



# BODONI

Category	Serif
Classification	Didone or modern, earlier versions are transitional
Designer(s)	Giambattista Bodoni
Date created	1795-8
Variations	Berthold Bodoni Antiqua LTC Bodoni 175 Linotype Bodoni Bauer Bodoni Filosofia

<http://www.christinelai.com/2014/10/bodoni-specimen-poster.html>

Bodoni has been used for a wide variety of material, ranging from 18th century Italian books to 1960s periodicals.

- Journal de Bruxelles, was a French revolutionary republic newspaper edited during the French occupation of Brussels.

In the 21st century, the late manner versions continue to be used in advertising:

- Poster Bodoni is used in Mamma Mia! posters.
  - Hilton Hotels for restaurant or bar menu content.
  - Sony's Columbia Records (owned by CBS from 1938 to 1989) utilizes Bodoni for their wordmark.
  - Nirvana's logo is written with Bodoni (specifically Bodoni Poster-Compressed).
  - Bauer Bodoni Black is used for Carnegie Mellon University's wordmark.
  - Bauer Bodoni Roman is used for Brandeis University's wordmark.
  - Tom Clancy used Bodoni font for the artwork of all his affiliated works until his novel Dead or Alive.
  - A variation of Bodoni called "Postoni" is the primary headline font for The Washington Post newspaper.
  - Roman Bauer Bodoni is used in Slow Food's logotype
- Early manner versions are occasionally used for fine book printing.
- Bodoni was the favorite typeset of Ted Hughes, UK Poet Laureate, 1984–1998.
  - used in Manila Bulletin's headline text until the early 2000s.

## References

Wikipedia : Bodoni  
 Font: The Sourcebook Black dog Publishing  
 Pau and Berger eds: 30 Essential Typefaces for a Lifetime



## History

*Bodoni refers to a series of serif typefaces first designed by Giambattista Bodoni (1740–1813) in 1798. Bodoni admired the work of John Baskerville increased stroke contrast and a more vertical axis but took them to a more extreme conclusion. He also studied in detail the designs of French type founders Pierre Simon Fournier and Firmin Didot.*

*Bodoni had a long career and his designs evolved and varied. He was an expert printer who ran a prestigious printing-office under the patronage of the Duke of Parma. The design of his type was permitted by and 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, since on poor-quality printing equipment serifs had to be large to avoid wear snapping them. 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. His these later designs are called "modern", the earlier designs are "transitional".*

*The version of Bodoni in primary use today was created between 1908 and 1915 by Morris Fuller Benton for American Type Founders Company.*

### **Bodoni URW (used here)**

Light *Light oblique* LIGHT *LIGHT OBLIQUE*

Regular *Regular Oblique* REGULAR *REGULAR OBLIQUE*

Medium *Medium oblique* MEDIUM *MEDIUM OBLIQUE*

**Bold *Bold Oblique* BOLD *BOLD OBLIQUE***

**Extra Bold *Extra Bold Oblique***  
**EXTRA BOLD *EXTRA BOLD OBLIQUE***

## Characteristics

### **Distinctive characteristics of Bodoni include:**

- overall geometric construction and rational axis - straight strokes that go against the natural handwriting curve.
- extreme contrast between thick and thin strokes - in the 18th Century Bodoni would have used a pointed quill that enabled writing to change quickly between thick and thin strokes.
- narrow underlying structure
- flat, unbracketed serifs

### **Lower case:**

- Round dot over the letter i.
- Double story a.

### **Upper case:**

- The tail of the Q is centered under the letter.
- The J has a slight hook.
- There are two versions of R, one with a straight tail and one with a curved tail.

***Importance of optical sizes:** The effective use of Bodoni in modern printing poses challenges common to all Didone designs. Optical sizes were a natural requirement of printing technology at the time of Bodoni, who had to cut each size of type separately. Pantograph, phototypesetting and digital fonts made printing the same font at any size simpler. However while Bodoni can look very elegant due to the regular, rational design and fine strokes, a known effect on readers is 'dazzle', where the thick verticals draw the reader's attention and cause them to struggle to concentrate on the other, much thinner strokes that define which letter is which. For this reason, using the right optical size of font has been described as particularly essential to achieve professional results. Fonts to be used at text sizes will be sturdier designs with thicker 'thin' strokes and serifs (less stroke contrast) and more space between letters than on display designs, to increase legibility. Modern Bodoni revivals intended for professional use such as Parmagiano and ITC Bodoni have a range of optical sizes, but this is less common on default computer fonts.*

A B C D E F G

H I J K L M N

O P Q R S T

U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

# 20,000 LEAGUES UNDER THE SEA

## CHAPTER I A SHIFTING REEF

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. Merchants, common sailors, captains of vessels, skippers, both of Europe and America, naval officers of all countries, and the Governments of several States on the two continents, were deeply interested in the matter.

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