

# Typography

# Seeing comes before words.

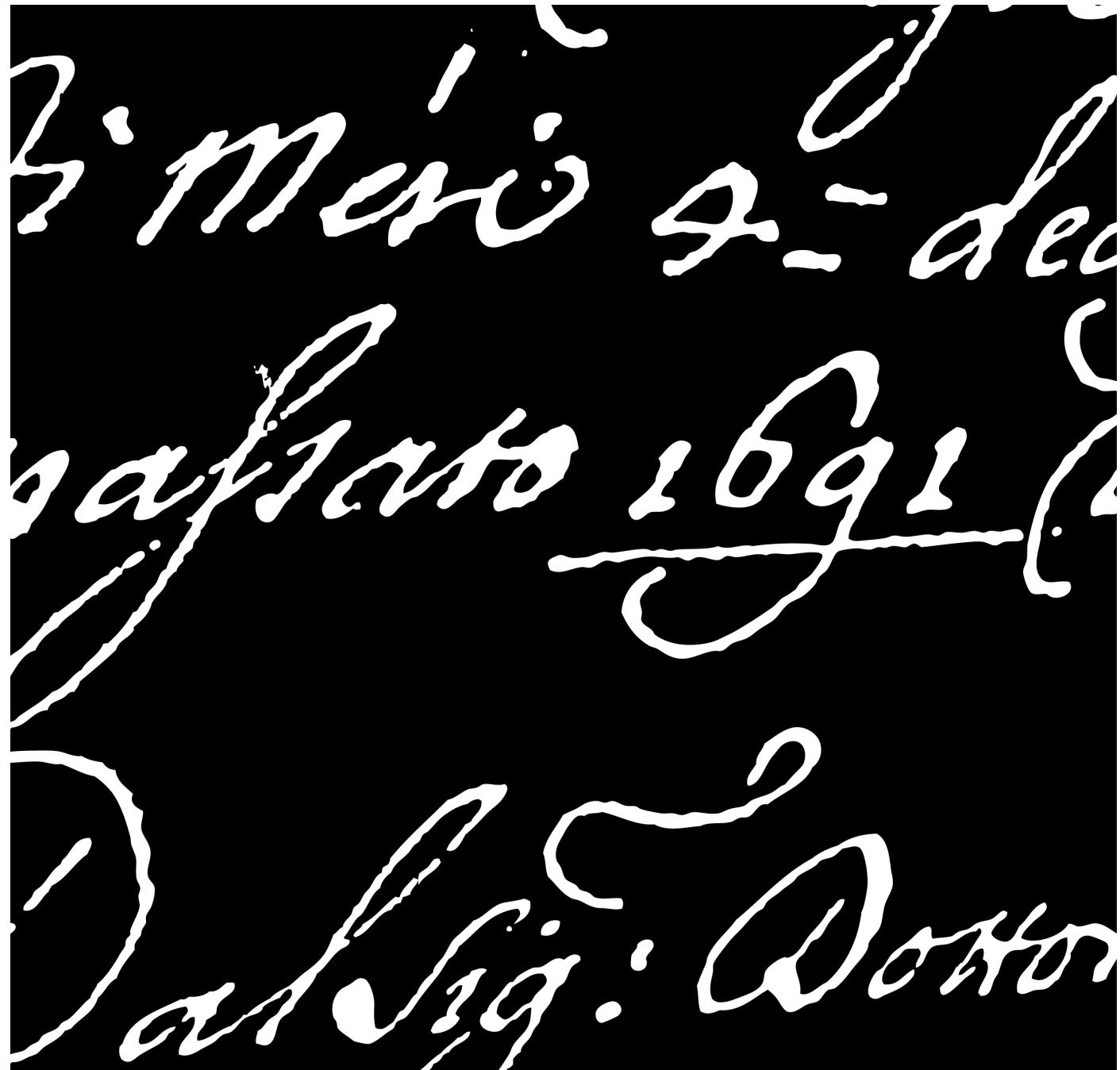
The child looks and recognizes before it can speak. The relationship between what we see and what we know is never settled.

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

BAINES



# 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.



IN PENN LIBRARY CATALOG:

