TIM CAMERON

HISTORY OF
GRAPHIC DESIGN
TIMELINE

**CONTENTS**

CLASSICAL ANTIQUITY

Classical antiquity is a broad term for a long period of cultural history centered on Mediterranean Sea, comprising the interlocking civilizations of ancient Greece and ancient Rome, collectively known as the Greece-Roman world. It is the period in which Greek and Roman society flourished and wielded great influence throughout Europe, North Africa and the Middle East. Though the time period has been argued, most scholars agree that Classical Antiquity lasts from about 500 BCE to 500 CE.

PART I

INFLUENCE OF THE SILK ROAD

The Silk Road, or Silk Route, is a series of trade and cultural transmission routes that were central to cultural interaction through regions of the Asian continent connecting the West and East by linking traders, merchants, pilgrims, monks, soldiers, nomads, and urban dwellers from China and India to the Mediterranean Sea during various periods of time. Extending 4,000 miles (6,437 kilometers), the Silk Road derives its name from the lucrative trade in Chinese silk carried out along its length, beginning during the Han Dynasty (206 BCE – 220 CE). Trade on the Silk Road was a significant factor in the development of the civilizations of China, the Indian subcontinent, Persia, Europe, and Arabia, opening long-distance, political and economic interactions between the civilizations. Though silk was certainly the major trade item from China, many other goods were traded, and religions, synthetic philosophies, and various technologies, as well as diseases, also traveled along the Silk Routes. In addition to economic trade, the Silk Road served as a means of carrying out cultural trade among the civilizations along its network. The main traders during antiquity were the Chinese, Persians, Greeks, Syrians, Romans, Armenians, Indians, and Bactrians, and from the 5th to the 8th century the Sogdians. During the coming of age of Islam, Arab traders became prominent.
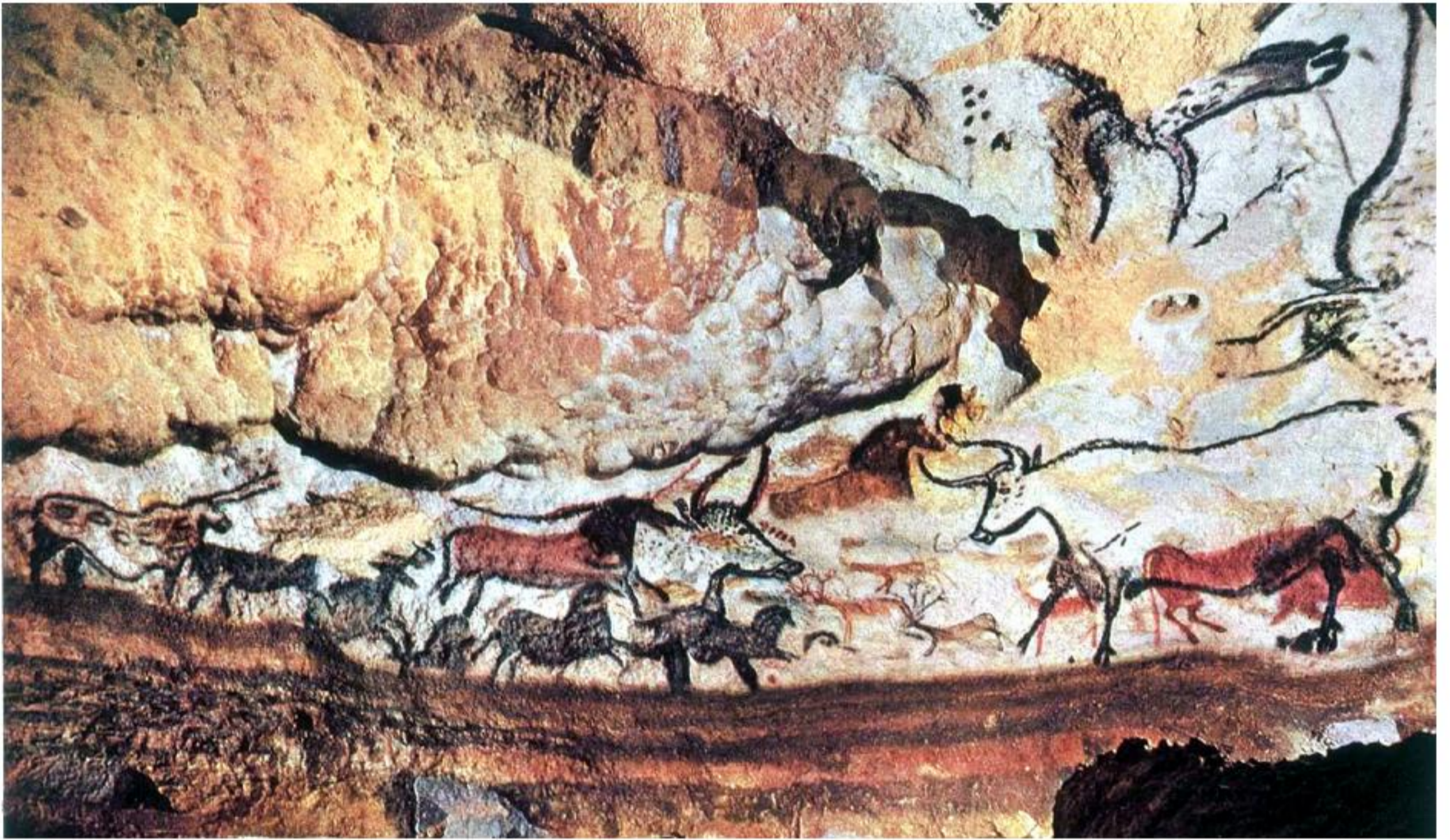
INVENTION OF WRITING
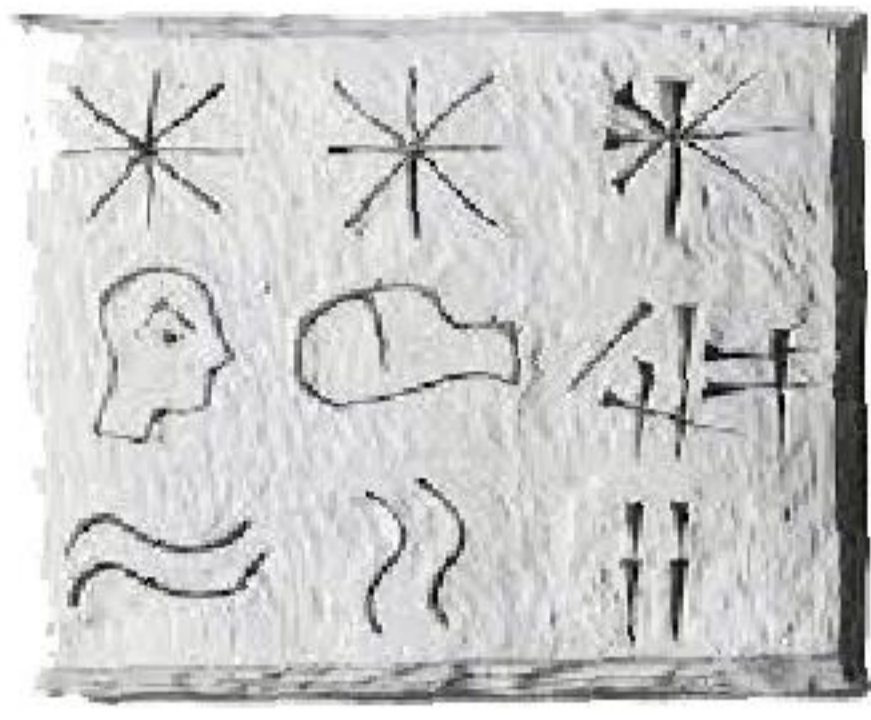
Sumerian artisans mixed writing with relief images. The Blau monument may be the oldest extant artifact combing words and pictures on the same surface. The knowledge explosion made possible by writing was remarkable. Mesopotamians organized libraries that contained thousands of tablets about religion, mathematics, history, law, medicine, and astronomy. There was a beginning of literature as poetry, myths, epics, and legends were recorded on clay tablets. Writing also fostered a sense of history; tablets chronicled the reign of each monarch. Thousands of commercial contracts and records still remain.

The earliest written records are tablets that apparently list commodities by pictograph drawings of objects accompanied by numerals and personal names inscribed in orderly columns. An abundance of clay in Sumer made it the logical material for record keeping, and a reed stylus sharpened to a point was used to draw the fine, curved lines of the early pictographs. The clay in the mud tablet was held in the left hand, and pictographs were scratched in the surface with the wooden stylus. Beginning in the top right corner of the tablet, the lines were written in careful vertical columns. The inscribed tablet was then dried in the hot sun or baked rock hand in a kiln.

Mesopotamian cylinder seals provided a forgery-proof method for sealing documents and proving their authenticity. In use for over three thousand years, these small cylinders had images and writing etched into their surfaces. When they were rolled across a damp clay tablet, a raised impression of the depressed design, which became a "trademark" for the owner, was formed.

Early surviving papyrus manuscripts

Wedge-shaped cuneiform altered the nature of the writing; pictographs evolved into an abstract sign writing. While the graphic form of Sumerian writing was evolving, its ability to record information was expanding. From the first stage, when picture Symbols represented animate and inanimate objects, signs became ideographs and began to represent abstract ideas.

The Book of the Dead was written a first-person narrative by the deceased and placed in the tomb to help triumph the dangers of the underworld. The artists who illustrated the Book of the Dead papyri were called upon to foretell what would occur after each subject died and entered the afterlife. Magical spells could enable the deceased to turn into powerful creatures; passwords to enter various states of the underworld were provided, and the protection of the gods was sought. Wonderful futures were illustrated. One might dwell in the Fields of Peace, ascend into the heavens to live as a star, travel the sky with the sun god Ra in his solar boat, or help Osiris rule the underworld.

In the Twelfth Dynasty, carved scarab emblems were commonly used as identifications seals. These oval stones, usually of a glazed steatite, were sculpted likenesses of the scarab bettle. The flat underside, engraved with a hieroglyphic inscription, was used as a seal. Sometimes the scarab was mounted as a signet ring. Although every Egyptian of any standing had a personal seal, little evidence of scarabs actually being used for sealing has survived. The 6-centimeter scarab bears the cartouche of Ikhnaton on the side shown. The engraved hieroglyphs of the flat bottom were etched with a bronze needle.

Rosetta Stone are the concurrent hieroglyphic, demotic, and Greek inscriptions provided the key to the secrets of ancient Egypt. This was written in 197 or 196 BCE after a great council of Egyptian priests met to commemorate the ascension of Pharaoh Ptolemy V to the throne of Egypt nine years earlier. Scholars realized that the inscription was probably the same in the three language and translation efforts began.

The jackal-headed god Anubis, keeper of the dead, prepares to weigh Ani's heart against a feather symbolizing truth to see if he is "true of voice" and free from sin. Thoth, the ibis-headed scribe of the gods and keeper of the magical arts, is poised with a scribe's palette to write the verdict. To the left, the monster Ammit, the devourer of the dead, stands poised for action should Ani fail to pass moment of judgment.

ALPHABETS

One of the most interesting and perplexing relics of the Minoan civilization is the Phaistos Disk, which was unearthed on Crete in 1908. Lacking precedent or parallel, this flat terra-cotta disk, 16.5 centimeters in diameters, has pictographic and seemingly alphabetic forms imprinted on both sides in spiral bands. Type like stamps were used to impress each character into wet clay; thus the principle of movable type could have been used in a Western culture as early as 2000 BCE.

Ras Shamra script is a true Semitic alphabetical script, was found on clay tablets inscribed around 1500 BCE. It used thirty cuneiform-like characters represent elementary consonant sounds. The signs were composed of wedge-shaped marks that resembled cuneiform because a similar stylus was used. There were no characters to signify vowels, which are connecting sounds that join consonants to make words, now represented by the letters a, e i, o, and u. The alphabetical order of Ras Shamra script-the sequence in which the letters were memorized the same as those used in the later Phoenician and Greek alphabets.

kaf	yod	ṭet	ḥet	zayin	waw	he	dalet	gimel	beyt	ʼalef
k	y	ṭ	ḥ	z	w	h	d	g	b	ʼ

taw	šin	reš	qop	ṣade	pe	ʽayin	samek	nun	mem	lamed
t	š	r	q	ṣ	p	ʽ	s	n	m	l

The Aramaic alphabet first used by tribes from Aram, a large area in what is now Syria, is a major early derivation from the North Semitic script. The oldest surviving specimen dates from about 850 BCE. The Aramaic alphabet of twenty-two letters for consonantal sounds was written from right to left. A wide pen held at a forty-five-degree angle often produced heavy horizontal and thin vertical strokes.

Roman brush writers wrote notices, political campaign material, and advertising announcements on exterior walls, using both square and rustic capitals. Poster messages were also painted on reusable wooden panels placed in the streets. Placards and picture signboards were executed by professional letters. Trademarks were widely used to identify the firm or place of origin of handcrafted products.
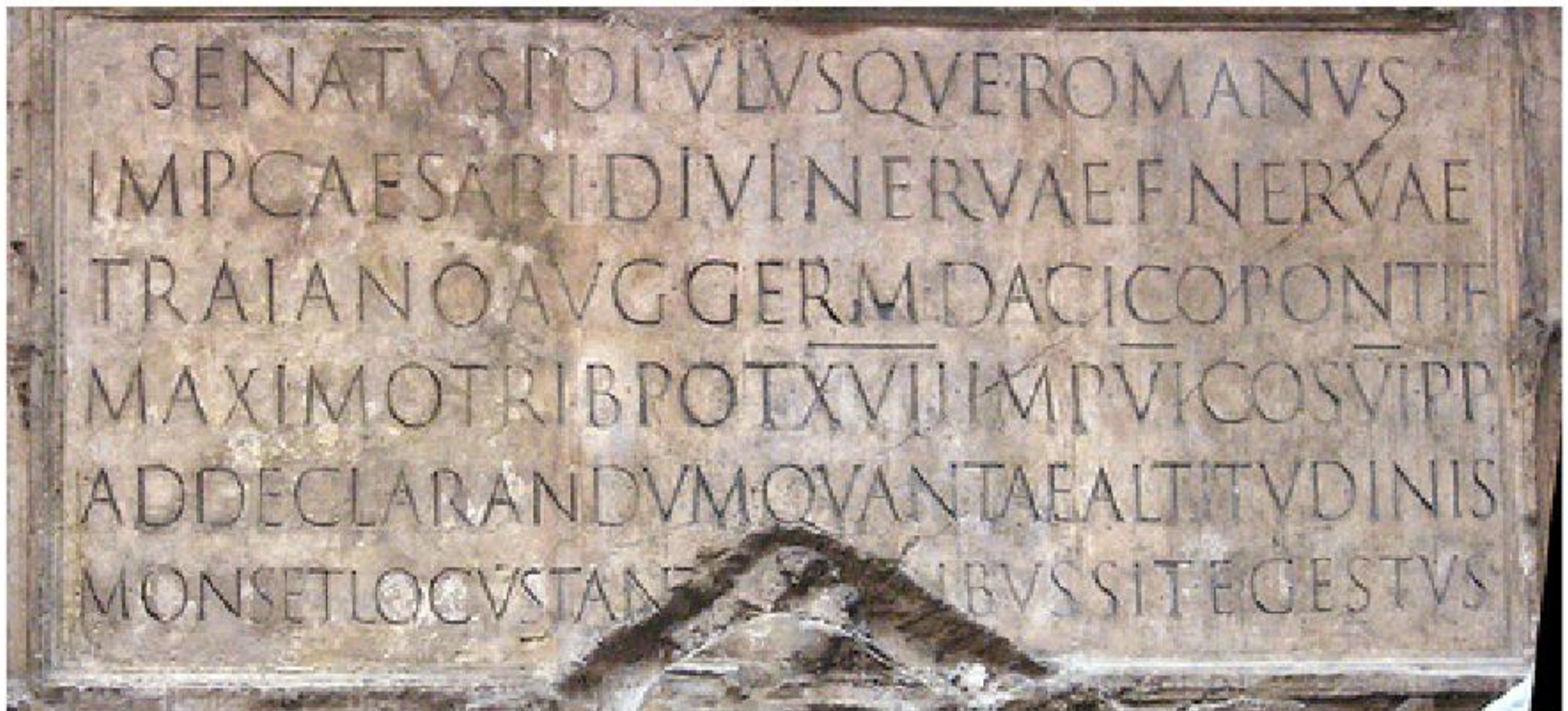
Each of these letter-forms was designed to become one form rather than merely the sum of its parts. Careful attention was given to the shapes of spaces inside and between the letters. A Roman inscription became a sequence of linear geometric forms adapted from the square, triangle, and circle. Combined into an inscription, these letter-forms molded the negative shapes around and between them into a measured graphic melody of spacial forms, achieving an eternal wholeness.

