



## Herb Lubalin

DESIGNER'S FULL NAME: Herb Lubalin

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Male

YEAR BORN: 1918

COUNTRY IN WHICH DESIGNER BORN: United States of America. New York City, NY

YEAR DIED: 1981

COUNTRY IN WHICH DESIGNER DIED: United States of America. New York City, NY

### RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

Herb Lubalin was a Caucasian male born in New York City. His religion and political alignments were unknown.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Herb Lubalin worked in a wide range field of art. He worked with logo design that can be seen in Mother & Child logo in 1965, Marriage logo in 1965, and the Families logo in 1980. These are just the most iconic designs, he also did PBS logo, Festivals logo, and more. He also worked with package design, advertisement, and page design.

LIST AT LEAST ONE OTHER WORK THAT IS NOT NAMED IN THIS TIMELINE FOR WHICH THIS DESIGNER IS WELL KNOWN. IF WORK CO-CREATED, LIST THE OTHERS INVOLVED.

Another one of his famous works that worked was the Say Brothers logo. This logo shows a winding of two hands grasping in the white space of the artwork surrounded by bulky serif playful type. With this typeface creating Say Brothers the shoulder of the B swoops up to create the S in say. Its logo is playful with sketches of floral design within one arm and hatching on the other.

EXPLAIN IF THIS FAME IS ONLY WITHIN DESIGN CIRCLES OR ANY OTHER SUBSET OF THE POPULATION.

Herb Lubalin fame is heavily centered into the design circles, but that does not exclude him from the subset of the population. His creation of famous logos of television icons, families logo for the magazine, and pbs logo stands out in the general public today.

DOES THIS WORK EXEMPLIFY ASPECTS EXPLAINED IN PREVIOUS QUESTIONS?

Yes, this is still graphic design, however the viewing of where it is placed goes outside the design world into other aspects of the world.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Herb Lubalin is most noted for his typeface Advante Garde. This typeface was very geometric with perfect circles, slanted As, and adhered to the grid. His work always consisted of great control of graphic hierarchy and futuristic forms. He created graphic work that challenged what was common in that day but it was so different it got the attention of many. His use of combining letter

forms and shapes was beautifully executed even to the extent of using trapped space and typography. He believed that typography was the foundation for creating great art, it was more than a word but the main key to achieving graphic excellence. He believed in something called designing in letters. Lubalin used it in a mechanical way to create visuals in his art and magazine layouts.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

None.

WHAT MATERIALS WERE MOST OFTEN USED BY THIS DESIGNER IN THE CREATION AND PRODUCTION OF WORK?

Herb Lubalin material that was most often used was typographics. Using these letter forms he created his work through typography creating posters, page designs, advertisements, package designs, and typefaces.

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

Lubalin was educated in a school of Cooper Union. In this school he worked communicating with others through art and typography. He cared about typefaces and graphics and the way one could create great designs. He first promoted most of his work when he worked at Reiss Advertising, but then wen to Sudler & Hennessey. He honed his skills and even worked with three of Ginsburg's magazines. He was seen as iconic for mastering the use of typography and incorporating elements and ideas that had not been heavily explored. Using type in a way where it communicated and played with viewer's way of thinking of art.

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

Herb Lubalin was all about the control of type. He believed that typography was the foundation for creating great art, it was more than a word but the main key to achieving graphic excellence. His work always consisted of great control of graphic hierarchy and futuristic forms. He believed in something called designing in letters. Lubalin used it in a mechanical way to create visuals in his art and magazine layouts.

WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

He created graphic work that challenged what was common in that day, but it was so different it got the attention of many. His use of combining letter forms and shapes was beautifully executed, even to the extent of using trapped space and typography.

IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

He worked in other fields like package design, advertisement, and page design.

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YOUR NAME: Cor'Darius Brown

GIVE YOUR EDUCATED OPINION OF THIS DESIGNER AND HIS/HER WORK. ALSO EXPLAIN WHAT INFLUENCE, IF ANY, THIS WORK HAS HAD ON YOUR OWN. A LACK OF INFLUENCE MUST BE EXPLAINED.

Herb Lubalin was an influential man in his time period. Being in New York City and having the skills to communicate with art served him well. I enjoy typography and seeing his work inspires me to play more with shape and space. The thing I love about his

work is his admiration of type and the power to break the grid. This man explored over 2,000 typefaces and not only acknowledged that there is a good use for every one in a design, but even invented his own as well. Exploring these ideas, I see he used various sans-serifs and serifs in different works of his art and the power of the grid. The law abiding structure every designer must learn to follow line and form, and keep everything structurally aligned and beautiful. He knew of this grid and yet used it in a way where his designs were aligned. But even in some chaos like his Avante Garde poster it was chaos but controlled at the same time. And with creating such visuals as he did I find it key for us graphic designers today.

He was well aware of his design choices as an artist, and I believe this is also key. Going through training and learning things in school also helped with this. Much like us I'm positive from his training that he had to make choices, go through revisions, and make a decision based on what actually worked. A lot of the time we do not take in consideration the layout of the page or the typography. We tend to just slap something on a page simply because its pretty. Reading about him I noticed that he not only knew what to do with the grid but he also worked well with trapped space, positive and negative space, the use of color and line, and other elements of art into his graphic work. Lubalin also had hard time finding work after graduation, which is another inspiration I got from him. It ensured that even if you don't get work immediately, keep creating art, keep searching, and keep growing as an artist until your door opens. Not too long after having a hard time finding work he landed a job at Reiss Advertising, and afterwards he kept creating work and working with other artist over the later years of his life. It was said he had a kind spirit as well, and I believe this is also a key virtue to have as an artist. With working for clients, designing, or even just getting your name out there you need to look like you enjoy what you do, and if we don't then what are we really doing. So when I think about Herb Lubalin I think of an artist who went into the world with confidence and never let no be his stopping point. The biggest thing I learned from reading about him is that I need to look past just beautiful designs and explore more of what's out there rather than what I already know. This is really powerful for me cause sometimes I get stuck in my own designs and preferred styles, but will definitely take his advice.

## BIBLIOGRAPHY

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