



Ahsing typeface

Designed by Michael Parson
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General Introduction

By Michael Parson

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In the past few years, I have noticed a revived interest for a more experimental approach to typeface design, probably the result of a new wave of younger designers entering the field. It is both exciting and curious to see certain approaches they are taking and how they seem to be celebrated by a wider audience that typography normally does not touch. One approach that seems to stand out particularly is the questioning of stroke balance, principally by reversing the thick and thin areas in letter forms. This is an intriguing approach as they are exploring what is sometimes considered the only 'ugly' approach to type design, distorting the balance that letters normally require to adapt to our eyes and reading. Since our eyes perceive vertical weights differently to horizontal ones, letter forms are traditionally designed to correct this imbalance, something called optical correction.

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www.typogama.com

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Even if the reversed contrasts did not inspire me, the search into new proportions and shapes was quite intriguing, and got me thinking about some of my own approaches to design. When I looked at some of these new experiments, I was reminded of my own liberty and care free approach to exploration that I have recently tried to tame in the search of functionality. These new forms celebrated a more relaxed approach to letter forms that I found very inspiring and pushed me to explore my own ideas in new forms.

I therefore embarked on a series of trials and researches, exploring both letter forms by looking at historical and foreign scripts but also style by questioning the various accepted styles from humanist or geometrical to more manual calligraphic styles. As with most initial phases in research, the results were promising but actually opened more avenues than giving a clear direction, it seemed to be research for the sake of research. Three visual elements stood out in my ideas, first, I seemed to be playing a lot with a calligraphic stroke, so a line that would modulate between thick and thin areas depending on the angle. Secondly, most of my ideas used a very bold stroke directing the style towards a display or title design. And lastly, many forms displayed a very strong contrast between the thick and thin areas of each letter.





During the second phase of research, I decided to focus on unifying these varying styles by looking for underlining themes that could unite the forms as a typeface. I had created a few rounded forms like the o or e that played with a very pronounced diagonal axis of fifty five degrees. These shapes were particularly intriguing to me and would become the major influence, they provided a striking style while also offering the stroke variation that I needed on my calligraphic strokes. So I gradually modified and evolved the various forms, refining and selecting the best shapes for each letter. Keeping in mind that I intended to create a display typeface, I often opted for style over restraint, adapting and integrating a wide range of influences. Certain letters may seem more classical, others may seem calligraphic and manual, and there is even touches of gothic lettering or Arabic weight distribution. However, I found myself stuck on the questions of the terminals. My initial ideas worked with serif forms that seemed coherent with the inspiration and classical form. Yet as I evolved the design and moved into my own sources of influence, I started to explore and then pursue a cleaner, sans serif idea. It not only gave the form a more contemporary style, but it equally allowed me to go further in the tight balance of positive and negative space I was aiming for.

PUNCTUATION
& SYMBOLS

@ § ? & ! i / | | \ + ± × ÷ ~
 — — — = ≈ ≠ ∅ Δ ∇ ∞ ∫
 % ∞ “ “ ” „ ‘ ‘ ’ , * ° .
 , ; : ... • • ≤ < < « » > > ≥ []
 () { } / — — & ™ © ® # ¶
 ♦ Ω ∞ ¹ º ³ ¼ ½ ¾

DEFAULT
NUMBERS

0 1 2 3 4 5 6 7 8 9

HANGING
NUMBERS

0 1 2 3 4 5 6 7 8 9

SCIENTIFIC
NUMBERS

0 1 2 3 4 / 5 6 7 8 9

MONETARY
SYMBOLS

£ ¤ ¥ € £ ¤ ¤ ¤
 ₣ ₧ ₨ ₪ ₮

LIGATURES

fi fl œ æ Æ Œ

DISCRETIONARY
LIGATURES

AS AV AW AZ AN AM AU AX CT
 OV OW OX OY ET EV EW
 EX EY EF EB EH EF EA EB
 FA FE FI FJ FK GL OV OW OY
 OX U LV LW LX LY LA LO
 LA LE LU LH LO LE LI LU LE
 OY OY OY ST SV SW SX SY
 TS TB TH TI TJ TU TV TW
 TX TY TB TH TE TI TJ TE
 TB TA TE TH TA U VA WA
 ZA ZV ZW ZY ZE ZI ZO ZH
 ZU ZO ZA ZE ZI ZU ak ou
 ov ow ox oy ff ff ff ff
 ff fu fv fw fx fy gh gi gg
 gn gt gy ht hu hw hx hy
 hu hv ru rv rw rx ry su
 sv sw sx sy sz tf tt tu tv
 tw tx ty xy z

