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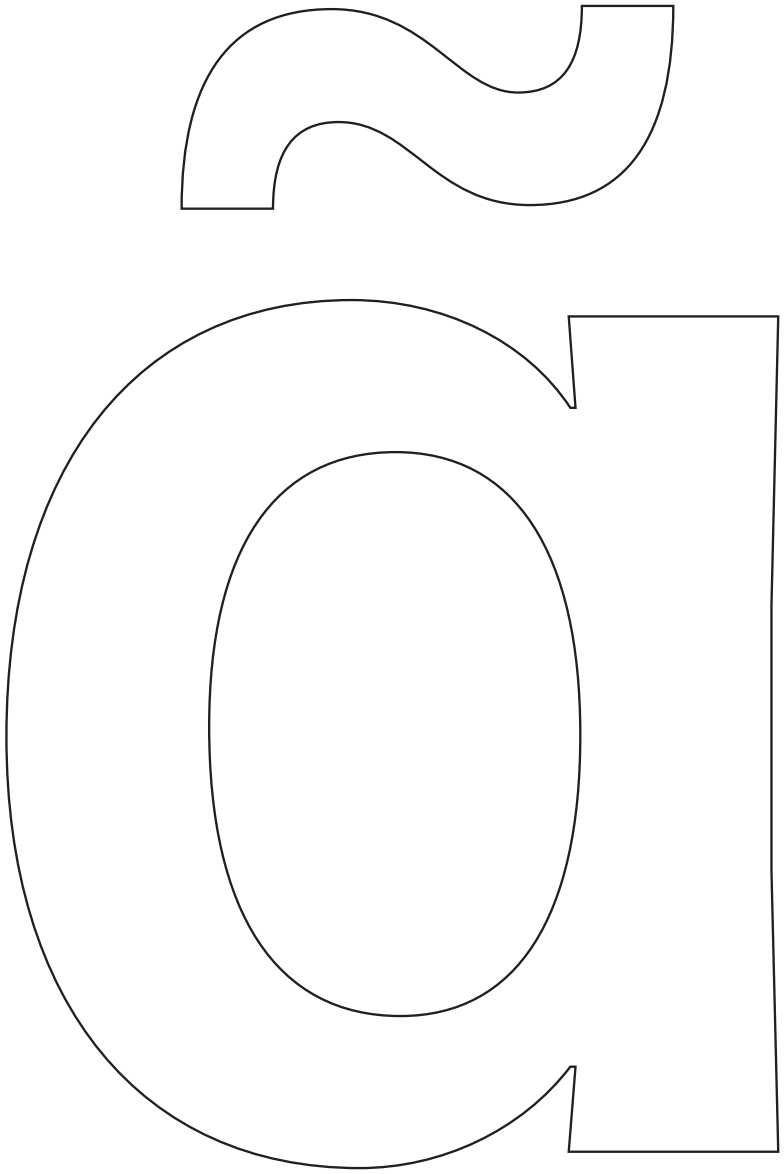

Sempione Modern

type specimen

Pregato più volte, anzi costr
da molti amici, benignissimo
tore, che riguardo havendo a
blica utilità e comodo **non sol**
mente di questa età, ma dell
posteri anchora, volessi da qu
essempio di scrivere, et reg
mente formare gli caratteri e
delle littere (che cancellaresc
hoggidì chiamano) volentier p
questa fatica. **E perché impo**
le era de mia mano porger to
essempi, che soddisfacessino
tutti, mi sono ingegnato di riti

Description:

Sempione is a sans of 'Swiss' inspiration with a big x-height. It works well at all sizes, from small to large, and is suitable for both publishing and advertising. This typeface picks up some very different typographic traditions and ideas which have been reworked. These include ligatures and ornaments etc., usually associated with seriffed typefaces, and features typical of the Swiss school of sans serifs such as horizontal terminations and letters that tend to be of equal width. Its two main styles, Grotesk and Modern, are inspired by the early grots and 20th-century sanserifs. The result is a type family articulated in weights that go from Thin to Black which includes small caps, old style numerals, ligatures and decorations. The two styles comes with different interpretation of italic shapes: Cursive for Grotesk, with shapes recalling true italics, and Slanted for Modern, connecting to the classic style we can find in sanserifs.

Designed by:

Tipiblu

Production Years:

2009-2019

Styles:

Modern Thin *Slanted Thin*
Modern Light *Slanted Light*
Modern Regular *Slanted Regular*
Modern Medium *Slanted Medium*
Modern Bold *Slanted Bold*
Modern ExtraBold *Slanted ExtraBold*

Modern Medium 65/90

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Modern Slanted Black 21/25 ***temperata per dritto, e senza sguinzo, perciò che se la fosse tutta in sguinzo sarebbe troppo debile, tal che per aventura fa*rebbe la lettera bavosa, ma a questo modo facendo sempre le penne getteranno benissimo. Poi se qualch'uno, che havesse la mano leggiera, vo-**

Modern Thin 12/14 Oltra 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

Modern Medium 9/14 **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**

Modern Light 12/14 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

Modern Regular 8/12 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 fee 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 lightly 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 Risings, your work (whether it be

Modern Slanted Regular 30/33 *may the easier understand them, as you read them or big well because you may have eral sizes of work,*

Modern Regular 11/14 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 fee 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 lightly 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 Risings, your work (whether it be straight or circular) would be as irregular, as it was before you filed it: And when

Modern Bold 6/9 **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 felf ; 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. 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**

Modern Slanted Black 20/24 ***when 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 File cuts deep, and makes deep scratches in the Work; and before you can take out those deep scratches with your fin-***

Modern Bold 45/54 **Files that are in common use are the Square,**

Modern Thin 32/36 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 Vel-

Modern Slanted Medium 24/30 ***the Flat, the three Square, the half Round, the Round, the Thin File, &c. All***

Modern Regular 10/12 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 felf ; 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. All which things being well considered, and drawn on Pa-

Modern Medium 15/20 **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.**

The drawing of Draughts is most commonly the work of a Survey-

Modern Slanted Thin 6/9 *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*

Modern 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-stroaks with the Plane than you need. Then take off the roughness the Hatchet made with the Fore-plane Rank-set, then fine

Modern 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, 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 tagliato, come nelo exempio 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'ingiù verso la punta**

Slanted Thin 12/15 *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. Adonque la penna si elegerà, che sia rotunda, lucida, e dura, e che non sia molto grossa, e communemente 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 ti ho notato, perciò che la panza, la largeza, e la incavatura del coltello non lasciano, che la mano il possa governare a suo modo.*

Modern Slanted Thin 48/56 *It is usual, and also very convenient, for any person before he begins*

Modern Regular 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-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.

Modern Extrabold 11/14 **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**

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Number of glyphs:

779

OpenType Features:

Access All Alternates (aalt), Capital Spacing (cpsp), Kerning (kern), Localized Forms (locl), Contextual Alternates (calt), Stylistic Alternates (salt), Fractions (frac), Ordinals (ordn), Case Sensitive Forms (case), Oldstyle Figures (onum), Lining Figures (lnum), Proportional Figures (pnum), Tabular Figures (tnum), Superscript (sups), Scientific Inferiors (sinf), Subscript (subs), Numerator (numr), Denominator (dnom), Small Capitals (smcp), Stylistic Set 1 (ss01), Stylistic Set 2 (ss02), Stylistic Set 3 (ss03), Stylistic Set 4 (ss04).