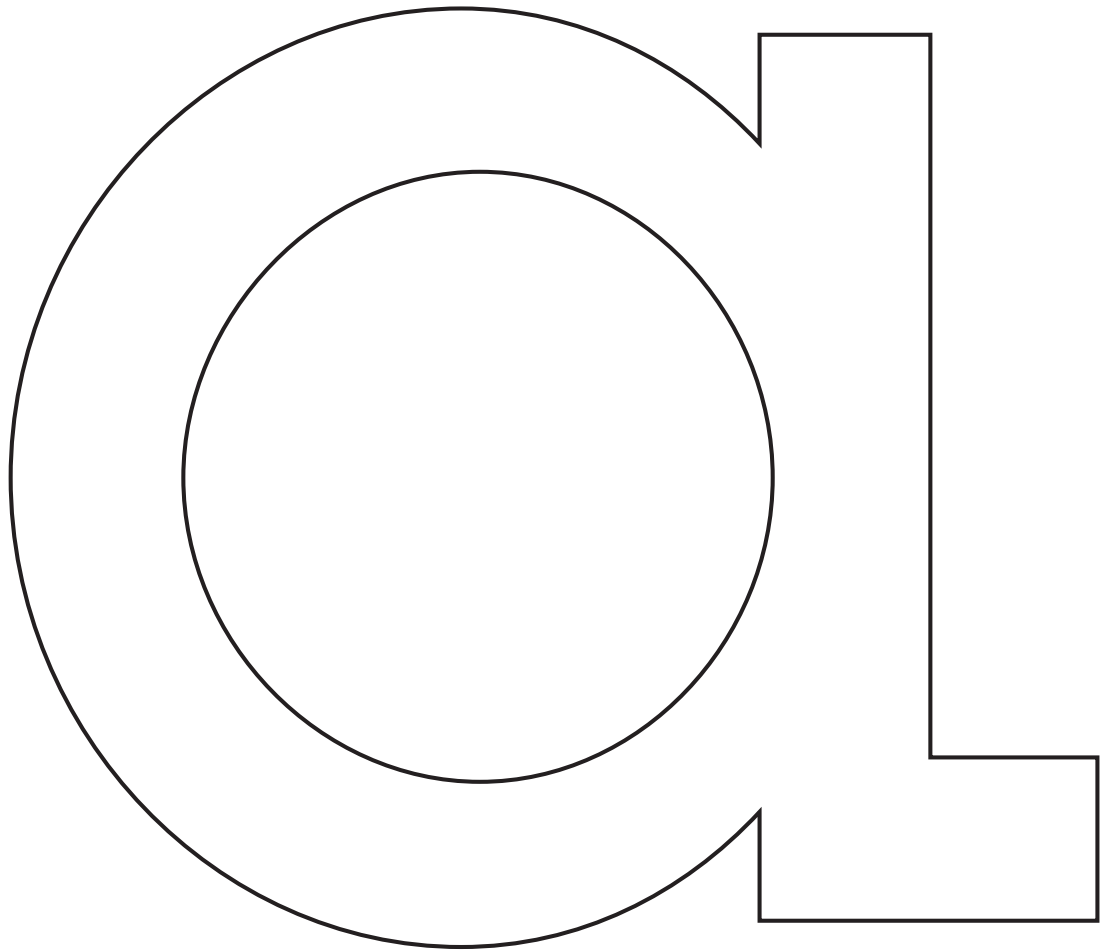
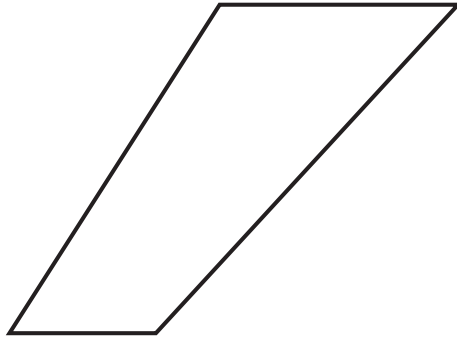




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**Xanti Typewriter
type specimen**

