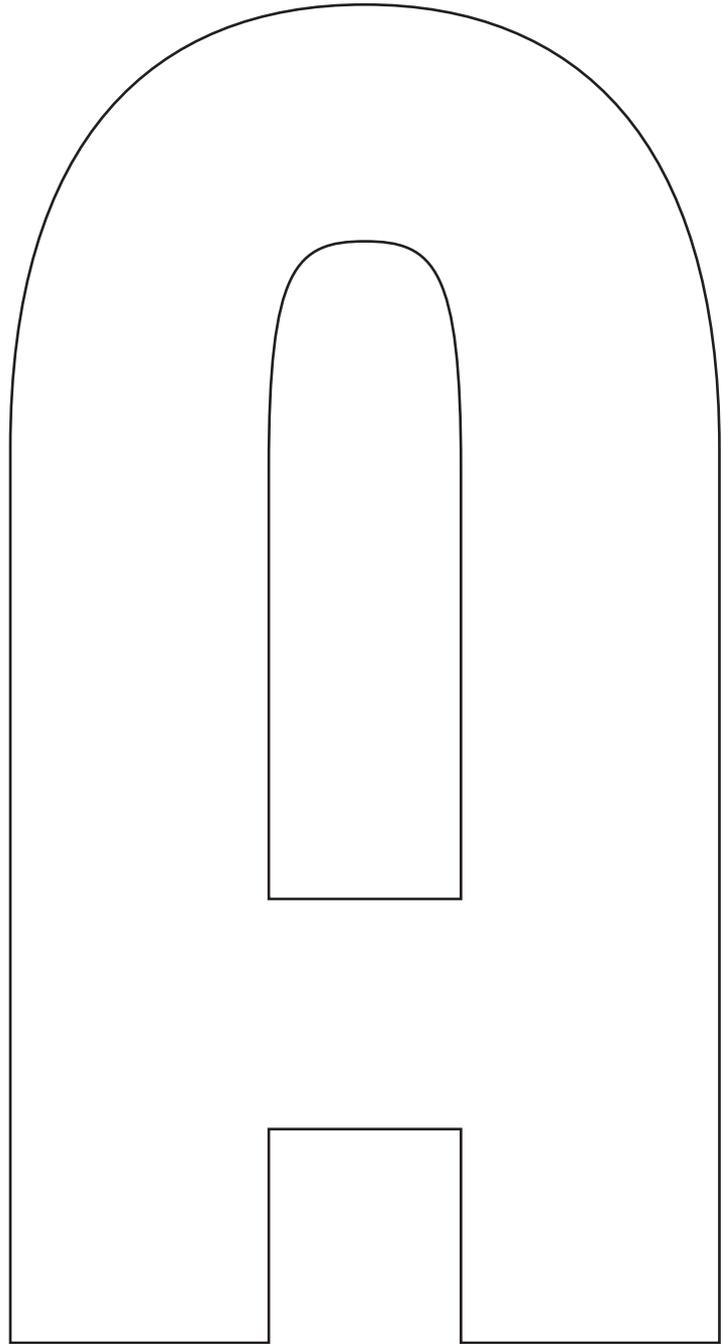


COOPERATIVA ANONIMA  
SERVIZI TIPOGRAFICI  
WWW.C-A-S-T.COM  
INFO@C-A-S-T.COM



**neon nbl**  

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**TYPE SPECIMEN**

PREGATO PIÙ VOLTE,  
ANZI COSTRETTO DA MOLTI AMICI, BENIGNI  
LETTORE, CHE RIGUAR HAVO  
ALLA PUBBLICA UTILITÀ E COMODO NON  
**DI QUESTA ETÀ, MA I**  
POSTERI ANCHORA, VOLESSI DAR QU  
**ESSEMPIO DI SCRIVERE, E**  
TE FORMARE GLI CARATTERI E NOTE DELLE  
**(CHE CANCELLARESC**  
DÌ CHIAMANO) VOLENTIER PIGLIAI O

**DESCRIPTION:**

NEON NBL IS A DISPLAY TYPEFACE WORKING AT ITS BEST FOR HEADLINES, POSTERS AND LOGOS. IT IS THE FAITHFUL DIGITAL REDESIGN OF THE ORIGINAL GEOMETRIC MONOCASE SANS DESIGNED BY GIULIO DA MILANO AND RELEASED BY NEBIOLO IN 1933-1934. THE ORIGINAL FACE HAD DIFFERENT PROPORTIONS WITH VARYING WIDTHS FOR EACH TYPE SIZE, RANGING FROM EXTRA NARROW (72 PT) TO WIDE (6 PT), WHILE NEON NBL COMES IN A COORDINATED RANGE OF WEIGHTS (THIN TO BOLD) AND PROPORTIONS (ULTRACONDENSED TO NORMAL). NEON NBL ALSO COMES IN A SHADED TITLING VERSION (OMBRA) IN FOUR STYLES. THANKS TO ITS WIDE RANGE OF STYLES AND WEIGHTS, IT CAN WORK WELL WITH SMALL TEXT SETTINGS TOO. ITS GEOMETRIC CONSTRUCTION IS 'SOFTENED' BY SUBTLE OPTICAL ADJUSTMENTS AND DETAILS THAT ARE ESPECIALLY VISIBLE IN STEM JUNCTIONS AND TERMINALS. THE BASIC CHARACTER SET HAS BEEN EXPANDED TO INCLUDE SUPERIOR AND INFERIOR SETS (LETTERS, FIGURES, PUNCTUATION, BASIC MATHEMATICAL SYMBOLS), FRACTIONS, TABULAR FIGURES, DISCRETIONAL LIGATURES, DIACRITICS FOR ALL EUROPEAN LANGUAGES, AND AN ALTERNATE (FLAT) ACCENT SET. EACH NEON NBL FONT CONTAINS OVER 700 GLYPHS, CAREFULLY HAND KERNED FOR OPTIMAL READABILITY.

