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FIRMIN  
DIDOT

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# DIDOT

The typeface **Didot** is known as the first Neoclassical type face of *modern style*. It can be recognised by its high contrast of its **thick and thin** strokes the vertical stress of the letters and the hairline flat unbracketed serifs. But out of all that things that makes Didot so unique, the differences between the *numbers and the letters* stand in their own contrast. The alphabet is very consistent with structured strokes having few terminals and is highly symmetrical. However the numbers stand out with free sweeping strokes and looser counters. The numbers have few serifs unlike that of the alphabet. Even though the font has been around over 100 years, Didot has remained a common choice of font as well many other similar modern fonts that have been based off it. Didot is a popular font used to portray something as classy and high end.

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Firmin Didot, the author of the Didot typeface, came from a type savey family and leaders in the french printing industry. For about a hundred years his relatives, including Francois Didot, were printers, publishers, typeface designers, inventors, and intellectuals. They owned a printing firm called *House of Didot*. Firmin Didot was born in Paris, France in 1764 and worked as a punch cutter, engraver, type founder, printer, publisher, and author during his lifetime. He is credited with being the Frances greatest contributor to type design even to this day and his typeface was standard in France for over a century. Another accomplishment of his is that he was the inventor of stereotypes, which is the making of metal printing plates by taking a mold of composed type and then taking from this mold a cast in type metal. This aloud low budget copies of books and were common for French, Italian, and English book production. Though known for his font Didot he also was the inventor of the typeface Ambroise. Until his death in 1853 he was the director of the imperial foundry.

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Through  
thick and thin  
you can always  
count on  
Didot