

TYPE @ COOPER 2024

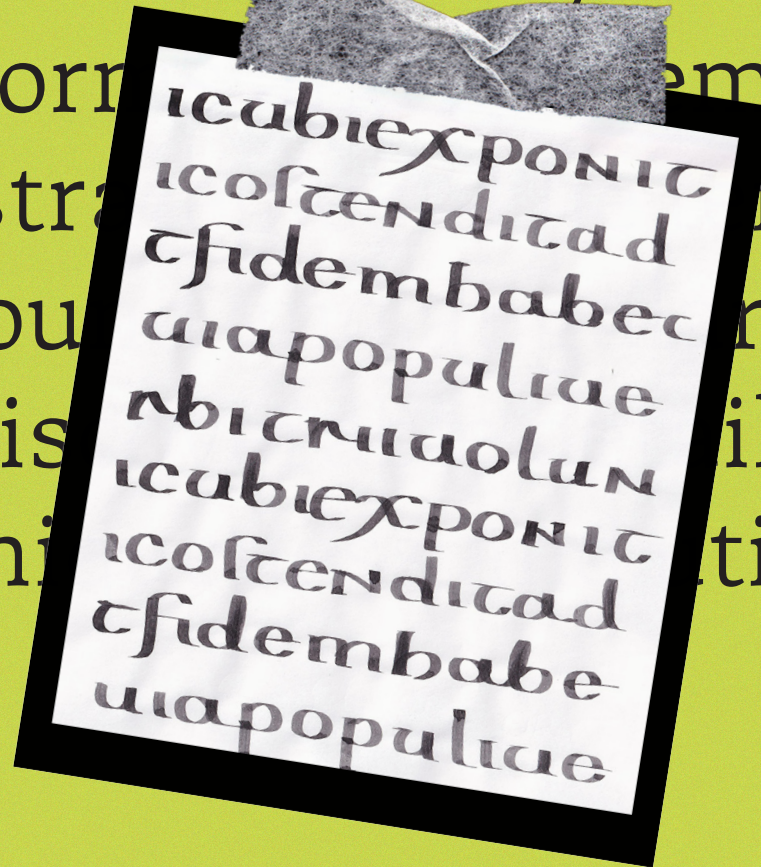


# Sustento Serif

ALLY THOMASSON

Sustento is a nuanced hybrid of time-honored forms and contemporary design strategies. The tension between round and angular shapes pairs with discoverable details to offer both uniqueness and utility.

Sustento is a nuanced hybrid of time-honored form and contemporary design strategy. It bridges the gap between round and square shapes, offering a versatile typeface that can be used in a variety of ways. It is designed to offer both uniformity and flexibility.





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812H

8

There were a few problems to fix when starting to digitize, the primary being that almost all the sketches felt too narrow and a bit too light.

9

FINAL SCAN

handgloves

DIGITIZATION 01

handgloves

DIGITIZATION 02

handgloves

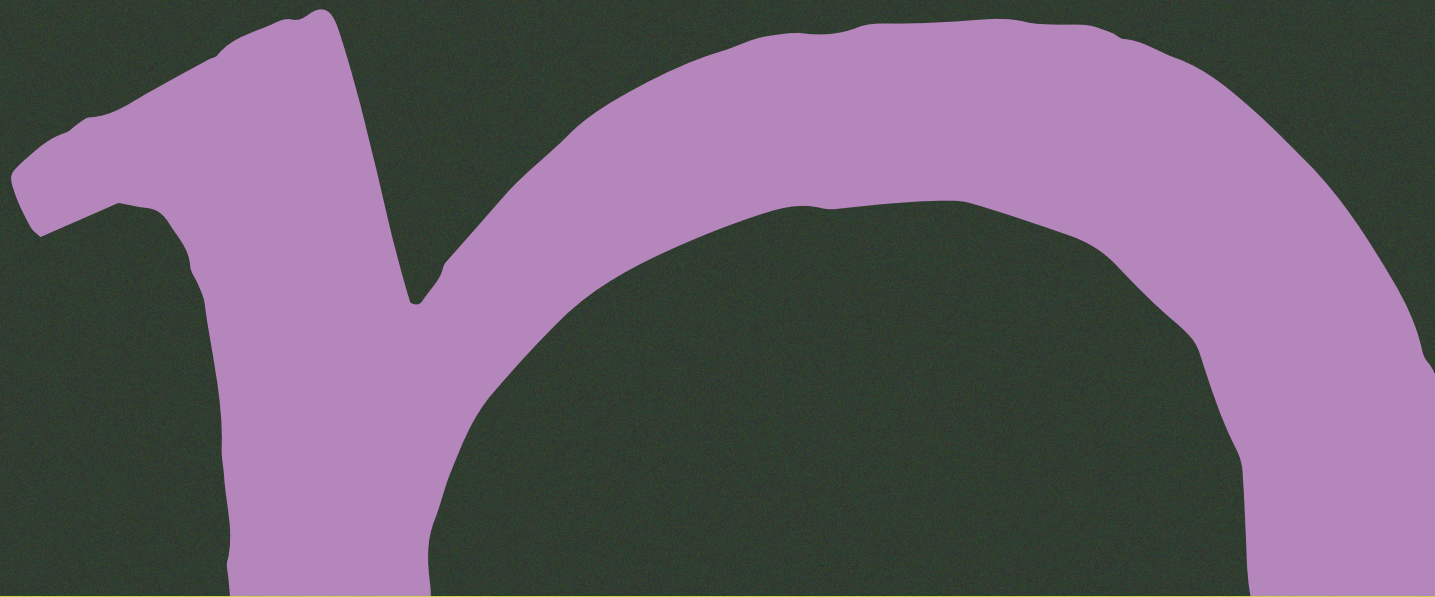
Learning curve of digitization and correcting the issues with the sketch at the same time - lost some of the specific features

Retraced the original sketch and THEN began making corrections.

Additional sketching needed to resolve and refine the serifs and weight issues.

