



Ignorance

THE SCRIPT TYPEFACE
FROM MICHAEL PARSON



Specimen

Introduction

Ignorance typeface
Introduction
by Michael Parson

Ignorance

The first ideas for the Ignorance typeface came as I browsed a series of manuscript letters, ranging from victorian love letters to war reports; I was espacially intrigued by the generous and exaggerated forms they where written in.

But one letter, of which I had managed to collect a few samples, particularly grabbed my eye, an american political letter. After a series of sketches and months of trial and error, I felt that I had made a significant step in completing a real typeface design and was starting to search for a definitive typeface name. Wanting to avoid any romantic or historical connotations, I started to look at the actual text of what I was working with as base material, the Know Nothing letter. Maybe due to a general lack of knowledge, maybe down to my european upbringing, I knew nothing about this movement that had formed the ideas written in this letter, and was quite surprised by what I learned. In a 19th century prelude to the Tea Party movement that is filling contempory american airwaves, a group of conservative americans banded together to create this Know Nothing party in the 1850's. Ultra nationalistic and strongly anti catholic, this party focused on turning back the new waves of immigrants in much the same way as certain political parties aim towards today.

I was at first taken back by this research, to the point of abandoning the whole project due to the fact that I cannot find any point to agree with in their political views; but my reasoning got the better of me. I have often felt that lack of knowledge is a root of many biggoteries, fear of difference is a major obstacle for a greated understanding of each other. So I reasoned that my only way forward was to openly acknowledge the source of my inspiration but also use the typeface as my own personal answer to their statement, they did indeed know nothing, so Ignorance was choosen as a final name.

Opentype features

While working on the font, I had created quite a range of forms for each letter in the idea that I would simply use Opentype substitutions to find the best letter combinations, it was a start but far from my solution. The original version of the font, contained 3 glyphs for each letter, a regular, alternate and swash. My thinking was that for the best solutions, the designer could simply activate all the features and the various glyphs would provide the best solution.

Opentype

Despite providing a good compromise for a large range of letter combinations, I noticed that a few combination either added further stroke complications or then did not provide, what in my eyes, was the better solution. So from only a handful of initial forms, I ended up working on more than 200 different ligatures to try cover a large range of possible letter combinations but also to add more variation in letters that where repeated often. By combining both the alternates and ligatures, the basic, standard letter forms went from being a pleasing but regular script, to a more lively and humanistic typeface, but then came the swash forms.

What struck me with my Swash letters, that where purposely drawn with more liberty than the standard forms, was how the Swash glyphs took to much focus away from the other letters, things seemed a bit unbalanced. Being still hooked on my ligature research for that feature, I decided that a good solution could be to expand the ligatures to include swash forms, and therefore ended up with over 300 swash ligatures! This last addition was the correct solution, meaning that with the one regular typeface, a designer could compose 3 variants of his text, for example using the ligatures and alternates in text and keeping the swash for the titles or larger sizes. A last little detail that I noticed in the letter and is quite a common feature in a few

Hamburgefonts

written notes, was the use of superscript letters to mark common abbreviations, the 1st or 2nd. I started with a small number of glyphs but being in a french speaking city and in a country where 3 languages are used, I started to question why not equally add the letters required for german, french or italian. The german question was quickly resolved since they only use a period mark but adding the extensions for french and italian quickly proved useful in my first applications using the font, in a french text!

Hamburgefontz

The resulting typeface design is a flowing, heavily inclined manuscript style, aimed principally for use in shorter text. By playing with the standard or Opentype features, a designer can either design text layouts or experiment at finding the best visual solutions for each word in a shorter context. With it's strange inspiration, Ignorance aims to be a contemporary solution for any communication that aims to be delicate, humanistic and decorative, it is an invitation to play with the features and work your own best layouts.

Typographic design

STANDARD GLYPHS

Typographic design

LIGATURE GLYPHS

Typographic design

SWASH & LIGATURE GLYPHS

Typographic design

SWASH GLYPHS



The road to Character set

Ignorance typeface
Character set
by Michael Parson



Ignorance typeface
Character set
by *Michael Parson*

Roman
BASIC ROMAN
LETTERFORMS *A B C D E F G H I J K L M N O P Q R S T U V W X Y Z*
a b c d e f g h i j k l m n o p q r s t u v w x y z

ACCENTS

A A A A A A È É Ê Ë Ì
Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Þ ß
Ș ș ț ă â ã ä å è é ê ë ì í î ï ñ ò ó ô õ ö ù
ú û ü ç ö t s y ž ‘ ’ ’ ’ ’ ’ ’ ’ ’ ’

STANDARD NUMERALS 0 1 2 3 4 5 6 7 8 9

PUNCTUATION @ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

MONETARY SYMBOLS *£ \$ ¥*

Alternates

BASIC ALTERNATE LETTERFORMS

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z a b c d e f g
h i j k l m n o p q r s t u v w x y z

ALTERNATE LIGATURES

ls rin the

ALTERNATE PUNCTUATION

& ! ? / () { } []

ALTERNATE NUMERALS

0 1 2 3 4 5 6 7 8 9

Titling

TITLING LIGATURES

At the beginning of the world, the Lord God created man in his own image, in the image of God created he him, male and female created he them.

