

Best Viewed in Full Screen

# Tanggeme





Tangerine, the book that was designed while listening to the song 'Tangerine', while eating Tangerines. Yet, the content has nothing to do with either of those things. Tangerine is a free flow of Art related content. Aside from being nice to look at, this book is meant to inform and inspire. Designed during a fifteen week class, Tangerine pairs the vibrant creative side of design thinking, with the boring technical side of things. Without the boring... this book wouldn't be as sweet to look at.

# *Introduction*

06-11  
12-17  
18-29  
30-37

## ***Creative***

Short Stories  
Lemonade  
Life In Technicolor  
Retro Printers

## ***Technical***

38-55  
56-59  
60-61  
62-63  
64-65  
66-71  
72

Modular Grid  
Glossary  
50 Typefaces  
VOX System  
Type In The Book  
Summaries  
Colophon



“We’re born alone, we live alone, we die alone. Only through our love and friendship can we create the illusion for the moment that we’re not alone.” - Orson Wells

A Short Story Written By:  
Hintonsgold

The street was the most silent it had ever been, The only sounds were my boots slapping against the dry pavement of the road and Kurt Cobain roaring through my speakers. Everything was still. The air unmoving. There was no motion. Not a leaf blowing in the wind. I missed the high-pitched chatter of children playing on their lawns.

Suddenly I felt so small and everything rose above me. The thought of me walking fully by my lonesome made me feel smaller. The sky was so far up and so widespread it was unbelievable how tiny I was compared to it. Compared to the universe. I imagined the vast darkness of space and the eye-scorching bright light

from the stars... The speed of everything around me as I sat still and stared. The stillness of the air as I floated, slowly rotating, seeing all I could see. Then the giant rays of sunlight got covered by ever more tremendous, opaque clouds and I woke up. I was still alone on the street.

Now it was cool and I shivered with the chill and the ghastly aura radiating dully from the city I walked through. I looked down at my boots and past them to the ground. I could see the layers of dirt and stone and red-hot lava and the countries on the other side of the world. The vicious clap of waves in the ocean and the rustle of forest leaves filled my ears. Until the sound of footsteps replaced them. I stepped

back into my world and realized I wasn't alone. someone, somewhere, was running, each step echoing through the town.

But, I lost reality again when it started to rain and the water rose quickly. next thing I knew I was underwater and fish of all colors swam past me. It was peaceful and quiet. The bright array of pigmentations from the coral reef caught my gaze and I waded through the water to them. The cool water slid past my skin and combed my hair smoothly.

There was a noise and, abruptly, all of the fish turned and swam away and the colors disappeared and the water drained. It was the pang of a gunshot and suddenly, I realized why I was walking alone.







## A girls acceptance of her beauty, In four parts.

Written by : Eve Blacke

### 1. A Craving for Validation

She is seven years old, the first time she is called beautiful. Her skin brown, her hair rippling waves of brunette, her smile as wide and as captivating as the universe itself, it is a friend of her father who says this to her. With a smile on his face, seated on her living room sofa; Sharing a beer with the man that birthed her into this world.

'Diego,' he says, as the small girl walks quietly into the room with snacks prepared by her mother, for the pair that fill the living room couch. 'how is your daughter so beautiful when you look like that?' Though she is a child, and this statement is ment more to be an insult to her father than a compliment to her, she

cannot help but absorb it. Breathe it in as if it were oxygen. this is how it begins.

This craving for validation.

The word, beautiful, a bittersweet honey that her tongue cannot help but crave. A lie the girl tries, but cannot force herself, to believe. Even as small as she is.

### 2. The Almighty Paradox

She is thirteen years old. The first time she is kissed. By a boy named Dante. His skin a lighter shade of brown than the girl; his eyes an earthy hazle. He is tall, and muscular, and he has a jawlie that could break hearts. The most desired boy in the school. The boy, in their high school, who desires

her most. yet still, as the two of them walk home together from school- quiet and awkwardly close- she does not feel herself wanting to be desired by him.

A boy who has called her beautiful more times than he has called her name.

This is the predicament of her life. The almighty paradox of her existance, she craves to be told that she is beautiful, to be desired for that very reason. However, when she is, she cannot help but feel empty. As if the only value she has in the world in an exterior everyone but her wants to look at.

The world grows quieter around the youths. An evening haze looming in the sky above. Autumn

will be here soon,  
Dante stops. looks up at  
the darkening sky, Says,  
'It's so beautiful.'

The girl stops. Does the  
same. Yes, she thinks.  
The girl looks back at him.  
Her mind drawing in the  
truth. No, she thinks.

Then his lips press to  
hers and he is kissing  
her. She doesn't kiss him  
back. Neitehr does she  
pull away. After all, there  
is a bittersweet honey on  
the boy's tongue the girl  
cannot help but crave so  
deeply is hurts.

### 3. A Burden of a Gift

She is fifteen years old, the  
first time her mother signs  
her up for a beauty pagent.  
A competition where she  
must be best at flaunting a  
beauty she does not believe  
in. This, all so she can win a  
cash prize.

Her entire family is seateed  
around the dining table,  
eating breakfast- when this  
is proposed. Just before the  
girl is ment to leave  
for school.

She does not want to do it.  
Especially when she is so  
uncomfortable in her own  
skin. Regardless, of being  
told so many times that  
this skin-this body, she  
wears is a gift rather than  
a burden.  
she agrees, anyway. her  
family needs the money.



the competition arrives  
three weeks after the  
conversation about it. it  
is brutal and gorgeous  
and everything wrong  
with the world. Each girl  
either perfect or desprate  
or sad. Not that there  
really is much difference  
between the three. As  
anyone predicted, the girl  
wins. Awarded the title of  
the most beautiful amid a  
huddled mass of enviable  
youth. She stands on stage  
with roses and a crown,  
The audience a raucous  
orchestra of applause  
and cheers.

The girl should feel  
thankful. Should feel  
proud. she has won, after  
all. She doesn't feel that  
way though. All she feels is  
an emptiness buries deep  
down inside, as she smiles  
at the crowd berfore her.

### 4. Beauty

She is seventeen years old,  
the first time she is asked  
to participate in an act  
unrelated to her beauty.

A marathon run, to raise  
money for breast cancer. It  
is a girl from school who  
approaches her on the  
matter. Her skin black, her  
hair cornrow braids, her  
frame grace  
and aggression.

'your mum died from  
breast cancer didn't she?'  
the black girl says, to the  
girl as she pushes maths  
books into her locker. She  
pauses at the mention of  
her dead mother. Shuts  
her locker. Looks up at the  
black girl. 'yes,' she says the  
black girl nods. Hands her  
a leaflet, that details how to  
participate in the school's  
marathon to raise money

for those with breast  
cancer. Walks away.

The moment the girl gets  
home she starts training,  
but tells no one about it.  
She once made the mistake  
of working hard on  
something other than her  
looks. A boy told her she  
shouldn't try so hard. Told  
her to keep her face pretty  
and her brain empty.

When the day of the  
marathon finally arrives,  
the girl walks out onto  
the school feild where the  
crowds of girls and women  
have already gathered  
around the start line, all of  
them absorbed in endless  
conversation. The girl joins  
them, silent all the while.

Minutes pass. The start  
gun sounds. They run.  
The girl is a poem of ache  
and pain and happiness

when she finally crosses  
the finish line. It is  
there, the same black  
girl who invited her  
here, approaches her,  
her face painted with  
congratulations.

' you did it.' she says to  
the girl smiles. Realising  
in this moment, as she is  
covered in sweat and dirt  
and pride, she has never  
felt more beautiful.





Sweet and Sour. What else could one want this summer? These hand picked lemonade recipes will keep you happy and refreshed on hot summer days.

# Blueberry Mint

1 cup of freshly squeezed lemon juice  
3/4 cup superfine sugar  
4 cups water  
1 cup fresh blueberries, stems removed  
1/3 cup fresh mint

Juice lemons into a large pitcher; add sugar and water, then stir to combine and dissolve.  
Add blueberries and mint, then serve.

Notes: The longer you let this lemonade stand, the more the flavors will mix and mingle. Whip up this easy recipe in the morning and it will be perfect with lunch! Missing your Friday night cocktail? Just add a ounce or two of vodka to each glass, then stir!



# Lavender

## DISCLAIMER:

DO NOT use Lavender essentil oil in this recipe, Consuming Lavender oil can be incredibly toxic and will require a call to poisen control!

