

Didot Elder

About Didot Elder

Didot Elder is the first revival of a typeface by Pierre Didot the Elder, whose family has long been recognized for many generations as France's leading publisher, printer, and punchcutter, with many notable patrons, including the French Monarchy. With its elegant and high-contrast forms Didot Elder perfectly reflects neoclassical principles, while presenting unique features drawn with an unprecedented sharpness.

Admired for the impeccable quality of their publications, the Didots are also celebrated for the design of a typeface bearing their name, which was exclusively used on their press. The Didot typeface is known to have an exclusively vertical axis, strong strokes contrast, and hairline serifs with no bracketing, as were its variants, until François Rappo developed Didot Elder based on a specimen published in 1819. Rappo's version presents asymmetrical serifs, with regular and bracket-serif style happening simultaneously on certain letters and arrow-like serifs, on the letters "C," "G," "S," and "s," which were developed with the aim of accomplishing a very precise and authentic revival of the specimen.

→ Released in 2004

Designed by François Rappo

François Rappo lives and works in Lausanne, Switzerland. Rappo studied graphic design in the early 1980s at the École cantonale des beaux arts (ECBA) in Lausanne, where he specialized in typography. After years of graphic design practice in both the cultural and the corporate fields, he became active in design education.

Since the mid-1990s, he teaches editorial and type design at the École cantonale d'art de Lausanne (ECAL), where he established the art direction master's degree program in 2009, which became the type design master's degree program in 2016. Additionally, Rappo frequently lectures about his typographic practice in Europe, Russia, and the USA.

From 2001 to 2007, he was the president of the jury for The Most Beautiful Swiss Books competition. He was awarded the prestigious Jan Tschichold Prize in 2013 for his outstanding achievement in editorial design through his influential typeface designs.

Didot Display
235 pt

Didid

Didot Elder Regular/Italic
105 pt

Aa *Aa*

Didot Elder Book/Italic
105 pt

Aa *Aa*

Didot Elder Bold/Italic
105 pt

Aa *Aa*

Didot Elder Display Regular
105 pt

Aa

Didot Elder Family
7 Styles

Didot Elder Regular
Didot Elder Italic
Didot Elder Book
Didot Elder Book Italic
Didot Elder Bold
Didot Elder Bold Italic
Didot Elder Display Regular

Encoded Glyphs

- Basic Latin
- Latin-1 Supplement
- Latin Extended-A
- Latin Extended-B
- Latin Extended Additional



Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8



Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. Spanish, Portuguese and Italian language uses the feminine and masculine ordinal indicators such as 'a' for 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2a 2o

2ª 2º



Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789

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Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789

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Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789
H a b c d e f g h i j k l m n o
H p q r s t u v w x y z

H^{0 1 2 3 4 5 6 7 8 9}
H^{a b c d e f g h i j k l m n o}
H^{p q r s t u v w x y z}




Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789


H_{0 1 2 3 4 5 6 7 8 9}

 Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

fi fl


fi fl

 Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

fb fh fj fk


fb fh fj fk

 Stylistic Set 1 [ss01]
italics only

This feature replaces glyph(s) with stylistic alternate(s).

vw

vw

 Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

A-B-C—D 1-2
5x5

A-B-C—D 1-2
5×5

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