



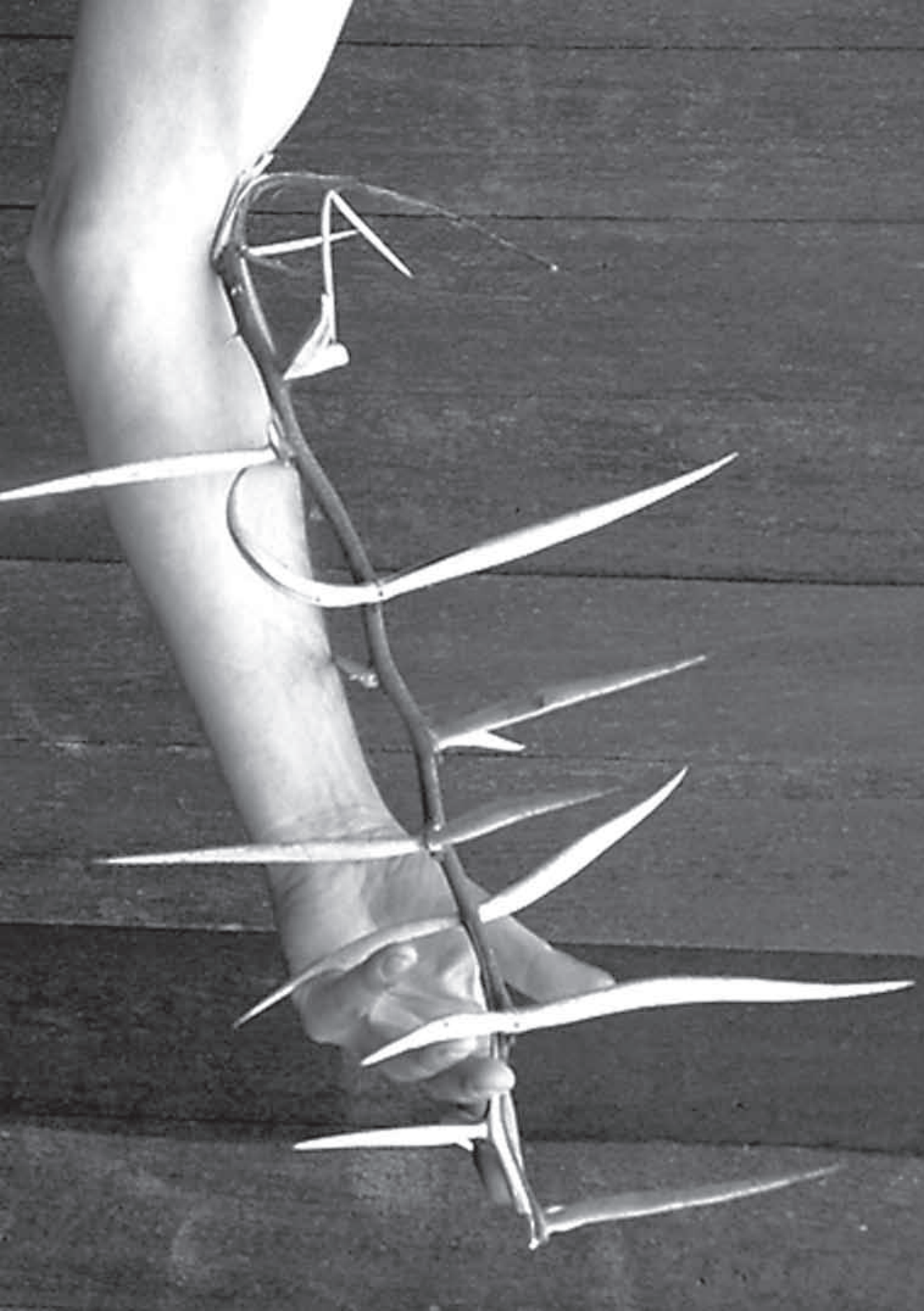
THONFACE

A TYPEFACE
DESIGNED BY JAN ERASMUS
CIRCA 1997

INFORMATION GUIDE

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THORNFACE TYPE SPECIMEN

A FAMILY OF FONTS DESIGNED BY JAN ERASMUS

This motivation was set in
Thornface Sharp, SemiSharp & ExtraSharp



CYBERGRAPICS FONTS

SPECIMEN SHEET BY JAN ERASMUS

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IT WAS A DAUNTING task to come up with a font which could be original in the way it expresses the continent. *Thornface* was also my first attempt at designing a typeface family of three fonts.

The font was initially based on what the *Roman* alphabet looked like some 4 000 years ago—I chose *Roman* for its fairly neutral, well-proportioned structure. I conceived and sketched the font with a 2B pencil on paper when I was travelling in the Great Karoo. This ancient “thirst land”, as the San called it, offers perfect stillness and allows one to think thoughts through one thought at a time, without destructive disruption. Later, in my Johannesburg studio, I used Fontographer to produce the font.

