A FEW WORDS ABOUT DIDOT

Under the influence of the neoclassical ideals of the late 18th century, the famous French typecutter Firmin Didot in Paris designed a new Greek typeface (1805) which was immediately used in the publishing programme of Adamantios Korai, the prominent intellectual figure of the Greek diaspora and leading scholar of the Greek Enlightenment. The typeface eventually arrived in Greece, with the field press which came with Didot’s grandson Ambroise Firmin Didot, during the Greek Revolution in 1821. Since then the typeface has enjoyed an unrivalled success as the type of choice for almost every kind of publication until the last decades of the 20th century. Didot’s type was the base for a new font, GFS Didot (1994) which was designed by Takis Katsoulidis, and digitised by George Matthiopoulos. The typeface is accompanied by a matching latin alphabet based on Hermann Zapf’s Palatino.
GFS Didot

BAPH — WEIGHTS

ΑΕΥΚΑ

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αβγδεζηθικλμνξοπρστυφχψω

ΠΛΑΓΙΑ

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αβγδεζηθικλμνξοπρστυφχψω

ΜΑΥΡΑ

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αβγδεζηθικλμνξοπρστυφχψω

ΜΑΥΡΑ ΠΛΑΓΙΑ

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αβγδεζηθικλμνξοπρστυφχψω

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

www.greekfontsociety.org
GFS Didot
ΣΥΝΟΛΟ ΧΑΡΑΚΤΗΡΩΝ — CHARACTER SET

CAPITALS AND LOWERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÆŒ
abcdefghijklmnopqrstuvwxyz
æœ

SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÆŒ£#$%î&$

LIGATURES

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STYLISTIC ALTERNATES

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LINING & OLD STYLE

PROPORTIONAL NUMERALS

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SYMBOLS AND

MISCELLANEOUS

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PUNCTUATION

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MONETARY

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SUPERSCRIPT/SUBSCRIPT

SCIENTIFIC SUPERIOR/IN-
FERIOR NUMERALS

FRACTIONS

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GFS Didot
ΓΑΩΣΣΟΛΟΓΙΚΗ ΥΠΟΣΤΗΡΙΞΗ — EXTENSIVE LANGUAGE SUPPORT

ADDITIONAL CHARACTERS

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### GFS Didot

**ΧΑΡΑΚΤΗΡΙΣΤΙΚΑ OPEN TYPE — OPEN TYPE FEATURES**

<table>
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<th>Example 2</th>
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<td>ABCDE ΗΘΙΚΨΩ</td>
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<tr>
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</table>

**ARCHAEOLOGY PHŒBE**
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ο Μουλέν Ρόζ και της ευπάθειας της. Στην τελευταία ιδίως περίοδο της Βενετοκρατίας στην οικονομική ευημερία των χρηστών πόλεων της Δυσίστησις. 

Η ΣΥΝΑΝΤΗΣΗ των πνευματικών και καλλιτεχνικών παραδόσεων της Ελληνικής Ανατολής και της ευρωπαϊκής Δύσης στην Κρήτη την εποχή της Βενετοκρατίας οδήγησε σε διάφορες ζωμόσεις και δημιούργησε το κατάλληλο κλίμα για την ανάπτυξη και καταρτισμό στο νησί ως ενός πολιτισμού με πολλές εκφάνσεις και χαρακτηριστικές αποχώρουσες. 

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HE PAINTED two of the more private pictures of Jane. One shows her with her coat hat and gloves at the cloakroom. With a relaxed and introvert air she is getting ready to go home. The other shows her lost in thought as she leaves the Moulin Rouge and the merry hustle and bustle. Her sombre, lady-like attire dark and unrevealing done by the artist in vertical stokes, contrasts with the tawdriness of her surroundings.

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ΤΑ ΠΑΛΑΙΑ ΤΩΝ ΛΑΚΕΔΑΙΜΟΝΙΩΝ ΕΠΙΤΗΔΕΥΜΑΤΑ

1 Τῶν εἰσιόντων εἰς τὰ συσσίτια ἑκάστῳ
dεικνύων ὁ πρεσβύτατος τὰς θύρας, «διὰ
toúton» φησίν, «οὐδεὶς ἐξέρχεται λόγος».  
2 Δοκιμαζομένου μάλιστα παρ’ αὐτοῖς
tοῦ μέλανος λεγομένου ζωμοῦ, ὡστε μὴ
κρεαδίου δεῖσθαι τοὺς πρεσβυτέρους,
παραχωρεῖν δὲ τοῖς νεανίσκοις, λέγεται
Διονύσιος ὁ τῆς Σικελίας τύραννος τούτου χάριν
Λακωνικὸν μάγειρον πρίασθαι καὶ προστάξαι
σκευάσαι αὐτῷ μηδενὸς φειδόμενον ἀναλώματος;
ἔπειτα γευσάμενον καὶ δυσχεράναντα
ἀποπτύσαι· καὶ τὸν μάγειρον εἰπεῖν,
«ὦ βασιλεῦ, τοῦτον δεῖ τὸν ζωμὸν
gυμνασάμενον Λακωνικῶς καὶ τῷ
Εὐρώτῃ λελουμένον ἐποψᾶσθαι».  
3 Πιόντες οἱ Λάκωνες ἐν τοῖς συσσιτίοις
μετρίως ἀπίασι δίχα λαμπάδος οὐ γὰρ
ἔξεστι πρὸς φῶς βαδίζειν οὔτε ταύτην οὔτε
ἄλλην ὁδόν, ὅπως ἐθίζωνται σκότους καὶ

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