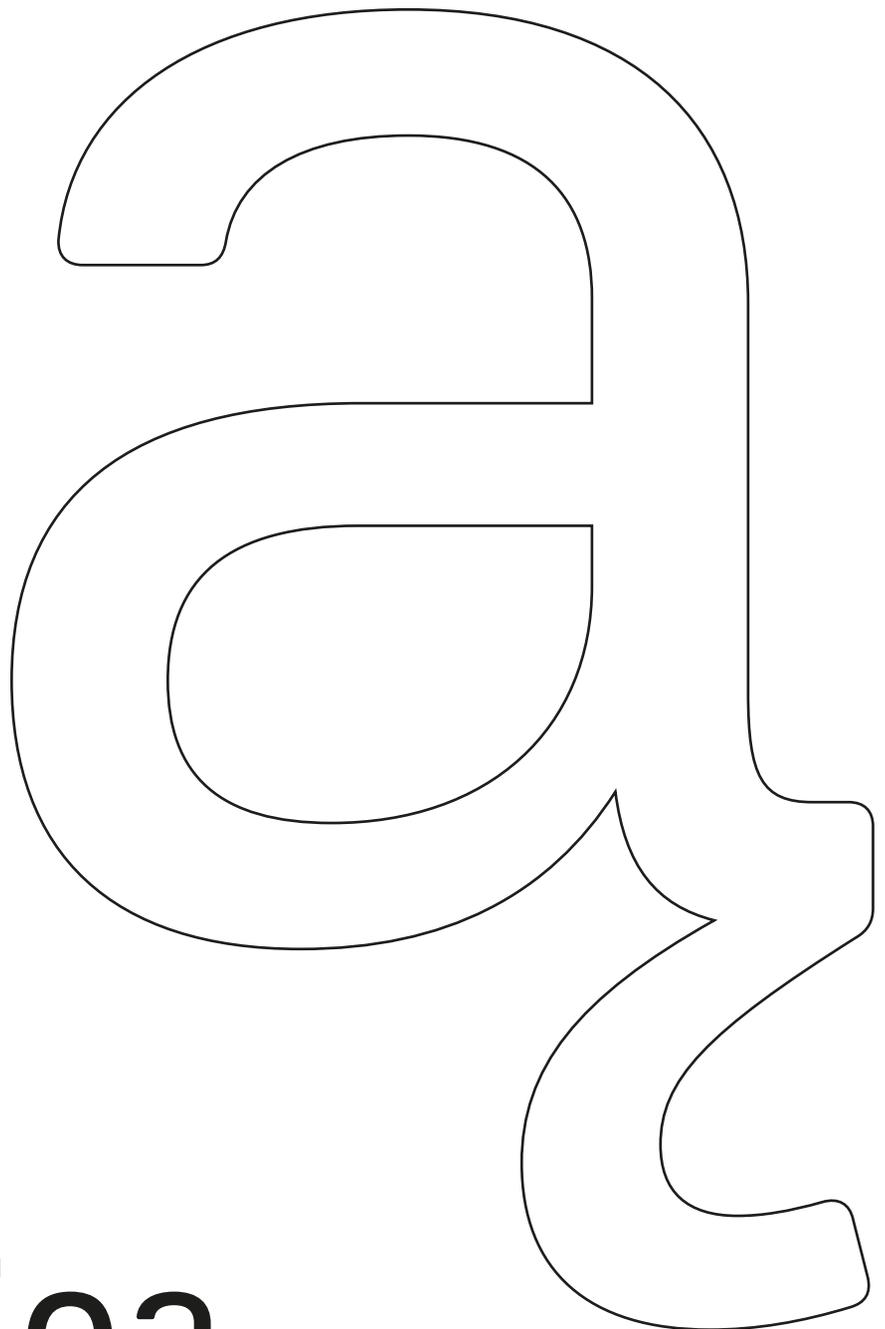




Cooperativa Anonima
Servizi Tipografici
www.c-a-s-t.com
info@c-a-s-t.com



Fabbrica

type specimen

Pregato più volte, anzi costretto
molti amici, benignissimo Letto
**riguardo havendo alla pubblica
e comodo non solamente di qu
età, ma delli posterì anchora, vo
qualche essemplio di scrivere, et
regulatamente **formare gli cara
note delle lettere (che cancell
hoggidì chiamano) volentier p
questa fatica. E perché imposs
era de mia mano porger tanti e
che soddisfacessero a tutti, mi
ingegnato di *ritrovare questa r
invention de lettere,* e metterle
stampa, le quali tanto se avvicina
*scritte a mano, quanto capeva i
ingegno. E se puntualmente in
te rispondono, supplicoti che m*****

Description:

Fabbrica (the Italian word for 'factory') is a distinctive sanserif typeface inspired by the world of industrial production and designed for branding, publishing and advertising as well as technical publications.

With a fairly big x-height, even proportions, squared curves and technical-geometric letterforms, it is a solid and versatile typeface that plays with the concepts of form and function in the geometric genre. It comes in 8 weights and 2 variants: Fabbrica, with rounded corners, and Fabbrica Sharp, with sharp corners. Rounded corners soften up the letter shapes making them warmer and more approachable. Sharp corners help to contrast the excessive natural rounding that occurs at smaller sizes and on low resolution printing devices, or offer a punchier feeling at bigger sizes.

Extremely functional and readable at smaller sizes, with its two styles, Fabbrica brings a distinction that is useful for big headlines or titles. Its proportions, shapes and details work at different levels, making the typeface easily adaptable to the designers' needs – you can fine-tune the composition adjusting the size, the weight and the set of available alternates.

Last but not least, each Fabbrica font is available in Desktop, Web, and App formats.

Designed by:

Michele Patanè

Production Years:

2020–2022

Styles:

FABBRICA

Thin *Thin Italic* XLight *XLight Italic*
Light *Light Italic* Book *Book Italic*
Regular *Italic* Medium
Medium Italic Bold *Bold Italic*
XBold XBold Italic

FABBRICA SHARP

Thin *Thin Italic* XLight *XLight Italic*
