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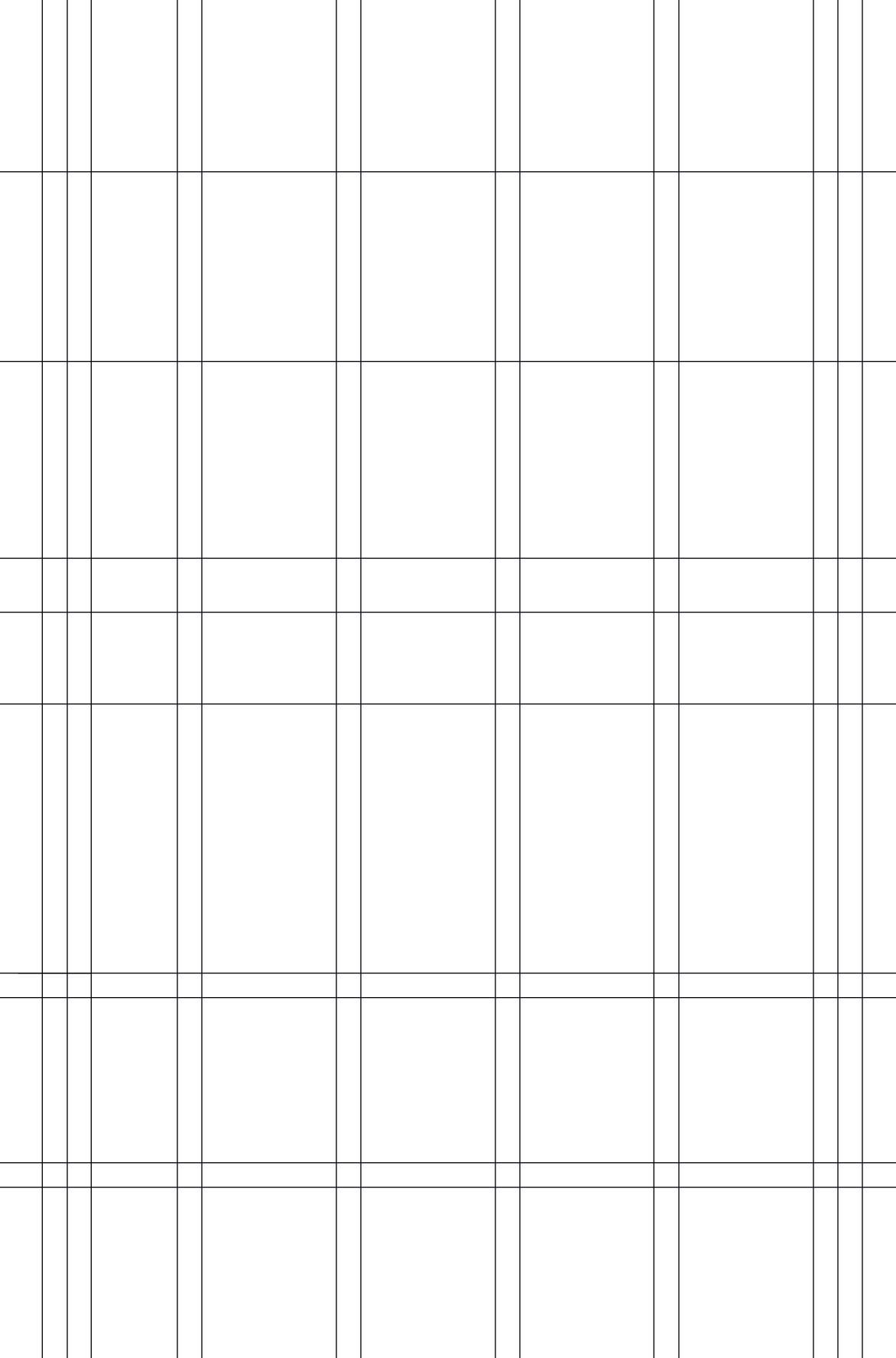
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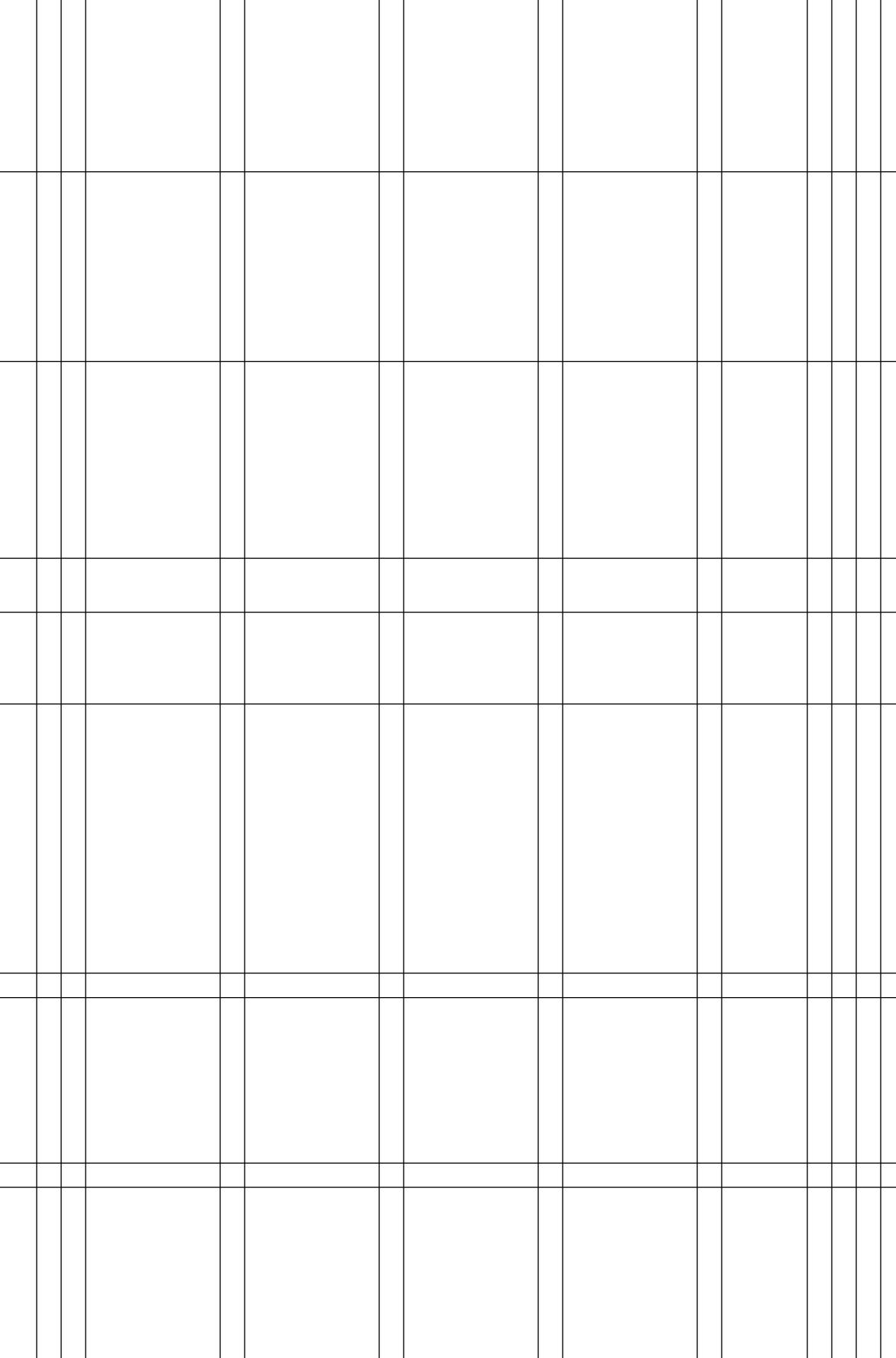
Logotypes & Typefaces