1 cup raw honey (local if you can get it)  
5 cups pure water  
1 Tbsp. dried, organic culinary lavender (or 1/4 cup fresh lavender blossoms, crushed)  
1 cup fresh-squeezed, organic lemon juice, strained  
Ice cubes  
Lavender sprigs for garnish

Bring 2 1/2 cups water to boil in a medium pan  
Remove from heat and add honey, stirring to dissolve.  
Add the lavender to the honey water, cover, and let steep at least 20 minutes or up to several hours, to taste  
Strain mixture and discard lavender  
Pour infusion into a glass pitcher  
Add lemon juice and another 2 1/2 cups of cold water.  
Stir well.Refrigerate until ready to use, or pour into tall glasses half-filled with ice, then garnish with lavender sprigs.



# Watermelon

7 cups seedless watermelon, cut into cubes  
1 cup fresh lemon juice (about 3 whole lemons)  
 $\frac{2}{3}$  cup granulated sugar  
2 cups sparkling lemon flavored water  
2 cups sparkling watermelon flavored water  
ice cubes  
lemon & watermelon slice, for garnish  
Instructions

Place watermelon cubes into blender and blend until the watermelon is completely pureed. Pour over a fine mesh strainer into a large bowl.  
Pour strained watermelon into a large pitcher. Add fresh squeezed lemon juice and sugar. Add lemon and watermelon flavored sparkling water. Stir well.  
Serve over ice and garnish with a lemon and/or watermelon slice.




# Georgia Peach

4 cups water  
1 cup fresh lemon juice  
2 cups chopped, fresh peaches, blended  
 $\frac{1}{2}$  cup pure maple syrup  
1 tsp. pure vanilla extract

In a large pitcher, combine the water, lemon juice, maple syrup and vanilla extract.  
Blend the peaches in a blender until it reaches your preferred consistency. If you want it very smooth, add a little of the lemonade to the blender with the peaches.  
Stir and serve over ice.



# *Life* *in* *Technicolor*



Splash of color. Art. Articles about art you may have thought was dead but is still very much alive. Entertainment Icons. All of this wouldn't be fun to look at if it was in black and white. This section, without saying so, shows the importance of color when displaying artwork.







I always tell the girls, never take it seriously, if ya never take it seriously, ya never get hurt, ya never get hurt, ya always have fun, and if you ever get lonely, just go to the record store and visit your friends.

***Penny***



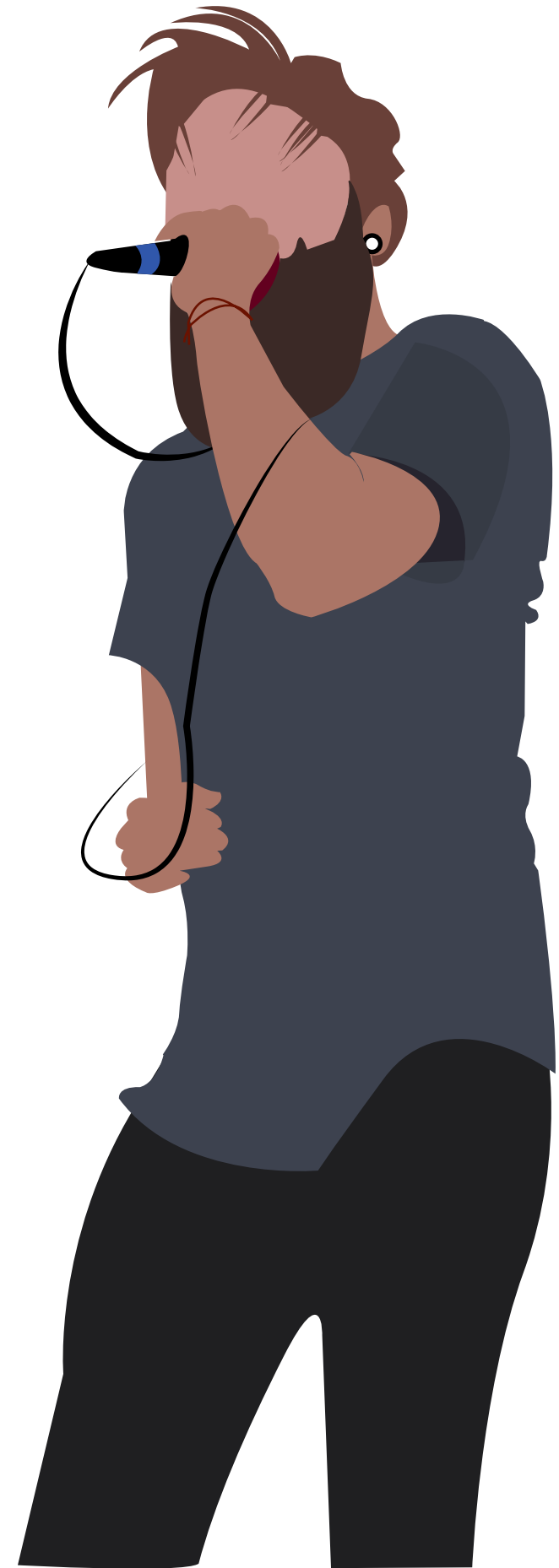
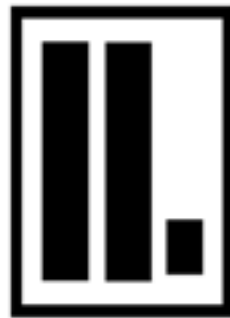
***Lane***



It's simply about a very clear human quality which is fucking up and being very vulnerable but being cast in iron. We're supposed to remain strong which lends itself to being stagnant. There's people in life that will falter and fail and it's a strange obscure way of saying love is much more than face value. It's about understanding people for what they are. Not what they've done but what they can be.

We place these unreasonable expectations on people: family, friends, loved ones. What that's going to do is simply diminish the worth of what it actually means to be in love or love someone, so you find yourself at this crossroads and you feel this trepidation when you try and pinpoint where everything went wrong. Truly in the end, it's up to you, and it's left to your perception. You hold a very significant power on the outcome of things, and how you see them.

# Jason Butler



Just stop your crying,  
it's the sign of the times.  
Welcome to the final show.  
Hope you're wearing your best cloths.  
You can't bribe the door on your way to  
the sky. you look pretty good down here.  
but you ain't really good.

Just stop your crying,  
have the time of your life.  
Breaking through the atmosphere,  
and things are pretty good from here.  
Remember everything will be alright.  
We can meet again somewhere,  
somewhere far away from here.