AHSING
12/14.4PT

My father died when I was about seven years old, and left me to the care of four guardians. I was sent to various schools, great and small; and was very early distinguished for my classical attainments, especially for my knowledge of Greek. At thirteen I wrote Greek with ease; and at fifteen my command of that language was so great that I not only composed Greek verses in lyric metres, but could converse in Greek

AHSING
21/23.4PT

A miserable contrast he presented, in my eyes, to the Etonian brilliancy of my favourite master; and beside, he could not disguise from my hourly notice the poverty and meagreness of

AHSING
16/19.2PT

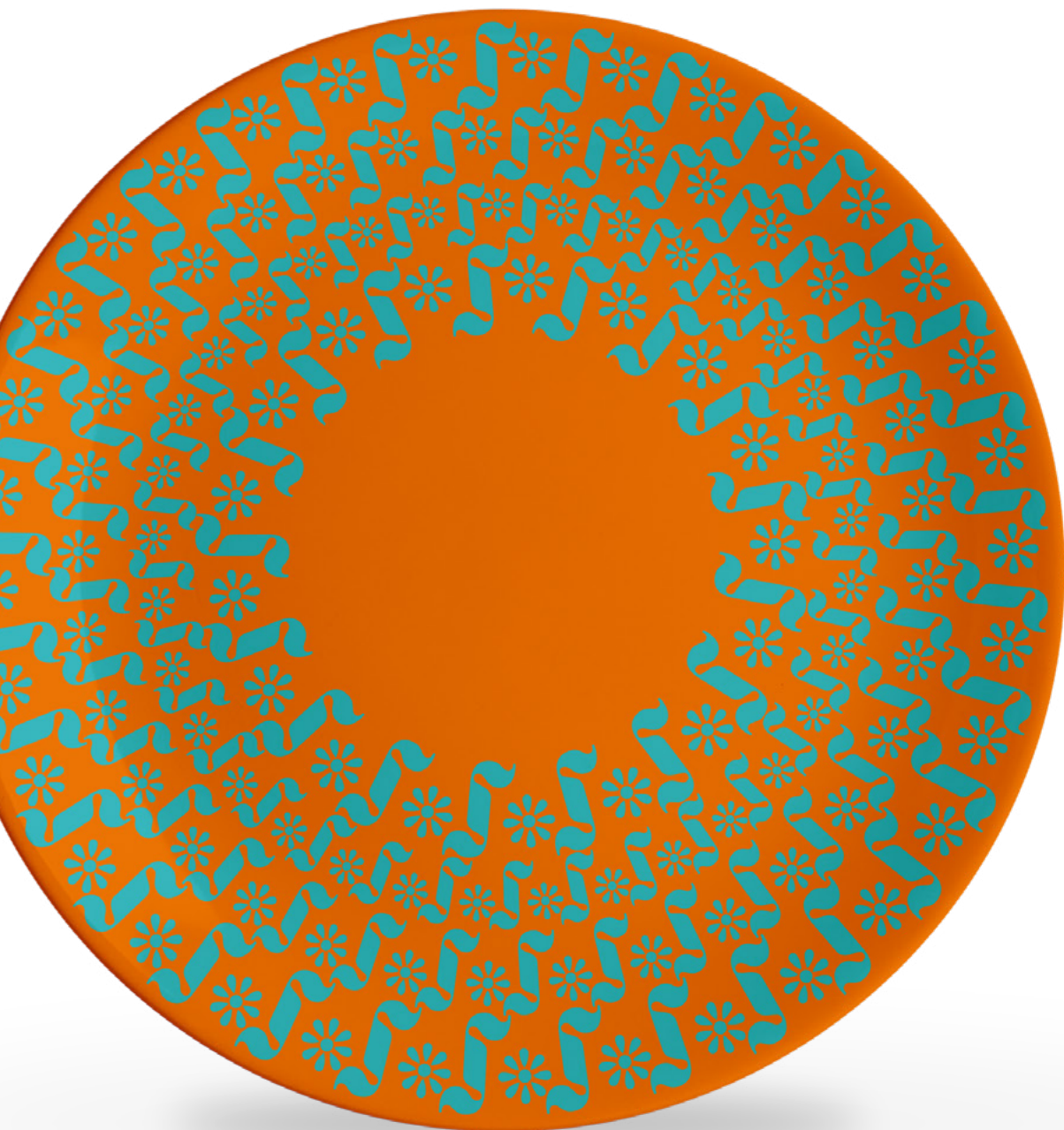
He who honoured me with this eulogy was a scholar, “and a ripe and a good one,” and of all my tutors was the only one whom I loved or revered. Unfortunately for me (and, as I afterwards learned, to this worthy man’s great indignation), I was transferred to the care, first of a blockhead, who was in a perpetual panic lest I should expose