**DESIGNED BY:**

ALESSANDRO COLIZZI

**PRODUCTION YEARS:**

2019-2020

**STYLES AVAILABLE:**

ULTRACONDENSED

THIN, LIGHT, REGULAR, MEDIUM, BOLD

CONDENSED

THIN, LIGHT, REGULAR, MEDIUM, BOLD

SEMICONDENSED

THIN, LIGHT, REGULAR, MEDIUM, BOLD

NORMAL

THIN, LIGHT, REGULAR, MEDIUM, BOLD

OMBRA

ULTRACONDENSED, CONDENSED,  
SEMICONDENSED, NORMAL

REGULAR 70/90

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SEMICONDENSED BOLD 79/72

# THE SHAPE OF A BLACK SMITH'S ANVIL

CONDENSED THIN 65/60

IT IS SOMETIMES MADE WITH  
A PIKE, OR BICKERN, OR BEAK-IRON

REGULAR 38/38

When I name  
them in Smiths lan-  
guage (as I shall oft  
have occasion to do  
in these exercises)  
you may the easier  
understand them,

ULTRACONDENSED REGULAR 32/38

I  
think it needless to  
tell you how to make  
your fire, or blow it,  
because they are both-  
but labourers work;  
nor how little, or big

SEMICONDENSED MEDIUM 40/48

you may have occasion  
sometimes to braze or solder a piece  
of work but only so low as that the

ULTRACONDENSED BOLD 40/45

PER SEGUIRE POI L'ORDINE  
DEL'ALPHABETO IMPARERAI DI FARE QUELLA  
LINEA PRINCIPIANDOLA CON LO PRIMO TRAT-  
TO GROSSO ET PIANO

CONDENSED REGULAR 40/45

BUT YOU MUST  
FORGE THE TOP  
AND BOTTOM  
PIECES WITH

REGULAR 70/70

TILL YOUR WORK  
IS SO SMOOTH AS  
IT CAN BE FILED

REGULAR 18/25

THE SEVERAL SORTS  
OF FILES THAT ARE IN COM-  
MON 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 SEV-  
ERAL CUTS. YOU MUST HAVE  
THEM OF SEVERAL SIZES, AS  
WELL BECAUSE YOU MAY HAVE

BOLD 30/40

THE TOP AND BOT-  
TOM PIECES ARE LET  
INTO SQUARE HOLES  
AT THE ENDS OF THE  
FORE AND BACKSIDE.  
SQUARES TOWARDS  
THE ENDS OF THEM, OF

SEMICONDENSED BOLD 120/108

# TRATTO PIA- NO ET GROSSO

CONDENSED REGULAR 50/54

PRIMIERAMENTE  
IMPARERAI DI FARE QUESTI  
DUE TRATTI, CIOE DA LI QUA-  
LI SE PRINCIPIANO TUTTE

REGULAR 30/38

e PERCHÉ IMPOSSI-  
BILE ERA DE MIA MANO  
PORGER TANTI ESSEMPI,  
CHE SODDISFACESSINO A  
TUTTI, MI SONO INGEGNA-  
TO DI RITROVARE QUESTA  
NUOVA INVENTIONE DE LIT-

OMBRA ULTRACONDENSED 106/106

# LITTERA

ULTRACONDENSED MEDIUM 24/33

A CHIUNQUE  
VOLE IMPARARE SCRIVERE LITTERA  
CORSIVA, O SIA CANCELLARESCA, CONVIE-  
NE OSSERVARE LA SOTTOSCRITTA NORMA  
ET PRIMIERAMENTE IMPARERAI DI FARE  
QUESTI DUI TRATTI, CIOÈ - / DA LI QUALI  
SE PRINCIPIANO TUTTE LE LITTERE CANCEL-  
LARESCE. DELI QUALI DUI TRATTI L'UNO  
È PIANO ET GROSSO, L'ALTRO È ACUTO E  
SOTTILE COME QUI TU PUOI VEDERE