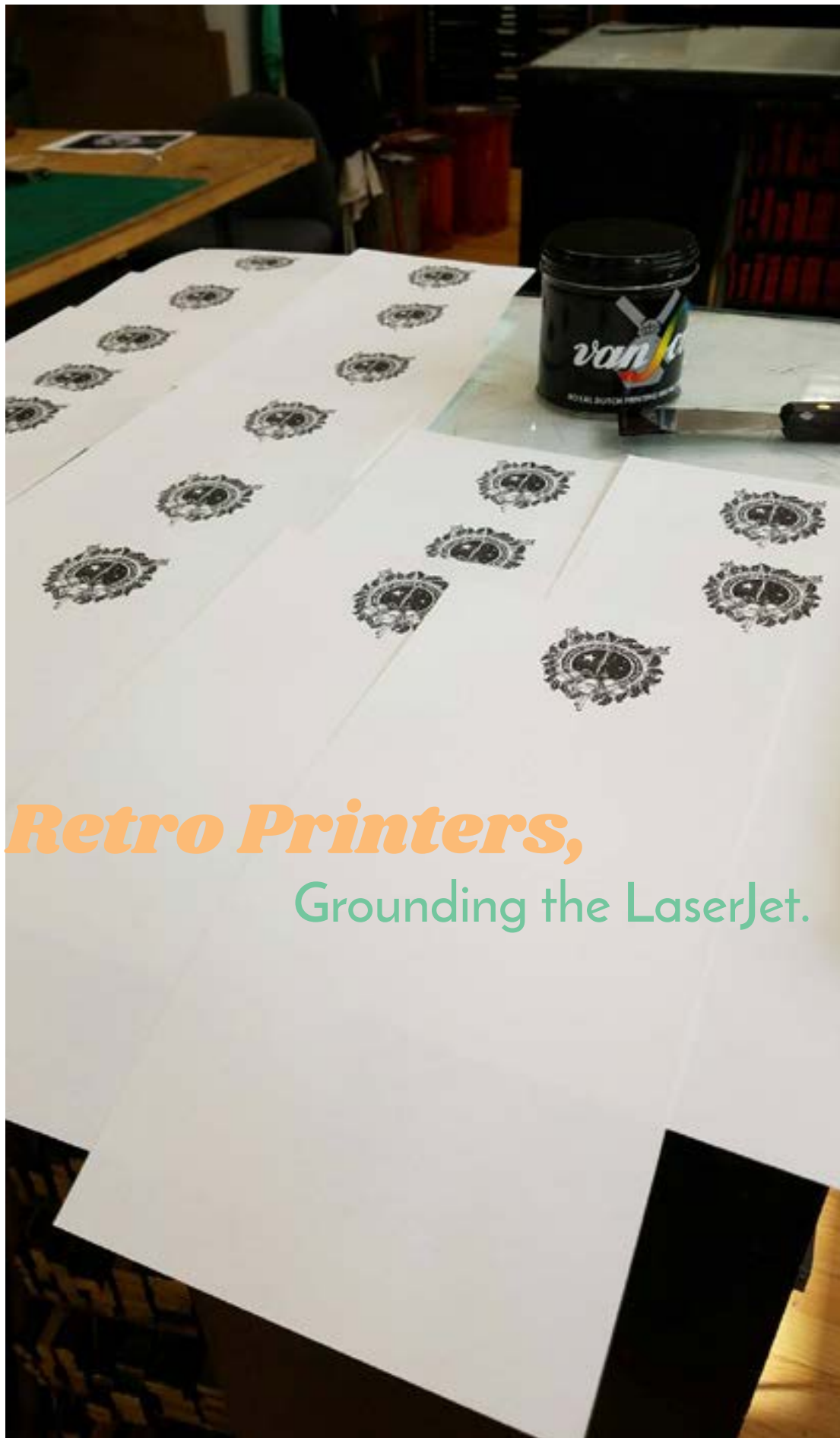




The beauty of a woman is not in the clothes she wears, the figure that she carries, or the way she combs her hair. The beauty of a woman is seen in her eyes, because that is the doorway to her heart, the place where love resides. True beauty in a woman is reflected in her soul. It's the caring that she lovingly gives, the passion that she shows & the beauty of a woman only grows with passing years.

*Audrey  
Hepburn*





## *Retro Printers,* Grounding the LaserJet.

Written By:  
Laura M. Holson

**M**Y love affair with letterpress aptly began with a man named Art.

I was walking home one day last spring when I saw an older gentleman on a corner selling old metal type and pre-World War II copper illustrations. Art, who never gave his last name, had recently bought them from a printing shop that was going out of business. After sifting through the images for an hour, I left with a box of treasures and a promise from Art to find more of the letters for my name.

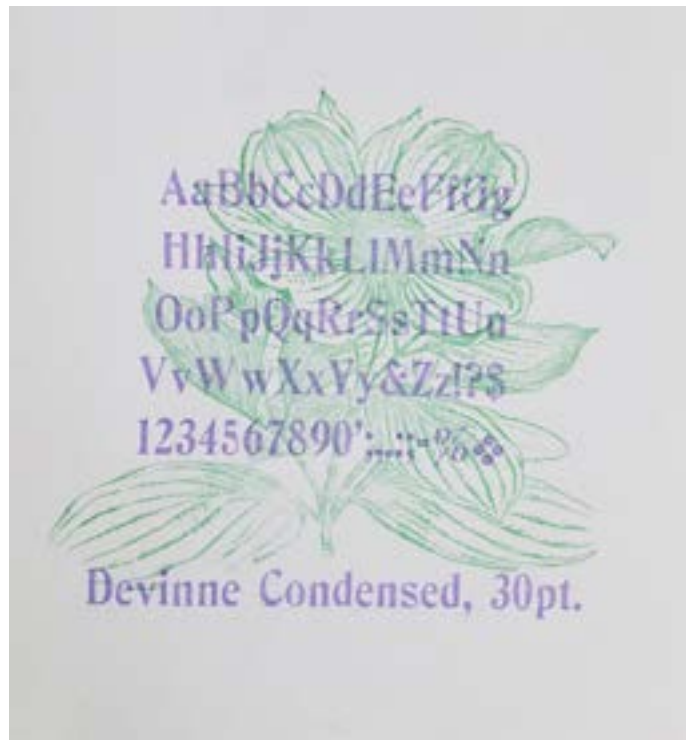
Over the summer, whenever he acquired something promising he would call and say: “Meet me on the corner. I got you some H’s.” Together we sorted through the trays,

gleeful whenever a jewel emerged from the ink-stained rubble. Later, with a growing trove of images and letters, I set about finding a printer who could bring the images to life. I did not figure that the printer would be me.

I am not alone in my newfound interest. Letterpress, which became obsolete in the 1980s with the rise of desktop publishing, is experiencing a resurgence as artists and consumers rediscover the allure of hand-set type. It is still a specialty craft. But at the San Francisco Center for the Book, nearly 30 percent of the 300 workshops offered this year are letterpress classes, many of them added in the last few years. Claudia Laub, a well-known Hollywood printer,

said she had doubled the number of private studio classes she offers since she began them five years ago. And the six weekly letterpress classes at the Armory Center for the Arts in Pasadena, Calif., are among its most popular.

It is a surprising turn at a time when computers make it so easy — and fast — to design individualized note cards and stationery. But art experts say this new interest in the specialized craft is a reaction to the slick design and flat graphics common in computer publishing. And it is more feasible now for hobbyists with access to a press: many shuttered print shops are selling old presses and rare type, while expanding paper chain stores like



Paper Source offer a wider variety of affordable papers in different colors and textures.

“Letterpress is like the new engraving,” said Kitty Maryatt, director of the Scripps College Press and an assistant professor of art. “It looks different. It feels old. It’s tactile. People love that. It is the romance of the impression of the letter pressed into paper that people feel good about.”

Steve Woodall, the artistic director at the San Francisco Center for the Book, sees a rising interest in design. “Creative people who stare at a computer all day want to use their hands,” he said. “There is also the do-it-yourself thing. People like to make things.”

Elizabeth Witt is one of those people. She began taking letterpress classes at the Armory in Pasadena with an eye toward hand printing the invitations for her wedding next June. “It’s the first impression anyone will have of my wedding,” she said. “I’m very into antiques, and I like old things.”

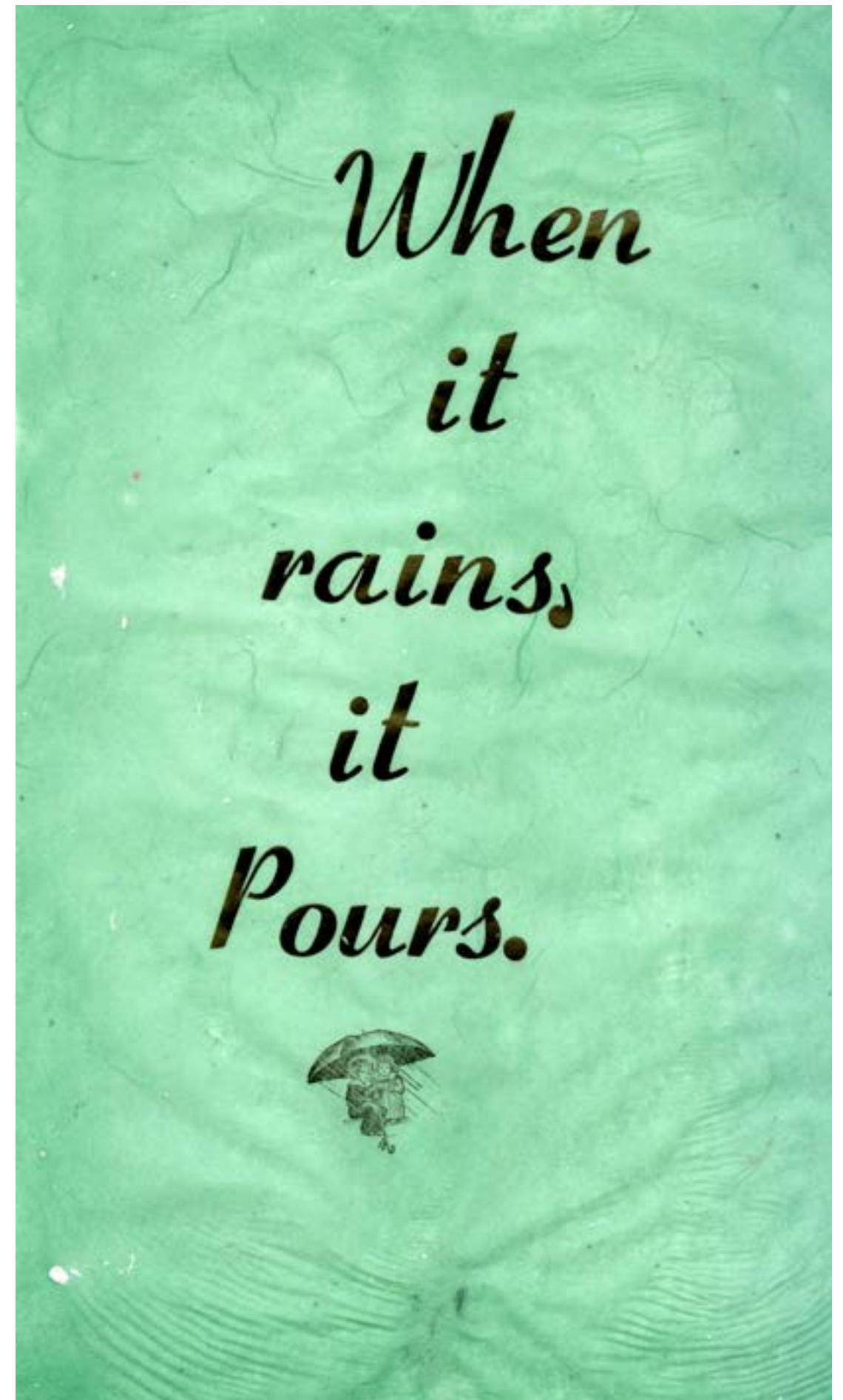
She recently joined two Internet chat groups for letterpress enthusiasts. And when she told a college friend about her new hobby, she learned that he and his wife had recently bought a press, so together they will make her invitations.