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Logotypes & Typefaces

Typography 1 ▪ Natalie Duerr





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Baskerville

Serif

John Baskerville

Designer

John Baskerville was an English businessman and designer born in Wolverley, England in 1706.

Baskerville's professional career began in Birmingham, England, where he worked as a printer. After taking increased interest in arts and culture, he joined various artistic and philosophical societies, such as the Lunar Society and Royal Society of Arts. Influenced by his time with these institutions, Baskerville designed his own typeface (which he aptly named after himself) and used it to publish an edition of poems by Virgil. Baskerville's publication received widespread attention, and eventually got him a position as a printer at the University of Cambridge. Baskerville spent the following years printing both works for the University of Cambridge folio sized Bibles. These publications gave him further exposure, and eventually got him the attention of Benjamin Franklin. Franklin, who greatly admired the Baskerville typeface, brought it back to

Baskerville

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L e L e L e

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Baskerville



Aksidenz Grotesk Bold

Sans Serif

H. Berthold AG

Designer

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 Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular,

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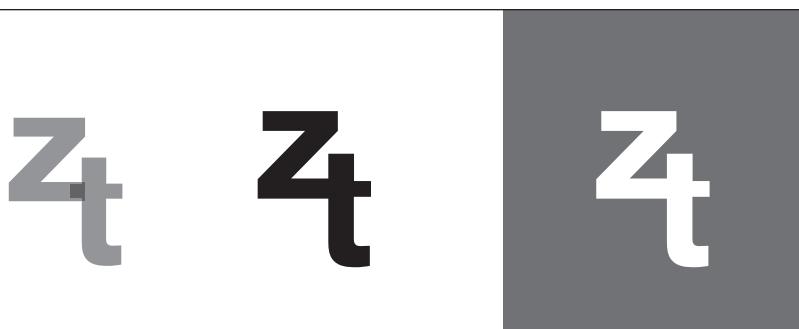
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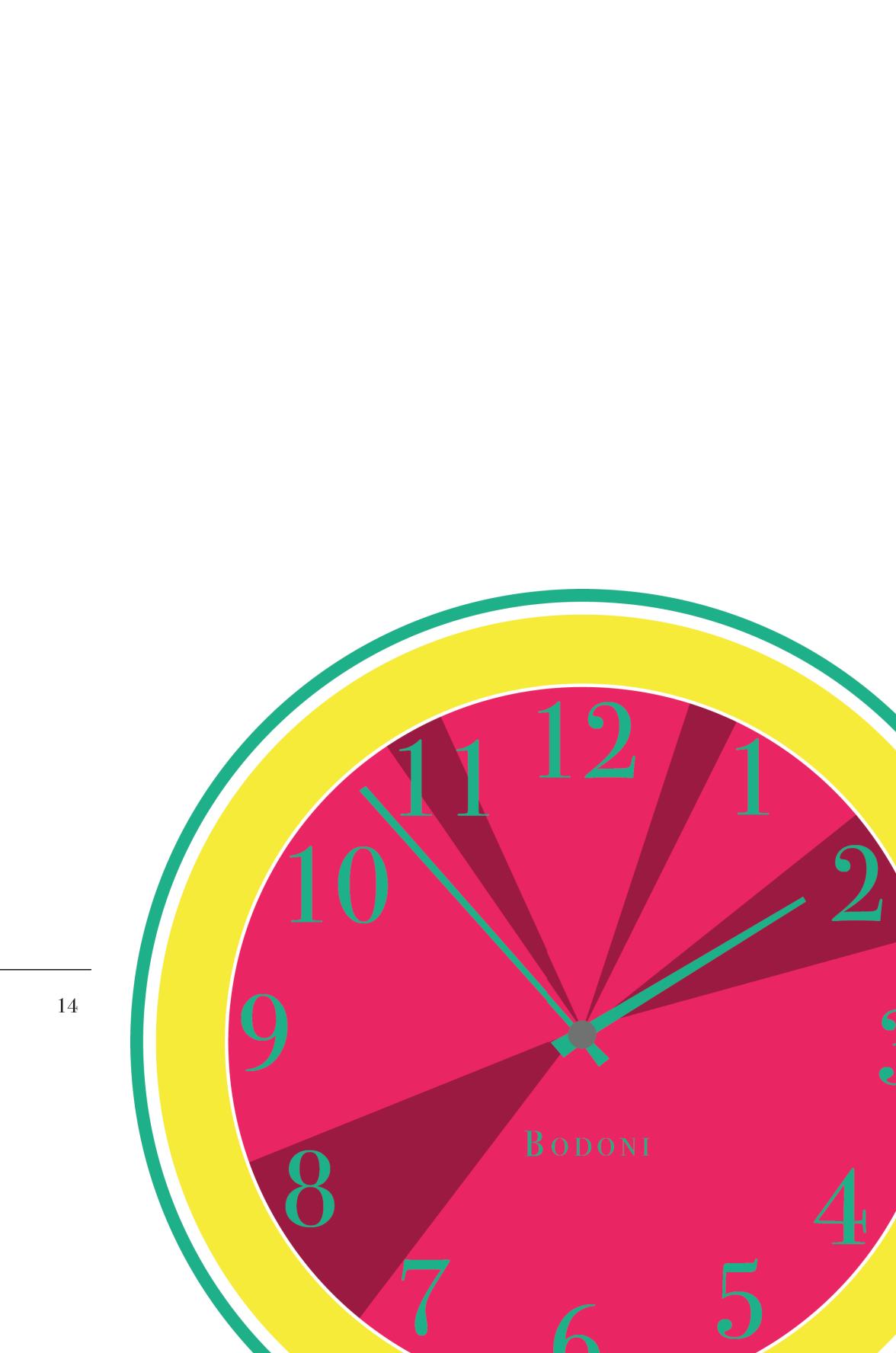
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14

BODONI

Bodoni

Serif

Giambattista Bodoni

Designer

The designer of the Bodoni typeface was Giambattista Bodoni. He was born in Saluzzo, Italy in 1740 and died in 1813 in Parma, Italy. He is most well known as an Italian typographer, type-designer, printer, compositor, and publisher. Both his father and grandfather were printers themselves. He initially learned the trade of printing by working with his father. It was clear he was very talented from the start and at the age of 17, he decided to travel to Rome. In Rome, he trained from 1758-1766 under Cardinal Giuseppe Spinelli (prefect of Propaganda Fide) and Costantino Ruggeri (Superintendent of the press). After 8 years and the death of both of his mentors, he decided to leave Rome for England. On the way, he became sick and returned home to recuperate. Once he was well again, Bodoni again worked for his father. When Duke Ferdinand of Parma and the prime minister were planning to start a royal press, Bodoni was recommended. With permission, he travelled from Saluzzo to the court of Parma in 1768. As he began to produce his work, it was clear that

Bodoni

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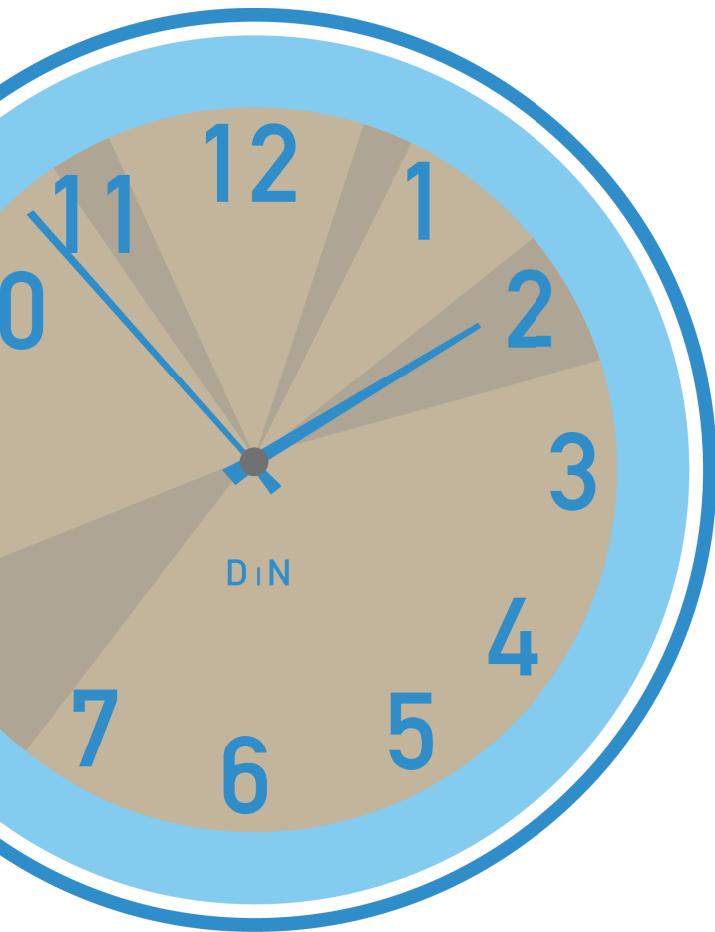
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Bodoni

