
TYPOGRAPHICAL METAMORPHOSIS

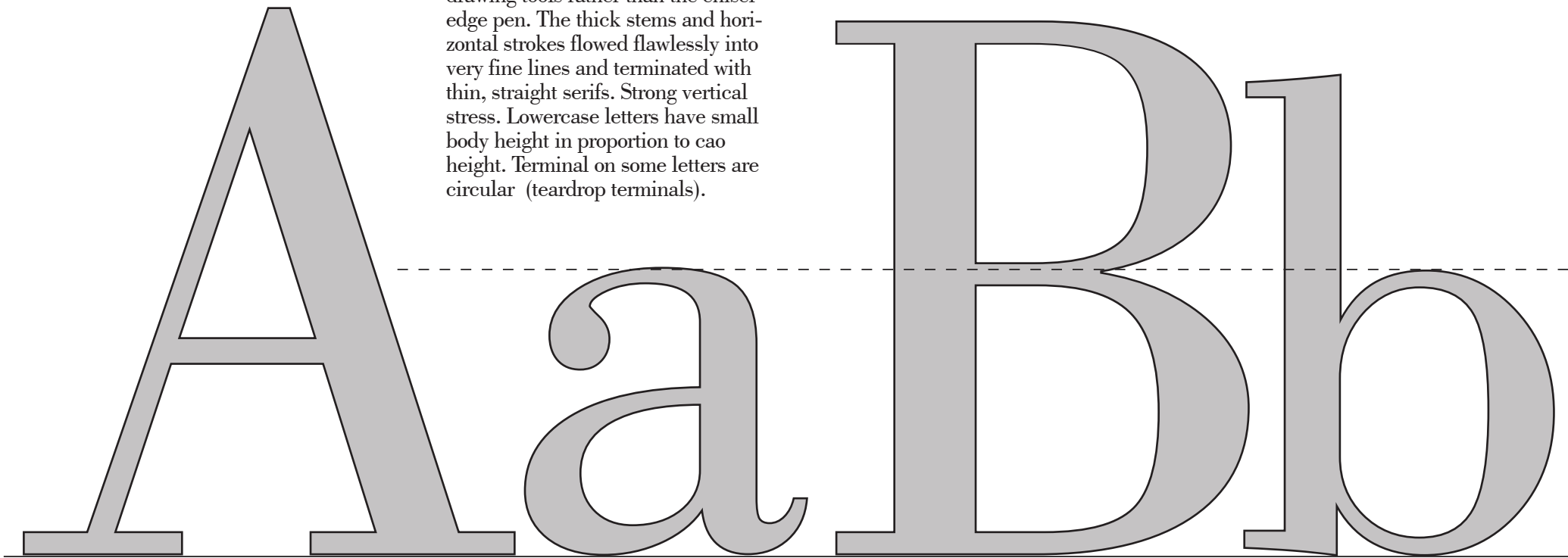
This is a small tribute to Gianbattista Bodoni and Herb Lubalin both timeless artists who underwent a typographical metamorphosis of their own.

“Music has seven letters,
writing has twenty-six notes.”

J o s e p h F o u b e r t



His style simulate the mechanical drawing tools rather than the chisel edge pen. The thick stems and horizontal strokes flowed flawlessly into very fine lines and terminated with thin, straight serifs. Strong vertical stress. Lowercase letters have small body height in proportion to cap height. Terminal on some letters are circular (teardrop terminals).



Gianbattista Bodoni was born in 1740 in Saluzzo, Italy.

His father was a printer, so he was trained in the printing trade from his early youth. He travelled to Rome and worked as a printer at the Propaganda Fide, combining engraved illustrations & typography.

In 1767, Ferdinand the Duke of Parma appointed him to head the “Stamperia Reale”. Bodoni’s editions became enormously successful because he maintained very high production values for all his publications. Bodoni created two volumes of typographic manuals to display his work. The first edition in 1788 which contained 291 alphabets.

o d o n i ' s

Lubalin's Bodoni's

Fonts

a b c c o d e e f

Bodoni fonts, were made with mathematical insights. Many of its characteristics are share by the fonts created by my second designer. A man that has been catalogued as a brilliant artist whose wit made type talk...

“Mr. Herb Lubalin”

Similarities

Both are engineer's fonts. Bodoni's has an extreme contrast between thin and thick strokes. No bracketing in either of them. Lubalin's a mono-weight type with perfect circular bowls. Designed with geometrical in-sights. The perfectly circular bowls create spotty body type. Favor right angles in their serif construction. Lubalin's are not very readable in body type. Have a no-nonsense flair due to their vertical stress. Bodoni's are readable as body type.

Differences

The avant-garde movement of the 1920's sought to replace past styles with new forms that reflected the emerging mechanics of motion pictures and the mass media.

THE AVANT
GARDE
EMPORIUM

The magazine provided Lubalin with a consistent platform for his creative typographic ideas.

The Magazine.

avant-garde

Many designers today embrace the modernist ambition to create an experimental visual language that hinges on technology and turns versus the past.

