

The loneliness of greek typography; myth or reality?

Klimis Mastoridis

This brief essay was handed on to *URW* in December 1992 –two months after the Thessaloniki DIDOT conference– in order to be included in an edition about non-latin typography. The publication was never realized and a greek version of it appeared in two parts in *Print & Publish* in March and April 1994. The 1992 text is printed here without alteration.

“The importance of the Greeks in the history of alphabetic writing is paramount. All the alphabets in use in Europe today stand in direct or indirect relation to the ancient Greek”.¹ Many Greeks would find it difficult to comprehend such a statement, for the alphabet they use nowadays differs from the latin and the cyrillic alphabets used in Europe. But even if the essence of the above quotation is plain and clear to all of them, what would they gain besides one more dose of national pride? This pride, fortunately or not, made them retain their non-latin script, thus showing a lack of flexibility of the kind shown by other alphabets and languages.² The history of the still continuing fight between the advocates of *katharevousa* and *demotiki*,³ indicates more clearly this inflexibility; the only exception being the abolition of the complex accentuation system in the past decade.⁴

Many arguments can be provided against radical changes of the kind proposed, for example, by the *United Nations Organization* in 1934;⁵ a popular one being the loss of an alphabet that characterizes national identity. “Greek has a longer literary history than any other European language, and also in the history of printing Greek made an early start”.⁶ A change in the alphabet would simply mean that Greeks were ready to give up part of that history. So could it even be argued that the isolation detected by various people, as far as the graphic mode of the Greek language is concerned, has been chosen wittingly?

Nevertheless, we should not speak about ‘isolation’ without trying to define its context. This is not the place for an in depth analysis, though a few questions may give an idea of the perplexity of the problem. For example, in what ways might Greeks feel isolated from non-Greek people? Do we talk of its economo-political, cultural, or some other kind of isolation? And how could a latin script change this matter (does Iceland, for example, feel part of a family, whereas Greece does not)? Does the fact that Greece uses a non-latin script add to this feeling of isolation (on the other hand, Spaniards, for example, with a latin script might have felt similarly after the Brussels proposal, two years ago, to abolish the circumflex from their written language)? In addition, are Vietnam or Albania isolated less because they adopted the latin alphabet at some stage (the first by

1. Diringer, D., *A history of the alphabet*, London, 1983, p.35.

2. For example the abolition of arabic by Kemal Atatürk in Turkey in 1928 and the introduction of the latin alphabet, or the switch from the old cyrillic to the *grazhdanskii shrift* in the reign of Tsar Peter I over Russia.

3. *Katharevousa* is supposed to be the pure Greek language, deriving from the glorious ancient times, whereas *demotiki* was the language of the people, “a barbarous vernacular”.

4. In reality what was abolished were the diacritical marks introduced in Greek writing around 230 B.C., “an invention of the Alexandrian scholars (Aristophanes of Byzantium is mentioned by name) in order to facilitate the reading of texts written in *scriptio continua* and to suggest a solution in case of doubt” (Van Groningen, B.A., *Short manual of Greek palaeography*, Leiden, 1955, p.51).

5. In a volume published in 1934 by the *Society of Nations* with the title “L’adoption universelle des caractères latins”.

6. “Printing Greek, a european enterprise”, Introduction by Kristian Jensen in the catalogue published for the exhibition at the Bodleian Library, January-April 1992, p.1.

7. In particular, I have in mind simultaneous translation systems, bilingual –conventionally or electronically printed– matter, hardware and software for type design or other typographic applications, OCR machines for Greek developed on existing patterns, etc.

8. Mosley, J., “Porson’s Greek types”, in *Penrose Annual*, vol.54, 1960, p.36.

9. Crouwel, W., “A proposition for education in letterforms and handwriting”, *ATYP’s 16th International Congress*, 1973.

10. Proctor, R., *The printing of Greek in the fifteenth century*, Oxford, 1900, p.15.

11. A society which was established in 1991 in Athens. Some of its aims as they have been printed in its statutes are: “the collection and preservation of printing types, machinery, and archival material relevant to Greek typography”. The *Greek Font Society* also aims to contribute “to the study of the history of Greek typography and to develop a critical approach to the aesthetics and technologies of modern typography”.