OMBRA MEDIUM 50/50

# CORSIVA

NORMAL REGULAR 13/18 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 PAREA INTEGRAMENTE NON HAVERTI SASFATTO, 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 AL PIÙ BREVE ET CHIARO MODO CHE IO HO POSSUTO COME TU HABBI A TEMPERARTI DETTA PENNA. DELE VARIE SORTI DE LITTERE POI, CHE IN QUESTO TRATTATELLO TROVERAI, SE IO TI VOLESSI AD UNA PER UNA DESCRIVERE TUTTE LE SUE RAGIONI, SARIA TROPPO LONGO PROCESSO. MA TU HAVENDO VOLUNTA DE' IMPARARE, TI TERRAI INANZI QUESTI EXEMPIETTI, ET SFORCERATI IMITARLI QUANTO POTERAI, CHE IN OGNI MODO SEGUENDO QUELLI, SENON IN TUTTO, ALMENO IN GRAN PARTE TE ADIUTERANO CONSEGUIRE QUELLA SORTE DI LITTERA, CHE PIÙ IN ESSO TI DILETTERÀ. PIGLIALO ADUNQUE, ET CON FELICI AUSPICII TI EXERCITA, CHE A CHI VOLE CONSEGUIRE UNA VIRTÙ NIENTE GLI È DIFFICILE.

NORMAL THIN 18/27 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 SHOULD FILE AWAY AS MUCH IN THEM, AS YOU DO OFF THE EMINENCIES OR RISINGS, YOUR WORK (WHETHER IT BE STRAIGHT OR CIRCULAR) WOULD BE AS IRREGULAR, AS IT WAS BEFORE YOU FILED IT: AND WHEN

CONDENSED MEDIUM 70/70

# PRINCIPIANDOLA CON LO PRIMO TRATTO GROSSO ET PIANO

SEMICONDENSED REGULAR 30/38

THE TOP AND BOTTOM PIECES WITH TWO SMALL SQUARES TOWARDS THE ENDS OF THEM, AND TWO ROUND ENDS FOR SCREW-PINS, BEYOND THOSE SQUARES.

**NORMAL REGULAR 11/18** 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 SHOW'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 TO ONE EYE, WHILST YOU WINK WITH THE OTHER, AND OBSERVE IF ANY HOLLOW, OR DAWKS BE IN THE LENGTH OR, FOR MORE CERTAINTY, YOU MAY APPLY THE EDGE OF THE TWO-FOOT RULE, OR RATHER A RULE SHOT THE FULL LENGTH OF THE QUARTER TO YOUR WORK, AND IF IT AGREE ALL THE WAY WITH THE RULE, YOU MAY CONCLUDE IT IS STRAIGHT IN LENGTH. BUT IF YOU FIND IT NOT STRAIGHT, YOU MUST STILL WITH THE FORE-PLANE WORK OFF THOSE RISINGS THAT BEAR THE EDGE OF THE RULE OFF ANY PART OF THE STUFF: THEN TRY IF THE BREADTH BE PRETTY STRAIGHT ] IF IT BE, (THE DAWKS THE ROUGHNESS THE FORE-PLANE MADE EXCEPTED) THE FIRST OFFICE OF THE FORE-PLANE IS PERFORM'D: IF IT BE NOT, YOU MUST STRAIGHTEN THE BREADTH AS YOU DID THE LENGTH.

**NORMAL REGULAR 16/22** 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

**CONDENSED REGULAR 14/22** DAL PRIMO ADUNQUE TRATTO PIANO ET GROSSO CIOÈ CHE ALLA RIVERSA E TORNANDO PER IL MEDESIMO SE INCOMINCIA, PRINCIPIERAI TUTTE LE INFRASCritte LITtere A B C D F G H L O Q S S X X Y Z. LO RESTO POI DELO ALPHABETO SE PRINCIPIA DALO SECUNDO TRATTO ACUTO ET SOTTILE CON IL TAGLIO DELA PENNA ASCENDENDO ET POI ALLO INGIÙ. RITORNANDO IN QUESTO MODO DESIGNATO I e e I M N P R T U ÿ.

**ULTRACONDENSED LIGHT 14/18** 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 NELLO 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 SCUINZO 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. OLTRA DI QUESTO, BISOGNA NE LA FINE DEL SCUINZO, CIOÈ NE L'ULTIMA PARTE DELA PUNTA TEMPERATA, TAGLIARE UN POCO DI ESSA PUNTA TEMPERATA PER DRITTO, E SENZA SCUINZO, PERCIÒ CHE

**OMBRA CONDENSED 100/100**

SCUINZO

**ULTRACONDENSED THIN 13/20** 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 SHEWEN IN THE DRAUGHTS OR DESIGNS OF THE UPRIGHTS OR ORTHOGRAPHY ES. IF MORE FRONTS THAN ONE BE SHEWEN 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 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 DEFICIENT, NOTHING BEING SO WELL DONE, WHEN 'TIS PUT UP,

**SEMICONDENSED LIGHT 12/20** 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 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

**REGULAR 20/22** 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 SCRIVERE, NON HO VOLUTO LASCIARE QUESTA PARTE ADIETRO. ADONQUE LA PENNA SI ELEGERÀ, CHE SIA ROTUN-

**CONDENSED BOLD 15/22** 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 UNFIZABLE, 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, OR SMOOTH-

**ULTRACONDENSED REGULAR 15/22** 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

