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EXPO SERIF
Pro

*A Typeface Family
in Four Weights*

TypeCulture®

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Licenses for this and other typeface families
can be purchased at *www.typeculture.com*.

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Expo Serif™ PRO

WITH THE SHEER VOLUME of type catalogues and websites offering fonts, it's easy to see that there are a lot of typefaces in the world. But in a way, there aren't. Consider this: for all of the simple, everyday demands placed upon type, there are more typefaces which could meet your needs than you can shake a stick at. But as the demands on a typeface increase with the complexity of the task, the pool of typefaces able to fulfill those demands gets smaller and smaller. The requirements of a scholarly book or catalogue requiring small caps and oldstyle figures in all styles, fractions, superscript numbers for footnotes, subscript numbers for element descriptors and extensive diacritics for extranational names will have whittled the number of typefaces down to just a few that can handle the job *and* provide it with an appropriate character. That's the moment when you realize that there aren't so many typefaces out there after all. In fact, you may even be wishing that you had a greater choice.

Expo Serif Pro has been designed to meet the requirements of very complex typographic tasks in a broad range of uses. It is also the companion design to TypeCulture's popular Expo Sans™ family. Used in OpenType-savvy software applications, both typefaces combine easily to provide the user with innumerable possibilities for developing complex typographic systems.

The process of designing Expo Serif Pro began with form trials in 2005 and went through extensive development until the completion of production in 2008.

Blueberry Pie @ $6.00 a piece on sale

Tos lès-omes vinèt-st-å monde lîbes, èt so-l'minme pîd po çou qu'ènn'èst

The most important thing is often acted upon in

Music & Theatre 2009

Fine Watchmaking since 1762: Craftsmanship

It's about 6⅝ cm, thus $8^4+90\geq75\mu F$, but only if $w^2=13°$

Your Scholarship Funds

Tutti gli esseri umani nascono liberi ed eguali in dignità e diritti. Essi

The "plain elegance of $E=mc^2$ in its simplicity" said

Sie bezahlen ja nur: 78.00€

❧ The Supreme Court of the United States ❧

RECORD OFFICE

The Unavoidable Break of Daylight

Die Hansastraße 24 ist genau 6½ km entfernt

THE GUEST REGISTER

Všichni lidé rodí se svobodní a sobě rovní co do důstojnosti a

Presidential Inauguration

Galleria Xavier Donacello Art Biennial

Mᵐᵉ Lefèvre déclara qu'elle voulait bien nourrir un «quin», mais

It does genuinely help to take a special look at it all

OPEN ❦ SYSTEMS

Aquí tiene las entradas: ¡Que se diviertan!

It's about 9⅝ in width, thus $2^3\times28\neq36\mu$, but only if $w^2=85$

Das macht Spaß!

D'ailleurs, le médecin qui était un garçon d'imagination finit par

Our Special Collection

It begins as H_2O and is eventually converted into CO_2?

What £25 will get you now

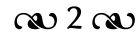❧ Woodstone Retirement Communities ʟᴛᴅ ❧

An Office Drama & Café Comedy!

Qualified & Signed In

With $39 or 20€, there is a difference of 4³⁄₁₆

Whᴀᴛ ᴀʀᴇ ʏᴏᴜ ᴡᴀɪᴛɪɴɢ ꜰᴏʀ? This is the cat's pajamas!

The Queen's Proclamation

❧ 2 ❧

The Industrial Revolution

THREE HUNDRED AND FIFTY YEARS had elapsed since the discovery of the art of bookprinting without any essential departure from the methods devised by Gutenberg. The new art of printing had spread rapidly throughout Europe in the fifteenth century and 1100 printing shops had come into being within sixty years of the foundation of the first. Afterwards a slow, steady development had begun. The typefounder, the publisher, and the bookseller gradually became separate from the printer, who had at first been all four. Papermaker, parchmentmaker, and bookbinder already formed independent crafts in Gutenberg's time. Later there came the hand illustrator, the woodcarver, and the copper engraver. Printing presses, composing frames, and type cases—even composing sticks, manuscript-holders, and gallerys—were built by joiners. Everything was made from wood. The inks were prepared in the printing shop itself. The varnish was boiled outside the town walls, and the assistants made a festival of the occasion. Guild customs and methods of work remained the same for centuries. Records only show small technical improvements. Only in the making of paper was some progress made, namely by the introduction of the rag-cutting machine and the "Holländer" pulping device.[1] Even when his business grew to a considerable stature as the number of books and the size of their editions increased and the first newspapers compelled a certain speed in the rate of work, the printer kept to his old methods, although he kept a close watch for new developments.

