

BOBO

NAME: BOBO

CLASSIFICATION: DISPLAY SANS SERIF

DESIGNER: JEAN-BAPTISTE MORIZOT

DESIGNED IN: 2016

STYLES: 1

WWW.INDIANTYPEFOUNDRY.COM

BOBO IS A GREAT HIPSTER SANS. Although it is a caps-only font, it contains three different sets of capitals – including diacritics. Some letterforms have strokes that have been doubled; others are missing typical elements. Repetition is a key feature of Bobo's design. Other letterforms are mirrored. Some are uncase-looking, while others are compressed. Bobo even included several "jewelled" letterforms, with circles in their centers – reminiscent of medieval illuminated manuscript lettering and 18th-century ornamented typefaces. The name Bobo stands for "bourgeois Bohemian."

BOBO

THE ALL-CAPS BOBO IS A REFRESHING INTERPRETATION OF THE GEOMETRIC DISPLAY SANS. BOBO'S CUTTING-EDGE AND CONTEMPORARY SHAPES ARE ROOTED IN THE "TWENTY-ONE-TEENS." YOU MIGHT CALL BOBO A "HIPSTER FONT;" WE CALL IT AN EXCITING ADDITION TO YOUR TYPOGRAPHIC PALETTE.

Bobo is a great hipster sans. Although Bobo is just a single uppercase-only font, it contains three different complete sets of capital letters – including all accented caps. One set is mapped to the font's uppercase, the second to the font's lowercase, and the third to a Stylistic Set, accessible via an OpenType feature (*you can access the third set through SS01 when your original text is uppercase, and through SS02 for if it is lowercase*).

Bobo is a study in geometric-ornamented variation: some of the typeface's letterforms feature strokes that have been doubled, while others are missing typical elements (repetition is a key feature of Bobo's design). Other letterforms are mirrored. Some arrive at unicase solutions, while others still have been made quite narrow. The design even included several "jewelled" letterforms, with circles in their centers, which are reminiscent both of medieval illuminated manuscript lettering and French ornamented typefaces from the eighteenth century. Bobo features non-alphabetic characters that also match with each other, such as the ampersand and at-symbol, which feature a similar flat top to the "3." The rest of the numerals are just as decorative as the letters; the "2" has a closed-form top that matches the "6" and the "9." The typeface's .notdef is a skull – a particularly wicked-looking one at that!



LOWERCASE

BRACKETS

Δ 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

UPPERCASE

BRACKETS

Δ 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

STYLISTIC SET 1/2

BRACKETS

Δ 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

BOBO REGULAR

WE'VE HAD HIPPIES, YUPPIES, BUPPIES & DINKIES

BOHÈME

- BORN TO BE WILD -

SUBGROUP

THEY'RE THE NEW 'ENLIGHTENED ÉLITE' OF THE INFORMATION AGE

g

FLUORESCENZ

PHOSPHORESCENZ

TRIBOELEKTRIK

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GULERØDDE

#BOURGEOIS_BOHEMIANS

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LOWERCASE
50 PT

BOHEMIAN & POSTERS

LOWERCASE
17 PT

NECHŤ JIŽ SAXOFONY DÁBLŮ
ROZEZVUČÍ SÍŇ ÚDĚSNÝMI
TÓNY WALTZU, TANĚC A QUICK

LOWERCASE
105 PT

NARK

LOWERCASE
32 PT

6TH ELECTRONIC MUSIC FESTIVAL

LOWERCASE
11 PT

AS THE 1860S PROGRESSED, HE WOULD BECOME
THE GRAND PRINCE OF BOHEMIANISM AS HIS
DEVIATIONS FROM NORMAL STANDARDS BECAME
MORE AUDACIOUS. AND AS HE BECAME THIS
EPITOME OF UNCONVENTIONAL, EGOCENTRIC

UPPERCASE
50 PT

BOHEMIAN & POSTERS

UPPERCASE
17 PT

NECHŤ JIŽ SAXOFONY DÁBLŮ
ROZEZVUČÍ SÍŇ ÚDĚSNÝMI
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EPITOME OF UNCONVENTIONAL, EGOCENTRIC

STYLISTIC
SET 1/2
50 PT

BOHEMIAN
& POSTERS

STYLISTIC
SET 1/2
17 PT

PEČNĚ JIŽ SΛЖOΦOΠY ĎÁBLŮ
RΘZEZVΘČÍ ŠÍŇ ÚDĚSΠÝMĚ
+ÓΠY WAL+ZŮ, +ΛΠΓΛ Λ QΘICK

STYLISTIC
SET 1/2
105 PT

PARA

STYLISTIC
SET 1/2
32 PT

♂+H ELECTRONIC
MUSIC FESTIVAL

STYLISTIC
SET 1/2
11 PT

AS THE 1860S PROGRESSED, HE WOULD BECOME
THE GRAND PRINCE OF BOHEMIANISM AS HIS
DEVIATIONS FROM NORMAL STANDARDS BECAME
MORE AUDACIOUS. AND AS HE BECAME THE
EPITOME OF UNCONVENTIONAL, EGOCENTRIC

