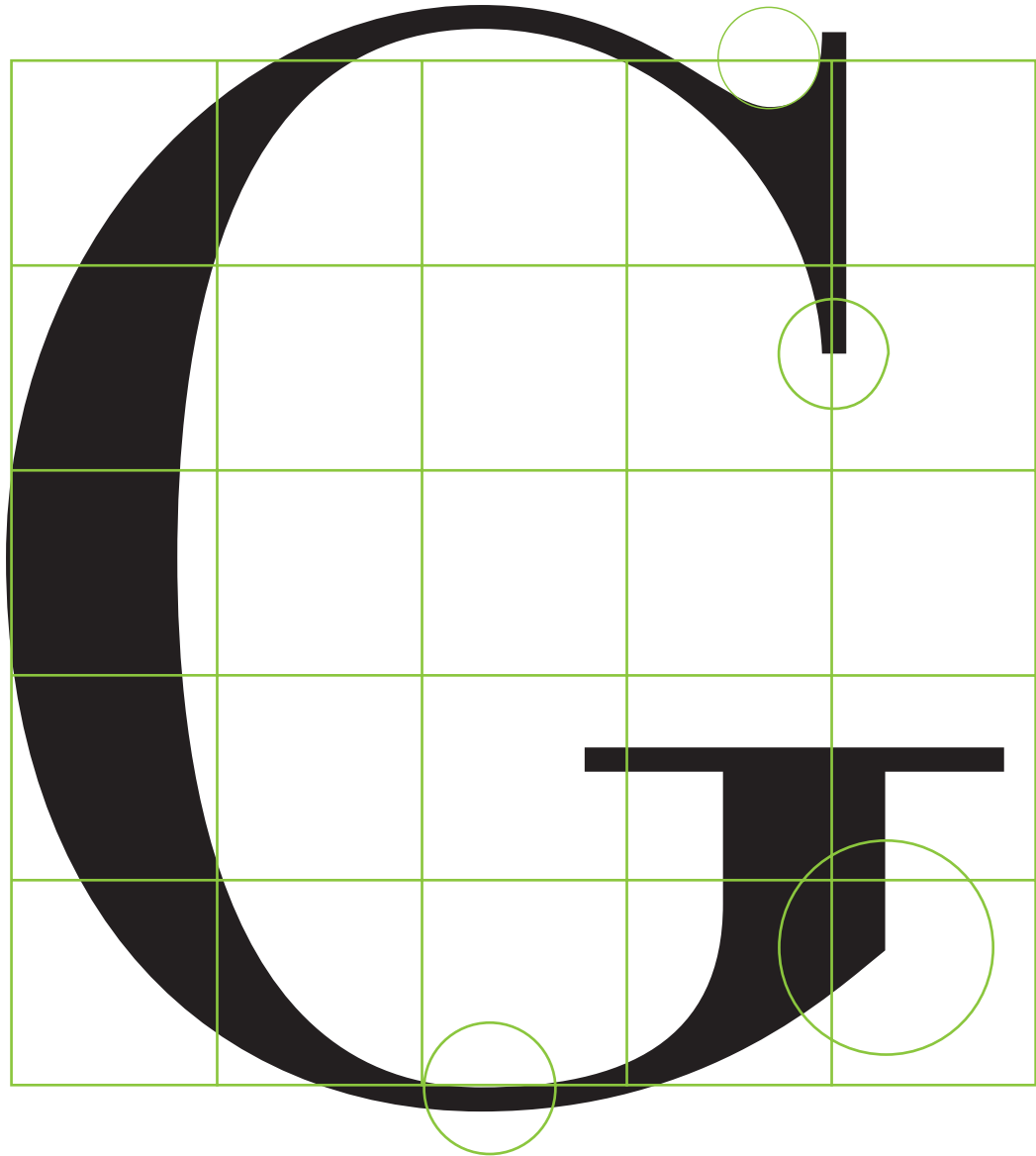
