Methodical in rationale and irrepressible in function, Lektorat’s 27 styles are the embodiment of editorial expression.

DESIGNED BY
Florian Fecher

YEAR
2020
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 21 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 were 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 weights each, flaunting 21 headlining fonts in total. If being on font technology’s cutting edge is more your goal, the Lektorat type family is optionally available in three 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 the tone calls for it. 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**

### Variable Styles

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

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

- **Narrow Extralight**
- **Narrow Light**
- **Narrow Regular**
- **Narrow Semibold**
- **Narrow Bold**
- **Narrow Extrabold**
- **Narrow Black**
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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.
Green spaces
Jardín vertical
Ökosystem
Editorial
Humboldt
Architectural
Navpični vrt
Magazines
SOLAR
Qëndrueshmëria

Sustainable architecture receives international 2020 award
Lektorat
Display
Murciélago
Murciélago
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Murciélago
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Murciélago
Murciélago
Murciélago
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
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.
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‘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.
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 would reach the capital within the course of the day.

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

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<tr>
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<td>1708 A–B [ENDE] H@I</td>
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**FRACTIONS**

| 1/2 3/4 1/4 | ½ ¾ ¼ |

**SUPERIOR**

| H1234 | H1234 |

**ORDINALS**

| No. | No. |

**HISTORICAL FORMS**

| That is the question | That if the question |

**STYLISTIC SET O1 (EXTRABOLD & BLACK ONLY)**

| Gerona & Santiago 369€ | Gerona & Santiago 369€ |

**STYLISTIC SET O2 (AMPERSCAN) &**

| & | & |

**TURKISH/AZERI/CRIMEAN TATAR**

| Kirtasiye, KIRTASIYE | Kirtasiye, KIRTASIYE |

**ROMANIAN/MOLDAVIAN**

| Timiş, MULŢUMESC | Timiş, MULŢUMESC |

**CATALAN**

| Il·lusió, CAL·LIGRAFIA | Il·lusió, CALLIGRAFIA |

**DUTCH**

| Bijna, BÜNA | Bijna, BÜNA |
**LEKTORAT**

**CHARACTER SET**

**TYPETOGETHER**

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**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 |

**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 |

**HISTORICAL FORMS**

| ❋

**PUNCTUATION**

| ‘ | ” | ™ | ± |
---|---|---|---|

**SYMBOLS**

| $ | § |
---|---|

**ALTERNATES (SSO1 EXTRABOLD & BLACK)**

| ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ | ❋ |

**ALTERNATES (SSO2)**

| ❋ | ❋ | ❋ |
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**PROPORTIONAL LINING FIGURES (DEFAULT)**

| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | $ | € | £ | ¥ |
---|---|---|---|---|---|---|---|---|---|---|---|---|---|

**SUPERSCRIBED CHARACTERS**

| ٪ | ℄ | ℅ | ℈ | ℉ |
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**FRACTIONS**

| ½ | % |
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**ORDINALS**

| 1st | 2nd | 3rd | 4th | ... |
---|---|---|---|---|

**MATHEMATICAL OPERATORS**

| / | \ | + | - |
---|---|---|---|

**DIACRITICAL MARKS**

| á | é | í | ó |
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**CASE SENSITIVE**

| ❋ | ❋ | ❋ | ❋ |
---|---|---|---|
Lektorat
Text

typetogether
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,
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

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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-ratrice 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 même, le cadre naturel du langage est celui de la danse des abeilles.

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 possibile la produzione di suoni e movimenti linguistici.

En lektorat, text

**LEKTORAT TEXT**  **OPENTYPE FEATURES**

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<td>That is the question</td>
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That if the question
LEKTORAT TEXT  OPEN TYPE FEATURES

STYLISTIC SET O1 (ALTERNATE A)
ágata  ágata

STYLISTIC SET O2 (ALTERNATE K)
Ķirsis Kiosk  Ķirsis, Kiosk

STYLISTIC SET O3 (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, kİRTASIYE, kíRTASIYE

romanian/moldavian
Timiș, bucurești, mulțumesc

Catalan
Il·lusió, col·labora, calligrafia

Dutch
Bijna, víjF, BÍJNA

contextual alternates
ğ Ş ğ, ğ Ş ğ, ğ Ş ğ

á, ñ, ñ
á, ñ, ñ
á, ñ, ñ
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, Cimbric, 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, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladino, 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, Quechua, 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, ...
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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