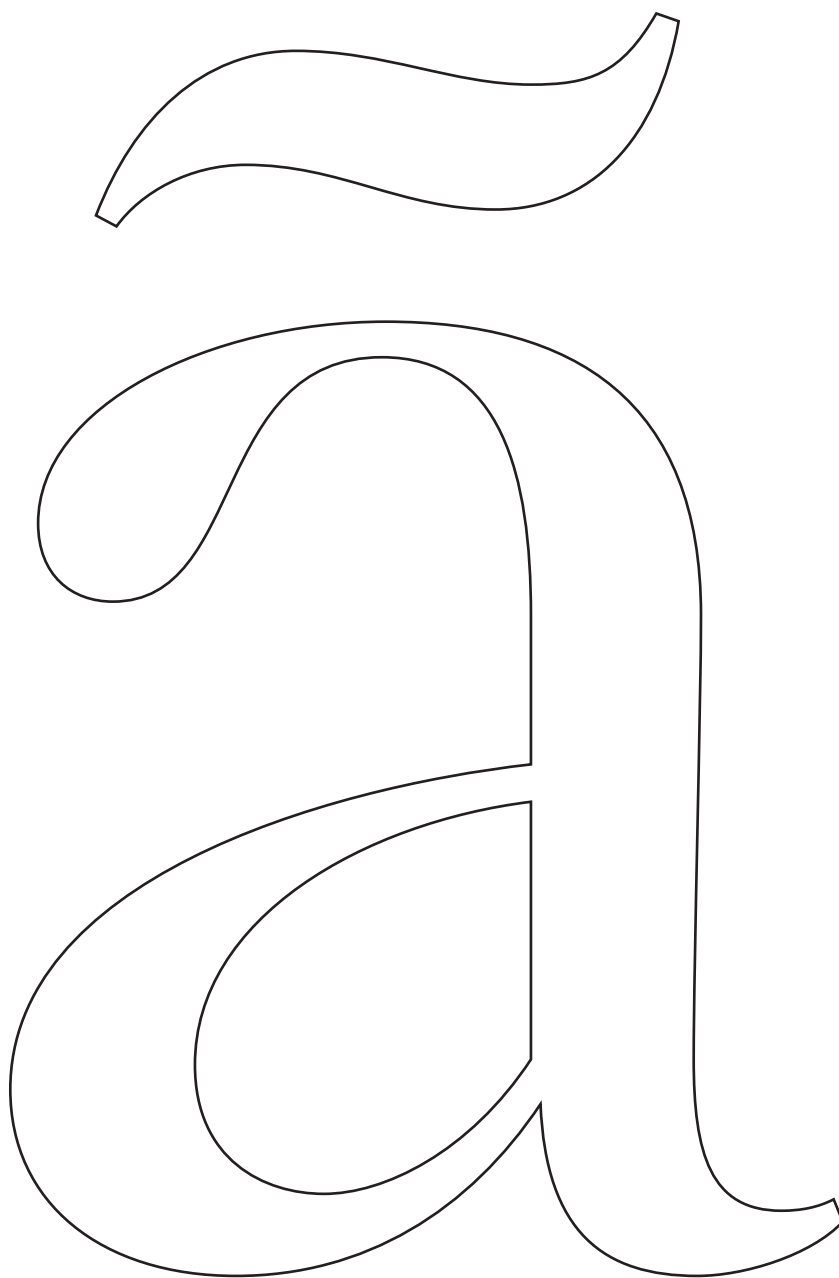




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Sorella

type specimen

Pregato più volte, anzi costretto da molti amici, benignissimo tutore, che riguardo havendo alla pubblica utilità e comodo non mente di questa età, ma delli steri anchora, volessi da qualche essempro di scrivere, et regolarmente formare gli caratteri e delle littere (che cancellaresco hoggidì chiamano) volentier gliai questa fatica. E perché il possibile era de mia mano poter tanti essempro, che soddisface

DESCRIPTION:

Sorella is a seriffed roman and italic with a big x-height suitable for Texts, bodies of text and brand identities. It comes in the regular weight with matching italic, and in three optical sizes.

Its soft and sly compact letters are carefully crafted and together with the sharp serifs and the bulbous terminals evoke an 18th-century atmosphere – a perception enhanced by some mannerist touches that reveal its engraved calligraphic origins, such as the unconnected parts of E, F, e and g. Other unconnected strokes are scattered throughout the alphabet and P, B and R also have open counters which contribute to a notable feeling of openness and ness.

The lowercase of Sorella Italic is an autonomous design though it follows the same design parameters as the roman and works very well with it. The extreme 20-degree slope of this italic adds even more dynamism to its already dynamic characters.

Sorella and Sorella Italic include small caps, four styles of numerals (proportional and tabular, lining and old-style), fractions, superior and inferior numbers, and all the elements of a typeface needed to handle complex typography. As with all respectable families featuring optical sizing, the Display size has a higher thick/thin contrast and narrower general proportions compared to Text and Caption.

Sorella is based on the texts written and engraved by Angela Baroni for an exquisite book of hours of 400 pages, *Beatae Mariae Virginis officium* (Venice, 1740). In this rare volume, printed from engraved copper plates, Baroni opted for Fleischmann-like forms of serif in the capitals (such as E, F, T, etc) some years before Fleischman himself.

Luis Castellon's research on Baroni's hand and the initial designs of Sorella were awarded the highest honours by Frank E. Blokland at the Experts Type Design Course in Antwerp in 2022.

Sorella and other weights will soon be available from CAST foundry.

DESIGNED BY:

Luis Castellón

PRODUCTION YEARS:

2023-2024

STYLES:

DISPLAY Regular *Regular Italic*

TEXT Regular *Regular Italic*

CAPTION Regular Regular Italic

ä b ç d é f g h í j k

l m ñ ø p q r š t ü v w

x y z 0 1 2 3 4 5 6 7 8 9

A B C Ď ě F G H İ J K

L M N Ô P Q R Š T

V W X Y Z (& - »] , }

! ? ® ™ ¼ • S P Q R

€ £ \$ √ * ¶ † ß m

Caption 8/15 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 pieces.

Text 14/18 well because you may have eral sizes of work, as for that it sometimes falls out that one piece of work may haveyou may the easier understand them, as you read them or big well because you may have eral sizes of work, as for

Display 38/44 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 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

Caption 10/16 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 ly over those dents THE HAMMER MADE IN YOUR WORK, unless your work be forged somewhat of the strongest, for the dents being irregularities in your work, if you should file away as much in them, as you do off the Eminencies or when you file upon the Prominent,

Display 36/40 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 File cuts deep, and makes

Text 24/30 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 ly over those dents the Hammer made in your work, unless your work be forged somewhat of the strongest, for the dents being irregularities in your work, if you should file away as much in them, as you do off the Eminencies or when you file upon the*

Display 72/80

NOTHING BEING
so well done, when
'tis put up, and pull

Display 49/54

SI COME A CHI VOL SA
SONARE E BISOGNO PER
TE COSE, CHE PONNO IN
VENIRE SAPERE ANCHOR
ACCORDARE LO INSTRUM
COSÌ A CHI DEE SAPER SC
RE, È NECESSARIO PER MO
RISPETTI SAPER TEMPER
LE PENNE.