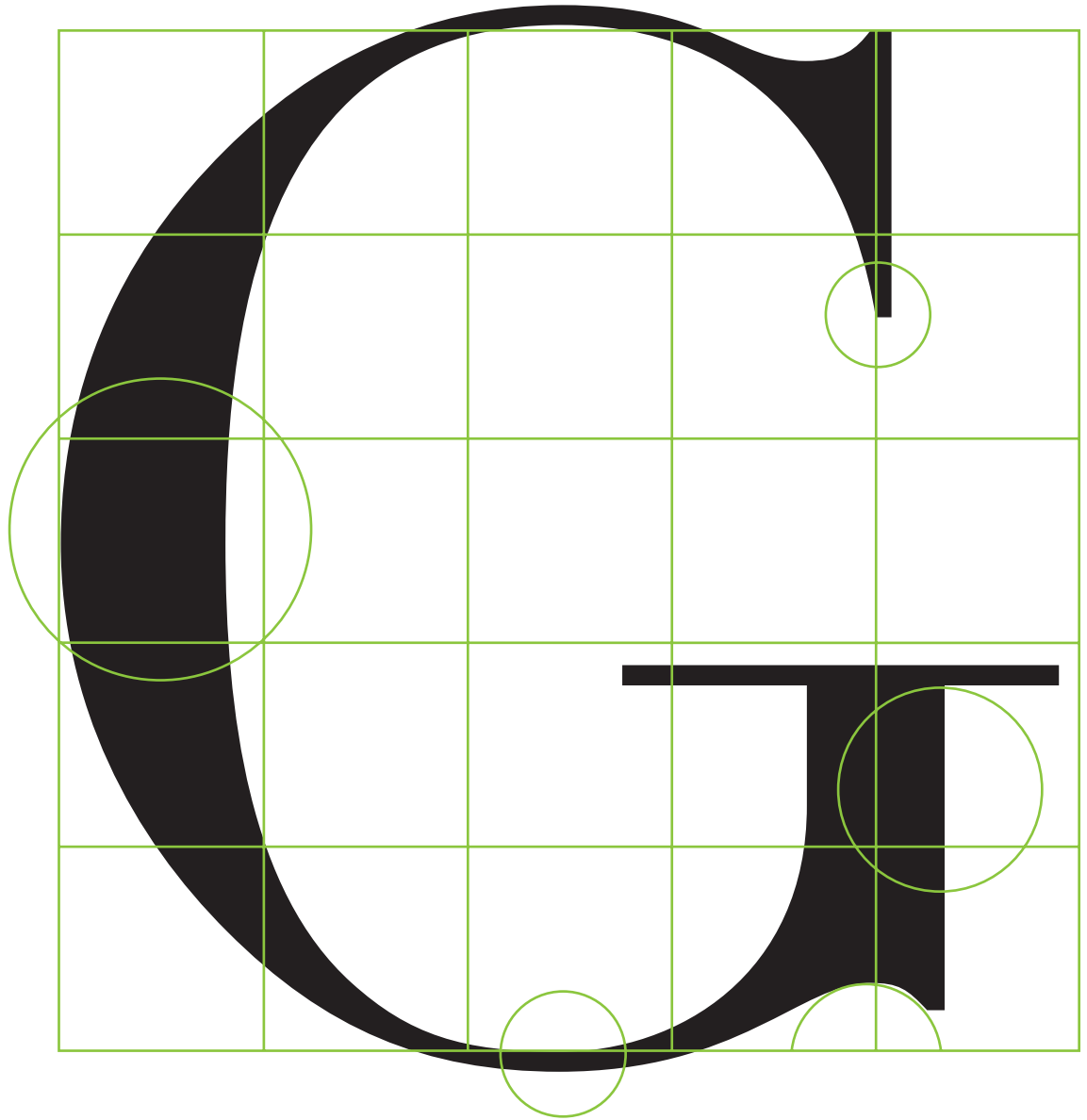


