

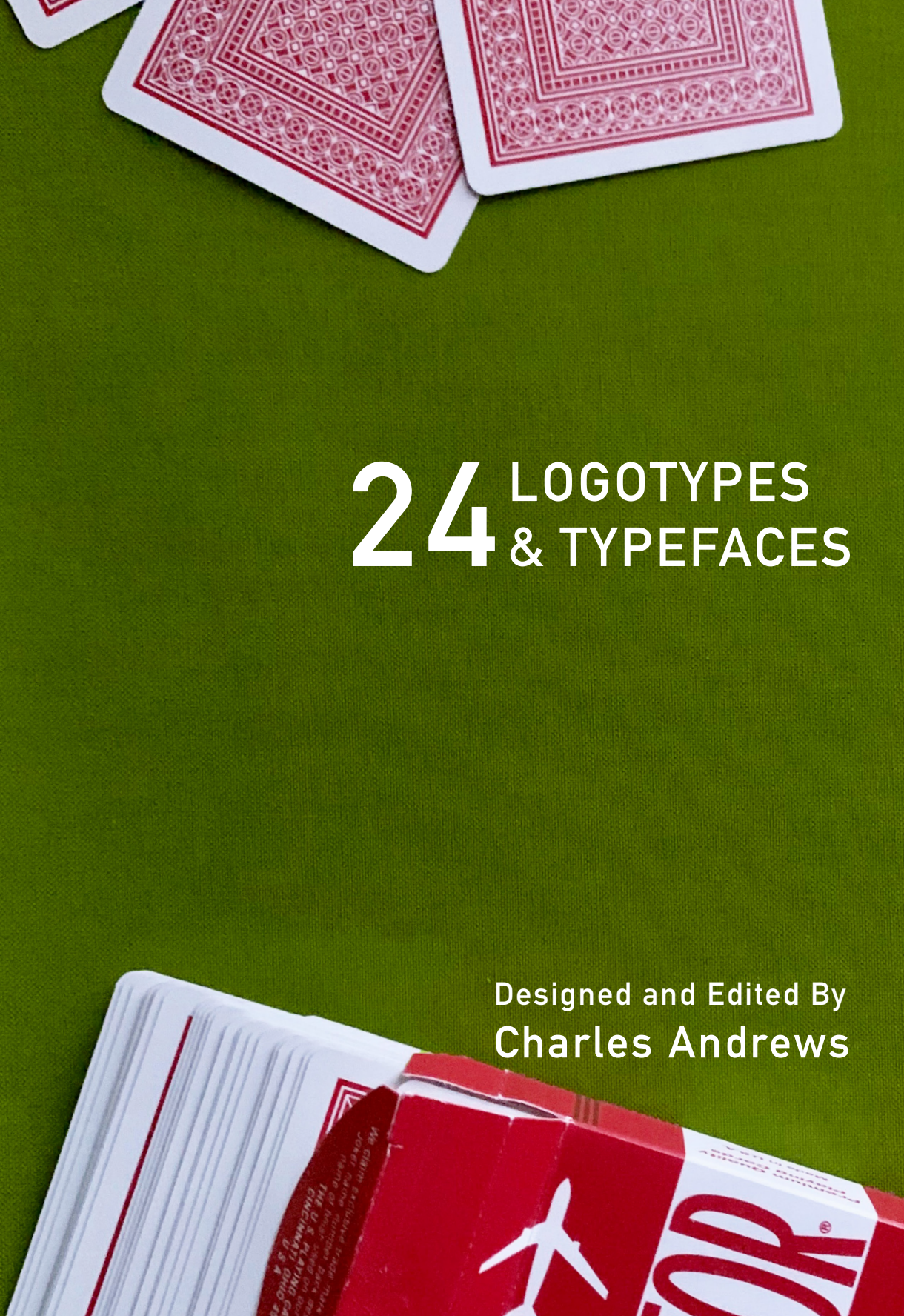


24 Logotypes & Typefaces

Charles Andrews

24 LOGOTYPES & TYPEFACES

Designed and Edited By
Charles Andrews



24

Logotypes & Typefaces

type 1 Charles Andrews

24

Logotypes & Typefaces

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Baskerville

classification

John Baskerville

designer

Baskerville was designed by John Baskerville in Birmingham, England in 1754. During his early years John Baskerville worked in a clergyman's house as a servant in Wolverley England until his employer noticed his penmanship talents. He was soon sent to Birmingham to learn writing and calligraphy. In 1750 Mr. Baskerville set up his own type shop and four years later he designed the Baskerville typeface. During his time as a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr Baskerville noticed most presses used wooden platens covered with thick tympanum to absorb pressure. This type of press was unable to capture the subtleties of type to Mr. Baskerville's standards and in order to achieve a cleaner print he designed his own press. Baskerville's press used brass platen with a thin layer of tympanum to refine the intensity of the marks. Mr. Baskerville also perfected an exceptionally dark ink through the tedious process of boiling linseed oil, dissolving rosin, letting the rosin settle for months, and finally grinding it before use. The improvements that Baskerville

