

filia

latin  
italic  
ελληνικά



Filia is a book typeface created as part of the MA in Typeface Design at the University of Reading. The family consists of Latin, Italic and Greek.

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### The development of Filia

When typeface families cover the Latin and Greek scripts, the Greek letterforms often adapt the style of the Latin shapes. For Filia, however, both scripts started as independent designs and through the design process the Greek had an even stronger influence on the design of the Latin than the other way round.

#### Filia Greek

The design of Filia Greek started during a one week workshop that awoke my curiosity and interest in the Greek script. The historical development of the script and numerous examples of printed typefaces started to impart a theoretical understanding. To become more familiar with the letterforms, I practised writing in a traditional form, by holding the writing pad on the lap. These written shapes were digitised and formed the basis for the later letterform. As the angle of stress varies in Greek lowercase, the strokes were modulated individually for each letter. In the next step form and modulation of the letters were brought into harmony with each other.

#### Filia Latin

The basis for Filia Latin was also formed by writing exercises, here using a broad nib pen, producing an oblique axis. In the digital form of the letters, the stroke contrast was reduced, thin parts were thickened and serifs modulated.

Models that inspired the design of Filia were the typefaces Lexicon and Trinité by Bram de Does. These typefaces combine two interesting characteristics: the dynamic fluid expression of the letterforms with good performance in long text documents.

To achieve this fluidity in Filia Latin, certain aspects of the Greek design were adapted. In comparison to the Latin script, the Greek lowercase letterforms appear to be more dynamic, due to the variation in stroke

thickness and less uniformity in the lettershapes. To avoid static lines, the vertical stems in Filia Latin are splayed before ending in the serif. The bottom serifs are asymmetrical and concave at the base. The top serifs were treated in the same way: the vertical stroke thickens slightly and ends with a concave curve. The asymmetric shape of the counters and the emphasis on the calligraphic movement also helps the letter to appear less static.

The Latin and Greek are independent designs but at the same time harmonize in colour and share the same general visual language.

The capital letters and small caps of Filia were developed considering both the Latin and Greek lowercase. The weight distribution of round counters, however, follows the oblique axis of the Latin lowercase.

### Filia Italic

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The calligraphic movement, which is visible in Filia Latin, is even more emphasized in the Italic. The shapes of the letters derive from the Latin and even the treatment of terminals and serifs differs from the Latin. The modulated top and bottom serifs are absent in the lowercase Italic and become instrokes and outstrokes that are more related to the written letter. The stroke contrast is higher to produce a different texture.



nn dd pp

The Italic is an individual design, but despite the differences in the letterforms it can still be recognized as companion to the Latin.



AIV AIV

In the Italic, all strokes are round and curved, which gives an even softer more fluid character to the letterforms. To achieve the same characteristics in the uppercase letters, the strokes are treated as concave and convex curves.



The more “conventional” proportions of the letterforms make Filia Latin and Italic suitable for use in smaller sizes in long documents such as brochures and books. Whereas the shapes of the letters fully reveal their liveliness and fluidity in larger sizes, they result in a warm and friendly appearance in text sizes.



*dynamic*  
ζωντανός

Maybe perhaps possibly quite a bit energetic?  
Probably somewhat quite rather fairly smooth.

TOGETHER AND

*Independent*

μαζί

energy ζωντάνια movement δραστηριότητα

liveliness δύναμη fluidity

active

# latin

<sup>12|15</sup> It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen,

<sup>8|10</sup> It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mass; the whistling of drovers, the barking

