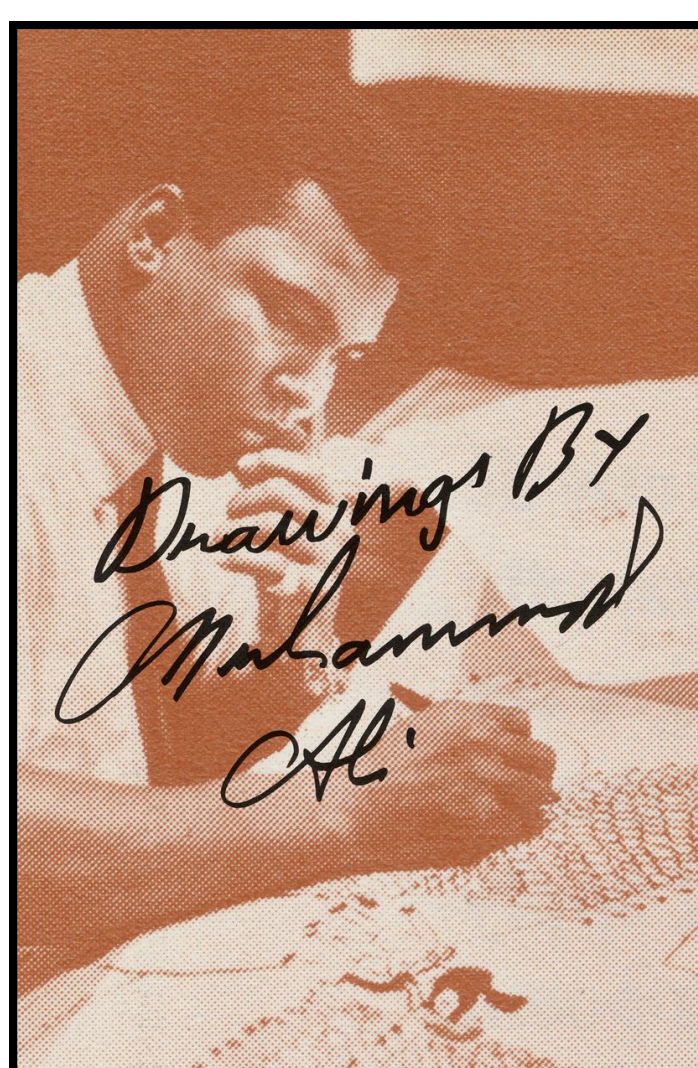
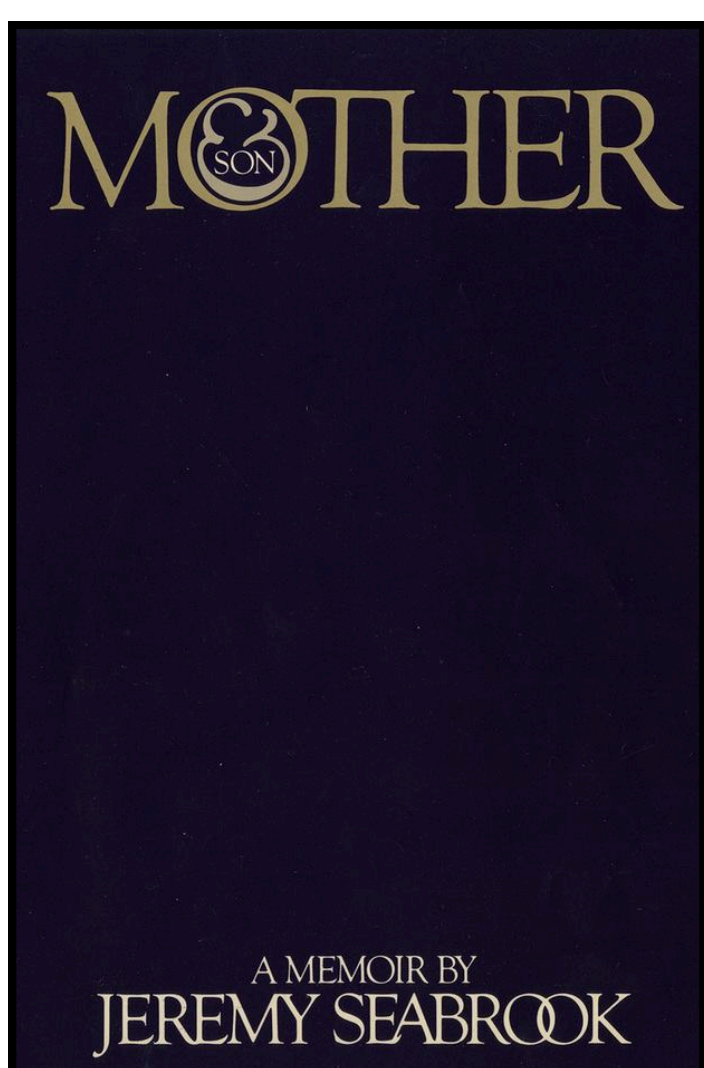


Herb Lubalin



WHO IS HERB?

