

# AKSAN

*A recent tradition to contemporary creation*

**Yaprak Buse Çağlar**

EsadType 23–25 • Ésad Amiens

# AKSAN

*A recent tradition to contemporary creation*



# Index

## 9 Introduction

## 12 Subject of discussion

The Letter Revolution  
Typographic Influences

## 28 Turkish

Alphabet  
Grapholinguistic properties  
Current collective tendency

## 42 Designing Aksan

Researching a foundation structure

○ Developing lowercase formula

○ Counterless forms

**Light and narrow**

**Need a text?**

○ Change of metrics

○ Go bolder!

**Something cursive**

**Different slant**

**Question of italic**

○ Do we need more italics?

**Specimen**

**Character sets**

## 140 Conclusion

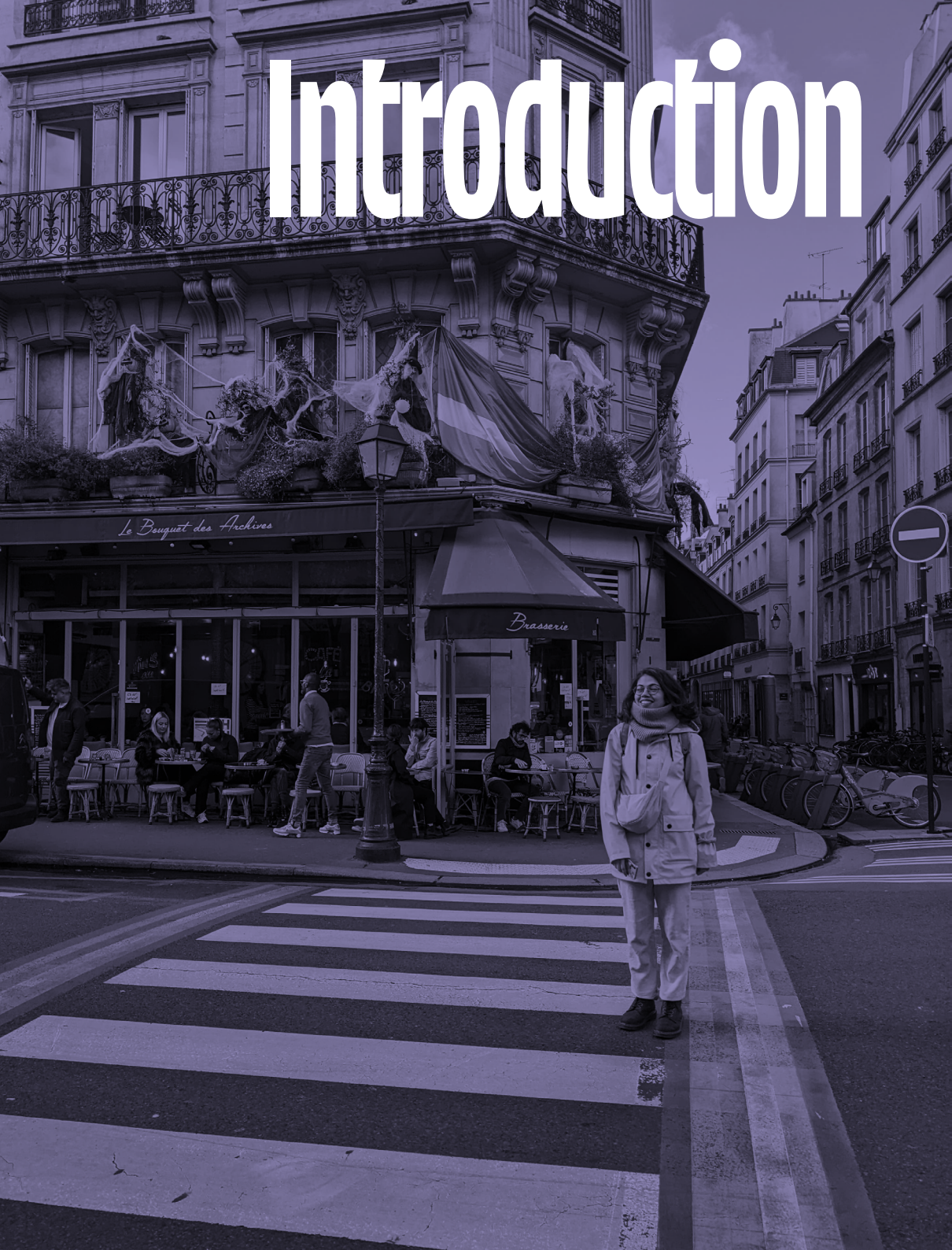
Thoughts on the project

References

Bibliography

Thanks

# Introduction



When reflecting on this project and my appeal to this topic, I realized that my personal experiences as a young Turkish woman who has benefited from modernization of Turkish Republic has significantly influenced my choice.

Before joining EsadType, I studied Visual Communication Design in Turkey, during which I took an Advanced Typography class that changed my perspective on typography. Later, I attended a workshop led by Martin Majoor titled “Designing a Sans in a Day,” which ignited my passion for type design.

↓ **{Figure 1}** The workshop Designing a Sans in One Day with Martin Majoor  
SALT Galata, İstanbul • June 11, 2017



After graduation, I initially focused more on graphic design and didn't pursue my interest in type design further. However, the pandemic significantly changed my path; I participated in the TypeParis program, where I had the opportunity to meet Martin Majoor again. He encouraged me to pursue my interest in type design, as he probably saw potential in my work. Motivated by this encouragement, I refined my portfolio and applied and was accepted into EsadType, leading to a transformation in my life.



↑ **Figure 2** Me and my classmates in 2nd grade  
İstanbul, Turkey • November 20, 2003

My proposal for EsadType is deeply rooted in my Turkish identity, which significantly influences my approach to typography. This identity is shaped by a blend of various cultures, including Bulgarian, Greek, Crimean, and Romanian in my case, and reflecting the diverse heritage of many Turkish citizens today. I find it exciting to be a living example of this combination of cultural influences. Consequently, exploring a distinct cultural identity for Turkish typography within this rich tapestry of influences has become the focus of my study.

As I delved deeper into the subject, I discovered that the relatively recent adoption of the Turkish alphabet, compared to other Latin-based alphabets, is one of the reasons for the absence of a distinct Turkish typographic identity. This realization motivated me to explore potential improvements in this area.

This project is divided into three parts. In the first part, I'll provide some historical context regarding the Letter Revolution, along with the typographic influences that were present at that time and how they influenced my project. The second part focuses on the specific characteristics of the Turkish language and its alphabet. I will analyze the grapholinguistic properties of Turkish and examine general trends in font usage among Turkish speakers. In the third part, I will guide you through my exploration of the design process, illustrating how the project took shape, along with the references that informed my work.

Through my exploration, I gained insights what contemporary Turkish type design and typography might make use in today's design trends. This understanding has guided me in implementing a more effective approach to developing a comprehensive typeface family.

To conclude, I hope this process book enlightens readers with new information on this pivotal topic and opens new horizons as it also did to me.

↓ **Figure 3** Me and my classmates in EsadType  
Paris, France • May 25, 2024



# Subject of Discussion



→ {Figure 4} Board displaying new Turkish alphabet  
İstanbul • 1928

The Turkish Letter Revolution was not merely a script change but a radical transformation in visual and cultural identity. By replacing the Arabic script with the Latin-based Turkish alphabet in 1928, the reform redefined the way Turkish was written, read, and perceived. This shift was accompanied by a broader modernization movement, deeply influencing typographic practices in the country. From state-issued publications to street signage, the new script required a fresh typographic approach, often borrowing from European sans-serif styles while maintaining a distinct local character. Let's explore the historical context and influences of the transformation in terms of this project.

## The Letter Revolution

In 1927-1928, the Turkish Republic underwent significant transformation under Mustafa Kemal Atatürk. This period focused on political, cultural, and social modernization following the fall of the Ottoman Empire and the War of Independence. Atatürk's vision aimed to establish Turkey as a secular and progressive state, enabling it to confidently align with Western nations.

Immediately after World War I and the establishment of the Turkish Republic, deputies began questioning the shift to a new alphabet. This proposal was brought up several times but was rejected out of concern that it would "harm the integrity of Islam."

However, Atatürk was persistent in advocating for this change. One of his key motives was to modernize Turkey and align it more closely with Western countries. The adoption of the Latin alphabet was seen as a vital part of this modernization process. It was intended to promote easier communication with the West and accelerate Turkey's integration into Western culture.

↓ **Figure 5** Atatürk saluting the soldiers from the parliament balcony  
May 28, 1922



This shift also signified a move toward secularism. The close association of the Arabic script with Islam led to a search for a language and writing system compatible with secular principles. The Latin alphabet was regarded as more suitable for constructing a modern national identity free from religious connotations.

With the alphabet reform, there was also a movement toward simplifying the language, which encouraged the use of a more accessible form of Turkish in daily life. In summary, this reform, while reinterpreting ties to the past, was an essential part of creating a new national identity grounded in modern, secular, and Western values.

↑ **Figure 6** Atatürk teaches new alphabet on national tour  
Kayseri • 1928



↑ **Figure 7** Alphabet Conference  
Dolmabahçe Palace • August 25, 1928

Atatürk's transition to the Latin alphabet was the result of great planning and organization. Many commissions, meetings and working groups were involved in this process and serious steps were taken to prepare the public for this revolution.

Meetings with experts and many others ensured that the Letter Revolution was based on scientific and practical grounds. In his meetings with such experts, Atatürk was aware that the alphabet was not only a technical change, but also a social transformation. Therefore, he took every step in this process in a detailed and planned manner. This consultative process played a critical role in turning the Letter Revolution into a great success in Turkish history and in the rapid adoption of the Turkish alphabet by the public in such short time as 4 months.

In early 1928, Atatürk organized a commission for the Letter Revolution called Dil Encümeni. This commission was composed of linguists, educators and experts in various fields under the leadership of the Türk Dil Kurumu (TDK). The commission's task was to develop the most appropriate version of the Latin alphabet for Turkish.

Atatürk made a series of legal arrangements to ensure the rapid and effective implementation of the Alphabet Revolution. The most important of these was the Alphabet Revolution Law of November 1, 1928. This law mandated the official adoption of the Turkish alphabet based on the Latin alphabet and its use in public institutions. With the entry into force of the law, the use of the Latin alphabet became compulsory in government offices, schools and printed publications. In addition, special arrangements were made for the rapid implementation of the transition to the Latin alphabet in government offices, official correspondence and the press.



← **Figure 8** A Turk studies the Latin alphabet  
National Geographic Magazine,  
Maynard Owen Williams • January, 1929

## Gâzi hazretleri pek muazzam tezahürat arasında dün Sıvasa muvâsalet etti-ler.

بکی هر فلرله ممار سر سزی آر تیر برالم  
Istanbul halkının en büyük dertlerinden biri de telefon kumpanyasıdır. Dünyânın hiç bir medenî yerinde telefon gibi mübrem bir ihtiyaç bu derece is-



توتون اداره سنده بونون مهم قرقره قند ایدیلور  
غازی حضرتلری معظم تظاهرات آراسنده سیواسه مواصلت ایتدیله  
رئیس جمهور حضرتلری بیکلر هر خلق طرفنده  
امثالین تظاهراتو قارشیون عشلر دره. بونون شهر بر بو  
معهود کونک شرفندرا ایتس بر وجه سرور ایتجنده در.

## YENİ HARFLERİN BİR FAYDASI DAHA

# Harf dökümhaneleri

Harf inkılabımız Türk dökümhaneleri için büyük bir feyz ve inkişaf hazırlamıştır

↑ **Figure 9** İkdâm Newspaper (ENG. Courage) September 20, 1928

↓ **Figure 10** Milliyet Newspaper (ENG. National) October 29, 1928

After the transition to the Latin-based Turkish alphabet was announced, newspapers began incorporating the Turkish alphabet daily while still using Arabic script to ease the change. This swift adaptation involved utilizing existing inventory, as many people in Turkey were already familiar with the Latin alphabet and had some fonts in hand.

Fonts like Robur and Clarendon featured the Turkish letter Ç without issue — most of the time, since French also includes this character. However, the cedilla for the letter ş posed challenges, as it appeared less frequently in Western fonts. A common workaround was using a comma as a temporary cedilla.

To address these challenges, Turkish foundries quickly started designing new letters. Although original castings are not well archived, early text fonts likely included suggestions like Paragon or Caslon. For titles, Mediäval-Steinschrift became widely used due to its compatibility with Turkish letters and ease of typesetting, making it popular among both typesetters and readers.

During the introduction of the new Turkish letters, a key task was teaching the public the new alphabet. This was done primarily through two methods.

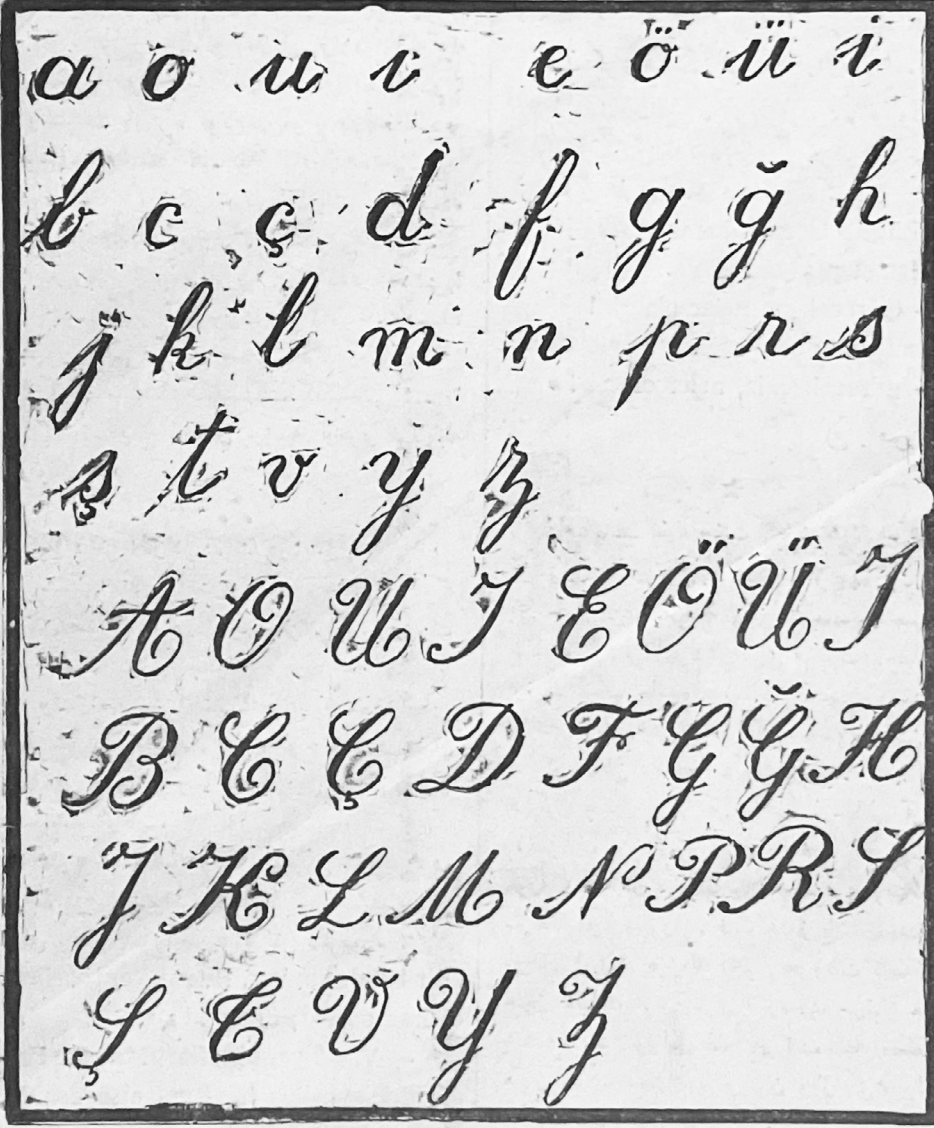
Firstly, new letters were published daily on the back of newspapers, as Atatürk believed this exposure was essential since newspapers were the main source of information. Secondly, Attendance at Millet Mektebi (ENG. National Schools) was compulsory for individuals aged 14 to 45, with programs lasting between two to four months, including prisoners. To reach villages lacking schools, mobile teaching teams were created. Participants were required to pass a final exam to obtain a certificate; those who failed had to retake the course or face potential job loss. This strict approach was seen as necessary for success.

↓ **Figure 11** Turkish women who come to national schools to learn to read and write with the new letters 1928–1929



# آلتنجی و صو کونجی درس

- بودرسلر اقتباس واستفاده ایدیه ییلر ، فقط کتاب حنده لشری حق محفوظلد



یکی حرفلریزک بویوک و کوچوک ال یازسی

yeni harflerimizin büyük ve küçük el yazısı

یوفاریده یکی حرفلریزک ال یازسی کوسترن  
برتابو درج ایدیوروز . ال یازسندک حرفلر ،  
حصوله کلیور ، یازی اوفوناماز حال آلیور .  
بواعتراضه مثال اولارق بولا بولا شوکلدی



↑ {Figure 13} Atatürk and İsmet Pasha visit Kayseri with national Turkish alphabet tour September 20, 1928

← {Figure 12} New Turkish alphabet on the back of the newspaper December 1928

↓ {Figure 14} Students queue up in front of a Millet Mektebi (ENG. National School) to register 1929

# Typographic Influences

As mentioned in the previous section, the Latin alphabet existed in the Ottoman Empire and the early Turkish Republic. These letters were acquired from European foundries. This acquisition significantly influenced the evolving visual language and typography of the period.



→ {Figure 15} Yeni Harflerle Resimli Türkçe Alfabe (ENG. Turkish alphabet illustrated with new letters) Istanbul • 1928



Amid the establishment of national schools and increased newspaper publication of the new letters, there was also an effort to print books that illustrated the letters, punctuation, and phrases in both Arabic and Turkish scripts. One publication that particularly stands out in this context is “Yeni Harflerle Resimli Türkçe Alfabe.”