<sup>9|11.5</sup> It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys,

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8|11

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10|13

ΤΑ ΗΧΗΤΙΚΑ ΣΤΟΙΧΕΙΑ, ΓΙΝΟΝΤΑΙ μουσική, μόνο χάρη στην οργάνωσή τους. Χρειάζεται ένας άνθρωπος, ο οποίος κάποιες φορές αναγνωρίζεται από το περιβάλλον του ως προικισμένος με ειδικά προσόντα και με γνώση, για να αποφασίσει πώς θα οργανώσει κάποιους συγκεκριμένους ή μη ήχους της επιλογής του μέσα σε ένα δεδομένο χρονικό διάστημα. Ο τρόπος με τον οποίον οργανώνει ο άνθρωπος το ηχητικό υλικό, παράγοντας μουσική, εξαρτάται από την αλληλεπίδρασή του με το φυσικό, κοινωνικό και πολιτισμικό περιβάλλον, από φυσικούς νόμους όπως η συμμετρία, η περιοδικότητα,

9|12

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11|14

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# ελληνικά

12|15

ΤΑ ΗΧΗΤΙΚΑ ΣΤΟΙΧΕΙΑ, ΓΙΝΟΝΤΑΙ ΜΟΥΣΙΚΗ, ΜΟΝΟ χάρη στην οργάνωσή τους. Χρειάζεται ένας άνθρωπος, ο οποίος κάποιες φορές αναγνωρίζεται από το περιβάλλον του ως προικισμένος με ειδικά προσόντα και με γνώση, για να αποφασίσει πώς θα οργανώσει κάποιους συγκεκριμένους ή μη ήχους της επιλογής του μέσα σε ένα δεδομένο χρονικό διάστημα. Η music είναι τόσο παλιά όσο και η Γλώσσα. The traditional or classical European aspects of Μουσική often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm (Greek ρυθμός means ‘flow’, in Modern Greek it means ‘style’), tone color or timbre, and form. A more comprehensive list is given by stating the aspects of sound: pitch, timbre, loudness, and duration. These aspects combine to create secondary aspects including structure, texture and style. Other commonly included aspects include the spatial location or the movement in space of sounds,

8|9.5 *The night had been very wet: large pools of water had collected in the road: and the kennels were overflowing. There was a faint glimmering of the coming day in the sky; but it rather aggravated than relieved the gloom of the scene: the sombre light only*

The night had been very wet: large pools of water had collected in the road: and the kennels were overflowing. There was a faint glimmering of the coming day in the sky; but it rather aggravated than relieved the gloom of the scene

# italic

9|11 *The night had been very wet: large pools of water had collected in the road: and the kennels were overflowing. There was a faint glimmering of the coming day in the sky; but it rather aggravated than relieved the gloom of the scene: the sombre light only serving to pale that which the street lamps afforded, without shedding any warmer or brighter tints upon the wet*

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- [DANISH] Sprogforskere kan i grove træk deles i dem, der studerer sprog på et givet tidspunkt (sædvanligvis nutiden), og dem der studerer, hvordan sprog ændres med tiden, ofte over århundreder. Udtrykt lidt gammeldags er dette kontrasten mellem synkron og diakron sprogforskning. I et vist omfang anser sprogforskere fra den ene lejr den anden for at være mindre interessant og i sidste ende mindre
- [DUTCH] Taalkunde of taalwetenschap of linguïstiek is de wetenschappelijke studie van de natuurlijke talen, d.w.z. talen die op natuurlijke wijze als moedertaal verworven worden. Wanneer geen studie van een enkele taal wordt gemaakt, maar het verschijnsel (natuurlijke) taal in zijn algemeenheid wordt bestudeerd, spreken we van algemene of universele taalwetenschap. Afhankelijk van de manier van
- [FRENCH] Au sens large, la linguistique est l'étude des langues humaines. Un linguiste est donc une personne qui étudie les langues. Dans un sens plus restreint, la linguistique s'oppose à la grammaire dite traditionnelle, en ce sens que celle-ci est normative (ou pre-scriptive) tandis que celle-là est descriptive. Alors que la grammaire juge les énoncés en termes d'adéquation à une norme donnée, la linguistique se
- [GERMAN] Sprachwissenschaft ist ein Sammelbegriff für alle Wissenschaften, die in irgendeiner Form Sprache untersuchen. Sie wird von manchen als ein Teilgebiet der Semiotik angesehen. Die Bezeichnung Linguistik wird vielfach synonym verwendet, im strengen Sinne ist Linguistik jedoch die Allgemeine Linguistik und nur ein