12. Zapf, H., “Type designing in the future”, in *Idographic*, issue 7, 1974, p.20.

force it is true)? Finally, cannot technology deal successfully with the problems arising from such an ‘isolation’?⁷ After all we should not forget that “the Greek alphabet and our own latin one have much more in common than, for example, other Mediterranean languages such as Hebrew and Arabic”.⁸

greek type design; the current reality

The argument for the loneliness of a country with a non-latin script (in many foreign typespecimens Greek was included under “exotic” types) has flagrantly been used by printing type manufacturers in the DTP era. In the absence of ‘well designed’ Greek types, they have scanned almost everything that could bring to mind the shapes of the alphabet. From Hermann Zapf back to Giambattista Bodoni, alphabets by a number of famous (or not so famous) type designers were laid down on flat bed scanners with Procrustean logic. More lazy ‘alphabet makers’ take series of letterforms offered in postscript and modify them. Apart from a number of large (a quantitative and not a qualitative distinction) digital type manufacturers, hundreds of small design studios have appeared during the past three years which also ‘design’ type. “It is as if the environment has become polluted with type, with written shapes and with printed letterforms”.⁹ And as in many cases abroad, questions of copyright arise from the first glance at the specimens they produce. Proctor’s remark that Aldus “inflicted on the aesthetic side of Greek printing a blow from which it has never recovered”,¹⁰ is definitely exaggerated. I wish I could say the same about the blow resulting by the irrational use of computerized type (and typographic) design tools by untrained people.

Furthermore, the newly founded *Greek Font Society*¹¹ has taken an unfortunate approach. In my view, its working methods and timetables point more to a commercial company than to a research and production group. Its anxiety to show its products publicly and to push for quick results by the use of expensive equipment, is by no means justified and contradicts the society’s statutes. Scanning, modifying and presenting new versions of the types of the past, without knowing and respecting their history cannot be considered a solution to the problem. Hermann Zapf wrote almost two decades ago: “The best way in which the alphabet designer can pay respect to the great achievements of the past is by aiming at something that expresses the spirit of the present... we should not go back into the past, particularly to the forms of the 19th century to an easy neo-historicism which would permit us, thanks to our modern techniques, to copy and cheaply use the style elements of the past”.¹² And as early as 1927 T.Barlow indicated the need for research: “has indeed Greek printing ever had a real chance, and will it ever have, until its designers have studied and assimilated Greek writing throughout the centuries in which it was the living language of the scribes who

used it?"¹³ The *Greek Font Society* still has the chance to become what it really ought to be; a unique institution in the graphic communication field. A prerequisite is a change in ideology and methods and the best guarantee of that are the type designers who work for the society.

This 'democratization', as Seybold would have called it, with literally anybody in a position to create type, has led a number of people back to the 'old good' tradition. Thinking publishers, who by setting their books in their own establishments using metal type, make their typographic statement. Some years ago they used Monotype machines, now they start exploring the possibilities offered by type other than that employed by Monotype. Few of them (re)discovered the surviving products of the old Greek typefoundries, establishments with a long tradition, whose interesting history could play a decisive role in readers' and modern alphabet makers' education. Maybe by uncovering the past we will not feel so 'isolated' as we now do. After all, tradition is not "a reflection of the stagnation or prejudice of past ages of printers", but it is "more than the embalming of forms customary in states of society; ... Tradition, therefore, is another word for unanimity about fundamentals which has been brought into being by the trials, errors and corrections of many centuries".¹⁴ I am not arguing that research in printing history constitutes the magical solution to all our problems; I do claim, however, that knowledge of typographic tradition helps us to better understand the present and become –and not only in design terms– socially more sensitive in the future. And this brings us to the question of education.

greek graphic design education; more than a myth

Greek printing type has a tradition of almost 530 years. From Cicero's *De Officiis et Paradoxa Stoicorum*, printed by Fust and Schoeffer in 1465, through to "the first Greek typographic school" (Damilas, Alexandros and Laonikos, Laskaris, Kalliergis, Sophianos, Dukas), and Aldus; then from Garamont to Baskerville, Porson, Didot, Bodoni and finally, to Proctor, Scholderer and Morison, Gill, Van Krimpen, Zapf, Frutiger, Mardersteig, Carter, Holmes, Bigelow and many others. It seems that the typographic isolation of Greek is not an indisputable reality, at least in the case of type design. The isolation is more of a situation within the country and an excuse to justify the indifference of our own designers. A Greek printer wrote in 1958: "if the Greek engravers engaged themselves seriously in this field of the graphic arts, a tradition would have been established which could have led to quality printing types and a variety of rhythms".¹⁵ The fact is that type design in Greece has little to show; an attempt by Kefallinos in 1953, and Katsoulidis's two contemporary alphabet designs presented a few years ago. Both men are (Kefallinos died in 1957) engravers by profession!