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Janson

classification

Nicholas Kis

designer

The Hungarian punchcutter Miklós Kis designed and cut this typeface in about 1685 while working in Amsterdam. It was not cut by Anton Janson, a Dutch punchcutter who worked in Leipzig in the seventeenth century. For many years this typeface was wrongly attributed to Janson, and the font still erroneously bears his name. Now a versatile family of eight weights, this version of Janson® Text is the most authentic digital version of the Kis types. With its legible, sturdy forms and strong stroke contrast, Janson Text has proved very successful for book and magazine text, and it continues to appear in the ranks of bestselling types. Despite the use of Janson Text in many forms today, there wasn't a revival of the font until the 1930s. This came from American printer and typeface designer Chauncey H. Griffith. With Griffith's invention of the Excelsior font and its use in newspapers nationwide, he was already well-known as the sales manager of Mergenthaler Linotype Company. While there, Griffith brought back Janson text based on the original Kis matrices.

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Frutiger Bold

classification

Adrian Frutiger

designer

Originally designed by Adrian Frutiger in 1968, Frutiger is a series of typefaces that were created with the goal of being used for large and clear signs as part of the directional system for the then new Charles de Gaulle Airport in Paris at the time. The Frutiger series is part of the Stempel type foundry, which was in conjunction with the publisher, Linotype, and many claim this typeface to currently be number three in the top 100 best typefaces of all time. Quite an incredible feat. Unique characteristics of this typeface are the square dots of the lowercase letter i, the double-story a, wide and open apertures on a, e, and s, very high x-height, and the numbers are monospaced. All these traits contribute to the purpose of having utmost clarity. Frutiger also created the well-received, Univers font family, however he took to the challenge of creating a whole new sans serif typeface for this project as Airport directional signs require a high

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Cheltenham

classification

Bertram Goodhue

designer

Cheltenham is a serif font created by Bertram Goodhue and Ingalls Kimball in 1896 and refined by Morris Fuller Benton of the ATF in 1902. Goodhue was an American architect who is most known for his work in the Gothic Revival and Spanish Colonial Revival movements, but was also a rather accomplished typeface designer. Kimball was the director of Cheltenham Press, who commissioned Goodhue to design the typeface for his New York-based paper. It was designed as a display font for headlines with an emphasis on legibility. Cheltenham was at one point considered the most iconic typeface in the United States as it featured elements of both old-style and transitional face, allowing it to seamlessly integrate with many different texts. Cheltenham's popularity can be partially attributed to the fact that it was one of the first typefaces to be released with a set of different weights and styles, becoming the font of choice of The New York Times

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Myriad

classification

Robert Slimbach & Carol Twombly

designer

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font since 2002. Myriad is easily distinguished from other sans-serif fonts due to its special "y" descender (tail) and slanting "e" cut. Myriad is similar to Frutiger, although the italic is different; Adrian Frutiger described it as "not badly done" but felt that it had gone "a little too far". The later Segoe UI and Corbel are also similar. Myriad Pro is the OpenType version of the original Myriad font family. It first shipped in 2000, as Adobe moved towards the OpenType standard. Additional designers were Christopher Slye and Fred Brady. Compared to Myriad MM, it added support for Latin Extended, Greek, and Cyrillic characters, as well as oldstyle figures. Myriad Pro originally included thirty fonts in three widths and five weights each, with complementary italics. A "semi-condensed" width was added in early 2002,[citation needed] expanding the family to forty fonts

