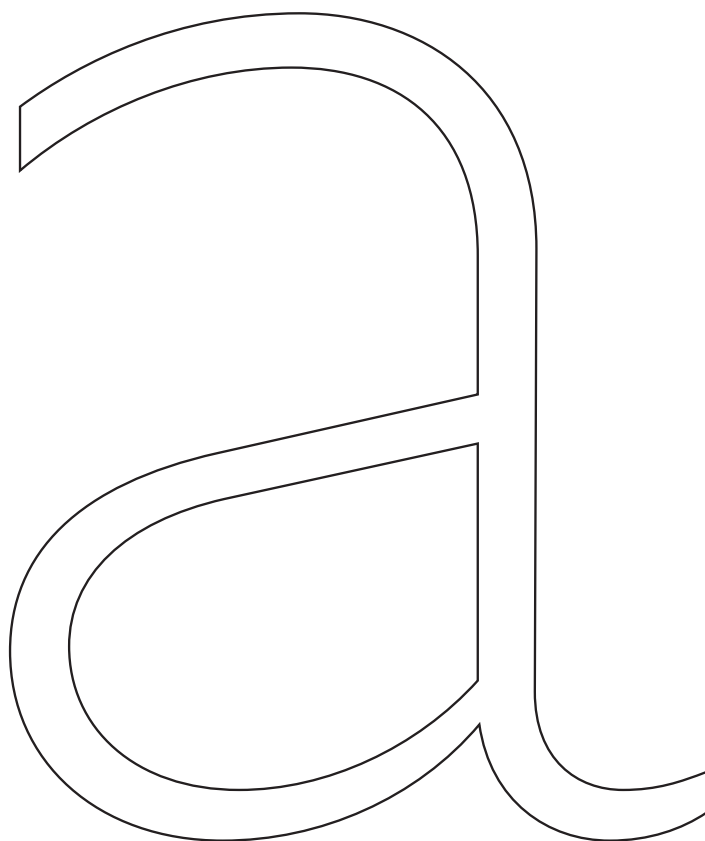
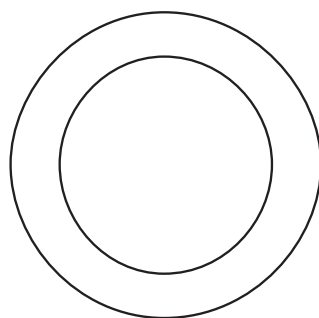




Cooperativa Anonima
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Scotus Sans

type specimen

Havendoti io descritto. Studioso Letto
l'anno passato uno libretto da in
scrivere littera Cancellaresca, la quale
cio, tiene il primo loco, mi par
tegramente non haverti satis
se ancho non ti dimostrava il
di acconciarti la *penna*, cosa in
exercitio molto necessaria. E
in questo mio secondo libretto
nel quale anchora a satisfatio
de molti, **ho posto alcune va
sorti de littere** (*come tu vederò*
voluto descrivere al più breve et ch

Description:

Designed by Giulio Galli, Riccardo Olocco and Luciano Perondi for CAST Foundry

Scotus Sans is a low-contrast sanserif family available in a wide range of weights and styles. It performs excellently for long reading text in printing and on web pages, as well as on any kind of screen and device. Its name as well as its overall proportions come from a highly successful roman type which first appeared in the printing office of Octavianus Scotus, in Venice in 1481 – about ten years after Nicolas Jenson's masterful roman type.

Among the many imitations of Jenson's roman available at the time, the roman used by Octavianus Scotus achieved the greatest commercial success. In fact, it was used by more than 100 printers in Italy and elsewhere in Europe. Nonetheless, Scotus Sans is not a revival of a 15th-century roman; it is a new sans based on the skeleton of the original roman and embodies 'simplicity of form which does not reject traditional forms' while maintaining 'clarity and readability'.

Galli, Olocco and Perondi designed Scotus Sans following in the footsteps of early 20th-century milestones such as Edward Johnston's typeface for the London Underground and notably Monotype Sans Serif no. 231 (later known as Gill Sans), in which the designer tried 'to work out the norm of plain letters'. But unlike Johnston and Gill, they focused on a specific model and studied the original Scotus roman from a number of books. Through a process of rationalisation and simplification, the rough printed marks of Scotus roman were forged into a digital sanserif ranging from thin to black, from compressed to expanded. They also added a matching italic to the roman: with a 10° angle and slightly condensed letterforms, it has a personality of its own. The result is Scotus Sans, an extensive humanistic sanserif family that looks sleekly contemporary and classical at the same time.

[The quotes are from Eric Gill, *An Essay on Typography*, 1931.]