**1311 ITEMS**

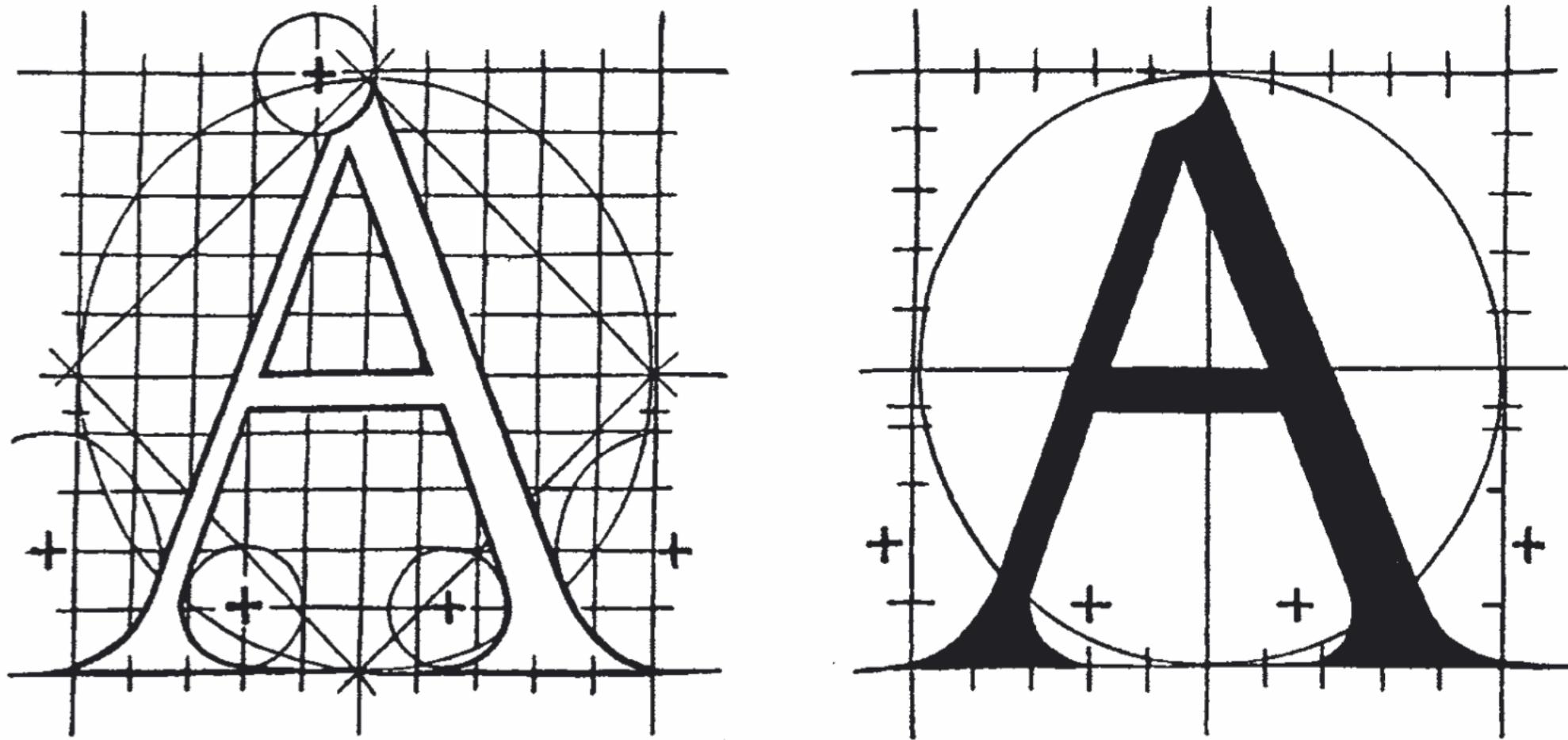
FROM SEARCH "TYPOGRAPHY"

MANY IN

**Z250 AREA**

**200+**  
**TYPEFACES FOR PRINT AND WEB IN**  
**2012**

TYPOGRAPHICA.ORG



The eye overrules  
the numbers.

