

The Evolution of Typography

Typography is an evolution of the written word, and as such it participates in a history of visual communication extending thousands of years. That evolution is presented here in the form of a timeline that traces a development from hand, to mechanical, to digital practice, in the context of world-historical and art-historical events.

The history treated in the first section of the 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 section covers the long era of the handpress and hand-set metal types. This period, from Gutenberg's invention of movable type to the end of the eighteenth century, lasted about 350 years. In the third section, the Industrial Revolution and nineteenth century are revealed as an era of technological innovation and an outpouring of new typographic forms. The fourth section begins with the year 1900 and covers the twentieth century, a time when type was shaped by the aesthetic concerns of modernism, the need for functional communication, technological progress, and the digital revolution in typography. The final section showcases typographic design in the twenty-first century, as it expands to mobile devices and embraces the many possibilities afforded by digital production.

From the origins of writing to Gutenberg's invention of movable type: 3150 BCE-1450 CE

c. 3150 BCE

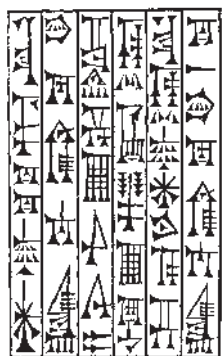
1-1



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

1-2 c. 3000 BCE: Cuneiform, a very early writing system utilizing wedge-shaped marks on clay tablets, was invented by the Sumerians.

1-2



1-3



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

1-3 c. 2600 BCE: Completion of the pyramids at Giza, Egypt.

1-4



1-6



1-4 c. 2400 BCE: False-door stele inscribed with hieroglyphic writing, from Old Kingdom Egypt.

1-6 c. 1800–1400 BCE: Stonehenge, a megalithic monument of 30-foot-tall stones set into circular patterns.



1-8

1-7 c. 1570–1349 BCE: Polychromed wood sculpture from New Kingdom Egypt, with hieroglyphic inscriptions.

1-8 c. 1450 BCE: Detail, The Book of the Dead of Tuthmosis III, hieroglyphic writing on papyrus.

1-5 c. 2100 BCE: Cuneiform tablet listing expenditures of grain and animals.



1-5



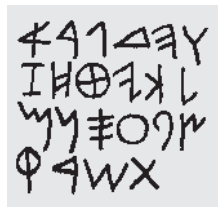
1-7



1-11

c. 1500 BCE

1-9



1-9 c. 1500 BCE: The twenty-two characters of the Phoenician alphabet.

1-12

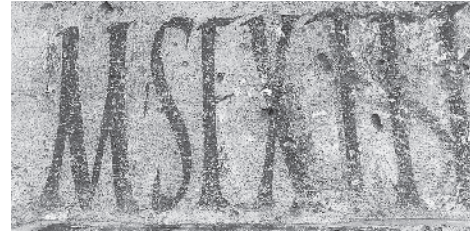


1-11 Fourth century BCE: Greek manuscript writing.

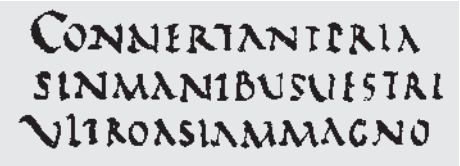
1-14

MARTISQ'DOLO

1-15



1-16



c. 800 BCE: Homer writes the *Iliad* and the *Odyssey*.

540 BCE: The first public library is established in Athens, Greece.

1-10 389 BCE: Inscription in the Phoenician alphabet on a fragment of a marble bowl.

1-12 448–432 BCE: The Parthenon, temple of the goddess Athena, on the Acropolis in Athens, Greece.

1-13 414–413 BCE: Fragment of a Greek record of sale, carved on stone.

c. 160 BCE: Parchment, a new writing material made from animal skins, is developed in the Greek state of Pergamum.

44 BCE: Julius Caesar is murdered.

1-14 c. 50 BCE–500 CE: Roman square capitals (*capitalis quadrata*) were carefully written with a flat pen.

c. 33 CE: Crucifixion of Christ.

1-15 c. 79 CE: Brush writing from a wall at Pompeii, preserved by the volcanic eruption of Vesuvius.

105 CE: Ts'ai Lun invents paper in China.

150 CE: The Roman codex, with folded pages, begins to be used alongside the rolled scroll.

1-16 c. 100–600: Roman rustic writing (*capitalis rustica*) conserved space by using condensed letters written with a flat pen held in an almost vertical position.



1-10



1-13

118 CE



1-19

1-17



1-17 118–25: The Pantheon, Rome.

1-19 312–15: 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.

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.



1-20

1-21

MUSA DQUE QUAMUIS CONSCI
MITATIS NOSTRA ET REPIDATIO
MUR TAMEN FIDEI XESTU INCIT

1-20 533–49: Church of Sant'Apollinare in Classe, Ravenna, Italy.

1-21 Third–sixth centuries: Uncials are rounded, freely drawn majuscule letters.

1-18 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*).

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

1-22 Third–ninth centuries: Half-uncials, a lettering style of the Christian Church, introduce pronounced ascenders and descenders.

1-23 Sixth–ninth centuries: Insular majuscules, a formal style with exaggerated serifs, are developed by Irish monks from the half-uncials.



1-2

1-18

4

monuauiscm

1-22

magnum quod erit

1-23

732 CE

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.



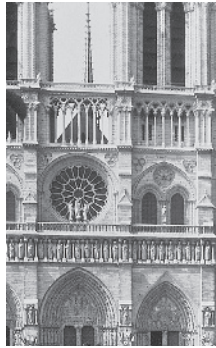
1-25

868: The earliest extant printed text, of the Diamond Sutra, is printed in China.

1-25 Tenth century: High Cross at Kells, Meath County, Ireland.

etc Quia utem super p

1-27



1-28

1-27 Eighth–twelfth centuries: Caroline minuscules become the standard throughout Europe after Charlemagne issues his reform decree of 796, calling for a uniform writing style.



1-30

1-30 Twelfth century: Bronze and copper crucifix from northern Italy.

1215: The Magna Carta grants constitutional liberties in England.

1-31 Thirteenth–fifteenth centuries: Gothic Textura Quadrata, or Textura, the late-Gothic style with rigorous verticality and compressed forms.

1347–51: First wave of the Black Death, a plague that decimates the European population.



1-32

1-32 Thirteenth century: Byzantine school, *Madonna and Child on a Curved Throne*.

1-24 c. 800: Portrait of Christ from the Book of Kells, a Celtic manuscript.



1-24

1-26 c. Eleventh century: Round tower on the Rock of Cashel, county Tipperary, Ireland, a lookout and refuge against Viking invaders.



1-26

1034: Bi Sheng (Pi Sheng) invents movable type in China.

1096–99: The First Crusade.

1-28 1163–1250: Construction of Notre Dame Cathedral, Paris.

1-29 Eleventh–twelfth centuries: Early Gothic lettering, a transitional style between Caroline minuscules and Textura, has an increased vertical emphasis.

early gothic

1-29

noſtro qui ſedet ſuper thronum et agno. Et omnes angli ſtabant i circumſu throni ⁊ ceciderunt ⁊ adora uerunt deum dicentes. amen. Bi dictio ⁊ claritas ⁊ ſapientia ⁊ gra rum actio. honoz ⁊ uirtus ⁊ fortitu do deo nro in ſcila ſclorum. amen

1-31

Rotunda

c. 1200



1-35

1-33 Thirteenth–fifteenth centuries: Rotunda, a more rounded Gothic letter, flourishes in southern Europe.

1-35 1420–36: Filippo Brunelleschi, dome of Florence Cathedral.
1431: Joan of Arc is burned at the stake.



1-34 Fourteenth century: Lippo Memmi, *Saint John the Baptist*.

1-34



1-36 Fifteenth century: First page of a block book, the biblical book of Apocalypse (Revelation). Woodblock printing probably appeared in Europe before 1400.



1-36

1-37 Fra Filippo Lippi, *Madonna and Child*.

