

Press Release

Linotype Gianotten – an innovative typographical project: A new digital font family based on the original Bodoni typeface

Bad Homburg, 30. October 2000.

According to expert opinion, the Linotype Gianotten typeface family, which took over five years to create, is the most successful new interpretation of the classic "Bodoni" typeface. For this adaptation of the modern face, typographic designer Antonio Pace went back to Giambattista Bodoni's original punches, kept in a museum in Parma, and reinterpreted the 200-year-old characters for the world of modern digital technology. Rigorous design and the organic, unadorned construction of the individual characters give the new typeface family a contemporary, highly readable appearance. Linotype Gianotten comprises 12 fonts for Macintosh and Windows PC and is now shipping in Germany at DM 340 net (EUR 173.62) plus carriage.



**Antonio Pace (left),
Henk W.J. Gianotten**

"My Bodoni had to be created with the special requirements of today's production and reproduction processes in mind," explains the designer Antonio Pace. Born in Italy, but living and working in Germany for over 20 years, he has the necessary intuition to reinterpret the Mediterranean classicistic typography of the original for the computer age. As Pace says: "Many problems with existing PostScript typefaces stem from the fact that they are adaptations of earlier digital processes and systems." Previous Bodoni interpretations were not suited to body text, but Pace's innovative work can be used as a "text font".

However, after studying Giambattista Bodoni's principal work "Manuale Typografico", Antonio Pace came to a different conclusion. "My design is based on the typefaces from the Manuale which were made for large quantities of text, in particular 'Lettura', the 'text font'". But it was not possible to reproduce and enlarge these small type sizes dating from

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the beginnings of industrial book printing and turn them into usable templates. Thus, the entire design and production process for Linotype Gianotten focused not so much on the overall design of the letters, but rather on the character of different elements, on the overall impression of the original typeface and on the planned use. According to Pace, the best way to achieve authenticity is to design a special Bodoni for a special purpose.

The tranquil overall effect of the type enhances its readability and makes Linotype Gianotten a very appealing font. So far, the typeface family comprises six roman and five italic fonts, as well as a small caps font and non-lining figures. The weight of the fonts increases harmoniously in small gradations, allowing accentuation to be used in the text without distorting the typeface.

Incidentally, the name "Gianotten" has nothing to do with Bodoni, but takes its name from Henk W.J. Gianotten. The Dutchman, who describes himself as a "type lover", has devoted nearly 40 years as a professional typographer to promoting quality typefaces, and Antonio Pace and Linotype Library have chosen to honour his Lifeway with the typeface.

Linotype Library GmbH – a subsidiary of the **Heidelberg Group** – offers one of the largest font libraries of original-cut typefaces using today's state of the art technology. To date there are more than 4700 PostScript and TrueType fonts available for Mac and PC and the **Linotype FontExplorer**, on CD or on the Internet, makes them accessible anytime, anywhere.

For further details go to www.linotypelibrary.com.

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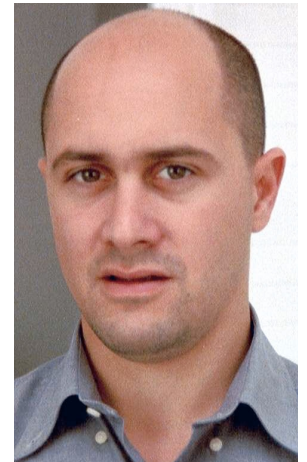
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Comments from the typographic designer Antonio Pace regarding the conception and development of his Linotype Gianotten typeface family

“A new Bodoni?” — “Aren't there enough of those already?” — “Isn't Bodoni's day over once and for all?” Such are the questions that have to be faced when setting out to design a new typeface in the Bodoni style. To get right to the point: there are perfectly satisfactory answers to all these questions, but there was one particular event that was a crucial moment in the development of the Linotype Gianotten family. In 1992, the College of Design in Offenbach am Main, where I was a student in the Faculty of Visual Communication, organized a study trip to Parma, which is home to a number of outstanding culinary products, but also to Giuseppe Verdi and Giambattista Bodoni. Our aim was to visit the Bodoni Museum, and what we found in the exhibition rooms of the museum was an amazingly varied typographic treasure trove.