ROUND
LETTER
SHAPES

ROUND 95
BURDOCKS

SHARP
LETTER
SHAPES

EDGY WAZ
TURFMAN

COMPLEX
LETTER
SHAPES

CRYPTIC
RUNES 958

ALL CHARACTERS FIT BETWEEN BASELINE AND CAP HEIGHT, EXCEPT FOR Q AND 8

π ∅ & φ ∂ ∫ √ § † 8

NARROW ALTERNATE
SET OF NUMERALS IN
STYLISTIC SET 1

0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

S S

CONVENTIONAL AND
NON-CONVENTIONAL SHAPES

SOME SHAPES ARE
COMPLETELY STYLISED

SOME SHAPES
ARE SYMMETRICAL

LOW CONTRAST
SANS SERIF DESIGN

SOME SHAPES HAVE A
JEWELLED DESIGN

SOME SHAPES ARE
INSPIRED FROM
LOWERCASE (UNICASE)

ADDED VERTICAL OR HORIZONTAL
STROKES BRING NEW LIFE TO COMMON
LATTER SHAPES

SOME SHAPES FEATURE
ADDED LOOPS

FOREIGN CHARACTERS FEATURE ALTERNATES AS WELL

GERMAN	M A B Ü B U N G	M A B Ü B U N G
CZECH	G L Ā Ž Š Ķ Ū Ň Δ	G L Ā Ž Š Ķ Ū Ň Δ
NORWEGIAN	B L Å B Æ R S T Ø Y	B L Å B Æ R S T Ø Y
ICELANDIC	Á Ð Δ N Þ V Í	Á Ð Δ N Þ V Í

SOME CHARACTERS HAVE A DISTINGUISHING ICONOGRAPHIC QUALITY, BECOMING DECORATIVE
ELEMENTS WHEN TAKEN OUT OF TEXT CONTEXT.

Λ M X S K † # Å Ö
X ‡ H W Δ φ ∅ Z I

LOWERCASE

Δ Β Γ Δ Ε Ϝ ϝ Η Ι Ϟ Κ Λ Μ Ν Ο Ϙ ϙ Ρ Σ Ϟ
ϙ Ϝ ϝ Ϟ ϙ Ϟ

UPPERCASE

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

STYLISTIC ALTERNATES FOR BASIC ALPHABET (6601/6602)

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

FIGURES

0 1 2 3 4 5 6 7 8 9

ALTERNATE FIGURES (SS01)

0 1 2 3 4 5 6 7 8 9

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ₹ ₣ Ⱬ α ∅ ¹ º ³ ¼ ½ ¾ ™ % ‰
 " † ‡ ⁄ § ¶ + − ± ÷ × = < > ≤ ≥ ≠ ≈ ¬ ° π
 ~ ∂ ∫ ^ ~ √ Σ Π √ ∞ e ∂ ♦

STANDARD PUNCTUATION

_ - - — () [] { } ‘ ’ “ ” , „ < > « » * . , : ; ... ! i ? ¿
 / \ | ¡ @ & · ° © ® ™

LOWERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ALTERNATES FOR UPPERCASE FOREIGN CHARACTERS (9601/9602)

À Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

BOBO REGULAR 8/12 PT

THE DESIGN OF #TYPEFACES HAS DEVELOPED ALONGSIDE THE DEVELOPMENT OF TYPESETTING SYSTEMS. ALTHOUGH TYPOGRAPHY HAS EVOLVED FROM ORIGINS, IT IS A LARGELY \$387.50 CONSERVATIVE ART THAT TENDS TO CLEAVE CLOSELY TO TRADITION.

THIS HAPPENS BECAUSE LEGIBILITY IS 97.5% PARAMOUNT, AND SO THE TYPEFACES THAT ARE MOST READABLE USUALLY ARE RETAINED. IN ADDITION, THE LONG EVOLUTION OF TYPE IS INEXTRICABLY INTERTWINED WITH SOME LETTING BY HAND & 124.000 RELATED ART

FORMS, ESPECIALLY FORMAL_STYLES, WHICH THRIVED FOR CENTURIES BEFORE @TYPOGRAPHY — AND SO THE EVOLUTION OF TYPE MUST BE DISCUSSED 75.6045 WITH REFERENCE TO THIS RELATIONSHIP. IN SE25 THE NASCENT STAGES OF EUROPEAN PRINTING, THE