Toward the end of the eighteenth century a new development suddenly appeared: iron entered the printing shop and began to displace the time-honored wood. While in 1772 the Basel typefounder, Friedrich Wilhelm Haas, built a hand press whose chief parts were of iron, the first to produce a completely metal press was the Englishman, Lord Stanhope.[2]

The iron hand press appeared in 1800. Even then, the inventor who was to revolutionize the whole method of printing, Friedrich Koenig, was already at work. The idea of mechanical printing seems to have occupied many minds in this period. As early as 1790 an Englishman, William Nicholson, took out a patent for a machine which was to print with cylinders, but which was never built. Albrecht Bolza, grandson of Friedrich Koenig, supported the German's claim to have invented the printing machine with these words: *"Ideas are often to be found when their time is ripe; to adopt them and announce them to the world is usually not difficult, but to find the means to transform them into reality needs a great man."* It will always remain a mystery why the idea of mechanical printing entered men's heads just about this time and why this particular time was ripe for it. Yet a new spirit of invention was stirring other fields of industry. It was fortunate that the idea which could revolutionize printing should come to a man who had the ability to carry it out so well.

Friedrich Koenig was born in Eisleben in Thüringen on April 17, 1774. In 1790 he was apprenticed to the Leipzig printer, Immanuel Breitkopf. Koenig was one of those men who have engineering in their blood and whom no power on earth can prevent from achieving what they have set out to do. In 1802 we find him in Suhl, where he built a printing machine with the support of a friend. This first attempt failed, owing to the fact that wood had to be used in its construction. German ironfounding was not then far enough developed to supply Koenig with serviceable parts. The young Koenig cast his eyes toward England, where people better understood how to carry out technical projects in metal. Among them was Stephenson who had just built a steam engine which ran on iron rails and moved faster than a horse. Finally, in 1806, Friedrich Koenig went to England and had the good luck to find friends and backers.

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1. This device was introduced mid-seventeenth century and superseded the method of preparing pulp by hammering or stamping the rags.

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2. The construction of this press was essentially the same as that of its wooden predecessors, but a great step forward had been made. With the new press it was possible, of course, to use greater pressure. Previously it had been possible to print only one page at a time; now a sheet of two pages could be printed in one operation. This meant that the capacity for production was almost doubled.

PANAMA RISING

The Central American nation, now celebrating its centennial, has come into its own since the United States ceded control of its vital waterway

BY MARTIN McCLANE
PHOTOGRAPHS BY BYRON SMALLS

PANAMA IS LOCATED IN CENTRAL AMERICA, bordering both the Caribbean Sea and the Pacific Ocean, between Colombia and Costa Rica. Its location on the Isthmus of Panama is strategic. By 2000, Panama controlled the Panama Canal that links the North Atlantic Ocean via the Caribbean Sea with the North Pacific Ocean.

The dominant feature of the country's landform is the central spine of mountains and hills that forms the continental divide. The divide does not form part of the great mountain chains of North America, and only near the Colombian border are there highlands related to the Andean system of South America. The spine that forms the divide is the highly eroded arch of an uplift from the sea bottom, in which peaks were formed by volcanic intrusions.

The mountain range of the divide is called the Cordillera de Talamanca near the Costa Rican border. Farther east it becomes the Serranía de Tabasará, and the portion of it closer to the lower saddle of the isthmus, where the canal is located, is often called the Sierra de Veraguas. As a whole, the range between Costa Rica and the canal is generally referred to by Panamanian geographers as the Cordillera Central.

The highest point in the country is the Volcán Barú (formerly known as the Volcán de Chiriquí), which rises to 3475 meters (11401 ft). A nearly impenetrable jungle forms

Most visitors soon forget about the canal zone

the Darien Gap between Panama and Colombia. It creates a break in the Pan-American Highway, which otherwise forms a complete road from Alaska to Patagonia.

