

Typography is an intensely visual form of communication. Because this visible language communicates thoughts and information through human sight, its history is presented here in chronological visual form on four timelines. This evolution is shown in the context of world events, architectural development, and art history.

The first timeline predates typography. It begins with the invention of writing over five thousand years ago and ends with the invention of movable type in Europe during the middle of the fifteenth century. The second timeline covers the long era of the handpress and handset metal types. This period, from Gutenberg's invention of movable type to the end of the eighteenth century, lasted about three hundred and fifty years. In the third timeline, the Industrial Revolution and nineteenth century are revealed as an era of technological innovation and an outpouring of new typographic forms. The fourth timeline begins with the year 1900 and covers the twentieth century, when type was shaped by the aesthetic concerns of modernism, the need for functional communication, and technological progress. In the late twentieth century, the digital revolution in typography occurred, followed by the dawning of a new century and millennium.

**From the origins
of writing
to Gutenberg's
invention of
movable type:
3150 B.C.–A.D. 1450**

Note: Picture credits and further descriptive information for timeline illustrations start on page 302.

1.
c. 3150 B.C.: The earliest written documents are impressed clay tablets from Sumer. The signs represent clay tokens, which were used for record keeping before the invention of writing.

2.
c. 3000 B.C.: Cuneiform, a very early writing system, consisting of wedge-shaped marks on clay tablets, was invented by the Sumerians.

2500 B.C.: Egyptians begin to make papyrus, a new writing material derived from the stems of the papyrus plant.

3.
c. 2600 B.C.: Completion of the pyramids at Giza, Egypt.

4.
c. 2400 B.C.: False-door stele inscribed with hieroglyphic writing, from Old Kingdom Egypt.

5.
c. 2100 B.C.: Cuneiform tablet listing expenditures of grain and animals.

6.
c. 1800–1400 B.C.: Stonehenge, a megalithic monument of thirty-foot-tall stones set into circular patterns.

7.
c. 1570–1349 B.C.: Polychromed wood sculpture from New Kingdom Egypt, with hieroglyphic inscriptions.

8.
c. 1450 B.C.: Detail, *The Book of the Dead* of Tuthmosis III, hieroglyphic writing on papyrus.

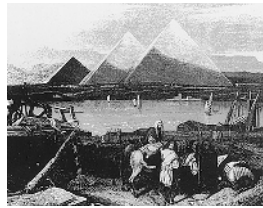
c. 3150 B.C.



1.



2.



3.



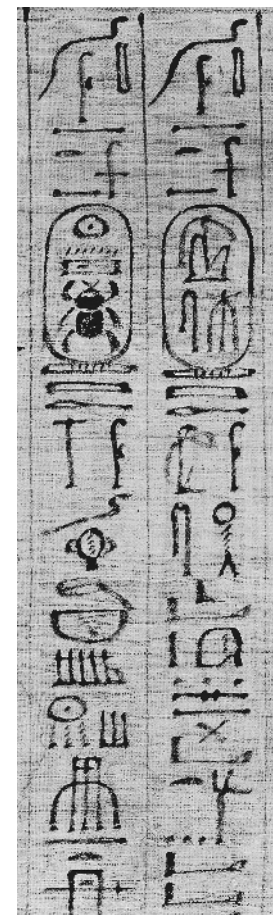
4.



7.



5.



8.

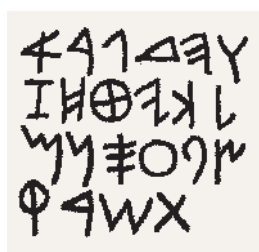


6.

9. c. 1500 B.C.: The twenty-two characters of the Phoenician alphabet.
- c. 800 B.C.: Homer writes the *Iliad* and *Odyssey*.
- 540 B.C.: The first public library is established in Athens, Greece.
10. 389 B.C.: Inscription in the Phoenician alphabet on a fragment of a marble bowl.
11. Fourth century B.C.: Greek manuscript writing.
12. 448–432 B.C.: The Parthenon, temple of the goddess Athena, on the Acropolis in Athens, Greece.
13. 414–413 B.C.: Fragment of a Greek record of sale, carved on stone.
- c. 160 B.C.: Parchment, a new writing material made from animal skins, is developed in the Greek state of Pergamum.
- 44 B.C.: Julius Caesar is murdered.
14. c. 50 B.C.–A.D. 500: Roman square capitals (*capitalis quadrata*) were carefully written with a flat pen.
- c. A.D. 33: Crucifixion of Christ.
15. c. 79: Brush writing from a wall at Pompeii, preserved by the volcanic eruption of Vesuvius.
- 150: The Roman codex, with folded pages, begins to be used alongside the rolled scroll.
16. c. 100–600: Roman rustic writing (*capitalis rustica*) conserved space by using more condensed letters written with a flat pen held in an almost vertical position.

105: Ts'ai Lun invents paper in China.

c. 1500 B.C.



9.



11.



12.



10.



13.

MARTISQ'DOLO

14.



15.

CONNERTANTRIA
SINMANIBUSUESTAI
VLTROSIAMMAGNO

16.

17.
118–25: The Pantheon, Rome.

18.
Undated: The fluid gestural quality, harmonious proportions, and beautiful forms of Roman writing are effectively translated into the permanent stone carving of monumental capitals (*capitalis monumentalis*).

19.
312–315: Arch of Constantine, Rome. Carved into marble, monumental Roman capitals survived the thousand-year Dark Ages.

325: Emperor Constantine adopts Christianity as the state religion of the Roman Empire.

c. 400–1400: During the thousand-year medieval era, knowledge and learning are kept alive in the Christian monastery, where manuscript books are lettered in the scriptoria.

452: Attila the Hun invades and ravages northern Italy.

476: Emperor Romulus Augustulus, last ruler of the western Roman Empire, is deposed by the Ostrogoths.

20.
533–49: Church of Sant' Apollinare in Classe, Ravenna.

21.
Third–sixth centuries: Uncials are rounded, freely drawn majuscule letters, first used by the Greeks as early as the third century B.C.

22.
Third–ninth centuries: Half-uncials, a lettering style of the Christian Church, introduces pronounced ascenders and descenders.

23.
Sixth–ninth centuries: Insular majuscules, a formal style with exaggerated serifs, was developed by Irish monks from the half-uncials.

A.D. 118



17.



19.



18.



20.

MUSADQUEQUAMUISCONSCI
MITATISNOSTRAETREPIDATIO
MUR TAMENFIDEIÆSTUINCIT

21.

monuau'tism

22.

magnum quod erit

23.

732: The Battle of Tours ends the Muslim advance into Europe.

800: Charlemagne is crowned emperor of the Holy Roman Empire by Pope Leo III.

24.

c. 800: Portrait of Christ from *The Book of Kells*, a Celtic manuscript.

868: The earliest extant printed manuscript, the *Diamond Sutra*, is printed in China.

25.

Tenth century: High Cross at Kells, Meath County, Ireland.

26.

c. Eleventh century: Round tower on the Rock of Cashel, Tipperary County, Ireland, a lookout and refuge against Viking invaders.

27.

Eighth–twelfth centuries: Caroline minuscules became the standard throughout Europe after Charlemagne issued his reform decree of 796, calling for a uniform writing style.

1034: Pi Sheng invents movable type in China.

1096–1099: The First Crusade.

28.

1163–1250: Construction of Notre Dame Cathedral, Paris.

29.

Eleventh–twelfth centuries: Early Gothic lettering, a transitional style between Caroline minuscules and Textura, has an increased vertical emphasis.

30.

Twelfth century: Bronze and copper crucifix from northern Italy.

1215: The Magna Carta grants constitutional liberties in England.

31.

Thirteenth–fifteenth centuries: Gothic Textura Quadrata, or Textura, the late Gothic style with rigorous verticality and compressed forms.

1347–1351: First wave of the Black Death, a plague that decimates the European population.

32.

Thirteenth century: Byzantine School, *Madonna and Child on a Curved Throne*.

A.D. 732



24.



25.



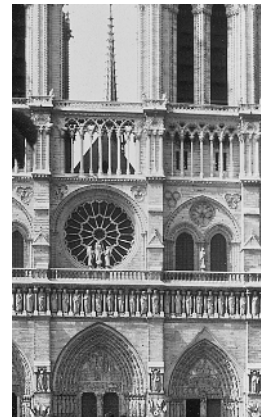
26.

nostro qui sedet super thronum et
agno. Et omnes angli stabant i
circu throni et ceciderunt et adora
uerunt deum dicentes. amen. Ben
dictio et claritas et sapientia et gra
rum actio. honor et uirtus et fortitu
do deo nro in secula seculorum. amen

31.

est Quia autem super p
early gothic

29.



28.



32.



30.

33.

Thirteenth–fifteenth centuries: Rotunda, a more rounded Gothic letter, flourished in southern Europe.

34.

Fourteenth century: Lippo Memmi, *Saint John the Baptist*.

35.

1420–36: Filippo Brunelleschi, dome of Florence Cathedral.

1431: Jeanne d'Arc is burned at the stake.

36.

Fifteenth century: First page of a block-book, *Apocalypse*. Woodblock printing probably appeared in Europe before 1400.

37.

1440–45: Fra Filippo Lippi, *Madonna and Child*.

c. 1450: Johann Gutenberg invents movable type in Mainz, Germany.

38.

c. 1450–55: Page from Gutenberg's 42-line Bible, the first European typographic book.

39.

Woodblock print of the hand-printing press, with compositors setting type from a typeset in the background.

40.

The cathedral in the medieval city of Mainz, Germany.

c. 1200



34.



37.