That was where the seed was planted which later grew into the project to create my own Bodoni. Looking at existing Bodonis in use today only fed the ambition to find my “own” way, technically and aesthetically, in the Bodoni world – though I knew perfectly well that I could not produce any ground-breaking innovations. (After all, how many true milestones have there been in the history of typography?) It soon became clear to me that there was still room for new interpretations of the Bodoni type, with any one of a number of features of the Bodoni originals as the starting point. My Bodoni had to be created with the special requirements of today's production and reproduction processes in mind. Many problems with existing PostScript typefaces stem from the fact that they are adaptations of earlier digital processes and systems.

In addition to the aesthetic and technical reasons which motivated me to tackle this project, there are, of course, also my Italian origins. I have lived in Germany for 22 years now, but I still have a strong sense of my roots in Italy. I felt myself under a kind of obligation to establish a pro-



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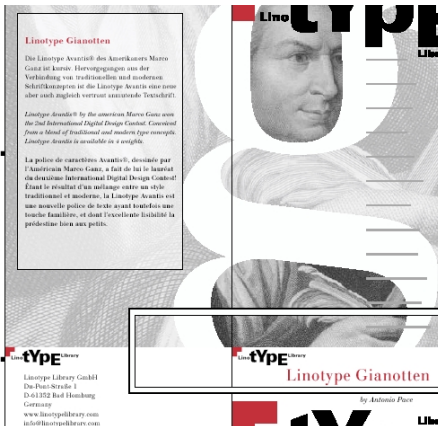
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professional link with my native country and to make the most of the advantages of my bi-culturality, having grown up in Germany. This also had repercussions for my present professional situation. My office in Frankfurt is part of an international network of agencies with Italian roots called AReA. It specializes in strategic design services, particularly in the development of visual identity systems.

The Linotype Gianotten typeface family in detail

As I said before, it is a crucial fact that this typeface family has its origins directly in the Bodoni Museum in Parma. If you want to create modern typographical material based on the Bodoni originals, you have to make some decisions in advance. In stylistic terms, Bodoni's work is divided into two parts. The development from the baroque to classicism is clearly evidenced. It was not only a matter of personal taste which led me down the "classicistic path", but also the certainty that a classicistic type, by virtue of its stylistic definition, rigour and elegance, still has a broad field of use in contemporary typography.

Moreover, in 1994 ITC had just introduced a new Bodoni interpretation, one that sprang from the baroque influence. The advantage of the baroque variant lies in the rounded, warm typeface. Many shy away from the use of classicistic typefaces because of they are highly constructed in nature, which is often perceived as cold. That's why one of my aims from the outset was to get away from the classicistic framework and avoid this coldness. I achieved this by rounding off transitions

<p>Linotype Gianotten Heavy</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU VWXYZ.EE(1234567890)@äääääc €00SE"~"%'&{[]Hh©™"§}YÄÄÖ</p> <p>Plato believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth, in the Phaedrus. Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions.</p>	<p>Linotype Gianotten Black</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU VWXYZ.EE(1234567890)@ää ääääc€100SE"~"%'&{[]Hh©™"§}YÄÄÖ</p> <p>Plato believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth, in the Phaedrus. Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions.</p>	<p>Linotype Gianotten Heavy Italic</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU VWXYZ.EE(1234567890)@äääääc €00SE"~"%'&{[]Hh©™"§}YÄÄÖ</p> <p>Plato believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth, in the Phaedrus. Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions.</p>	<p>Linotype Gianotten Small Caps Light</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU VWXYZ.EE(1234567890)@äääääc €00SE"~"%'&{[]Hh©™"§}YÄÄÖ</p> <p>Plato believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth, in the Phaedrus. Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions.</p>	<p>Linotype Gianotten</p> <p>Die Linotype Gesellschaft des Amerikaners Marco Gatti hat einen hervorragenden und modernen Schriftentwurf für die Linotype-Arbeitsweise entwickelt.</p> <p>La police de caractères Avanti!, dessinée par l'Américain Marco Gatti, a fait de lui le lauréat de la dernière International Digital Design Contest. Étant le résultat d'un mélange entre un style traditionnel et moderne, la Linotype Avanti est une nouvelle police de type et une nouvelle famille typographique, et dont l'avantage est de posséder la particularité d'être une police.</p>  <p>Linotype Library GmbH Du-Pont-Straße 1 D-61352 Bad Homburg Germany www.linotypelibrary.com info@linotypelibrary.com</p>
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within the design of individual characters and fluting the serifs (this is quite in the spirit of most of the Bodoni originals). A special feature that I attempted to derive from the classicistic Bodoni model is a "text font".