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DIN

classification

Deutsches Institut für Normung

designer

The typeface DIN 1451 is a geometric sans serif named after Deutsches Institut für Normung (DIN), the institution that designed it. Also known as the German Institute for Standardization, the Deutsches Institut für Normung is the official German national-standards institution responsible for representing German interests on both national and European levels. Designed in 1931, DIN 1451 was designed to for technical and administrative use in particular for road signs. It is characterized by its legibility, simplicity, and overall severe and industrial look, symptom of its consistent stroke value and the simple grid system on which it was designed. Every character of DIN 1451 is of continuous width. Because of its lean, geometric lines, it translates easily into mechanical engraving, hand lettering, lettering stencils, type printers, and many other technologies. As a result, it is seen everywhere in Germany where it adorns everything from street

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Aksidenz Grotesk

classification

H Berthold AG

designer

Akzidenz-Grotesk is a sans-serif typeface originally created in Berlin by the Berthold Type Foundry in 1898. Though not attributed to any one designer, the typeface can be linked to designs from Ferdinand Theinhardt and designers at the Bauer Foundry of Stuttgart, both having been bought out by Berthold. It was mainly developed as a general-purpose commercial typeface for use with advertisements, tickets, forms, and other promotional materials. Akzidenz-Grotesk was one of the many simple sans-serif typefaces that popped up in response to the overly-decorative Art Nouveau style that came before. These typefaces were incredibly popular in Britain and Germany during the late 19th century, and Akzidenz-Grotesk would later become one of the most commonly-used fonts in International or "Swiss" design style. Letters in Akzidenz-Grotesk use strokes of similar widths to create a neutral form that general curl up vertically. Lower case letters tend to have narrow gaps and less consistent stroke endings than similar typefaces. Capital letters

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Frutiger

classification

Adrian Frutiger

designer

Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus, Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gaulle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed

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Meta

classification

Erik Spiekermann

designer

Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface that was designed by Spiekermann. Some distinctive characteristics include a slanted upper terminal on letters "E", "T", and "F", as well as the lowercase "b", "h", "k", and "l" bend slightly to the left at the top. Overall, Meta has very open apertures, unlike Helvetica whose negative spaces are very closed. The beginnings of Meta started with German company, Deutsche Bundespost, who commissioned a typeface from Sedley Place Design where

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Franklin Gothic

classification

Morris Fuller Benton

designer

Morris Fuller Benton created the original version of Franklin Gothic in 1902. The typeface found its influence in Akzidenz Grotesk types and it was issued by American Type Founders (ATF), where Benton himself served as chief typeface designer and head of the design department. In fact, over the course of his career as a type designer, Morris Fuller Benton created over 200 fonts along with his team at ATF. Benton named this particular font as an homage to Benjamin Franklin, the founding father of the United States who was a typesetter himself, and of course published many things, including the best-selling Poor Richard's Almanac. While the term "gothic" was a contemporary description during the early twentieth century, the term is now primarily used to characterize a font as a classic period design. More than a century after its creation, and now represented by the great URW++, the Franklin Gothic font is still featured in a multitude of prominent displays and noteworthy media. Time Magazine uses

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Bodoni

classification

Giambattista Bodoni

designer

The Bodoni™ font is a well-known serif typeface series that has had a long history of interpretations by many design houses. The various font styles begin with Bodoni's original Didone modern font in the late 1700s through to ATF's American Revival in the early 1900s and into the digital age. The original design had a bold look with contrasting strokes and an upper case that was a bit more condensed than its stylish influence Baskerville®. The unbracketed serifs and even geometric styling has made this a popular font seen in almost every kind of typesetting situation, but particularly well suited for title fonts and logos. It was first designed by Giambattista Bodoni in 1798 and is generally considered a “transitional” font type. Bodoni was a prolific type font designer and this particular font was highly influenced by the work of John Baskerville, a designer whose work Bodoni followed. The font, with its highly recognizable centered “Q” tail and slight hook in the “J”, was widely accepted by printers and can be seen in a broad variety