The capitals rustica were used during the same period. These condensed letter-forms were written quickly and saved space. Parchment and papyrus were expensive, and the style enabled the writer to include half again as many letters on the page was possible with square capitals.

The earliest known Chinese writing is called chiak-wen, or "bone-and-shell" script, used from 1800 to 1200 BCE. It was closely bound to the art of divination, an effort to foretell future events through communication with the gods or long-dead ancestors. The ancient writing-as with hieroglyphics and cuneiform-was pictographic.

Chinese pictographs are found incised on tortoise shells and large animals' flat shoulder bones, called oracle bones, which convey communications between the living and the dead. When one wished to consult an exalted ancestor or a god, one asked the royal diviner to inscribe the message on a polished animal bone.

The diver pushed a red-hot metal bar into a hole in the inscribed bone, and the heat produced an interpreted these cracks, which were believed to be messages from the dead.
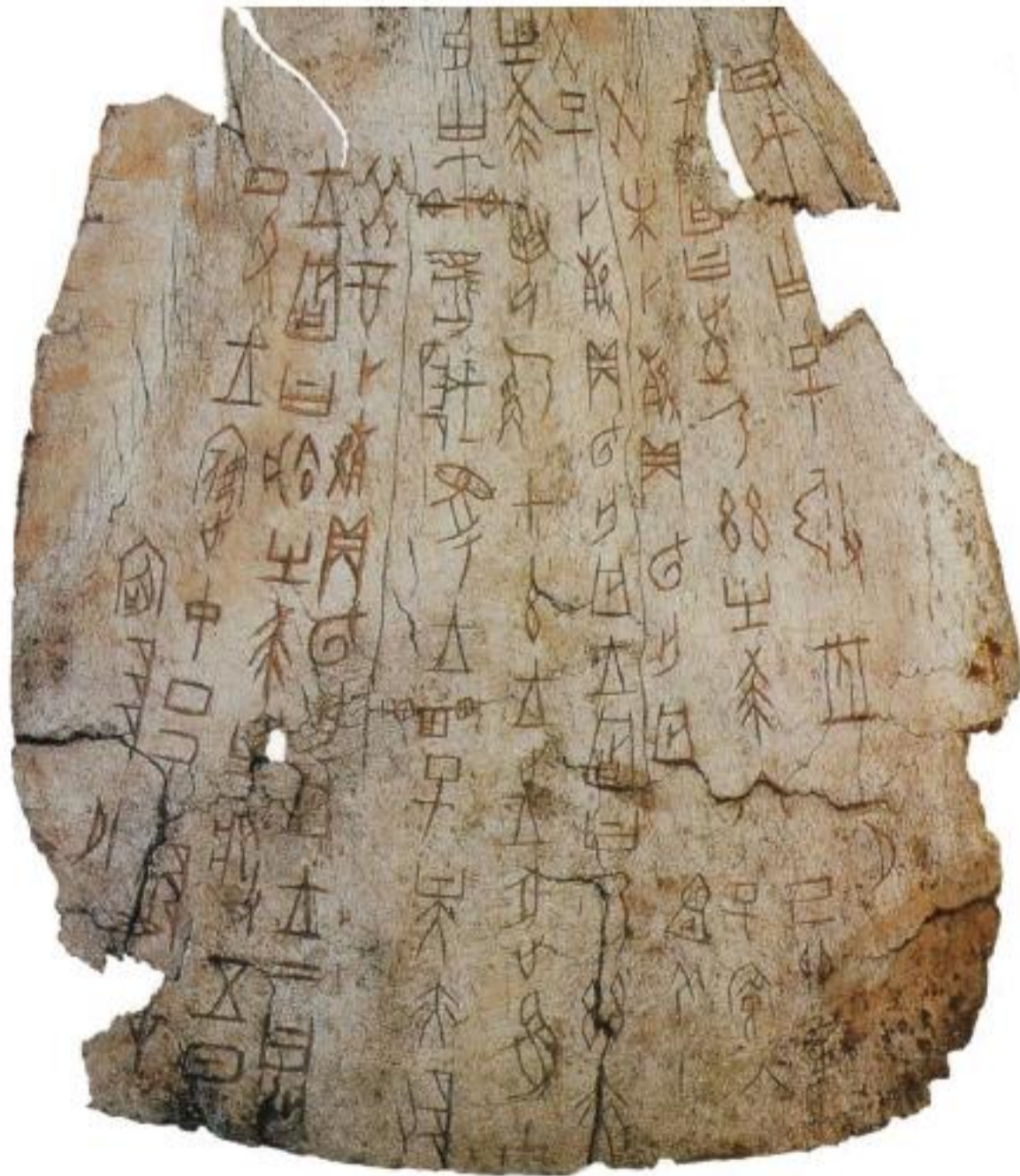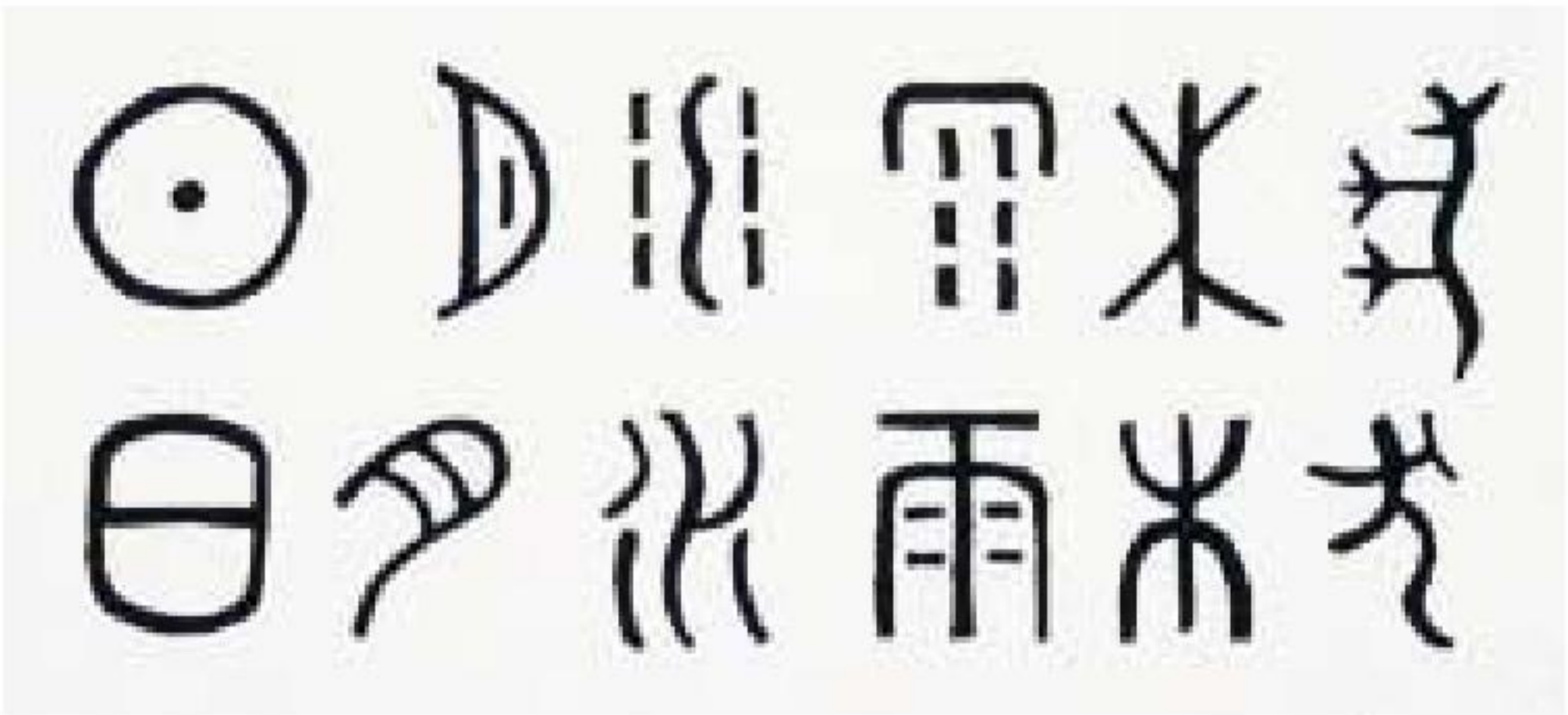
Ts'ai Lun invents paper

Dynastic records attribute the invention of paper to the eunuch and high governmental official Ts'ai Lun, who reported his invention to Emperor Ho in 105 CE. Whether Ts'ai Lun truly invented paper, perfected an earlier invention, or patronized it's invention is not known. He was, however, deified as the god of the paper makers.

In earlier times the Chinese wrote on bamboo slats or wooden strips using a bamboo pen with a dense and durable ink, the origins of which are obscure. Lampblack or soot was deposited on the dome-shaped cover over a vessel of oil with several burning wicks.
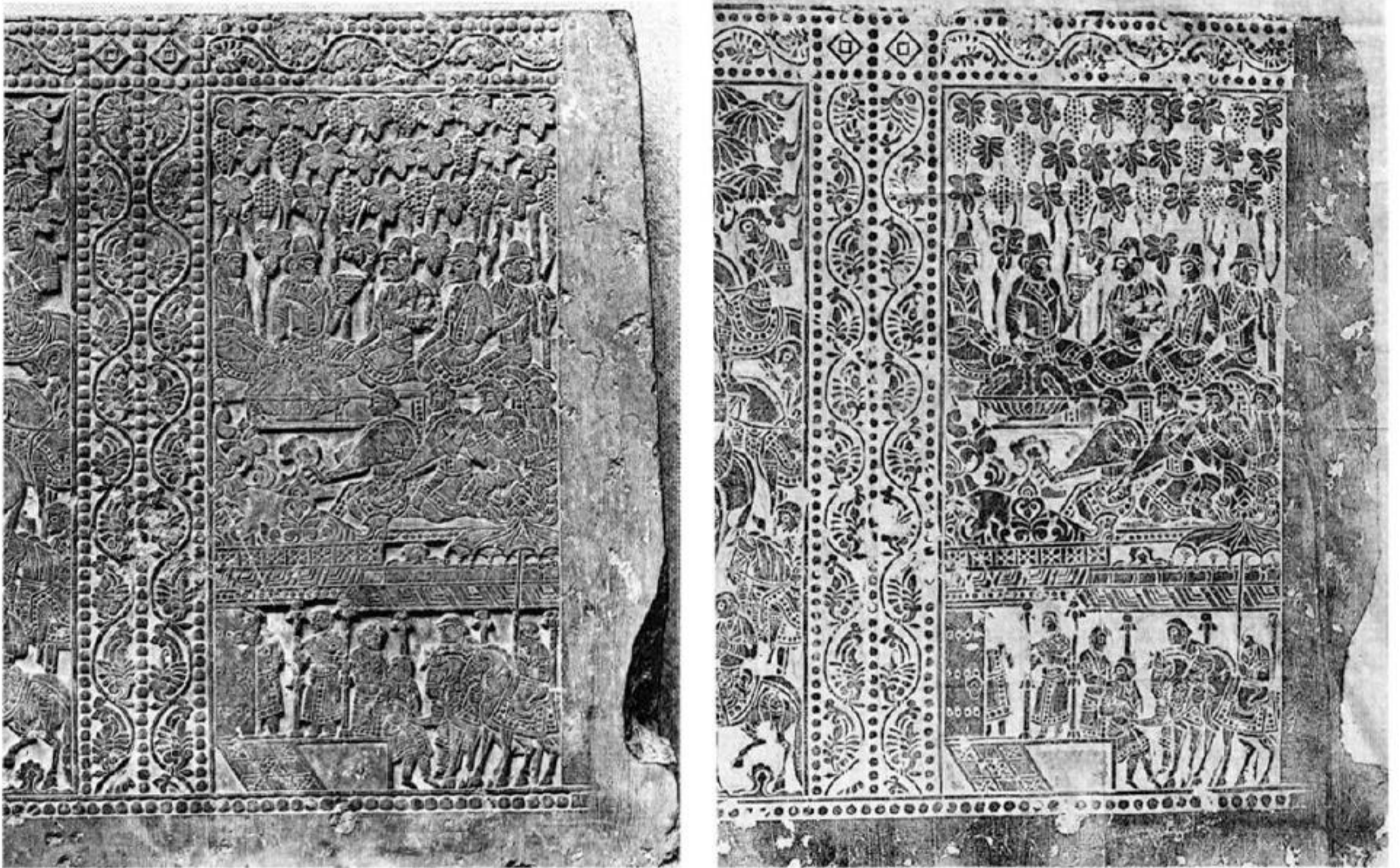
As early as the second century CE, rubbings were also made from stone relief sculptures carved as offering shrines and tombs. In a sense, these reliefs were closer to painting than to sculpture, for the figures crowding the complex very little spatial depth. In retrospect, these votive and tomb they do relief woodblock printing plates.

The oldest surviving printed manuscript is the Diamond Sutra. It consist of seven sheets of paper together to form a scroll 5 meters long and 30 centimeters high. Six sheets of text convey Budha's revelations to his elderly followers Subhuti; the seventh is a complex linear woodcut illustration of the Buddha and his disciples.

