

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.

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

1-2



1-3



1-4



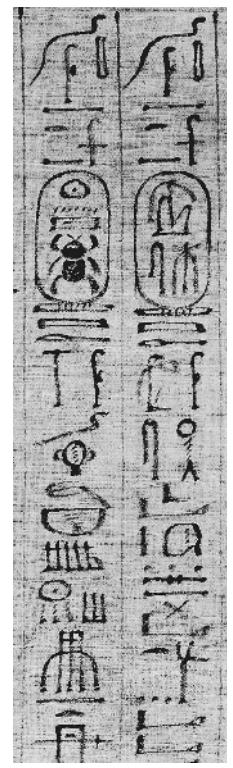
1-6



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

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

1-8



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

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

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

1-5



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

1-7



VEIPPIAITE NAEE
 ·EHBANNEANNMO
 ASOTRIMPTPOEAEA

1-11

c. 1500 BCE

1-9

49103Y
 IH07KL
 WY#09N
 P4WX

1-12



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

1-14

MARTISQ'DOLO

1-15



1-16

CONNERTANITRIA
 SINMANIBUSUESTR
 VLTROASIAMMAGNO

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

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.

1-11 Fourth century BCE: Greek manuscript writing.

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

1-17



1-17 118–25: The Pantheon, Rome.



1-19

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

MUSADQUEQUAMUISCONSCI
MITATISNOSTRAETREPIDATIO
MUR TAMENFIDEIÆSTUINCIT

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

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.

1-18



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

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.

1-22

monzuau tscm

1-23

magnum quod erit



1-24

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

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

nostro qui sedet super thronum et
 agno. Et omnes angli stabant i
 circuitu throni ⁊ ceciderunt ⁊ adora
 verunt deum dicentes. amen. Bñ
 dictio ⁊ claritas ⁊ sapientia ⁊ grā
 rum actio. honoz ⁊ virtus ⁊ fortitu
 do deo nro in sc̄la sc̄lorum. amen

1-31

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

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

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

1215: The Magna Carta grants constitutional liberties in England.



1-32

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

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



1-25

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.

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

1096–99: The First Crusade.

est quia utem super p

1-27

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

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.

1-28

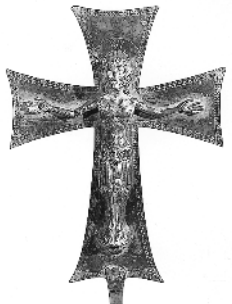
1-30

1-26



1-29

early gothic



Typography from Gutenberg to the nineteenth century: 1450–1800 CE

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 iherus: q̄ quom̄ pm̄u aules uocaret̄ moises figurá p̄fendens iussit eū iherum uocari: ut dux militię delectus esset aduersus amalech qui oppug- nabant filios israhel: et aduersariū debellaret p̄ nois figuram: et populū in

1-41

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

1-42

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

1-43

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

1-42 1467: Konrad Sweynheim 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.

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

1492: Christopher Columbus lands in America.

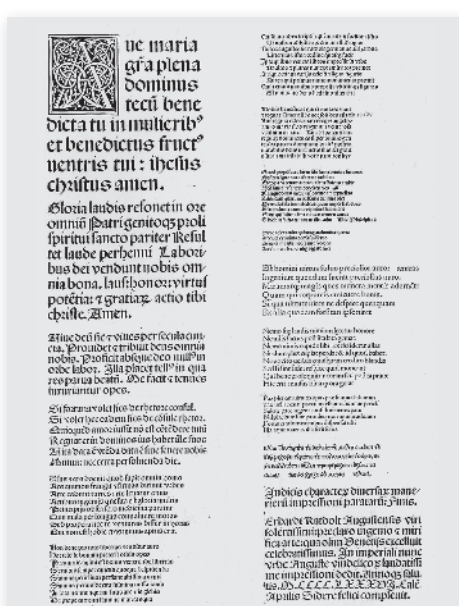
1-47 c. 1494: Scholar and printer Aldus Manutius established the Aldine Press in Venice to publish works by the great Greek and Roman thinkers.

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

1-44

In the tyme of þ̄ troublous warldy/ and of the fions kyng andy reygnyng as well in the rop englonde andy fraunce as w̄ all oth̄er places vn

1-46



1-48

lud admirari, quod uulgas solet: magnu esse scilicet tantas flammias, tam immen sos ignes post hominum memoriam fem



1-45

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



1-47

R·O·N·J·N·P·R·I·M·V·M·G·E·O·R·G·I·C·O·R·V·M,
A·A·C·V·M·E·N·T·V·M·.

Quid scias laesi fegit, quae sidera sunt
A grana, ut fidelem terra profundat aratri,
S' erant quae laetanda modo, caluq; leuorosa
E' docti, quae magno alio saepe crediti.

T·V·M·G·E·O·R·G·I·C·O·R·V·M·L·I·B·E·R·P·R·I
M·V·S·A·D·M·O·D·E·C·N·A·T·E·M·.

Vid scias laesi fegit, quo sidera sunt
A grana,
V' erant quae laetanda modo, caluq; leuorosa
E' docti, quae magno alio saepe crediti.

S' it' p'rori, atq; a p'ibis quanta experientia patris,
H' ite' cetero in p'iam. Vas o'clarissimae mundi
L'umina, libentem caelo quae ducit arnam
L'iber, et alim' C'eres, u'ltro si m'ere u'ltus
C'haeritum pingat gl'oriolae m'ansie arista,
P'ocul'q; i'nterius archel'oi m'isim' itas,
E' t' uoi a'p'et'um p'ra'f'enda u'rtute' f'at'at,
F'era' f'und' f'ant'isq; p'ed'io, D'ryad'isq; p'alle,
M' u'ere u'ltro m'io p'at'io, u'lt' p'ima p'ec'ent'at
F' u'ide' equum magno u'lt' p'ec'at'is e'rid'at
M' ep'it'io, et u'lt' p'ec'ent'at, u'lt' p'ec'at'is C'ae
T' r'ec'ent'at u'lt' p'ec'ent'at d'ic'at'is u'lt' p'ec'at'is
I' p'ec'ent'at u'lt' p'ec'ent'at d'ic'at'is u'lt' p'ec'at'is

1501

1-49

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

1-55



1-56



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

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

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.

