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FH Oscar

FH Oscar Light

*FH Oscar Light Italic*

FH Oscar Regular

*FH Oscar Regular Italic*

FH Oscar Medium

*FH Oscar Medium Italic*

FH Oscar SemiBold

*FH Oscar SemiBold Italic*

FH Oscar Bold

*FH Oscar Bold Italic*

**FH Oscar Black**

***FH Oscar Black***

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FH Oscar Condensed

FH Oscar Condensed Light

*FH Oscar Condensed Light Italic*

FH Oscar Condensed Regular

*FH Oscar Condensed Regular Italic*

FH Oscar Condensed Medium

*FH Oscar Condensed Medium Italic*

FH Oscar Condensed SemiBold

*FH Oscar Condensed SemiBold Italic*

FH Oscar Condensed Bold

*FH Oscar Condensed Bold Italic*

**FH Oscar Condensed Black**

***FH Oscar Condensed Black***

# FH Oscar

Light

100pt.

Systematical

Regular

100pt.

Frans Jansen

Medium

100pt.

Commanded

SemiBold

100pt.

Text Curcyf 1

Bold

100pt.

Cardinal Ben

Black

100pt.

# Giovan Antonio

Light Italic

100pt.

## *Autologic 153*

Regular Italic

100pt.

## *Nevertheless*

Medium Italic

100pt.

## *Punchcutter*

Bold

100pt.

## *Convergent*

Black

100pt.

*Functionally*

Light Italic

100pt.

*Specifically*

Light

48pt.

Van Gogh's night sky is a field of roiling energy. Below the exploding stars, the village is a place of quiet order.

Regular

48pt.

Connecting earth and sky is the flamelike cypress, a tree traditionally associated with graveyards and mourning. But death was not ominous for van Gogh.



Medium

48pt.

Just as we take the train to  
get to Tarascon or Rouen,  
we take death to reach a  
star.”

SemiBold

48pt.

” This morning star, or  
Venus, may be the large  
white star just left of center  
in The Starry Night.

Bold

48pt.

**The hamlet, on the other hand, is invented, and the church spire evokes van Gogh's native land, the Netherlands.**

Black

48pt.

**The painting, like its daytime companion, The Olive Trees, is rooted in imagination and memory.**

Light

T 18pt. A 23pt.

After staying in the south of France, in Arles, and then at the psychiatric hospital in Saint-Rémy de Provence, Vincent Van Gogh settled in Auvers-sur-Oise, a village in the outskirts of Paris.

His brother Théo, concerned with his health, incited him to see the Doctor Gachet, himself a painter and a friend of numerous artists, who accepted to treat him. During the two months separating his arrival, on May 21, 1890 and his death on July 29, the artist made about seventy paintings, over one per day, not to mention a large number of drawings.

Regular

T 18pt. A 23pt.

This is the only painting representing in full the church in Auvers that may sometimes be distinguished in the background of views of the whole village. This church, built in the 13th century in the early Gothic style, flanked by two Romanesque chapels, became under the painter's brush a flamboyant monument on the verge of dislocating itself from the ground and from the two paths that seem to be clasping it like torrents of lava or mud.

Medium

T 18pt. A 23pt.

If one compares this painting with Claude Monet's paintings of the cathedral in Rouen, painted shortly afterwards, one can measure how different Van Gogh's approach was from that of the impressionists. Unlike Monet, he did not try to render the impression of the play of light on the monument. Even though the church remains recognisable, the painting does not so much offer the spectator a faithful image of reality than a form of "expression" of a church.

SemiBold

T 18pt. A 23pt.

For Van Gogh, the cypress is the ultimate symbol of Provence. 'The cypresses still preoccupy me', he writes to his brother Theo, 'I'd like to do something with them like the canvases of the sunflowers, because it astonishes me that no one has yet done them as I see them. It's beautiful as regards lines and proportions, like an Egyptian obelisk. And the green has such a distinguished quality'.

Bold

T 18pt. A 23pt.

Van Gogh paints Country road in Provence by night shortly before leaving the asylum at Saint-Rémy. This is not an existing landscape, but instead composed at his own discretion, presumably as a final reminder of Saint-Rémy and as a summary of the many impressions he acquired during his stay in Provence.

Black

T 18pt. A 23pt.

Van Gogh experiments with his use of colour and brushwork in Saint-Rémy. Many works are composed of graceful forms and swirling lines. That is also the case here. The short, rhythmic wavy brushstrokes placed side by side give the painting great dynamism.

## Light

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## Regular

Albers was a student of the Bauhaus in Dessau, Germany and was a practicing artist in the fields of design, typography, photographer, painter, printmaker and poet. His most influential work was created in the field of abstract painting and it showed an influence of both the Bauhaus and the Constructivists with its simplified geometric shapes. However, he also proved to be very influential to many other graphic designers and artists as a teacher at the Black Mountain College in North Carolina from 1933-49 and at Yale University in Connecticut from 1950-58.