17



DIN

Sans Serif

Deutsches Institut für Normung

Designer

DIN is the national typeface for Germany because of its really long history. In 1905 the Germany railway bureau designed a typeface for their new train. By doing this, they hoped they could unify the appearance of all the trains. In 1936, the typeface was upgraded and named as "DIN 1451." "DIN" is the abbreviation of Deutsches Institut für Normung. "DIN 1451" is now used in many aspects such as license plates and traffic signs. In 1939, "DIN 1451" appeared in documents from the German Army and when Germany attacked Poland in September, Poland was forced to use "Din 1451" as well. Although "DIN 1451" has been used in planes, tanks and even for air-raid shelter, Germany avoided using "DIN 1451" in political aspects. Several decades later, "DIN 1451" became the national typeface of Deutsches Institut für Normung Germany and is used as a representative of German Design. There are two

DIN

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DIN

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Caslon

Serif

William Caslon

Designer

William Caslon was an English typefounder born in Cradley, Worcestershire, England in 1692. At the age of 13, he started his career as an apprentice to an engraver of gunlocks and barrels. Later on, with this experience, he opened his own engraving shop in London at the age of 24. His work was noticed by the printer John Watts who gave him the job of cutting type punches for several presses in the city. By 1720, four years after he opened his engraving shop, Caslon designed an “English Arabic” typeface for the New Testament in Arabic. His fame and success in typeface design however, came two years later when he began cutting roman, italic, and Hebrew typefaces for the printer William Bowyer. The roman typeface, first used in 1726, was later changed to be called Caslon. Caslon’s success was almost instantaneous as his new typefaces were a huge hit in England. Because of this, he received enough money to allow him to set up a typefoundry,

Caslon

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Caslon



Franklin Gothic

Sans Serif

Benjamin Franklin

Designer

Franklin Gothic was named in honor of Benjamin Franklin, who was a great printer. The term gothic is an old term that was used to mean sans serif. It was created in Morris Fuller Benton in 1902. When it was first created, the typeface was very popular for headlines and advertisements and remains a widely used one to this day. The typeface was briefly forgotten during the rise of European sans serifs in the 1930s but was repopularized in the 1940s. Four versions of the type were designed by Benton over a period of ten years following 1902 and the American Type Founders expanded the line with two more variants fifty years later. Franklin Gothic is interesting because it has a double decker “a” and “g,” which is uncommon for a sans serif typeface. Franklin Gothic was named in honor of Benjamin Franklin, who was a great printer. The term gothic is an old term that was used to mean

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Franklin Gothic

29



Centaur

Serif

Albert Bruce Rogers

Designer

The creator of the font Centaur is Albert Bruce Rogers. Albert was born in Linnwood, Indiana. In 1890, Albert worked as a political cartoonist of the student newspaper while he was getting his Bachelor of Science from Purdue University. Upon graduation he became an artist for the Indianapolis News but soon gained an interest in making books. This interest led him to Boston where he worked as a free-lanced artist for L. Prang and Company; a company founded by Louis Prang who specialized in colored printing. In 1895 he began working at the Riverside Press in Cambridge. Five years later Albert became the head of the “Department of Special Bookmaking,” where he created more than sixty editions by incorporating illustrations. Through this newfound passion he created his first typeface, Montaigne. In 1912 Albert moved to New York City where he worked for the Metropolitan Museum of Art. In 1915 Albert created a limited edition copy of Maurice de Guérin’s book *The Centaur*. In this book Albert created his most

Centaur

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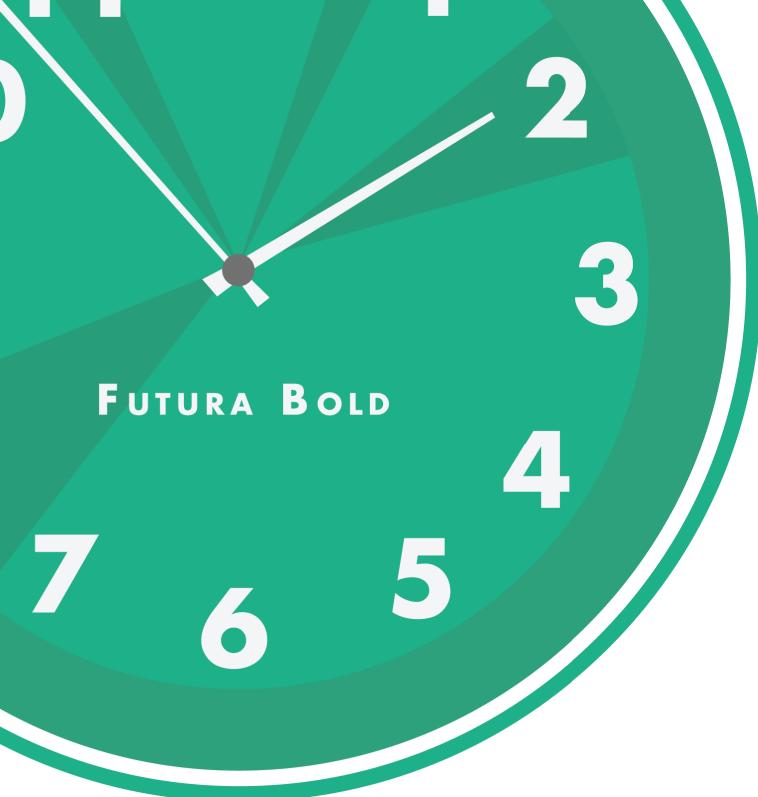
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Centaur