1-51



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 Garamont, outstanding designer of Old Style typefaces during the French Renaissance.

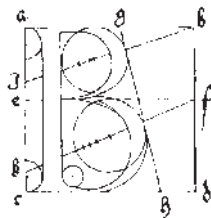
Dele uarie forti de littere poi, che in questo Trattatello trouerai se io ti uoleffi ad una per una descriuere

1-52

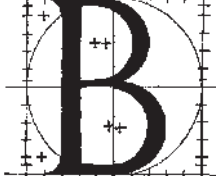
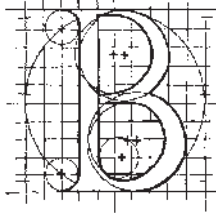
1-50



1-53



1-54



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.



A forest is potential beauty... A forest is potential beauty... A forest is potential beauty...

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



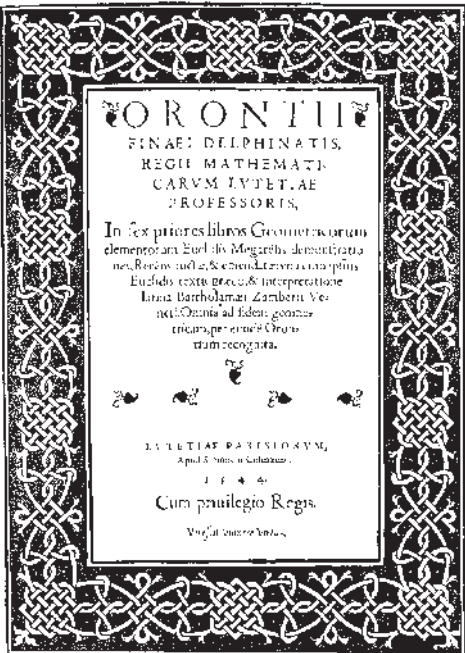
1-62 1607: Carlo Maderna, façade of St. Peter's, the Vatican.

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.

1-58



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

1603: William Shakespeare writes *Hamlet*.



1-61

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

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

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

1-63

FRANCISCVS

1-64

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

1-67



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

1-68

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

1666: The Great Fire of London.

1667: Milton publishes *Paradise Lost*.

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

1700: The emergence of the Rococo style.

1-71

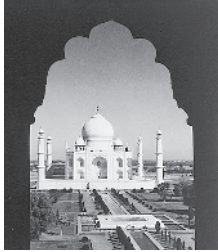


1-71 1709: Matthaus Poppelmann, Zwinger Palace, Dresden, Germany.

1709: England adopts the first copyright law.

1632

1-65



1-66 c. 1630: Sir Anthony van Dyck, portrait, *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.

1-65 1632–43: The Taj Mahal, India.

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

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

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

1-69



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

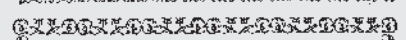
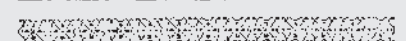
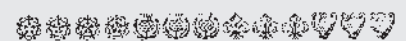
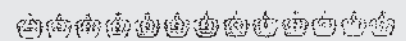
1-66



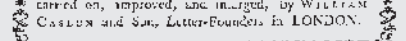
sa doctrine et de ses lois. Après, il nous fait voir tous les hommes renfermés en un seul homme, et sa femme même tirée de lui; la concorde des mariages et la

ABCDEFGHIJKLMN
OPQRSTUVWXYZJ

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



This new Foundery was begun in the Year 1720, and finished 1763, and will (with God's leave) be carried on, improved, and enlarged, by WILLIAM CASLON and Son, Letter-Founders in LONDON.



1-70

10

1-72

1-75

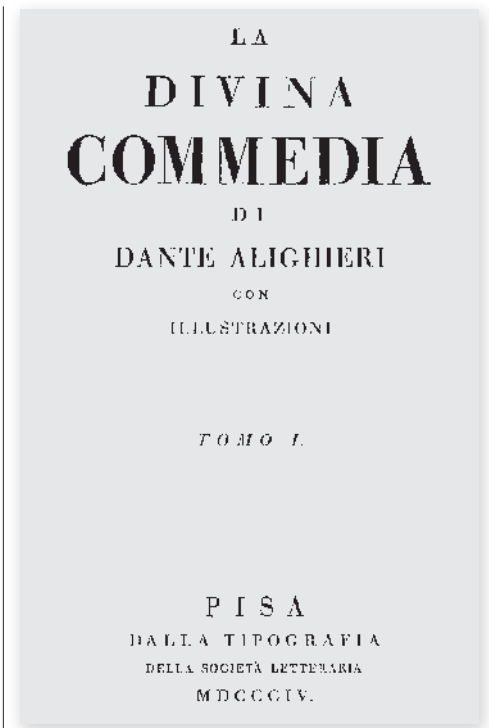


1722

1-76



1-77



1-82



1-73

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

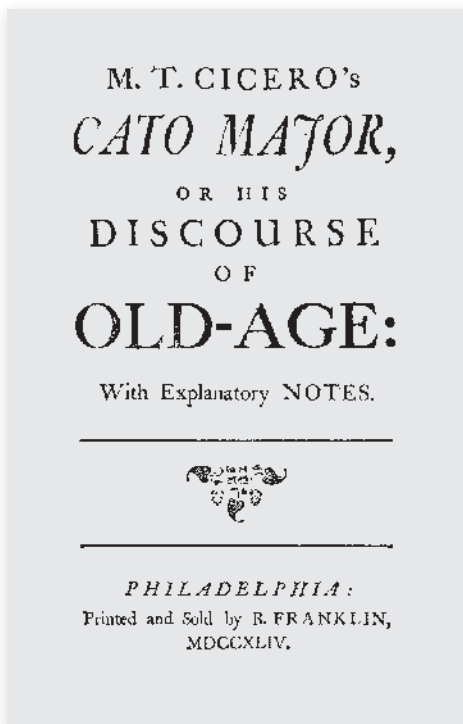
1738: First spinning machines are patented in England.

