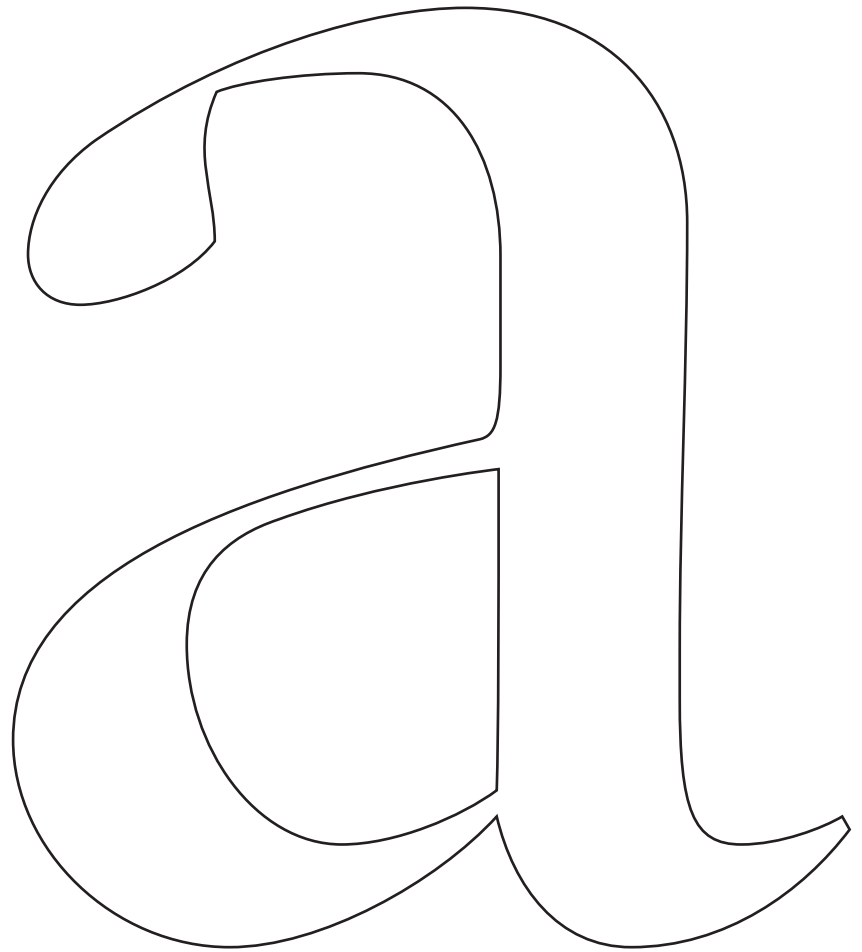
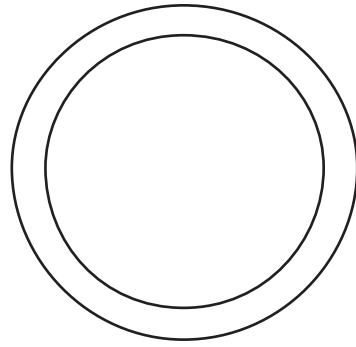




**Cooperativa Anonima
Servizi Tipografici**

www.c-a-s-t.com

info@c-a-s-t.com



Sole Serif

type specimen

**Pregato più volte, anzi costretto
molti amici, benignissimo Lei
che riguardo havendo alla pul
utilità e comodo non solamen
questa età, ma delli posterì an
volessi da qualche essempro d
vere, et regolatamente formar
caratteri e note delle lettere (ch
cancellaresche hoggidì chiam
volentier pigliai questa fatica.
ché impossibile era de mia ma
porger tanti essempro, che sode
cessino a tutti, mi sono ingegi
di ritrovare questa nuova inve**

Description:

Sole Serif is a newspaper face with features relating to book typography. Inspiration from Francesco Griffo's romans was adapted to resist the rough usage typical of newspaper printing without any loss of quality. Sole Serif is available in an extensive range of cuts including extra bold and ultra thin. With its big x-height, short ascenders and a roundish and wide italic for text and titles, it has all the attributes of a newspaper face. Nonetheless, details like the inclined axis, calligraphic terminations, Renaissance proportions and a refined but slightly mannered design, all evoke the book rather than the daily paper

Designed by:

Luciano Perondi

Production Years:

2010-2016

Big Display Light *Light Italic* Regular *Regular Italic*

Medium *Medium Italic* **Bold Bold Italic** ExtraBold

ExtraBold Italic Black Black Italic

Display Light *Light Italic* Regular *Regular Italic*

Medium *Medium Italic* **Bold Bold Italic** ExtraBold

ExtraBold Italic Black Black Italic

Headline Light *Light Italic* Regular *Regular Italic*

Medium *Medium Italic* **Bold Bold Italic** ExtraBold

ExtraBold Italic Black Black Italic

SubHead Light *Light Italic* Regular *Regular Italic*

Medium *Medium Italic* **Bold Bold Italic** ExtraBold

ExtraBold Italic Black Black Italic

Text Light *Light Italic* Regular *Regular Italic*

Medium *Medium Italic* **Bold Bold Italic Black Black Italic**

Caption Light *Light Italic* Regular *Regular Italic*

Medium *Medium Italic* **Bold Bold Italic Black Black Italic**

Hairline Regular *Regular Italic*

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Subhead Bold 18/22

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

Display Light 38/44

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.*

Headline Regular Italic 30/33

well because you may have eral sizes of work, as for that it sometimes

Caption Regular 8/11

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.

SubHead Regular 15/20

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 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

Headline Medium 24/30

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 when you file upon the PROMINENT,

Display Bold 36/40

***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 de-***

Text Regular 11/13.3

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 You must take care when you use the Rough

Text Regular 8/12 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;

Caption Regular 6/9 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 Perspectivevely 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 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 another, &c. 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

Big Display 72/80

nothing being

Display Bold 49/54

Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere anchora accordare lo istrumento,

Headline Light 30/36

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 di acconciarti

Caption Regular 6/10 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 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 Edges, you must, with the Foreplane Rank-set, plain away that Stuff which bears off*

Hairline 21/25 Oltre di questo, bisogna nella fine del sguinzo, cioè ne l'ultima parte della 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 qualch'uno, che avesse la mano leggiera, volesse che la tinta tinta più facilmente scorresse, potrà con la punta del temperatoio fendere LA PUNTA DEL VOMERO DE LA PENNA in due parti eguali, cominciando la fessura poco poco di sopra

Text Medium 9.5/12.5 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 unsizeable, if it be already small enough; or if it have substance enough, make your self more labour to get out those Hatchet-stroaks with the Plane than you need. Then take off the roughness the Hatchet made*

Caption Light 7.5/10 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, 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 nello esempio 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

Text Bold 12/15 **Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere anchora accordare lo strumento, 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 comunemente 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**

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ (not Italic)

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ÀÁÂÃÄÅÆÇĆČĈĊĎĚÉÊËĚÌÍÎÏĴĽŃŇŃŇÒÓÔÕÖØŒŘŚŜŠŤŨÙÚÛÜŴŶŸŽŽ

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Number of glyphs:

369 (Basic Glyph List)

OpenType Features:

Access All Alternates (aalt), Capital Spacing (csp), Kerning (kern),
Localized Forms (locl), Contextual Alternates (calt), Fractions (frac), Ordinals (ordn), Oldstyle Figures (onum), Lining Figures (lnum), Proportional Figures (pnum), Tabular Figures (tnum).