## Medium

By the age of 27 Armin Hofmann had already completed an apprenticeship in lithography and had begun teaching typography at the Basel School of Design. His colleagues and students were integral in adding to work and theories that surrounded the Swiss International Style, which stressed a belief in an absolute and universal style of graphic design. The style of design they created had a goal of communication above all else, practiced new techniques of photo-typesetting, photo-montage and experimental composition and heavily favored sans-serif typography.

T 10pt. A 13pt.

Critics of this style argue that it is based on formula [it is based on grid] and results in a sameness of solution. Advocates argue that the style's pure legibility enable the designer to achieve a timeless perfection of form. The visual characterizes of this style include a visual unity achieved by asymmetrical organization on a mathematically constructed grid; objective photography and type that presents information in a clear and factual manner, free from the exaggeration of propaganda and commercial advertising. The social philosophy behind this design movement rejects personal expression and eccentric solutions and embraces

T 10pt. A 13pt.

His series Homage to the Square is an example of his disciplined approach to composition and color theory. Towards the end of his career he and his wife established the Joseph and Anni Albers foundation in an effort to continue sharing and promoting the theory that he had established during his career. His style and work represent a bridge between the European art of the Bauhaus and Constructivists and the new American Art that emerged in the 1950s and 60s. He was a teacher and an artist his entire career, until his death in 1976 at the age of 88.

T 10pt. A 13pt.

He taught for several years at the Basel School of Design and he was not there long before he replaced Emil Ruder as the head of the school. The Swiss International Style, and Hofmann, thought that one of the most efficient forms of communications was the poster and Hofmann spent much of his career designing posters, in particularly for the Basel Stadt Theater. Just as Emil Ruder and Joseph Müller-Brockmann did, Hofmann wrote a book outlining his philosophies and practices. His Graphic Design Manual was, and still is, a reference book for all graphic designers.

SemiBold

As with most graphic designers that can be classified as part of the Swiss International Style, Joseph Müller-Brockmann was influenced by the ideas of several different design and art movements including Constructivism, De Stijl, Suprematism and the Bauhaus. He is perhaps the most well-known Swiss designer and his name is probably the most easily recognized when talking about the period. He was born and raised in Switzerland and by the age of 43 he became a teacher at the Zurich school of arts and crafts.

T 10pt. A 13pt.

Perhaps his most decisive work was done for the Zurich Town Hall as poster advertisements for its theater productions. He published several books, including *The Graphic Artist and His Problems* and *Grid Systems in Graphic Design*. These books provide an in-depth analysis of his work practices and philosophies, and provide an excellent foundation for young graphic designers wishing to learn more about the profession. He spent most of his life working and teaching, even into the early 1990s when he toured the US and Canada speaking about his work. He died in Zurich in 1996.

Bold

Walter Herdeg was very much a graphic designer. He studied at the Kunstgewerbeschule in Zürich, created many different corporate identities [just as the practice was beginning to become a standard], and even formed his own design company with Walter Amstutz. What he is best known for, however, is the creation and publication of *Graphis*. An international journal of visual communication, *Graphis* was first published by Herdeg towards the end of the second World War.

T 10pt. A 13pt.

The magazine showcases work and interviews from designers and illustrators from all over the world in an effort to share their work with other audiences. In the beginning it served as one of what were, at the time, only a few vessels which exposed the western world to the design work being done in Europe. Herdeg served as the editor of the magazine for 246 issues [the magazine is still in publication] as well as the *Graphis Design Annuals* which showed the best and brightest work from the year prior to their publication. *Graphis* was a seminal force in the shaping of design culture

Black

A student of Frank Lloyd Wright, among others, Alvin Lustig had a very successful career in graphic design and art direction. Revolutionizing the approach to book cover design in the 1940s, Lustig would attempt to get a sense of the writers direction from reading the book and then translate it into his own graphic style [The previous trend was to summarize the book with one image]. The combination of technology and creativity in his designs was reminiscent of the Bauhaus, as did his intellectual approach to problem-solving.

T 10pt. A 13pt.

He designed books in LA for New Directions before moving to New York to become the Director of Visual Research for Look Magazine. He rose to success early in his career garnering work for all types of clients and working on a vast array of types of projects. He died much too early at the age of 40, in 1955. His simplified shapes and use of flat colors, all while creating elaborate and intensely interesting compositions, are still imitated today by many graphic designers.

# FH Oscar Condensed

Light

100pt.

Roman Capitals

Regular

100pt.

X- Height Extra

Medium

100pt.

Low Calligraph

SemiBold

100pt.

