

**Bodoni**

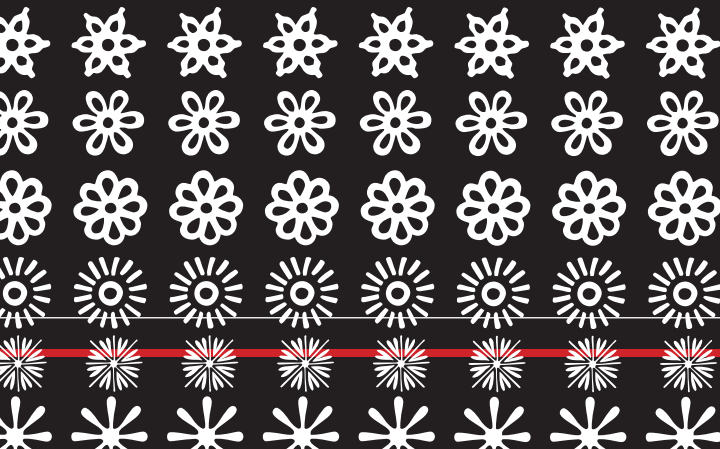


# History

Bodoni is a series of serif typefaces following the ideas of John Baskerville, as found in the printing type Baskerville. It was of increased stroke contrast and a more vertical, slightly condensed, upper case but taking them to a more extreme conclusion. Some characteristics of Bodoni include the square dot over the letter “i”, and a double storey “a”. The capital “Q’s” tail is centered under the figure, and the uppercase “J” has a slight hook. Also, there are two versions of the uppercase “R”, one with a straight tail and one with a curved tail.

Generally, the main identifying characteristic of the typeface is it’s an easily recognizable Romantic typeface with a vertical stress and slight serif bracketing. Being considered one of the first modern typefaces, it is widely used for displays, posters, headlines and logos; especially in the fashion scene.

Bodoni was also part of the modern 18th century fashion that grew for faces with a stronger contrast between the thick and thins, unbracketed serifs, and strong vertical stress, whereas all the older type faces became to be known as old style. Giamattista Bodoni characterized the font by its simplicity and rejected old-style letters by introducing clear and simple type.



# Bodoni

The son of an indigent printer, Giambattista Bodoni was born in Saluzzo in northern Italy. As a young man, he traveled to Rome and apprenticed at the Propaganda Fide, the Catholic press that printed missionary materials in native languages for use throughout the world. Bodoni learned punch cutting, but his interest in living in Rome declined after Ruggeri, his mentor and the director, committed suicide. Shortly thereafter, Bodoni left the Propaganda Fide with the idea of journeying to England and perhaps working with Baskerville. While visiting his parents before leaving Italy, twenty-eight-year-old Bodoni was asked to take charge of the Stamperia Reale, the official press of Ferdinand, Duke of Parma. Bodoni accepted the charge and became the private printer to the court. He printed official documents and publications desired by the duke in addition to projects he conceived and initiated himself. His initial design influence was Fournier le Jeune, whose foundry supplied type and ornaments to the Stamperia

Reale after Bodoni took charge. The quality of Bodoni's design and printing, even though scholarship and proofreading were sometimes lacking, contributed to his growing international reputation. At about the same time, the cultural and political climate was changing. The revolt against the French monarchy led to a rejection of the lush designs so popular during the reigns of Louis XV and XVI. To fill the formal void, architects, painters, and sculptors enthusiastically embraced the classical forms of Greek and Roman antique art, which were captivating the public in the 1790s. All areas of design required a new approach to replace the outmoded rococo style; Bodoni led the way in evolving new typefaces and page layout. Figures 8–16, and 8–17 show Bodoni's evolution from Fournier le Jeune-inspired rococo to the modern style.



Portrait of  
Giambattista  
Bodoni.

# Weights

## **Bodoni BT Roman**

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 ! ? &

## ***Bodoni BT Roman Italic***

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 ! ? &

## **Bodoni BT Book**

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 ! ? &

## ***Bodoni BT Book Italic***

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 ! ? &

## **Bodoni BT Bold**

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 ! ? &

## ***Bodoni BT Bold Italic***

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 ! ? &

## **Bodoni BT Bold Condensed**

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 ! ? &

# Legibility

## *Bodoni BT Roman 10*

Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category.

## *Bodoni BT Roman 11*

Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category.

## *Bodoni BT Roman 12*

Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category.