13. Barlow, T., Review of V. Scholderer's *Greek printing types, 1465-1927*, in *The Library*, 4th series, vol.VIII, 1927.

14. Morison, St., *First principles of typography*, Cambridge, 1967, pp.23-24.

15. Skazikis, J., Article about the Greek typefoundries, in *Typographia*, no.10, published in November 1958 and reprinted in January 1966!

16. Barker, N., *Aldus Manutius and the development of Greek script & type in the fifteenth century*, Sandy Hook, Connecticut, 1985, p.5.

The sad reality is that, as in the case of type design, the study of Greek typography has been more the concern of foreign scholars than of Greek ones. I will not start giving explanations, nor will I provide excuses, as to why this occurred. Nicolas Barker writes: "No one can approach any topic connected with the printing of Greek in the fifteenth century without paying the tribute due to Robert Proctor";¹⁶ and this is certainly so after the publication of his fine book. However, it took 85 years for the appearance of a critical approach to Proctor's views. And once more, this came from abroad. It is sufficient to say that Proctor has not yet been translated into Greek.

At a conference which took place in Wolfenbüttel in November 1992, I found myself in an awkward position trying to talk about education and research in Greek graphic design field. Very briefly, no postgraduate graphic design courses are offered by Greek Universities; typographic research on an academic level does not exist, and the sole Graphic Arts Department in Greece (that of the Technical Educational Institution in Athens) does not suffice. Furthermore, the owners of various Graphic Arts 'Colleges', with neither adequate equipment nor specialized teaching staff, become rich offering students very little or nothing at all. It takes a long discussion and I will not tire readers by writing about the cul-de-sac of the Greek educational system. I prefer instead to focus on the DIDOT seminar in Thessaloniki and its educational aspects.

17. From the very beginning, three years ago, *Infoprint*, a commercial photocomposition establishment with educational activities, has participated the DIDOT project.

This two-day event took place early in October 1992 at the Helexpo conference centre. "Greek letterform design; past, present, future" was the title given by the Greek partner of this EEC COMMET II project.¹⁷ Despite the organization problems, which caused a number of people interested in the seminar to actually miss it, the result was quite encouraging. One of the aims of the seminar was to bring scholars from various disciplines (and countries) together, to discuss Greek letterform design. Three large areas were covered by the speakers: history, technology, and education. It was maybe for the first time that a Greek palaeographer sat at a table with a professional type designer, a computer expert, or with a printing historian. In a sense the meeting was an answer to Jan Van Krimpen's quest, almost half a century ago, "where to find a Greek scholar who is not only versed in the language but a palaeographer and in a way, a typographical expert at the same time?"¹⁸ Studies in epigraphy and palaeography could prove immensely useful to the typographer, let alone to researchers of printing history.

18. Van Krimpen, J., *On designing and devising type*, N.Y., 1957, p.86.

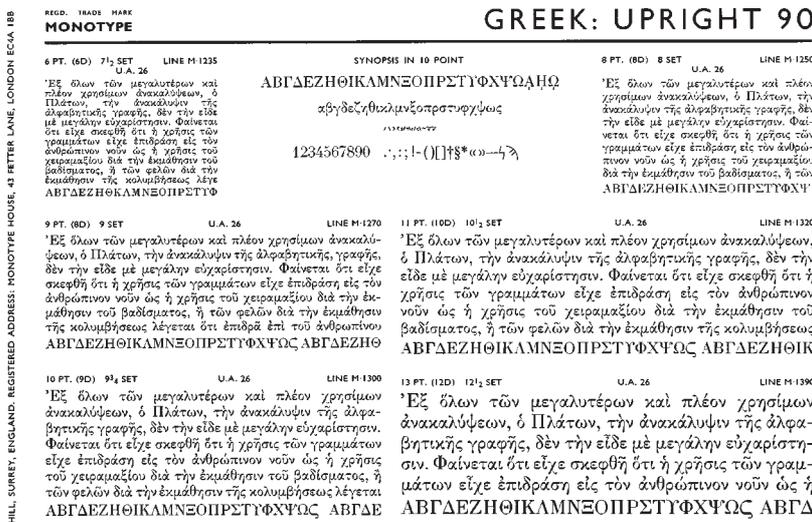
Only if they are armed with such knowledge and are able to take into account the positive aspects of foreign contributions, will the new generation of Greek designers be able to embark upon projects for new type designs. Moreover, their understanding of the language might make the real difference. Bowman in writing about the Greek types produced abroad indicates that: "the types that have been lastingly successful have been designed by people with no

