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# TYPOGRAPHICAL METAMORPHOSIS

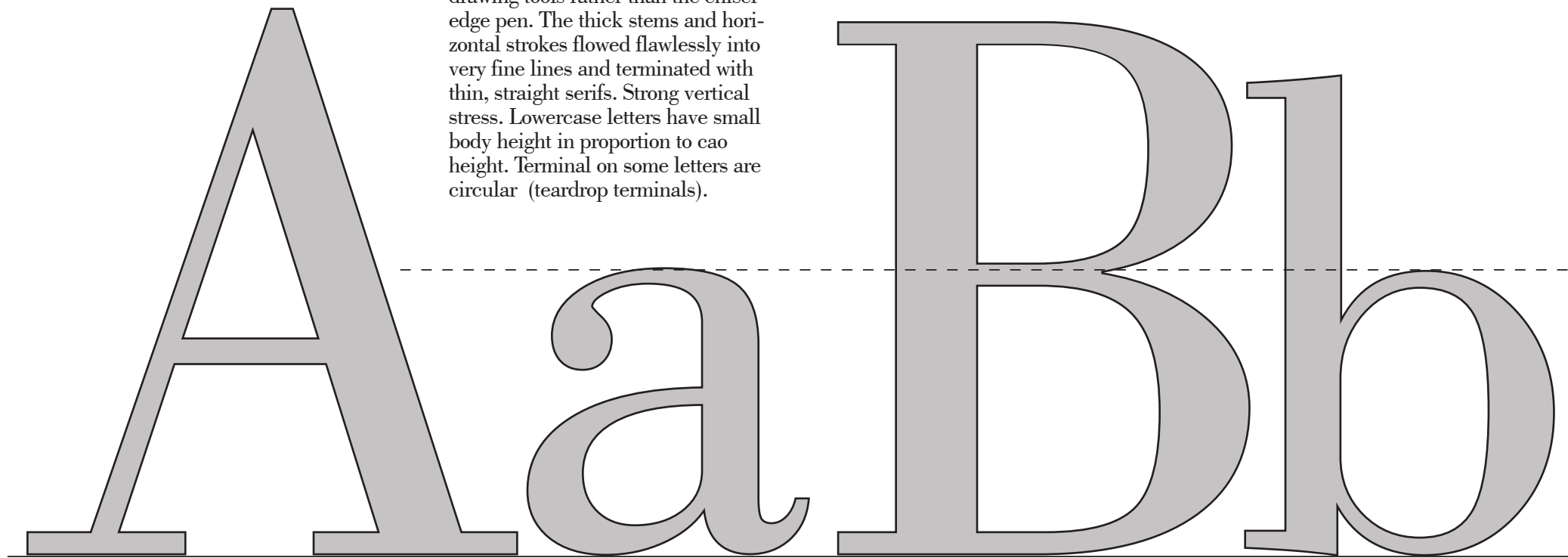
This is a small tribute to Gianbattista Bodoni and Herb Lubalin both timeless artists who underwent a typographical metamorphosis of their own.

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

J o s e p h J 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

# Bubolin'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.

avant-garde

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

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

# “Precise Intellectual Design”

Founder of ITC

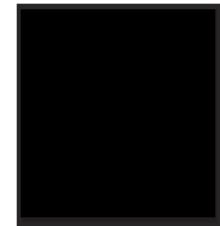
Lubalin edited its magazine U&lc until his death in 1981. In 1984 he was posthumously awarded the TDC Medal.

Lubalin Typographic Expressions, 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



MARRIAGE

**Families**

MOTHER

ideation is"

Look  
PARIS

He created Conceptual Advertisement.

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



See

My Own

Lubalin's and Bodoni's Typefaces:

Lubalin Graph & Bodoni Bk BT are featured throughout this pages as titles and subtitles. It is time that they take center stage and become typograms. It is time that I created my own "Typogram".