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

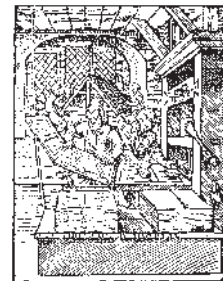


1-37

1-38 c. 1450–55: Page from Gutenberg's forty-two-line Bible, the first European typographic book.

1-39

1-39 Woodblock print of the hand printing press, with compositors setting type from a typecase in the background.



1-40 The cathedral in the medieval city of Mainz, Germany.

1-40



Typography from Gutenberg to the nineteenth century: 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.

1465

bar ille ihesus : q̄ quom̄ pm̄ū aules uocarēt moises figurá p̄sentens iussit eū ihesum uocari : ut dux militiæ delectus esset aduersus amalech qui oppug- nabant filios israel : et aduersariū debellaret p̄ nois figuram : et populū m

1-41

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

1-42

ab omnipotenti deo missus deus uerbum quasi lucis ifi cunctis annūciat. Non hinc aut alitunde: sed undiq; cun ad deum uerum: græcos simul et barbaros omnem sexū

1-43

1-41 1465: Germans Konrad Sweynheym and Arnold Pannartz design the first type in Italy. It had some Roman features.

1-42 1467: Konrad Sweynheym and Arnold Pannartz, the first truly Roman-style type, influenced by Roman inscriptional capitals and manuscripts written in Caroline minuscules.

1-43 1470: Nicolas Jenson, early Venetian roman typeface.

1-44 1475: William Caxton, typography from the first book printed in the English language

1-45 c. 1485: Filippino Lippi, *Portrait of a Youth*.



1-45



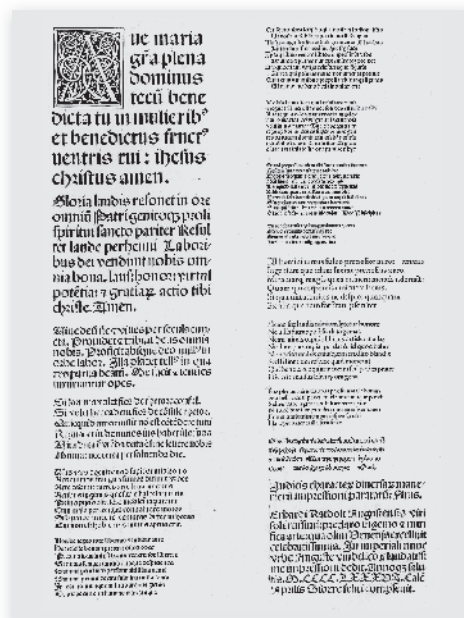
1-47

1-46 1486: Erhard Ratdolt, the earliest known specimen sheet of printing types.

1492: Christopher Columbus lands in America.

1-47 c. 1494: Scholar and printer Aldus Manutius established the Aldine Press in Venice to publish works by the great Greek and Roman thinkers.

1-48 1495: Francesco Griffo (punch cutter for Aldus Manutius), roman type first used in *De aetna* by Pietro Bembo.



1-46

In the tyne of þ̄ troublous world; and of the fions beynge and wyngynge as well in the roþ englonde and france as in all other places vn

1-44

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

1-48

T.O.N.IN PRIMVM GEORGICORVM,
ARGVMENTVM.

Quid faciat lætas segetes, quæ sydere feruet
A gylala, ut fiscalis arvam profundat aratrie,
S emina quo iactanda modo, cultusq; locorum
E docti, præfessæ magno olim sanxere reddi.

T.V.M.GEORGICORVM LIBER D.JI
MVS AD MOECENATÈM.

Vid faciat lætas segetes, quo sydere
terram,

¶ Vertere Motanas, ubi usq; ad ium
gere vias,
Conueniat, quæ cura bonum, quis
cultus habendo

S ite pecori, atq; apibus quanta experientia parcis,
Hinc cæpere incipiam. Vos o clarissima mundi
Lumina, labentem celo quæ duolitis animum
Liber, et aliam Ceres, ne siccæ seminare tellus
Chæoniâ pingui glandem inuoluit arista,
P ocolag; inuenit Acheloiâ misit uitis,
E t nos agrestum præsentia numina I. astui,
F erit simul, I. amiq; pedem, Dryadesq; puella,
Muneræ ut strætano, siq; o cui prima frumentem
F udit equum magna tellus per ossa iridentem
N eptare, et cultor nemorum, cui pinguis Cææ
T ercentianæ iuici tondent dimetati iuenci,
I pse nemus liquens paruum, salusq; Licæi

1501

1-49 1501: Francesco Griffo, the first italic typeface, based on chancery script handwriting.



1-55 1519–47: Pierre Nepveu, château of Chambord, France.

1-50 Home of Albrecht Dürer, Nuremberg, Germany.

1-51 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 Castle Church, launching the Reformation.

1-52 1523: Lodovico Arrighi, an Italian writing master, introduces his formal chancery italic type.

1-53 1525: Albrecht Dürer, construction of the letter B.

1-54 1529: Geoffroy Tory, construction of the letter B.

1-56 c. 1480–1561: Claude Garamond, outstanding designer of Old Style typefaces during the French Renaissance.

Dele uarie forti de littere poi, che in questo Trattatello trouerai se io ti uoleffi ad una per una descriuere

1-52

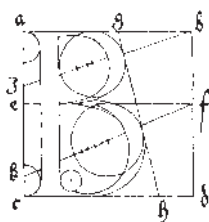
1-50



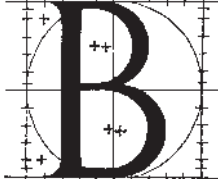
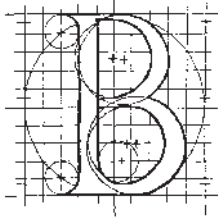
1-51



1-53



1-54



1-56



1-59



c. 1540



1-57

1-57 c. 1540: Titian, portrait, *Cardinal Pietro Bembo*.

1543: Nicolaus Copernicus publishes his theory of the heliocentric solar system.

1-60



1-60 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 sends explorers to the North American coast.

1-62



1-62 1607: Carlo Maderna, façade of St. Peter's, the Vatican.

1609: Regular weekly newspapers appear in Strasbourg, Germany.

1-58 1544: Simone de Colines, title page with woodcut border.

1-59 1546: Jacques Kerver, typography, illustration, and decorative initials, which were combined with rare elegance during the French Renaissance.

1-61 1595: Johann Theodor de Bry, illustrative initial E.

1603: William Shakespeare writes *Hamlet*.

1-63 1621: Jean Jannon, typesets upon which twentieth-century Garamonds are based.

1-64 1628: The Vatican Press, specimen of roman capitals.

1-58



1-61



1-63

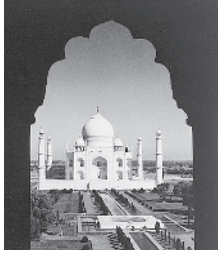
La crainte de l'Eternel est le chef de science: mais les fols mesprisent sa piéce &

1-64

FRANCISCVS

1632

1-65



1-65 1632–43: The Taj Mahal, India.

1639: The first printing press in the British Colonies is established in Massachusetts.

1657: First fountain pen is manufactured, in Paris.

1-66 c. 1630: Sir Anthony van Dyck, portrait, *Henri II de Lorraine*.

1-67 c. 1664: Jan Vermeer, *Woman Holding a Balance*.

1666: The Great Fire of London.



1-66



1-67

10

During the eighteenth century, type design went through a gradual transition from Old Style to Modern Style fonts designed late in the century.

1-68

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

1667: Milton publishes *Paradise Lost*.

1-68 c. 1670: Christoffel van Dyck, Dutch Old Style type.

1700: The emergence of the Rococo style.

1686: Sir Isaac Newton sets forth his law of gravity.

1-69 1675–1710: Sir Christopher Wren, St. Paul's Cathedral, London.



1-69

1-70 1702: Philippe Grandjean (punch cutter), Romain du Roi, the first transitional face.

1-71



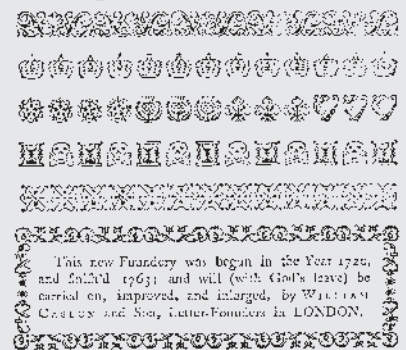
1-71 1709: Matthaues Poppelmann, Zwinger Palace, Dresden, Germany.

1709: England adopts the first copyright law.

1-72 1720: William Caslon, Caslon Old Style types, which from this date were used throughout the British Empire.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Quousque tandem abutere,
Catilina, patientia nostra? qu
Quousque tandem abutere, Ca-
tilina, patientia nostra? quam-



1-72

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

1-70

1-75



1722

1-73



1-73 1722: Castletown House, near Dublin, Ireland.

1738: First spinning machines are patented in England.

1-75 1750: François Boucher, *The Love Letter*.

1-76



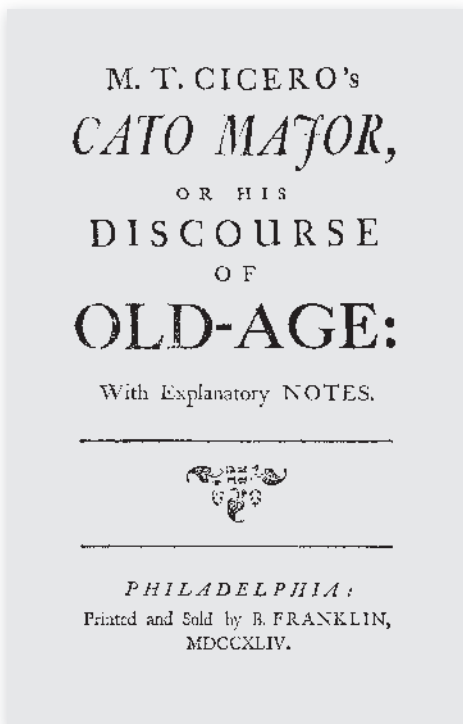
1-77



1-74 1744: Benjamin Franklin, title page using Caslon type.

1-76 1750s: John Baskerville creates extraordinary transitional typefaces.

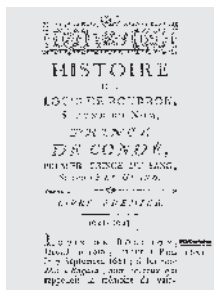
1-74



1-77 1765: Thomas Cottrell introduces display types two inches tall (shown actual size).

1-78 1768: Pierre Simon Fournier le Jeune, ornamented types.

1-79 1773: Johann David Steingruber, letter A from *Architektonisches Alphabet*.

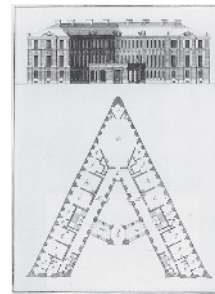


1-78

1-80 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.



1-79

1-81 1784: François Ambroise Didot, the first true Modern Style typeface.

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

1791: American Bill of Rights guarantees freedoms of religion, speech, and the press.



1-80

1-82 1791: Giambattista Bodoni, Modern Style typefaces of geometric construction, with hairline serifs.

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.



1-82

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

1-81

The nineteenth century and the Industrial Revolution: 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.

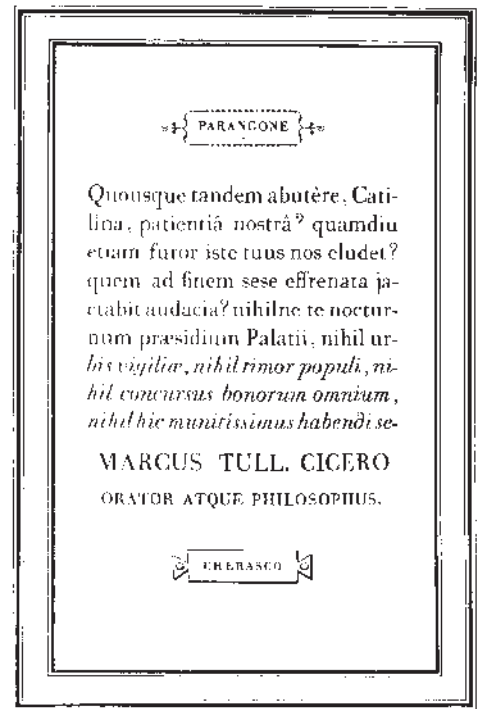
1803



1-84 1812: Jacques-Louis David, *Napoleon in His Study* (detail).

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

1-88



1-89

Manchester

1-83

R. THORNE

1-83 c. 1803: Robert Thorne designs the first fat face.

1804: Napoleon Bonaparte crowned emperor of France.

1808: Ludwig van Beethoven composes his Fifth Symphony.

1-85 1815: Vincent Figgins shows the first Egyptian (slab-serif) typefaces.

1-86 1815: Vincent Figgins shows the earliest shaded type.

1-87 1816: William Caslon IV introduces the first sans serif type.

1-88 1818: Page from *Manuale tipografico*, which presented the lifework of Giambattista Bodoni.

1-89 1821: Robert Thorne, Tuscan style with splayed serifs.

1-85

ABCDEF'GHIJK

1-86

ABCDEF'GHIKM

1-87

LETTERFOUNDER

1840s: Ornamented type becomes increasingly important.

1840



1-97 c. 1840–52:

Sir Charles Barry and A. W. N. Pugin, Houses of Parliament, London, inspiration for the Gothic Revival.

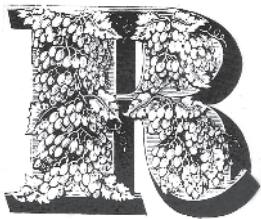
1-98 c. 1841: Wood and Sharwoods, ornamental type.

1-99 1845: Robert Besley, the first Clarendon style.

1848: The California Gold Rush begins.

1851: Joseph Paxton designs the Crystal Palace.

1-98



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

1-99

14

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.

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

May 30, 1854.

1-101

1-100 1853: Handbill combining Egyptian, outline, and decorative types.

1-101 1854: Broadside using elongated fat face fonts.

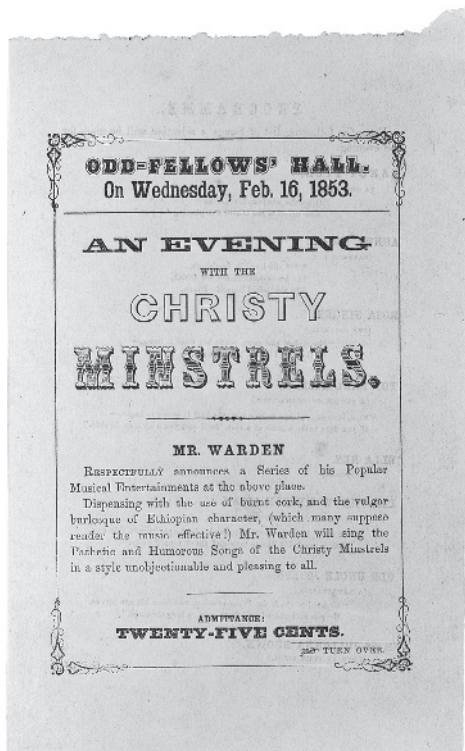
1854: The United States makes its first treaty with Japan.

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

1-102 1859: William H. Page and Company, Ornamented Clarendons.

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

1-100



1-102



1860

1-104



1-104 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.

1861–65: American Civil War.

1863: Abraham Lincoln signs the Emancipation Proclamation.

1-103 1860: *Charleston Mercury*, broadsheet announcing the dissolution of the Union.

1-105



1-105 1868: Currier & Ives, *American Homestead Winter*.



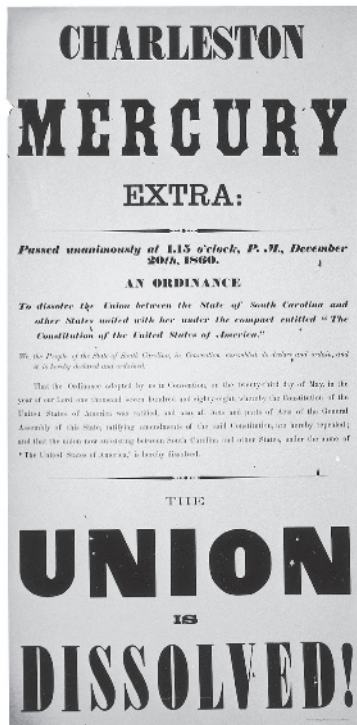
1-107 1883: The Brooklyn Bridge is opened to traffic.

