

IBM

Bodoni Manual

Part 1:

The right choice.

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IBM's corporate identity has been closely tied to its pursuit of excellence in the design of products, architecture and graphics. This identity is sometimes referred to as the "IBM look".

Advertising plays an important role in our reputation for outstanding graphics. IBM advertising is created by more than 70 different agencies around the world. In a number of countries, we have more than one agency working with us. With some exceptions, there has never been a requirement that all IBM ads look alike or follow strict rules of layout. However, there is guidance on the use of the IBM logo.

IBM advertising has grown dramatically in the past few years and in the U.S. has resulted in a media squeeze. Frequently, there is more than one ad in a given publication. These multiple insertions are typically prepared by two or even three different agencies. All of this leads to the possibility of not one but many "IBM looks".

One way to bring consistency to print advertising is harmony in the use of type. Toward this end, IBM recently retained the distinguished Swiss typographer and designer Karl Gerstner to research and suggest a typeface for IBM's use throughout the world. After careful study, he recommended Berthold-Bodoni.

Gerstner prepared this manual in two parts. The first gives background on the selection of Berthold-Bodoni. The second shows how to use the typeface in print advertising and promotional material.

...is a Bodoni...

...is a Bodoni...

...is not a Bodoni.

See the difference?

Berthold-Bodoni

See the difference?

Compugraphic-Bodoni

See the difference?

Scantext-Bodoni

See the difference?

Harris-Bodoni

See the difference?

Bauer-Bodoni

See the difference?

Didot

The six typefaces on the preceding page look very similar.
But the eye is easily fooled.
Five of them are cuts of Bodoni.
The sixth is a Didot.

If you look at the examples and compare carefully,
you will see that the Bauer-Bodoni is closer to the Didot
than it is to the Berthold-Bodoni.

The manifold modern cuts of Bodoni
fall basically into two families.
One is derived from the original Bauer,
the other from the original Berthold cut.

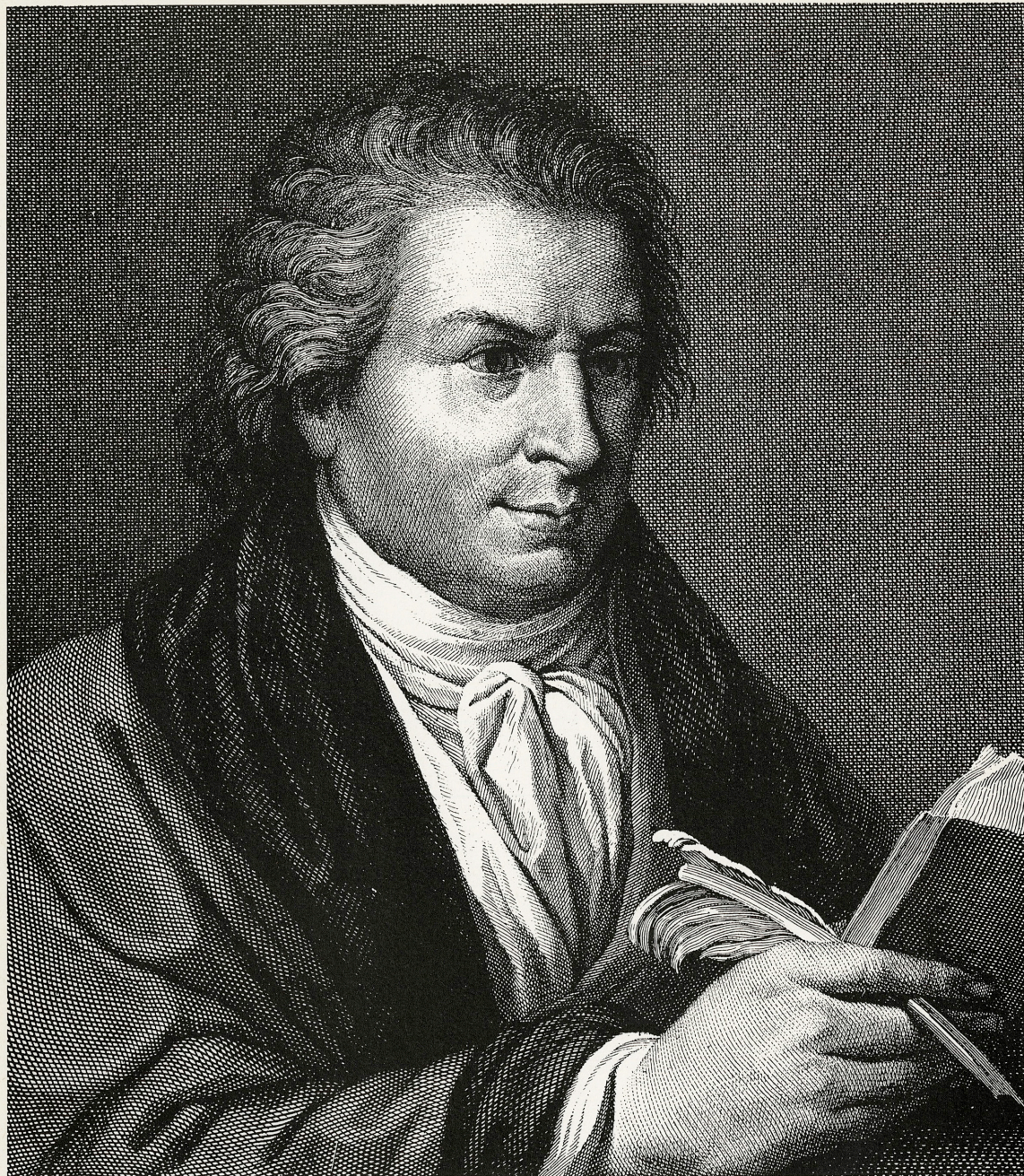
The differences may seem small,
but the effect is enormous.
In any case, they can be clearly differentiated:

k n t w

Berthold-Bodoni, enlarged

k n t w

Bauer-Bodoni, enlarged



Giambattista Bodoni

Which of the two versions is the original Bodoni?