Books of this nature were designed as practical tools for ongoing reference. A notable feature of these works is the use of various fonts, such as Bodoni, Copperplate, and Mediäval-Steinschrift, throughout the text. Additionally, the book cover showcases several Art Nouveau-influenced fonts, alongside a Copperplate font with Arabic cuts. While striving for typographical accuracy, the authors also included handwritten examples and printed models for comparison, thereby enhancing the reader’s understanding.

↑ {Figure 16} Yeni Harflerle Resimli Türkçe Alfabe (ENG. Turkish alphabet illustrated with new letters) Istanbul • 1928

838

151

# Müntehabat

Halk Şarkısı

\*\*\*\*\*  
 \* Fikrimin ince gülü \*  
 \* Akşamki baloda \*  
 \*\*\*\*\*

KUDMANI ZADE

ŞAMLI

İSKENDER

BAYAZIT ESKİ DARÜLFÜNUN KARŞISINDA N°. 18

Telefon : St. 1836

## MEDIÄVAL-STEINSCHRIFT

ABCDEF GHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

No. 6153. 6 Pt. 136 a 54 A — ¼ Satz etwa 3,2 kg

Spezialität: Kataloge, Postkarten, Mehrfarbendrucke

No. 6155 a. 10/9 Pt.

Handlexikon des praktischen Wissens

No. 6156. 12 Pt. 68 a 28 A — ¼ Satz etwa 5 kg

Mémoires des Officiers turcs 45

No. 6158. 16 Pt. 46 a 18 A — ¼ Satz etwa 5,9 kg

Handbücher für Drucker

No. 6154. 8 Pt. 106 a 42 A — ¼ Satz etwa 3,6 kg

Nieuwe Goudasche Algemeen Handelsblad 68

No. 6155. 10 Pt. 90 a 38 A — ¼ Satz etwa 4,6 kg

Notes sur les photographies artistiques

No. 6157. 14 Pt. 52 a 22 A — ¼ Satz etwa 5,3 kg

Modello della germinazione

No. 6159. 20 Pt. 36 a 16 A — ¼ Satz etwa 7,2 kg

Rhine Boat Company

No. 6160. 28 Pt. 24 a 10 A — ¼ Satz etwa 8,6 kg

Une Délibération à Fontainebleau

No. 6161. 32 Pt. 16 a 8 A — ¼ Satz etwa 9 kg

Los placeres causan pena

No. 6162. 42 Pt. 14 a 6 A — ¼ Satz etwa 10,8 kg

Botanisches Lehrbuch

Aside from the Mediäval-Steinschrift and its equivalents, which appear to be in high demand in Turkish printing at the time, the widely used serif fonts of that era did not attract as much attention.

This particular font, Mediäval-Steinschrift, can be observed in various contexts, often making its presence felt. Its frequent usage has undoubtedly left a mark on the visual mindset of the Turkish people. Personally, as I have encountered it repeatedly during my research, I have also come to appreciate it!

Notably, the font features prominent diagonal elements in the shoulder connections, the crossbar of the “e”, and the bowl of the “a”. Additionally, the capital letters exhibit an Art Nouveau influence, particularly with the exaggerated diagonals in the bowl of the “B”, “P”, “R”, and the arm of the “K”. This unique style has served as a significant source of inspiration for my sketches.

↑ **Figure 17** Mediäval-Steinschrift font from Grotesk Schriften specimen Schelter & Giesecke AG. • Leipzig • 1932

← **Figure 18** Fikrimin İnce Gülü Sheet Music (ENG. The Thin Rose of My Mind) circa 1930



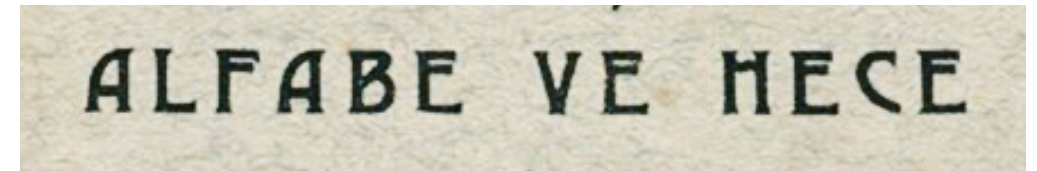
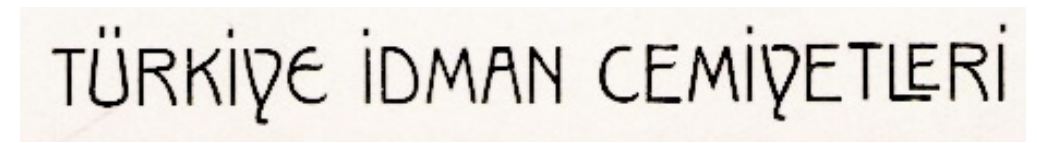
↑ **Figure 19** A detail from Turkish İnhisarlar Tangerine Liqueur circa 1940

• **Figure 20** Reading book from Millet Mektepleri (ENG. National Schools) İstanbul • 1929

↓ **Figure 21** Yeni Türk Harfleri ile İlk Alfabe (ENG. First Alphabet with New Turkish Letters) İstanbul • 1928

Here are some examples I collected during my research that I believe enhance my project!

It's clear that all of the references are capitals and feature numerous instances of French Art Nouveau, along with various American interpretations of the style. In addition to the body text, there was minimal use of lowercase letters; while they did appear in printing, the majority of the usage consisted of uppercase letters. This observation helped clarify some ideas in my mind: rather than getting lost in intricate details, I wanted to concentrate on simple structures that incorporate many diagonal elements. Additionally, where a diagonal structure seems appropriate within the classical framework, I decided to take a horizontal approach instead.



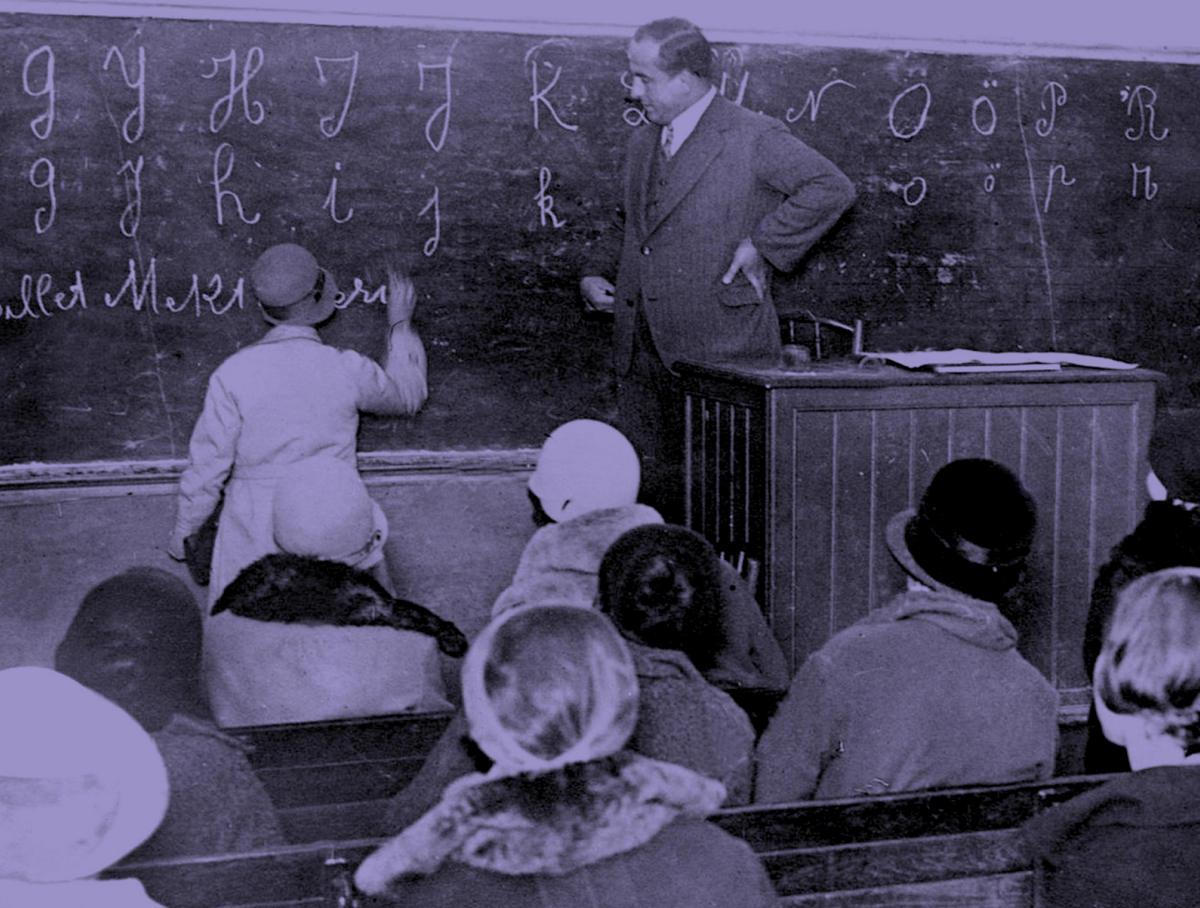
↑ **Figure 22** The inscription on the panel at the Markiz Patisserie J. A. Arnoux • İstanbul • 1920s

• **Figure 23** Title detail of a letter İstanbul • March 27, 1930

• **Figure 24** Hiç Bilmeyenlere Türkçe Alfabe ve Hece (ENG. Turkish Alphabet and Syllables for Beginners) Celal Nûri • İstanbul • 1928

↓ **Figure 25** Akbaba Magazine Logo Ramiz Gökçe • November 29, 1928

# Turkish



← **Figure 26** Poster titled “New Turkish alphabet” prepared to teach the new letters  
 Archive of Sahip Sabanci Museum • 1928

If you are unfamiliar with the Turkish language and culture, you are in the right place. It’s important to understand various aspects and new insights — many of which I have learned through this project.

Since this project is centered on exploring cultural identity through typography, it is crucial to understand the alphabet, grafological elements, and general tendencies in font selection. Doing so will enable you to appreciate the project in its entirety. *On y va* 🇹🇷

# Alphabet

The Turkish alphabet consists of 29 letters in total; with the addition of the letters Çç, Ğğ, Öö, Şş, Üü, İı and İ to the basic letter set or the English alphabet.

As mentioned before, for this wholesome reform, much research was done in order to optimize the outcome and keep it straightforward and as plain as possible. Main focus for the arrangements of the Latin letters in the Turkish alphabet era is the principle of avoiding double and triple letter combinations such as sh, sch, ch, and tsch for a single sound, creating an alphabet string that is as simplistic as possible.<sup>1</sup>

<sup>1</sup> Eker, Süer. *Uluslararası Dünya Dili Türkçe Bilgi Şöleni Bildirileri*, Ankara, Türk Dil Kurumu Yayınları, 2008, p.664

Aa Bb Cc Çç Dd Ee Ff  
Gg Ğğ Hh Iı İi Jj Kk Ll  
Mm Nn Oo Öö Pp Rr  
Ss Şş Tt Uu Üü Vv Yy Zz

c	+	ç	ç	/tʃ/	cedilla in the letter c
g	+	ğ	ğ	[:]	breve over the letter g
i	-	ı	ı	/ɯ/	the dot on the letter i has been removed
ı	+	İ	İ	/i/	single dot added over the letter ı
j	+	ĵ	ĵ	/ʒ/	dot above the miniscule of the letter j
o	+	ö	ö	/œ/	umlaut added over the letter o
s	+	ş	ş	/ʃ/	cedilla in the letter s
u	+	ü	ü	/y/	umlaut added over the letter u

Table of diacritic letters in the Turkish alphabet

The symbols referred to as writing units, graphemes, characters, or letters in the Turkish alphabet can be categorized into three distinct groups. The first group consists of basic letters, which form the foundation of the alphabet. The second group includes combinations of these basic letters along with dependent distinguishing signs that modify their pronunciation or meaning. Finally, the third group encompasses independent distinguishing marks, which serve unique functions or convey specific information. In the following sections, we will delve deeper into the significance and characteristics of each of these categories.<sup>2</sup>

**Basic letters:** They are a, e, i, o, u; b, c, d, f, g, h, j, k, l, m, n, p, r, s, t, v, y, z. The most important characteristic of basic letters is that they do not have any functional distinguishing marks above, below, or next to them.

**Combinations of basic letters and dependent distinguishing signs:** The letters İ, ö, ç, ğ, ü are formed by adding distinguishing signs such as *breve*, *cedilla*, *dot*, *umlaut*, etc. to some of the basic letters and by removing the single dot at the top.

**Independent distinguishing marks:** In addition to the 29 letters, there are two mid-graphic independent separator signs; the apostrophe ('), and correction mark (◌̂), popularly known as the hat, both of which has special tasks and functions.<sup>3</sup>

<sup>2</sup> Aykan Barnbrook, Okşan Anıl. *Türkçenin özgün dil motifinin, frekanslarının araştırılması ve bu araştırmaya dayalı bir metin fontu tasarımı*, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi, 2014, p.147

<sup>3</sup> Türk Dil Kurumu, *Kesme İşareti*, accessed February 6, 2020, <http://tdk.gov.tr/icerik/yzim-kurallari/kesme-isareti/>

Çç Ğğ Iı İi Öö Şş Üü Ââ Îî Ûû

The key distinction between independent separators and dependent separators is that independent separators have more than one function, whereas dependent separators have only one function in letters such as ö, ü, ç, ğ, ş. The confusion of conflicting functions, which contradict the principle of using only one written unit for each sound, cause large masses to avoid these signs.

To acquire a thorough understanding of the structure of Turkish special letters, it is crucial to conduct a detailed examination of these characters.

### BREVE (◌̆)

The breve, also known as the “hat” in Turkish (TR. şapka), is used exclusively with the letter G to form Ć.

This consonant does not have a distinct pronunciation; instead, it functions differently based on its context.

Its primary purpose is to elongate the preceding vowel. Furthermore, it never appears at the beginning of a word.

### CEDILLA (◌̸)

The cedilla is a diacritical mark used in linguistics and many languages. It makes the sound of the letter it comes under more emphasized. In Turkish, it appears on the letters C and S, forming the graphemes Ç and Ş.

These letters were included in the Turkish alphabet during the Letter Revolution. The letter Ç exists in French, although it represents a different sound, while the letter Ş corresponds to the same sound in Romanian.

### CIRCUMFLEX (◌̂)

The hat sign, or circumflex, is a diacritical mark that appears on certain letters, altering their sound value. In Turkish, it is exclusively used on the letters A, I, and U. Its usage is somewhat polemical due to its multiple functions.

One primary function is to indicate vowel lengthening; it distinguishes long vowels in words with the same spelling but differing meanings and pronunciations. Additionally, in words of Arabic and Persian origin, the hat sign softens the sound of the letters g and k when they precede the letters marked with this diacritic.

Furthermore, it is employed in cases where a noun might be confused with the indicative case or possessive suffix, as well as with other words, by placing the mark on the relative *î* for clarification.

### UMLAUT (◌̈)

Umlaut is a diacritical mark utilized exclusively with vowels in Turkish and several other languages. It modifies the pronunciation of specific letters, typically occurring when the vowel it affects shifts to a more fronted sound. In Turkish, umlaut is applied to the letters O and U, resulting in the graphemes Ö and Ü.

During the Letter Revolution, these characters were seamlessly incorporated into Turkish, as they represented identical sounds to those in German.

# Grafolinguistic properties

The rhythmic structure of Turkish sets it apart from other Latin-based languages, making it an interesting subject for non-Turkish font designers who use Turkish text to test the balance of diacritics in their designs. This distinctive rhythm is influenced by various technical and visual factors, particularly the repetition and arrangement of letters.

The top 12 most frequently used letters in Turkish and their frequency

a	e	i	n	r	l	ı	d	k	m	u	y
11.6%	9.0%	8.2%	7.2%	6.9%	5.7%	5.1%	4.8%	4.7%	3.7%	3.4%	3.3%
Vertical and curved letters			d, m, n, r, u				25.6%				
Curved letters			a, e				20.8%				
Vertical letters			ı, l, ı				20.1%				
Diagonal letters			k, y				8.1%				

The frequency of the most used letters in Turkish categorized according to their features

In Turkish, 73% of the language is made up of the 12 most frequently used letters, while the remaining 17 letters constitute 26.1% of the language. With 29 letters, the Turkish alphabet is relatively large, making it challenging to establish a consistent rhythm in the text. More than half (58%) of the letters appear only once every four letters, leading to a scattered appearance.<sup>4</sup>

The total frequency of use of 8 vowels in Turkish is 42.9%, and the frequency of 21 consonants is 57.1%, resulting in a balanced distribution between vowels and consonants. Additionally, the average total usage rate of letters with diacritical marks is 6.92%.<sup>5</sup>

<sup>4</sup> Aykan Barnbrook, Okşan Anıl. *Türkçenin özgün dil motifinin, frekanslarının araştırılması ve bu araştırmaya dayalı bir metin fontu tasarımı*, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi, 2014, p.147

<sup>5</sup> Aykan Barnbrook, Okşan Anıl. *Türkçenin özgün dil motifinin, frekanslarının araştırılması ve bu araştırmaya dayalı bir metin fontu tasarımı*, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi, 2014, p.150

Comparing the frequency of letters in English, Italian, German, and French to Turkish, it's evident that Turkish utilizes a higher proportion of vertical letters and the least amount of curved letters. Additionally, the presence of diagonal and curved letters among the frequently used letters in Turkish sets it apart from other languages.

According to the results of the author's self-designed measurements, the total counter space ratio in the first 12 most frequently used letters to the whole alphabet of Turkish is low compared to other Latin-based languages.