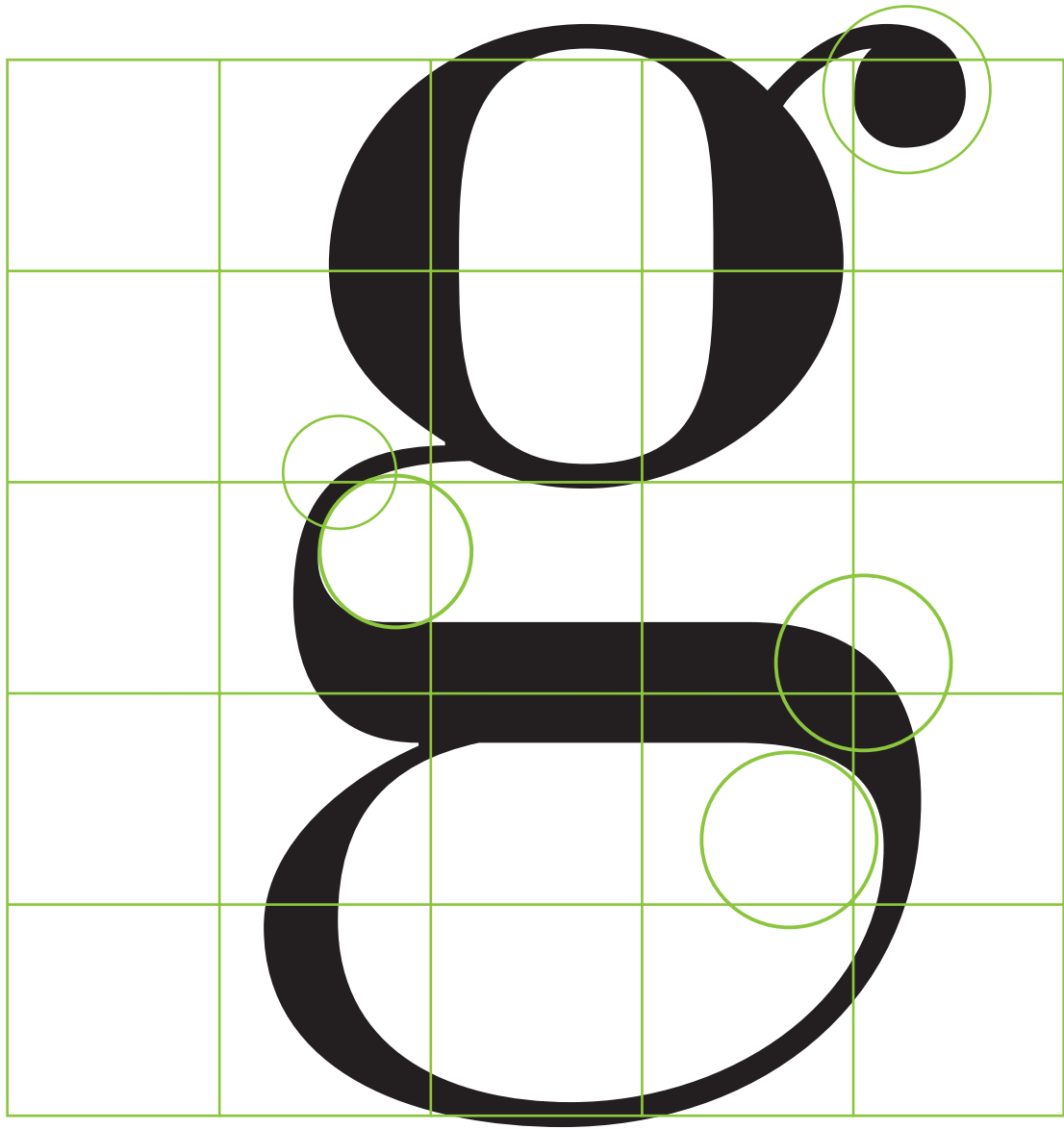
DIDOT AND BODONI:
A COMPARISON



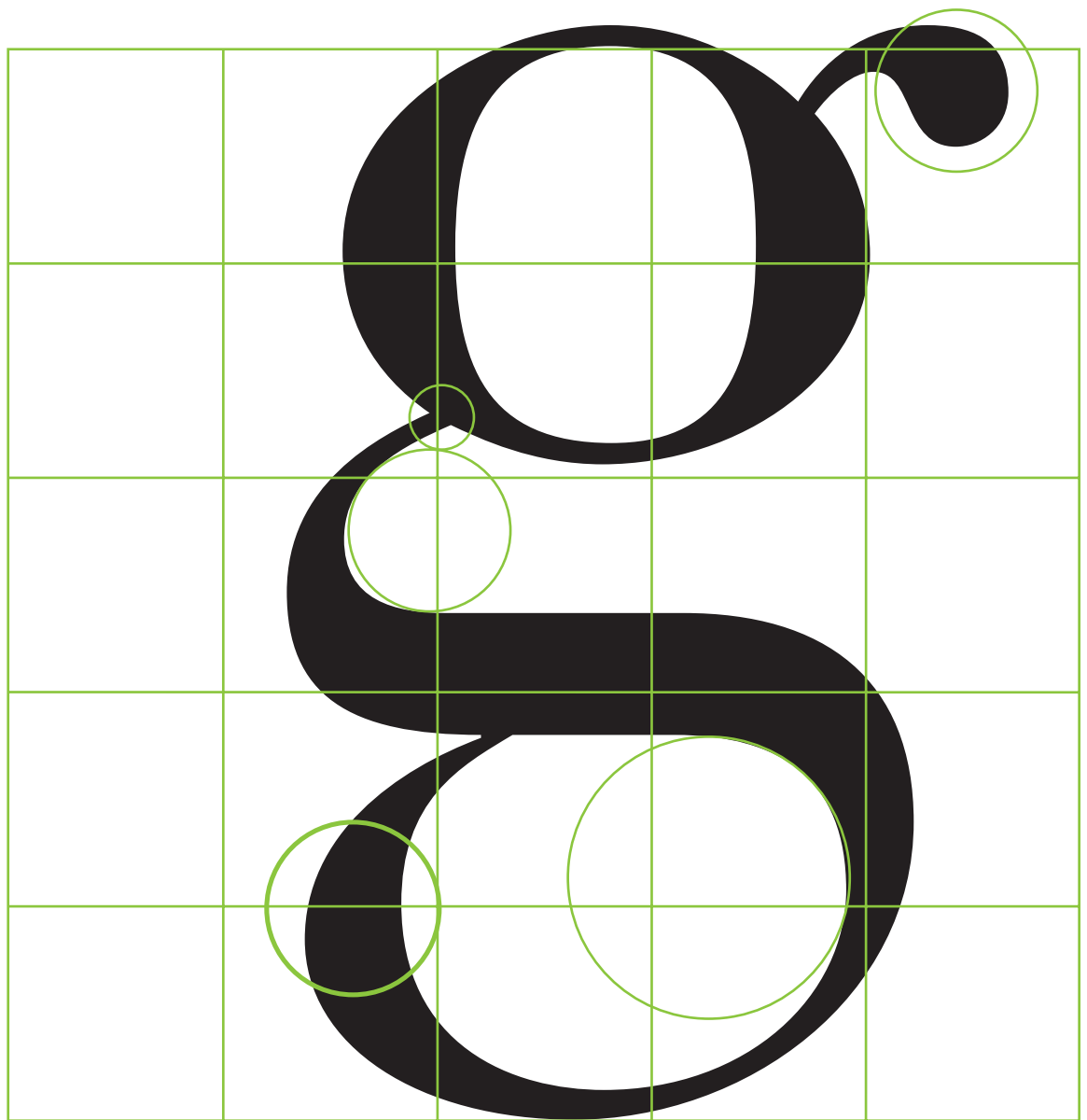
BODONI
roman



DIDOT
roman



BODONI
roman



DIDOT
roman

a a a



BODONI: form and counterform for Roman, Italic, and Bold "a"

BODONI *roman*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
.,?!#%&"

BODONI *italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
.,?!#%&"

BODONI *bold*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
.,?!#%&"



DIDOT: form and counterform for Roman, Italic, and Bold "a"

DIDOT *roman*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
.,?!#%&“”

DIDOT *italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
.,?!#%&“”

DIDOT *bold*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
.,?!#%&“”

BODONI

The number 3 in the Bodoni font is shown with three green dots. The first dot is at the top of the left curve, the second is at the top of the right curve, and the third is at the bottom of the left curve.

The number 3 in the Didot font is shown with three green dots. The first dot is at the top of the left curve, the second is at the top of the right curve, and the third is at the bottom of the left curve.

DIDOT

The number 4 in the Bodoni font is shown with three green dots. The first dot is at the top of the diagonal stroke, the second is at the top of the vertical stem, and the third is at the bottom of the vertical stem.

The number 4 in the Didot font is shown with three green dots. The first dot is at the top of the diagonal stroke, the second is at the top of the vertical stem, and the third is at the bottom of the vertical stem.

The number 5 in the Bodoni font is shown with three green dots. The first dot is at the top of the left curve, the second is at the top of the right curve, and the third is at the bottom of the left curve.

The number 5 in the Didot font is shown with three green dots. The first dot is at the top of the left curve, the second is at the top of the right curve, and the third is at the bottom of the left curve.

The number 7 in the Bodoni font is shown with three green dots. The first dot is at the top of the vertical stem, the second is at the top of the diagonal stroke, and the third is at the bottom of the diagonal stroke.

