

Typography

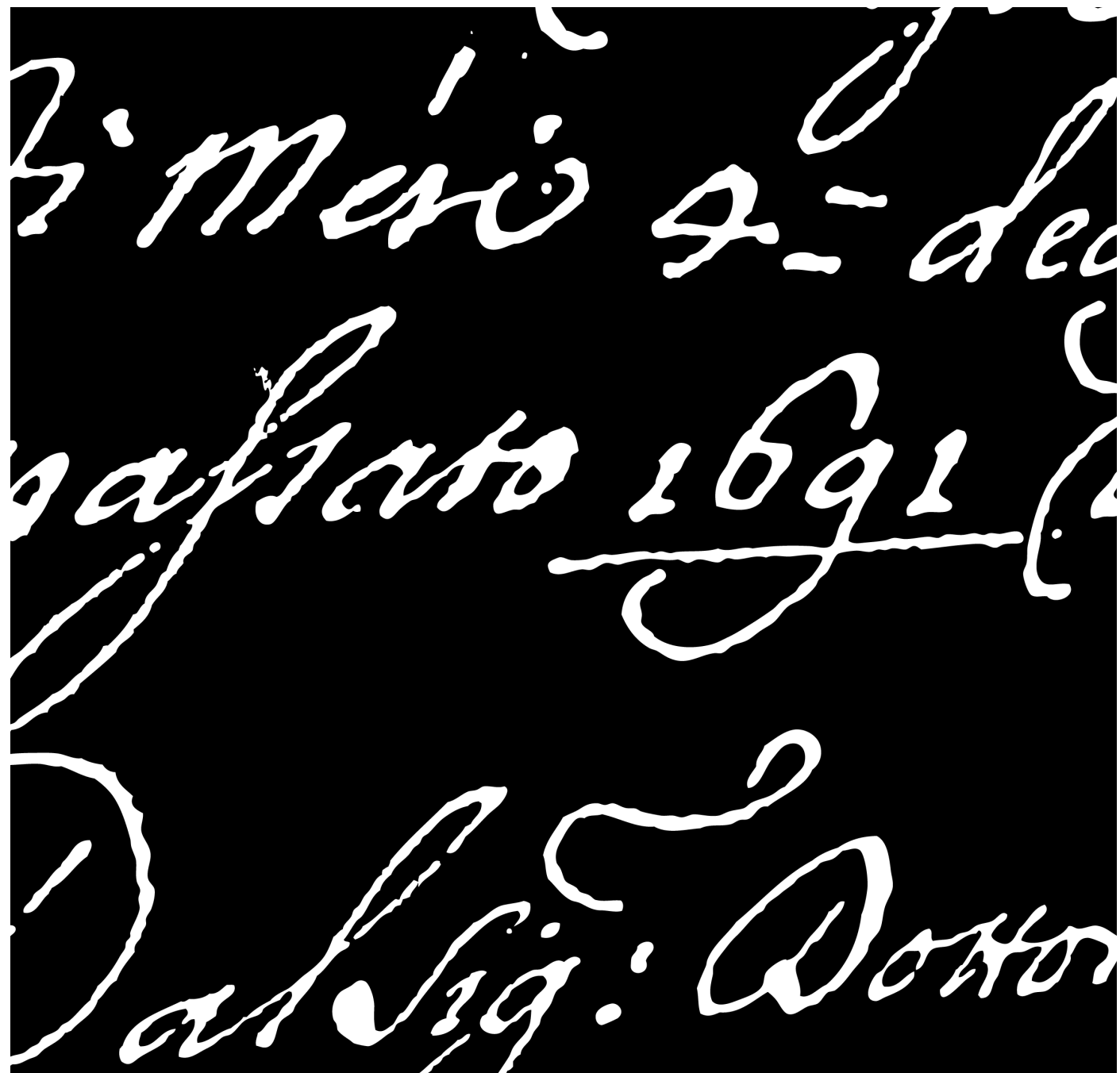
# Seeing comes before words.

The child looks and recognizes before it can speak. The relationship between what we see and what we know is never settled.

BERGER

The design of letterforms for reproduction  
and the arrangement of type and image in  
space, on pages and screens

The mechanical notation and arrangement  
of language



# ***Formalized Writing***

DRUCKREY



# Conservative Eye *Radical Hand*

HOLMES



Type is saying things to us all the time.  
Typefaces express a mood; an atmosphere. They give words a certain coloring.  
Graphic design is the communications framework through which these messages  
reach us—about what the world is now and what we should aspire to.

— RICK POYNOR, DESIGN JOURNALIST, *HELVETICA*

**Style**  
is an *intrinsic*  
component  
or characteristic  
of the author's  
personality.

NABOKOV

Type and lettering employ the same alphabets and numerals but are endlessly different in visual form; like human faces (and plants and other natural forms), we're drawn to their variety; we enjoy the experience of looking; to admire and compare.



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FROM SEARCH "TYPOGRAPHY"