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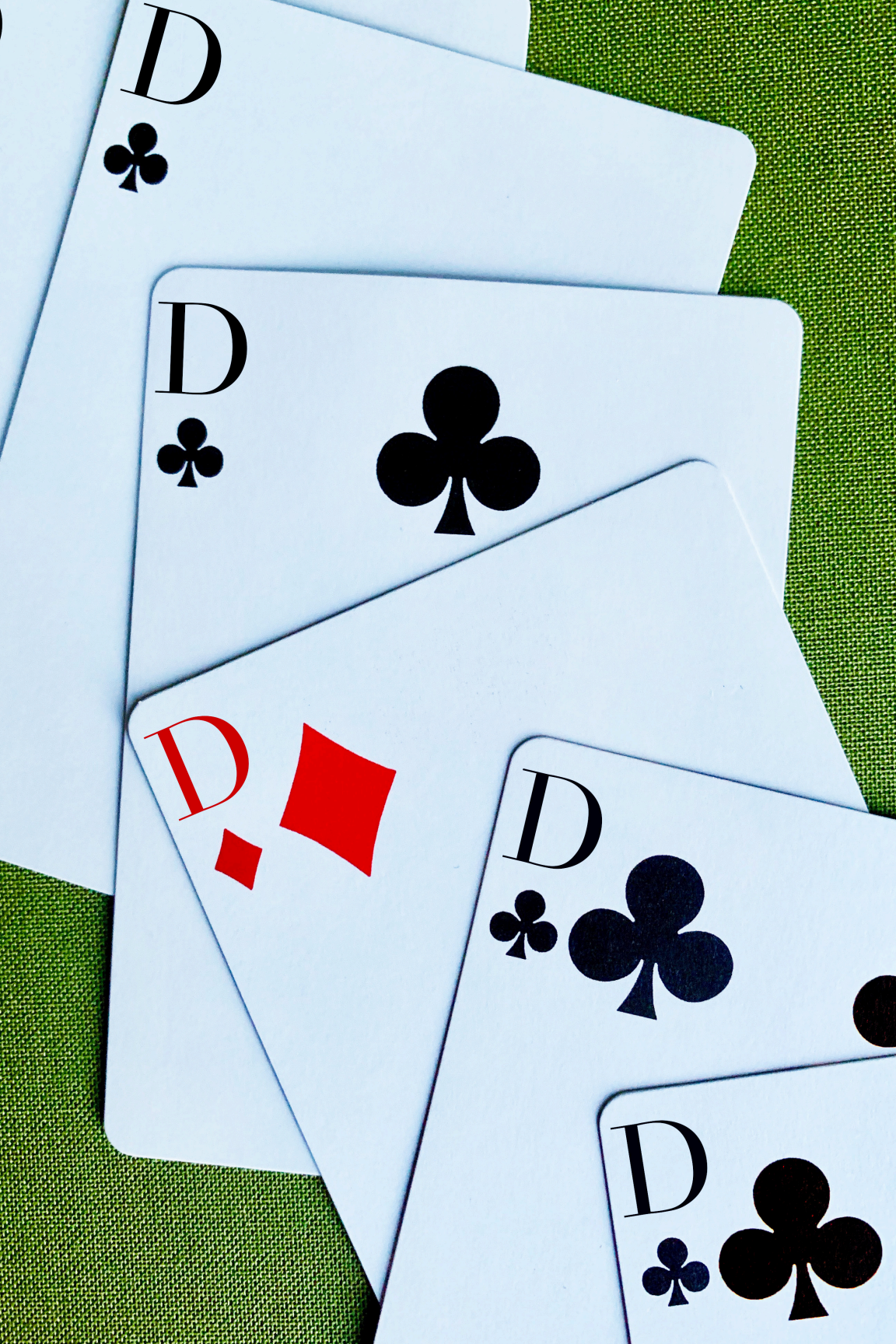
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H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued

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Didot

classification

Firman Didot

designer

Didot is a serif typeface designed by Firmin Didot in Paris, France. He designed, cut and cast the letters between 1784-1811. Firmin Didot (1764-1836), a French printer, engraver and type founder, was also member of the Parisian dynasty that dominated French type founding during the time. The Didot family owned one of the most influential print shop and font foundry in Paris, France in the 1800s. This printing company still exists today under the name Firmin Didot, Societe Nouvelle. Didot's family largely consisted of designers in the 18th and 19th centuries, including printers, publishers and typeface designers. Pierre Didot, Firmin Didot's brother and a printer, published documents with typefaces of Firmin Didot. The Didot typeface was representative of the Age of Enlightenment. Didot was widely used in the mid to late 1700s for text publication. Pierre Didot, used them for printing, most famously in *La Henriade* by Voltaire in 1818. The typeface was most commonly used in

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Univers Condensed Light

classification

Adrian Frutiger

designer

Univers was designed by Adrian Frutiger, a Swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers; it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous Swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other typeface families as well including Serifa, Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces could be designed in such a way so that all of them would work together, because of this, they can be paired in a variety of ways leading to endless combinations. Frutiger, like his Swiss compatriots, agreed that legibility was of the utmost concern for a typeface. Univers is no exception, because of the way the typeface was designed it can be used for a large variety of applications, from electronic display, setting minuscule type in books, headlines, packaging and large