Designed by:

Giulio Galli, Riccardo Olocco & Luciano Perondi

Production Years:

2021-2024

Styles:

COMPRESSED

Thin	<i>Thin Italic</i>
Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Extrabold	<i>Extrabold Italic</i>
Black	<i>Black Italic</i>

SEMIEXTENDED

Thin	<i>Thin Italic</i>
Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Extrabold	<i>Extrabold Italic</i>
Black	<i>Black Italic</i>

CONDENSED

Thin	<i>Thin Italic</i>
Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Extrabold	<i>Extrabold Italic</i>
Black	<i>Black Italic</i>

EXTENDED

Thin	<i>Thin Italic</i>
Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Extrabold	<i>Extrabold Italic</i>
Black	<i>Black Italic</i>

STANDARD

Thin	<i>Thin Italic</i>
Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Extrabold	<i>Extrabold Italic</i>
Black	<i>Black Italic</i>

Medium 65/90

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Semibold 19/23

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 scriuere, non ho voluto lasciare questa parte adietro.

ExtraCondensed Book 30/33

Adonque la penna si elegerà, che sia rotunda, lucida, e dura, e che non sia molto grossa, e communemente di *oca*

Light 8/11 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 sguinzo 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.

Extended Thin 38/44

Il Coltellino per temperare le penne. Questa

Condensed Medium 14/18

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 pendono verso detta parte, benché alcune pendono anchora verso la parte dextra,

Black 28/32

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

Book 15/20 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 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

Extended Bold 36/40 **To work the third side, set the Oval of the Gage exactly to that width from the Gage, that you intend**

ExtraCondensed Medium 11/13.3 If the Oval stand too near, knock the other end of the Staff Upon the Work-bench till it be fit. Then apply the flat of the Oval to the second wrought fide of your Stuffs so as the Tooth may reach athwart the breadth of the stuff upon the first slide, and keeping the Oval close against the second side, press the Tooth so hard down, that by drawing the Gage in this posture all along the length of the Quarter, the Tooth may strike a Line. In like manner upon the side opposite to the first, viz. the fourth side, Gage another line opposite to the first gaged Line, and work your Stuff down to those two gated Lines on the third side, either with Plaining along,

Book Italic 18/24 *The manner of Plaining and Trying a piece of Stuff-square.*

Black 24/30 **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 Ichnog-**

Regular 8/12 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 is 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.

Extended Extrabold 6/9 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 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 unfixable, if it be already small enough; or if it have substance enough, make your self more labour to get out those Hatchet-strokes 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. 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

Extended Black 72/80

pages 258-

Medium Extended 49/54

Ultra le retro-
scritte cinque litte-
readcgqtifointendere
che anchora quasi

Light 30/36

Per seguire poi l'ordine de l'Alphabeto imparerai di fare questa linea [...] principiandola con lo primo tratto grosso et piano [...] dala quale ne caverai le littere

Semibold 21/25

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 avventura 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.

ExtraCondensed Light 6/10

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, §. 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 irregularities 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, §. 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, comply also with the inside of the Tongue all the way, you need only smooth that adjoining 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 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-strokes 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.

Extended Book 12/15

Si come a chi vol saper sonare e bisogno per molte cose, che ponno intervenire sapere anchora accordare lo strumento, 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 scriuere, non ho voluto lasciare questa parte adietro. Adonque la penna si elegerà, che sia rotunda, lucida, e dura, e che non sia molto grossa, e comunemente di oca sono le migliori. E similmente si piglierà un coltellino di buon acciaio, e ben tagliente, la cui lama sia dritta, e stretta, e non incavata, come qui

Bold 7.5/10

Ho 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, ovvero 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 nelo exemplo 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 sguinzo all'ingìu verso la punta

Regular 9.5/12.5

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 irregularities 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, §. 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, comply also with the inside of the Tongue all the way, you need only smooth that adjoining 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 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-strokes with the Plane than you need. Then take off the roughness the Hatchet made with the

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Number of glyphs:

673

OpenType Features:

Capitals to Small Caps (c2sc), Case Sensitive Forms (case), Denominator (dnom), Fractions (frac),
Lining Figures (lnum), Numerator (numr), Oldstyle Figures (onum), Ordinals (ordn), Proportional Figures (pnum),
Superscript (sups), Subscript (subs), Tabular Figures (tnum), Small Capitals (smcp), Stylistic Set 1 - (@ alternative
(sso1), Stylistic Set 2 - Circled Black figures (sso2), Stylistic Set 3 - Circled White figures (sso3), Stylistic Set 4 - Small
figures (sso4)