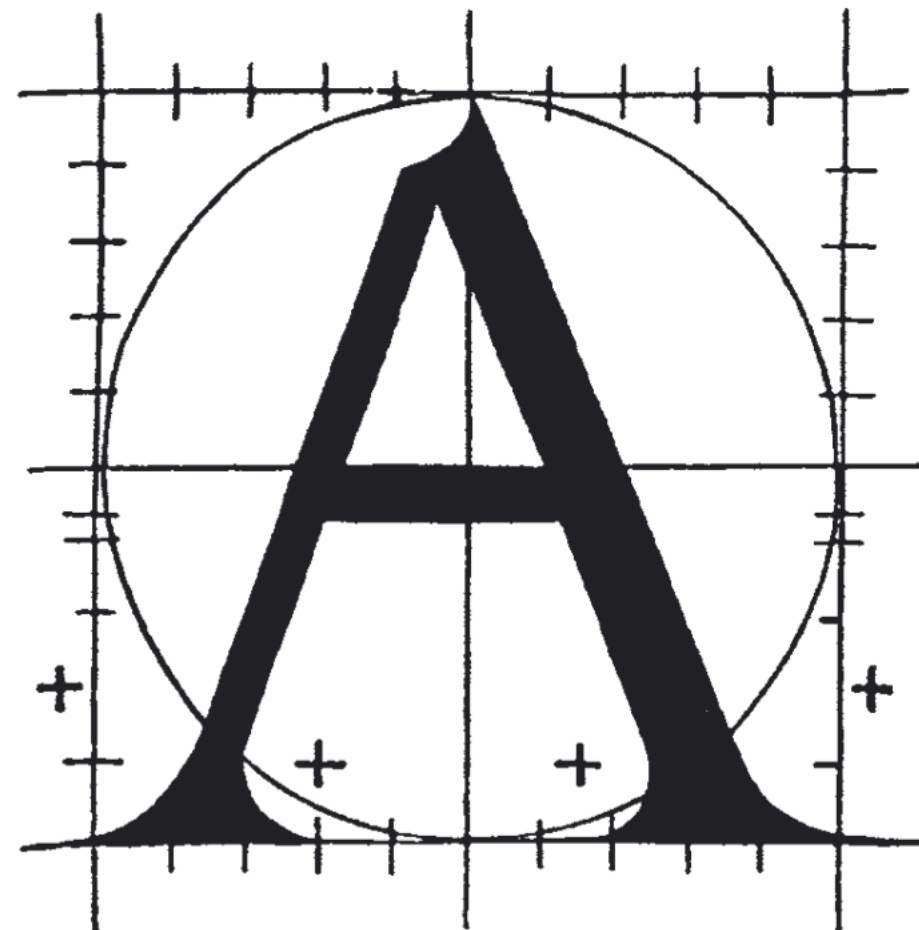
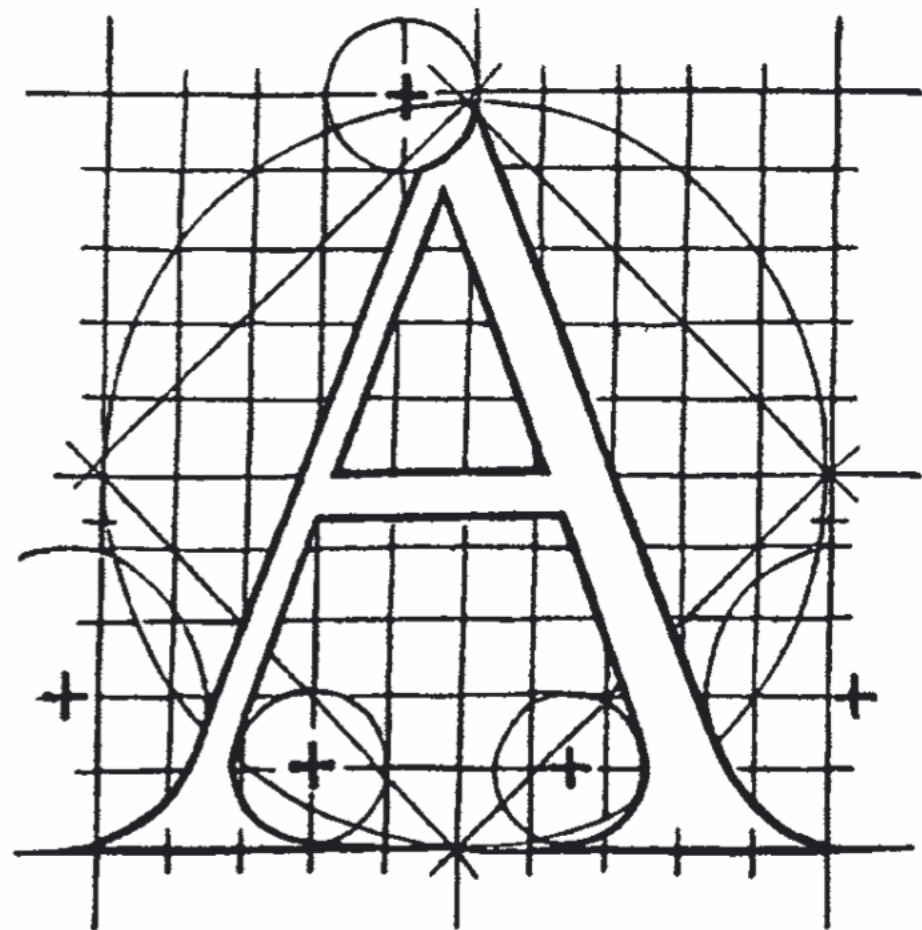
MANY IN

**Z250 AREA**

2000+

TYPEFACES FOR PRINT AND WEB IN  
2012

[TYPOGRAPHICA.ORG](http://typographica.org)



The eye overrules  
the numbers.