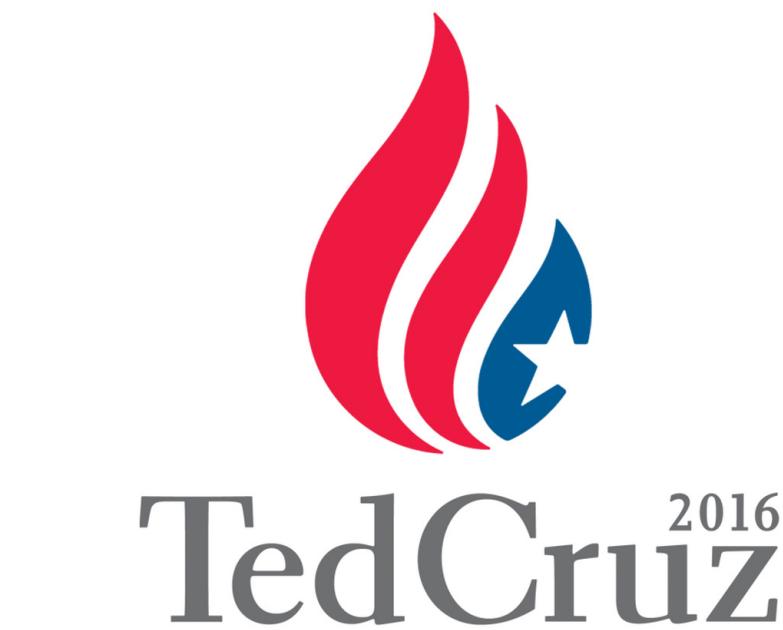
CARTER



**marcorubio**  
A NEW AMERICAN CENTURY



**RĀND**



**SCOTT  
WALKER**  
FOR AMERICA



# 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

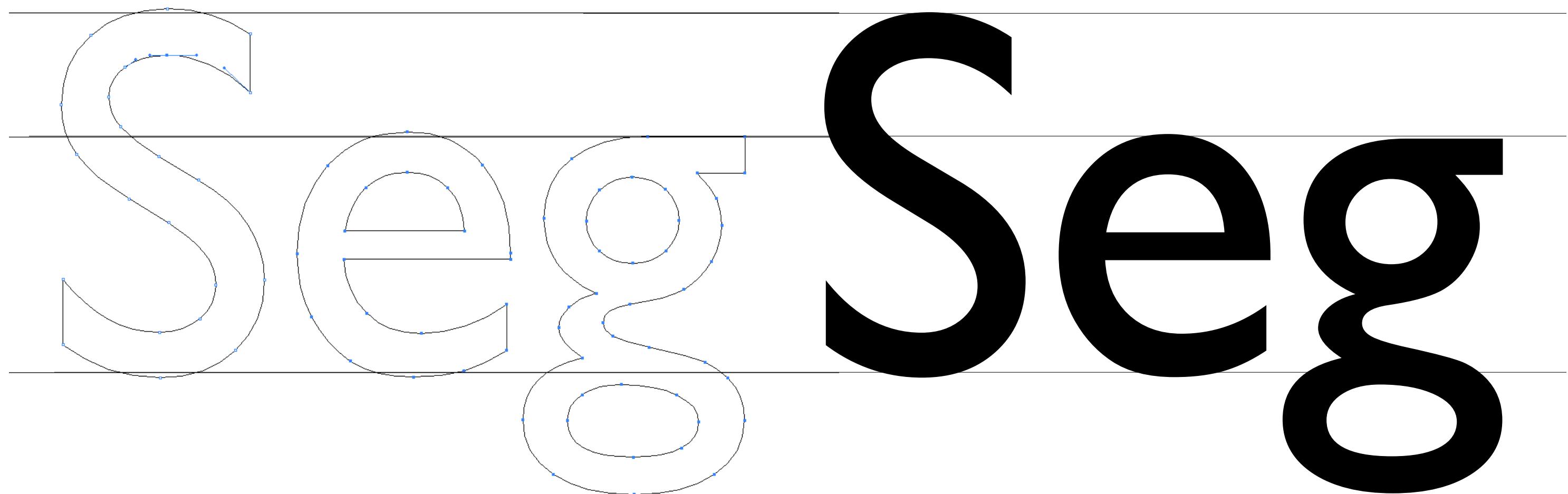


AaGg

Aa Gg

Aa Gg

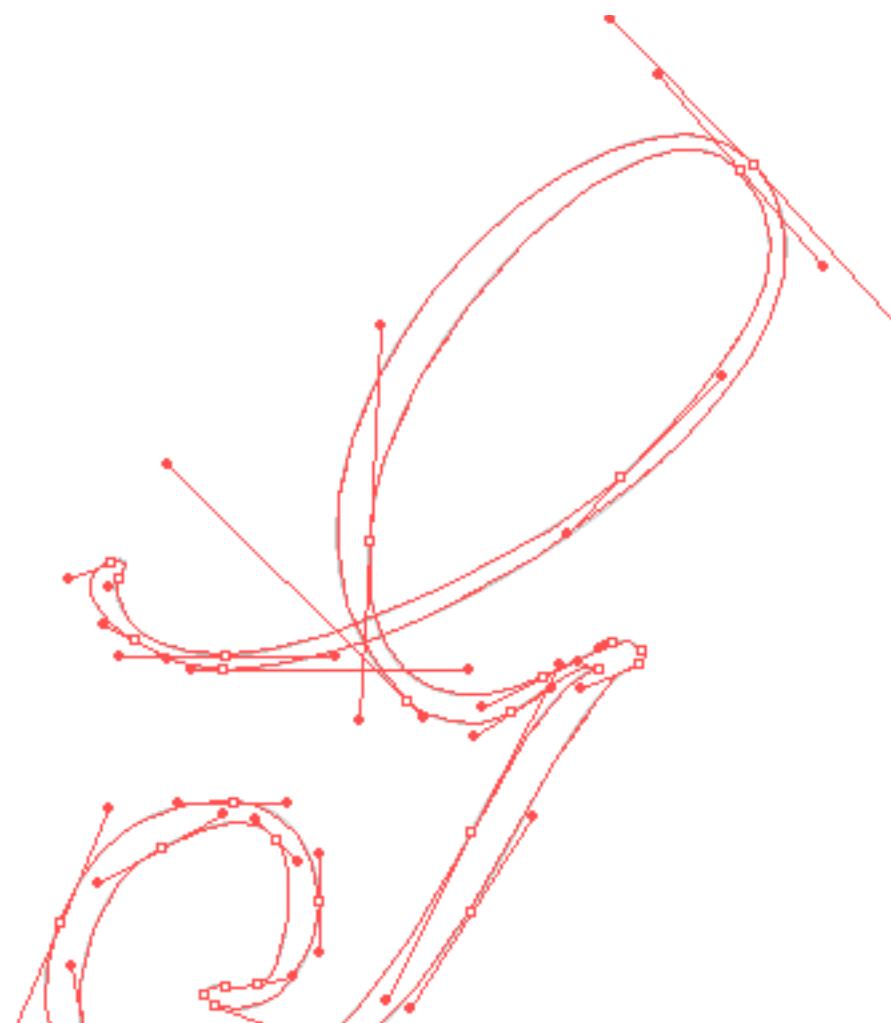
HELVETICA AND ARIAL



seg



g

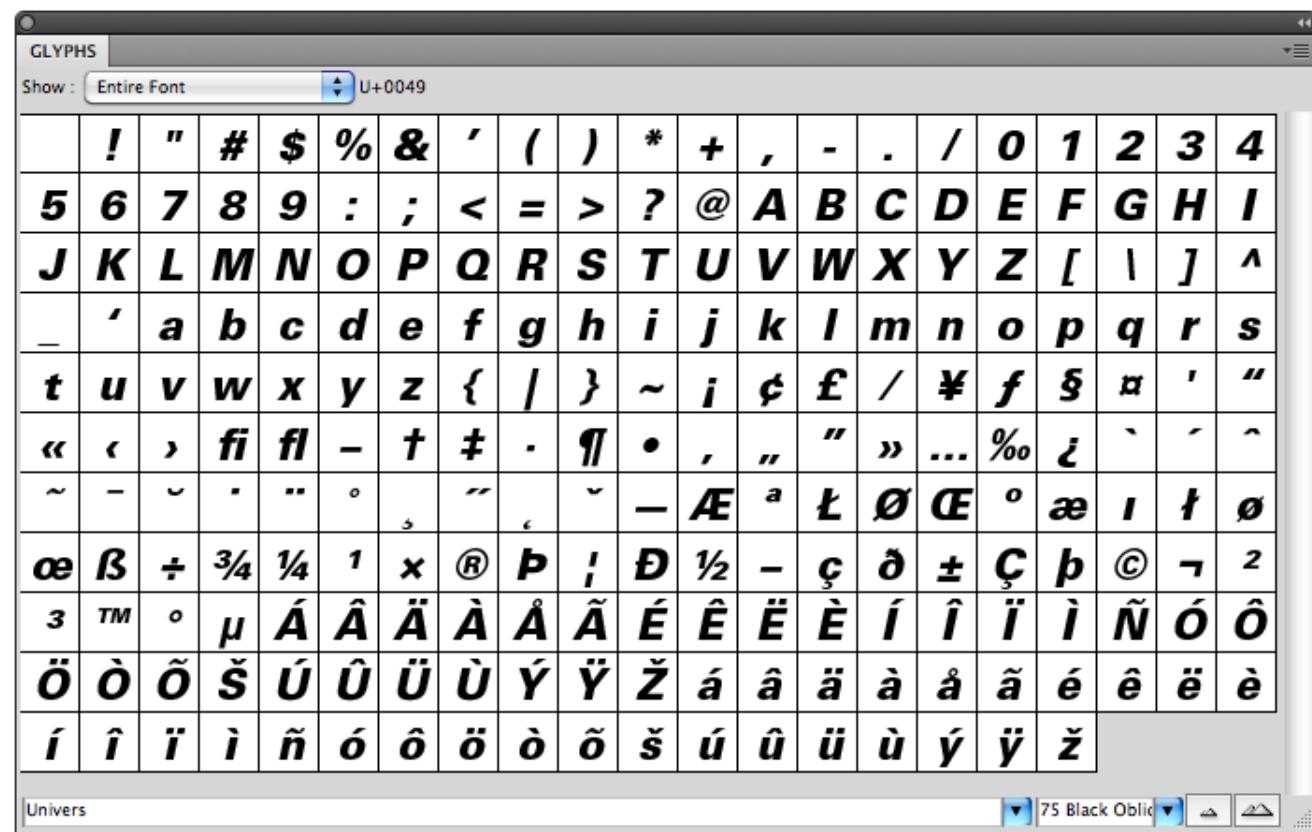


Scala Regular  
*Scala Italic*  
**Scala Bold**

**SCALA CAPS**

Scala Sans Reg  
*Scala Sans Ital*  
**Scala Sans Bold**  
***Scala Sans Bold Italic***

ffi	fl	/	'	,	k	e	
j	b	c	d				
?							
!	l	m	n	h			
z							
x	v	u	t				
q							
					4-to-em		
i		s	f	g	ff	9	
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						en quad	
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						3-to-em	
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						em quads	



PERFORMANCE

The image is a composite of two screenshots. On the left, a blurred street scene is visible in the iPhoto application, showing a car and a building. Overlaid on this scene is a large, semi-transparent watermark of the word 'PERFORM' in a white, serif font. On the right, a screenshot of the Identifont website shows the search results for 'Trajan Pro'. The search bar contains 'trajan' and the results page is titled 'Tajan Pro'. It displays a preview of the font's characters, including 'A' through 'Z', 'À' through 'Ø', and various numbers and symbols. Below the preview, it says 'Information about the typeface Trajan Pro and where to buy it.' and lists the designer as Carol Twombly, the year as 1989, and the publisher as Adobe. It also mentions that the font is free with Adobe Creative Studio. The page includes links to buy the font from Linotype Library, Adobe Systems Inc., Veer, Fonts.com, FontShop, and ITC, as well as a note to mention Identifont when ordering.