# CHARACTER EVOLUTION TRENDS

01	07	14	23	FINAL
a	a	a	a	a
n	n	n	n	n
d	d	d	d	d



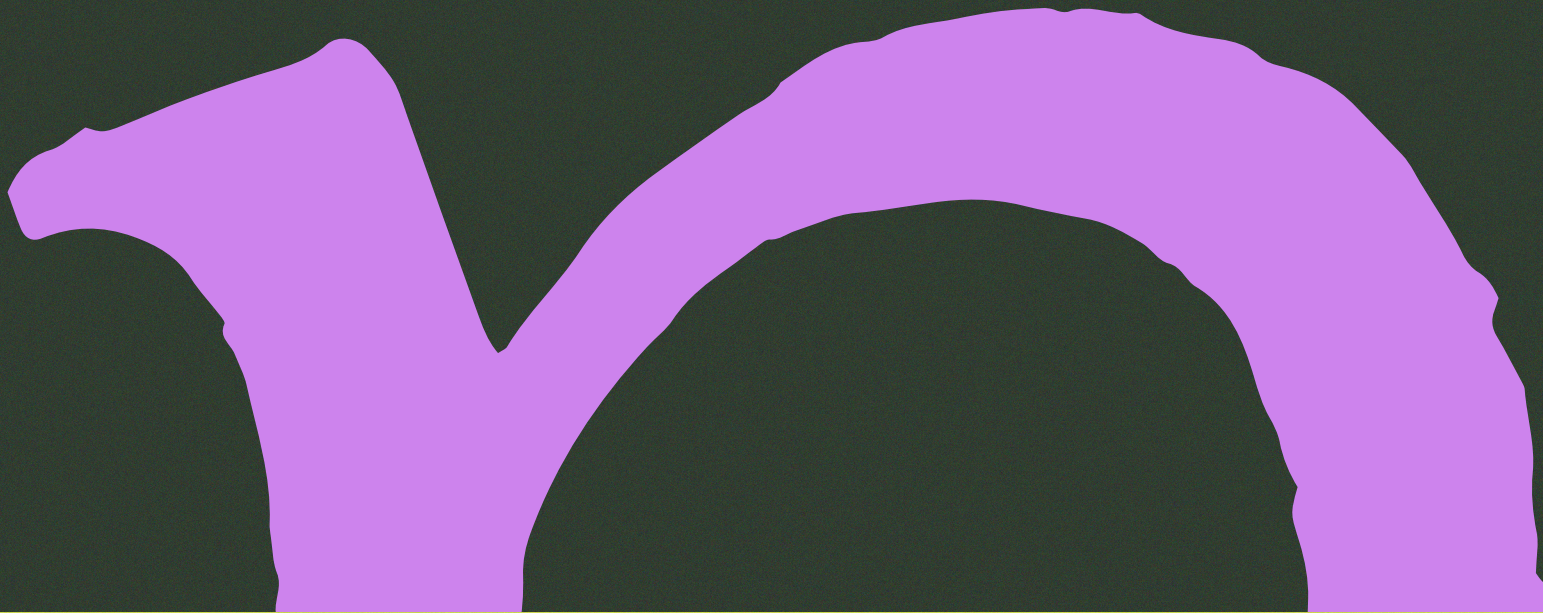
S 01

S 02

07

17

FINAL



n n n n n

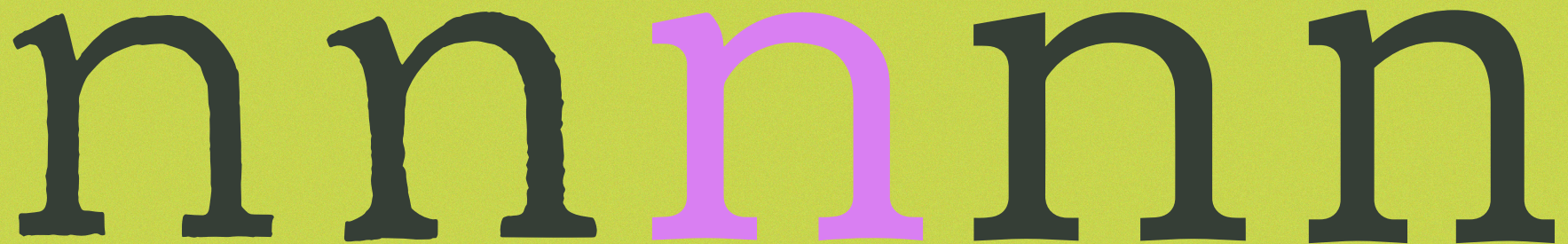
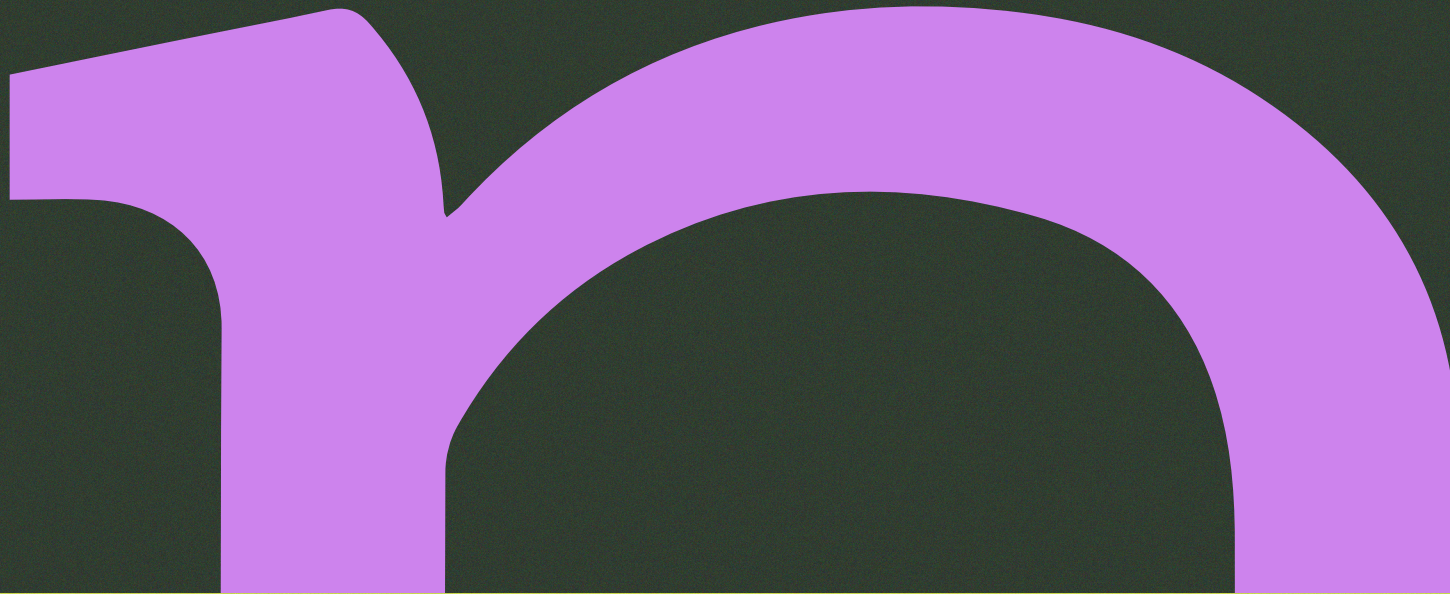
S 01

