Monopol, Nguyen Gobber, 2020

Monopol is a bold and heavy display typeface intended for strong headlines, wordmarks, and poster design in general. Its lack of lower-case characters indicates clearly that this typeface wants to be used to state strong messages. Characters which do usually feature sharp angles such as A, M, N, V, and W are drawn in two ways. One version expresses these sharp angles explicitly and appears rather modular, while the other is more toned down. Characters like the S and many of the figures are reminiscent of typical wordmarks from the 80s.

ONCE AGAIN, WE ENCOUNTER THE PHENOMENON THAT TYPEFACES—REGARDLESS OF THEIR OPTICAL LEGIBILITY—...

23,5 Pt

TRIGGER PARTICULAR FEELINGS ON
THE PART OF READERS SIMPLY THROUGH
THEIR APPEARANCE, AND CAN HAVE
A POSITIVE OR NEGATIVE IMPACT. THIS
SEEMS TO BE PRAGMATIC EVIDENCE
TO SHOW THAT, OVER AND ABOVE THEIR
PRIMARY AND ESSENTIAL TASK OF
ACTING AS A VISUAL MEANS OF TRANSPORT FOR LANGUAGE, TYPEFACES
ARE ALSO ABLE TO COMMUNICATE ATMOSPHERE. IN THIS CONTEXT, SPENCER
MENTIONS ANALYSES BY OVINK AND
ZACHRISSON THAT REINFORCE THIS ASSUMPTION. HOWEVER, ON THE BASIS ...

Excerpt from "Detail in Typography" by Jost Hochuli

NÁÑÄÑÄÆBCÇDÐEÉÉËÈ FGHIÍÍÍÌJJKLŁMMÑOÓÓÖÒ ØÕŒPÞQRSŠTUÚÜÜÙVWX YÝŸZŽ

AÁÄÄÄÄÆBCÇDÐEÉÉËÈ FGHIÍÎÏÌJIKLŁMNÑOÓÓÖ ÒØÕŒPÞQRSŠSSTUÚÜÜÜ VWXYÝŸZŽ

0123456789 0123456789

MONOPOL THIN

Monopol Thin, Nguyen Gobber, 2021

Monopol Thin is a somewhat classic, geometric typeface that consists of only upper-case letters, just like the other members of this type family. It stays true to the clear geometric form and monolinear strokes of the original Monopol but introduces a much more elegant and lightweight quality to the typeface thanks to the reduced thickness of the strokes. As a consequence, details such as the two different versions of characters that feature sharp angles – one has junctions that connect two strokes only at one point, while the other has classically drawn connections – became very delicate. In addition, a classic "A" with a crossbar is available through the stylistic sets as well as an alternative "J", "@", and another set of numerals.

R 20% $\bigcirc \Delta A \leftrightarrow X$ ¥ 7Ø34,18 150301 FFCRTM

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22,5 Pt

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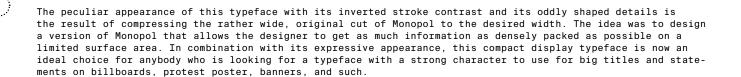
Excerpt from "Detail in Typography" by Jost Hochuli

AÁÂÄÀÅÆAÁÂÄÄÅÄÆBCÇ DÐEÉÊËÈFGHIÍÍÏJJKLŁMN ÑOÓŌÖÒØÕŒPÞQRSŠSST UÚÛÜÙVWXYÝŸZŽ

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MONOPOL KONP/KT

Monopol Kompakt, Nguyen Gobber, 2020





ONCE AGAIN, WE ENCOUNTER THE PHENOMENON THAT TYPEFACES—REGARDLESS OF THEIR OPTICAL LEGIBILITY—TRIGGER PARTICULAR FEELINGS ON THE PART OF REALINGS ON THE PART OF REALINGS SIMPLY THROUGH THEIR APPEARANCE, AND CAN ...

25 Pt

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ANALYSES BY OVINK AND
ZACHRISSON THAT REINFORCE THIS ASSUMPTION. ...

16 Pt

HOWEVER, ON THE BASIS OF AN ANALYSIS OF ADVERTISEMENTS OVER A PERIOD OF 50 YEARS, SPENCER BELIEVES 'THAT FIN-DINGS OF CONGENIALITY MAY HAVE LITTLE TEMPORAL STABILITY, AND SUCH AN EXAMINATION SUPPORTS WARDE'S VIEW, THAT THE CHOICE OF AN APPROPRIATE TYPEFACE IS A SUBCONSCIOUS ACT, THE EFFECT OF WHICH IS EPHEMERAL. WE MAY ALSO REFLECT THAT SANSERIF LETTER-FORMS WHICH HAVE BEEN MUCH USED IN THIS CENTURY TO EXPRESS THE NOTION OF "MODERNITY" WERE FIRST REVIVED IN THE EIGHTEENTH CENTURY BECAUSE OF THEIR ASSOCIATIONS WITH RUGGED ANTI-QUITY.' IN KAPR'S OPINION: 'THE CHOICE OF TYPEFACE IS NATURALLY DECISIVE FOR THE INTERPRETATION OF A TEXT AND ITS CONTENT. IT IS ALSO PERMISSIBLE TO INTERPRET A TEXT IN VARIOUS WAYS, MUCH Λ5 ΛΝ OPERΛ OR Λ PIECE OF ...

AÁÂÄÄÄÄÆBCÇDÐEÉÉËÈFGHIÍÎÏÌ JJKLŁMNÑOÓÔÖÖØÕŒPÞQRSŠTUÚ ÛÜÙVWXYÝŸZŽ

ΛΛΛΛΛΛΛΛΕΒCÇDÐEÉĒËFGHIÍÏÏ ÌJJKLŁMNÑΟÓÖÖÖØÕŒPÞQRSŠSS TUÚÜÜVWXYÝŸZŽ

0123456789