CARTER








**marcorubio**  
A NEW AMERICAN CENTURY

**H** **Hillary for America**  
hillaryclinton.com

  
**TedCruz** 2016

**SCOTT  
WALKER**  
FOR AMERICA

  
**RAND**

**Bernie**  
2016  
BERNIESANDERS.COM



# Hamburgefons

NN BN ON OO n o p H O D  
m n p q o d h c l t j i P B N M A E F H O G

Beautiful groups of letters,  
not a group of beautiful letters

CARTER

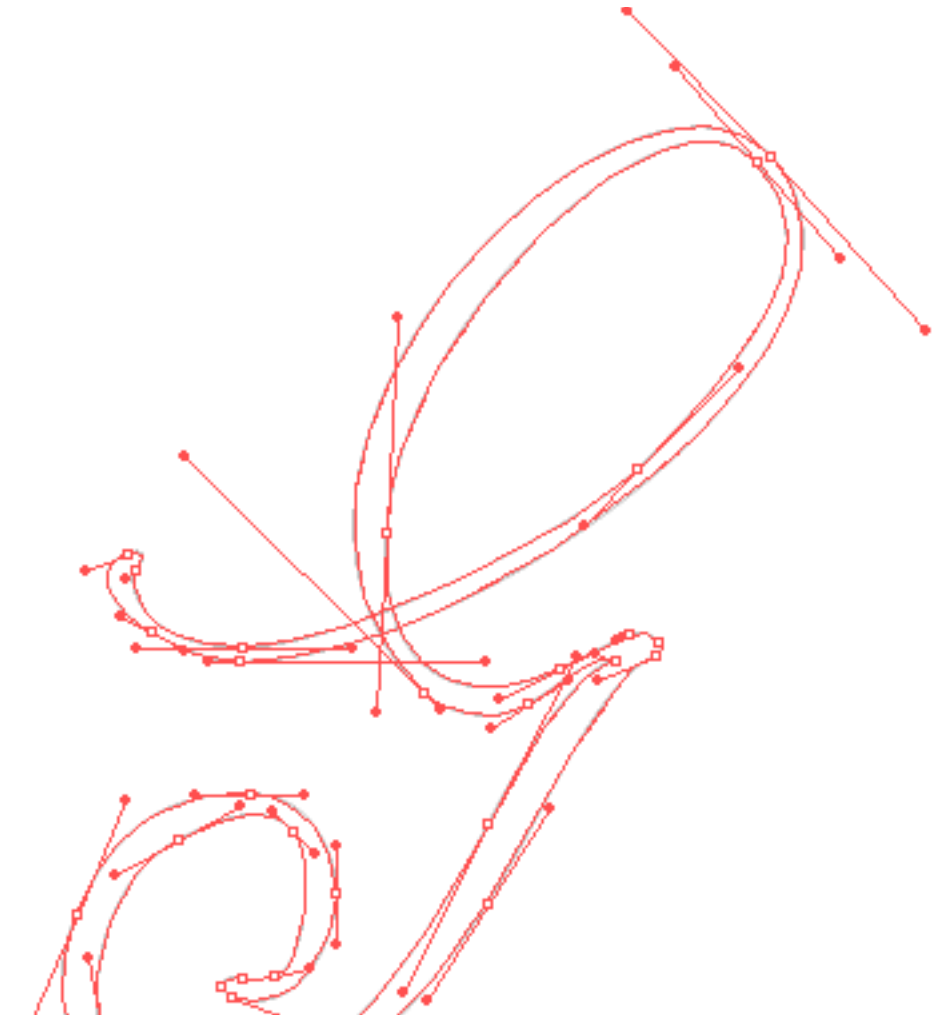
Aa Gg

Aa Gg

Aa Gg

HELVETICA AND ARIAL

Segg Segg



# Scala Regular

*Scala Italic*

# Scala Bold

# SCALA CAPS

# Scala Sans Reg

*Scala Sans Ital*

# Scala Sans Bold

***Scala Sans Bold Italic***

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GLYPHS

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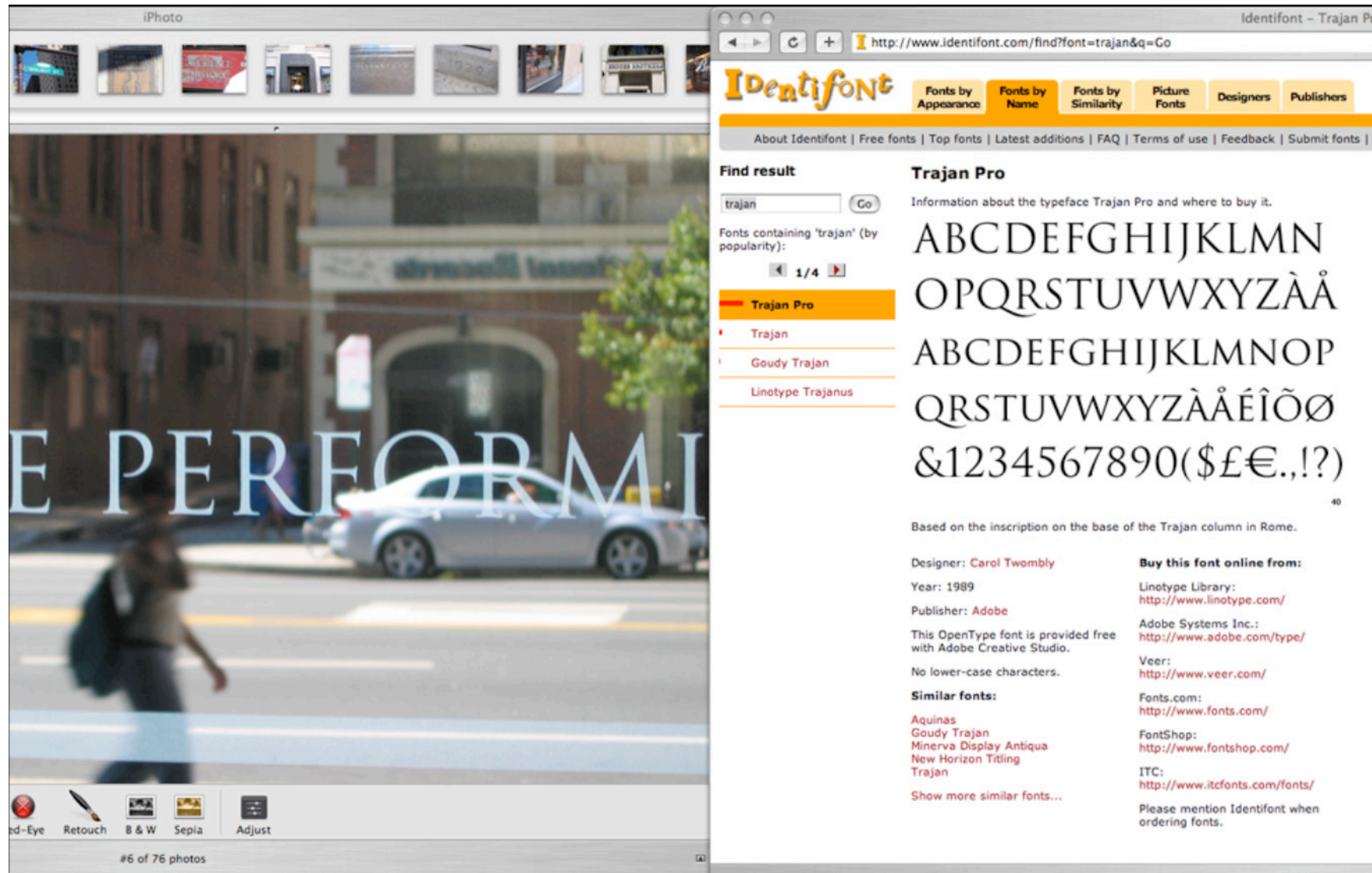
Univers 75 Black Oblique





PERFORMING





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Dot.

