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*INTRODUCING THE*

# Transition family

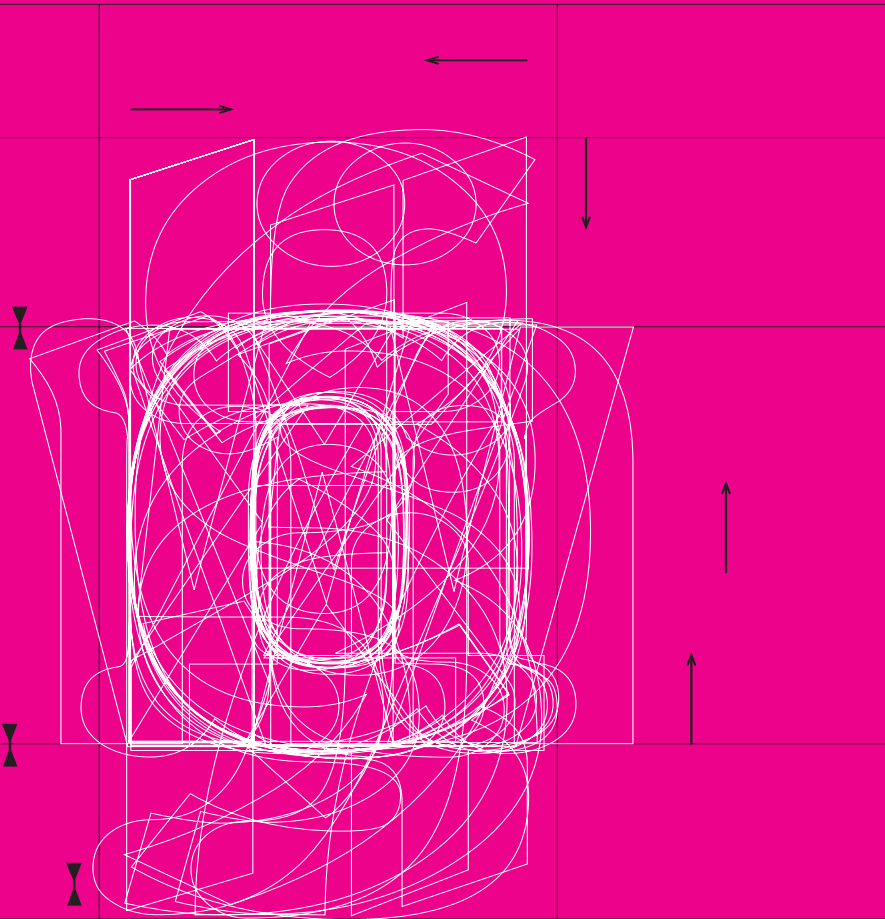
A TYPEFACE  
DESIGNED BY JAN ERASMUS  
CIRCA 2006

INFORMATION GUIDE

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Transition



# Transition TYPE SPECIMEN

A FAMILY OF FONTS DESIGNED BY JAN ERASMUS

This motivation  
was set in Transition Family



CYBERGRAPICS FONTS

SPECIMEN SHEET BY JAN ERASMUS

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**D**URING OCTOBER 2003, while I was on sabbatical from my graphic design studio, and teaching at the Department of Film and New Media, University of Cape Town, I started designing *Transition*. My idea was to create a typeface for film, screen and print use. I also intended to explore the transition from “Neo-grotesque” Sans to the “Humanist Sans”. I neither wanted to use an extreme mono-spaced, pixel-based font nor a Gray Cell Technology typeface (which draws the anti-aliasing as gray cells next to black ones when depicting the font). One of the first things I took into consideration was computer screen space which was at a premium and so very precious. Traditional book fonts are too wide and so use more screen space than viable.

Computer monitors present a whole set of restraints for type design. The most important of these is that monitors display images via a square grid of pixels. Everything we see on the screen is actually made up of only horizontal and vertical lines, and this includes the curved or sloped lines of a pictureface. Fonts which look great on paper often look terrible on the screen, and visa versa.

Anti-aliasing in Flash works well for large sizes, in fact so well that one can usually use anti-aliasing for big sizes wherever possible, even now that computer monitors are of such high resolution. However, for small font sizes anti-aliasing is not a good thing, because the blurring of the edges causes blurring of the lines, making it difficult to distinguish the letters. Italic type is almost always even less readable than non-italic text of the same size. Serifs also lose their definition and end up cluttering and clogging the letters.

Legibility of a font designed for screen display can be increased by avoiding contrast. Therefore I sketched a low-contrast, condensed, sans-serif font with a relatively narrow character width and a slightly smaller x height. *Transition* sets approximately 10% narrower than *Helvetica*.

*Arial* was not an appropriate historical model for me because it has never been adapted for today's digital use, had no rhythm or contrast, which comes from handwriting, but simply cloned off *Helvetica*. As I continued my experimentation for *Transition*, it became necessary to thicken the strokes to a medium weight. Thin letters broke up in multi-media applications and were hard to read when displayed against a white background. I decided to draw on human hand-written script and clean engineered detail for the font. This idea partly reflected how I experienced the Cape, the changes in South Africa, and the contrast of extreme wealth and poverty existing side by side. These became the core conceptual bases for the expression in the font.

