

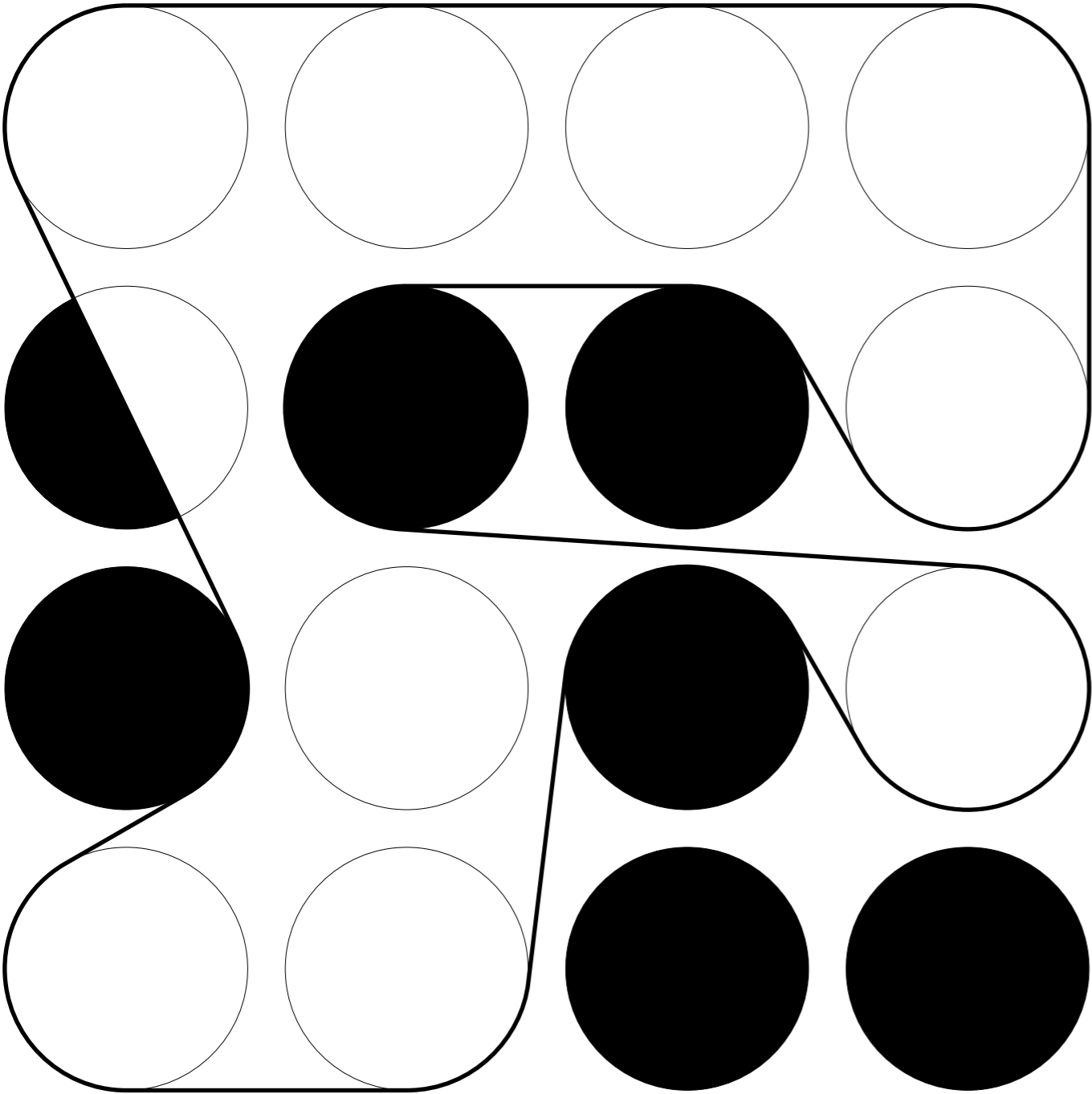
HOF  
MANN

Hofmann, Nguyen Gobber, 2020

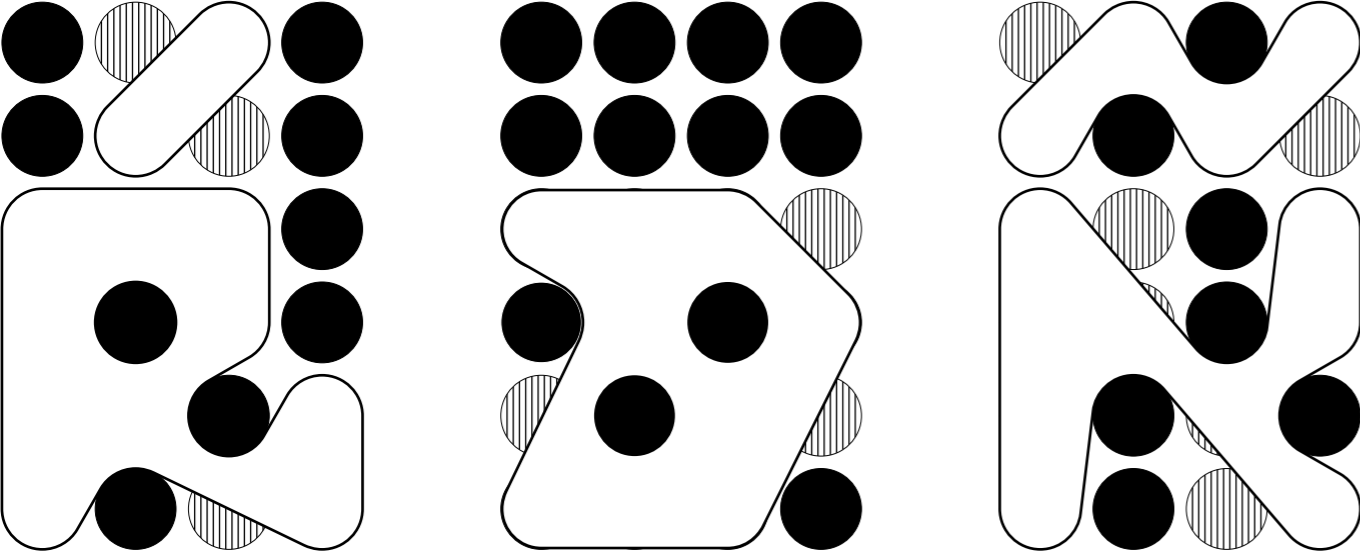
Version 2.002

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.

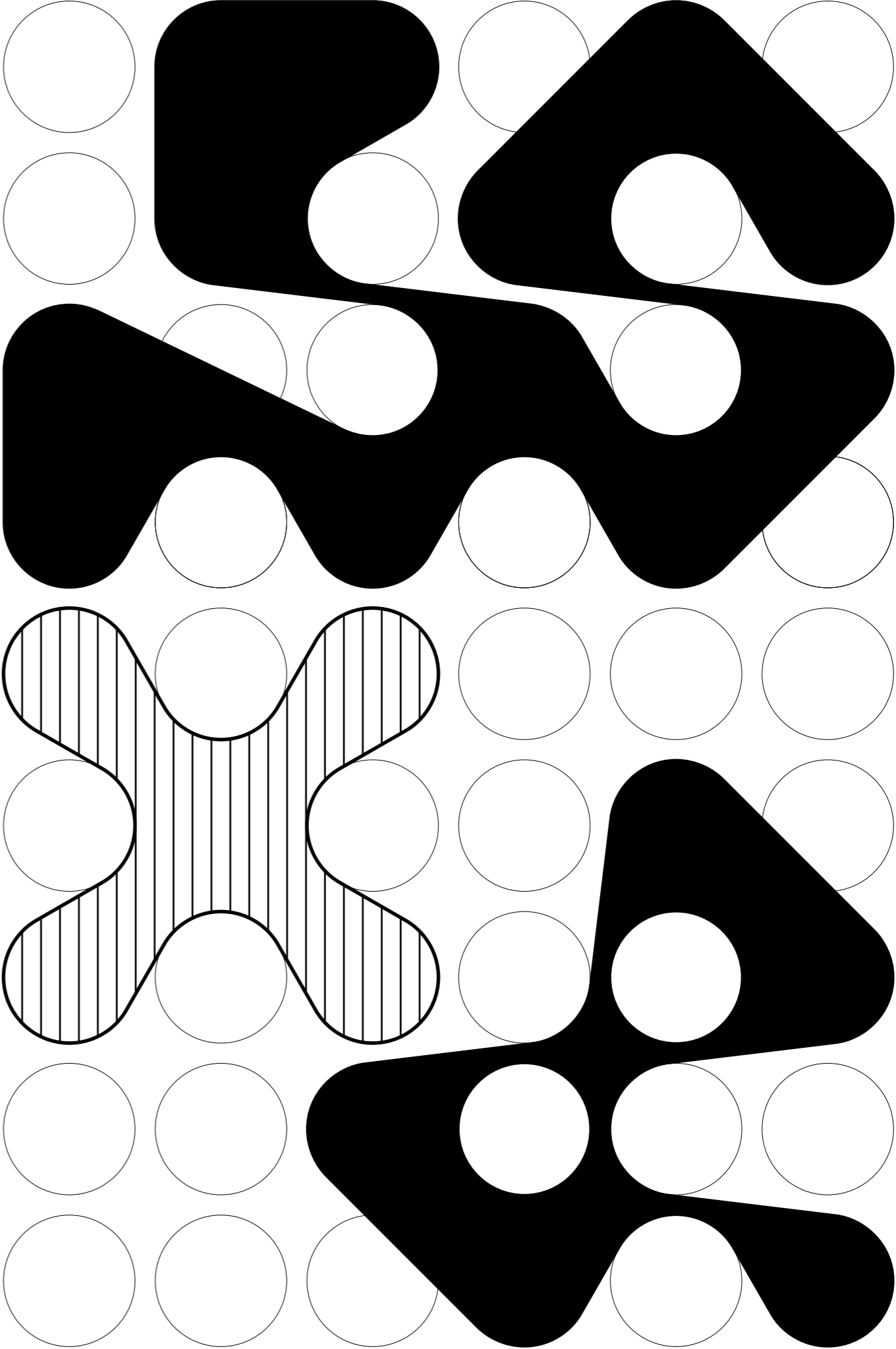
727 Pt



194 Pt



479 Pt



TAKE  
 DAN  
 (A??!)  
 ZAX,  
 COEUR  
 ASX  
 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 OVINK  
 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 ...