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

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.

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

1-81

The nineteenth century and the Industrial Revolution: 1800–1899 CE

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.

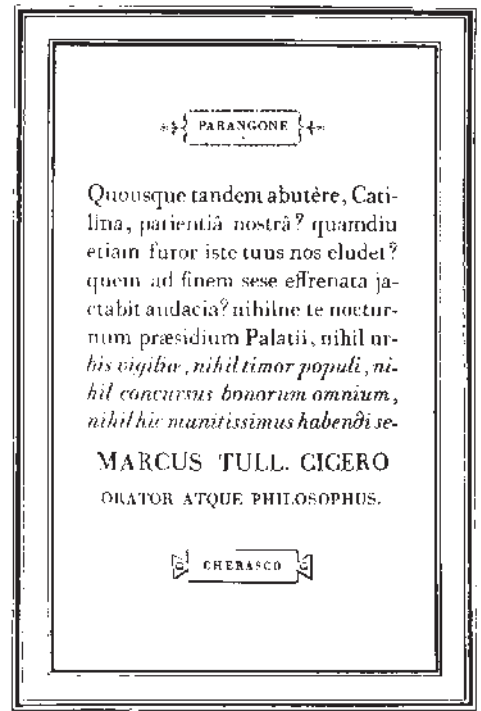
1803



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

B. 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 Tipographico*, which presented the lifework of Giambattista Bodoni.

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

1-85

ABCDEFGHIJK

1-86

ABCDEFGHIKLM

1-87

LETTERFOUNDER

1822

1-90 1822: Thomas Jefferson, rotunda of the University of Virginia in the neoclassical style based on Greek and Roman architecture.

1822: Joseph-Nicéphore Niépce produces the first photographic printing plate.

1-91



1-94

THEATRE-ROYAL, NORWICH.

FOR THE BENEFIT OF

R. Batley,
FAUCONER.

On THURSDAY, 12th May, 1836,
Will be performed the POPULAR PLAY, of The

CASTLE SPECTRE.

Earl Oswald... Mr. MADDOCKS
Reginald... Mr. HARRINGTON
Earl Percy... Mr. NICHOLS
Faber Philip... Mr. GILL
Mortley... Mr. GILL

Kenneth... Mr. G. SMITH
Bath... Mr. HARRISON
Maisy... Mr. BRYAN
Hanna... Mr. NASTZ

Angel... Mr. G. SMITH
Alice... Mrs. WATKINSON | Eviline... Miss HOSEY.

END OF THE PLAY.

A COMIC SONG
BY MR. MARTIN.

To conclude with the NAUTICAL DRAMA, of The

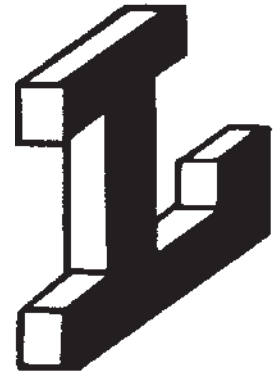
PILOT,
OR, A
STORM AT SEA!

The Pilot, Mr. MADDOCKS
Barnstable, Mr. G. SMITH—Captain Hornogull, (A regular Yankee), Mr. GILL
Long Tom Coffin, Mr. NASTZ
Captain of the Abarley, Mr. HARRINGTON—Colonel Howard, Mr. GRAY
Lieutenant Gruffin, Mr. TAYLOR—Surgeon Doll, Mr. NICHOLS

Sailors, Soldiers, &c.
Kate Phoebe, Mrs. PEMBER—Cecilia, Miss HOSEY
Irish Woman, Mrs. WATKINSON.

DAVY & BERRY, PRINTERS, ALBION OFFICE.

1-95



1-91 c. 1826: Bower, Bacon and Bower, early reversed type entitled White.

1826: Joseph-Nicéphore Niépce takes the first photograph from nature.

1-92 1827: Darius Wells invents the mechanical router, making the manufacture of large display wood types possible.

1-93 1833: Vincent Figgins introduces outline types.

1-94 1836: Davy and Berry, poster printed with wood type.

1830s–80s: Wood-type posters and broadsides flourish in America and Europe.

1-95 1836: Vincent Figgins, perspective type.

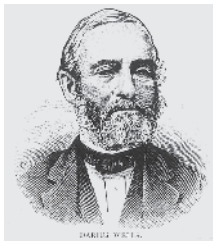
1-96 1837: Handbill set in fat face.

1837: Victoria crowned queen of England.

1-90



1-92



1-93

HOUSEHOLD FURNITURE,
PLATE, CHINA-WARE, JEWELS,
WATCHES

1-96

Working Men, Attention!!

—♦♦♦♦♦♦♦♦♦♦—
Globe Office
Saturday, 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.

1840s: Ornamented type becomes increasingly important.

1840

1-97



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.

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

May 30, 1854.

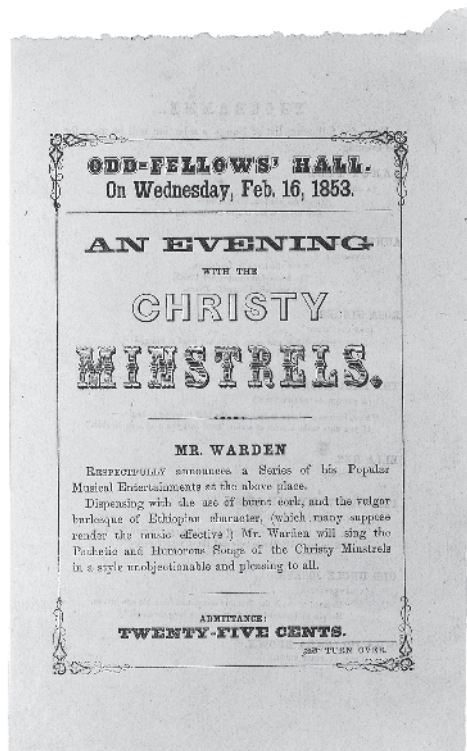
1-101

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.

1-100



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*.

1-102



1860

1-104



1-104 c. 1865: Honoré Daumier, *The Third-Class Carriage*.

1866: The first successful transatlantic cable is laid.

1861–65: American Civil War.

1863: Abraham Lincoln signs the Emancipation Proclamation.

1867: Alfred Nobel invents dynamite.

1867: Christopher Sholes constructs the first practical typewriter.

1-105



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

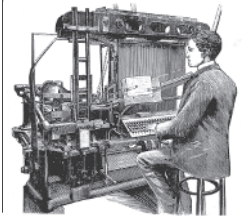
1-107 1883: The Brooklyn Bridge is opened to traffic.

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



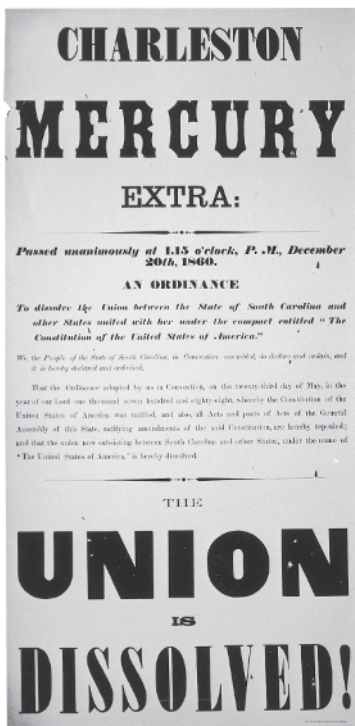
1-109

1-110



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

1-103



1-106 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.

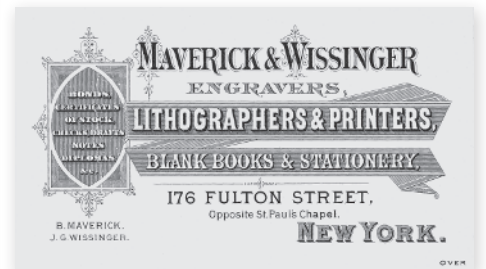


1-106

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

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

1-107



1-108

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*.

1-117

Afloat again

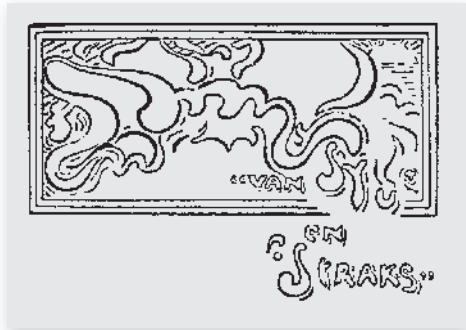
CHAPTER XXIV. UP THE THAMES. THE SECOND DAY.

THEY 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

1-111



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



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

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 Künste*.

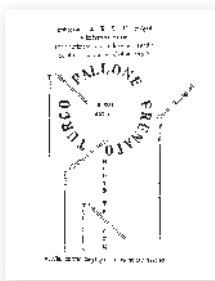
1903: The Wright brothers achieve the first powered flight.

1905: Albert Einstein proposes his theory of relativity.



1-126

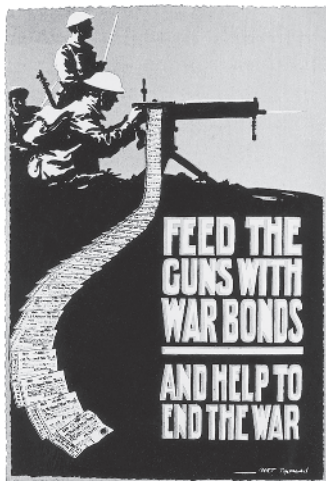
1-125



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

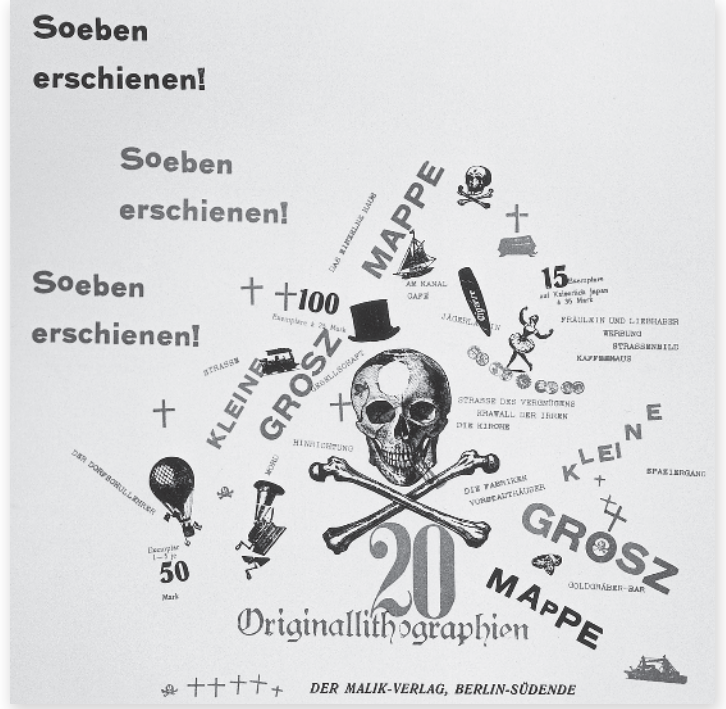
1-127 1913: Wassily Kandinsky, *Improvisation 31 (Sea Battle)*.

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

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

1918: Czar Nicholas II and his family are executed.

1-131



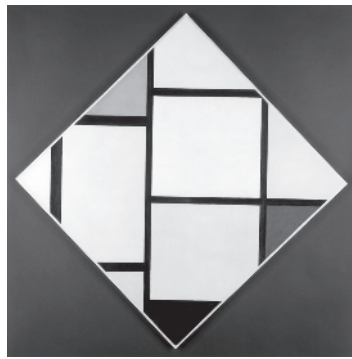
1-131 1919: Raoul Hausmann, Dada poem.

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*.

1-134 1924: Gerrit Rietveld, Schroeder house.



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

1-139



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

1924: Surrealist manifesto.

1-133



1-135 1925: El Lissitzky, title page.

1-136 1925: Herbert Bayer, universal alphabet.

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

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.

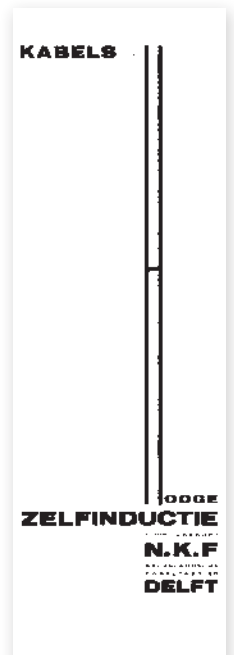
1-140

bauhaus

1-135



1-138



1948

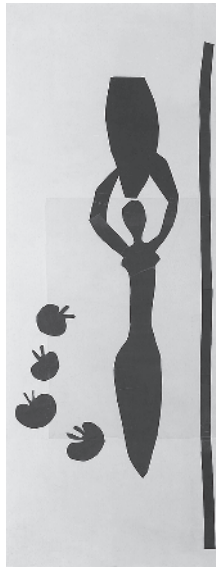


1-149

1-149 Willem de Kooning, *Painting*.

1-151 Le Corbusier, Notre Dame de Haut.

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

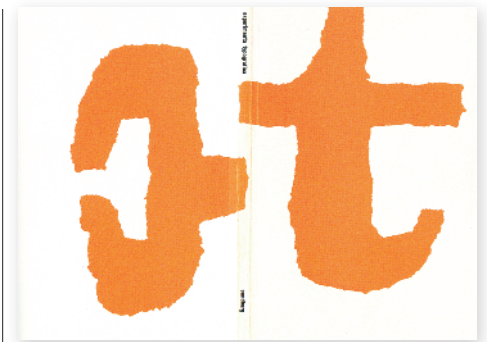


1-152

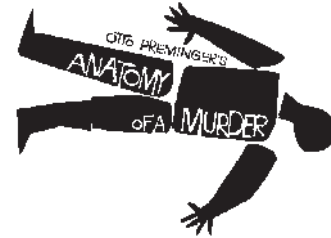
1-152 1952: Henri Matisse, *Woman with Amphora and Pomegranates*.



1-154



1-155



1-156



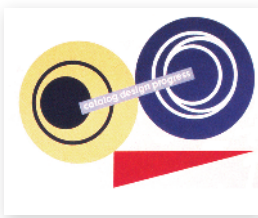
1-157

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

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

1950: North Korea invades South Korea.

1-150



1-153 Josef Müller-Brockmann, concert poster.

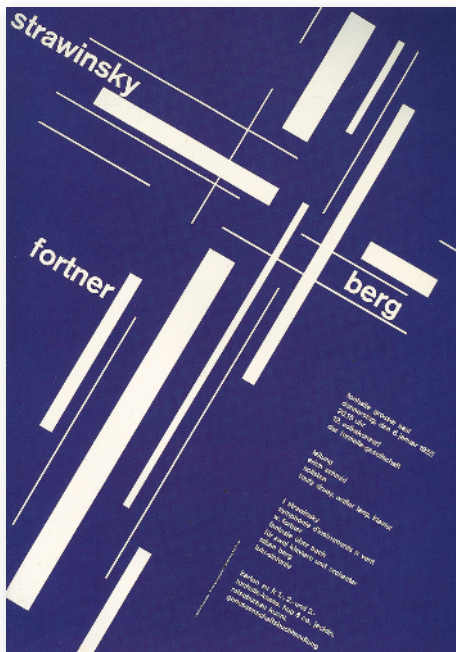
1-154 1956: Saul Bass, advertisement for Container Corporation of America.

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

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

1-156 1959: Saul Bass, film title.

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



1-153

1-158

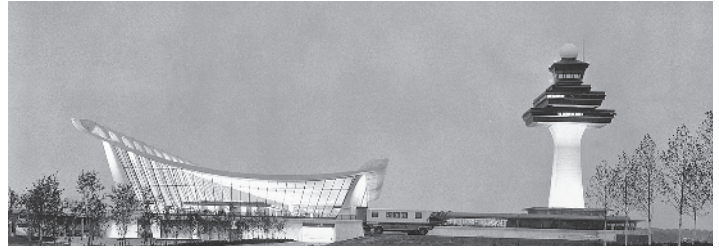
Neue Grafik New Graphic Design Graphisme actuel



1-151



lokal
national
international
National
Neitung



1-162

1-165

1959



1-159

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

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



1-160

1-161 1959: Otto Storch, figurative typography.

