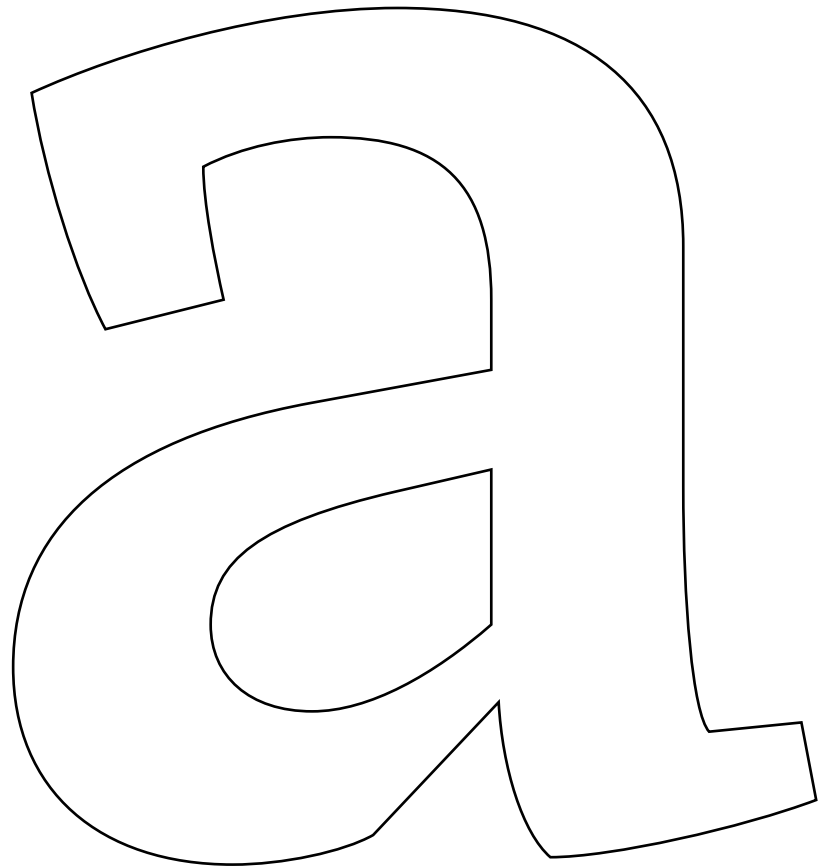
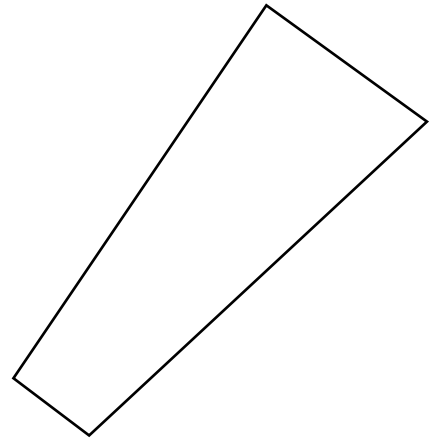




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**Brasilica**

**type specimen**

**Pregato più volte, anzi cost**  
**da molti amici, benignissimo**  
*re, che riguardo* havendo alla p  
utilità e comodo non solamen  
questa età, **ma delli posterì a**  
**ra, volessi da qualche essem**  
**scrivere, et regolatamente f**  
**re gli caratteri e note delle li**  
*(che cancellaresche hoggidì chia*  
volentier pigliai questa fatica  
perché impossibile era de mi  
mano porger tanti essempli, e  
**soddisfacessino a tutti, mi**

**Description:**

Brasília is a contemporary text typeface which began as an MA Typeface Design project at the University of Reading. The idea was to meet the needs of bilingual publications in Portuguese and indigenous Brazilian languages. This typeface was named after the lingua Brasilica (today, known as Nheengatu), a language originated in the seventeenth century and used by people of indigenous and european origins. Brasília is a robust design, with wide proportions. It assimilates influences both from old style and modern types. The wide proportions, as well as the moderate contrast and strong serifs make it suitable for different printing conditions. Other noteworthy characteristics are the sharp corners and the abrupt connections and terminals – features that render a sturdy and crisp texture, with a distinct look. N.B. Although this initial release comprises a compact character set, a full and more complete version (including all the diacritics for indigenous Brazilian languages and IPA characters) will be released in December 2015.

**Designed by:**

Rafael Dietzsch

**Production Years:**

2011-2015

**Styles:**

Regular *Italic* Medium  
Semibold Bold Black

Medium 65/90

ä b ç d e f g h i j k


l m ñ o p q r š t ū v

w x y z 0 1 2 3 4 5 6

7 8 9 A B C Ď E F Ğ

H I J K L M N Ŏ P Q

R Ś T Ů V W X Y Z

( & - » ] , } ! ? € √  ¶

Regular 23/26 *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*

Medium 24/28 **well because you may have several sizes of work, as for that it sometimes falls out that one piece of work may**

Bold 8/15 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 to pieces.

Bold 32/46 **there will be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for**

Medium 26/28

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

Italic 13/15

*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*

Semibold 23/24

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 away as much in them, as you do off the Eminencies or

Regular 42/41

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

Black 45/43

# The several sorts of Files that are in common use are the Square,

Regular 12/13 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

Semibold 8/18 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 fash-

Italic 54/45

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

Medium 25/27

passato uno libretto da imparar scrivere littera Cancellaresca, la quale, a mio iudicio, tiene il primo loco, mi pareva integramente non haverti soddisfatto, se ancho non ti dimostrava il modo di acconciarti la penna, cosa in tal exerci-

Medium 16/16

But tho' this Quarter be thus plained straight in length and breadth, yet because the Iron of the Fore-plane for its first working the Stuff is set Rank, and therefore makes great Dawks in the Stuff, you must set the Iron of your Fore-plane finer, as you were taught, §. 3. Numb. 2. and

Bold 23/24

**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 avventura farebbe la lettera bavosa, ma a questo modo facendo sempre le penne getteranno benissimo. Poi se**

Regular 12/14

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 tryed one side of the Quarter straight and flat, apply the inside of the Handle to it, and if one of the adjoining sides of the Quarter, comply also with the inside of the Tongue all the way, you need only smooth that adjoining side: But if it do not so comply, that is, if it be not square to the first side which you will know by the riding of the inside of the Tongue upon one of the Edges; or some other part between the Edges, you must, with the Foreplane Rank-set, plain away that Stuff which bears off the inside of the Tongue from complying all the way with it. But if the Risings be great, you may, for quickness, hew away the Risings with the Hatchet: but then you must have a care you let not the edge of your Hatchet cut too deep into the Stuffs lest you either spoil your Stuff, by making it unfixable, if it be already small enough; or if it have substance

Italic 10/12

*HOr 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, ovvero a guisa di becco di spavieri, 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 sguinzo all'ingiu verso la punta per spatio di meza costa di coltello, o poco meno, farai la temperatura, la quale, se vorrai che la penna getti sottile farai acuta, ma se vorrai che getti grosso la farai*

Medium 33/33

**Si come a chi  
vol saper sonare e  
bisogno per molte  
cose, che ponno in-  
tervenire sapere  
anchora accordare  
lo istrumento, così  
a chi dee saper scri-**



