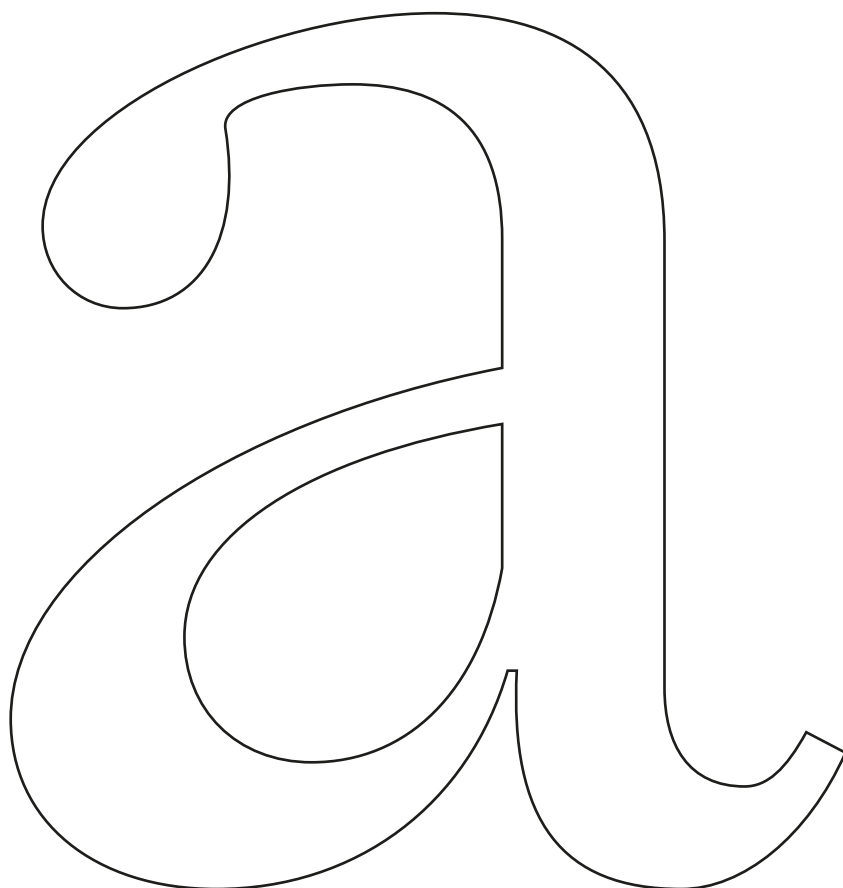
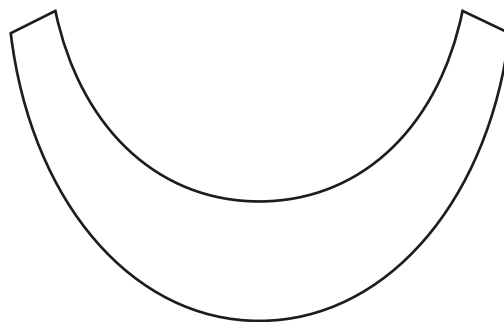




Cooperativa Anonima  
Servizi Tipografici  
[www.c-a-s-t.com](http://www.c-a-s-t.com)  
[info@c-a-s-t.com](mailto:info@c-a-s-t.com)



Ipazia

*type specimen*

Pregato più volte, anzi costretto  
molti amici, benignissimo Lettore  
che riguardo havendo alla pubblica  
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 (c  
cancellaresche hoggidì chiam  
volentier pigliai questa fatica.  
ché impossibile era de mia ma  
porger tanti essempli, che sod  
cessino a tutti, mi sono ingegn

#### DESCRIPTION:

Ipazia is a typeface family with an optical size for text, which will soon be joined by the display sizes. It features five italic and roman weights: Book, Regular, Medium, Bold and ExtraBold. Its highly elaborate and distinctive design delves into the idea of inconsistency of letterforms both within the family and within individual weights. For example, its regular version is seriffed, whereas its bold version is practically a sans serif.

Inspired by some late 19th- and early 20th-century ‘Elzevir’ typefaces notable for their editorial use and a certain ‘formal naivety’, Ipazia flaunts unconventional proportions and a striking irregularity in the distribution of white space and letter design. The designer pushed these peculiarities to their limits, making them stand out and add vitality to the text – but without compromising the overall visual effect of the page.

‘Up until now, I had designed very regular typefaces for functional purposes where irregularity was controlled and kept to a minimum. I aimed for letterform simplicity. With Ipazia, however, I wanted to go beyond these boundaries and enrich the design with details and curves – even unnecessary ones’ explains Perondi. ‘I also designed an Ipazia ExtraBold with such diminutive serifs that this weight almost became a contrasted sans serif. I applied the same approach to the italic, which was inspired by a similar combination featured in an early 20th-century roman released by the legendary Dresden foundry, later known as Schriftguss AG. Most of the italic forms were also inspired by that typeface, while the regular roman drew more heavily on a late 19th-century newspaper face from the Italian Negroni foundry. Rather than focusing on a single model, I was interested in translating the concepts of typographic style and page colour onto a contemporary typeface design for use in both large and small sizes.’

The design of Ipazia is highly refined and intended to create a significantly more expressive visual style. Offering sizes suitable for publishing (books, newspapers and magazines, including online), Ipazia is decorative and sophisticated, rather than loud and assertive. It gives texts a distinctive and original character, yet without excess but, above all, with efficiency.

#### DESIGNED BY:

Luciano Perondi

#### PRODUCTION YEARS:

2025-2026

#### STYLES:

**TEXT**

**Book**

*Book Italic*

**Regular**

*Regular Italic*

**Medium**

*Medium Italic*

**Bold**

*Bold Italic*

**ExtraBold**

*ExtraBold Italic*

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 ( & - » ] , }

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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.

Medium 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

Bold 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**

**Bold 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,

**Medium 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

**ExtraBold 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 72/80

**NOTHING BEING**  
*so well done, when*  
**put up, and pulled**

Medium 49/54

**SI COME A CHI VOL SAE  
SONARE E BISOGNO PER  
TE COSE, CHE PONNO INT  
NIRE SAPERE ANCHORA A  
DARE LO ISTRUMENTO, C  
CHI DEE SAPER SCRIVERE,  
CESSARIO PER MOLTI RISP  
SAPER TEMPERARE LE PEN**