VOLVITVRATERODORTECTISTV
INTVSSAXASONANTVACVAS
ACCIDITHAECESSISETIAMIO
QUAETOTAMIVCTVCONCVSSIT
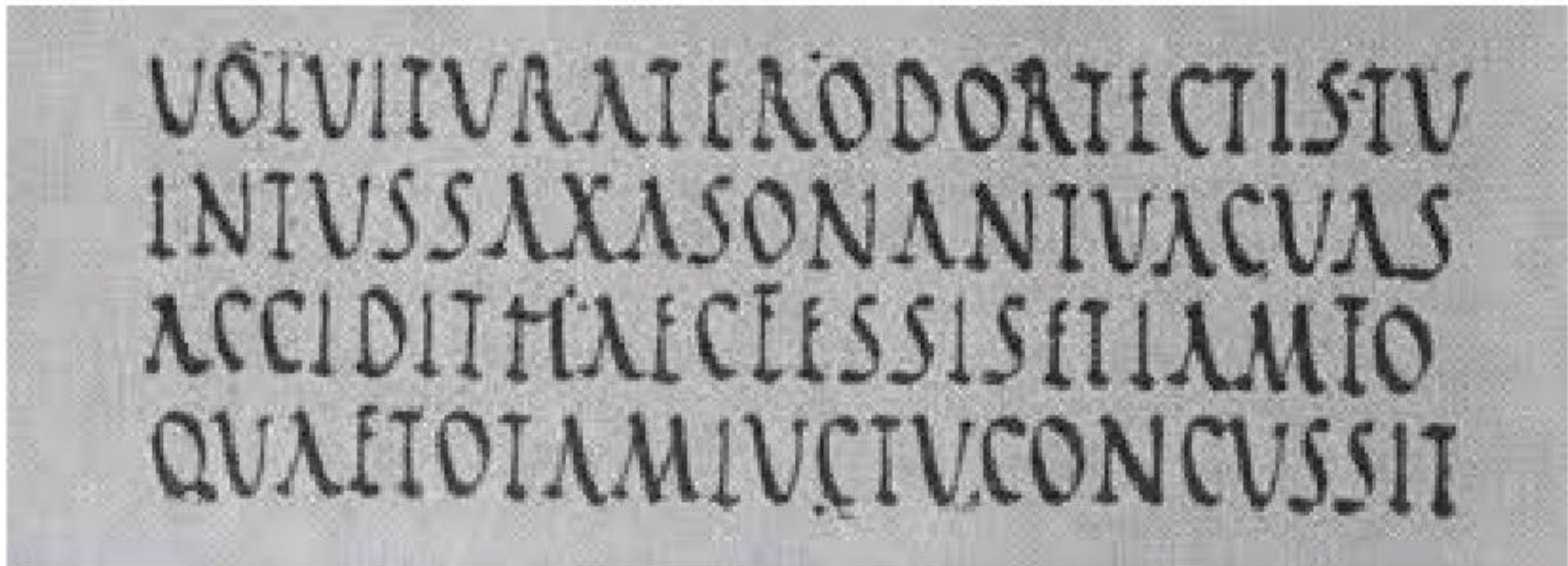
The empress was attempting to follow the teachings of Buddha, who had advised his followers to write seventy-seven copies of a dharani and place them in a pagoda, or placed each one in its own small clay pagoda. This would lengthen one's life and eventually lead to paradise. Empress Shotoku's efforts failed, for she died about the time the charms were being distributed, rolled up in their little three-story wooden pagodas. But the sheer number produced, combined with their scared value, enabled numerous copies to survive to this day.

In a woodblock print, each calligraphic character is painstakingly cut away. Around 1045 CE the Chinese alchemist Pi Sheng extended this process by developing the concept of movable type, an innovative process never used widely in Asia. If each character were an individual raised form, he reasoned, then any number of characters could be placed in sequence on a surface, inked, and printed.

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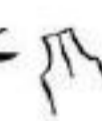
Uncial

AAABBCDEFGGhIjKLMN
NOPPQQRSSTTUVWWXY
YZ

A very rounded alphabet.

Try altering the angle of your pen.

ABDEFHMOSTTXY

A = A   A = A   D = D   M = M   N = N

(start stroke 3 inside stroke 1.)

Start stroke 1 on letter D higher than you would on letter O.

(stroke 3 should finish inside stroke 2.)

(stroke 3 should pass over end of stroke 2.)
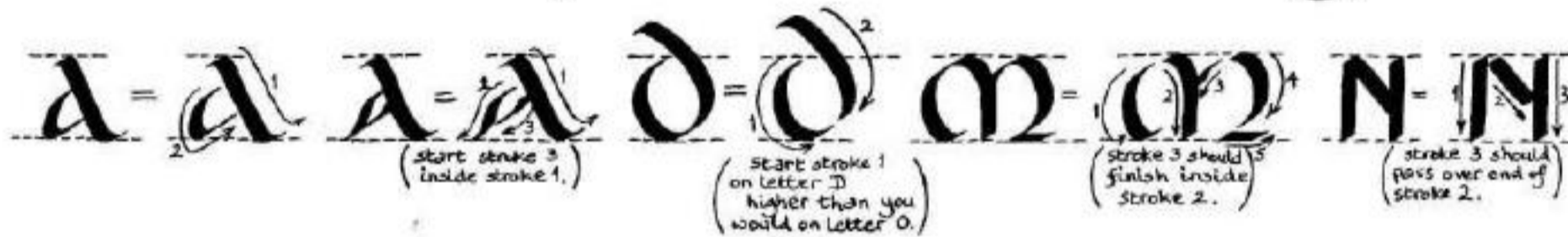
In a Greek wooden tablet from 326 CE, the primary characteristics of uncials are seen. Uncials are rounded, freely drawn majuscule letters more suited to rapid writing than either square capitals or rustic capitals. The curves reduced the number of strokes required to make many letter-forms, and the number of angular joints which have a tendency to clog up with ink was significantly reduced.

The full page of decorative design called carper pages were bound into the manuscript. This name developed because the densely packed design had the intricate patterning associated with oriental carpets.

A seventh-century Celtic cross or other geometric motif became an organizing form that brought structure to the interlaces and lacer tines filling the space. The interlace was a two-dimensional decoration formed by a number of ribbons or straps woven into a complex, usually symmetrical design.

Having Saint Mark represented by a lion, Saint Luke by an ox, and Saint John by an eagle is part of pagan tradition with its origin in Egyptian culture.

The text within the illustration reads: "o~ hrc iudi tuttam mag nam mam denumerate:" and "Er respondens unus de senioribs dicens micht Lhu~ figtram amic"

The Douce Apocalypse is written and illustrated around 1265 CE, is one of the many masterpieces of Gothic illumination. Each of the hundred illustration above two columns of beautifully lettered text. The scribe used a lettering style whose repetition of verticals capped with pointed serifs has been compared to a picket fence.

The Ormesby Psalter created during the early 1300s in England, Is a splendid example. Its generous 33.6-centimeter height allowed for illustrated capital initials containing biblical scenes on gold-leaf backgrounds.

The Limbourg brothers' masterpiece was Les tres riches heures du duc de Berry. The first twenty-four pages are an illustrated calendar. Each month has a double page spread with a genre illustration relating to seasonal activities of the month on the left page and a calendar of the saints' days on the right. The illustrations are crowned with graphic astronomical charts depicting constellations and the phases of the moon. The winter farm scene for February includes a cutaway building with people warming themselves by a fire. The calendar page uses vibrant red and blue inks for the lettering. A pencil grid structure established the format containing the information.

MEDIEVAL ERA

The various names for the period between 500 and 1500 CE --the Dark Ages, the Middle Ages, and the Medieval Era--all reflect its position between the cultural achievements of the Roman Empire, which fell in 476 CE, and the flourishing of art and science in the Renaissance, which began around the 1400s. While the accomplishments of this period may not match those of adjacent eras, they nevertheless are significant. Attempts were made to be the successor to the formerly grand Roman empire were made by the Frankish Charlemagne in 800CE and the Holy Roman Empire, though neither were Roman. The "eastern or Byzantine empire did not experience this "Dark Ages" and the capitol of the eastern Roman Empire was transferred to Constantinople (present day Istanbul).

PART II

RENAISSANCE

A period from the 14th to the 17th century, considered the bridge
between the Middle Ages and Modern history. It started as a cultural
movement in Italy in the Late Medieval period and later spread to the
rest of Europe. Although the invention of metal movable type sped
the dissemination of ideas from the later 15th century, the changes
of the Renaissance were not uniformly experienced across Europe.
Renaissance, literally "rebirth," the period in European civilization
immediately following the Middle Ages and conventionally held to
have been characterized by a surge of interest in Classical learning and
values. The Renaissance also witnessed the discovery and exploration
of new continents, the substitution of the copernican for the Ptolemaic
systems of astronomy, the decline of the feudal system and the growth
of commerce, and the invention or application of such potentially
powerful innovations as paper, printing, the mariner's compass, and
gunpowder.

The first known European block printings with a communications function were devotional prints of saints, ranging from small images fitting in a person's hand to larger images of 25 by 35 centimeters. Many were hand-colored, and because of their basic linear style, they were probably intended to serve as less expensive alternatives for paintings.

A heroic effort was required to produce this first typographic book, which is also one of the finest examples of the printer's art. It displays two columns of type with a erogenous 2.9 centimeter margin between them. The first nine pages have forty lines per column, the tenth page has forty-one lines per column, and the rest have forty-two lines per column.

Engraving is printing from an image that is incised or cut down into the printing surface. To produce a copperplate engraving, a drawing is scratched into a smooth metal plate. Ink is applied into the depressions, the flat surface is wiped clean, and paper is pressed against the plate to receive the ink image.

Block printers and woodcarvers feared typographic printing as a serious threat to their livelihood, but early in the evolution of the typographic book, Bamberg printer Albrecht Pfister began to illustrate his books with woodblock prints. In 1460, Pfister used five woodblocks and the types from Gutenberg's thirty-six-line Bible to print his first edition of Johannes von Tepl's Der Ackerman aus Bohmen. Pfister's nine editions of five books were popular literature, in contrast to the theological and scholarly works published by most other early printers.

The Greek Island of Rhodes and a woodcut of Venice stretching over 1.2 meters. Erhard Reuwich illustrated from Pereginationes in Motem Syan in 1486. This four-page spread depicts the Greek island of Rhodes.
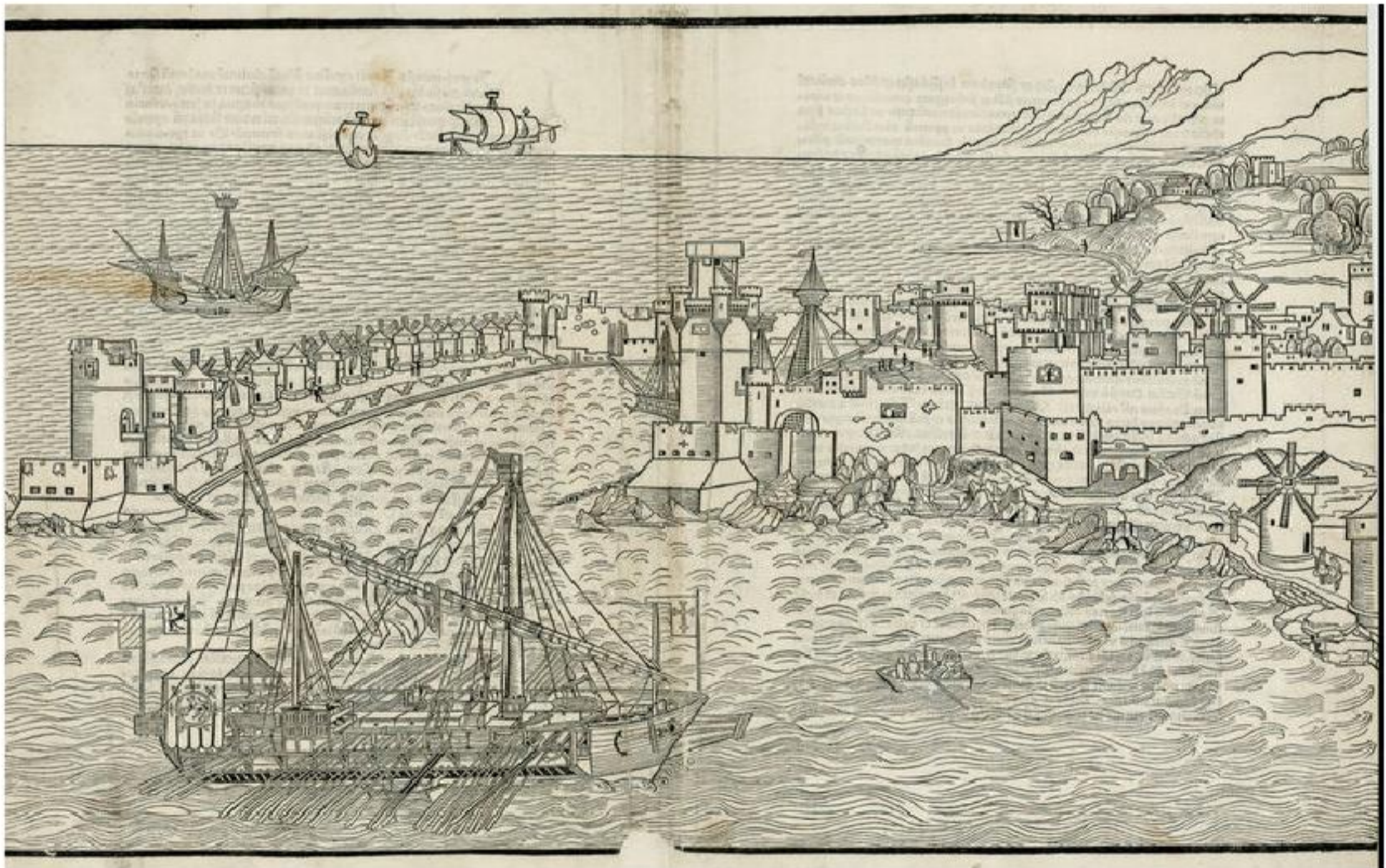
Page layouts range from a full double-page illustration of the city of Nuremberg to purely typographic pages without illustrations. On some pages, woodcuts are inserted into the text; on others, woodcuts are lined into vertical columns. Anton Koberger chronicle page depicts the city of Nuremberg.

Durer published Latin and German editions of The Apocalypse illustrated by his monumental sequence of fifteen woodcuts. This thirty-two-page book, with 16 by 12 inch pages, has fifteen layouts with two columns of Koberger's type on the left facing a Durer illustration on the right. Durer's Apocalypse has an unprecedented emotional power and graphic expressiveness. Volume and depth, light and shadow, texture and surface are created by black ink on white paper, which becomes a metaphor for light in turbulent world of awesome powers. The book earned the twenty-seven-year-old Durer renown throughout Europe.
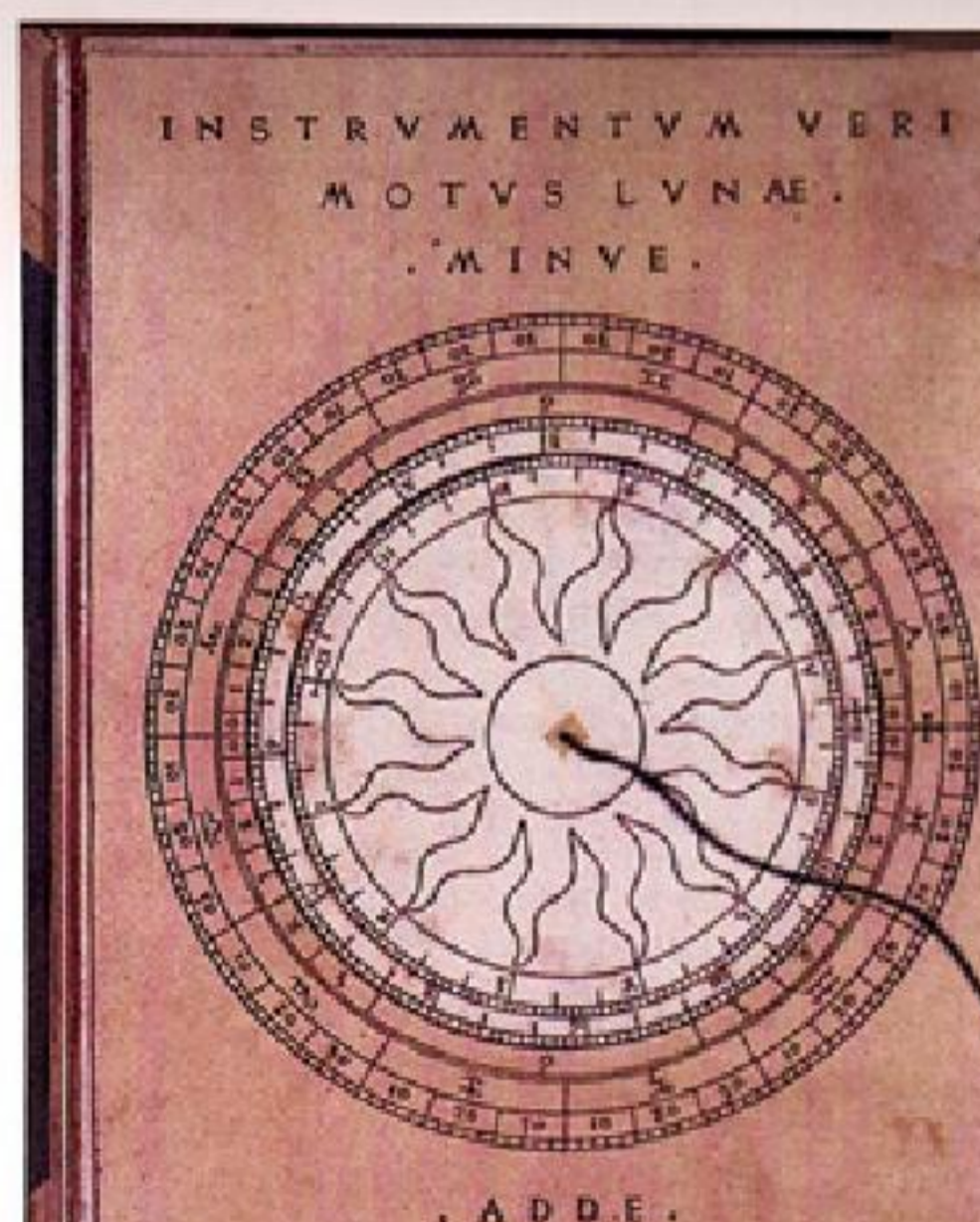
RENAISSANCE GRAPHIC DESIGN

