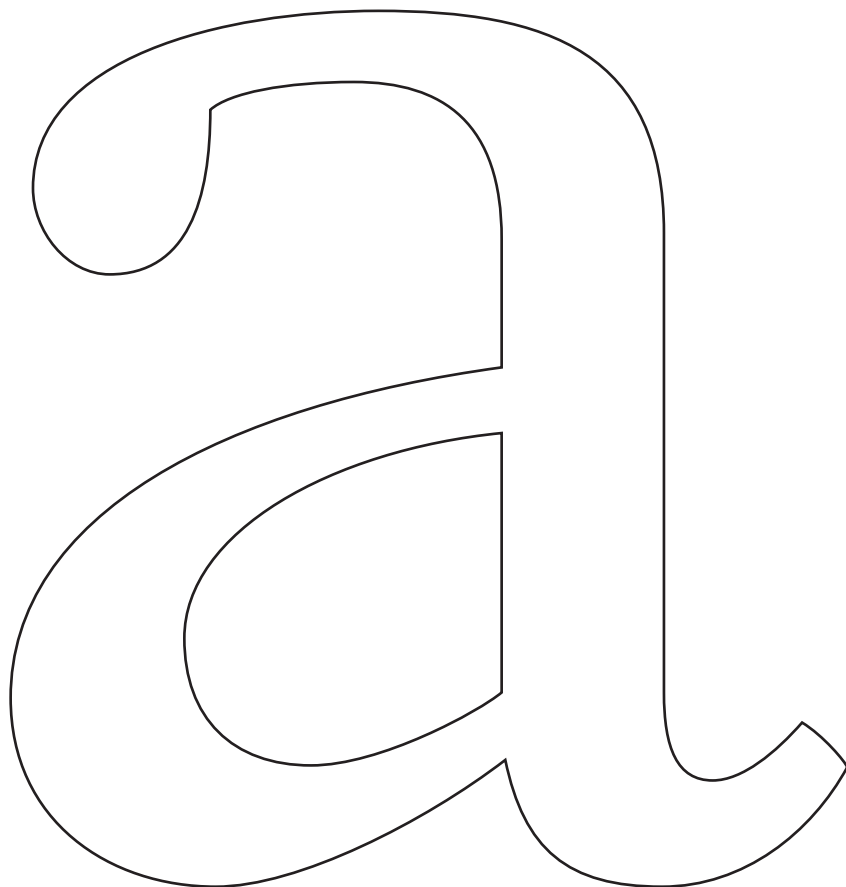
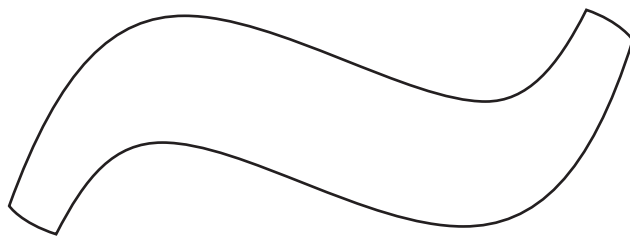




Cooperativa Anonima
Servizi Tipografici
www.c-a-s-t.com
info@c-a-s-t.com



Voland

type specimen

Pregato più volte, anzi costretto
molti amici, *benignissimo Lettore*
che riguardo havendo alla pul
utilità e comodo non solamente
questa età, ma delli posterì an
volessi da qualche essemplio d
vere, et regolatamente formar
caratteri e *note delle lettere* (che
cellaresche hoggidì chiamano
lentier pigliai *questa fatica*. E p
ché impossibile era de mia ma
PORGER TANTI ESSEMPI, che s
sfacessino a tutti, mi sono ing

DESCRIPTION:

Voland is a seriffed typeface designed for use in books and magazines. Originally created for the independent Voland publishing house in 2010, Voland is now available with a brand new character set.

Inspiration for the regular weights of Voland came from John Baskerville's Double Pica in his famous 1757 type specimen. Though a close imitation of the original letterforms was intentionally avoided, the appearance of the original metal type has been translated into a digital typeface for contemporary use. One of Voland's most distinctive features is the elegant 'fox-like' tail of letter Q. While Baskerville's original type featured generous proportions and open counters, Voland emphasises these features and increases the x-height. Of particular note is Voland's reduced thick/thin contrast. Indeed, the thickness of the strokes and the colour of Voland Book on the page are similar to those of Simoncini Garamond, which set a standard in Italian publishing in the 1960s and is slightly lighter than the most popular book faces used in Europe today. Thanks to its low contrast, Voland gives the page a more even colour at text sizes, which improves reading comfort.

