



THE UKULELE IS FUN

SOMEONE WHO PLAYS THE UKE

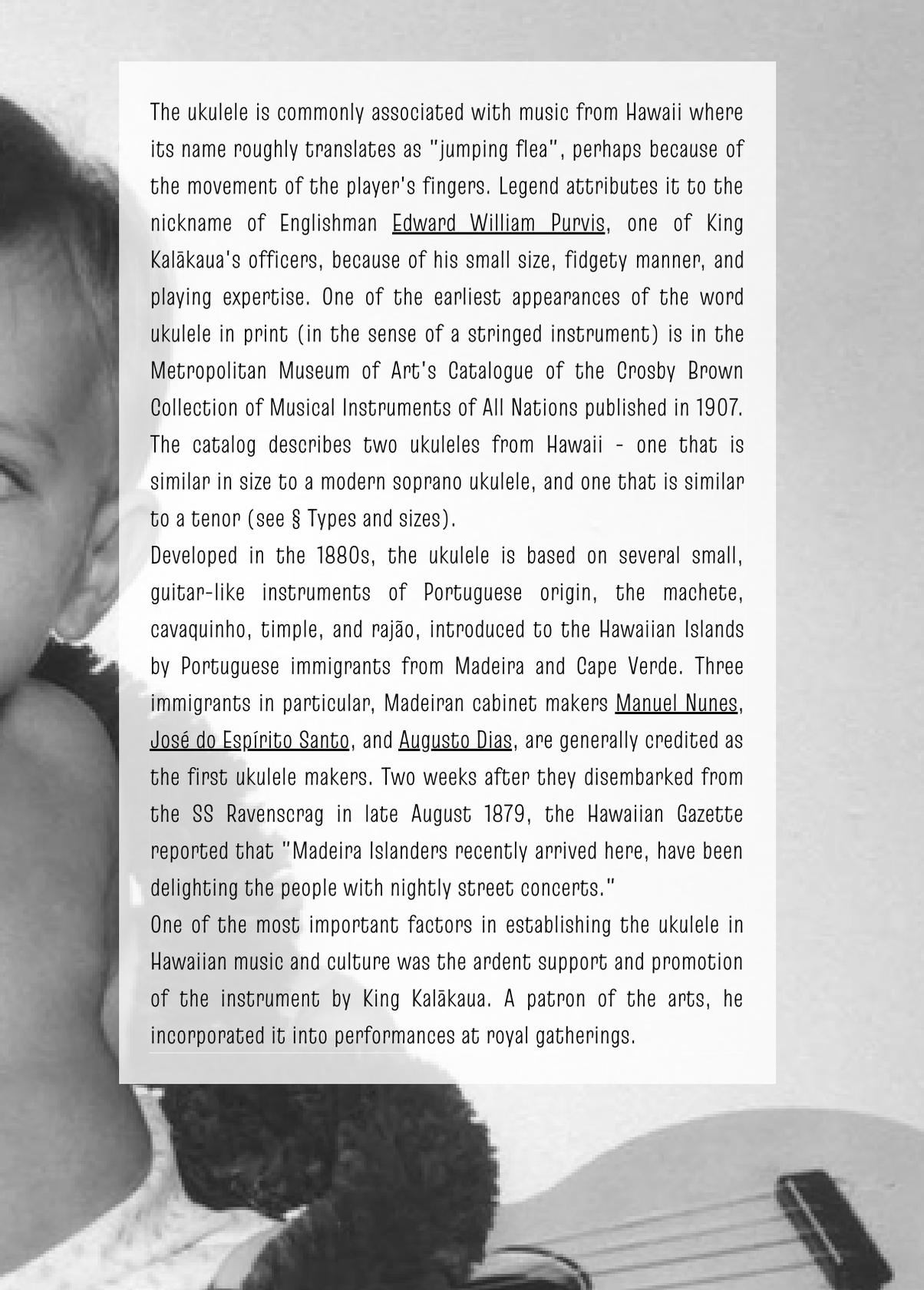
Table of Contents

<i>The ukulele is fun</i>	1
<i>1. It's all about the surf</i>	4
<i>2. The object</i>	12
<i>3. Should i bother with music theory?</i>	16
<i>The end</i>	21
<i>colofun</i>	27

Chapter 1

IT'S ALL ABOUT THE SURF



The image features a black and white photograph of a young girl on the left side, smiling and looking towards the right. In the foreground, the neck and body of a ukulele are visible, with its strings and fretboard clearly shown. The background is a plain, light-colored wall. The text is overlaid on a white rectangular area in the center of the image.

The ukulele is commonly associated with music from Hawaii where its name roughly translates as "jumping flea", perhaps because of the movement of the player's fingers. Legend attributes it to the nickname of Englishman Edward William Purvis, one of King Kalākaua's officers, because of his small size, fidgety manner, and playing expertise. One of the earliest appearances of the word ukulele in print (in the sense of a stringed instrument) is in the Metropolitan Museum of Art's Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations published in 1907. The catalog describes two ukuleles from Hawaii - one that is similar in size to a modern soprano ukulele, and one that is similar to a tenor (see § Types and sizes).