Considering all of these points, we can evaluate the impact of using vertical letters frequently and curved letters infrequently on readability in Turkish as follows:

- 1 Vertical letters give the text a vertical feeling. However, it is ideal to have a strong horizontal emphasis in the text.
- 2 Frequent use of vertical letters leads to a monotonous black and white space, depriving the text texture of the harmony created by the counter spaces of curved letters.<sup>6</sup>

<sup>6</sup> Aykan Barnbrook, Okşan Anıl. *Türkçenin özgün dil motifinin, frekanslarının araştırılması ve bu araştırmaya dayalı bir metin fontu tasarımı*, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi, 2014, p.153

English	Turkish
Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, whereas it is essential to promote the development of friendly relations between nations, whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom.	İnsanlık ailesinin bütün üyelerinde bulunan haysiyetin ve hakların eşit ve devir kabul etmez halının tamamı itibarıyla hürriyetin, adalatın ve dünya barışının temeli olmaması, insan haklarının tanınmaması ve hor görülmesinin insanlık vicdanını isyanı sevk eden vahşilere sebep olması, bulunmamasına, düşüncenin ve yoksulluktan kurtulmuş insanlığın içinde söz ve inanma hürriyetlerine sahip olmaları bir dünyanın kurulmasına en yüksek amaçları olarak belirlenmiş, bulunmamasına, insanın zulüm ve baskıya karşı son çare olarak ayaklanmaya mecbur bulunması için insan haklarının bir hüküm rejimi ile korunmasına en esahli bir zaruret olmaması, uluslararası dostça ilişkiler geliştirilmesini teşvik etmenin esahli bir zaruret olmaması, Birleşmiş Milletler halklarının, Andamında, insanın amaç haline, insan şahsının haysiyet ve değerine, erkek ve kadının eşitliğine olan inancının bir kere daha ilanı etmiş olmalarına ve sosyal ilerlemeyi kolaylaştırılmaya daha geniş bir hürriyet çerçevesinde daha iyi hayat şartları bulunmaya karar verildiğini beyan etmiş bulunmalarına.

Visualization and comparison of vertical frequency in different languages

For optimal legibility, three key factors are important: x-height, ascenders, and descenders. Two elements that interfere with line spacing and reduce horizontal emphasis are diacritical marks and ascenders/descenders.

When analyzing the overall proportions of descenders and ascenders among the most commonly used letters in various languages, it is essential to consider their frequencies of use. In particular, the letter t has been excluded from this analysis, as it does not qualify as a super-extended letter. Among the languages based on the Latin alphabet in the group tested, in Aykan Barnbrook's work, Turkish has the highest number and proportion of ascenders and descenders. However, in these specific texts, we can see that this thesis is not validated since many words are repetitive, but the comparison is still evident. This is due to the frequent use of letters with ascenders and descenders in Turkish, as well as the presence of diacritical marks and the number of perpendicular lines extending into the region of the ascenders.<sup>7</sup>

<sup>7</sup> Aykan Barnbrook, Okşan Anıl. *Türkçenin özgün dil motifinin, frekanslarının araştırılması ve bu araştırmaya dayalı bir metin fontu tasarımı*, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi, 2014, p.154-156

#### English

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, whereas it is essential to promote the development of friendly relations between nations, whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

#### Turkish

İnsanlık ailesinin bütün üyelerinde bulunan haysiyetin ve bunların eşit ve devir kabul etmez haklarının tanınması hususunun, hürriyetin, adaletin ve dünya barışının temeli olmasına, insan haklarının tanınmaması ve hor görülmesinin insanlık vicdanını isyana sevkeden vahşiliklere sebep olmuş bulunmasına, dehşetten ve yoksulluktan kurtulmuş insanların, içinde söz ve inanma hürriyetlerine sahip olacıkları bir dünyanın kurulması en yüksek amaçları olarak ilan edilmiş bulunmasına, insanın zulüm ve baskıya karşı son çare olarak ayaklanmaya mecbur kalmaması için insan haklarının bir hukuk rejimi ile korunmasının esası bir zaruret olmasına, uluslararası dostça ilişkiler geliştirilmesini teşvik etmenin esası bir zaruret olmasına, Birleşmiş Milletler halklarının, Antlaşmada, insanın ana haklarına, insan şahsının haysiyet ve değerine, erkek ve kadınların eşitliğine olan imanlarını bir kere daha ilan etmiş olmalarına ve sosyal ilerlemeyi kolaylaştırmaya, daha geniş bir hürriyet içerisinde daha iyi hayat şartları kurmaya karar verdiklerini beyan etmiş bulunmalarına,

Visualization of curve frequency in different languages

#### English

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, whereas it is essential to promote the development of friendly relations between nations, whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

#### Turkish

İnsanlık ailesinin bütün üyelerinde bulunan haysiyetin ve bunların eşit ve devir kabul etmez haklarının tanınması hususunun, hürriyetin, adaletin ve dünya barışının temeli olmasına, insan haklarının tanınmaması ve hor görülmesinin insanlık vicdanını isyana sevkeden vahşiliklere sebep olmuş bulunmasına, dehşetten ve yoksulluktan kurtulmuş insanların, içinde söz ve inanma hürriyetlerine sahip olacıkları bir dünyanın kurulması en yüksek amaçları olarak ilan edilmiş bulunmasına, insanın zulüm ve baskıya karşı son çare olarak ayaklanmaya mecbur kalmaması için insan haklarının bir hukuk rejimi ile korunmasının esası bir zaruret olmasına, uluslararası dostça ilişkiler geliştirilmesini teşvik etmenin esası bir zaruret olmasına, Birleşmiş Milletler halklarının, Antlaşmada, insanın ana haklarına, insan şahsının haysiyet ve değerine, erkek ve kadınların eşitliğine olan imanlarını bir kere daha ilan etmiş olmalarına ve sosyal ilerlemeyi kolaylaştırmaya, daha geniş bir hürriyet içerisinde daha iyi hayat şartları kurmaya karar verdiklerini beyan etmiş bulunmalarına,

236 175 Ascenders  
61 Diacritics on top

45 0 Diacritics at bottom  
45 Descenders

259 165 Ascenders  
94 Diacritics on top

57 27 Diacritics at bottom  
30 Descenders

Comparison of the frequency of ascenders, descenders and diacritics

# Current Collective Tendency

As a Turkish person with experience working as a graphic designer in Turkey, I have developed an understanding of the font preferences and reading habits of Turkish people. However, my insights have been largely limited to my own experiences and those of those around me. To explore this further, I decided to do a poll on my Instagram.

My objective was to explore various font types to assess their appeal. For the serif category, I selected well-known options such as Garamond and Times New Roman — predominantly used in school essays. I also included Archer Pro and Roboto Slab to evaluate whether there is a preference for slab serifs, which are increasingly common in newspapers today. Additionally, I experimented with modern choices like Bely, Canela, and Swear Text to see if users would be inclined towards these modern styles.

The fonts that were chosen

SERIF FONTS	SANS-SERIF FONTS
Adobe Garamond Pro	Arial
Archer Pro	Calibri
Bely Regular	Comic Sans MS
Canela	Helvetica
Roboto Slab	Myriad Pro
Spectral	Poppins
Swear Text	SF Pro
Times New Roman	Verdana

In the sans-serif category, I chose Arial, Helvetica, and SF Pro to gauge preferences for both grotesk and system fonts, with SF Pro being widely recognized as it's featured on all Apple devices. Calibri and Myriad Pro, both frequently used as defaults in computer applications, were included as well. I added Verdana, representing Ikea's branding — where visiting is often more of an experience than a mere task. Comic Sans MS was included for its familiarity and lasting popularity among non-designers. Lastly, I took into account Poppins, inspired by its status as one of Google Fonts' most popular font. Let's now analyze the results.

Which font appeals to respondents more

Sans-serif fonts	111 people	62,4%
Serif fonts	67 people	37,6%

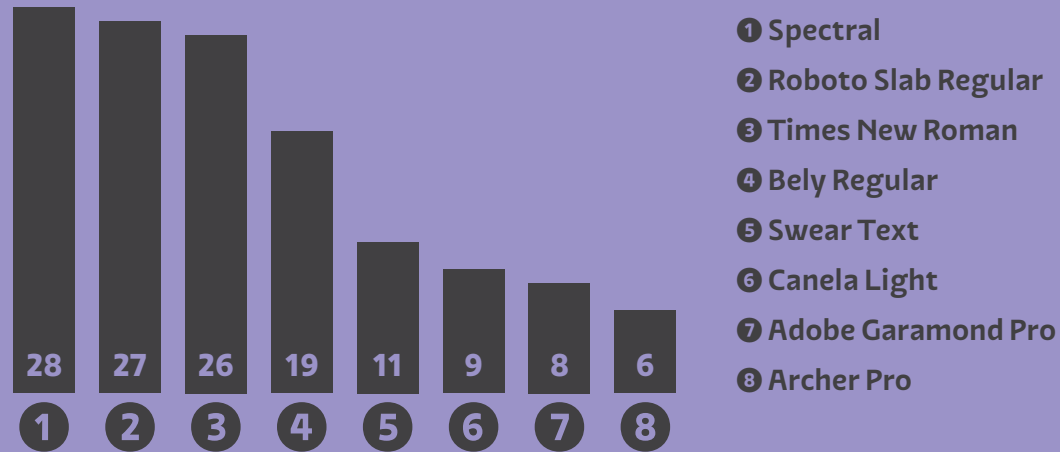
I showcased various fonts using the Turkish pangram: "Pijamalı hasta yağız şoföre çabucak güvendi." A total of **178 participants** took part in the poll, and the first question I posed was whether they preferred serif or sans serif fonts. An interesting 62.4% indicated a preference for sans serif fonts, which provides a strong lead for me.

In the second question, I asked participants to specify their favorite fonts within their chosen category (serif or sans serif). Among serif fonts, the top three choices were quite clear. Spectral secured the top spot, which I suspect some mistook for Times New Roman. The second choice, Roboto Slab, suggests that participants are familiar with a traditional newspaper aesthetic. While observing the direction is interesting and could be a possible next step for my project in the future, I was more intrigued by the sans serif aspect.

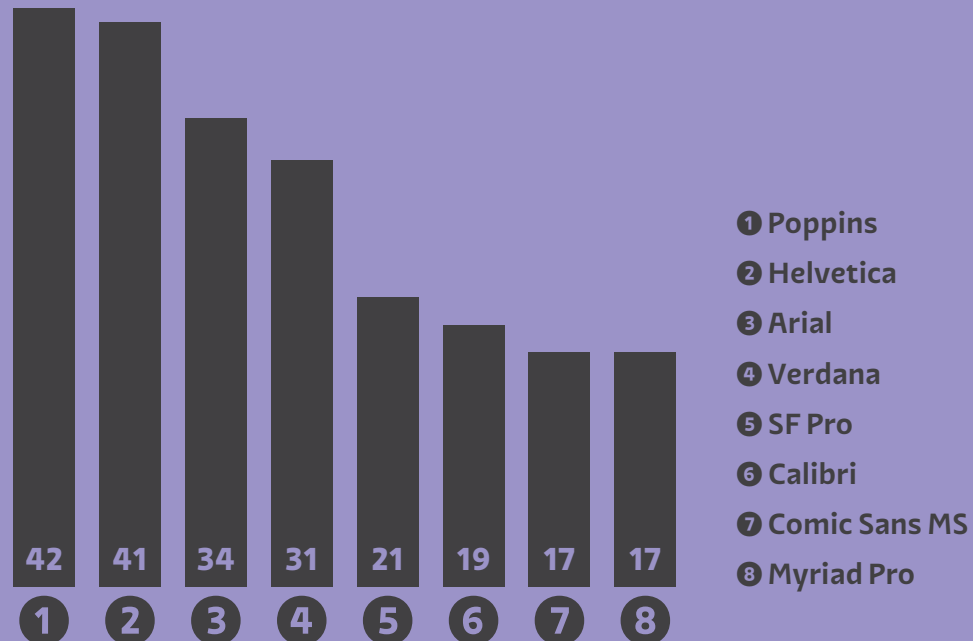
For sans serif fonts, Poppins emerged as the first choice, which surprised me, as I hadn't used it before. It appears to be highly favored among graphic designers, making it a common exposure for many. The next two preferences, Helvetica and Arial, indicate that people tend to appreciate the clean, high x-height, and neutral appearance of stable sans serif options.

## What fonts they prefer in general

### Serif fonts

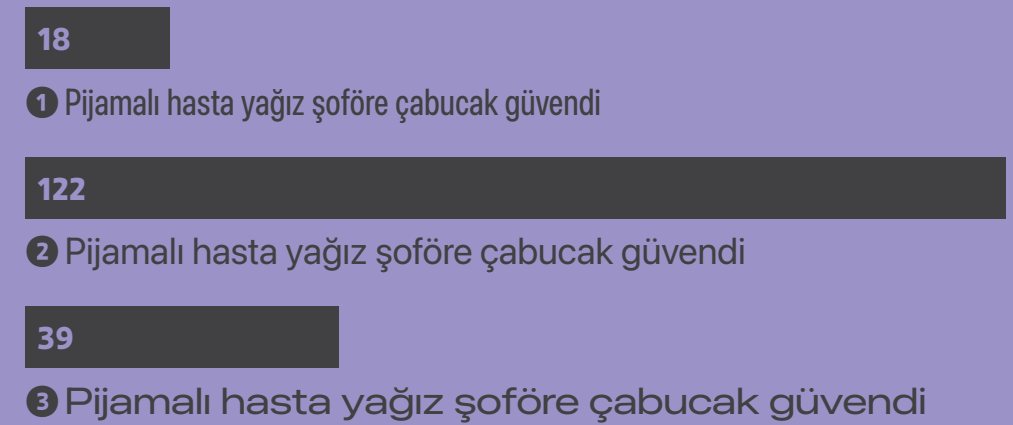


### Sans serif fonts

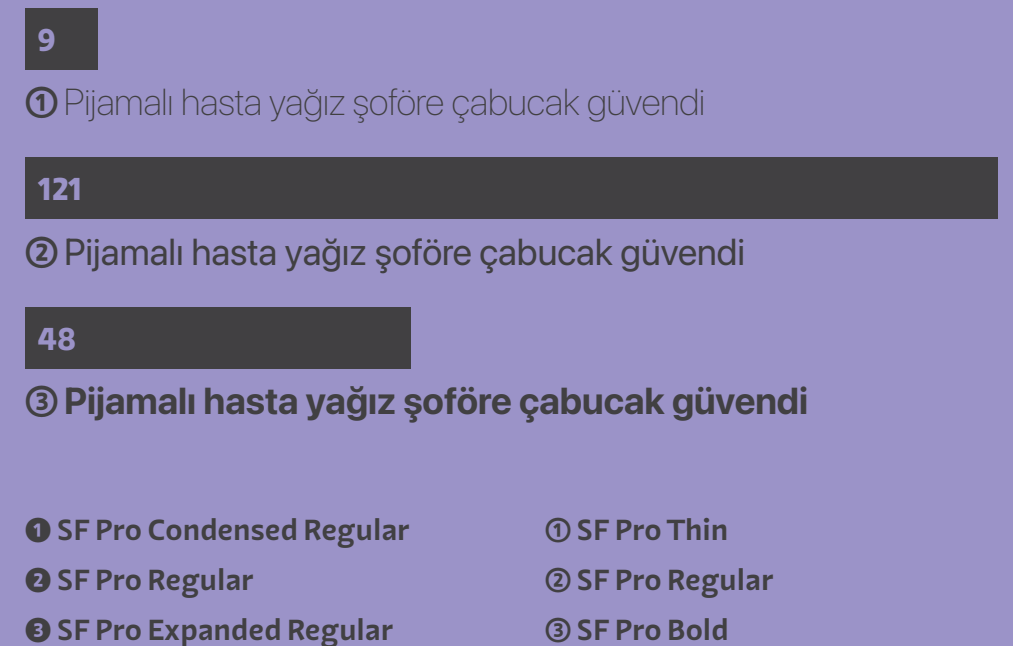


## What features they prefer in general

### Width



### Weight



# Pijamalı hasta yağız şoföre çabucak güvendi

**Width & Weight** → The general agreement was a medium weight and width, as this was found to be the most readable option. While I cannot delve into the entire demographic breakdown in this modest process book, I can mention that other choices were made by individuals with specific professions and reading requirements. Those in the creative industry preferred the narrow option, as it allows for fitting more characters in a single line. In contrast, the extended and bold styles were favored by older adults and seniors, as these variations are easier for them to read.

## Poppins 12Hno

**Poppins** → One of the most popular fonts in Google Fonts has a geometric, clean structure that makes it a functional tool for various graphic applications. Its rounded letters create a friendly and appealing look that attracts many designers. However, I find it more suitable for display usage, as it lacks some overall legibility features.

## Helvetica 12Hno

**Helvetica** → One of the most recognizable fonts in the world, it is widely used in various branding across the globe, making it familiar to many. Although it features a high x-height, it may not be the most legible font choice due to its closed apertures.

## Arial 12Hno

**Arial** → It is metrically compatible with Helvetica, enabling documents to employ either font without altering the visual layout. Because of their similar looks, Arial and Helvetica are frequently difficult for most non-experts to tell apart. Most of the technical aspects I mentioned for Helvetica also apply here.

## Verdana 12Hno

**Verdana** → Verdana was created to improve readability at small sizes on the low-resolution computer screens of its era. It features a large x-height, wider proportions, and more generous letter spacing compared to print-oriented typefaces like Helvetica. The wide counters and apertures help maintain clear separation between strokes, and letters with similar shapes are distinctly designed to enhance legibility in body text.

The general tendency was to favor more readable sans serif fonts. In terms of width and weight, the most commonly chosen options were the middle ones, meaning Regular. This selection shows the choices for comfortable reading without being too extreme.

This point is also supported by evidence regarding the specifics of the fonts; Poppins, Helvetica, Arial, and Verdana all feature a high x-height, along with regular weight and width, making them suitable for sans serif reading.

☞ **Poppins** is a geometric sans serif typeface distinguished by its clean, modern aesthetic and versatile character design. Its neutral appearance complements various design styles, making it ideal for both professional publications and casual creative projects.

☞ **Helvetica**, having been one of the most widely used fonts since its launch, is favored by many brands and served as the system font for various Apple products. Its classic appeal makes it a timeless favorite for many.

☞ **Arial**, which is heavily based on Helvetica and has been used as the Microsoft system font for many years, presents a familiar, safe choice for most users.

☞ **Verdana** is an interesting choice as well. Although it was the fourth most selected font after Arial and Helvetica in the same category, I value its inclusion. Verdana stands out for its unique character. In Turkey, it has come to be strongly associated with Ikea, a place where people enjoy eating meatballs and shopping to improve their homes. While I don't consider it a warm or friendly font from a typographical perspective, its association with Ikea gives it a connotation of comfort for Turkish people. Notably, it features elastic proportions, open apertures, and well-designed legibility — characters like the capital **i** and lowercase **L** can be distinguished easily.

