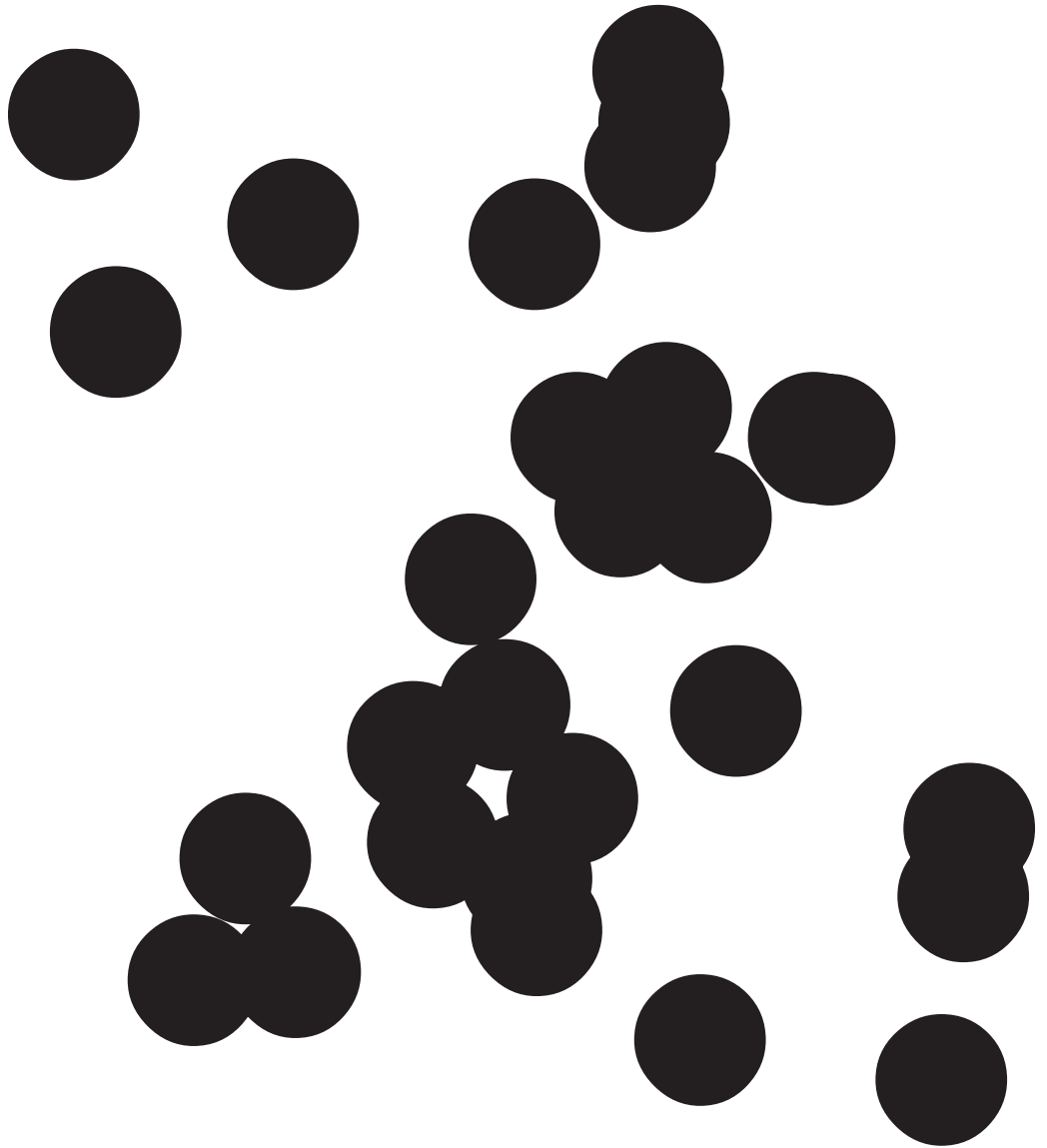




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Scatterplot

type specimen

Pregato più volte, anzi costretto da amici, benignissimo Lettore, che rig-
havendo alla pubblica utilità e comodo
solamente di questa età, ~~non~~ ~~potrei~~
~~non~~ ~~potrei~~ voleai dar qualche essem-
di scrivere, et regolarmente forma-
gli caratteri e note delle lettere (che
cancellaresche hoggidì chiamano) ~~non~~
pigliai questa fatica. **E perché impo-**
era de mia mano porger tanti essen-
soddisfacessino a tutti, mi sono ing-
ritrovare questa nuova ~~non~~ ~~potrei~~
metterle in: ~~non~~ ~~potrei~~, le quali tanto s-
alle scritte a mano, quanto capeva
ingegno. **E se puntualmente in tutte**
rispondono, supplicoti che mi facci
Conciosiaché la stampa non possa
ripresentare la viva mano, spero n

Description:

Scatterplot is a variable slabserif made out of dots and recommended for animation, headlines, titles, posters and other display purposes. Its lighter weights also work nicely at text sizes, producing the effect of an old matrix printer. Scatterplot was studiously designed with an underlying geometric structure and dots arranged on a modular grid. The result is a variable font with a double axis: Weight and Random. It also comes as distinct static fonts with four preset weights (Light, Regular, Bold and Heavy) and four levels of randomness (Mild, Borderline, Wild and UltraWild).

The Weight axis is decisively brutalist with dots increasing in diameter – with no optical corrections. The Random axis spreads the dots randomly across the bounding box, so that the letters are perfectly legible at one end, while they become increasingly illegible in the opposite direction. There are also ‘full’ and ‘empty’ versions of the dots, which can be activated via Stylistic Sets.