The *Thornface Sharp* letters were first drawn on paper with pencil, then scanned in, traced and finally the detailed drawings started. Laser printer proofs were made, to A4 size, of each character. These were overlaid with tracing paper and further refinements were done in pencil again. The new tracing was scanned in and used as a template behind the last version of the character to enable me to make digital refinements. This went on for about eight months until I had completed fine tweaking of the font.

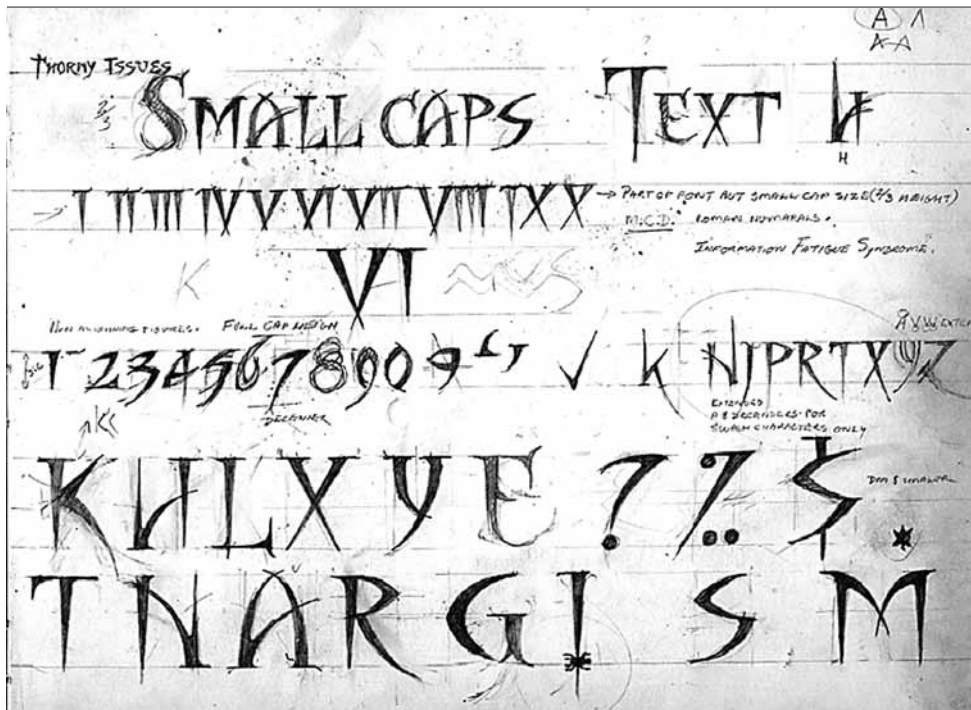
The central creative idea for the font was that of “survival” in Africa, but I also wanted to draw attention to certain green issues. Trees and cacti have thorns, partly as a defence against over-grazing and ultimately to prevent their extinction. Similarly, horns, claws, stings, beaks, razor wire and traditional weapons are used for protection. For me it follows that, if you don’t have something sharp—like thorns—to protect yourself in Africa, you will face extinction.

Fiscal Shrikes, also known as Jacky Hangman birds (and apparently used for “green” pest control) find thorns useful as storage places for bugs, which they eat in times of drought. This was the inspiration for the alternative exclamation mark. Other green issues such as the partial lifting of trade in ivory came to mind when I designed the letters A, V, and W. The rain spider begs the question “Why is it not raining?” in the alternative question mark. Drawing the letter F reminded me of the problems we have with rhino slaying for their horns. Depending on which thorny issue you address with the face, I want it to amplify that issue through its implied meaning.

The semi-serif finish is based on what a thorn looks like when you pull it off a branch and a little bark remains. For the serif font I applied this feature throughout the alphabet. I intended the family to be a display face and a “green font for the new millennium”. The complete family consists of small caps alphabets of *Thornface Sharp* (Regular), *SemiSharp* (Bold) and *ExtraSharp* (Inline). Each face has 21 additional elements and ornamentations as well as eight extended full caps. It is available in PostScript Type 1 and TrueType for Mac and Windows.

The *Thornface* family was released late in 1997 in South Africa by CyberGraphics, and accepted into the Creative Alliance 9 collection for global distribution and released during 1999. Articles about *Thornface* were published in *MacTalk* (Feb. 1998), *MacWelt* (Feb. 2000), *Etapes Graphiques* (Feb. 1998), and *Page* (Sept. 1998) magazine in Germany. It remains available at www.Fonts.com from Monotype Imaging, *The Creative Alliance* CD and www.cybergraphics.bz via email link.





THONFACE SHARP & ADDITIONAL LITURES

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SOFTWARE FORMATS

Mac & Win PS1 & TTF

THONFACE
SEMISHARP &
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SOFTWARE FORMATS

Mac & Win PS1 & TTF

THONFACE
EXTRASHARP &
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SOFTWARE FORMATS

Mac & Win PS1 & TTF