



Mina మిన

A NEWSPAPER TYPEFACE BY YVONNE SCHÜTTLER

easy-peasy

Pøny Mũşiquē

IN DER STRAßENBAHN

[9/14]

Mina is a contemporary newspaper typeface with a sturdy and organic character. Robustness and strength help make Mina be a work horse. Its strong colour in text is ideally suited to high-speed printing conditions. ♦ A low stroke contrast gives the old style typeface almost the appearance of a slab serif. ♦ The serifs' styles are calligraphic and asymmetric, as well as well-defined. Though heavy in weight, these serifs give the letterforms a lively character. ♦ This feature allows Mina to be the perfect partner for magazine typesetting. ♦ Mina is very legible in small text sizes and easy to read in long texts. The typeface is economic – its x-height is large, the capitals are low in height and its descenders are short. ♦ The Roman and the Italic's lowercase letters have completely different designs. Nevertheless, they fit well together, especially because of the similarity of their inktraps. ♦ The Latin version of Mina was designed together with a Telugu (South India) version, also with newspaper printing in mind. The Telugu script's extremely round shapes have played a large influence on the shapes of the Roman and the Italic. ♦ Mina's Latin extended character set for the Regular, Italic and Bold – as well as the Telugu version – are still in progress.



Hndp2323

DIFFERENT TEXT SIZES

[6/8]

ALTHOUGH the woodcut is the **oldest traditional print medium** it was the last to win **respectability** as an art form. It had to wait until the 1880's and 1890's, when *Vallotton, Gauguin, Munch*, and others made their first unheralded efforts, and when Japanese prints came into vogue, for the initial stirrings of a less biased attitude

[8/10.5]

brunt as an isolated prophet and special pleader between 1725 and 1754, his significance began to be **appreciated** only after the turn of the 20th century, first perhaps by *Martin Hardie* in 1906, and next and more clearly by *Pierre Gusman* in 1916 and

[10/13.3]

atmosphere *Jackson's* almost forgotten chiaroscuro no longer appeared as failures of technique, for they had been so **regarded** by most earlier writers, but as deliberately novel efforts in an

[7/9.3]

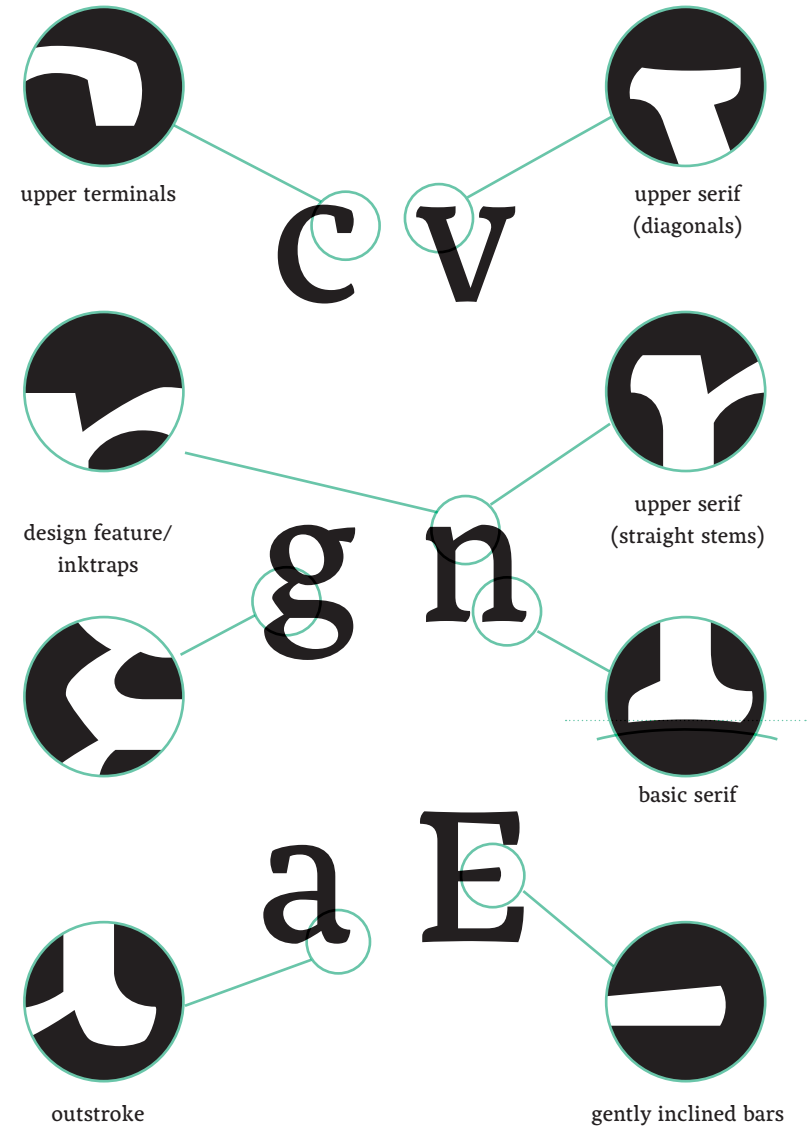
toward this medium, so long considered little more than a craft. With the woodcut almost beneath notice it is understandable that *Jackson's* work should have failed to **impress** art historians unduly until recent times. Although he bore the