- [ICELANDIC] Málvísindi er sú grein vísindanna sem fæst við rannsóknir á tungumáli mannsins. Þeir sem leggja stund á greinina kallast málvísindamenn. Erfitt er að henda á því reiður hvert sé nákvæmt viðfangsefni málvísinda því þau tengjast nánast öllum fræðum um manninn að einhverju leyti. Það má hugsa sér málvísindarannsóknir eftir eftirfarandi þremur tvískiptingum: Söguleg og samtímaleg
- [ITALIAN] La linguistica è la disciplina scientifica che studia: a) la lingua intesa come potenziale innato dell'uomo di produrre il linguaggio (vedi punto b). In altre parole, la linguistica studia la capacità espressiva umana pre-esistente alla sua realizzazione concreta (fonazione o parlato, scrittura ecc.). Fino a circa due anni di vita, il neonato possiede la lingua, ma non (ancora) il linguaggio. b) Il linguaggio, in quanto
- [POLISH] Językoznawstwo (lingwistyka) jest nauką o języku. Zajmuje się powstawaniem, rozwojem i funkcjonowaniem języka, a także zależnościami między poszczególnymi językami. Kierunki badań językoznawczych można zebrać w trzy następujące przeciwstawne pary: Językoznawstwo synchroniczne zajmuje się formą języka w danym momencie; językoznawstwo diachroniczne odkrywa
- [PORTUGUESE] Lingüística (Brasil) ou linguística (Portugal) é o estudo científico da linguagem verbal humana. Um linguísta é alguém que se dedica a esse estudo. A pesquisa lingüística é feita por muitos especialistas que, geralmente, não concordam harmoniosamente sobre o seu conteúdo. Alternativamente, alguns chamam informal-mente de lingüista a uma pessoa versada ou conhecedora de muitas
- [SPANISH] La ciencia que se ha constituido en torno de los hechos del lenguaje ha pasado por tres fases sucesivas antes de reconocer cuál es su verdadero y único objeto. Se comenzó por organizar lo que se llamaba la gramática. Este estudio, inaugurado por los griegos y continuado especialmente por los franceses, está fundado en la lógica y desprovisto de toda visión científica y desinteresada de la lengua misma;
- [TURKISH] Dil bilimi veya Lengüistik, insan dilinin ilmi araştırmasıdır. Hususiyet arz eden lisanların da ilmi incelenmesi olan lengüistik, lisanların gelişmesini, aralarındaki bağları ve dünya üzerinde dağılımını araştırır. Bu araştırmayı yürüten lengüist denir. Bu manada lengüist, birçok dil bilen birisi değildir. Lengüistiğin başlıca hedefi, insanın kendisi ve dünyası hakkında bilgi edinmek,

133.635	756.056	873.954	320.592
£52.757	901.43€	384.956	¥80.401
328.519	412.884	873.954	320.592

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Four sets of figures and currency symbols are available: proportional oldstyle, proportional lining, tabular oldstyle and tabular lining.

# 561

## Opentype features

Latin ligatures	<i>fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl</i> <i>fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl</i> <i>fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl</i> <i>fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl</i>
Latin discretionary ligatures	<i>Th Th Țh Țh</i> <i>Th Th Țh Țh</i>
Capital spacing	<i>THE QUICK BROWN ΑΛΕΠΟΥ</i> <i>THE QUICK BROWN ΑΛΕΠΟΥ</i> <i>THE QUICK BROWN FOX</i> <i>THE QUICK BROWN FOX</i>
Lowercase to small caps	<i>(The quick brown Αλεπού!)</i>  <i>(THE QUICK BROWN ΑΛΕΠΟΥ!)</i>
All small caps setting	<i>(THE QUICK BROWN ΑΛΕΠΟΥ!)</i>
Figures proportional oldstyle, (default)	<i>1234567890</i> 1 2 3 4 5 6 7 8 9 0 <i>1234567890</i> 1 2 3 4 5 6 7 8 9 0
proportional lining, tabular oldstyle and tabular lining	<i>1234567890</i> 1 2 3 4 5 6 7 8 9 0 <i>1234567890</i> 1 2 3 4 5 6 7 8 9 0
Scientific inferiors and superior figures	<i>H<sub>2</sub>O said Smith<sup>36</sup></i> <i>H<sub>2</sub>O said Smith<sup>36</sup></i> <i>H<sub>2</sub>O said Smith<sup>36</sup></i> <i>H<sub>2</sub>O said Smith<sup>36</sup></i>
Italic alternate g	<i>zugegeben, gut ist das schon</i> <i>zugegeben, gut ist das schon</i>

