

u P n a I R c I a T s Y e <sup>tm</sup>



SHINNTYPE

ORANGEVILLE

2011

# no mere AFTERTHOUGHT

THERE IS NO BICAMERAL PARITY™.

IT HAS BEEN DESIGNED FROM SCRATCH TO  
BE AN EXCEPTIONAL UNICASE TYPEFACE,  
UNCOMPROMISED BY THE PRIORITIES OF  
MIXED CASE OR ALL CAP SETTING.

EACH GLYPH IS SHAPED, PROPORTIONED  
AND DETAILED FOR ONE PURPOSE ONLY—  
TO OPTIMIZE TEXT SET IN THE LINING  
UNICASE FORMAT.

# IN THE GARALDE STYLE

aemnuy

MINUSCULE FORMS

BDFGHIJKLPQRT

MAJUSCULE FORMS

COSVWXZ

COMMON FORMS

**IT WAS FELT THAT THE OLD STYLE (GARALDE), ADMITTING OF MORE FLEXIBILITY IN LETTER SHAPE AND PROPORTION THAN THE MODERN, WAS THE MOST SUITABLE BASIS FOR PARITY.**

**FURTHERMORE, THE CONSISTENCY OF WEDGE-SHAPED TERMINALS BETWEEN MAJUSCULE AND MINUSCULE FORMS ENGENDERS A STRONG ELEMENT OF HARMONY. THIS SUBSUMES 'a' AND 'c' INTO THE WHOLE IN A MANNER NOT POSSIBLE WITH THE INHERENTLY LOWER-CASE BALL TERMINALS OF THE CONVENTIONAL DIDONE UNICASE.**

# unicase/ small unicast

PaRiTY

UPPER case > **ALL CAPS**

PaRiTY

LOWER case > **ALL SMALL CAPS**

PaRiTY

UPPER & LOWER (MIXED) case

PaRiTY

UPPER case AT LOWER case HEIGHT

HOW DOES ONE IMPLEMENT UNICASE AS THE MAIN  
STYLE IN THE STANDARD, TWO-CASE FONT FORMAT?

In PaRiTY, UPPER AND LOWER case LETTERS ARE THE SAME,  
BUT OPTICALLY SCALED AT DIFFERENT SIZES. TO ALL INTENTS  
AND PURPOSES THE EFFECT IS ‘Unicast WITH Small Unicast’—  
CHOOSE EITHER, OR MIX.

# PARITY REGULAR

# PARITY BOLD

UPPER CASE	TABULAR FIGURES (UPPER CASE)
aáâãäåäåäãäB CČĎĎĎĎĎĎĎĎĎĎ ĚěĚĚĚĚĚĚĚĚĚĚ HĦĦİİİİİİİİİİİJJKK LĻLĻLĻLmnnññññ OÓÔÕÖØØÕÖ PQRŘRŔSŠŠŠŠŠ TṬṬṬṬṬṬṬṬṬṬ ÚúÚÚVWŴŵ ẀXYÝÿẒẒẒẒ æǼĐIJœƆƁ	0123456789
LOWER CASE	TABULAR FIGURES (LOWER CASE)
aáâãäåäåäãäBcčĎĎ ĊĎĎĎĎĎĎĎĎĎĎĎĎĎ GĜĜĜĜHĦİİİİİİİİİİ JĴKĴLĴLĴLĴLmnnññ ññhnoóòóóóóóóóó PQRŘRŔSŠŠŠŠŠŠṬṬ ṬṬṬṬṬṬṬṬṬṬṬṬ WŴŵŵẀxyýÿ zẒẒẒẒ æǼĐIJœƆƁ	0123456789
ORDINALS & SUPERIORS	MATHEMATICAL
ₐₒ₁₂₃	ΣΠΔΩ∞μπ√∂~^° + - × ÷ = ≠ ± < > ≤ ≥ ¬    # 0 % ‰ ¼ ½ ¾
CURRENCY (UPPER & LOWER CASE)	DASHES (UPPER & LOWER CASE)
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	QUOTES (UPPER & LOWER CASE)
	"'“”‘<>»„,‘“”<>»„,„
	POINTS (UPPER & LOWER CASE)
	?!¿i ?!¿i ,.;:…
	DELIMITERS & JOINERS (UPPER CASE)
	&(/)[\]{ }
	DELIMITERS & JOINERS (LOWER CASE)
	&(/)[\]{ }
	MISCELLANEOUS
	* † ‡ § © ® ™ • @

UPPER CASE	TABULAR FIGURES (UPPER CASE)
aáâãäåäåäãäB CČĎĎĎĎĎĎĎĎĎĎ ĚěĚĚĚĚĚĚĚĚĚĚ HĦĦİİİİİİİİİİİJJKK LĻLĻLĻLmnnññññ OÓÔÕÖØØÕÖ PQRŘRŔSŠŠŠŠŠ TṬṬṬṬṬṬṬṬṬṬ ÚúÚÚVWŴŵ ẀXYÝÿẒẒẒẒ æǼĐIJœƆƁ	0123456789
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CURRENCY (UPPER & LOWER CASE)	DASHES (UPPER & LOWER CASE)
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	&(/)[\]{ }
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	&(/)[\]{ }
	MISCELLANEOUS
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# FITTING | SPACING

**TRACKING:** DESPITE THE LAYOUT CONSTRAINT OF UNICASE—THE ABSENCE OF PLAY BETWEEN ALL-CAP AND MIXED-CASE SETTINGS—IN ONE RESPECT, TRACKING, PARITY OFFERS SIGNIFICANT OPPORTUNITY. SET TIGHT, PARITY’S FIT IS SWEET, DUE TO THE MANY OLD-STYLE FORMS, WHILE LETTERSPACING HAS THE DIGNITY OF ALL-CAPS, DUE TO LINING HEIGHT.