## Identifont

## What the Font

## Fonts in Use

## Font Feed

## Typorn



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, italic

**Rhythm**

A > B > A

**Spacing**

letter (kerning or tracking)

word

line (leading)

space after period

**Typesetting**

widows and orphans

hyphenation

**Specifications**

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

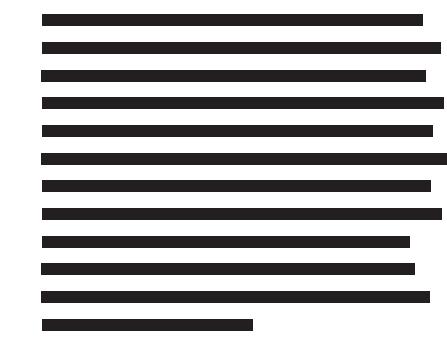
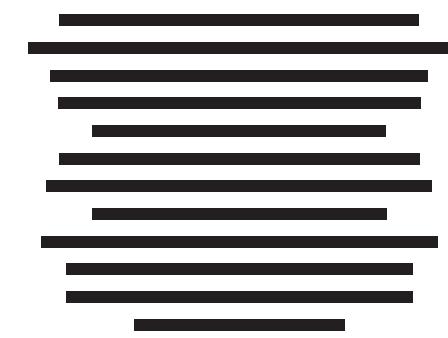
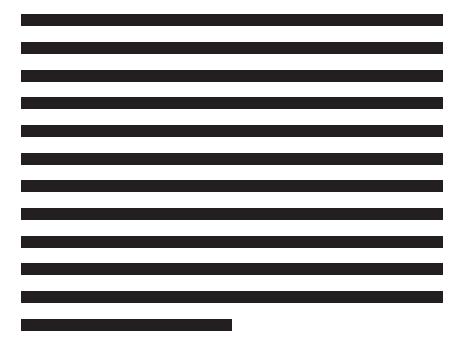
THIS ADVANCED STUDIO focuses on design definition, investigation, and experimentation and explores how individual designers can balance the tension between their idiosyncratic creations and the larger audiences that receive their designs. The course asks students to re-examine the traditional role of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

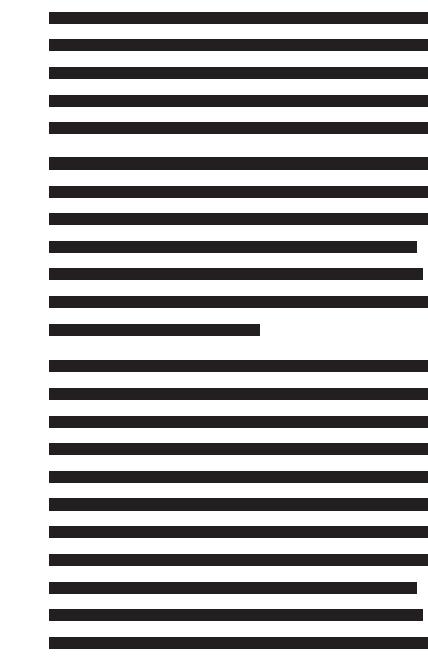
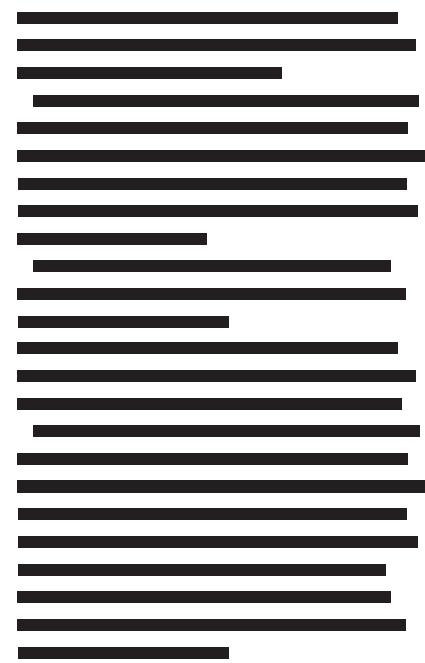
The three assigned projects address a variety of criteria, environments, and media. The final work is an independent research project.\*