## ANNUAL REPORT 2005

The first company that issued shares was the Dutch East India Company, in the early 17th century (1602). The innovation of joint ownership made a great deal of Europe's economic growth possible following the middle ages. The technique of pooling capital to finance the building of ships, for example, made the Netherlands a maritime superpower. Before the widespread adoption of the joint-stock corporation, an expensive venture such as building a merchant ship could only be undertaken by governments or by very wealthy individuals or families.

Although owning 51% of shares does mean that you own 51% of the company, it does not give you the right to use a company's building, equipment, materials, or other property. This is because the company is considered a legal person, thus it owns all its assets itself. This is important in areas such as insurance, which must be in the name of the company and not the main shareholder.

In most countries, including the United States, boards of directors and company managers have a fiduciary responsibility to run the company in the interests of its stockholders. Even though the board of directors runs the company, the shareholder has some impact on the company's policy, as the shareholders elect the board of directors. Each shareholder typically has a percentage of votes equal to the percentage of shares he or she owns.

Europe	2005	2004	2003
Share price at period end	€56.80	€45.60	€42.46
Share price high	€61.25	€53.78	€48.89
Share price low	€49.21	€34.20	€25.59
Dividend per share <sup>1</sup>	€1.63	€1.35	€1.12
Basic earnings per share	€5.46	€3.79	€3.55
Diluted earnings per share	€4.83	€3.13	€2.87

<sup>1</sup> proposed for 2005

## Französisch: leçon 3

### Vokabeln: Zeit

Im Französischen wird „il est“ benutzt um die Zeit auszudrücken; obwohl man es wörtlich als „Er ist“ übersetzen würde, hat es in diesem Fall die Bedeutung von „Es ist“. Anders als im Deutschen ist es wichtig, immer „heures“ („Uhr“) zu benutzen. Im Deutschen ist es in Ordnung, wenn man sagt: „Es ist neun“, aber im Französischen ergibt es so keinen Sinn.

Quelle heure est-il ?	Wie spät ist es?
Il est une heure.	Es ist ein Uhr.
Il est trois heures.	Es ist drei Uhr.
Il est dix heures.	Es ist zehn Uhr
Il est midi. (nicht: douze heures)	Es ist zwölf Uhr. / Es ist Mittag.
Il est minuit.	Es ist zwölf Uhr. / Es ist Mitternacht.
Il est quatre heures cinq.	Es ist fünf nach vier.
Il est quatre heures et quart.	Es ist Viertel nach vier.
Il est quatre heures quinze.	Es ist 15 nach vier
Il est quatre heures et demie.	Es ist halb fünf.
Il est quatre heures moins le quart.	Es ist Viertel vor vier.
Il est quatre heures trente.	Es ist 30 nach vier.
Il est quatre heures quarante.	Es ist 40 nach vier

### Vokabeln: Wochentage

«Quel jour est-il? »

«Quel jour sommes-nous? »

«Il est...»