Panama, officially the República de Panamá, is the southernmost country of Central America. Situated on an isthmus, some categorize it as a transcontinental nation connecting the north and south part of America. It is bordered by Costa Rica to the north-west, Colombia to the south-east, the Caribbean Sea to the north and the Pacific Ocean to the south. It is an international business center and is also a transit country. Although Panama is also the third largest economy in Central America, after Guatemala and Costa Rica, it has the largest expenditure on resource consumption, making the country the largest consumer in Central America.[1]

Pre-Columbian heritage of native populations whose presence stretched back over 11,000 years. The earliest traces of these indigenous peoples include fluted projectile points. This changed into significant populations that are best known through the spectacular burials of the Conte site (dating to c. AD 500–900) and the polychrome pottery of the Coclé style. The monumental monolithic sculptures at the Barriles (Chiriqui) site were another important clue of the ancient isthmian cultures. Prior to the arrival of Europeans, Panama was widely settled by Chibchan, Chocoan, and Cueva peoples, among whom the largest group were the Cueva. There is no accurate knowledge of

Expo Serif™ Pro OpenType Features

All caps	(here's 6–8) ¿Que? → (HERE'S 6–8) ¿QUE?
Small caps	The FBI took 75 hits → THE FBI TOOK 75 HITS
All small caps	The FBI took 75 hits → THE FBI TOOK 75 HITS
Swash caps	The Queen of Hearts → The Queen of Hearts
Proportional oldstyle figures	1234567890$¢£€¥ƒ%‰
Tabular oldstyle figures	1234567890$¢£€¥ƒ%‰
Proportional lining figures	1234567890$¢£€¥ƒ%‰
Tabular lining figures	1234567890$¢£€¥ƒ%‰
Superiors/Superscript	$E=mc2 \rightarrow E=mc^2$ 2nd $3^{ème}$ 4th
Inferiors/Subscript	$H2CO3 \rightarrow H_2CO_3$
Numerators	^{1}1234567890($¢-.,)
Denominators	$_{1}$1234567890($¢-.,)
Fractions	$1/2 \rightarrow \frac{1}{2}$, $3/8 \rightarrow \frac{3}{8}$, $5/16 \rightarrow \frac{5}{16}$
Ligatures	fb fh fi fj fk fl ffb ffh ffi ffj ffk ffl
Discretionary ligatures	ct st sp ft fft
Historical forms	s → ſ
Ordinals	1^{a} 2°

Expo Serif™ Pro Glyph Complement & Family Styles

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✍❧✥☙✍

Characters under the dotted line are accessible only through OpenType-sensitive
applications and the glyph palettes of certain font management utilities.

Light	Regular	Semibold	**Bold**
Light Italic	*Italic*	*Semibold Italic*	***Bold Italic***

Expo Serif™ Pro Specifications

Designer/Copyright Owner: Mark Jamra
Copyright Registration Serial Number: TX 7-261-511
Format: CFF (PostScript) OpenType
Family members: Light, Light Italic, Regular, Italic, Semibold,
Semibold Italic, Bold, Bold Italic

Supported Codepages:

MacOS Roman	MS Windows 1252 Western
MacOS Central Europe	MS Windows 1250 Central European
MacOS Croatian	MS Windows 1254 Turkish
MacOS Icelandic	MS Windows 1257 Baltic
MacOS Romanian	
MacOS Turkish	

Supported Languages:

Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Corsican, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Galician, German, Greenlandic, Haitian, Creole, Hawaiian, Hungarian, Icelandic, Indonesian, Irish Gaelic, Italian, Kalaallisut, Kurdish (Latin), Latvian, Lithuanian, Luxembourgish, Malay, Maltese, Manx, Māori, Norwegian (Bokmål), Norwegian (Nynorsk), Oromo, Polish, Portuguese, Rhaeto-Romanic, Romani, Romanian, Samoan, Sardinian, Scots Gaelic, Serbian (Latin), Slovak, Slovenian, Somali, Sorbian, Spanish, Swahili, Swedish, Sámi, Tahitian, Turkish, Uzbek (Latin), Walloon, Welsh.

OpenType Features:

CSPC, CASE	All-Caps
SMCP	Small Caps (includes small cap figures)
C2SC	All Small Caps (includes small cap figures)
SWSH	Swash Caps
ONUM	Proportional Oldstyle Figures
LNUM, PNUM	Proportional Lining Figures
TNUM	Tabular Oldstyle/Lining Figures
SUPS	Superior, Superscript Figures
SINF, SUBS	Scientific Inferiors, Subscript Figures
NUMR	Numerators
DNOM	Denominators
FRAC	Fractions
LIGA	Ligatures
DLIG	Discretionary Ligatures
HIST	Historical Forms
ORDN	Ordinals

The Expo Serif Pro family is available as web fonts at ⊔ Adobe Typekit