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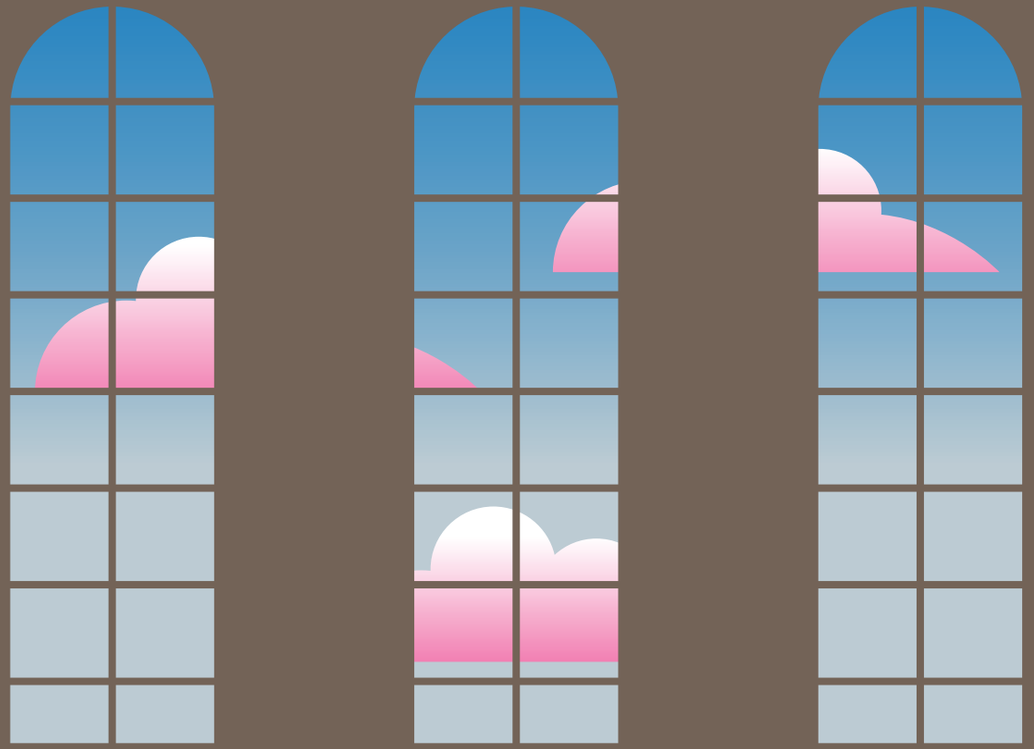
Poster 50



BODONI

Edited and Designed by

Noah Ledesma

Fall 2020

Typography I

Poster 54, 26, 12

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Bold 440, 530, Bold Condensed 700, 760, 390, Poster 960

KING of PRINTERS

Giambattista Bodoni (1740-1813) was called the King of Printers; he was a prolific type designer, a masterful engraver of punches and the most widely admired printer of his time. His books and typefaces were created during the 45 years he was the director of the fine press and publishing house of the Duke of Parma in Italy. He produced the best of what are known as "modern" style types, basing them on the finest writing of his time.

Bodoni admired the work of John Baskerville and studied in detail the designs of French type founders Pierre Simon Fournier and Firmin Didot. Although he drew inspiration from the work of these designers, above all from Didot, no doubt Bodoni found his own style for his typefaces, which deservedly gained worldwide acceptance among printers.

The design of his type showcased the quality of his company's work in metal-casting, printing and of the paper made in Parma. The hairline serifs and fine strokes reflected a high quality of casting. The smooth finish of his paper allowed fine detail to be retained on the surface. Bodoni also took care in the composition of his printing, using hierarchy and borders to create an appearance of elegance, and his range of type sizes allowed him flexibility of composition.

BENTON and BODONI

This particular version of Bodoni, Bodoni STD, was first created by Morris Fuller Benton for American Type Founders between 1908 and 1915. American Type Founders came out with a variant designed by Morris Fuller in 1909, followed by an italic and book version in 1910, italic and bold+italic in 1911, a bold shaded version in 1912 and shaded initials in 1914. These were followed by subsequent versions in 1915 through 1926 to create a full family of fifteen font variations on Bodoni's original font style.

ATF's Bodoni series created in 1909, was the first American release to be a direct revival of Bodoni's work. All variants were designed by Morris Fuller Benton who captured the flavour of Bodoni's original while emphasizing legibility rather than trying to push against the limits of printing technology. This revival is regarded as "the first accurate revival of a historical face for general printing and design applications". However, some details were less based on Bodoni than on the work of his French contemporary Firmin Didot, for example a 't' with a flat rather than slanted top.

“*The letters don’t get their*

TRUE DELIGHT

when done in haste and discomfort, nor merely done with

DILIGENCE and PAIN

but first when they are created with

LOVE and PASSION!”