[9/12]

Max J. Friedländer in 1917, when modern artists were committing heresies, among them the **elevation** of the woodcut to prominence as a first-hand art form. In this iconoclastic

[12/16]

original style. The **innovating** character of his woodcuts in full **colour** was also given respectful mention for the first time. But these were



[Text source: Extract taken from *Kainen, Jacob* John Baptist Jackson, 18th-Century Master of the Color Woodcut ›Project Gutenberg‹ (<http://www.gutenberg.org/files/22263/22263-h/22263-h.htm>)]



terminal of the hat



[mi] [na]

[8/12]

Mina Telugu follows the characteristics of typical stroke modulation in Telugu typefaces, in which emphasis lies on the bottom of the character. This modulation has no historical background, because the script's origins lie in the engraving of palm leaves with a metal stylus, which creates an almost monolinear stroke. Nevertheless, the stroke modulation of Mina Telugu achieves optimal legibility for long newspaper texts by playing with the shapes.



loop



terminal

COLORTTEST

[8/12]

brief assessments in general surveys. If the woodcut was cheaply held, it was at least acceptable for certain limited purposes. But printing pictures in color, in any medium, was considered a weakening of the fiber—an excursion into prettification or floridity. It was not esteemed in higher art circles, except for a short burst at the end of the 18th century in France and England. This was an important develop-

ment, admittedly, and the prints were coveted until quite recently. They are still highly desirable. ఒక ఉవనఆకాశబొ ఏణుఒఉబు ళమిఉబుఅజనఆకాఉనబొఉాశఏణుఒనఆకాబొ ఏణుఒమిఉబు. అజబబొ ఓలైఉనబొ ఎఉనబొఉాబు ఏఅజబబొ. శ్రీబుమినళఏణుఉశ ఈళ నఏణుఉాప. But while *Bartolozzi* stipple engravings or *Janinet* aquatints in color might have commanded higher prices than *Callots* or *Goyas*, or even than many *Dürers* and

[Text source: Extract taken from *Kainen, Jacob* John Baptist Jackson, 18th-Century Master of the Color Woodcut >Project Gutenberg< (<http://www.gutenberg.org/files/22263/22263-h/22263-h.htm>) and random Telugu letters]



upper terminal



upper terminal



inktraps (some interrelated to the regular weight)



instroke



12°



9°



basic lower terminal

different slants for letters *n, m, h* to keep the counters optically the same 9° (normal slant) and 12°

The Italic version is very much influenced by the rounded shapes of Telugu. The lowercase letters were drawn independently of the Roman, so that they achieve a very organic character. The similarity of the inktraps guarantee that they work well together with the Regular.

It's business time

Black as midnight on a moonless night

Damn good coffee

with *georgeous* cherry pie

No touching

Wanted: 42 effect specialists

He's on his own for two days, and he joins a gang.

