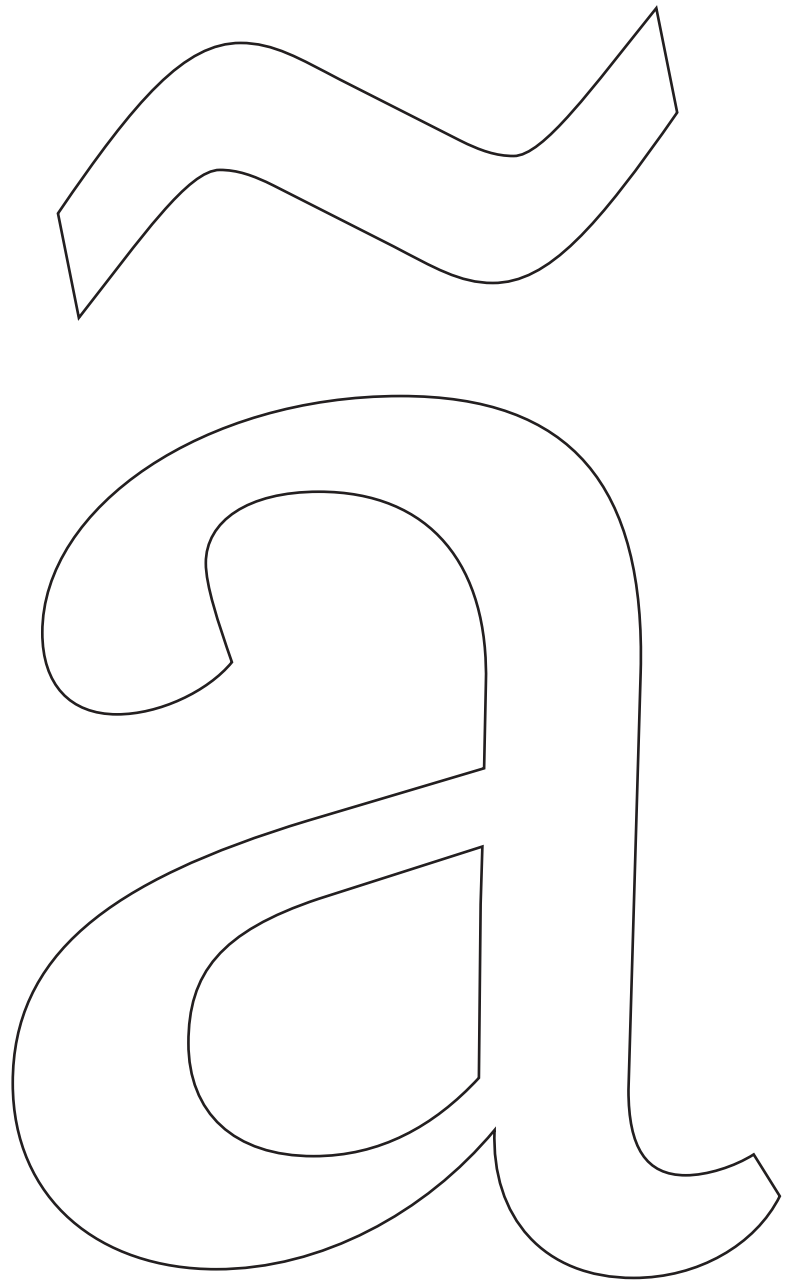




**Cooperativa Anonima
Servizi Tipografici**

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Zenon

type specimen

Pregato più volte, anzi costato
da molti amici, *benignissimo*
tore, che riguardo havendo a
publica utilità e comodo no
lamente di questa età, ma
posterì anchora, *volessi da*
qualche essempro di scrivere
regulatamente formare gli carat
note delle littere (che cancellares
hoggidì chiamano) volentier
gliai questa fatica. E per
impossibile era de mia m
porger tanti essempro, che

Description:

Zenon is a book typeface in four weights with a wide range of applications. It is a contemporary roman developed from analysis of historical models. Rather than being a revival of any specific type, Zenon is a contemporary approach to traditional 20th-century designs based on Renaissance types. The historical models chosen for references represent some of the masterpieces of Renaissance typography, from 15th-century Venice to the work of Robert Granjon. The development of Zenon took inspiration from these sources aiming for a synthesis, combining the different characteristics in one design that can fit snugly into a contemporary environment. Starting from Renaissance proportions, the Zenon letterforms were condensed little by little towards overall modern proportions (i.e., similarity of letter widths). Zenon is now compact and robust, and it is able to withstand low quality printing. Contrast is low in the Regular weight and strong in the Black. All letters, figures and other glyphs are sloped by about 2 degrees – features that produce an organic design with just a hint of irregularity. Zenon was designed during the master course in Type Design at the University of Reading in 2014. Since its early development it has been used in several printed projects and it was chosen by James Clough for the text of his Signs of Italy (Lazy Dog Press, 2015).

Designed by:

Riccardo Olocco

Production Years:

2015

Styles:

Regular *Regular Italic*

Medium *Medium Italic*

Bold *Bold Italic*

Black *Black Italic*

Medium 65/90

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w x y ž 0 1 2 3 4 5 6

7 8 9 A B C Ď Ě F Ğ

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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

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

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

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 being so well

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

Medium 24/35 **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**

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;**

Regular 10/12 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; 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

Medium 14/18 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 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

Black 45/50

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

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 16/20 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,

Black 22/28 **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**

Medium 18/24 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*

Regular 11/16 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, 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 equalmente 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

Bold 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 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 la mano il possa governare**

