

The Bodoni Family

The Bodoni BOOK Series

The Bodoni REGULAR Series

The Bodoni BOLD Series

The POSTER Bodoni Series

The Bodoni Bold CONDENSED Series

The Poster Bodoni COMPRESSED Series

The four weights and three widths in the Bodoni family,
shown with 30-point lines of the faces named.

AMONG all the great names of the notables in type families, present-day practices put the Bodoni at the top in variety and extent of its usage. We Linotypers may sell more thousands of matrices in two or three sizes of a popular news body face, and families more recently introduced may stir up more immediate interest in their newness. But Bodoni, as a sturdy "bread-and-butter" family, shares the fame of Cheltenham in its world-wide popularity, but has suffered none of the decline of the latter.

Significant of the esteem for Bodoni among the leading typographic designers is the listing of types used in 186 pieces of printing that comprise the 1951 "Printing for Commerce" exhibition of the American Institute of Graphic Arts. More than a third, some 66 items, use a member of the Bodoni family either for body matter, headings, or display. No other type approached that

number of listings of the scores of faces in a cross-section of American printing that is highly varied in kind and purpose.

For book printing, the positive mannerism of Bodoni limits its uses. But, among the 706 Linotype-set books in the A.I.G.A. Fifty Books shows, 1924-1951, we find that Bodoni Book and the regular Bodoni total 48 items. They stand, together, in sixth place among 36 Linotype faces.

If Bodoni's most widespread use is in commercial and advertising typography, it also is almost unique as being one universally understood style in newspaper format. Every publisher knows the Bodoni dress, as pioneered and typified by the New York Herald-Tribune. Many have adopted or adapted it. No other style of head dress is so completely expressed in terms of the various members of one type family.

F F F F F

Venetian
Design—
Cloister

French
Old Style—
Garamond

Dutch-English
Old Style—
Caslon

Transitional
Design—
Baskerville

The First
Modern—
Bodoni

The Bodoni Family Has Many Members

WITH four weights and three widths, the various Bodoni series and combinations in punching on Linotype matrices total 19 groups in the E Section of your S.D.B. They are exceeded in number only by the Memphis and Spartan families, with 25 each.

On other machines, Intertype has 15 itemized series and combinations in their Bodoni family; Monotype has 14, and Ludlow 8.

ATF shows 8 classifications in their Bodoni family.

These competitive faces are discussed later in more detail and in their sales significance.

The Bodoni Background

UNLIKE the relatively short span of years over which the Linotype Memphis and Spartan families have been launched in all their variety, the Bodoni activity has been spread across at least four decades. It began, on the Linotype, with the three weights: book, regular, and bold—first publicized in 1914. A full decade later came Poster Bodoni, to meet the Hal Marchbanks “black-as-hell” vogue in type faces. And later came the tightly squeezed-up Poster Bodoni Compressed to answer a new interest in such highly condensed faces. At an earlier incidental stage the Bold Condensed had been a more casual development for head-letter uses.

The design bases for the Linotype Bodoni cuttings are found in American Type Founders’ introduction of Bodoni about 1912. The printing industry had welcomed the new type family and promptly wanted it on the Linotype. It was a familiar demand for machine types to provide economical composition in a new type fashion that had been established by foundry designs.

In turn the ATF designs had been inspired by a *composite* study of the many types produced by the

great Italian printer and type-founder, Giambattista (John the Baptist) Bodoni. The ATF Bodoni was not a reproduction—you cannot find its *exact* counterpart in any one of the Italian Bodoni types. But it does echo accurately the feeling of Bodoni’s work. Today, some American typographers prefer a more sensitive interpretation in the German Bauer Bodoni. Meantime Linotype has provided the full variety of typographic refinement characters for the two body weights and the bold, and the family is very much on the active list of the advertising typographers.

The historic story of Bodoni, the printer and type-founder, is not only a picturesque tale of craft success but it is also a highly significant chapter in the major changes during five centuries of printing that have reflected the trends of interest and preference among all the arts. Bodoni as a craftsman was a soundly trained son of a printer father—how else, at the age of 28, would he have been appointed in 1768 as head of the private press of the Duke of Parma? In that capacity, serving as book designer, manufacturer, and director of the publishing of many books, Bodoni was surrounded by the influences that were bringing the changes in all the arts and interests of that period.