## *Bodoni BT Roman 14*

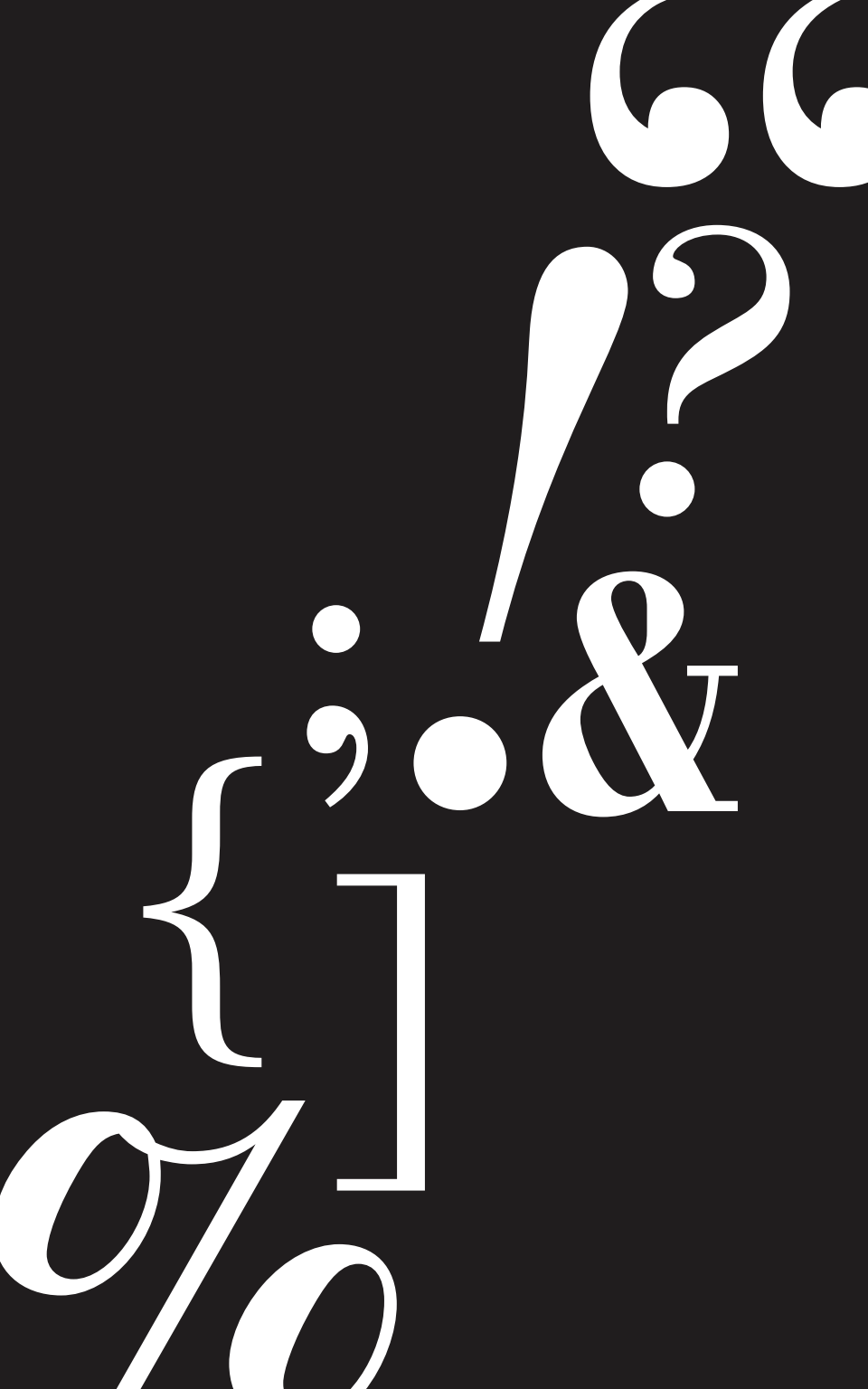
Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category.

## *Bodoni BT Roman 18*

Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category.

## *Bodoni BT Roman 24*

Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category.