experience of type design. Attempts to produce something that was artistically beautiful or which was theoretically ideal, have often failed, because they did not take into account the opinions and tastes of the readers. In the 20th century there have been several attempts by professional type designers to produce Greek types, but few have succeeded".¹⁹ This argument, which brings to mind Morison's views about the community expressed in his *First Principles*, seems to be closely related to the 'sensation, or the feeling, of the language'. It is this sensation which will prevent us from making letters pictures of things instead of the things they are, to invoke E. Gill's words.²⁰

The discussions in the DIDOT meeting indicated clearly that it is not essential for individually type designers to emerge in order to do better Greek type. What is really needed is cooperation and an educational program, where type design and typography will be approached in a more serious and integrated way than they are now. *Infoprint* has undertaken part of the heavy duty to carry this message across, and any results will raise our hopes for further improvements in the graphic arts in Greece.

19. Bowman, J., "Greek printing types in Britain from the late 18th to the early 20th century", PhD thesis at the Department of Typography & Graphic Communication, University of Reading, 1988.

20. Gill, E., *An essay on typography*, 5th ed. with an introduction by Ch. Skelton, London, 1988, pp.23-58.



Upright 90. Monotype's first Greek, modelled on 'Didotian' prototypes, was cut in 1910. Greeks were accustomed (and through calligraphy taught at schools) to this type since the establishment of the modern Greek state in the 1830's. "Apla", as it is called in Greece, was the first modern upright design, which challenged the view that Greek letters are a kind of italic. There are no serifs in the small letters, whose main characteristic is their pear-shaped terminals (or blobs) which give the type a calligraphic flavour. Even nowadays the largest proportion of Greek books is set with this type, readers praise its charm and beauty, and typographers confess that no other typeface surpasses it for text setting purposes.

τάγματα, καταδικάζοντες εις θάνατον πάντα χριστιανόν. Ἄλλ' ἐν τῇ πραγματικότητι ἢ σχέσις αὐτῶν πρὸς τὴν Ἐκκλησίαν ὑπῆρξεν ἀκήρυκτος πόλεμος καὶ διωγμός. Οὐ μόνον Σουλτᾶνοί τινες ἐβουλεύθησαν τὴν πλήρη ἐξόντωσιν ἢ τὸν βίᾳ ἐξισλαμισμὸν πάντων τῶν Χριστιανῶν καὶ τοὺς ναοὺς αὐτῶν εἰς μουσουλμανικὰ μετέβαλον τεμένη, ἀλλὰ πάντες ἐν γένει, ἀρχῆς γενομένης ἀπὸ τοῦ πορθητοῦ τῆς Κωνσταντινουπόλεως, ἀπεδείχθησαν κακόπιστοι καὶ βάρβαροι δεσπότηαι καὶ τύραννοι ἀπηνέστατοι, καταδιώξαντες καὶ καταβασανίσαντες συστηματικῶς τοὺς μὴ ἐξισλαμιζομένους. Ἐπὶ πλέον δὲ πολλοὺς, ἐπὶ μέρους, Χριστιανοὺς ἰδιαίτερος ὑπέβαλον τοῦρκοι εἰς φρικώδη βασανιστήρια, βιάζοντες αὐτοὺς νὰ προσέλθωσιν εἰς τὸν ἰσλαμισμὸν, ἢ τοὺς βίᾳ μὲν ἐξισλαμιζομένους, εἶτα δ' ἀποπτύοντας τὸν ἰσλαμισμὸν, εἰς θάνατον κατεδίκαζον. Καὶ ὅπως τὸ πάλαι οἱ ἔθνηκοι φονεύοντες τοὺς Χριστιανοὺς ἐδόκουν λατρείαν προσφέρειν τῷ θεῷ, κατὰ τὴν πρόρρησιν τοῦ Κυρίου.