De Spira innovative and handsome roman type cast off some of the Gothic qualities found in the fonts of Sweynheym and Pannartz. Printed in partnership with his brother. Wendelin, da Spira's 1470 edition of Augustine of Hippo's De civiate Dei was the first typographic book with printed page numbers. Wendelin da Spira inherited his brother's press but not the exclusive right to printing in Venice upon Johannes's untimely death.

Part of the lasting influence of Jenson's fonts is their extreme legibility, but it was his ability to design the spaces between the letters and within each form to create an even tone throughout the page that placed the mark of genius on his work. During the last decade of his life Jenson designed outstanding roman, Greek, and Gothic fonts and published over 150 books that brought him financial success and artistic renown.

During this time, fear and superstition were being swept away as scientists began to understand natural phenomena, and eclipses moved from black magic to predictable fact. Printers disseminated this knowledge, and Calendarium was largely a result of Ratdolt's interest in mathematics and astronomy.

Quidá eius libros nõ ipsius esse sed Dionysii & Zophiri co
lophonioru tradunt:qui iocãdi causa cõscribentes ei ut dis
ponere idoneo dederunt.Fuerunt auté Menippi sex. Prius
qui de lydis scripsit:Xanthũq; breuiauit.Secũdus hic ipse.
Tertius stratonicus sophista.Quartus sculptor . Quintus
& sextus pictores:utrosq; memorat apollodorus.Cynici au
tem uolumina tredecĩ sunt.Neniæ:testamenta:epistolæ cõ
positæ ex deorum psona ad physicos & mathematicos grã/
maticosq;:& epicuri fœtus:& eas quæ ab ipsis religiose co/
luntur imagines:& alia.

Griffo returned to Bologna, where he vanished from the historical record after being charged with murdering his son-in-law, who was bludgeoned with an iron bar in 1516.

The first writing manual of the Chancery Hand was a brief course using excellent examples to teach the cancelleresca script. Arrighi's masterful writing was meticulously cut onto woodblocks by engraver Ugo da Carpi. Arrighi's directions were so clear and simple that the reader could learn this hand in a few days.
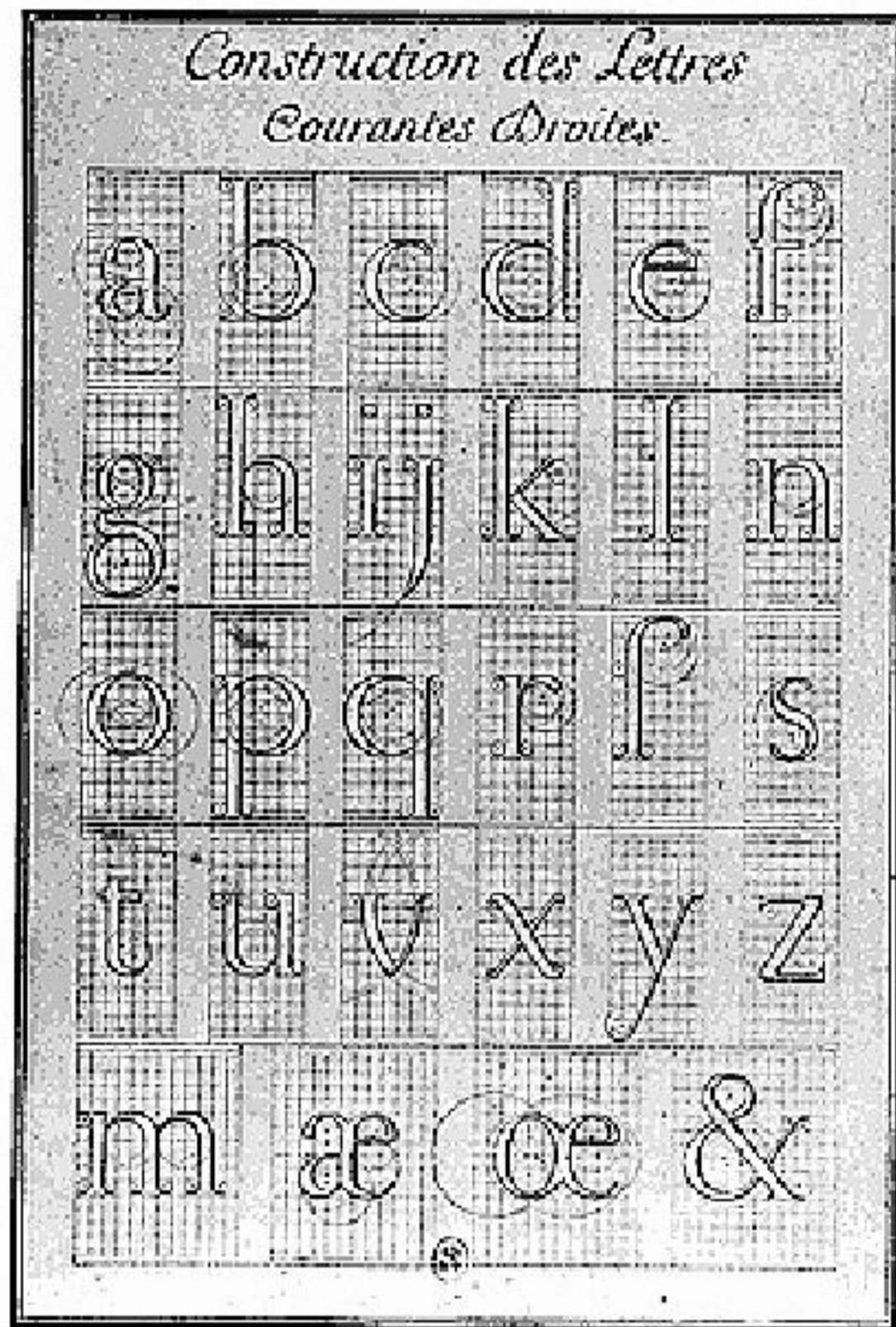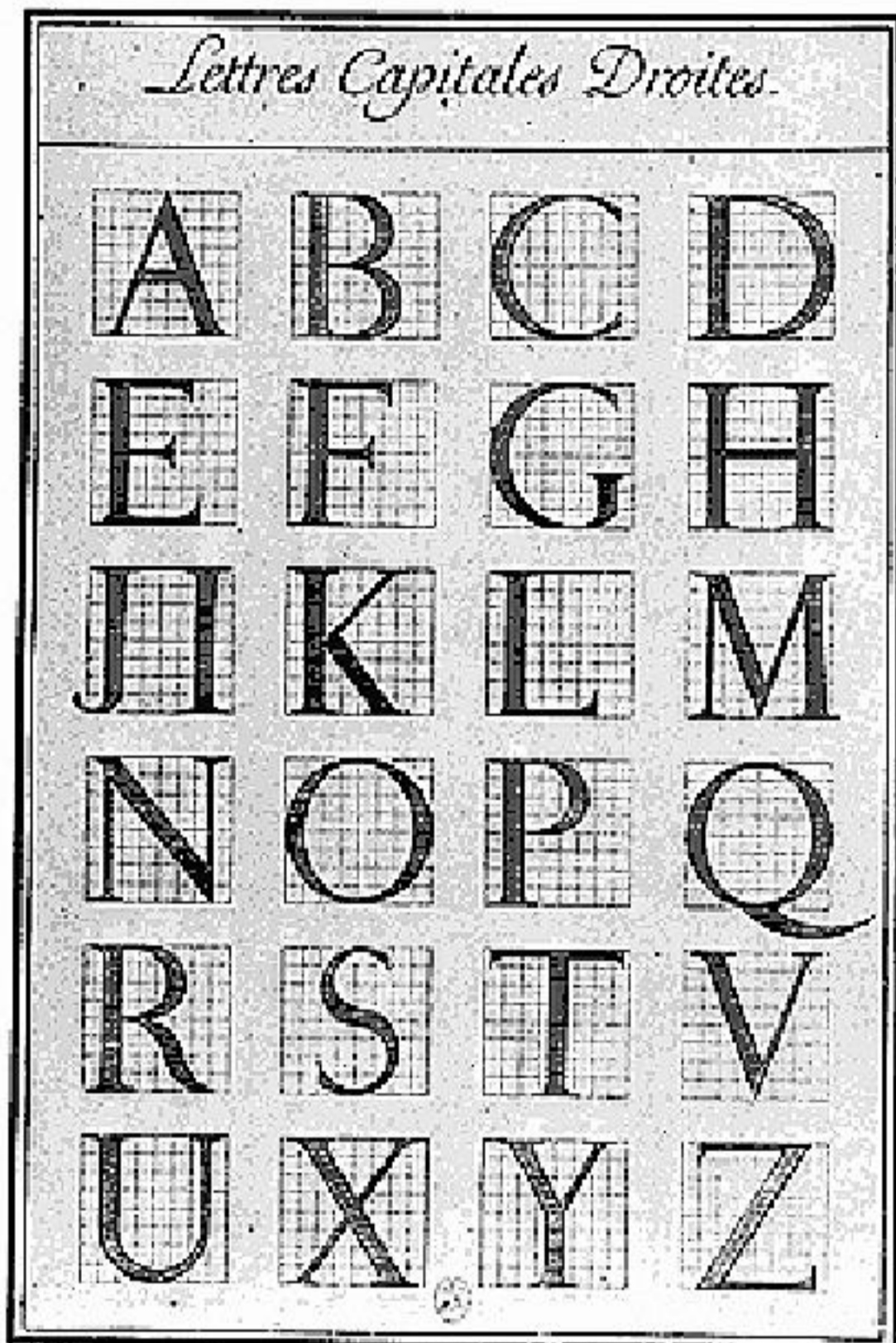
This Romain du Roi, as the new typeface was called, had increased contrast between thick and thin strokes, sharp horizontalserifs, and an even balance to each letterform. The master alphabets were engraved as large copperplate prints by Louis Simonneau.

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & Æ Œ
£ 1 2 3 4 5 6 7 8 9 0 $

a b c d e f g h i j k l m n o p q r
s t u v w x y z æ œ ct ſ fi ff fl
k v w z ffi ffl

A B C D E G K L
M N P R V &

Christian Knowledge was followed closely by the first size of Caslon Old Style with italic in 1722, and his reputation was made. For the next sixty years, virtually all English printing used Caslon fonts, and these types followed English colonialism around the globe. Printer Benjamin Franklin introduced Caslon into the American colonies, where it was used extensively, including for the official printing of the Declaration of Independence by a Baltimore printer.

PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

ET

AENEIS.

BIRMINGHAMIAE:
Typis JOHANNIS BASKERVILLE.
MDCCLVII.
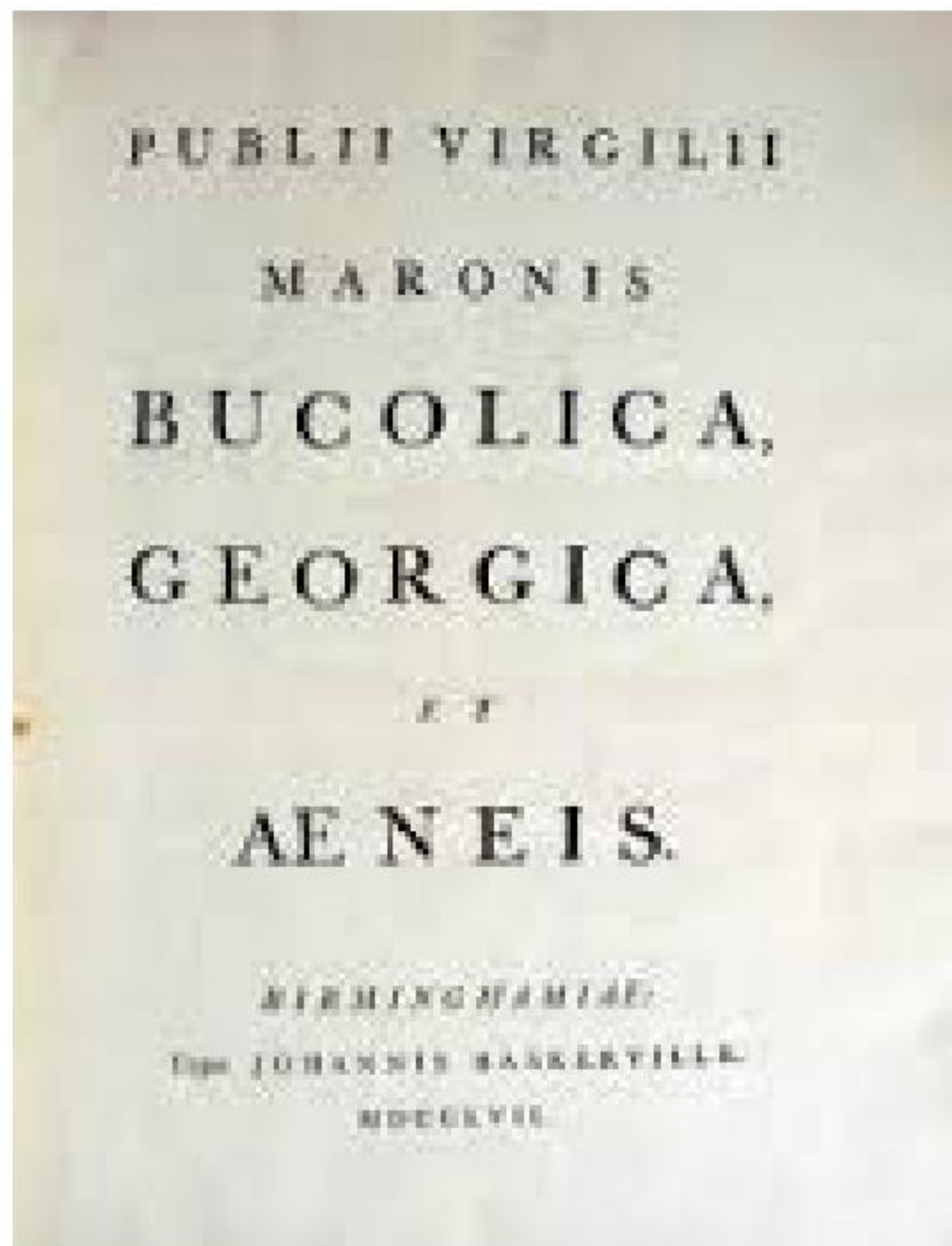
As a book designer in a period of intricate, engraved title pages and illustrations and the generous use of printers' flowers, ornaments, and decorated initials, Bakerville opted for the pure typographic book. Wide margins and a liberal use of space between letters and lines were used around his magnificent alphabets. To maintain an elegant purity of typographic design, an unusually larger percentage of each press run was rejected, and he melted down and recast his type after each printing.