From this small study, I conclude that people in Turkey tend to relate to more legible and somewhat distinctive sans serif typography. This gives me direction and confidence that my vision for this project aligns with the preferences of my target audience.

# Designing Aksan

November 26, 2024 11:46 AM

COMPRESSED

ABCÇDEFGĞHIJKLMNOÖPQRSŞ  
TUÜVWXYZ ÇİÖŞÜÜÇŞÖÜ fi fi\*  
(aæbcçdefgğhijklm)  
[noœöpqrsştuüvwxyz]  
E&& N° 012347

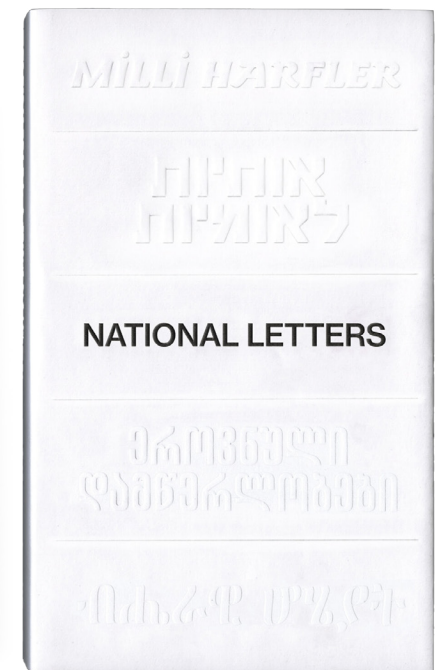
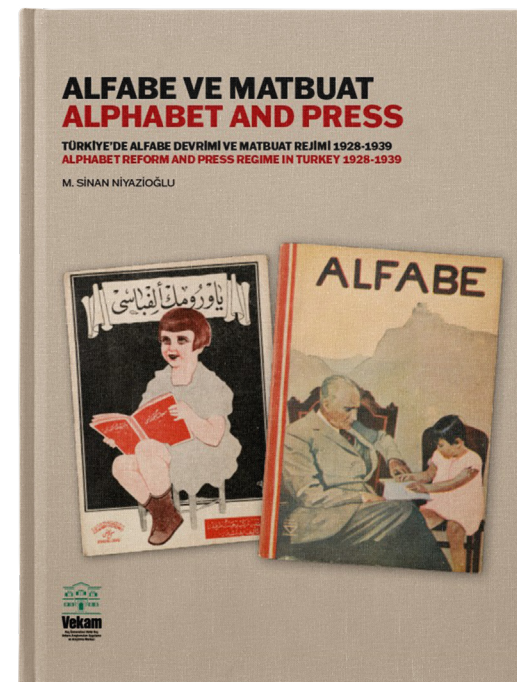
Now we are in the part where we dive into the practical research. I have to say that it wasn't easy for me to take the initiative and start an actual sketch. For the longest time, it was more of a "concept", and had minimal references. I was wondering between so few references, thinking it would be a enough start for me. However, as time passed, and with the discussions we had with the instructors, I realized that I needed many more examples to establish a vision in my head about the way I wanted to head.

Thus, I started looking for more references as I was short on them. The reason why I had so few references in the beginning was that archiving is not very developed in Turkey as such so it made my progress difficult. Along with this issue, another thing was that unfortunately many collectors keep the ephemera to themselves, which also makes it very challenging to get access to very useful resources or photos.

As I continued, I tried to get books that were printed in that era and second-hand books that had info and visuals about this subject specifically. Any content was vastly useful to me; each contained valuable data.

← **{Figure 27}** Alphabet and Press: Alphabet Reform and Press Regime in Turkey 1928–1939  
M. Sinan Niyazioğlu • İstanbul • 2021

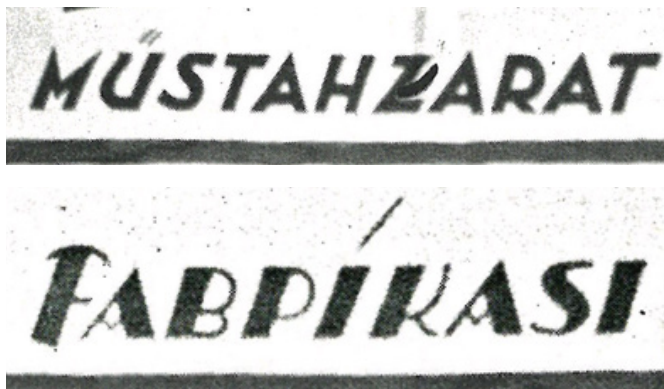
→ **{Figure 28}** National Letters: Languages and Scripts as Nation-Building Tools  
Marek Nedelka • Brno • 2021



In these books, there were photos and many were mostly sign paintings. Apart from the printed media, sign paintings were the most valuable for me since I could see the interpretation of the new alphabet in a more vernacular context. It showed a tendency, a collective visual preference, which helped me make design choices to start with.



→ {Figure 29} Detail from “Panorama of Sirkeci Restaurants” newspaper article  
Akşam Newspaper • October 24, 1933



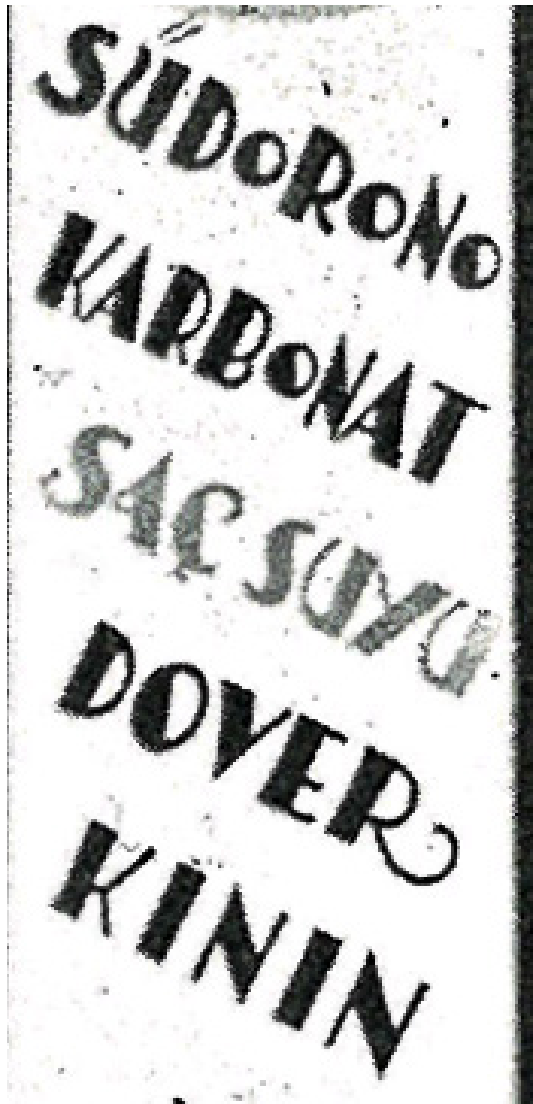
→ {Figure 30} Detail from “Local Goods Exhibition” newspaper article  
Cumhuriyet Newspaper • August 12, 1933



↑ {Figure 31} “Shopkeeper waiting for customers” photo by Faik Şenol  
Akşam Newspaper • March 26, 1932

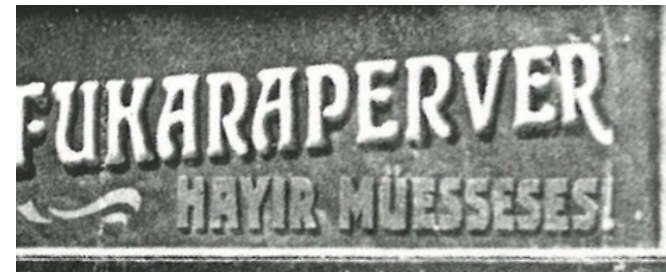
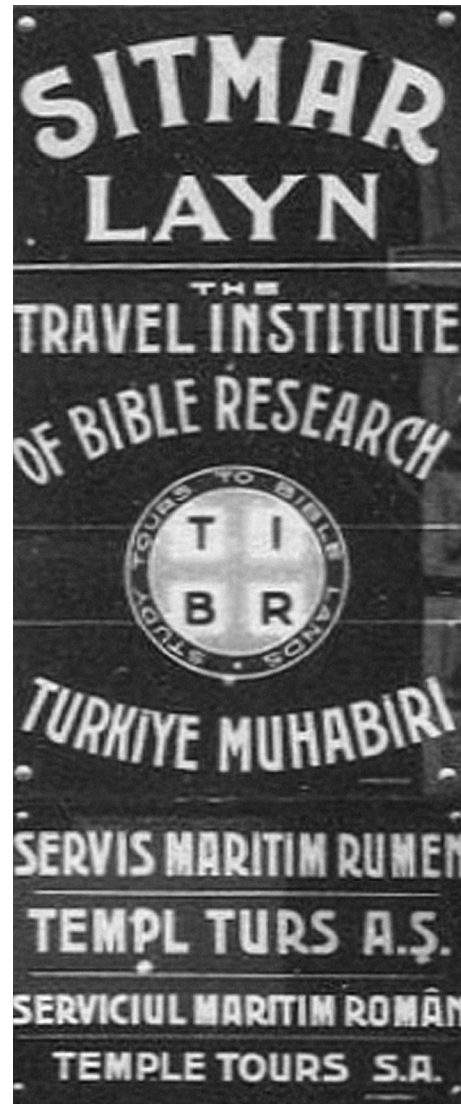


← {Figure 32} Detail from “Istanbul’s shoe shiners” newspaper article  
Akşam Newspaper • May 22, 1939



← {Figure 33} Detail from “Local Goods Exhibition” newspaper article  
Cumhuriyet Newspaper • August 12, 1933

→ {Figure 34} Detail from TUTTA postcard (Turkish Travelling & Tourist Agency)  
SALT Research Archive • circa 1920



→ {Figure 35} Detail from “Winter aid” newspaper article (Photo completed with Photoshop AI)  
Cumhuriyet Newspaper • March 5, 1932



→ {Figure 36} Detail from “Bu nasıl reklam!” newspaper article  
Cumhuriyet Newspaper • September 4, 1930



→ {Figure 37} Detail from “Bu nasıl reklam!” newspaper article  
Cumhuriyet Newspaper • September 4, 1930



→ {Figure 38} “Book fair in Beyazıt” photo by Faik Şenol  
Akşam Newspaper • August 30, 1932



MEDENÎ NİKÂH



↑ **{Figure 39}** Sign of "Istanbul Tailor School"  
1930

• **{Figure 40}** Detail from a CHF propaganda poster (Corner of the M completed with Photoshop AI)  
circa 1930

↓ **{Figure 41}** Detail from TUTTA postcard (Turkish Travelling & Tourist Agency)  
SALT Research Archive • circa 1920

Along with these sign-painting references, I encountered some graphics that were created by some of the acclaimed graphic artists at the time, Ali Süavi and İhap Hulusi Görey. Their work made me realize that the diacritics were a massive playground for them, thus it opened a new playground for me too.



Here are some of the interesting examples by Ali Süavi; who was a world-class photographer and one of the most prominent Turkish graphic artists best known for his avant-garde book covers and brandings for TEKEL (the state monopoly for tobacco and alcoholic beverages).

He enrolled at the Poster Workshop of the Decorative Arts Department of the Fine Arts Academy (today's Mimar Sinan Fine Arts University). There, he became the student of the founder of this workshop, the famous Austrian artist Eric Weber. In his designs, as we see above, we can trace the influence of current art movements like Cubism, Futurism, and Art Deco.

← **{Figure 42}** Book cover design of "Benerci Kendini Niçin Öldürdü?"  
Ali Suavi Sonar • 1932

→ **{Figure 43}** Book cover design of "Halkevi Magazine, Yeni Türk Mecmuası"  
Ali Suavi Sonar • 1935

† Ali Süavi is the name he uses throughout his graphic artist career and Ali Suavi Sonar, is the name he uses after. In his signature, he uses Ali Süavi but since his legal name was Ali Suavi Sonar at the end of his life, I'm using that name in the credits.

← {Figure 44} Book cover design of “Kanun Namına”

Ali Suavi Sonar • 1932

→ {Figure 45} Book cover design of “Beni Yakan Bir Ateş Var”

Ali Suavi Sonar • 1935



It would be important to highlight the significant impact of Ali Suavi Sonar on Turkish graphic art and typography. He explored the use of diacritics and pushed the boundaries of readability. Despite changing his career path later to a photographer, he left behind many important works in typography and should be remembered for his contributions in this field.

← {Figure 46} Book cover design of “Kağrı”

Ali Suavi Sonar • 1936

→ {Figure 47} Book cover design of “İt Ürür Kervan Yürür”

Ali Suavi Sonar • 1936



Another very important graphic artist whose work has contributed a lot to this research is İhap Hulusi Görey. He was the first international Turkish graphic artist best known for his illustrations on posters and labels of several Turkish brands in the Republican era.

He worked and studied in Germany as a result of his unstoppable passion for painting. It is recognizable that İhap Hulusi, who worked in these schools, was heavily influenced by their aesthetics and technique, and brought this notion of aesthetics to the Turkish Republic.



↑ {Figure 48} National Lottery design İhap Hulusi Görey • 1951

← {Figure 49} CHP election poster İhap Hulusi Görey • circa 1930

→ {Figure 50} Book of “Köy Halk Kiraatı” (ENG. Village Community Reading) İhap Hulusi Görey • 1929





→ {Figure 51} Poster design for Fight Disrespect Association  
İhap Hulusi Görey • circa 1930

→ {Figure 52} Poster design for Sümerbank  
İhap Hulusi Görey • circa 1930



Germany, this time through İhap Hulusi, significantly influenced Turkey in various areas, including cultural, political, economic, and social aspects throughout the historical process. This influence also shaped the Plakatstil approach of the pictorial modern period, which emerged as a product of this understanding. Consequently, this approach determined the style of advertising in alignment with the modernist movements in visual culture during the early period of the Republic. So the West again has been the reference for the claim of creating a “national culture” with the projection of Westernization. This visual language has gained visibility and recognition among Turkish as an image of our own.

"I have no idea what I'm doing."

—Yaprak Buse Çağlar

## Researching a foundation structure

In addition to these ideas, as I recognized several artistic influences from Turkey based on my visual memory; the intricate and organic designs of Art Nouveau and the bold geometric imprints of Art Deco were especially noticeable in the printed media such as newspapers and books. These unique styles blended well, creating a rich mix of aesthetic influences.

After thoroughly reflecting on the three core concepts I've been considering, I began the process of sketching out the preliminary designs with the tool I believe is the most closer to these references; **Witch-pen**. It has the flexibility of a flat brush but the sturdiness of a Parallel-pen, thus, it is the perfect tool to imitate the sign-painting in a smaller size.

I focused on capturing the distinct characteristics of each concept, experimenting with different styles and proportions to see how they could harmonize together in a cohesive design. This stage is all about free exploration, where I let my creativity flow and translate my thoughts into tangible outlines on paper.

↓ {Figure 53} First Witch-pen sketches  
4 April

**PANAYOT PANAYOT HAASEKİİ HASTANESİ  
KANAAT KUTÜPHASİ PİLAV ÇORBA KAHR OLS  
UN FUKARALIK ŞİMDİ BOL RAKI ALACAĞIM  
AĞAÇ YAŞKEN EĞİLİR İSTANBUL PERTEV  
KADIN ELÇANTASI MÜSTAHZARAT  
YAŞASIN TÜRKİYE CUMHURİYETİ  
İSTANBUL TERZİ MEKTEBİ HAZIR TAKSİ  
MİLLET POLİS KOMİSERLİĞİ BÜYÜK**

GÖZLERİMİZİ KAMAŞTIRAN MA  
MUVAFFAKİYET GÜNEŞİDİR MİLLÎ  
PİYAN GO GİŞESİ YAŞASIN HALAJ  
KARGAZİ ÖNCE BUĞDAYI BİLE DI  
ŞARIDAN ALIRDİK ŞİMDİ İPEKLİYİ  
MEMLEKETTE YAPIYORUZ YAŞ  
ASIN GAZİMİZ SEVR MUAHEDESİ  
NE GÖRE TÜRKİYE 1919 SENESİ  
MAYIS AYININ 19UNCU GÜNÜ SA  
SİZE BAŞKA BİR VİSKİYİ ARATMIYA  
CAKTIR YENİ HARFLERİN BİR FAYD  
ASI DAHA TÜRK DÖKÜMHANELE  
Rİ İÇİN BÜYÜK FEYZ VE İNKİŞAF  
HAZIRLAMIŞTIR BU MİLLETİN  
ASIRLARDAN BERİ HALLOLUNA  
MAYAN BİR İHTİYACININ BİRKA  
SENE İÇİNDE TAMAMEN TEMİN  
EDİLMESİ YAKIN UFUKTA GÖZ

↑ {Figure 54} Practical research sketches  
4 April

AKBANK YILI FEUKA  
LADE BÜYÜK İKRAMİ  
YESİ BİR MÜŞTERİYE  
PASTA BİSKÜVİ  
LERİ EMSALSAL  
DİR ÇAY SAATLERİNİZDE SAYISIZ  
PASTA VE BİSKÜVİLERİNDEN BİLHASSA NUGALI  
ATATÜRK VE İNÖNÜ CUMHURİYET HAL  
K PARTİSİNİN BAŞLARIDIR ÖYLAR ✓

In these sketches, I aimed to capture what I observed in the references while embodying a more contemporary approach. At that time, I often found myself influenced by the “old” feel of these structures, so I began experimenting with different widths to help break that impression.

I wasn’t certain what I was searching for, only that it needed to be blocky and square-like, similar to the forms I had studied earlier.