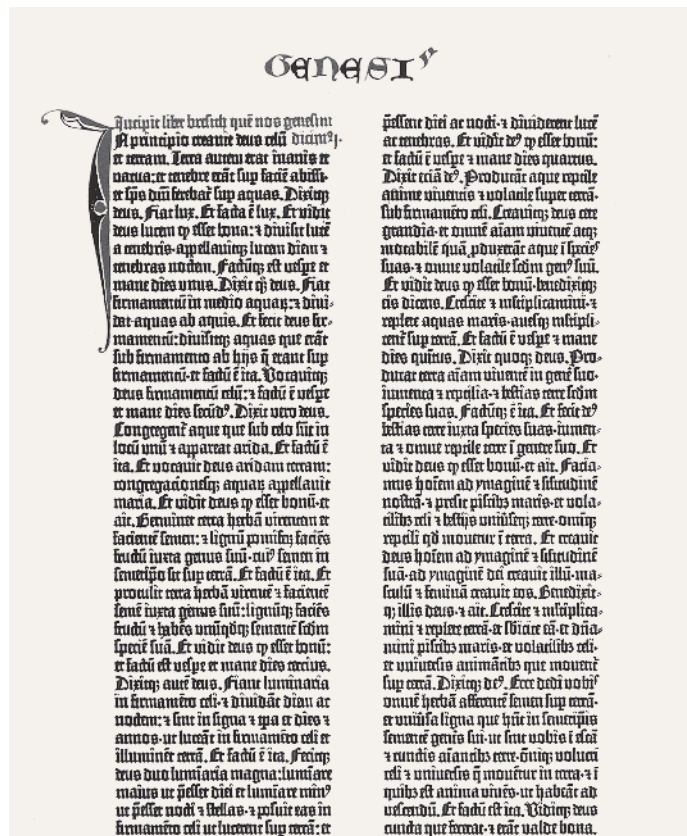
35.



36.

Rotunda

33.



38.



39.



40.

Typography from Gutenberg to the nineteenth century: A.D. 1450–1800

The humanist philosophy that flowered during the Renaissance embraced the study of classical literature, a belief in human dignity and worth, a spirit of individualism, and a shift from religious to secular concerns.

1450–1500: Books printed in the first half-century of typographic printing are called Incunabula.

41.
1465: Sweynheym and Pannartz, the first type designed in Italy. It had some Roman features.

42. 1467: Sweynheym and Pannartz, the first Roman-style type, influenced by Roman inscriptional capitals and manuscripts written in Caroline minuscules.

43.
1470: Nicolas Jenson, early Venetian roman typeface.

44.
1475: William Caxton, typography from the first book printed in the English language.

45.
c. 1485: Filippino Lippi, *Portrait of a Youth*.

46.
1486: Erhard Ratdolt, the earliest known specimen sheet of printing types.

1492: Christopher Columbus
lands in America.

47.
c. 1494: Scholar and printer Aldus Manutius established the Aldine Press in Venice to publish works by the great Greek and Roman thinkers.

48.
1495: Francesco Griffo (punch cutter for Aldus Manutius), roman type first used in *De aetna* by Pietro Bembo.

1450

bar ille ihesus: q̄ quom̄ pm̄u auses uocaret̄ moises figurā p̄sentens iussit eū
ihesum uocari: ut dixit militiē delectus esset aduersus amalech qui oppug-
nabant filios israhel: et aduersariū debellarer p̄ noīs figuram: et populū in
41.

esse sensum semitas queritur. canq̃ illi ad cogitandum rheda & quadrigis opus eēt. Democritus quasi in puteo quodam sic alto ut fundus sit nullus: ueritatem tacere demersam nimirum stulte

ab omnipotenti deo missus deus uerbum quasi lucis in
cunctis annūciat. Non hinc aut alunde: sed undiq; cun-
ad deum uerum: grācos simul et barbaros omnem sexū
43.

In the tyme of þ^r troublous world/ and of the
fions beyng and reynynge as well in the ro-
englonde and fraunce as in all other places vn-



47.

Ave maria
gratia plena
dominus
tecū bene
dicta tu in mulierib⁹
et benedictus fruct⁹
ventris tui: ihesus
christus amen.

Gloria laudis resonet in ore
omniū Patri genitoq; proli
spiritui sancto pariter Reful-
tet laude perhenni Labori-
bus dei vendunt nobis om-
nia bona, laus, honor, virtus,
potētia; et gratia; actio tibi
christe, Amen.

Time deū sic ⁊ vines per secula mi-
era. Prouider ⁊ tribuit deus omnia
nobis. Proficit absque deo null⁹ in
orbe labor. Illa placet tell⁹ in qua
res parua beat⁹. Dūc facit ⁊ tenet
luriantur opes.

Siformis uola fies de herto: confil.
 Si uoler hee eadem fies de cõfule: herto.
 Quinquã amor infirmitas eſt cõcedat: mĩ.
 Regna et in hominibz iua habet ille ſuos
 Regia daria eſt ueda daria eſt ſine fenore nobis
 Antia: necceſſa perſolunda die.

Ulinas res decuit quod sapientissimus homo
 Res amenas frangit solumque diuini rebus
 Breue cibum tenet caute licentia atque
 Rursum ingens quiescit et gloria melle
 Philosophi et illi non adeo parum
 Cum malaper longis conuulsiue moras
 Quid procerasque uocatas differit in horas
 Quin non et hoc inuicemque aperire,

[illegible]

On the other hand, the simple question of how to
 determine the best point to start a new
 business is a difficult one. It is not enough to
 know that a business is profitable. You must
 also know that it is profitable in the long run.
 This is why it is so important to have a
 good understanding of the market and the
 competition. Only then can you make a
 sound decision about whether or not to
 start a new business.

Modelle der Entwicklung der menschlichen Sprache sind in der Regel auf die Beschreibung der Lautstruktur und der Wortbildung beschränkt. In der vorliegenden Arbeit wird versucht, die Rolle der Grammatik in der Sprachentwicklung zu untersuchen. Es wird gezeigt, dass die Grammatik nicht nur die Struktur der Sätze, sondern auch die Bedeutung der Wörter beeinflusst. Die Ergebnisse der Untersuchung zeigen, dass die Grammatik eine wichtige Rolle in der Sprachentwicklung spielt.

[illegible]

These authors may be quite well represented by the following generalised formulae:
 (1) $\text{C}_n\text{H}_{2n+2}\text{O}_2$ (1937)
 (2) $\text{C}_n\text{H}_{2n+2}\text{O}_2$ (1937)
 (3) $\text{C}_n\text{H}_{2n+2}\text{O}_2$ (1937)

Est homini vitius falsus precator a
Lupinum quicquid fuerit periculis
Bis: ut magis quis inuicta mo-
Quantum componis emicant homi-
Si qua virtute inter ne despice quod
Alia quodam Berlin ipse nitet

Nemo facit laudis nisi in laqueis bonorum
 Ne quis facit pectus sine gratia.
 Nemo namque opus habet, sed fidem et
 Neque bonos in ore gerit, sed in corde.
 Neque enim vultus confitetur modum boni.
 Sed si fecit filius, pater quid mirari
 Quod hoc pater agat non est in fide, pater
 Hoc autem in filio non est in gratia.

2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-2614-2615-2616-2617-2618-2619-2620-2621-2622-2623-2624-2625-2626-2627-2628-2629-2630-2631-2632-2633-2634-2635-2636-2637-2638-2639-2640-2641-2642-2643-2644-2645-2646-2647-2648-2649-2650-2651-2652-2653-2654-2655-2656-2657-2658-2659-2660-2661-2662-2663-2664-2665-2666-2667-2668-2669-2670-2671-2672-2673-2674-2675-2676-2677-2678-2679-2680-2681-2682-2683-2684-2685-2686-2687-2688-2689-2690-2691-2692-2693-2694-2695-2696-2697-2698-2699-2700-2701-2702-2703-2704-2705-2706-2707-2708-2709-2710-2711-2712-2713-2714-2715-2716-2717-2718-2719-2720-2721-2722-2723-2724-2725-2726-2727-2728-2729-2730-2731-2732-2733-2734-2735-2736-2737-2738-2739-2740-2741-2742-2743-2744-2745-2746-2747-2748-2749-2750-2751-2752-2753-2754-2755-2756-2757-2758-2759-2760-2761-2762-2763-2764-2765-2766-2767-2768-2769-2770-2771-2772-2773-2774-2775-2776-2777-2778-2779-2780-2781-2782-2783-2784-2785-2786-2787-2788-2789-2790-2791-2792-2793-2794-2795-2796-2797-2798-2799-2800-2801-2802-2803-2804-2805-2806-2807-2808-2809-2810-2811-2812-2813-2814-2815-2816-2817-2818-2819-2820-2821-2822-2823-2

Indicis character diuer-
neri in impressioni parat
Erhardi Ratdolt Huguli
Solertissimi preclari uice

hica arte: qua olim Veneti
celeberrimura. In imp
vrbe Auguste yndelico:
me impressioni dedit. In
tie. MS. L L L L. R R R R
Aprilis. Sclere felici con



45.

lud admirari, quod uulguſ ſolet: magnu
eſſe ſcilicet tantas flammas, tam immen
ſos ignes poſt hominum memoriam ſem

48.

49.
1501: Francesco Griffo, the first italic typeface, based on chancery script handwriting.
50.
Home of Albrecht Dürer, Nuremberg, Germany.

51.
Woodblock initial by Geoffroy Tory, who returned to France from study in Italy in 1505, inspired by roman letterforms and Renaissance design ideals.

- 1517: Martin Luther posts his ninety-five theses on the door of Wittenberg Palace Church, launching the Reformation.
52.
1523: Lodovico Arrighi, an Italian writing master, introduces his formal chancery italic type.

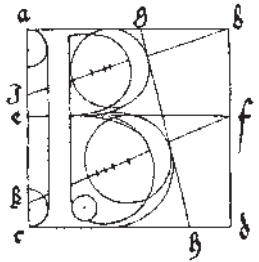
53.
1525: Albrecht Dürer, construction of the letter B.
54.
1529: Geoffroy Tory, construction of the letter B.

55.
1519–47: Pierre Nepveu, Chateau of Chambord, France.
56.
c. 1480–1561: Claude Garamond, outstanding designer of Old Style typefaces during the French Renaissance.

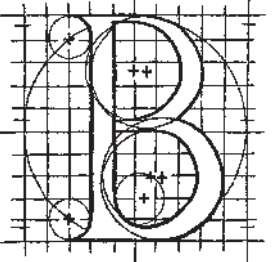
1501



50.



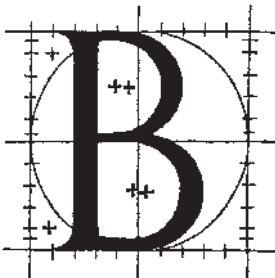
51.



53.



55.



54.



Claude Garamond.

56.

P.O.N-IN PRIMVM GEORGICORVM, ARGVMENTVM.

Quid faciat lætas seggies, quæ sydera seruet
A gricola, ut facilem terram profindat aratris,
S emina quo iacienda modo, cultusq; locorum
E docuit, messes magno olim fœnore reddi.

P.V.M. GEORGICORVM LIBER PRI MV S AD MOECENATEM.

Vid faciat lætas seggetes, quo sydere
terram,
V ertere Mœcenas, ulmusq; adium
gere uites,
C onueniat, quæ cura bouum, quis
cultus habendo

S it pecori, atq; apibus quanta experientia parcis,
H inc canere incipiam. Vos o clarissima mundi
Lumina, labentem cœlo quæ ducitis annum
Liber, et alma Ceres, uestro si munere tellus
C haonidæm pingui glandem mutauit arista,
P oculaq; inuentis Acheloiæ miscuit uuis,
E t uos agrestum præsentia numina Fauni,
F erte simul, Fauniq; pedem, Dryadesq; puellæ,
M unera uestra cano, tuq; o cui prima fremcntem
F udit equum magno tellus percussa tridenti
N eptune, et cultor nemorum, cui pinguis Cææ
T ercentum nucei tondent dumeta iuuenti,
I pse nemus liquens patrum, salusq; Licæi

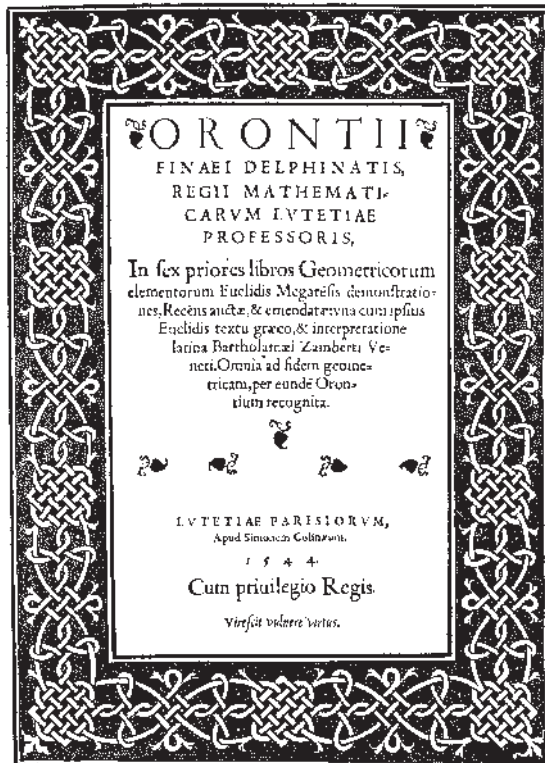
c

49.

Dele uarie forti de littere poi, che in questo Tratta-
tello trouerai, se io ti uolesti ad una per una descriuere 52.

57. c. 1540: Titian, *Portrait of Cardinal Pietro Bembo*.
- 1543: Copernicus publishes his theory of the heliocentric solar system.
58. 1544: Simone de Colines, title page with woodcut border.
59. 1546: Jacques Kerver, typography, illustration, and decorative initials, which were combined into a rare elegance during the French Renaissance.
60. After 1577: El Greco, *Saint Martin and the Beggar*.
- 1582: Pope Gregory XIII initiates the Gregorian Calendar, which is still in use.
- 1584: Sir Walter Raleigh discovers and annexes Virginia.
61. 1595: Johann Theodor de Bry, illustrative initial *E*.
- 1603: Shakespeare writes *Hamlet*.
62. 1607: Carlo Maderna, façade of St. Peter's, the Vatican.
- 1609: Regular weekly newspapers appear in Strasbourg, Germany.
63. 1621: Jean Jannon, typefaces upon which twentieth-century Garamonds are based.
64. 1628: The Vatican Press, specimen of roman capitals.

c. 1540



58.



60.



57.

FRANCISCVS

64.

LIVRE PREMIER DE

Palphiler receut par sonne il luy fut aduis en songe qu'il dormoit. cy en dormant se trouua en une vallee feruee d'une grand closture en forme de pyramide sur laquelle estoit assis un chebique de merueilleuse hauteur qu'il regarda songneusement, cy par grande admiration.

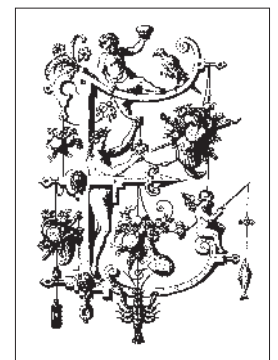
A forest espouventable aiant esté par moy pillée, & apres avoir delaisse cette premiere region par le double sommeil qui m'auoir loes esprits, ie me trouuay tout de nouueau en vn lieu beaucoup plus delectable que ie premier, car il estoit bordé & entourné de plaisans cotauls verdoyans, & peuplez de diuerses manieres d'arbres, comme chesnes, faux, plaines, ormes, frainnes, charmes, tilleuls, & autres, plantez selon l'aspect du lieu, & abas attrauers la plaine, y auoit de petitz buyssons d'arbrisseaux saulzages, come genetz, geneuier, bruyeres, & tamaris, chargez de fleurs, parmy les prez croissoient les herbes medicinales, a scauoir les trois consolides, enule, cheueuseuil, l'arique vesine, sinesche, perfil de macedoine, pioyne, guymame, plantain, heroyne, & autres simples de toutes sortes & especes, plusieurs desquelles m'estoient inoügneues. Vn peu plus auant que le mylieu de ceste plaine, y auoit vne sablonniere meslee de petites mottes verdes, & pleine d'herbe menue, & vn petit boyz de palmiers, esquelz les Egyptiens cueillent pain, vin, huile, vestement, & mefrain pour basteir leurs suelles sembloient lames d'espées, & estoient chargees de fleur il y en auoit de grandes, moïennes, & petites, & leur ont les anciens donnee

A forest espouventable aiant esté par moy pillée, & apres avoir delaisse cette premiere region par le double sommeil qui m'auoir loes esprits, ie me trouuay tout de nouueau en vn lieu beaucoup plus delectable que ie premier, car il estoit bordé & entourné de plaisans cotauls verdoyans, & peuplez de diuerses manieres d'arbres, comme chesnes, faux, plaines, ormes, frainnes, charmes, tilleuls, & autres, plantez selon l'aspect du lieu, & abas attrauers la plaine, y auoit de petitz buyssons d'arbrisseaux saulzages, come genetz, geneuier, bruyeres, & tamaris, chargez de fleurs, parmy les prez croissoient les herbes medicinales, a scauoir les trois consolides, enule, cheueuseuil, l'arique vesine, sinesche, perfil de macedoine, pioyne, guymame, plantain, heroyne, & autres simples de toutes sortes & especes, plusieurs desquelles m'estoient inoügneues. Vn peu plus auant que le mylieu de ceste plaine, y auoit vne sablonniere meslee de petites mottes verdes, & pleine d'herbe menue, & vn petit boyz de palmiers, esquelz les Egyptiens cueillent pain, vin, huile, vestement, & mefrain pour basteir leurs suelles sembloient lames d'espées, & estoient chargees de fleur il y en auoit de grandes, moïennes, & petites, & leur ont les anciens donnee

59.

La crainte de l'Eternel est
le chef de science: mais les
fols mesprisent sapieçe &

63.



61.



62.

65.
1632–43: The Taj Mahal, India.
66.
c. 1630: Sir Anthony van Dyck, portrait of *Henri II de Lorraine*.
- 1639: The first printing press in the British Colonies is established in Massachusetts.

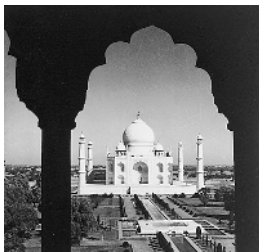
- 1657: First fountain pen is manufactured, in Paris.
67.
c. 1664: Jan Vermeer, *Woman Holding a Balance*.
- 1666: The great fire of London.
- 1667: Milton publishes *Paradise Lost*.

68.
c. 1670: Christoffel van Dyck, Dutch Old Style type.
- 1686: Sir Isaac Newton sets forth his law of gravity.
69.
1675–1710: Sir Christopher Wren, St. Paul's Cathedral, London.

- During the eighteenth century, type design went through a gradual transition from Old Style to Modern Style fonts designed late in the century.
- 1700: The emergence of the Rococo Style.
70.
1702: Philippe Grandjean (punch cutter), *Romain du Roi*, the first transitional face.

71.
1709: Matthaus Poppelmann, Zwinger Palace, Dresden.
- 1709: England adopts the first modern copyright law.
72.
1720: William Caslon, Caslon Old Style types, which from this date were used throughout the British Empire.

1632



65.



66.

Ad me profectam esse aiebant. D. quid
Quæso, igitur commorabare, ubi id
68.

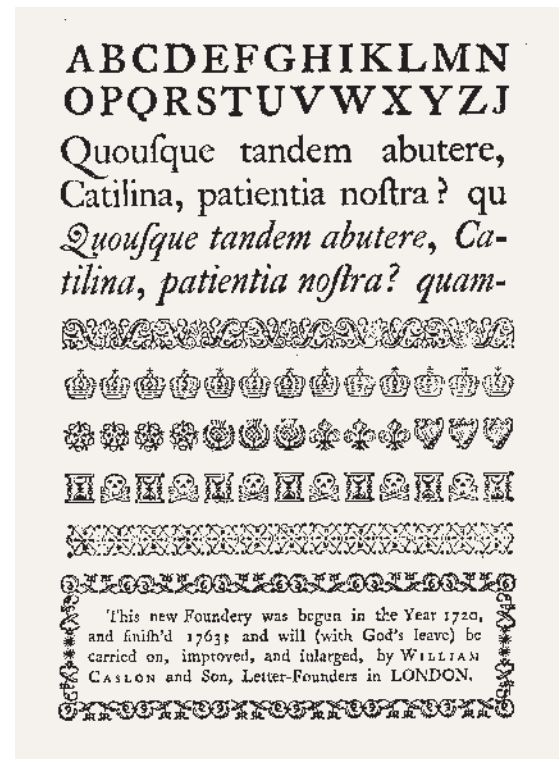


69.

sa doctrine et de ses lois. Après, il nous fait voir tous
les hommes renfermés en un seul homme, et sa femme
même tirée de lui; la concorde des mariages et la
70.



67.



72.



71.

73.
1722: Castletown, near Dublin, Ireland.

1738: First spinning machines are patented in England.

74.
1744: Benjamin Franklin, title page using Caslon type.

75.
1750: François Boucher, *The Love Letter*.

76.
1750s: John Baskerville creates extraordinary transitional typefaces.

77.
1765: Thomas Cottrell introduces display types two inches tall (shown actual size).

78.
1768: Pierre Simon Fournier le Jeune, ornamented types.

79.
1773: Johann David Steingruber, letter A from *Architectonishes Alphabet*.

80.
1774: John Holt, broadside of the American revolutionary era, using Caslon type.

1775: James Watt constructs the first efficient steam engine.

1776: American Declaration of Independence is signed.

81.
1784: François Ambroise Didot, the first true Modern Style typeface.

1789: The fall of the Bastille launches the French Revolution.

82.
1791: Giambattista Bodoni, Modern Style typefaces of geometric construction, with hairline serifs.

1791: American Bill of Rights

guarantees freedoms of religion, speech, and the press.

1793: French King Louis XVI and Marie Antoinette are sent to the guillotine.

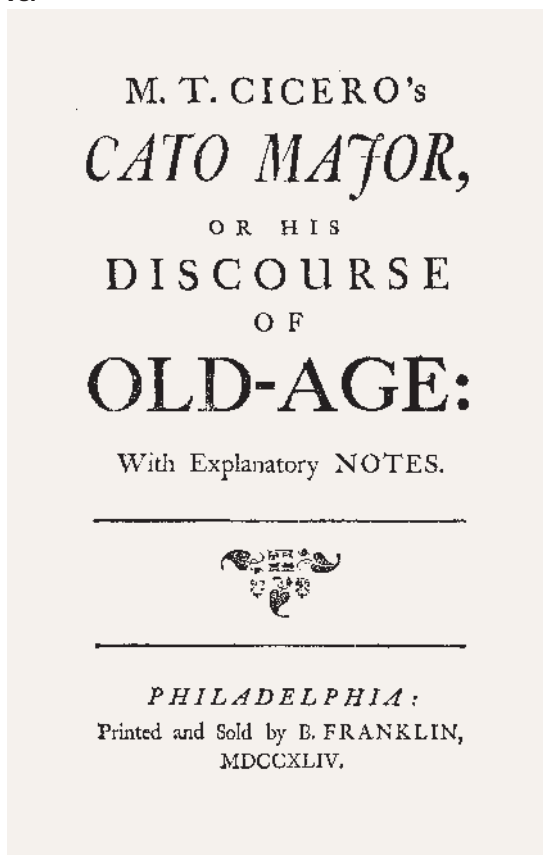
1796: Aloys Senefelder invents lithography.

1799: Nicolas-Louis Robert invents the papermaking machine.

1722



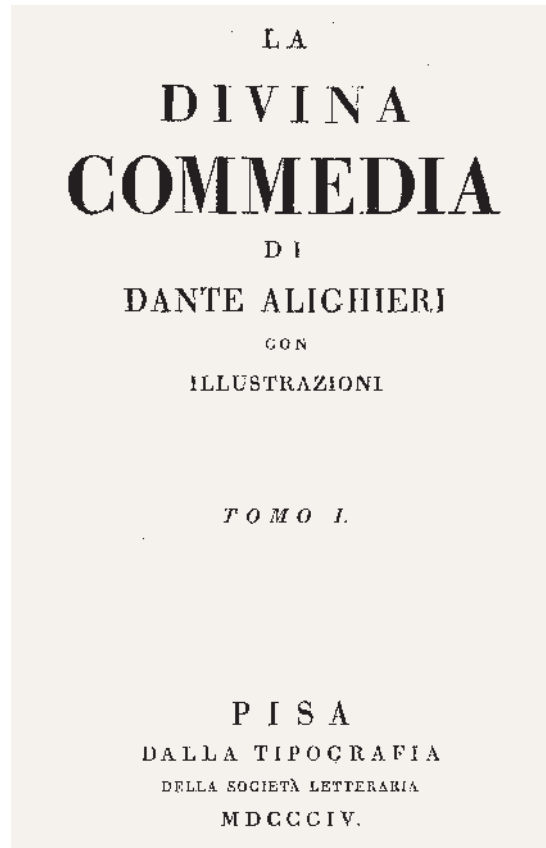
73.



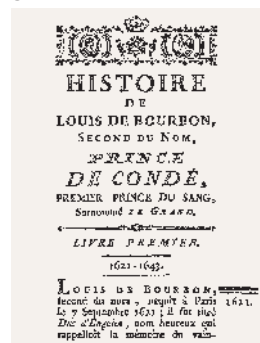
74.

C

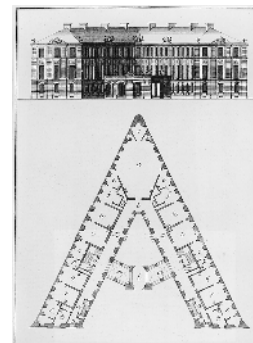
77.



82.



78.



79.

lumes in-4° sur papier-vélin de la fabrique de messieurs Matthieu Johannot pere et fils, d'Annonai, premiers fabricants de cette sorte de papiers en

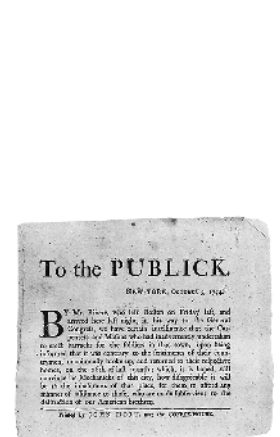
81.



75.



76.



80.

The nineteenth century and the Industrial Revolution: A.D. 1800–1899

The Industrial Revolution had a dramatic impact upon typography and the graphic arts. New technology radically altered printing, and designers responded with an outpouring of new forms and images.

83.
c. 1803: Robert Thorne designs the first Fat Face.

1804: Napoleon Bonaparte crowned Emperor of France.

1808: Beethoven composes his Fifth Symphony.

84.
1812: Jacques-Louis David, *Napoleon in His Study* (detail).

1814: Friedrich Koenig invents the steam-powered printing press.

85.
1815: Vincent Figgins shows the first Egyptian (slab-serif) typefaces.

86.
1815: Vincent Figgins shows the earliest shaded type.

87.
1816: William Caslon IV introduces the first sans serif type.

88.
1818: Page from *Manuale Tipographico*, which presented the lifework of Giambattista Bodoni.

89.
1821: Robert Thorne, Tuscan styles with splayed serifs.

1800

R. THORNE



84.

ABCDEFGHIJK

85.

ABCDEFGHIKLM

86.

LETTERFOUNDER

87.

Manchester

89.

PARANGONE

Quousque tandem abutere, Catilina, patientiâ nostrâ? quamdiu etiam furor iste tuus nos eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium Palatii, nihil urbis vigiliæ, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi se-

MARCUS TULL. CICERO
ORATOR ATQUE PHILOSOPHUS.

CHERASCO

88.

83.

90.
1822: Thomas Jefferson, Rotunda of the University of Virginia in the neoclassical style based on Greek and Roman architecture.
- 1822: Joseph Niepce produces the first photographic printing plate.

91.
c. 1826: Bower, Bacon and Bower, early reversed type entitled White.
- 1826: Joseph Niepce takes the first photograph from nature.
92.
1827: Darius Wells invents the mechanical router, making the manufacture of large display wood types possible.
93.
1833: Vincent Figgins introduces outline types.

94.
1836: Davy and Berry, poster printed with wood type.
- 1830s-80s: Wood-type posters and broadsides flourished in America and Europe.
95.
1836: Vincent Figgins, perspective type.
96.
1837: Handbill set in Fat Face.
- 1837: Victoria crowned queen of England.

1822

STOCK

THEATRE-ROYAL, NORWICH.
FOR THE BENEFIT OF
R. Battley,
FRUITERER.
On **THURSDAY, 12th May, 1836,**
Will be performed the POPULAR PLAY, of The
CASTLE SPECTRE.

Earl Oswald... Mr. MADDOCKS	Keoric... Mr. G. SMITH
Reginald... Mr. HAMERTON	Sailor... Mr. HARRISON
Earl Percy... Mr. NICHOLS	Muley... Mr. BRYAN
Father Philip... Mr. GRAY	Hassan... Mr. NANTZ.
McLay... Mr. GILL	

Angela... Mrs. G. SMITH
Alice... Mrs. WATKINSON | Eugenia... Miss HONEY.

END OF THE REAT,
A COMIC SONG
BY MR. MARTIN.

To conclude with the NAUTICAL DRAMA, of The
PILOT,
OR, A
STORM AT SEA!

The Pilot, Mr. MADDOCKS
Barstables, Mr. G. SMITH—Captain Boronghelli, (a regular Yankee), Mr. GILL
Long Tom Coffin, Mr. NANTZ
Captain of the Alacety, Mr. HAMERTON—Colonel Howard, Mr. GRAY
Lieutenant Grifflin, Mr. TAYLOR—Sergeant Drill, Mr. NICHOLS.
Sailors, Soldiers, &c.
Kate Plowden, Mrs. PLUMER—Cajilla, Miss HONEY
Fish Woman, Mrs. WATKINSON.

Davy & Berry, Printers, Albion Office.

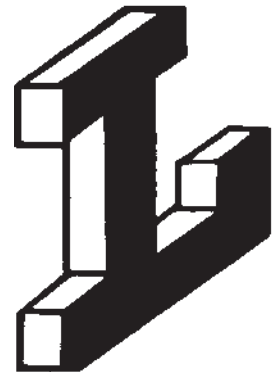
- 94.
- HOUSEHOLD FURNITURE,
PLATE, CHINA-WARE, JEWELS,
WATCHES
- 93.



92.



90.



95.

Working Men, Attention!!

Public Office
15 Grafton, 11 November
20/1837

It is your imperious duty to drop your **Hammers and Sledges!** one and all, to your post repair, **THIS AFTERNOON,** at **FIVE o'clock P. M.** and attend the

GREAT MEETING
called by the papers of this morning, to be held at the **CITY HALL,** then and there to co-operate with such as have the **GREAT GOOD OF ALL THEIR FELLOW CITIZENS at Heart.** Your liberty! yea, your **LABOUR!!** is the subject of the call: who that values the services of **HEROES** of the **Revolution** whose blood achieved our Independence as a Nation, will for a moment doubt he owes a few hours this afternoon to his wife and children?

HANCOCK.

96.

97.

c. 1840–52: Sir Charles Barry and A. W. N. Pugin, Houses of Parliament, inspiration for the Gothic Revival.

98.

c. 1841: Wood and Sharwoods, ornamental type.

During the 1840s, ornamented type becomes increasingly important.

99.

1845: Robert Besley, the first Clarendon style.

1848: The California gold rush begins.

1851: Joseph Paxton designs the Crystal Palace.

100.

1853: Handbill combining Egyptian, outline, and decorative types.

101.

1854: Broadside using elongated Fat Face fonts.

1854: The United States makes its first treaty with Japan.

1856: Sir Henry Bessemer develops process for converting iron to steel.

102.

1859: William H. Page and Company, Ornamented Clarendons.

1859: Charles Darwin publishes *Origin of Species by Means of Natural Selection*.

c. 1840



97.

ODD-FELLOWS' HALL.
On Wednesday, Feb. 16, 1853.

AN EVENING
WITH THE
CHRISTY
MINSTRELS.

MR. WARDEN
RESPECTFULLY announces a Series of his Popular Musical Entertainments at the above place.
Dispensing with the use of burnt cork, and the vulgar burlesque of Ethiopian character, (which many suppose render the music effective!) Mr. Warden will sing the Pathetic and Homorous Songs of the Christy Minstrels in a style unobjectionable and pleasing to all.

ADMITTANCE:
TWENTY-FIVE CENTS.
— TURN OVER.

100.

audacia tua? nihilne te noc
dium palatii, nihil urbis vigi

99.

PRES'T. MADISON'S LIBRARY, AT AUCTION.

AT Orange Court House, Virginia, on Tuesday the 27th day of June, prox., being the day after the County Court of Orange in that month; I shall sell at public auction, to the highest bidder, that part of the Library of the late James Madison, which, in a recent division of his books with the University of Virginia, fell to the share of my testator; and at the same time I will sell other books, the property of my said testator. In all there are some

SEVEN OR EIGHT HUNDRED VOLUMES,

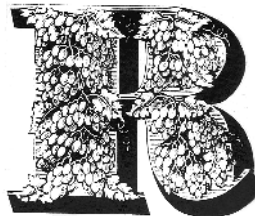
among which are many very rare and desirable works, some in Greek, some in Latin, numerous others in French, and yet more in English, in almost all the departments of Literature; not a few of them being in this manner exposed to sale only because the University possessed already copies of the same editions. The sale beginning on the day above mentioned, will be continued from day to day till all the books shall have been sold, on the following terms:

Cash will be required of each purchaser whose aggregate purchases shall amount to no more than Five dollars; those whose purchases shall exceed that amount, will have the privilege either to pay the cash or to give bond with approved security, bearing interest from the date, and payable six months thereafter.

ELHANON ROW, Administrator,
with the will annexed of John P. Todd, dec'd.

May 30, 1854.

101.



98.



102.

103.

1860: *Charleston Mercury*, broadsheet announcing the dissolution of the Union.

1861–65: American Civil War.

1863: Abraham Lincoln signs the Emancipation Proclamation.

104.

c. 1865: Honoré Daumier: *The Third-Class Carriage*.

1866: The first successful transatlantic cable is laid.

1867: Alfred Nobel invents dynamite.

1867: Christopher Sholes constructs the first practical typewriter.

105.

1868: Currier and Ives, *American Homestead Winter*.

106.

c. 1875: J. Ottmann, chromolithographic card for Mrs. Winslow's Soothing Syrup.

1876: Alexander Graham Bell invents the telephone.

1877: Thomas Edison invents the phonograph.

1879: Thomas Edison invents the electric lightbulb.

107.

1883: The Brooklyn Bridge is opened to traffic.

1883: William Jenney designs the first skyscraper, a ten-story metal frame building in Chicago.

108.

c. 1885: Maverick & Wissinger, engraved business card.

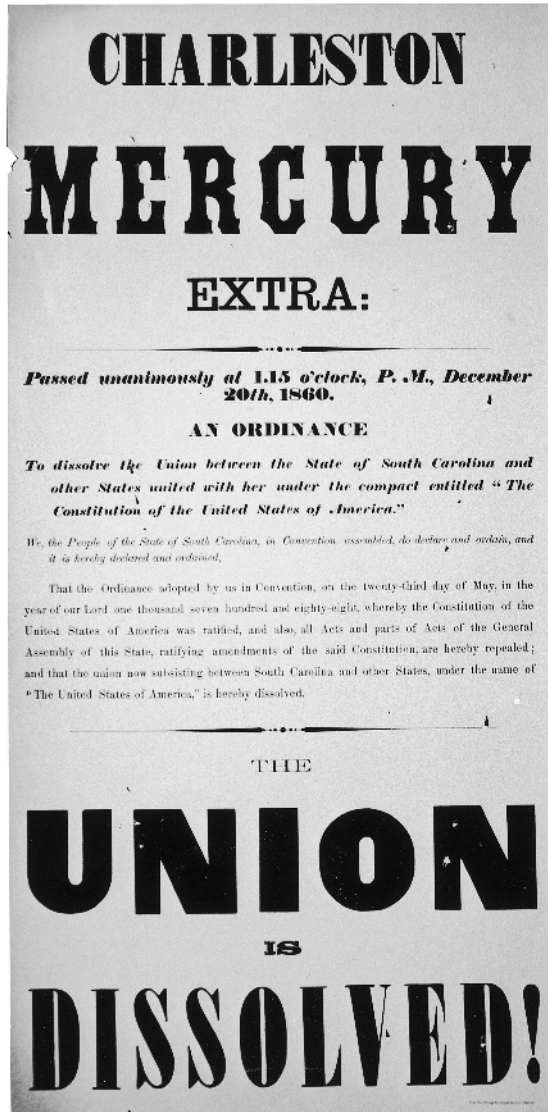
109.

c. 1880s: Lettering printed by chromolithography.

110.

1886: Ottmar Mergenthaler invents the Linotype, the first keyboard typesetting machine.

1861



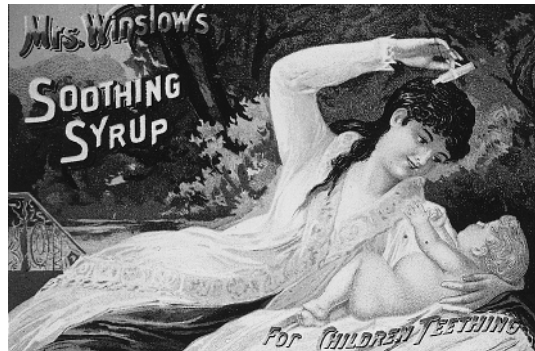
103.



104.



105.



106.



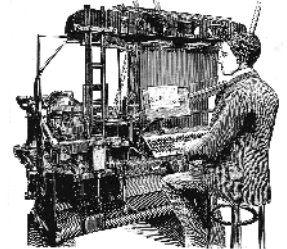
108.



107.



109.



110.

111.
1887: Advertisement for Estey Organs.

1887: Tolbert Lanston invents the monotype.

112.
1889: Alexandre Gustave Eiffel, the Eiffel Tower.

113.
c. 1890s: Coca-Cola syrup jug.

114.
1892: Paul Gauguin, *By the Sea*.

115.
William Morris' typeface designs: 1890, Golden; 1892, Troy; 1893, Chaucer.

116.
1891–98: William Morris' Kelmscott Press launches a revival of printing and typography.

117.
1892: William Morris, page from *News from Nowhere*.

1887



111.



112.

This is the Golden type.
This is the Troy type.
This is the Chaucer type.

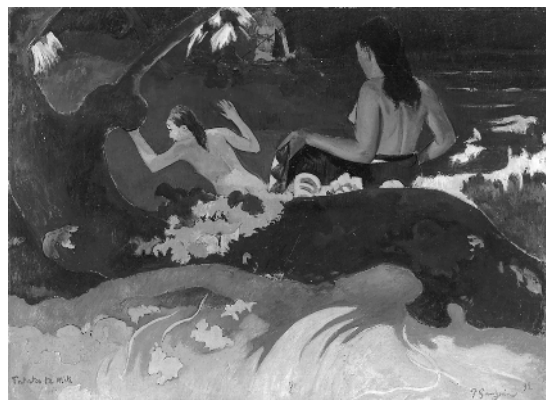
115.



116.



113.



114.

Afloat
again

CHAPTER XXIV. UP THE THAMES. THE SECOND DAY.



HEY were not slow to take my hint; & indeed, as to the mere time of day, it was best for us to be off, as it was past seven o'clock, & the day promised to be very hot. So we got up and went down to our boat; Ellen thoughtful and abstracted; the old man very kind and courteous, as if to make up for his crabbedness of opinion. Clara was cheerful & natural, but a little subdued, I thought; and she at least was not sorry to be gone, and often looked shyly and timidly at Ellen and her strange wild beauty. So we got into the boat, Dick saying as he took his place, "Well, it is a fine day!" and the old man answering "What! you like that, do you?" once more; and presently Dick was sending the bows swiftly through the slow weed-checked stream. I turned round as we got into mid-stream, and waving my hand to our hosts, saw Ellen leaning on the old man's shoulder, and caressing his healthy apple-red cheek, and quite a keen pang smote me as I thought how I should never see the beautiful girl again. Presently I insisted on taking the sculls, and I rowed a good deal that day; which no doubt accounts for the fact that we got very late

230

117.

118.

1893: Henri van de Velde, title page for *Van Nu en Straks*.

1895: The Lumière brothers give the first motion-picture presentation.

119.

1897: Edmond Deman, title page in the curvilinear Art Nouveau style.

120.

1890s–1940s: Inspired by Kelmscott, Americans Frederick Goudy and Bruce Rogers bring renewed excellence to book and typeface design.

121.

1897: Will Bradley, title page in his “Chap Book” style, reviving Caslon type and colonial woodcut techniques.

1898: Zeppelin invents his airship.

122.

1899: Josef Hoffmann, catalogue cover for a Vienna Secession exhibition.

123.

1898–1902: Hector Guimard, entrance to Paris Metro Station.