ATypI Stanford

Bold

100pt.

Modern Figure



Black

100pt.

# Reintroducing

Light Italic

100pt.

## *Interchangeable*

Regular Italic

100pt.

## *Small and Light*

Medium Italic

100pt.

## *Per Centimetre*

SemiBold Italic

100pt.

## *New Principles*

Bold Italic

100pt.

***Protuberances***

Black Italic

100pt.

***Digital Trinité***

Light

36pt.

Herbert Matter worked with a number of famous designers and artists during his career including Fernand Léger, Le Corbusier, Charles and Ray Eames, Derberny & Peignot, A.M. Cassandre and Alexey Brodovitch.

Regular

36pt.

Matter was a master of using photomontage, color and typography in an expressive manner, transcending the boundaries between art and design. His design work often favored a heavy use of photography.

Medium

36pt.

His most recognizable works are the posters he created for the Swiss Tourist Office, but his photography work for Harper's Bazaar, under the direction of Brodovitch, is equally impressive.

SemiBold

36pt.

A master in his profession, he began teaching photography and design at Yale in 1952. He continued to teach and work, notable work from his later career includes the identity design for the New Haven Railroad, until he died in 1984.

Bold

36pt.

**A pioneer of the field of information design, Will Burtin is known for traversing several fields of design including information design, magazine design and exhibition design.**

Black

36pt.

**Having a formal education in typesetting, Burtin started a design studio in Germany in 1927. By 1938 he had clients all over Europe but was forced to flee the country because his wife was Jewish and also because he was unwilling to work for the Nazi party.**

Alternate I

SIMPLE

.ss01

SIMPLE

Alternate J

JANUARY

.ss01

JANUARY

Alternate K

KANGAROO

.ss01

KANGAROO

Alternate Ö - Ü

ÖLÜM

.ss01

ÖLÜM

Alternate G - g

Gregory

.ss02

Gregory

Alternate F

Fenerbahçe

.ss03

Fenerbahçe

Alternate f

Trüf

.ss03

Trüf

typografische.com

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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](https://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.

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## Supported Languages

Afrikaans, Albanian, Arapaho, Alsatian, Aragonese, Aromanian, Arrernte, Asturian, Asu, Aymara, Basque, Belarusian (Iacinka), Bislama, Bemba-lang., Bena, Bokmål, Bosnian, Breton, Catalan, Cebuano, Chamorro, Cheyenne, Cimbrian, Corsican, Chichewa (nyanja), Croatian, Czech, Danish, Demo, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, French (creole), Frisian, Fijian, Friulian, Galician, German, Genoese, Gilbertese, Greenlandic, Gusii-lang., Hungarian, Haitian (creole), Hawaiian, Hiligaynon, Hmong, Hopi, Icelandic, Italian, Ibanag, Iloko (ilokano), Indonesian, Interglossa (glosa), Interlingua, Irish (gaelic), Istro-romanian, Jerriais, Kashubian, Kurdish (kurmanji), Latinbasic, Latvian, Lithuanian, Ladin, Lojban, Lombard, Low (saxon), Luxembourgish, Malagasy, Makonde, Maltese, Malay (latinized), Manx, Māori, Megleno (romanian), Mohawk, Morisyen, Norwegian, Nahuatl, Norfolk (pitcairnese), Northern (sotho), North-Ndebele-lang., Occitan, Oromo, Pare, Polish, Portuguese, Pangasinan, Papiamentu, Piedmontese, Potawatomi, Quechua, Romanian, Rhaeto-romance, Romansh, Rombo, Rotokas, Rukiga, Rundi, Rwa, Rwandan, Sami (lule), Samoan, Serbian, Slovak, Slovenian, Spanish, Sardinian, Scots (gaelic), Sena, Seychelles (creole), Shona, Sicilian, Somali, Soga, Southern (ndebele), Southern (sotho), Swahili, Swati (swazi), Turkish, Tagalog (filipino), Taita, Tahitian, Tausug, Teso, Tetum, Tok (pisin), Tongan, Tswana, Turkmen (latinized), Tuvaluan, Ubasic, Uyghur (latinized), Volapuk, Veps, Votic (latinized), Vunjo, Walliser German, Walloon, Warlpiri, Xhosa, Yape, Zulu

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## Webfont Licences

Webfonts are available as self hosting licenses. You will receive WOFF, EOT and TTF files for hosting fonts on your server. Costs depend on monthly page views.

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## Styles Included in Complete Family

**FH Oscar** (Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, Black, Black Italic)

**FH Oscar Condensed** (Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, Black, Black Italic)

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## Information

**FH Oscar Collection™**

**Designer:** Fatih Hardal

**Producer:** Typografische by Hardal Studio

**Release Date:** 2022

**Version:** 0.3

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## Contact

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