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FINAL



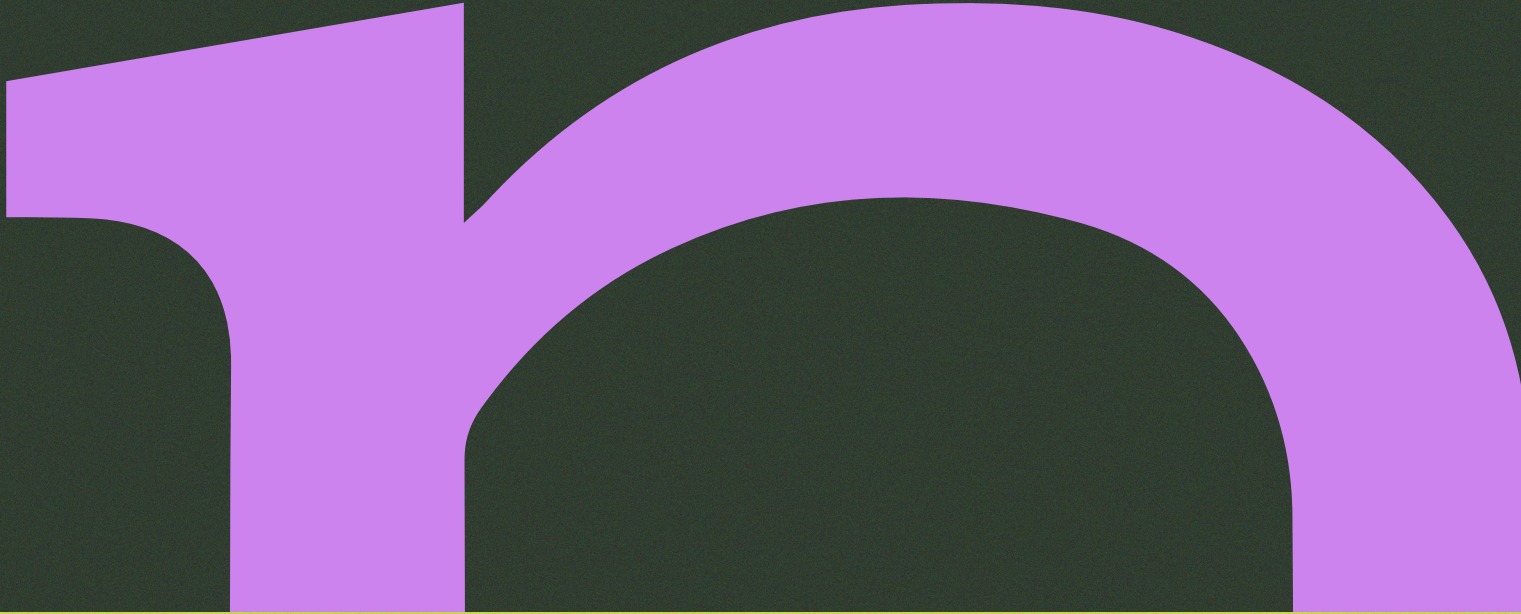
S 01

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FINAL



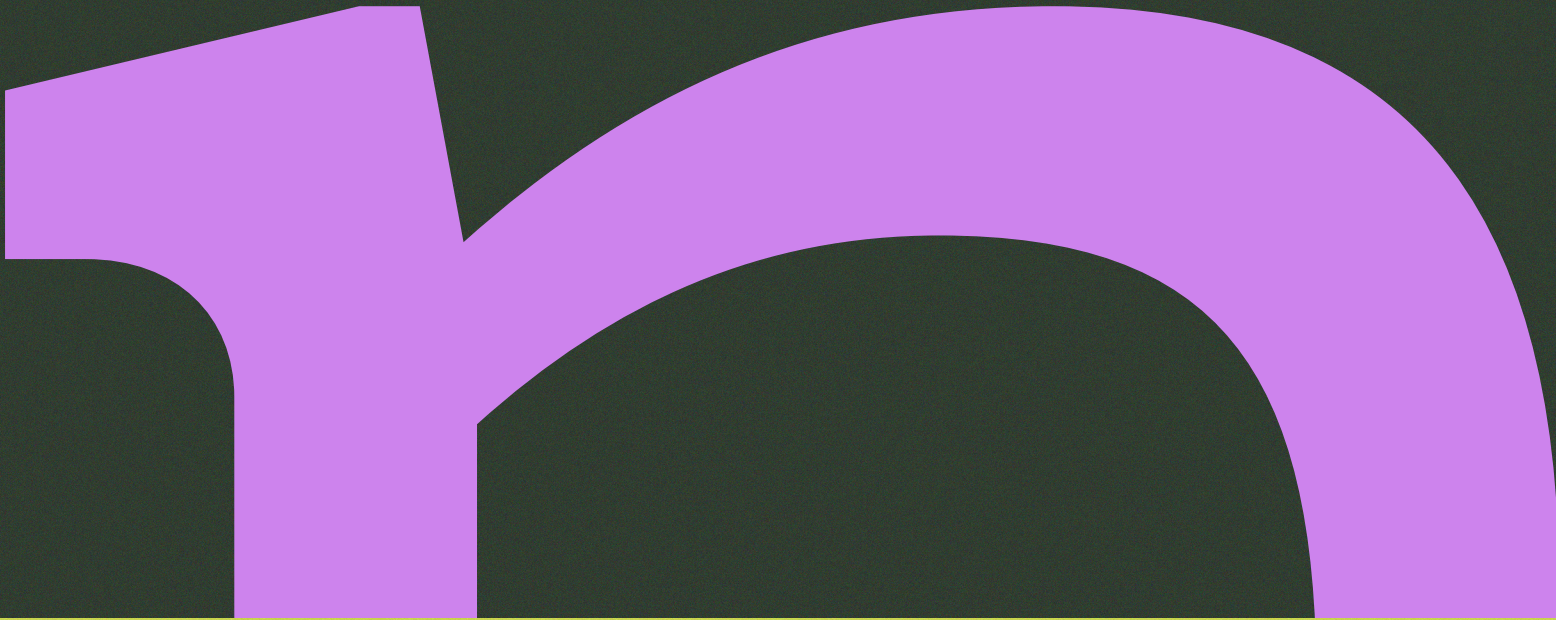
S 01

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FINAL



S 01

S 02

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FINAL

## ASCENDER HEIGHT

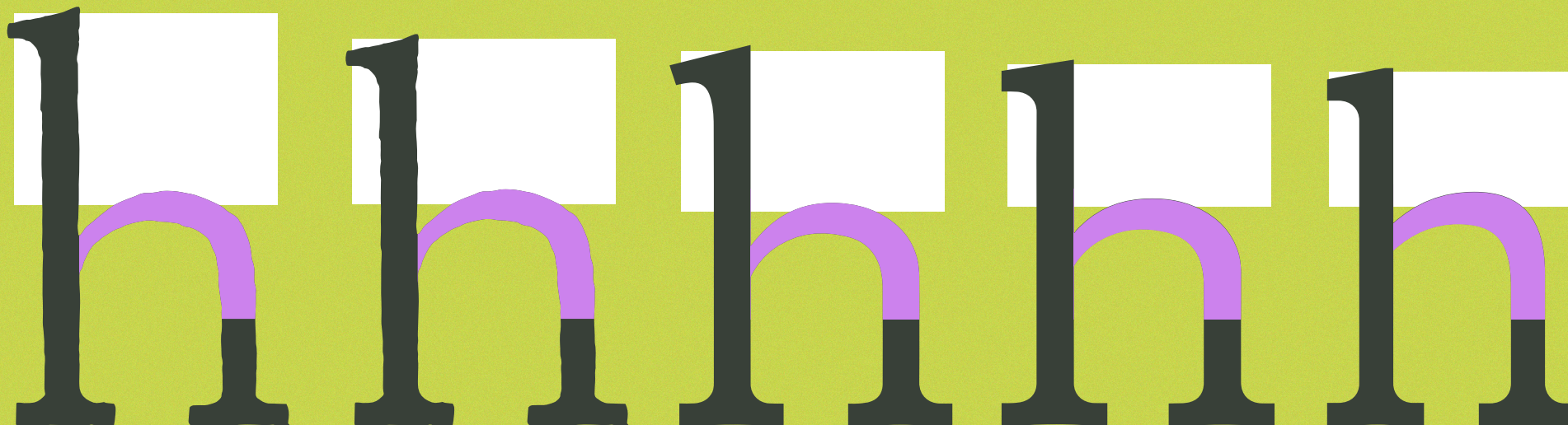
SKETCH 01

SKETCH 02

DIGITAL 08

DIGITAL 18

FINAL



The ascender height, width of the figure, and branching were refined over time.

Long extenders felt right, but used in-context they disrupted reading and text-size texture. Same with the character width.

Branching evolved to show pen angle.

Eternal

Gospel

Eternal

tapered e crossbar  
with chiseled edge

angular cuts  
in serifs

upturned,  
angular tail

Gospel

angular counters,  
smooth contours

square terminals  
on "a" and "s"

nearly rectangular serifs  
with mild bracketing  
and subtle cupping

Nearly rectangular serifs with mild bracketing a subtle cupping that overshoots the baseline. In caps, this cupping had was mimicked in bowl shapes for consistency.

O

d

Aa Bb Cc Dd Ee Ff Gg  
Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu  
Vv Ww Xx Yy Zz  
0123456789

[illegible]

## ADDITIONAL FEATURES

### OLD STYLE FIGURES — LINING FIGURES

1234567890 → 1234567890

### STANDARD LIGATURES

ffl fl fi ffi → ffl fl fi ffi

### DISCRETIONARY LIGATURES

ct st → ct st

### ALTERNATE CHARACTERS

Q → Q

### ARROWS

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

DIVINE

Fear & Faith  
y'all means all

35% of the South's Population

ICON IS THE BEST GAY BAR IN TTOWN

it's honest work being a big heretical b\*tch in the South

WAY OUT

*angel or devil*

Lipstick Lounge

hymnals & **hate mail**

we're for grits, guts, good policy

I may be going to hell, but at least my friends are all there

Ethel Cain  
White Silas