If you read about Bodoni in Updike’s “Printing Types” you are impressed with his productivity. His output of books was large, and they varied over the years from the use of old style or transitional types, with profuse decoration, to the later employment of his own type faces in the severe and unadorned style which is today associated with his name. Thus we realize that he must have constantly studied and experimented with the format of his books, developing gradually the grand manner and frigid elegance of “the Bodoni style.”

We who work with type—making it, selling it in matrix form, and using it for our own publications—would like to know much more than history tells us of

such a man as Bodoni. Where, when, and how he perfected himself as a type designer and type-founder, whether he himself was a master designer and punch cutter—we can only surmise. But he must have been a masterly executive and his working organization must have been numerous and talented. The record of books produced and of type faces cut and manufactured—in a number of languages, with types in many sizes—is evidence of vigorous leadership and a keen sense of merchandising for both books and type faces.

Updike tells of Bodoni's later years with the Duke of Parma, when he was permitted to print for any one who wished to employ him. In addition to the books he had been printing in Italian, Greek, and Latin, he produced editions in French, Russian, German and English. "He was appointed printer to Carlos III of Spain; he received a pension from his son, Carlos IV; he corresponded with Benjamin Franklin; he was complimented by the Pope; the city of Parma struck a medal in his

honor; he obtained a medal for his work in Paris; he received a pension from the Viceroy of Italy; Napoleon gave him another and a larger one, and in short he was a great personage. He was one of those fortunate mortals who, appearing at just the right moment, knew exactly what he wanted to do, attempted it, succeeded in it, was praised for it, and deserved (and highly enjoyed) the praise."

The Linotype Production Engineer may wonder what all this excitement about an Italian, who died in 1813, has to do with selling matrices in Maine or Montana. A Bodoni Bold newspaper dress sells today on its own style and readability, not because Giambattista Bodoni was a great printer and type-founder. But, even in this hard-boiled era, there remains among the typographers in our clientele a degree of interest in the great names of printing and type-founding that not only warrants but demands that we be prepared to discuss them—of such is the more picturesque phase of selling.

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1. ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
 2. ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvw
 3. ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
 4. ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvw
 5. ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxy
 6. ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvw

Three centuries of type design are high-lighted in these Linotype faces which reflect the more important changes that led to Bodoni's "modern." No. 1 is Cloister, derived from the Venetian Nicolas Jenson. No. 2 is Garamond, a typical French old style. No. 3 is Caslon, typical Dutch-English old style. No. 4, the Baskerville, shows the transitional details in design which led up to Bodoni, shown in two weights, Nos. 5 and 6. All are in 18-point sizes, except the Baskerville, which stops at 16-point on the Linotype.

Bodoni—The Traditional Modern Type

IMPORTANT CHANGES, marking the epochs in the design of types, are illustrated in the unit "Talking About Type." From those illustrations we repeat here five large F's to demonstrate again what happened after Nicolas Jenson produced the first enduring Roman type. In those five letters we may note a progression of changes—not in letter shape or weight—changes in the nature and drawing of the serifs which do so much to give type its character.

In its crisp and mathematically precise drawing, with fine, straight serifs and equally fine hairlines, Bodoni shows clearly the influence of the steel engravers' techniques. Three hundred years earlier, Jenson had designed his Roman types against a background of manuscript writing. He was naturally moved by the effects of pen and quill and by the easy, swinging grace of the hand-written letter forms.

Through the succeeding years, in which the craft skills of punch cutting were becoming a distinct trade, type designs were constantly affected by changing tastes

Multiplex Polygraphy

Multiple Polygraph

Two opposites in type design, Cloister versus Bodoni, shown as words to emphasize the importance of serif formation in establishing a pattern for eye movement through a line.

in all the arts. William Caslon had been an engraver of gun stocks and gun barrels—one known instance of a personal skill which was later applied to cutting punches for type.

The steel engravers of Bodoni's time had developed their craft to high standards. They were adept in reproducing, with lines and dots cut by hand into their steel plates, faithful pictorial effects of light and shade and of texture, thus reproducing famous paintings or making original pictures themselves. They also designed and engraved elaborate title lines and inscriptions, the handling of which had much to do with contemporary type design. In their activity with lettering they were like the commercial artists and calligraphers of today—both being professional groups, working outside the immediate field of type, but whose major work may directly influence the cutting of type. Two immediate examples are Linotype's consulting designers, William A. Dwiggins and Rudolph Ruzicka, both of whom were notable calligraphers before they thought of type design.

