

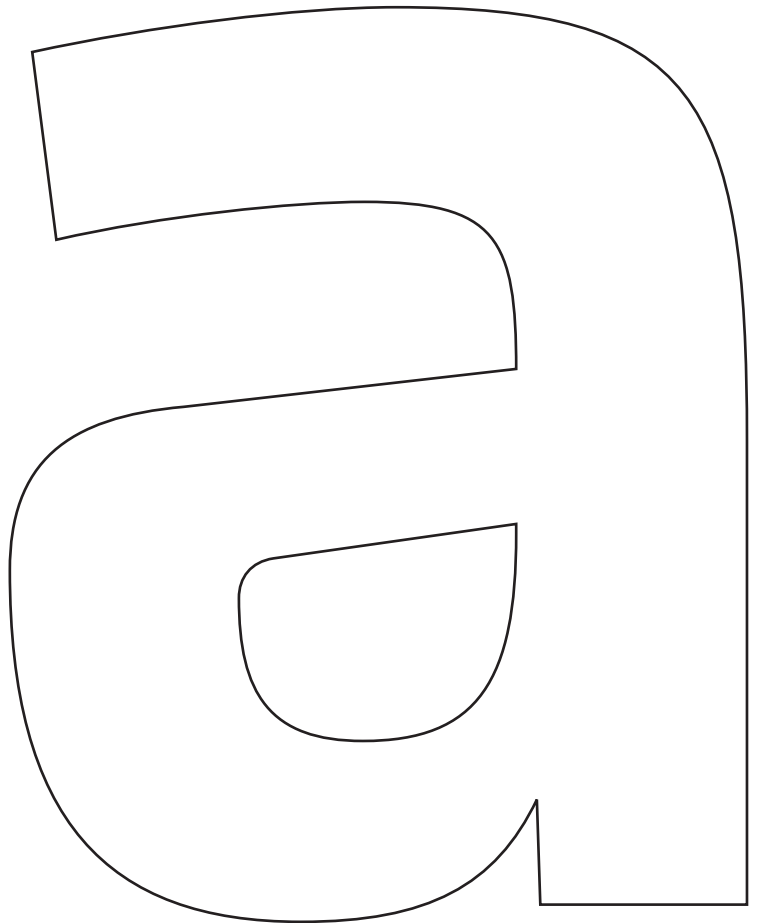
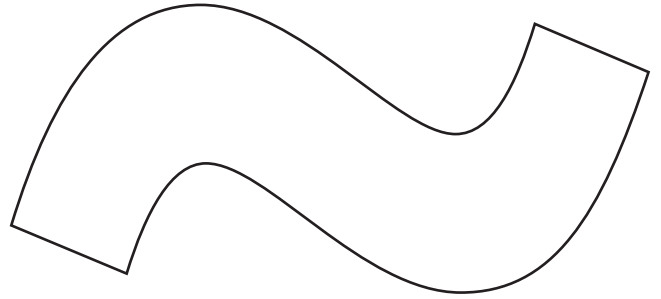


Cooperativa Anonima

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Dic Sans

type specimen

Pregato più volte, anzi costretto da molti amici, benignissimo Lettore, riguardo havendo alla pubblica utilità modo non solamente di questa età delli posterì anchora, **volessi dar qualche essemplio di scrivere, et regolarmente formare** gli caratteri e note littere (che cancellaresche hoggidì mano) **volentier pigliai questa fatica perché impossibile era de mia** man porger tanti essempli, che soddisfanno a tutti, **mi sono ingegnato di ritrarre questa nuova invention de littere** e metterle in stampa, le quali tanto avvicinanò alle scritte a mano, quan

Description:

DicSans is a square sans-serif typeface, inspired by Aldo Novarese's Eurostile, it was meant as a sort of contemporary "open" Eurostile. It is a semi-custom font, designed and expanded according to costumers' requests, since 2004 up to 2013. For this reason it has many glyph variants (up to three variants per lowercase glyphs and numbers, special smallcaps etc.) and wide language coverage.