unhappy wife of a corrupt  
preacher trope

In an interview, Anhedonia stated that the persona of Ethel Cain came about as a culmination of “intersection between my experiences in the heavily religious American South and my dreams of the wild and free American West”

8PT

In Alabama in 1925, when my aunt Gilder Brown was six years old, she walked into Mr. Hick's barbershop and asked him to "cut her hair like a boy's." He laughed and asked if her mama knew what she was doing. Gilder mendaciously said yes, and he indeed gave her a boy's haircut, which she wore when she started to school that fall, where she fell in love with a pretty, very poor little red-headed girl that her mama wouldn't let her get near.

When she died, 80 years later, her hair was still exactly that short. She never married, never told me she was a lesbian, and never used the word "trans" to describe herself. But when I brought my transgender lover home, Gilder welcomed Leslie as her younger self. And the day Gilder lay dying, she recited this fragment of a poem to me:

SAY I'M WEARY, SAY I'M SAD,  
SAY THAT HEALTH AND WEALTH HAVE  
MISS'D ME, SAY I'M GROWING OLD,  
BUT ADD, JENNY KISS'D ME.

She knew she could trust me with this bit of her story, because I myself had come out as a lesbian to her, my family, and the world in North Carolina in 1975, despite the fact that I'd lose custody of my two children as a result.

The queer South is centuries full of such stories, both known and the untold. A red thread of resistance binds those of us who have been "in the life."

The South is full of our queerness—35 percent of the LGBTQ population in the U.S. lives here (the Northeast is home to only 19 percent). In the Deep South—Alabama, Mississippi, Florida, and Louisiana—almost 40 percent of us identify as people of color; In Texas that figure is over 50 percent. In most Southern states, 20 to 30 percent of us are raising children.

