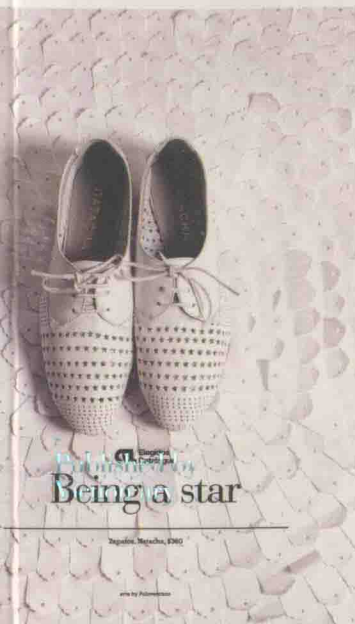


# C I LOVE BODONI



Being a star

Edited & Designed by  
TwoPoints.Net



9

Works

Akatre

Anagrama

Anna Craemer

Bisdixit

Blow

Cyph, Berlin

Cypher13

Designunit

Didem Ogmen

Eat Sleep Work / Play

E Roon Kang &

Yeju Choi

Ed Nacional

Studio

Ibrahim

de Teilchen

usche

led

ign Studio

ne Stephenson

a Dietrich

lex

idealismo

Janine Rewell

ão Martins

Mainstudio

Make Studio

Manifiesto Futuro

M. Dechamps

Martin Ransbr

Merz

Mortar&Pestle

Müesli

MusaWorkLab™

Museum Studio

Neil Wengerd

Nelson Associates

Neo Neo

NotJones Design

Ömse

Oliver Daxenbichler

onlab

Puloverchito

Raby Florence Fofana

Ragnar Freyr

Ramon Lenherr

Roanne Adams

Rob Schellenberg &

Derek Hunt

Benjamin Fofana

Erin

Spring Street Studio

Solo to nyc

Sebastian Blum

Stefan W.

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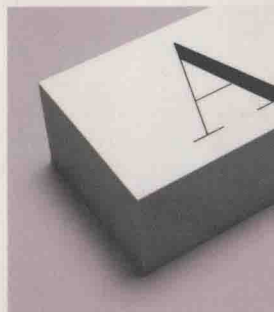
Stefan W.

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I  
LOVE  
BODONI

1

I Love Type Series  
Volume Three

Published  
by Viction:ary



Edited & Designed  
by TwoPoints.Net

First published and distributed by  
viction:workshop ltd.

**viction:ary™**

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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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ISBN 978-988-17328-5-9

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Printed and bound in China

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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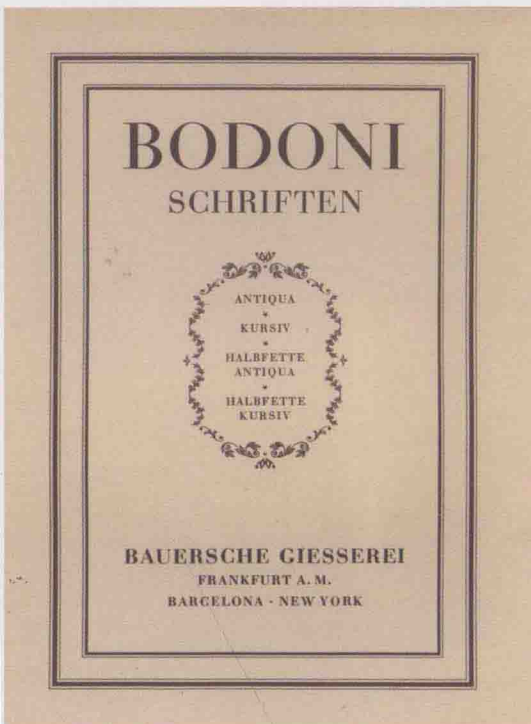
I  
LOVE  
BODONI

1

I Love Type Series  
Volume Three

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**Bodoni Ausgabe No.1**  
**Bauersche Giesserei**

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.