33



Futura Bold

San Serif

Paul Renner

Designer

Paul Renner was a graphic artist, painter, and type designer born in Wernigerode, Germany in 1878. He was also a remarkable teacher. He is best known for designing Futura typeface which became the milestone creation of twentieth century and influenced the modern typeface designs. Although he was not directly affiliated with Bauhaus movement which emerged in 1920s, he strongly supported its principles and aims. Futura's geometric simplicity was in perfect harmony with the prevailing design aesthetic of the Swiss Bauhaus movement. The lack of serifs and obvious weight variation requires spacing between letters and lines in order to maintain readability. It is generally difficult to read in long text passages, especially in smaller sizes. And, it is an excellent type for headlines and shorter amounts of text. Futura was commercially released in light, regular, and bold weights. Originally, Futura was intended to be used for body text for books, but in the 1950's and

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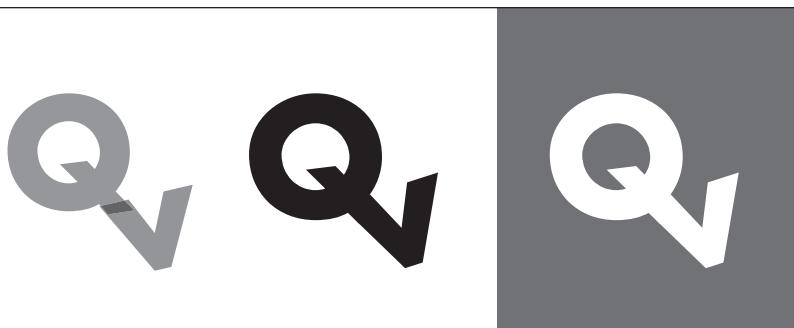
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Clarendon

Serif

Robert Besley

Designer

Robert Besley was an English typographer, who created the serif typeface Clarendon for a letter foundry he joined in 1826. This letter foundry was known as the Fann Street Foundry, located in the city of London. The Fann Street Foundry was first to use the term “Grotesque” to describe a san-serif typeface and the first to design one in lower case. Besley published the Clarendon typeface in 1845 after he was made partner of the foundry. It was an instant success. In 1863, he became the Sheriff of the City of London and eventually the Lord Mayor of London in 1869. Clarendon is a slab-serif typeface, apparently named after the Clarendon Press in Oxford, England. Due to its popularity, Besley had the Clarendon typeface patented and registered under Britain’s Ornamental Designs Act of 1842. However, the patent expired three years later and other letter foundries were quick to copy it. As a typeface, Clarendon was inspired by the typeface Antique, one of the original slab serifs. However, while Clarendon and Antique share

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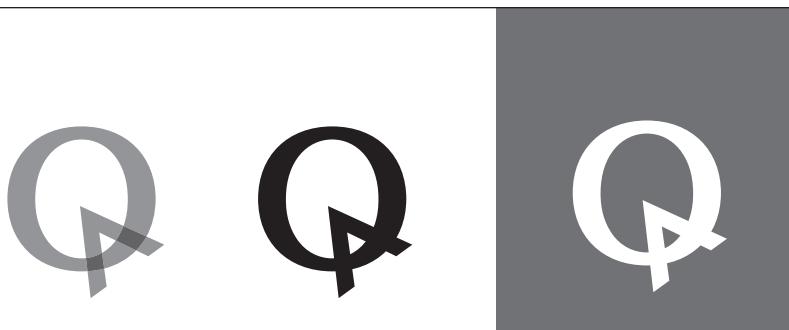
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Clarendon

41



Futura Book

Sans Serif

Paul Renner

Designer

Paul Renner was born in 1878 in Wernigerod, Germany. He was raised with a strict Protestant upbringing and strong German values (ie. leadership, duty, responsibility). Renner was not a fan of modernism or abstract art, but did admire the functional strain within modernism. Within his development of type faces he attempted to fuse the Gothic and the Roman typefaces, almost like a bridge between the traditional 19th century and the modern 20th century. Two major texts of Renners are *Typography as Art* and *The Art of Typography*. He also created a new set of guidelines for proper book layout and design. Futura was officially created in 1927, but sketches of these letters goes back to 1924. The typeface was originally cast in Light, Medium, Bold, and Bold Oblique and Book was not released until 1932. The font was designed for the New Frankfurt project, an affordable public housing program and magazine. The typeface was commissioned by Bauer Type Foundry. As an adult during the rise of Nazism, it is important to take into