All Scatterplot users can play with its virtually unpredictable letterforms’ potential and get all manner of unique compositions.

Designed by:

Giulio Galli

Production Year:

2024

Styles:

Scatterplot

Light

Regular

Bold

Heavy

Light Wild

Regular Wild

Bold Wild

Heavy Wild

Light Mild

Regular Mild

Bold Mild

Heavy Mild

Light Mild

Regular Mild

Bold Mild

Heavy Mild

Light Borderline

Regular Borderline

Bold Borderline

Heavy Borderline

Regular 70/90

äbcdefghîj

klmnoøpqrstuv

ÿxÿz0123456

789ABCDEFGHI

HÏJKLMNO PQ

RSTUVVŴXYZ

(&-»],.}!;?¿®™

↓7↗©€¢*¶

Heavy 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 must have of several Sizes and of

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 several sizes of work, as for that it sometimes falls out that one piece of work may have you may the easier under-

Light 50/58

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

Bold 33/39

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

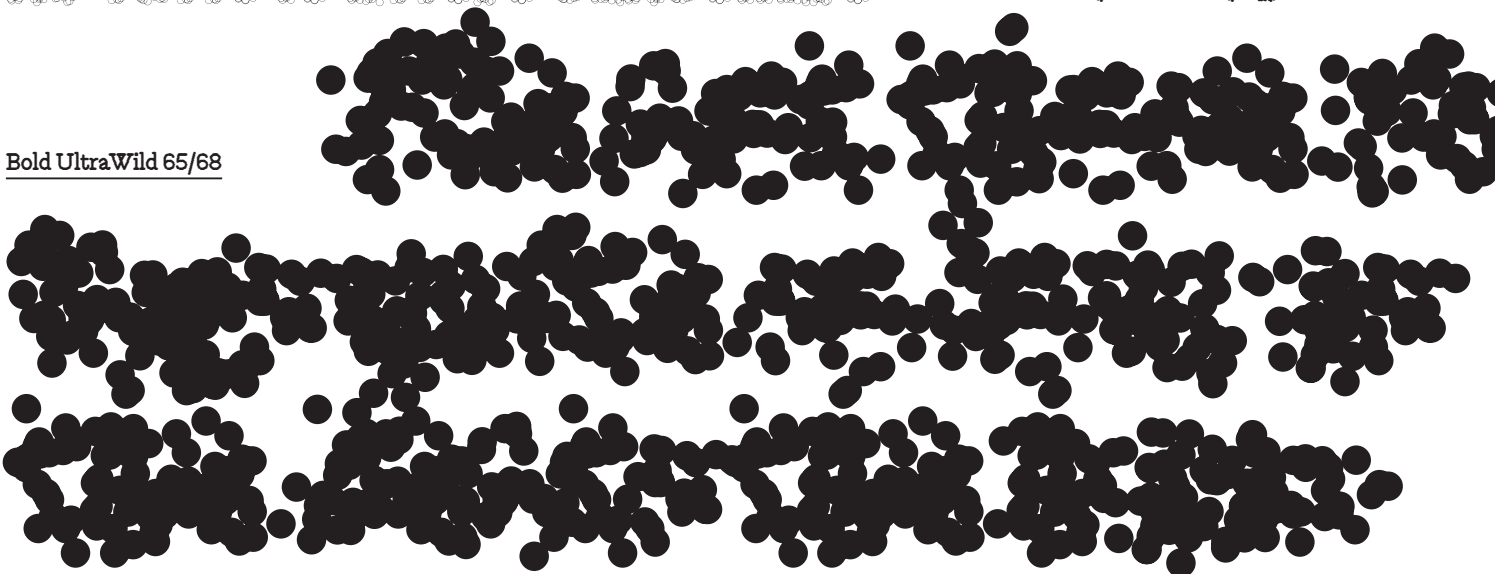
Bold Mild 33/39

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

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

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 hazy into the Teeth of the Bench-book, 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

A chiunque vole imparare scrivere lettere corsive o sia cancellaresca, conviene osservare la sottoscritta norma et Primieramente impararai di fare questi due tratti, cioè - / dal quali se principia no tutte le lettere cancellare



Light 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 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

Bold 40/44 Adonque
la penna si
elegerà, che
sia rotunda,
lucida, e du-
ra e che non
sia

Light Wild 60/66

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

Bold Borderline 24/29

Si come a chi vol
 saper sonare a bisogno per
molta cosa, che nonno in-
tervenire sapere anchora
accordare lo strumento,
cosi a chi des saper scrive-
re, è necessario per molti
rispetti saper temperare la
penna. E pero io, che inten-

Bold UltraWild 18/24

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

A Á Â Ã Ä Å Æ B C Ç D E É Ê Ë È F G H I J Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Õ Æ P P Q R S
T U Ú Û Ü V W X Y Ý Þ ß à á â ã ä å æ b c ç d ð e é ê ë è f g h i í î ï j k l m n ñ o ó ô õ ö ø ð æ p q r s ß
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\$ € £ + - × ÷ = > < % + - × ÷ = > < % ↑ ↗ → ↘ ↓ ↙ ← ↖ ↑ ↗ → ↘ ↓ ↙ ← ↖ ∞
ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝

Number of glyphs:

459

OpenType Features:

Proportional Oldstyle (onum), Stylistic Set I (ss01)