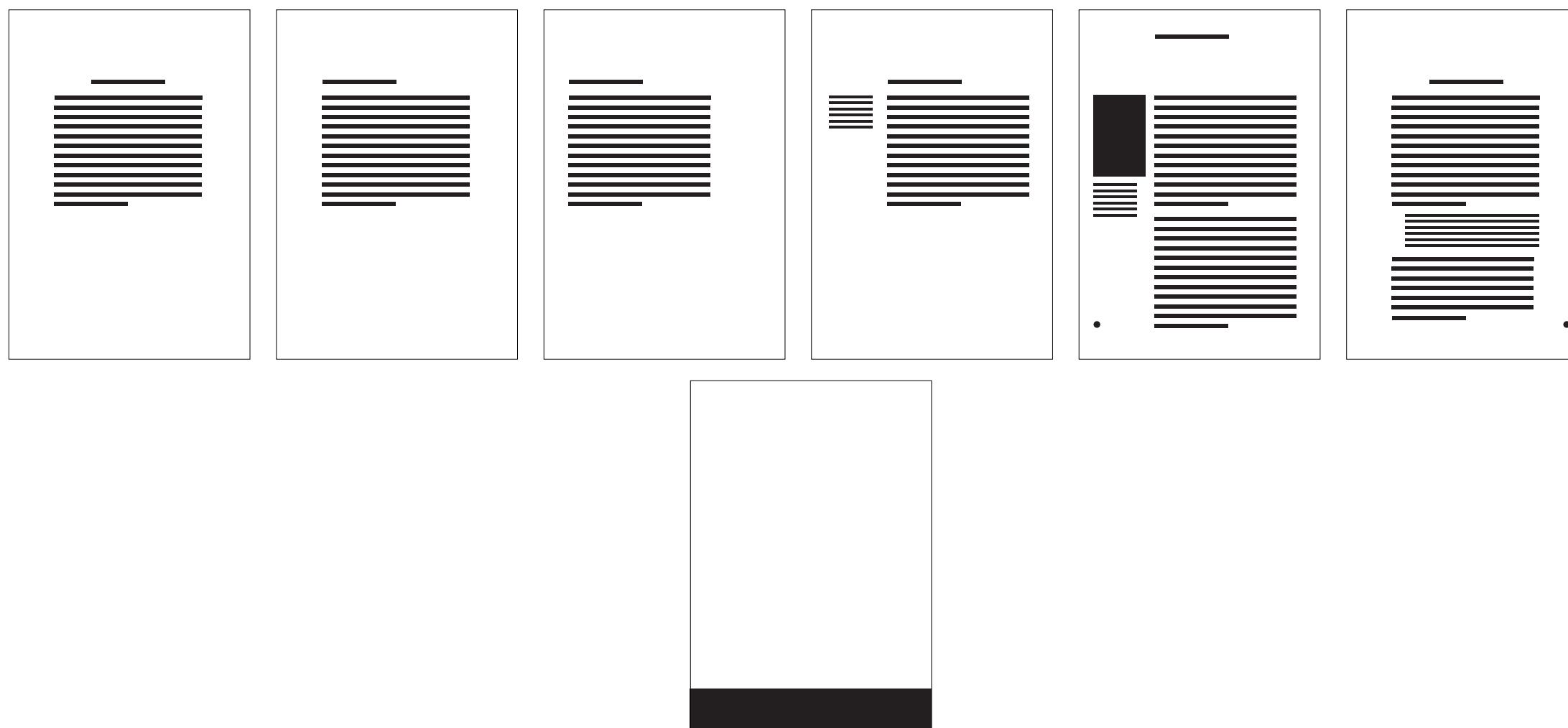
Typography is a grid.

