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# Warum und wie

Mit einer Collage  
von Christa Zelinsky.  
Und mit einem er-  
klärenden Text zu Idee und Konzeption der  
Umschläge für Typographischen Monats-  
blätter 1972 und 1973.

## die TM-Umschläge für 1972 und 1973 ent- standen sind.

● Why and how TM-covers for 1972 and 1973

came to be

TM 1972 et 1973

Comment et pourquoi ont été créés les couvertures pour les

With a collage by Christa Zelinsky and text  
explaining the idea and concept of the covers for the «Typografische Monatsblätter» 1972 and 1973.  
Avec un collage de Christa Zelinsky. Et un texte qui explique l'idée et la conception des couvertures  
pour les «Typografische Monatsblätter»  
1972 et 1973.

Typografische Monatsblätter Schweizer Grafische Mitteilungen Revue Suisse de l'Imprimerie

# FH Premier

Light *Light Italic*

Regular *Regular Italic*

Medium *Medium Italic*

Semi-Bold *Semi-Bold Italic*

**Bold *Bold Italic***

**Black *Black Italic***

Light

170 pt.

Dezeen

Regular

170 pt.

Google

Medium

170 pt.

Brusse

Semi Bold

170 pt.

Wall St

Bold

170 pt.

Reuter

Black

170 pt.

Barcly

Light Italic

170 pt.

*Geneva*

Regular Italic

170 pt.

*Skyppro*

Medium Italic

170 pt.

*Bruxell*

Semi Bold Italic

170 pt.

***Forbes***

Bold Italic

170 pt.

***Netflix***

Black Italic

170 pt.

***Vogue***

Light

72 pt.

Intercontinental Air

Regular

72 pt.

Scandinavian Air

Medium

72 pt.

Frankfurter Rund

Semi Bold

72 pt.

Netherlands Rail

Bold

72 pt.

Volkswagen AG

Black

72 pt.

Air France KLM

Light Italic

72 pt.

*Civic Infrastructure*

Regular Italic

72 pt.

*Operational Flow*

Medium Italic

72 pt.

*Dashboard View*

Semi Bold Italic

72 pt.

*Security Control*

Bold Italic

72 pt.

*Visitor Entrance*

Black Italic

72 pt.

*North Terminal*

Light

30 pt.

Located in the heart of Berlin, Alexanderplatz is a major public square and transportation hub. Originally a cattle market, it became a central point of East Berlin during the Cold War and today connects multiple U-Bahn, S-Bahn, and tram lines.

Regular

30 pt.

Founded in 1821, The Guardian is one of the UK's most respected newspapers, known for its independent journalism and progressive editorial voice. It has played a key role in investigative reporting, including the Edward Snowden revelations.

Medium

30 pt.

**With its origins dating back to 1856, Credit Suisse is one of Switzerland's largest financial institutions. It offers investment banking, private banking, and asset management services across the globe.**

Semi Bold

30 pt.

**Yenikapi is a major intermodal transit station in Istanbul, serving metro lines, the Marmaray undersea railway, and ferries. It is also home to an archaeological site where thousands of artifacts from the Byzantine era were discovered.**

Bold

30 pt.

**Known for its iconic hills, Golden Gate Bridge, and vibrant tech scene, San Francisco is a cultural and economic powerhouse. It's also home to BART (Bay Area Rapid Transit), one of the most extensive urban rail systems in the United States.**

Black

30 pt.

**Originally built as a fortress in the 12th century, the Louvre Museum in Paris is now the world's most visited museum. It houses iconic works such as the Mona Lisa and the Venus de Milo, representing centuries of human creativity.**

## Light

Alexanderplatz, located in the Mitte district of Berlin, has transformed over centuries from a cattle market in the 18th century into a modern transit and commercial hub. It was named after Tsar Alexander I of Russia following his visit to Berlin in 1805. During the GDR period, it became a symbol of East

## Regular

Founded in 1821 in Manchester as The Manchester Guardian, the newspaper has evolved into one of the world's most respected liberal news organizations. Known for its investigative reporting, it gained global recognition for publishing the Edward Snowden leaks, as well

## Medium

Established in 1753, the British Museum was the first national public museum in the world and remains one of the most significant cultural institutions globally. Its vast collection spans over two million years of human history, encompassing art, archaeology, and anthropology

## 16 pt.

Berlin's socialist urban planning, marked by large open squares and monumental architecture. Today, it is one of the busiest public spaces in Germany, intersecting with several major U-Bahn, S-Bahn, and tram lines, while also serving as a gathering place for locals and tourists alike.