Developed in the 1880s, the ukulele is based on several small, guitar-like instruments of Portuguese origin, the machete, cavaquinho, timple, and rajão, introduced to the Hawaiian Islands by Portuguese immigrants from Madeira and Cape Verde. Three immigrants in particular, Madeiran cabinet makers Manuel Nunes, José do Espírito Santo, and Augusto Dias, are generally credited as the first ukulele makers. Two weeks after they disembarked from the SS Ravenscrag in late August 1879, the Hawaiian Gazette reported that "Madeira Islanders recently arrived here, have been delighting the people with nightly street concerts."

One of the most important factors in establishing the ukulele in Hawaiian music and culture was the ardent support and promotion of the instrument by King Kalākaua. A patron of the arts, he incorporated it into performances at royal gatherings.

CANADA

In the 1960s, educator J. Chalmers Doane dramatically changed school music programs across Canada, using the ukulele as an inexpensive and practical teaching instrument to foster musical literacy in the classroom.[11] 50,000 schoolchildren and adults learned ukulele through the Doane program at its peak.[12] "Ukulele in the Classroom", a revised program created by James Hill and Doane in 2008 is a staple of music education in Canada.

JAPAN

The ukulele arrived in Japan in 1929 after Hawaiian-born Yukihiko Haida returned to the country upon his father's death, and introduced the instrument. Haida and his brother Katsuhiko formed the Moana Glee Club, enjoying rapid success in an environment of growing enthusiasm for Western popular music, particularly Hawaiian and jazz. During World War II, authorities banned most Western music, but fans and players kept it alive in secret, and it resumed popularity after the war. In 1959, Haida founded the Nihon Ukulele Association. Today, Japan is considered a second home for Hawaiian musicians and ukulele virtuosos.

UNITED KINGDOM

British singer and comedian George Formby was a ukulele player, though he often played a banjolele, a hybrid instrument consisting

of an extended ukulele neck with a banjo resonator body. Demand surged in the new century because of its relative simplicity and portability. Another British ukulele player was Tony Award-winner Tessie O'Shea, who appeared in numerous movies and stage shows, and was twice on The Ed Sullivan Show, including the night The Beatles debuted in 1964. The Ukulele Orchestra of Great Britain tours globally, and the George Formby Society, established in 1961, continues to hold regular conventions.

UNITED STATES MAINLAND

PRE-WORLD WAR II → The ukulele was popularized for a stateside audience during the Panama–Pacific International Exposition, held from spring to autumn of 1915 in San Francisco. The Hawaiian Pavilion featured a guitar and ukulele ensemble, George E. K. Awai and his Royal Hawaiian Quartet, along with ukulele maker and player Jonah Kumalae. The popularity of the ensemble with visitors launched a fad for Hawaiian-themed songs among Tin Pan Alley songwriters. The ensemble also introduced both the lap steel guitar and the ukulele into U.S. mainland popular music, where it was taken up by vaudeville performers such as Roy Smeck and Cliff "Ukulele Ike" Edwards. On April 15, 1923, at the Rivoli Theater in New York City, Smeck appeared, playing the ukulele, in *Stringed Harmony*, a short film made in the DeForest Phonofilm sound-on-film process. On August 6, 1926, Smeck appeared playing the ukulele in a short film *His Pastimes*, made in the Vitaphone sound-on-disc process, shown with the feature film *Don Juan* starring John Barrymore.

The ukulele soon became an icon of the Jazz Age. Like guitar, basic ukulele skills can be learned fairly easily, and this highly portable, relatively inexpensive instrument was popular with amateur players throughout the 1920s, as evidenced by the introduction of uke chord tablature into the published sheet music for popular songs of the time, (a role that was supplanted by the guitar in the early years of rock and roll). A number of mainland-based stringed-instrument manufacturers, among them Regal, Harmony, and especially Martin, added ukulele, banjolele, and tiple lines to their production to take advantage of the demand.

The ukulele also made inroads into early country music or old-time music parallel to the then-popular mandolin. It was played by Jimmie Rodgers and Ernest V. Stoneman, as well as by early string bands, including Cowan Powers and his Family Band, Da Costa Woltz's Southern Broadcasters, Walter Smith and Friends, The Blankenship Family, The Hillbillies, and The Hilltop Singers.

POST-WORLD WAR II → From the late 1940s to the late 1960s, plastics manufacturer Mario Maccaferri turned out about 9 million inexpensive ukuleles. The ukulele remained popular, appearing on many jazz songs throughout the 1950s, '60s, and '70s. Much of the instrument's popularity (particularly the baritone size) was cultivated by Arthur Godfrey on The Arthur Godfrey Show on television. Singer-musician Tiny Tim became closely associated with the instrument after playing it on his 1968 hit "Tiptoe Through the Tulips".



Empire workshop in 1883, where he made various stringed musical instruments, including guitars and mandolins. Both of his sons joined the family business, and in 1902, Louis, Jr., took over running it (August was the other son), and added ukuleles to the catalogue in the late 1910s to '20s.