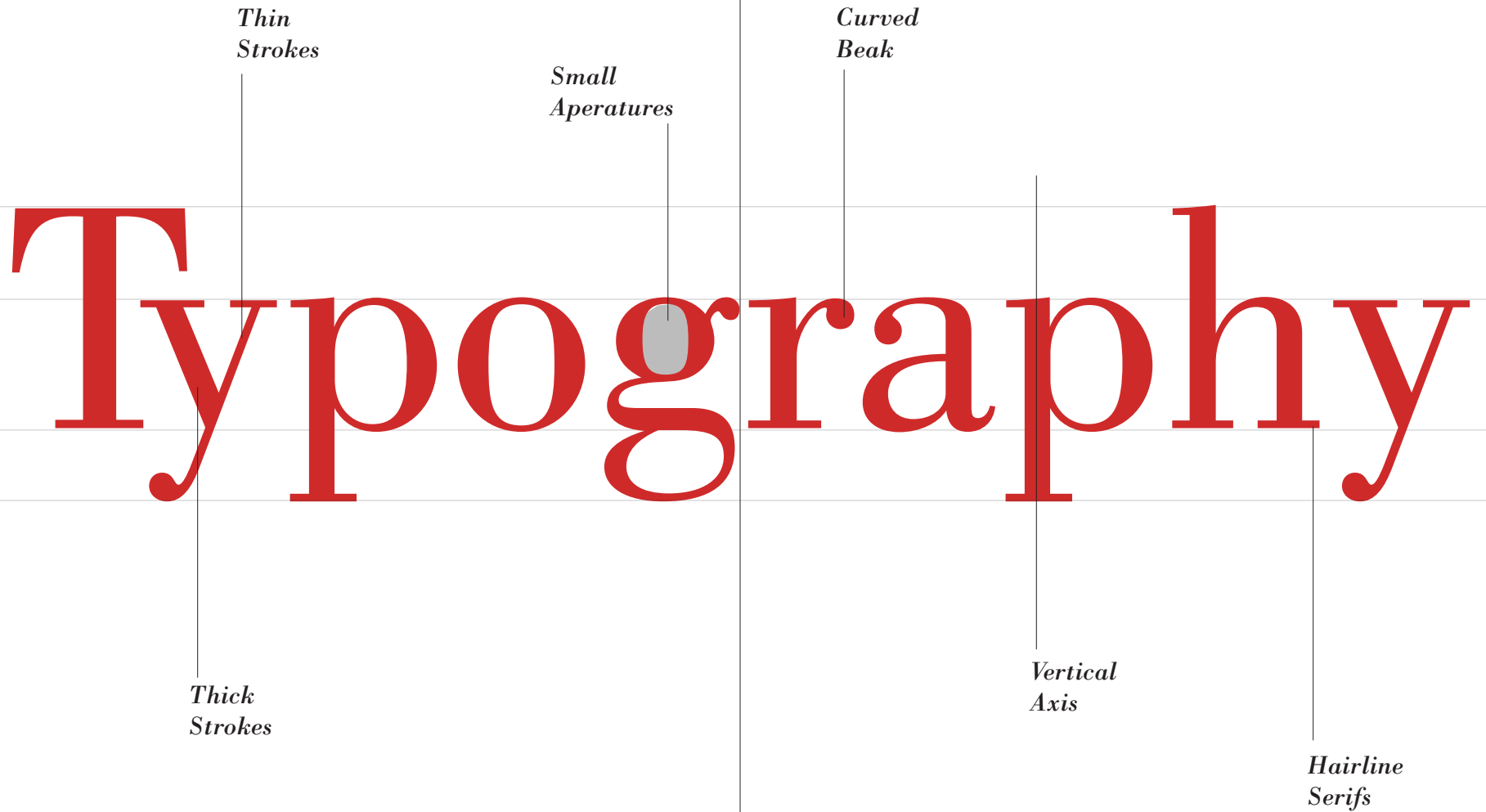


*[...] harmony  
without ambiguity,  
variety without  
dissonance, and  
equality and  
symmetry without  
confusion.*

*Giambattista Bodoni, Manuale Tipografico, 1818.*



# Anatomy



# Bodoni vs. Didot



Oa

Vertical stress in a rounded strokes with a short x-height, an extreme contrast between thick and thin strokes.

Oa

Less vertical stress in a rounded strokes that contain spurs with a higher x-height and, an extreme contrast between thick and thin strokes.

Aa Aa

*Bodoni Roman*

*Didot Regular*

Bb Bb

*Bodoni Italic*

*Didot Italic*

Cc Cc

*Bodoni Bold*

*Didot Bold*

A comparison of Bodoni's type to Didot's, on the surface may appear virtually identical is a perfect example. There are distinct similarities in their work, and Bodoni surely studied Didot's designs very carefully, but close examination reveals that Bodoni's weight transitions are more gradual and his serifs still maintain a slight degree of bracketing. There is even a hint of old style in Bodoni's work. Bodoni has vertical stress in a rounded strokes with a short x-height, an extreme contrast between thick and thin strokes. While Didot has less vertical stress in a rounded strokes that contain spurs with a higher x-height and, an extreme contrast between thick and thin strokes.



The difference between Bodoni and Baskerville, is that the centered bodoni tail is very roudna and end abrubtly. While Baskerville's tail is curvy, elegant and contains more contrast in weight than Bodoni. Bodoni's serifs are slightly tapered while Baskerville's are more slanted. The counters of Bodoni letterforms have more vertical stress than Baskerville, and the weight changes are more substantial. Bodoni's terminal is circular, called a ball, this is a defining feature of Bodoni. While Baskerville's terminal is more subtle, but still not, the weight change is more gradual.

**Aa** **Aa**  
*Bodoni Roman* *Baskerville Regular*

**Bb** **Bb**  
*Bodoni Italic* *Baskerville Italic*

**Cc** **Cc**  
*Bodoni Bold* *Baskerville Bold*

## Bodoni vs. Baskerville

**Oa**

Vertical stress in a rounded strokes with a short x-height, an extreme contrast between thick and thin strokes.

**Qa**

Less vertical stress in a rounded strokes that contain spurs with a higher x-height, and an extreme contrast between thick and thin strokes.





Berthold