Neither.

As a matter of fact there isn't one and only one original Bodoni.

In about 1800, when Giambattista Bodoni cut his typeface in the then world-famous foundry in Parma, Italy, each size was cut individually – which is part of the typeface's greatness.

In his “Manuale”, where all the cuts are represented, we can clearly see differences of style between the smaller and larger sizes.

* P A P A L E *
tondo

Quousq;
tandem
abutêre,
Catilina,

SALUZZO

With the kind permission of the Gewerbemuseum Basel.

72 point, 1:1

16 point, enlarged

il qual non solo
se tant'oltre, ch
ai seguenti di p
giormente cred
a lungo dello s
recar sì pregev
ogni dì maggior

The larger the size of the original Bodoni typefaces,
the more fluid, elegant and refined their detail
– the closer they resemble the Bauer-Bodoni.

The smaller the size,
the more rigid, constructive, unique
– the closer they resemble the Berthold-Bodoni.

These two kinds of expression by Bodoni himself
are the roots of the two basic families
in the modern re-cuttings.

As the “Encyclopaedia of Typefaces” puts it:

I. Berthold.

The American Typefounders version by M. F. Benton, from 1907 onwards,
possibly antedated by Nebiolo’s version,
copied by the Monotype Corporation (slightly squarer and heavier)
and separately developed by Haas (following the original more closely).
Later it was adopted by other typefounders, as Berthold.
The Haas-Bodoni is now available worldwide as Berthold-Bodoni.

II. Bauer.

More delicate than the above re-cutting and not adopted
by any other foundry or composing machine manufacturer.

But this encyclopaedia was written in 1953,
and things have changed dramatically.
With the increasing number of modern composing systems,
the number of Bodoni versions has multiplied accordingly.

This means the need for a specific choice
is more important now than ever before.
Such a choice should be based on a mix of functional,
aesthetic and psychological criteria.
That means: readability, beauty and originality.

If beauty and elegance were the only criterion,
the beautiful and delicate Bauer-Bodoni
might well be chosen.
If functional and psychological criteria are included,
things look different.

Without a doubt, the Berthold-Bodoni is easier to read,
because the differences between the thin horizontal serifs
and hairlines and the thick vertical strokes
are far less extreme than with the Bauer-Bodoni
– that means the single letter has a more coherent unity.

As far as psychological criteria are concerned,
the fashionable elegance featured by the Bauer-Bodoni
is not necessarily desirable for IBM.

Weighing these various criteria, we decided in favor of...

the Berthold Bodoni.

In the future, the Berthold-Bodoni alone will be used for IBM print advertising and promotional material.

The designer is free to choose within a well-balanced range of three different weights:

light, regular and medium, each in roman or italic.

Please note: since the terms are not standardized, "light" or "regular" may also be called "Bodoni Book"; "medium" may be called "semi-bold" or "normal", etc. Comparison is the only way of making sure.

Also please note:

Berthold has recently issued an additional cut of Bodoni, called *Bodoni Old Face*.

When specifying type, ensure this cut is not used.

Berthold Bodoni
Berthold Bodoni

light roman
light italic

Berthold Bodoni
Berthold Bodoni

regular roman
regular italic

Berthold Bodoni
Berthold Bodoni

medium roman
medium 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

1 2 3 4 5 6 7 8 9 0

· , : ; ’ ” „ » « ! ? i & *

Berthold-Bodoni light, headline font

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

*· , : ; ’ ” „ » « ! ? i & **

In addition to these three weights,
there is a fourth, called “heavy” or “extra bold” or “ultra”.
This weight is to be avoided,
because it is stylistically incompatible with the others.

Also incompatible are the condensed versions
of the Berthold-Bodoni.

Examples of the typefaces to be avoided are shown
on the following pages.

heavy

heavy

condensed medium

condensed medium

ultra

ultra

condensed light

condensed light

condensed bold

condensed bold

extra bold

extra bold

What is valid for headline setting is also valid for text setting.

For text setting, designers should use Bodoni fonts from Berthold Fototype or Alphatype respectively. There are versions in light, regular and medium, roman and italic.

In text, the extra bold is to be avoided for the same reasons mentioned before.

When ordering type to be set on equipment other than Berthold, a careful comparison should be made to ensure that the type specified in this manual matches – even if the manufacturer calls it by some other name, such as *Bodoni Antiqua*.

Prince Modupe wrote of his encounter with the written word in his West African days:

The one crowded space in Father Perry's house was his bookshelves. I gradually came to understand that the marks on the pages were trapped words. Anyone could learn to decipher the symbols and turn the trapped words loose again into speech. The ink of the print trapped the thoughts; they could no more get away than a doomboo could get out of a pit. When the full realization of what this meant flooded over me, I experienced the same thrill and amazement as when I had my first glimpse of the bright lights of Konakry. I shivered with the intensity of my desire to learn to do this wondrous thing myself.

In striking contrast to the native's eagerness, there are the current anxieties of civilized man concerning the written word. To some Westerners the written or printed word has become a very touchy subject. It is true that there is more material written and printed and read today than ever before, *but there is also a new electric technology* that threatens this ancient technology of literacy built on the phonetic alphabet. Because of its action in extending our central nervous system, electric technology seems to favor the inclusive and participational spoken word over the specialist written word.

Berthold-Bodoni light

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Berthold-Bodoni regular

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Berthold-Bodoni medium

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Berthold-Bodoni extra bold

