

FEDRA, A NEW SANS SERIF

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After first versions of the typeface were completed and digitised, the project was cancelled as Bayerische Rück was acquired by another even larger multinational corporation. This put an early end to the story of the custom font.

Since a lot of work had been done already, I decided to complete the typeface, adding extra weights and expert fonts. Shortly before the planned release date of the typeface, my studio was broken into, and my computers and back-up system containing all the font data were stolen. What initially seemed like the ultimate designer's disaster was actually beneficial for Fedra. The incident delayed its release, allowing me to re-examine the early design decisions, made under the assumption that the font would be exclusive to the company and never publicly available. The new version is more versatile, offering a wider range of fonts, a number of special typographic features (see opposite page). The spacing of the font was altered, as well as the slope of the italics. Many characters were redrawn creating a more flexible type family.

Peter Bil'ak, December 2001

With thanks to Stuart Bailey, Ruedi Baur, Rudy Geeraerts, and Robin Kinross.

<p>Five weights</p>	<p>Fedra Sans Light Fedra Sans Book Fedra Sans Normal Fedra Sans Medium Fedra Sans Bold</p>
<p>Real italics</p>	<p><i>Fedra Sans Italics</i></p>
<p>Small Caps</p>	<p>SMALL CAPS</p>
<p>Ligatures</p> <p>Symbols</p> <p>Fractions</p> <p>Arrows</p> <p>Numeral sets</p> <p>Alternative characters</p>	<p>ffiff fffkfhfj</p> <p>□■▣○▷▷▷▷☰©®</p> <p>1234567890 / 1234567890 1/100 4/8 ETC.</p> <p>→↗↑↖←↙↓↘</p> <p>●①②③④⑤⑥⑦⑧⑨</p> <p>g€&Q</p>

	Roman	Roman Expert	Italic	Italic Expert	Small Caps +OsF	Roman TF
Light	■	■	■	■	■	■
Book	■	■	■	■	■	■
Normal	■	■	■	■	■	■
Medium	■	■	■	■	■	■
Bold	■	■	■	■	■	■

Fedra Sans is a family of 30 fonts in 5 weights.

TF = Tabular figures

OsF = Old-style figures

1234567890

1234567890

1234567890

1 2 3 4 5 6 7

1 2 3 4 5 6 7

1234567890 / 12345789000

OR CONTACT CUSTOMER SERVICE IN THE U AT 1-800-421-7234. FOR OTHER LOCATIONS, SEE THE . UPGRADING TO VERSION 1.3.1 WILL FURTHER IMPROVE THE STATUS REPORTING AND IT THE COSTS ONLY \$24.95.CUSTOMER SERVICE IN THE US: 414 984-7431 SUPPORT I FIG. 1

or contact Customer Service in the US at 1-800-421-7234. For other locations, see the Upgrading to version 1.3.1 will further improve the status reporting, and it the costs only \$24.95 for this glorious piece of code. Service in the US: (541) 984-7431 in the US: (800) 745- FIG. 2

	±	ASSETS	±	ASSETS	TOTAL
	15.5	7.820	45.67	67.000	56.050.
	120.0	5.500	11.01	19.000	97.876.
	23.4	4.000	67.00	2.000	45.000.
	345.0	430	4.85	78.900	12.000
	123.1	7.021	10.00	1.000	9.000

FIG. 3 8.222 87.13 34.000 76.982

Take ½ litre of H²O, mix with ¼ of lemon juice and ⅓ of sugar. ● Let it rise for 30 min. ● Preheat the oven. ● Take the almond paste and

NUMERAL SYSTEMS

Fedra has three different sets of figures. The Standard Roman sets include proportional, lining figures (fig 1); the Small caps sets include old-style figures (fig 2), sometimes called non-lining, ranging, or hanging; the special TF (tabular figures) versions—with monospaced numerals (fig 3), fractions, and circled numerals in expert sets (fig 4) complete the bundle.

Old-style figures are glyphs that descend below the baseline, and therefore mix well with longer passages of text where numbers, dates and currency amounts are intermixed. Upper-case letters (capitals), on the other hand, as well as lining numerals, do not descend below the baseline. Lining figures, just like capitals, are aligned to the baseline. In this regard, one could think of them as upper-case numerals, and old-style figures as lower-case numerals.

Tabular figures are numerals which all have the same width in all weights. Monospaced numerals are ideal for setting tables and comparative charts, since they line up vertically.