Chickens don't clap!

న ఒక ఓవెన బుబో ద ఆమి ఉ అ రు

Obviously this blue part here is the land



NEWSFEED ■ Have you seen Ms Nikolai?

An extra set of eyes and ears for the community?

[9/12]

ENGLAND Children as young as ten could be patrolling a run down area of Swindon from Tuesday. In a pilot scheme junior street wardens will aim to improve safety and cleanliness, and set a good example to their peers.

More than 30 young people aged between ten and 16 have so far signed up. In return, they will receive rewards - like free football tickets - from local businesses and sponsorship partners.

Mark Walker, housing estates manager for Swindon Borough Council, said the wardens will be involved in environmental activities like litter picking and recycling. He said: "The aim of the junior warden scheme is to get young

people thinking and behaving positively towards other members of the community and their environment." The junior warden scheme will initially be on the Parks and Walcot estates, where an adult warden initiative was launched.

[Text: <http://news.bbc.co.uk/1/hi/england/2448313.stm>]

న శ ఊ అ ద రు ఋ

READINGU ద అ శ ఇ ఐ న అ రు ఉ ఎ బొ ఊ. ఎ ఉ ఎ ఋ ఏ ఐ ఒ ఉ ఎ ఉ ఐ ఒ. ఓ శ ఉ ఎ బొ ఊ ఏ అ ఉ ఎ ఎ ఉ శ అ ఇ. న అ రు ఉ ఎ బొ శ ఊ శ్రీ ఋ ఏ ఐ ఒ ఉ ఎ బొ ఓ ఉ ఎ శ బొ ఎ ఉ ఎ బొ శ్రీ ఊ ఋ Londonu ఏ అ ఇ ఐ ఒ ఒ ఉ అ ఇ న రు ఉ ఎ బొ ఊ శ బొ ఊ ద శ్రీ ఉ ఎ ఋ అ ఇ న అ ద రు. ఉ ఎ బొ ఊ శ ద శ ఋ ఏ ఐ ఒ ఒ ఇ శ న.

Der letzte Stau

Eigentlich schade: Wenn der Spritpreis weiter explodiert, werden wir uns zu Ferienbeginn auf den Straßen nicht mehr nah sein

VON ULRICH GREINER | © DIE ZEIT, 2008-07-03

[8.5/10.5]

Ferien! »Das klingt wie zwei Portionen gemischtes Eis mit Schlagsahne«, schrieb Erich Kästner in seinem Roman Emil und die drei Zwillinge. Ferien: Das klingt für nicht wenige Mitmenschen nach Staumeldungen und Hubschraubereinsätzen. Emil fuhr damals mit der Bahn an die Ostsee. Heute bepacken Emils Eltern ihr Auto bis unters Dach und fahren an den Gardasee. Unterwegs – im Stau kommt man sich näher – lernen sie viele andere kennen, die dasselbe Ziel haben, und wenn sie endlich dort sind, werden sie das Gefühl haben dürfen, ein Abenteuer bestanden zu haben.

Über die allsommerlichen Staus sind schon viele Witze gemacht worden. Einen weiteren hat der Minister Tiefensee, dessen Verkehrspolitik nicht gerade eine Erfolgsgeschichte ist, eben hinzugefügt, als er ein generelles Überholverbot für Lastwagen vorschlug. Die Folgen kann man sich leicht ausmalen: auf der rechten Spur ein kompakter Lkw-Bandwurm, der etwa so schnell ist wie das langsamste Glied, und auf der linken eine geschlossene Kette von Urlaubsfahrern, die etwa so langsam

vorankommen wie das schnellste Wohnwagengespann. Durchschnittlich 65 Stunden stehen deutsche Autofahrer pro Jahr im Stau, und der Schaden beträgt viele Milliarden. Es lässt sich gar nicht zählen, wie oft schon versprochen wurde, einen Teil des Verkehrs von der Straße auf die Schiene zu verlagern. Daraus ist nichts geworden, im Gegenteil. Für eine vierköpfige Familie, die an die Ferientermine gebunden ist, gibt es – es sei denn, man bliebe zu Hause – gar keine Alternative zum Auto. Die Bahn ist von allen Verkehrsmitteln bei Weitem das teuerste, und man kann sagen, der wahre Luxus heute bestehe darin, kein eigenes Auto zu haben.