↑ {Figure 55} Sketches of different trials on width and weight  
4 April

ATATÜRK VE İNÖNÜ  
CUMHURİYET HALK PARTİSİNİN BAŞLARIDIR  
OYLARIMIZI ONLARIN PARTİSİNE VERELİM

YENİ TÜRK  
MÜVAFAK

TÜRK SEFER VE SEYAHAT  
ACENTESİ  
TUTTA  
TOURIST OFFICE  
BUREAU DE VOYAGES REISE BÜRO

İSTANBUL TERZİ MEKTEBİ

GÖZLERİMİZİ  
9UNCU GÜNÜ  
DÖKÜMHANE  
EDİLMESİ  
KAMAŞTIRAN  
MÜVAFAK

I revisited the collection of images I had gathered as refer-  
ences to ensure I accurately captured the unique feelings  
and intricate details of these forms.

# HAMBURGENT ÖĞRETMENLER OKUL KİTABI ALPHABETIZE DOKÜMHANE GÖZLERMİZİ

↑ **{Figure 56}** First digital sketches of the concept  
9 April

The beginning of the project was promising! As I integrated various Opentype features, the overall design began to take on a lovely sense of balance and harmony. This direction was closely aligned with what I envisioned, and I felt confident moving forward. However, there was one crucial element missing from the design: lowercase letters!

## Developing lowercase formula

I began the process of sketching for the lowercase letters. I used the exact same techniques and metrics that I had used previously for the uppercase letters. However, I had to introduce an additional consideration—the x-height, which I made quite prominent. In fact, the x-height I chose is almost equivalent to that of the capitals, resulting in a more display visual.

↓ **{Figure 57}** Lowercase sketches with Witch Pen, 10 mm x-height  
8 April

Ankara görüş inanç başarış  
İnkılap yeni harf süratle alışın  
İz eğer eğer yevmi gazete  
g gelecek ayın birinci günü  
nden tamamen yeni hamfle  
hatırınızdan çıkarmayınız  
Sümer Ba Bank Yerli Malları  
Flatları İndirdi & gece gelen  
telegraf gece orman çiçeği  
nilüfer vurgun pijamalı yy  
백화만발 Story 만화방창 Bk Blo  
ssoms 미술관 Opening the 전시  
Exhibition 열며 다음 세 Next Gene  
ration 위한 집 Home & 텐미닛  
Ten Minutes 뮤지컬 Musical

# hambugeton HAMBURGENT Belgeselligi toptancılı Computation Pinocthio

↑ **{Figure 58}** Digitalisation of the lowercases  
9 April

Initially, I was quite pleased with how it looked. The design had a somewhat square, chunky, and unconventional appearance, which I felt was a material I could work with. However, this approach was decided to be very safe and led to a more expected result. So, I decided to try a new approach by minimizing the x-height to 3mm and using a 1.3mm Parallel Pen.

→ **{Figure 59}** Running text examples with digitalisation of the lowercases  
9 April

nasip patlatılmalı tamamlanması  
ninem son inli incelenmemesini  
pasına egenin tutmamam  
haletsin belgelemesinin  
hesaplanabilsin selamlanan  
cebin bilete olmamamı  
emme solunmasını betonunu  
bilememe algılanmamanın  
pinhana ilginli bulmacasının  
Pahalısının Tıpasının Tabiatıyla  
Hastalanmasını Asistana Olgunla  
Algılanamamasının İlgilensem  
Elementine Unutmamı Manga  
Anonsunun Hapsetmemeli  
İsitabilen Sabitlenmesine  
Menuşu Temsilçisinin Limonumu  
Gibisinin İmge Nitelenemese  
Mesaili ASİSTANIM BULANIMINA  
SINAMANIN ONAMANIN  
ETMESİNİ NİSANININ MATİNESİNİ  
GELİNEBİLSE AHBAPTAN  
ALAMAMALI EGO SALMASINI

**kurukahveci mehmet efendi mahtumları orman çiçeği nilüfer gökşel arşoy  
cehlin yıktığını irfanla yapacağız demir taş türkçe nadide sanat incisi gül irepogi  
resimle istanbula delaşmak karahisar maden suyu benerci kendini niçin öldürdü köy  
halk kıraati sevr muahedesine sodalı likör adyız köşk az paraya çok gündüz  
yeşil elmalar kanunusaniyi unutmayınız une déirabération á fontainebleau lost  
at sea for days now i have no crew or navigational instruments. provisions except  
a half-eaten corndog and unless i find water soon i'm surely done for. do not ju  
dge this not a renkli revival or a sketch for my diploma project fııldaklı firuze  
le fantôme du moulin rouge hundreds of instruments manchester constantine  
next generation tw twice nayeon jeongyeon momo sana jihyo mina dahyun  
chaeyoung tsuyu bölümleri beceriyle akıllanmayanlardan süje antiseptiklere beyaz  
değersiziz bükmediniz affettiyse aşgözlülüklerimizle çocuğuylayken köpürtmesi  
git köşede ağla şakamatik çok mu komiksin sen ya sori bi an gaza geldim  
ne yasıyım ki 아이 사랑 탕 탕 량 사이 방탄소년단 사 사랑 사람 people 스가 suga  
태래파티 telepathy 바다에 가자 lets go to the sea 괜찬아 i am good 카카오  
새로운 사람들은 new people 토 토외이스 twice 나는 Alcohol-Free 콘대 취해 drunk  
너와 있을 때마다 whenever youre here 다현 나연 정연 모모 사나 지효 미나 채영쯔위**

## Counterless forms

"Look closer at your sketches."

—Erik van Blokland

This limitation, which I decided to execute, affected my ability to perform certain features and led me to explore a different solution: counterless minuscule letters.

This was a significant turning point in my journey and a milestone in defining the project. It's not essential to create perfectly controlled, beautiful letters; my project is rooted in an era of limitations and naivety. Therefore, developing counterless forms was not a mistake but rather the most fitting solution.



↑ **{Figure 61}** Sections of letters from the sketches of 9th of April 10 April

I began examining the sketches more closely. They had a distinctly organic appearance. However, this design wasn't completely unconventional; it was just 3mm high and had very limited movement, all while being made with ink.

I aimed for a more fluid and brush-like style, but I was advised that this didn't align with the "spirit" of the project and that I should pursue a stiffer design instead. The letters you see on the next page "h, a, k, o, m" are the quick trial for it.



↓ **{Figure 62}** Digitalisation of the sketches from 9th of April 10 April

akmana  
konaklamak  
mansani  
kahkakama  
konamamak  
ohana

As I was leaning towards a rigid structure, we had the opportunity to host Erik van Blokland and Paul van der Laan as guests for two days and also had a feedback session. At that time, my project was still somewhat unclear, even to me, but they encouraged me to closely examine my sketches, suggesting that they would reveal many solutions. Initially, I struggled to connect with this advice, as I wasn't accustomed to the process. However, they recognized the potential in my work and the possibilities it could unfold in the future.

↓ **{Figure 63}** Going back to the sections of letters from the sketches of 9th of April  
10 April

have contact  
pfdakzöy  
ikör közk bea

hako

hako



Konumlanma  
Düşeyazmak  
HALELENMEK  
Uğrastırma  
Özürleşme  
Cankulağı

I enjoyed this style because it closely resembled what I had sketched. The feedback I received was very relevant. But there was something I was kind of missing: my references were not at all organic and I ended up conveying the tool itself more as I was digitalizing. I prefer organic lettering, so my goal became to incorporate this organic quality into the overall structure rather than just in the details.

↑ **{Figure 64}** Digitalisation of the sketches from 9th of April once more  
11 April

**hamburg  
efontsi**

15 April → For some of the letters, I went back to the stiffer version of them and tried to strip away the brushy feeling.

**hamburg  
efontsi**

16 April → This version has finalized the general idea. It means I had the basic glyph set, allowing me to write overall. The most distinct feature here is the stacked double-story 'g'.

Then, I was very involuntarily executing but now understand that it was the right call. It turned out to be a valuable exercise, as it helped me better grasp my sketches and the direction my hand was exploring, which was quite different from my original vision.

I had to remove all the small details, stripping it of its interpretations. And gradually, it began to take shape — slowly, but it was moving towards a solid form.

**kürdanlık  
meraklanma  
Golpazari  
hurmeten  
insanüstü  
merhemleme**

↑ {Figure 65} Examples with the sketches  
16 April

I had quite a difficult time balancing the organic shape with a more rigid design. I found the term “stiffer” to be negative, so finding the right balance and transition was a significant challenge for me.

*“Umlauts are piercing top line.  
Is it okay?”*

—Everyone

Since the counter for the minuscule “a” was absent, I began to question whether the other counters should also be absent or how they should be handled. Along with various details that needed attention, I started experimenting with different treatments for the counters.

While doing that, I tried not to lose focus on maintaining an organic rhythm within the rigidity.

# Hadopaibe

**Bold 1** Using a more oval counter can mimic the outer shape, and applying the same oval design across all counters will create a cohesive look. And the connection of the shoulders are steeper.

# Hadopaibe

**Bold 2** Counters are not the same yet look like their identical. Connections in the shoulders are higher, making it look a bit more rounder.

# Hadopaibe

**Bold 3** No “counter” but the inktrap resolves the issue of blackness in the connections. Looked good, and I liked the idea in general but was too much display than what I imagined so didn’t make it.

# Hadopaibe

72 **Bold 4** Is the final and the winner of all. Completely mimicking the outer shapes in the counters, and creating a more cohesive look. Makes it more legible to be read at smaller sizes than expected.

# dürümllemek Şirakkadak KOLONYASIZ öğretmenler MERAHLANMA mormenekşe

I primarily focused on this style until the summer. After that, I aimed to balance the proportions that may have been overlooked earlier, as this is the foundation of the entire project.

This process has been both an exercise and an experiment, and I have developed numerous solutions to my challenges. Regardless, it remains open to interpretation and further exploration.

↑ **{Figure 66}** Examples with the sketches of Heavy  
20 January

## Light and Narrow

"This is not Art Deco nor Nouveau, it's just ugly."

—Martin Brendecke

While I delved into the heavier, chunkier research—let's refer to it as the **Heavy** style—I became curious about the possibility of creating a lighter and narrower version. Given the bulky and display nature of the heavy design, I believe this alternative could become necessary at some point in the future.

My initial references leaned heavily toward a solid, boxy aesthetic, characterized by thick lines and a sturdy presence. However, they didn't carry an excessive amount of weight, which allowed me to realize that a different approach might be more effective. Thus, I had to begin exploring solutions for a narrower and lighter design.

↓ {Figure 67} Mediäval-Steinschrift from Grotesk Schriften specimen Schelter & Giesecke AG. • Leipzig • 1932



It was an opportunity to implement this transitional grotesque sans-serif into use. For a long time, I referred to it as the “Art Nouveau” typeface because its style and cutting were roughly from that period. However, after discussions with Patrick, David and Martin, I realized that it is neither a classic Art Nouveau nor an Art Deco typeface; it is something on it's own. I appreciate that it occupies somehow a middle ground because the project I envision is also somehow a hybrid/transitional concept. Therefore, it seems fitting to reference the Mediäval-Steinschrift.

ONURLANDIK  
LAHMACUNCUYU  
POPÜLASYONU  
YOĞURTHANECİ  
ARKADAŞÇA  
ZAMAZİNGOLO

↑ {Figure 68} Early sketches of Light  
8 April

It was becoming an interesting exercise to consider the balance between counter space and how black interacts with it, as this was not an issue to such an extent in the Heavy style.



↑ **{Figure 69}** Detail from the book cover of "Abdülhamit ve Afrodit"  
Cemal Nadir Güler • 1929

• **{Figure 70}** Detail from the book cover of "Kanun Namına"  
Ali Suavi Sonar • 1932

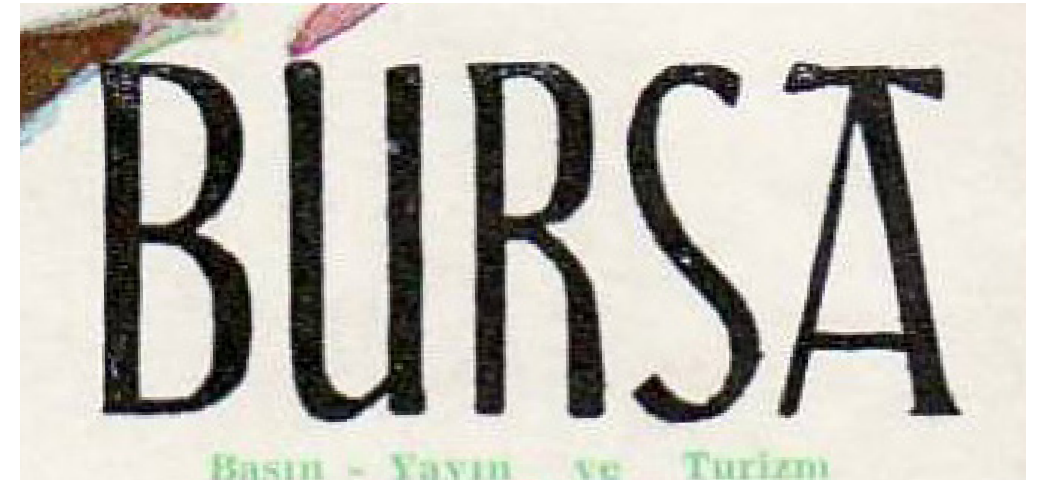
↓ **{Figure 71}** Detail from the book cover of "Kumpanya"  
1951

I decided it was time to revisit my references. One detail that stood out to me in the light, sans serif lettering was that they were all very compressed, while my current version was a regular width.

The technique of fitting as many letters as possible was commonly used and could be seen in nearly every sign and graphic application. Consequently, I began digitally sketching a more compressed and slightly thicker version of the lettering.

↑ **{Figure 72}** Detail from the Bursa Promotional Brochure  
İhap Hulusi Görey • 1950

↓ **{Figure 73}** Detail from the book cover of "Harf İnkilâbı 1928–1938"  
1938



Dokümhane  
ZINGIRDAK  
gülümsemek  
Hamburgerler  
DOSTLASMAK  
meyvelenme

SARMALAMAK  
Harfler  
konuşulmak  
KARPUZUMSU  
dengelemek  
Şakamatik

↑ {Figure 74} Examples with the sketches of Compressed  
30 April

The design appears more compressed than simply narrow, so let's refer to this as the **Compressed** font, which also looks sharp! It aligns more closely with my references and my initial vision. The decision to design diacritics was uncertain, but this process is definitely pushing my boundaries and challenging me. If a cedilla wants to embrace the letter below, who are we to stand in its way?

It is important to acknowledge that the various diacritics present in this style required careful consideration and incorporation into this version. This aspect is notably influenced by German typographic traditions; however, the diversity of diacritics presents a valuable opportunity for graphic artists to explore their creative possibilities. I found great satisfaction in the process of implementing these elements.

# Hamburgsgefontik

30 April → This version has finalized the general idea. It means I had the basic glyph set, allowing me to write overall. The most distinct feature here is the stacked double-story 'g'.

# Hamburgsgefontik

7 May → After many attempts, and trying to make the stacked 'g' work, I decided to adopt a more conventional 'g' structure. It still felt softer compared to the other glyphs.

# Hamburgsgefontik

16 September → After the summer break, I introduced a more harmonious 's' that also resembles the references. I found a better solution for the horizontal part of the 'g', and the top of the 'f' is now rounder.

# Hamburgsgefontik

21 October → The design of the letter 'f' has been refined and is now more aligned with the Text cut (spoiler alert). I attempted to extend the horizontal bar of the letter 't' and modified the design of its top section. A crucial design decision that influenced the entire font family was the treatment of the letter 'k'. We will revisit this topic later.

# Hamburgsgefontik

20 January → After winter break, I didn't revisit the file much, but I thought that the horizontal bar of the previous 't' didn't work. So, I took the solution from the 'k' and implemented it in the top part of the 't' as well.

For some time, I used a thin, angled, and elongated stroke as the foundation for the diacritics. However, as the project progressed, I aspired to explore a variety of potential forms for the diacritics, given the numerous references available.

I began experimenting with various options but ultimately decided to adopt a more conventional approach to the diacritics, creating a second stylistic set for them. This allows users to select from the available options based on their specific usage requirements.

Therefore, this concludes my search for the foundation and display aspects of my project.

↓ {Figure 75} Examples with the different stylistic sets for diacritics of Compressed  
20 January

Maví kōşk çürüğü  
ÜŞENGEÇ ÜMİT  
Mavi köşk çürüğü  
ÜŞENGEÇ ÜMİT

Donla kalan Şener,  
“Hiristiyan” diyor.

Donla kalan  
Şener,  
“Hiristiyan”  
diyor.

↑ {Figure 76} Examples with the sketches of current Heavy and Compressed consecutively  
20 January

## Need a text?

"Why are you redoing old graphics?"

—Patrick Doan

So far so good. To achieve the desired overall aesthetic, I focused on revisiting and reworking some of the existing graphic elements from that period. This process helped me visualize the creative goals I wanted to achieve.

↓ {Figure 77} Movie advertisements for newspapers

Ali Süavi Sonar • 1939–1942



You can see here that, recreating this movie advertisement from that era with the styles I had was quite challenging.

It meant I had two options: either take a different approach with my existing styles — like using a thinner version of the Heavy font — or explore something completely different, such as a text cut. At that time, the first option didn't seem viable because I wanted to explore and learn new approaches rather than simply studying another weight.

↓ {Figure 78} A graphic application recreating an old movie advertisement  
7 May



# hamugfontik

30 April → Rather than using the Heavy font, which had no counters and presented more issues to solve at the time, I decided to use the Compressed font as the basis.

# hamugfontik

2 May InDesign trial → This version was just developed in InDesign; it served as a quick trial for me to explore what this concept might look like.

# hamugfontik

2 May digital sketch → I duplicated the Compressed font and worked on enhancing its legibility. The term “legible” is interesting in this context since the metrics differ significantly from a traditional “text font” that we all universally accept. However, it aligned with some of my main references, so I chose to implement this approach.

It had a nice flavor and it provided a useful exercise in identifying my preferences for a text cut. However, the overall feedback suggested that it is not appropriate for a text cut and cannot be utilized in longer texts.

Up to that point, I had not intended for this to function as a text cut for a book or extended reading. My objective was simply to create an interesting middle font suitable for smaller text sizes, in contrast to the Heavy and Compressed options since the Heavy and Compressed fonts are designed based on sign painting and are intended for larger sizes anyway.

hakikat  
utanmamakta  
font mahkumu  
inanmam  
gotik mimari  
komutan logar

↑ {Figure 79} Examples with the sketch of Text  
2 May

Later that same day, I was advised that a possible solution was to examine my existing Heavy style and analyze its structure. The idea of “counterless” presented an even more significant challenge; I needed to address the question of how it would look.