AHSING
26/28PT

When I first entered I felt that we read Sophocles; was a constant matter of to us, the learned triumph of the first form, to see “Archidascalus” (as he to be called) conning our before we went up, and regular train, with lexicon grammar, for blowing up blasting (as it were) any he found in the choruses we never condescended our books until the morning going up, and were generally employed in writing epigrams his wig or some such imp matter. My two class-fellows poor, and dependent for future prospects at the university on the recommendation of head-master; but I, who small patrimonial property

AHSING
31/32PT

ONE, WHO WAS MORE REASONABLE AND HAD MORE KNOWLEDGE OF THE WORLD THAN THE REST, LIVED AT A DISTANCE; TWO OF THE OTHER THREE RESIGNED ALL THEIR AUTHORITY INTO THE HANDS OF THE FOURTH; AND THIS FOURTH, WITH WHOM I HAD TO NEGOTIATE, WAS A WORTHY MAN IN HIS WAY, BUT HAUGHTY, OBSTINATE, & INTOLERANT OF ALL OPPOSITION TO HIS WILL. After a certain number of letters and personal interviews, I found that I had nothing to hope for, not even a compromise of the matter, from my guardian. Unconditional submission was what he demanded, and I prepared myself, therefore, for other measures. Summer was now coming on with hasty steps, & my seventeenth birthday



Underwated
ADVENTURES
January 1765
ZEBRA XING
pizza topping
MONKEY AFFAIR
19 Bruckstraße
EXTRACTION
Smoke filled
INGREDIENTS

LOWERCASE
STANDARD
LETTERS

This man had been appointed to his situation by College, Oxford, and was a sound, well-built scholar, but (like most men whom I have known from that college) coarse, clumsy, and inelegant. A miserable contrast he presented, in my eyes, to the Etonian brilliancy of my favourite master; and beside, he could not disguise

LOWERCASE
SWASH &
LIGATURES

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CAPITAL
STANDARD
LETTERS

IT IS A BAD THING FOR A BOY TO BE AND TO KNOW HIMSELF FAR BEYOND HIS TUTORS, WHETHER IN KNOWLEDGE OR IN POWER OF MIND. THIS WAS THE CASE, SO FAR AS REGARDED KNOWLEDGE AT LEAST, NOT WITH MYSELF ONLY, FOR THE TWO BOYS, WHO JOINTLY WITH MYSELF COMPOSED THE FIRST FORM, WERE BETTER GRECIANS THAN THE HEAD-MASTER,

CAPITAL
SWASH &
LIGATURES

IT IS A BAD THING FOR A BOY TO BE AND TO KNOW HIMSELF FAR BEYOND HIS TUTORS, WHETHER IN KNOWLEDGE OR IN POWER OF MIND. THIS WAS THE CASE, SO FAR AS REGARDED KNOWLEDGE AT LEAST, NOT WITH MYSELF ONLY, FOR THE TWO BOYS, WHO JOINTLY WITH MYSELF COMPOSED THE FIRST FORM, WERE BETTER GRECIANS THAN THE HEAD-MASTER, THOUGH NOT MORE

