






MONOPOL

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.

20,50 €
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 WWO ! ? *

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

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 TRANS-
 PORT FOR LANGUAGE, TYPEFACES
 ARE ALSO ABLE TO COMMUNICATE AT-
 MOSPHERE. IN THIS CONTEXT, SPENCER
 MENTIONS ANALYSES BY OVINK AND
 ZACHRISSON THAT REINFORCE THIS AS-
 SUMPTION. HOWEVER, ON THE BASIS ...

À Á Â Ã Ä Å Æ Æ Ç Ç D Ð E É Ê Ë
 F G H I Í Î Ï J K L Ł M N Ñ Ò Ó Ô Õ Ö
 Ø Õ Æ P Þ Q R S Š T U Ú Û Ü V W X
 Y Ý Z Ž

À Á Â Ã Ä Å Æ Æ Ç Ç D Ð E É Ê Ë
 F G H I Í Î Ï J K L Ł M N Ñ Ò Ó Ô Õ Ö
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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.

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 Q&A ↔ Y
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 CASIO
 ISO 30 !?
 /Æ©®™

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

TRIGGER PARTICULAR FEELINGS ON
 THE PART OF READERS SIMPLY THROUGH
 THEIR APPEARANCE, AND CAN HAVE
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 TO SHOW THAT, OVER AND ABOVE THEIR
 PRIMARY AND ESSENTIAL TASK OF
 ACTING AS A VISUAL MEANS OF TRANS-
 PORT FOR LANGUAGE, TYPEFACES
 ARE ALSO ABLE TO COMMUNICATE AT-
 MOSPHERE. IN THIS CONTEXT, SPENCER
 MENTIONS ANALYSES BY OVINK AND
 ZACHRISSON THAT REINFORCE THIS AS-
 SUMPTION. HOWEVER, ON THE BASIS ...

Ā Â Ã Ä Å Æ A Á Â Ã Ä Å Æ B C Ç
 D Ð E É Ê Ë Ì Í Î Ï J K L Ł M N
 Ñ Ò Ó Ô Õ Ö Ø Õ Œ P Þ Q R S Š T U Ū
 Ŭ Ů Ű V W X Y Ý Ÿ Ž

Ā Â Ã Ä Å Æ A Á Â Ã Ä Å Æ B C Ç
 D Ð E É Ê Ë Ì Í Î Ï J K L Ł M N
 Ñ Ò Ó Ô Õ Ö Ø Õ Œ P Þ Q R S Š S S T
 U Ū Ŭ Ů Ű V W X Y Ý Ÿ Ž

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MONOPOL KOMPAKT

Monopol Kompakt, Nguyen Gobber, 2020

The peculiar appearance of this typeface with its inverted stroke contrast and its oddly shaped details is the result of compressing the rather wide, original cut of Monopol to the desired width. The idea was to design a version of Monopol that allows the designer to get as much information as densely packed as possible on a limited surface area. In combination with its expressive appearance, this compact display typeface is now an ideal choice for anybody who is looking for a typeface with a strong character to use for big titles and statements on billboards, protest poster, banners, and such.

14580.25 €
 ZOO ©®™
 QUERELEN
 «LYON»
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 AUF & ZU
 GOLIATH !?

ONCE AGAIN, WE ENCOUNTER
 THE PHENOMENON THAT
 TYPEFACES—REGARDLESS OF
 THEIR OPTICAL LEGIBILITY—
 TRIGGER PARTICULAR FEE-
 LINGS ON THE PART OF REA-
 DERS SIMPLY THROUGH THEIR
 APPEARANCE, AND CAN ...

HAVE A POSITIVE OR NEGA-
 TIVE IMPACT. THIS SEEMS
 TO BE PRAGMATIC EVIDEN-
 CE TO SHOW THAT, OVER
 AND ABOVE THEIR PRIMARY
 AND ESSENTIAL TASK OF AC-
 TING AS A VISUAL MEANS
 OF TRANSPORT FOR LANGUA-
 GE, TYPEFACES ARE ALSO
 ABLE TO COMMUNICATE AT-
 MOSPHERE. IN THIS CON-
 TEXT, SPENCER MENTIONS
 ANALYSES BY OVINK AND
 ZACHRISSON THAT REINFOR-
 CE THIS ASSUMPTION. ...

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 AS AN OPERA OR A PIECE OF ...

À Á Â Ã Ä Å Æ B C Ç D Ð E É Ê Ë Ì Í Î Ï
 J K L Ł M N Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
 à á â ã ä å æ b c ç d e f g h i j k l m n o p q r s t u v w x y z z̃

À Á Â Ã Ä Å Æ B C Ç D Ð E É Ê Ë Ì Í Î Ï
 Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ
 b c ç d e f g h i j k l m n o p q r s t u v w x y z z̃

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