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FH Ronaldson Display

FH Ronaldson Display Light

*FH Ronaldson Display Light Italic*

FH Ronaldson Display Regular

*FH Ronaldson Display Regular Italic*

FH Ronaldson Display Medium

*FH Ronaldson Display Medium Italic*

FH Ronaldson Display SemiBold

*FH Ronaldson Display SemiBold Italic*

FH Ronaldson Display Bold

*FH Ronaldson Display Bold Italic*

**FH Ronaldson Display Black**

***FH Ronaldson Display Black Italic***

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FH Ronaldson Text

FH Ronaldson Text Light

*FH Ronaldson Text Light Italic*

FH Ronaldson Text Regular

*FH Ronaldson Text Regular Italic*

FH Ronaldson Text Medium

*FH Ronaldson Text Medium Italic*

FH Ronaldson Text SemiBold

*FH Ronaldson Text SemiBold Italic*

FH Ronaldson Text Bold

*FH Ronaldson Text Bold Italic*

**FH Ronaldson Text Black**

***FH Ronaldson Text Black Italic***

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FH Ronaldson Condensed

FH Ronaldson Condensed Light

FH Ronaldson Condensed Regular

FH Ronaldson Condensed Medium

FH Ronaldson Condensed SemiBold

FH Ronaldson Condensed Bold

**FH Ronaldson Condensed Black**

# FH Ronaldson Display

Light

100pt.

Gustav Klimt

Regular

100pt.

Paul Gauguin

Medium

100pt.

Edgar Degas

SemiBold

100pt.

S. Botticelli

Bold

100pt.

Frida Kahlo

Black

100pt.

# Rembrandt

Light Italic

100pt.

*Edvard Munch*

Regular Italic

100pt.

*William Blake*

Medium Italic

100pt.

*Giorgio Vasari*

SemiBold Italic

100pt.

*Paul Cézanne*

Bold Italic

100pt.

*Hans Holbein*

Black Italic

100pt.

*Kara Walker*



Light

42pt.

Beginning out as a commercial artist, he brought the ethos of promotion into fine art, even

Regular

42pt.

Pablo Picasso is implicitly synonymous with modern art, and it doesn't hurt that he

Medium

42pt.

Van Gogh is known for being psychologically unstable, but his arts are among the

SemiBold

42pt.

The original Renaissance Man, Leonardo is known as a genius, not only for

Bold

42pt.

Michelangelo was a triple threat: A painter a sculptor and architect (St.

Black

42pt.

No artist is as intimately attached to the delights of colour as Henri Matisse.

Light Italic

42pt.

*One the greatest artists in history,  
this Dutch Master is responsible  
for masterworks such as 'The Night*

Regular Italic

42pt.

*Remarkably, Vermeer was largely  
forgotten for two centuries before  
his rediscovery in the 19th century.*

Medium Italic

42pt.

*Watteau was arguably the  
greatest French painter of the  
18th-century, a transitional*

SemiBold Italic

42pt.

*Eugène Delacroix was one of towering figures of 19th-century art. A leading figure of*

Bold Italic

42pt.

*Perhaps the best know artist among the Impressionists, Monet captured the changeable*

Black Italic

42pt.

*Most people know Georges Seurat as the inventor of pointillism (which he actually*

# FH Ronaldson Text

Light

100pt.

Antoni Gaudí

Regular

100pt.

Le Corbusier

Medium

100pt.

Renzo Piano

SemiBold

100pt.

Zaha Hadid

Bold

100pt.

Louis Kahn

Black

100pt.

**W. Gropius**

Light Italic

100pt.

*Ben Var Berkel*

Regular Italic

100pt.

*Louis Sullivan*

Medium Italic

100pt.

*Marcel Breuer*

SemiBold Italic

100pt.

*Arne Jacobsen*

Bold Italic

100pt.

*Harry Seidler*

Black Italic

100pt.

*David Childs*



Light

42pt.

Marcel Breuer was an architect and designer, one of the most influential architects in the

Regular

42pt.

Michael Graves practiced modern architecture. His early architecture includes white

Medium

42pt.

World-famous architect, Mies established his own particular architectural style

SemiBold

42pt.

**Moshe Safdie is an Israeli-  
Canadian architect, urban  
designer, educator, theorist,**

Bold

42pt.

**Oscar Niemeyer was  
a Brazilian architect  
specializing in modern**

Black

42pt.

**Peter Behrens was a  
German architect and  
designer. He was one of**

Light Italic

42pt.