The progressive phases of design which are enlarged for detailed study in the five capital F's may be observed in their more normal size in the alphabet showings of the same faces. These are 18-point sizes (except the 16-point Baskerville) and the distinctions in detail are more apparent than they might be in 10- or 12-point specimens. For the purposes of large scale comparison, as we train our eyes to recognize these distinctions between type faces, the two large lines *Multiplex Polygraph* permit us to look at the types of extreme contrast arranged in words. Types may be discussed in detail, letter by letter, but their net effect is in word patterns.

Ruzicka, in reviewing our unit on "Talking About Type," pointed out the very useful function of type serifs in their effect of knitting letters into word forms. He says that most letters have a pronounced vertical quality of design—a lower-case "l" is an extreme example. But words flow along horizontally, and he feels that well-shaped serifs help to carry the eye horizontally and to set up a horizontal flow within the words as well as from word to word across the lines. With that in mind we may critically study the words *Multiplex Polygraph*. The contrast in serif formation between Jenson's letters of 1470 and Bodoni's of about 1810 is the most extreme to be found among any Roman faces.

Bodoni, as the first of the so-called modern faces, opened an era in type design that exaggerated the contrasts of wiry hairlines, thin serifs and precise black stems. It became an era from which few faces have survived in present-day usage and in which Bodoni is still called, a hundred and fifty years after its creation, the traditional modern type.

Details of Bodoni Design

AMONG the Roman faces in many families the Bodoni is probably the easiest to recognize as a distinctive design, but this family is also among the more difficult to distinguish among the various machine cuttings, because all are based on the ATF introductory faces.

No other type with serifs is more completely mechanical in its details than Bodoni. Its stems are straight and crisp (note the stem of the Cloister F) and its hairlines and serifs, equally thin and precise, all make an

effect that is geometrically exact. The success of the Bodoni as a type family, as compared with the many "moderns" which followed it without distinction or permanent value, lies in its preservation of compact, readable, and well-fitted letter forms.

Let's look at the alphabets, cap and lower case, grouped by letters that are related in construction.

I H J L T F E

The stem of the I, with its hairline serifs, repeats in exact detail through the other letters in this group.

The ball terminal on the J hangs closer to the base-line than in many faces.

On the T, F, and E the bracketed beak on the upper arms is identical on each. This is a compromise (obviously for legibility) in the hairline, unbracketed scheme of the serifs in general. Some novelty types have used hairline serifs *not* bracketed, on these same letters, and with unfortunate results.

E and F are identical in their upper portions, while E and L are alike in the bracketed beak at the base of the letter.

V W Y X A K

The angle of the V repeats in the A and W. But the apex of the A does not come to so sharp a point as do the vertexes of the V and W.

W is distinctive with its double-V design, the origin of the letter. Among Linotype faces this is found in Cheltenham, Cloister and Garamond—in the smaller sizes always a liability as a spot that fills.

X and Y are alike in their angles to the vertical.

K is formed with arms which come to a sharp point that does not quite touch the stem of the letter. This is apparent in the larger sizes and is a spot that may fill with ink or dirt in the smaller sizes.

Z N M P B R S

The angular letters remain quite similar in Z, N, and M.

Z carries bracketed beaks which are not identical with those of L, F, and E.

M and N are rather compact and are distinctive in the relative separation between the vertical hairlines and stem at the points where they join the angular strokes. In most faces these junctures are more positively melted together.

P, B, and R are similar in the repetition of the P-form. But the bowl of the P is slightly deeper than the same portion of B and R. In the latter it is identical. The tail of the R retains the free feeling of a pen-drawn letter, but restrained within the mechanical qualities of the Bodoni design. The spine of the S tapers more quickly into the hairlines than in many other faces, making a letter which is somewhat lighter in tone than its neighbors.

O C G D Q U

The round letters are relatively compact, the width of the O being about 85% of its height, instead of the full circle which shapes the O in many faces.

C and G are alike in their spurred beak on the upper arm. The lower beak on the C is somewhat heavier, while the lower arm of the G is distinctive in the melting of the O-shape into the arm without any suggestion of a beak. This is one of the identification letters in the Bodoni family.

In the D the oval bowl is vertically stressed, with a rather prolonged quality in the upper and lower hairline portions.