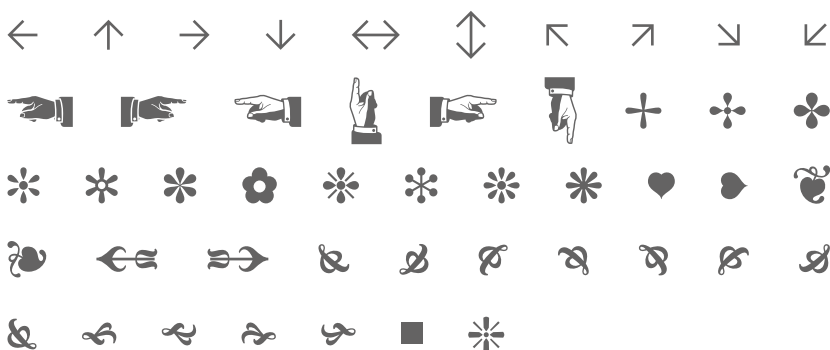
STANDARD
GLYPHS

after

SWASH
LETTERSJ f g g g g h i j k m n r t
v w x y zLIGATURES
IN USE

after

SYMBOLS



After I had completed the base letter forms and while experimenting with the first test fonts of the typeface, I started to think about further possibilities that I could explore by working with some OpenType features. With its diverse sources inspiration, I felt that I could push the letters towards a more calligraphic influence by using either decorative swash letters or by using ligatures to further morph certain letter strokes.



As a first step, I wanted to include the standard ligatures that have been included in digital typefaces since their introduction, such as the fi or fl combination. These initial forms were the first catalyst to adding an extended combination of f based ligatures that cover the more common or complex sequences of letters like the ffi. As I worked with great pleasure and inspiration on these first ligatures, I started to look at which other letters I could equally imagine as combinations. The wide calligraphic brush stroke, offered an organic source by which to extend other letter forms and further interlock the letters. With the clearly visible horizontal stroke, on letters like the capital T, I could approach the ligature creation like I had with the initial f forms and started to design a much larger range of ligatures than I had initially anticipated. Reaching over one hundred forms, both in lowercase and capital shapes, the ligature solutions became a further expansion of the original typeface and an extra possible layout solution for any future user. As with all contemporary typefaces, these OpenType solutions can be automatically, and seamlessly, integrated through the use of the ligature and discretionary ligatures options in an OpenType savvy software.

INFIRMITY & MISERY DO NOT
OF NECESSITY
IMPLY GUILT. THEY
APPROACH OR
RECEDE FROM
SHADES OF THAT
DARK ALLIANCE, IN
PROPORTION TO THE
PROBABLE MOTIVES
AND PROSPECTS OF
THE OFFENDER, AND
THE PALLIATIONS,
KNOWN OR SECRET,
OF THE OFFENCE; IN
PROPORTION AS THE
TEMPTATIONS TO IT
WERE POTENT FROM
THE FIRST, AND THE

INFIRMITY & MISERY
DO NOT OF NECESSITY
IMPLY GUILT. THEY
APPROACH OR
RECEDE FROM
SHADES OF THAT
DARK ALLIANCE, IN
PROPORTION TO THE
PROBABLE MOTIVES
AND PROSPECTS OF
THE OFFENDER, AND
THE PALLIATIONS,
KNOWN OR SECRET,
OF THE OFFENCE; IN
PROPORTION AS THE
TEMPTATIONS TO IT
WERE POTENT FROM
THE FIRST, AND THE
RESISTANCE TO IT, IN

While I was working on the ligatures, I was obviously exploring and playing with various stroke extensions to merge the letter combinations. But it quickly dawned on me that these letters could equally be used in isolation as swash letters. This term defines letters that extend and bend like a swash curve in a wave of water. Generally more decorative, their inspiration can be found in calligraphic letters and therefore, seemed like an ideal fit for the typeface. Whereas the ligatures contain only a base latin form, the swash letters equally can be used with accented letters that will be used in various Latin languages.

Closer in flamboyance to the ligatures, these letters can therefore be applied either alone or combined with the ligatures to create interlocking titles and logos that will catch the eye.