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Serifa

classification

Horst Heiderhoff & Adrian Frutiger
designer

The Serifa font family is a design by Adrian Frutiger based loosely on his earlier Univers font as well as older slab serif designs. Its serif design does not however mean that the font is crude – quite the opposite. Serifa is available in six weights as well as italic variants. The design career of Adrian Frutiger is a very interesting one. Born in Unterseen, Canton of Bern in Switzerland in 1928, the weaver's son experimented with script from a very early age. With a passion for all things creative including sculpture, Frutiger planned to become a sculptor but was ushered away from the craft by his father and secondary schoolteachers. Instead, he was encouraged into the world of printing. Had Frutiger not been steered into typography at such a young age, the Avenir, Frutiger, Egyptienne and Ondine names – and the rest of his repertoire – might have been figurine titles instead. Serifa and its condensed counterpart, the Glypha font are based

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Sabon

classification

Jan Tschichold

designer

In the mid-20th century, at a time when technical innovations were bringing sweeping changes to printing, reinterpretations of Garamond continued to appear. Two Italian type foundries produced Garaldus (Nebiolo, Turin, 1957) and Garamond Simoncini (Bologne, 1958). In 1964, a group of German printing firms wanted to create a new typeface, inspired by Garamont, that could be used in any of the various printing techniques then available: manual and mechanical typesetting, and phototypesetting. The task was entrusted to Jan Tschichold, father of the New Typography and, later, a staunch defender of typographic orthodoxy. Between 1964 and 1967, Tschichold made an extremely detailed study of the various shapes of Garamond, based on the Egenolff-Berner type specimen. However, his was not a simple copy of Garamond; he standardised its construction by removing anomalies characteristic of historic typefaces, thus making it more economical (and narrower). For the italic, he drew inspiration directly

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Optima

classification

Herman Zapf
designer

Herman Zapf was born in Nuremberg, Germany, in November of 1918. Due to the political upheaval in Germany throughout his childhood, circumstance caused him to become an apprentice photo retoucher in 1934 rather than an engineering student. It was during this period that Zapf first became interested in the calligraphic and typographic work of one Richard Koch, and was moved to teach himself calligraphy from books. His skill eventually led to him serving as a mapmaker in the German army during World War II, during and after which he'd continue designing various typefaces. One such font came to him in 1950 while he was researching in the Florence. Of the many gravestones in the Basilica di Santa Croce, one stood out for its sans serif inscription—an unusual choice on the part of the carver since the others all had serif inscriptions, as was typical classic lettering. Zapf was thus inspired to create a font merging sans serif characteristics with Roman lapidary and, having already filled up his sketchbook,

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Bembo

classification

Francesco Griffo

designer

The Bembo design was named after notable the Venetian poet, Cardinal and literary theorist of the 16th century Pietro Bembo. The typeface originally used to publish Pietro Bembo's book "De Aetna", a book about Bembo's visit to Mount Etna. The Bembo typeface was cut by Francesco Griffo, a Venetian goldsmith who had become a punchcutter and worked for revered printer Aldus Manutius. Being a punchcutter meant that Griffo spent his days punching out the shape of a typeface into steel. A punchcutter was a very skilled job and the their interpretation of a typeface design would be what was eventually printed; typeface designers had little input into the punchcutter's work once their design had passed out of their hands. In the case of the Bembo typeface, Griffo could not have known how important in the history of typeface design his new cut would be. The resulting typeface which was a departure from the common pen-drawn calligraphy of the day, and looked more similar to the style of the roman typefaces we are familiar with today. In fact, the characteristics of many other well known

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Futura

classification

Paul Renner

designer

Futura is a sans-serif typeface designed by Paul Renner. Renner was born in Wernigerode, Germany in 1878. He was raised protestant and felt strongly for traditional German values. With an aversion to modern culture but an attraction to functionalism, Renner was seen as a bridge between the traditional and the modern and attempted to fuse the Gothic and roman typefaces. After the Nazis came into power in 1933 Renner was arrested and emigrated to Switzerland. Futura, his most famous typeface released in 1936, was referential of the bauhaus movement, although he did not subscribe to the movement. The font was based on efficiency and geometric shapes. The letters were meant to look progressive and simple. They were different from previous "grotesque" sans-serifs in that they were not based on traditions of sign painting and condensed lettering. Futura contains strokes of an almost even line weight with low contrast and uppercase lettering referential of Roman capital proportions. Unlike many san-serifs,