*He was concerned with applying new forms and uses to newly developed technology and materials*

Regular Italic

42pt.

*Though sometimes perceived as awkward, these structures were acclaimed for their powerful and*

Medium Italic

42pt.

*His style was based on extreme clarity and simplicity. His buildings made use of modern*

SemiBold Italic

42pt.

*His works are known for their dramatic curves, arrays of geometric patterns, use of*

Bold Italic

42pt.

*He was instrumental in reshaping Brazil's identity in the field of architecture. In*

Black Italic

42pt.

*Hewas a pioneer of corporate design aswell as modernist architecture. He was known*

Light

22pt.

Philip Johnson had been a client, critic, author, historian, museum director, but not an architect until the age of 36 when he designed his first building. His style was inspired by his mentor Mies van der rohe's work, by the 1960s he had turned to a more individual style that incorporated historical elements. His greatest influence as an architect was his use of glass. He eventually rejected much of the metallic appearance of earlier international-style buildings and began designing spectacular, crystalline structures uniformly sheathed in glass.

Regular

22pt.

Pietro Belluschi was an internationally known architect and a key innovator in the development of elegant modernism and his awareness of the technological opportunities of new materials in accordance with the climate of the region. Belluschi's churches and residences differed from his commercial works. Although of Modern design, they fit within the development of the Pacific Northwest regional Modern idiom as they frequently used regional materials (particularly wood) and were often integrated with their suburban or rural sites.

Medium

22pt.

Rafael Moneo always mixed his love of design with scholarly research and teaching, there is something measured and mathematical in his works. His buildings often feature clean, straight lines which run in grid-like or parallel formations, as though his academic mind filters into his creative one to produce buildings with a powerful graphic basis. By fusing the contemporary trends of the '70s and '80s with traditional Nordic styles and materials, Rafael Moneo has created his own unique design concepts.

SemiBold

22pt.

Peter Zumthor's work is described as uncompromising and minimalist. As his practice developed, Zumthor was able to incorporate his knowledge of materials into Modernist construction and detailing. His buildings explore the tactile and sensory qualities of spaces and materials while retaining a minimalist feel.

Bold

22pt.

**Rafael Viñoly Beceiro is an Uruguayan architect. He is the principal architect of Rafael Viñoly Architects. He doesn't have a recognizable style and he believes that no one should impose their style on the building. The main factors he considers while designing a building are local issues, issues of technology, and cost.**

Black

22pt.

**World-famous architect, Rem Koolhaas is known for his gravity-defying structures. Koolhaas first achieved recognition not as an architect but as an urban theorist. The combination of Koolhaas's theoretical writings with his fondness for asymmetry, challenging spatial explorations, and unexpected uses of color led many to classify him as a deconstructivist.**

Light Italic

22pt.

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22pt.

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Light

Armando Milani is an internationally acclaimed Italian graphic designer, the elder brother of Maurizio Milani.

From 1959 to 1963 he studied at the Umanitaria School in Milan—then the most famous graphic design school in Italy—under Albe Steiner, a pioneer of Italian graphic design. In 1965 he started working with Giulio Confalonieri—a prominent graphic designer—and since 1967 he collaborated with Antonio Boggeri, the founder of the pioneering Studio Boggeri.

The same year he opened his own studio in Milan focusing on corporate graphics, marks, and posters. In 1976 his brother Maurizio joined him and the year later he moved to New York City to work with Massimo Vignelli at Vignelli Associates, where he worked major projects including the corporate identity programs of Lancia Automobiles and Ciga Hotels. In 1980 he opened another Milani Design's office in New York City.

During his career, he served prestigious clients including DePadova, Montecatini Edison, Roche, Touring Club of Italy, and the United Nations designing many beautiful announcements, books, marks, and posters.

Regular

Dieter Rams is one of the most important and influential designers of the 20th century.

He was apprenticed in carpentry at an early age from his grandfather. In 1947, at 15 years old, he started to study architecture and interior design at the Kunstgewerbeschule Wiesbaden (School of Arts and Crafts), but soon interrupted to gain practical experience with a three-years carpentry apprenticeship.

Graduated with honors in 1953 from the then called Werkkunstschule Wiesbaden (School of Industrial Arts), he started to work in the office of Frankfurt architect Otto Apel, who was collaborating with SOM (Skidmore, Owings and Merrill LLP) on the planning of the U.S. Consulate buildings in West Germany.