# SPACE

All modern design is about space.

VINCENT SCULLY

Design

alignment (center, left, or right)

line length (words per line)

margins

paragraph (space, indent, etc.)

rag

Emphasis

position, size, caps, bold, ital

Rhythm

A > B > A

Spacing

letter (kerniing or tracking)

word

line (leading)

space after period

Typesetting

widows and orphans

hyphenation

THIS ADVANCED STUDIO focuses on design definition, investigation, and experimentation and explores how individual designers can balance the tension between their idiosyncratic creations and the larger audiences that receive their designs. The course asks students to re-examine the traditional role of the designer and challenges them to discover new methods of practice.

The three assigned projects address a variety of criteria, environments, and media. The final work is an independent research project.\*

Specications

text: 15.5/24 Franklin Gothic Book

width = 72 picas

paragraph space= .0625"

first 3 words: 14.5 caps, + 100

dingbat at end of story



EUPHORIA TAKE ANY TRAIN MEET ME DOWNTOWN

IS YOU FOR ME

FUTURES

LIFE IS A FIGHT FOR LIFE



FROM NINETY-NINE TO NINETY-NINE AND FROM NINE TO NINE WE COULD  
SAY NINETY-NINE SWEARS AND BE FINE NINETY-NINE PERCENT OF THE TIME  
9999999999

99% CITY

FULTON CLOSEOUT

FULTON CLOSEOUT CENTER

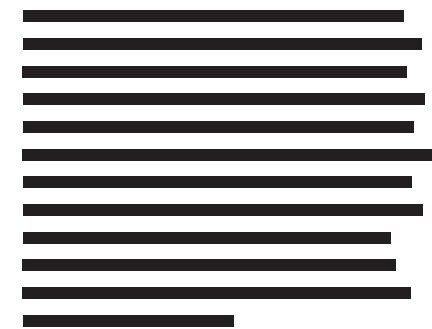
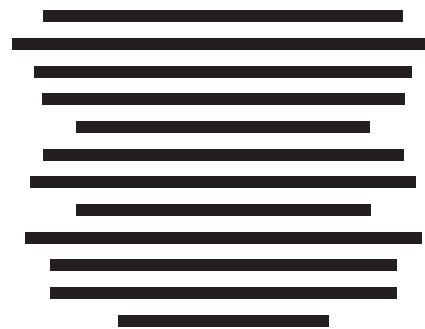
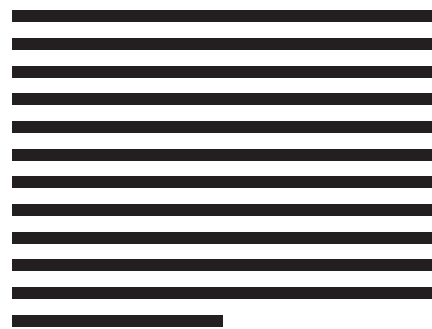
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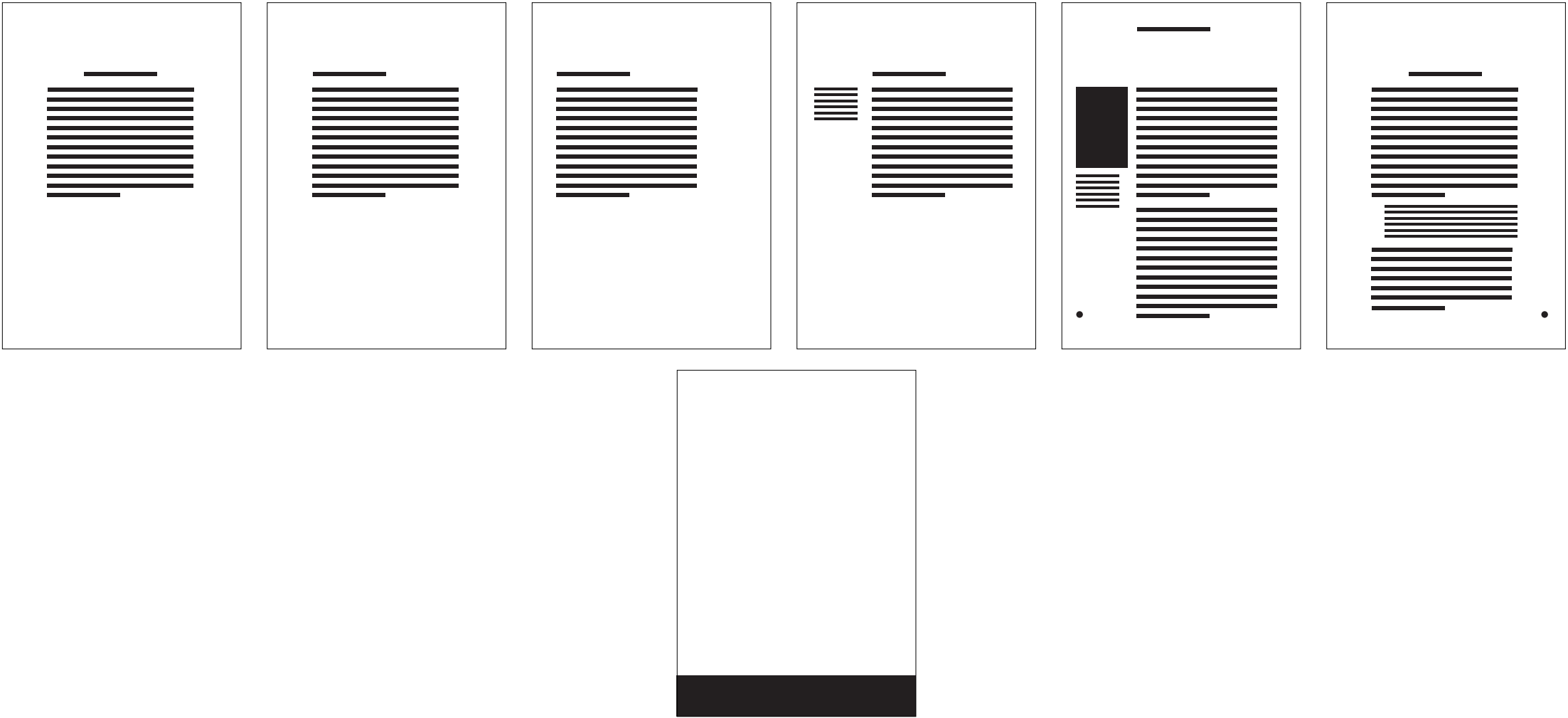
Typography is a grid.