MINI TO FAT, EASY TO MAKE, AND BEAUTIFUL TO LOOK ON ELEGANT PARFAITS, THERE ARE TWO TYPES: THE FRENCH, WHICH TRADITIONALLY INCLUDES SOUL SAUT NOTICE MINUTE WITH A BASE OF SUGAR EGGS CHIAW, WITH A TOUCH FLOUSINES, AND THE AMERICAN, MADE WITH COMMERCIAL ICE CREAMS OR SHERBETS OR GUSH WITH A SURPRISE INGREDIENT SUCH AS FRUIT, COGNAC, COGNAC, NIPS, SAUCES, OR FRESH FRUIT. SAUCE RECIPES ON PAGE 60. WITH AMERICAN PARFAITS YOU CAN IMAGINE YOU CAN HAVE FRENCH WITH THE FRENCH HOW EVER, YOU MUST FOLLOW THE 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 AUTHOR'S STANDPOINT, THERE IS A REAL ADVANTAGE IN SERVING FROZEN DESSERTS. FOR THE OBVIOUS REASON, THEY MUST BE MADE WELL AHEAD AND REFRIGERATED. THIS IS THE BIG DESSERT TRICKLE IS OUT OF THE WAY WHEN IT IS TIME TO PREPARE THE MAIN PART OF MY MENU. IF YOU'RE RIGHT, YOU OFF AN AMERICAN PARFAIT, WITH AN ICE CREAM LAYERED WITH FRESH FRUIT AND WHIPPED CREAM. THE STRAWBERRY AND RASPBERRY PARFAITS ARE BOTH CLASSIC. FOR THE RECIPES TURN TO PAGE 60, WHERE YOU WILL FIND THE FULL LIST AS WELL AS GOOD VARIATIONS OF THE QUICK AND COMFORTING AMERICAN PARFAITS. THEN, ENJOY A PARTY.

1-161

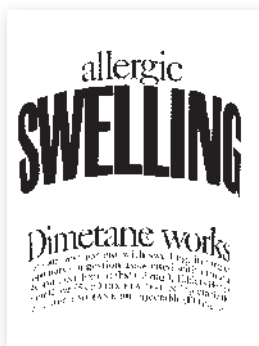
1-162 1960: Karl Gerstner, advertisement.



1-163

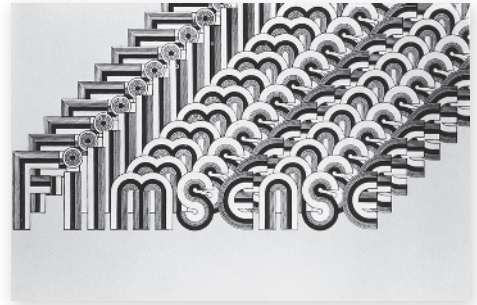
1-163 c. 1960: Herb Lubalin, advertisement.

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



1-164

1-166



1-165 1962: Eero Saarinen, Dulles International Airport.

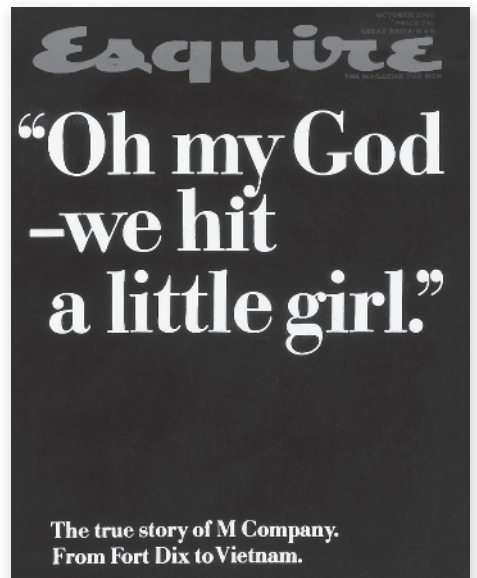
1963: President John F. Kennedy is assassinated.

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



1968

1-168



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

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



1-169



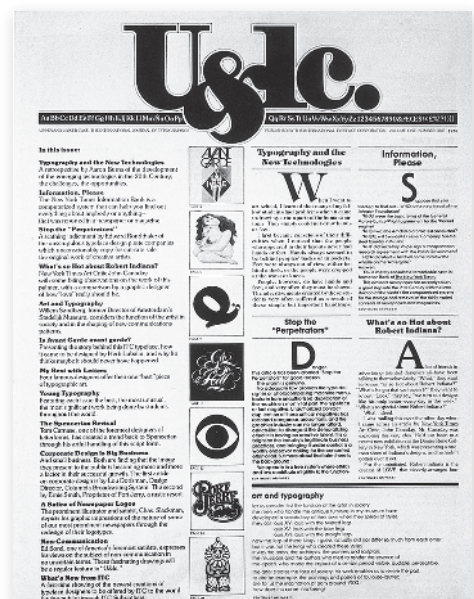
1-170

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



1-171

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



1-173

1-174



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

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

1975: The Vietnam War ends.