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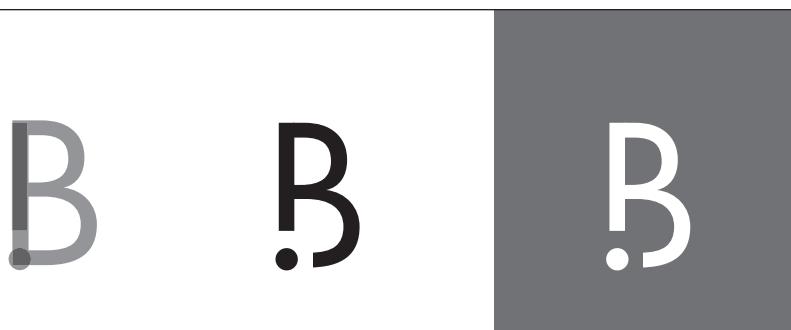
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Didot

Serif

Firman Didot

Designer

Didot is a group of typefaces named after the eminent French printing and type producing Didot family. The classification is referred to as modern, or Didone. The most famous Didot typefaces were developed between 1784 and 1811. Firmin Didot (1764–1836) cut the letters and cast them as type in Paris. Pierre Didot, his brother, (1760–1853) used the types in printing. His edition of *La Henriade* by Voltaire in 1818 is considered his most successful work. The typeface is inspired John Baskerville's experimentation with increasing stroke contrast and a more condensed armature. The Didot family's development of a high contrast typeface with an increased stress is contemporary to similar faces developed by Giambattista Bodoni in Italy. Didot is described as neoclassical – evocative of the Age of Enlightenment. The Didot family was one of the first to set up a printing press in Greece, and typefaces in the style of Didot have remained

Didot

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Didot

49



Gill Sans

Sans Serif

Eric Gill

Designer

Gill Sans is a sans-serif typeface designed by Eric Gill and released by the British branch of Monotype from 1928 onwards. Gill Sans takes inspiration from the calligrapher and lettering artist Edward Johnston's 1916 "Underground Alphabet", the corporate font of London Underground, now (although not at the time) most often simply called the "Johnston" typeface. Gill as a young artist had assisted Johnston in its early development stages. In 1926, Douglas Cleverdon, a young printer and later a BBC executive, opened a bookshop in Bristol, and Gill painted a fascia for the shop in sans-serif capitals. In addition, Gill sketched an alphabet for Cleverdon as a guide for him to use for notices and announcements. By this time Gill had become a prominent stonemason, artist and creator of lettering in his own right and had begun to work on creating typeface designs. Marketed by Monotype as a design of "classic simplicity and real beauty", it was intended as a display typeface that could be used

Gill Sans

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Gill Sans

53



GARAMOND

Garamond

Serif

Claude Garamont

Designer

Paris based French type founder, publisher, punch cutter and type designer; Claude Garamont (c. 1480 – 1561) originally designed a group of many old-style serif typefaces known as Garamond. He started his career out as an apprentice for the Parisian punch-cutter and printer, Antoine Augereau in 1510. During the early 16th century, Garamond was the first in the typography industry to specialize in type design, punch cutting, and type founding in Paris, working independently from printers. His roman fonts, cut from 1531 onward, influenced many European punch cutters and set the pattern for Greek printing until the early 19th century. The typeface Garamond was adapted from an earlier font called De Aetna. It has strong historical staying power because of its elegance, soundness and readability. Reading a well-set Garamond text page is almost effortless, a fact that has been well known to book designers for over 450 years.

Garamond

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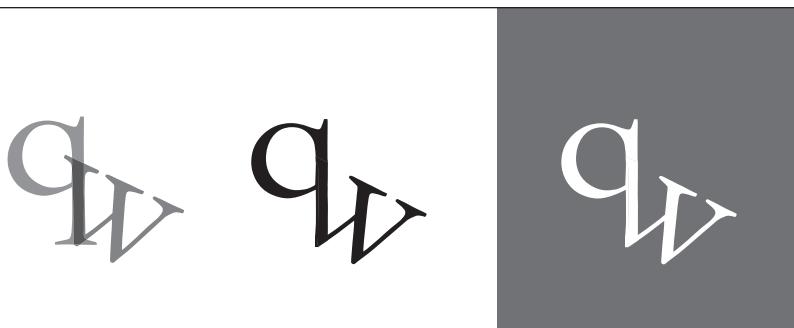
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Garamond



Gotham

Sans Serif

Tobias Frere-Jones

Designer

Tobias Frere-Jones (born Tobias Edgar Mallory Jones; 1970)[1] is an American type designer who works in New York City. He was formerly a partner [2] with designer Jonathan Hoefler at Hoefler & Frere-Jones, a type foundry in lower Manhattan. Frere-Jones teaches typeface design at the Yale School of Art MFA program, with type designer Matthew Carter. He is a son of Robin Carpenter Jones and his wife, the former Elizabeth Frere, and a brother of music critic Sasha Frere-Jones. He is a grandson of Alexander Stuart Frere-Reeves, the former chairman of the board of William Heinemann Ltd, the British publishing house, a great-grandson of the writer Edgar Wallace, who wrote the screenplay for the film King Kong,[3] and a nephew of Vice Admiral Sir Richard Tobias Frere KCB. After attending the prestigious Saint Ann's School in Brooklyn, and after receiving a BFA in 1992 from Rhode Island School of Design, Frere-Jones joined Font Bureau, Inc. in Boston. Over