A further possibility of the Opentype features is the possibility of including a selection of numerals rather than resorting to a default style. As with many of my creations, Ahsing using the standard, uppercase lining numbers forms as it's base set. But if a person is setting text with lowercase letters, the uppercase height may seem too dominating, so a second, Hanging style can be applied that uses non aligned numbers that mimic the rhythm of the lowercase letters.

Despite being a decorative typeface, I decided to include a fraction feature, this allows the setting of any sequence of numbers simply by activating an option. It also meant that I was creating a further series of numerals that are the scientific forms, these small digits are aligned either high up with the superscript feature or lower with the subscript feature. Although these are principally used for setting scientific formulas or calculations, they can also be applied while setting prices as a style choice.

To allow the setting of multiple currencies, Ahsing contains over ten different monetary signs including the standard dollar or euro but also covering international signs like the Rouble or Lira.

LIGATURES

SWASH

LIGATURES

LINING NUMBERS

HANGING NUMBERS

EDITION 102

NOVEMBER | DECEMBER

MOZAKY

2019
trendsBest
fast food
in Berlin

{FASHION} {LIFESTYLE} {TRAVEL}

The new
styles
of Danzig

Fotógrafo: JORÉ MOREJA

Diseño: JAVIER DE JUANES

Asistentes Fotógrafo: ALEJANDRO ROD - VÍCTOR AZÚTEEN

Postproducción Digital: LA RETOCADORA

Modelos: Raquel @ Blond Models - Anaïs @ Ra-
sales - Curro Verugo - Pedro Luis -
AleX de la Cruz - Mario @ Blond
Models - Tina @ Blond Models

It is well, up-
so, nor would
salutary
the one hand
guilt, so, on
others from
might compe
feelings I hav
and misery d
shades of th
prospects of
fence, in pro
and the resis
my own part
has been, or
made an inte
pursuits and
opium-eating
have indulge
is no less tru
with a religio
heard attribut
links, the acc
reasonably b
dulgence. No

Official final → Official final

DEFAULT LETTERS

LIGATURES

AVENUE KYLO → AVENUE KYLO

DEFAULT LETTERS

DISCRETIONARY LIGATURES

In Emerging → In Emerging

DEFAULT LETTERS

SWASH

Richy & Co. → Richy & Co.

DEFAULT LETTERS

SWASH & ALTERNATES

14 Dec. 1952 → 14 Dec. 1952

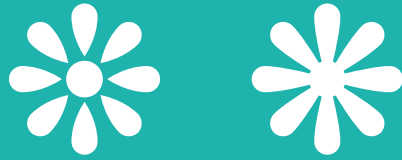
DEFAULT NUMBERS

HANGING NUMBERS

2/3 people → ²/₃ people

DEFAULT NUMBERS

FRACTIONS



A last touch that I decided to add to the typeface was the creation of a series of dingbat letters, these include two arrow styles in various directions, manicules or pointing fingers as they can be known, and finally a small range of fleurons that are small decorative symbols. Originally created by printers to assist with letter composing of sheets of text, I added these forms so that the users could integrate a few visual touches into their designs with ease.

The main drive for this typeface creation was to explore and question both letter forms and also their layouts within a string of text. The resulting form is distinctly unique and bold, conveying both a sense of mystery and familiarity that will give your designs a clear identity. Intended principally for use in titles and display settings, this typeface is a flexible solution that can be used for branding, editorial design or many other setting that requires attention grabbing design. Despite being only a single weight typeface, thanks to it's additional features, it provides a flexible solution that can adapt to a wide range of setting.

Ahsing is available either as a Desktop, web, e-pub or App, Opentype font, and can be downloaded for use immediately at typogama.com.

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Jazz
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My father died when I was about 7 years old, and left me to the care of 4 guardians. I was sent to various schools, great and small; and was very early distinguished for my classical attainments, especially for my knowledge of Greek. At thirteen I wrote Greek with ease; and at fifteen my command of that language was so great that I not only

Orford
KNOWLEDGE
Etonian
CLASS FELLOW
12 haughty
DISTINCTION
sea-coast
GUINEAS 07

typogama

Ahsing Typeface

by Michael Parson

1 weight

Display

www.typogama.com

Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Ahsing

Longer text & notes set in

Helvetica Neue.

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