Both fonts are especially fun to work with at large sizes. Lubalin Graph is a typical New-Egyptienne from the 1930's. The optically equal weighted strokes, the circled round shapes, the rectangular serif on the lowercase gives the type a distinct geometric form.

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.

# Typograms:

Visual form to an idea

This is my favorite typogram from all of the ones I have done so far.

A mother “G” cuddling and kissing baby “g” on her lap and telling him:

“Gee, I love you !”  
It is cute that “gee” is an expression of wonder, but also is the gutural sound of the name of the letter in question.



Modern Style in type, represent the last phase of character evolution from the pen inspired Old Style types as well as the first effort to use the design of type to establish a contemporary visual style in written communication. Within a few decades, the wide acceptance of the Transitional types helped to inspire a new sense of typographic style in Europe, especially France and Italy. Typographers, inspired by Baskerville, further rejected the classic Old Style tradition of pen-inspired letters and continued to refine the notion of the perfect letterform. Modern Characteristics: Extreme contrast between thick and thin strokes Hairline serifs without bracketing, small x-height, vertical stress in rounded strokes.

Giambattista Bodoni: In the late 18th century, the new attitude toward type design was exemplified by Fournier and Didot in France, and most importantly by Giambattista Bodoni in Italy. In the design of his printing types, he sought to create a unique letterform of such beauty as to be admired for its own sake and, further, he wished to bring to a logical conclusion the work of Baskerville, who was his idol. Bodoni's desire was a type which was suitable for contemporary times rather than the age of the scribe. Instead of the stroke of the pen, his inspiration was the mathematical precision and delicate hairline strokes characteristic of copperplate engraving, which was very popular at that time.

*Bodoni's* style  
add striking  
flourishes to his fonts



# Manuale Tipográfico

Both artists created publications with guidelines about typography.

The company published U&lc (Upper and Lower Case), a typographic magazine dedicated to showcasing their traditional and newer typefaces in particularly creative ways, originally edited and designed by Herb Lubalin until his death in May, 1981. Because of its extraordinary blend of typographic design, illustration and cartoons (sometimes by world-renowned artists and cartoonists such as Lou Myers), verse and prose extolling the virtues of well-designed type, as well as contributions by amateur or semi-professional typographers, the magazine was avidly read by type enthusiasts and sought after by collectors the world over.