## TEXT-SIZE TEXTURE

12PT

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16PT

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According to the 2023 survey, approximately 4.5% of adults in the United States identify as LGBTQ+. More than half (57.0%) of LGBT people in the U.S. live in the Midwest (21.1%) and South (35.9%), including 2.9 million in the Midwest and 5.0 million in the South. The LGBTQ+ consumer's spending in the South estimated at approximately \$60 billion annually. Despite these significant numbers, many LGBTQ+ individuals in the South face unique challenges, with 1 in 3 reporting discrimination based on their sexual orientation or gender identity. adults identify as LGBT at the older end of the age continuum. Almost one in ten (9.1%) of those 25 to 34 years old, less than 5% of those

ACCORDING TO THE 2023 SURVEY, APPROXIMATELY 4.5% OF ADULTS IN THE UNITED STATES IDENTIFY AS MORE THAN HALF (57.0%) OF THE MIDWEST (21.1%) AND SOUTH (35.9%), INCLUDING 2.9 MILLION IN THE MIDWEST AND 5.0 MILLION IN THE SOUTH. THE LGBTQ+ CONSUMER'S SPENDING IN THE SOUTH ESTIMATED AT \$60 BILLION ANNUALLY. MANY LGBTQ+ INDIVIDUALS IN THE SOUTH FACE UNIQUE CHALLENGES WITH 1 IN 3 REPORTING DISCRIMINATION BASED ON THEIR SEXUAL ORIENTATION OR GENDER IDENTITY. ALMOST ONE IN TEN (9.1%) OF THOSE 25 TO 34 YEARS OLD, LESS THAN 5% OF THOSE AGES 35 TO 49,

## HUNGARIAN

A zene a hangok és a csend érzelmeket kiváltó elrendezése, létezésének lényege az idő. A pontos meghatározás nem könnyű, de abban általában egyetértés mutatkozik, hogy a zene a hangok tudatosan elrendezett folyamata. A zene egy művészi kifejezési forma, a hangok és „nem-hangok” (csendek) időbeni váltakozásának többnyire tudatosan előállított sorrendje, mely nem utasít konkrét cselekvésre, viszont érzelmeket, indulatokat kelt és gondolatokat ébreszt. Az olyan hangkombinációkat, amelyek ugyan tudatosan jönnek létre, de konkrét üzenetük van (vagyis valamilyen cselekvésre ösztönöznek), általában nem nevezzük zenének. Kizárólagos céljuk a figyelem felkeltése (autóduda, dallamkürtök, szirénák, telefon, ébresztőóra, tömegközlekedés felhívó hangjelzései, rádióadók szignáljai, áruhoz kapcsolt dallamok, templomi harang, egykoron a vadászok vagy a katonák kürtjelei

## POLISH

Muzyka – sztuka organizacji struktur dźwiękowych w czasie. Jedną z dziedzin sztuki pięknych, która wpływa na psychikę człowieka przez dźwięki. Struktury dźwiękowe składają się z zestawów fal akustycznych o celowo dobranych częstotliwościach i amplitudach oraz ciszy pomiędzy nimi. Jednym z celów muzyki jest samoekspresja oraz przekaz subiektywnych odczuć kompozytora lub wykonawcy, który ma wpływ na odczucia, reakcje i świadomość słuchacza przetwarzającego te doznania w sposób zupełnie indywidualny. Od mowy ludzkiej różni się znacznie większą abstrakcyjnością przekazywanych treści oraz wykorzystaniem, oprócz głosu ludzkiego, instrumentów muzycznych oraz wszelkich dźwięków elektronicznych, naturalnych i nieartykułowanych. Muzyka jest jednym z przejawów ludzkiej kultury. Można przyjąć, że muzyka od zawsze towarzyszyła człowiekowi w

## TURKISH

Macarca (kendi dilinde Bu ses hakkındamagyar nyelv (yardım-bilgi)), Ural dil ailesi içinde yer alan ve muhtemelen Ugor dilleri koluna ait, başlıca Macaristan ve çevresindeki ülkelerde konuşulan bir dildir. Dilin yaklaşık 14,5 milyon konuşanı vardır ve bunların 10 milyonu Macaristan'da yaşar. En büyük ikinci topluluk, 1,5 milyon konuşanı ile komşu Romanya'daki Transilvanya bölgesindedir. Macarca Ural dil ailesine mensuptur. Bu aile içerisinde ise Batı Sibirya ile Kuzey Norveç arasında yaşayan kavimlerin konuştukları Fin-Ugor dilleri grubunda yer alır. Lapça, Fince, Estonca, Mordvince, Çeremisçe, Züryence, Votyakça, Vogulca, Ostyakça da bu dil ailesi içinde yer almaktadır. Buna rağmen Fin-Ugor dillerinin gerçek bir Ural dil ailesi alt grubu olup olmadığı tartışmalıdır. [2] Fin-Ugor dilleri içerisinde, Macarca, Hantıca ve Mansice Ugor skynjanir, adgerdið og minningar raðast eftir. Þessi skilgreining hefur haft töluverð áhrif á

## SLOVAK

Hudba sa vo všeobecnosti definuje ako špecifická ľudská aktivita, ktorá sa pomocou v priestore a čase charakteristicky zoskupených tónov a zvukov a na základe spoločenských skúseností usiluje o (hlavne estetickú) komunikáciu. Hudba je konkrétnejší druh umenia, ktorého výrazovými prostriedkami sú tóny a základnými komponentmi harmónia, melódia, rytmus a farba. Podľa Cassiodora je hudba matematická veda. Slovenská populárna hudba, v zmysle pop music, sa začala rozvíjať v tridsiatych rokoch dvadsiateho storočia. Každé obdobie je charakteristické nástupom rôznych generácií či už hudobníkov, skladateľov, alebo textárov. Hudobná veda je veda o hudbe, teda o celkovej aktivite ľudskej spoločnosti v oblasti hudobného prejavu. Zvuk je každé pozdlžne mechanické vlnenie v látkovom prostredí, ktoré je schopné vyvolať v ľudskom uchu sluchový vnem. Frekvencia tohto vlnenia leží približne v rozsahu 16 Hz až 20

## ICELANDIC

Tónlist sem upplifun: Önnur algeng skilgreining tónlistar heldur því fram að tónlist verði að vera falleg eða melódísk. Þessi skilgreining hefur verið notuð til þess að halda því fram að sumar tegundir raðaðra hljóðruna séu ekki tónlist, en að aðrar séu það. Vegna þess hversu misjafn smekkur fólks á tónlist er milli menningarsvæða og tímabilia er þessi skoðun neydd til þess að taka upp ögn breiðari sjónarmið, þar sem að sagt er að tónlist þróist með tíma og þjóðfélagi. Þessi skilgreining var öllum öðrum algengari á 18. öld, en á því tímabili hélt Mozart því meðal annars fram að „Tónlist má aldrei gleyma sér, og má aldrei hætta að vera tónlist.“ Tónlist sem flokkur skynjunar: Sjaldgæfari þykir hin skynjunarlega skilgreining tónlistar, þar sem því er haldið fram að tónlist sé ekki eingöngu hljóð, eða skynjun hljóða, heldur aðferð sem að skynjanir, aðgerdið og minningar raðast eftir. Þessi skilgreining hefur haft töluverð áhrif á

