Daphne Tan Shu Fang

Didot Typeface

Designer: Firmin Didot

When: 1784 to 1811

Why: The Didot typeface has a long and prestigious history, especially in the print industry. Didot was first used in the Latin Bible in 1783 and in the Discourse of Bossuet in 1786. The creation of Didot coincides with the Age of Enlightenment, a philosophical revolution of the 18th century, when there was an elevation of reason, empiricism, reductionism. The Didot typeface would be considered the standard in French printing for over a century.

Visual Cues: Consistently horizontal stress, flat and unbracketed serifs, high contrast between thin and thick strokes.

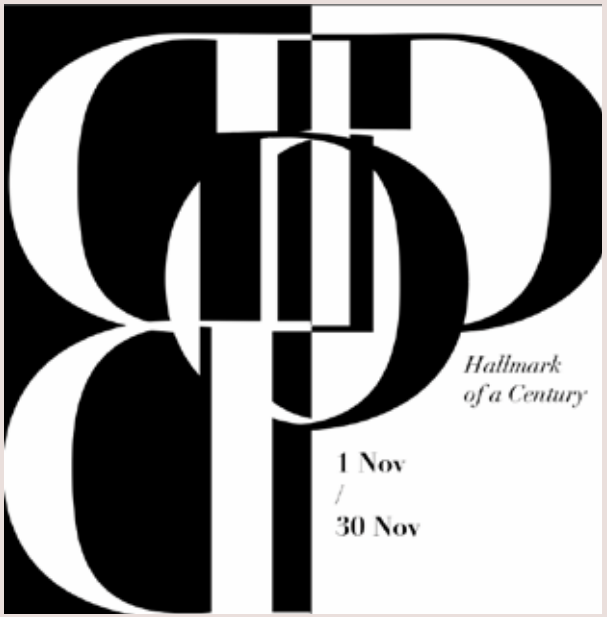
Didot Typeface in use

taken from: http://luc.devroye.org/fonts-58740.html

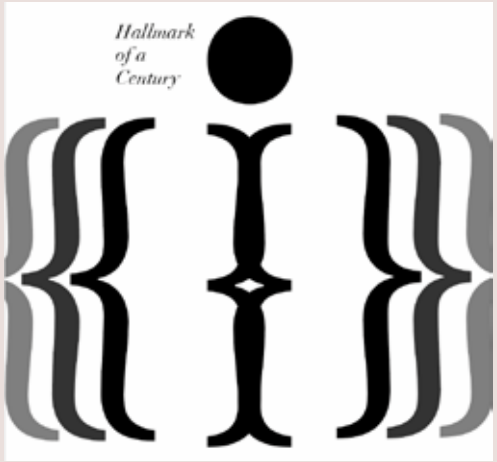
Assignment 2 - Poster design layout

Looking into its history and use, I want to create pieces that are posh, clean and elegant. At the same time, the pieces should be a statement piece with a luxurious feel. Focusing mainly on one icon for each piece, I imagine myself to create posters for high-end brands and exclusive events in the process. Tapping on the repetition of a unit, i focus on creating an icon that gives a central attention point. For the last piece, I experiment with the repetition of units to create patterns that integrates into the poster as a whole.

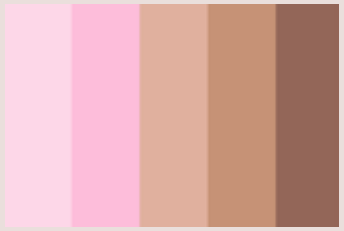
This piece is a overlapping and the combination of the letter “D”. Playing with symmetry and asymmetry of the alphabet, this combination and overlapping of the alphabets creates an iconic label for the Didot high-ftashion brand. Tapping on the its use on fahsion magazines and luxurious brands, this creates a statement piece.



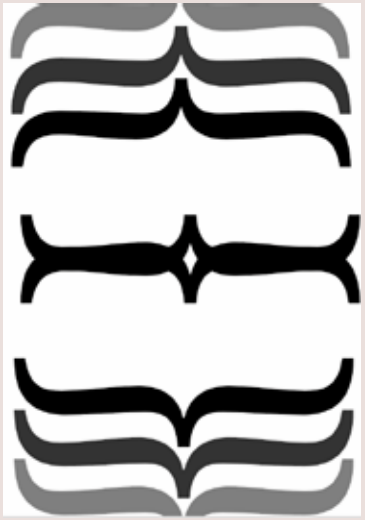
Final Piece



With a focal point in the middle of the page, I used "{" and "}" as a pair to push for the idea of an army and a tribe. I played with the opacity of the units as it moves further away from the focal point, to bring more focus to the superior icon in the middle of the page. For this piece, I used colours to bring out the elegance I wanted.