#### MACINTOSH SYSTEM REQUIREMENTS:

OpenType CFF (PostScript outlines) and TTF  
(TrueType outlines): Mac OS 8.6, Mac OS X, or higher.

#### WINDOWS SYSTEM REQUIREMENTS:

OpenType CFF (PostScript outlines) and TTF  
(TrueType outlines): Microsoft Windows 8 & 7, Vista, XP, 2000, NT4, ME, 98, or 95

#### OPENTYPE FEATURES INCLUDES:

Ligatures, Discretionary Ligatures, Small Capitals, Proportional Lining Figures, Tabular Lining Figures, Proportional Oldstyle Figures, Tabula Oldstyle Figures, Superior and Inferior Figures, Fractions, Ordinals and Zero slash.

#### PRICES

Single Roman fonts: US\$39.00 each  
 Bundle of Regular & RegularItalic: US\$49.00  
 Bundle of Bold & BoldItalic: US\$49.00  
 Compete family: US\$99.00  
 All prices are without 14% VAT if applicable.



[CAPITALS] ABCDEFGHIJKLMNOPQR  
STUVWXYZÂÁÀÃÄÅÇÊ  
ËÈÉÍÎÏŁŃÓÔÕÖØÚÛÜ  
ÛŠĐÝŸŽƒ

[LOWERCASE] abcdefghijklmnopqrstu  
vwxyzáàâãäåçéêëïîĩłńóòôõö  
øúûüüşďýÿžƒ

[SMALL CAPITALS] ABCDEFGHIJKLMNOPQRST  
UVWXYZÁÀÂĂÃÄÅÇÉÊËËÍÎÏ  
ŁŃÓÔÕÖØÚÛÜÛŠĐÝŸŽ

[LIGATURES AUTO INSERT] fi fl ff ffi ffl

[DISCRETIONARY LIGATURES] Æ æ Œ œ

[DEFAULT OLDSTYLE] 1234567890 0€\$¢£¥฿ƒα

[TABULAR OLDSTYLE] 1234567890 0€\$¢£¥฿ƒα

[TABULAR LINING] 1234567890 0€\$¢£¥฿ƒα

[PROPORTIONAL LINING] 1234567890 0€\$¢£¥฿ƒα

[SUPERIOR + INFERIOR] 1234567890  
1234567890

[ORDINALS] 1<sup>a</sup> 1<sup>o</sup>

[MATH SYMBOLS] ¼+ ± × ÷ = ≠ ≈ < > ≤ ≥ ¬ ∅ | ∞ ∂ ∫ √

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[CAPITALS]

ABCDEFGHIJKLMNOPQR  
STUVWXYZÂÁÀÃÄÅÇÊ  
ËÈÉÍÎÏİŁŃÓÔÕÖØÚÛÜ  
ÛŠĐÝŸŽƆ

[LOWERCASE]

abcdefghijklmnopqrstuvw  
xyzáâãäåçéêëïîĩłńóòôõ  
øúûüšđýžƆ

[SMALL CAPITALS]

ABCDEFGHIJKLMNOPQRST  
UVWXYZÁÀÂÃÄÅÇÉÊËËËËËË  
ŁŃÓÔÕÖØÚÛÜŠĐÝŽƆ

[LIGATURES AUTO INSERT]

fi fl ff ffi ffl

[DISCRETIONARY LIGATURES]

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[DEFAULT OLDSTYLE]

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[TABULAR OLDSTYLE]

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[TABULAR LINING]

1234567890 0€\$çƒ¥฿ƒα

[PROPORTIONAL LINING]

1234567890 0€\$çƒ¥฿ƒα  
1234567890

[SUPERIOR + INFERIOR]

1234567890

[ORDINALS]

ā ȳ

[MATH SYMBOLS]

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[ACCENTS]

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[CAPITALS] ABCDEFGHIJKLMNOPQR  
STUVWXYZÂÁÀÃÄÅÇÊ  
ËÈÉÍÎÏÌŁŃÓÔÕÖØÚÛÜ  
ÙŠĐÝŸŽƆ

[LOWERCASE] abcdefghijklmnopqrstuvw  
xyzáàâäãåçéêëïîĩłńóòôõ  
øúûüšđýžƆ

[SMALL CAPITALS] ABCDEFGHIJKLMNOPQRST  
UVWXYZÁÀÂÄÃÅÇÉÊËËËËËËË  
ŁŃÓÔÕÖØÚÛÜŠĐÝŸŽ

[LIGATURES AUTO INSERT] fi fl ff ffi ffi

[DISCRETIONARY LIGATURES] Æ æ Œ œ

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[TABULAR OLDSTYLE] 1234567890 0€\$ç£¥฿ƒα

[TABULAR LINING] 1234567890 0€\$ç£¥฿ƒα

[PROPORTIONAL LINING] 1234567890 0€\$ç£¥฿ƒα  
1234567890

[SUPERIOR + INFERIOR] 1234567890

a o

[ORDINALS]

[MATH SYMBOLS] 1/4+ ± × ÷ = ≠ ≈ < > ≤ ≥ − ∅ | ∞ ∂ ∫ √

Δ Ω Π Σ π μ / 1/4 1/2 3/4 % ‰ ° \_

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[PUNCTUATION & MARKS] !i?¿^&()[]{}\\/\* † ‡ § ¶ • @ ©

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[ACCENTS]