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Minion

classification

Robert Slimbach

designer

Robert Slimbach is a multiple award-winning designer for his digital typeface designs. Slimbach was born in Evanston, Illinois in 1956 but moved early into his life, spending most of his childhood in Southern California. Later in his life, Robert developed an interest in Graphic Design and typefaces and began working with Autologic Incorporated in Newbury Park, California after 2 years of training between 1983 and 1985. While working at Autologic Incorporated he became very interested in calligraphy and the shape of letters. After working here for a while, Slimbach began working on calligraphy and developed two typefaces (ITC Slimbach and ITC Giovanni) for the International Typeface Corporation. Throughout his lifetime, Slimbach produced many different fonts and typefaces. Most of his work however did come from working with Adobe Systems when he landed a job there in 1987. In his earlier years at working with Adobe, Slimbach produced fonts such as Utopia Robert Slimbach is a multiple award-winning designer for his digital typeface designs. Slimbach was born in Evanston, Illinois in 1956 but moved

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Adelle

classification

José Scaglione & Veronika Burian
designer

Adelle is a slab serif typeface designed by José Scaglione and Veronika Burian. It was released through the TypeTogether foundry in 2009. It has 12 styles, available in seven weights—thin, light, regular, semibold, bold, extra bold and heavy—each with matching italics. While Adelle is a slab serif typeface conceived specifically for intensive editorial use, mainly in newspapers and magazines its personality and flexibility make it a multiple-purpose typeface transitioning to web applications. The intermediate weights deliver a very legible and neutral look when used in text sizes, providing the usual robustness expected in a newspaper font. The unobtrusive appearance, excellent texture and slightly dark color allow it to behave flawlessly in continuous text setting, as it becomes larger in print, Adelle shows its energetic character, so inherent to slab serif fonts, through a series of measured particularities that make it easy to remember and identify. Adelle has

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Univers Condensed Bold

classification

Adrian Frutiger

designer

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa, Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces could be designed in such a way so that all of them would work together, because of this, they can be paired in a variety of ways leading to endless combinations. Frutiger, like his swiss compatriots, agreed that legibility was of the utmost concern for a typeface. Univers is no exception, because

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H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange’s tradition when directing the digitization of the Berthold H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in



Aksidenz Grotesk Bold

classification

H Berthold AG

designer

Akzidenz-Grotesk is a sans-serif typeface originally created in Berlin by the Berthold Type Foundry in 1898. Though not attributed to any one designer, the typeface can be linked to designs from Ferdinand Theinhardt and designers at the Bauer Foundry of Stuttgart, both having been bought out by Berthold. It was mainly developed as a general-purpose commercial typeface for use with advertisements, tickets, forms, and other promotional materials. Akzidenz-Grotesk was one of the many simple sans-serif typefaces that popped up in response to the overly-decorative Art Nouveau style that came before. These typefaces were incredibly popular in Britain and Germany during the late 19th century, and Akzidenz-Grotesk would later become one of the most commonly-used fonts in International or “Swiss” design style. Letters in Akzidenz-Grotesk use strokes of similar widths to create a neutral form that general

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Aksidenz Grotesk Light

classification

H Berthold AG

designer

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Palatino

classification

Günter Gerhard Lange

designer

Hermann Zapf was a German typeface designer and calligrapher who created the notable designs of Palatino and Optima. Hermann Zapf left school in 1933 to pursue a career in electrical engineering. However, his unemployed father, who having been involved with trade unions experienced problems with the newly established Third Reich and was sent to the Dachau concentration camp, which required Zapf to find apprenticeship. Years later, Zapf was held as a prisoner of war at a field hospital by the French, but was treated with respect because of his artworks. He later went back to Nuremberg where he taught calligraphy in 1946. Returning back to Frankfurt in 1947, Zapf found a position as the artistic head of the type foundry Stempel's printshop. There were no official qualifications required other than his sketchbooks from the war and a calligraphic work he produced in 1944 of Hans von Weber's "Junggesellentext". Zapf designed many types of stages of printing technology for use in desktop pub-

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Colophon

This book was designed by Charles Andrews using Indesign Adobe Software. It was printed by Blurb on stadard trade paper. The type faces used in this project are in the font universe and were used for educational purposes.