FROSHAUG



[illegible][illegible][illegible][illegible]

The placement of type in a given space



TSCHICHOLD







Welcome back.

An impromptu exhibition of work by UPenn

# STAFF!

Charles Addams Fine Arts Gallery  
September 1-26  
Opening reception September 7, 5-7pm

Undergraduate Fine Arts Program  
School of Design, University of Pennsylvania  
Charles Addams Hall  
200 S. 36th St Philadelphia PA  
215 573 5134  
fractureddesign.upenn.edu  
www.design.upenn.edu/fine-arts/undergraduate/program  
© 2016 University of Pennsylvania  
Designed by David Comberg and Lily Kowitz  
Printed by Davis at Campus Copy

Peter Alele  
Sam Belkowitz  
Marc Blumthal  
Michael Bryant  
David Comberg  
Micah Danges  
Nancy Davenport  
Jamie Diamond  
Sharon Hayes  
Pernot Hudson  
Cally Iden  
Ken Lum  
Gabriel Martinez  
Anna Neighbor  
Jino Park  
Larry Shprintz  
Sarah Stolfa  
Brent Wahl  
Tony Ward  
Erin Williams



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Designed by David Comberg and Lily Kowitz

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Larry Shprintz  
Sarah Stolfa  
Brent Wahl  
Tony Ward  
Erin Williams  
More staff names  
to come.

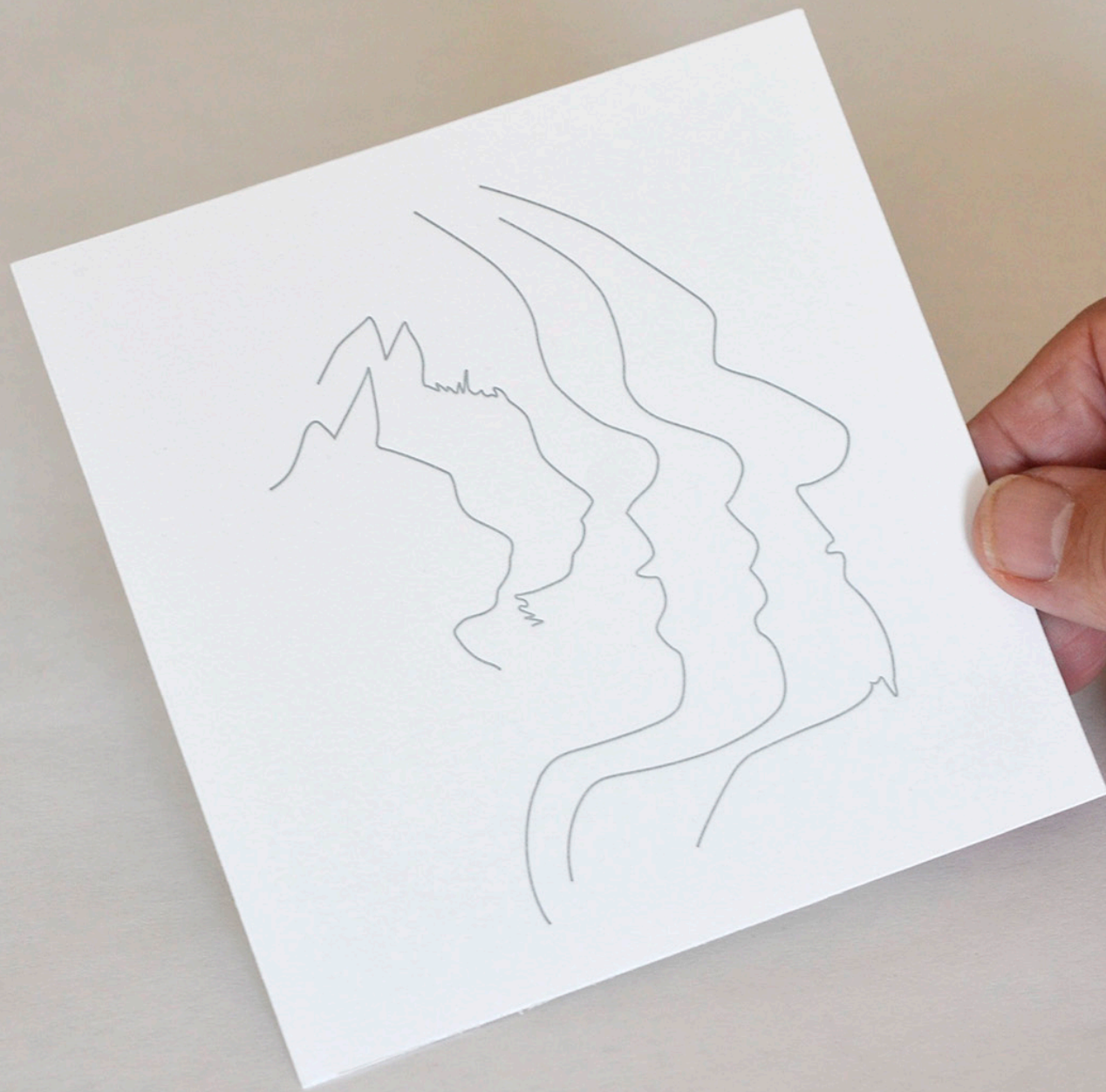
**CHRISTINE NELSON & DAVID COMBERG**  
**INVITE YOU TO THE CELEBRATION OF**  
**THEIR MARRIAGE SATURDAY THE 18TH**  
**OF OCTOBER AT 2PM AT THE FRIENDS**  
**MEETING HOUSE AT 15 RUTHERFORD**  
**PLACE NEW YORK CITY FOLLOWED BY A**  
**DINNER PARTY IN THEIR APARTMENT**  
**AT 18 EAST 18 STREET PLEASE JOIN US**