I/JQY©@€71

**UNIFORM HEIGHT:** WITH ITS LACK OF EXTENDERS, AND GLYPHS WHICH ARE LINING (‘cap’) HEIGHT, PARITY ENABLES A DISCIPLINED, HIGHLY STRUCTURED KIND OF PAGE LAYOUT.

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Urn

Case

TYPE

PARITY  
FOLLOWS THE  
'ALPHABET 26'  
MODEL, EXCEPT  
FOR MINUSCULE  
'u', AND A 'y'  
HINTING OF  
SCHNEIDLER,  
KABEL AND  
CYRILLIC  
FORMS.

Face



# ABOUT

PARITY  
REGULAR,  
2011

# ABOUT

PANOPTICA  
REGULAR,  
2003

**I**n the early years of the century, the Type Club of Toronto would meet at the venerable Arts & Letters Club Building on Elm Street, and thence repair to the Wolf & Firkin across the road.

It was through the Type Club that I made the acquaintance of David Scadding, typographer, designer, and professor at York University. In 2002 he recruited Sandra Gabriele, Darren Wilson, Zab Hobart and myself, and asked us to plan and teach a one-semester course in which B.Des students would design a typeface, along with a spot color poster and a 15-second animation that used the font.

This was a rather clever way of getting under the skin of

typography by giving context to the type design process, while taking care of several educational loose ends—and also rather a lot to squeeze into 6 hours of class a week, in a 14-week term!

However, it occurred to me that the workload of glyph drawing might be eased if the typeface were unicasé—and I was delighted by the many unicasé configurations that students devised. So began my love affair with the genre.

Not long afterwards, Stan Bevington, another member of the Type Club, gave me a copy of a book which his press, Coach House, had recently published, ‘eunoia’, by Christian Bök.

I was intrigued by the title, containing all five vowels in a mere six-letter word, and promptly appropriated it for the name of a typeface. This was duly noted by Mr. Bök, who then asked me to recommend a monowidth font for a volume of his constraints-based verse, ‘Diamonds’.

Now it seemed to me that conventional monowidth fonts, with their milieu of offices and typewriters, were inappropriate for poetry, and that a new typeface, marrying the principle of unicasé to that of monospace, would have to be invented;

PARANOPTICA REGULAR  
*PARANOPTICA ITALIC*  
PARANOPTICA PIESBURG  
PARANOPTICA EGYPTIAN  
PARANOPTICA OCTAGONAL  
PARANOPTICA PIXEL  
PARANOPTICA SCRIPT  
PARANOPTICA SANS  
PARANOPTICA SANS MEDIUM  
PARANOPTICA SANS BOLD

hence PANOPTICA, in 2003.

One advocate of PANOPTICA, Breck Campbell, used it in a TV title sequence. Deciding that it needed some kerning, he asked if I had a proportional version. Of course not, I huffed, that would defeat the whole point of the exercise; but the seed had been sown.

SHINNTYPE has been upgrading its back catalogue to OpenType since 2006. However, there are still a few fonts to go. In early 2011 I started on PANOPTICA, but soon became distracted by another idea: that I should take a break from producing large multi-purpose families, to concentrate on a series of experimental fonts, mainly for display. Checker was the first of these, and this PANOPTICA ‘upgrade’, PARITY, the second.

—NICK SHINN, ORANGEVILLE, 2011



**SWEET PEA BRAND:** DISPLAY SETTINGS OF PANOPTICA, DISPENSING WITH MONOSPACE.

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THE FORMAL QUALITIES

24/26

THE FORMAL QUALITIES OF a TYPE-FACE ENERGIZE, FACILITATE AND

18/21

THE FORMAL QUALITIES OF a TYPEFACE ENER-GIZE, FACILITATE AND INFORM THE TYPOGRAPHIC

14/15

THE FORMAL QUALI-TIES OF a TYPEFACE ENERGIZE, FACILITATE AND INFORM THE TY-

12/15

THE FORMAL QUALI-TIES OF a TYPEFACE ENERGIZE, FACILITATE AND INFORM THE TY-

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THE FORMAL QUALI-TIES OF a TYPEFACE ENERGIZE, FACILITATE AND INFORM THE TYPOGRAPHIC LAYOUT.

9/10

THE FORMAL QUALITIES OF a TYPEFACE ENERGIZE, FACILITATE AND INFORM THE TYPOGRAPHIC LAYOUT. SKILLED TYPOGRAPHERS WILL LEVERAGE THE ATTRIBUTES

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THE FORMAL QUALITIES OF a TYPEFACE ENERGIZE, FACILITATE AND INFORM THE TYPOGRAPHIC LAYOUT. SKILLED TYPOGRAPHERS WILL LEVERAGE THE ATTRIBUTES

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THE FORMAL QUALITIES OF a TYPEFACE ENERGIZE, FACILITATE AND INFORM THE TYPOGRAPHIC LAYOUT. SKILLED TYPOGRAPHERS WILL LEVERAGE THE ATTRIBUTES OF JUDICIOUSLY

24 PT. NON-ACCENTED CHARACTERS, BOTH CASES

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