The Q is an ungraceful letter, adding a somewhat strained tail to the O form.

In the U we find a repetition of the feeling of the D, with the stem swinging into its arc at the base so swiftly that the hairline carries well across the bottom of the letter.

l i j f t r h m n u o c e b d p q g

To appreciate fully the tight, mechanical character of the Bodoni, turn to the unit on the Caledonia Family and compare the lower-case characters and their analytical notes. Virtually all of the carefully studied variations in detail of letter-shapes and serif treatments, which have made the Caledonia so successful as a body type, cannot be found in the hard, crisp letters of the Bodoni. That general characteristic must have affected the preference for the Bodoni Family in advertising display or in the smaller body masses of commercial printing, with its less frequent use in book work.

The even stem of lower-case *l* is echoed through the other letters in the line above.

In the *i* and *j* the dots are centered above the stem. The ball terminal on the *j* is a modern detail.

The *f* is kept compact in the regular Linotype cuttings, but has a more graceful swing in the *f*-logotype characters where it can kern over the following letters.

The *t* has a rather stubby, cupped terminal.

The ball terminal on the *r* is a keynote of a modern face.

The shape of the *h* repeats in the *m*, *n*, and *u*, with only a bit of difference in serifs. The serifs at the cap-line and mean-line have a barely perceptible dip to the left, while the base-line serifs are perfectly straight.

k v w x y z s a

Among the angular letters, *k* repeats the design of the capital, while *v* and *w* have somewhat more open angles than the caps.

The *w* is simplified, compared with the cap, with no overlapping of the two *v*'s.

A long tail with ball terminal marks the *y*.

The *z* echoes the cap, but is relatively wider and has longer serifs in proportion to its height.

The *s* also has more substantial serifs than its capital counterpart.

Another keynote letter in the modern style is lower-case *a*, with its ball terminal.

The round forms in the lower case repeat as they do in the capitals. But the contour of the *o* is nearly a true circle, only a bit narrower in width than its height.

The *o* shape determines the *c* and *e*, but the round letters with ascenders and descenders (*b*, *d*, *p*, and *q*) are slightly more compact. The only differences in the latter group are in the details of serifs, top and below.

The *g* carries the modern ball terminal with a rather small bowl, vertically stressed.

The Bodoni Italic

WHILE the great pioneer designer, Nicolas Jenson, did not produce a companion italic for the face we have inherited as Cloister, the Cloister Italic has been consistently designed in later years as a true accessory face. When Bodoni determined the design of a Roman face he obviously gave equal thought, as do designers today, to its italic partner.

Again for comparison of the changes over three hundred years our illustration of the Bodoni italic characters is grouped into parallel lines of 30-point Cloister Italic and Bodoni Book Italic. In these sizes the details are finer than in the 48-point showings of the Bodoni, but we may still observe the important elements.

I H J L T F E
I H J L T F E

These "stem letters" that repeat the cap *I* differ primarily in their serif treatments, as may be expected.

The *J* stops at the base-line in the Cloister, but drops in the Bodoni.

The beaks at the base on the arms of *L* and *E* are parallel to the stem, in the Bodoni design, but have much more action in the Cloister forms with their angular placing.

The pronounced serifs on the arms of the *T* and on the center bars of *F* and *E*, in the Bodoni, are strong factors in establishing the character of this face.

V W Y X A K

V W Y X A K

In the angular letters we note that the Bodoni Italic reflects the Roman design whereas the Cloister does not always do so. Bodoni *W* retains the overlapped elements of two *V*'s, which is true of the Cloister Roman but not of its italic.

The Bodoni *A* is sloped with a symmetrical angle, but the Cloister *A* tips to the right so that its stem is almost parallel to that of the *K*.

The Bodoni *K* repeats the Roman design traits, while the Cloister *K* has a more pronounced swash tail.

Z N M P B R S

Z N M P B R S

The Bodoni Italic capitals have no trace of the pen influence in swash tails or similar effects, except in the swing of the *R* tail. But much more freedom may be noted in the Cloister Italic, notably in the *Z* and *R*.

O C G D Q U &

O C G D Q U &

The comparative freedom of the Cloister design, as compared with the tight precision of the Bodoni, is apparent again in these letters that echo the *O*.

Note the differences in the *G* and in the *Q*.

