

OSANKA

Cordelia represents the bold and Far Eastern culture. On the basis of the structure are calligraphic strokes. A structure that makes its presence felt by the combination of small letters and capital letters. This unusual alphabet also includes characters that are not similar to the Latin alphabet. Because Cordelia equals Asia.

We can see the effect of calligraphy brush stroke on letters. It consists of two different line thicknesses and appears with a semi-serif structure. The folds at the ends form an oriental and traditional style. With its small details, Cordelia reflects its personality more strongly. This traditional structure has been modernized and designed for use in today's book covers, posters, packaging designs and logotypes of various brands

200 Point

PÄÄRIS  
RÄBÄT  
SOFIÆ

E S F Y

Character Set

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
Numbers	0 1 2 3 4 5 6 7 8 9 0
Punctuation	.,:;:;!i?¿··*#^{}[]-— _„"'''«»<>''
Symbol	€\$£¥+ − × ÷ = ≠ > < ≥ ≤ ± ≈ ~ · ^ ∅ / Π Σ √ ∂ % ‰ ‹ › @ & ¶ § © ™ ∘ †

Diacritics Uppercase	Á Ā Ă Ä Å Æ Č Ć Ĉ Ď Đ É Ě Ê Ë È Ē Ĕ Ę Ĝ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ś Ś Ś Ʀ Ŧ Ů Ű Ū Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
Diacritics Lowercase	á ā ă ä å æ ç ċ ĉ đ é ê ë ě è ē ĕ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ś ś ś Ʀ Ŧ Ů Ű Ū Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů

## Character Set

**OTF Language Support:** 110+ (latin based) 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), Luxembourgeois, 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 (Iule), 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, Yapese, Zulu

**FH Cordelia™**  
**Designer:** Fatih Hardal  
**Producer:** Typografische by Hardal Studio  
**Release Date:** August 2020

**Complete including FH Cordeia typesets (Regular):**

Regular

**Available Formats:** OTF: Open Type Features  
 WOFF: Web Open Font Format

**Contact:** [hello@hardalstudio.com](mailto:hello@hardalstudio.com)  
[www.typografische.com](http://www.typografische.com) / [www.hardalstudio.com](http://www.hardalstudio.com)

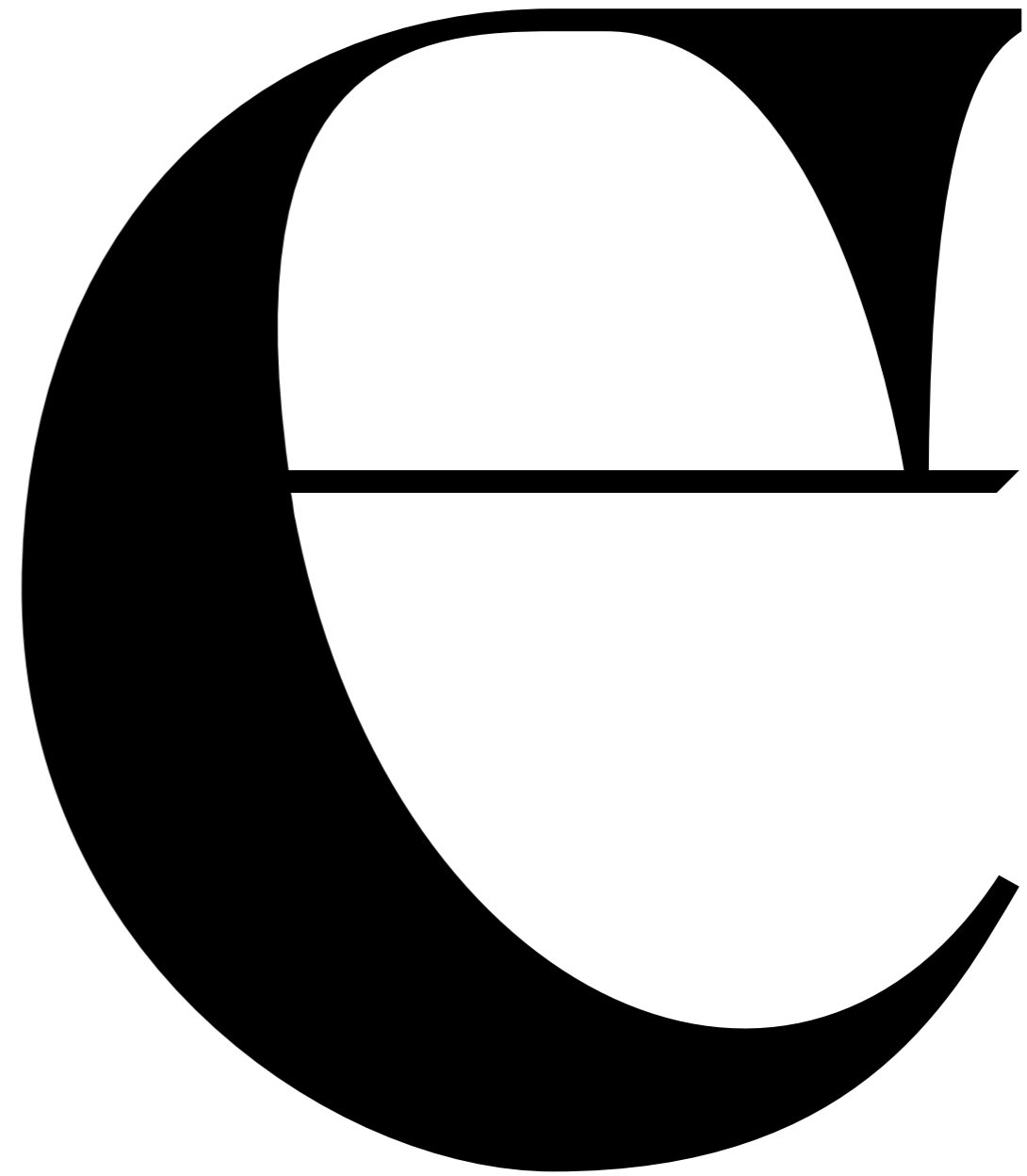
**Webfont Licences:** Webfonts are available as self hosting licenses. You will receive WOFF, EOT and TTF files for hosting fonts on your server. Costs depend on monthly page views.

