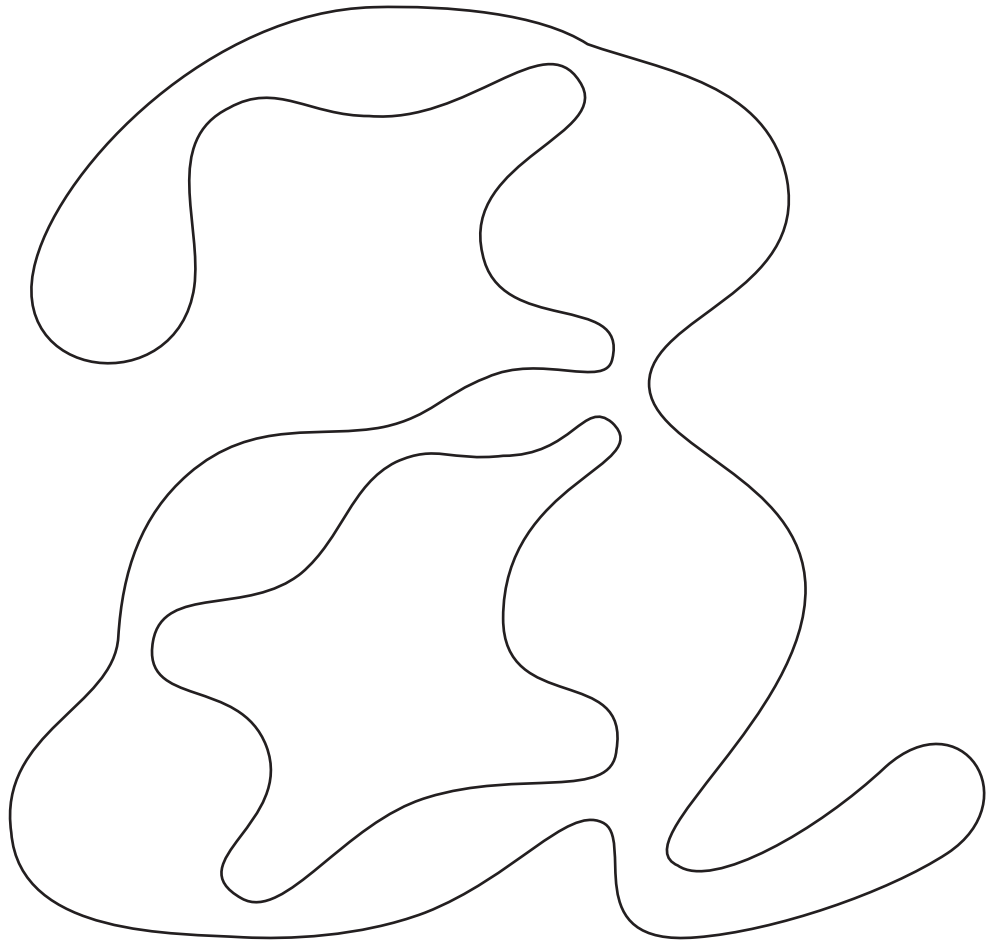
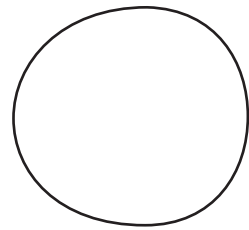
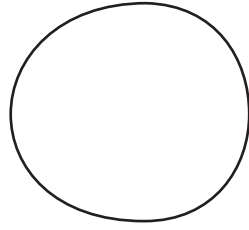




Cooperativa Anonima
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Magmo

type specimen

Pregato più volte, anzi costretto da molti amici, benignissimo Lettore riguardo havendo alla pubblica utilità e comodo non solamente di questa delli posterì anchora, volessi dar qualche essemplio di scrivere, et regolatamente formare gli caratteri e note delle (che cancellaresche hoggidì chiamano) volentier pigliai questa fatica. E impossibile era de mia mano porre essempli, che soddisfacessero a tutti mi sono ingegnato di ritrovare qualche nuova inventione de littere, e metterle in stampa, le quali tanto se avvicina alle scritte a mano, quanto capeva l'ingegno. E se puntualmente in tutte rispondono, supplicoti che mi fessis discusato. Conciosiaché la stampa

Description:

Magmo is a contemporary serif face with fluid and unusually irregular shapes. With its nine weights and their Italic versions, it works well for expressive headlines. But thanks to their classic proportions and details, the lighter weights are also effective for certain texts in small sizes.