Light *Light Italic* Book *Book Italic*
Regular *Italic* Medium
Medium Italic Bold *Bold Italic*
XBold XBold Italic

Bold 70/90

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w x y z 0 1 2 3 4 5 6

7 8 9 A B C Ď E F G

H I J K L M N Ŏ P Q

Ŕ Ŗ T U V W X Y Z

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Light 50/58

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

XBold Italic 23/28

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

Regular 23/28

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 eral sizes of work, as for that it sometimes falls out that one piece of work

XBold 33/39

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

Italic 33/39

if the edge of the Iron have born all the way upon the work, yet you may try by taking up your

XBold 65/68

**file not *those*
risings quite
so low, as the**

Medium 38/42

Unless your
work be forged
somewhat of the
strongest, for the
dents being irreg-
ularities in your

Italic 28/33

*A chiunque vole im-
parare scrivere littera cor-
siva, o sia cancellaresca,
conviene osservare la sot-
toscritta norma et Primie-
ramente imparerai di fare
questi dui tratti, cioè – /
da li quali se principiano*

Bold 16/21

**We will
take, for Example, a
Piece of Stuff called
a Quarter, which is
commonly two Inch-
es 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 rough-
ness the Saw made
at the Pit, and work
that side of the
Quarter as streight
in its length and**

XBold 40/44

**Adon-
que la pen-
na si ele-
gerà, che
sia rotunda,
lucida, e
du-ra e che**

Medium 12/18 Havendoti io descritto. Studioso Lettor mio, l'anno passato uno libretto da imparare 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 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

Thin 60/66

principierai tutte
le infrascritte littere

Light Italic 24/29

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,

Medium 18/24

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 spavieri, la quale parte tutta di sotto dal primo taglio chiameremo il vomero de la penna. E bisogna fare che detto vomero sia da l'una

XLight 48/52

ho posto alcune varie sorti de littere (*come tu vederai*) ti ho voluto descrivere al più breve et chiaro modo che io ho pos-
suto come tu

Regular 16/24 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.

