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FH Ampersand Fine

FH Ampersand Fine Thin

FH Ampersand Fine Thin Italic

FH Ampersand Fine Light

FH Ampersand Fine Light Italic

FH Ampersand Fine Regular

FH Ampersand Fine Regular Italic

FH Ampersand Fine Medium

FH Ampersand Fine Medium Italic

FH Ampersand Fine SemiBold

FH Ampersand Fine SemiBold Italic

FH Ampersand Fine Bold

FH Ampersand Fine Bold Italic

FH Ampersand Fine Black

FH Ampersand Fine Black Italic

FH Ampersand Display

FH Ampersand Display Thin

FH Ampersand Display Thin Italic

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FH Ampersand Text Bold

FH Ampersand Text Bold Italic

FH Ampersand Text Black

FH Ampersand Text Black Italic

FH Ampersand Fine

Thin

100pt.

Organisation

Light

100pt.

Resignation

Regular

100pt.

Preferences

Medium

100pt.

Expansions

SemiBold

100pt.

Photocopy

Bold

100pt.

Promotion

Black

100pt.

Philosoph

Thin Italic

100pt.

Intelligences

Light Italic

100pt.

Photograph

Regular Italic

100pt.

Motorcycle

Medium Italic

100pt.

Separation

SemiBold Italic

100pt.

Girlfriends

Bold Italic

100pt.

Literature

Black Italic

100pt.

Approach

Thin

42pt.

Painting oneself is not an innocuous act: it is a questioning which often leads to an identity crisis.

Light

42pt.

The portraits painted by Rembrandt are more than a view of nature, they are more like a revelation”.

Regular

42pt.

Attention is focused on the face. His features are hard and emaciated, his green-rimmed eyes seem intransigent and anxious.

Medium

42pt.

This is the drowning Ophelia from Shakespeare's play Hamlet. Picking flowers she slips and falls into a stream.

SemiBold

42pt.

Mad with grief after her father's murder by Hamlet, her lover, she allows herself to die.

Bold

42pt.

Elizabeth Siddal posed for Ophelia in a bath of water kept warm by lamps underneath.

Black

42pt.

**The background was
painted from life by the
Hogsmill river in Surrey.**

Thin Italic

42pt.

*Roses was painted shortly
before Van Gogh's release
from the asylum at
Saint-Rémy.*

Light Italic

42pt.

*The undulating ribbons of
paint, applied in diagonal
strokes, animate the canvas
and play off the furled forms
of flowers and leaves.*

Regular Italic

42pt.

That sense is underscored here by the fresh spring green of the background.

Medium Italic

42pt.

During those final three weeks of his recovery, he wrote his brother Theo, he had "worked as in a frenzy.

SemiBold Italic

42pt.

The paint is very thick—so thick that both rose paintings were left behind when Van Gogh left Saint-Rémy on May 16, 1890.

Bold Italic

42pt.

***Composition with Red,
Blue and Yellow is
dominated by a large red
rectangle.***

Black Italic

42pt.

***In this type, developed
by Piet Mondrian in
around 1930, the edge of
the painting is delimited
by two wide, sub-divided
strips.***

FH Ampersand Display

Thin

100pt.

Sweet Dream

Light

100pt.

Milli Piyango

Regular

100pt.

Damn Right

Medium

100pt.

Good Night

SemiBold

100pt.

Don't Panic

Bold

100pt.

Movie Post

Black

100pt.

Academist

Thin Italic

100pt.

Pragmatic 3

Light Italic

100pt.

Magazine 9

Regular Italic

100pt.

Corporate1

Medium Italic

100pt.

Expression

SemiBold Italic

100pt.

Somewhat

Bold Italic

100pt.

Dictionary

Black Italic

100pt.

Pasadena

Thin

42pt.

Tarsila do Amaral recebeu influência dos movimentos artísticos europeus e conseguiu estabelecer, através de sua produção artística, uma relação como o que era produzido no exterior.

Light

42pt.

O tratamento dado às cores fortes é uniforme e chapado. O uso de recortes na figura equilibra a composição.

Regular

42pt.

The verse from Virgil's Aeneid on the scroll alludes to the dynastic alternation between the two main branches of the family.

Medium

42pt.

After a period in the collection of Ottaviano de' Medici, it entered the ducal collection plausibly before the mid 1500's.