MELISSA RENEE EASH *and*  
DONALD HARRY WILLIAM NELSON *together with their parents*  
DONALD AND DONNA EASH *and*  
DOLORES NELSON *in memory of the late Harry Nelson*  
INVITE YOU TO CELEBRATE THEIR MARRIAGE *on the*  
19TH OF OCTOBER, 2002 *at three o'clock in the afternoon*  
THE PETER ALLEN HOUSE *Dauphin, Pennsylvania*  
RECEPTION *immediately following*

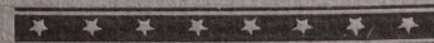








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— TO —  
LINCOLN**



**DEMOCRACY  
AND  
DISSENT**

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MORGAN LIBRARY**



# American Literature Comes of Age

**AT THE TIME** that politicians and reformers were reexamining the nature of democracy in an evolving republic, American writers were seeking a voice appropriate to their young nation. Laments about the state of American writing abounded in literary magazines and book reviews. The United States had come of age politically; Americans now craved a comparable cultural awakening. During the early decades of the nineteenth century, Washington Irving and James Fenimore Cooper emerged as the first American writers to be widely read and admired in an international context. Although these authors and their successors were hardly harmonious in their articulation of a national identity, as a group they conveyed the energy and variety of the American experience. By the time of the Civil War, American imaginative writing had undergone a renaissance.

Even as a student at Harvard, Henry David Thoreau was musing on the future of American writing. In a forensic exercise entitled "Advantages and Disadvantages of Foreign Influence on American Literature," written in 1836 for his rhetoric professor, Edward Tyrrel Channing, Thoreau acknowledged New Englanders' debt to British literature.

We of New England are a peculiar people; we whistle, to be sure, our national tune, but the character of our literature is not yet established; ours is still in the gristle, and is yet receiving those impressions from the parent literature of the mother country, which are to mould its character.... We are, as it were, but colonies. True, we have declared our independence and gained our liberty, but we have dissolved only the political hands which connected us with Great Britain. Though we have rejected her tea, she still supplies us with food for the mind.

Still, Thoreau foresaw a declaration of American literary independence that would mirror the nation's political sovereignty: "Our litera-

ture, though now dependent, in some measure, on that of the mother country, must soon go alone."

Edgar Allan Poe (PL 40) agreed with the young Thoreau that American writers had yet to produce a native literature unfettered by British influence. In his manuscript notes for a series of 1846 articles entitled "The Literati of New-York City" (PL 39), Poe bridled at the "erroneous idea that there is anything very distinctive" about American literature. For Poe, the only way to foster improved American writing was to criticize it honestly.

We do our literature grosser wrong in overpraising our authors than the British could possibly do in overabusing them. We should drop the gross folly of forcing our readers to relish a stupid book the better because, sure enough, its stupidity was American.

**The  
United States  
themselves are  
essentially  
the greatest poem.**

WALT WHITMAN, *Leaves of Grass*



**38. [Walt Whitman].**

Engraving by Samuel Hollyer, after a daguerreotype by Gabriel Harrison, [1854].

Morgan Library  
PML 6068

This informal portrait of the young Whitman in working class attire appeared as a frontispiece to the first edition of *Leaves of Grass* (1855).



UNIVERSITY OF  
PENNSYLVANIA  
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DESIGN SPRING  
2006 LECTURE  
SERIES



UNIVERSITY OF  
PENNSYLVANIA  
SCHOOL OF DESIGN  
SPRING 2006  
LECTURE SERIES

THURSDAY JANUARY 12	BARBARA FAGA	Chair, EDAR, Inc.   "Designing Public Prouce"   6pm B1 Meyerson
THURSDAY JANUARY 19	BEN VAN BERKEL	Professor of Conceptual Design, Staatshochschule, Frankfurt   Principal, UN Studio, Amsterdam   "Recent Works"   Reception immediately following the lecture at the Institute of Contemporary Art, 100 South 36th Street at the University of Pennsylvania. The ICA is pleased to present a site-specific commissioned installation by Ben van Berkel and Caroline Bos on view during the reception in their second floor galleries.   6:30pm B1 Meyerson
MONDAY JANUARY 23	BOOM: NEW PHILADELPHIA ARCHITECTURE	Panel Discussion Cathy Martin, Moderator 6pm Upper Gallery Meyerson
THURSDAY JANUARY 26	PIET OUDOLF	Architecture and Planning Program, The Netherlands "Design, Plants and the Dynamics of Time"   6pm B3 Meyerson
MONDAY JANUARY 30	JAMES JOHNSON-PIETT	Project Associate, The Food Trust "Pennsylvania Fresh Food Financing Initiative"   6pm B1 Meyerson
THURSDAY FEBRUARY 2	ALIRAHIM	Assistant Professor, Department of Architecture, Penn State "Recent Works"   6:30pm B1 Meyerson
MONDAY FEBRUARY 6	INAKI ABALOS	Visiting Professor, Architecture Design, Princeton University Principal, Abalos & Perrenis, Madrid   "Residents, Observations and Recycled Landscapes"   6:30pm B1 Meyerson
THURSDAY FEBRUARY 9	JUDY GLANTZMAN	Partner   5pm B3 Meyerson
THURSDAY FEBRUARY 9	HJALTIKARLSSON JAN WILKER	Karlsson Wilan, NYC   Graphic Designers   Sponsored by the Philadelphia Society and AGA/Philadelphia   7pm Philomathean Halls, Suite 400 College Hall
MONDAY FEBRUARY 13	ROGER DUFFY	Senior Director, Design & Build, LLC New York "Recent Works"   6:30pm B1 Meyerson
THURSDAY FEBRUARY 16	BERNARD LASSUS	Landscape Architect, Paris   "Jardins de Passages ou Passages de Jardins" Lecture will be translated into English   6pm B3 Meyerson
MONDAY FEBRUARY 20	CHARLES JENCKS	Author, Architect "The House Building the Power of Enigma"   6:30pm B1 Meyerson
THURSDAY FEBRUARY 23	MICHAEL B. TEITZ	Senior Fellow, Public Policy Institute of California Professor Emeritus, City & Regional Planning, University of California, Berkeley   "Regeneration in California"   6pm B1 Meyerson
MONDAY FEBRUARY 27	BRAD LANDER VICKI WEINER	Paul Center for Community Development "Historic Preservation and Community Development: Conflicts and Opportunities"   6pm B3 Meyerson
MONDAY MARCH 3	DANIEL MAUDLIN	University of Pennsylvania, LEI   "Architecture in the Edge of Empire: the Standardization of Domestic Architecture in the British Atlantic World, 1750-1850" 6pm B3 Meyerson
THURSDAY MARCH 6	JEANNE DUNNING	Photographer   5pm B3 Meyerson
THURSDAY MARCH 6	DAVID ADJAYE	Principal, David Adjaye Architects, London   "Visiting London"   Kate Professor of Architecture, Penn State
THURSDAY MARCH 9	NIKOLAUSHIRSCH	Partner, Welter House Larch & Hirsch, Frankfurt "Making Public Buildings"   Sponsored by Skidmore, Orange & Merrill, LLP   6:30pm B1 Meyerson
THURSDAY MARCH 23	CRAIG VERZONE CRISTINA WOODS	Architects   Landscape Architects, VWA   Engagement, Switzerland "Landscape Practice, Building"   6pm Upper Gallery Meyerson
THURSDAY MARCH 30	TERENCE RILEY	The Philip Johnson Chief Curator, Architecture and Design, MOMA, NY   Principal, KJR Architects, New York "Modern in a Post-modern World"   6:30pm B1 Meyerson
MONDAY APRIL 3	T. GUNNY HARBOE	Harboe Architects, Chicago "Preserving the Largest Mass Current Work at the Illinois Institute of Technology"   6pm B3 Meyerson
THURSDAY APRIL 6	DENIS COSGROVE	Professor of Geography, UCL & UCL, Mithras Lecture "Los Angeles, Landscape and Modernity"   6pm Upper Gallery Meyerson
MONDAY APRIL 10	THOMAS LESLIE	Assistant Professor, Iowa State University   "Landscape, Building, Art, Building Science" Book signing and reception immediately following lecture   Sponsored by the Kline Gallery, Architectural Archives   6:30pm B3 Meyerson
MONDAY APRIL 17	DOUGLASS KEL BAUGH	FAAR   Dean and Professor of Architecture and Urban Planning, University of Michigan, Edward A. Tiedeman College of Architecture + Urban Planning Principal, Doug Baugh Architects   Lecture on Sustainable Design, "Learning the Seven Fallacies of Architectural Culture"   6:30pm Upper Gallery Meyerson