XBold 20/26

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 36/40

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 ave

Bold 18/23 E perché impossibile era de mia mano porger tanti essempli, che soddisfacessino a tutti, mi sono ingegnato di ritrovare questa nuova invention de littere, e metterle

Italic 11/15 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.

XLight 12/16 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 Jointer, or Smoothing-plane: So is the second side also finished. 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

XBold Italic 12/16 ***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***

XBold 28/36 **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**

Medium 10/16 and before you can take out those deep scratches with your finer cut Files, those places where the Risings were when your work was forged, may become dents to your Hammer dents; therefore, file not those Risings quite so low, as the dents the Hammer made, but only so low as that the scratches the Rough-file makes may lie as low, or deep in your work, as your Hammer dents do; for then, when you come with your smoother Cut Files, after your Rough-file, the scratches of your Rough-file, and your Hammer-strokes, or dents, may both come out together. But to do this with greater certainty, hold your File so, that you may keep so much of the length of your File as you can to rub, range, (or, as near range as you can) upon the length of your work; for so shall the File enter upon the second Rising on your work, before it goes off the first, and will flip over, and not touch the

Italic 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 bavo-sa, ma a questo modo facendo sempre le penne getteranno benissimo. Poi se qualch'uno, che havesse la mano leggera, 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*

XBold 18/25

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 volonta de' imparare, ti terrai inanzi questi exempietti, et sforcerati imitarli quanto potrai, che in ogni modo seguendo quelli, se non in tutto, almeno in gran parte te adiuterano conseguire quella sorte di littera, che più in esso ti diletterà.

Bold Italic 11/18 ***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***

Regular 13/18 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 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

Pregato più volte, anzi cost
da molti amici, *benignissim*
Letttore, che riguardo haver
alla pubblica utilità e comodo
non solamente di questa e
ma delli posterì anchora, **v**
si da qualche essempro di
vere, *et regulatamente form*
caratteri e note delle littere (c
cancellaresche hoggidì chiara
volentier pigliai questa fatica
perché impossibile era de m
mano porger tanti essempro,
soddisfacessino a tutti, mi s
ingegnato di ritrovare que

Sharp Bold 70/90

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Ŕ Ŗ T U V W X Y Z

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Sharp Medium 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 one another, till your Work is so smooth as it can be filed. You may make it yet smoother with Emerick, Tripoli,

Sharp Book 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 another,

Sharp Medium 24/35 You must take care when you use the Rough File, that you go very XLightly over those dents *the Hammer made in your work*, unless your work be forged somewhat of the strongest, for the dents being in Bookities in your

Sharp 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; because the course

Sharp Book 10/13 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 XLightly over those dents the Hammer made in your work, unless your work be forged somewhat of the strongest, for the dents being

Sharp Medium 11/14 **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-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,**

Sharp Thin 45/50

Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere anchora accordare lo

Sharp Light 30/36

passato uno libretto da imparar scrivere *littera Cancellaresca*, la quale, a mio iudicio, tiene il primo loco, mi pareva integramente non haverti soddisfatto, se an-

Sharp XLight 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 great deal of Art, to be pull'd to

Sharp Medium 24/28

**well be-
cause you may have
veral sizes of work,
as for that it *some-
times falls out that
one piece of work
may have you may
the easier under-***

Sharp XLight 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 pains, and used a great deal of Art, to be pull'd to pieces.

Sharp Bold 32/46

**there will be no need of Alterati
or Tearing and pulling *the Building to
es after it is begun; for besides the hi
drance of *the Procedure of the Work,*
makes the Building lame and Deficien
nothing being so well done, when 'tis
up, and pulled down, and set up again
it were well done at first. Besides it m***

