

Digitizing the Frederika Typeface

Apostolos Syropoulos
Greek T_EX Friends
Xanthi, Greece
asyropoulos@yahoo.com

September 2016

1 The Frederika Typeface¹

Frederika is a typeface that was designed by Hermann Zapf around 1953. This typeface contains glyphs of Greek letters that match the glyphs of Latin letter of the *Virtuosa* font by the same designer. The name *Frederika* was a homage to Friederike of Hanover, the then Queen of Greece. D. Stempel AG did not spend much money on the development of this typeface since it was believed that the typeface would not be a financial success. Thus the Cypriot representative of Stempel, Mr. Stephanides, casted the typeface in two sizes only: 12 pt and 20 pt. Because *Frederika* was not a financial success the typeface was not used in phototypesetting and naturally it was never digitized. The table that follows shows the glyphs of the typeface:

αβγδεζηδικλμνξοπρσςτυφχψω1234567890
ΑΒΓΔΕΖΗΘΙΧΑΜΝΞ
ΟΠΡΛΕΥΦΧΨΩ

Queen Friederike was very unpopular in Greece and this might be yet another reason why the typeface was never digitized. However, George Matthiopoulos, of the Greek Font Society, has digitized the typeface but his font was never released. The font contains only glyphs for the monotonic Greek script.

2 The “Frederika 2016” Typeface

Font *Frederika 2016* started as an attempt to digitize the *Frederika* typeface. However, Dimitrios Filippou, who, in a sense, is a co-designer of the font, and I have de-

¹This short overview is based on section 4.4.8 of Nikolaus Julius Weichselbaumer. *Der Typograph Hermann Zapf: Eine Werkbiographie*, de Gruyter/Saur, Berlin, 2015.

cided to modify a bit the initial design. Thus Frederika 2016 is similar but not identical to Frederika as the following table shows:

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ ρ σ τ υ φ χ ψ ω
0 1 2 3 4 5 6 7 8 9
A B C D E Z H I K L M N Z
O P P L T Y Φ Ξ Ψ Ω

The reader may have noticed that the glyphs for the lowercase letters are more slanted than the ones from Frederika. I have opted to make the lowercase letters like this because they better match the lowercase letters of Virtuosa as the following example reveals:

Φρειδερίκη Friederike

Unfortunately, there are no printed samples of Frederika, or at least I have no access to printed samples of the typeface, consequently, I had to improvise in order to design the various diacritical marks. The table that follows shows the shapes of the various diacritical marks.

á á' á' á' á' á' á' Ά ή ή ύ ύ

And here is a piece of polytonic Greek text typeset with Frederika 2016.

Ἦτον ἀπὸ ἐκείνους τοὺς ἀνθρώπους καὶ μάλιστα ἀπ' ἐκείνας τὰς γυναῖκας, αἱ ὁποῖαι ποτὲ δὲν εὐχαριστοῦνται. Εἰς τοῦτο τείνει καὶ τοιοῦτο περίπουν εἶναι τὸ πρῶτον αἰσθημα, ἢ πρώτη ἔννοια τοῦ κακοῦ, τὸ ὁποῖον ἐσπειρεν ὁ διάβολος λίαν πρωίμως εἰς τὸν κόσμον. Καὶ ἴδου διατί ἠρώτα ὁ γεωργὸς ἐκείνος τῆς Παραβολῆς: «Χύριε, οὐχὶ καλὸν σπέρμα ἐσπειρας; πόθεν οὖν ἔχει ζιζάνια;» Διὰ τοῦς ἀνδρας, τοῦτο τὸ αἰσθημα καλεῖται, εἰς τὰς ἡμέρας μας, μὲ ξενικὸν ὄνομα, «μιζέρια»: διὰ τὰς γυναῖκας, καὶ πρώην καὶ νῦν, προσλαμβάνει τραγικωτέρας διαστάσεις, καὶ ὀνομάζεται «στριγλιά». ὦ! πόσας τῶ ὄντι εἶδα τοιαύτας γυναῖκας εἰς τὴν ζωὴν μου!

Virtuosa contains alternative designs for the letters Δ and Ω (in fact these are the only Greek letters it contains!).

ΔΩΔΩΝΧ

These alternative glyphs are accessible by enabling the CharacterVariant font property:

```
\setmainfont [CharacterVariant={1}] {Frederika2016.otf}
```

In Greek typography it is quite common to use the alphabetic Greek numerals. For this reason, I had to “design” the symbols for STIGMA, KOPPA, and SAMPI. These symbols are shown below:

ϺϻϼϽ = ϺϻϼϽ = 1996

In addition to this symbols, I have included glyphs for the KAI symbol (a Greek variant of the ampersand):

Ϟ (capital KAI) and ϟ (lowercase KAI)

These two glyphs are similar to letter kappa:

Ϡ (capital kappa) and ϡ (lowercase kappa)

The font includes also these two glyphs: Ϣ (variant of π) and ϣ (variant of φ).

Acknowledgements

I thank Dimitrios Filippou and George Matthiopoulos for their many comments and suggestions that had a catalytic effect in the final result and Philip Taylor for his help in testing the font.