LOWER
CASEUPPER
CASESTYLISTIC
SET 01/02

BOBO REGULAR 23/26 PT

THE DESIGN OF #TYPEFACES HAS DEVELOPED ALONGSIDE THE DEVELOPMENT OF TYPESETTING SYSTEMS. ALTHOUGH TYPOGRAPHY HAS EVOLVED SIGNIFICANTLY FROM ORIGINS, IT IS A LARGELY \$387.50 CONSERVATIVE ART THAT TENDS TO CLEAVE CLOSELY TO TRADITION. THIS HAPPENS BECAUSE LEGIBILITY IS 97.5% PARAMOUNT, AND SO THE TYPEFACES THAT ARE MOST READABLE USUALLY ARE RETAINED. IN ADDITION, THE LONG EVOLUTION OF TYPE IS INEXTRICABLY INTERTWINED WITH SOME LETTING BY HAND & 124.000 RELATED ART FORMS, ESPECIALLY FORMAL_STYLES, WHICH THRIVED FOR CENTURIES PRECEDING @TYPOGRAPHY — AND SO THE EVOLUTION OF TYPE MUST BE DISCUSSED 75.6045 WITH REFERENCE TO THIS RELATIONSHIP. IN SE25 THE NASCENT STAGES OF EUROPEAN PRINTING, THE TYPEFACE



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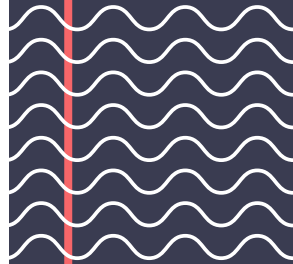
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featuring Equitan Sans typeface



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FRIENDS, WITH

ELECTRONIC M

SIC AND SNACK

/ ARTICLE_2058 13/02/2014
/ LEFIGARO.COMLES INGRÉDIENTS
DE LA BOBOÏTUDÉ
— LAURE WATKIN

«Bobo». Le génie créateur de David Brooks, l'inventeur du mot, réside dans l'incongruité de cet oxymore! Un néologisme formé de la contraction de deux termes antagonistes: «bourgeois» et «bohème». Une classe sociale au sens marxiste du terme et un mouvement artistique du XIX^{ème} siècle. Que dirait-on d'un ouvrier zazou ou d'un paysan punk? Ça ne voudrait rien dire! Mais bourgeois bohème, ça marche! On peut être un peu ou très bobo, on ne peut pas être un peu paysan, un peu bourgeois ou un peu ouvrier! **Il n'y a donc pas de bobos, il n'y a que de la boboïtude.**

Les bobos forment une population hétérogène, pour laquelle le capital culturel (élevé) a plus d'importance que le capital économique (variable) dans la détermination de ses choix politiques, de son lieu de vie, et de ses valeurs. Les ingrédients de la boboïtude, quand ils sont réunis, donnent souvent l'impression que l'homoboboïtus n'est qu'un être paradoxal à tendance hypocrite.

Il mange des tomates cultivées en bas de chez lui mais sa conception du circuit court c'est aussi d'acheter un t-shirt made in Brooklyn. Il surinvestit son intérieur, mais ses enfants ont plus voyagé à 10 ans qu'un Français moyen dans toute sa vie. Chez lui, il y a autant de broc que de design. **Il défend l'éthique dans l'étiquette du vin** (en plus, c'est bien connu, le vin nature ça fait moins mal à la tête) mais il ne bronche pas quand il est pris en otage par Apple. Un burger standardisé chez McDo non, mais un latte chez Starbucks de temps en temps, que voulez-vous. La culture populaire d'accord, mais surtout quand elle est morte (Édith Piaf oui, Johnny non, sauf chanté par Camille). La gastronomie oui, mais accessible (le bobodrame, c'est de réaliser que le restaurant où il va dîner n'est pas recommandé par Le Fooding mais par le Michelin).

LES BOBOS
DIY

LEURS

Citoyen de la ville monde et de son quartier le bobo est à l'aise dans la mondialisation. Les frontières, c'est pas son truc. Il privilégie à la fois le très loin et le très proche. Il casse les murs de son appartement (sa cuisine est ouverte sur le salon à manger qui fait office de salon), quand il n'y a pas de murs? (qu'est-ce qu'un brunch si ce n'est un repas à la salle de sport, au concert, ou au théâtre mal fréquenté des «lieux géniaux» gérés par un «collectif vachement actif», où on est un peu de tout, si possible avec les enfants).

Mais plutôt que de s'arrêter à la caricature peut-on pas voir dans la boboïtude une volonté de concilier? Concilier l'hédonisme et l'altruisme, le consommateur et l'authentique (qui est souvent traduit par la proximité et la connexion au monde).

Prenons la mixité, sociale et ethnique, **idéale par excellence**. Attirés autant par la diversité que par le prix du mètre carré, les bobos qui habitent dans des quartiers populaires sont souvent attirés par le fait de ne pas jouer le jeu, notamment en contournant la carte scolaire. C'est à la fois vrai et faux. Le bobo privilégie l'école publique et le mélange. Mais la mixité n'est pas la minorité et si les conditions de la mixité ne sont pas remplies, s'il commence à craindre pour la transmission de son capital culturel à ses enfants (qui est le seul capital dont il s'agit) il ne les mettra pas à l'école du coin (la mort de l'âme et en trouvant tout un tas d'excuses fausses). Au moins aura-t-il, contrairement au bobo classique des quartiers monochromes, essayé plus souvent qu'on le croit, réussi (y compris au collège). Il aura, par là même, contribué à «mixifier» des quartiers populaires. Autres ingrédients de la boboïtude, la conscience de la finitude du monde et le libéralisme sociétal.

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