## 16 pt.

as the Panama and Paradise Papers. It operates under the Scott Trust, which ensures its editorial independence. With a strong digital presence and a commitment to open-access journalism, The Guardian balances traditional reporting values with a modern, reader-

## 16 pt.

from every continent. Highlights include the Rosetta Stone, which unlocked the understanding of Egyptian hieroglyphs, and the Parthenon Sculptures. As a free and public institution, the museum not only preserves and displays world heritage but also sparks global debates

Semi Bold

**Yenikapı, located on the European side of Istanbul, is not just a major transportation hub—it's a deeply historical site. It connects several metro lines, the Marmaray underwater rail line beneath the Bosphorus, and ferry terminals. During the Marmaray project excavation,**

Bold

**Turkish Airlines, founded in 1933 with just five aircraft, has grown into a global aviation leader with a fleet flying to over 300 destinations across more than 120 countries. It is headquartered in Istanbul, strategically positioned as a bridge between Europe,**

Black

**Zurich is not only the largest city in Switzerland but also one of Europe's most influential financial centers. Home to institutions like Credit Suisse, UBS, and the Swiss National Bank, the city plays a pivotal role in global finance. However, Zurich is**

16 pt.

**a significant archaeological discovery was made: over 35 sunken ships and countless artifacts from the Byzantine period were unearthed, transforming our understanding of Constantinople's ancient harbor. Yenikapı now stands at the intersection of daily urban**

16 pt.

**Asia, and Africa. The airline is renowned for its hospitality, in-flight services, and extensive route network, often ranking among the top global carriers. As part of Turkey's national identity and economic growth, Turkish Airlines plays a vital role in connecting cultures**

16 pt.

**equally recognized for its quality of life, education, and culture—housing ETH Zurich, one of the world's top technical universities, and the Kunsthaus Zürich, a leading modern art museum. Its picturesque lake, clean infrastructure, and bilingual**

## Light

Cities are not merely collections of buildings and streets—they are living systems of movement, information, and visual communication. In dense urban environments like New York, Tokyo, or Zurich, typography becomes a silent but essential part of the infrastructure. It speaks through street signs, building identifiers, public notices, transportation routes, and digital wayfinding systems. Good urban typography provides orientation, hierarchy, and trust. The design of letters used in public signage is often standardized across municipal systems to ensure consistency in both function and aesthetics. This creates a language of the city that exists outside spoken words. It's how a visitor knows where to transfer trains, how a resident

## Regular

Modern metro systems are marvels of efficiency, logic, and design. Beyond trains and tunnels, they represent the mastery of systems thinking—where architecture, engineering, and graphic design merge. Typography plays a fundamental role in how users interact with a metro system. Consider cities like Berlin, London, or Istanbul: their underground networks are more than transportation—they are deeply woven into cultural and historical memory. A station like Alexanderplatz or Yenikapı is not just a stop; it's a landmark, an orientation point, a junction of stories. The typography used in metro signage must work under pressure. Riders may have only seconds to locate a platform name or direction.

## Medium

The digital transformation of journalism has radically shifted the role of typography in news media. Traditional newspapers like The Guardian, Le Monde, or The New York Times once relied solely on printed layouts, carefully constructed headlines, and body copy optimized for reading in print. Today, these same organizations must adapt to responsive digital environments, fast-scrolling behavior, and cross-platform readability. Typography in this context must do more than inform—it must build trust. As news spreads faster and credibility is questioned more than ever, the typefaces used in headlines, navigation bars, article intros, and pull quotes all contribute to a publication's tone. Readers may not

## 10 pt.

finds their district, and how services guide people through complex spaces with calm efficiency. Unlike advertising or branding typography, which seeks attention, civic typography aims to be invisible—present only to guide, never to distract. It must be accessible, multi-lingual, and legible under extreme lighting conditions or at a distance. Sans-serif fonts dominate these contexts for a reason: they offer simplicity, neutrality, and visual clarity in high-speed environments. In this sense, typography becomes urban code, and the typeface is a civic tool. When a type system is used thoughtfully across all layers of a city's infrastructure, it creates a harmony between the built environment and the people moving within it.