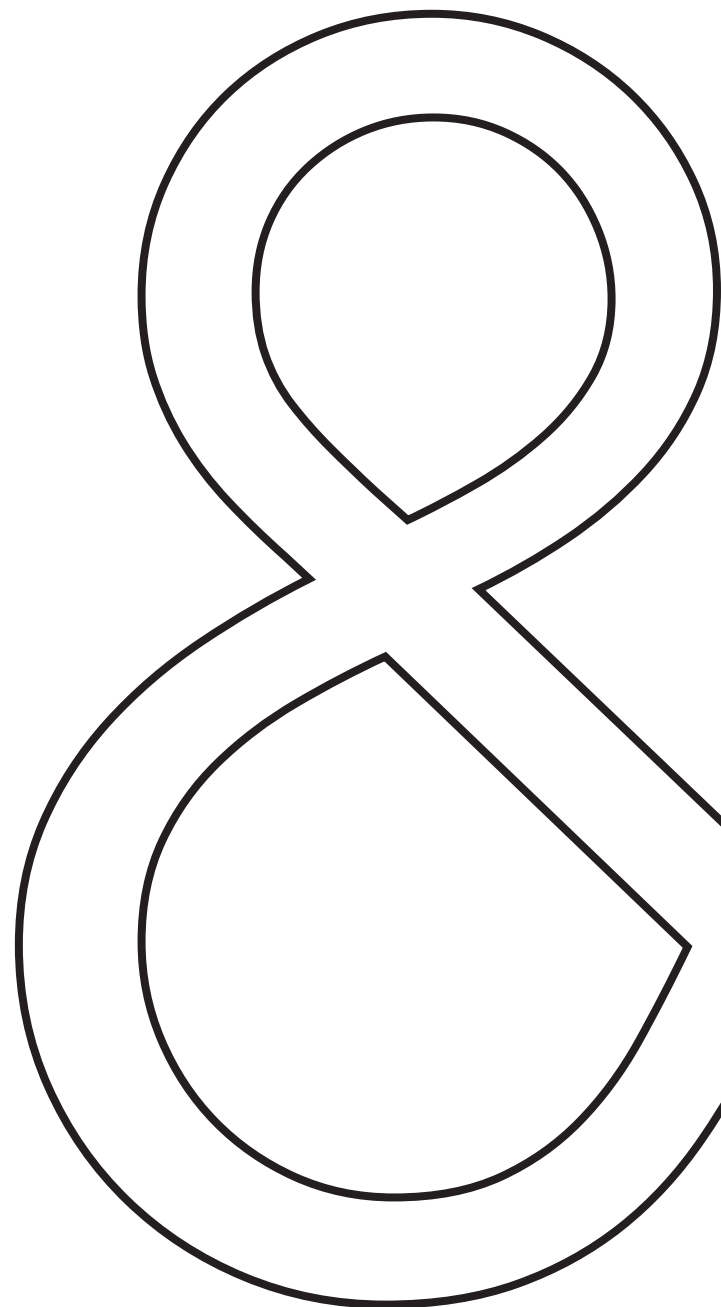
A web version of the magazine started in 1998, along with a brand-new sans-serif logo by Mark van Bronkhorst (replacing the famous swash lettered logo by Herb Lubalin). In an editorial, John D. Berry wrote: “There’ll be plenty of overlap between the print magazine and the online magazine, but they won’t be identical: some things are best done with ink on paper, others are best done on screen.”