There are good reasons for maintaining that all previous Bodoni interpretations are unsuited to body text. But the "Manuale Typografico", the core of Bodoni's life's work, tells a different story. My design is based on the typefaces from the Manuale which were made for large quantities of text, in particular "Lettura", the "text font". But it is impossible to reproduce and enlarge these small type sizes dating from the beginnings of industrial book printing and turn them into usable templates.

Thus, the entire design and production process for Linotype Gianotten focussed not so much on the overall design of the letters, but rather on the character of different elements, on the overall impression of the original typeface and on the planned use. In my view, the best way to achieve authenticity is to design a special Bodoni for a special purpose. Bodoni's whole life's work was a striving to adapt typefaces for use in changing reproduction processes and to suit changing perceptions.

To enhance the readability – above all in the sense of the tranquil overall graphic effect of the typeface – I adopted various measures and applied them to all the Linotype Gianotten fonts: the lowercase letters, in relation to the capitals and the type body, are significantly higher than in the usual interpretations. The hairlines, which are an outstanding feature of

<p>Linotype Gianotten Light</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>	<p>Linotype Gianotten Regular</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>	<p>Linotype Gianotten Medium</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>	<p>Linotype Gianotten Bold</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>
<p>Linotype Gianotten Light Italic</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>	<p>Linotype Gianotten Italic</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>	<p>Linotype Gianotten Medium Italic</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>	<p>Linotype Gianotten Bold Italic</p> <p>abcdefghijklmnopqrstuvwxyz&#x26;#x2013; ABCDEFGHIJKLMNOPQRSTUVWXYZ .E.E.(1234567890)@#\$\$\$%&'()*+,-./:;<=>?@ "P">,%{[]`~@#&'()*+,-./:;<=>?@</p> <p><small>This believed that writing had been invented in Egypt, and he attributed the origin to the god Thoth, or Thoth. In the Phaedrus Plato states that Thoth had come to Thamus, the King of Egypt, to show him many inventions including writing.</small></p>

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classicistic typefaces are stronger than is usual; the same applies to the serifs. The serifs are fluted and somewhat shorter; the transitions are rounded off. Some modifications, for instance the fluting of the serifs also in the small letters, only make sense because of the excellent reproduction quality of modern fonts. Generally speaking, these are the ideas which gave Linotype Gianotten a tranquil overall appearance, allowing it to be considered an easy-to-read type.

The first fruits of my labours in 1995 was a font called Bodoni Nuovo. The working title for the first edition of the font family was Linotype Pace Bodoni. The final product is called Linotype Gianotten. The name was chosen at the suggestion of Linotype Library in honour of Henk Gianotten, whose fame in the world of typography reaches far beyond his native Holland. So far, Linotype Gianotten comprises six roman and five italic fonts, as well as a small caps font and non-lining figures. The weight of the fonts increases harmoniously in small gradations, allowing accentuation to be used in the text without distorting the typeface. Other Bodoni interpretations such as Bauer Bodoni have such strong differences between the Regular and Bold fonts in weight and style that, when the two are used side by side, it looks as though two different typefaces are being used.

Aesthetically and technically, Linotype Gianotten is a mature product, but this does not mean the project is at an end. For example, it could be used as the basis for developing typeface packages for specific purposes such as headline fonts or graphic-architectural applications. Another area of future development could be the integration of personalized fonts as key elements in a corporate design system. A first significant step in this direction was made with a typeface developed for display applications as part of the city of Milan's corporate identity: basic changes were made to the Gianotten Light font in order to create a logotype that is so distinctive it is no longer possible to imagine a future corporate identity for Milan without it.

Antonio Pace, Frankfurt am Main, October 2000

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