MANUALE

TIPOGRAFICO

DEL CAVALIERE

GIAMBATTISTA BODONI

VOLUME PRIMO.

PARMA

PRESSO LA VEDOVA

MDCCCXVIII.

MAJUSCOLE

103

ABCD
EFGH
IJKL
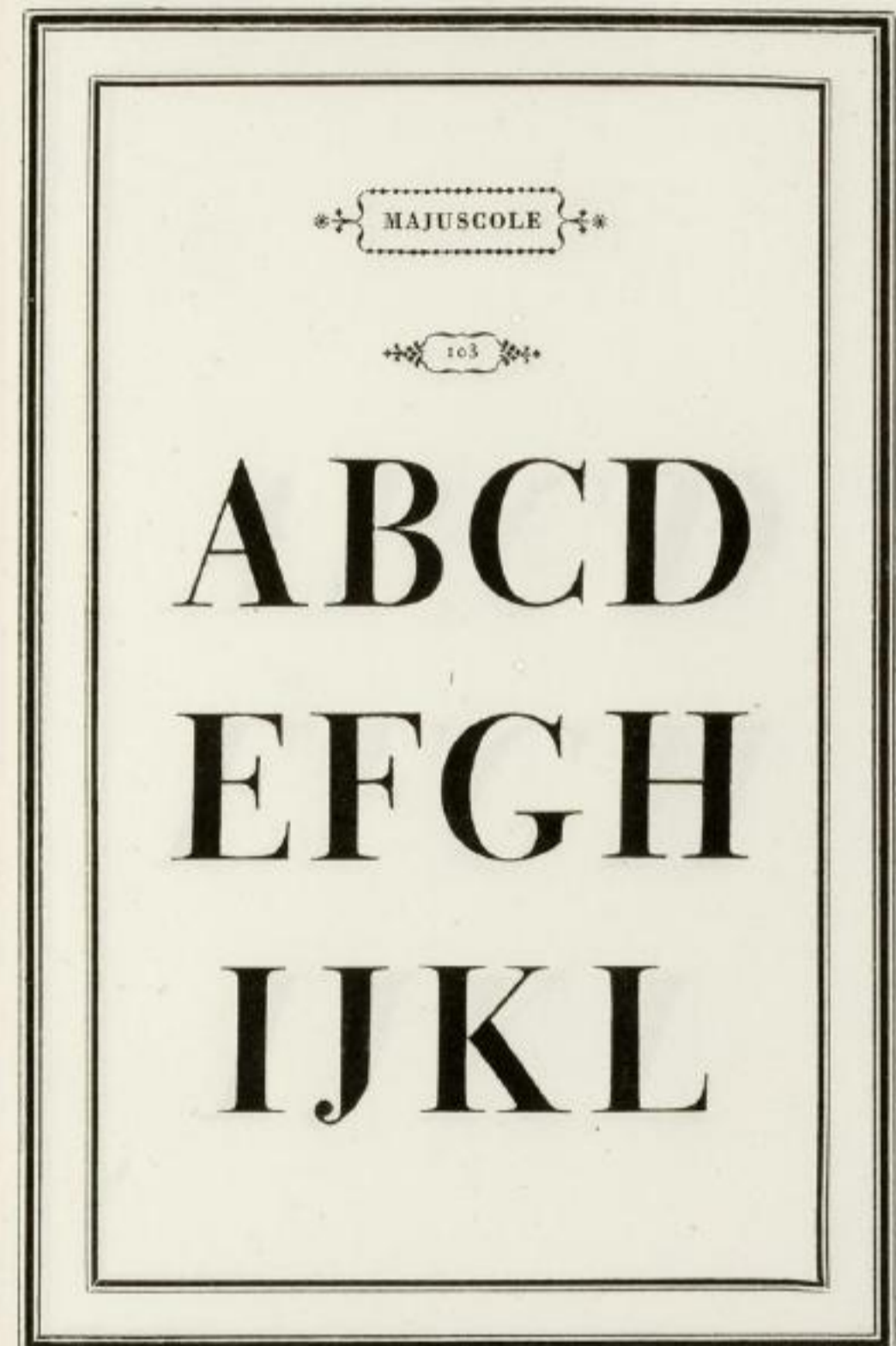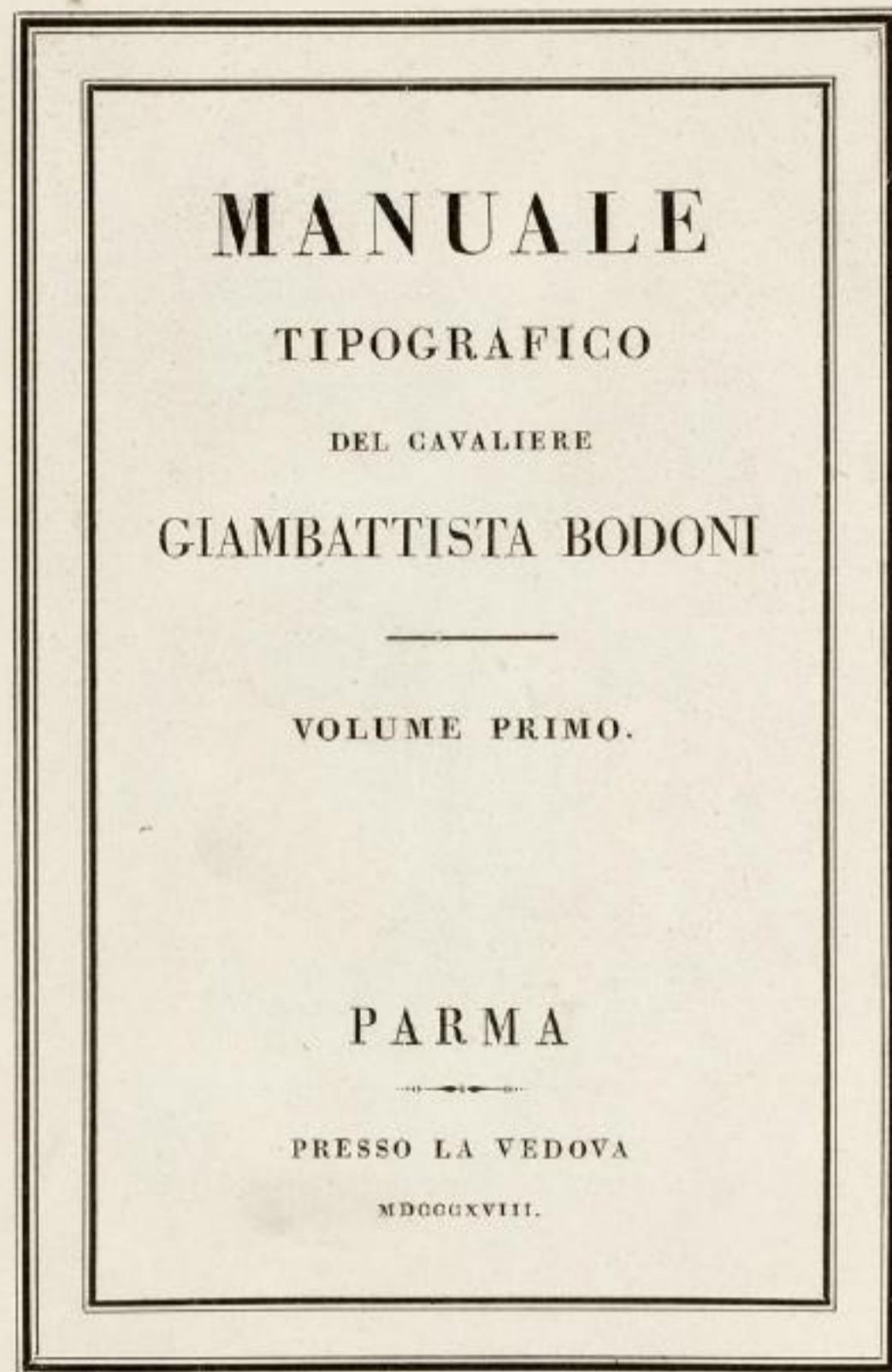
This monumental celebration of the aesthetics of prefor-
matted and homage to Bodoni's genius is a milestone in
the history of graphic design. In 1872 the citizens of Saluzzo
honored their native son by erecting a status of Bodoni. Iron-
ically, they carved his name in the base in Old Style roman
letters.

THE AGE OF ENLIGHTENMENT

The Age of Enlightenment (or simply the Enlightenment) is the era in Western philosophy, intellectual, scientific and cultural life, centered upon the 18th century, in which reason was advocated as the primary source for legitimacy and authority. Developing simultaneously in France, Great Britain, Germany, the Netherlands, Italy, Spain, Portugal and the American colonies. The authors of the American Declaration of Independence, the United States Bill of Rights, the French Declaration of the Rights of Man and of the Citizen, and the Polish-Lithuanian Constitution of May 3, 1791, were motivated by Enlightenment principles. The "Enlightenment" was not a single movement or school of thought, for these philosophies were often mutually contradictory or divergent. The Enlightenment was less a set of ideas than it was a set of values. At its core was a critical questioning of traditional institutions, customs, and morals, and a strong belief in rationality and science

PART III

INDUSTRIAL REVOLUTION

The Industrial Revolution, which took place from the 18th to 19th centuries, was a period during which predominantly agrarian, rural societies in Europe and America became industrial and urban. Prior to the Industrial Revolution, which began in Britain in the late 1700s, manufacturing was often done in people's homes, using hand tools or basic machines. Industrialization marked a shift to powered, special-purpose machinery, factories and mass production. The iron and textile industries, along with the development of the steam engine, played central roles in the Industrial Revolution, which also saw improved systems of transportation, communication and banking. While industrialization brought about an increased volume and variety of manufactured goods and an improved standard of living for some, it also resulted in often grim employment and living conditions for the poor and working classes.