POST-1990 REVIVAL → After the 1960s, the ukulele declined in popularity until the late 1990s, when interest in the instrument reappeared. During the 1990s, new manufacturers began producing ukuleles and a new generation of musicians took up the instrument. Jim Beloff set out to promote the instrument in the early 1990s and created over two dozen ukulele music books featuring modern music and classic ukulele pieces.

All-time best selling Hawaiian musician Israel Kamakawiwo'ole helped repopularise the instrument, in particular with his 1993 reggae-rhythmed medley of "Over the Rainbow" and "What a Wonderful World," used in films, television programs, and commercials. The song reached number 12 on Billboard's Hot Digital Tracks chart the week of January 31, 2004.

The creation of YouTube was a large influence on the popularity of the ukulele. One of the first videos to go viral was Jake Shimabukuro's ukulele rendition of George Harrison's "While My Guitar Gently Weeps" on YouTube. The video quickly went viral, and as of September 2020, had received over 17 million views.

Ukulele Square, the Hawaiian Quarter of New York

(Drawn by L. M. Glackens.)



A Smart Church Wedding in Ukulele Square



The Statue of Queen Lili



Getting His Grass Trimmed



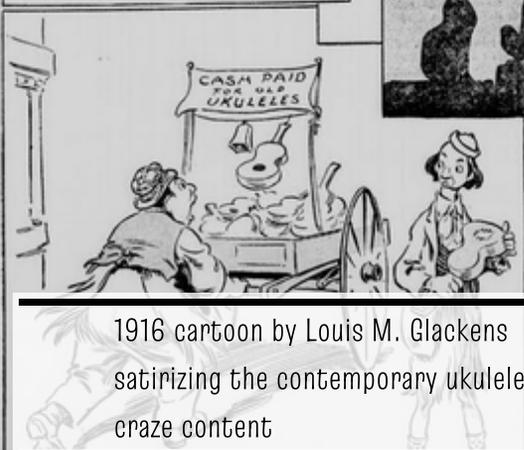
The Snow Removal Squad, Ukulele Square



Gentlemen of the Hawaiian Quarter Mopher His Skirt



Even the Cats Have the Habit



The Junk Man in Ukulele Square Is a Specialist



Hot Dyer Think of Me Grass Skirt



Ukuleling the Baby to Sleep

1916 cartoon by Louis M. Glackens satirizing the contemporary ukulele craze content

L. M. GLACKENS

A close-up photograph of a hand holding a wooden object, possibly a musical instrument or tool, against a background of a woven basket and a metal grate. The lighting is warm and focused on the hand and the object.

Chapter 2

THE OBJECT

CONSTRUCTION

The ukulele is generally made of wood, though variants have been composed partially or entirely of plastic or other materials. Cheaper ukuleles are generally made from plywood or laminated woods, in some cases with a soundboard of a tonewood such as spruce. More expensive ukuleles are made of solid hardwoods such as mahogany. The traditionally preferred wood for ukuleles is a type of acacia endemic to Hawaii, called koa.

Typically, ukuleles have a figure-eight body shape similar to that of a small acoustic guitar. They are also often seen in nonstandard shapes, such as cutaway and oval, usually called a "pineapple" ukulele (see image below), invented by the Kamaka Ukulele company, or a boat-paddle shape, and occasionally a square shape, often made out of an old wooden cigar box.

These instruments usually have four strings; some strings may be paired in courses, giving the instrument a total of six or eight strings (primarily for greater strumming volume.) The strings themselves were originally made of catgut. Modern ukuleles use nylon polymer strings, with many variations in the material, such as fluorocarbon, aluminium (as winding on lower-pitched strings), and Nylgut.