Ms. Witt also decided to make personalized stationery for her six bridesmaids. “It’s nice to have your own stationery,”

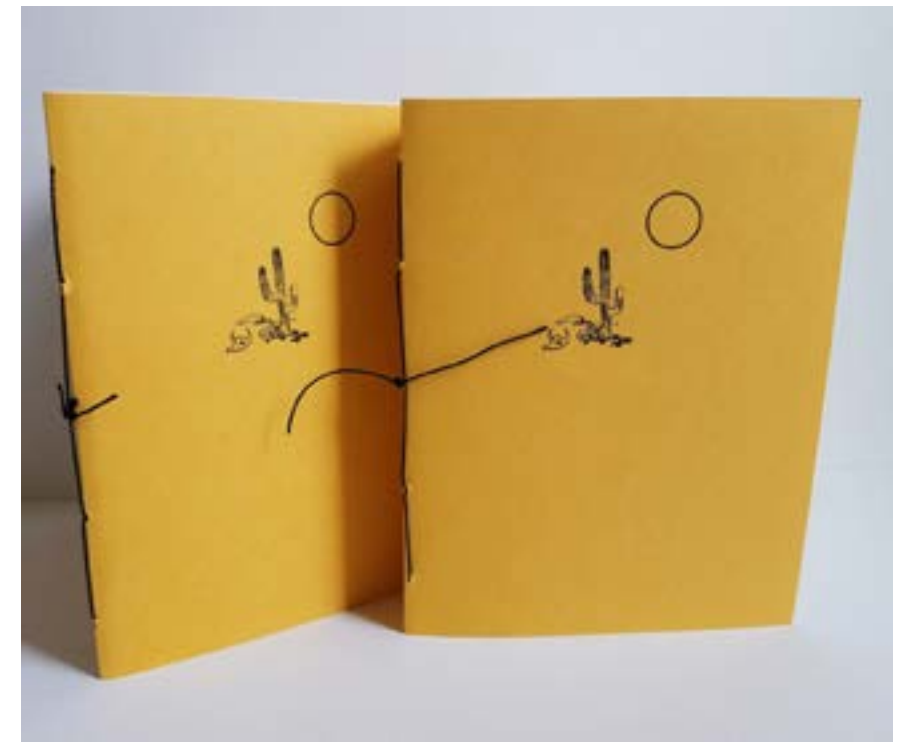
she said. “Not many people do. It’s better than an e-mail.”

For centuries after Johann Gutenberg first printed a Bible, around 1455, individually hand-set metal type was the industry standard. It fell out of favor, though, with the advent of the linotype machine in the late 1800s, which made it possible for printers to cast whole lines from molten lead. (This is commonly referred to as hot type.)

After World War II offset printing gained favor with commercial printers, hastening the demise of hand-set type. Then desktop publishing, which also revived interest in different typefaces, allowed anyone with a computer to become a publisher.







Ms. Laub said that her students are often hobbyists or entrepreneurs who want to start their own greeting card lines. Her home studio is a jumble of boxes stuffed with paper and drawers filled with metal, copper and wood letters and images, including an unused wooden alphabet bought from the daughter of a printer.

The hands-on experience she provides is not cheap: Ms. Laub charges \$600 for three four-hour sessions. That is more than twice what the Armory costs, \$285 for 10 two-and-a-half-hour classes. At the San Francisco Center, a one-day intensive beginner class is \$125.

“We have people come from all over: New York,

Philadelphia, even Alaska,” said Mr. Woodall at the 10-year-old center, which allows students to rent its presses after they have taken classes. Five couples, he added, have bought their own presses and started their own companies.

The most commonly used machines are those that were popular more than 50 years ago: the Chandler & Price platen press and the Vandercook proof press. Bought from a printing shop going out of business, or from on-line sources, they can cost \$3,000 or more.

The Chandler & Price platen press, manufactured from the late 1880s to the mid-1950s, is the workhorse of the letterpress studio. Type is

locked into a frame called a chase. The chase is then placed in a bed, ready for printing. Wide rollers pass over a large inked disc and apply a thin layer of ink to the type. Paper is then placed on a flat surface, called a platen, and pressed against the bed like a clamshell.

The appeal of the machine, which runs on electricity, is its speed. Even a novice can print up to 100 sheets in 10 minutes. An experienced printer can do twice that, reinking frequently depending on the size of the image or text. Still, while the process looks deceptively gentle, the press employs enough pressure to crush errant fingers.

The Vandercook press is less fearsome, though





equally powerful. It was designed nearly 100 years ago by Robert O. Vandercook, but later versions are favored today. Rollers (with paper attached) are moved along a track over the inked type, which is in a flat bed. The rollers are operated by a crank. The machine prints more slowly than the platen press but is favored for oversize posters and limited-edition books.

Once the machine has been mastered, the fun part begins: laying type. Each word is painstakingly constructed with individual letters, which are generally stored in thin drawers in tall wood cabinets. While there are thousands of typefaces, Ms. Laub said Garamond, an old-style typeface, is a favorite among her

clients. (I preferred Huxley Vertical, for its Art Deco flair.) Not every paper is a good candidate for letterpress. Most experts agree that paper with a soft texture, made mostly from cotton or linen, is the most desirable. For top-end clients Ms. Laub buys specialty paper from companies in the Czech Republic or Italy, as well as from some in the United States. For hobbyists she recommends mass-market Italian paper, which accepts ink readily and can be found at art stores.

I was partial to Fabriano's Medioevalis paper and Arturo Fine Stationery, which have an attractive untrimmed edge and are thicker than regular paper, allowing for a noticeable impression.


–Whether to leave a deep impression, however, is subject to debate. Purists say no. “But people today want to see that,” Ms. Laub conceded.

The issue didn't bother my friend Kathryn Hilton, who was thrilled with the personalized cards I had made for her. She especially liked the “H,” reminiscent of the Arts and Crafts style.

Art had found that letter for me. He would have been pleased.



# *Modular Grid*



The Modular Grid section showcases different grid layouts and how to use them. Before this section, Tangerine used a three column grid. Great for laying out articles and stories. Two, Four, One and Six columns displaying various poems by different authors around the globe.





# ***A Dream***

Within

# ***A Dream***

Written By: Edgar Allan Poe

Take this kiss upon the brow!  
And, in parting from you now,  
Thus much let me avow-  
You are not wrong, who deem  
That my days have been a dream;  
Yet if hope has flown away  
In a night, or in a day,  
In a vision, or in none,  
Is it therefore the less gone?  
All that we see or seem  
Is but a dream within a dream.

