

Didot

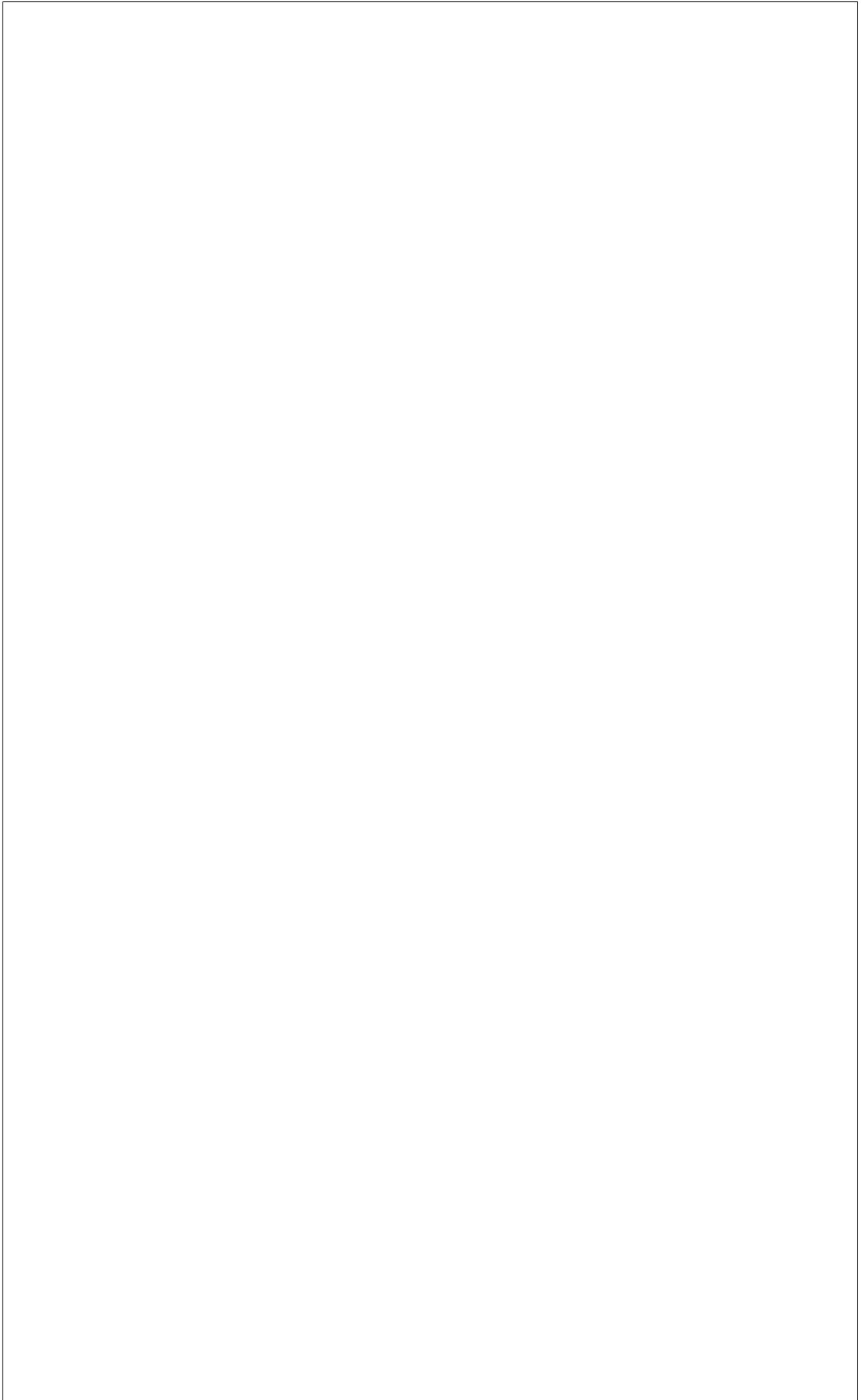
Typographer poster and process package Typography 1 Francheska Guerrero

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1783

F I R M I N D I D O T

- 2 Final visible grid
- 3 Written paper: Complete Paper
- 4 Paper paragraphs: Flush Left 8 pt. cap height, 9 pt. leading
- 4 Paper paragraphs: Flush Left 8 pt. cap height, 11 pt. leading
- 5 Paper paragraphs: Flush Left 8 pt. cap height, 13 pt. leading
- 5 Paper paragraphs: Flush Left, 8 pt. cap height, 15 pt. leading
- 6 Paper paragraphs: Flush Left, 8 pt. cap height, 17 pt. leading
- 6 Paper paragraphs: Flush Left, 8 pt. cap height, 19 pt. leading
- 7 Paper paragraphs: Flush Left, 9 pt. cap height, 11 pt. leading
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- 8 Paper paragraphs: Flush Left, 9 pt. cap height, 17 pt. leading
- 9 Paper paragraphs: Flush Left, 9 pt. cap height, 19 pt. leading
- 9 Paper paragraphs: Flush Left, 9 pt. cap height, 21 pt. leading
- 10 Paper paragraphs: Flush Left, 9 pt. cap height, 23 pt. leading
- 10 Paper paragraphs: Flush Left, 9 pt. cap height, 25 pt. leading
- 11 Poster design 1
- 12 Poster design 2
- 13 Poster design 3
- 14 Final Poster design



