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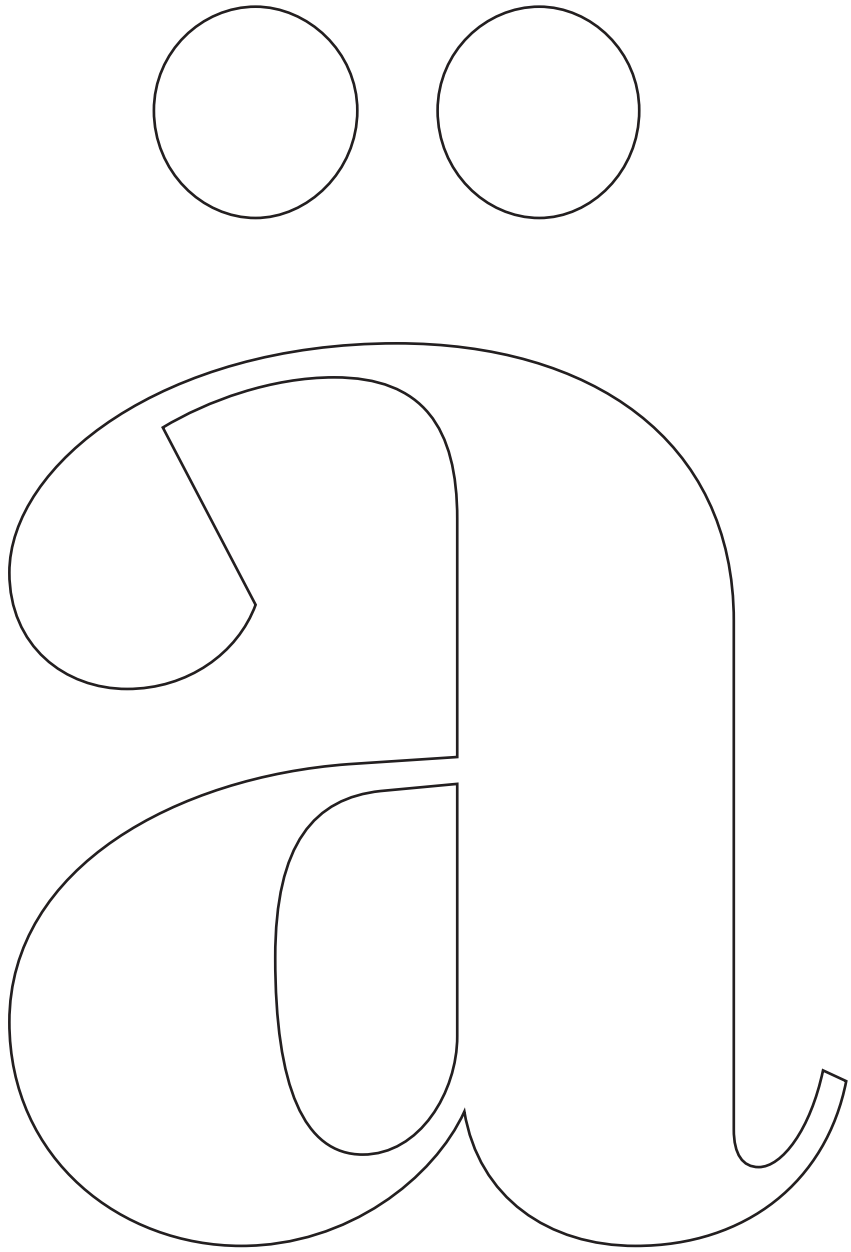

Bettoni
type specimen

Pregato più volte, anzi costretto da
amici, benignissimo Lettore, **che n**
havendo alla publica utilità e con
non solamente di questa età, *ma*
posteri anchora, volessi dar qualche
di scrivere, et regulatamente **forma**
gli caratteri e note delle littere
cancellaresche hoggidì chiama
volentier pigliai questa fatica. E
impossibile era de mia mano porg
essempi, che soddisfacessino **a tu**
mi sono ingegnato di *ritrovare qu*
nuova inventione de littere, e me
in stampa, le quali tanto se avicina
alle *scritte a mano*, **quanto capeva**
ingegno. E se puntualmente in tut
rispondono, supplicoti che mi face
Conciosiaché la stampa non possa

Description:

Bettoni is an extensive type family in the Bodonian style. Three optical sizes – Text, Subhead and Display – make it outstandingly valuable for publishing, from books to magazines and newspapers, both in print and on screen.

Bettoni has a generous x-height and follows the standard design features of so-called 'modern' type: vertical axis, high thick-thin contrast, thin serifs and small apertures. Great care was taken to ensure maximum readability: in Bettoni Text, ideally for use from 6 to 14 points, the letters are wider and the contrast is lower than in the other optical sizes. The Display family is more compact and refined, and works best above 24 points.