ABC

Thomas Cotterell who had been dismissed for leading a workers' revolt, became successful type designers and founders in their won right. Apparently, Cotterell began the trend of sand-casting large, bold display letters are early as 1765, when his specimen book included, in the words of one of his amazed contemporaries, a "proscription, or posting letter of great bulk and dimension, as high as the measure of twelve lines of pical". Other founders designed and cast fatter letters, and type grew steadily bolder.
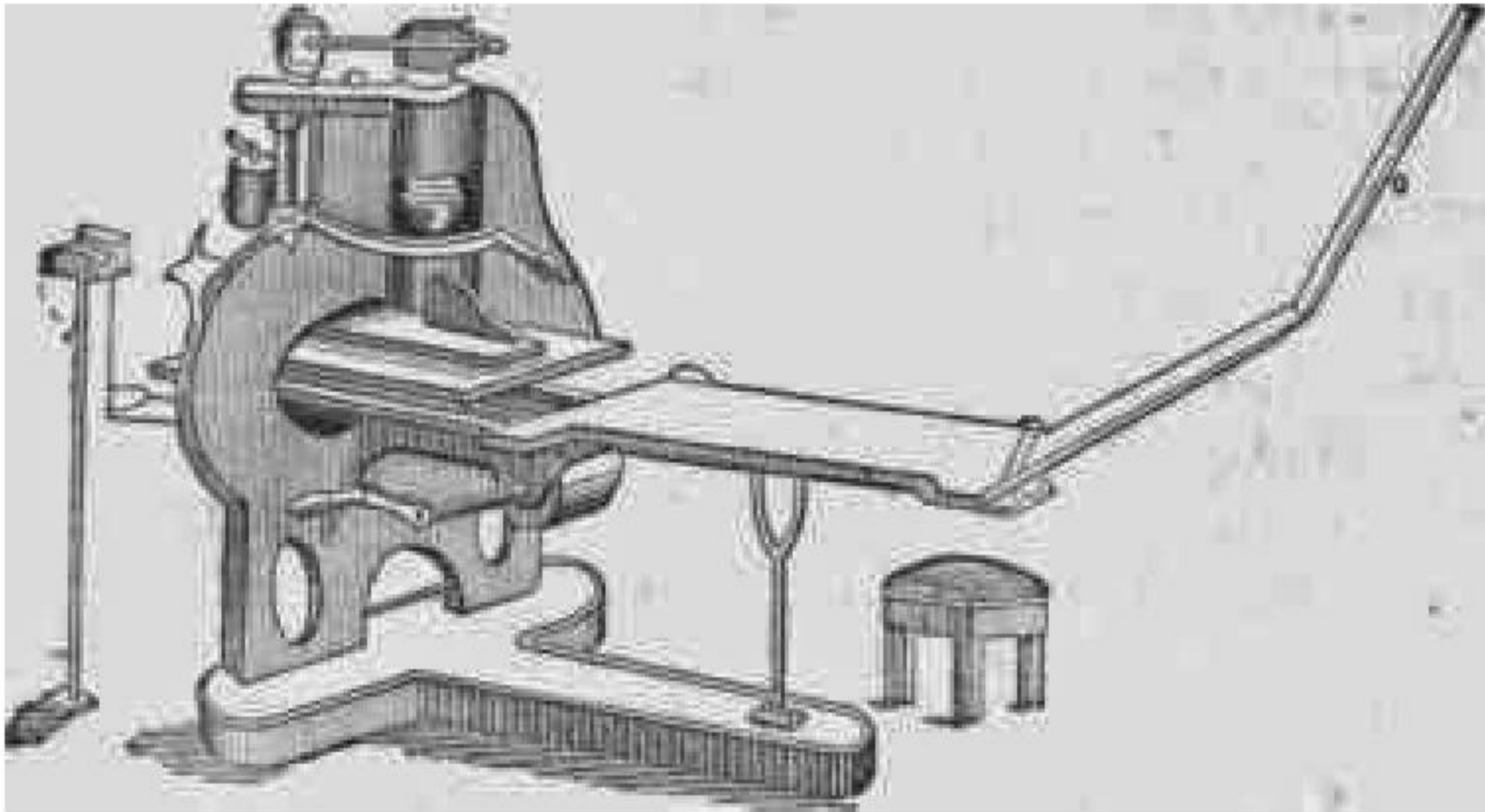
Charles Stanhope producing a printing press in 1800 that was constructed completely of cast-iron. The metal screw mechanism required approximately one-teeth the manual force needed to print on a wooden press, and Stanhope's press could print a sheet double the size. William Bulmer's printing office installed and experimented with Lord Stanhope's first successful prototype. These innovations served to improve a partially mechanized handicraft.
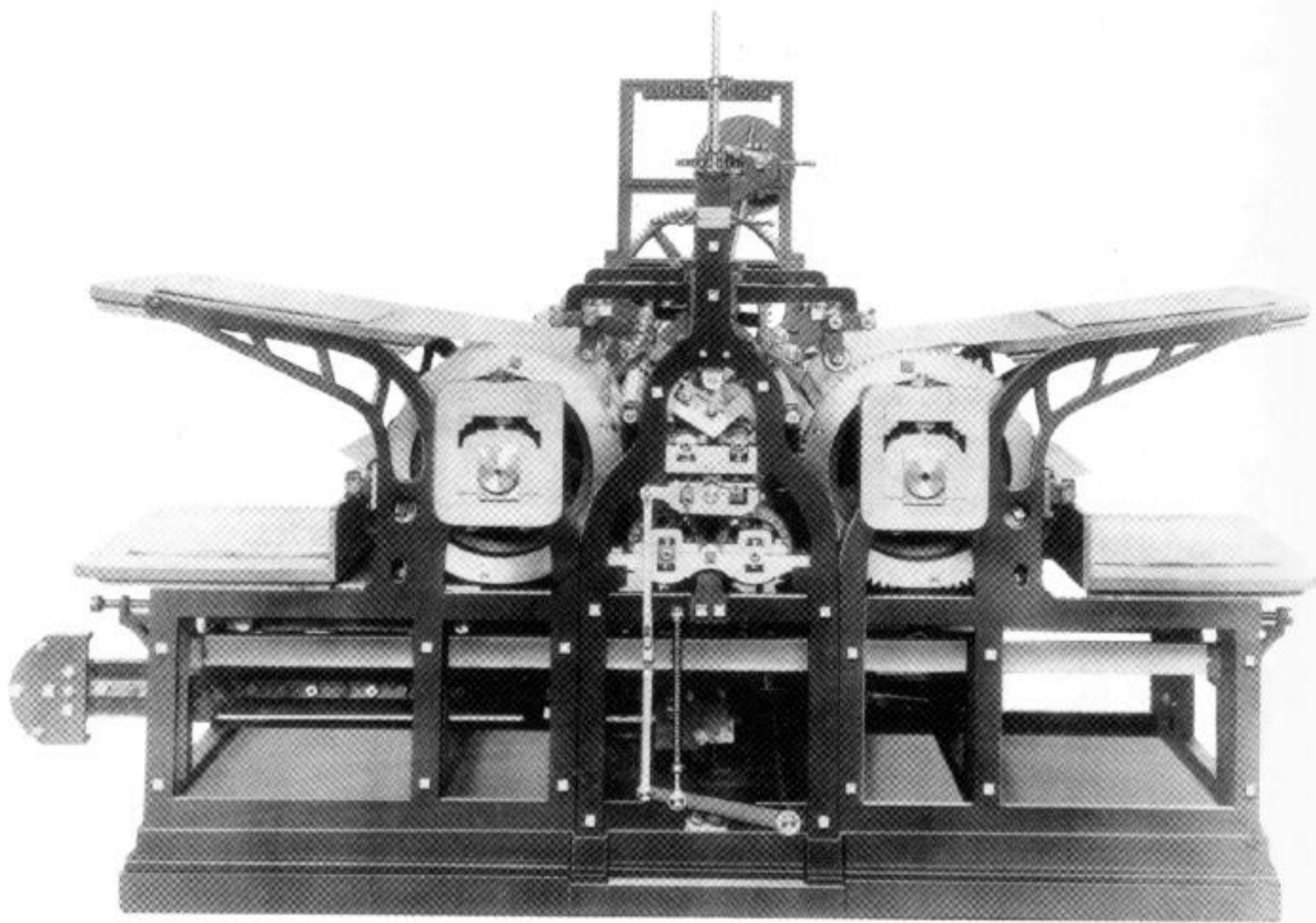
John Walter II of the Times in London commissioned Koenig to build two double-cylinder steam-powered presses. These were capable of printing 1,100 impressions an hour on sheets of paper that were 35 in. by 22 in. wide. Fearing the sabotage that sometimes destroyed new machinery when workers felt their jobs were endangered, Walter had the new presses moved to Printing House Square in absolute secrecy.
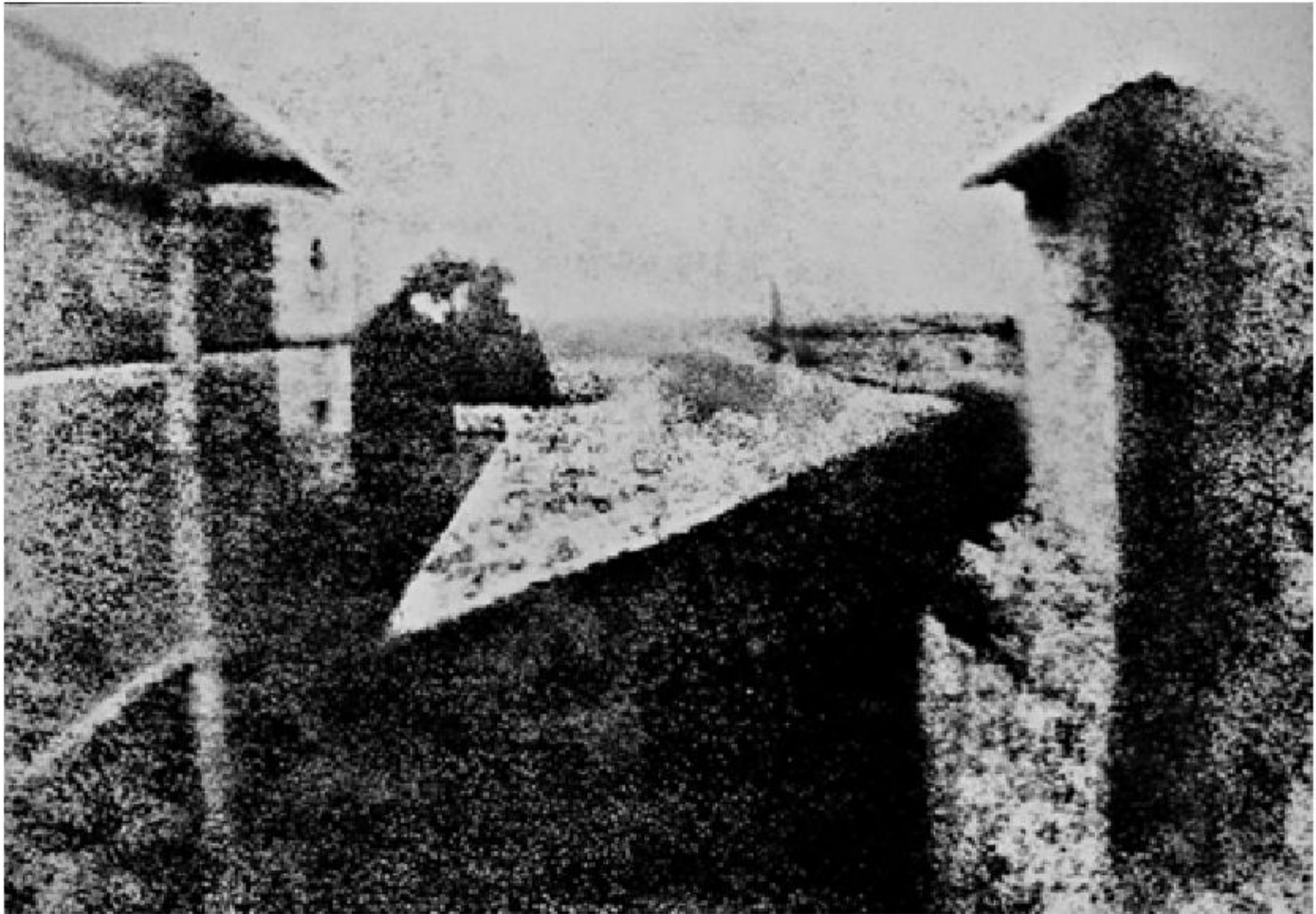
Niepce expanded his discovery by putting one of his pewter plates in the back of his camera obscure and pointing it out the window. This allowed him to make a picture directly from nature; the earliest extant photograph is a pewter sheet that Niepce exposed all day. When he removed it from the camera obscure and washed it with lavender oil, a havy image of the sunlit buildings outside his workroom window was captured. Niepce continued his research with light-sensitive materials, including silver-coated copper.
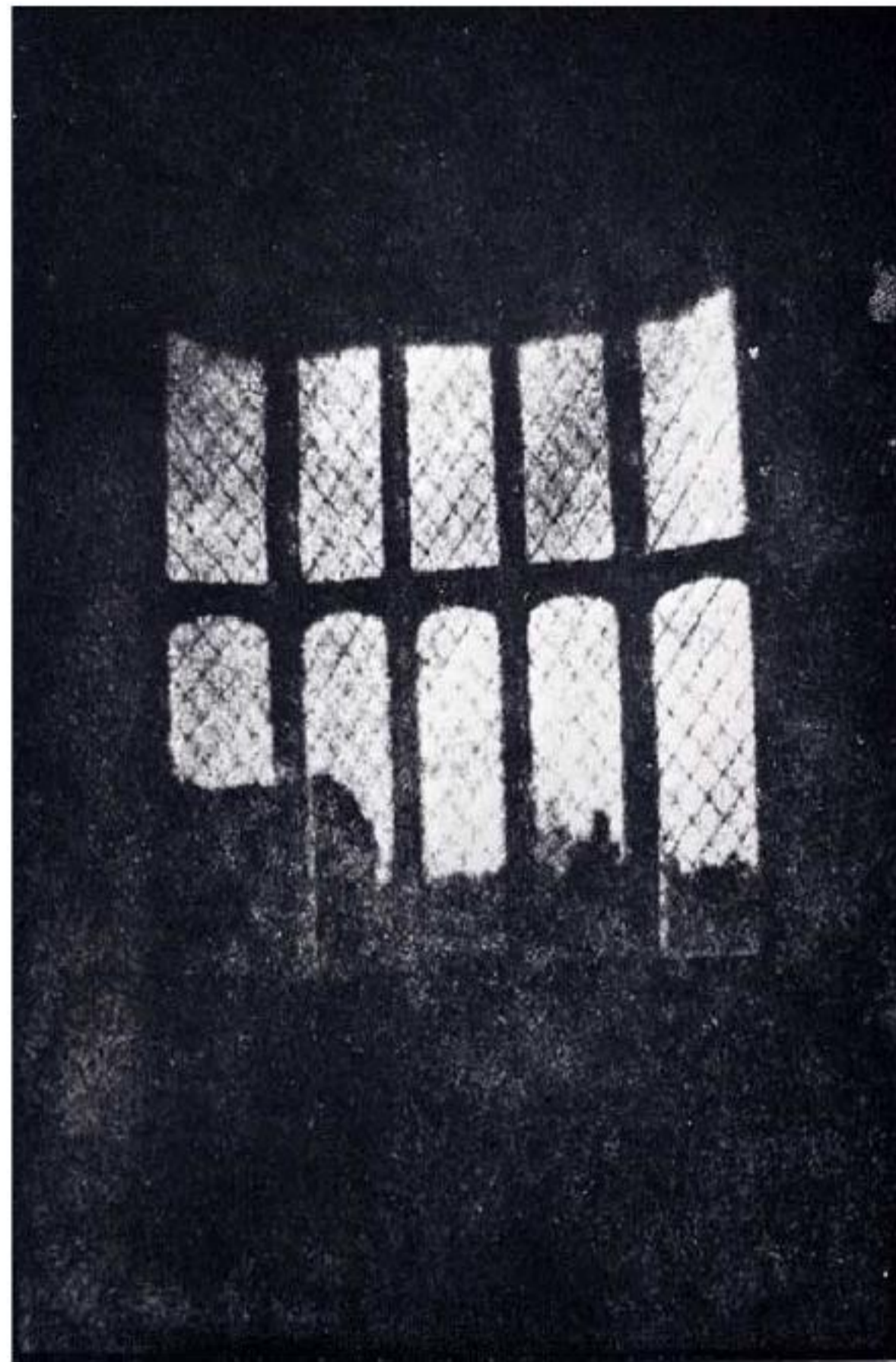
Herschel named the reversed image a negative and called the contact a positive. These terms and Herschel's later name for Talbot's invention, photography have been adopted throughout the world. The sun provided the light source to contact print the negative to another sheet of sensitized paper, producing this positive image of the sky and land outside the windows.

In the eighteenth century, job printing had been sideline of newspaper and book printers. The design of handbills, wood-type posters, and broadsheets at the poster houses did not involve a graphic designer in the twentieth-century sense. The composed the type, rules, ornaments, and wood-engraved or metal-stereo-typed stock illustrations that filled the type cases. The designer had access to nearly infinite range of typographic sizes, styles, weights, and novel ornamental effects, and the prevailing design philosophy often encouraged an ecletric style.

The Elements of Euclid is a landmark in book design. Diagram and symbols are printed in brilliant primary colors with woodblocks; color replaced traditional alphabet labeling to identify the lines, shapes, and forms in the geometry lessons. The book's author claimed that with his approach, geometry could be learned in one-third the time needed with traditional textbooks, and the learning was more permanent. The dynamic color and crisp structures anticipate geometric abstract art of the twentieth century.

Growing rapidly, the firm established London showrooms and began to assemble teams of craftsmen that eventually included furniture and cabinetmakers, weavers and dyers, stained glass fabricators, and potters and tile makers. Morris proved to be a brilliant two-dimensional pattern designer.

(pr. 34.)

and = (pr. 34.)

∴ = (ax. 3.)

Q. E. D.

Make = (pr. 42.) with
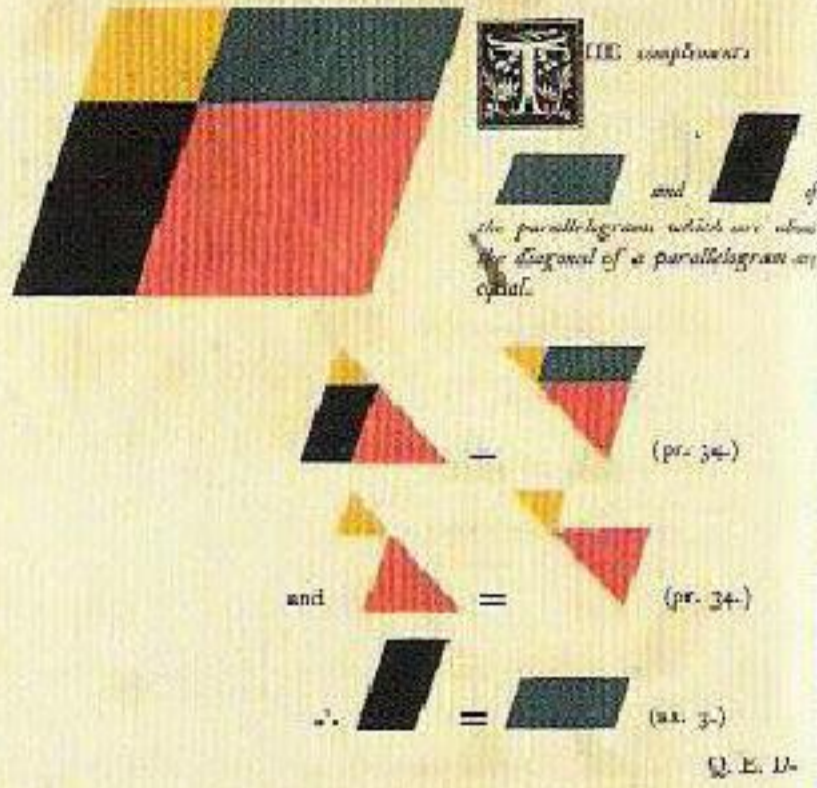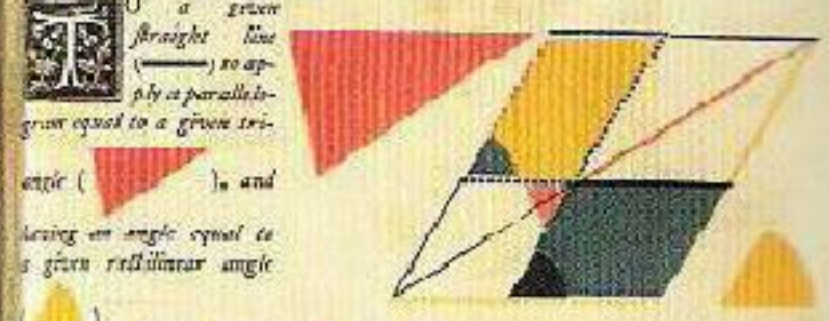
and having one of its sides continuous with and in continuation of

Produce till it meets ‖

draw produce it till it meets continued;

draw ‖ meeting

produced, and produce ,

= (pr. 42.)

but = (const.)

