

Magma Condensed

Stone Type Foundry
Designed by Sumner Stone



Published by Juglans Press
Alphabet Farm
Rumsey, California
www.stonetypefoundry.com
2008

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Weights

Light

Light Halo

Normal

Normal Halo

Semibold

Semibold Halo

Bold

Bold Halo

Light, Normal, Semibold, and Bold are the four primary weights of Magma, Magma Compact, and Magma Condensed. Additional weights are provided by the Halo™ fonts which are slightly heavier than their corresponding primary fonts.¹

The Halo fonts provide a weight management system for the family. They can be used for various purposes including compensation for the loss of weight caused by reverse printing (or other reproduction processes) and the creation of short capitals and figures.²

Light combined with semibold, or normal combined with bold provide simple and harmonious pairings, but many more subtle combinations are possible, particularly when size is included as a variable. Footnotes, such as those below, can be set in the Halo font to better harmonize with the weight of the main text.

¹ For more information about Halo fonts see page 13.

² For more information about short capitals and figures see page 18.

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Light
Halo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Normal

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Normal
Halo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Semibold
Halo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Bold
Halo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxy&
12345678901234567890

Light Halo &
Bold Halo

FIRELIGHT fire**light** *firelight*

Light Halo &
Bold

FIRELIGHT fire**light** *firelight*

Normal &
Semibold Halo

FIRELIGHT fire**light** *firelight*

Normal Halo &
Semibold

FIRELIGHT fire**light** *firelight*

Semibold &
Light

FIRELIGHT fire**light** *firelight*

Semibold Halo &
Light Halo

FIRELIGHT fire**light** *firelight*

Bold &
Normal

FIRELIGHT fire**light** *firelight*

Bold Halo &
Normal Halo

FIRELIGHT fire**light** *firelight*

Letterspacing & Tracking

In most applications it is possible to increase or decrease the amount of space between characters. Tracking controls the space between a selected group of characters and kerning modifies the spacing between a pair of characters. Magma Condensed and all the Stone Type Foundry fonts come with a built-in table of kerning pairs, but even so it may be a good idea to further refine spacing at display sizes by manual kerning. The requirement for space between characters increases as type size decreases. Spacing should generally be wider for viewing on screen than for printed matter.

The Halo fonts were created by adding weight uniformly to each character without changing the spacing information.¹ When the Halo fonts are used to compensate for weight loss or gain from a printing process, tracking can be set to the same value as the primary font. When they are used for any other purpose, adding to the inter-character space by tracking will preserve the appearance of the spacing in the primary font.²

¹ For more information on the Halo fonts see p. 13.

² Tracking values are in $\frac{1}{200}$ of an em, the convention used by Quark, followed (in parentheses) by the value in $\frac{1}{1000}$ of an em, the convention used by Adobe.

Gardens
es
Firelight

10 point type size / 12 point leading

Light
track 0

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

Light Halo
track +1 (5)

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

Normal
track +3 (15)

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

Normal Halo
track +5 (25)

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

10 point type size / 12 point leading

Semibold
track 0

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

Semibold Halo
track +1 (5)

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

Bold
track +1 (5)

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

Bold Halo
track +2(10)

Odysseus who had borne the barren sea, stood in the gateway and surveyed this bounty. He gazed his fill, then swiftly he went in. The lords and nobles of Phaiákia were tipping wine to the wakeful god, to Hermês—a last libation before going to bed—*but down the hall Odysseus went unseen, still in the cloud Athena cloaked him in, until he reached Arêtê, and the king.*

18 point type size /19 point leading

Light
track -2 (-10)

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Light Halo
track -1 (-5)

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Normal
track -2 (-10)

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Normal Halo
track -1 (-5)

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Light
track -4 (-20)

But grant me passage to my father land.
My home and friends lie far. My life is pain.
A serving maid poured water for his hands

Normal
track -4 (-20)

But grant me passage to my father land.
My home and friends lie far. My life is pain.
A serving maid poured water for his hands

Semibold
track -4 (-20)

But grant me passage to my father land.
My home and friends lie far. My life is pain.
A serving maid poured water for his hands

Bold
track -4 (-20)

But grant me passage to my father land.
My home and friends lie far. My life is pain.
A serving maid poured water for his hands

Light
track -8 (-40)

The Porch of Morning

Light Halo
track -6 (-30)

The Porch of Morning

Normal
track -6 (-30)

The Porch of Morning

Normal Halo
track -4 (-20)

The Porch of Morning

Semibold
track -6 (-30)

The Porch of Morning

Semibold Halo
track -4 (-20)

The Porch of Morning

Bold
track -5 (-25)

The Porch of Morning

Light
track +2 (10)

ZEUS & ATHENA

Light Halo
track +4 (20)

ZEUS & ATHENA

Normal
track +5 (25)

ZEUS & ATHENA

Normal Halo
track +7 (35)

ZEUS & ATHENA

Semibold
track +5 (25)

ZEUS & ATHENA

Semibold Halo
track +7 (35)

ZEUS & ATHENA

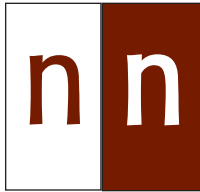
Bold
track +5 (25)

ZEUS & ATHENA

Magma Bold Halo
track +7 (35)

ZEUS & ATHENA

Halo fonts



ABCDABCD
1234512345
ABCDABCD
1234512345

Compact & Compact Halo

Each primary weight of Magma has a corresponding Halo™ font. These Halo fonts are produced by adding a small amount of weight uniformly to all characters in the primary font without changing the spacing or kerning. Their purpose is weight management. Halo fonts can be used to compensate for the weight loss or gain caused by reverse printing, letterpress printing, or any other reproduction process which decreases or increases the weight of the type. The Halo fonts can also be used for creating “short” capitals and figures, and for footnotes.