The number 7 in the Didot font is shown with three green dots. The first dot is at the top of the vertical stem, the second is at the top of the diagonal stroke, and the third is at the bottom of the diagonal stroke.

BODONI

Q

Q

DIDOT

J

J

Q

Q

W

W

BODONI

w

w

DIDOT

r

r

u

u

t

t



Overlay of BODONI (in green)
over DIDOT (black) to show
differences between letterforms.



Overlay of BODONI (in green)
over DIDOT (black) to show
differences between letterforms.

BODONI
Display 18pt
Roman

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
.,'“”?!\$*()&

BODONI
Display 24pt
Roman

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
.,'“”?!\$*()&

BODONI
Display 36pt
Roman

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789
.,'“”?!\$*()&

DIDOT
Display 18pt
Roman

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
z
0123456789
. , ' " ? ! \$ * () &

DIDOT
Display 24pt
Roman

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
z
0123456789
. , ' " ? ! \$ * () &

DIDOT
Display 36pt
Roman

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnop
nopqrstuvwxyz
0123456789
. , ' " ? ! \$ * () &

BODONI
Display 48pt
Roman

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 k l m n o

p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

., ’ “ ” ? ! \$ * () &

DIDOT
Display 48pt
Roman

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 k l m n

o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

., ’ “ ” ? ! \$ * () &

BODONI
Display 60pt
Roman

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 k l

m n o p q r s t u v w

x y z

0 1 2 3 4 5 6 7 8 9

., ’ ‘ ’ ’ ? ! \$ * () &

DIDOT
Display 60pt
Roman

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 k l m n o p q r s

t u v w x y z

0 1 2 3 4 5 6 7 8 9

., ’ “ ” ? ! \$ * () &

BODONI
Display 72pt
Roman

A B C D E F G
H I J K L M N
O P R S T U V
W X Y Z a b c
d e f g h i k l m n
o p q r s t u v w
x y z 0 1 2 3 4 5
6 7 8 9 ' " ? !
\$ * () &

DIDOT
Display 72pt
Roman

A C D E F G

H I J K L M N

O P R S T U

V W X Y Z

a b c d e f g h i k

l m n o p q r s t

u v w x y z 0 1 2

3 4 5 6 7 8 9

’ “ ” ? ! \$ * () &

BODONI 6/6

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DIDOT 6/6

BODONI 6/7

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DIDOT 6/7

BODONI 6/8

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DIDOT 6/8

BODONI 7/7

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DIDOT 7/8**BODONI 7/9**

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DIDOT 7/9

BODONI 8/8

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BODONI 8/10

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BODONI 9/9

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BODONI 9/11

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BODONI 10/10

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BODONI 10/12

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BODONI 11/11

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BODONI 11/13

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BODONI 12/12

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BODONI 12/14

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DIDOT 12/12

The typeface family known as Didot was designed by Firmin Didot in Paris in 1783. The Didot types defined the characteristics of the modern (or Didone) roman type style, with their substantial stems flowing into extremely thin hairlines; the serifs are straight across with virtually no bracketing. Because of the very fine hairlines that are characteristic of modern romans, their use was somewhat restricted in metal types. Designed by Adrian Frutiger for digital technology in 1992, Linotype Didot retains all of the features that make Didot types superior for book work and other text use; like Bodoni, its delicate lines are enhanced in display uses.

DIDOT 12/13

The typeface family known as Didot was designed by Firmin Didot in Paris in 1783. The Didot types defined the characteristics of the modern (or Didone) roman type style, with their substantial stems flowing into extremely thin hairlines; the serifs are straight across with virtually no bracketing. Because of the very fine hairlines that are characteristic of modern romans, their use was somewhat restricted in metal types. Designed by Adrian Frutiger for digital technology in 1992, Linotype Didot retains all of the features that make Didot types superior for book work and other text use; like Bodoni, its delicate lines are enhanced in display uses.

Didot 12/14

The typeface family known as Didot was designed by Firmin Didot in Paris in 1783. The Didot types defined the characteristics of the modern (or Didone) roman type style, with their substantial stems flowing into extremely thin hairlines; the serifs are straight across with virtually no bracketing. Because of the very fine hairlines that are characteristic of modern romans, their use was somewhat restricted in metal types. Designed by Adrian Frutiger for digital technology in 1992, Linotype Didot retains all of the features that make Didot types superior for book work and other text use; like Bodoni, its delicate lines are enhanced in display uses.

