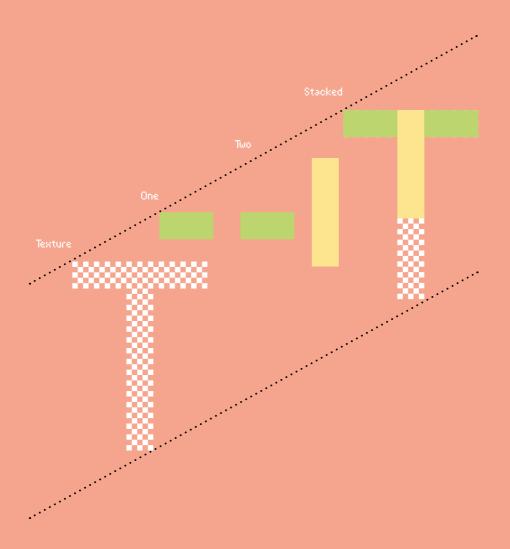


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Design: Jan Erasmus Circa: 2018

Format: TrueType only Styles: 6 styles



## < BRAND NEW >

# +++ >>> TRANSFORMER <<< +++ FONT SYSTEM

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\\\ A MULTILAYER FONT SYSTEM FOR THE ///
NEO-MODERN MOVEMENT
{{{ OpenType: TTF format only }}}

[A new display typeface]

@}}>----- designed by Jan Erasmus at Cyber Graphics ------<{{@

Circa 2018

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## TRANSFORMER

## A MULTILAYER FONT SYSTEM FOR THE NEO-MODERN MOVEMENT

Inspiration and conceptual core.

In the 18th century the Ndzundza Ndebele people of South Africa created their own tradition and style of house painting. Until the late 1900s, the Ndebele people were very fierce warriors and large landowners. In the autumn of 1883, they went to war with the neighbouring Boer workers. The loss of the war brought on a harsh life and horrible punishments for the Ndebele. Through those hard times the suffering people expressing their grief generated expressive symbols. These symbols were the beginning of the African art known as Ndebele house paintings done by the woman. Often the tradition carriers and the main developer of the wall art of their home and in the beginning it was based on Ndebele's beadwork.

These expressive symbols were used for communication between sub-groups of the Ndebele people. They stood for their continuity and cultural resistance to their circumstances. The Boer farmers did not understand the meaning and viewed it as cultural art that was not harmful, so it was allowed to continue. The wall paintings done by the women, was their secret code to their people, disguised to anyone but the Ndebele. In other words, it was encrypted and very advanced for its time. It also doubled up as decoration. I used these aspects as part of the concept that is then expressed in colour and not just black.

The patterns and symbols can be seen today with a rich black outline and a vivid colour inside. Choosing our own colour combinations for the fonts is where we depart from the five main colours represented: red and dark red, yellow to gold, a sky blue, green, and sometimes pink.

During my effort to design a Ndebele tribal font, Kurt Campbell pointed out that the font is a lot more than a tribal font. It is a cross-cultural constructionist tool that can be used for construction and deconstruction. That is why I then chose the name, Transformer for the font set. It became a combination of functionality like info, decoration and tone. Consisting of 6 Basic Latin + Latin 1 - Supplement fonts for a Layered Type System. The font set enables the user to do the multi-colour-layered words, sentences and paragraphs. Each layer can be colourised and up to the user and the tone they want to set.

To the best of my knowledge, this font falls neatly in the Neo-Modernist mourement definition.