The ampersand of the Cloister keeps the logotype character of its origin, the tied *e* and *t* to make "et," the Latin

word for "and." Manuscript writing and type design are so full of variations of that device that a complete book of ampersands is one of the most successful of the many publications of the Typophiles. The Bodoni ampersand is characteristic of the more simplified version in which it is less easy to find the components, *e* and *t*.

l i j f t r h m n u

l i j f t r h m n u

In the Bodoni Italic lower case, as in most other italic designs, there is a direct echo of the handwriting origins of italic. Every letter has been thus controlled.

With the simplest form, the single-stem *l* has the hooked foot finial which is a pen-writing characteristic that pervades the lower case. The Cloister Italic has more variety in that respect.

The Bodoni *f*, chopped off square at the base-line is a necessary, or at least a practicable compromise with the Linotype system of matrix widths. To meet the desire for more gracefully formed italic *f* the later development of the *f*-logotypes brought the production of some sixty different letter combinations based on the *f* or *ff*. These are shown and compared on page 12.

k v w x y z s a

k v w x y z s a

The Bodoni *k* shows one pen influence and the Cloister *k* another. In the Bodoni the arms stay open, with a pen flourish quality. But in the Cloister the upper stroke of the arm closes back to the stem of the letter forming a graceful bowl.

A similar contrast of pen influences marks the *v*, *w*, *y*, and *z* in both faces.

The round italic forms are naturally more formal in the Bodoni lower case and are somewhat more open than in the Cloister.

The horizontal serifs at the top of *b* and *d* and at the bottom of *p* and *q* help to retain the Bodoni style, while the corresponding details in the Cloister design add to its freedom and motion.

o c e b d p q g
o c e b d p q g

THE FOUR
WEIGHTS

Bodoni BOOK
REGULAR Bodoni
Bodoni BOLD
POSTER Bodoni

THREE
WIDTHS

Poster Bodoni COMPRESSED
Bodoni Bold CONDENSED
NORMAL Bodoni Bold

The Four Weights and Three Widths of the Bodoni

THE VARIATIONS of the Bodoni family on the Linotype include the four weights (Book, Regular, Bold, and Poster) and three widths (normal, Bold Condensed, and Poster Bodoni Compressed). Linotype has no extended version of Bodoni, although ATF offers Engravers' Bodoni, a wide style of Bodoni Bold in several sizes of lining caps.

The Book, Regular and Bold weights are normal treatments of the basic Bodoni design. They have been duplexed with their own italics but no attempt has been made to combine Book with Bold as is done with other faces sometimes, when they can be compromised in

design to fit each other. Our illustration shows lines of 30-point in the variations that comprise the Linotype Bodoni family. The first three lines show how harmoniously the graduations, both in weight and width, proceed from Book to Bold.

The Bold Condensed is a logical contraction of the Bold, made without alteration of detail other than the shrinking process for each character.

Both Poster Bodoni and Poster Bodoni Compressed are later additions to this family, each having been designed to meet a trade trend. Each extreme distortion—the fattest and the thinnest possible—has been made without losing the details of serifs and construction that traits of Bodoni. This is not true with certain competitive faces, as discussed later.

The Uses of Bodoni

SALES in the Bodoni family are usually made for a specific need—it is not an “all-purpose” type as are other Linotype faces. Its printing characteristics, for book and commercial needs, adapt it best to smooth papers, on which fine serifs and hairlines print properly. Rough surfaces are not suitable, even when offset lithography may succeed in retaining a fair image of the type, because the rough texture of the paper will interfere with the fine texture of the type itself.

In the book field, as has been noted, the Book and Regular weights have had considerable use for books in which the crisp and somewhat cold quality of Bodoni is appropriate. Most trade plants find it necessary to have a few sizes of the three weights in regular stock.

For general commercial printing the Bodoni family has been in continuous use for at least thirty years, with its popularity further accentuated when Poster Bodoni was added, plus a more limited use (in this field) of the Compressed version. Letterpress, on smooth papers, makes the best use of Bodoni, though it is true that *good* offset production will hold its details and texture. The use of Bodoni in gravure is not recommended.

For advertising typography the Bodoni family is a standard, not so much for display as for body type masses. Glance through the ads in the weekly periodicals and note how Bodoni shares with Garamond, Bookman and the sans serifs a preponderance of use. Here, of course, is the field for the Typographic Refinements that are available in such full variety in the most-used body sizes of the Book, Regular, and Bold weights. See page 12.