Apla Nea. From a typespecimen produced in 1933(?) by the Karpathakis-Anagnostopoulos foundry in Athens.

07300 Greek No.2 bold/halbfett/demi-gras 12 (100)

αβγδεζηθικλμνξπορστυφχψω
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΠΟΡΣΤΥΦΧΨΩ
 1234567890 .,:;!?

Οἱ πρώτες ἐκδόσεις ἐλληνικῶν κειμένων ἔγιναν στό τυπογραφεῖο τοῦ Ἄλδου Μανουῆλου στή Βενετία. Ἀπο τό 1494 ὡς τό 1515 τύπωσε μιά θαυμάσια σειρά κλασικῶν Ἑρ

Mergenthaler Type Library

299

Greek No.2 Upright. Linotype's version of "Apla" in the 1988 specimen.

GrAncTimes²

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890

αβγδεζηθικλμνξοπρστυφχψωάέήϊούώϊϋϗ
 ξϊϣωάϊϣωάέήϊούώ'αηδ'ηδ'αήϊϣω'αήϊϣω' ., '"/<>{|~!ς#\$%j&*()=+_-

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890

αβγδεζηθικλμνξοπρστυφχψωάέήϊούώϊϋϗ

ξϊϣωάϊϣωάέήϊούώ'αηδ'ηδ'αήϊϣω'αήϊϣω' ., '"/<>{|~!ς:

"Apla" are still there, in postscript format, even though they have been called Gr[ee]k Anc[ient(?)] Times.

Ο Λ Υ Μ Π Ι Α Λ Ε Υ Κ Α

*Αρ. 605, Στ. 14,
χιλ. 1½ κιλ. 8,350

Ἐπικρατεῖ κατὰ κανόνα ἢ συνήθεια, νὰ ἐκτυπώ-
νῳνται ἐπὶ τῶν ἐξωτερικῶν πλευρῶν τῶν κιβωτί-
ων ποὺ περιέχουν τὰ πρὸς ἀποστολὴν ἐμπορεύ-
ματα τῶν διαφόρων ἐργοστασίων διαφημιστικὰ
κεῖμενα καὶ εἰκόνες. Κάποτε ἐπικολλῶνται ἐπ’
αὐτῶν σχετικαὶ χάρτιναι ἐτικέτται αἵτινες ὁμῶς
παρουσιάζουν τὸ μέγα μειονέκτημα τῆς εὐκό-

Olympia Light. In 1939 Karpathakis includes in his typespecimen a Greek kind of Futura. At that time the German sanserifs by Erbar, Koch, and Renner (and E.Gill's Sans too) were worldwide known. The 'new' type meets with great success and it is used in newspapers, display and advertising printing. All Greek typefoundries produce their own versions; they only call them different names. As late as 1960 Karpathakis adds sizes and weights to the fount and it is one of the very few types still produced by the remaining Greek typefoundries. Almost all type designs executed in Greece were adaptations of that kind. The only consideration was which roman type to copy and what modifications to carry out. And in many cases roman types adapted by Greek designers were much more successful than Greek types designed by non-Greek designers.

Europa Grotesk Greek

halbfett
medium
demi gras

Χρυσίπειρος, πλεονάσας δὲ τοῖς πράγμασι τὴν λέξιν οὐ κατάρδωσε. πονικώτατος τε παρ' ὄντινου γέγονεν ὡς δῆλον ἐκ τῶν συγγραμμάτων αὐτοῦ τὸν ἀριθμὸν γὰρ ὑπὲρ πέντε καὶ ἐπτακόσια ἔστιν ἐπλήθυσε δ' αὐτὰ πολλάκις ὑπὲρ τοῦ αὐτοῦ δόγματος ἐπιχειρῶν καὶ πᾶν τὸ ὑποπεσὸν γράφων ΣΦΑΙΡΟῦ ΕΝ ΤΟΙῶ ΠΡΩΤΟῖΣ ΕΓΓΕΓΟΝΕΙ ΤΩΝ ΖΗΝΩΝΩΣ ΤΟΥ ΚΙΤΙΕΠῶ ΜΑ

1.25mm CH, 2.00mm LF and CH/LF-Factor 1.6 (5p)