However, they have rejected the ideal of a purified, objective, and universal mode of communication by avant-garde designers and typographers in the 20s.

He designed the typeface Avant-garde, originally for the masthead of the magazine, which became commercially available during the '70's.

Bodoni printed versions of the Bible with their new typefaces.

Lubalin printed the complete Genesis as a whole page newspaper spread.

Bodoni mixed his own ink

Lubalin invented a techno-ink called Phototype

Bodoni created two volumes of typographic manuals.

Lubalin created 2 magazines: "Avant Garde" and "U & Ic".

1ST ANNIVERSARY ISSUE
OF AVANT

Typeface
design
1967,
ink and
gouache
Designer:
Tom Carnase

“Precise Intellectual Design

Founder of ITC

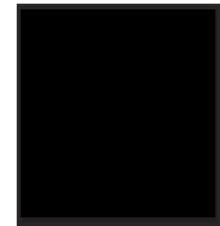
Lubalin edited its magazine U&lc until his death in 1981. In 1984 he was posthumously awarded the TDC Medal.

Lubalin Typographic Expressionsm, define his work as part of an American response to European modernism. He contrasted from the “conglomerate styles” that were typical of American design with the purism and abstraction favored in Europe.

IS NOT
OUR BAG”

American graphic designer and photographer Herb Lubalin (1918-1981) was born in New York and graduated from the Cooper Union in the year 1939.

As an editorial designer, he was responsible for the Saturday Post, Eros in 1962, Pact in 1967 and Avant Garde in 1968. Lubalin was elected to the New York Art Directors Club Hall of Fame in 1977. Dean of American art directors since the war, type designer since 1970. Founder of ITC, He edited its magazine U&lc until his death in 1981. In 1984 he was posthumously awarded the TDC Medal, (Type Directors Club) presented to those “who have made significant contributions to the life, art, and craft of typography”



Lubalin's Philosophy



Typograms are images made of type that symbolize their meaning, which made him famous. They are now an intrinsic way of how advertising campaigns seek to catch the attention of their buyers, giving them images that are cleverly done, fun and easy to relate.

At the same time, they help sell products by doing mental associations between the item that is being advertised and basic needs and feeling of belonging of the buyer in question.