The Bodoni Bold newspaper dress, when first designed for the (then) New York Tribune by Benjamin Sherbow, was a sensation in the newspaper industry. Its enduring popularity has been attested by numerous awards of the N. W. Ayer Cup and by the consistent manner in which the publisher has held to the original format. When the Tribune bought the Herald, Sherbow (who was the first of the free-lance typographers) had died and T. M. Cleland, designer and calligrapher, was asked to design a new nameplate. This cleverly preserved the feeling of the previous design and no changes in heads were made for the combined Herald-Tribune. While various features and individual page arrangements have been changed from time to time, the spirit of the Sherbow format has been carefully retained. A copy of the Herald-Tribune, which is usually available in larger cities across the country, is the best possible sales document for a Bodoni dress.

For editors who have insisted on a more generous character count Bodoni Bold Condensed, in the four most-needed head sizes, preserves the essential Bodoni manner, although it lacks some of the Bodoni style. It is often combined with the larger sizes of Bodoni Bold in a consistent format.

In other periodical type schemes, Bodoni Book has been a useful body face, while Poster Bodoni, in the smaller sizes, has provided the vigorous heads that modern editors like.

Competitive Faces

WHILE the ATF original Bodoni design has obviously been the basis for the Bodoni programs of other manufacturers, there are many individual deviations, for one purpose or another. In the study of the various specimen books we find a total of 59 classifications, each covering a range of sizes or two-letter combinations within the general Bodoni family. Space here does not permit a detailed comparison of these various members of the family, but we may note certain factors that might come up in the course of competitive selling. Thus we look first at the groups by weight, commenting on various cuttings.

Bodoni Book and its Italic are made by ATF in 6-through 48-point for the Roman and 6- through 36-point for the Italic.

Monotype offers Bodoni Book, No. 875, and its italic No. 8751, which closely match the ATF, in their usual sizes for machine or for hand composition. They have another light-weight Bodoni, No. 175, which is not a match of the ATF face.

Ludlow has Bodoni Modern, with an italic, in full size range, which is heavier than the ATF Bodoni Book but lighter than the Bodoni Regular.

Intertype's Bodoni Book is virtually identical with the Linotype cutting, though not so well fitted. On the Linotype face we have these advantages, *not* to be found with Intertype:

1. As of this date only Linotype can furnish the sizes 7-, 9-, 11-, 18-, 24-, and 30-point. The smaller “between” sizes are often vital for book work.

2. At this time only Linotype can furnish Typographic Refinement characters, through 14-point sizes, with f-logotypes in 18-point. Intertype now offers only their version of Special No. 7 small caps which are designed as two-letter, roman and italic, but not slightly larger as are Linotype True-Cut small caps.

3. Linotype has 24-point Bodoni Book duplexed with 18-point Century Expanded, made for someone who wanted this combination for a society page dress—and a point to remember.

We must recognize that Linotype's 24-point Bodoni Book is definitely condensed, having been designed some years ago to run in a 90-channel magazine. Subsequent demand for a true-width cutting has been negligible.

Bodoni Regular and its italic are made by ATF in 6-through 72-point and are closely matched by Linotype.

Monotype Bodoni No. 375, and matching italic, is made in full range of sizes, both for machine and for hand composition.

Ludlow currently has no match for this weight.

Intertype and Linotype cuttings are virtually identical. But Linotype has the "between" sizes in 7- and 9-point, not now made by Intertype. In one-letter matrices, Linotype has 16- and 21-point not now made by Intertype, to supplement the usual range of sizes.

In this weight the Typographic Refinements are again a Linotype sales advantage.

Bodoni Bold is made by ATF in sizes from 6- through 144-point, and its matching italic from 6- through 72-point. They also offer a variation with short descenders, called ATF Newspaper Bodoni Bold, in sizes from 36-through 144-point.

Monotype's Bodoni Bold, No. 275, is a bit heavier and more extended than the ATF. They also have Recut Bodoni Bold, in body sizes only through 12-point, which is a closer match. Both have a matching italic.

Ludlow's Bodoni Bold, and matching italic, in sizes from 6- through 72-point, is so much heavier than the ATF (and Linotype) that advertisers have complained about mixing various sizes of these different faces—all named Bodoni Bold.

Intertype Bodoni Bold, in two-letter matrices with italic, is closely similar to Linotype, but not so well fitted. Linotype has exclusively the 7- and 9-point "between" sizes, while Intertype alone offers a 16-point size.