I stand amid the roar  
Of a surf-tormented shore,  
And I hold within my hand  
Grains of the golden sand-  
How few! yet how they creep  
Through my fingers to the deep,  
While I weep- while I weep!  
O God! can I not grasp  
Them with a tighter clasp?  
O God! can I not save  
One from the pitiless wave?  
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# Vacation

Written By: Rita Dove

I love the hour before takeoff,  
that stretch of no time, no home  
but the gray vinyl seats linked like  
unfolding paper dolls. Soon we shall  
be summoned to the gate, soon enough  
there'll be the clumsy procedure of row  
numbers and perforated stubs—but for  
now I can look at these ragtag nuclear  
families with their cooing and bickering

or the heeled bachelorette trying  
to ignore a baby's wail and the baby's  
exhausted mother waiting to be called up  
early while the athlete, one monstrous  
hand asleep on his duffel bag, listens,  
perched like a seal trained for the plunge.  
Even the lone executive who has  
wandered this far into summer  
with his lasered itinerary, briefcase

knocking his knees—even he  
has worked for the pleasure of bearing  
no more than a scrap of himself  
into this hall. He'll dine out, she'll sleep  
late, they'll let the sun burn them happy  
all morning—a little hope, a little whimsy  
before the loudspeaker blurts  
and we leap up to become:

Flight 828, now  
boarding at  
Gate 17.



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# Roller Coaster

Written By: Noah Kadera

Who knew a roller coaster could be so long?  
It's been like a never ending song.  
The ups, the downs  
The smiles, the frowns...  
It's been rough, it's been hard  
Our hearts and feelings have been marred.

Looking back at the five months past,  
Like your mother says, I can't believe we've last.  
So many times, I've looked for a way out,  
And every time, I've forgotten the route.  
I've cried in my room wondering where to go.  
Those times felt like an all time low.

But every time I lose my way,  
It seems my heart finds the words to say.  
Eyes dried, and thoughts behind,  
My heart helps my brain unwind.  
A map is painted in my head:  
A new map of what's been said.  
A map back to that beautiful girl,  
The one that made my heart unfurl.

I look back into her eyes...  
They're prettier than the Utah skies  
Like gems they shine and reflect the light,  
The light that makes my life seem right.

This coaster's been a wild ride,  
And I'm glad you've been here by my side.  
To hold my hand over all the drops,  
And catch our breath at all the stops.

A friend once told me what we have is just noise,  
But what can you expect from other boys?  
Like it is for me, It's only what he hears,  
But for me, my love, it's been music to my ears.





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# Faults

Written By: Sara Teasdale

They came to tell your faults to me,

They named them over one by one;

I laughed aloud when they were done,

I knew them all so well before, —

Oh, they were blind, too blind to see

Your faults had made me love you more.



# *Faults*

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<b>Appendix</b>	Material which is not part of the main text appearing at the end of the book.
<b>Bleed</b>	Off-page area printed to allow for minor inaccuracies in trimming. Generally anything intended to print right up to the edge of the page is extended, and bleeds about 3mm beyond the intended edge of the trimmed page area.
<b>Blocking</b>	The use of metallic foils, much used on covers and jackets for visual impact or as a routine operation on the spine of a hardback book.
<b>Blurb</b>	The brief description of a book which appears on the back of a paperback or on the inside front flap of a hardback.
<b>Colophon</b>	A statement at the end of a book, typically with a printer's emblem, giving information about its authorship and printing.
<b>Copyright Page</b>	Usually the verse of the title page, this page carries the copyright notice, edition information, publication information, printing history, cataloging data, legal notices, and the book's ISBN or identification number. In addition, rows of numbers are sometimes printed at the bottom of the page to indicate the year and number of the printing. Credits for design, production, editing and illustration are also commonly listed on the copyright page.
<b>Crop Marks</b>	Small printed lines around the edges of a printed piece indicating where it is to be cut out of the sheet. Sometimes referred to as cut marks.
<b>Case liner</b>	Lining the spine of a book, helps reinforce the spine of the book.
<b>Copy-editing</b>	Checking a typescript for spelling, grammar and content errors, and marking up corrections to be made when typesetting. Can be done on-screen or on paper.
<b>CMYK</b>	Cyan, Magenta, Yellow and Black (or 'key', hence the 'K'). Cyan is a turquoise blue, magenta a deep pink/fuchsia color. The four 'process colors' used in four-color printing to simulate all other colors, by halftoning them together. In fact there are many colors that cannot be properly matched by combining CMYK, eg metallics and many strong oranges, greens and blues (the gamut of the CMYK colorspace is quite small) – hence the need for special spot color inks.
<b>Duotone</b>	Two-color halftone reproduction from a black-and-white photograph.
<b>Flysheet</b>	A sheet used as a divider/advertisement page that helps break up sections of a book.
<b>Font Family</b>	A set of fonts all with the same typeface, but with different sizes, weights and slants.
<b>Folio</b>	The page number which is printed at the top or bottom of each printed page.

<b>Gutter</b>	Blank space between two columns of type or, more often, the blank margins in the fold between left and right pages.
<b>Grid</b>	A two-dimensional format made up of a set of horizontal and vertical axes used to structure content.
<b>Halftone</b>	Using small dots to produce the impression of a continuous-tone image. The effect is achieved by varying the dot size and the number of dots per square inch.
<b>Headband</b>	Are used as a decoration element on the head and tail of the book.
<b>Initial</b>	An initial or drop cap is a letter at the beginning of a word, a chapter, or a paragraph that is larger than the rest of the text. The word is derived from the Latin initialis, which means standing at the beginning. An initial often is several lines in height and in older books or manuscripts, sometimes ornately decorated.
<b>ISSN</b>	Abbreviation for International Standard Serials Number, the equivalent of the ISBN in the journal and magazine publishing business.
<b>Imposition</b>	The positioning of pages on a sheet or reel of paper when printed which produces the correct sequence of pages when folded.
<b>Kerning</b>	In typography, kerning is the process of adjusting the spacing between characters in a proportional font, usually to achieve a visually pleasing result. Kerning adjusts the space between individual letter forms, while tracking (letter-spacing) adjusts spacing uniformly over a range of characters.
<b>Ligature</b>	Groups of characters such as fi, ffi or fl, that are combined to form a single symbol or glyph, where the individual letters might overlap in an displeasing way. Ligatures vary in number with different typefaces.
<b>Leading</b>	The amount of added vertical spacing between lines of text.
<b>Masthead</b>	Tells you all the people who worked to create the magazine, both content wise and design wise.
<b>Margins</b>	The space around the edge of a page. By increasing or decreasing the size of your page's margins you can create a more calming or a tenser design respectively.
<b>Orphan</b>	Is when the last line of a paragraph is one or a few words. This creates too much white space between paragraphs or at the bottom of the page.

<b>Offset Printing</b>	Is a commonly used printing technique in which the inked image is transferred (or "offset") from a plate to a rubber blanket, then to the printing surface. When used in combination with the lithographic process which is based on the repulsion of oil and water, the offset technique employs a flat planographic image carrier on which the image to be printed obtains ink from ink rollers, while the non-printing area attracts a water-based film (called "fountain solution"), keeping the non-printing areas ink-free.
<b>Perfect Binding</b>	A binding process where the signatures of a book are held together by a flexible adhesive.
<b>Pull Quote</b>	A short quote or excerpt pulled from the main text and used as a visual element to help highlight important ideas and draw interest to the piece. Pull quotes are very common in magazine design.
<b>Repurposing</b>	To change (something) so that it can be used for a different purpose, i.e, repurpose artwork for print, digital, etc.
<b>Six Elements of Design</b>	Six basic elements are used to create an attractive graphic design project. These include, line, shape, value, space, texture, and color.
<b>Spot Varnish</b>	The varnishing of a particular part only of a cover or jacket image for visual impact.
<b>Sub Head</b>	Sentence or two underneath the headline of an article that summarizes what the article is about or further describes the essence of the story.
<b>Title Page</b>	Located before the main content of a publication (usually the third page and always the right side page) on which the author's name, the title of the book, the series title and subtitle appear.
<b>Typeface</b>	A set of characters that share a distinctive and consistent design.
<b>Typeset</b>	The process of applying style specifications such as typeface and point size to raw text.
<b>Widow</b>	Is a single line of text that is separated from the rest of the text; such, the line occurs in the next column or in the next page. It interrupts the reader's eye and diminishes readability and is fixed by reworking the rag.

