Nouvelle Noire
NN Didot Modern

Type Specimen
Zurich, 2021

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www.nouvellenoire.ch

Didot Modern

Favorite Characters

Rgt?

Weights

Light	*Light Italic*
Regular	*Italic*
Medium	***Medium Italic***
Bold	***Bold Italic***
Black	***Black Italic***

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Didot Modern is the result of a collaboration between Arnaud Chemin and Nouvelle Noire that started in 2019. It is a hybrid typeface consisting of ten weights, combining upright and italic weights. The general proportions refer to the Didones from the French printing tradition, mixed with expressive features invoking geometry and minimalism. Flat endings, sharp triangular serifs, and a multitude of stylistic features bring the Didot legacy into the new digital area where elegance and classicism meet technology and rationalism.

¶

Didot Modern is a typeface for text composition of all kinds. With its delicate thin strokes and precise details, it reveals its beauty, especially in large sizes. Through its expressivity, it is tailor-made to fit contents such as fashion, luxury, art publications, fiction or classic literature. Didot Modern is the perfect choice for corporate design or advertising projects. It is distinct and unique enough to stand apart from other Didot-style typefaces such as Bodoni, Scotch Roman or Walbaum. Its emphasis lies on the overall digital feeling the typeface conveys.

¶

The typeface is a tribute to the Didot archetype. It blends original drawings from different historical sources. The design of the regular cuts is based on various examples: Nicolas Pierre Gando's imitations of "Didot", Ludwig & Mayer's "Didone" and Jules Didot "trois et demi". While the black styles were inspired by the "normande" style, like Figgins's French "gros canons".
However, Didot Modern is not just a melt of history. Arnaud Chemin explains: "By removing the mannerist aspects of some details, the letterforms gained in simplicity. Traditional flourishes such as the teardrop endings looked too baroque. They belong to the past and no longer reflect our contemporary environment. I followed the same path Imre Reiner took almost a hundred years ago to design the Corvinus typeface. It is an experiment on modernising high contrast letterforms, giving them a more mechanical look."

¶

Last but not least, Didot Modern benefits from a broad stylistic set, which contains alternate characters

(A R Q V W &
a f g j r t v w y)

based on the aesthetic of Grotesk typefaces. Arnaud Chemain describes them, explaining that "there was an interesting aspect in combining these different styles. The Grotesk construction is directly inherited from Clarendon, which itself is inherited from the Didot-style typefaces. There is a common ground which allows a good hybridization, and the result is great!" ●

¶

120/110

Franco¶
→ *Swiss*

32/36.4 0

To suppose that the eye with all its inimitable contrivances for *adjusting the focus* to different distances, for admitting

12/15 +20

To suppose that the eye with all its inimitable contrivances for adjusting the focus to different distances, for admitting different amounts of light, and for the correction of spherical and chromatic aberration, could have been formed by natural selection, seems, I freely confess, absurd in the highest degree. When it was first said that the sun stood still and the world turned round, the common sense of mankind declared the doctrine false; but the old saying of Vox populi, vox Dei, as every philosopher knows, cannot be trusted in science. Reason tells me, that if numerous gradations from a simple and imperfect eye to one complex and perfect can be shown to exist, each grade being useful to its possessor, as is

8/11 +30

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120/110

Mr. Didot
Bienvenue

32/36.4 0

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12/15 0

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120/110

Aventure
Duchamp

32/36.4 0

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12/15 0

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the theory. How a nerve comes to be sensitive to light, hardly concerns us more than how life itself originated; but I may remark that, as some of the lowest organisms in which nerves cannot be detected, are capable of perceiving light, it does not seem impossible that certain sensitive elements in their sarcode should become aggregated and developed into nerves, endowed

120/110

Napoléon *Digitized*

32/36.4 0

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12/15 0

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120/110 −30

Rational *Antiquity*

32/36.4 0

To suppose that the eye with all its inimitable contrivances for adjusting the focus to different distances, for admitting

12/15 0

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8/11 +10

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Upper-, Lowercase

A A B C D E F G H I J K L M N O P Q Q R R R ẞ T U V V W W X Y Z

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

Diacritics Standard Set (STD)

À Á Â Ã Ä Å Æ Ç Ð È É Ê Ë Ì Í Î Ï IJ Ñ Ò Ó Ô Õ Ö Ø Œ Ú Û

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œ ù ú û ü ý ÿ ŷ ý ÿ ŷ þ ł

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ỳ ẏ ź ż ž

Numbers, Currencies, Fractions

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 $ ¢ £ ¥ €

1234567890   1234567890   ½ ¼ ¾ ⅛ ⅜ ⅝ ⅞ % ‰ ' "

Mathematical Symbols

+ − = ≠ × ÷ < > ≤ ≥ ≈ ±

Punctuations

! ¡ ? ¿ . , . ; : … _ - – — ( ) [ ] { } / \ | ¦ # « » ‹ › " " „ ' ' , •

† ‡ & ẞ © ® @ ™ ° ᵃ ᵒ * ¶ №

Ligatures

Th ct st ff fi ffi fj ffj fl ffl fh ffh fb ffb fk ffk ft fft

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

Supported Languages Standard Set (STD)

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, English, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kinyarwanda, Latvian, Lithuanian, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Turkmen, Upper Sorbian, Vunjo, Welsh, Zulu

Standard Ligatures

ff fi ffi fj ffj fl ffl fh ffh fb ffb fk ffk ft fft

→ ff fi ffi fj ffj fl ffl fh ffh fb ffb fk ffk ft fft

Stylistic Set 1, Alternative Forms

RQAVWafgjrtvwy → RQAVWafgjrtvwy

Lining Figures, Lining Tabular Figures

0123456789 → 0123456789

Old Style Figures, Old Style Tabular Figures

0123456789 → Sorry, but "Tabular Old Style"
doesn't make sense for this typeface. ;–)

Fractions, Numerator, Denominator

1/2 1/4 3/4 → ½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

12345/12345 → $^{1234567890}/_{1234567890}$

Inferior, Superior

H2O 22m2 → H_2O 22m^2

Contextuals Alternates

(Mr.) «Didot» → (MR.) «DIDOT»

That's it!

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Design
Arnaud Chemin

Development
Arnaud Chemin

Mastering
Arnaud Chemin

Publisher
Nouvelle Noire GmbH

Version
1.0

Release
November, 2021

Specimen Design
Nouvelle Noire
2012 – 2021
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Publisher
Nouvelle Noire GmbH
Type Foundry

Adolf-Lüchinger-Str. 97
8045 Zürich, Switzerland

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