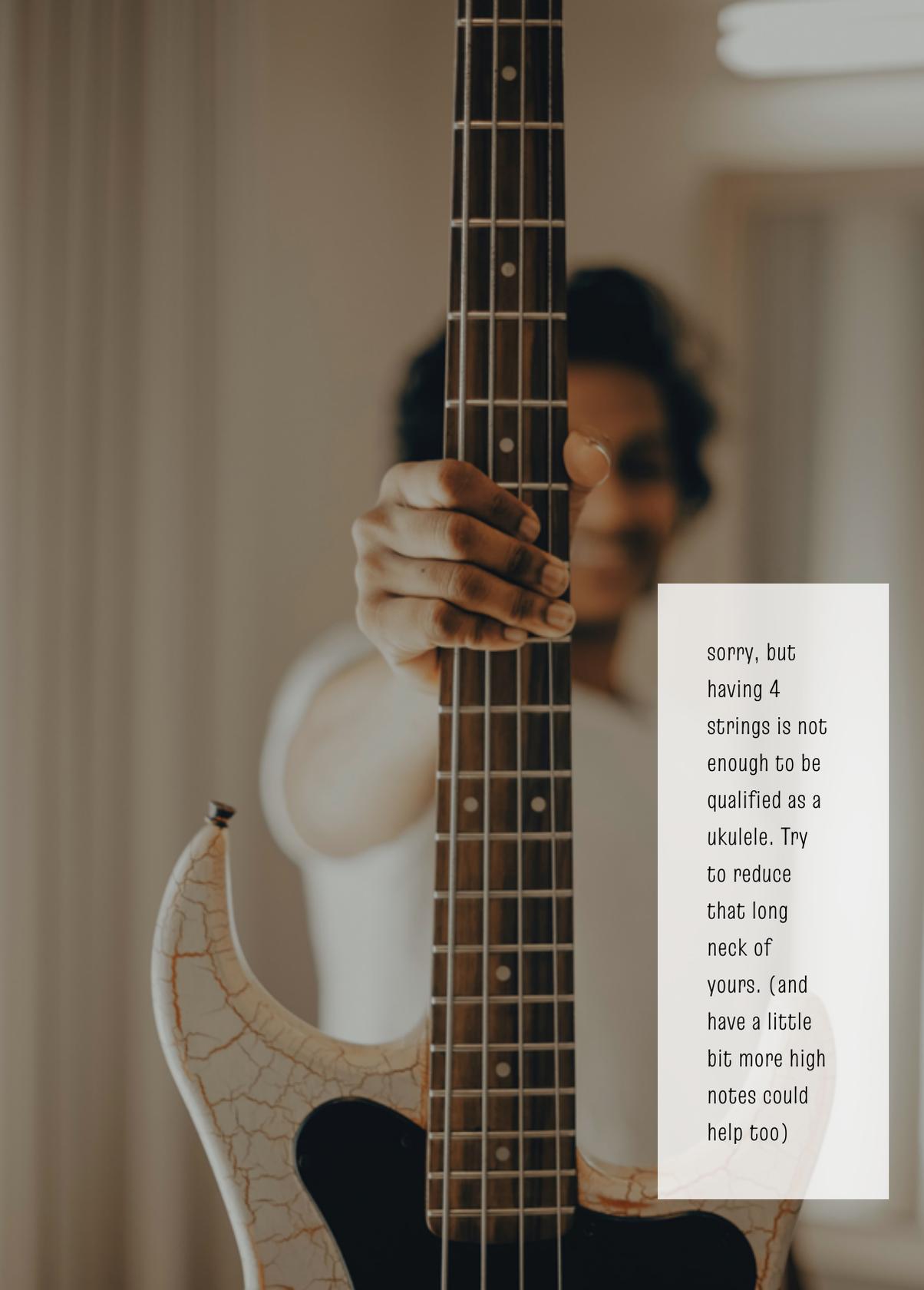
Instruments with six or eight strings in four courses are often called taropatches, or taropatch ukuleles. They were once common in a concert size, but now the tenor size is more common for six-string taropatch ukuleles. The six-string, four-course version, has two single and two double courses, and is sometimes called a lili'u, though this name also applies to the eight-string version. Eight-

Type	Alternate names	Typical length	Scale length	Frets	Range	Common tuning	Alternate tunings
Pocket	piccolo, sopranino, sopranissimo	16 in (41 cm)	11 in (28 cm)	10–12	G ₄ ⁺ D ₆	G ₅ C ₄ B ₄ E ₅	C ₅ F ₄ A ₄ D ₅
Soprano	standard, ukulele	21 in (53 cm)	13 in (33 cm)	12–15	C ₄ –A ₅ (C)	G ₄ C ₄ F ₄ A ₄	A ₄ D ₄ F ₄ B ₄ G ₃ C ₄ E ₄ A ₄
Concert	alto	23 in (58 cm)	15 in (38 cm)	15–18	C ₄ –C ₆ (D)	G ₄ C ₄ E ₄ A ₄	G ₃ C ₄ E ₄ A ₄
Tenor	taropatch, Liliu	26 in (66 cm)	17 in (43 cm)	17–19	G ₃ –D ₆ (E)	G ₄ C ₄ E ₄ A ₄ ("High G") G ₃ C ₄ E ₄ A ₄ ("Low G")	D ₄ G ₃ B ₃ E ₄ A ₃ D ₄ F ₄ B ₄ D ₃ G ₃ B ₃ E ₄
Baritone	bari, bari uke, taropatch	29 in (74 cm)	19 in (48 cm)	18–21	D ₃ –A ₅ (C)	D ₃ G ₃ B ₃ E ₄	C ₃ G ₃ B ₃ E ₄
Bass		30 in (76 cm)	20 in (51 cm)	16–18	E ₂ –B ₄ (C)	E ₂ A ₂ D ₃ G ₃	
Contrabass	U-Bass, Rumbler	32 in (81 cm)	21 in (53 cm)	16	E ₁ –B ₃	E ₁ A ₁ D ₂ G ₂	D ₁ A ₁ D ₂ G ₂ ("Drop D")

string baritone taropatches exist, and, 5-string tenors have also been made.