For newspaper dress Linotype's 21-, 27-, and 42-point "between" sizes are often valuable and Intertype does not provide them—another sales advantage. The 21- and 27-point sizes are excellent for heads with an increased character-count over 18- and 24-point and they will run in various practical magazine arrangements. Linotype's 42-point can be run either in two 34-channel auxiliaries or in a wide 72. This cannot be matched by Intertype—their 36-point runs in their wide 72, but they jump to 48-point which must be hand-assembled and cast in their little-used stick attachment.

In the larger sizes of Bodoni Bold Italic, one-letter, Intertype alone offers 36- and 48-point, the latter being for stick attachment. Their 36-point runs with caps in side magazine and lower case in the cap side of 72-channel magazine. But Linotype alone furnishes a 21-point "between" size.

In the most-used body sizes Linotype offers the full variety of Typographic Refinement characters, but Intertype furnishes only their Special No. 4 Small Caps.

Bodoni Bold Condensed is not offered by ATF, while Monotype shows it in 14- through 72-point with a design that approximates our Linotype version.

Ludlow hasn't offered this face.

The Intertype cuttings are quite similar to Linotype, except their 36-point which is fatter. Its l.c. alphabet length is 344 points and this face runs in their wide 72, whereas Linotype's version has 321 points alphabet length and runs in a standard 72 or equivalent conditions.

Both Intertype and Linotype offer a duplex combination of 24-point Bold Condensed with 18-point Bodoni Bold—an excellent feature for heads.

Linotype *alone* now offers two other useful combinations—24-point Bold Condensed with 18-point Bold Italic, and 18-point Bold Condensed with 14-point Bold. These two Linotype exclusives can sometimes be worked into a competitive head scheme that the other fellow cannot duplicate—another point to remember.

Intertype offers two sizes, 18- and 24-point, of Bodoni Bold Condensed punched in combination with Gothic No. 13. These completely dissimilar faces may be useful as ad equipment, but we believe somebody's special order was responsible for this classification.

Ultra Bodoni—Bodoni Black—Bodoni Modern. Bodoni "Bloated" was a sarcastic name, tossed by typographic purists at the various black designs that came along in the 1920's. Tradition has it that Hal Marchbanks, famous New York printer of that era and a Caslon devotee, was unhappy because some of his clients demanded that he use the newly introduced Cooper Black. So he approached his friend Wadsworth Parker, then the top type executive at ATF, asking him to dig into their files of matrices for a very black face that had been shelved fifty years previously—Marchbanks had found it in an old specimen book. He said "if these so-and-soes want type blacker than hell, let's give it to 'em."

Thus the ATF Ultra Bodoni was born, with illegitimate ancestry and named into the Bodoni family although its general design is only partially in keeping. Our illustration compares a few letters of Ultra Bodoni with Linotype's Poster Bodoni, the latter having been designed in full harmony with the Bodoni characteristics of serif treatment.

BEST light

BEST light

The ATF Ultra Bodoni, above, contrasted with Linotype Poster Bodoni. Note the triangular treatment of serifs and the lack of graduation from stem to hairline in the Ultra design—both being departures from the Bodoni style.

Monotype calls it Ultra Bodoni, repeating the ATF design traits.

Ludlow offers Bodoni Black, in full range of sizes, and designed somewhat like Linotype's Poster Bodoni. But the Ludlow design is slightly lighter and a type-sensitive advertiser sometimes spots the difference.

Intertype held to the ATF design, calling it Bodoni Modern. Their two-letter sizes run 8- through 24-point, as do Linotype. The one-letter 18- through 36-point are offered by each company, but Linotype's 36-point will run lower case and figures in wide auxiliary (caps pi) whereas the Intertype 36-point, which has 37 points less alphabet length, is listed "for stick attachment; also runs in side magazines No. 2 or 3 with special characters."

Intertype offers three sizes, 18-, 24-, and 30-point of one-letter Bodoni Modern Italic against Linotype's one 18-point Poster Bodoni Italic. But the duplex display sizes in this face, 18- and 24-point, are much more in demand.

Intertype offers a reversed punching, 14-point Bodoni Modern Italic with Bodoni Modern, evidently made on somebody's special order, no other practical reason being apparent.

