



HOFMANN

Hofmann, Nguyen Gobber, 2020

Version 2.0

Hofmann is based on a grid system by Armin Hofmann, hence the name of this display typeface. The grid system was (to our knowledge) never used to create any kind of applied design. It was more of an experimental design tool for visual studies. In the same spirit, this typeface is an exploration of the possibilities and limits of creating a typeface with Hofmann's design tool. The result is a display typeface with a distinct visual appearance. While it is for sure not suited in any kind of environment where crystal clear readability is demanded, Hofmann does lend itself to create unconventional wordmarks, offbeat typographic posters, and eye-catching titles.

TAKE
 DAN
 (A?!)
 ZAX,
 COEWÉR
 ASXW
 SPORF

ONCE AGAIN, WE EN-
 COUNTER THE PHENOM-
 ENON THAT TYPEFACES
 -REGARDLESS OF THEIR
 OPTICAL LEGIBILITY-
 TRIGGER PARTICULAR
 FEELINGS ON THE
 PART OF READERS SIM-
 PLY THROUGH THEIR ..

APPEARANCE, AND
 CAN HAVE A POSI-
 TIVE OR NEGATIVE
 IMPACT. THIS SEEMS
 TO BE PRAGMATIC
 EVIDENCE TO SHOW
 THAT, OVER AND
 ABOVE THEIR PRIMA-
 RY AND ESSENTIAL
 TASK OF ACTING AS
 A VISUAL MEANS
 OF TRANSPORT FOR
 LANGUAGE, TYPE-
 FACES ARE ALSO
 ABLE TO COMMUNI-
 CATE ATMOSPHERE.

IN THIS CONTEXT, SPENCER
 MENTIONS ANALYSES BY OVIK
 AND ZACHRISSON THAT REIN-
 FORCE THIS ASSUMPTION. HOW-
 EVER, ON THE BASIS OF AN
 ANALYSIS OF ADVERTISEMENTS
 OVER A PERIOD OF 50 YEARS,
 SPENCER BELIEVES 'THAT FIND-
 INGS OF CONGENIALITY MAY
 HAVE LITTLE TEMPORAL STABIL-
 ITY, AND SUCH AN EXAMINA-
 TION SUPPORTS WARDE'S VIEW,
 THAT THE CHOICE OF AN AP-
 PROPRIATE TYPEFACE IS A SUB-
 CONSCIOUS ACT, THE EFFECT
 OF WHICH IS EPHEMERAL. WE
 MAY ALSO REFLECT THAT SAN-
 SERIF LETTERFORMS WHICH
 HAVE BEEN MUCH USED IN THIS
 CENTURY TO EXPRESS THE
 NOTION OF "MODERNITY" WERE
 FIRST REVIVED IN THE EIGHT...