In 1955 he was hired at Braun as an architect and in-house designer, working in the company for forty years, until 1995 when he became a board member responsible for the corporate's identity. From the mid-1950s to the early 1960s, he was asked to design radio appliances, but in 1961 he was appointed head of Braun Design Department, and since 1968

10pt.

From the beginning of the 21st century he started to focus more and more on social communication, dedicating himself to the illustration of posters aimed to direct the attention of the public on social themes with an international impact. In 2003 he dedicated to the United Nations a poster for the world peace, that has already become a world classic.

He taught and lectured at The Cooper Union and the Art Directors Club in New York, the Santo Domingo School of Design, the University of Beijing, the IED (European Institute of Design) and the Politecnico University in Milan. During the past years he also gave a series of workshops at his olive mill in Le Rouret, south of France.

Member of AGI (Alliance Graphique Internationale) since 1983. Honorary member of AIAP (the Italian Association of Communication Design) since 2014. His work has been published on some of the most important design magazines including Abitare, Domus, Linea Grafica, Novum Gebrauchsgraphik, and Print. He exhibited in Brazil, France, Germany, Italy, Japan, Mexico, Spain, and the U.S.A. In 2004 a poster he designed was awarded a Compasso d'Oro Honorary Mention.

10pt.

he became its director, supervising almost all the products produced by the company.

During his career at Braun, he gave a major contribution to the success of the company by pursuing a rigorous design attitude geared towards product functionality, high quality, and neutrality. Many of the masterpieces he designed at Braun are now part of the permanent collection of major museums worldwide, including the MoMA (Museum of Modern Art), New York City since 1959.

Since 1960 he also started to collaborate with Vitsoe, a furniture manufacturer for which he designed all the pieces it produced, from the amazing 606 Universal Shelving System to the tables and chairs.

The appearance of the products he designed perfectly matches their function, without overcharging them with anything superfluous: Their aesthetic is the pure counterpart of their function. Following this principle, he succeeded in design some of the best and timeless products ever made.

From 1981 to 1997 he taught at the Hochschule der bildenden Künste (Academy of Fine Arts), Hamburg. He

Medium

Burton Kramer is a worldwide acclaimed graphic designer and a pioneer of Canadian graphic design.

In 1951 he attended the Industrial Arts Program of the New York State University. The same year he enrolled at the Institute of Design (New Bauhaus) in Chicago. In 1954 attended the Yale School of Arts and Architecture studying under Alexey Brodovitch, Bradbury Thompson, Herbert Matter, Josef Albers, and Paul Rand. He interrupted Yale for one year and moved to the Royal College of Art in London as a Fulbright Scholar. He finally graduated from Yale in 1957 with MFA degree in graphic design.

The same year he started to work at Will Burton Office in New York City, and then became assistant art director of Architectural Record magazine and New York Life Insurance Company. In 1960 he began working at the American headquarters of the worldwide famous swiss company Geigy Chemical Corp. After two years, he moved to Zurich to work as chief designer at Erwin Halpern Advertising and the work he did there received the Swiss Poster Award and the Swiss Packaging Award. He also

SemiBold

Ellen McFadden—born MaryEllen Sater—is a talented North-American graphic designer, the wife of Irwin McFadden.

During the 1940s, she studied at the school of the Portland Art Museum. In 1950s she started to work as a freelance graphic designer and calligrapher, with a growing expertise in pre-press production.

During the 1960s, she taught calligraphy classes at the Art Department of the WSU (Washington State University), and worked in the university graphics lab doing technical illustration and graphic design. (At the same time, his husband worked as a publication designer for the same institute.) Since 1965 she also started to collaborate with the Whitworth College of Spokane, Washington handling all of its publication design.

From the late 1960s to the early 1970s, she worked as a graphic designer in the Medical Illustration Department of the University of Iowa, while her husband was appointed to design all publications of the same university. She continued to give graphic design courses

10pt.

became the first foreign-member invited to join the VSG—Verbande Schweizer Grafiker (Swiss Professional Graphic Design Society).

In 1965 he moved to Toronto, Canada to work as art director for Paul Arthur & Associates—then one of Canada's best-known design agencies—on the map and signage for Expo 67. He then worked as Director of Corporate Design for Clairtone, a Canadian manufacturer of stereo and color tv. Two years later he established Burton Kramer & Associated Ltd., focusing on corporate identity design. He served major institutions such as the OECA (Ontario Educational Communications Authority), Radio Canada International, and the ROM (Royal Ontario Museum).

