

### Bodoni Manuale Tipografico

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~~Bodoni - Manuale tipografico  
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#### ~~Bodoni. Manual of Typography - Manuale tipografico (1818) ...~~

~~Other articles where Manuale tipografico is discussed: Giambattista Bodoni: ...the best known is his Manuale tipografico (1788; "Inventory of Types"), a folio collection of 291 roman and italic typefaces, along with samples of Russian, Greek, and other types. A second edition of his book was published by his widow in 1818.~~

#### ~~Manuale Tipografico | work by Bodoni | Britannica~~

~~The Manuale Tipografico of 1818, posthumously printed by Bodoni's widow, Margherita Dall'Aglio, who continued to run her husband's printing establishment, represents the synthesis of Giambattista Bodoni's career, and contains, in more than six hundred plates, Latin and exotic letters and over one thousand ornaments and engraved borders by the great typographer.~~

#### ~~Manuale Tipografico (reprint) - Museo Bodoniano~~

~~Manuale Tipografico. Vorwort von Giambattista Bodoni. Ich gebe hier die Fr\u00fcchte des Flei\u00dfes und sinnreichsten und n\u00fctzlichsten Erfindung der Arbeit vieler Jahre, welche ich mit Lust der Menschheit ist, der Schrift. und Liebe an eine Kunst gewandt habe, Ihre vollkommener Form ist die Kunst des die das vollendete Ergebnis der sch\u00f6nsten, Druckens, sobald es gilt, viele Exemplare des gleichen ...~~

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~~Il Manuale Tipografico del 1818, stampato postumo in due volumi dalla vedova Bodoni, Margherita Dall'Aglio, che continu\u00f2 a dirigere la stamperia del marito, rappresenta la sintesi dell'attivit\u00e0 di Giambattista Bodoni e contiene, in pi\u00f9 di 600 tavole, i caratteri latini ed esotici e oltre 1000 fregi e contorni incisi dal grande tipografo.~~

#### ~~Manuale Tipografico (ristampa) - Museo Bodoniano~~

~~Numerosos son tambi\u00e9n los manuales aut\u00f3nomos que siguen la estela de libro de artista inaugurada por Giambattista Bodoni, como, por ejemplo, las series de Hermann Zapf con el t\u00edtulo de Manuale typographicum (1948-1950, 1954, 1968, 1972) o, ya m\u00e1s recientemente, los monumentales vol\u00fmenes que vienen siendo el Manuale tipografico de Alberto & Enrico Tallone.~~

#### ~~Manuale Tipografico I | Biblioteca Bodoni~~

~~The second and final edition of Bodoni's Manuale Tipografico - in two quarto volumes with a Discorso by his widow and Prefazione by Bodoni - appeared in 1818, five years after his death. It was completed under the care of his widow and Luigi Orsi, who was for twenty years foreman to Bodoni. Signora Bodoni, writing to M. Durand l'ain\u00e9 of Metz, from Parma (14 November 1817), says: "The Manuale ...~~

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~~Other articles where Bodoni is discussed: Giambattista Bodoni: The typeface that retained the Bodoni name appeared in 1790. Of the many books that he produced during this period, the best known is his Manuale tipografico (1788; "Inventory of Types"), a folio collection of 291 roman and italic typefaces, along with samples of Russian, Greek, and other types.~~

#### ~~Bodoni | typeface | Britannica~~

~~Giambattista Bodoni (/ b \u025c \u0259 \u025c d \u0252 n i /, Italian: [d\u028cambat'tista bo'do:ni]; 26 February 1740 in Saluzzo - 30 November 1813 in Parma) was an Italian typographer, type-designer, compositor, printer, and publisher in Parma.. He first took the type-designs of Pierre Simon Fournier as his exemplars, but afterwards became an admirer of the more modelled types of John Baskerville; and he and ...~~

The origin of the ubiquitous typeface Celebrated printer and type designer Giambattista Bodoni set the standard for printing the alphabet with his Manuale Tipografico (1818). The two-volume set-published posthumously in a limited edition of 250-features 142 sets of roman and italic typefaces, a wide selection of borders, ornaments, symbols, and flowers, as well as Greek, Hebrew, Russian, Arabic, Phoenician, Armenian, Coptic, and Tibetan alphabets. Official printer for the Duke of Parma, Bodoni (1740-1813) declared that well-designed type derived its beauty from four principles: uniformity of design, sharpness and neatness, good taste, and charm. His typefaces display an unprecedented degree of technical refinement, and epitomize purity and grace. The culmination of more than four decades of work, the Manuale Tipografico represents one of history's greatest typographical achievements. The Bodoni typeface is still widely used even today, both in digital media and in print, and TASCHEN's meticulous reprint of Bodoni's masterwork gives readers a rare opportunity to explore the origins of the Bodoni typeface and learn about its creator.

This is the first English-language biography of the relentlessly ambitious and incomparably talented printer Giambattista Bodoni (1740-1813). Born to a printing family in the small foothill town of Saluzzo, he left his comfortable life to travel to Rome in 1758 where he served as an apprentice of Cardinal Spinelli at the Propaganda Fide press. There, under the sponsorship of Ruggieri, he learned all aspects of the printing craft. Even then, his real talent lay in type design and punchcutting, especially of the exotic foreign alphabets needed by the papal office to spread the faith. His life changed when at age 28 he was invited by the Duke of Parma to abandon Rome for that very French city to establish and direct the ducal press. He remained in Parma, overseeing a vast variety of printing, some of it pedestrian, but much of it glorious. And all of it making use of the typefaces he personally designed and engraved. This fine book goes beyond Bodoni's capacity as a printer; it examines the life and times in which he lived, the turbulent and always fragile political climate, the fascinating cast of characters that enlivened the ducal court, the impressive list of visitors making the pilgrimage to Parma, and the unique position Parma occupied, politically Italian but very much French in terms of taste and culture. Even the food gets its due. The illustrations—of the city, of the press, of the types and matrices—are captivating, but most striking are the pages from the books he designed, especially pages from his typographic masterpiece, the *Manuale Tipografico*, which displayed the myriad typefaces in multiple sizes that Bodoni had designed and engraved over a long and prolific career. Intriguing, scholarly, visually arresting, and designed and printed to Bodoni's standards, this title belongs on the shelf of any self-respecting bibliophile. It not only makes for compelling reading, it will be considered the biography of record of a great printer for years to come.

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