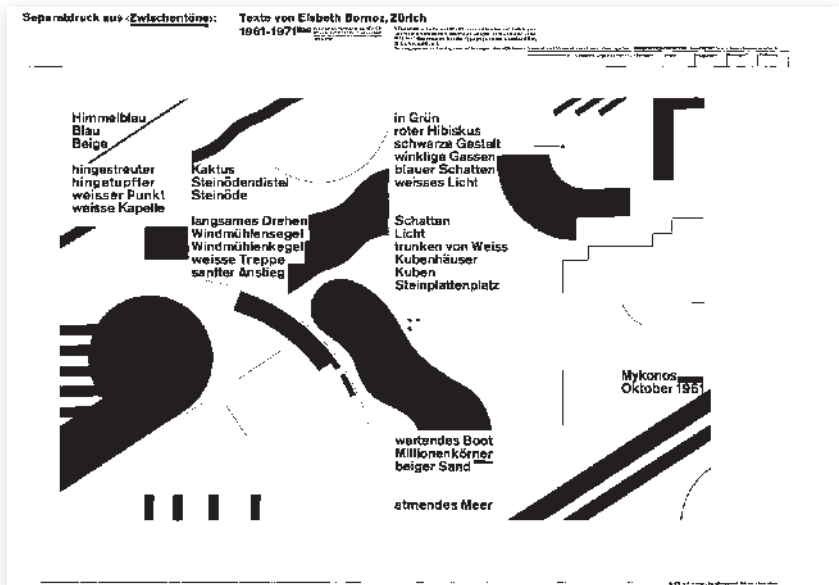
1-175



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

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

1-172





1-177



1-180



1-181

1977



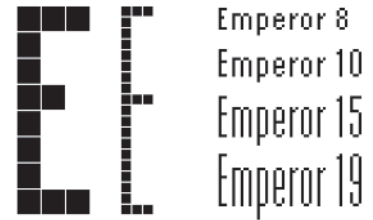
1-176

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.

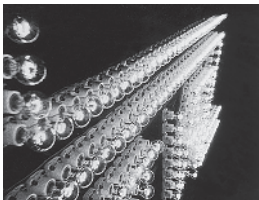
1-182 1984: Warren Lehrer, page from *French Fries*.

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

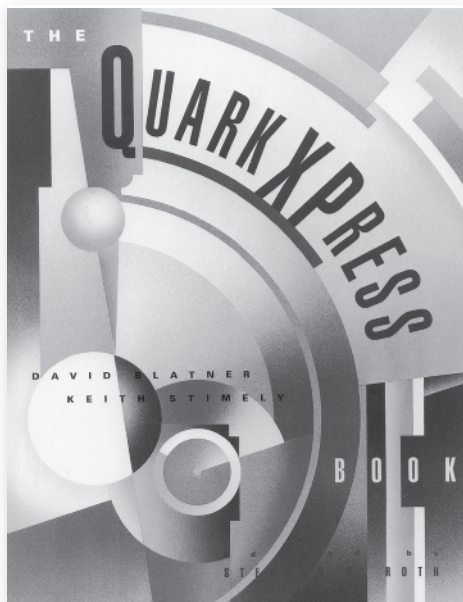


1-184 1990: David Carson, page from *Beach Culture*.

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

1990: Reunification of Germany.

1-185



1-185

1-186

ABCDEFGHIJK

1-187

ABCDEFGHIJKLM

1-188

EXCESSIVE?

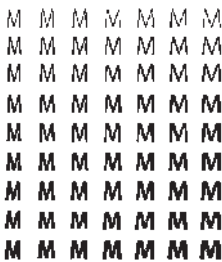
1-189

MetaMetaMetaMeta

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

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

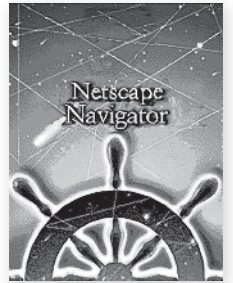
1-191 1992: Ron Kellum, Topix logo.

1-191

1-192



1-193

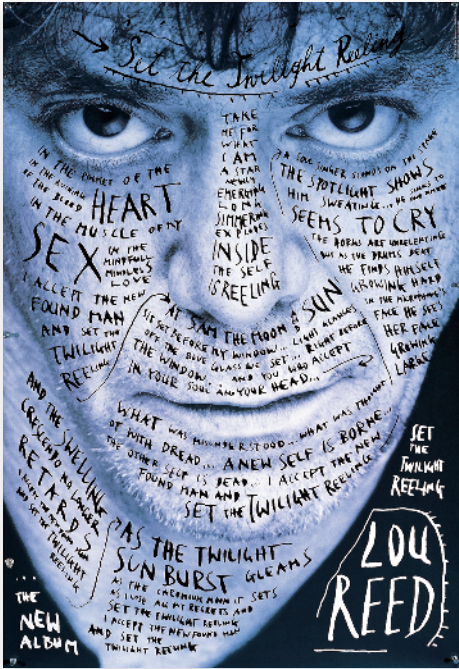


1-193 1994: Netscape founded, early Web browser.



1994

1-196



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



1-194

1-195



1995: Landor Associates, Xerox Corporation logo.

1-196 1996: Stefan Sagmeister, poster.



1-198

1-199

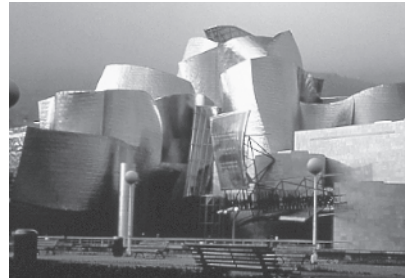
Adobe Garamond

1-200

ITC Bodoni Roman

1-201

Mrs Eaves Roman



1-197

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

1997: Dolly the sheep, first adult animal clone.

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

1-199 1989: Robert Slimbach, Adobe Garamond.

1-202 1998: Neville Brody, conference poster.

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

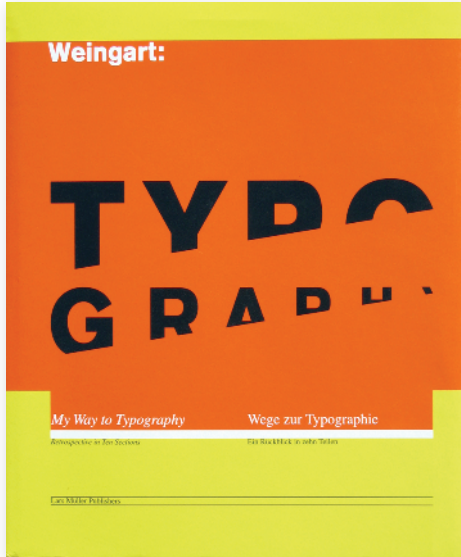
1-201 c. 1996: Zuzana Licko, Mrs Eaves roman.

