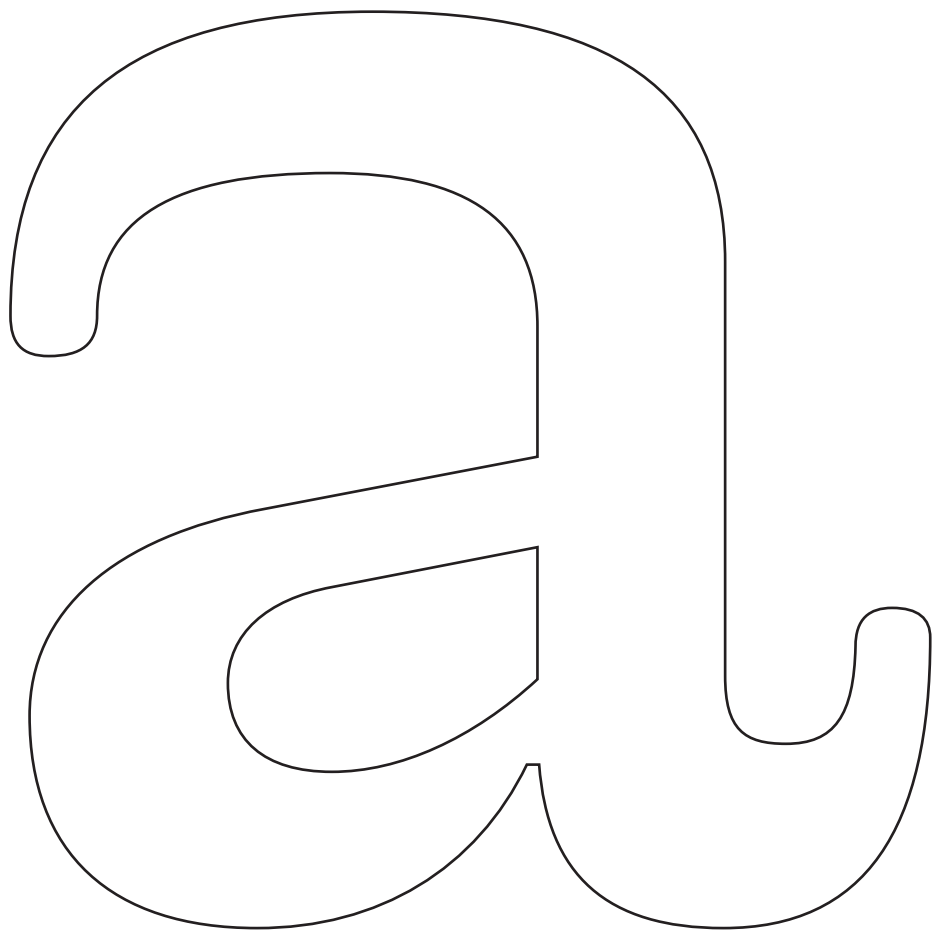
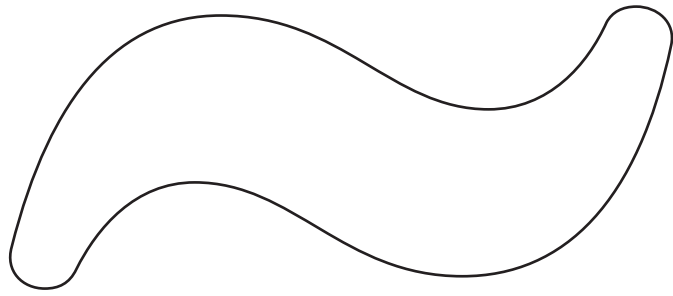




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# Capraia type specimen

Pregato più volte, anzi cost  
da molti amici, *benignissim*  
*Lettore*, che riguardo haver  
alla pubblica utilità e comoc  
**non solamente di questa e**  
**ma delli posterì anchora, r**  
***si da qualche essemplio di s***  
***vere, et regulatamente form***  
*caratteri e note delle lettere*  
cancellaresche hoggidì chia  
no) **volentier pigliai questa**  
**ca. E perché impossibile er**  
**mia mano porger tanti esse**

***Description:***

Capraia is a book typeface, with a heavily quirky look when shown at big sizes, and with an irregular but attractive rhythm at text sizes. Capraia Book and Regular are designed specifically for continuous texts: Book meets a current preference of Italian publishers for lighter faces, while the slightly heavier Regular is intended for the wider international market. True to its vocation for publishing, Capraia has a big x-height, medium contrast and wide bracketed serifs. Furthermore, its slightly flattened curves, some unconventional roman letterforms (a, G, Q) and the 'slanted roman' italics, along with design details such as ball terminals, give to the whole family a very contemporary appeal. Originally the design was intended as a tribute to Caslon's Great Primer but at a certain point the designer was enthralled by Baskerville. Capraia is the unpredicted and original result of that intense experience.

***Designed by:***

Giulio Galli

***Production Years:***

2018-2020

***Styles:***

ExtraLight *ExtraLight Italic*  
Light *Light Italic* Book *Book*  
*Italic* Regular *Italic* Me-  
dium *Medium Italic*  
SemiBold *SemiBold Italic*  
Bold *Bold Italic*

Medium 65/90

ä b ç d ê f g h í j k

l m ñ ø p q r s t ü v

w x y z 0 1 2 3 4 5 6

7 8 9 A B C Ð Ë F G

H Ì J K L M N Ø P

Q T Ú V W X Y Z 0 1

2 3 4 5 6 7 8 9 ( & - e

> > ] , } ! ? ® ™ ↗ a e €  ¶

Light 16/26

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

Medium 24/28

well because you may have several sizes of work, as for that it *sometimes falls out* that one piece of work may have you may the easier understand

ExtraLight 10/15

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.

Bold 32/46

**there will be no need of Alteration  
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**

Bold 14/21 **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

Regular 10/18 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;

Medium 24/35 **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,**

SemiBold 34/42 **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;**

Regular 10/12 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 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 lightly over those

Medium 11/12 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 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*

Bold 45/50 **Si come a chi vol saper sonare e *bisogno per molte cose, che ponno intervenire sapere anchora accordare***

SemiBold 30/36 **passato uno libretto da imparar scrivere littera *Cancellaresca*, la quale, a mio iudicio, tiene il primo loco, mi pareva integramente non haverti sati-**



Regular 16/18

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,

ExtraLight 18/24

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 aventura 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

Medium 19/21

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*

Regular 11/14

HOr 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 spavieri, 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 egualmente tagliato, come nelo esempio 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

SemiBold 12/16

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



(pnum), Tabular Figures (tnum)