«Nous sommes...»

lundi	Montag
mardi	Dienstag
mercredi	Mittwoch
jeudi	Donnerstag
vendredi	Freitag
samedi	Samstag
dimanche	Sonntag

## ΓΕΩΡΓΟΣ

Ω αρχαίον Άργος και ρεύματα του Ινάχου, από τα οποία άλλοτε έπλευσεν εις την Τρωάδα με χίλια πλοία ο βασιλεύς Αγαμέμνων, και αφού εφόνευσε τον βασιλέα Πρίαμον και εκυρίευσε τη δοξασμένη πόλι του Δαρδάνου, εκρέμασεν, όταν επέστρεψε, πολλά βαρβαρικά λάφυρα εις τους υψηλούς ναούς!

Εις αυτό αλήθεια η τύχη τον εβοήθησε· μόλις όμως εγύρισεν, εφονεύθη μέσα εις το σπίτι του, με πανουργία της γυναικός του Κλυταιμνήστρας από τον Αίγισθον τον υιό του Θυέστου.

Και αυτός μεν έτσι εχάθη και άφησε τον παλαιό θρόνο του Τάνταλου, βασιλεύει δε τώρα ο Αίγισθος με γυναίκα την σύζυγό του, την κόρη του Τυνδάρεω. Από τα παιδιά όμως, που άφησεν ο Αγαμέμνων, όταν έφυγεν εις την Τροία, τον μεν Ορέστη, που ήθελε να σκοτώση ο Αίγισθος, τον έκλεψε ο γέρω-παιδαγωγός του πατέρα του, και τον έδωκεν εις την Φωκίδα, εις τον Στόφιο, να τον αναθρέψη, η δε Ηλέκτρα έμεινε με την μητέρα της.

Όταν αυτή έφθασεν εις τρυφεράν ηλικία γάμου, την εζήτουν γυναίκα οι πρώτοι της Ελλάδος, αλλ' ο Αίγισθος, φοβούμενος μήπως, αν τυχόν υπανδρευέτο με κανένα επίσημον, γεννήση παιδί, που να εκδικήση το φόνο του Αγαμέμνονος, την εκράτει κοντά του χωρίς να την δίδη σε κενένα. Επειδή όμως και τούτο με τον καιρόν ήτον επίφοβο, γιατί ημπορούσε ν' αποκτήση κρυφά παιδιά με κανένα επίσημον, εσκέφθη να την βγάλη από το μέσο, μόλις δε και μετά βίας την έσωσεν από τα χέρια του η σκληρά μητέρα της, η οποία δια μεν τον φόνο του ανδρός της εύρισκε δικαιολογίας, εφοβείτο όμως μήπως γείνη μισητή, αν εσκότωνε και την κόρη της.

Ένεκα όλων αυτών λοιπόν ιδού τι εμηχανεύθηκεν ο Αίγισθος. Επροκήρυξε πρώτα αμοιβήν εις όποιον εσκότωνε τον φευγάτον υιό του Αγαμέμνονος, και έπειτα έδωσεν εις εμένα την Ηλέκτραν γυναίκα. Είναι αλήθεια ότι οι πατέρες μου είναι Μυκηναίοι την καταγωγή, και γι' αυτό δεν ημπορεί να με κατηγορήση κανείς, διότι το γένος μας είναι καλόν, αλλ' είμεθα πτωχοί, και ο πτωχός

## FIRST ACT

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

The church clock strikes the first quarter

- THE DAUGHTER *(in the space between the central pillars, close to the one on her left)*  
I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.
- THE MOTHER *(on her daughter's right)*  
Not so long. But he ought to have got us a cab by this.
- A BYSTANDER *(on the lady's right)*  
He won't get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares.
- THE MOTHER  
But we must have a cab. We can't stand here until half-past eleven. It's too bad.
- A BYSTANDER  
Well, it ain't my fault, missus.
- THE DAUGHTER  
If Freddy had a bit of gumption, he would have got one at the theatre door.
- THE MOTHER  
What could he have done, poor boy?

#### Thank you

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#### Filia

was named after the Greek word “φιλία” which means friendship





Filia Latin, Italic and Greek  
designed by Sandra Winter

In partial fulfilment of the requirements  
for the Master of Arts in Typeface Design

Department of Typography  
& Graphic Communication  
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