The Slim Bodonis. Undoubtedly the Signor Bodoni of Parma would roll over in his grave if he could see the compressed versions of his designs which have been made in America to meet a novelty demand. To call them Bodoni at all is largely a term of general classification, and only the Linotype, Intertype, and Ludlow styles retain the serif treatments consistently.

ATF offers Onyx, in sizes 18- through 84-point. The lower-case a is an identification letter, with its loop rising rather squarely before it swings over into the stem. The lower-case y chops off the stem horizontally at the base-line—another identification letter.

Ludlow makes Campanile, in sizes 14- through 72-point, plus 96-point, with an italic 18- through 48-point. This face is not so slim as the others in this category—being more of a Bodoni extra condensed.

Monotype, in their Onyx, virtually duplicate the ATF Onyx, in sizes 18- through 72-point.

Intertype calls it Palisade and approximates the Linotype Poster Bodoni Compressed in the four sizes made by each, 18- through 36-point. Intertype also makes a 48-point which runs in their wide 72 magazine.

Intertype lists a Slim Bodoni, in sizes 18- through 60-point, which is not shown in their One-Line Book but is furnished on special order. It resembles their Palisade, but with exaggerated features which have probably made it less desired.

All these skinny Bodoni faces are so highly compressed that they have no value as head letter. Their principal use is in advertising, especially in the food-store variety.

Sales Angles on Bodoni

WHEN the customer knows he wants some part of the Bodoni family, then the sound design and full variety of weights and sizes in the Linotype cuttings make the sales procedure largely one of careful selection to meet the need. Again, when the salesman is asked for recommendations then a study of the conditions will be important—we have noted in the foregoing the preference for smooth paper in the general uses of Bodoni for book and commercial work. And if the sale involves newspaper dress then the proposition builds up in terms of either the literal style or a modification of the style made famous by the New York Herald-Tribune.

Linotype's basic design in the Bodoni cuttings is sound and consistent, matching out with ATF except in the Ultra vs. Poster Bodoni. The latter, we have shown, was not a true Bodoni with ATF but Linotype held to the Bodoni design and the Bodoni family gains thereby.

In the Typographic Refinements made for the Bodoni family Linotype offers exclusive features to the advertising typographer which his clients will appreciate. Often these resources have permitted the ad shop to apply the cost savings of Linotype composition to campaigns that must otherwise have been hand-set.

In book work the four weights may be important for certain kinds of books, notably in the textbook field. Here too, the facility of "between" sizes in the body size is an exclusive Linotype advantage. Together with some exclusive sizes for heads and display they summarize:

Between sizes: Bodoni Book has 7-, 9-, and 11-point.

Between sizes: Bodoni Regular has 7-, 9-, 16-, and 21-point.

Between sizes: Bodoni Bold has 7-, 9-, 21-, 27-, and 42-point.

In the Bodoni Book we also note 18-, 24-, and 30-point as available only on the Linotype for slug composition.

In convenient combinations of sizes on two-letter matrices, Linotype has 18-point Bodoni Bold Condensed with 14-point Bodoni Bold, also 24-point Bodoni Bold Condensed with 18-point Bodoni Bold Italic. Against that Linotype exclusive Intertype has an exclusive 18- and 24-point Bodoni Bold Condensed with the same sizes of Gothic No. 13.

With the popularity of the Bodoni family for head letter as well as in display, the importance of its adaptation to magazine capacities is the more marked. Notably with Wide-Range and Super-Display Linotypes does a Bodoni family equipment work out effectively and often

with advantages that the competitor cannot meet. Here particularly the exclusive "between" sizes may have crucial values.

All these sales factors add up to the necessity that the salesman knows (1) the technical conditions under

which these types are to be printed, and (2) the many mechanical details involving type sizes and how they run in Linotype magazines. To these essential ingredients of the sales talk may be added such flavor of the Bodoni background as suits the situation.

Sell Sound Typography Produced with the Bodoni Refinement Characters These Lines Compare Their Good, Close Fitting With That of the Regular Matrices

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh
FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off
f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

TRUE-CUT SMALL CAPS

SPECIAL NO. 5

ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ&
ABCDEFGHIJKLMN^{OP}QRSTU^{VW}XYZ&

ONE-LETTER ITALIC

SPECIAL NO. 5

abcde fghijklmnopqrstu^{vwxyz}
abcde fghijklmnopqrstu^{vwxyz}

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff-
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff-

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff-
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff-