

late 19605. It was first used as the logo for a new magazine by the publisher and poet Ralph Ginzburg. Herb Lubalin, the art director for the publication, showed several sketches for the logo to Ginzburg but none captured the concept of the magazine-to be called AVANT GARDE.

Finally, for his historic solution, Lubalin adapted

gothic caps and changed the angles of the A

and V so they fit together like a wedge of pie. He

Avant Garde Gothic has been around since the

angularized the second A so that its right stem was parallel with the left of the N and halved the T so that half of it was part of the N. The perfectly round G carved into the angular A in GARDE and the D/E combination was made into a ligature. Both words were tightly letterspaced to be perfectly stacked, and thus could fit as a block anywhere on the cover.

Smith Carnase, who rendered the final form. Since Lubalin wanted all department heads for the magazine to be consistent with the logo, Carnase designed additional characters and created more ligatures. After making a handful of these headlines, he realized there were almost enough characters to complete an entire alphabet-and Avant Garde Gothic was born.

designer Tom Carnase, his partner at Lubalin

# ABCDEFGHIJKLM NOPQRSTUVWXYZ

abcdefghijkl opqrstuvwxyz 12345678910 !@#\$%^&\*()

## Cap Height

>> Type Anatomy



## Bold

**Bold Condensed** 

Demi Oblique

Demi Condensed

Demi Condensed Oblique

Bold Condensed Oblique

Medium Condensed

Medium Condensed Oblique

Medium Oblique

Book Condensed Oblique

Extra Light Condensed

Extra light Condensed Oblique

Extra Light Oblique

Book Oblique

Alternatives are undeniably beautiful.

The glyphs created by alternating and intersecting parts of

visually interesting.

letters are elegant and





Avant Garde Gothic has been around since the late 19605. It was first used as the logo for a new magazine by the publisher and poet Ralph Ginzburg. Herb Lubalin, the art director for the publication, showed several sketches for the logo to Ginzburg but none captured the concept of the magazine-to be called AVANT GARDE.

Finally, for his historic solution, Lubalin adapted

angularized the second A so that its right stem was parallel with the left of the N and halved the T so that half of it was part of the N. The perfectly round G carved into the angular A in GARDE and the D/E combination was made into a ligature. Both words were tightly letterspaced to be

gothic caps and changed the angles of the A

and V so they fit together like a wedge of pie. He

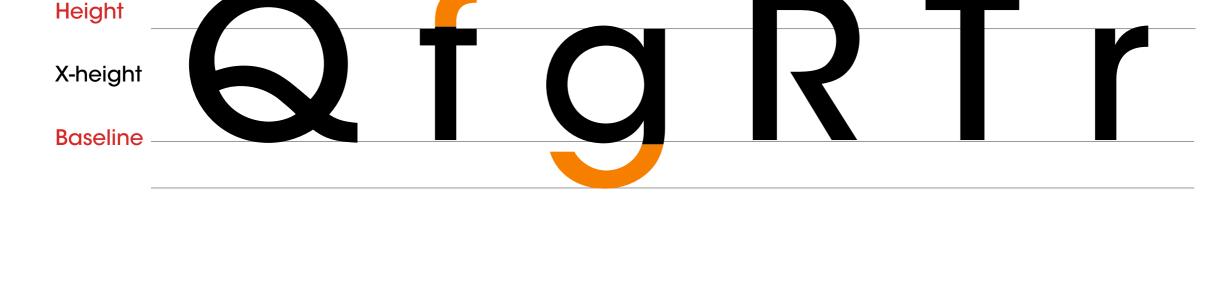
the D/E combination was made into a ligature.
Both words were tightly letterspaced to be perfectly stacked, and thus could fit as a block anywhere on the cover.

Lubalin turned his rough sketch over to type designer Tom Carnase, his partner at Lubalin

Smith Carnase, who rendered the final form. Since Lubalin wanted all department heads for the magazine to be consistent with the logo, Carnase designed additional characters and created more ligatures. After making a handful of these headlines, he realized there were almost enough characters to complete an entire alphabet-and Avant Garde Gothic was born.

# ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijkl opqrstuvwxyz 12345678910 !@#\$%^&\*()

Type Anatomy



Bold

» Weights

Bold Condensed Oblique
Demi

**Bold Condensed** 

Demi Condensed

Demi Condensed Oblique
Demi Oblique
Medium
Medium Condensed

Medium Condensed Oblique
Medium Oblique
Book
Book Condensed
Book Condensed Oblique

Book Oblique

Extra Light
Extra Light Condensed
Extra light Condensed Oblique
Extra Light Oblique

Alternatives are undeniably beautiful. The glyphs created by

alternating and

intersecting parts of

letters are elegant and

visually interesting.

DE U





Avant Garde Gothic has been around since the late 19605. It was first used as the logo for a new magazine by the publisher and poet Ralph Ginzburg. Herb Lubalin, the art director for the publication, showed several sketches for the logo to Ginzburg but none captured the concept of the magazine-to be called AVANT GARDE. Finally, for his historic solution, Lubalin adapted gothic caps and changed the angles of the A

and V so they fit together like a wedge of pie. He

angularized the second A so that its right stem was parallel with the left of the N and halved the T so that half of it was part of the N. The perfectly round G carved into the angular A in GARDE and the D/E combination was made into a ligature. Both words were tightly letterspaced to be perfectly stacked, and thus could fit as a block anywhere on the cover. Lubalin turned his rough sketch over to type

designer Tom Carnase, his partner at Lubalin Smith Carnase, who rendered the final form. Since Lubalin wanted all department heads for the

magazine to be consistent with the logo, Carnase designed additional characters and created more ligatures. After making a handful of these headlines, he realized there were almost enough characters to complete an entire alphabet-and Avant Garde Gothic was born.

## ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijkl oparstuvwxyz 12345678910 !@#\$%^&\*()

Cap

Type Anatomy



## Bold

» Weights

**Bold Condensed** Bold Condensed Oblique

**Demi Condensed** 

Extra Light

Extra Light Condensed

Demi Condensed Oblique Demi Oblique Medium Medium Condensed

Medium Oblique Book **Book Condensed** Book Condensed Oblique Book Oblique

Medium Condensed Oblique

Extra Light Oblique

Extra light Condensed Oblique

Alternatives are undeniably beautiful. The glyphs created by alternating and

intersecting parts of

visually interesting.

letters are elegant and









Avant Garde Gothic has been around since the late 19605. It was first used as the logo for a new magazine by the publisher and poet Ralph Ginzburg. Herb Lubalin, the art director for the publication, showed several sketches for the logo to Ginzburg but none captured the concept of the magazine-to be called AVANT GARDE.

Finally, for his historic solution, Lubalin adapted

Finally, for his historic solution, Lubalin adapted gothic caps and changed the angles of the A and V so they fit together like a wedge of pie. He angularized the second A so that its right stem was parallel with the left of the N and halved the T so that half of it was part of the N. The perfectly

so that half of it was part of the N.The perfectly round G carved into the angular A in GARDE and the D/E combination was made into a ligature. Both words were tightly letterspaced to be perfectly stacked, and thus could fit as a block anywhere on the cover.

Lubalin turned his rough sketch over to type designer Tom Carnase, his partner at Lubalin Smith Carnase, who rendered the final form. Since

Lubalin wanted all department heads for the magazine to be consistent with the logo, Carnase designed additional characters and created more ligatures. After making a handful of these headlines, he realized there were almost enough characters to complete an entire alphabet-and Avant Garde Gothic was born.

## ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijkl opqrstuvwxyz 12345678910 !@#\$%^&\*()

Cap

Type Anatomy



### Bold

»Weights

Bold Condensed

Bold Condensed Oblique

Demi

**Demi Condensed** 

Demi Condensed Oblique
Demi Oblique
Medium
Medium Condensed
Medium Condensed Oblique

Medium Oblique

Extra Light Condensed

Alternatives are

Book
Book Condensed
Book Condensed Oblique
Book Oblique
Extra Light

Extra light Condensed Oblique Extra Light Oblique

The glyphs created by alternating and intersecting parts of letters are elegant and visually interesting.

undeniably beautiful.