Wer Geld hat, fliegt nach Nizza oder Málaga und lässt sich vom Hotelbus abholen. Wer Kinder hat, füllt die Kühltasche und fährt in den Stau. Die Geduld, mit der sich Millionen diesem Schicksal überlassen, ist wahrhaft bewundernswert, und wer Stau-Erfahrungen hat, wird von stiller Disziplin und wahrer Mitmenschlichkeit berichten können.

Nun ist es allerdings wahr, dass keineswegs alle, die sich jetzt zum Ferienbeginn auf die Fernstraßen werfen, dazu verurteilt sind. Aber es gehört offenbar zu den Gesetzen einer Gesellschaft, die Mobilität für eines ihrer größten Güter



[8/9.8]

hält, dass man glaubt, am schönsten sei es jeweils anderswo. Der Schweizer macht gerne Urlaub in Schweden und der Schwede gerne in der Schweiz. Auf der Autobahn stehen dann beide einander gegenüber und überschlagen den Zeitver-

„ Das Auto ist der Ort, wo man alleine sein kann „

lust. Auch scheint es so, dass Waren oder Güter umso mehr geschätzt werden, je weiter der Ursprungsort von der eigenen Gegend entfernt ist. Das Allgäuer Joghurt muss folglich nach Flensburg, der holländische Gouda nach Wien und das französische Perrier-Wasser nach Würzburg.

»Das ganze Unglück der Menschen rührt daher, dass sie nicht still in einem Zimmer bleiben können«, sagte der französische Philosoph Blaise Pascal. Gut gegeben, aber Pascal selber, dafür war er viel zu genial, ist keineswegs in seinem Zimmer geblieben. 1662 gründete er zusammen mit einem Freund ein Droschkenunternehmen, das als der Beginn öffentlicher Verkehrssysteme gilt. Allerdings: Wer es in seinem Zimmer nicht aushält, ist keineswegs gezwungen, den nächsten Stau anzusteuern, ebenso gut oder besser kann er zum nächsten Badeseeradeln und sich dort, während er die weißen Sommerwolken betrachtet, an den Staumeldungen schadenfroh erbauen. Es ist gut möglich, dass diese Art von Vergnügen in absehbarer Zeit zum Normalfall wird.

markets

[6/8 TABULAR LINING NUMBERS]

UTILITIES

128	41	Alles Energia	48	-	3	...	6.3
785	403%	British Intern	727	+	1½	3.9	20.5
397½	281%	Centrocim	311%	+	7	4.2	7.6
840	291	Clipperno	514	-	6	...	5.7
1464%	461%	Draxa Group	739	-	23	3.0	7.5
120	85	Greenko	104½	-	8	...	...
66	18	Helim Energy	20	...	...	4.3	...
91	48	IPSO	74½	...	...	8.3	...
494%	359%	Intl Proper	439½	+	5%	2.3	13.1
97½	48	Island Gast	69	-	½	...	19.2
636½	235	KMK Power	415	-	12	...	79.8
128	80	Modern Wass	102½	...	...	22.3	...
866½	638½	Nan Grid †	682½	+	12	4.8	14.2
376	288%	North Wasser	318%	+	1¼	3.8	10.4
97	50	Nova Energy	82½	-	3½	...	51.6
85	67	OPD Power	68½	...	...	...	...
860	400	Ostin Powers	410	-	30	...	5.1
705	520	Pennen	647½	+	9	3.1	17.0
124%	103	Rennew Erg	110%	-	¼	3.6	...
60	39	Rennew Gen	47	-	1	...	6.4
55	8	Rennewpow	13½	...	...	1.8	...
73%	43	Ruruleco	60½	-	1½	4.1	4.9
1702	1312	Scot South	1450	+	25	4.2	14.3
1591	1223	Severth Tren ‡	1334	-	1	4.9	13.6
780	624	Unitilities †	701½	+	6	6.7	6.8

[6/8 TABULAR OLD STYLE NUMBERS]

TRANSPORT

1280	701	Airy Partner	719	+	14	2.9	13.3
189%	182	Nippon Aero	182	-	2½	0.8	11.7
852½	594	Arriba	721½	+	7½	3.1	17.3
100	32	Audilogic	45½	...	...	...	1.2
52%	12½	Aviseuro	13	-	1¼	...	54.5
275%	100%	BBAviatione	103%	-	4%	7.4	4.9
450	193%	Britways †	217½	+	11¼	2.3	6.8
562	373	Braemship	497	-	18	4.6	10.1
87½	73½	Cap Aviation	84½	...	...	...	...
1135	673½	Clarkone	972½	+	16½	4.1	7.8
61	38½	Cyb	39½	-	1	...	8.5
110%	11%	Darg	14%	...	...	14.1	13.4
5½	0%	Eagleyes	3%	-	¼	...	4.7
686	231½	Easyeti	272%	+	18½	...	11.7
824½	487½	First	542½	+	6	3.1	19.6
727	516	Fishers	600	-	12	1.9	18.3
2280	1573	FortPort	1594	-	68	3.0	28.8
3671	1734%	Frontrow	3064	-	16	18.2	8.0
168%	100	Gloceanic	167	...	...	2.6	9.4
640	304%	Globitime	422½	-	5	2.1	...
2837	1395	Gahed	1840	+	36	3.9	15.3
1081	634%	GropeTunnel	755½	-	¼	...	...
14½	6	Interbugs	6%	...	...	...	4.8
1826%	1296½	IrishUma	1339%	-	2%	...	10.5
1337	818½	Interpress	1004	+	6½	3.8	14.0

Source Interactive Data: ◆ AIM company; # Price at suspension; † Ex dividend; ‡ Ex scrip; ▲ Ex rights issue; ▼ Ex all; § Ex capital distribution; * figures report awaited; ... no significant data. Companies in bold are constituents of the FTSE 100 Index. Investment Cos sector Nav Dis or Prm supplied by Fundamental Data Ltd.

[9/12 TABULAR LINING NUMBERS]

MARKY & SP.	▼	252.95p	-24.53%
EURASIANO	▼	1,135.73p	-9.36%
WÖLSELEY	▼	329.69p	-8.95%
ANTIFAN	▼	594.23p	-7.94%
DEXT	▼	840.93p	-7.92%
ASTRAOPA	▲	2,244.53p	+4.84%
GLAXISMITHO	▲	1,146.35p	+3.90%
CODAFONY	▲	151.62p	+3.53%
OLD MUTI	▲	91.95p	+2.60%
BITE GROUP	▲	208.11p	+2.48%

[9/12 TABULAR OLD STYLE NUMBERS]

HOBOS	▼	280.05p	+6.99%
ANTEM	▼	604.50p	+6.43%
ROY BANKA	▼	205.14p	+4.41%
ALL TOBACCO	▼	1,800.00p	+4.18%
G4M	▼	197.00p	+4.01%
SAINSBURGH	▲	282.00p	-3.45%
RAGE GROUP	▲	191.20p	-3.19%
BN GROUP	▲	2,218.00p	-3.10%
FATEXPO	▲	332.50p	-3.06%
WOOP	▲	452.25p	-2.79%

the humans are dead

Here's some money. Go see a Star War.

Mina మిన

It's the 21st century, you should be dressing like it's the 80s.

His fingers are like biscuits

ROBOBOOGIE

work horse

Have a look at this bold head, but regular body.