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



1-109

1-109 c. 1880s: Lettering printed by chromolithography.



1-103

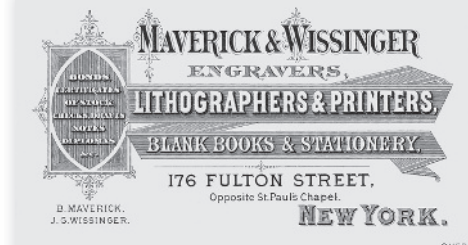
1-106 c. 1875: J. Ottmann, chromolithographic card for Mrs. Winslow's Soothing Syrup.



1-106

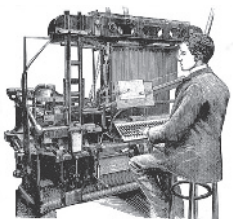
1876: Alexander Graham Bell invents the telephone.
1877: Thomas Edison invents the phonograph.
1879: Thomas Edison invents the electric lightbulb.

1-108 c. 1885: Maverick & Wissinger, engraved business card.



1-108

1-110 1886: Ottmar Mergenthaler invents the Linotype, the first keyboard typesetting machine.



1-110

1887



1-112

1-112 1889: Alexandre Gustave Eiffel, the Eiffel Tower.



1-114

1-114 1892: Paul Gauguin, *By the Sea*.

1-115

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



1-116

1-111 1887: Advertisement for Estey Organ.

1887: Tolbert Lanston invents the Monotype machine.

1-113 c. 1890s: Coca-Cola syrup jug.



1-115 William Morris' typeface designs: 1890, Golden; 1892, Troy; 1893, Chaucer.

1-116 1891–98: William Morris' Kelmscott Press launches a revival of printing and typography.

1-117 1892: William Morris, page from *News from Nowhere*.

1-111



1-117

A float again

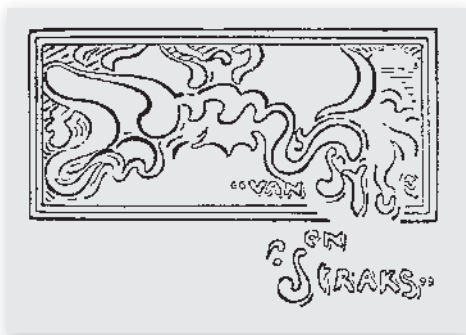
CHAPTER XXIV. UP THE THAMES. THE SECOND DAY.



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

1893



1-118

1-118 1893: Henri van de Velde, title page for *Van Nu en Straks*.

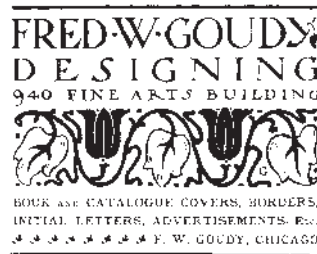
1895: The Lumière brothers give the first motion-picture presentation.

1-119



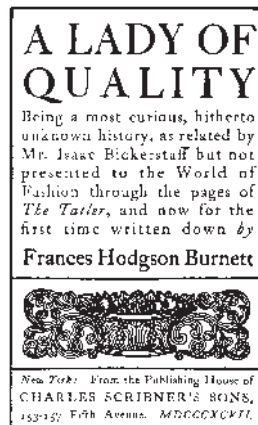
1-119 1897: Edmond Deman, title page in the curvilinear art nouveau style.

1-120



1-120 1890s–1940s: Inspired by Kelmscott, Americans Frederick Goudy and Bruce Rogers bring renewed excellence to book and typeface design.

1-121



1-121 1897: Will Bradley, title page in his “chap book” style, reviving Caslon type and colonial woodcut techniques.
1899: Construction begins on the first zeppelin airship.



1-123

1-123 1898–1902: Hector Guimard, entrance to a Paris Métro station.

1-122 1899: Josef Hoffmann, catalog cover for a Vienna Secession exhibition.

1-122

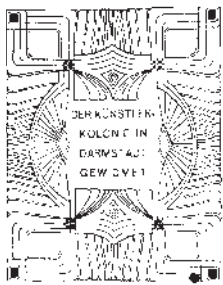


Typography in the twentieth century: 1900-2000

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

1900

1-124



1-124 1900: Peter Behrens, dedication page from *Feste des Lebens und der Kunst*.

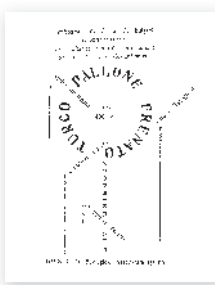
1903: The Wright brothers achieve the first powered flight.

1905: Albert Einstein proposes his theory of relativity.



1-126

1-125



1-125 1909: Filippo Marinetti founds Futurism, experiments with typographic form and syntax.

1-126 c. 1910: German sans serif "block style."

1-128



1-127

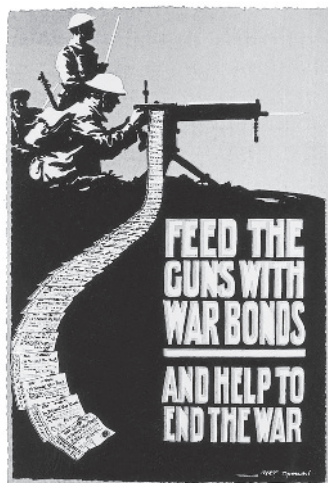
1-127 1913: Wassily Kandinsky, *Improvisation 31 (Sea Battle)*.

1914-18: World War I.

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

1-128 c. 1916: Bert Thomas, British war bonds poster.

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



1-129

1-129 1917: John Heartfield, Dadaist advertisement.

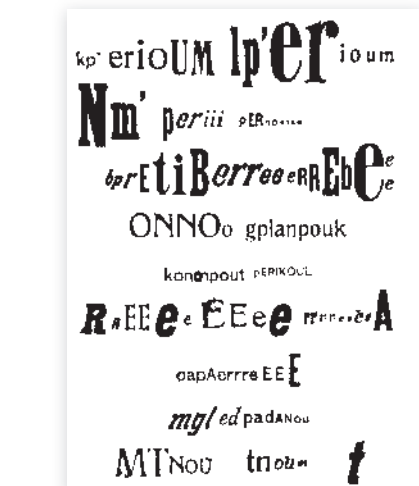
1-130 1917: Vilmos Huszar, *De Stijl* magazine cover.



1-131

1918: Czar Nicholas II and his family are executed.

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



1-131

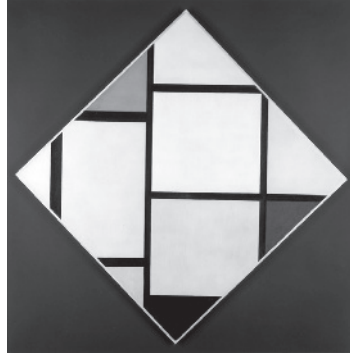
1-131 1919: Raoul Hausmann, Dada poem.

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

1920: Bolsheviks triumph in the Russian Revolution.

1921

1-132



1-134



1-132 1921–25: Piet Mondrian, *Diamond Painting in Red, Yellow, and Blue*.

1-133 c. 1923: Alexander Rodchenko, Russian Constructivist poster.

1924: Surrealist manifesto.

1-134 1924: Gerrit Rietveld, Schroeder house.

1-135 1925: El Lissitzky, title page.

1-136 1925: Herbert Bayer, universal alphabet.

1-137



1-137 1925: Constantin Brancusi, *Bird in Space*.

1-138 1925: Jan Tschichold, title page for his article "Elementary Typography."

1-139



1-139 1926: Piet Zwart, N.K.F. advertisement.

1927: Charles Lindbergh makes the first solo nonstop transatlantic flight.