Designed by:

Luciano Perondi

Production Years:

2004–2014

Styles:

Thin Light Book

Regular Medium Semi Bold

Bold Black Ultra Black

Bold 70/90

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Black 23/29

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,

Book 16/20

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

UltraBlack 42/48

We will take, for Example, a Piece of Stuff called a Quarter, which is commonly two Inches

Semi Bold 30/36

some of them great, and others small; And you must have them of several Cuts, because the Rough-tooth'd

Thin 60/60

We will take, for Example, a Piece of

Book 58/58

**farai uno
taglio circa
uno dito
o poco più
sopra il
principio di**

Light 22/28

Letto che
haverai la penna,
et il temperatoio,
prima guarderai
quella parte di
essa penna, che
suol stare verso
l'animale, la quale
ha uno canaletto,
che va, da onde
termina il rotondo
fino a la sommità

Book 36/44

when you file upon the Prom-
inent, or rising Parts of your Work,
with your course cut File, you must

Medium 24/32

a che si
fa agevolmente
con la cima, che
si taglia via dala
penna. E dico
che'l taglio sia

Semi Bold 36/39

**for you may
easily be deceived;
because the course
File cuts deep, and
makes deepes in**

Light 50/52

mi sono ingegnato di ritrovare questa nuova inventione de littere, e metterle in stampa, le

Book 14/18 Le littere per tanto, quali dal secundo tratto acuto et sottile se principiano, sonno le infrascritte, Cioè i i e e i j m n p r t u le quali tutte deveno essere equali, salvo che il p e il t hanno da essere un poco più alte che li corpi delle altre

SemiBold 14/18 **Quando harai imparato di fare le littere antescritte, quali tutte cominciano da quel primo tratto grosso et piano ch'io t'ho detto, te ne venerai ad quelle che con il secundo**

Black 34/40

così a chi dee saper scrivere, è necessario per molti rispetti saper temperare le penne.

Medium 40/44

Adonque la penna si elegerà, che sia rotunda, lucida, e dura e che non sia molto grossa, e

Regular 20/25

E se puntualmente in tutto no te rispondono, supplicoti che mi facci iscusato. Conciosiaché la stampa non possa in tutto ripresentarte la viva mano, spero nondimeno che imitando tu il mio ricordo, da te stesso potrai conseguire il tuo desiderio. Vivi e sta

Thin 82/76

facendo
che la va-
da in pun-
ta a guisa
di vomero

Black 37/44

**But of that in its
proper place, because
it suits not with this**

Semi Bold 32/36

**E pero io,
che intendo a
mio potere in
questa mia ope-
retta insegnare**

Medium 14/19

We will take, for Example, a Piece of Stuff called a Quarter, which is commonly two Inches thick, four Inches broad, and seven Foot long. To plane this Square, lay one of its broad Sides upon the Bench, with one of its ends shov'd pretty hard into the Teeth of the Bench-hook, that it may lie the steddier. Then with the Fore-Plane, as you were taught, § 2. Numb. 2. Plane off the roughness the Saw made at the Pit, and work that side of the Quarter as streight in its length and breadth as you can with the Fore-Plane; which you may give a pretty good guess at, if the edge of the Iron have born all the way upon the work, yet you may try by taking up your Work, and applying one end of it

Regular 16/22

To plane this Square, lay one of its broad Sides upon the Bench, with one of its ends shov'd pretty hard into the Teeth of the Bench-hook, that it may lie the steddier. Then with the Fore-Plane, as you were taught, § 2. Numb. 2. Plane off the roughness the Saw

Book 16/20

Havendoti io descritto. Studioso Lettor mio, l'anno 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 la penna, cosa in tal exercitio molto necessaria. E pero in questo mio secondo librecino nel quale anchora a satisfatione de molti, ho posto alcune varie sorti de littere (come tu vederai) ti ho voluto descrivere

Regular 11/16

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 unfizeable, 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

SemiBold 11/16

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 unfizeable, 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 with the Fore-plane Rank-set, then fine set, and last of all with the Joint-

Black 28/33

Then apply the flat of the Oval to the second wrought side of your Stuffs so as the Tooth may reach athwart the breadth of the stuff upon the first slide,

Bold 70/70

**if it be large, is
called a Rubber**

Bold 12/18 **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 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 dal sguinzo, et hara quello che cerca. E questo basterà quanto al temperare de le penne, le quali per più tua chiarezza ti ho**

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**

Book 13/18 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 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 dal sguinzo, et hara quello che cerca. E questo basterà quanto al temperare de le penne, le quali per più tua chiarezza ti ho quivi designato.

Regular 10/15 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 unfizeable, 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 with the Fore-plane Rank-set, then fine

Semi Bold 9/12 **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**

Medium 11/16 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 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. The drawing of Draughts is most commonly the work of a Surveyor, although there be many Master Workmen that will contrive a Building, and draw the Designs thereof as well, and as curiously, as most Surveyors: Yea, some of them will do it better than some Surveyors i, especially those Workmen who understand the