Magmo's organic shapes are based on experiments with burning pieces of paper which show up as swollen parts, or globules, in the strokes of the letters and other glyphs - and they swell with the increase of weight. Consequently, the bolder weights have a much greater thick/thin contrast than the lighter ones. The terminals are carefully rounded globules, and the connections between the stems and the arches are soft and fluid.

Magmo is a multi-functional typeface for both print and digital media. Its proportions and overall design are based on the original type cut by William Caslon - specifically the English and Great Primer body sizes as seen in Caslon's famous 1727 type specimen. Magmo includes lining and old-style figures, as well as fractions.

Designed by:

Nacir Imache

Production Years:

2024-2025

Styles:

Magmo

Thin

Thin Italic

ExtraLight

ExtraLight Italic

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

ExtraBold

ExtraBold Italic

Black

Black Italic

Bold 70/90

ä å ç è é ê ë ù

ı ; m n o p q r s t u v

w x y z 0 1 2 3 4 5 6

7 8 9 A B C D E F G

H I J K L M N O P Q

R S T U V W X Y Z

{ ~ } , ; : ; ? • ® ™

¼ ¾ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Black Italic 23/28 *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*

Regular 23/28 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 eral sizes of work, as for that it sometimes falls out that one piece of work may haveyou may the easier

Light 50/58 To work the third side, set the Oval of the Gage exactly to that width from the Gage, that you intend

ExtraBold 33/39 We will take, for Exam-
ple, a Piece of
Stuff called
a Quarter, which
is commonly
two inches

Regular Italic 33/39 if the edge
of the Iron have
born all the way
upon the work,
yet you may try
by taking up your

Medium 38/42

Unless your work be forged somewhat of the strongest, for the dents being irregularities in your

Regular Italic 28/33

A chiunque vole imparare scrivere littera corsiva, o sia cancellaresca, conviene osservare la sottoscritta norma et Primieramente imparerai di fare questi dui tratti, cioé - / da li quali se principiano tutte le littere cancella-

Bold 16/21

We will take, for Example, a Piece of Stuff called a Quarter, which is commonly two Inches thick, four Inches broad, and seven Foot long. To plane this Square, lay one of its broad Sides upon the Bench, with one of its ends shov'd pretty hard into the Teeth of the Bench-hook, that it may lie the steddier. Then with the Fore-Plane, as you were taught, § 2. Numb. 2. Plane off the roughness the Saw made at the Pit, and work that side of the Quarter as streight in its length and breadth as you can with the

Black 65/68

file not those
risings quite so low
as the dents the

Medium 12/18 Havendoti io descritto. Studioso Letter mio, l'anno passato uno libretto da imparar scrivere littera Cancellaresca, la quale, a mio iudicio, tiene il primo loco, mi pareva 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 mio secondo librecino nel quale anchora a satisfatione de molti, ho posto alcune varie sorti de littere (come tu vederai) ti ho voluto descrivere al più breve et chiaro modo che io ho possuto come tu habbi a temperarti detta penna. Dele varie sorti de littere poi, che in questo Trattatello troverai, se io ti volessi ad una per una descrivere tutte le sue ragioni, saria troppo longo processo. Ma tu havendo volonta de' imparare, ti terrai inanzi questi exempietti, et sforcerati imitarli quanto