↓ {Figure 80} Tracing the skeleton of the Heavy to achieve a structure for Text  
6 May



# hamugfontik

2 May sketch

# hamugfontik

7 May → I aimed to give the forms a more traditional structure. Some of the existing skeletal shapes, like g, k, and p, still had too many display features, so I needed to introduce new elements that would complement the rest of the glyph set.

At this point, I was very excited to be exploring a more structured text-like font while maintaining an interesting overall feel that related to my references.

I could see that it wasn't quite perfect yet, but part of me wanted to make this tall x-height work in terms of a somehow text typeface design.

Even though it wasn't the final version, the capitals began to take shape significantly. Since all of my initial references were capitals, this feeling of historical and cultural significance became much more evident in them, and I was deeply invested in this process.

One particular challenge I encountered was with the descender diacritics. There wasn't enough space for them because the x-height was already taking up a large portion of the available space. While I could fit a cedilla in, it ended up looking illegible and more like a mistake. But I will elaborate on that later!

↓ {Figure 81} Examples with the sketch of Text  
7 May

PANTOLONCU  
tuhaflaşma  
Gülümsemek  
YANARDÖNER  
Ağaçlanmak  
dekorasyon

# Hambürgeföşti

7 May sketch

# Hambürgeföşti

10 May → I am moving towards a more rigid structure, which is especially noticeable in the letters 'a' and 's'. I didn't like this approach at all; since 'a' is very common in Turkish, the overall feeling of the text became too rigid for my liking. I tried to adjust to it, but my dissatisfaction became quite prominent, so I had to soften some of the features.

# Hambürgeföşti

16 May → Much better! I've changed almost all of the key design features in this version. I added more humanistic, smoother elements. I also aimed for a better balance in contrast. However, I still feel that the design is somewhat boxy, which is something I wanted to avoid.

# Hambürgeföşti

17 May → I made drastic changes to the metrics and increased the x-height. Now, the overall proportions are much more harmonious between rounded and vertical elements. The application feels softer while still retaining the essence of the references I was inspired by.

I was beginning to feel that my design was becoming more legible, especially compared to the other display fonts I had created. However, my instructors still didn't consider it suitable as a "text font."

During my progress, I discovered the Dina Chaumont type family, created for the city of Chaumont in France. This type family included both Display and Text versions, and the Text version closely resembled what I was designing at the time. Although it was different and related to a completely different context, the metrics were very similar. This discovery gave me hope to label my design as a "text" typeface confidently.

**Text ExtraBold Italic** *Un caractère typographique pour Chaumont, « Ville du graphisme »*

**Text Regular** *Graphisme au carré* Enroulé comme une affiche détachée de son support, tout sourire et saisi en pleine course, il nous en dit long déjà, malgré sa très simple apparence. Il fait partie des quelque deux cents picto-grammes associés au nouveau caractère typographique inventé par le studio Baldinger • Vu-Huu pour Chaumont (Haute-Marne) : fruits, fleurs, plantes, animaux et vélos, champignons, crayons, boisons et ballons. Mais, comme ceux qui représentent le blason de la ville ou le viaduc surplombant la Suisse, il se distingue en indiquant un élément important du patrimoine chaumontais. Clin d'œil à l'image conçue par Raymond Savignac pour annoncer le premier festival de l'Affiche accueillie en 1990 (la face joviale a perdu sa couronne mais gagné deux jambes), ce personnage-mascotte emblématise une orientation de Chaumont que pérennise Le Signe — Centre national du Graphisme depuis 2016 — avec ses expositions, son exceptionnelle collection d'affiches historiques et contemporaines, et la poursuite régulière d'un événement international attirant depuis plus de trente ans des étudiants et des professionnels des quatre coins du globe. L'élaboration d'une nouvelle identité visuelle pour la ville supposait une double responsabilité, une sorte d'exemplarité supérieure afin de répondre, ainsi que dans toute commande de ce type, aux multiples besoins de communication et de signalétique urbaine, mais en exprimant de surcroît la spécificité même du design graphique.

**Text Regular Italic** *DIN à Chaumont C'est par le jeu qu'André Baldinger, Toan Vu-Huu et leur équipe ont choisi de traiter la demande qui leur était adressée. En commençant*

*par en définir les règles. La création de ce caractère typographique spécial-devrait non seulement offrir à la ville le moyen de se manifester de manière singulière, mais aussi permettre des usages variés, à la fois fonctionnels et ludiques, accessibles à tous. Le système, modulaire, se baserait sur la norme DIN A (mise en place en Allemagne dans les années 1920, adoptée sous le code ISO 216 en 1975 par l'organisme international de normalisation et utilisée aujourd'hui dans une large majorité de pays) où chaque rectangle peut se diviser en deux dans un sens et se doubler dans l'autre sans que jamais les proportions ne varient. Le standard de la feuille A4 et A3, connu de tous, rendrait familier l'espace unitaire à occuper et faciliterait la prise en main du nouvel alphabet. Toutefois on ne se limiterait pas au format des papiers: le principe se déclinerait de l'infiniment petit à l'infiniment grand. Horizontaux ou verticaux, en « paysage » ou « portrait », les modules se combineraient à loisir pour former, à n'importe quelle échelle, un mot, une phrase, une annonce, une enseigne. Ainsi fut dessiné le Dina Chaumont Display, chaque lettre s'épanouissant dans un quadrilatère identique. Ainsi fut déterminée, légère et sur le mode de l'invitation plus que de la contrainte, la charte de ses applications.*

**Text Bold** *Genius Loci* Un caractère typographique s'associe à une ville selon des modalités variées et parfois imprévisibles. Celui du métro londonien, depuis sa création par Edward Johnston dans les années 1910, par métonymie et au fil du temps s'est installé comme la marque de la capitale anglaise. Pour Hanovre, l'une des premières cités allemandes à équiper son administration de supports au format DIN, Kurt Schwitters — artiste Dada, mais non moins graphiste —, chargé de la communication municipale de 1929 à 1934,

Dina Chaumont  
municipalité  
Médiathèque

↑ **[Figure 82]** Images of and examples of Dina Chaumont by b•v•h type 2021

## Change of metrics

"I have to make the Text work."

—Me, myself & I

During the summer, I decided to take a break from working on my styles. I felt a sense of blindness toward them, which significantly affected my decision-making. Despite this decision, I wanted to continue exploring the subject. I visited Cumhuriyet Gazetesi, a newspaper that has been in operation since 1924 and is still in business today.

While there, I had the opportunity to view their archives of printed material from their establishment to the present day. I discovered many examples of the transitions that occurred during the Letter Revolution, along with numerous photographs.

One important discovery for me was the font—or rather, the mixture of fonts—used in the body text. It's completely understandable in many situations, as they likely didn't have a complete font set and had to borrow from other fonts. In this case, they did an excellent job combining them! For instance, even though the “ğ” is clearly in repetition, suggesting that it was cast at that time, they did not use just one font. You can recognize the difference by comparing the serifs and examining the letters like “o” and “d”.

A particularly prominent font I identified was Paragon, designed by Joan Michael Fleischman. After analyzing the proportions in these examples, I decided to incorporate similar proportions into my design from the previous year.

→ **Figure 83** Paragon in Elzevir Specimen

Joan Michael Fleischman • 1768

↓ **Figure 84** Excerpt from a column from Cumhuriyet Newspaper December 1928

**B**izim öz Türk dilimizde daha ziyade hoş, daha ziyade mergup ve muteber bir manayı haizdir. Bu kelime bizde önde giden, ve yalnız önde giden değil, aynı zamanda güzel ve büyük hareketlere pişva olan kimsenin vasfıdır.

Text Romein op Paragon.

Lors qu'Aspafie étoit concubine d'Artaxerxès. On ne fauroit lui donner moins de vingt ans à la mort de Cyrus: elle avoit donc foixante - quinze ans lors qu'un nouveau Roi la demande comme une grace particuliere. z'ARUV  
ABCDEFGHIJKLMN OP  
QRSTUVWXYZÆ.

J. M. Fleischman sculpsit. 1739.

Text Curcyf op Paragon.

*Aspasia, qui estoit fort âgée, & toutesfois très-belle, qui avoit esté putain de son feu frere. Darius son fils en devint si fort amoureux, tant elle estoit belle nonobstant l'âge, qu'il*  
ÆABCDEFGHIKLNOP  
Q R S T V W X Y Z U ¶  
1 2 3 4 5 6 7 8 9 0

J. M. Fleischman sculpsit. 1739.

Türk

Türk

mergüp

mergüp

yalnız

yalnız

pişva

pişva

vasfıdır.

vasfıdır.

# Hambürgeföşti

**17 May** → This is the version I developed at the end of first year. Although I haven't made any updates since then, it provided a solid foundation for me to continue my work.

# Hambürgeföşti

**16 September** → In this version, I took the design from May 17th and applied the proportions of Paragon, along with the photograph I had of the newspaper for reference. Some of the structures are quite exaggerated, particularly because it utilizes a serif font. In contrast, my design features a toned-down sans serif typeface with a distinct character. I aimed to adapt the proportions of Paragon while maintaining its unique identity.

These proportions were not very familiar to me. I had never worked on a project that featured such interesting proportions, particularly in the capitals. While it felt somewhat unusual, it was still an enjoyable process.

I aimed to keep the diacritics on the more exaggerated side since the design was inspired by the display versions; I wanted them to appear daring.

Another point to note is the “s” with a cedilla. In the newspaper, the “ş” has a comma beneath it, not a cedilla as seen in the Romanian letter “ș.” The Turkish “ş” is derived from the Romanian “ș,” so I chose to hold that distinction.

↓ **{Figure 87}** Examples with the sketch of Text  
16 September

ÇÖZÜCÜLÜK  
yazı görselliği  
Düşündürme  
KARINÇALAR  
Umutlanmak  
sadeleştirme

9 PT

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

12 PT

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

15 PT

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

15 PT - 106%

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

15 PT - 108%

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

15 PT - 110%

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

15 PT - 113%

Hıdırellezin kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellezin Orta Asya, Orta Doğu ile Anadolu kültürlerine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler Haziranda baharın gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmektedir.

The overall proportions I established on September 16 marked a significant turning point for the project. However, legibility was not very high, particularly for Turkish, in smaller text sizes and longer paragraphs.

To address this, I experimented with digital sketches in InDesign, adjusting the width to find the best design fit. (page No.) I discovered that increasing the width to 108% yielded the best results.

Subsequently, I incorporated horizontal stress to enhance the reading experience, especially for Turkish and other languages with many vertical stems.

After a long process of harmonizing the overall style, I focused extensively on diacritics to accommodate as many languages as possible. This effort led to the “final” version of Text Regular that is currently in use. ©

↓ {Figure 88} Examples with the Text Regular 20 January

başkomutan  
ATATÜRKÇÜ  
Nemalanmak  
UĞULTUSUZ  
mahremiyet  
Leylâ Gençalp

# Hambürgefontş

16 September sketch

# Hambürgefontş

22 September → With this version, not only I changed the width by 108% but also incorporated elastic proportions. This means that the rounded letters (b, d, p, q, e, o) are noticeably larger than the vertical letters (h, n, m, r, u). While it was an interesting idea, it was too disruptive to the fluidity of reading. In other words: too many clowns in one room and it's not funny anymore. I also reintroduced the original cedilla design for “ş.”

# Hambürgefontş

3 October → Harmonized the proportions, but the legibility still didn't meet my expectations.

# Hambürgefontş

7 October → I then introduced a horizontal stress, which improved legibility. As mentioned earlier, Turkish has a lot of vertical stems, and the absence of serifs in the design affected the sense of the baseline during reading. To address this issue, I decided to add horizontal stress to the tops of the letters, enhancing the reading experience, especially for Turkish.

# Hambürgefontş

20 January → Finally, I limited the horizontal stress so that it is present but not immediately noticeable. I harmonized the overall design and expanded the glyph set to cover most Latin-based languages. I primarily focused on the intricacies of diacritics to deepen my knowledge.

## Go bolder!

My motivation for this turning point originated purely from an educational and functional perspective. Those familiar with me can affirm to my desire to learn extensively and create something of value. My goal for this project is to develop a cohesive typeface family that can be effectively utilized across various contexts.

While finalizing the Text Regular version, I also sought to study weight variations, which led me to create a Bold version as well.

# Hambürgefонтş

24 October sketch of Text Regular

# Hambürgefонтş

24 October → By applying the 1/3 inside, 2/3 outside rule, I developed a sketch for the Bold version. I received feedback that it was a “perfect” match for the Regular in terms of boldness, however, it might be a good idea to take it a step further and create an Extra Bold version to explore additional possibilities.

I was very pleased to have nailed the Bold in one go! However, I also understand that having a more exaggerated end of the spectrum is useful in many contexts, so I decided to go with the feedback and work on an Extrabold instead.

*“It’s actually a perfect Bold!  
Now make it even bolder.”*

—Hugues Gentile

↓ {Figure 89} Examples with the sketches of Text Regular and Bold  
24 October

Turkish has a dynamic structure that has evolved over time through interactions with different languages. During the Ottoman era, many words of Arabic and Persian origin were integrated into Turkish, becoming widespread in official documents and literary works. However, the spoken language used by the general population remained distinct from this complex structure.

The Alphabet Reform, followed by the Language Reform, aimed to simplify and clarify Turkish. **Efforts to replace Arabic and Persian-derived words with their Turkish equivalents gained momentum.** The establishment of the Turkish Language Association in 1932 played a crucial role in this process, conducting extensive research to shape the vocabulary of the modern Turkish language. Today, remnants of Ottoman-era words coexist with contemporary Turkish, reflecting the language’s ability to evolve while maintaining its historical roots.

I decided to create an Extrabold version because I knew I lacked the experience to effectively design a bold typeface based on an existing Regular version. As it turned out, creating the base alphabet wasn't too difficult, but the real challenge came with the diacritics. Figuring out how to design these diacritics and maintain proper contrast was quite a roller coaster journey, but it was also very insightful. I learned a great deal from the experience.

# Hambürgefontş

24 October sketch of Bold

# Hambürgefontş

7 February → I didn't create a whole new Extrabold again, I took the design of October 24th and created a much bolder version. As this was happening, of course I was working on the Regular cut so was also implementing the design decisions along the way.

Âdil Çağlar  
LİMONLUK  
behemehâl  
Bayraktar  
KELOĞLAN  
fortepiano

The Alphabet Reform, followed by the Language Reform, aimed to simplify and clarify Turkish. **Efforts to replace Arabic and Persian-derived words with their Turkish equivalents gained momentum.** The establishment of the Turkish Language Association in 1932 played a crucial role in this process, conducting extensive research to shape the vocabulary of the modern Turkish language.

↑ {Figure 90} Examples with the sketches of Text and Extrabold  
20 January

**Çok ağır Heavy**

**Ağır olmayan ama sıkışık bir Compressed**

Normal gibi gözüken ama  
karakteristik bir Regular



"This is Sütterlin!"

—Both Sébastien Morlighem and Erik van Blokland

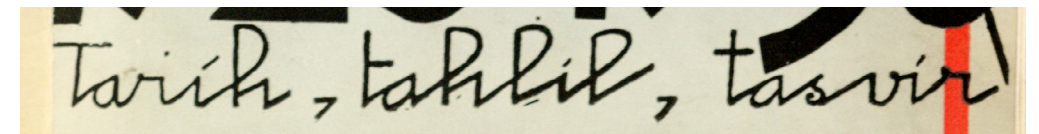
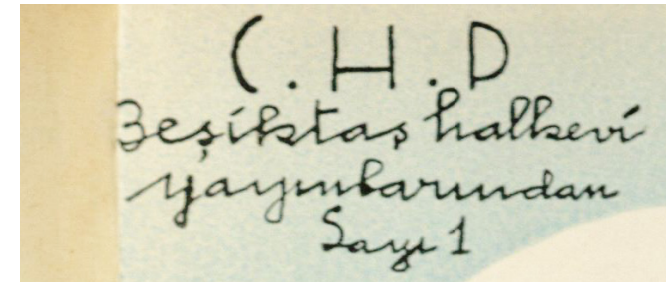
## Something Cursive

Now, it is time for a completely different style! In my references, I found this book cover on Instagram, which completely stunned me. The cursive elements at the top and bottom were not something I had seen frequently in my other references, but they caught my attention so much that I wanted to incorporate them into my project.

Finding this book was not easy. The one I discovered on Instagram had a watermark from the collector, and he didn't grant me permission to use it. Thus, I had to locate it in Turkey from France, specifically at the National Library of Turkish History Institution, and they were very kind to assist me from afar.

Of course, it wasn't only about the cover; I also wanted to read the book to gain insights for my project and discover who designed it so I could study the cursive style further, but unfortunately, the graphic artist is not credited inside.

Initially, during discussions with my instructors at EsadType, we believed the design was influenced by German cursive handwriting known as Sütterlin. However, during the summer, while speaking with my Turkish graphic design instructors, I learned that this specific style was taught in schools then, and the cover's artist had stylized it even further.



← {Figure 91} Both images: Harf İnkilâbı 1928–1938 Tarih, tahlil, tasvir 1938



I began searching for more references to support my idea of combining these styles. I discovered that this combination was nearly always paired with either a blocky sans serif font or thin, narrow sans serifs in the titles. Coincidence? I believe not! As a result, I decided to start sketching a connected cursive structure to be used exclusively for the titles.