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Gotham

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Minion

Serif

Robert Slimbach

Designer

Minion is a Garalde old-style serif typeface developed by Robert Slimbach in 1992. Inspired by the timeless beauty of the fonts of the late Renaissance, Slimbach developed this font while working for Adobe Systems. Minion was created with the idea of usage as a traditional text font but adapts well to the screen technology of today. Slimbach described the design as having “a simplified structure and moderate proportions.” The typeface was developed using multiple master technology to create a range of weights and optical sizes appropriate for different text sizes. Multiple variations of the typeface exist within the font family, including Minion Black, Pro, MM, Cyrillic and others. In 1987, Slimbach joined Adobe Systems as a type designer, and has been instrumental in developing new fonts for Adobe. Among the font families he created there are Acumin, Arno, Brioso, Caflisch Script, Cronos, Adobe Garamond, Garamond Premier, Adobe Jenson, Kepler, Minion, Poetica, Sanvito, Adobe Text, Utopia, Warnock, Myriad, Myriad Arabic, Myriad Hebrew and

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Minion

65



Helvetica

Sans Serif

Max Meidinger & Edouard Hoffmann

Designer

Helvetica is a sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger and Eduard Hoffmann. It is a realist design, influenced by the 19th century typeface Akzidenz-Grotesk and other Swiss and German designs. Its use set a precedent for the International Typographic Style that stemmed from the work of Swiss designers in the 1950s and 60s, and it became one of the most popular typefaces of the 20th century. Over the years, a range of variations has been released, including those of different weights, sizes, and widths, as well as matching designs for a range of non-Latin alphabets. Notable features of the original Helvetica typeface include the termination of all strokes on horizontal or vertical lines and relatively tight letter spacing, which give it a compact appearance. Its release, developed by the Haas'sche Schriftgiesserei (Haas Type Foundry) of Münchenstein, Switzerland, was planned to match a trend: a resurgence of interest in turn-of-the-century grotesque typefaces among European graphic designers who saw the

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Helvetica

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Optima

Sans Serif

Herman Zapf

Designer

The typeface Optima was designed by Hermann Zapf. Zapf was a German type designer and calligrapher. Being born in 1918, and living through some rough times in Germany, he was first introduced to typography as a retoucher in a company focused in Lithography. He taught calligraphy in Nuremberg in 1946. Soon after, he worked as the artistic head at a print shop. He then began working as a type designer covering the areas of hot metal composition, cold type, and digital typesetting. Zapf inspired himself while in Italy, looking at tombstones in the Basilica di Santa Croce in Florence. While strolling through the cemetery, he found one particular inscription to be fascinating and innovative, and sketching it on a Lira bill, the idea for Optima was born. He began to work in the typeface in 1952, working on it for nearly 6 years before it would be available to the world. After retouching it and iterating it on a handset metal setting, Optima was released by Stempel in 1958. It was cut by August Rosenberg in Frankfurt. Soon, it was available for a lithograph as well.

Optima

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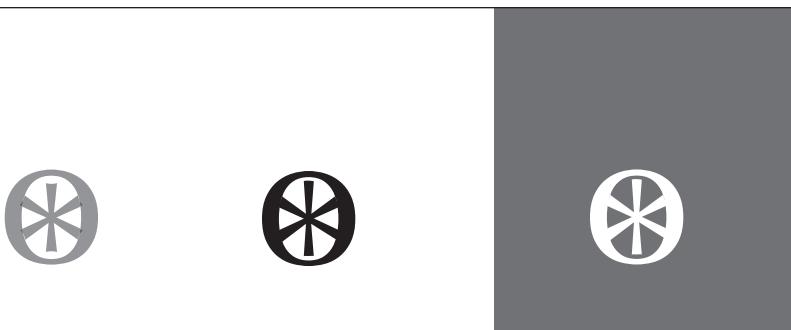
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Optima

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Helvetica Bold

Sans Serif

Max Miedinger

Designer

In 1957, Max Miedinger, a Swiss typeface designer worked with Eduard Hoffmann to create Helvetica. It quickly became one of the most popular typefaces of the 20th century. The typeface was designed to be easily read, a neutral design that could be used in a variety of places without any difficulties. Helvetica is a neo-grotesque typeface. This meant the design was solid and bold which made it most suitable for headlines or advertisements. The style is extremely vertical and there is a limited variation, if any, in the stroke. Even the curves of grotesque fonts terminated horizontally. To create a uniform appearance, capitals were usually fit within a square, cap and ascender high was kept uniform and descenders were short. This allowed for tighter linespacing. Grotesque

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Palatino

Serif

Hermann Zapf

Designer

Hermann Zapf was a typeface designer and calligrapher born in Nuremberg, Germany. He first began his journey in typography when he joined an apprenticeship as a lithographer for a few years and later, using books, he taught himself calligraphy. This journey didn't start off easy for him as there were several new political difficulties at the time that held him back from different opportunities. By the end of his career he became the designer of three different typefaces, Optima, Zapfino and Palatino. Palatino, an old-style serif typeface, was initially released in 1948 by the Stempel foundry and later by the Mergenthaler Linotype Company. Its name originated from an Italian master of calligraphy, Giambattista Palatino. His work mirrored the letter formed by a broad nib pen. Like most of Zapf's work, Palatino was influenced by the