1-202



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

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

1-207



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

1-207 2002: Irma Boom, telephone card. 2003: The United States invades Iraq.



1-208

1-208 2003: Philippe Apeloig, poster.

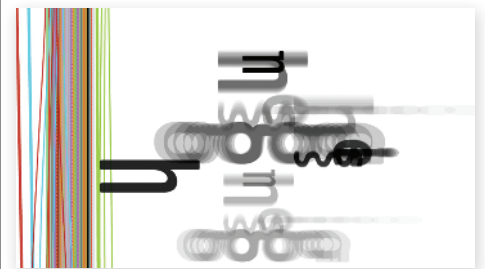
2004: A powerful earthquake in Southeast Asia causes a tsunami, killing more than 200,000 people in a dozen countries.

1-209 2003: Max Kisman, typeface 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.

1-210 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.



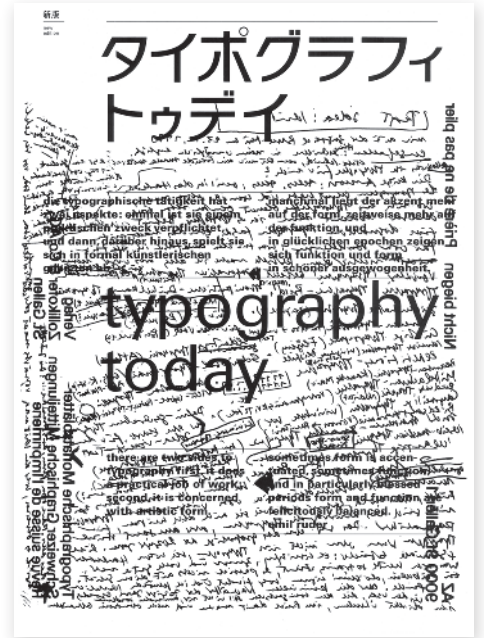
1-213



1-216



1-214



1-217

1-212 2005: Lawrence Weiner, typographic installation.

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.

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

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

1-216 2005: Joost Grootens, book design for the *Metropolitan World Atlas* (see Chapter 10).

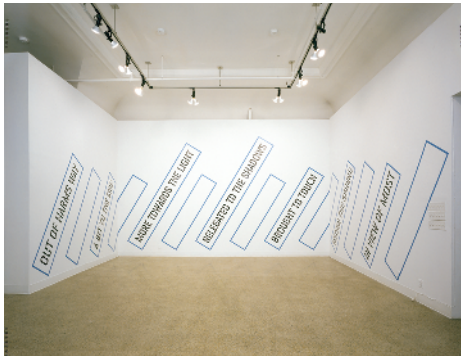
2006: North Korea tests its first nuclear weapon.

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*.

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

1-212



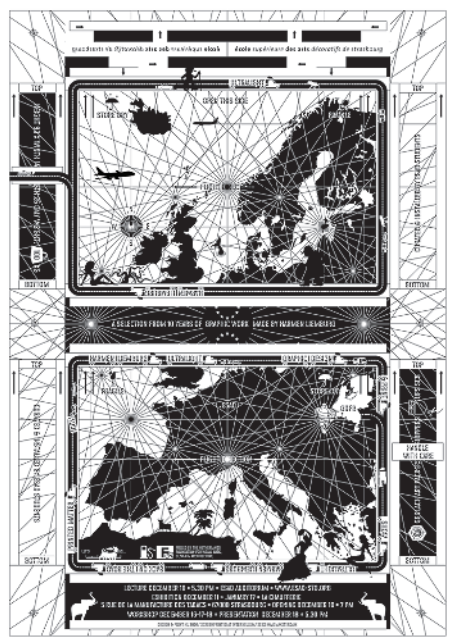
1-215



1-218



2007



1-221



1-223



1-224

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

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

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

1-220 2008: Ed Fella, promotional flyers.

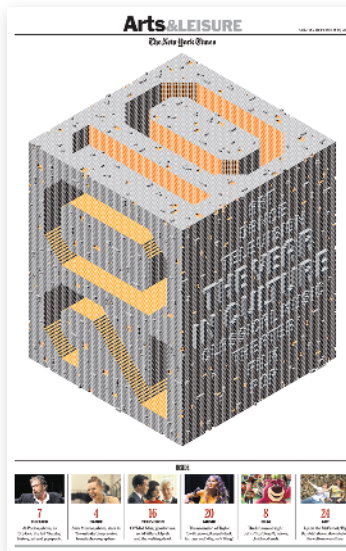
1-221 2009: Harmen Liemburg, poster for *Ultralight*, a traveling exhibition.

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

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



1-219



1-222

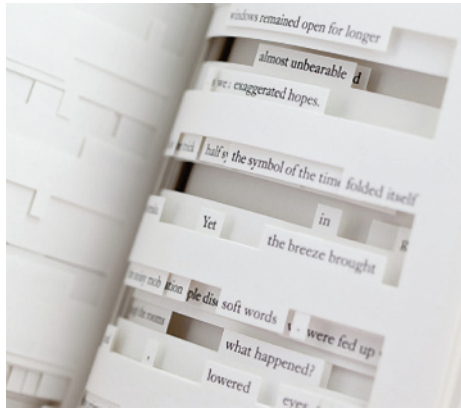


1-220

1-225



2010



1-226

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

1-227 2011: Thirst (Bud Rodecker, designer), poster for *Showboat*, Lyric Opera of Chicago.



1-227

1-228



1-229

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

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



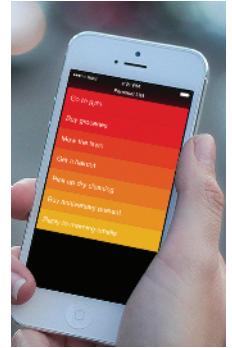
1-230 2012: Clear (Realmac, designer), checklist app with gesture-only interface.

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



1-231

1-230



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



1-232