Χρυσίπειρος, πλεονάσας δὲ τοῖς πράγμασι τὴν λέξιν οὐ κατάρδωσε. πονικώτατος τε παρ' ὄντινου γέγονεν ὡς δῆλον ἐκ τῶν συγγραμμάτων αὐτοῦ τὸν ἀριθμὸν γὰρ ὑπὲρ πέντε καὶ ἐπτακόσια ἔστιν ἐπλήθυσε δ' αὐτὰ πολλάκις ὑπὲρ τοῦ αὐτοῦ δόγματος ἐπιχειρῶν καὶ πᾶν τὸ ὑποπεσὸν γράφων καὶ διορθούμενος πλεονάσας πλείστη τε τῶν μορφηρῶν παροῦσαι: χρυσίπειρος ΣΦΑΙΡΟῦ ΕΝ ΤΟΙῶ ΠΡΩΤΟῖΣ ΕΓΓΕΓΟΝΕΙ ΤΩΝ ΖΗΝΩΝΩΣ ΤΟΥ ΚΙΤΙΕΠῶ ΜΑ

1.50mm CH, 2.40mm LF and CH/LF-Factor 1.6 (6p)

Χρυσίπειρος, πλεονάσας δὲ τοῖς πράγμασι τὴν λέξιν οὐ κατάρδωσε. πονικώτατος τε παρ' ὄντινου γέγονεν ὡς δῆλον ἐκ τῶν συγγραμμάτων αὐτοῦ τὸν ἀριθμὸν γὰρ ὑπὲρ πέντε καὶ ἐπτακόσια ἔστιν ἐπλήθυσε δ' αὐτὰ πολλάκις ὑπὲρ τοῦ αὐτοῦ δόγματος ἐπιχειρῶν καὶ πᾶν τὸ ὑποπεσὸν γράφων καὶ διορθούμενος πλεονάσας πλείστη τε τῶν μορφηρῶν παροῦσαι: χρυσίπειρος ΣΦΑΙΡΟῦ ΕΝ ΤΟΙῶ ΠΡΩΤΟῖΣ ΕΓΓΕΓΟΝΕΙ ΤΩΝ ΖΗΝΩΝΩΣ ΤΟΥ ΚΙΤΙΕΠῶ ΜΑ

Χρυσίπειρος, πλεονάσας δὲ τοῖς πράγμασι τὴν λέξιν οὐ κατάρδωσε. πονικώτατος τε παρ' ὄντινου γέγονεν ὡς δῆλον ἐκ τῶν συγγραμμάτων αὐτοῦ τὸν ἀριθμὸν γὰρ ὑπὲρ πέντε καὶ ἐπτακόσια ἔστιν ἐπλήθυσε δ' αὐτὰ πολλάκις ὑπὲρ τοῦ αὐτοῦ δόγματος ἐπιχειρῶν καὶ πᾶν τὸ ὑποπεσὸν γράφων ΣΦΑΙΡΟῦ ΕΝ ΤΟΙῶ ΠΡΩΤΟῖΣ ΕΓΓΕΓΟΝΕΙ ΤΩΝ ΖΗΝΩΝΩΣ ΤΟΥ ΚΙΤΙΕΠῶ ΜΑ

2.75mm CH, 4.25mm LF and CH/LF-Factor 1.55 (11p)

Χρυσίπειρος, πλεονάσας δὲ τοῖς πράγμασι τὴν λέξιν οὐ κατάρδωσε. πονικώτατος τε παρ' ὄντινου γέγονεν ὡς δῆλον ἐκ τῶν συγγραμμάτων αὐτοῦ τὸν ἀριθμὸν γὰρ ὑπὲρ πέντε καὶ ἐπτακόσια ἔστιν ἐπλήθυσε δ' αὐτὰ πολλάκις ὑπὲρ τοῦ αὐτοῦ δόγματος ἐπιχειρῶν καὶ πᾶν τὸ ὑποπεσὸν γράφων καὶ διορθούμενος πλεονάσας πλείστη τε τῶν μορφηρῶν παροῦσαι: χρυσίπειρος ΣΦΑΙΡΟῦ ΕΝ ΤΟΙῶ ΠΡΩΤΟῖΣ ΕΓΓΕΓΟΝΕΙ ΤΩΝ ΖΗΝΩΝΩΣ ΤΟΥ ΚΙΤΙΕΠῶ ΜΑ

For example Scangraphic's **Europa Grotesk Greek** is a face which I would never thought it could be used in Greece. Peculiar ill-shaped characters, such as kappa, or the introduction of new letters, such as the strange thing in the place of theta, do not add more 'groteskness' to the types. As a monoline design letters ought to be distinct and clear. Furthermore, in the lower case the huge pi, the rigid, unfriendly verticals of the badly done gamma, the hook-like ζ, and the extremely large κ-height (I use kappa for Greek as x- is used for roman type) in comparison with the size of the ascenders and descenders, would suggest enough reasons to reject its production.

