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C I LOVE BODONI



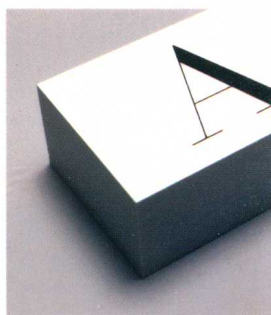
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I
LOVE
BODONI

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I Love Type Series
Volume Three

J 511 /
WIS: 3

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Unit C, 7th Floor, Seabright Plaza,
9-23 Shell Street, North Point, Hong Kong

URL: www.victionary.com

Email: we@victionary.com

 www.facebook.com/victionworkshop

 www.twitter.com/victionary_

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Designed & Edited by TwoPoints.Net

— The TwoPoints.Net team that worked on this book:

Martin Lorenz, Lupi Asensio, David Nagel, Kosmas Sidiropoulos, Raby-Florence Fofana, Felix Auer, Axel Durana, Juan Ramos Pastor, Cornelia Brezing, Judith Will and Natalie Birkle.

Preface by Wolfgang Hartmann (Bauer Types)

Fonts in I Love Bodoni:

Bauer Bodoni D Regular

Bauer Bodoni D Regular Italic

Bauer Bodoni D Bold

Kindly supplied by Peter Rosenfeld of URW++ Design & Development GmbH

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We would like to thank all the designers and companies who made significant contribution to the compilation of this book. Without them this project would not be able to accomplish. We would also like to thank all the producers for their invaluable assistance throughout this entire proposal. The successful completion also owes a great deal to many professionals in the creative industry who have given us precious insights and comments. We are also very grateful to many other people whose names did not appear on the credits but have made specific input and continuous support the whole time.

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008 Work

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I
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1

I Love Type Series
Volume Three

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Giambattista Bodoni created the typeface that bears his name in 1798, along with punch cuts for various sizes, used mainly for books printed in letterpress. Bodoni was an admirer of John Baskerville, and he carefully studied the designs of French type founders Pierre Simon Fournier and Firmin Didot before creating his alphabet of distinct elegance and sobriety given by the sharp contrasts between thick and thin strokes. In his *Manuale Tipografico*, published posthumously in 1818, there are slight differences in the shape of sizes, due to the fact that punches were handmade. Thus, the claims that certain contemporary versions are “more true to the original” are unfounded, given the variations in Bodoni’s originals.

Bodoni Ausgabe No.1
Bauersche Giesserei

In the early twentieth century when Bodoni revival began, most re-interpretations of the typeface were based on Morris Fuller Benton’s design created for American Type Founders in 1907. It is, however, the version released by Frankfurt-based type foundry, Bauersche Giesserei, in 1926, the most successful re-design, internationally known and available as “Bauer Bodoni” in digital format nowadays, due to its technical excellence and outstanding craftsmanship that characterized the Bauer foundry. Heinrich Jost, Bauer’s artistic director from 1922 to 1949, was assigned to lead the job, with the difficult task of transferring the new alphabet designs onto metal punches entrusted to Louis Hoell. Hoell had gained ample experience in cutting punches at Klingspor and Flinsch, and followed Flinsch’s takeover by Bauer in 1918 to work in the foundry. The resemblance to the original is clearest at a 72 point size, but the similarity is diluted as the font size decreases. With its 13 different fonts (including “expert fonts”), the Bauer Bodoni offers the most complete digital

version of the Bodoni typeface. Before the digital era, the Bauer Bodoni never achieved any major commercial success in Europe, particularly because its fine serifs easily broke during letterpress printing; so printers used versions they considered more resistant. However, American graphic designers preferred the Bauer Bodoni over other versions. The problem with the serifs breaking did not occur in America, since the texts were in “layout studios” dedicated to running proofs in machines

that did exert little continued pressure on the types. These layout proofs were then used for offset printing. Curiously enough, it was precisely in the U.S., where the first contemporary version of the typeface was created by ATF, that the Bauer Bodoni had its greatest acceptance.

In 1984, Swiss designer Karl Gerstner was asked to adapt IBM's visual identity in order to make it more suitable for the European market. Gerstner chose Bodoni Old Face, the Bodoni typeface adapted for phototype-setting by Berthold AG Berlin's artistic director, Gerhart Günter Lange. Berthold was also the supplier of Akzidenz Grotesk, a typography that was extremely popular in Switzerland before the advent of Helvetica. More recently, URW++ would create three digital Bodoni fonts exclusively for IBM: light, light italic, and medium.

fette bodoni-antiqua

ABC

DEFGHIJKLMNOPQR

STUVWXYZ* bauersche

gießerei abcdefghijklm

nopqrstu frankfurt vwx

yz am äöü chck fff flk & §

.,-:;!?'(main 1234567890

Die in dieser Probe vorgesehene Schrift ist gesetzlich geschützt.