Palatino

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Palatino



Helvetica Light

Sans Serif

Max Miedinger

Designer

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Helvetica Light



Serifa

Serif

Adrian Frutiger and Horst Heiderhoff

Designer

Serifa is a slab serif typeface family created by Adrian Frutiger and Horst Heiderhoff. Adrian Frutiger was a swiss typeface designer that created many game changing typefaces during the 20th century. Serifa was based off of his previously made fontfamily Univers. Starting from a young age Frutiger was exposed to forms and lines. Starting with an apprenticeship at a printing house, Frutiger later attended an art school in Zurich where he focused on calligraphy. The sketches that he created then helped inspire his later works including Univers and Serifa. Serifa was most famously used in the logo of

Serifa

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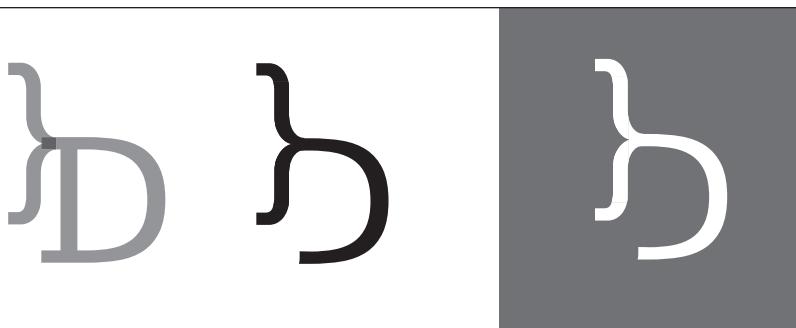
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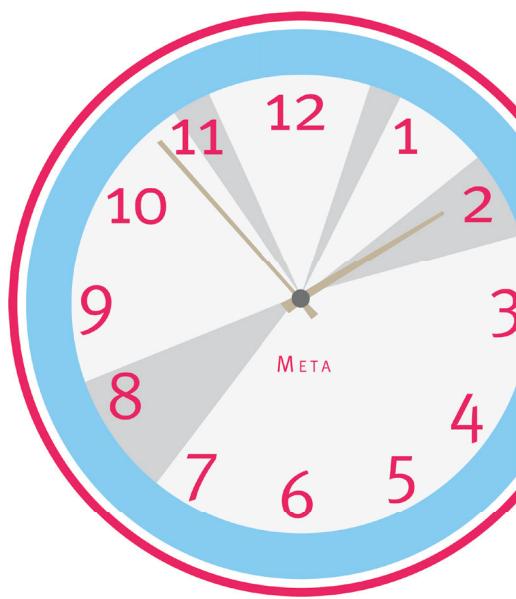


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Serifa

89

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Meta

Sans Serif

Erik Spiekermann

Designer

The san serif font ‘FF Meta’ was released to public in 1991. It was designed by a German graphic designer and typographer named Erik Spiekermann. Erik Spiekermann was born in Stadthagen, Lower Saxony in Germany, on May 30, 1947. Spiekermann majored in art history back when he was a student at Berlin’s Free University. He funded himself while going to college by running a letterpress printing press at the basement of his house. After college, he worked as a freelance graphic designer in London, England, from 1972 to 1979, he then returned to Germany and started a multidisciplinary design consultancy company called ‘MetaDesign’ with two partners. In 1989, he and his then-wife, Joan Spiekermann started FontShop, the first mail-order distributor for digital fonts. FontShop International followed and now publishes the FontFont range of typefaces. Spiekermann is now board member of the German Design Council and Past President of the ISTD International Society of Typographic Designers, as well as the iid International

Meta

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Meta

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Times New Roman

Serif

Victor Lardent

Designer

Times New Roman is a serif typeface commissioned by the British newspaper The Times in 1931 and created by Victor Lardent in collaboration with the British branch of the printing equipment company Monotype. Although no longer used by The Times, Times New Roman is still very common in book and general printing. Through distribution with Microsoft products and as a standard computer font, it has become one of the most widely used typefaces in history. Times New Roman's creation took place through the influence of Stanley Morison of Monotype. Morison was an artistic director at Monotype, historian of printing and informal adviser to the Times, who recommended that they change typeface from the spindly and somewhat dated nineteenth-century Didone typeface previously used to a more robust, solid design,

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Times New Roman

97



Myriad

Sans Serif

Robert Slimbach and Carol Twombly

Designers

Myriad was designed by Adobe type designers Robert Slimbach and Carol Twombly. Robert Slimbach was born, raised, and started working in California producing many popular typefaces used in Adobe products. He started working as a type designer for Adobe Systems in 1987, where he is now the head type designer. Carol Twombly studied at the Rhode Island School of Design, where she was taught by the prominent type designer Charles Bigelow. She graduated from the short-lived digital typography program at Stanford University, and started working for Adobe Systems in 1988. They are both well-known type designers, having won many awards in the field and having designed many popular typefaces. Slimbach and Twombly designed Myriad jointly while both were working for Adobe Systems in California in 1991. They worked together, but separate, both working on different areas and then sharing in order to give each other feedback until falling in accordance with a certain look for the type. Myriad was meant to be designed as

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Myriad

101

This book was designed by Natalie Duerr as part of
Typography I taught by Mark Lauglin at Northeastern
University in Boston.

It was created in Adobe InDesign and Illustrator CC.
The printing and binding is by Blurb, San Francisco.

Printed in March 2017 in a limited edition of 1.