**Pregato più volte,
anzi costretto da
ti amici, benignis
Lettore, che rigua
havendo alla publi
utilità e comodo n
solamente di quest
età, ma delli post
anchora, volessi d
qualche essempro d
scrivere, et regul
mente formare gli
ratteri e note del
litte (che cance**

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littere (che cancell**

Description:

Xanti Typewriter is a sans serif monospaced face with a strong geometric construction suitable both for visual identities and publishing purposes. It is based on the logo designed in the mid-1930s for Olivetti by Bauhaus disciple Xanti Schawinsky, a pioneer of what later became the Swiss Style. Beyond the influence of the Bauhaus geometric typography, what makes Xanti Typewriter peculiar is that, by increasing the weight of the letters, almost each glyph loses its serifs depending on the overall shape complexity. This design decision allowed Xanti Typewriter to become an extensive type family. With its eight weights – from Hairline to ExtraBold – and their matching italics, it can cover a wide range of applications, from packaging to editorial design and coding. Lastly, Xanti Typewriter is fully equipped with tabular lining numbers, old style numbers, slashed zero, and alternates.

Designed by:

Gianluca Sandrone

Production Years:

2020–2021

Styles:

Hairline *Hairline Italic*

Thin *Thin Italic*

Light *Light Italic*

Book *Book Italic*

Regular *Regular Italic*

Medium *Medium Italic*

DemiBold *DemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*

Medium 56/70

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v ŵ x ŷ ž 0 1 2 3 4 5 6

7 8 9 Ā B Ć Ď Ę F Ğ H İ

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V W X Ÿ Ž 0 1 2 3 4 5 6

7 8 9 (& - »] , } ! ?

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Regular Italic 14/21

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

Hairline 24/28

well be-
cause you may
have eral sizes
of work, as for
that it some-
times falls out
that one piece of

Light Italic 8/15

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 pains, and used a great deal of Art, to be

ExtraBold & ExtraBold Italic 32/46

there will

be no need of Alterations, or Tearing and pulling the Building to pieces after it is begun; for besides the hidrance of the Procedure of the Work, it

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 some-

when you file upon the Prominent, or rising Parts of your Work, with your course cut File, you must also take care

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

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

Book Italic 30/36

passato uno libretto da imparare scrivere littera Cancellaresca, la quale, a mio iudicio,

Light 8/14

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

ExtraBold 24/30

**Ha-
vendoti io de-
scritto. Stu-
dioso Lettor
mio, l'anno**

Medium 6/12

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 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-

DemiBold 45/50

**Si come a chi
vol saper sona-
re e bisogno per
molte cose, che**

DemiBold Italic 6/14 *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, s. 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*

Bold & Bold Italic 18/24 **Oltra di questo, bisogna ne la 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**

Regular & Regular Italic 8/14 *HO*r 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 spavieri, 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 nello exempio vedi, cioè che'l taglio non penda

Hairline 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 in-

Medium Italic 46/48 ***then try it again, as before, and if you find it try all the way, you may, with***

Regular 6/14 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, s. 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 Smooth-
ing-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

Thin Italic 14/18 *Hor fatto ques-
to, con dui tagli assotigli-
erai l'un lato e l'altro poco
di sotto dal primo taglio,
facendo che la vada in pun-
ta a guisa di vomero, overo a
guisa di becco di sparvieri,
la quale parte tutta di set-
to dal primo taglio chiamer-*

DemiBold 18/24 **Oltra di questo, bisogna ne la fine
del sguinzo, cioè ne l'ultima parte dela
punta temperata, tagliare un poco di essa
punta temperata per dritto, e senza sguin-
zo, perciò che se la fosse tutta in sguinzo
sarebbe troppo debile, tal che per aventu-
ra farebbe la lettera bavosa, ma a questo**

Hairline Italic 30/36 *Si
come a chi
vol saper
sonare e
bisogno per
molte cose,
che ponno
interven-
ire sapere
anchora ac-*

ExtraBold 10/16 **then try it again, as be-
fore, and if you find it try all the way,
you may, with the Jointer, or Smooth-
ing-plane, but rather with the Jointer, go
over it again, to work out the irregular-
ities 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, s. 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, com-
ply also with the inside of the Tongue all
the way, you need only smooth that adjoin-
ing 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 Edg-**