EXHIBITIONS January 23-29 BOOM: NEW PHILADELPHIA ARCHITECTURE | Upper Gallery Meyerson | Reception Monday, January 23, 6pm  
June 29 - September 30 CRAFTING A MODERN WORLD: THE ARCHITECTURE AND DESIGN OF ANTONIN AND NOEMI RAYMOND | Meyerson Galleries | Sponsored by the Philadelphia Landmarks Initiative, a joint program funded by The Pew Charitable Trusts and administered by The University of the Arts, Philadelphia

ALUMNI WEEKEND May 12-13, 2006 | Visit the alumni website for details: [www.design.upenn.edu/alumni](http://www.design.upenn.edu/alumni)  
For more information on these and other School of Design events please see our website: [www.design.upenn.edu](http://www.design.upenn.edu) Meyerson Hall is located at the southeast corner of 34th and Walnut Streets on the University of Pennsylvania campus in Philadelphia.

©2006 University of Pennsylvania | School of Design



Willfully seduced, I used Hans Fallada's 1947 novel, Every Man Dies Alone/Alone in Berlin as a map to re-enter a 1940s cat-and-mouse chase in 2015.

DYANA WING SO

The original name of the book is very 'German', but *Every Man Dies Alone* just wasn't marketable enough according to the French and the English. *Alone in Berlin* is so much 'sexier'. Berlin is mysterious. Berlin is complicated. Berlin is an artist's mecca, and the subject of countless flâneur writers. Berlin competes for the spotlight against the storyline in any work of fiction. Being alone is one thing, but being alone in Berlin—now, that's something.

Willfully seduced, I used Hans Fallada's 1947 novel, *Every Man Dies Alone/Alone in Berlin*, as a map to re-enter a 1940s cat-and-mouse

chase in 2015. Like Gestapo inspector Escherich, I meticulously labeled a map of the city in search of the culpabili browsing anti-Nazi propaganda postcards throughout Berlin, pointing my camera at everything that looked 'suspicious'. Just as protagonists like Anna Quangel felt the weighted risk of leaving their postcards publicly and discreetly, I felt the panoptic force of modern-day surveillance cameras staring down at me and my camera.

In this modern-day adaptation, the photographer becomes the cat and the mouse. My camera becomes my eyes to as well as my dead giveaway as an outsider. Alone in Berlin, I try to capture as well as escape myself. •

27





Disappointment. The feeling had grown to near sun-  
first week back to Cuba. (Araba, this is confusing. Somehow, you need  
to explain that this is indeed your second trip to Cuba) I was the child  
at Disney World, who had peeked behind the curtain and saw the dusty  
cogs grinding together to animate and light up the colorful characters  
with their special effects. The glistening top layer (or surface)  
had been removed and what was left was the blatantly pervasive  
industry of tourism. It was everywhere, infecting everything and I  
recognized that my very presence  
was contributing to the madness.

## My projects speak to my revelation and progression through the idea that 'I am not a Cuban; I am a tourist, but also a traveler.'