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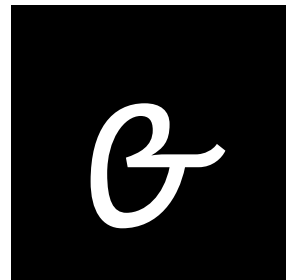
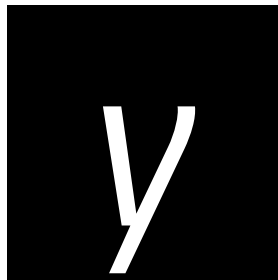
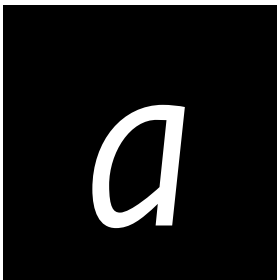
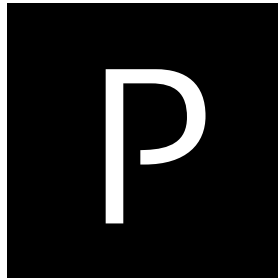
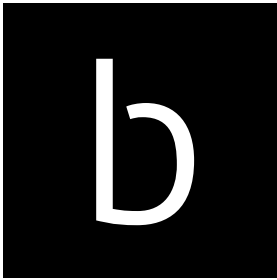
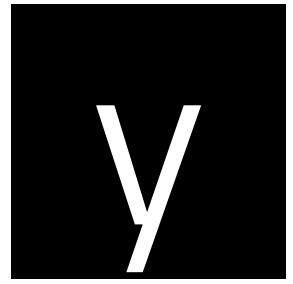
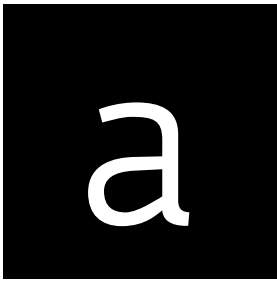
TERS WERE REDRAWN CREATING A MORE FLEXIBLE TYPE FAMILY. FEDRA SANS WAS ORIGINALLY COMMISSIONED BY PARIS-BASED RUEDI BAUR INTEGRAL DESIGN AND DEVELOPED AS A CORPORATE FONT FOR BAYERISCHE RÜCK, A GERMAN INSURANCE COMPANY, AS PART OF THEIR NEW VISUAL IDENTITY. ACCORDING TO THE COMMISSIONER, THE OBJE-

TIVE WAS TO 'DE-PROTESTANTIZE UNIVERS', THE TYPEFACE WHICH BAYERISCHE RÜCK HAS BEEN USING SINCE OTL AICHER DESIGNED THEIR FIRST VISUAL IDENTITY IN THE 1970S. THE TYPEFACE REFLECTS THE ORIGINAL BRIEF: IT HUMANISES THE COMMUNICATED MESSAGE AND ADDS SIMPLE, INFORMAL ELEGANCE. THE MOST IMPORTANT

CRITERION WAS TO CREATE A TYPEFACE WHICH WORKS EQUALLY WELL ON PAPER AS ON THE COMPUTER SCREEN, AND IS CONSISTENT ACROSS ALL COMPUTER PLATFORMS. AFTER FIRST VERSIONS OF THE TYPEFACE WERE COMPLETED AND DIGITISED, THE PROJECT WAS CANCELLED AS BAYERISCHE RÜCK WAS ACQUIRED BY YET ANOTHER BIGGER

MULTINATIONAL CORPORATION. THIS PUT AN EARLY END TO THE STORY OF THE CUSTOM FONT. SINCE A LOT OF WORK HAD BEEN DONE ALREADY, I DECIDED TO COMPLETE THE TYPEFACE, ADDING EXTRA WEIGHTS AND EXPERT FONTS. SHORTLY BEFORE THE PLANNED RELEASE DATE OF THE TYPEFACE, MY STUDIO WAS BROKEN INTO, AND

MY COMPUTERS AND BACK-UP SYSTEM CONTAINING ALL THE FONT DATA WERE STOLEN. WHAT INITIALLY SEEMED LIKE THE ULTIMATE DESIGNER'S DISASTER WAS ACTUALLY BENEFICIAL FOR FEDRA. THE INCIDENT DELAYED ITS RELEASE, ALLOWING ME TO RE-EXAMINE THE EARLY DESIGN DECISIONS, MADE UNDER THE ASSUMPTION THAT T



Open forms of characters are present in the 'P', 'b', 'G', '9'. The lower-case 'y' is split into two strokes, giving the character more stability on the baseline. The dot in 'i' and 'j' is replaced by a diamond—echoing the terminating stroke of a calligraphic pen. It also visually balances the sharpness of the 'y' connection. In large sizes, the diamond dot makes letters look more distinctive, whereas in smaller sizes it appears more like a typical rounded dot.