Designed for branding applications

Custom typefaces, a big trend in the design industry, can be the most important vehicle for a corporate identity as it carries the brand in a truly unique way. Every company or organisation would benefit from engaging a type designer to produce their own typestyle used to emulate it's company's appearance and brand culture. A type family can be far



more than just a glue used to stick together a branding system, it can slowly take over the role of a logo to become the memorable element of the brand as it happened with Nando's

### How to use the font set

The fonts consist out of 6 fonts, Transformer Regular, Texture, Outline, One, Two and Three. Click your text cursor on a blank page in Illustrator, return shift and start on the 2nd line. Alternatively draw a text box in InDesign and set the copy with Transformer Regular, and make it black. Then you duplicate the layer and select the text and scroll to select Transformer One. Highlight it and make it a colour. Repeat the process using different colours for each font until the entire word is formed with the bits and pieces from the 3 fonts. Now you can delete the first layer that was Transformer Regular. Flatten the artwork layers and group so that you can place it elsewhere. The outline font can also be added if required. Various other combinations are illustrated in this booklet.

## System Requirements:

TTF (TrueType outlines): Mac OS 8.6, Mac OS X, or higher.
TTF (TrueType outlines): Microsoft Windows 95, 98, ME, NT4, 2000, XP. Vista or higher.

OpenType features includes:

Ligatures, Discretionary Ligatures, Fractions and Ordinals.

Webfonts: Transformer Regular (.woff+.eot+.sug)

Enterprise License: It is supplied for outright purchase and your client gets ownership of the software and design. It wont ever be released as a Commercial Font for sale on the web to garantee uniqueness. An Enterprise license is for a font with print, iPad and all mobiles, TV broadcasting, web font, e-book and commercial pdf rights where applicable. Enterprise license gives you Unlimited Global user rights and can be used on as many computers as you like at different locations worldwide. The client then owns the Software. A lot of custom shops worldwide double the price for ownership.

The 2nd option is to rent the 6 font applications set for between 1-3 years for a advertising campaign on a exclusive basis.

Price: to be discussed when you contact me at jan@cybergraphics.bz or landline 011 624 1711 and cell 072 395 1259.

# The contrast of: saturation light and dark extension complements Simultaneous contrast hue hue - primaries warm and cool

## Itten's Colour Contrasts

Johannes Itten was one of the first people to define and identify strategies for successful colour combinations. Through his research he devised seven methodologies for coordinating colors utilizing the hue's contrasting properties. These contrasts add other variations with respect to the intensity of the respective hues; i.e. contrasts may be obtained due to light, moderate, or dark value.

Transformer Regular

## Transformer

Transformer One + Two + Three Transformer

Transformer Regular + Outline Transformer

Transformer Texture Tansiorner

Transformer Texture + Two Transformer Outline TRANSFORMER
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+ LATIN-1
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Trademarks: Transformer

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#### Buying and licensing fonts.

Order online or uia email: jan@oybergraphios.bz or order by phone: 011.624.1711 When we receive an emailed PDF from a direct bank transfer for payment made by 15h00 SR standard time, fonts are emailed to you the same day in your preferred format.

### Licensing:

Each CyberGraphics font package is automatically licensed for use on a single output device/printer and 5 seats at one geographical location. Unlike most other software which must be purchased at full price fore each device, you may upgrade your Cyber Graphics fonts to multiple printer or multiple CPU use at a substantial discount; starting at 50% off for the 2nd 5 seats and ranging up to 95% off for over 255 seats. (The upgrade price is calculated as a percentage of the original package price). Applicable unless otherwise indicated in the booklet.

Available only from: www.cybergraphics.bz Test fonts before you buy. To test this font go to the font page on www.oybergraphics and click on the link for testing. It will take you to a tester at my distributor fonts.com.

Technical specks. CyberGraphics Fonts are available in Mac and Win Open-Type PostScript 1 and True Type formats for use with Mac, Windows, UNIX and Linux OS systems. To maximize usefulness and avoid confusion for single platform users, our regular commercial fonts do include Cross-Platform capability. Default figures in Transformer are Proportional Lining figures.

### Advanced OpenTupe features:

Fractions, Discretionary
Ligatures and Ordinals.
The font only works on OpenType Sauvy
applications when using advanced
OpenType commands.

Character set. This CyberGraphic fonts contain the following characters to be a Standard font.

#### Basic Latin + Latin -1 Supplement.

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