ǫĩáçřÿťś

[9/13,5]

CZEŚC! Pochodzenie słowa gazeta nie jest do końca jasne. Wywodzi się przypuszczalnie z włoskiego gaza, dla określenia drobnej monety, za którą nabywano dzienniki w średniowiecznej Wenecji. Gaza oznacza też srokę, którą w charakterze logo często umieszczano w dziennikach włoskich. [\[Polish\]](#)

¶ HELLU! Ei avis er eit organ som hovudsakleg fortel om ulike nyhende og vert gjeve ut ofte, gjerne dagleg, tradisjonelt på papir av dårleg kvalitet. Aviser kan skriva om lokale eller internasjonale hendingar, eller eit særskilt felt som idrett eller økonomi, men er ofte sett saman av ulike typar stoff. [\[Norwegian\]](#)

¶ HEI! Sanomalehti tarkoittaa vähintään kerran viikossa ilmestyvää, monipuolisesti ajankohtaisia asioita käsittelevää painojulkaisua. Se sisältää pääaineistonsa uutisten ja mielipiteiden ohella myös kulttuuri-, urheilu-, ajanvieteynnä muuta aineistoa. [\[Finnish\]](#)

¶ SALUT! La presse écrite désigne, d'une manière générale, l'ensemble des moyens de diffusion de l'information écrite, ce qui englobe notamment les journaux quotidiens, les publications périodiques et les organismes professionnels liés à la diffusion de l'information. [\[French\]](#)

¶ అఇనఆ! ఈఉననల్లీశమిబొఉ. ఎఉనఋ ఏఐఋ ఓఉన ఉఐఋ. ఓఉనబొబొఉఋ ఏఅఉనబొశ ఉఋఋ ఏఐఋ ఓఉనఉఐఋఓశబొఉన. ఎల్లీఉఋ అఇ నఆఈఉనబొఉఋఋఏఐఋఓ ఉనబొ ఈఉనబొమిఉఋఋఏఐఋఓఅఇనఆశశీఈఉనబొమిఉఋఋ ఏఐఋల్లీ ఓఉన ఉఐఋ ఓఉనబొ ఎల్లీఉనబొఉఋఋ ఏఅఇ ఐఋఓఉననఆ ఈబొ ఏఐఋఉఋఋ ఉ ఉఋఋఅఇనఆఈ అఇనఆఈఉనబొఋఋఉనబొ. [\[Telugu\]](#)

l'ännǧūąø

[8/12]

HALLO! In allgemeinsten Definition ist eine Zeitung ein Druckwerk von mäßigem Seitenumfang, das in kurzen periodischen Zeitspannen, mindestens einmal wöchentlich, öffentlich erscheint, Nachrichten aus aller Welt und allen Gegenstandsbereichen vermittelt und von jedermann käuflich erworben werden kann. Vier Kriterien müssen gegeben sein, wenn man von einer Zeitung spricht: Aktualität, Periodizität, Publizität und Universalität. [\[German\]](#)

¶ OLÁ! Jornal é um meio de comunicação impressa, e tem como característica: o uso de "papel de imprensa" - mais barato e de menor qualidade que os utilizados pelas revistas -, as folhas geralmente não são grampeadas, sendo usado os grampos com frequência em cadernos especiais e/ou edições destinadas a coleção, e as capas não usam papel mais grosso, como acontece com as revistas, e os mais importantes possuem periodicidade diária. [\[Portuguese\]](#)

¶ HALLÓ! Fréttablaðið er íslenskt dagblað sem gefið hefur verið út frá 2001. Útgefandi blaðsins er fyrirtækið 365 miðlar sem einnig rekur Stöð 2. Ritsjórar Fréttablaðsins eru Þorsteinn Pálsson og Jón Kaldal en Steinunn Stefánsdóttir er aðstoðarritstjóri. Blaðinu er dreift ókeypis í hús á höfuðborgarsvæðinu og víða á landsbyggðinni. [\[Icelandic\]](#)

¶ HEJ! En avis er en ofte og jævnligt udkommende publikation trykt på billigt, tyndt papir, som gør den nem at arbejde med i alle faser af dens korte livscyklus; fremstilling, distribution, læsning, bortskaffelse. De mest almindelige måder at modtage aviser på er abonnere på dem, eller at købe dem i løssalg i butikker eller hos bladhandlere. [\[Danish\]](#)