1-140 1928: Piet Zwart, N.K.F. advertisement.

1929: The stock market crashes and the Great Depression begins.

bauhaus

1-136

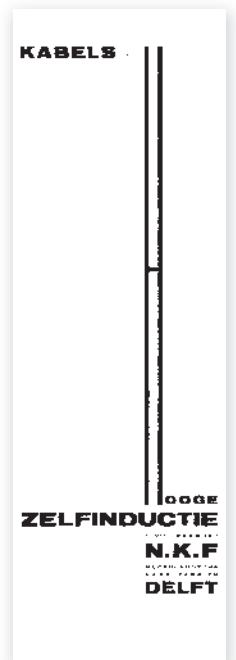


1-135

1-138



1-133



1-140

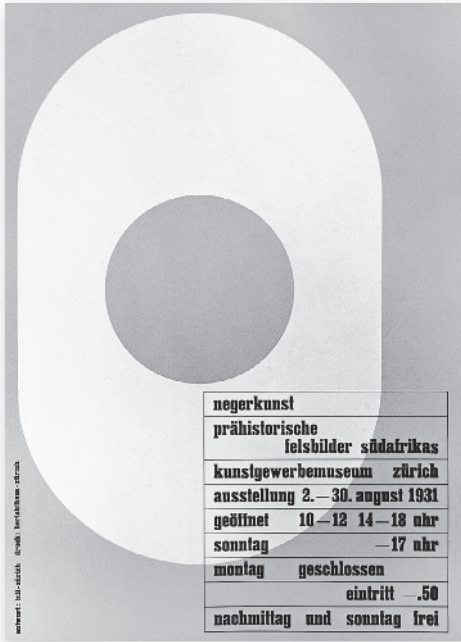
1930

1-141



1-141 1930: Paul Renner, prospectus for Futura.

1-143



1-143 1931: Max Bill, exhibition poster.

1-145



1-145 1936: Walker Evans, photograph of sharecropper family.

1-146



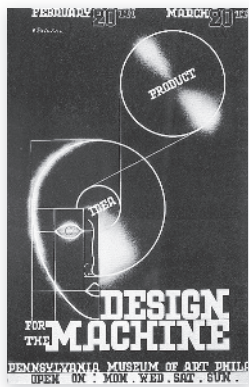
1-146 1939: Germany invades Poland; World War II begins.

1-142 1930: Chrysler Building, an example of art deco decorative geometric style.



1-142

1-144 c. 1932: Alexey Brodovitch, exhibition poster.



1-144

1-146 1942: Jean Carlu, advertisement.



1-147

1-145: Atomic bombs destroy Hiroshima and Nagasaki; World War II ends.



1-148

1-148 1948: Paul Rand, title page.

1948

1-149



1-149 Willem de Kooning, *Painting*.

1-151 1950-55: Le Corbusier, Notre Dame de Haut.

1-152



1-152 1952: Henri Matisse, *Woman with Amphora and Pomegranates*.

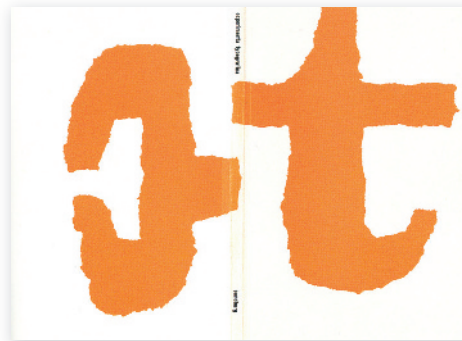
1-154



1-156



1-155



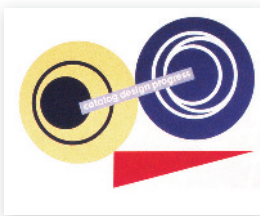
1-157



1-150 1950: Ladislav Sutnar, book cover for *Catalog Design Progress*.

1952: School segregation is declared unconstitutional by the U.S. Supreme Court.

1950: North Korea invades South Korea.



1-150

1-153 1955: Josef Müller-Brockmann, concert poster.

1-154 1956: Saul Bass, advertisement for Container Corporation of America.

1-155 1956: Willem Sandberg, book cover for *experimenta typografica*.

1957: Russia launches *Sputnik I*, the first Earth satellite.

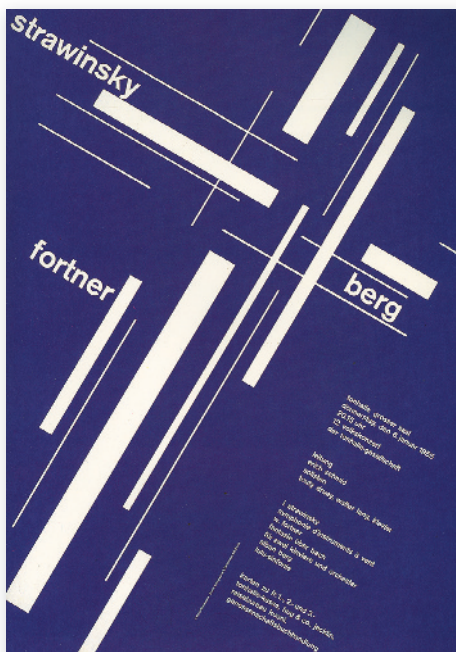
1-156 1959: Saul Bass, film title.

1-157 1959: Frank Lloyd Wright, Guggenheim Museum, New York.

1-158 1959: Carlo L. Vivarelli, magazine cover.



1-151



1-153



1-158

1959

1-159



1-159 1959: Henry Wolf, magazine cover for Harper's Bazaar.

1-160 c. 1959: Gerald Holton, "peace symbol."



1-160

1-162



1-163

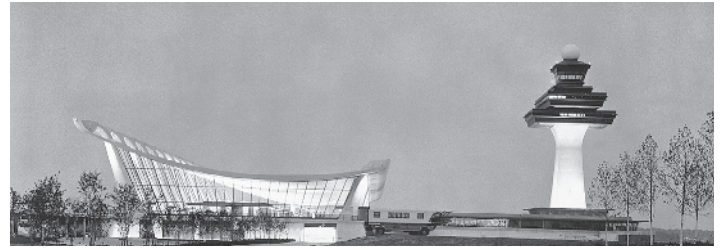


1-162 1960: Karl Gerstner, advertisement.

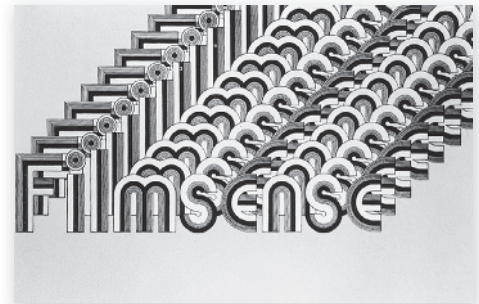
1-163 c. 1960: Herb Lubalin, advertisement.

1-164

1-165

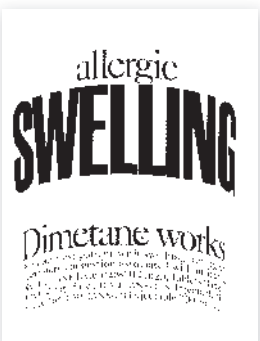


1-166



1-165 1962: Eero Saarinen, Dulles International Airport.
1963: President John F. Kennedy is assassinated.

1-164 c. 1961: George Lois, pharmaceutical advertisement.

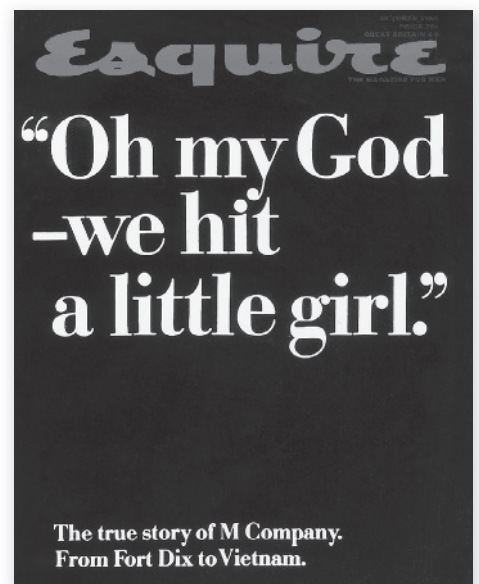


1-167

1-166 1965: Seymour Chwast and Milton Glaser, poster.