# 50 Important Typefaces

**A** Akzidenz-Grotesk | 1896 | Hermann Berthold | Neo-Grotesque

Avante Garde | Herb Lubalin, Tom Carnase | 1970-77 | Geometric

**B** Baskerville | John Baskerville | 1757 | Transitional

Bembo | Francesco Griffo | 1495 | Garalde

Benguiat | Ed Benguiat | 1977 | \*Based on Art Nouveau Period | Graphic

Bodoni | Giambattista Bodoni | 1798 | Didone

**C** Adobe Caslon | | Based on William Caslon 1738 but designed by Carol Twombly 1990 | Garalde

Centaur | Bruce Rogers | 1914 | Humanist

Century Expanded | Morris Fuller Benton | 1900 | Transitional

**D** Didot | Firmin Didot | 1784-1811 | Didone

**E** Eurostile | Aldo Novarese | 1962 | Geometric

**F** Fedra Sans | Peter Biřak | 2001, | Neo-Grotesque

Fenice | Aldo Novarese | 1980 | Didone (modern)

Filosofia | Zuzana Licko | 1996 | Didone

Fruitiger | Adrian Fruitiger | 1975 | Humanist Sans

Franklin Gothic | Morris Fuller Benton | 1902 | Grotesque

Futura | Paul Renner | 1927 | Geometric

**G** Georgia | Matthew Carter | 1993 | Transitional

Gill Sans | Eric Gill | 1928 | Humansist Sans

Garamond | Claude Garamond | 1540s | Garalde

Glypha | Adrian Frutiger | 1977 | Mechanistic

Gotham | Tobias Frere-Jones | 2000 | Geometric sans-serif

**H** Helvetica | Max Merdinger | 1957 | Neo Grotesque

Hoefler Text | Jonathan Hoefler | 1991 | Garalde

**I** Interstate | Tobias Frere-Jones | 1993-1999 | Neo-Grotesque

**J** Jenson | Robert Slimbach | 1996 | Humanist

**L** Letter Gothic | Roger Roberson | 1956-1962 | Neo-Grotesque (newer) Albert Pinaggera | 1998 |

**M** Matrix | Zuzana Licko | 1986 | Graphic

Meta | Erik Spiekermann | 1985 - 1991 | Neo-Grotesque

Minion | Robert Slimbach | 1990 | Garalde

Mrs Eaves | Zuzana Licko | 1996 | Transitional

**N** Neutraface | Christian Schwartz | 2002 | Geometric

Nobel | Sjoerd Henrik de Roos | 1929 | Geometric

News Gothic | Morris Fuller Benton | 1908 | Grotesque

**O** OCR | American Type Founders 1968 | Slab Serif sans the serif, Monospaced

Officina | Erik Spiekermann | 1990 | Slab Serif

Optima | Hermann Zapf | 1958 | Humanist Sans

**P** Palatino | Hermann Zapf | 1948 | Garalde

**Q** Quadraat | Fred Smeijers | 1992 | Transitional

**R** Rockwell | Frank Hinman Pierpont | 1934 | Slab Serif

**S** Sabon | Jan Tschichold | 1964 Garalde |

Scala | Michael Majoor | 1990 | Mechanistic

Stencil | R Hunter Middleton | Graphic

Stone Serif | Summer Stone | 1984 | Transitional

**T** Thesis Serif | Lucas de Groot | 1994 | Humanist

Times New Roman | Stanley Morison and Victor Lardent | 1932 | Transitional

Trade Gothic | Jackson Burke | 1949 | Grotesque

Trajan | Carol Twombly | 1989 | Glyphic | \*Based on letterforms Roman Square Capitals

**U** Univers | Adrian Frutiger | 1957 | Neo-Grotesque

**V** Verdana | Matthew Carter | 1996 | Neo-Grotesque

**W** Walbaum | Justus Erich Walbaum | 1804 | Didone

# VOX System

Devised by Maximilien Vox in 1954, it was adopted in 1962 by the Association Typographique Internationale (ATypI) and in 1967 as a British Standard, as British Standards Classification of Typefaces (BS 2961:1967), which is a very basic interpretation of the earlier Vox-ATypI classification.

[ original vox system classification ]

(\*) slab serif

(\*\*) beyond classification



## {15th Century}

- ▶ Humanist / Centaur, Jensen (1450-90s) low contrast, pronounced inclined stress, high ascenders, deep descenders, good for letterpress
- ▶ Garalde / Bembo, Garamond (1450-1790s) old style faces, medium contrast, medium stress
- ▶ Transitional / Baskerville, Times Roman (1690s) high contrast, vertical/near vertical stress

## {18th Century}

- ▶ Didone / Bodoni, Walbaum (1740s) - pronounced/extreme contrast, vertical/near vertical stress, hairline serifs
- ▶ Mechanistic\* / Rockwell, Scala (1840s) - low contrast, bracketed/square serifs
- ▶ Lineal (san serif)  
Grotesque / News Gothic, Trade Gothic (1900s- ) variable contrast, variable stroke at junctions, wide sets

## {20th century }

- ▶ Neo Grotesque / Helvetica, Univers (1900s- ) minimal contrast, slightly condensed
- ▶ Geometric / Eurostyle, Futura (1930-50s) zero contrast, geometric, single story
- ▶ Humanist Sans / Gill Sans, Optima (1920s) minimal contrast, low x-height, san-serif
- ▶ Glyphic / Albertus, Trajan (107AD- ) historic and modern letter cutting, chiseled form, sharp terminal serifs, angle finials
- ▶ Script / Mistral, Shelly
- ▶ Graphic\*\* / Benguiat, Stencil

# Type Book

Typefaces that can be seen  
throughout Tangerine

## ***Shrikhand***

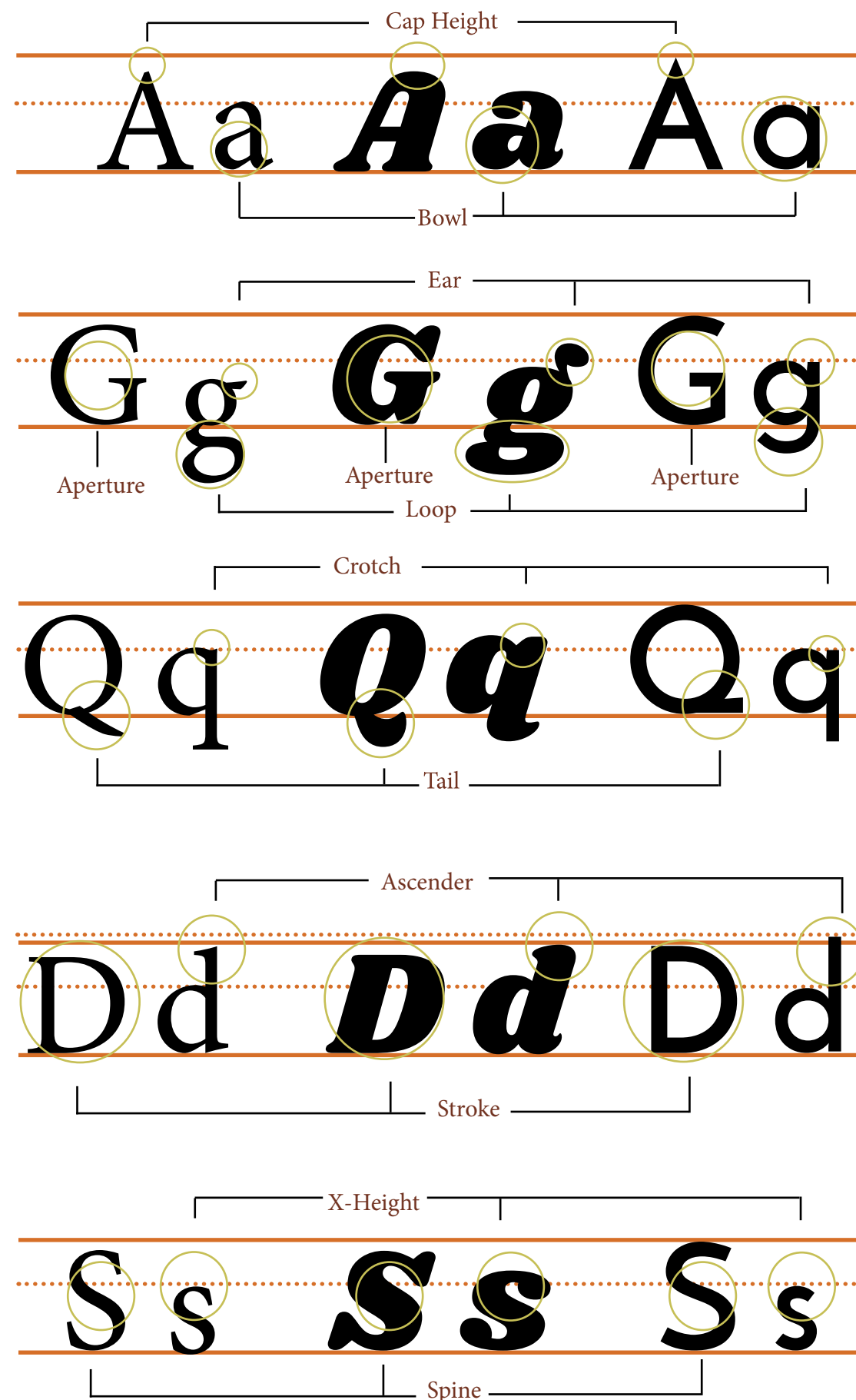
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
***abcdefghijklmnopqrstuvwxyz***  
**1234567890!@#\$%^&\*0{}<>,,,:”**