Black 40/44

**A don~
que la pen~
na si ele~
gerà, che sia
rotunda,
lucida, e
du~ra e che**

Thin 60/66

principierai tutte
le infrascritte littere

Light Italic 24/29

*Si come a chi vol
saper sonare e bisogno per
molte cose, che ponno in-
tervenire sapere anchora
accordare lo istrumento,
così a chi dee saper scrive-
re, è necessario per molti
rispetti saper temperare le
penne. E pero io, che inten-*

Medium 18/24

Hor fatto questo,
con dui tagli assotiglierai
l'un lato e l'altro poco di sot-
to dal primo taglio, facendo
che la vada in punta a guisa
di vomero, ovvero 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

Regular 16/24

We will take, for Example, a Piece of Stuff called a Quarter, which is commonly two Inches thick, four Inches broad, and seven Foot long. To plane this Square, lay one of its broad Sides upon the Bench, with one of its ends shov'd pretty hard into the Teeth of the Bench-hook, that it may lie the steddier. Then with the Fore-Plane, as you were taught, § 2. Numb. 2. Plane off the rough-

ExtraLight 48/52

ho posto alcune varie sorte de littere (come tu vederai) ti ho voluto descrivere al più breve et chiaro modo che io ho possuto come tu habbi a

Medium 36/40

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 ave

Black 20/26

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

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

Bold 18/23 E perché impossibile era de mia mano porger tanti essempli, che soddisfacessero a tutti, mi sono ingegnato di ritrovare questa nuova inventione de lettere, e metterle in stampa,

Regular 11/15 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

ExtraLight 12/16 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-strokes 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. To work the third side, set the Oval of the Gage exactly to that width from the Gage, that you intend stand too far from the Tooth, hold the Oval in your Hand,

Black Italic 12/16 *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 De-*

Medium 10/16 and before you can take out those deep scratches with your finer cut Files, those places where the Risings were when your work was forged, may become dents to your Hammer dents; therefore, file not those Risings quite so low, as the dents the Hammer made, but only so low as that the scratches the Rough-file makes may lie as low, or deep in your work, as your Hammer dents do; for then, when you come with your smoother Cut Files, after your Rough-file, the scratches of your Rough-file, and your Hammer-strokes, or dents, may both come out together. But to do this with greater certainty, hold your File so, that you may keep so much of the length of your File as you can to rub, range, (or, as near range as you can) upon the length of your work; for so shall the File enter upon the second Rising on your work, before it goes off the first, and will flip over, and not touch the dent or hollow between the two Risings, till your Risings are

Regular Italic 12/18 *Oltra di questo, bisogna nella 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 avventura 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 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 quello che cerca. E questo basterà quanto al temperare de le penne, le quali per più tua chiarezza ti ho quivi designato.*

Black 18/25

Dele varie sorti de littere poi, che in questo Trattatello troverai, se io ti volessi ad una per una descrivere tutte le sue ragioni, saria troppo longo processo. Ma tu havendo volonta de' imparare, ti terrai inanzi questi exempietti, et sforcerati imitarli quanto potrai, che in ogni modo seguendo quelli, se non in tutto, almeno in gran parte te adiuverano conseguire quella sorte di littera, che più in esso ti diletterà. Figlialo adunque, et con

Bold Italic 11/18 *Letto che haverai la penna, et il temperatoio, prima guarderai quella parte di essa penna, che suol stare verso l'animale, la quale ha uno canaletto, che va, da onde termina il rotondo fino a la sommità di lei, e da questa parte farai uno taglio circa uno dito o poco più sopra il principio di essa, cioè sopra quella parte, che sta fitta nell'ala, e per esso potrai trar la midolla de la penna, cosa che si fa agevolmente con la cima, che si taglia uia dala penna. E dico che'l taglio sia da la parte del canaletto, perciò che communemente le penne non sonno dritte, ma pendono verso detta parte, benché alcune pendono anchora verso la parte dextra, e però*

Regular 13/18 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; 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