160 Point

Franco  
Grignani  
1908-1999

900 Point

900 Point

A large, bold, black letter 'A' in a serif font. The letter is slanted to the right. It features a thick, curved left stem and a thick, straight right stem. The top bar is a solid black horizontal line. The bottom of the letter is slightly curved and tapers to a point on the right side.A large, bold, black letter 'E' in a serif font. The letter is upright. It features a thick, curved left stem and a thick, straight right stem. The top bar is a solid black horizontal line. The bottom of the letter is slightly curved and tapers to a point on the right side.

200 Point

WIMM

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180 Point

SAUL

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160 Point

JOSEF

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140 Point

BENINO

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115 Point

TAKASHI

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100 Point

GÜNTHER

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72 Point

MASSIMO

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265 Point

JANMANICA

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212 Point

BARBADOS

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150 Point

ABIDIN

BADA

CAMILLE

DALE

EDGAR

38 Point

When he started his activities in the profession, in the mid-twenties, Imatake concentrated on literature, films and music. But he also became involved with advertising for Kobe Daimaru Department store, for which he worked from 1927 till 2000. [At his age of 94! This looks like information for the Guinness Book of Records.] He foresaw the worldwide rise of media art. Imatake was strongly influenced by Bauhaus and tried, with the help of their theories, to bring ‘zu-an’ [pattern] design into the 20th century. He was a leader and promoter of the modernist movement in Japan. Apart from being a designer, Imatake was also a painter. He designed the logotype for a Japanese ‘wonder cream’, Mentholatum. After the war he worked for Sumitomo Bank, designing posters that carried a peace message.