Giambattista Bodoni

FACE of MODERNITY

The Bodoni types were the culmination of nearly 300 years of evolution in roman type design, in which fine hairlines contrast sharply with bolder stems, and serifs are often unbracketed. Bodoni is recognized by its high contrast between thick and thin strokes, pure vertical stress, and hairline serifs. The Bodoni font distinguishes itself through the strength of its characters and embodies the rational thinking of the Enlightenment. The new typefaces displaced the Old Face and Transitional styles and was the most popular typeface until the mid-19th century. Bodoni’s influence on typography was dominant until the end of the 19th century and, even today, inspires new creations.

Working with this font requires care, as the strong emphasis of the vertical strokes and the marked contrast between the fine and thick lines lessens Bodoni’s legibility, and the font is therefore better in larger print with generous spacing. It brings elegance and sparkle to any graphic image. Although some of the finer details of the original Bodoni types are missing, this family has the high contrast and vertical stress typical of modern types. It works well for headlines, logos, advertising, and text.

Italic 16, Poster 46, Poster Compressed 68, Poster Italic 81, 68, 25

BODONI USAGE

One of the earlier publications using Bodoni was Dante's La Vita Nuova in 1925. A good example of the design capabilities is Chauncey H. Griffin's Poster Bodoni™ used in neon signs and most recognizably in the poster for the movie and play Mama Mia! as well as the movie poster for Black Dahlia. The 1950 Museum of Modern Art publication What is Modern Design? was designed by leading modern designer Jack Dunbar and features Bodoni as its title font.

In advertising Bodoni has been used in many logos because of its classic style including Guerlain, Elizabeth Arden, Giorgio Armani and the classic "CK" for Calvin Klein. In magazine publications such icons as Harper's Bazzar and the classic architecture magazine Metropolis both use Bodoni as their basic text font. In addition Elle magazine ahs used it for logo and titles.

Variations on the Bodoni font have appeared in many places in the entertainment media including the cover slip for the single Britney Spears 3 was Bodoni Stn-Poster Italic as well as the show logo for The News Hour with Jim Lehr which is in Bodoni TS-Demi Bold.

Similarity in Contrast

From Bauhaus' House

Some Variety

BODONI goes with...

We can always start exploring the most similar options in design, such as **Montserrat**, which shares the contrast and elegance of the Bodoni font. Due to its similarity i n visibility, it is recommended that we use it in sites with a distinguishable background color.

The Bauhaus movement left many contributions to humanity. One of those was this typography designed in 1927 by Paul Renner. Highlight the geometric shapes and give great importance to the circle. In this case, **Futura** works like in a Bodoni Font pairing thanks to the bold combination of thin and thick strokes.

Trade Gothic offers something different when it comes to Sans Serif. They are extra tall letters, with constant thicknesses in each stroke, and pronounced curves where necessary. This letter is widely used for large headlines in magazines and newspapers, but it can also be easily adapted to a digital medium.

Poster Compressed 93, Bold Italic 43, Poster 70.
Montserrat Black 60, Futura Std Light Oblique 45,
Trade Gothic LT Std, Condensed No. 18 140

ABCDEF
GHIJKL
MNOPQ
RSTUV
WXYZ

abcdefghijklmnopqrstuvwxyz

Roman 30, 20

ABCDEFGHIJKLM
NOPQRSTVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Bold 30, 20, Bold Italic 30, 20, Bold Compressed 140, 30, 20