**ARABA ANKUMA**  
Senior Visual Studies  
Major

psychologically and physically in an attempt to translate this inner  
conflict out into an external, yet still solitary world through my body  
movements/dance. — In *Touched*, I continue to use my body  
to interact and communicate with Havana. While capturing glimpses  
of the city's line/color/texture, I also place my hand, as the subject  
far reach and expanse of the tourism industry I seek to portray just  
how each of these places that I travelled to also left its mark on  
me. I touch, just as I am touched. Palm facing forward, I give in to  
vulnerability and bare my humanity, my own lines and textures for all  
to see. — In stages, these projects explore the marks left by  
the interaction of bodies, both foreign and domestic. \*

My projects speak to my  
revelation and progression through  
the idea that I am not a Cuban; I  
am a tourist, but also a traveler.  
Mother Pelican is my attempt to pull  
apart the depressed and confused  
feelings upon first returning to  
Cuba. In it, I battle with myself





"The rhythm of walking generates a kind of rhythm of thinking ... A new thought often seems like a feature of the landscape that was there all along, as though thinking were traveling rather than making. And so one aspect of the history of walking is the history of thinking made concrete—for the motions of the mind cannot be traced, but those of the feet can." —Rebecca Solnit, *Wanderlust: A History of Walking*. — During these walks, my use of the

## I spent the majority of my time in Havana purposefully wandering.

**GINA ALM**

Junior Fine Arts &  
Economics Major

that is loosely anchored within the physical space of Havana. — Fragments shift ephemerally through the cityscape like ideas moving in and out of consciousness. These photographs document instances where a mental object (research, experience, ideology) eclipsed an apparent physical element of my path, or vice versa. I have processed these intersections with the intention of upholding a sense of distance or isolation, as well as to argue for the impossibility of mapping experience. ✱

my own fluid ideation. The photographs that emerged are a record of abstract thought





William Penn affirmed  
God's authority over man:  
**Charter of Liberties,  
Romans, Chapter 13.**

God gives us Liberty in  
behavior and expression  
with God's Limitations.

UNITED STATES  
CONSTITUTION

DECLARATION  
OF INDEPENDENCE

WE THE PEOPLE

GOD'S BIBLE

GOD'S AUTHORITY





# Werner Herzog in conversation with Paul Holdengräber: Was The 20th Century A Mistake? 5PM Wednesday October 24 B1 Meyerson Hall

Seating is limited.  
First come, first served.

Born in Munich, director, screenwriter, producer, and actor **Werner Herzog** grew up in a remote mountain village in Bavaria and never saw films, television, or telephones as a child. He started traveling on foot from the age of 14 and made his first phone call at the age of 17. During high school he worked the nightshift as a welder in a steel factory to produce films and made his first film in 1961 at the age of 19. Since then he has become one of the most influential filmmakers in the world producing, writing, and directing more than fifty films, publishing more than a dozen books of prose, and directing as many operas. Werner Herzog has created some of the most fantastic narratives in the history of cinema for pushing himself and his crew to unprecedented lengths, again and again, in order to achieve the effects he demanded. His extraordinary films include: *Little Dieter Needs to Fly*, *Aguirre, The Wrath of God*, *The Enigma of Kaspar Hauser*, *Nosferatu*, *Fitzcarraldo*, *Even Dwarfs Started Small*, *Grizzly Man*, *Rescue Dawn*, *Encounters at the End of the World*.

Paul Holdengräber is the Director of Public Programs for The Research Libraries of The New York Public Library. Filmmaker **Nathaniel Kahn**, director of *My Architect* and *Two Hands*, which have been both nominated for an Academy Award, will introduce the evening.

The University of Pennsylvania's Residency Program is made possible by the

**Emily and Jerry Spiegel Fund to Support Contemporary Culture and Visual Arts.**

The Spiegel Fund creates and supports a series of coordinated interdisciplinary courses, programs and events.

Photo: ©2007, Lena Herzog. Design: David Comberg





# Lauren Greenfield

## Artist Presentation

### 530PM Thursday November 11

### B1 Meyerson

**Seating is limited.**  
**First come, first served.**  
Free tickets will be available at the door at 4PM.

Lauren Greenfield is a photographer and pre-eminent chronicler of youth culture and gender through her groundbreaking projects *Girl Culture*, *Fast Forward*, and *THIN*. Her photographs have been widely published and exhibited and are in many museum collections including the Los Angeles County Museum of Art, the Getty Museum, the San Francisco Museum of Art, the Art Institute of Chicago, and the International Center of Photography. She was named by *American Photo Magazine* as one of the 25 most influential photographers working today. Greenfield was one of eight photographers in the inaugural exhibit of The Annenberg Space for Photography in Los Angeles (2009). Greenfield's work is also featured in "Engaged Observers: Documentary Photography since the Sixties" (2010), a major historical exhibition at the Getty Museum. The *THIN* and *Girl Culture* traveling exhibitions, curated by Trudy Wilner Stack, have been seen by half a million people in over thirty venues around the world. Greenfield's first feature-length documentary film, *THIN*, aired on HBO, and is accompanied by a photography book of the same name (Chronicle Books, 2006). In this unflinching and incisive study, Greenfield embarks on an emotional journey through the Renfrew Center in Coconut Creek, Florida, a residential facility dedicated to the treatment of eating disorders. The feature-length documentary premiered at the Sundance Film Festival in 2006 and was nominated for an Emmy for Outstanding Direction in 2007. It won the Grierson Award for best documentary at the London Film Festival, and Grand Jury Prizes at the Independent Film Festival of Boston, the Newport International Film Festival, and the Jackson Hole Film Festival. The project was featured on *The Today Show*, *Good Morning America*, *Nightline*, and *CNN* and was excerpted in *People Magazine*. Greenfield's subsequent documentary, a short entitled *kids + money*, was selected for the Sundance Film Festival (2008), won the Audience Award at the American Film Institute Festival, the Hugo Gold Plaque at the Chicago International Television Awards, the Michael Moore Award for Best Documentary, the Cinema Eye Honor for Nonfiction Filmmaking, and broadcast on HBO in 2008. The film is a conversation with young people from diverse Los Angeles communities about the role of money in their lives. Greenfield graduated from Harvard in 1987 and started her career as an intern for National Geographic. Since then, her photographs have been regularly published in the *New York Times Magazine*, *Time*, *GG*, and *American Photo*, and have won many awards including the International Center for Photography Infinity Award, the Hasselblad Grant, the Community Awareness Award from the National Press Photographers, and the Moscow Biennial People's Choice Award. She lectures on her photography, youth culture, and body image at museums and universities around the country. Greenfield was a member of the VII Photo Agency, a group known for its focus on conflict photography, from 2002-2009. In 2009, she and her husband, Frank Evers, founded the Institute for Artist Management, an international multi-platform agency and production company representing photographers and filmmakers. They live in Venice, CA with their two sons.

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#### Emily and Jerry Spiegel Fund to Support Contemporary Culture and Visual Arts.

The Spiegel Fund creates and supports a series of coordinated interdisciplinary courses, programs and events.

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