∴ = and

= = = (pr. 10. and const.)

Q. E. D.

Featuring the work of guild members, the Century Guild Hobby Horse began publication in 1844 as the first finely printed magazine devoted exclusively to the visual arts. The medieval passions of the Arts and Crafts movement were reflected in the graphic designs of Image and Horne. However, several designs contributed by Mackmurdo have swirling organic forms that are pure art nouveau in their conception and execution. The 1883 title page for his book Wren's City Churches was followed by fabric designs, the Century guild trademark, and Hobby Horse graphics.
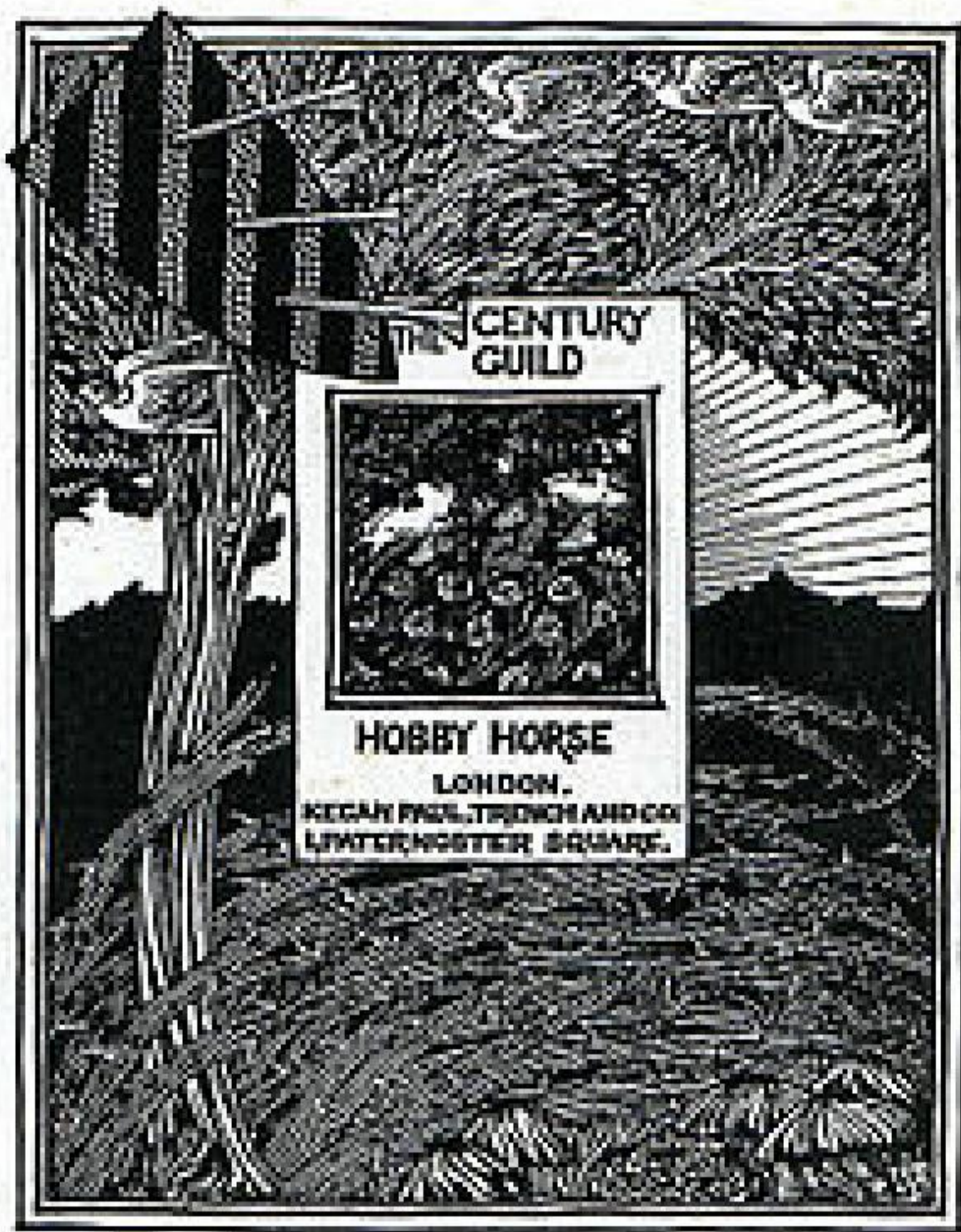
The Hobby Horse, which sought to proclaim the philosophy
and goals of the Century Guild, was produced with painstak-
ing care under the tutelage of Sir Emery Walker (1851-1933),
the master printer and typographer at the Chiswick Press.

The outstanding volume from the Kelmscott Press is the ambitious 556-page Works of Geoffrey Chaucer. Four years in the making, the Kelmscott Chaucer has eighty-seven woodcut illustrations from drawings by Burne-Jones and fourteen large borders and eighteen smaller frames around the illustrations cut from designs by Morris. In addition, Morris designed over two hundred initial letters and words for use in the Kelmscott Chaucer, which was printed in black and red in large folio size, 425 copies on paper and 13 on vellum. On June 2, 1896, the bindery delivered the first two copies. One was for Burne-Jones, the bindery delivered the first two-copies. One was for Burne-Jones, the other for Morris. Four months later, on October 3, William Morris died at age sixty-two.

A psalter published in 1902 was the design masterpiece of the Essex House Press. The text is in vernacular sixteenth-century English from a translation made in about 1540 by Archbishop Thomas Cranmer of Canterbury.

S

X

HV
SE

The Doves Press, are remarkably beautiful typographic books. Illustration and ornament were rejected in the approximately fifty volumes produced there using fine paper, perfect press work, and exquisite type and spacing. The five-volume Bible used a few striking initials designed by Edward Johnston.

ART NOUVEAU

Ukiyo-e artists quickly embraced the woodblock print. Hishikawa Moronobu is widely respected as the first master of the ukiyo-e print. This son of a provincial embroiderer began his career by making designs for embroidery. After moving to Edo in the middle of the seventeenth century, Moronobu became a book illustrator who used Chinese woodcut techniques and reached a large audience.

Art nouveau was an international decorative style that thrived roughly during the two decades that girded the turn of the century. It encompassed all the design arts-architecture, furniture and product design, fashion, graphics, consequently embraced posters, packages, and advertisements. Art nouveau's identifying visual quality is an organic, plant-like line. Freed from roots and gravity, it can either undulate with whiplash energy or flow with elegant grace as it defines, modulates, and decorates a given space. Vine tendrils, flowers, birds, and the human female form were frequent motifs from which this fluid line was adapted.

Images of Edo's most renowned beauties were identified by name. Rather than repeating stereotypes of conventional beauty, Utamaro conveyed his subjects; feelings, based on careful observation of their physical expressions, gestures, and emotional states. His warm yellow and tan backgrounds emphasized delicate, lighter-toned skin.

Hiroshige's death during an 1858 cholera epidemic came as the collision of Asian and European cultures was about to have a major influence on Western Art and design. The treaties resulting from American commodore Matthew C. Perry's naval expeditions to Japan, beginning in 1853, led to collapse of Japan's traditional isolationist policies and opened trade with the West. A mid-nineteenth-century revolution overthrew the last shogun in 1867 and restored supreme power to the Meiji emperor the following year.

This is a monochromatic design for the theatrical production La biche au bois, starring the 22 year old Sarah Bernhardt. Both artist and actress took Paris by storm, as Bernardt became the leading actress of her day and Cheret pioneered the visual poster.

Designed and illustrated by Grasset. It was printed in an aquatint-grain/color-photo relief process from plates made by Charles Gillot, who transformed Grasset.

Illustrates what has been called his "coloring-book style" of thick black contour drawing locking forms into flat areas of color in a manner similar to medieval stained glass windows. His figures echo Botticelli and wear medieval clothing; his stylized, flat cloud patterns reflect his knowledge of Japanese woodblocks.
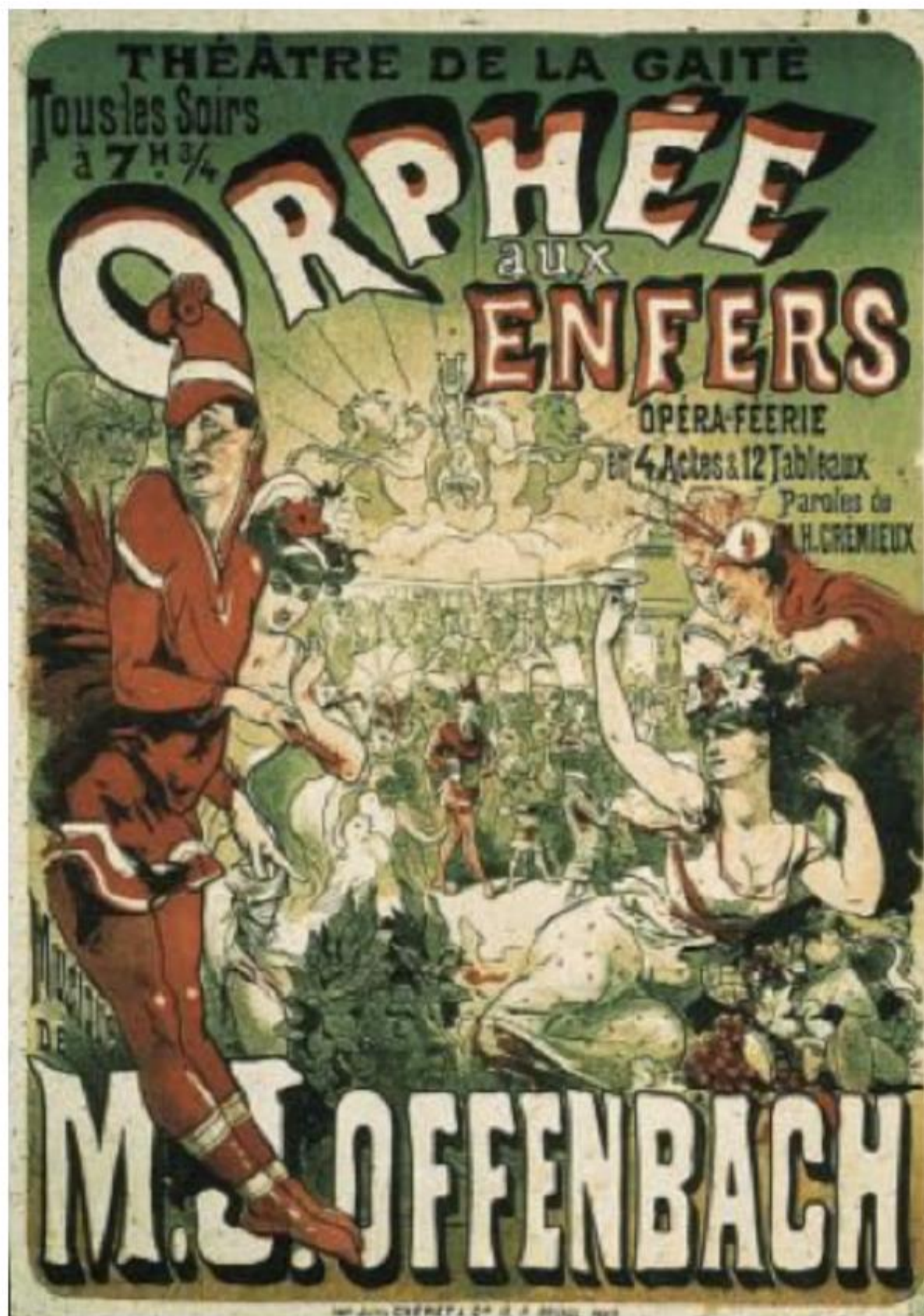
When further commissions were not forth-coming, he returned to London, where he soon mastered the more advanced English color lithography. A poster commission for a family of clowns he had befriended was the turning point, leading to label commissions from the philanthropist point, leading to label commissions from the philanthropist and perfume manufacturer Eugene Rimmel.

Moulin Rouge is a dynamic pattern of flat planes black spectator's silhouettes, yellow ovals for lamps, and the stark white undergarments of the notorious cancan dancer, who performed with transparent or slit underwear move horizontally across the center of the poster.
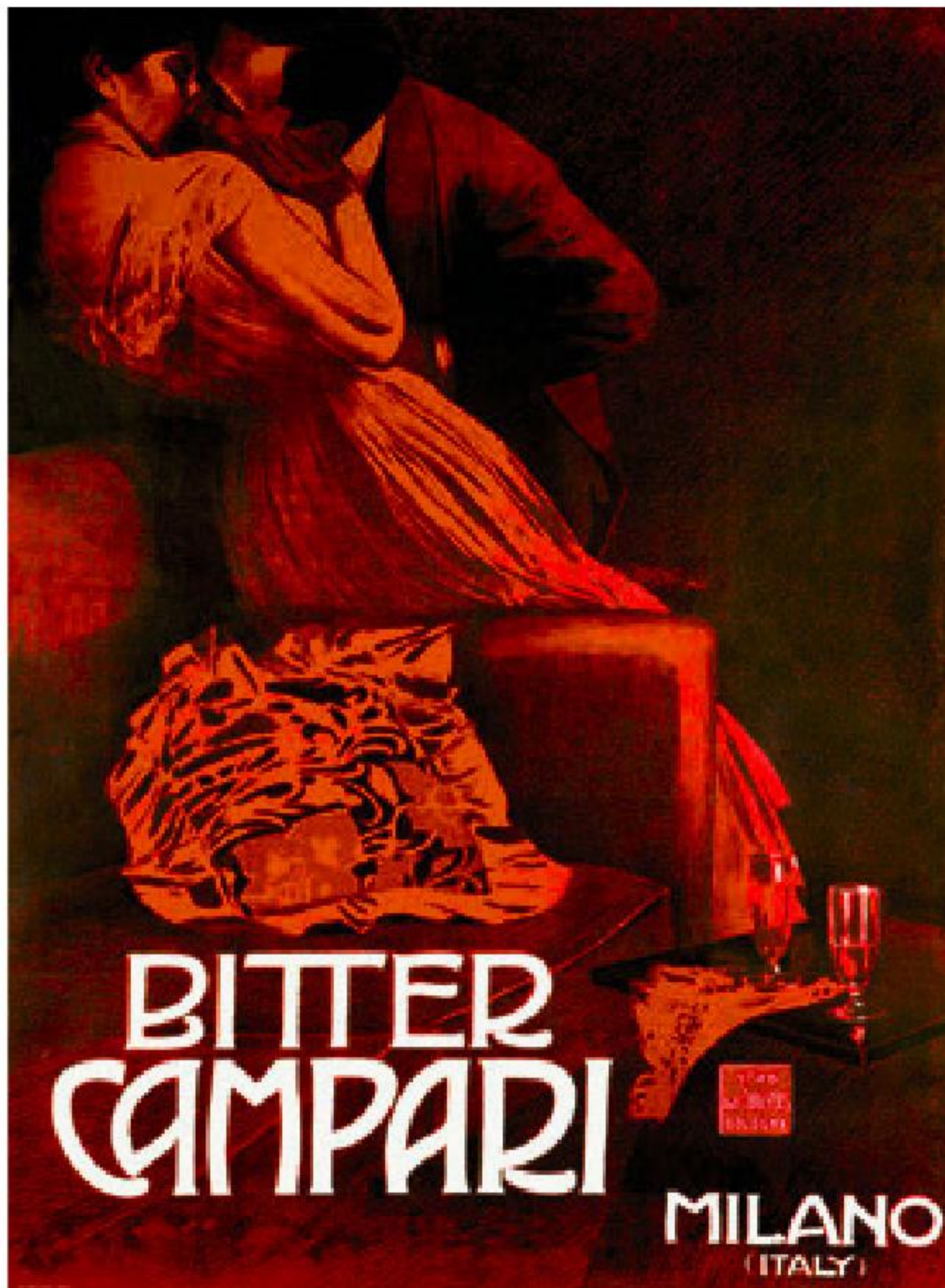
Dudovich was an eclectic designer who eventually arrived at a unique colorful style. Like Hohlwein in Germany, he preferred elegant subjects presented in flat areas of color. Together with artists such as the Polish-born Franz Laskoff.