1893



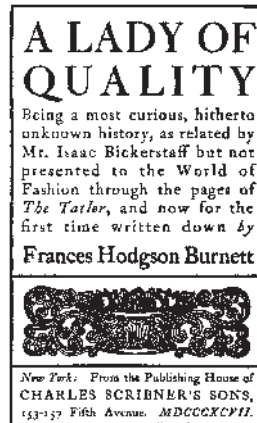
118.



119.



122.



121.



120.



123.

Typography in the twentieth century: 1900–2000.

The twentieth century was a period of incredible ferment and change. Unprecedented advances in science and technology, and revolutionary developments in art and design have left their marks on typography.

124.

1900: Peter Behrens, dedication page from *Feste des Lebens und der Kunst*.

1903: The Wright brothers succeed in the first powered flight.

1905: Einstein proposes his theory of relativity.

125.

1909: Filippo Marinetti founds Futurism, experimentation with typographic form and syntax.

126.

c. 1910: German sans-serif "block style."

127.

1913: Wassily Kandinsky, *Improvisation 31 (Sea Battle)*.

1914–18: World War I.

c. 1915: Kasimir Malevich, Suprematist painting shown at the *0.10* group exhibition launching Suprematism.

128.

c. 1916: Bert Thomas, British war bonds poster.

1917–22: The Dada movement protests the war and conventional art.

129.

1917: John Heartfield, Dadaist advertisement.

130.

1917: Vilmos Huszar, *De Stijl* magazine cover.

1918: Czar Nicholas II and his family are executed.

131.

1919: Raoul Hausmann, Dada poem.

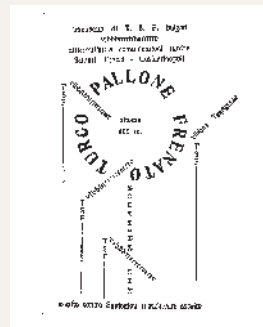
1900



124.



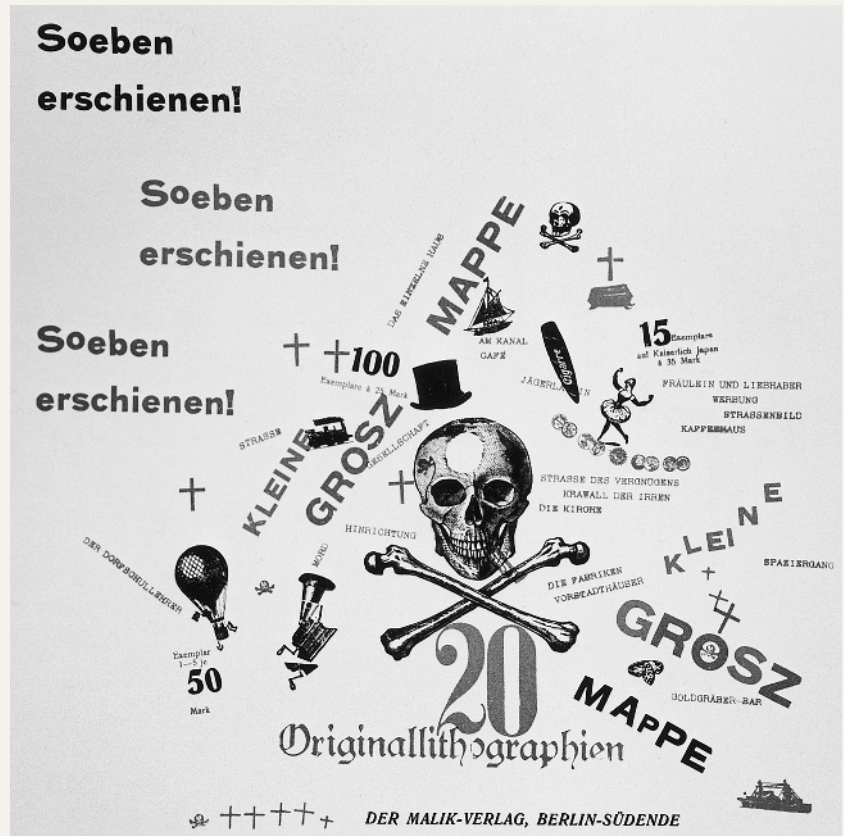
126.



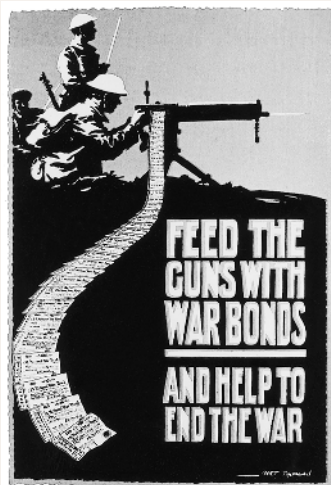
125.



127.



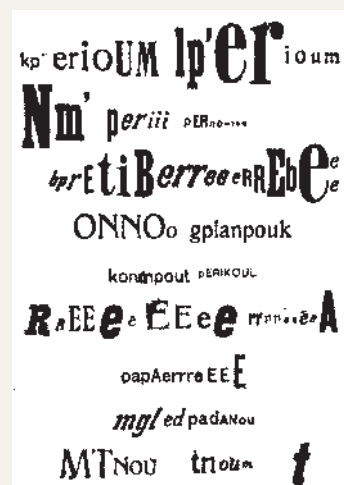
129.



128.



130.



131.

1920: Women's suffrage is granted in the United States.

1920: Bolsheviks triumph in the Russian Revolution.

132.

1921–25: Piet Mondrian, *Diamond Painting in Red, Yellow, and Blue*.

133.

c. 1923: Alexander Rodchenko, Russian Constructivist poster.

1924: Surrealist manifesto.

134.

1924: Gerrit Rietveld, Schroeder house.

135.

1925: El Lissitzky, title page.

136.

1925: Herbert Bayer, universal alphabet.

137.

1925: Constantin Brancusi, *Bird in Space*.

138.

1925: Jan Tschichold, title page for his article "Elementary Typography."

139.

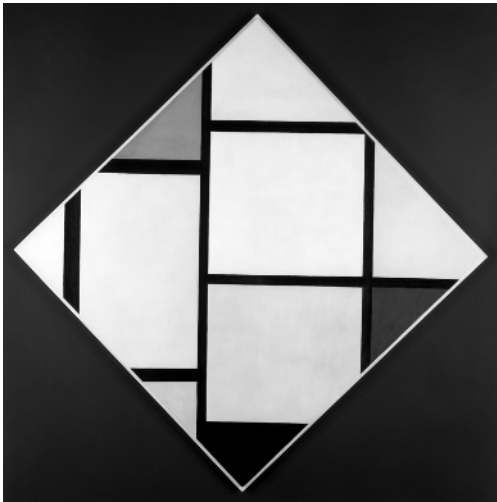
1926: Piet Zwart, advertisement.

1927: Charles Lindbergh makes the first solo Atlantic flight.

140.

1928: Piet Zwart, advertisement.

1920



132.



134.



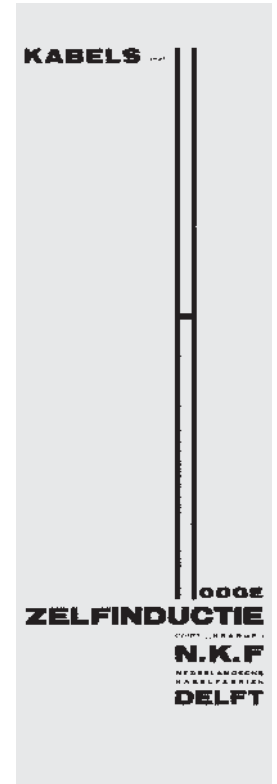
133.



135.



139.



140.



138.

137.

bauhaus

136.

159.
1959: Henry Wolf, magazine cover.
160.
c. 1959: Gerald Holton, "peace symbol."

161.
1959: Otto Storch, figurative typography.
162.
1960: Karl Gerstner, advertisement.
163.
c. 1960: Herb Lubalin, advertisement.

164.
c. 1961: George Lois, pharmaceutical advertisement.
165.
1962: Eero Saarinen, Dulles International Airport.

1963: President John F. Kennedy is assassinated.
166.
1965: Seymour Chwast and Milton Glaser, poster.

1965: The U.S. Marines land in force in Vietnam.
167.
1966: George Lois, magazine cover.



159.



160.

DIVINE TO EAT. EASY TO MAKE, AND BEAUTIFUL TO LOOK ON: ELEGANT PARFAITS. THERE ARE TWO TYPES: THE FRENCH, WHICH IS A CREAMY, DELICATE, COOL (BUT NOT ICY) MIXTURE WITH A BASE OF SUGAR, EGGS, CREAM, FRUIT AND/OR FLAVORINGS; AND THE AMERICAN, MADE WITH COMMERCIAL ICE CREAMS OR SHERBETS OR BOTH WITH A SURPRISE INGREDIENT, SUCH AS FRUITS, CORDIALS, COGNAC, NUTS, SAUCES (SEE MCCALL'S FINE SAUCE RECIPES ON PAGE 60). WITH AMERICAN PARFAITS, YOUR IMAGINATION CAN HAVE FREE REIN. WITH THE FRENCH, HOWEVER, YOU MUST FOLLOW RECIPE DIRECTIONS TO THE LETTER. PARFAIT MEANS, OF COURSE, PERFECT, AND WE CAN IMAGINE FEW MORE PERFECT DESSERTS, ESPECIALLY IF YOU WANT TO SHOW OFF. FOR THESE ARE TRULY SHOW-OFF RECIPES! FROM THE COOK'S STANDPOINT, THERE IS A REAL ADVANTAGE IN SERVING FROZEN DESSERTS. FOR THE OBVIOUS REASON, THEY MUST BE MADE WELL AHEAD AND REFRIGERATED. THUS, THE BIG DESSERT PROBLEM IS OUT OF THE WAY WHEN IT'S TIME TO PREPARE THE MAIN PART OF THE MEAL. AT FAR RIGHT, YOU SEE AN AMERICAN PARFAIT, VANILLA ICE CREAM LAYERED WITH PISTACHIO AND TOPPED WITH WALNUTS AND WHIPPED CREAM. THE STRAWBERRY AND APRICOT PARFAITS ARE BOTH CLASSIC FRENCH. FOR THE RECIPES, TURN TO PAGE 60. WHERE YOU WILL FIND THE FRENCH AS WELL AS GOOD VARIATIONS OF THE QUICK AND POPULAR AMERICAN PARFAITS. THEN, PLAN A PARTY.

