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Throughout many years, the world has had many amazing designers come and go. Each one of them were different and had their own style and have provided the world with many of their own works. One of these amazing designers was Herb Lubalin. I choose Herb Lubalin because I find his artworks to be fun, unique, and interesting to look at. I like that he doesn't always follow the rules of typography, and I love the way he does his own things in his own style. Herb Lubalin, was a designer and typographer, born on March 17, 1918. He was born and raised in New York, with a household full of music and art. At first, Herb Lubalin didn't really have any new desire in the design field and his family wanted him to have a career in the law or medical field. But that soon changed when he got accepted into Cooper Union, which is a college mostly focus on in the art industry. He later then graduated from Cooper Union in 1939, and was able to make several designs that influenced the world. His designs inspired other designers and even typographers. He viewed letters, spacing, page layout, and all the elements of design and typography, in a whole new other way, and wanted to use them to *his* own advantage. I believe that this relates to COMG because of how interesting his designs are. In COMG, we learn about type and how it works with designs. We learn the pros and cons of what works and what doesn't works well together. But Herb Lubalin's works, break down a lot of walls, and it makes his designs looks good. This can hopefully make students open up more and try to do more experimental things, outside of their comfort zone. However, on May 24, 1981, Herb Lubalin

passed away. But even though, he isn't alive anymore, his designs, formats, and legacy made an impact and influence some people to try out new things, in the world of design and typography.

When Herb Lubalin first wanted to pursue in designing, he was still very new in the field. After graduating Cooper Union, he didn't start off right away, and ended up in the top. He had a slow start, had a hard time finding work, and had to work his way upwards. He worked in several companies, such as Fairchild Publications, and Reiss Advertising, just to name a few. But in the end, Herb Lubalin mostly ended up working in a company called Sudler & Hennessey. His designs were mostly being used in advertising and were being displayed in many areas. People enjoyed his designs, from both the business side *and* the customer side. They were effective and were slowly starting to make Herb Lubalin's career take off. His designs were so good in fact, that he was able to get his name into the company itself, changing from Sudler & Hennessey to Sudler, Hennessey, & Lubalin. In this point of his career, was where he was able to start making a name for himself.

During this time, even though, Herb Lubalin was an early designer, he actually did a lot of things that other designers might think as even unthinkable. His early styles, were usually caused by him bending the rules, a bit. He constantly broke down the walls, of typography and, instead made his own type of design style. For example, author Richard Hollis, describes one of Herb Lubalin's style, in his book *Graphic Design: A Concise History*. His style had, "heavy, tightly packed capitals in place of the thin Roman type in headings, and fiction illustrated with still-life photography instead of realistic paintings, were innovations that dismayed the readers of small-town America" (Hollis 124). This type of style soon became part of his arsenal and a style used in most designs. Herb Lubalin always tried to bend the rules, as he fits, and it caused him to

make interesting types of design styles. In fact, as Richard Hollis states, “stretched the limits of metal typing by cutting proofs, re-spacing, and by an attention to details in a way” (Hollis 123). He handle different types of things in typography, in different types of ways. He wasn’t afraid to take risks, even as an early designer

After working for Sudler & Hennessey, for nearly 20 years, Herb Lubalin was able achieve something remarkable in life. In 1964, Herb Lubalin was able to open up his own company, called Herb Lubalin. Inc. With his new company, he cause him to be more creative and played around even more with the elements of typography. He kept trying out new things, that became part of his arsenal, and soon became as something new and unique, to him. He wanted to do more, but he didn’t want to be the only one. He wanted other designers to change things up, a bit, and wanted them to try new things, with the elements of design and typography. He wanted other designers to experience, what he called Graphic Expressionism. According to Herb Lubalin, he describes Graphic Expressionism as, “the use of typography, or letterforms, not just as a mechanical means for setting words on a page, but rather as another creative way of expressing an idea...to elicit an emotional response from the viewer”. After Herb Lubalin got his company and he was able to experience this for himself, he wanted everyone else to feel this Graphic Expressionism as well. Due to Herb Lubalin breaking the rules, and bending them to his liking, his designs had an unique style, that other designers likely did the same thing, and made their own new interesting designs and styles. He wanted people to discover Graphic Expressionism, and to use the elements of design and typography, as a way to find creativity within themselves, and to put it onto their designs.