Bettoni was inspired by Giambattista Bodoni's roman types, albeit without reference to any specific one of them. Niccolò Bettoni (1770–1842) was a 19th-century printer and publisher who used Bodoni's types. He printed a number of Italian classics, including the first edition of Ugo Foscolo's poem *Dei sepolcri* (1808). Signor Bettoni used several of Bodoni's types, often without paying for them, and imitated Bodoni's neoclassical style in the layout of his books.

Bettoni has nine weights (UltraLight, Light, Book, Regular, Regular-Dark, Medium, SemiBold, Bold, Black), each with its oblique companion. Other attributes of Bettoni are small caps, several sets of figures, including old style and lining, tabular and proportional, superior and inferior figures and fractions. Each Bettoni family font file also contains twenty border ornaments, closely based on the original Bodoni and Bettoni fleurons that can still be seen in their type specimens.

Designed by:

Riccardo Olocco

Production Years:

2023-2024

Styles:

Bettoni

UltraLight	*UltraLight Oblique*
Light	*Light Oblique*
Book	*Book Oblique*
Regular	*Regular Oblique*
Regular-Dark	*Regular-Dark Oblique*
Medium	***Medium Oblique***
Bold	***Bold Oblique***
Black	***Black Oblique***

Optical Styles:

Text

Subhead

Display

Display Bold 70/90

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Subhead Black Oblique 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* UltraLight File, *&c. All these shapes you must have***

Subhead 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 may have you may the

Display Book 50/58 To work the third side, set the Oval of the Gage exactly to that width from the Gage, that you intend to do what you may

Subhead Black 33/39 **We will take, for Example, a Piece of Stuff called a *Quarter*, which is commonly two inches**

Subhead Regular-Dark Oblique 33/39 *if the edge of the Iron have born all the way upon the work, yet you may try by taking up your*

Display Medium 38/42

Unless your work be forged somewhat of the *strongest*, for the dents being irregularities in your work, if you

Display Regular-Dark 28/33

A chiunque vole imparare scrivere littera corsiva, o sia cancellaresca, conviene osservare la sotto scritta norma et *Primieramente* imparerai di fare questi dui tratti, cioé – / da li quali se principiano tutte le littere cancellare-

Subhead Bold 16/21

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

Display Black 65/68

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

Text Medium 12/18 **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 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**

Display Black 40/44 **Adonque la pen-na si elegerà, che sia ro-tunda, lucida, e du-ra e che non sia**

Display UltraLight 60/66 principierai tutte le infrascritte littere

Subhead Book Oblique 24/29 *Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere ancho-ra accordare* lo istrumento, *così a chi dee saper scrive-re, è necessario per molti rispetti saper temperare le penne. E pero io, che inten-*

Subhead Medium 18/24 **Hor fatto que-sto, con dui tagli assotiglie-rai l'un lato e l'altro poco di sotto dal *primo taglio*, facen-do che la vada in punta a gui-sa 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**

Text 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. Plane off the rough-

Display Light 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 possuto come tu habbi a temperar-

Subhead 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 aver fatto che**

Text Black 15/20 **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 Bookly over those dents the Hammer made in your work, unless**

Display Black 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 Ornaments, if they intend any,**

Subhead Bold 18/23 **E perché impossibile era de mia mano porger tanti essempi, che soddisfacessino a tutti, mi sono ingegnato di ritrovare questa nuova inventione de littere, e metterle in stampa,**

Text Regular 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. Thus you

Text Regular-Dark 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 SmooUltra-Lightg-plane: So is the second side also finished. To work the third side, set the Oval of the Gage exactly to that width

Text Black Oblique 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,***

Text 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 dent or hollow**

Text Regular Oblique 12/18 *Oltra di questo, bisogna neIa 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 chiareza ti ho*

Display Black 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 volunta de' imparare, ti terrai inanzi questi exempietti, et sforcerati imitarli quanto poterai, 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. Piglialo adunque, et con felici**

Subhead Bold Oblique 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 detta parte, benché alcune pendono anchora verso la parte***

Subhead 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 UltraLight 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

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Á Ă Â Ä À Ā Ą Å Ã Æ Ć Č Ç Ċ Ð Ď Đ É Ě Ê Ë Ė È Ē Ę Ə Ğ Ģ Ġ Ħ Ḥ IJ Í Î Ï İ Ì Ī Ị Ĩ Ķ Ĺ Ľ Ḷ Ŀ Ḷ L Ń Ň Ṇ Ñ Ŋ Ó Ô Ö Ò Ő Ø Õ Œ Þ Ŕ Ř Ś Š Ş Ṣ Ŧ Ť Ţ Ṭ Ú Û Ü Ù Ű Ū Ů Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

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Number of glyphs:

614

OpenType Features:

Access All Alternates (aalt), CapstoSmallCaps (c2sc), SmallCaps (smcp), Localized Forms (locl), Denominator (dnom), Numerator (numr), Fractions (frac), Linear Figures (lnum), Proportional Figures (pnum), Tabular Figures (tnum), Proportional Oldstyle (onum), Superscript (sups), Subscript (subs), Scientific Inferiors (sinf), Ordinals (ord)