161.

ugh!ly?

ugh!ly?

ugh!ly?

allergic
SWELLING

Dimetane works

163.

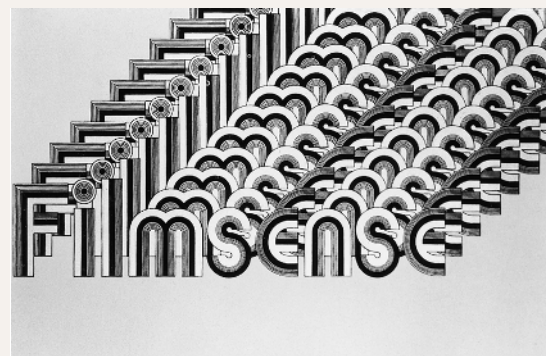
164.



165.

lokal
national
international
National
Neitung

162.



166.



167.

168.
c. 1968: Seymour Chwast and
Milton Glaser, poster.
169.
1968: R. Buckminster Fuller,
American Pavilion, Montreal
World's Fair.

170.
c. 1967: Symbol for the envi-
ronmental movement.
171.
1969: First Moon walk.

172.
1972: Wolfgang Weingart,
typographic interpretation
of a poem.
173.
1974: Herb Lubalin,
newspaper cover.

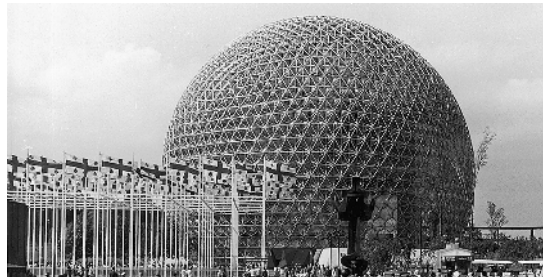
174.
1974: Cook and Shanosky,
standard symbol signs.
175.
1975: The Vietnam War ends.

175.
1976: American bicentennial,
symbol design by Bruce
Blackburn.

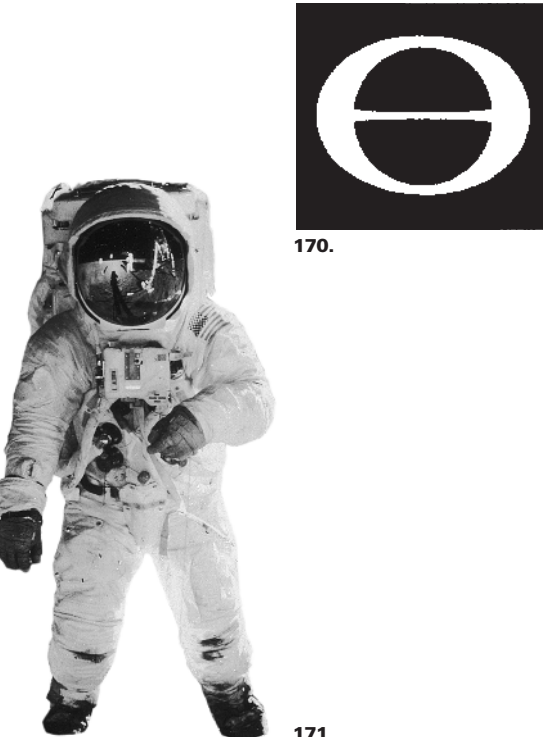
1968



168.

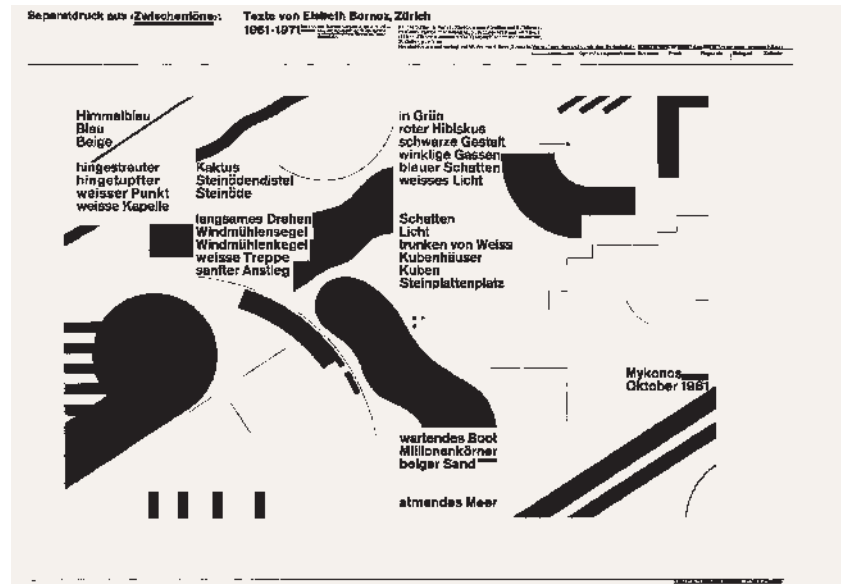


169.

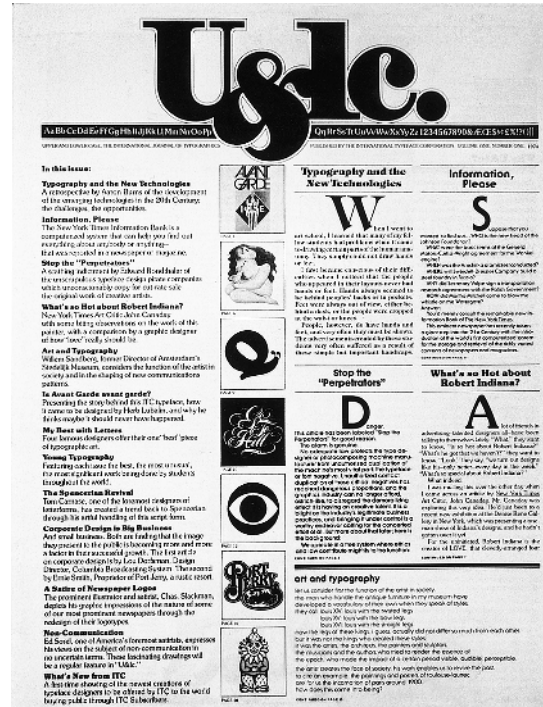


170.

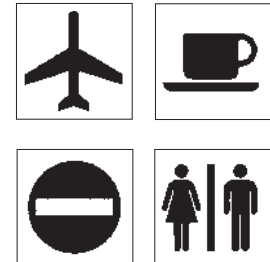
171.



172.



173.



174.



175.

- 176.**
1977: Pompidou National Center of Arts and Culture, Paris.
- 177.**
1977: Bill Bonnell, RyderTypes trademark.
- 178.**
1978: Willi Kunz, poster design.
- 179.**
1979: Richard Greenberg, film titles.
- 1979: Soviet troops invade Afghanistan.
- 1980s: Digital typography and computer technology impact typographic design, leading to electronic page design by the end of the decade.
- 1981: Bitstream founded; first independent digital type foundry.
- 180.**
1982: Pat Gorman and Frank Olinsky, Manhattan Design, MTV logo.
- 181.**
1983: Michael Graves, Portland, Oregon, city hall.
- 182.**
1984: Warren Lehrer, page from *French Fries*.
- 1984: Apple Macintosh computer, first laser printer, and PageMaker page layout software are introduced.
- 183.**
1985: Zuzana Licko, Emperor, early bitmapped typeface designs.
- 1986: Fontographer software makes possible high-resolution font design on desktop computers.
- 1988: Tiananmen Square massacre.

1977



176.



179.

177.



Fredrich
Cantor

June 17
July 8
76

FOTO
432 Broome Street
New York, NY 10013

178.



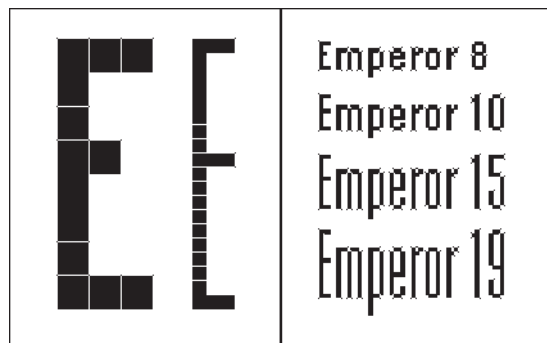
180.



181.



182.



183.

184.

1990: David Carson, page from *Beach Culture*.

185.

1991: Ted Mader + Associates, book jacket.

Experimental digital typefaces:

186.

1990: Barry Deck, Template Gothic (Emigre).

187.

c. 1991: Jonathan Barnbrook, Exocet Heavy (Emigre).

188.

1993: Jonathan Hoefler, HTF Fetish No. 338.

1990: Reunification of Germany.

189.

1991: Erik Spiekermann, Meta (FontShop).

1991: Persian Gulf War.

1991: Fall of Communism in

Russia; apartheid ends in South Africa.

190.

1992: Robert Slimbach and Carol Twombly, Myriad, Adobe's first Multiple Master typeface.

191.

1992: Ron Kellum, Topix logo.

192.

1993: James Victore, Racism poster.

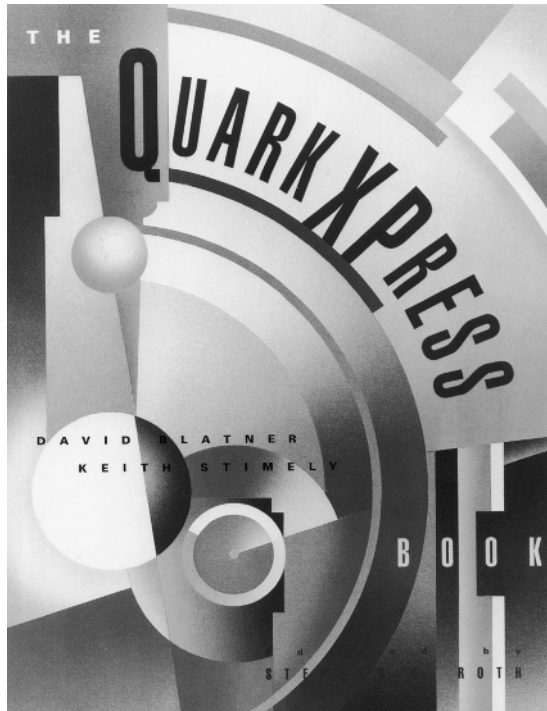
193.