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

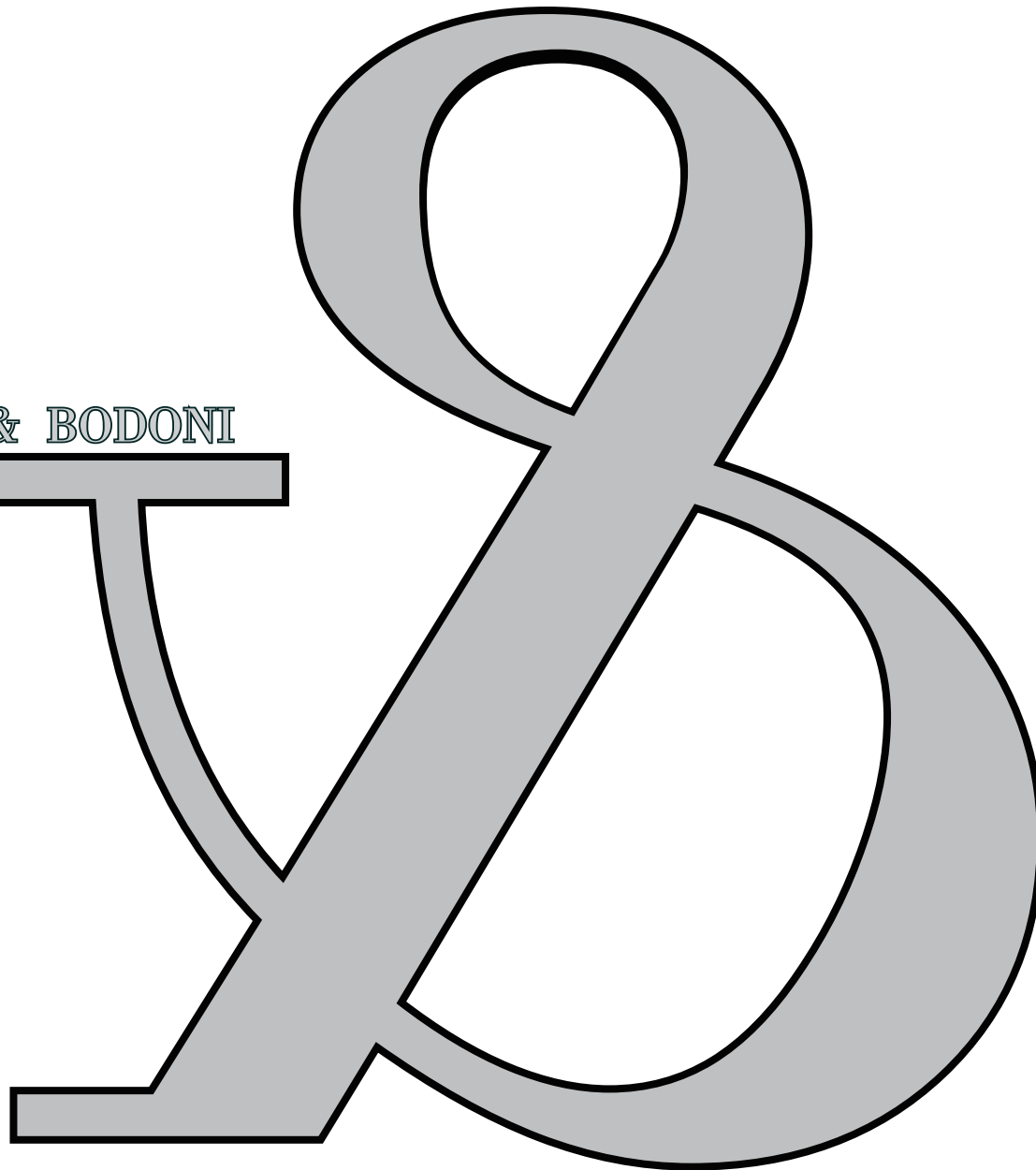
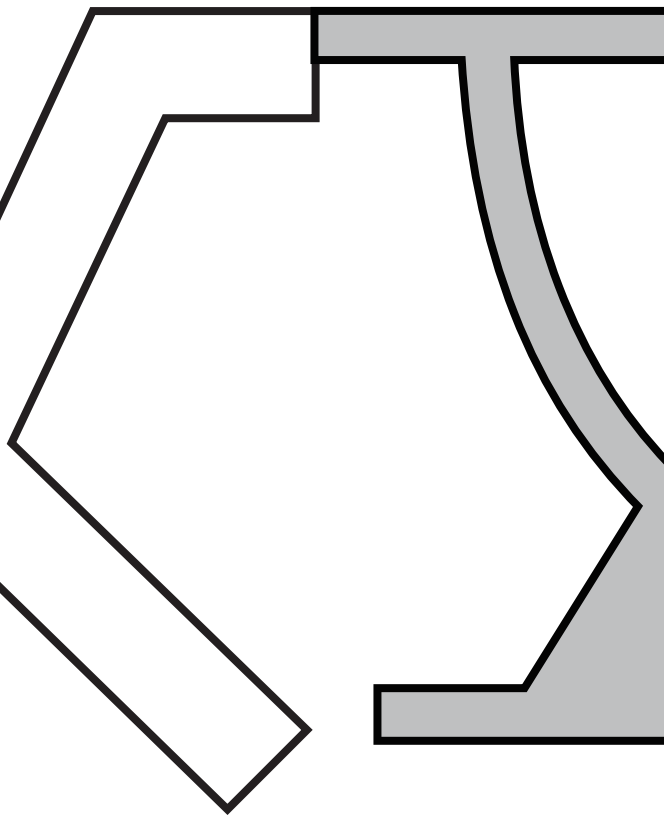
*Joseph Faubert*

