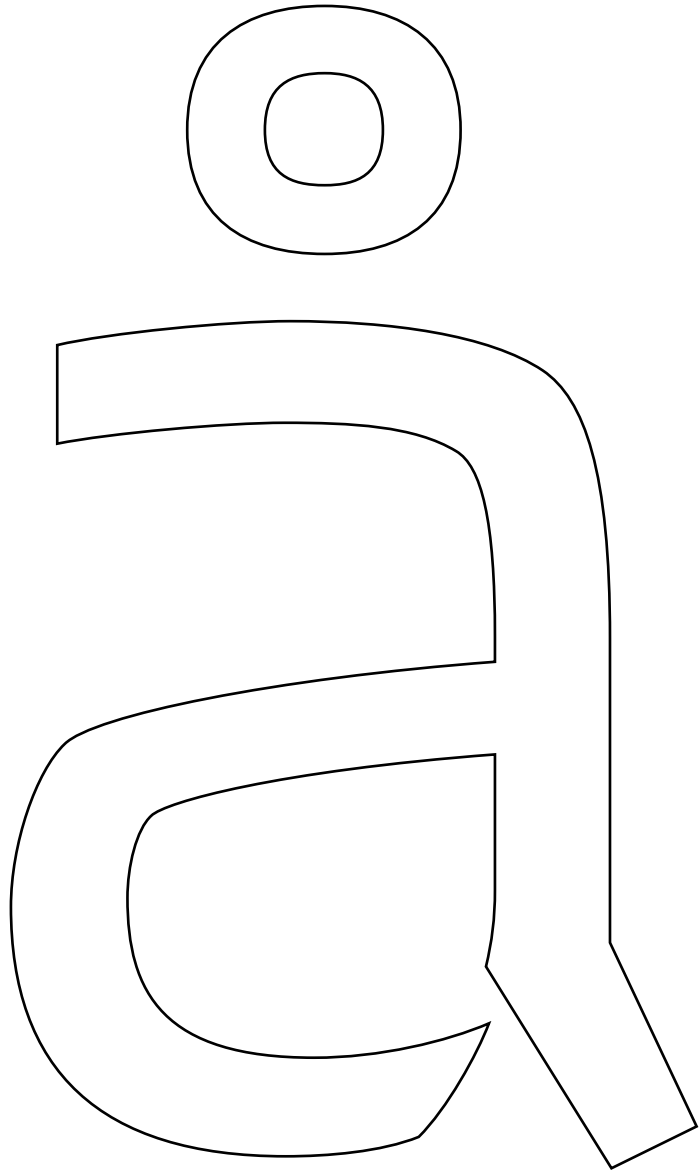




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Saffran

type specimen

Pregato più volte, anzi co-
stretto da molti amici, beni-
gnissimo Lettore, **che riguar-**
do havendo alla pubblica
utilità e comodo non sola-
mente di questa età, ma dell
posterì anchora, **volessi da**
qualche essemplio di scrive
re, et regolatamente form
re gli caratteri e note delle lit
tere (che cancellaresche
hoggidì chiamano) **volentier**
pigliai questa fatica. E percl

Description:

Saffran is a project of Erasmo Ciuffo and Alessio D'Ellena. Saffran is a clear sans-serif with big x-height, short ascenders and descenders, that works well both for headlines and main bodies of text. The objective of the design is to improve readability of small size texts, by clearing the junctions and enlightening the structure of each letter as a consequence. The broken junctions, inspired from the hebrew alphabet, turn into spiky endings that connect to the flat sides only under 7pt.

Designed by:

Erasmo Ciuffo

Production Years:

2015

Styles:

Thin Light Regular
Medium **Bold Extrabold**

ä b ç d e f g h i j k

l m ñ ø p q r š t ū v

w x y ž 0 1 2 3 4 5 6

7 8 9 A B C Ď Ě F Ğ

H Ĩ J K L M N Ŏ P Q

R Š T Ů V W X Y Z

(& - »] , } ! ? ® ™ ¼

↗ a n € N ° v *  ¶

Bold 27/31

All which things being well considered, and drawn on Papers, or a Model made

Light 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 to pieces.

Medium 20/24

well because you may have eral 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 them or big well because you may have eral 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 them. or big

Thin 62/66

there will be no need of Alterations, or Tearing and pulling the

Regular 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.

Light 47/49

You must take care

Regular 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,

Medium 28/30

when you file upon the Prominent, or rising Parts of your Work, with your

Bold 11/18 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 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.

Medium 24/33

You must take care when you use the Rough File, that you go very lightly over those dents the

Thin 6/14

But tho' this Quarter be thus plain'd 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 with it then work down even almost to the bottom of those Dawks: 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

Extrabold 34/41

when you file upon the Prominent, or rising

Medium 11/14 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 fee

Regular 6/12 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 Ichonography 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 Ichonography of every story, in a Paper by it self; because many times the Conveniences, or Contrivances in one Story, differs from those in another, either in bigness of Chimneys, or division of the Rooms, some being larger in one Story than another, and some sometimes having more Chimnies in one Story than in

Extrabold 45/50 **Si come
a chi vol sa-
per sonare
e bisogno**

Thin 37/40 passato uno libretto da imparar scrivere littera Cancellaresca, la quale, a mio iudicio, tiene il primo loco, mi pareva integramente non haverti satisfatto, se ancho non ti dimostrava il modo

Light 20/24

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.

Bold 8/14

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 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 equalmente tagliato, come nelo exemplo 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'ingiù verso la punta per spatio di meza costa di coltello, o poco meno, farai la temperatura,

Regular 12/18

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

Extrabold 40/47

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 joint-