ENGLAND, REGISTERED ADDRESS: MONOTYPE HOUSE, 43 FETTER LANE, LONDON, E.C.4

REGD. TRADE MARK
MONOTYPE

GREEK: NEW HELLENIC 192

SYNOPSIS IN 10 POINT

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΣΑΩΩΗ

αβγδεζηθικλμνξοπρστυφχψωσάωή

1234567890 .,:;-()«»—λ γ

7 PT. (7D) 71₄ SET

U.A. 73

LINE M 1225

Ἐξ ὄλων τῶν μεγαλυτέρων καὶ πλέον χρησίμων ἀνακαλύψεων, ὁ Πλάτων, τὴν ἀνακάλυψιν τῆς ἀλφαβητικῆς γραφῆς, δὲν τὴν εἶδε μὲ μεγάλην εὐχαρίστησιν. Φαίνεται ὅτι εἶχε σκεφθῆ ὅτι ἡ χρῆσις τῶν γραμμάτων εἶχε ἐπιδράση εἰς τὸν ἀνθρώπινον νοῦν ὡς ἡ χρῆσις τοῦ χειραμαξίου διὰ τὴν ἐκμάθησιν τοῦ βαδίσματος, ἢ τῶν φελῶν διὰ τὴν ἐκμάθησιν τῆς κολυμβήσεως λέγεται ὅτι ἐπιδρᾶ ἐπὶ τοῦ ἀνθρώπινου σώματος. Ἦτο μία ἀποψις ἢ ὅποια συντόμως ἔγινε ἀπαραίτητος εἰς ἐκείνους οἱ ὅποιοι τὴν ἐχρησιμοποίησαν ἢ ὅποια ἔκαμε ῥωμαλεῖαν προσπάθειαν κατ' ἀρχάς μὴ ἀναγκασίαν ἀπὸ τοῦ ἀνθρώπινου σώματος. Ἦτο μία ἀποψις ἢ ὅποια ἐχρησιμοποίησαν ἢ ὅποια ἔκαμε ῥωμαλεῖαν προσπάθειαν κατ' ἀρχάς μὴ ἀναγκαίαν καὶ κατόπιν ἀδύνατον. Διενσή

11 PT. (10D) 101₂ SET

U.A. 73

LINE M 1332

Ἐξ ὄλων τῶν μεγαλυτέρων καὶ πλέον χρησίμων ἀνακαλύψεων, ὁ Πλάτων, τὴν ἀνακάλυψιν τῆς ἀλφαβητικῆς γραφῆς, δὲν τὴν εἶδε μὲ μεγάλην εὐχαρίστησιν. Φαίνεται ὅτι εἶχε σκεφθῆ ὅτι ἡ χρῆσις τῶν γραμμάτων εἶχε ἐπιδράση εἰς τὸν ἀνθρώπινον νοῦν ὡς ἡ χρῆσις τοῦ χειραμαξίου διὰ τὴν ἐκμάθησιν τοῦ βαδίσματος, ἢ τῶν φελῶν διὰ τὴν ἐκμάθησιν τῆς κολυμβήσεως λέγεται ὅτι ἐπιδρᾶ ἐπὶ τοῦ ἀνθρώπινου σώματος. Ἦτο μία ἀποψις ἢ ὅποια ἐχρησιμοποίησαν ἢ ὅποια ἔκαμε ῥωμαλεῖαν προσπάθειαν κατ' ἀρχάς μὴ ἀναγκαίαν καὶ κατόπιν ἀδύνατον. Διενσή