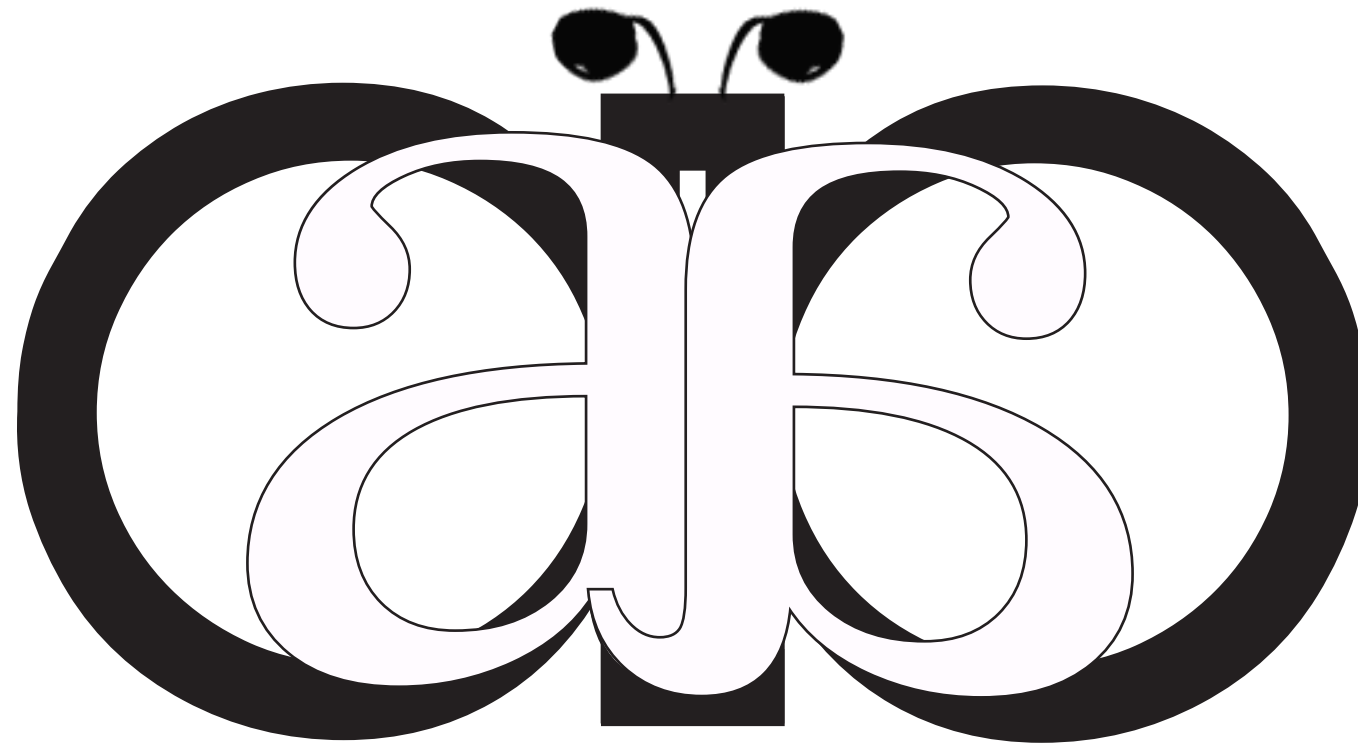
The U&lc paper edition, which in 1998 had shrunk in format from tabloid pages to 8.5” x 11”, did not survive for long. The final printed edition was vol. 25 no. 2, dated fall 1999. It had more pages than other issues in the new format, by virtue of inclusion of a catalog of the ITC font collection. The web version carried on until around 2003. A book celebrating U&lc, “U&lc: Influencing Design & Typography” by John D. Berry (the magazine’s final editor) was published by Mark Batty in 2005. In October 2010 Allan Haley announced on the Fonts.com blog that the complete run of U&lc had been digitized and would be made available, one year’s worth per month, via PDF download from that same blog.

Both of their styles are still popular among young designers.



LUBALIN & BODONI





# Typographica Metamorphosis

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

Bea Anzures Trejo