

Felbridge – a new sans serif family designed by Robin Nicholas in 2003 for Agfa Monotype.

# FELBRIDGE™

ABCDE

abcdefgghijk

0123456789

ABCD

efghijkl

MNOP

qrstuvw

ABCD

abcdefg

12345

Felbridge finds its roots in letterforms created for on-screen presentation. Robin Nicholas, the family's designer explains, "The inspiration came from experiments to develop an ideal typeface for use in web pages and electronic media. I wanted a straightforward sans serif with strong, clear letter forms which would not degrade when viewed in low resolution environments." An added benefit is that the design also performs exceptionally in traditional print applications.

To achieve his first goal, Robin adjusted the interior strokes of complex characters like the 'M' and 'W' to prevent on-screen pixel build-up and improve legibility. Characters with round strokes were also drawn with "squared" proportions to take full advantage of screen real estate. In addition, small serifs were added to characters like the 'I', 'j' and 'l' to improve both legibility and readability. "The result is a typeface with a slightly humanist feel, and outstanding legibility – even at relatively small point sizes."

*The italic forms have been designed to give good contrast when used in Roman text where emphasis is required. Robin drew the italic in the tradition of being visually lighter than the related Roman font—in contrast to most sans serif typefaces which have italics based on the simple "sloped Roman" principal. The letter shapes also have a slightly calligraphic flavor and distinctive "hooked" strokes that improve fluency.*

*Felbridge is available in six weights: Light, Regular, Bold and Extra Bold with complementary italics for the Regular and Bold designs. The result is a remarkably versatile typeface family, which will find a comfortable home in applications as diverse as text copy in magazines and periodicals, to display work in advertising and product branding. An added benefit is that, as a branding typeface, Felbridge will work in all environments from traditional hardcopy material to web design and even for general office use. As part of a corporate identity, this no nonsense typeface family will be a distinctive and effective communications tool.*

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LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 .,!?

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 .,!?

ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 .,!?*

BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 .,!?**

BOLD ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 .,!?***

EXTRA BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 .,!?**

CHARACTER SET

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ÆŒØ  
abcdefghijklmnopqrstuvwxyz æœøfiflß<sup>ao</sup>  
0123456789 @ \$£¥ƒ% ([{«»}] “?!.:;,ç” ¶†‡\*  
ÅÁÀÂÄÇÉÈÊËÏÎÏÑÓÔÕÖÙÚÛÜÿ  
åáàâãäçéèëìíîïñóòôõöùúûÿ

8 on 9

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost *thousands of pounds*; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose

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