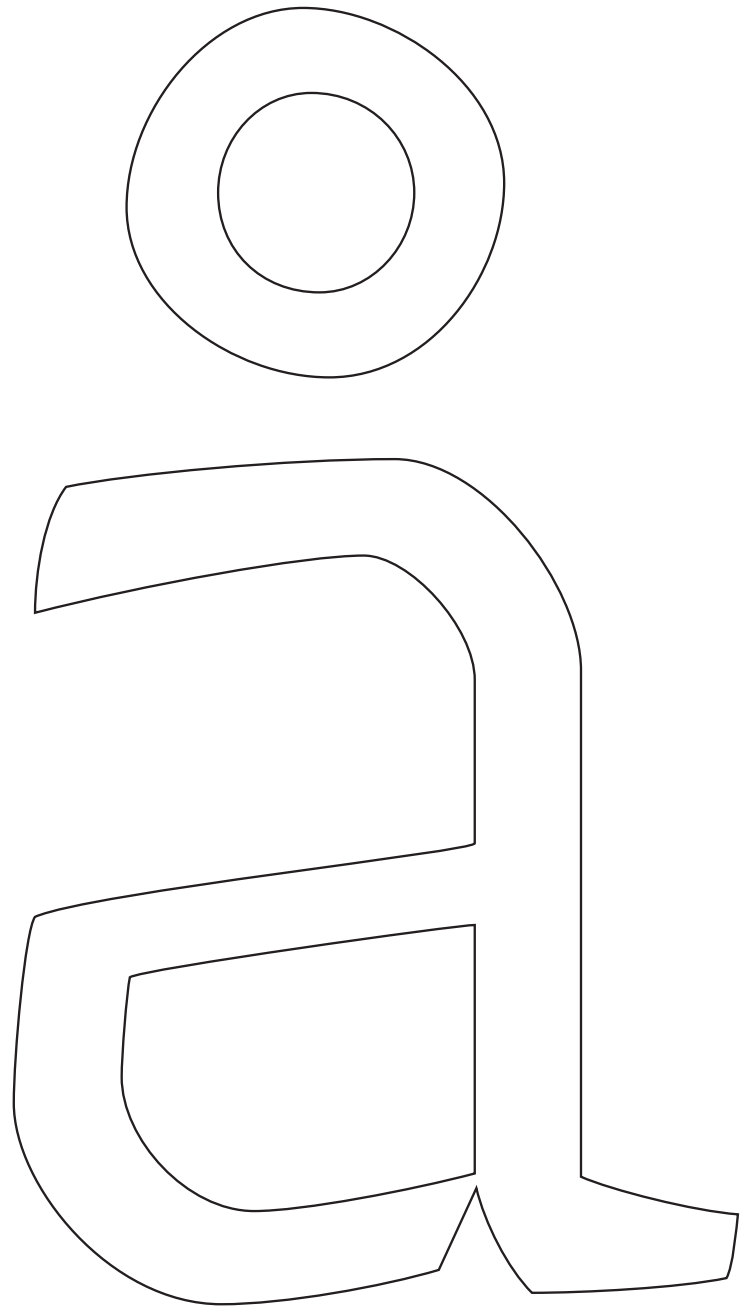




Cooperativa Anonima
Servizi Tipografici
www.c-a-s-t.com
info@c-a-s-t.com



Valnera

type specimen

Sokolica (747 m) – szczyt w północno-wschodniej części *Pienin* kowych, w tzw. **Pieninkach**, w **szarze Pienińskiego Parku Narodowego**.

Nazwa szczytu pochodzi od tego, że dawniej gniazdowały w niej sokoły. Od dawna była celem turystycznych wypraw. Już w 1866 pierwszy album fotograficzny sporządził **Franciszek Wyspiński**. 10 lat wcześniej malował ją **Józef Szalay**. W 1880 r. pisano w przewodniku: *„Tylko osoby silne, umiejące do*

Description:

Designed by Riccardo De Franceschi for CAST Foundry

Valnera is a low-contrast humanist serif typeface of a distinctly angular design which works well at display and text sizes. Valnera comes in eight weights with matching italics and the headline font Valnera Monster. It has open counters and flat horizontal curves. Its simil-slab serifs are strong and its horizontal terminals show the influence of a broad pen. Connections between stems and arches are very sharp. Cuts at crotches are also sharp and work like ink traps. The angular appearance produces a somewhat interrupted construction of counters of some round letters too – reminiscent of Dwiggins’s m-formula. While suggesting spiky Alpine landscapes Valnera evokes the calligraphic appeal of Oldřich Menhart’s typefaces. It also expresses in a very contemporary way that kind of 1970s photocomposition feeling typical of two iconic faces: Cartier (1967) and ITC Mendoza (1991). First designed in 2010-2011, Valnera was reviewed, updated and completed in collaboration with CAST. A random version, Valnera Random, has been developed in order to obtain a greater variety of text images.