9 PT. (8D) 81₄ SET

U.A. 73

LINE M 1273

Ἐξ ὄλων τῶν μεγαλυτέρων καὶ πλέον χρησίμων ἀνακαλύψεων, ὁ Πλάτων, τὴν ἀνακάλυψιν τῆς ἀλφαβητικῆς γραφῆς, δὲν τὴν εἶδε μὲ μεγάλην εὐχαρίστησιν. Φαίνεται ὅτι εἶχε σκεφθῆ ὅτι ἡ χρῆσις τῶν γραμμάτων εἶχε ἐπιδράση εἰς τὸν ἀνθρώπινον νοῦν ὡς ἡ χρῆσις τοῦ χειραμαξίου διὰ τὴν ἐκμάθησιν τοῦ βαδίσματος, ἢ τῶν φελῶν διὰ τὴν ἐκμάθησιν

7. Similar problems occurred in Monotype's **New Hellenic 192** cut in 1927. Scholderer following in Proctor's footsteps chose the triangular delta, a reversed three figure for zeta, an unfamiliar capital Xi and an out of place Omega. Although these were the actual letters used by Brocar in 1514, their shape should have been reconsidered four centuries later, if they were to be commercially produced. Despite these little defects (Monotype provided alternative characters at a later stage), on the whole Scholderer's type belongs to the very few successful Greek types. It is legible, even in small sizes, clear, and beautiful and these are some of the reasons why it has been –and still is– widely used in Greece.

SOCIETÀ NEBIOLO - TORINO (ITALIA)

ELLADE

N. 5185 - C. 12

Non Interlineato

Fig. 9./10

Καλέσας δὲ ὁ Κῦρος Ἀράσπαν Μῆδον, ὃς ἦν αὐτῷ ἐκ παιδὸς ἑταῖρος, ὧ καὶ τὴν στολὴν ἐκδύς ἔδωκε τὴν Μηδικήν, ὅτε παρὰ Ἀστυάγους εἰς Πέρσας ἀπῆει, 458 τοῦτον ἐκέλευσε διαφυλάξαι αὐτῷ τὴν τε γυναῖκα καὶ τὴν σκηνήν· ἦν δὲ αὐτῆ ἡ γυνὴ τοῦ Ἀβραδάτου τοῦ Σουσί· ὅτε δὲ ἠλίσκετο τὸ τῶν Ἀσσυρίων στρατόπεδον, ὁ ἀνὴρ αὐτῆς οὐκ ἔτυχεν ἐν τῷ στρατοπέδῳ ὦν, ἀλλὰ πρὸς τὸν τῶν Βακτρίων βασιλέα πρεσβύων ὤχετο· ἔπειψε δὲ αὐτὸν ὁ Ἀσσύριος περὶ συμμαχίας.

8. **Ellade**. Nebiolo's version of New Hellenic with substitutes for the letters discussed above in a typespecimen of the 1950's.

ΑΤΤΙΚΑ 12 ΣΤΙΓΜΩΝ

Ἄρθ. 4

Ἄνευ διαστήτων

Οἱ σταυροφόροι ἐστρατοπέδευσαν πρὸ τῆς Κωνσταντινουπόλεως καὶ προέβησαν εἰς πολιορκίαν αὐτῆς ἐνῶ ὁ αὐτοκράτωρ εἶχεν ἐπιδιορθῶσαι τὰ τείχη καὶ εἶχε συναθροίσει στρατὸν ἐξήκοντα χιλιάδων ἀνδρῶν. Ἡ ἥρωϊκὴ ἀμυνα διήρκεσε πολλὰς ἡμέρας ἀλλὰ δὲν ἦτο δυνατόν νὰ ἐξακολουθήσῃ. Ὁ αὐτοκράτωρ μάχεται γενναίως, ἐνῶ οἱ πύργοι πίπτουν ὁ εἰς κατόπιν τοῦ ἄλλου καὶ μὴ δυνάμενος νὰ συγκρατήσῃ τὸν πανικόν, φεύγει μὲ ὀλίγους ὄπαδους ἀπὸ τῆν Κωνσταντινούπολιν. Τότε μερικοὶ συνέρ

ΟΙ ΣΤΑΥΡΟΦΟΡΟΙ ΕΦΑΝΗΣΑΝ ΒΑΡΒΑΡΟΙ ΚΑΙ ΕΠΥΡΠΟΛΗΣΑΝ ΜΕΓΑΛΑΣ ΣΥΝΘΙΚΙΑΣ ΤΗΣ ΠΟ 243.860 1234567890 890.352

9. **Attica**, the Greek name for New Hellenic, as they were printed in the typespecimen published in 1956 by the foundry PAP.