Italic

ABCDEF
GHIJKL
MNOPQ
RSTUV
WXYZ

abcdefghijklmnopqrstuvwxyz

Italic 80, 60, 20

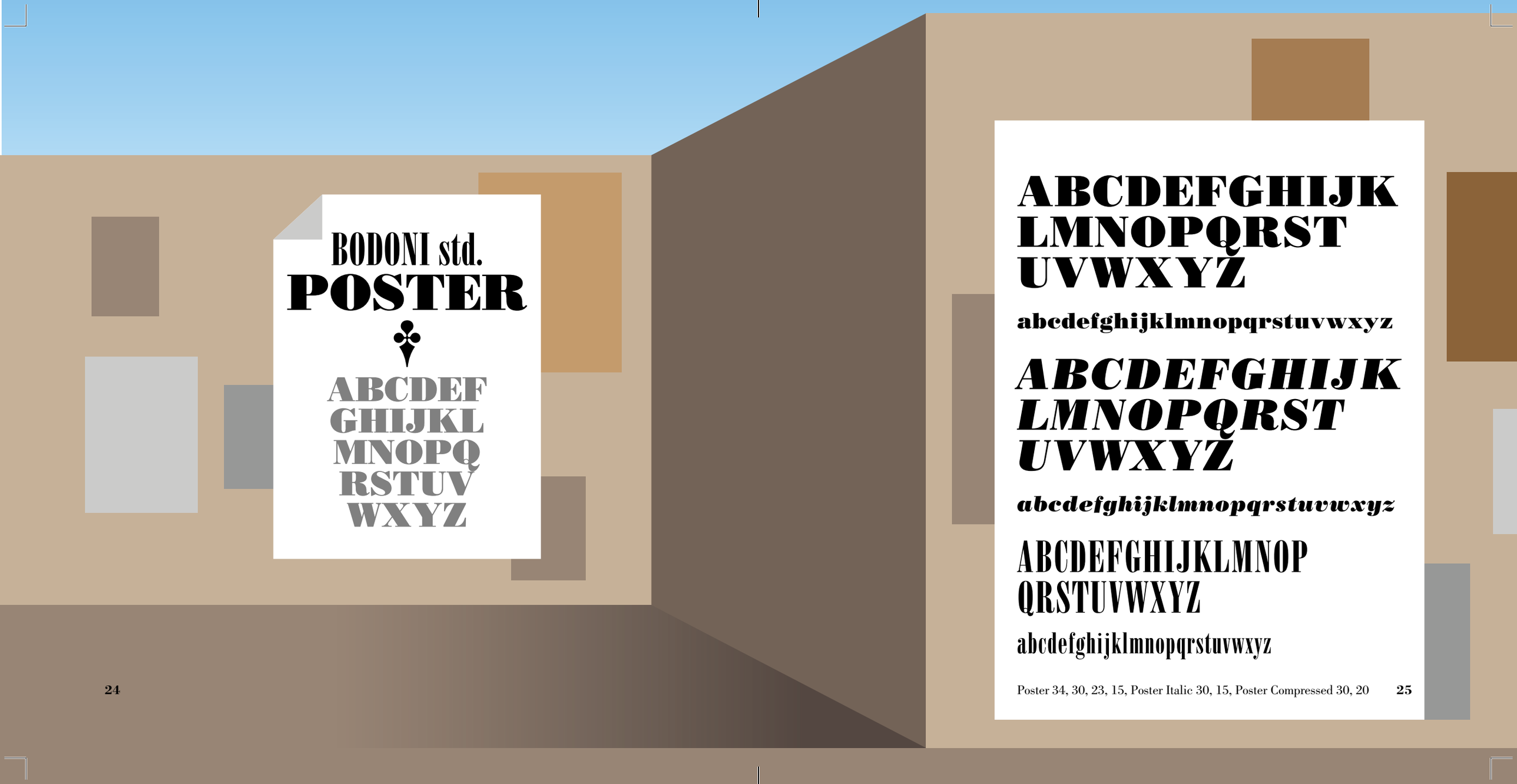
ABCDEFGHIJK
LMNOPQRST
UVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJK
LMNOPQRST
UVWXYZ

abcdefghijklmnopqrstuvwxyz

Book 40, 30, 20, 16, Book Italic 40, 20



ABCDEFGHIJK
LMNOPQRST
UVWXYZ

abcdefghijklmnopqrstuvwxyz

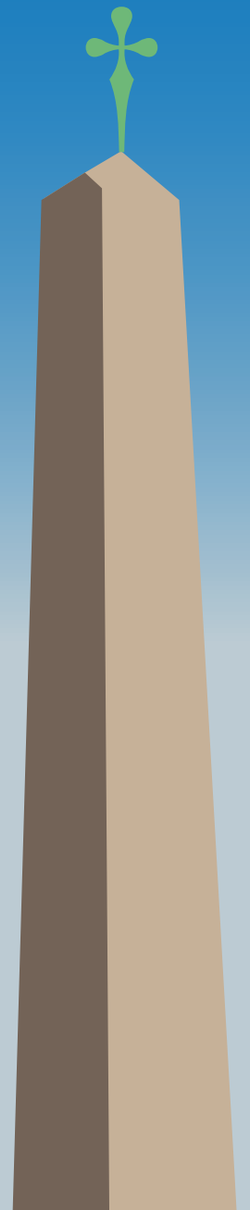
ABCDEFGHIJK
LMNOPQRST
UVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOP
QRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Poster 34, 30, 23, 15, Poster Italic 30, 15, Poster Compressed 30, 20



Numbers

0123456789

Super Scripts

123 ao

Fractions

¼ ½ ¾

Greek

Ω μ π

Ligatures

fi fl

Currency

$ ¢ £ ¤ ¥ €

Symbols

© ® ℮ ™

Math Symbols

∂ Δ Π Σ ∫

Punctuation

! ¡ ? ¿ % & ( ) { }

, . : ; ‘ ’ “ ” *

@ § ¶ † ‡

Roman 30, 20, Bold 70

Extended Characters

ÀÁÂÃÄÅÆßÇ
ÐÈÉÊËÌÍÎÏŁÑ
ÒÓÔÕÖØŒÞ
ŠÙÚÛÜÝŸŽ

àáâãäåæçèéêëìíîïıłñòóôõöøœš
ùúûüýÿžþð

Roman 40, 20

COLOPHON

Designed with Adobe InDesign CC 2020

Bodoni Std used for all text and design work.

Header: Poster Compressed 45/14 pt
Body: Book 11/14 pt
Drop Cap: Roman, small caps, 11/14 pt
Page Numbers: Bold 9/10.8 pt
Font, Size Indicator: Book 9/10.8 pt
Table of Contents: 14/20 pt

Information from Wikipedia, MyFonts, Fonts.com, Linotype, Design Your Way, and AZQuotes.

Plenty of white space and generous line spacing

Then you will be assured of a

PRODUCT FIT

and don't make the type size too miserly.

For a

KING

Giambattista Bodoni