TYPES AND SIZES

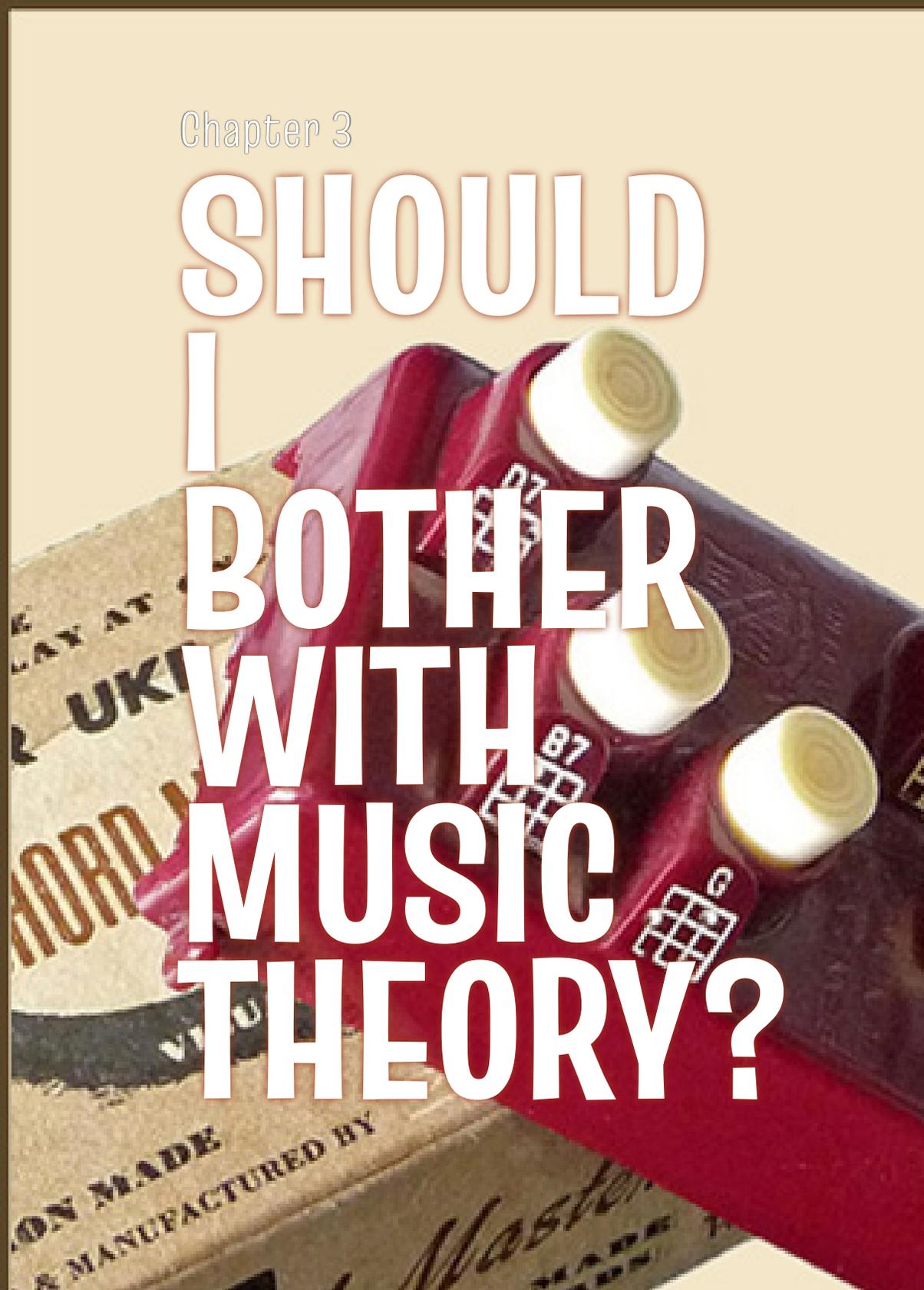
Common types of ukuleles include soprano (standard ukulele), concert, tenor, and baritone. Less common are the sopranino (also called piccolo, bambino, or "pocket uke"), bass, and contrabass ukuleles. Other types of ukuleles include banjo ukuleles and electric ukuleles. Of the standard ukuleles, the soprano, often called "standard" in Hawaii, is the second-smallest and was the original size. The concert size was developed in the 1920s as an enhanced soprano, slightly larger and louder with a deeper tone. Shortly thereafter, the tenor was created, having more volume and deeper bass tone. The baritone (resembling a smaller tenor guitar) was created in the 1940s, and the contrabass and bass are recent innovations (2010 and 2014, respectively).



sorry, but having 4 strings is not enough to be qualified as a ukulele. Try to reduce that long neck of yours. (and have a little bit more high notes could help too)

Chapter 3

SHOULD I BOTHR WITH MUSIC THEORY?

A photograph of a cardboard box with red markers on top, serving as a background for the text. The box is brown and has some text on it, including "UKI", "MADE IN", and "MANUFACTURED BY". The red markers are arranged in a row on top of the box. The text "SHOULD I BOTHR WITH MUSIC THEORY?" is overlaid on the image in a large, white, bold font.

One of the most common tunings for the standard or soprano ukulele is C tuning: $G_4-C_4-E_4-A_4$, which is often remembered by the notes in the "My dog has fleas" jingle (see sidebar). The G string is tuned an octave higher than might be expected, so this is often called "high G" tuning. This is known as a "reentrant tuning"; it enables uniquely close-harmony chording.

The image shows a musical staff with a treble clef and a key signature of one flat. The melody consists of four quarter notes: B4, D5, E5, and A5. Below the staff, the lyrics "My dog has fleas" are written under each note. Below the staff is a guitar-style tablature with four strings labeled T, A, B, and B from top to bottom. The fret numbers are 0, 0, 0, and 0, indicating that all strings are played open.