Jede Nachbildung zum Zwecke der Vervielfältigung ist verboten.

ebenso jede sonstige Benutzung, die im Widerspruch zu unseren allgemeinen Lieferungsbedingungen steht.



Another notable version is the one designed by Sumner Stone for the International Typeface Corporation (ITC) in 1994. The version was presented in the city of Parma to commemorate the 250th anniversary Giambattista's birth on the occasion of the International

Typographic Association's Annual Conference (ATypI). When ITC was absorbed by Monotype Imaging, this version of Bodoni became part of the Monotype and Linotype font library.

Originally created for setting text in books, Bodoni has become an essential visual communication component for a number of corporations in different sectors, including fashion (Giorgio Armani, Helena Rubinstein), tourism (Hilton Hotels), entertainment (the musical Mamma Mia!) or, as was mentioned previously, technology (IBM). At the same time, it is reassuring to see that Bodoni is still used in books and magazines, primarily those that deal with themes related to art, including architecture, music, painting and fashion. Bodoni is, without a doubt, synonymous with creation and artistic sensibility.

Wolfgang Hartmann
Bauer Types

Cocktails		Sekt		Whiskies	
Champagner, Sherry, Cointreau,		Mumm, Deinhard, Söhnlein,		Black & White, John Haigh,	
Port, Cordial Médoc, Side Car,		Mathrus Müller, Kupferberg,		Canadian Club, Old Overholt,	
Rocardy, Grapefruit	3,50	Henkell, Burgeff	2,50	Johnnie Walker, American Eye	2,50
Cocktails		Special-Drinks		Apéritifs	
Martini	3,-	Prairie Oyster	3,50	Cinzano	1,50
Manhattan	3,50	Nikolaschka	2,-	Port, Sherry	2,-
Alexander	3,50	Tom Collins	3,50	St. Raphael Quinquina	2,50
Bronx	3,50	John Collins	4,-	Amer Picon	3,-
Blondes Gift	3,50	Orange-Blossom	3,-	Pernod 45	3,50
Cocktails		Liqueurs		Sours	
Champagner	3,75	Curacao, Apricot Brandy	1,20	Gin	3,50
Prince of Wales	4,-	Cherry Marie Brizard	1,50	Whisky	4,-
Rauhreif	3,75	Bénédictine D.O.M.	2,50	Brandy	3,50
Fortuna Spezial	3,75	Chartreuse	2,50	Rum	2,50
Flips		Cognacs		Fixes	
Zitrone, Orange, Port, Sherry, Mokka,		Bisquit-Dubouché, Rémy Martin,		Gin, Brandy,	
Champagner, Sport, Egg-Nogg,		Otard G.d.E., Meukow, Roi de Rome,		Orange, Silver, Golden,	
Omnibus, Butterfly	3,50	Hennessy, Martell	2,50	Royal, Whisky	3,50