Voland and its matching italics are timeless text faces. It is available in five weights, ranging from Book to ExtraBold, and comes with additional features such as small caps in all weights.

DESIGNED BY:

Luciano Perondi

PRODUCTION YEARS:

2010-2025

STYLES:

Book	<i>Book Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Bold	<i>Bold Italic</i>
ExtraBold	<i>ExtraBold Italic</i>

regular 65/90

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 ĩ J K

L M N Ô P Q R Š T

V W X Y Z (& - »] , }

! ? ® ™ ¼ • A B C D

S P Q R € £ \$ √ * ¶ °

Regular 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.

Book Italic 14/18 *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 easier understand them, as you read them or big well because you may have eral sizes of work, as for that it sometimes*

Medium & Medium Italic 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

Bold & Bold Italic 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,

Book & Book Italic 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

Regular & Regular Italic 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 Prominent,*

ExtraBold & ExtraBold Italic 72/80

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

Regular 49/54

SI COME A CHI VOL SA
PER SONARE E BISOGNO
PER MOLTE COSE, CHE PO
NO INTERVENIRE SAPER
ANCHORA ACCORDARE L
ISTRUMENTO, COSÌ A CH
DEE SAPER SCRIVERE, È N
CESSARIO PER MOLTI RI-
SPETTI SAPER TEMPERAR

A Á Ā Â Ä À Å Ã Æ Æ B C Č Ć Ç Ĉ D Ď Đ Ð E É Ě ě Ê Ë È F G Ğ Ğ H I Í Ĩ
 Î Ï Ì Ī J Ĵ K Ķ L Ł Ľ Ļ M N Ń Ņ Ñ Ñ O Ó Ő Ô Ö Ò Ø Õ Œ P Þ Q R Ř Ŕ Ŗ
 S Ś Š Ÿ Ŝ Ş T Ť Ŧ U Ú Û Ü Ù Ů Ũ V W W̄ W̆ Ẅ W̊ X Y Ý Ŷ Ÿ ÿ Z Ž ž
 a á ă â ä à å ã æ æ b c č ĉ ç ç ħ d đ đ ð e é ě ě ê ë è f g ğ ğ h i í ĩ î ï ì ĩ j
 k ķ l ł ľ ł m n ń ń ñ ñ o ó ő ô ö ò ø õ œ p þ q r r̄ r̆ r̈ r̊ s ś š Ÿ ŝ ş ß t t̄ t̆ ẗ t̊ u ú
 ŭ û ü ù ů ũ v w w̄ w̆ ẅ ẘ x y ý ŷ Ÿ ÿ z ž ž i f f v
 A Á Â Ä À Å Ã Æ Æ B C Č Ć Ç Ĉ D Ď Đ E É Ě Ê Ë È F G Ğ Ğ H I Í Ĩ Î Ï Ì Ī J K Ķ
 L Ł Ľ Ļ M N Ń Ņ Ñ Ñ O Ó Ő Ô Ö Ò Ø Õ Œ P Q R Ř Ŕ Ŗ S Ś Š Ÿ Ŝ Ş T Ť Ŧ U Ú
 Ũ Ů Ũ V W W̄ W̆ Ẅ W̊ X Y Ý Ŷ Ÿ ÿ Z Ž ž ss w a o
 0 1 2 3 4 5 6 7 8 9 7 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6
 7 8 9 0 0 0 0 / 1/2 1/4 3/4 / 1/2 1/4 3/4 / 1/2 1/4 3/4 / 1/2 1/4 3/4 0 1 2 3 4
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NUMBER OF GLYPHS:
 573

OPENTYPE FEATURES:

Access All Alternates (aalt), Caps to Small Caps (c2sc), Case Sensitive Form (case),
 Fraction (frac), Ligatures (liga), Lining Figures (lnum), Local Forms (locl), Oldstyle
 Figures (onum), Ordinals (ordn), Proportional Figures (pnum), Small Caps (smcp),
 Stylistic Set (ss01), Superiors (sup), Tabular Figures (tnum), Alternative Zero (zero),
 Kerning (kern)