Colour Reference



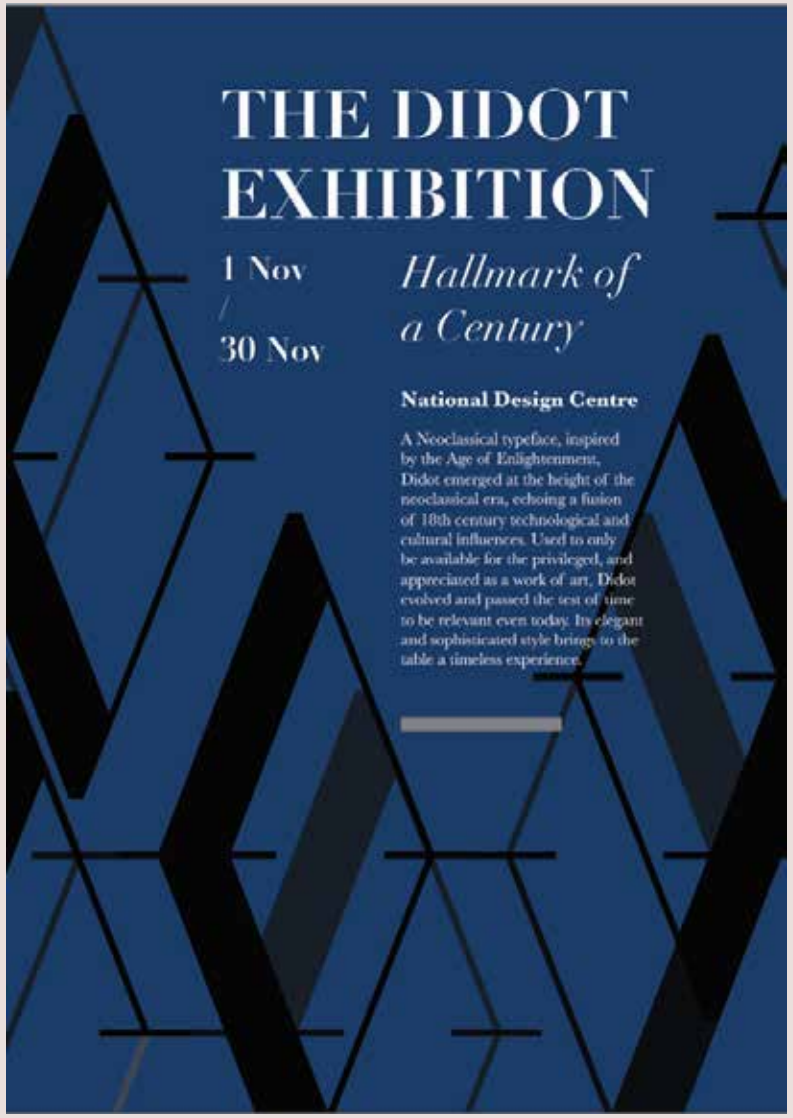
Initial Piece for Consultation

Final Piece

Using different alphabets.

For this piece, the main focus was to make the macro like a pattern blending into the page. The pattern should aid visual aesthetics but should not be the main focus although it is still an important element. Combining both methods from pieces 1 & 2, I overlapped the units and played with the opacity to create a continuous series of a group of "V". I played with "V" upright and inverted.

Initial Phases



Of another colour combination for consultation.

Other Explorations

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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

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

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

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

1 2 3 4 5 6 7
8 9 0

!@#$%^&*()

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

Final

1 NOV
/
30 NOV
THE
DIDOT
EXHIBITION
Hallmark of a century
NATIONAL
DESIGN
CENTRE
A Neoclassical typeface, inspired by the Age of Enlightenment, Didot emerged at the height of the neoclassical era, echoing a fusion of 18th century technological and cultural influences. Used to only be available for the privileged, and appreciated as a work of art, Didot evolved and passed the test of time to be relevant even today. Its elegant and sophisticated style brings to the table a timeless experience.
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Final with grids