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

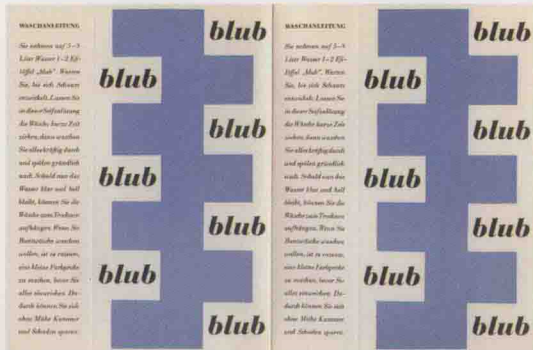
that did exert little continued pressure on the types. These layout proofs were then used for offset printing. Curiously enough, it was precisely in the U.S., where the first contemporary version of the typeface was created by ATF, that the Bauer Bodoni had its greatest acceptance.

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.

ABC  
 DEFGHIJKLMNOPQR  
 STUVWXYZ\* **bauersche**  
**gießerei** abcdefghijklm  
 nopqrstu **frankfurt** vwx  
 yz **am** äöüchckffnfl&§  
**fette bodoni-antiqua** „,:;!?'( **main** 1234567890

Die in dieser Probe vorgestellte Schrift ist gesetzlich geschützt.  
 Jede Nachbildung zum Zwecke der Vervielfältigung ist verboten,  
 ebenso jede sonstige Benützung, 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



*Cobblers*

Champagner, Sherry, Cointreau,  
Port, Cordial Médor, Side Car,  
Rocardy, Grapefruit

3,50

*Sekt*

Mumm, Deinhard, Sülzelein,  
Mathieu Müller, Kapferberg,  
Henkell, Burgeff

2,50

*Whiskies*

Black & White, John Haigh,  
Canadian Club, Old Overholt,  
Johnnie Walker, American Rye

2,50

*Cocktails*

Martini ..... 3,-  
Manhattan ..... 2,50  
Alexander ..... 3,50  
Bronx ..... 3,50  
Blondes Gift ..... 3,50

*Special-Drinks*

Prairie Oyster ..... 2,50  
Nikolasscha ..... 2,-  
Tom Collins ..... 2,50  
John Collins ..... 4,-  
Orange-Blossom ..... 3,-

*Apéritifs*

Cinzano ..... 1,50  
Port, Sherry ..... 2,-  
St. Raphael Quinquina ..... 2,50  
Amer Picon ..... 3,-  
Pernod 45 ..... 3,50

*Cocktails*

Champagner ..... 3,75  
Prince of Wales ..... 4,-  
Rauherfelf ..... 3,75  
Fortuna Special ..... 3,75

*Liqueurs*

Curaçao, Apricot Brandy ..... 1,50  
Cherry Marie Brizard ..... 1,50  
Bénédictine D. O. M. .... 2,50  
Chartreuse ..... 2,50

*Sours*

Gin ..... 3,50  
Whisky ..... 4,-  
Brandy ..... 3,50  
Rum ..... 3,50

*Flips*

Zitrone, Orange, Port, Sherry, Moca,  
Champagner, Sport, Egg-Nogg,  
Omnibus, Butterfly

3,50

*Cognacs*

Bisquit-Dubouché, Rémy Martin,  
Otard C. d. F., Menkow, Roi de Rome,  
Hennessy, Martell