## Josefin SemiBold

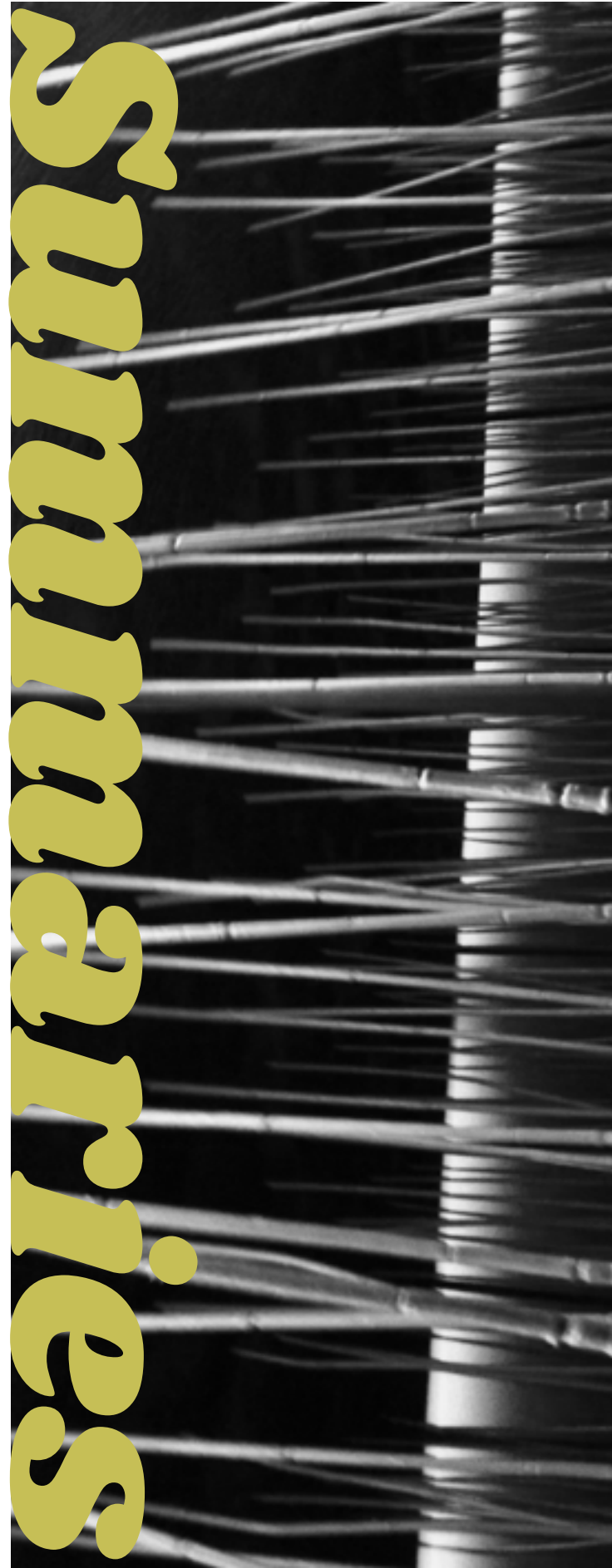
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*(){}<>,,,:”

## Minion Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*(){}<>,,,:”







## Week 1

I am excited for the next 15 weeks of Publication Design, although it has only been the first week I didn't really learn anything new. The exercise assignment we had to do for home work was a bit challenging. I had a hard time with the task of typing on a path cause the text didn't go where I wanted it to, spent about an hour trying to figure it out. Although they look better than my first attempt, the Boddingtons Exercise can still be improved on. I hope I can fix these mistakes and improve on such a simple and (important) tool by the end of the semester. My hopes for this class is to expand on my knowledge of photoshop and the other adobe suite programs to make portfolio worthy pieces. I am not the most organized when it comes to electronic files so I hope that this class can help me with that as well.

## Week 2

In the second week of Publication Design, we learned how to properly set up a document for our book. The only problem I had with mine was the page numbers, I didn't set them up right and my document had the same number throughout. I realized, with the help of a classmate I forgot to insert special characters. Besides setting up the Modular Grid PDF. we introduced everyone and looked at Super Vitals each person created and I thought everyone was very creative. Not one super vital looked the same. We then went over the content that will be in our semester long book, and what that will entail. The presentations at the beginning of class, included our first day pen tool exercise. We critiqued what was wrong so that we can fix it in the future. We also went over the nine genres, I realized that Old Style and Art Deco were not the same thing even though Google Images said it was, but now I know and I have corrected my mistakes for the second time around. Overall, The things we did last class, were pretty simple and I understood how to do them. One thing I need to get used to, is checking our class folder for the homework content. This is the first class I've been in at Columbia that has made us look in that folder for the homework. Same with the Announcements page in Moodle, I usually try to write down the homework, but with the stuff we do in class, I don't always remember.

## Week 3

In last weeks class, we talked about everyone's ideas for the creative sections of our semester long book. I thought everyone had some really cool and creative ideas, one that I remember is the vintage anatomy theme. I'm really excited to see how they turn out and can't wait to see everyone's final product. We looked at different real life examples of publications layouts, and brainstormed storyboard ideas for our first book for our homework due next week. Refreshed the information about the genres, and critiqued out genres part two presentations. Our books should be printed on tabloid, at 8.5 X 11. it's important to print our books at 100% to see what they're going to look like. Before creating the storyboards, I had no idea of what my themes were going to be for my creative sections, while brainstorming I thought about letterpress printing, I was in a class last semester and really enjoyed it. So I think I'm going to do something about that. Maybe a story, or an interview with photos of things I've created in that class. Even though I'm not in that class anymore, I still continue to practice letterpress printing, so doing an entire section on that should be fun and easy. My second creative section I haven't really decided on a theme, but I think I might do something with the postmodern genre theme. I fixed my mistakes on my Modular Grid and learned how to create a PDF print preset for when we start printing out final book.



## Week 4

Today, in class we learned our first Tips& Tricks, the presenters were Jonathan and Jasmine. Jonathan shared how to put shadows on a mockup for portfolio use. Yo use the brush tools and eyebal where you thinkthe shadow should go, Turn the opacity to about 30% black. Jasmine shared how to transfer fonts to other computers. By creating outlines and saving your work as soon as you do so.You can also, create a two layer fule, once you change, It's difficult to edit. We presented our storyboards and the modular grid section. We talked about the difference between layouts and grids, and how the grid shouldn'y be recognizable when looking at the publication but once you put a grid on top it should be recognizable. four spreads creating our own grid, different from the three column one used for our other sections. Each one should be unique. Rules for art direction, margin and gutter is 9 picas. modular grid can be different. We looked at different book examples from our classmates, Cecilia brought in a couple of good examples. If you want to look at really cool books we were advised to go to a furnature store called Luminaire. Looked at an artist by the name of Jennifer Sterling, she is a Graphic Designer based out of New York. Her style focuses on the swiss/international genre. Her designes are simple, clean and colorful.

## Week 5

We had time to work on our modular grids from last week and we were able to correct our mistakes. Most of us still have some minor adjustments but we're on our way to perfection. Talked about the examples in the moodle handout. We're told to pick three to replicate. Two column or three column. Deck or a sub-head is the one sentence description/ summary after the title of an article before the actual content begins. Looked and described different grid styles. For next week we want to be done with the modular grid. The and trick that was shared to day was by Cecilia, she showed us how to do hanging quotes. Go to type story and optical margin alignment and enter in the pt. Size. She also brought in a few publication examples, special edition of the Lumpen magazine.