Ligatures

LIGATURES

Off Offe M M Os Ot Eb Ef En
Es Est Et It Ge Gi Go He Hf Is It Me Mei
Mer Mey Nothin Oh Orq Os Ps Roy Sh She
Uelln Us We Wedd Wh Je Ji Jo Jou Jo
ad ae after ag age ah ality all an and ar are arr as ash
ass at ate atform ation att aww be before ll br bs but by
can ces ch choo cieties L com cry es et days de des
did difficult do ds ee el ell elle em empty empty end
ent enter ention ep er ere es ess est eux even ex ext fe
ffl fil fill fit fli floor for fr from fs ft ge gg gh gs he hi
hitt his hs ie if ignorance il ill in inf ing int intro is
late le les letter lie life lit little ll lly ls lt lu luen lux
luxury me mi mun ms native nn nothing now ns ob
of off offi ok on one ont oo op or orm os out ow pi pl
pourquoi pp pre pro qs qu ral re red ren rin rinciples rs
ry see si sion scun ss st street sy tat tate te test th the
them then ther they ti til tility time tion tit tl to
tomorrow ton try ts tt un us vo vol vos votr vs we wh
when where whole ws www xe ye yn ys zza

NUMERAL LIGATURES

01 00 000 19 11 21 23 30 31 33 37 37 30 48 44
47 61 66 69 88 87 70



STANDARD

Happy

LIGATURES

Happy

SWASH

Happy

STANDARD

LIGATURES

happiness

LIGATURES

SWASH

Swash

BASIC SWASH LETTERFORMS

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z a b c d e f g h i j k l m n o p q r s t u
v w x y z

SWASH LIGATURES

After Ah Al Ae Ar Asia
At Au Award Awards Be Caf
Car Cela Celebr Cld Cl Dear Diploma Dr
Eff El End Et Eu Ex Exl Execut Th Th
Ht H Goodspan Kappy Holiday Hommage
House Ignorance In Invitation Ife If In
Know La Lady Les Life Lis Love Mas Me
Merilleus Mer Merry Mi My Nath Nature New
Night Nous Par Pe Pl P Quas Res Roy
Que Satyr Sella Sh Since The St Suite
Th Thank The Til Ty Un Une Vol We
Welcome Wh Wish Ze

ack after aga aire al all aller and as-as ass aux
avoir be been but by cafe call can ce ces cet cette ch
che em complex ere eult de des distribut don de ear
eau eaux ed eg el el elle ent ene es ess est et et eur eve
every ex expe ex était ete être faire feel ff fi fig fil fill
fit fl font foo for fou f free fresh from fur gene ght gr
graph gs gy has he here hom home ice if ignorance
ih il ill ing is iss it its ix je kg kin kn la le ls lucky
many mes mini mm my next no none not us ds of
off ol on ont or os oss part peut pizza ps que res re
rs sa salut salutations sans selection sens sera sera ses
simple sing son ss ss styl sur sweet tale ter text th the
thank the the then there they thing this till tim tion
tit tl to tout try ts td typ typography ure us ux
our well with w written you ys

Reveries

TITLING

lles

SWASH

TITLING

12th

TITLING

12^{ème}

TITLING

12^o

Ignorance

Layout
Examples

Ignorance typeface
Layout examples
by Michael Parson

Wedding Bells
are maybe ringing
- 12h30 -

Celebration
zebras have been ordered

Wishes to All
Knowledge
Holidays

tél: +41 239 8761
Meilleurs vœux à chacun
Though They Fight

STANDARD
LETTERFORMS

Even though you are far away right now, I know that you are close to me in other ways. Each time we think of each other, we cut through the distance. Each time we write and read letters, we are hugging each other with words. Each time I hear your voice on the phone, I can see your smile. Each time I need motivation, I draw it from you. We are blessed and cursed by this distance between us. We are forced to enjoy the fine parts of our relationship that others with the privilege of nearness fail to notice. All the while we can anticipate and imagine a future with nothing keeping us apart. This time of ant

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Flowerence is

STANDARD

The

LIGATURES

The

SWASH

The

SWASH

Then

Another famous love story that stands as an example of honest love is that of Salim & Anarkali. Salim was the youngest son of the Mughal Emperor Akbar. He was a brat since childhood and a pampered child. This flamboyant prince fell in love with a beautiful maiden, Anarkali. Her beauty was rare to find and her charm had magical effect on the young prince. They were deeply in love with each other but this was not what the Emperor wanted. He could not stand his son's

Another famous and true legendary tale
that of Pyramus and Thisbe of Babylon.
The story belongs to 31 B.C. Pyramus
and Thisbe were the most handsome
Babylonians. They were childhood friends
and loved each other deeply.

Let's
chat
together
Scen...
Ignorance
Typeface

typogama

Ignorance Typeface

by Michael Parson

1 weight

Display

www.typogama.com

Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Ignorance

Longer text & notes set in Hoefler text.

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