Herbert (herb) Lubalin was born in 1918, in New York City. With supportive parents and a keen interest in how typography can affect the world, Lubalin entered Cooper Union at the age of 17. Soon after graduating, he became particularly “fascinated by the look and sound of words (as he) expanded their message with typographic impact.”. After graduating in 1939, he worked as a freelance designer and typographer. He eventually landed a job at Sudler & Hennessey inc. In 1945. where he worked for 19 years working his way up to graphic design director.

*HERB
LUBALIN
INC.
223 E. 31 ST.
NEW YORK
10016
OR 9.2636.7*

Lubalin left Sudler to start his own firm, Herb Lubalin, Inc., in 1964. Here is where his most popular and best works were created. He worked on various projects over the years, most notably his magazines. Lubalin and publisher Ralph Ginzburg created three magazine runs: Eros (1962-1963), Fact (1964-1967), and Avant Garde (1968-1971). During his time here, he also designed several common typefaces that are still used today, such as Avant Garde Gothic (1970, with Tom Carnase), Herb Lubalin was known for pushing the boundaries of the typographic design world, with bold statements and unique style in each of his designs.

“

**TYPOGRAPHY
CAN BE AS EXCITING
AS ILLUSTRATION AND
PHOTOGRAPHY.**

• Herb Lubalin



“ Sometimes you sacrifice legibility to increase **IMPACT.** ”

Lubalin's contributions to the industry

Lubalin's contributions to the typography industry don't end with magazines. Of his most popular works, Herb developed several typefaces in his time.

ITC Avant Garde Gothic (1970), His firm's most iconic font, it being the very same one used in his magazine of the same name.

Lubalin Graph (1974), A geometrical slab serif with a medium weight, this typeface is a weight-balanced serif that takes inspiration from Avant Garde Gothic and its vision.

ITC Serif Gothic (1974), A semi-humanist font that is one of his more whimsical faces. It's extreme contrasts in both weight and serif style make it very unique.

Tied as these are to Lubalin's work and publications they helped define, most of these fonts are famously difficult to use effectively. Several designers take inspiration from Lubalin's eccentric portfolio, his thick / thin weight contrasts, and whimsical serifs being the star of the show.

- AVANT GARDE GOTHIC***
Avant Garde Gothic by Herb Lubalin, Tom Carnase for ITC in 1970
- LSC Book***
LSC Book by Herb Lubalin, Tom Carnase for ITC in ca 1970
- BUSORAMA***
Busorama by Herb Lubalin, Tom Carnase for ITC in 1970
- Caslon 223***
Caslon 223 by Herb Lubalin, Tom Carnase for ITC in 1970
- ABCJ***
LSC Caslon Swash by Herb Lubalin, Tom Carnase
- Caslon Headline***
Caslon Headline by Herb Lubalin, Tom Carnase for ITC in 1970
- LSC Condensed***
LSC Condensed by Herb Lubalin, Tom Carnase for ITC in 1970
- Didi***
Didi by Herb Lubalin, Tom Carnase for ITC in 1970
- Fat Face**
Fat Face by Herb Lubalin, Tom Carnase for ITC in 1970
- L&C Hairline***
L&C Hairline by Herb Lubalin, Tom Carnase for L&C in 1966
- LUBALIN GRAPH***
Lubalin Graph by Herb Lubalin, Tony DiSpigna, Joe Sundwall for ITC in 1974
- Pistilli Roman**
Pistilli Roman by John Pistilli, Herb Lubalin for VGC in 1964
- RONDA***
Ronda by Herb Lubalin, Tom Carnase for ITC in 1970
- SERIFGOTHIC***
Serif Gothic by Herb Lubalin, Tony DiSpigna for ITC in 1974

FAT FACE

A closer look

Of the multitudes of typefaces Lubalin has developed over his lucrative career, One of the most interesting ones has to be Fat Face. He developed this font with Tom Camase for ITC in 1974. It's most striking characteristic is its line weight contrasts. The bowls, eyes, and catches of each letter are extremely thin compared to their stems and arms. The font's humanist forms also provide a unique feel, but sacrifice legibility for aesthetic appeal.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? &