SemiBold

42pt.

After the Reformation had brought social and political upheaval to Germany, creating an unfavorable climate for artists, Holbein moved to England in 1526.

Bold

42pt.

He first painted for Sir Thomas More's circle of high servants of the crown and then became painter to the King himself, Henry VIII.

Black

42pt.

As court painter Holbein produced portraits, festival sets and other decorations intended to exalt the King and the Tudor dynasty, and also designs for jewelry and metalwork.

Thin Italic

42pt.

*Edward was born on 12
October 1537 to Henry's third
wife, Jane Seymour, and this
portrait appears to be the one
given to the King on the New
Year of 1539.*

Light Italic

42pt.

*The form of the portrait and
the long Latin verse provided
by the poet Richard Morison
flatter the royal father and
emphasize the succession.*

Regular Italic

42pt.

The way in which Bomberg reduces the human figure to a series of geometric shapes may reflect his fascination with the machine age, which he shared with the Futurists and Vorticists.

Medium Italic

42pt.

This painting could also represent the human form, stripped to its essential core. The scene is based on steam baths near Bomberg's home in east London,

SemiBold Italic

42pt.

The scene of Lot and his family fleeing the sinful city of Sodom at the behest of two angels is based on the Old Testament Book of Genesis:19.

Bold Italic

42pt.

The hesitating figure of Lot is shown in the center with his wife seen in profile to his left and his two daughters, trying to carry their riches with them, behind him to the right.

Black Italic

42pt.

They are shown in a gloomy unsettled scene as Lot abandons his position in the town in accordance with an order from God. The pillar seen in the central back section of the composition prefigures the fate of Lot's wife, who is turned into a pillar of salt when she looks back at the city.

FH Ampersand Text

Thin

100pt.

Wyndham Jr.

Light

100pt.

Printmaking

Regular

100pt.

Logistically

Medium

100pt.

Cardboards

SemiBold

100pt.

Playground

Bold

100pt.

Asymmmetri

Black

100pt.

Moonlight

Thin Italic

100pt.

Thatcherism

Light Italic

100pt.

Commercial

Regular Italic

100pt.

Interactives

Medium Italic

100pt.

Historically

SemiBold Italic

100pt.

Buitenkant

Bold Italic

100pt.

Piktogram

Black Italic

100pt.

Krimpen's

Thin

42pt.

Jan Steen arranges the various actors as though on a theatre stage. The gentle depth of the composition is based on a triangle, with the magnificently dressed young woman at its top point.

Light

42pt.

Young people who continued to live at home were considered suspect in the popular culture of the Netherlands at the time.

Regular

42pt.

The duck on the shoulder of the man next to her identifies him as a Quaker, who urges the reading of pious texts.

Medium

42pt.

Finally, the pig in the doorway to the kitchen is an allusion to another proverb: “Neither cast ye your pearls [here: roses] before swine”.

SemiBold

42pt.

Led by Anton Mauve, the group of Dutch painters known as the Hague School distinguished itself by its exceptional rendering of moody atmosphere and light.

Bold

42pt.

As a Dutch critic wrote of the Hague School in 1875, "The artists try, by preference, to render mood; and they give precedence to tone above color..."

Black

42pt.

Mauve's A Dutch Road reveals his characteristic "poetry of gray" and his debt to the great Dutch seventeenth-century masters of landscape (see 1978.68) and the French Realist artist Jean-François Millet (1814-1875).

Thin Italic

42pt.

The mood and subject matter in Steen's paintings range enormously, from intimate moments when a family says grace before a meal to festive celebrations of Twelfth Night.

Light Italic

42pt.

But to all of his paintings we respond in a warm and compassionate way to the ordinary figures he represents.

Regular Italic

42pt.

Steen included himself in the activities; he is the grinning figure on the left touching the chin of the woman who drinks from a wine glass.

Medium Italic

42pt.

The cut flowers and broken eggshells on the floor, and the young boy blowing bubbles on the right are symbolic.

SemiBold Italic

42pt.

A woman dressed in a blue jacket with fur trim stands alone before a table in a corner of a room.

Bold Italic

42pt.

She holds a balance in her right hand and with lowered eyes waits for it to come to rest.

Black Italic

42pt.

Behind her, on the back wall of the room, is a large painting of The Last Judgment framed in black.