1965: The U.S. Marines land in force in Vietnam.

1-167 1966: George Lois, magazine cover for Esquire.



1-167

1-161 1959: Otto Storch, figurative typography.

SHAVE TO EAT EASY TO MAKE, AND
EVEN TIER TO OOK ON 'LEGAL' PAI
FATS THERE ARE "THE BEST" FIP
HILCH, WHICH IS CREAMY, DELI
CIOUS FOOD AND NOT 'CY REA
TIVE WITH A BASE OF SUGAR,
EGGS, CREAM, 'FLU' AND OTH
FLAVORING. AND THE AMER
CAN MAKE WITH COMMERCIAL
ICE CREAMS OR SHERBETS ON
TOOTH WITH A SURPRISE INGRE
DIENT, SUCH AS FISH TN, COFF
DIALE, COGNAC, NITS, COFFEE
IRRE, M.CAL, S. FINE SAUCE
RECIPES ON PAGE 30. WITH
AMERICAN PARFATS, YOUR
IMAGINATION CAN HAVE FRE
EDOM WITH THE SWEET. HOW
EVER YOU MUST FOLLOW REC
IPES DIRECT ONS TO THE
LETTER, PARTIAL MEANS, OZ
COGNAC, PEACH, AND WE
CAN MAKE IN FEW MORE PER
FECT DESSERTS, ESPECIALLY
IF YOU WANT TO SHOW OFF.
FOR THESE ARE TRULY SHOW
OFF RECIPES FROM THE
BOOK'S STANDARD. "HERE
IS A REAL ADVANTAGE IN SERV
ING FROZEN DESSERTS. FOR
THE OBVIOUS REASON THEY
MUST BE MADE WELL AHEAD
AND BE KEPT FRESH UNTIL
THE BIG PRESSURE PROBLEM
IS OUT OF THE WAY WHICH IS
TIME TO PREPARE THE MAIN
PART OF THE MEAL. IF I AM
RIGHT, YOU SEE AN AMER
ICAN PARFAT, VANILLA
ICE CREAM LAYERED
WITH PEACH O
AND YOU GO
WITH WAL
NUTS AND
WHIPPED
CREAM
THE STRAW
BERRY AND
SHERBET
PARFAT IS
VERY FRESH
CLASSIC
RECIPE.
FOR THE RECIPES
-GIVE TO PAGE 20 WHERE
YOU WILL FIND THE RECIPES AND I
AS GOOD VARIATIONS OF THE QUICK
AND POPULAR AMERICAN PARFATS.
THEN, MAKE A PARTY.

1-161

1968

1-168



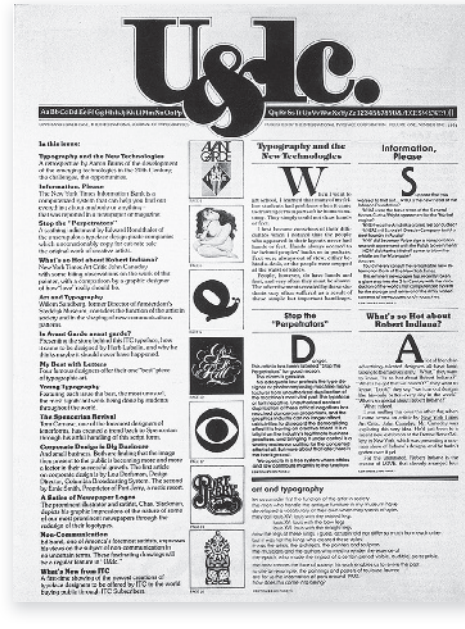
1-168 c. 1968: Seymour Chwast and Milton Glaser, poster.

1-171



1-171 1969: First Moon walk, by Neil Armstrong.

1-173



1-174



1-175



1-169 1968: R. Buckminster Fuller, American Pavilion, Montreal World's Fair.



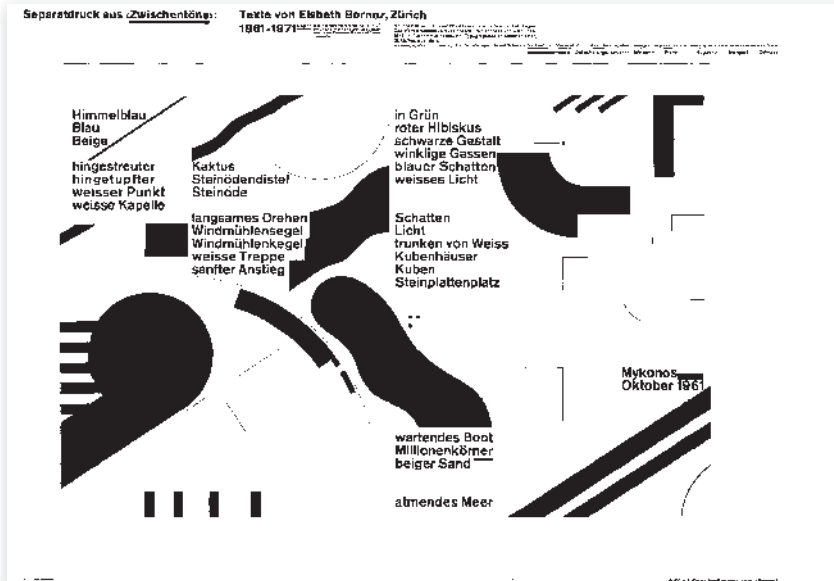
1-169



1-170

1-170 c. 1967: Symbol for the environmental movement.

1-172 1972: Wolfgang Weingart, typographic interpretation of a poem.



1-172

1-173 1974: Herb Lubalin, newspaper cover for U&Lc.

1-174 1974: Cook and Shanosky, standard symbol signs.

1975: The Vietnam War ends.

1-175 1976: American Revolution bicentennial, symbol design by Bruce Blackburn.

1-177



1-180



1-181



1977



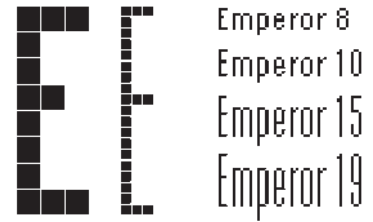
1-176

1-176 1977: Pompidou National Center of Arts and Culture, Paris.

1-178



1-183



1-181 1983: Michael Graves, Portland, Oregon, city hall.

1-177 1977: Bill Bonnell, RyderTypes trademark.

1-178 Willi Kunz, poster design.

1-179 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.

1-180 1982: Pat Gorman and Frank Olinsky, Manhattan Design, MTV logo.

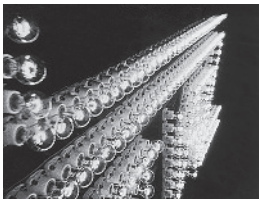
1-182 1984: Warren Lehrer, page from *French Fries*.

1984: Apple Macintosh computer, first laser printer, and PageMaker page layout software are introduced.

1-183 1985: Zuzana Licko, Emperor, early bitmapped typeface designs.

1986: Fontographer software makes possible high-resolution font design on desktop computers.

1988: Tiananmen Square massacre.



1-179

1-182

1990

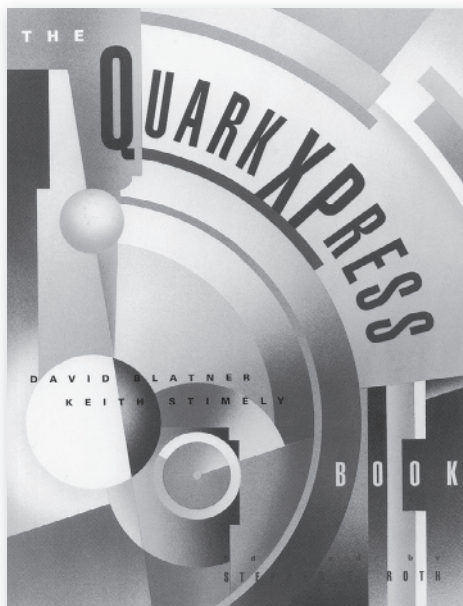
1-184



1-184 1990: David Carson, page from *Beach Culture*.

