

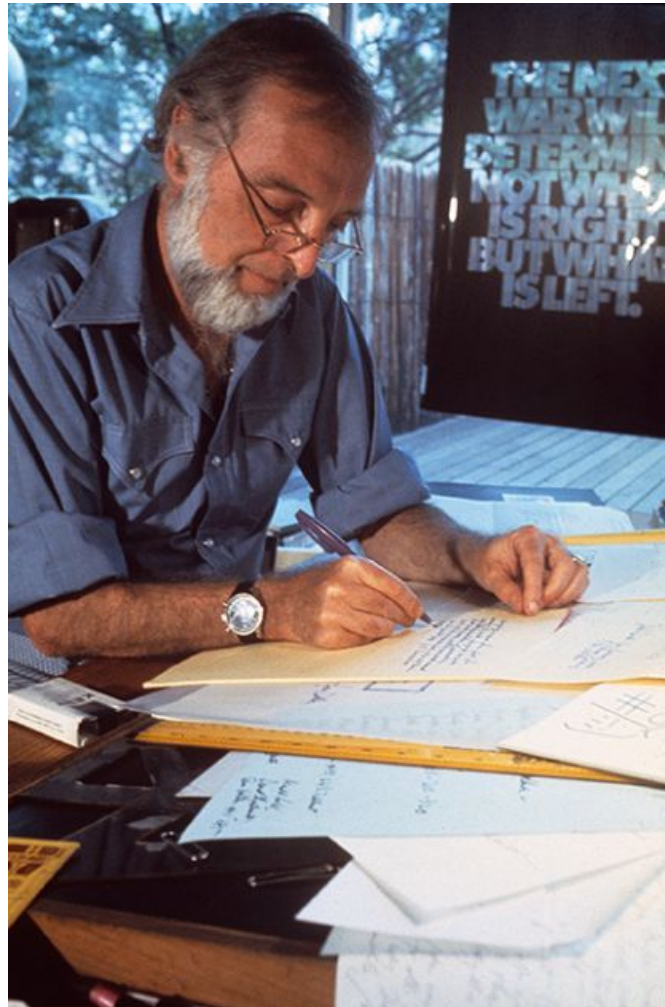
## Research Paper # 2

### Sedra Sakhi

Herbert F. Lubalin also known as Herb Lubalin, was born on March 17, 1918 and died May 24, 1981. He was an American graphic designer. He collaborated with Ralph Ginzburg on three of Ginzburg's magazines *Eros*, *Fact*, and *Avant Garde*, and was responsible for the creative visual beauty of these publications. He designed a typeface, ITC Avant Garde, for the last of these, this font could be described as a reproduction of art deco, and is seen in logos created in the 1990s and 2000s.

As a high school student he did not show a particular interest in the graphic arts, although he liked to draw. He entered art school at Cooper Union at the age of 17 where his interest in typography was nurtured.

Herb graduated in 1939 and first worked as a freelance designer and typographer. It has been reported that he was fired from a position



at a display company after he requested a two-dollar raise on his weekly eight-dollar salary.

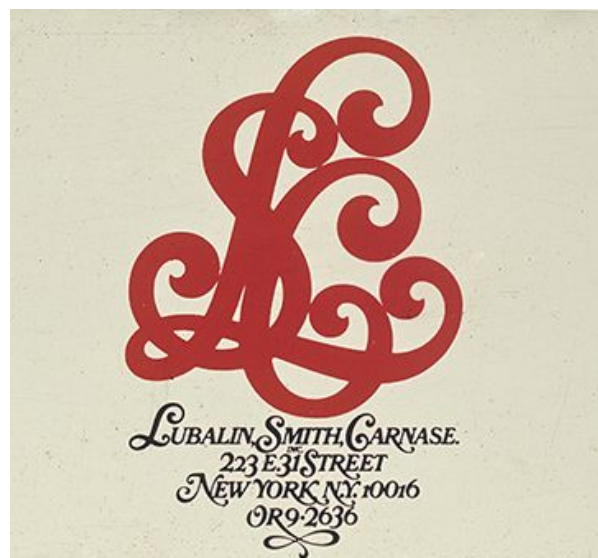
Soon thereafter, and for the next twenty-five years, Lubalin worked as an art director for advertising agencies. The New York City firms he worked for included Deutsch & Shea, Fairchild Publications,



Reiss Advertising and Sudler & Hennessey. During these years, Lubalin established himself as a genius of what would be later called “typographics” or “expressive typography,” words and letters as imagery with verbal and conceptual twists. This was

achieved through a meticulous creative approach to advertisements, trademarks and logos, posters, magazines and packaging design. In 1952, Herb won a New York Art Directors Club Gold Medal as creative director at Sudler & Hennessey, the first of hundreds of awards he would receive during his career.

After leaving Sudler in 1964, he established his own graphic design consultancy called Herb Lubalin, Inc. This was the first of multiple businesses and subsidiaries that Lubalin would found in both the US and Europe over the next two decades. In 1970, along with Aaron Burns and Edward Ronthaler, Lubalin created the International



Typeface Corporation (ITC), one of the world's first type foundries that had no history in hot metal type design.

One of Lubalin's most interesting pieces is probably the PBS logo. The PBS logo's journey and process into becoming what it is is probably the most interesting part of the whole story. PBS went to Lubalin asking for a new logo design. They explained that they had about two hundred TV stations but people thought that PBS was only local, so Herb Lubalin's task was to give them a global image. So first, they came up with the PBS lettering with three blue stars and red and



white stripes on the bottom half of the three letters, but being so reflective of the American flag, PBS asked to focus on the stars and get rid of the stripes. Adding two more stripes to the lettering (acting as the holes for P, B and S), PBS thought that the logo had too many stars now.

Asking to work with one star now, however, his

designs with the stars continued to be too specific or singling out a specific idea that PBS and Lubalin decided to try out another American symbol an eagle. His first eagle PBS logo was problematic due to the fact that it was facing left, which was something that PBS was avoiding

since they were often thought as a liberal network. Lubalin, then, moved the eagle to be facing right, but then PBS was wondering if the eagle could look a bit more cheerful. After a failed attempt to fix the eagle, PBS and Lubalin decided that the solution was within the name itself, Public Broadcasting Service. Public means people, so it would make sense to make the P look like a person. They were happy with the idea and final production of the but were not so happy with the colors, so they were changed around. Lastly, they were not convinced with the person looking left again, but Lubalin thought that it would be impossible to change the positioning of the person's head because it would look bad with his "nose" up on the back of B, thus creating the final for the PBS logo by Herb Lubalin. Today, they have taken this



beginning of Lubalin's logo and have only tweaked it a little bit, but though the logo seems simple, the process was quite complex through specific

problems solving and even the discarding of great ideas to fit within a client's concerns. The work of Herb Lubalin broke with tradition in every possible way. He created these three typographically daring pieces for U&lc. Look at them carefully and you will see many different

ways in which the type 'paints a picture' that reinforces the what the words say.