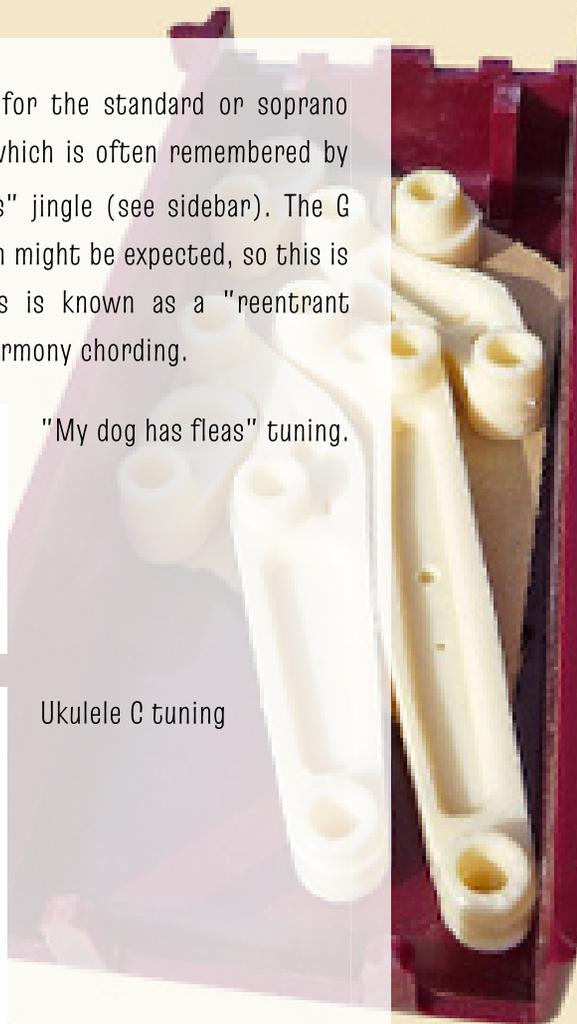
"My dog has fleas" tuning.

The image shows a musical staff with a treble clef and a key signature of one flat. A C major chord is shown as a cluster of four notes: C4, E4, G4, and A4. Below the staff is a guitar-style tablature with four strings labeled T, A, B, and B from top to bottom. The fret numbers are 0, 0, 0, and 0, indicating that all strings are played open.

Ukulele C tuning

More rarely used with the soprano ukulele is C linear tuning, or "low G" tuning, which has the G in sequence an octave lower: $G_3-C_4-E_4-A_4$, which is equivalent to playing the top four strings (DGBE) of a guitar with a capo on the fifth fret.

Another common tuning for the soprano ukulele is the higher string-tension D tuning (or simply D tuning), $A_4-D_4-F\#_4-B_4$, one step higher than the $G_4-C_4-E_4-A_4$ tuning. Once considered



standard, this tuning was commonly used during the Hawaiian music boom of the early 20th century, and is often seen in sheet music from this period, as well as in many method books through the 1980s. D tuning is said by some to bring out a sweeter tone in some ukuleles, generally smaller ones. D tuning with a low fourth string, $A_3-D_4-F \sharp_4-B_4$, is sometimes called "Canadian tuning" after its use in the Canadian school system, mostly on concert or tenor ukuleles, and extensive use by James Hill and J. Chalmers Doane.

Whether C or D tuning should be the "standard" tuning is a matter of long and ongoing debate. There are historic and popular ukulele methods that have used each.

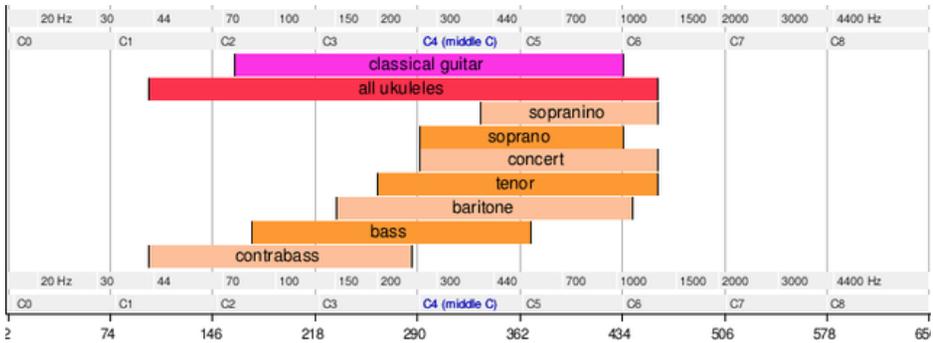
For the concert and tenor ukuleles, both reentrant and linear C tunings are standard; linear tuning in particular is widely used for the tenor ukulele, more so than for the soprano and concert instruments.

The baritone ukulele usually uses linear G tuning: $D_3-G_3-B_3-E_4$, the same as the highest four strings of a standard 6-string guitar.

Bass ukuleles are tuned similarly to bass guitars: $E_1-A_1-D_2-G_2$ for U-Bass style instruments (sometimes called contrabass), or an octave higher, $E_2-A_2-D_3-G_3$, for Ohana type metal-string basses. E-A-D-G is also the same tuning as a double bass (the only bowed chordophone tuned to perfect fourths rather than perfect fifths as is the case with all other instruments in its class), or the first four strings of a standard guitar.