1-185 1991: Ted Mader + Associates, book jacket.

1990: Reunification of Germany.



1-185

1-186 1990: Barry Deck, Template Gothic (Emigre).

1-187 c. 1991: Jonathan Barnbrook, Exocet Heavy (Emigre).

1991: Persian Gulf War.

1-186

ABCDEFGHIJK

1-187

ABCDEFGHIJKLMØL

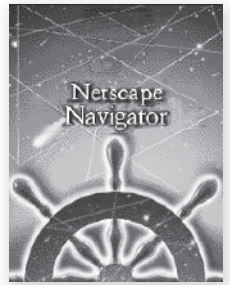
1-188

EXCESSIVE?

1-189

MetaMetaMetaMeta

1-193



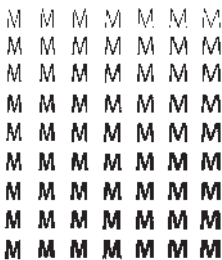
1-193 1994: Netscape founded, early Web browser.

1991: Fall of Communism in Russia; apartheid ends in South Africa.

1-188 1993: Jonathan Hoefler, HTF Fetish No. 338.

1-189 1991: Erik Spiekermann, Meta (FontShop).

1-190 1992: Robert Slimbach and Carol Twombly, Myriad, Adobe's first multiple master typeface.



1-190

1-191 1992: Ron Kellum, Topix logo.

1-192 1993: James Victore, poster.



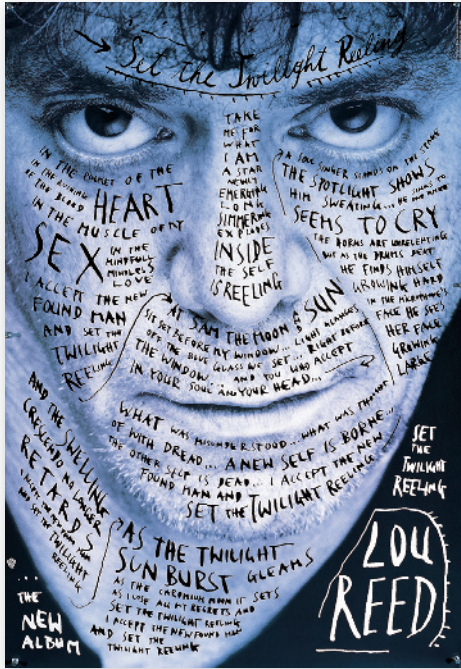
1-191



1-192

1994

1-196



1-198



1-199

Adobe Garamond

1-200

ITC Bodoni Roman

1-201

Mrs Eaves Roman



1-194

1-194 1994: Matthew Carter, Walker typeface with "snap-on" serifs.

1-195 1995: Landor Associates, Xerox Corporation logo.

1-196 1996: Stefan Sagmeister, poster.

1-197 1997: Frank Gehry, Guggenheim Museum, Bilbao, Spain.

1997: Dolly the sheep, first adult animal clone.



1-197

1-198 1997: Paula Scher and Keith Daigle, book jacket.

1-199 1989: Robert Slimbach, Adobe Garamond.

1-200 1994-95: Janice Fishman, Holly Goldsmith, Jim Parkinson, and Sumner Stone, ITC Bodoni.

1-201 c. 1996: Zuzana Licko, Mrs Eaves roman.

1-202 1998: Neville Brody, conference poster.



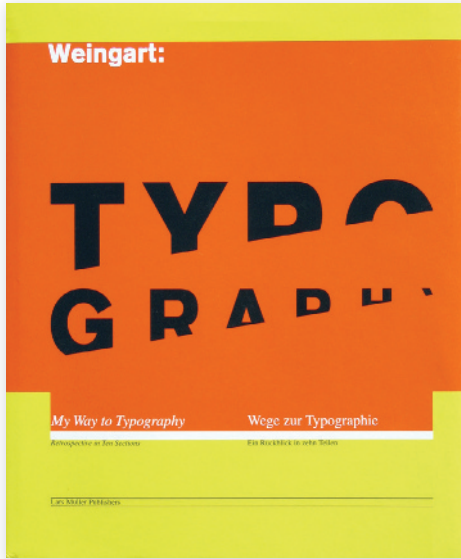
1-202



1-195

**A new century and millennium
begin: 2000**

2000



1-203

1-203 2000: Wolfgang Weingart, book cover.

2001: Al-Qaeda terrorists attack the World Trade Center towers and Pentagon.

1-204 2001: Jennifer Sterling, calendar page (detail).

1-205 2001: Jim Sherraden, book cover for *Hatch Show Print*.



1-204



1-205



1-206

1-206 2002: Emil Ruder, new edition of *Typographie*.



1-207

1-207 2002: Irma Boom, telephone card.

2003: The United States invades Iraq.



1-208



1-209

1-208 2003: Philippe Apeloig, poster.

2003: Design Observer is founded. This website is devoted to a range of topics focused on graphic design, communication arts, print, typography, and criticism.

1-209 2003: Max Kisman, typeface poster.

2004: A powerful earthquake in Southeast Asia causes a tsunami, killing more than 200,000 people in a dozen countries.

1-210 2004: Jianping He, page from Hesign International, GmbH, website.



1-210

2004



1-211

1-211 2004:
Brian MacKay-Lyons,
Bryan Anderson, and
participants in Ghost
Lab 6, Kingsburg, Nova
Scotia.

1-213



1-213 2005: Mevis &
Van Deursen, book cover.

2005: Death of Pope
John Paul II marks end
of an era for the Roman
Catholic Church.

1-212 2005: Lawrence
Weiner, typographic
installation.



1-212

28

1-214



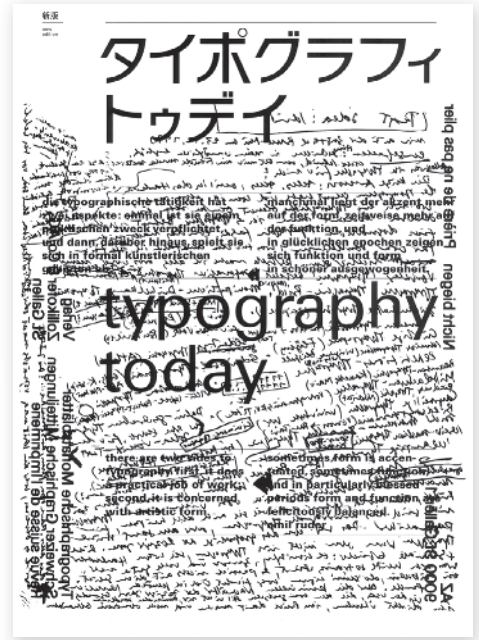
1-216



1-214 2005: Jean-Benoît
Lévy, Swiss Einstein
stamp.

1-215 2005: Martin
Venezky, spread from
his book, *It Is Beautiful...
Then Gone*.

1-217



1-216 2005: Joost
Grootens, book design
for the *Metropolitan
World Atlas*.

2006: North Korea tests
its first nuclear weapon.

2007: *Harry Potter and
the Deathly Hallows* is
released, selling over 11
million copies in the first
24 hours and becoming
the fastest-selling book in
history.

1-217 Helmut
Schmid, new edition of
Typography Today.



1-215

1-218



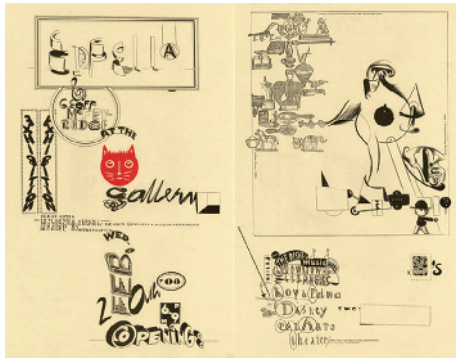
1-218 2007: Experimental Jetset, poster for the documentary film *Helvetica*, by Gary Hustwit.