## ROMANIAN

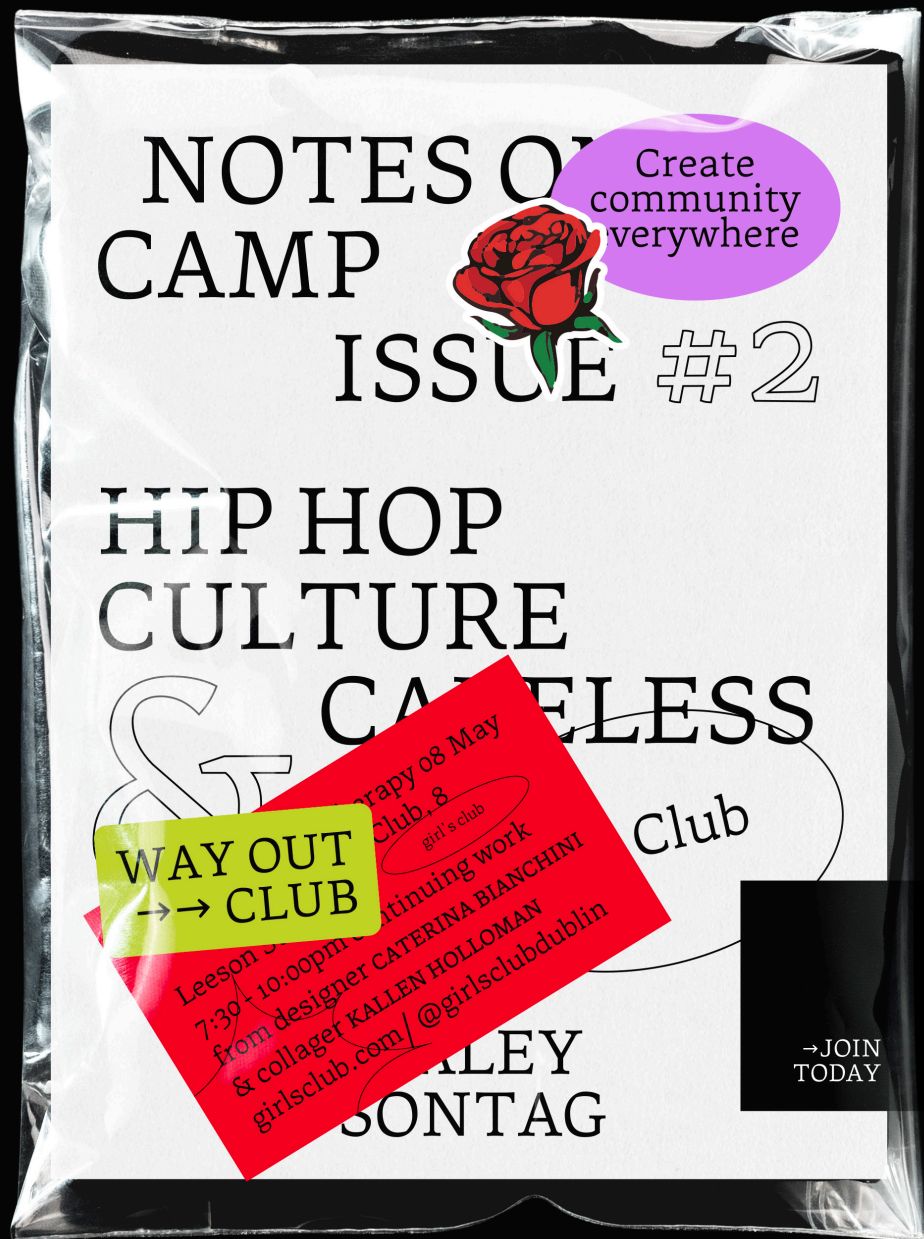
Muzica (din gr. mousikē) este arta combinării notelor în succesiune și simultan într-o formă plăcută estetic, organizarea ritmică a acestor note și integrarea lor într-o lucrare completă. Instrumentele muzicale sunt utilizate în interpretarea compozițiilor muzicale și sunt de obicei clasificate în patru mari grupe tradiționale: cu coarde, suflători din lemn, suflători din alamă și instrumente de percuție, la care se adaugă suflători cu structură complexă și instrumentele electronice. Acestea se folosesc pentru a crea muzica, fiind făcute din plastic, sârma, pânza etc. Există numeroase clasificări ale genurilor muzicale: vocal și instrumental, sacru și laic, cult și comercial („de consum”), rock, de origine afro-americană, muzică electronică etc. Antichitate: s-au păstrat puține exemple de compoziții. Acestea sunt bazate pe moduri. Instrumentele reprezentative ale Greciei Antice sunt lira (cu care este reprezentat

## MALTESE

Žgur li kull wiehed u wahda minna, matul ilgur-nata jisma' bičča mużika. Il-mużika hija haġa li l-bniedem ma jistax jghix minghajrha. F'kull ġurnata, minn fuq il-mezzi tax-xandir tisma l-mużika ta' ghamla differenti, dik klassika, dik romantika, dik moderna u ta' tipi oħra. Madwar id-dinja kollha, eluf ta' nies jattendu għal kunċerti minn gruppi, orkestri, baned u għal spetakli kbar mużikali, bħal opri, operetti u balletti, imtelligħa min nies professjonali. Kull ġens u kull razza halqu l-mużika taġghom, il-mużika folkloristika. Kull ġens u razza għandha l-melodiji marbuta magħha. Il-mużika li hi rifless shih ta' l-emozzjoni tal-bniedem hi mezz ta' komunikazzjoni ta' hsibijiet u idejat. Biss, dan il-fenomen, li sar hekk integrati mal-ħajja taġħna l-bnedmin, minn fejn kellu l-bidu? L-ewwel mużika li giet ispirata f'moħħ ilbnied-em, žgur li waslet permezz ta' l-elementi tan-natura: ir-riħ, ir-ragħad, it-tfaqqiegha tas-

## DANISH

Musik opfattes traditionelt som en sammensætning af toner, der synges eller spilles på et instrument. En tænketank hvilken? USA definerede musik som "mønster af lyde, der varierer i højde og varighed og som frembringes af følelsesmæssige, sociale, kulturelle og intellektuelle grunde". Den bredeste definition er, at musik er organiserede lydbegivenheder der opfattes æstetisk. Musik kan inddeles i tre hovedgrupper: partiturmusik, det vil sige den nedskrevne musik, populærmusik og den mundtlig overleverede musik som folkeviser, børnesange og skillingsviser. Musik anvendes overalt i verden. Samtlige kulturer har udviklet og brugt musikken til for eksempel dans og fest. Musikken er højst sandsynligt opstået meget tidligt i menneskets historie. Mennesket har dyrket musik i flere tusinde år. I Slovenien er der fundet nogle 53.000 år gamle fløjter af ben, som neandertalere har spillet på. 9pt Regular



In Alabama in 1925, when my aunt Gilder Brown was six years old, she walked by herself two miles on the dirt road into town to Mr. Hick's barbershop and asked him to "cut her hair like a boy's." He laughed and asked if her mama knew what she was doing. Gilder mendaciously said yes, and he indeed gave her a boy's haircut, which she wore when she started to school that fall, where she fell in love with a pretty, very poor little red-headed girl that her mama wouldn't let her get near.