In 1974, after became a Canadian citizen, he designed the wonderful corporate identity for CBC (Canadian Broadcasting Corporation) that included mark, printed matter, signage, stationery, uniforms, and graphic standards manual. The same year he was accepted as one of the first Canadian members of AGI (Alliance Graphique Internationale), the world's most prestigious graphic design

10pt.

at the University of Iowa, and calligraphy courses at the Kirkland Community College in Cedar Rapids, Iowa.

From 1974 to 1991 she taught full-time classes of graphic design, calligraphy, color design, and television graphics at the SFCC (Spokane Falls Community College), Washington. In 2008 she gave a workshop at the Suzhou Art and Design Technology Institute, China.

Since 2008 she started a career as an artist, dedicating herself to the production of abstract paintings influenced by concrete art.

Thanks to their courage, intelligence, and passion Ellen and Irwin McFadden successfully helped to spread a modern approach to design in the North-West of the U.S.A. They not simply applied a so called "swiss style," rather they developed their own authentic and consistent graphic language.

I am very grateful to Teacher Ellen for her great kindness and generosity.

Bold

**Fritz Gottschalk is an internationally renowned Swiss-Canadian graphic designer, and a pioneer of Canadian graphic design.**

**During the early 1950s he attended the Kunstgewerbeschule Zürich (School of Arts and Crafts), and the AGS—Allgemeine Gewerbeschule (School of Design) in Basel, studying under Armin Hofmann and Emil Ruder who took only two students per year. From 1954 to 1958 he was apprenticed as a typographer at the Orell Füssli Art Institute, a leading Zurich printing and publishing house.**

**In 1959 he moved to Paris and started working as a freelance graphic designer. Two years later he relocated in London working there for three years. In 1963 he immigrated in Canada and worked at Paul Arthur & Associates—a pioneering Canadian design agency—designing the Expo 67 sign system.**

**In 1966 he established Gottschalk+Ash Ltd. in Montreal in partnership with Stuart Ash, a prominent Canadian designer who also worked at Paul Arthur**

Black

**Giancarlo Iliprandi is a prominent Italian designer and illustration artist.**

**He started studying surgery in 1943 at the University of Milan. The year later he was drafted into the army of RSI (Italian Social Republic), that he quickly deserted to join the Resistance. After the war, he attended the Brera Academy graduating in painting in 1949 and scenography in 1953.**

**Self-taught in graphic design, in 1953 he opened his own studio focusing in exhibition and editorial design, often working in collaboration with Achille and Pier Giacomo Castiglioni, Bruno Munari, and Max Huber. Art director of numerous magazines during the 1960s, including Popular Photography Italiana.**

**In 1969 he entered the famous Nebiolo Research Group working for ten years with Aldo Novarese, Bruno Munari, Franco Grignani, Pino Tovaglia, Ilio Negri, and Til Neuburg. The group developed two typefaces released by Nebiolo, Forma and Modulo,**

10pt.

**& Associates. It quickly became one of the world's top design firms rivaling with Pentagram, Total Design, and Unimark International.**

**Gottschalk+Ash immediately started to serve major clients and soon opened new offices. In 1972 Stuart Ash opened G+A Toronto, where he worked for the rest of his career. In 1976 Gottschalk was appointed Head of the Olympic Commission's Design Office collaborating with Georges Huel and Pierre-Yves Pelletier on the outstanding identity of Montreal 1976 Olympic Games. The same year G+A New York City was founded in collaboration with Ken Carbone and Leslie Smolan (today Carbone Smolan Agency). In 1978 he left Canada the year later he established G+A Zurich, where he still works. In 1982 he also opened G+A Milan working in collaboration with Walter Ballmer until 1989.**

**G+A's clients include Ciba, ETH Zurich (Federal Institute of Technology), the Royal Bank of Canada, SGDF (Swiss Graphic Design Foundation), the Swiss Bankers Association, and UBS (Union Bank of**

10pt.

**winning a Compasso d'Oro award.**

**During his career he served major companies including Agip, Electa, Fiat, Olivetti, La Rinascente, RAI (Italian Radio Television), and Roche. In 1981 he designed the graphics of the 12th Compasso d'Oro exhibition in collaboration with Hans von Klier, and in 1998 he designed the graphics of the 13th Compasso d'Oro exhibition in collaboration with Franco Origoni and Anna Steiner. Recently, he was appointed by La Triennale to design the graphics for its 80 years (1933–2013) celebrative exhibition.**

**He taught at the Umanitaria School from 1961 to 1968. Co-founder of ISIA Urbino (High School for Industrial Arts), he acted as a board member from 1974 to 1984. He taught editorial design and social graphic design at IED (European Institute of Design) from 1984 to 1995. Director of the type design course at the School of Design of the Politecnico University since 2007.**

**Member of ADI (Industrial Design Association)**

# FH Ronaldson Condensed

Light

100pt.