1-219 2007: Lanny Sommese, poster for the Central Pennsylvania Festival of the Arts.



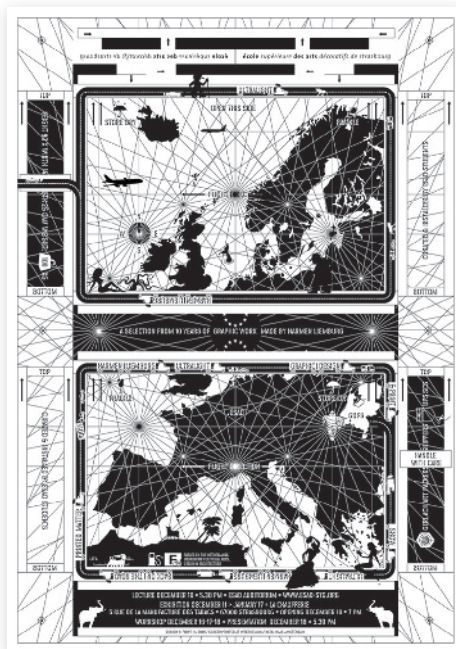
1-219

1-220



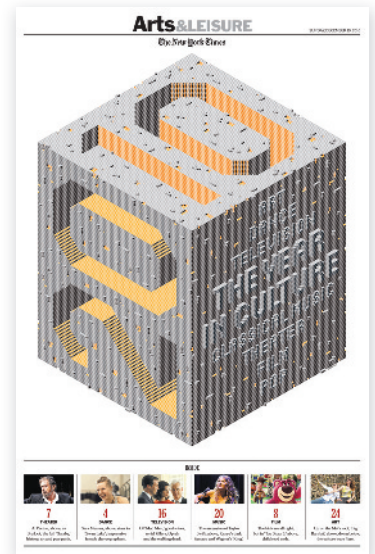
1-220 2008: Ed Fella, promotional flyers.

1-221 2009: Harmen Liemburg, poster for *Ultralight*, a traveling exhibition.



1-221

1-222



1-222 2010: Mirko Ilić Corp., typographic illustration for the *New York Times*.

1-223 2010: Stephen Vitiello, *The Sound of Red Earth*, sound installations for the Kaldor Public Art Project, Sydney, Australia.



1-223

1-225



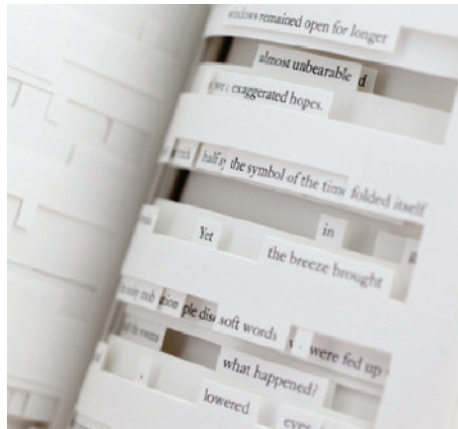
1-224 2010: Skolos and Wedell, poster for an AIGA Boston event honoring Matthew Carter.



1-224

1-225 2010: Doug and Mike Starns, sculptural T for the New York Times Magazine.

1-226 2010: Sara De Bondt Studio, book design; Jon Gray, cover design. Jonathan Safran Foer's Tree of Codes.



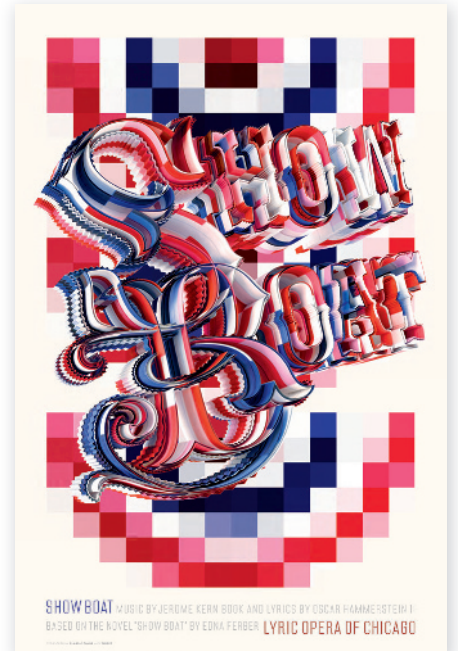
1-226

1-228



1-227 2011: Rick Valicenti, Thirst, designer and art director; Jackson Cavanaugh, Okay Type, lettering; Rogelio Guzman, Classic Colo, 3D modeler, poster for Showboat, Lyric Opera of Chicago.

1-228 2012: Studio Dumbar, visual identity for Alzheimer Nederland.

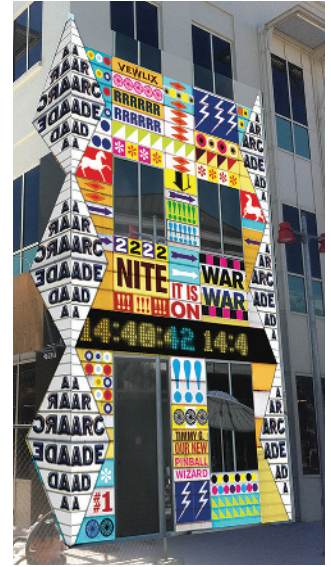


1-227

1-229



1-232

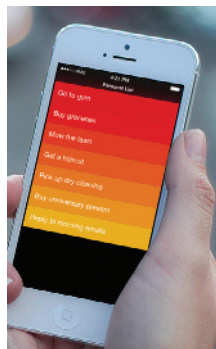


1-231



1-229 2012: Antonio Alcalá, art director, and Michael Dyer, designer. *Waves of Color U.S.* postage stamps.

1-230 2012: Clear (Realmac, designer), checklist app with gesture-only interface.



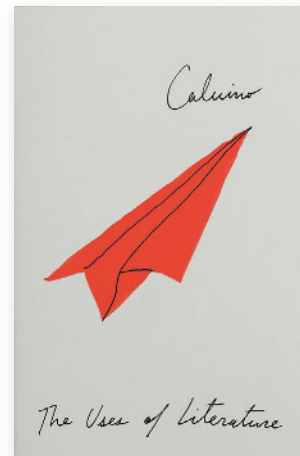
1-230

1-231 2013: Experimental Jetset, Whitney Museum of American Art dynamic identity.

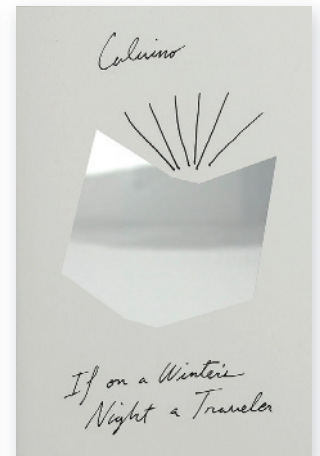


1-233

1-232 2013: Martin Venezky and Facebook Analog Research Lab, Facebook "arcade" signage.

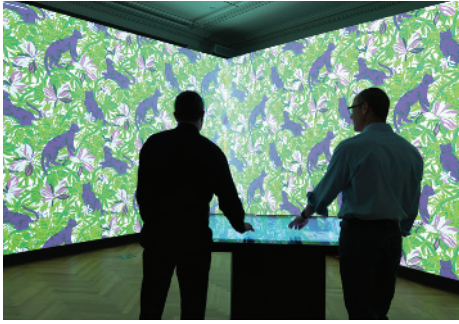


1-233 2014: Peter Mendelsund and Oliver Munday, repackage of books by Italo Calvino.



2014

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1-234 2014: Cooper Hewitt, Smithsonian Design Museum, Immersion Room.

1-235 2016: Akufen, pages from Dada Data, a web experience including multiple interactive experiences (dada-data.net)

1-236 2016: Freelon Adjaye Bond/SmithGroup, National Museum of African American History and Culture, Washington, D.C.



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1-237 2016: Sagmeister & Walsh, the *New York Times Magazine* cover.

1-238 2017: Kiel Mutschelknaus, Project #000letter blackletter font modulator (kielm.land)



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