Designed by:

Riccardo De Franceschi

Production Years:

2010–2019

Styles:

ExtraLight, *ExtraLight Italic*, Light, *Light Italic*, Regular, *Regular Italic*, Medium, *Medium Italic*, SemiBold, *SemiBold Italic*, Bold, *Bold Italic*, ExtraBold, *ExtraBold Italic*, Black, *Black Italic*, **Monster**

Random version

ExtraLight Random, *ExtraLight Italic*, Light, *Light Italic*, Regular, *Regular Italic*, Medium, *Medium Italic*, SemiBold, *SemiBold Italic*, Bold, *Bold Italic*, ExtraBold, *ExtraBold Italic*, Black, *Black Italic*, **Monster**

Medium 65/90

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Regular 30/33

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

Light 8/11 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 sguinzio 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 più larghetta.

Semibold 19/23

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.

ExtraLight 38/44

Il Coltellino per temperare le penne. Questa è la forma della penna Temperata

Black 28/32

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

Medium 14/18

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 di lei, e da questa parte farai uno taglio circa uno dito o poco più sopra il principio di essa, cioè sopra quella parte, che sta fitta nell'ala, e per esso potrai trar la midolla de la penna, cosa che si fa agevolmente con la cima, che si taglia uia dala penna. E dico che 'l taglio sia da la parte del canaletto, perciò che communemente le penne non sonno dritte, ma pendono verso detta parte, benché alcune

Black 24/30

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

Bold 36/40

To work the third side, set the Oval of the Gage exactly to that width from the Gage, that you intend stand too far from the Tooth

Regular Italic 18/24

The manner of Plaining and Trying a piece of Stuff-square.

Medium 11/13.3

If the Oval stand too near, knock the other end of the Staff Upon the Work-bench till it be fit. Then apply the flat of the Oval to the second wrought fide of your Stuffs so as the Tooth may reach athwart the breadth of the stuff upon the first slide, and keeping the Oval close against the second side, press the Tooth so hard down, that by drawing the Gage in this posture all along the length of the Quarter, the Tooth may strike a Line. In like manner upon the side opposite to the first, viz. the fourth

Regular 15/20

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

Medium 49/54

Ultra le retroscritte cinque lettere *a d c g q* ti fo intendere che ancho- ra quasi tutte le altre tre

Regular 8/12 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 is 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.

Extrabold 6/9 Having thus tried 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-strokes 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 Jointer, or SmooExtraLightg-plane: So is the second side also finished. Having thus tried 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.

Monster 72/80

Pages 28–34

Light 30/36

Per seguire poi l'ordine de l'Alphabeto imparerai di fare questa linea [...] principiandola con lo primo tratto grosso et piano [...] dala quale ne caverai le lettere infrascritte

Oltra di questo, bisogna nella 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 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.

Light 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 SmooExtraLightg-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 SmooExtraLightg-plane, to work out. Thus the first side of the Quarter will be finished. Having thus tried 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

Regular 12/15 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

Bold 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 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'ingiù verso la punta per spatio

Regular 9.5/13.5 then try it again, as before, and if you find it try all the way, you may, with the Jointer, or SmooExtraLightg-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 SmooExtraLightg-plane, to work out. Thus the first side of the Quarter will be finished. Having thus tried 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 set, and last of all with the Jointer,

Random Regular 30/33

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e dura, e che non**

Random Light 8/11 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, la quale, se vorrai che la penna getti sottile farai acuta, ma se vorrai che getti grosso la farai più larghetta.

Random Semibold 19/23

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Random ExtraLight 38/44

Il Coltellino per temperare le penne. Questa è la forma della penna Temperata

Random Black 28/32

**Si come a chi
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cose, che ponno
intervenire sapere
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istrumento, così a chi
dee saper scrivere, è
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Random Medium 14/18

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 di lei, e da questa parte farai uno taglio circa uno dito o poco più sopra il principio di essa, cioè sopra quella parte, che sta fitta nell'ala, e per esso potrai trar la midolla de la penna, cosa che si fa agevolmente con la cima, che si taglia uia dala penna. E dico che 'l taglio sia da la parte del canaletto, perciò che communemente le penne non sonno dritte, ma pendeno verso detta parte, benché alcune

Random Black 24/30

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Random Bold 36/40

To work the third side, set the Oval of the Gage exactly to that width from the Gage, that you intend stand too far from the Tooth

Random Regular Italic 18/24

The manner of Plaining and Trying a piece of Stuff-square.

Random Medium 11/13.3

If the Oval stand too near, knock the other end of the Staff Upon the Work-bench till it be fit. Then apply the flat of the Oval to the second wrought fide of your Stuffs so as the Tooth may reach athwart the breadth of the stuff upon the first slide, and keeping the Oval close against the second side, press the Tooth so hard down, that by drawing the Gage in this posture all along the length of the Quarter, the Tooth may strike a Line. In like manner upon the side opposite to the first, viz. the

Random Regular 15/20

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Random Medium 49/54

*Ultra le retroscritte
cinque lettere a d c g q ti
fo intendere che ancho-
ra quasi tutte le altre tre*

Random Regular 8/12 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 is 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.

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Monster Random 72/80

Pages 28-34

Random Light 30/36

Per seguire poi l'ordine de l'Alphabeto imparerai di fare questa linea [...] principiandola con lo primo tratto grosso et piano [...] dala quale ne caverai le lettere infrascritte

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 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.

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Random Regular 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 communemente 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

Random Bold 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 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'ingìù verso la punta per spatio

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