



Light  
Regular  
Medium  
Semi Bold  
Bold  
Black

Light

314 pt.

Ratio

Regular

314 pt.

Form

Medium

314 pt.

Unite

Semi Bold

314 pt.

Align

Bold

Base

Black

314 pt.

Tone

Light

126 pt.

Universals

Regular

126 pt.

Backlayer

Medium

126 pt.

Overprint

Semi Bold

126 pt.

Gridwork

Bold

126 pt.

**Hofmann**

Black

126 pt.

**Typology**

Light

72 pt.

International Style

Regular

72 pt.

Mies van der Rohe

Medium

72 pt.

Scandinavian UX

Semi Bold

72 pt.

Braun Aesthetic

Bold

72 pt.

Visual Language

Black

72 pt.

Typography Lab

Light

42 pt.

Swiss Design is not just a style—it is a system. The grid brings order, rhythm, and clarity, allowing content to speak without decoration.

Regular

42 pt.

Helvetica was never meant to be expressive. It was designed to disappear, to let the message shine through without distraction or flair.

Medium

42 pt.

The Bauhaus movement blurred the line between craft and industry. Function dictated form, and typography became architecture on paper.

Semi Bold

42 pt.

Armin Hofmann approached design as visual reduction. Through contrast, scale, and precise alignment, he created posters that breathed.

Bold

42 pt.

**Typography is not just how words look, but how they behave. In Swiss Design, a well-set sentence carries the same weight as a logo.**

Black

42 pt.

**Sans serif typefaces are not cold—they're honest. Their geometry and neutrality allow information to lead, not personality.**

Light

24 pt.

The Arts and Crafts Movement originated in Britain during the late 19th century and was characterized by a style of decoration reminiscent of medieval times. The primary artist associated with the movement is William Morris, whose work was reinforced with writings from John Ruskin. The movement placed a high importance on the quality of craftsmanship while emphasizing the importance for the arts to contribute to economic reform.

Regular

24 pt.

Behrens started his career as a painter, illustrator and book-binder but would eventually become an artistic consultant for AEG (Allgemeine Elektrizitäts-Gesellschaft, literally General Electric Company). His career at AEG started in 1907 and there he designed a wide range of materials for the company including a logotype, product packaging and various publicity materials. The work he did there is of significant note because it is generally recognized as the first fully developed corporate identity, much preceding the corporate identity heydays of the 1950s and 60s.

Medium

24 pt.

Art Nouveau was an artistic movement which peaked in popularity between 1890 and 1905 which was practiced in the fields of art, architecture and applied art. It is a French term meaning "new art" and is characterized by organic and plant motifs as well as other highly stylized forms. The organic forms often took the form of sudden violent curves which were often referenced by the term whiplash. Its short success was a reaction against the late 19th

Semi Bold

24 pt.

The Poster was one of the earliest forms of advertisement and began to develop as a medium for visual communication in the early 19th century. They influenced the development of typography because they were meant to be read from a distance and required larger type to be produced, usually from wood rather than metal. The poster quickly spread around the world and became a staple of the graphic design trade. Many artists as well, such as Henry Toulouse-Latrec and Henry van de Velde, created posters.

Medium

24 pt.

**A major player in the foundation and promotion of the Art Nouveau movement in Belgium, Henry Clemens van de Velde was a painter, architecture and interior designer. He came across the work of Van Gogh at the yearly exhibition of "Les XX", a Brussels based group of artists, and his work shows an influence of the Dutch painter. However, in 1892 he abandoned painting in favor of furniture and interior design. He also made significant development in the**

Semi Bold

24 pt.

**Futurism was not only an art movement but also a social movement that developed in Italy in the early 20th century. Futurists were well versed and practiced in nearly every field of art including painting, ceramics, sculpture, graphic design, interior design, theater, film, literature, music and architecture. It was a movement that particularly despised not just certain aspects of classical antiquity, but everything that was not totally new.**

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## About Typografische

Typografische is an independent type foundry based in Istanbul, founded by Fatih Hardal in 2020. We design contemporary typefaces that merge graphic and type design, offering both functional and expressive typographic solutions. Our philosophy is built on precision, clarity, and innovation.

Each typeface we create reflects meticulous craftsmanship and a deep understanding of both historical and contemporary letterforms. We believe that typography is more than just letters; it is a tool that shapes visual culture, communication, and identity.

Our retail catalog features a diverse range of typefaces, from text-optimized fonts for digital and print applications to striking

display styles. All our fonts support extensive Latin character sets and are designed to meet the needs of designers, brands, and institutions worldwide.

In addition to collaborating with leading global companies such as Adidas, Apple, Adobe, Grammy and Nike, we have contributed to city branding projects. Our custom type design services span corporate identity systems, editorial design, and digital platforms, ensuring that typography remains an integral part of brand expression. Typografische continues to push the boundaries of type design, delivering high-quality and innovative fonts for modern communication. Explore our type library and trial versions in the 'Trials' section or contact us to discuss custom collaborations tailored to your needs

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## Information

FH Giselle

Designer: Fatih Hardal

Producer: Typografische Type Foundry

Release Date: 2025

Version: 3.00

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## Styles Included in Complete Family

FH Giselle Light

FH Giselle Regular

FH Giselle Medium

FH Giselle Semi-Bold

FH Giselle Bold

FH Giselle Black

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## Webfont Licences

Webfonts are available as self hosting licenses. You will receive WOFF2 file for hosting fonts on your server. Costs depend on monthly page views.

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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, Yapanese, Zulu

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## Contact

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www.typografische.com

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