FROSHAUG





## The placement of type in a given space



TSCHICHOLD

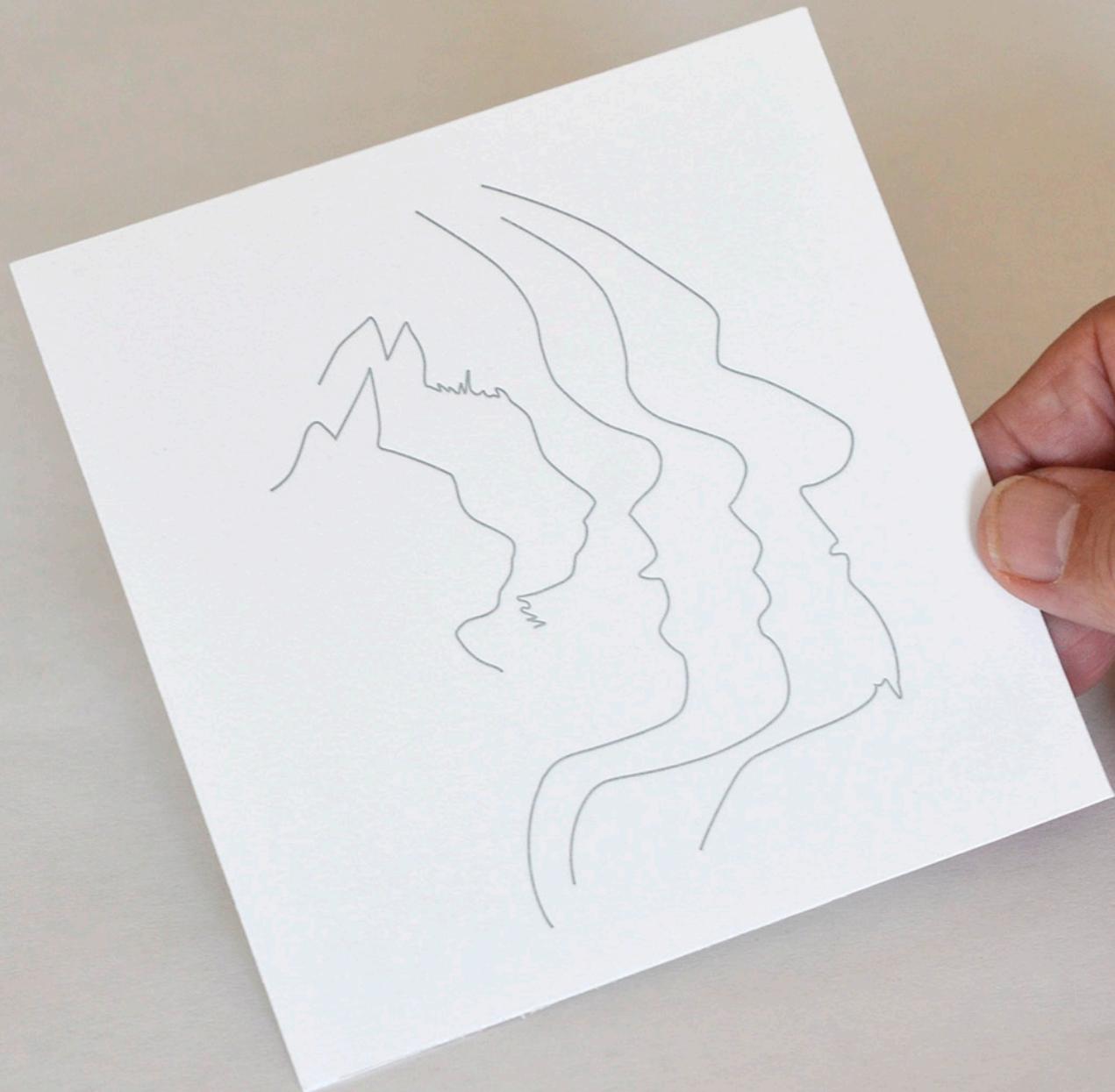




**CHRISTINE NELSON & DAVID COMBERG  
INVITE YOU TO THE CELEBRATION OF  
THEIR MARRIAGE SATURDAY THE 18TH  
OF OCTOBER AT 2PM AT THE FRIENDS  
MEETING HOUSE AT 15 RUTHERFORD  
PLACE NEW YORK CITY FOLLOWED BY A  
DINNER PARTY IN THEIR APARTMENT  
AT 18 EAST 18 STREET PLEASE JOIN US**

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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JACKSON  
TO  
LINCOLN  
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AND  
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THE PIERPONT  
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 Tyrell 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 bands 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-

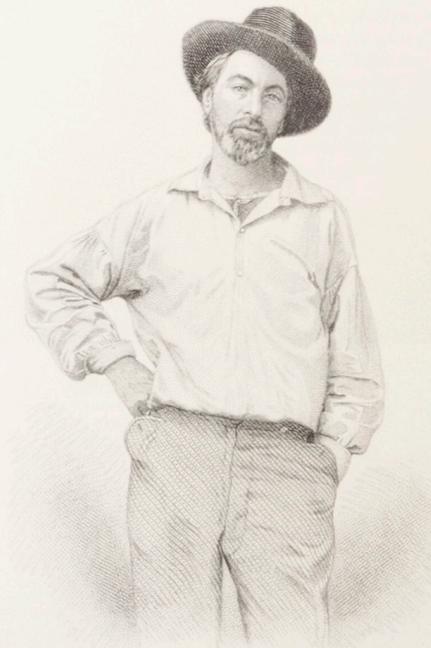
ture, though now dependent, in some measure, on that of the mother country, must soon go alone."

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  
SCHOOL OF  
DESIGN SPRING  
2006 LECTURE  
SERIES

UNIVERSITY OF  
PENNSYLVANIA  
SCHOOL OF DESIGN  
SPRING 2006  
LECTURE SERIES

THURSDAY JANUARY 12 **BARBARA FAGA** *Chair, EDRA, Inc. | "Designing Public Process" | 6pm B1 Meyerson*

THURSDAY JANUARY 19 **BEN VAN BERKEL** *Professor of Conceptual Design, Städelschule, Frankfurt | Principal, UNStudio, Amsterdam | "Recent Works" | Reception immediately following the lecture at the Institute of Contemporary Art, 118 South 36th Street at the University of Pennsylvania. The ICA is pleased to present a site-specific commission installation by Ben van Berkel and Coenraad Bakker during the renovation of their building and galleries. | 6:30pm B1 Meyerson*

MONDAY JANUARY 23 **BOOM: NEW PHILADELPHIA ARCHITECTURE** *Panel Discussion  
Moderators and planning designers, The Netherlands  
"Design, Plans and the Dynamics of Time" | 8pm B3 Meyerson*

THURSDAY JANUARY 26 **PIET OU'DOLF** *Project Associate, The Food Trust  
"Philadelphia Fresh Food Financing Initiative" | 6pm B1 Meyerson*

MONDAY JANUARY 30 **JAMES JOHNSON-PIETT** *Associate Professor, Department of Architecture, PennDesign  
University, Contemporary Architecture Practice, New York  
"Catalysis Formations" | Book launch and reception immediately following lecture | 6:30pm B1 Meyerson*

MONDAY FEBRUARY 2 **ALIRAHIM** *Visiting Professor, Architecture Design, Princeton University  
"Rescue, Adams & Hennessy, Madrid" | "Pavilions, Observatories and Recycled Landscapes" | 6:30pm B1 Meyerson*

MONDAY FEBRUARY 9 **INAKI ABALOS** *Poster | 5pm B3 Meyerson*

THURSDAY FEBRUARY 9 **JUDY GLANTZMAN** *KarposkiKilian, NYC | Graphic Designers | Sponsored by the Philomathean Society and KCA/Philadelphia | 7pm Philomathean Halls, Suite 400 College Hall*

THURSDAY FEBRUARY 9 **HJALTIKARLSSON JAN WILKER** *Architect, Author, Architect  
"The Ironic Building: the Power of Enigma" | 6:30 pm B1 Meyerson*

MONDAY FEBRUARY 13 **ROGER DUFFY** *Landscape Architect, Paris | "Jardins de Placages ou Plages de Jardins"  
"Recent Works" | 6:30pm B1 Meyerson*

THURSDAY FEBRUARY 16 **BERNARD LASSUS** *Landscape Architect, Paris | "Jardins de Placages ou Plages de Jardins"  
Lecture will be translated into English | 6pm B3 Meyerson*

