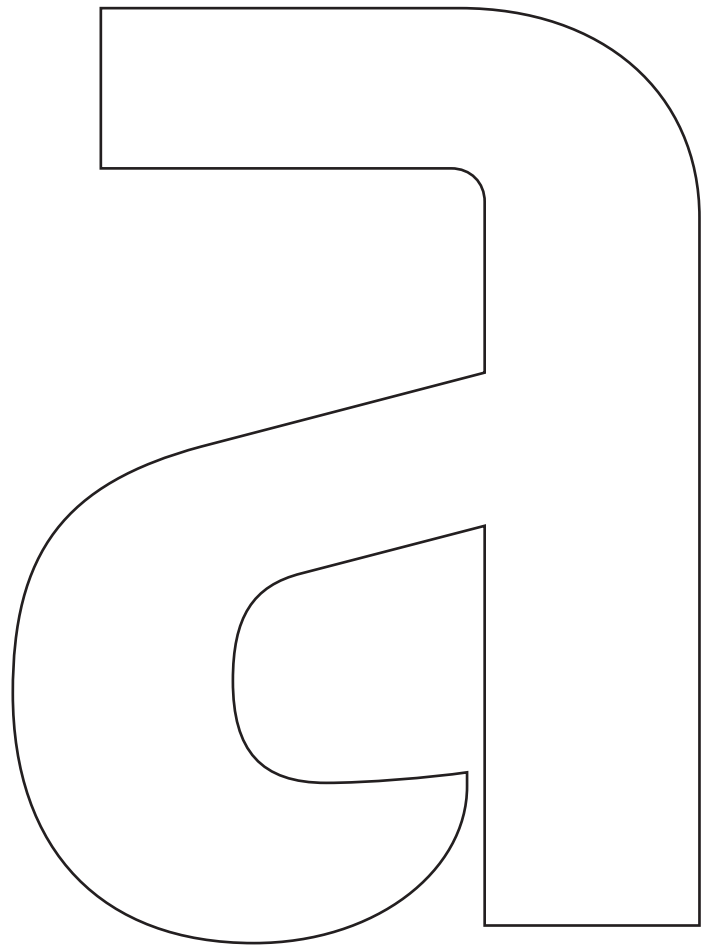
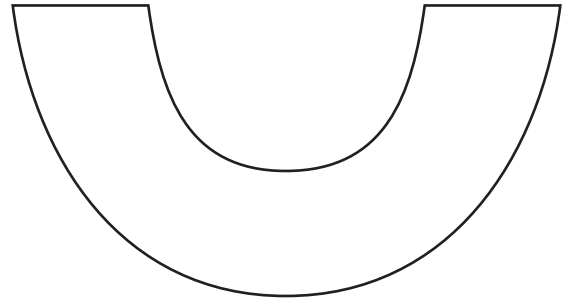




**Cooperativa Anonima
Servizi Tipografici**

www.c-a-s-t.com

info@c-a-s-t.com



Gramma

type specimen

Pregato più volte, anzi stretto da molti amici, benignissimo Lettore, o riguardo havendo alla pubblicità e comodo non solamente di questa età, ma delli steri anchora, volessi qualche essempro di svere, et regolatamente for gli caratteri e note delle litt (che cancellaresche hoggidì

Description:

Gamma is a compact sans with big x-height, a robust and balanced typeface that work well both for headlines and main bodies of text. The initial constructions, assembled from a few well-defined geometric modules, were later polished into more organic forms; the letters' arches are quite squared, and the counters and other internal negative spaces push outward, creating a tension that balances the forms' compression. Gamma's most evident characteristic is its "bird-beak" terminals (present in many letters, including the c, e, f, s...) that replicate the unconnected junctures between stem and curve, visible in the a,b,d,g,h.

Designed by:

Riccardo Olocco

Production Years:

2009–2014

Styles available:

Light Book Regular
Medium Bold

Medium 70/90

á b ç d e f g h i j
k l m ñ ö p q r s t u v
w x y ž 0 1 2 3 4 5 6
7 8 9 Å Á Â Ã Ä Å Æ Ç È É Ê Ë
Ā Ą Ć Ĉ Ċ Ą Ć Ĉ Ċ Ą Ć Ĉ Ċ
Ŕ Ŗ Ţ Ť Ů Ű Ų Ŵ Ŷ Ÿ Ź
(& - »] , } ! ? ® ™ ¼
↗ a n € № √ *  9

Bold 70/72

The shape of a Black Smith's Anvil I have in-

Light 40/45

it is sometimes made with a
Pike, or Bickern, or Beak-iron, at

Bold 24/30

**when I name
them in Smiths Lan-
guage (as I shall oft
have occasion to do
in these Exercises)
you may the easier**

Regular 24/30

I think it needless
to tell you how to make
your Fire, or blow it, be-
cause they are bothbut
Labourers work; nor
how little,

Medium 40/48

**You may have occasion
sometimes to Braze or Sol-
der a piece of workbut only**

Bold 30/40

**The top and bottom Pieces are
let into square holes at the ends of**

Light 40/45

Per seguire poi l'ordine del'Al-
phabeto imparerai di fare quella
linea principiandola con lo primo

Regular 70/70

**till your
Work is so
smooth as
it can be**

Medium 40/48

**But you must
Forge the top and
bottom Pieces wi-**

Book 18/25

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 sever-
al 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 sever-
al Cuts, because the Rough-

Light 120/108

tratto pia- no et grosso

Bold 50/54

**Primiera-
mente impa-
rerai di fare
questi due
tratti, cioè da
li quali se pri-**

Book 30/38

E perché impossibile
era de mia mano porger
tanti essempli, che soddi-
sfacessino a tutti, mi sono

Medium 24/33

A chiunque
vole imparare scri-
vere littera corsiva,
o sia cancellaresca,
conviene osserva-
re la sottoscritta
norma et Primie-
ramente imparerai
di fare questi dui
tratti, cioè – / da li
quali se principiano
tutte le littere can-
cellaresche. Deli
quali dui tratti l'u-
no è piano et gros-
so, l'altro è acuto e

Regular 70/70

principiandola con lo primo tratto grosso et piano

Light 30/38

the top and bottom Pieces with two small Squares towards the ends of them, and two round ends for Screw-pins, beyond those squares.

Book 12/18

Havendoti io descritto. Studioso Lettor 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 acciarti 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

Bold 18/27

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

Medium 11/18 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 Fore-Plane; which you may give a pretty good guess at, if the edge of the Iron have born all the way upon the work, yet you may try by taking up your Work, and applying one end of it to one Eye, whilst you wink with the other, and observe if any Hollow, or Dawks be in the length Or, for more certainty, you may apply the edge

Regular 14/18 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 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 per spatio di meza costa di coltello, o poco meno, farai la tempera-

Medium 16/22 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

Bold 14/22 **Dal primo adunque tratto piano et grosso cioè — — — che alla riversa e tornando per il medesimo se incomincia, principierai tutte le infrascritte littere a b c d f g h l o q s s x x y z. Lo resto poi delo Alphabeto se principia dalo secundo tratto acuto et sottile con il taglio dela penna**

Light 16/22 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, and knock the Tooth-end of your Staff upon the Workbench, till it stand near enough: If the Oval stand too near, knock the other end of the Staff

Book 20/22

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,

Medium 12/20

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

Light 13/20

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

Bold 15/22

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