With his new company, the way Herb Lubalin tackle styles and designs, is now with more control and creatively. He was able to play around with them and to the best of his liking. One of the things that came out of this, and that he liked doing, a lot, was playing around with type and imagery. Herb Lubalin liked using imagery into his designs and tried to send a message to the audience. In fact, according to Bryony Gomez-Palacio and Armin Vit, they say that, “As a logo designer, Lubalin injected visual metaphors into typography as well as creating astutely crafted wordmarks that defied traditional letter spacing” (Palacio 167). This type of style was something really unique to Herb Lubalin. He had some letters portray, as people or objects, in one design, while in other designs, he portray the letters in a different way. The authors also, state that, “Herb Lubalin had an uncanny ability to visualize typographic elements in unique solutions that, with his ingenuity, daily tools, and play with emerging technologies, set him apart from his peers” (Palacio 167). Herb Lubalin’s design style of combining both text and imagery was something very unique to him and what made his designs stand out.


Throughout Herb Lubalin’s lifetime, he is well known for multiple things. One of the best things that he is best known for, is his design style. He had a lot of different styles that wasn’t really traditional in the field. This was mostly because of the way, he viewed letters. For example, according to David R. Brown, he says that, “However, “typography” is not a word Lubalin thought should be applied to his work. “What I do is not really typography, which I think of as an essentially mechanical means of putting characters down on a page. It's designing with letters. Aaron Burns called it, 'typographics,' and since you've got to put a name on things to make them memorable, 'typographics' is as good a name for what I do as any.” (David R. Brown). This was a design style that not a lot of designers, did and wasn’t able to make it work.

However, Herb Lubalin, see view designs like this and made it work with his projects. But he's not only known for his design style. He is also known for some of his designs. One of his best design accomplishments, is for his 1967 "Mother and Child" design. Herb Lubalin always liked playing around with his designs, by doing things such as, combining imagery with type.



MOTHER

In his "Mother and Child", it has the word "Mother" spelled out in all capital letters, but inside the letter "o", it has the ampersand symbol, "&", and inside that it has the word "child", clearly indicating that the child is inside the mother. Herb Lubalin made multiple designs like this, such as his "Families" logo, where he made some letters look like a family.



**Families**  
A READER'S DIGEST  
PUBLICATION

His “Beards” logo, is another one of his famous design, because he made the letters look like an actual beard.



In his designs, he uses the letters to mean something. His designs were carried out throughout his career and people enjoyed the imagery within the text. Another thing that he is best known for his very own typeface, called Avant Garde. He and his partner, at the time, Ralph Ginzburg, created it in 1970. The typeface was mostly used in the logos and was mostly used in the for the Avant Garde magazines, that went from 1968 to 1971. The typeface later then evolved into ITC Avant garde, which was used by other companies in their ads. But Herb Lubalin didn't really like the way the direction it was heading. In fact, as Bryony Gomez-Palacio and Armin Vit, states, it “was reportedly a sore (and sour) issue for Lubalin, who considered its use by others flawed” (Palacio 374). However, even though he had many successful accompaniments, in his life, he started getting more traction towards the ending of his life. For example, the author of *Herb Lubalin*, states that, “During the last ten years of his life, Herb Lubalin supervised various

projects. His most distinguished works include his typographic journal *U&I* and the foundation of International Typographic Corporation” (Herb Lubalin). Herb Lubalin died on May 24, 1981, but even though he passed away, he was able to gift the world his amazing designs. Without his help in those projects, and others throughout his life, some designs wouldn’t come out the way they did, if it were for his assistance in these type of projects. But these are only a few of some of the achievements that Herb Lubalin is best known for, out of several others accomplishments.

As you can see, Herb Lubalin, was a designer that offered a lot to the world. His ability to bend the rules, has caused him to create a lot of designs, that were really unique. His designs have been around for awhile, and probably could have been in front of our faces, even if we don’t realize it sometimes. Herb Lubalin, has had several books, written about him and even as a Museum based on him, The Herb Lubalin Study Center of Design & Typography. His designs made an impact in the past and are still making an impact, even in today’s modern world.

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