Ellen McFadden

Regular

100pt.

Armando Milani

Medium

100pt.

Philippe Apeloig

SemiBold

100pt.

Helmut Schmid

Bold

100pt.

Louis Danziger

Black

100pt.

Denis Guidone

Light

100pt.

DAVIDE GROPPPI

Regular

100pt.

JOST HOCHULI

Medium

100pt.

ROLF MÜLLER

SemiBold

100pt.

GREGORIETTI



Bold

100pt.

MAJID ABBASI

Black

100pt.

MAX SCHMID

Light

42pt.

Appropriately dubbed ‘the Godfather of Grunge’, David Carson revolutionized the design industry

Regular

42pt.

A household name in the world of design, Saul Bass is a legend whose work you’ve likely encountered

Medium

42pt.

Paula Scher was the first woman to sit in a principal position at the acclaimed graphic design firm

SemiBold

42pt.

Michael Bierut is often credited with “democratizing design”, thanks to his unique and ubiquitous

Bold

42pt.

Massimo Vignelli is considered by many as one of the most influential designers of the past century.

Black

42pt.

Paul Rand is a big name in the design world, credited with visually transforming America

Light

22pt.

Most people recognize the name Herb Lubalin in association with the typeface Avant Garde. And he was the typographer and designer behind its creation, after the success of Avant Garde Magazine and its typographic logo. But, his career spanned a much wider scope than that. One of the people behind the culture-shocking magazines Avant-Garde, Eros and Fact, he was a constant boundary breaker on both a visual and social level. Part of the founding team of the International Typeface Corporation (ITC) and the principal of Herb Lubalin, Inc it was hard to escape the reach of Herb during the 1960s and 70s.

Regular

22pt.

Aicher spent time fighting in the second world war for the German army, against his own beliefs. The experience affected him greatly and his first contributions as a designer were in an effort to revitalize the public after the devastation of the war. By 1947 Aicher had opened the doors at his own studio, Büro Aicher, and had begun accepting work from a variety of clients. Together with designer Max Bill he established the Hochschule für Gestaltung in Ulm, Germany and spent many years there as a professor.

Medium

22pt.

Crowel is a graphic designer and typographer born in the Netherlands. In 1963 he founded the studio Total Design, now called Total Identity. His most well known work has been for the Stedelijk Museum. His typography is extremely well planned and based on very strict systems of grids. He has also designed expositions, album covers and identity systems. He has published two typefaces Fodor and Gridnik, digitized versions of both are available from The Foundry.

SemiBold

22pt.

Weingart was most influential as a teacher and a design philosopher. He began teaching at the Basel School of Design, where he was appointed an instructor of typography by Armin Hofman in 1963. He also taught for the Yale University Summer Design Program in Brissago. Throughout his entire career he spent time traveling and lecturing throughout Europe, the Americas, Asia and Australia.

Bold

22pt.

Born in Nara, Japan in 1930, Ikko Tanaka created a style of graphic design that fused modernism principles and aesthetics with the Japanese tradition. As a child he studied art and as a young adult he was involved in modern drama and theatrical study groups. In 1963 he formed Tanaka Design Studio where he worked for corporations such as Mazda, Hanae Mori, Issey Miyake and the International Garden and Greenery Exhibition.

Black

22pt.

**A big-time player in the identity and branding world, Chermayeff and Geismar have been in business since 1958. They have designed logos for international corporations including Chase Bank, National Geographic, Merck, Mobil, PanAm, PBS and many others. Both Chermayeff and Geismar studied at the Yale University School of Art and Architecture, combined they have been involved in over 100 major identity development projects since the inception of the firm.**

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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 (Pitcairnesian), 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, Yapeese, Zulu

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## Styles Included in Complete Family

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

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

**FH Ronaldson Condensed** (Light, Regular, Medium, SemiBold, Bold, Black,

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## Information

**FH Ronaldson Collection™**

**Designer:** Fatih Hardal

**Producer:** Typografische by Hardal Studio

**Release Date:** 2022

**Version:** 0.3

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## Contact

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