## 10 pt.

Signs must be legible across ages, languages, and even levels of vision. This requires a typeface that maintains its identity across weights, point sizes, and optical environments—underground lighting, reflective surfaces, or crowded halls. Many transit authorities adopt custom typefaces or modified sans-serifs to reinforce brand recognition while prioritizing functionality. But beyond functionality, metro typography becomes symbolic. It reflects a city's approach to order, public space, and inclusivity. When typography in transit systems succeeds, it disappears. When it fails, it causes anxiety, delays, and disorientation. Typography in the metro is where graphic design meets public service.

## 10 pt.

consciously notice typography, but they instantly feel it. A carefully chosen sans-serif in a digital article can signal objectivity, transparency, and modernity. In contrast, poor typographic choices—overly ornate fonts, tight spacing, inconsistent weights—can erode trust. On mobile devices, where most news is now consumed, clarity at small sizes is paramount. Type must hold structure even on low-resolution screens. This challenge has driven many media organizations to invest in custom digital type systems that combine personality with performance. News typography today is not just about elegance; it's about delivering complex information with speed and clarity, while still maintaining the dignity of

Semi Bold

Museums are not just visual environments—they are textual ecosystems. From entrance signage to object labels, guidebooks, room descriptions, and exhibition panels, typography plays a key role in how visitors experience and absorb knowledge. Institutions like the British Museum, the Louvre, or the Museum of Modern Art manage not only artifacts but also how those artifacts are explained. Typography in museums carries intellectual weight—it must be precise, inclusive, and readable from various distances. A wall label might be read from two feet away by a solo visitor or by a crowd. Captions must work for all ages, reading abilities, and often multiple languages.

Bold

The relationship between typography and mapping has undergone a radical transformation in the digital era. From printed atlases to live GPS applications, how we visualize geography is deeply influenced by the typefaces we use. In the context of urban maps—particularly public transportation systems—typography must operate at the intersection of spatial intelligence and visual clarity. City maps used in metro stations, bike-sharing programs, or municipal signage serve millions of users who expect instant legibility. These maps must often show dense geographic information in limited physical space, demanding fonts that are both condensed and readable. A

Black

**Public libraries are among the most democratic institutions in society. They offer free access to information, safe environments for learning, and architectural spaces designed to support intellectual growth. But libraries also operate as systems of visual communication—and typography plays a foundational role in that system. From shelving signs to classification labels, room directories to digital kiosks, typefaces help users find knowledge with ease. In large municipal libraries like the New York Public Library or the Bibliothèque nationale de France, legibility must scale across physical and digital mediums. Patrons range from**

10 pt.

Large exhibition titles, directional systems, catalog covers—all must use type consistently to maintain the tone of the institution. More progressive museums now use dynamic, modular type systems that adapt across print, screen, and space. Typography helps frame the cultural authority of a museum while also inviting access. Whether you're reading about an ancient coin or a contemporary installation, the way the information is presented—its spacing, font weight, line length—affects how you perceive the content. Typography becomes a part of the curatorial voice: calm, informative, and designed to never outshine the object, but to frame it respectfully.

10 pt.

good transit map doesn't just show where to go—it reduces anxiety, prevents delays, and promotes independence. In digital environments, such as Google Maps or Apple Maps, typefaces must adapt to zoom levels, orientations, and regional language settings. What appears readable on a large screen must also work on a smartwatch. This scale-agnostic performance requires typefaces that are mathematically consistent in weight, spacing, and proportion. Beyond aesthetics, cartographic typography holds cultural responsibility. The name of a neighborhood, the spelling of a district, the alignment of a label—all of these decisions shape how we perceive cities and borders. In multilingual

10 pt.

**children discovering their first books to scholars researching rare archives; the typography must serve all equally. Signage in libraries often works in tandem with universal symbols, using clear sans-serif fonts to denote silence zones, Wi-Fi access, help desks, or reading rooms. On the digital side, public library websites and search catalogs rely on coherent typographic hierarchies to present vast quantities of metadata—author names, publication years, call numbers, genres—in structured formats. The success of a library's typography lies in its invisibility: it should guide, not dominate. It should feel open, organized, and unobtrusive. A well-designed typographic system**

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Alternate a  
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Centra**al**

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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

Information

FH Premier  
Designer: Fatih Hardal  
Producer: Typografische Type Foundry  
Release Date: 2025  
Version: 2.00

Styles Included in Complete Family

FH Premier Light	Light Italic
FH Premier Regular	Regular Italic
FH Premier Medium	Medium Italic
FH Premier Semi Bold	Semi Bold Italic
FH Premier Bold	Bold Italic
FH Premier Black	Black Italic

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.

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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