MONDAY FEBRUARY 20 **CHARLES JENCKS** *Author, Architect  
"The Ironic Building: the Power of Enigma" | 6:30 pm B1 Meyerson*

THURSDAY FEBRUARY 23 **MICHAEL B. TEITZ** *James Fellow, Public Policy Institute of California  
Professor Emeritus, City & Regional Planning, University of California, Berkeley | "Responsibility in California" | 6pm B1 Meyerson*

MONDAY FEBRUARY 27 **BRAD LANDER VICKI WEINER** *Gratt Center for Community Development  
"History Preservation and Community Development: Conflicts and Opportunities" | 6pm B3 Meyerson*

MONDAY MARCH 13 **DANIEL MAUDLIN** *Architect, Author  
"The Politics of Architecture in the Age of Empire: the Standardization of Domestic Architecture in the British Atlantic World, 1750-1850." | 6pm B3 Meyerson*

THURSDAY MARCH 16 **JEANNEDUNNING** *Photographer | 6pm B3 Meyerson*

THURSDAY MARCH 16 **DAVID ADJAYE** *Architect, New Adjaye Architect, London | Visiting Louis I. Kahn Professor of Architecture, PennDesign*

THURSDAY MARCH 23 **NIKOLAUSHIRSCH** *Partner, Wandel Hoefer Lorch & Hirsch, Frankfurt  
"Making Public Buildings" | Sponsored by Skidmore, Owings & Merrill, LLP | 6:30pm B1 Meyerson*

THURSDAY MARCH 23 **CRAIG VERZONE CRISTINA WOODS** *Architects | Landscape Architects, VWA | Regensdorf, Switzerland  
"Architecture in a Post-modern World" | 6:30pm B1 Meyerson*

THURSDAY MARCH 30 **TERENCE RILEY** *The Philip Johnson Chair Lecturer, Architecture Department, Michigan, NY | Princeton-AIA Architects, New York  
"Preserving the Legacy: More Current Work at the Illinois Institute of Technology" | 6pm B3 Meyerson*

MONDAY APRIL 3 **T. GUNNY HARBOE** *Professor of Geography, UCLA | "Los Angeles, California  
"Los Angeles, Landscapes and Mobility" | 8pm Upper Gallery Meyerson*

THURSDAY APRIL 6 **DENIS COSGROVE** *Associate Professor, Iowa State University | "Landscape, Culture, Building Art, Building Science"  
Book signing and reception immediately following lecture | Sponsored by the Kress Gallery, Architectural Archives | 6:30pm B3 Meyerson*

MONDAY APRIL 10 **THOMAS LESLIE** *Associate Professor, University of Michigan | "Landscape, Practice, Building"  
Inaugural One-Person Endowed Lecture in Sustainable Design, "Cancelling the Seven Fallacies of Architectural Culture" | 6:30pm Upper Gallery Meyerson*

MONDAY APRIL 17 **DOUGLASS KELBAUGH** *FAIA | Dean and Professor of Architecture and Urban Planning, University of Michigan, Alfred A. Tashman College of Architecture + Urban Planning  
"Inaugural One-Person Endowed Lecture in Sustainable Design, "Cancelling 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 ANTONIO AND NOEMI RAYMOND** | Mervis Galleries | Sponsored by the Philadelphia Exhibitions Initiative, a grant program funded by The Pew Charitable Trusts and administered by The University of the Arts, Philadelphia  
ALUMNI WEEKEND May 12 - 13, 2006 | Visit the 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 southwest corner of 34th and Walnut Streets on the University of Pennsylvania campus in Philadelphia.  
©2006 University of Pennsylvania | Design School

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 culprit(s) droppings anti-Nazi propaganda postcards throughout Berlin, pointing my camera at everything that looked 'suspicious'. Just as protagonists Otto and 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



# 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

Disappointment. The feeling had grown to near suffocation in my chest. I had just returned from my 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. Mother Pelican is my attempt to pull apart the depressed and confused feelings upon first returning to Cuba. In it, I battle with myself 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 of each image, to show how touch is reciprocal. Acknowledging the 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. \*



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

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**GINA ALM**

Junior Fine Arts &  
Economics Major

"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 camera was triangulated instinctively by the passing landscape and my own fluid ideation.

— 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. \*



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 inclusive 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 Prize 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 elected 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, GQ, 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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Photo: © 2010, Clay Enos. Design: David Comberg



**HOPE FOR  
THE BEST**

**AND  
VOTE  
FOR  
SCIENCE**

**BARRETT**

CLASSIFICATION COLLECTIVE USE

**PRAY  
FOR ALL**

**AND  
VOTE  
FOR  
SCIENCE**

CLASS ACTION COLLECTIVE ORG

**BARRETT**

**THANK  
GOD**

**AND  
VOTE  
FOR  
SCIENCE**

CLASSACTIONCOLLECTIVE.ORG

**RARRETT**

**Keep  
Safe  
STORAGE**

THANK  
GOD

AND VOTE  
FOR  
SCIENCE.

# UNIVERSITY *of* PENNSYLVANIA



PennDesign

PERPETUA AND STONE SERIF



The Next Call 4, 1924

WERKMAN

Type  
Snobs!