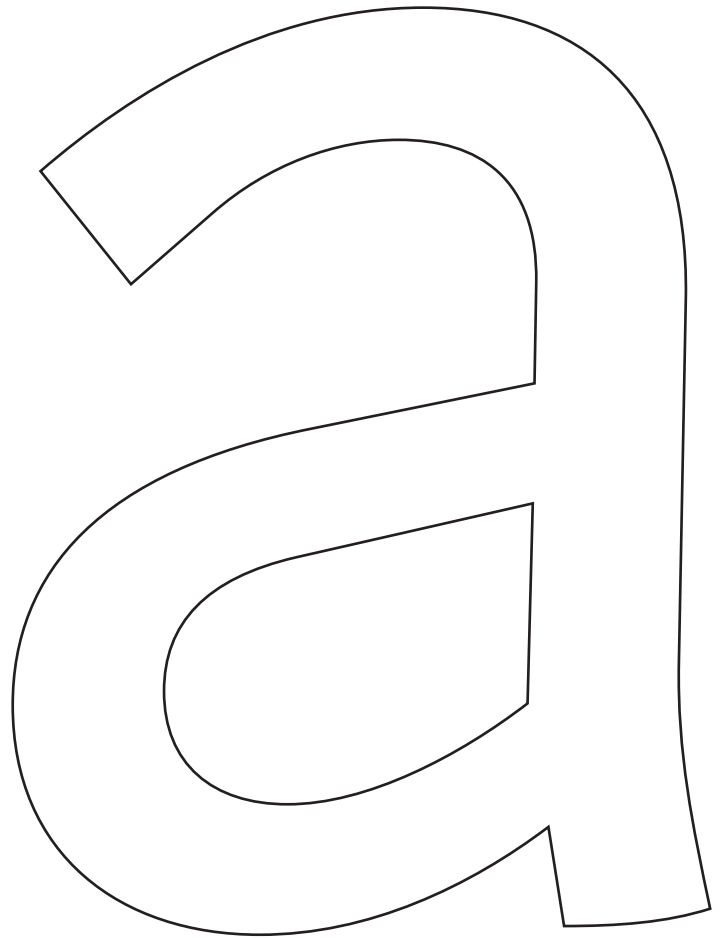
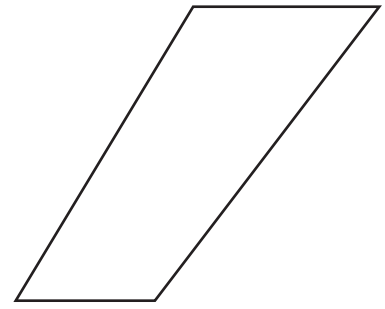




**Cooperativa Anonima
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Arzachel type specimen

Pregato più volte, anzi cost
da molti amici, benignissim
Lettore, che riguardo haver
alla pubblica utilità e comod
non solamente di questa c
ma delli posterì anchora, v
lessi da qualche essempli
scrivere, et regulatamente
mare gli caratteri e note delle
re (che cancellaresche hoggio
chiamano) **volentier piglia**
questa fatica. E perché in
possibile era de mia man

Description:

Arzachel is a humanistic sanserif with a big x-height and a specific organic look. Its design is scientifically sharp and efficient in small type sizes as well as rugged and dramatic in headlines.

Arzachel's essential feeling comes from several features: all the letters are slightly sloped, stem terminations are flared at the top, and the terminals in letters a, c, e, f... are widening with the inside parts completely flat.

The stroke contrast is low in the regular weight while it increases in the black; finally the capitals have an inscriptional flavour. Despite being a sanserif (thus a product of recent typography) Arzachel's roots stretch back to the Renaissance tradition: the designer took inspiration from some of the early and rather weird types cut in Venice in the 15th century.

Designed by:

Riccardo Olocco

Production Years:

2014–17

Styles:

Regular Medium
Bold Black

å b ç d ê f g h i j k

ł m ñ ø p q r š t ü v

w x y ź 0 1 2 3 4 5 6

7 8 9 A B C Ď È F G

H Ĩ J K Ł M N Ô P Q

R Ś T Ũ V W X Y Z

(& - »], , } ! ? ® ™ ¼

§ æ € £ * √ % ¶

Bold 24/28

well because you may have several sizes of work, as for that it sometimes falls out that one piece of work may have you may the easier understand them, as you read

Medium 10/15 for besides the hindrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing being so well done, when 'tis put up, and pulled down, and set up again, as if it were well done at first. Besides it makes the Workmen uneasy, to see their Work, in which they have taken a great deal of pains, and used a great deal of Art, to be pull'd

Regular 16/26

All which things being well considered, and drawn on Papers, or a Model made thereof, before the Building is begun, there will be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for besides the hindrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing being so well done, when 'tis put up, and pulled down, and set up again, as if it were well done at first. Besides it makes the Workmen uneasy, to see their Work, in which they have taken a great deal of pains, and used a great deal of Art, to be pull'd to

Black 32/46

there will be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for besides the hindrance of the Procedure of the Work, it makes the Building lame and Deficient, nothing

Black 14/21

The Rough or Course-tooth'd File (which if it be large, is called a Rubber) is to take off the unevenness of your work which the Hammer made in the Forging; the Bastard-tooth'd file is to take out of your work, the deep cuts, or file-strokes, the Rough-file made; the Fine-tooth'd file is to take out the cuts, or file-strokes, the Bastard-file made; and the Smooth-file is to take out those cuts, or file-strokes, that the Fine file made. Thus you see how the Files of several Cuts succeed

