHAPES (SS03)

■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ⊙ ○ ● ◻ ◼

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ № % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ № % ‰

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ № ⸰⁄₀ ‰

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ № ⸰⁄₀ ‰

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ Ƒ ₺ % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + – = ( ) - , .
H 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

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + – = ( ) - , .
H 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

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + – = ( ) - , · ⁄ 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

ª º H 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

ORDINALS (SMALL CAPS)

ª º H

MATHEMATICAL OPERATORS

/ − ⁄ · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

^ ˆ ˇ ˘ ˘ ˘ - ¯ ~ ˜ ˳ ˚ · ˙ ¨ ¨ ˝ ˝ ` ` ´ ´ ˛ ˛
                                                           ˒ ˓ ˒ ˴

CASE SENSITIVE

- @ ¡ ¿ ( ) { } [ ]

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 Æ
Ð IJ Ŋ Œ Þ ß Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě
Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Í Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň
Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û
Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż*

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 æ ð ij ŋ
œ þ ß ı ĸ f á ă â ä æ à ā ą å ã ć č ç ĉ ċ ď đ é ě ĕ ê ë
ė è ē ę ğ ĝ ġ ġ ħ ĥ í ĭ î ï i ì ī į ĩ í ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô
ö ò ő ø õ ŕ ř ŗ ś š ŝ ş ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ
ẅ ẁ ý ŷ ÿ ỳ ź ž ż*

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 Æ Ð IJ
Ŋ Œ Þ ß Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê Ë Ė È Ē
Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Í Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö
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Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż*

HISTORICAL FORMS

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ALTERNATES FOR
CONTEXTUAL ALTERNATES

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PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } | / _ « » ‹ › • … · - — - ' "

PUNCTUATION (SMALL CAPS)

' " " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } | / - — -

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤*

SYMBOLS (SMALL CAPS)

*© & @ ***

ALTERNATES (SS01 & SS02)

a á ă â ä à ā ą å ã K Ķ k ķ ĸ ĸ ķ ĸ

ARROWS (SS03)

← ↑ → ↓ ↖ ↗ ↘ ↙ ← ↑ → ↓ ↖ ↗ ↘ ↙ ← ↑ → ↓ ↖ ↗ ↘ ↙

GEOMETRIC SHAPES (SS03)

■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ⊙ ○ ● ▫ ▪

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TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ № ⸰⸰ ‰

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ F ₺ % ‰

SUPERSCRIPTS

*H 0 1 2 3 4 5 6 7 8 9 + – = ( ) - , .
H 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*

SUBSCRIPTS

*H 0 1 2 3 4 5 6 7 8 9 + – = ( ) - , .
H 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*

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + – = ( ) - , · / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

ª º H 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

ORDINALS (SMALL CAPS)

ª º H

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

*^ ˆ ˇ ˘ ˘ ¯ ˜ ˜ ° ˙ · ¨ ¨ ˝ ˮ ` ` ´ ´ ‚ ‚
˛ ˛ , .-*

CASE SENSITIVE

- @ ¡ ¿ ( ) { } [ ]

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01 , SS02, SS03, etc), superiors & inferiors, slashed zero, ...

THE DESIGNERS

Florian Fecher is a type and graphic designer living in both Germany and France. He has had a long-lasting fascination for what can be subsumed under the marvellous German word 'Schrift'. Though missing from the English vocabulary, it functions amongst others as an umbrella term referring to composed characters implemented by writing, calligraphy, lettering, and typography. This interest propelled his communication design studies at the FH Würzburg in Germany. Subsequently, instead of pursuing a master's degree in typeface design, he completed the post-diploma programme EsadType at the ésad Amiens in France.

Florian's resulting project, Redaktion, was renamed Lektorat upon graduation and is the recipient of TypeTogether's 2019 Gerard Unger Scholarship.

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Florian Fecher

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Joshua Farmer

AWARDS

–Gerard Unger Scholarship winner 2019

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LEKTORAT

Design: Florian Fecher
www.type-together.com/lektorat-font
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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).
Nineteen Eighty-Four, by George Orwell (1949).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog. Wikipedia.org.

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