When she died with me at her side, 80 years later, her hair was still exactly that short. She never married, never told me she was a lesbian, and never used the word "trans" to describe herself. But when I brought my transgender lover home, Gilder welcomed Leslie as her younger self. And the day Gilder lay dying, she recited this fragment of a poem to me:

Say I'm weary, say I'm sad,  
Say that health and wealth  
have miss'd me,  
Say I'm growing old, but add,  
Jenny kiss'd me.

13

She knew she could trust me with this bit of her story, because I myself had come out as a lesbian to her, my family, and the world in North Carolina in 1975, despite the fact that I'd lose custody of my two children as a result.

The queer South is centuries full of such stories, both known and the untold. A red thread of resistance binds those of us who have been "in the life."

The South is full of our queerness—35 percent of the LGBTQ population in the U.S. lives here (the Northeast is home to only 19 percent). In the Deep South—Alabama, Mississippi, Florida, and Louisiana—almost 40 percent of us identify as people of color; In Texas that figure is over 50 percent. In most Southern states, 20 to 30 percent of us are raising children.

We have power in our numbers—and we need that. According to a study published by the UCLA School of Law, compared to other U.S. regions we queer Southerners are more likely to lack employment

THE GATES OF  
THIS CHAPEL  
WERE SHUT  
& THOU SHALT  
NOT WRIT OVER  
THE DOOR; SO I  
TURN'D THE  
GARDEN OF LOVE  
THAT SO MANY  
SWEET FLOWERS  
BORE.

I want to live in the South because the South has a very queer history, and I am a part of that. My relationship with the South is not a one-policy issue, it is a woven tapestry of the good and the bad. I don't want to leave the South because that lets them know they've won, and I need to let them know they haven't.

When describing the experience of a minority group in the South of all places as "flourishing," there is guaranteed to be some amount of confusion. For many of us living here, the South can feel like a trap in which our identities, personalities, and aspirations are suffocated. Particularly for minority groups, it can feel like dreams can only stretch so far before you hit a wall. People outside the region often disregard the South as a whole in matters of social progression, giving it a sense of everlasting doom.

This leads people to be lax: to make peace with the fact that the Southern confines will never be escaped by the people they oppress. This belief is particularly easy to align with for those experiencing privilege or life in one of the more hyper progressive parts of the country. There's a sort of

"Why bother?" attitude to the South in particular when it comes to change forward for the country. It is rooted in this idea of the South as its own place with its own set of rules and expectations, born from the attempt at secession in the Civil War.




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	PREPping Our pg 11 Youth for the Future
	pg 14 Grits, Guts, & Good Policy
	Way Way Out pg 20
©Catholic Guilt Zine '24	

If  
God loves  
every-  
one

(on the 7th day God  
created man, and he  
didn't say "no homo")

he also  
loves  
queer  
folks.


20

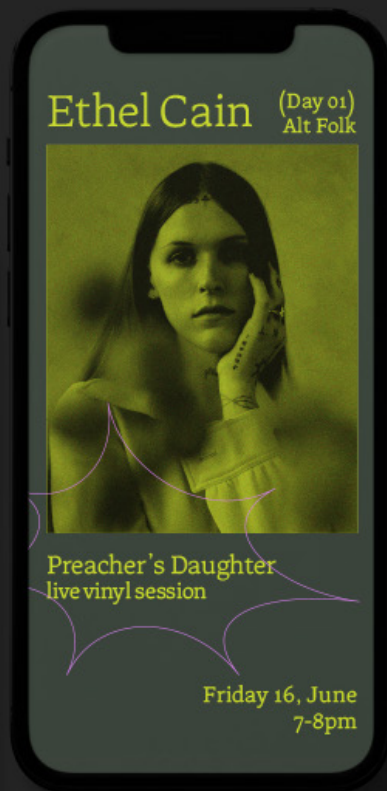
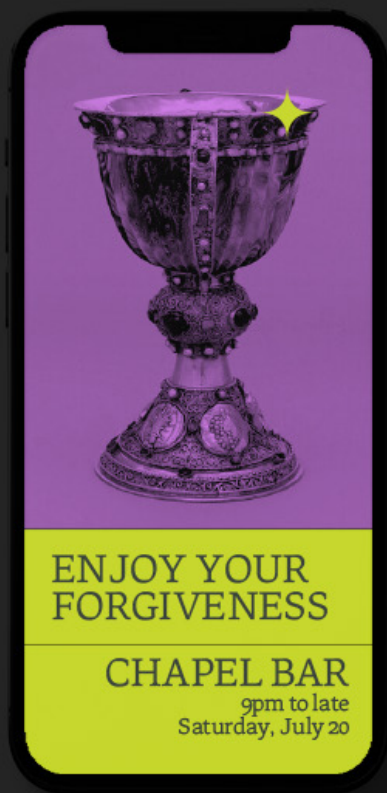


This journey often involves  
redefining our relationship with  
the Church, seeking out  
supportive communities, and  
embracing the love and  
acceptance that Catholicism at its  
best promises.

The concept of sin and  
redemption is deeply ingrained in  
the Catholic experience. For queer  
individuals, this can manifest as a  
profound sense of guilt, but it can  
also be a powerful narrative of  
forgiveness and self-acceptance.  
Many of us have found solace in  
the stories of saints and martyrs,  
drawing parallels between their  
struggles and our own. We are  
learning to see ourselves not as  
sinners, but as beloved children of  
God, worthy of love and respect.

DESPITE THE  
CHALLENGES, THERE  
IS A GROWING  
MOVEMENT OF  
ACCEPTANCE AND  
UNDERSTANDING.  
QUEER CATHOLICS IN  
THE SOUTH ARE  
FINDING WAYS TO  
RECLAIM THEIR  
FAITH AND  
RECONCILE IT WITH  
THEIR IDENTITY.