2,50

*Finest*

Gin, Brandy,  
Orange, Silver, Golden,  
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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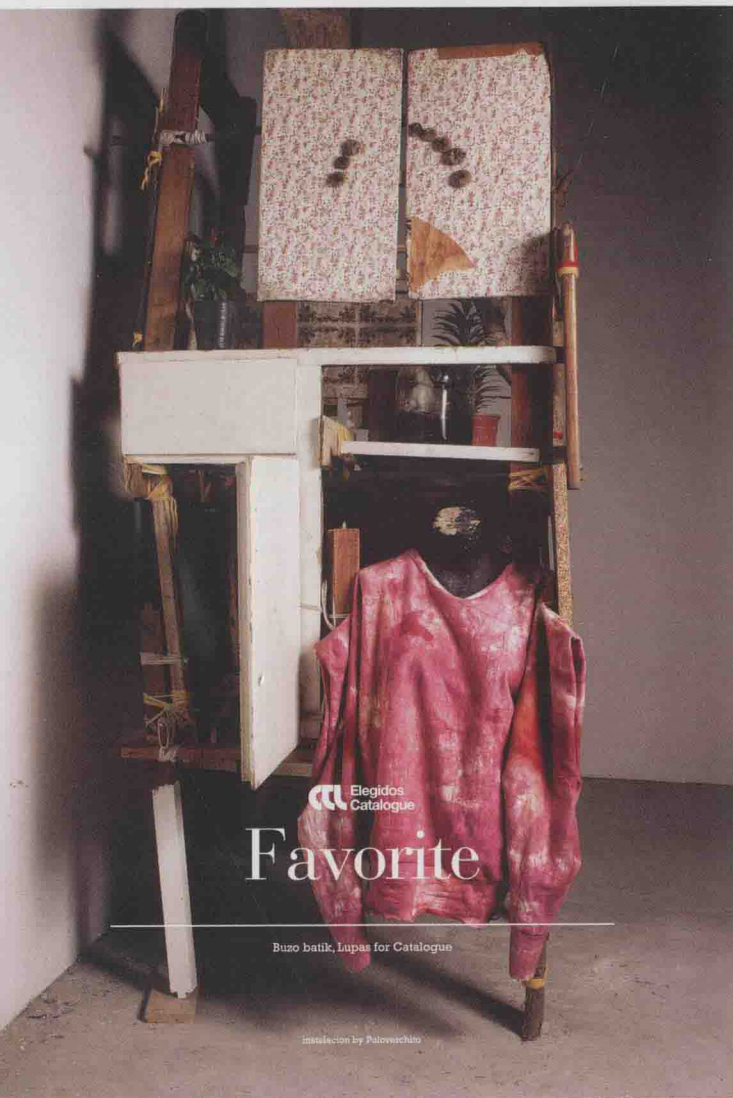


Poliera, vestite y andate, for Catalogue



instalacion by Puloverchito

Typeface in Use  
Bodoni Book



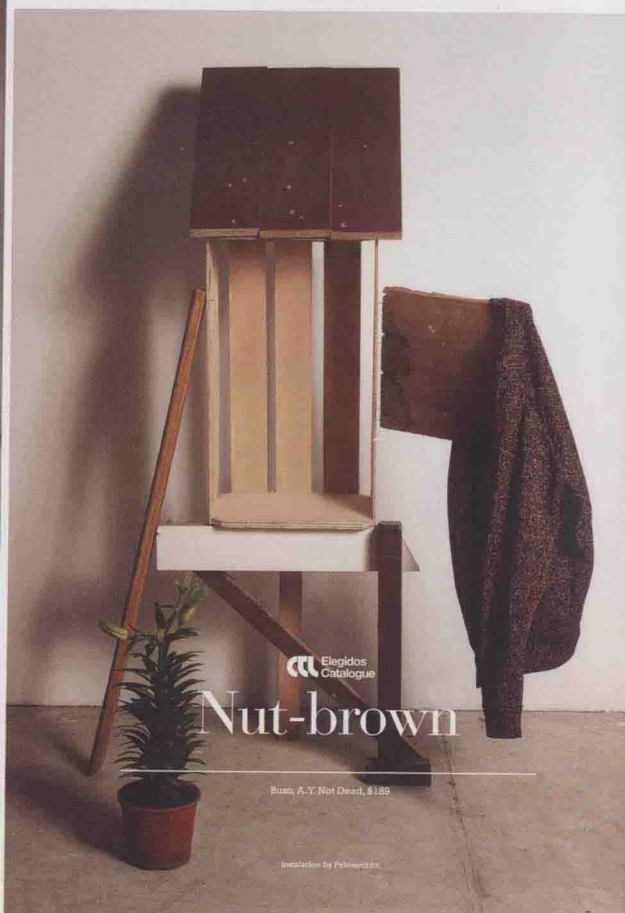
Naturaleza Muerta / / / Still Life  
2010 - Installation, Sculpture and  
Artwork Development  
Client/Photography Catalogue Magazine  
Design Hernán Paganini and Catalogue Magazine

Fashion like a Non Place.