Zur Kleidung der gepflegten Dame


gehören zarte und schöne Strümpfe

Verlangen auch Sie einmal die Marke

»Luna« – hauchfein und sehr haltbar

Wählen Sie unter vielen Farben den

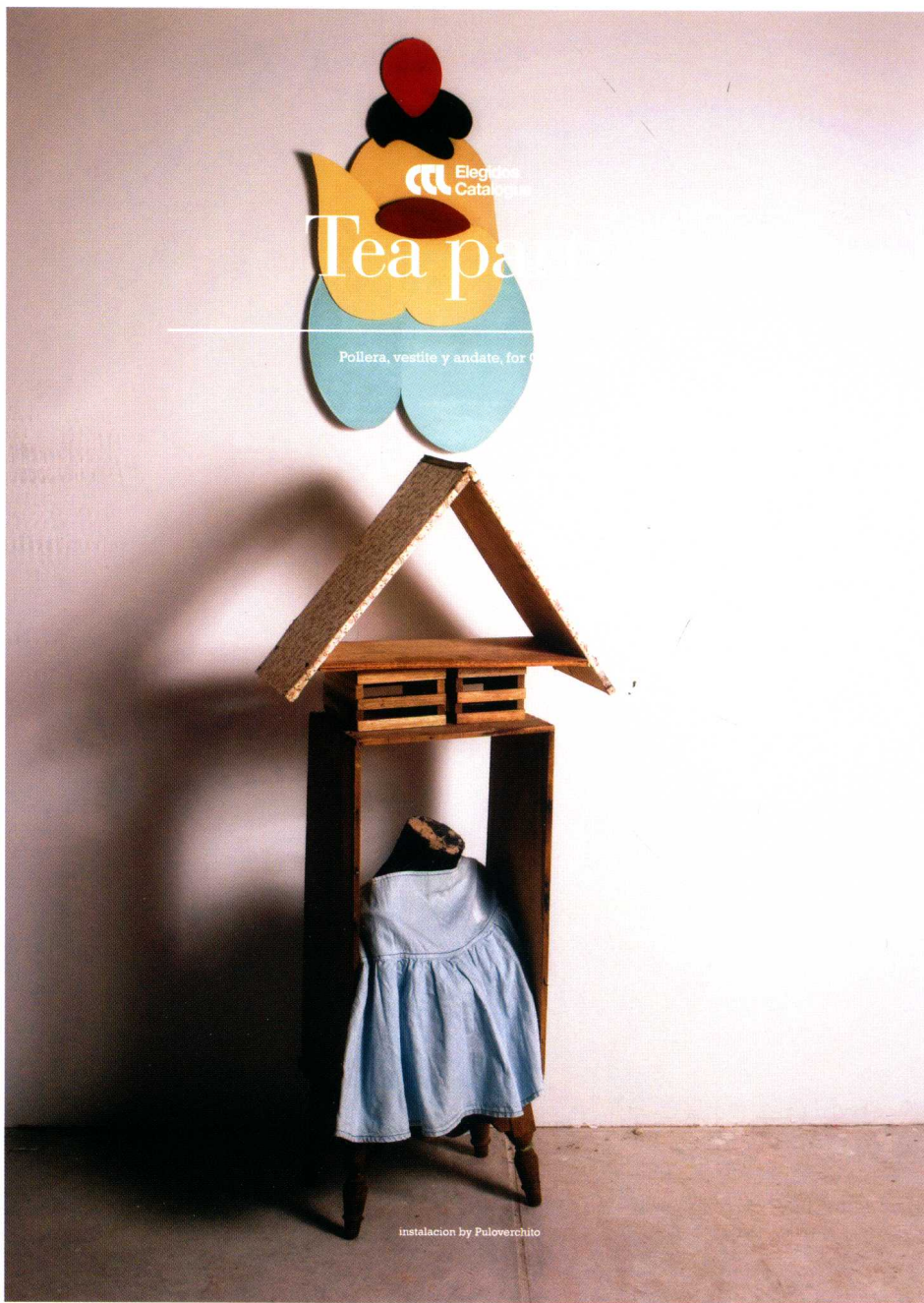
»Luna«-Strumpf, der zu Ihnen paßt

Besucht die 

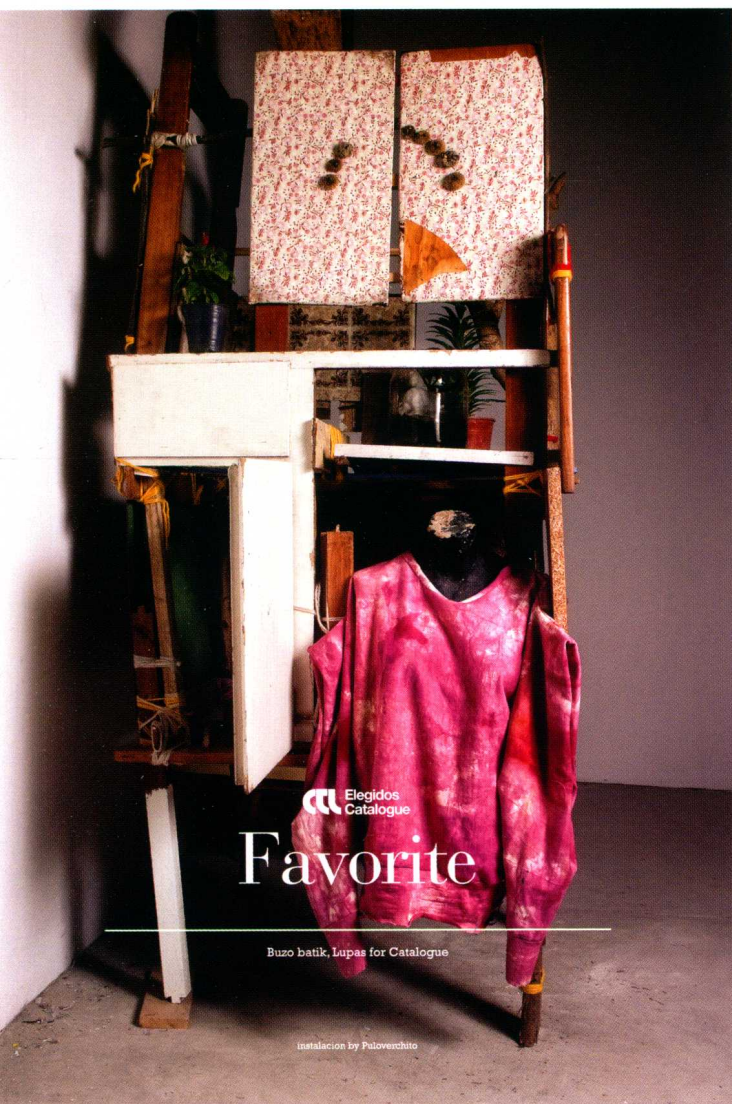
Münchener Warenmesse

vom 11. bis 20. März

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Typeface in Use
Bodoni Book



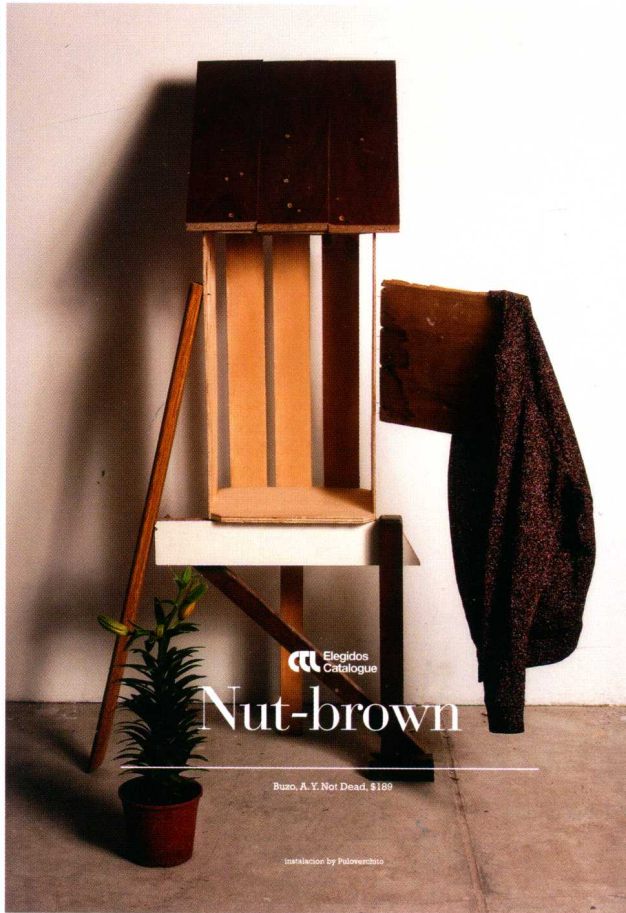
Naturaleza Muerta / / / Still Life
2010 - Installation, Sculpture and
Artwork Development
Client/Photography Catalogue Magazine
Design Hernán Paganini and Catalogue Magazine

Fashion like a Non Place.



Flower girl

Vestido, Complot, \$189



Elegidos
Catalogue

Nut-brown

Buzo, A.Y. No: Dead, \$189

Installation by Palowentz

*"The light and rigid
feel of Bodoni makes
a perfect fit with the
photography."*



 Elegidos
Catalogue

Being a star

Zapatos, Natacha, \$360

arte by Puloverchito



A MIDWINTER NIGHT'S DREAM

Photography by SHAMILA

Styling by Natalia Witschke (Nina Klein); Hair by Edwin Kaufmann (Nina Klein);
Make Up by Yvonne Nussdörfer (Angelique Hoorn); Photographic assistance by Peter Meijer;
Model: Irene (Paprazzi Models)

Neue Mode Magazine

8

Yves

*"The beautiful
elegance and the
ordinary beauty"*

Neue Mode 8
2008

Neue Mode magazine
2006-2008 Editorial Design
Client Neue Mode magazine
Design Oliver Daxenbichler

Editorial design for Neue Mode magazine. The magazine's sense is created through the selection of unique images and its distinctive, yet simple layout. The design combines creativity with an uncompromising artistic approach, which aims at post-modernness and straightforwardness.

Typeface in Use

Customized Bodoni LT Bold,
Futura LT ExtraBold,
ITC Avant Garde Gothic LT Medium