Typographic characters are carefully designed shapes incorporating type design tradition (Coueignoux 240). Typographic characters are depended on the rules related to visual appearance, and are also subjected to the design ideas of a skilled character designer (Southall 168). The first Didot typefaces appeared in 1781, as was at the end of a long typographic continuum, which to the modern eyes at least, seems relatively unvaried. Between Nicolas Jenson's seminal humanist typeface of 1470 and the old styles of the early eighteenth century, there is a 250-year period marked less by innovation than by a steady improvement in the design of letters. As the center of European printing moved north, fifteenth century Venetian types gave way to sixteenth century French models, which were in turn assimilated into the Dutch and English old styles of the centuries to follow. Taken together, these types describe a slow progression away from the alphabet's calligraphic origins stress angles shifting from generally diagonal to horizontal, bracketed serifs beginning to suggest the graver more than the pen, and by the end of the seventeenth century, printing types began to evidence a distinct and autonomous visual vocabulary. Gone are the irrelevancies of calligraphy, replaced instead by the spurs, beaks, serifs and terminals of modern typography, a coherent system of parts which hinted at the critical rationalism of the Age of Reason ("Didot").

Didot is classified as a Serif, also known for being one of the most dramatic serif typeface and is often used for magazines; often explored in fashion magazines. Didot typefaces is named after the famous French printing and type producing family. High and abrupt contrast between thick and thin strokes, abrupt hairline serifs (thin), vertical axis, horizontal stress, and small aperture are known characteristics that make the typeface Didot so unique. Firmin Didot was born in a Parisian dynasty that dominated French type founding for two centuries. His family owned their own printing firm, which was called the House of Didot. Firmin Didot created the first modern Roman typeface in 1784, and he is remembered today as the namesake of a series of Neoclassical typefaces that exquisitely captured the Modern style. He also created the typeface Ambroise, which is a contemporary interpretation of various typefaces belonging to Didot's late style, conceived circa 1830, including the original forms of g, y, & and to a lesser extent, k. ("A History of Graphic Design"). The types that Didot used are characterized by extreme contrast in thick strokes and thin strokes, by the use of hairline serifs and by the vertical stress of the letters. Many fonts today are available based on Firmin Didot's typefaces. These include Linotype Didot and HTF Didot. In the second half of the 19th century, it was normal to find fat Didots in several widths in the catalogues of French type foundries, mostly alphabets of capitals only. The narrow versions were widely used for heavy titlings in theatre posters. These same typefaces continued to be offered by French foundries such as Deberny and Peignot until the demise of the last type foundries in France at the end of the 1960s. ("A History of Graphic Design"). Around 1800, the Didot family owned the most important print shop and font foundry in France. Pierre Didot, the printer, published a document with the typefaces of his brother, Firmin Didot, the typeface designer. The printing company still exists under the name Firmin Didot, Societe Nouvelle. (Font Designer). In 1797, it was granted a patent for his developments in the field of stereotype printing. His typefaces were used in his brother, Pierre Didot's "Editions du Louvre", series. In 1812, he was made director of the Imprimerie Impériale type foundry. Later, in 1823, one of his tragedies is performed at the Théâtre de l'Odeon. ("Font Designer") Didot's good qualities include the vertical axis coupled with strong horizontal stress which furnishes them with the stiffness of toy soldiers on parade. They are elegant, and like all things elegant,

look unhurried, calm, and in control. They are generally not suited to setting extended text, as the verticality of the letter forms interferes with the text's horizontal rhythm.

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Work Cited

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Flush Left 9 pt. cap height, 21 pt. leading

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Flush Left 9 pt. cap height, 23 pt. leading

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Flush Left 9 pt. cap height, 25 pt. leading

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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

abcdefghijklmnopqrstuvwxyz

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & *) ? ; +

F I R M I N

Didot

E L E G A N T

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M O D E R N

1783

“Defined the characteristics of the modern type style”

C L A S S I C

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F A S H I O N



“Defined the characteristics of the *modern type style*”

A B D E
F G H 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 n
o p q r s t u
v q x y z
1 2 3 4 5 6
7 8 9 0
! @ # \$ % ^
& *) ? ; +

F I R M I N D I D O T

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A B D E
 F G H J K
 L M N O P
 Q R S T U
 V W X Y Z
abcdefghijklmnop
qrstuvwxyz
opqrstu
v q x y z
 1 2 3 4 5 6
 7 8 9 0
 ! @ # \$ % ^
 & *) ? ; +

3
 8
 17

“Defined the characteristics of the modern type style”

M O D E R N

E L E G A N T

F A S H I O N

F i r m i n D i d o t

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