1994: Netscape founded, early Web browser.

1990



184.



185.

186.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

187.

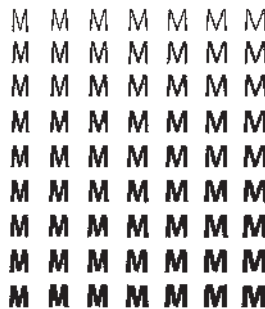
A B C D E F G M O L

188.

EXCESSIVE?

189.

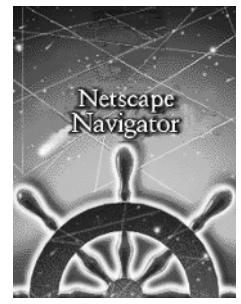
MetaMetaMetaMeta



190.



191.



193.



192.

- 194.**
1994: Matthew Carter, Walker typeface with "snap-on" serifs.
- 195.**
1995: Landor Associates, Xerox /The Document Company logo.

- 196.**
1996: Stefan Sagmeister, poster.
- 197.**
1997: Frank Gehry, Guggenheim Museum, Bilbao, Spain.

- 1997: Dolly the sheep, first adult animal clone.
- 198.**
1997: Paula Scher and Keith Daigle, book jacket.

- Digital versions of classical typefaces:*
- 199.**
1989: Robert Slimback, Adobe Garamond.
- 200.**
1994-95: Janice Fishman, Holly Goldsmith, Jim Parkinson, and Sumner Stone, ITC Bodoni.

- 201.**
c. 1996: Zuzana Licko, Mrs. Eaves roman.
- 202.**
1998: Neville Brody, conference poster.

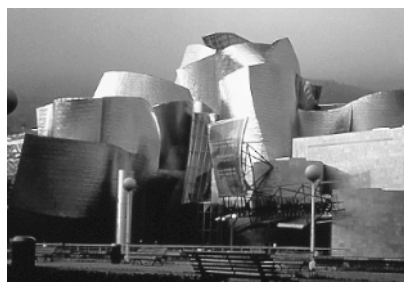
1994



194.



195.



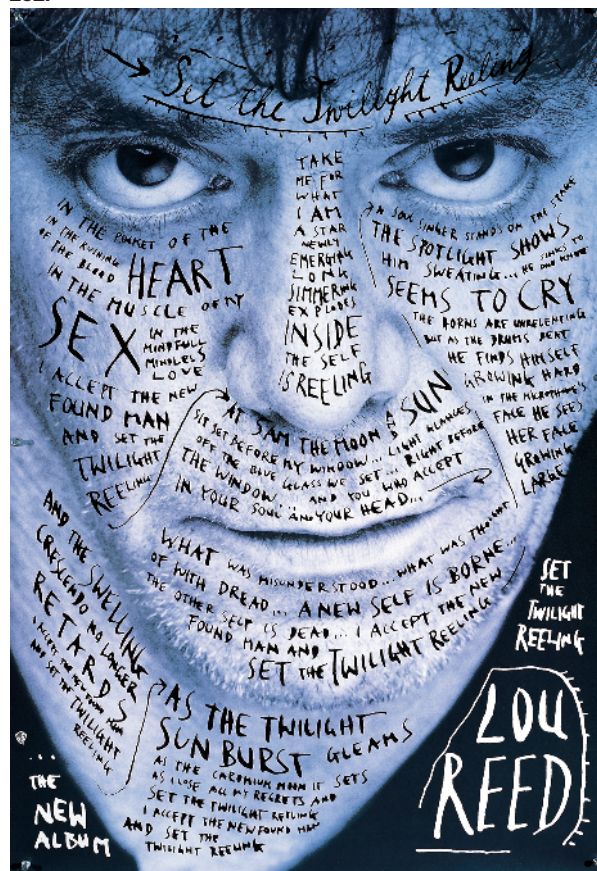
197.



198.



202.



196.

Adobe Garamond

199.

ITC Bodoni Roman

200.

Mrs. Eaves Roman

201.

A new century and millennium begin: 2000

203.

2000: Wolfgang Weingart, book cover.

2001: Terrorists attack the World Trade Center towers and Pentagon.

204.

2001: Jennifer Sterling, calendar page (detail).

205.

2001: Mirko Ilić Corp., cover for *Antiwall: Calendar of the New Art and Contemporary Life*.

206.

2001: Jim Sherraden, book cover for Hatch Show Print.

207.

2002: Irma Boom, telephone card.

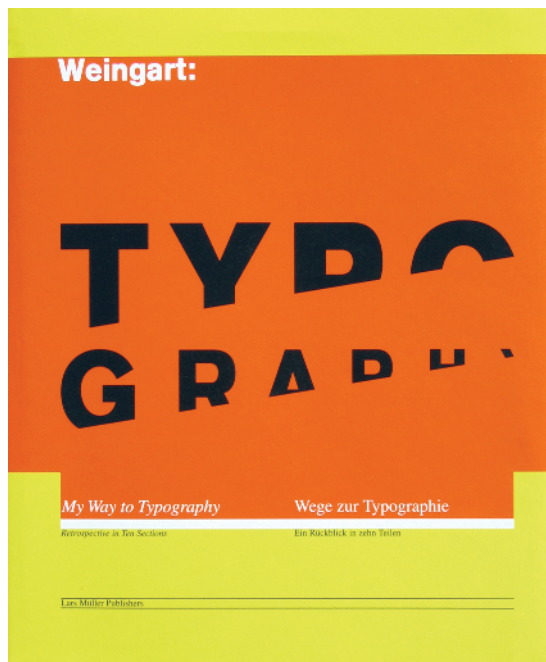
2003: The United States invades Iraq.

208.

2003: Philippe Apeloig, poster.

2004: A powerful earthquake in Southeast Asia causes a tsunami, killing tens of thousands of people in nearly a dozen countries.

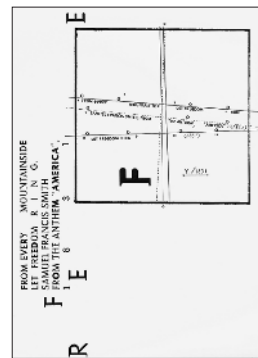
2000



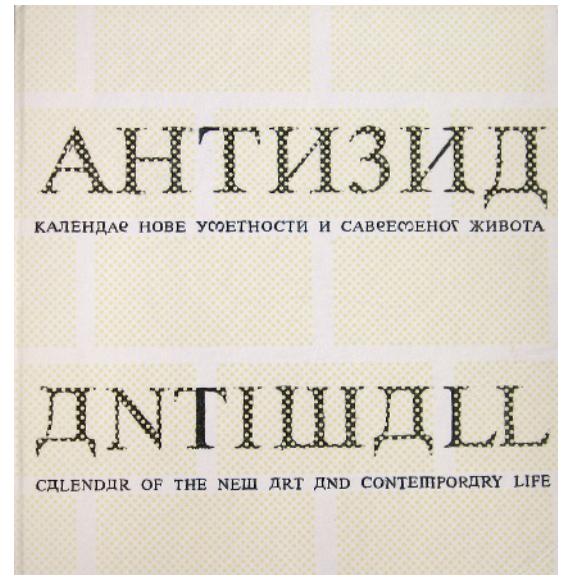
203.



206.



204.



205.



208.



207.

209.
2003: Max Kisman, typeface
poster.

210.
2004: Jianping He, Page from
Hesign International, GmbH,
website

211.
2005: Lawrence Weiner,
typographic installation.

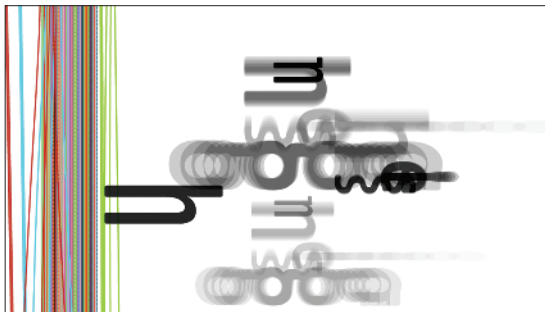
212.
2005: Mevis & Van Deursen,
book cover.

213.
2005: Jean-Benoît Lévy, Swiss
Einstein stamp.

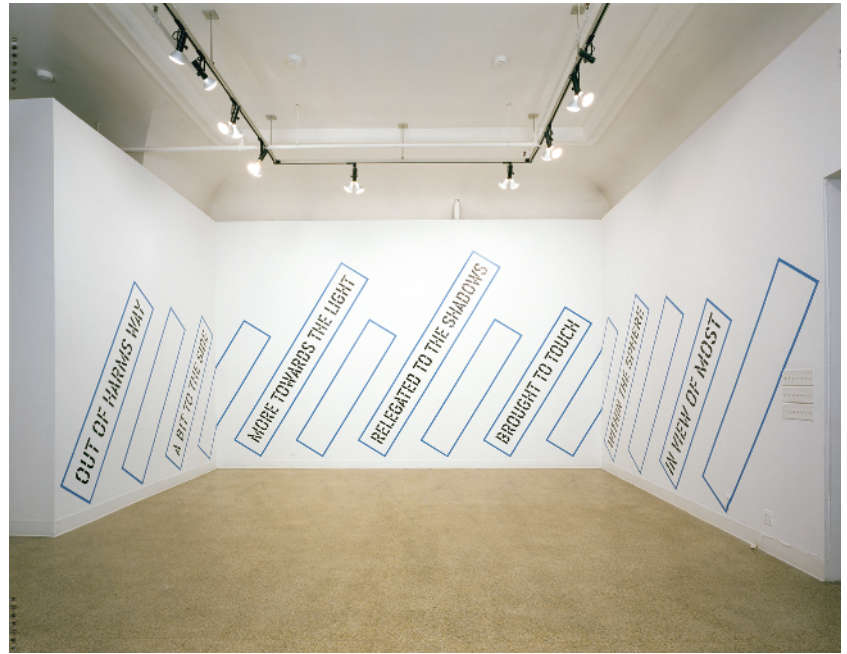
2004



209.



210.



211.

RECOLLECTED WORK - MEVIS & VAN DEURSEN



212.



213.