↑ **{Figure 92}** Yedi Gün magazine, Issue: 292 1938

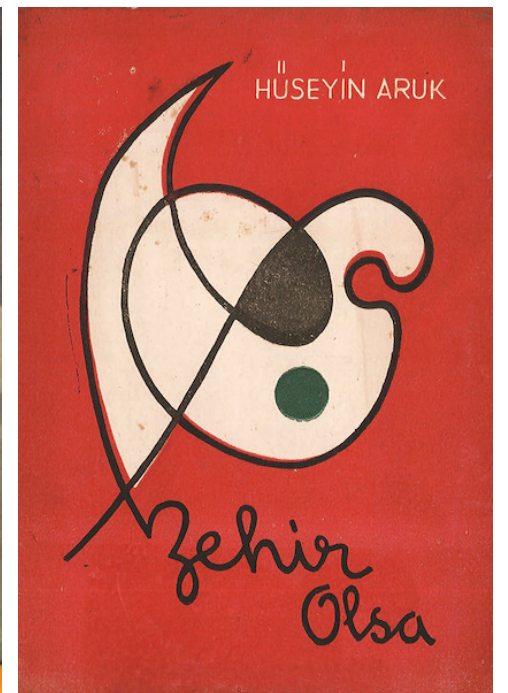
↓ **{Figure 93}** Yedi Gün magazine, Issue: 203 1937

← **{Figure 94}** Yedi Gün magazine, Issue: 220 1937

→ **{Figure 95}** Book cover design for "Zehir Olsa" Halis Biçer • 1962

"You HAVE to do the script. It's the essence of the project."

—Frederik Berlaen



Tarih, tahlil, tasvir

Tarih tahlil tahlil tasvir half harf inkilabi Beşiktaş halkevî yayımlarında  
beşiktaş eşiktaş eşiktaş halkevî hı halkevî halkevî yayımlarından  
yayımlarından Sayı tarih, tahlil tahlil tasvir v tasvir tasvir tahlil çarşamba  
benercî benercî & kendini niçin öldürdü o o öldürdü Karahisar maden suyu  
süveys sedailerü Adsız Adsız Buse Çağlar Denizli Denizli Erken Erkenden Fırze  
General Ge General Harika harika İçdir İçdir Jandarma Kahramanmaraş Leyla  
Menemen Menemen N Nereden Nereden O Olmaz Pirasa Rob Rokoko Rokoko Şırnasık  
Şırnasık Tuhan Tuhan Uğultu Vana Yaprak Yaprak Yaprak Zeytinburnu

Kahraman Leyla  
kahraman leyla

30 April → The initial digitalization of the sketches revealed some issues. The loops were very small, giving the impression of mistakes or indecisiveness. Additionally, the stems were too rigid, while the curves were overly pronounced. Overall, there was a significant imbalance in the design at that time.

↑ {Figure 96} Practical research for the Script  
24 April

I began my research with the first book I encountered, “Harf İnkilâbı.” Since I had few references to consult, I decided to conduct practical research on the structures myself. I focused on key design features that caught my attention: the loops are quite prominent in the ascenders and descenders and the letter “k”, the “t” is as tall as the ascenders, every letter is connected, and the pointy shoulders on the letters h, n, m, and r contribute to an impression of speed.

# hamuljekontsı

30 April sketch of Script

# Hamuljekontsı

17 May → I tried to bring rigidity into the overall design. Loops were bigger and more triangular, and the curves were much more controlled. Although this approach was one way to do it, it ended up being too geometric for my vision, so I decided not to pursue it further.

It was a challenging style to work with. I had never done a connected typeface before, so while I was trying to figure out the rest of the project, it was very difficult to come up with a clear solution that aligned with my vision. I decided to put it on hold for a while, believing that the answer would become apparent to me when I was ready.

Just before the summer break, I decided to revisit the Script style and realized that I needed more sketches to fully grasp it. Perhaps I was overlooking something, or maybe I needed an entirely new approach.

While searching for structure and solutions, I noticed something unexpected: my sketches had a backslant similar to the way I write in my daily life.

↓ **Figure 97** Practical research for the Script  
16 May

Ayrıverdi Azil Emsal Būgüne Antibiyotik K Kod Vizen Cebi An  
Almayacağıyla Alamayacağıyla Anlaşır Anlaşır vergi vergi  
Başarılarında alışkanlarla nereden nereden nereden nere  
Hamamında eksilecek eksilecek eksilecek eksilecek ağrutabilece  
Felaketten atlanılmalı atlanılmalı algılamaktan algılamakt  
addedilel addedilebilecek addedilebilecek Baltalamasın  
arkeologmuş arkeologmuş arkeologmuş atfedebilece atfedebil  
Zamansız Zeynep pinti 1 pompirik / pompiri pımpampom Une  
Beşiktaş Halkevi yayınlardan yayınlardan sayı tarih,

Ayrıverdi Azil Emsal Būgüne Antibiyotik K Kod Vizen Cebi An  
Almayacağıyla Alamayacağıyla Anlaşır Anlaşır vergi vergi  
Başarılarında alışkanlarla nereden nereden nereden nere  
Hamamında eksilecek eksilecek eksilecek eksilecek ağrutabilece  
Felaketten atlanılmalı atlanılmalı algılamaktan algılamakt  
addedilel addedilebilecek addedilebilecek Baltalamasın  
arkeologmuş arkeologmuş arkeologmuş atfedebilece atfedebil  
Zamansız Zeynep pinti 1 pompirik / pompiri pımpampom Une  
Beşiktaş Halkevi yayınlardan yayınlardan sayı tarih,

mínokuma

17 May sketch of Script

mínokuma

16 September → Even though I made the discovery before summer break, I implemented it in the Script at the end of the break. I felt a strong connection to this version, as it conveyed the feeling of handwriting, fluidity, and type design, particularly in terms of repetitiveness. The design became much more monolinear and backslanted. However, the solution was starting to take shape.

mínokuma

22 November → I was advised to eliminate the “organic feeling” and introduce more rigidity into the design. During a conversation with ibo, he mentioned the speed of writing, which prompted me to consider the issue of contrast. To avoid unwanted counter shapes between the letters, I decided to add contrast and simplify the design. I also introduced a semi-connected style to create a more realistic handwriting effect.

mínokuma

12 December → As of now, this is the “finalized” version. I have decreased the contrast slightly and opened the loops to better utilize the available space.

Upon discovering the different slant, I found the process to be both easier and more challenging at the same time. Coming from something that was directly based on my handwriting felt familiar, which led me to believe it would be simpler. However, I soon realized that while the handwriting aspect was instinctive, the technical elements were entirely different. This difference significantly influenced my design and production process.

Ultimately, I feel that I am approaching a definitive solution, although I don't believe I'm quite there yet. I plan to give it some time to see how it develops. ☺

↓ {Figure 98} Examples with the sketch of Script  
24 January

baskılı  
Kitaplıkta  
Matarama  
Vizyontele  
Konuşmacı  
Aburcubur

# Question of Italic

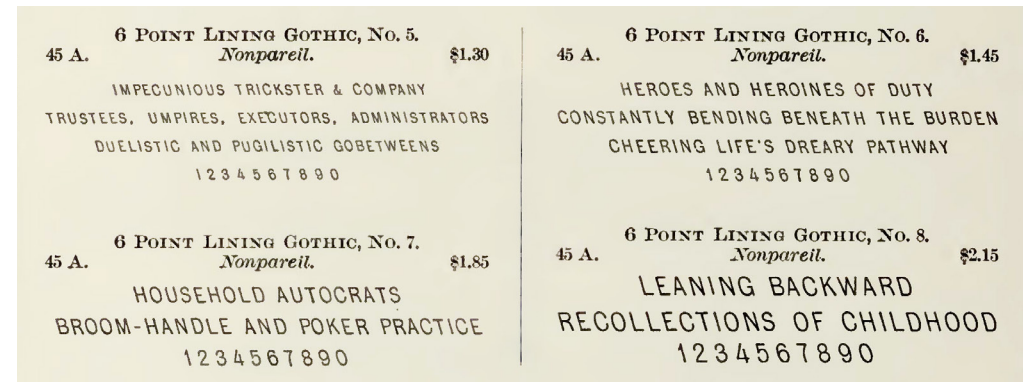
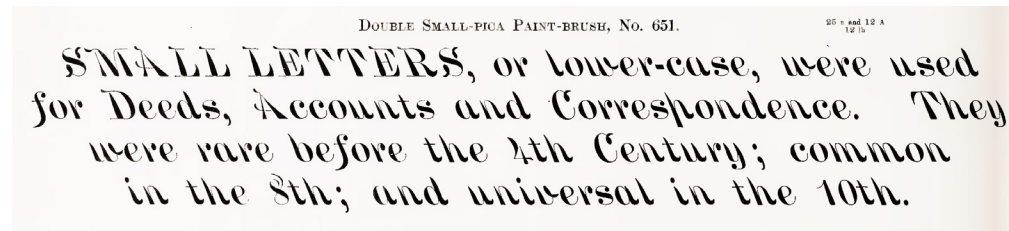
Finally, some italics! **Do you know that I love italics?** ☺ For this project, I decided not to start sketching the italic version until I had a solid foundation for the upright font.

Normally, there's no question of italics, right? Typically, the creation of italics is straightforward; you take the design decisions from the upright and apply them to a slanted version with italic features. However, in my case, the question of slant was crucial.

I proposed a backslant for the Script font, which made it logical to design an italic that was also reversed slanted. This raised some eyebrows, as it is uncommon to have a reversed italic for a text font; typically, an italic should align with the reading direction. However, italics can also serve a different purpose: to catch the reader's attention.

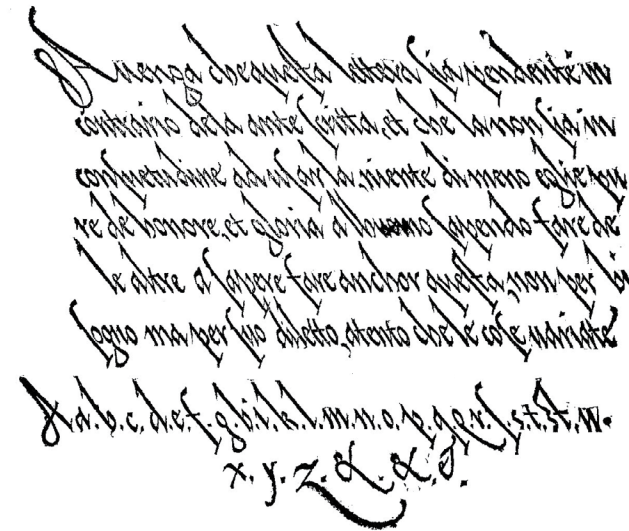
↑ **{Figure 99}** Paint-Brush from Bruce's Specimen Books George Bruce's Son & Co. • 1882

↓ **{Figure 100}** M.M. Chadakhtzian business card circa 1910



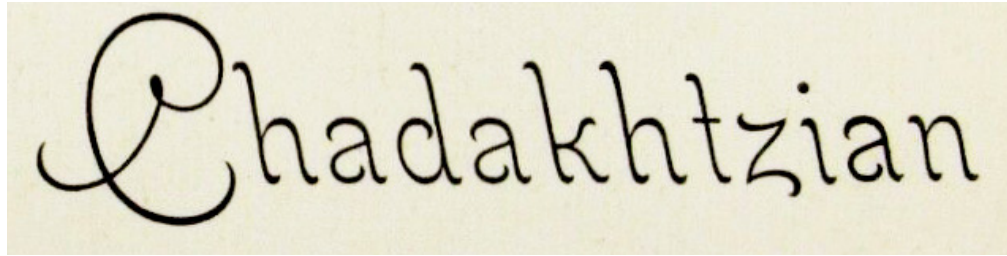
↑ **{Figure 101}** 6 Point Lining Gothic from Specimens of Printing Types MacKellar, Smiths & Jordan • 1892

← **{Figure 102}** Lo presente libro Giovanni Antonio Tagliente • 1524



From what I learned during Jo de Baerdemaeker's ATypI talk, Lean Back Italics, reversed italics were introduced to provide an additional way to attract attention. I found this concept compelling!

I reviewed several references while deciding to create the Reversed Italic. Some of these were part of my personal collection, and I was particularly interested in how they treated the structures. **Figure 100** was included as I searched for existing Latin fonts used during the Ottoman Empire, and I discovered that they employed backslant fonts. **Figure 101** is from Giovanni Antonio Tagliente's book on calligraphy. The slant in both examples is quite bold, which encouraged me to continue with my project.



↑ **{Figure 103}** Detail of Paint-Brush from Bruce's Specimen Books  
George Bruce's Son & Co. • 1882

↓ **{Figure 104}** Detail of M.M. Chadakhtzian business card  
circa 1910

hamburgefonk

17 May sketch of Text Regular

hamburgefonk

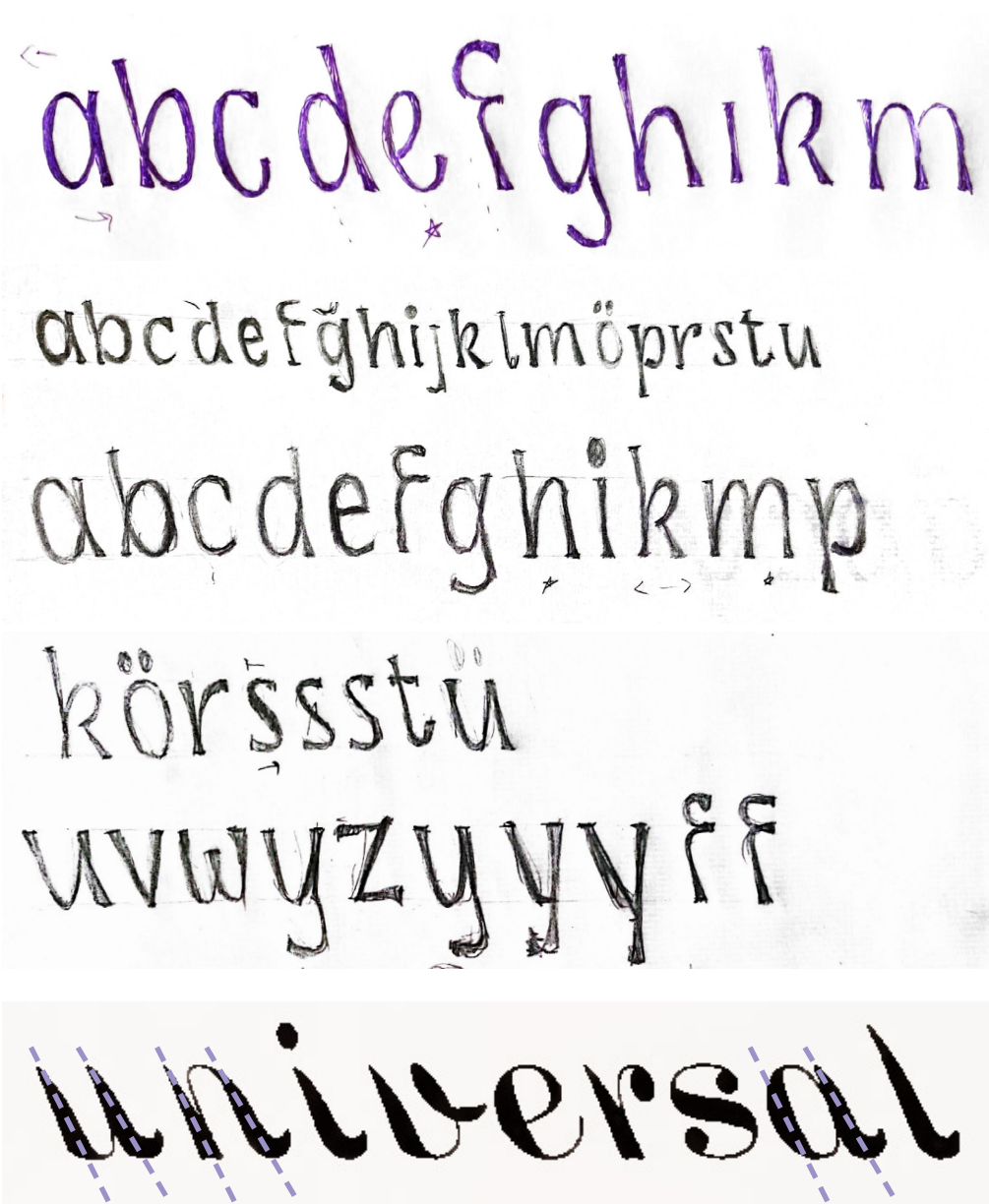
11 June → This was a very quick sketch I did digitally to explain my idea. I implemented what I knew was expected in the italics; narrower structure, deeper shoulder connections, true italic structures that follow the ductus. Since I didn't receive any feedback on it, kept this idea going.

Regarding all these references, I decided to create a quick digital sketch to convey my idea for the last presentation of the first year. At the time, I didn't have any practical sketches, but I wanted to illustrate my concept.

Unfortunately, I didn't receive any feedback on it. The direction of this part of the project experienced some tension between my aspiration to incorporate the Korean alphabet, Hangeul, and the instructors' discouragement about this approach. I was hoping to receive some feedback on my sketch and concept, as I valued their insights.

↓ **{Figure 105}** Examples with the sketch of Italic  
11 June

sürmelenme  
foşurdamak  
hışımlanma  
adhesion  
öngörülme  
demografi



↑ **{Figure 106}** Sketches for the Italic during summer

↓ **{Figure 107}** Detail of Paint-Brush from Bruce's Specimen Books George Bruce's Son & Co. • 1882

hamburgetfonk  
hamburgetfonk

11 June sketch of Text and Italic consecutively

hamburgetfonk  
hamburgetfonk

16 September → I updated the Italic font with the new metrics and included new sketches. I also noticed that, similar to the adjustments made in the forward Italic, the stems of vertical letters like h, n, and m needed to be at slightly different angles to reflect the movement of handwriting.

# Düşündürme PROBLEMLİ Yükümlenme mübalâğacı YAYGINLIK duyumölçer

↑ {Figure 108} Examples with the Italic  
16 September

Quando che questa lettera sia pendente in  
contorno della ante scritta et che la non sia in  
confusione ad usarla mente di meno egli pu  
re de honore et gloria all'uomo sapendo fare de  
le altre a sapere fare anchor questa non per bi  
sogno ma per suo diletto, atento che le cose usate

↑ {Figure 109} Lo presente libro  
Giovanni Antonio Tagliente • 1524

With these sketches, I aimed to be bolder and embrace new risks. Yet, it was going to a more display feeling than a text italic. Although, I recognized that I couldn't incorporate this as Italic text, I was determined to push my boundaries and improve my education. So, I put this bold slant aside for now and I am excited to explore this new technique and expand this idea in possible future styles.