60 Point

1. Basel, SWITZERLAND

2. Nice, FRANCE

3. Copenhagen, DENMARK

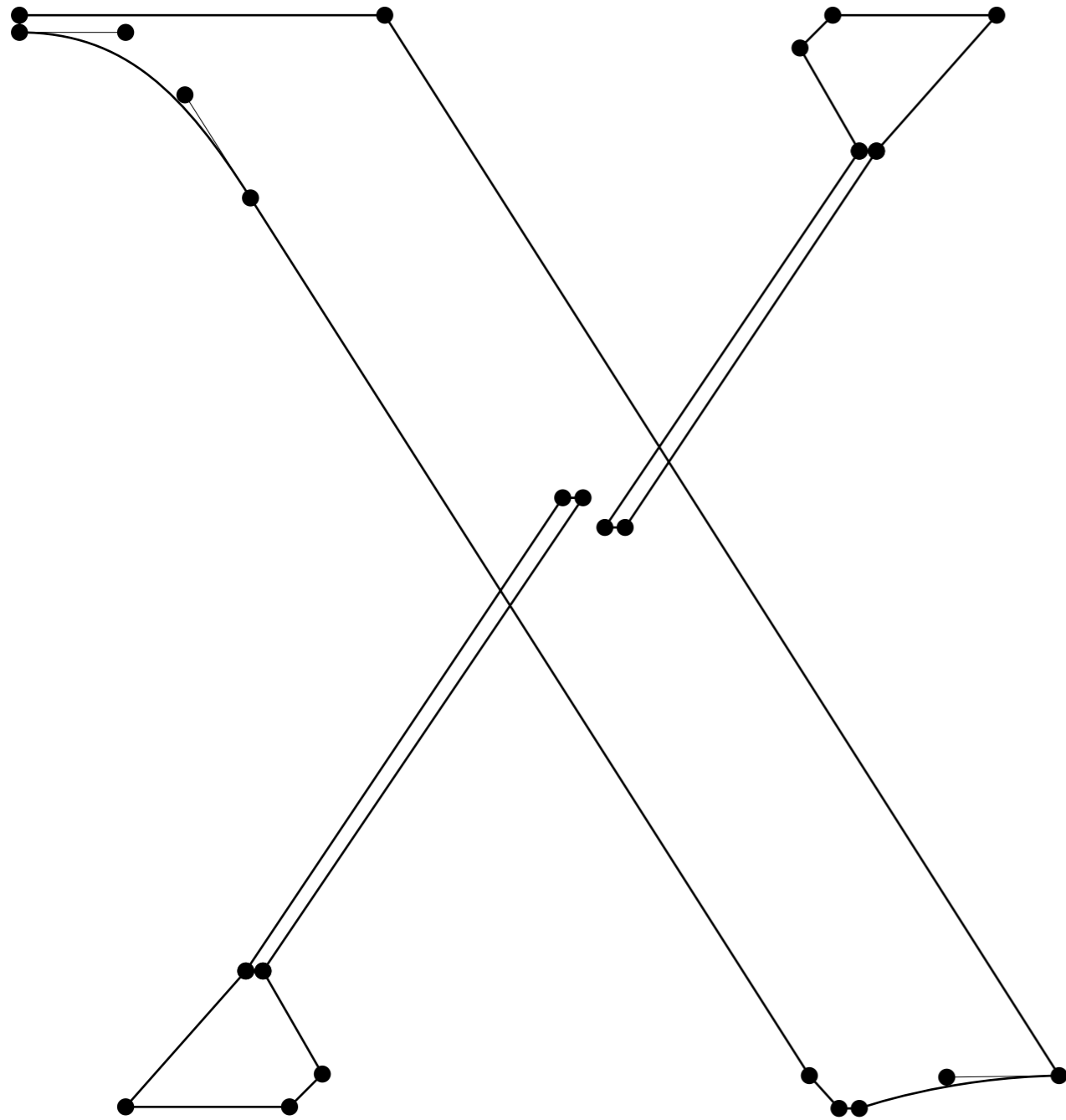
4. Stockholm, SWEDEN

5. Istanbul, TURKEY

6. Roma, ITALY

7. Brussels, BELGIUM

8. Rio de Janeiro, BRAZIL



# Hiroomu Hara

Hara graduated from the Tokyo Prefectural School of Technology and taught there from 1922–41. He got acquainted with the work of László Moholy-Nagy, Herbert Bayer and El Lissitzky, before he started his design career. He started a studio with the photographer Kimura. Together they made a giant photo mural for the Japanese pavilion at the Paris Expo, 1937. He used montage and collage techniques which were formerly unknown in Japan. He had the philosophy that graphic

design was the sum of planning and organization, typography, production methods and materials. His theories and book designs changed the out-of-date concepts of the Japanese publishing world. Hara was one of the founders of the Japan Studio [Nippon Kobo]. In 1951, he was a founder member of the Japanese Advertising Artists Club. At the age of 82, he was made professor emeritus at Musashino Art University. He was also honoured by being elected president of the Nippon Design Centre.

60 Point

Gabriel de  
Saint-Aubin, also  
Gabriel Jacques de  
Saint-Aubin, was a  
French draftsman,  
printmaker, etcher  
and painter.

60 Point

Thirty-six  
Views of  
Mount Fuji  
The Great Wave  
off Kanagawa  
Hokusai  
1830-1832