MARRIAGE

Families

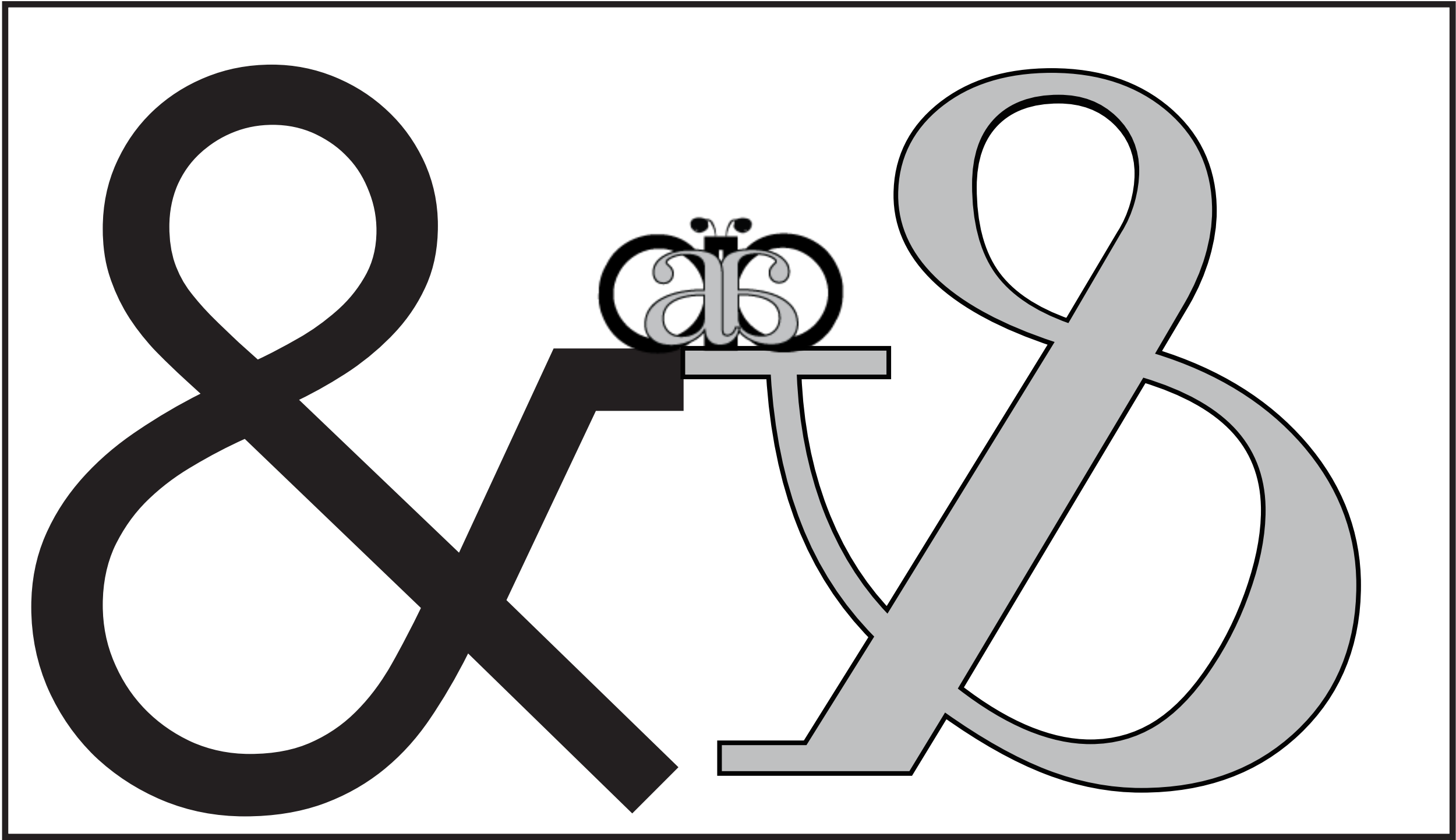
MOTHER

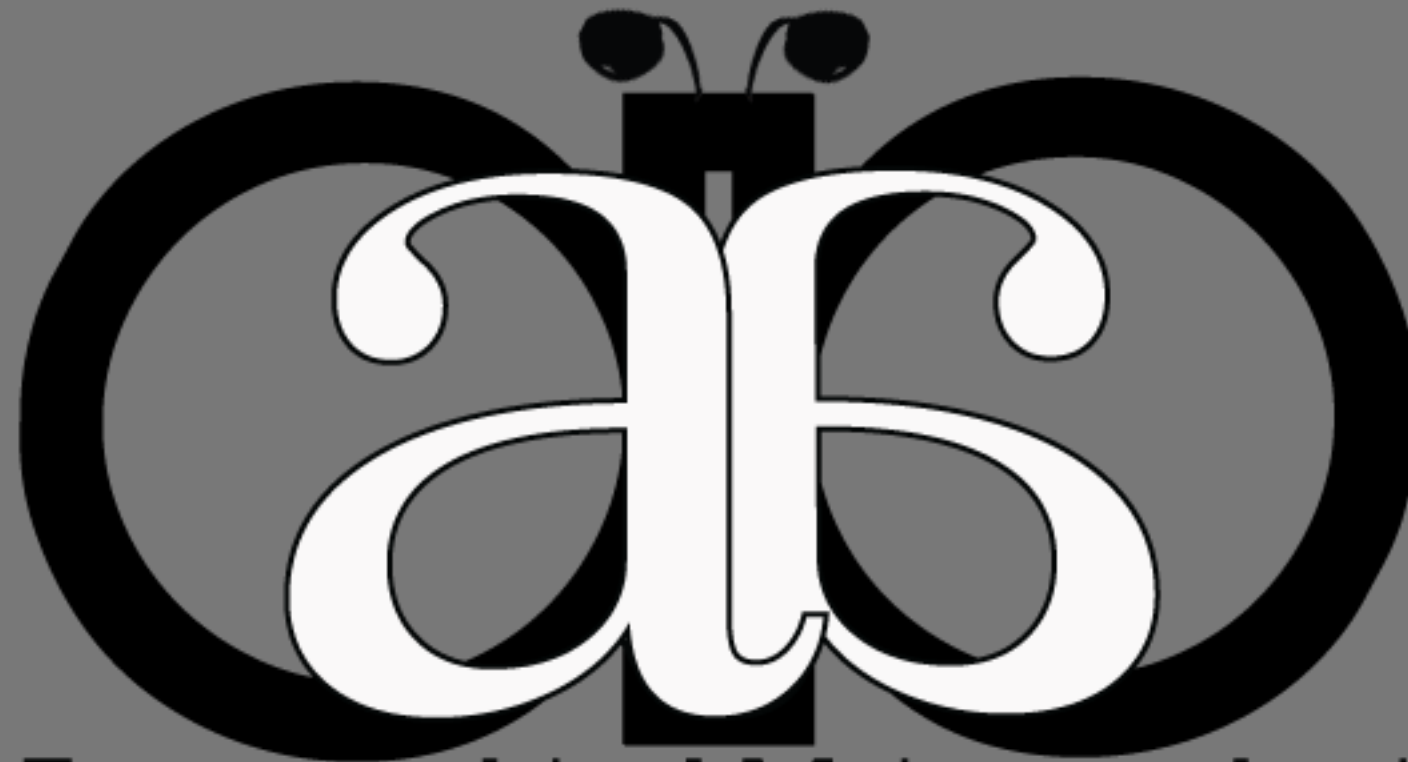
ideation is "

Look
PARIS

He created Conceptual Advertisement.

Lubalin promoted a movement that sought to give visual form to an idea, where type became images his famous "Typograms".





Typographical Metamorphosis

Giambattista Bodoni's Modern Style
& Herb Lubalin's Typograms

Bea Anzures Trejo

LUBALIN
HERB



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& Bodoni 7 8 9 0