¶ MERHABA! Gazete, haber, bilgi ve reklam içeren, genellikle düşük maliyetli kağıt kullanılarak basılan ve dağıtımı yapılan bir yayım olup halka güncel olaylara ilişkin bilgi verme amacı gütmektedir. Genel olarak yayınlandığı gibi, özel bir konu üzerinde de yayınlanabilir ve genellikle günlük ya da haftalık olarak yayınlanır. [\[Turkish\]](#)

MINA REGULAR CHARACTER SET

CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ÿ Ź Ž ı

LOWERCASE

abcdefghijklmnopqrstuvwxy

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ÿ Ź Ž ı

STANDARD & DISCRETIONARY LIGATURES

f b f f f h f i f j f k f l f t f f b f f h f f i f f j f f k f f l f f t t T T Th Th Th st sp ct

DINGBATS

□ ■ ■ ● ● ★ ♣ † ‡ ♥ ♥ ▼ ▲ ▶ ◀ “ ”

MINA REGULAR CHARACTER SET & OPENTYPE FEATURES

NUMERALS

[LINEAR PROPORTIONAL] 0123456789 [LINEAR TABULAR] 0123456789

[OLD STYLE PROPORTIONAL] 0123456789 [OLD STYLE TABULAR] 0123456789

[FRACTIONS] 1/2 1/3 1/4 3/4 [SUPERIORS] 1 2 3

CURRENCY AND MATHEMATICAL SYMBOLS

€ ¥ £ \$ ¢ ¤ § ¨ № % ‰ ° † ‡ ± × ÷ ± = ≠ > < ≥ ≤

PUNCTUATION AND MARKS

() {} [] [] [] ! ; : ; , ; « » « » ‹ › „ ” ’ ’ * . • — — — — _ | \ / © ® ™ & & @ @ ¶

OPEN TYPE FEATURES

- ▶ Case Sensitive Forms
- ▶ Ligatures
- ▶ Discretionary Ligatures
- ▶ Lining Figures / Old Style Figures
- ▶ Tabular Lining Figures / Tabular Old Style Figures
- ▶ Fractions
- ▶ Superiors
- ▶ Alternates

pëppərmiñt diŝcø ʃhoəs

GUYS ARE WEIRD AND GIRLS ARE MEAN

Des öfteren hatten sie die Tanzfläche ›unsicher‹ gemacht

అనఇల్లీఅవఏఐఒఒబొఈఉఅఇనఉఃఋమిఒబొఈఉఃఋమిఅఇల్లీనఅఇ

Robust, strong & female, but not a bomb

Gene Parmesan undercover agent

flavoured coffee

+44 (0) 65 3012 9876 or +44 (0) 98 7612 3456

two office raggamuffins

Has anyone in this family ever seen a chicken?

For british eyes only

¿ME? [I] am@julee {now} ;but! »home« soon



This typeface is named after Mina Lopita, the daughter of my friends Markus Nikolai and Stephanie de Chico, living in Frankfurt am Main, Germany. * Pictures by Markus Nikolai and Yvonne Schüttler
* Special thanks to Gerry Leonidas, Gerard Unger, Fiona Ross, Victor Gaultney, Jo de Baerdemaeker, Jonathan Hoefler, José Scaglione, Veronika Burian, Christian Schwartz, Rob Keller, Fernando Mello, David Březina, the printing department and my family and friends in Germany as well as my classmates in the MA Typeface Design programme 2008 (especially Dan for proof reading and Manu).

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MINA
.....

.....
TYPEFACE AND BOOKLET DESIGN BY YVONNE SCHÜTTLER
.....

.....
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
MASTER OF ARTS IN TYPEFACE DESIGN
DEPARTMENT OF TYPOGRAPHY AND GRAPHIC COMMUNICATION
UNIVERSITY OF READING
UNITED KINGDOM
.....

JULY 2008
.....

.....
FOR MORE INFORMATION PLEASE CONTACT ME VIA EMAIL
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YSCH@ME.COM
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