## Flower girl

Vestido, Compleat, \$189



Elegidos Catalogue

## Nut-brown

Buzo, A.Y. Not Dead, \$189

Installation by Polhemusjohn

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



 Elegidos  
Catalogue

# Being a star

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Zapatos, Natacha, \$360

arte by Puloverchito





# Play with me

A MIDWINTER NIGHT'S DREAM

Photography by SHAMILA

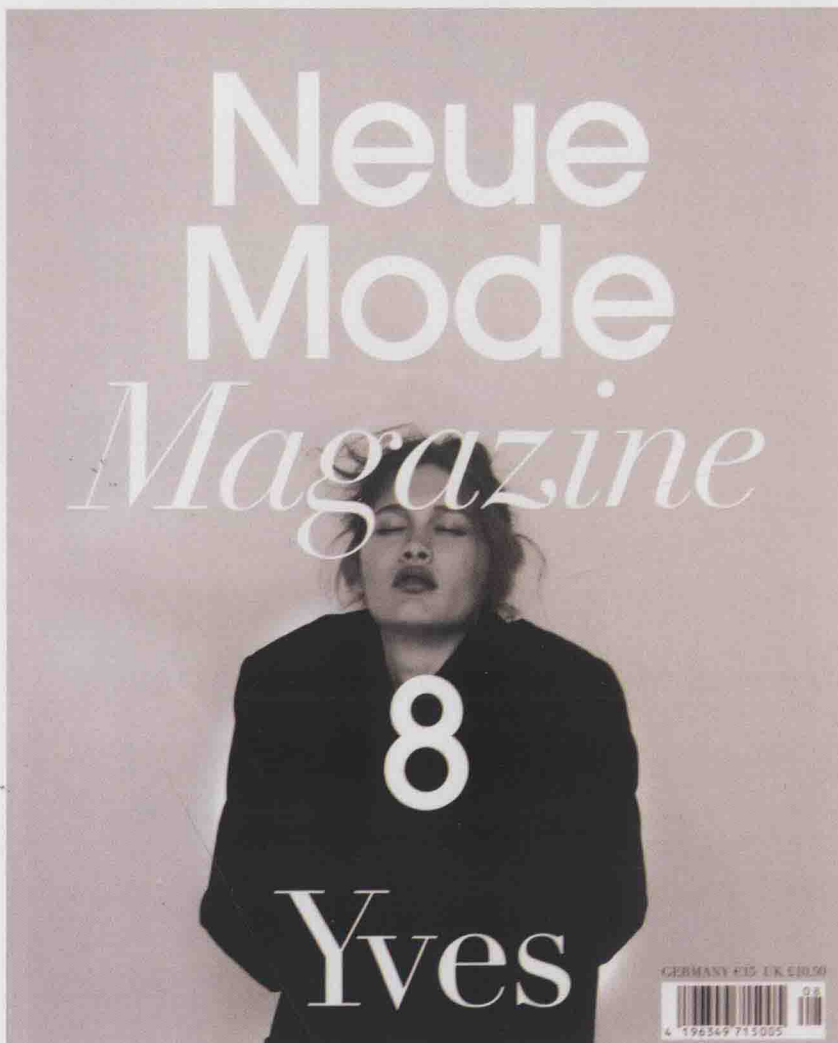
Styling by Natalie Wirschke (Nina Klein); Hair by Edwin Kaufmann (Nina Klein);  
Make Up by Yvonne Sindorf (Anastasia Horst); Photographic assistance by Peter Meier;  
Model: Irene (Papazzi Models)

NEUE MODE MAGAZINE 7 FALL/WINTER 2006

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Neue Mode 7  
2007

Typeface in Use  
Bodoni LT Bold



*"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