

TER GEDACHTENIS

AAN

MARTINET MARIA SMIT

CEB. 3 JULI 1830

INTRODUCING THE

Transition family

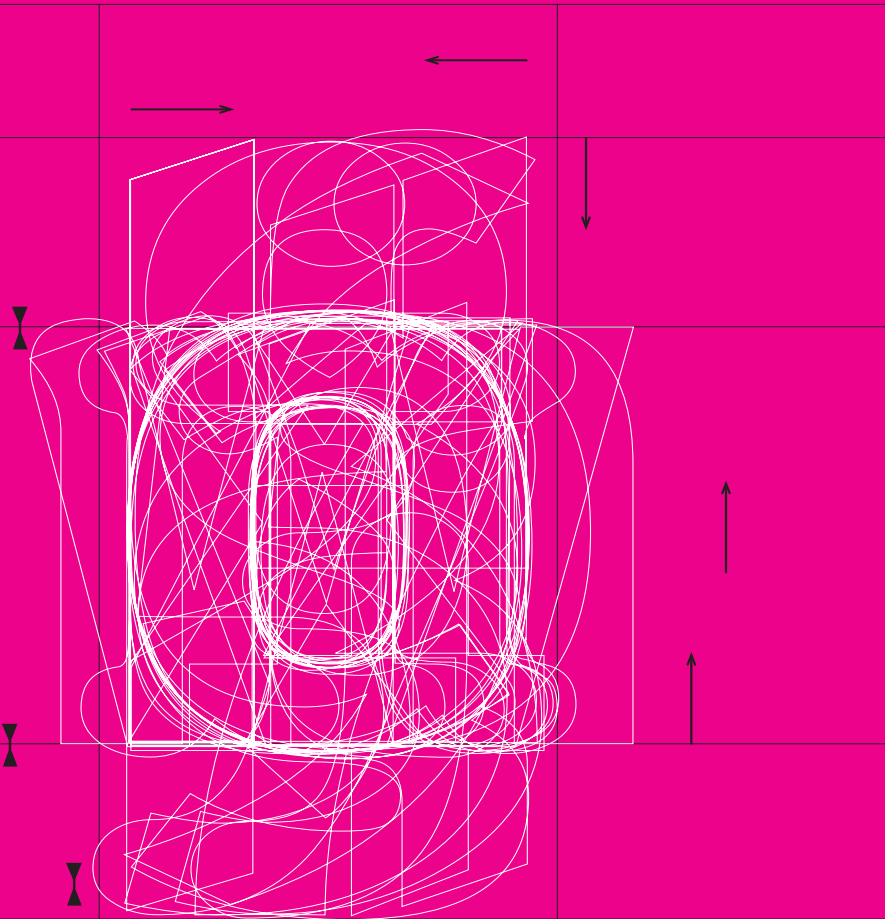
A TYPEFACE
DESIGNED BY JAN ERASMUS
CIRCA 2006

INFORMATION GUIDE

RELEASED AND DISTRIBUTED BY:
Cybergraphics.bz

ALSO DISTRIBUTED BY:
Fonts.com
Linotype.com
ITC.com

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

© 2010

DURING 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.

TRANSITION ITALIC

*ABCDEFGHIJKLMNOPQ
 RSTUVWXYZabcdefghijklmnop
 klmnopqrstuvwxyz
 0123456789 ¹² ³/₄¹/₄¹/₂!-!?
 #&'()*+-. /:;<=>{|}~[]
 áàâãäåçéêëëïîïñóòôõö
 úùûüýÿšžț†¢£¥€\$%%
 -f«æƒœœƒflĐ»ÁÀÂÃ
 ÑŃÉÈÊËÏÎÏÑÇÓÒÔÕÖ
 ÚÛÜÛŸÝĐŁŚPpŽțđøØ
 §•¶ß®©™`xμ^αζι^ˆˆ...
 ±←→— — “ ” ÷ /
 °‹›•„„l ^ ~ - ~ ° ° " v " " '*

TRANSITION ITALIC
SC

*ABCDEFGHIJKLMNOPQ
 RSTUVWXYZABCDEFGHIJ
 KLMNOPQRSTUVWXYZ
 0123456789 ¹² ³/₄¹/₄¹/₂!-!?
 #&'()*+-. /:;<=>{|}~[]
 áàâãäåçéêëëïîïñóòôõö
 úùûüýÿšžț†¢£¥€\$%%
 -f«æƒœœƒflĐ»ÁÀÂÃ
 ÑŃÉÈÊËÏÎÏÑÇÓÒÔÕÖ
 ÚÛÜÛŸÝĐŁŚPpŽțđøØ
 §•¶ß®©™`xμ^αζι^ˆˆ...
 ±←→— — “ ” ÷ /
 °‹›•„„I ^ ~ - ~ ° ° " v " " '*

SOFTWARE FORMATS

SOFTWARE FORMATS

Mac PS1, Win PS1, Mac OT (PS1 flavored)
& Win/Mac OT (TTF flavored)

Mac PS1, Win PS1, Mac OT (PS1 flavored)
& Win/Mac OT (TTF flavored)

TRANSITION BOLD
ITALIC

***ABCDEFGHIJKLMNOPQ
RSTUVWXYZabcdefghijklmnopqrstuvwxyz
0123456789 1²3/4 1¹/4 1/2 !-!
? #&'()*+-. ,./:;<=>{|}~[]
áàâãäåçéêëïíîïñóòôõö
úùûüýÿšžțț¢£¥€\$%%
~f«æƒœœƒflĐ»ÁÀÂÃ
ÑŃÉÈÊËÌÍÎÏÑÇÓÒÔÕÖ
ÚÛÜÛŸÝĐŁŚPpŽțđøØ
§•¶ß®©™`xμ^αοζι^ˆˆˆ...
±←→-—“” ’ ÷ /
°<>.,,,l^ˆ~—~°° ” v ”***

Mac PS1, Win PS1, Mac OT (PS1 flavored)
& Win/Mac OT (TTF flavored)

TRANSITION BOLD
ITALIC SC

***ABCDEFGHIJKLMNOPQ
RSTUVWXYZABCDEFGHIJ
KLMNOPQRSTUVWXYZ
0123456789 1²3/4 1¹/4 1/2 !-!?
#&'()*+-. ,./:;<=>{|}~[]
ÁÀÂÃÄÅÇÉÊËËÌÍÎÏÑÓÒÔÕÖ
ÚÛÜÛŸÝŠŽŤŤ¢£¥€\$%%
~f«æƒœœƒflĐ»ÁÀÂÃ
ÑŃÉÈÊËÌÍÎÏÑÇÓÒÔÕÖ
ÚÛÜÛŸÝĐŁŚPpŽțđøØ
§•¶ß®©™`xμ^αοζι^ˆˆˆ...
±←→-—“” ’ ÷ /
°<>.,,,I^ˆ~—~°° ” v ”***

Mac PS1, Win PS1, Mac OT (PS1 flavored)
& Win/Mac OT (TTF flavored)