The distribution of weights created with the Halo fonts in Magma results in an even and subtle gradation. Using the weight just above or below the one currently selected will add or subtract a just noticeable increment. The Halo fonts can, naturally, be used in any situation that seems appropriate.

One caution is in order. The width of each character in the Halo fonts is the same as in the primary font, but the weight has been increased. Therefore when the Halo fonts are not used in anticipation of a printing process that changes the weight of the type, it is generally necessary to track the Halo fonts, adding space between characters. For any font, the amount of tracking will depend on the size at which the type is used. The appearance of “reversed” type may vary considerably depending on the imaging process. There is generally, for instance, a considerable difference between the way the type looks on screen and the way it appears when printed. Try printing the next two pages on your printer and comparing them with the screen.

Halo fonts are a Stone Type Foundry exclusive and appear for the first time in the Magma family.

Light
track 0

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Light Halo
track 0)

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Normal
track 0

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Normal Halo
track 0

He threw his great hands around Arêtê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Semibold
track 0

He threw his great hands around Arêê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Semibold Halo
track 0

He threw his great hands around Arêê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Bold
track 0

He threw his great hands around Arêê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Bold Halo
track 0

He threw his great hands around Arêê's knees,
whereon the sacred mist curled back;
they saw him; and the diners hushed amazed
to see an unknown man inside the palace.
Under their eyes Odysseus made his plea:

Alternate Characters

a

á à â ã ä ã

g g

J J

I I

í ì î ï

l l

The Character Map in Windows, or the Character Palette in OSX can be used to locate these characters. Lower case **a** and **g** have two basic forms in sans serif designs. The “two-story” versions, **a** and **g**, are familiar from roman serifed types and the alternate forms, **a** and **g**, from italic. These open romanized italic forms are functional for setting at small sizes where counters tend to fill in. They also, of course, impart a different stylistic character to the type.

Magma has a true italic, not an obliques roman. In this style the two-story **a** seems inappropriate so it has not been included. The alternate **g**, however, is present.

Accented characters for the alternate **a** are easy to construct by setting the **a** and then the accent and kerning them together. An easy way to use alternate characters in your document is to utilize the “find and change” function in your application.

Two versions of capital **J** are available. The standard **J** is aligned on the baseline. The alternate descends.

Lower case **l** and capital **I** sometimes look very similar in sans serif typefaces. Usually they are distinguishable by context, but when used as part of a code like a license plate or driver’s license number they may cause confusion. These special versions make the distinction clearer. They may be used simply for stylistic reasons as well. The accented characters shown here are constructed by setting the character then the accent and then moving the accent into position using kerning and baseline shifting.

Ø Ø

€ €

É È Ê Ë

£ £

ℳ

Zero can be confused with capital O in codes. The use of the zero with a slash (Ø) eliminates this problem (except for languages where the Ø is used).

The round form of the capital € has a long history beginning in the 3rd century BCE as a new form of the Greek epsilon.

The ampersand is a favorite form among type designers. There are many different species in the ampersand garden. Their origin is a ligature for the latin word ET meaning "and." An alternate capital form is offered in both roman and italic fonts. The lower case form is available only in the italics.

Figures

1234567890
1234567890
1234567890
1234567890
1234567890
1234567890
1234567890
1234567890

Lining figures have the same width in all weights. Old style figures are in the normal positions for figures in the “OS” fonts.

1234512345
1234512345
1234512345
1234512345

Short Figures are explained in the next section.

The Magma family includes both fonts with lining figures and fonts with old style figures. Old style figures are in the “OS” fonts. Information about SHORT FIGURES is contained in the next section.

Short (Small) Capitals & Figures

ABCDABCD
1234512345
ABCDABCD
1234512345

Light & Light Halo

ABCDABCD
1234512345
ABCDABCD
1234512345

Light Halo & Normal

ABCDABCD
1234512345
ABCDABCD
1234512345

Normal & Normal Halo

ABCDABCD
1234512345
ABCDABCD
1234512345

Normal Halo & Semibold

Short capitals can function like small capitals. They can be used for acronyms. As with small capitals or any capitals, tracking to increase letterspacing will generally improve appearance and legibility. For a primary font, the short capitals are created by setting the Halo font at a reduced point size. For a Halo font the next heavier primary weight is used, again at a reduced point size. A table for this point size reduction is shown below. For setting texts which contain many numbers it is also possible to use the same strategy as an alternative to using old style figures.

POINT SIZES FOR SETTING SHORT CAPITALS AND FIGURES

Light	Lt Halo	LtHalo	Normal	Norm	NrHalo
	89%		86%		83%
7	6.2	7	6	7	5.8
9	8	9	7.7	9	7.5
10	8.9	10	8.6	10	8.4
12	10.6	12	10.3	12	10
14	12.5	14	12	14	11.6
18	16	18	15.5	18	14.9
24	21.4	24	20.6	24	16.6
36	32	36	31	36	29.9
48	42.7	48	41.3	48	39.8
60	53.4	60	51.6	60	49.8
72	64.1	72	61.9	72	59.8

1 The same factor (83%) and therefore the numbers shown in the table for *Magma/Magma Halo* can also be used for the remaining combinations: *Magma Halo/Semibold*, *Semibold/Semibold Halo*, *Semibold Halo/Bold*, and *Bold/Bold Halo*. This table is also applicable to the italic versions.

This book was written, edited, designed, and typeset by Sumner Stone. The text in the specimens is from Robert Fitzgerald's translation of Homer's *Odyssey*, book VI, "Gardens and Firelight."

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