# Queer Community in NYC during the 1990's



Sunday  
9th October  
2024

More info  
[mom.org](https://mom.org)

## Special thanks to:

Dr. Evelyn Ward  
Chief Curator of Ancient Artifacts

Lucas Bradley  
Director of Modern Art  
Exhibitions

Sophia Martinez  
Head of Education and Outreach

James O'Neill  
Conservator of Paintings

Aisha Patel  
Curator of Contemporary Art

Marcus Chen  
Director of Visitor Services

Emily Thompson  
Registrar and Collections  
Manager

Oliver Grant  
Head of Museum Security

Nina Robinson  
Curator of Decorative Arts

Samuel Rivers  
Chief Financial Officer

Victoria Liu  
Director of Marketing and  
Communications

Daniela Romero  
Head of Special Exhibitions

Ethan Hughes  
Museum Archivist

Isabella Rossi  
Curator of Historical Textiles

Nash Sullivan  
Director of Research and  
Publications



Kham  
Meslien

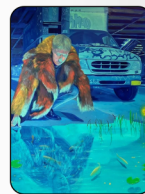
Brian Buczak, who died of AIDS at age 33 in 1987, is getting his first solo exhibition since 1989 with a concurrent joint show at Gordon Robichaux in the Flat Iron and Ortuzar Projects in Tribeca with "Man Looks at the World." Most of the works displayed had been hidden away for decades at the townhouse and studio he shared with his partner, the Fluxus artist Geoffrey Hendricks who passed in 2018 (Alice Neel painted the duo, and Hendricks commissioned Phillip Glass to compose a requiem piece for Buczak).

Buczak wielded an arsenal of mediums and styles, but the Gordon Robichaux component focuses on his usage of symbology that incorporated Masonic imagery, corporate logos, Buddhist philosophy, porn mags, comics, phallic tower and silos, as well as breathtaking vistas. It was as well as breathtaking vistas. It was



Karlheinz  
Weinberger

The Swiss photographer Karlheinz Weinberger is best known for his 1950s and 1960s images of the "Halbstark" subculture of beatniks, motorcycle gangs, and the big-haired ladies with questionable taste in men who love them; even if you're unfamiliar with the images, you've certainly seen many fashion shoots that have hijacked them note-for-note since the '90s. But Weinberger was much more prodigious with his personal stash of revealing rough trade portraits, which he made in the makeshift studio in the apartment he shared with his mother. "Subsequent Icons" showcases a series of sequential images of men disrobing from workwear and construction gear to nothing.



Vadek

Gallery owner Jackie Klempay curated the exhibition. "I wanted to show the serial nature of the photos and imagine his interaction with these people in his mother's home," she said. "You see little bits of motorcycle jackets, boots, or helmets even while they're totally nude. You can see the crossover between his work and mine. They're not like Bob Mizer physique shots where they have perfect bodies. They have character."

As a bonus, there's a selection of unframed, one-off, full-frontal portraits for sale. At the heart of Weinberger's work is a fascination with vagabonds and rebels. "He's portraying outsiders and people that have unconventional lives," Klempay said. "That's always attractive."

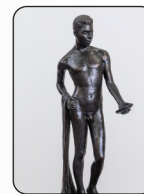
"Subsequent Icons" is on view until February 25 at Situations, 127 Henry Street, NY, NY.



Coline Rio

"Tommy Puett," a dynamo of mase bro blond mullet machismo, is chilling a few doors down at Elliott Templeton Fine Arts. Posing in a revealing tank or sprawled on the hood of a pink Cadillac, he looks like a ripped and raring-to-go 1991 porn bottom, featuring in these vintage late '90s Mark Flood works. Yet Puett's claim to fame was really as an actor on L&E Goes On, a treacherous prime-time ABC soap where he played the best friend to lead character Corby, who had Down's Syndrome (Puett's character met his tragic end drunk driving).

The portraits are lifted from teenie-bopper magazines—the divide between a 15-year-old girl and an adult gay man can indeed be very narrow. The artwork embodies equal parts sex jams and adolescent scrapbook obsessions as well as a touch of the unhinged and foreboding.



Allebou  
Reyes

"I can act out my sex addiction or stay home and make art," Flood explained in the 2020 artist monologue Mark Flood in the Nineties. Puett would pop up as a motif in Flood's work throughout those years like a sun-kissed Zelig. Though the actor retired from Hollywood decades ago, perhaps grudgingly, he forever stars in Flood's art. But who is the voyeur? Is it Flood or the viewer? Or is Puett watching us? Is he omniscient?

"Tommy Puett" is on view until February 11 at Elliott Templeton Fine Arts, 105 Henry Street, store #6, NY, NY.

"Individual artistry of the AIDS crisis was often found in museums or art galleries, in the spaces that only the economically and socially privileged could benefit from their messages. We are showing what wasn't in those shows."

-Dr. Evelyn Ward  
Chief Curator

# MoMA

# Queer Community in NYC during the 1990's

SUSTENTO SERIF by Ally Thomasson

## Special thanks to:

Dr. Evelyn Ward  
Chief Curator of Ancient Artifacts

Lucas Bradley  
Director of Modern Art  
Exhibitions

Sophia Martinez  
Head of Education and Outreach

James O'Neill  
Conservator of Paintings

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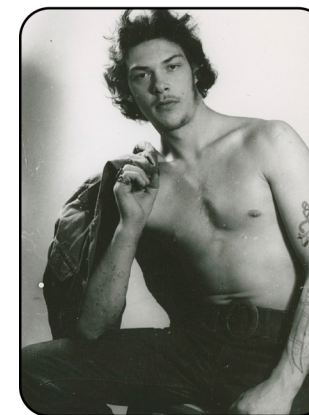
Oliver Grant  
Head of Museum Security

Nina Robinson  
Curator of Decorative Arts



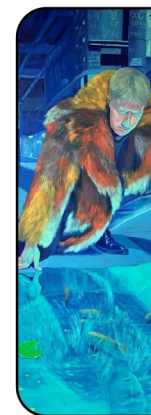
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Handgloves

A finished italic,  
bold, & italic bold

Handgloves

higher contrast  
display

Handgloves

hairline

Handgloves

Handgloves

# THANKS, Y'ALL!

Ewan Clayton, Troy Leinster, Hannes Famira, Sasha  
Tochilovsky, Cara Di Edwardo, Colin Ford, Ryan Budgen,  
Erik van Blokland, Sara Soskolne, Tam Segura,  
The Type@Cooper Condensed Program 2024  
& the Staff at Cooper Union

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