James Hill, that Canadian player who did a lot of good to the ukulele by offering Mario Bros theme cover (among other less known tunes)



example, re-entrant G tuning: $D_5-G_4-B_4-E_5$.

As is commonly the case with string instruments, other tunings may be preferred by individual players. For example, special string sets are available to tune the baritone ukulele in linear C. Some players tune ukuleles like other four-string instruments such as the mandolin, Venezuelan cuatro, or dotara. Ukuleles may also be tuned to open tunings, similar to the Hawaiian slack key style.

THE END

BIBLIOGRAPHY AND WIKIPEDIA NOTES



Erich M. von Hornbostel & Curt Sachs,
"Classification of Musical Instruments:
Translated from the Original German by
Anthony Baines and Klaus P.
Wachsmann." *The Galpin Society Journal*
14, 1961: 3-29.



"Ukulele". *Merriam-Webster*. Retrieved
22 January 2016.



"ukulele". *Oxford English Dictionary*
(Online ed.). Oxford University
Press. (Subscription or participating
institution membership required.)



Beloff 2003, p. 13



*Catalogue of the Crosby Brown
Collection of Musical Instruments of All
Nations*. Volume III. Instruments of
Savage Tribes and Semi-Civilized
Peoples, Part 2. Oceania. New York:
Metropolitan Museum of Art. 1907.
p. 51.



Tranquada and King (2012). *The Ukulele,
A History*. Hawaii University Press.
ISBN 978-0-8248-3634-4.



Nidel, Richard (2004). *World Music:
The Basics*. Routledge. p. 312. ISBN 978-
0-415-96800-3.



Roberts, Helen (1926). *Ancient
Hawaiian Music*. Bernice P. Bishop
Museum. pp. 9-10.



King, John (2003). "Prolegomena to a
History of the 'Ukulele'". Ukulele Guild of
Hawai'i. Archived from the original on
2004-08-03.



"David Kalakaua (1836-1891), Inaugural Hall of Fame Inductee, 1997". Ukulele Hall of Fame Museum. 2008. Retrieved 2008-06-11.



Karr, Gary, and McMillan, Barclay (1992). "J. Chalmers Doane". *Encyclopedia of Music in Canada*. University of Toronto Press. Retrieved 2008-06-09.



Beloff 2003, p. 111



"Ukulele in the Classroom". Archived from the original on 23 July 2018. Retrieved 31 May 2013.



Beloff 2003, p. 110



Fladmark, Judy (2010-02-19). "Ukulele sends UK crazy". *BBC News*.



Tranquada, Jim (2012). *The Ukulele: a History*. University of Hawaii Press. p. 152. ISBN 978-0-8248-3544-6.



Lipsky, William (2005). *San Francisco's Panama-Pacific International Exposition*. Arcadia Publishing. p. 36. ISBN 978-0-7385-3009-3.



Doyle, Peter (2005). *Echo and Reverb: Fabricating Space in Popular Music Recording, 1900-1960*. Wesleyan. p. 120. ISBN 978-0-8195-6794-9.



"Jonah Kumalae (1875-1940), 2002 Hall of Fame Inductee". Ukulele Hall of Fame Museum. 2007. Retrieved 2008-06-02.



Koskoff, Ellen (2005). *Music Cultures in the United States: An Introduction*. Routledge. p. 129. ISBN 978-0-415-96588-0.



Volk, Andy (2003). *Lap Steel Guitar*. Centerstream Publications. p. 6. ISBN 978-1-57424-134-1.



Whitcomb, Ian (2000). *Ukulele Heaven: Songs from the Golden Age of the Ukulele*. Mel Bay Publications. p. 11. ISBN 978-0-7866-4951-8.



Whitcomb, Ian (2001). *Uke Ballads: A Treasury of Twenty-five Love Songs Old and New*. Mel Bay Publications. p. 4. ISBN 978-0-7866-1360-1.



Sanjek, Russell (1988). *American Popular Music and Its Business: The First Four Hundred Years*. Oxford University Press. p. 95. ISBN 0-19-504311-1.



Rev, Lil'. ""Just a few penny dreadfuls": the Ukulele and Old-Time Country Music". *www.oldtimeherald.org*. Retrieved 2018-06-27.



Wright, Michael. "Maccaferri History: The Guitars of Mario Maccaferri". *Vintage Guitar*. Archived from the original on 2009-06-25. Retrieved 2008-06-02.