## Week 6

In the six class of our Publication Design, we learned two more tips and tricks. Greta Shared an article from linkedin about useful tools for the adobe illustrator program. After class I looked at the article in further detail and found it to be very useful. One new thing I learned from the article is the width tool, this tip will be very useful in my on going career as a graphic artist. It is just like the stroke tool, except instead of thickening the whole line, it allows you to do just parts of it. This can make a vector image look more fluid. Joshua shared how to resize an image properly in photoshop. This tip I already knew about, but was a great refresher. The rest of the class we continued presenting our modular grid, and was nice to see what other people's ideas were. We did an instructor evaluation, weeks ahead of schedule. We had time to continue working on our book, with some helpful feedback from the instructor. A classmate (I don't remember who it was) brought in some live publication examples. Two were from the pitchfork festival, and the other one was a local chicago mag called lumpin. I thought they were cool to look at. We were informed about the "treat" in the announcements page of a website redesign.

## week 7

Learned about the difference between the different publications. Kids books, magazines, textbooks, and tabloids. BB and BC, Business to Business and Business to consumer. Learned about offset printing and how it's different from digital printing. Do's and Don'ts for what to ask and/or do in publication projects. Presented the modular grids and most everyone need to tweak their grids. For homework we're supposed to fix our mistakes by replicating the examples posted in moodle. Along with the grid, we need to start thinking about the glossary terms to include in the collaborative class list. This list, will eventually make it into the technical section of our book. We didn't have time for tips or tricks so that will be included in next week's class. Looked at a cool website called Type Wolf, it's a typography recommendation site. We went around and talked about two terms to include in our class list for our technical section. Continued work on our mod grid, and went through everyone's examples. Talked about the mistakes that needed to be corrected. Gutters should not start or end a page. We had time to work on our modular grids from last week and we were able to correct our mistakes. Most of us still have some minor adjustments but we're on our way to perfection. Talked about the examples in the moodle handout. We're told to pick three to replicate. Two column or three column. Deck or a sub-head is the one sentence description/ summary after the title of an article before the actual content begins. Looked and described different grid styles. For next week we want to be done with the modular grid. The and trick that was shared to day was by Cecilia, she showed us how to do hanging quotes. Go to type story and optical margin alignment and enter in the pt. Size. She also brought in a few publication examples, special edition of the Lumpen mag. I like looking at the different publications people have been bringing to class.

## Week 8

The week is the week before Spring Break and we started off by having a 45 minute work session. Then we presented our final versions of the modular grid, most people still had some adjustments to make. We printed out a spread fro our mod grid section to see how it would look in real life. What you would expect the spreads to look like when doing them digitally, doesn't always transfer over when printed. The color could look off or the placement could look skewed, type might be too small etc. We went over the schedule of what the rest of the semester is going to look like. For week 9, the week we retern from break we are to have the storyboard for our first two sections done. Then, we are to start thinking about what out cover is going to look like. Have a couple of ideas in mind.. Continue to make the necessary corrections to the modular grids. No one presented for Tips and tricks. I brought in a few publication examples to be passed around. Two of the examples were Columbia produced., JAB from the Center of Book and Paper Arts,and DEMO the Alumni Magazine. The other two were Juxtapoz, an art and Culture Magazine based out of San Francisco, California. Frankie from Australia had some really mice grid examples that the professor commented on. If we wanted to meet with the professor to talk about grades or possible book ideas we were to sign our names on the whiteboard in the back of the room. I had concerns about the summaries, I felt like I was behind. After talking with the professor, I was assured that as long as i've been writing them and keeping up with them I would be okay by the end of the semester.

## Week 9

It is the week after spring break and it was a little hard to get back into the swing of things. Majority of class was spent presenting and going over storyboards for the first section of our book. It was kinda cool to see everyone's creative sections, I loved seeing everyone's ideas. This week I was inspired by the presentations and will be making the necessary adjustments to my own books. No one presented for tips and tricks this week, I am up for next 10 I am unsure of what to present. Will be doing minor research to come up with something cool for tips and tricks. There were a few publication examples being passed around, one of them was from a fellow student named Jonathan. He brought in a book he got for free from a design company(?) it showed cool printing things you can do with paper. Actually, I don't really remember what it was because I don't think it ever got passed my way. But, the way he got this book for free was through this company and you just have to tell them you're a designer and they'll send you free book samples. For my creative section I came to a conclusion of doing the genre posters (sorta) I haven't decided if I want to do one genre four different times or if I want to do four different posters. I have one done in the art deco style featuring Zelda Fitzgerald. I really like how it came out. Still making minor adjustments to modular grid.

## Week 10

This week I was not in class, Nor was I in the city of Chicago. Instead, I was in San Diego, California celebrating my brother's graduation from basic training for the USMC. While I was there I took a few photos with this book in mind, they can be seen on pages seven and eight. This sparked the idea to feature more of my photography. I was originally thinking of doing a travel section with the photos I've taken this semester. I have had the opportunity to travel twice this semester, the other time was Los Angeles, California to visit a friend who is in the Television program here at Columbia. With her major, she has the opportunity to do a Semester in LA. For my creative section, I was going to do a blog-esque type of article featuring the places I visited while in California. Due to time and other things going on with my other classes, This didn't quite work out the way I thought it would. So instead, I will feature my own photography for the cover art, and all sections except the Table of contents and the Lemonade section.

## Week 11

This week we went over cover concepts, presented our progress of our book. I redesigned my modular grid section for the third and final time. I keep redesigning when I am not satisfied with what I've created, I'm sure I'm not the only designer or artist to do this. We had 45 minutes to continue working on our book, during this time I went over the content I had so far and became very disappointed and bored with how the rest of my book was looking. I thought It was the way I had rearranged the content. The only section I was happy with was the mod grid, (the section I redesigned). I presented my two concepts for my cover even though I was in the process of creating a third totally different look for my final cover. While going through presentations, I was impressed with everyone's book ideas and they all look like they are coming along nicely. I also realized that Even though we've been going over the mod grid section for 11 weeks, people are still having trouble with them. They still aren't following the rules of how to use the grid. By the end of class we were supposed to print one more spread, a different one from before.

## Week 12

This week we were supposed to have a rough version of our book totally complete so that we can start the editing process for our final book to be printed. I hadn't had much time to finish my book so I didn't present. We were supposed to print another spread different from the other weeks Since Greta, Morgan and I were the only ones to print last week, we didn't have to participate in this weeks. My printed example of the modular grid spread kept being shown to show the printers marks and how thick the drawn in grid lines should be, 0.75 pt. I have continued to be uninspired by my book and started thinking of was to make me like the final product. Only two people presented their progress, and the entire class was used as a work sessions and to ask questions if we needed anything. Even though I am not liking my book at the moment, I am excited to print in a couple of weeks. I am also excited to see everyone else's book. We have all worked so hard this semester and from what I've seen in the presentation in previous weeks, everyone's books look really cool. I can't wait to see the final products. A fire drill had interrupted the last few minutes of class.

## Week 13

At 9:00 pm the night before class, I had decided to redesign my entire book and to some how fit 13 weeks of work into eight hours before the rough draft of the entire book is supposed to be due. I decided on a color palette, deleted everything except my modular grid sections and restoryboarded it. Picked out three and only three typefaces to be used throughout my entire book so that it flows better. Overall, I am way happier with this redesign. Today in class we spent the entire time editing and sending in our progress for the professor to look at. I only made it to the first preview, but I plan on emailing him with the corrections throughout the rest of the week. Some of my classmates have already started to print the final versions. I won't be able to print until next week in class. I need to fix my cover size, it is a little too big for the rest of the book should be 7.5 by 11. A little smaller than regular paper size. Continue work on the technical section, re arrange the glossary so that the line spacing makes sense. It is almost the end of the semester and even though we have been working on the modular grid section the entire semester, some people are still having issues with it or aren't understanding how it works. It was the first week since the beginning that almost everyone presented. All of our progress looks really cool and can't wait to see them all printed in a couple of weeks.

Printed at Columbia College Chicago's Digital Print Center

Book designed during Ronald Kovach's 15 week Publication Design Class

Book designed by Ashley Miskiewicz

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Table of Contents

Photo by Ashley Miskiewicz

Pages 6-7 Daydreamer by Hintonsgold was found on [www.Wattspad.com](http://www.Wattspad.com)

Photography by Ashley Miskiewicz

Pages 8-11 The Irony of Beauty by Eve Blacke found on [www.Wattspad.com](http://www.Wattspad.com)

Photography by Ashley Miskiewicz

Pages 12-17 Lemonade recipes and photos found on various websites.

Pages 20-29 All artwork done by Ashley Miskiewicz

All quotes have been given credit on appropriate pages

Pages 30-37 Article Retro Printers, Grounding the laserJet written by Laura M. Holson found on [www.nytimes.com](http://www.nytimes.com)

Photos and artwork done by Ashley Miskiewicz

Pages 4-55 All poems found on various websites credit given on appropriate pages

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