I needed an alternative solution for the Italic, so I created digital sketches in InDesign to adjust the slant and width. After experimenting, I found that narrowing the existing Text version to 90% and applying a -9° slant produced the best results.

↓ {Figure 110} Digital sketch in  
InDesign to test different slants  
23 September

91, -20°  
Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmek

90, -13°  
Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmekte

90, -9°  
Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmekte

# Hamburgefonksiv

16 September sketch of Text Italic

# Hamburgefonksiv

26 September → As you can see, I integrated the existing text structure into the italic version. There's also a very visible change in the angles. While this alteration isn't typically unusual, it appeared somewhat out of place given the overall design I was working with, as it featured more of a serif-style italic font.

# Hamburgefonksiv

13 November → I increased the angle by 1° and began to balance the various angled stems. Additionally, I thickened the lines slightly more than intended.

# Hamburgefonksiv

20 January → Reduced the thickness and adjusted the speed of the letter "k" since it was overly prominent; this letter is one of the most frequently used in Turkish. Ultimately, I worked to harmonize the overall features.

"If you think you can, do both italics."

—Patrick Doan

## Do we need more italics?

If someone ever asks this question, the answer is always: **yes**. And especially if there's room for two different slants. During a discussion about reverse slant in a text italic, I was advised that incorporating both slants could be advantageous, offering users more options. How could I possibly refuse the opportunity to design a new italic? Can you tell I have a passion for italics?

↓ {Figure 111} Digital sketch in InDesign to test different slants  
23 September

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmek

%91, -20°

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmekte

%90, -13°

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmekte

%90, -9°

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in ine ait olduğu, bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu y gelişini kutlardı. Günümüzde de Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlam

%100, 0°

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmekte

%90, 7°

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmekte

%90, 9°

Hıdırellez'in kökeni hakkında çeşitli fikirler ortaya atılmıştır. Bunlardan bazıları Hıdırellez'in Orta Asya bazıları ise İslamiyet öncesi Orta Asya Türk kültür ve inançlarına ait olduğu yönündedir. Eski Türkler H Anadolu'da dilek dilenmiş kağıdı ağaca asma, ateşten atlama gibi eski Türk ritüelleri devam etmek

%91, 16°

# Hamburgefonksiv

26 September sketch of Reverse Italic

# Hamburgefonksiv

26 September → I reimagined the forward-leaning italic font based on the existing leaning-back italic. Instead of merely rotating and skewing, I sketched the structures from scratch.

# Hamburgefonksiv

10 October → The previous version was looking very light compared to the Regular so I increased the thickness.

# Hamburgefonksiv

12 November → I added the horizontal stress on top, but it was too thick compared to the other two existing styles. Since this was the third priority for the project, I mostly adapted to the rest.

# Hamburgefonksiv

7 February → Balanced the metrics and weight of the overall style. This is the “finalized” version!

Ultimately, the project offers two styles of italics for your selection. While I generally have a preference for forward slant italics, I encourage everyone to prioritize the use of Reverse Italic for this project, reserving Forward Italic as a secondary option. Your contributions are greatly appreciated!

↓ {Figure 112} Examples with both the Reverse Italic and Forward Italics  
20 January

İLKÖĞRETİM  
aymazlaşma  
Doğrultmak  
Müjdelemek  
Akortlanma  
GALVANİZM

Biraz garip bir Script

Alışılmıŝın dışında bir Italic

Gayet normal bir Regular

*Daha çok alışılmıŝ bir Italic*

**Rr**

**Mm**

**Ff**

**Eşitim**  
Kültürel çeşitlilik  
Okuy Yazan  
Türkçede fonetik yapı  
**Dönüşümleri**  
Latin harfleri ve grafik tasarım  
Advertisement

*Orients* Bağlam  
*Zıpçıktı*  Syllable  
*Student* True Nihayet  
*İdmanlı* Üçüz  
*Localise* Olive Marvels  
*Gereklik* Ritim  
*Ultimate* Citric Yenilikçi  
*Mütercim* Değil Sunlight  
*Industrials* Lefty Alaturka  
*Şakırdatma* Yağış Rewritten  
*Alphabetizes* News Paslanmaz  
*Benimsenmez* Seferî Determined  
*Congratulations* Flyers Uzmanlaşma  
*Elektroşokumsunun* Gıybet Revolutionised  
Çıtırdamamakta  
Mispronunciationity

MONTEUX CONTINUED TO PLAY in the Concerts Colonne through the first decade of the century. In 1910 Colonne died and was succeeded as principal conductor by Gabriel Pierné. As well as leading the violas, Monteux was assistant conductor, taking charge of early rehearsals and acting as chorus master for choral works. In 1910 the orchestra was engaged to play for a Paris season given by Sergei Diaghilev's ballet company, the Ballets Russes. Monteux played under Pierné in the world premiere of Stravinsky's *The Firebird*. In 1911 Diaghilev engaged Nikolai Tcherepnin to conduct the premiere of Stravinsky's *Petrushka*. Monteux conducted the preliminary rehearsals before Tcherepnin arrived; Stravinsky was so impressed that he insisted that Monteux conduct the premiere.

MONTEUX CONTINUED TO PLAY in the Concerts Colonne through the first decade of the century. In 1910 Colonne died and was succeeded as principal conductor by Gabriel Pierné. As well as leading the violas, Monteux was assistant conductor, taking charge of early rehearsals and acting as chorus master for choral works. In 1910 the orchestra was engaged to play for a Paris season given by Sergei Diaghilev's ballet company, the Ballets Russes. Monteux played under Pierné in the world premiere of Stravinsky's *The Firebird*. In 1911 Diaghilev engaged Nikolai Tcherepnin to conduct the premiere of Stravinsky's *Petrushka*. Monteux

conducted the preliminary rehearsals before Tcherepnin arrived; Stravinsky was so impressed that he insisted that Monteux conduct the premiere. *Petrushka* was part of a triple bill, all conducted by Monteux. The other two pieces were *Le Spectre de la Rose* and *Scheherazade*, a balletic adaptation of Rimsky-Korsakov's symphonic suite of the same name. The three works were choreographed by Fokine. In later years Monteux disapproved of the appropriation of symphonic music for ballets, but he made an exception for *Scheherazade*, and, as his biographer John Canarina observes, at that stage in his career his views on the matter carried

**Heavy**  
**Compressed**  
**Script**

**Reverse Italic**  
***Forward Italic***

**Regular**  
**Medium**  
**Semibold**  
**Bold**  
**Extrabold**



# Conclusion

## Thoughts on the project

This project is not the first typeface I've created, but it is the most inclusive. Throughout this journey, I've learned a great deal both technically and design-wise. While I still have much to learn, I am genuinely happy that this experience has served as an educational opportunity in multiple ways.

Since this project is intended to be completed in 1.5 years and has specific constraints, not everything can be addressed right away. I have identified several checkpoints that I plan to revisit after graduation.

☛ Firstly, I want to finalize the character sets for all masters. During my studies, I focused primarily on Latin characters, and I aimed to deepen my knowledge in that area. Moving forward, I want to explore various weights to enhance the typeface's usage. In particular, I would like to develop a Light version for the Text. I've already created an extrapolated version that I believe has potential, and I'd like to return to it.

☛ I want to explore different weights for the Italics. Although the current ones are not yet finalized, I feel they are a good starting point and can support other weights as well. I also want to spend more time on the Script. I feel that I couldn't fully express my creativity in that section, so there is plenty of room for further development.

☛ I would like to explore a medial possibility for display. While creating the text cut, I almost sketched a medial display, and I believe it would be a great addition to the family.

☛ And of course, I want to create the Hangeul companion for each master. This is a significant challenge, but I am, and always will be, very passionate about it. Since I am familiar with the Latin family's structure, I believe it will be easier for me to focus on the technical aspects of this work.

Completing such a large project in less than a year is a huge challenge, but it has been incredibly rewarding. Although there were times when I had to explain my ideas repeatedly and faced rejections, I am grateful for my colleagues who encouraged me throughout the process, allowing me to persevere until the end.

# References

- Figure 4** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 30
- Figure 5** <https://www.kulturportali.gov.tr/medya/fotograf/fotodokuman/9497/ataturk-resimleri>
- Figure 6** <https://www.printables.com/model/388914-ataturk-harf-devrimi?lang=fr>
- Figure 7** <https://isteataturk.com/Kronolojik/Tarih/1928/8/28/Mustafa-Kemal-Ataturk-Dolmabahce-Sarayinda-Ismet-Inonu-Kazim-Ozalp-ile-Yeni-Harfler-konulu-toplantilarin-birinde-28-29081928/7>
- Figure 8** <https://x.com/CNYbak/status/1347967875714342914>
- Figure 9** <https://archives.saltresearch.org/handle/123456789/211961>
- Figure 10** Archives personnelles
- Figure 11** <https://x.com/NurayBLGL1/status/1268183993524125696>
- Figure 14** <https://arkaguverte.com/gundem/yeni-alfabeyi-ogrenmek-icin-millet-mektepleri-izdihami-1928-17750>
- Figure 17** <https://bibliotheques-specialisees.paris.fr/ark:/73873/pfo000171074.locale=en>
- Figure 18** <https://www.muzayedeapp.com/en/product/musiki-nota-brosuru-muntehabat-halk-Isarkisi-fikrim-in-ince-gulu-aksamki-balod-NCoxMTk1NyooNzg3MjMy>
- Figure 19** <https://civelekoglu.blogspot.com/2013/11/likor-ugruna-istanbula-kadar-gelen-bir.html>
- Figure 20** <https://www.facebook.com/turcalibrisbookshop/posts/sabri-cemil-sabik-ilktedrisat-umumi-muduru-millet-mektepleri-kiraati-herkes-icin/1827110994001114/>
- Figure 21** <https://www.istanbulmuzayede.com/urun/528851/yeni-turk-hafrler-le-ilk-alfabe-midhat-s-dullah-istanbul-tefeyyuz-kutuphanes>
- Figure 23** Archives personnelles
- Figure 24** <https://www.istanbulmuzayede.com/urun/1062192/hic-bilmeyenlere-turkce-alfabe-ve-hece-celal-n-ri-suhlet-kutuph-nesi-semih-lu>
- Figure 25** <https://www.flickr.com/photos/198609354@No6/54146066719/in/dateposted-public/>
- Figure 26** <https://www.instagram.com/sakipsabancimuzesi/p/DB1URE7ot5U/>
- Figure 27** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021
- Figure 28** Medelka, Marek. National Letters, Brno, Letter Books, 2023
- Figure 29** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020, p.137
- Figure 30** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020, p.115
- Figure 31** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020
- Figure 32** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020, p.211
- Figure 33** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020, p.115
- Figure 34** <https://archives.saltresearch.org/handle/123456789/123049>
- Figure 35** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020, p.23
- Figure 36** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1924–1931)-1, İstanbul, 2020, p.141
- Figure 37** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1924–1931)-1, İstanbul, 2020, p.141
- Figure 38** Kahraman, Cengiz & Yüce, Mehmet. Fotoğraflar ve Haberleriyle İstanbul Hafızası (1932–1944)-2, İstanbul, 2020
- Figure 39** <https://tr.pinterest.com/pin/332492384999809417/>
- Figure 40** <https://historyontheorientexpress.tumblr.com/post/147245624451/cumhuriyet-d%C3%B6nemi-chf-cumhuriyet-halk-f%C4%B1rkas%C4%B1>

- Figure 41** <https://archives.saltresearch.org/handle/123456789/123049>
- Figure 42** <https://www.hashembeiky.it/nazim-hikmet/>
- Figure 43** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 247
- Figure 44** <https://www.instagram.com/p/CiNf6vLNUvK/>
- Figure 45** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 225
- Figure 46** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 224
- Figure 47** <https://saltonline.org/tr/2658/kaybolan-yildiz-suavi-sonar>
- Figure 48** <https://www.agahmuzayede.com/urun/5400938/ihap-hulusi-tasarimi-milli-piyango-1951-yilbasi-cekilisi-dortte-bir-bilet-14x7>
- Figure 49** <https://phebusmuzayede.com/126745-ihap-hulusi-imzali-secim-afisi-ataturk-ve-inonu-cumhuriyet-halk-partisinin-baslaridir-oylarimizi-onlari-partisine-verelim-k-git-ve-basim-isleri-a-s-34x49-cm-.html#mobile-Live-1>
- Figure 50** <https://greydergi.com/yasam/turk-grafik-sanatinin-kurucusu-ihap-hulusi-gorey>
- Figure 51** <https://dogucanguler.com/ihap-hulusi-goreyin-hayati-ve-eserleri-turk-grafik-tasariminin-ilk-illustratoru/ihap-hulusi-gorey-2/>
- Figure 52** <https://didemart.com/bir-ulusun-simgesi-sumerbank/>
- Figure 67** <https://bibliotheques-specialisees.paris.fr/ark:/73873/pfo000171074.locale=en>
- Figure 69** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 225
- Figure 70** <https://www.instagram.com/p/CiNf6vLNUvK/>
- Figure 71** <https://www.istanbulmuzayede.com/urun/4082400/kumpanya-sait-faik-varlik-yayinlari-istanbul-1951-108-s-yazarindan-macit-d>
- Figure 72** <https://www.agahmuzayede.com/en/product/6523518/bursa-tanitim-rehberi-on-ve-arka-kapak-ihap-hulusi-cizimli-13x24-cm>
- Figure 73** Türk Tarih Kurumu Kütüphanesi, A/4226
- Figure 82** <https://bvhtype.com/custom/dina-chaumont>
- Figure 83** [https://en.wikipedia.org/wiki/File:Fleischman\\_Paragon\\_roman\\_%26\\_italic.jpg](https://en.wikipedia.org/wiki/File:Fleischman_Paragon_roman_%26_italic.jpg)
- Figure 91** Türk Tarih Kurumu Kütüphanesi, A/4226
- Figure 92** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 209
- Figure 93** Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021, p. 209
- Figure 94** <https://www.nadirkitap.com/7gun-yedigun-dergisi-sayi-220-26-mayis-1937-muzelerimizdeki-tarih-turk-kalkanlari-dergi27364096.html>
- Figure 95** <https://www.istanbulmuzayede.com/urun/4082226/zehir-olsa-huseyin-aruk-kapak-resmi-halis-bicer-ulus-sesi-matbaasi-diyarbak>
- Figure 99** <https://archive.org/details/specimensofprintoogeor>
- Figure 100** <https://fontsinuse.com/uses/54869/m-m-chadaktzian-business-card>
- Figure 101** <http://www.archive.org/details/specimensofprintoomackrich>
- Figure 102** [http://www.tonipecoraro.it/Tagliente\\_Giovanni\\_Antonio.pdf](http://www.tonipecoraro.it/Tagliente_Giovanni_Antonio.pdf)
- Figure 103** <https://archive.org/details/specimensofprintoogeor>
- Figure 104** <https://fontsinuse.com/uses/54869/m-m-chadaktzian-business-card>
- Figure 107** <https://archive.org/details/specimensofprintoogeor>
- Figure 109** [http://www.tonipecoraro.it/Tagliente\\_Giovanni\\_Antonio.pdf](http://www.tonipecoraro.it/Tagliente_Giovanni_Antonio.pdf)

☞ *Ones that are not mentioned specifically are either from a personal archive, or the images of digital sketches of the font.*

Aykan Barnbrook, Okşan Anıl. Türkçenin özgün dil motifinin, frekanslarının araştırılması ve bu araştırmaya dayalı bir metin fontu tasarımı, İstanbul, Mimar Sinan Güzel Sanatlar Üniversitesi, 2014

Dönmez, Cengiz. Tarihi Gereçekleriyle Harf İnkılabı ve Kazanımları, Ankara, Gazi Kitabevi, 2013

Eker, Süer. Uluslararası Dünya Dili Türkçe Bilgi Şöleni Bildirileri, Ankara, Türk Dil Kurumu Yayınları, 2008

Medelka, Marek. National Letters, Brno, Letter Books, 2023

Niyazioğlu, N. Sinan. Alfabe ve Matbuat: Türkiye’de Alfabe Devrimi ve Matbuat Rejimi 1928-1939, Ankara, 2021

Ülkütaşır, M. Şakir, Atatürk ve Harf Devrimi, Ankara, Türk Dil Kurumu Yayınları, 1973

First of all, I’d like to thank my instructors **Sébastien Morlighem, Patrick Doan, Hugues Gentile, Frederik Berlaen, Hélène Marian**, for sharing their experience, help me push my limits, and convey my ideas.

Thanks to **Barbara Dennys, Alisa Nowak, Arnaud Fudala, Peggy Letuppe, Catherine Cresson, and François Lenin** for their guidance and support.

Thanks to **Frank Griebshammer, Erik van Blokland, Paul van der Laan, Damien Collot, and Indra Kupferschmid** for helping me look from a different point of view.

Thanks to **Lee Noheul, Kim Chorong, Kim Minyoung, and Yoon Mingoo** for believing in my potential to design Hangeul and supporting me through it.

A huge thanks to **Gülsev Toksöz**, for sharing Cumhuriyet’s archive with me. And to the **librarian** in Türk Tarih Kurumu Library to generously sharing me the archive from afar.

A major thanks to the people who made me love type design; **Martin Majoor, Emre Parlak, Jean-François Porchez, and Mathieu Réguer**.

Thanks to **TypeMates**, for seeing the potential in me and trusting me.

Thanks to my **EsadType mates**, especially **Martin Brendecke** and **ibrahim Kaçtıoğlu** for their support and their companionship.

Thanks to **David Turner**, for bearing with me, for being a great companion and the ultimate support from day 1.

Huge thanks to my siblings **Ilgın Korugan** and **Melis Sonay** for infinite love and support.

Thanks to **Oksana Sheinman** and **Manau Quelled** for amazing friendship, love, support, fun and making a time together.

A very special thanks to **Arnab Chakraborty**, for being the most amazing, supporting, talented, fun, loving, person in the world.

Last but not least, infinite thanks to my family; **mom, dad, grandmom, granddad, my uncle, Paşa** and **Lokum**.

For supporting and loving me always. You made me who I am and I couldn’t be more proud. Love you always. ♥



Yaprak Buse Çağlar  
EsadType 23-25

typolea.com  
@typolea

Amiens, France



**Yaprak Buse Çađlar**  
EsadType 23–25 • Ésad Amiens