"The Ukulele". Peterborough Music. 3 March 2002. Archived from the original on 3 November 2011. Retrieved 2011-09-15. The Ukulele

-  "Arthur Godfrey (1903–1983), 2001 Hall of Fame Inductee". Ukulele Hall of Fame Museum. 2007. Retrieved 2008-06-02.
-  John Shepherd (27 February 2003). *Continuum encyclopedia of popular music of the world: Volumell: Performance and production*. Continuum International Publishing Group. pp. 450-. ISBN 978-0-8264-6322-7. Retrieved 16 April 2011.
-  *Mighty Uke*, Interview with Jim Beloff, 2010
-  *Billboard*, for the survey week ending January 18, 2004.
-  Catholic Laitinen (6 September 2020). "Ukulele weeps by Jake Shimabukuro". Retrieved 3 April 2019 – via YouTube.
-  "Ukulele Strings - C.F. Martin & Co". Retrieved 30 November 2016.
-  "Aquila Nylgut Ukulele Strings, wholesale source for retailers and dealers". Retrieved 30 November 2016.
-  "110mb.com - Want to start a website?". Archived from the original on 2013-06-21. Retrieved 30 November 2016.
-  "Kamaka Baritone 8 String HF-48". Retrieved 30 November 2016.
-  "Kala -KA-ATP-CTG Solid Cedar Top Tenor Slothead -Gloss Finish". Retrieved 30 November 2016.
-  "Lamorinda Music". Retrieved 30 November 2016.
-  "The story behind the wildly popular Kala U-Bass". 7 January 2015. Retrieved 30 November 2016.
-  "Uke Baritone Bass w/Preamp Tattoo - Luna Guitars". Retrieved 30 November 2016.
-  The "scale" is the length of the playable part of the strings, from the nut at the top to the bridge at the bottom
-  Exact range depends on the tuning and the number of frets.
-  On the soprano, concert, and tenor instruments, the most common tuning results in a "bottom" string that is *not* the lowest in *pitch*, as it is tuned a 5th higher than the next string (and a major 2nd below the "top" string). This is called *re-entrant tuning*.
-  "Ukulele/Banjouke". 2 January 2014. Retrieved 30 November 2016.
-  Tenor ukuleles exist in a variety of styles, with 4, 5, 6, and 8 strings. What the tenor is called depends on which style it has been designed in.



Eight-string "taropatch" baritone ukuleles have been made; however, they are very rare. See, for example, the Kamaka HF-48



See the Luna Uke Bass and the Kala U-Bass



U-Bass and *Rumbler* are trade names of the Kala ukulele company



"Ukulele in the Classroom". Retrieved 30 November 2016.



"James Hill - FAQ". Retrieved 30 November 2016.



Tranquada, J.; *The Ukulele: A History*; University of Hawaii Press; Honolulu: 2012. 0824-83634-0 According to Tranquanda, ""This is an old and seemingly never-ending argument. While the pioneering methods of Kaai (1906) and Rollinson (1909) both use C tuning, a sampling of the methods that follow give a sense of the unresolved nature of the debate: Kealakai (1914), D tuning; Bailey (1914), C tuning; Kia (1914), D tuning; Kamiki (1916), D tuning; Guckert (1917), C tuning; Stumpf (1917), D tuning."



Russell, Robert (15 September 2017). "How to Play a Ukulele Like a Mandolin". Our Pastimes. Retrieved 19 November 2019.



Middleton, Ken (2 May 2018). "Cuatro Tuning On a Ukulele". Retrieved 19 November 2019 – via YouTube.



Ovi, Rahatul Islam (24 April 2017). "Ukulele Dotara Style Tuning - ইউকালেলি দোতারা স্টাইল টিউনিং". Rahatul & Dukulele. Retrieved 24 April 2017 – via YouTube.



Kimura, Heeday. *How to Play Slack Key Ukulele*.



University of the South Pacific. Institute of Pacific Studies (2003). *Cook Islands culture*. Institute of Pacific Studies in Association with the Cook Islands Extension Centre, University of the South Pacific, the Cook Islands Cultural and Historic Places Trust, and the Ministry of Cultural Development. ISBN 978-982-02-0348-8. Retrieved 15 September 2012.



Jeremy Wallach (22 October 2008). *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001*. Univ of Wisconsin Press. pp. 268-. ISBN 978-0-299-22904-7. Retrieved 15 September 2012.

NAMES APPEARING IN THE BOOK

‡ ARTHUR GODFREY (page 8) ‡ AUGUSTO DIAS (page 5) ‡ CLIFF
"UKULELE IKE" EDWARDS (page 7) ‡ ED SULLIVAN (page 7) ‡
EDWARD WILLIAM PURVIS (page 5) ‡ GEORGE E. K. AWAI (page 7)
‡ GEORGE FORMBY (page 6) ‡ JONAH KUMALAE (page 7) ‡
JOSÉ DO ESPÍRITO SANTO (page 5) ‡ LOUIS VIOHL & SONS (page
8) ‡ MANUEL NUNES (page 5) ‡ MARIO MACCAFERRI (page 8) ‡
MOANA GLEE CLUB (page 6) ‡ ROY SMECK (page 7) ‡ TESSIE
O'SHEA (page 7) ‡ UKULELE ORCHESTRA OF GREAT BRITAIN (page
7) ‡ YUKIHIKO HAIDA (page 6)

COLOFUN

This thing was made (in a rush thanks to computers updating their os by themselves and breaking all that was working before) with Editoria in June of 2021 using all kind of open content from wikipedia, unsplash, and other.

Obviously, we'll add credits to all this.

The main important thing is that this booklet will be finished to honour the workshop of dominique chevalier, closed in 2019.

My dog has flea too.