Regular 10/18

The several sorts of Files that are in common use are the Square, the Flat, the three Square, the half Round, the Round, the Thin File, &c. All these shapes you must have of several Sizes and of several Cuts. You must have them of several sizes, as well because you may have several sizes of work, as for that it sometimes falls out that one piece of work may have many parts in it joined and fitted to one another, some of them great, and

Bold 34/42

when you file upon the Prominent, or rising Parts of your Work, with your course cut File, you must also take care that you file them not more away than you need, for you may easily be deceived;

Medium 23/35

You must take care when you use the Rough File, that you go very lightly over those dents the Hammer made in your work, unless your work be forged somewhat of the strongest, for the dents being irregularities in your work, if you should file

Regular 10/13 The several sorts of Files that are in common use are the Square, the Flat, the three Square, the half Round, the Round, the Thin File, &c. All these shapes you must have of several Sizes and of several Cuts. You must have them of several sizes, as well because you may have several sizes of work, as for that it sometimes falls out that one piece of work may have many parts in it joined and fitted to one another, some of them great, and others small; And you must have them of several Cuts, because the Rough-tooth'd File cuts faster than the Bastard-tooth'd File, the Fine tooth'd File faster than the Smooth-tooth'd File. The Rough or Course-tooth'd File (which if it be large, is called a Rubber) is to take off the unevenness of your work which the Hammer made in the Forging; the Bastard-tooth'd file is to take out of your work, the deep cuts, or file-strokes, the Rough-file made; the Fine-tooth'd file is to take out the cuts, or file-strokes, the Bastard-file made; and the Smooth-file is to take out those cuts, or file-strokes, that the Fine file made. Thus you see how the Files of several Cuts succeed one another, till your Work is so smooth as it can be filed. You may make it yet smoother with Emerick, Tripoli, &c. But of that in its proper place, because it suits not with this Section of Filing. You must take care when you use the Rough File, that you go very lightly over

Medium 11/14 It is usual, and also very convenient, for any person before he begins to Erect a Building, to have Designs or Draughts drawn upon Paper or Vellum, and also if it be a large Building, to have a Model of it made in Wainscot, in which Designs and Model, the Ground Plat or Ichnography of each Floor or Story, is delineated and represented; As also the fashion and form of each Front, together with the Windows, Doors, and Ornaments, if they intend any, to wit, Facias, Rustick Quines, Architraves, Friezes and Cornices, are to be shewn in the Draughts or Designs of the Uprights or Orthography es. If more Fronts than one be shewn Perspectively in one Draught, then 'tis called Scenography, which is not easily understood, except by those who understand the Rules of Perspective. Therefore it will be more Intelligible to the several Workmen, to have a Draught of each Front in a Paper by it self, and also to have a Draught of the Ground-Plat or Ichnography of every story, in a Paper by it self; because many times the Conveniences, or Contrivances in one Story, differs from those

Black 46/48

Si come a chi vol saperne sonare e bisogno per molte cose, che ponno intervenire sa-

Bold 30/36

passato uno libretto da imparar scrivere littera Cancellaresca, la quale, a mio iudicio, tiene il primo loco, mi pareva integramente non haverti

Regular 16/19 Then try it again, as before, and if you find it try all the way, you may, with the Jointer, or Smoothing-plane, but rather with the Jointer, go over it again, to work out the irregularities of the fine Fore plane: For the Iron of the Fore-plane being ground to a Rising in the middle, as has been

Black 18/24 **Oltra di questo, bisogna nela fine del sguinzo, cioè ne l'ultima parte dela punta temperata, tagliare un poco di essa punta temperata per dritto, e senza sguinzo, perciò che se la fosse tutta in sguinzo sarebbe troppo debile, tal che per aventura farebbe la lettera bavosa, ma a questo modo facendo sempre le penne getteranno benissimo. Poi se qualch'uno, che havesse la mano**

Regular 11/14 HO fatto questo, con dui tagli assotiglierai l'un lato e l'altro poco di sotto dal primo taglio, facendo che la vada in punta a guisa di vomero, overo a guisa di becco di sparvieri, la quale parte tutta di setto dal primo taglio chiameremo il vomero de la penna. E bisogna fare che detto vomero sia da l'una parte, e da l'altra egualmente tagliato, come nelo exempio vedi, cioè che'l taglio non penda più da la parte di dentro, che da quella di fuori. E fatto questo prenderai detta penna, e ponerai il vomero di essa con la parte di dentro sopra l'ungia tua del pollice, e col coltello prendendo da la parte di fuori, e venendo in

Bold 12/16 **Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere anchora accordare lo istrumento, così a chi dee saper scrivere, è necessario per molti rispetti saper temperare le penne. E pero io, che intendo a mio potere in questa mia operetta insegnare l'arte del scriuere, non ho voluto lasciare questa parte adietro. Adonque la penna si elegerà, che sia rotunda, lucida, e dura, e che non sia molto grossa, e communemente di oca sono le migliori. E similmente si piglierà un coltellino di buon acciaio, e ben tagliente, la cui lama sia dritta, e stretta, e non incavata, come qui ti ho notato, perciò che la panza, la largeza, e la incavatura del coltello non lasciano, che la mano il possa**

Medium 19/22 then try it again, as before, and if you find it try all the way, you may, with the Jointer, or Smoothing-plane, but rather with the Jointer, go over it again, to work out the irregularities of the fine Fore plane: For the Iron of the Fore-plane being ground to a Rising in the middle, as has been shew'd, §2. Numb. 2. though it be very fine set, will yet leave some Dawks in the Stuff for the Jointer, or Smoothing-plane, to work out. Thus the first side of the Quarter will be finished. Having thus

