Digitizing the Frederika Typeface

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

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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:

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| abγδεζηθικλμνξοπρςτυφψω | 1234567890 |
| A B I D E Z Η Ο Ι Χ Α Μ Ν Ζ |
| Ο Π Φ Λ Ψ Υ Π Ω |
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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:

\[\begin{align*}
\alpha & \beta & \gamma & \delta & \epsilon & \zeta & \eta & \theta & \iota & \\
\Omega & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9
\end{align*}\]

\[\begin{align*}
\Alpha & \Beta & \Gamma & \Delta & \Epsilon & \Zeta & \Eta & \Theta & \Iota & \\
\omicron & \Pi & \Rho & \Sigma & \Turmu & \Psi & \Omega
\end{align*}\]

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:

\[\begin{align*}
\varphi & \varepsilon & \iota & \kappa & \lambda & \\
\varphi & \varepsilon & \iota & \kappa & \lambda & \\
\Phi & \Psi & \Omega &
\end{align*}\]

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.

\[\begin{align*}
\alpha & \beta & \gamma & \delta & \epsilon & \\
\varphi & \varepsilon & \iota & \kappa & \lambda &
\end{align*}\]

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

\[\begin{align*}
\text{Ὡς τον ἄπο ἐκείνους τοὺς ἀνθρώπους καὶ μάλιστα ἀπ΄ ἐκείνας τὰς γυναῖκας, αἱ ὃποιαὶ ποτὲ ἐχαριστοῦσαν· ἐκ τῶν τέων τῶν κακῶν, τοῦ ὀποίου ἔσπειρα πιὸ βραδύς ἡ ἀθάνατος ἡμέρας αἰώνιος καὶ ἔσπειρα τοὺς κόσμους. Καὶ ἐκάθει ἡ ἡμέρα τῆς Παραβολῆς τις ἀνθρώποις ὡς θάνατος ἡ ἐκείνη ἡ ἡμέρα τῆς Παραβολῆς. «Χώρα, οὔτε καὶ λόγω ἐξορίζω, ἐκ τῶν τῶν κακῶν, τοῦ ὀποίου ἔσπειρα πιὸ βραδύς ἡ ἀθάνατος ἡμέρας αἰώνιος καὶ ἔσπειρα τοὺς κόσμους. Καὶ ἐκάθει ἡ ἡμέρα τῆς Παραβολῆς τις ἀνθρώποις ὡς θάνατος ἡ ἐκείνη ἡ ἡμέρα τῆς Παραβολῆς.» Ὁ! πόσας τῷ ὄντι εἶνα τοιαῦτα γυναῖκας εἰς τὴν ζωὴν μονόν!
\end{align*}\]

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

\[\begin{align*}
\Delta & \Omega & \Delta & \Omega & \Delta & \Omega
\end{align*}\]

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

\[ \text{͵αϡϟϛʹ} = \text{͵ΑϡϞϛʹ} = 1996 \]

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

\[ \& (\text{capital KAI}) \text{ and } \& (\text{lowercase KAI}) \]

These two glyphs are similar to letter kappa:

\[ \text{Ϙ} (\text{capital kappa}) \text{ and } \kappa (\text{lowercase kappa}) \]

The font includes also these two glyphs: \( \phi \) (variant of \( \pi \)) and \( \varphi \) (variant of \( \phi \)).

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