Thin

T 18pt. A 23pt.

Edward Hopper said that “Nighthawks” was inspired by “a restaurant on New York’s Greenwich Avenue where two streets meet,” but the image—with its carefully constructed composition and lack of narrative—has a timeless, universal quality that transcends its particular locale. One of the best-known images of twentieth-century art, the painting depicts an all-night diner in which three customers, all lost in their own thoughts, have congregated. Hopper’s understanding of the expressive possibilities of light playing on simplified shapes gives the painting its beauty.

Light

T 18pt. A 23pt.

Fluorescent lights had just come into use in the early 1940s, and the all-night diner emits an eerie glow, like a beacon on the dark street corner. Hopper eliminated any reference to an entrance, and the viewer, drawn to the light, is shut out from the scene by a seamless wedge of glass. The four anonymous and uncommunicative night owls seem as separate and remote from the viewer as they are from one another. (The red-haired woman was actually modeled by the artist’s wife, Jo.) Hopper denied that he purposefully infused this or any other of his paintings with symbols of human isolation and urban emptiness, but he acknowledged that in “Nighthawks” “unconsciously, probably, I was painting the loneliness of a large city.”

Regular

T 18pt. A 23pt.

This familiar image was exhibited publicly for the first time at the Art Institute of Chicago, winning a three-hundred-dollar prize and instant fame for Grant Wood. The impetus for the painting came while Wood was visiting the small town of Eldon in his native Iowa. There he spotted a little wood farmhouse, with a single oversized window, made in a style called Carpenter Gothic.

Medium

T 18pt. A 23pt.

“I imagined American Gothic people with their faces stretched out long to go with this American Gothic house,” he said. He used his sister and his dentist as models for a farmer and his daughter, dressing them as if they were “tintypes from my old family album.” The highly detailed, polished style and the rigid frontality of the two figures were inspired by Flemish Renaissance art, which Wood studied during his travels to Europe between 1920 and 1926.

SemiBold

T 18pt. A 23pt.

After returning to settle in Iowa, he became increasingly appreciative of midwestern traditions and culture, which he celebrated in works such as this. American Gothic, often understood as a satirical comment on the midwestern character, quickly became one of America’s most famous paintings and is now firmly entrenched in the nation’s popular culture.

Bold

T 18pt. A 23pt.

Yet Wood intended it to be a positive statement about rural American values, an image of reassurance at a time of great dislocation and disillusionment. The man and woman, in their solid and well-crafted world, with all their strengths and weaknesses, represent survivors.

Black

T 18pt. A 23pt.

Van Gogh deliberately chose a composition which would challenge his growing prowess as a painter. Like the French master Jean-François Millet, Van Gogh wanted to be a true “peasant painter.”

ABCDEFGHIJKLMNOPQRSTUVWXYZ	Uppercase
abcdefghijklmnopqrstuvwxyz	Lowercase
!?"'.,;:...--—()[]{}/\&@§¶«»<>+''""’,,	Standard Punctuation
ΑΒΓΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΪΫ	Greek Alphabet
0123456789	Lining Numbers
\$¢£⌘¥฿€₹₮₯	Currency
+ − × ÷ = ≠ < > ± − ∂ ∏ Σ √ ∞ ∫ ~ ≈ ≤ ≥	Math Symbols
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About The Designers

Fatih Hardal (born 1994) Graphic Designer, Type Designer and Researcher. He graduated from Marmara University Faculty of Fine Arts in 2019. In the same year, he founded Hardal Studio. In February 2020, Mimar Sinan Fine Arts University started his graduate education. He conducts his research on type design and typography. He works independently for services and consultancy in typography, type design and branding.

He has been working in the field of type design since 2018. They work on commissioned projects in the commercial, cultural and editorial sector, with a strong focus on typographic treatment, including the design and distribution of a range of original typefaces. Hardal sells its typefaces directly through hardalstudio.com and is based in Istanbul, Turkey. Besides the fonts, he collaborated with brands such as **Adidas**, **Adobe**, **Apple**, **Airbnb**, **GQ**, **&Walsh**, **Nike** and **Sony Music**. He still continues to work independently.

Supported Languages

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Information

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Contact

hello@hardalstudio.com

www.typografische.com

www.hardalstudio.com