A poster for the Glasgow Institute of the Fine Arts, designed by Margaret and Frances Macdonald in collaboration with J. Herbert McNair, demonstrates the rising versatility and integration of flowing curves with rectangular structure that are hallmarks of their mature work.
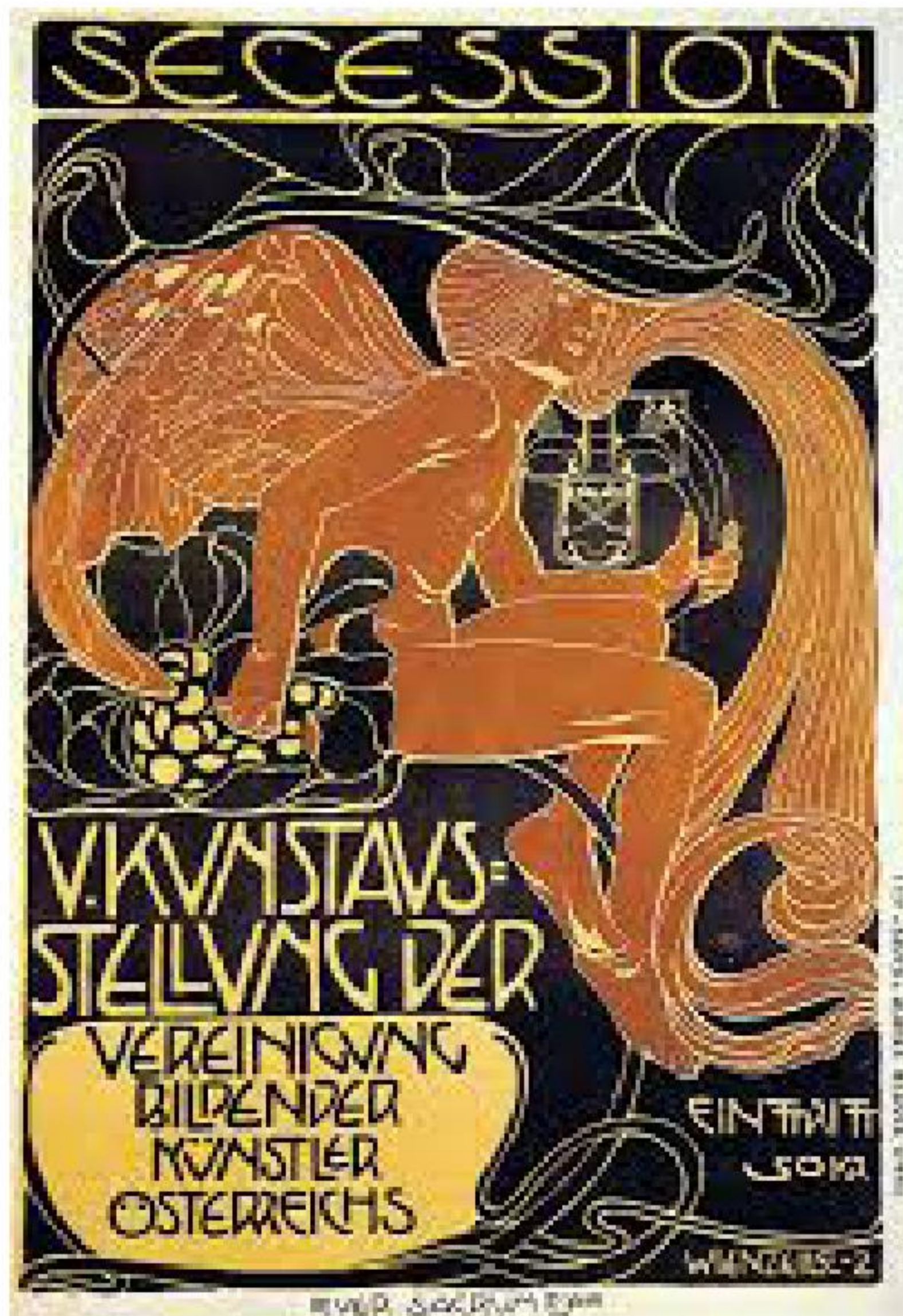
In this poster Moser, demonstrates how quickly the central idealized figures and swooping floral forms of French art nouveau were absorbed. A major difference is the Secession artists' love of clean, simple, sans-serif lettering, ranging from flat, blocky slabs to fluidly calligraphic forms.

ALLGEMEINE ELEKTRICITÆTS GESELLSCHAFT

A·E·G·METALLFADENLAMPE

ZIRKA EIN WATT PRO KERZE
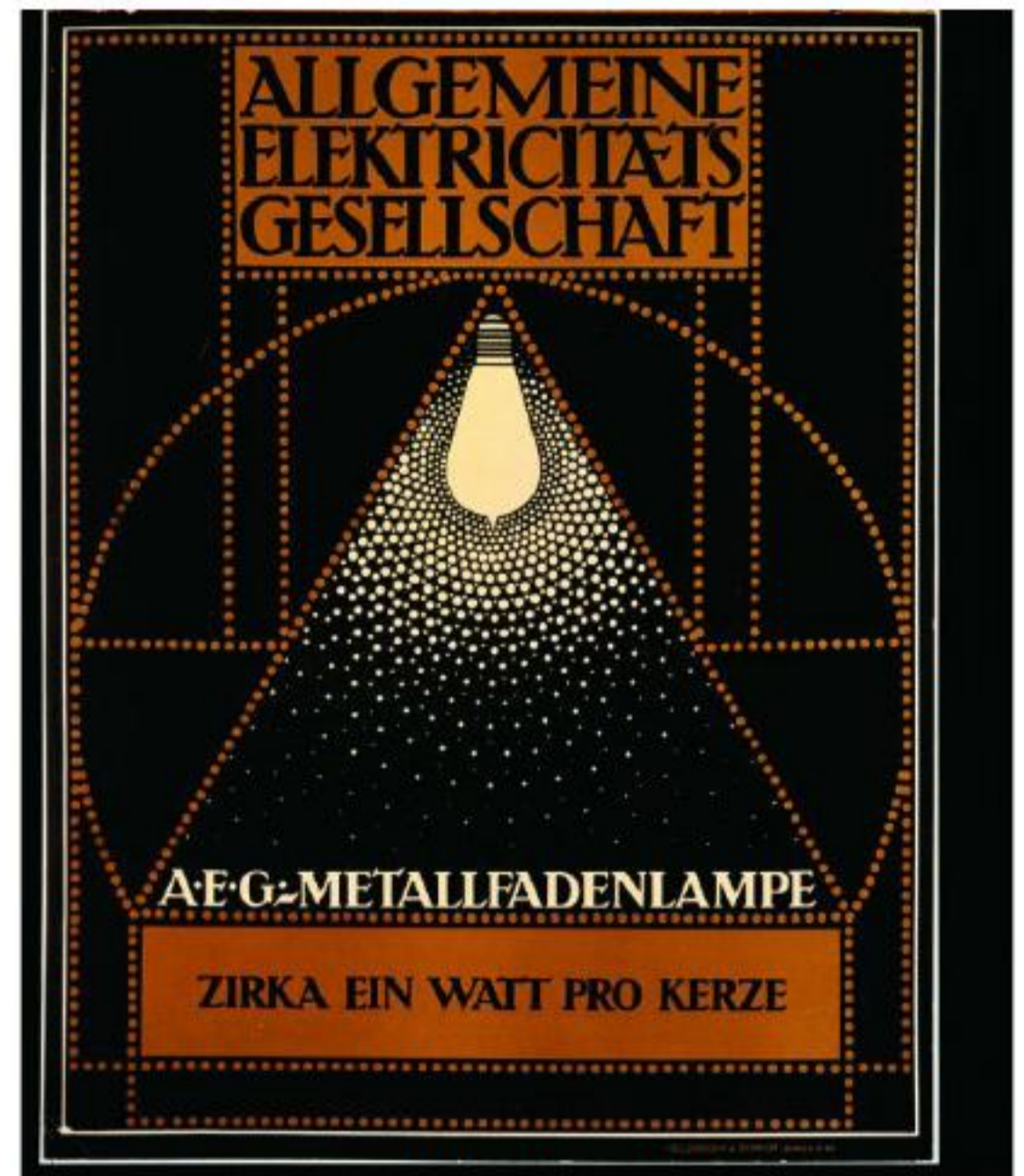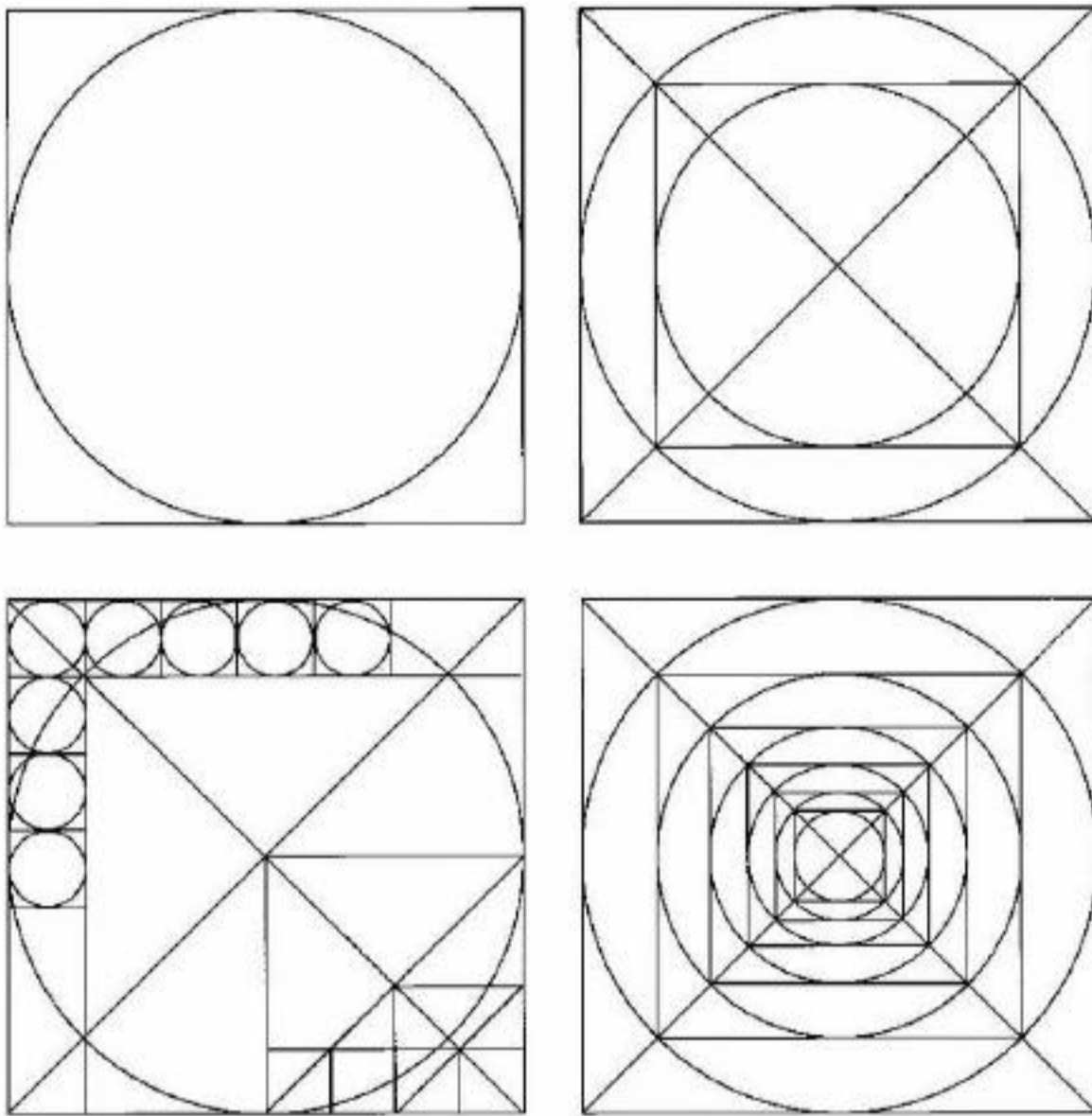
The geometric patterns thus developed could be used to determine proportions, dimensions, and spatial divisions in the design of everything from chairs to buildings and graphics.

An electric lamp poster designed by Behrens for AEG around 1910 demonstrates the typographic and spatial parameters of the mature AEG corporate identification program; it realizes Behrens's quest for a 20th century language of form.

20th CENTURY

1910s: This decade was unfortunately dominated by the first "total war" -- World War I. It also saw other huge changes during the Russian Revolution and the beginning of Prohibition. Tragedy struck when a fire rampaged through Triangle Shirtwaist Factory, the "unsinkable" Titanic hit an iceberg. and the Spanish flu killed millions around the world. On a more positive note, people in the 1910s got their first taste of an Oreo cookie and could fill out their first crossword.

1920s: The Roaring '20s were a time of speakeasies, short skirts, the Charleston dance, and jazz music. The 1920s also showed great strides in Women's Suffrage and archaeology hit the mainstream with the discovery of King Tut's Tomb. There were an amazing number of cultural firsts in the 1920s, including the first talking film, Babe Ruth hitting his home-run record, and the first Mickey Mouse cartoon.

1930s: The Great Depression hit the world hard in the 1930s. The Nazis took advantage of this situation and were able to come to power in Germany, establish their first concentration camp, and begin a systematic persecution of Jews in Europe. Other news in the 1930s included the disappearance of Amelia Earhart, a wild and murderous crime spree by Bonnie and Clyde, and the imprisonment of Al Capone for income tax evasion.

1940s: World War II was already underway by the time the 1940s began and it was definitely the big event of the first half of the decade. Plus, the Nazis established death camps in their effort to murder millions of Jews during the Holocaust. When World War II ended, the Cold War began. The 1940s also witnessed the assassination of Gandhi and the beginning of Apartheid.

1950s: The 1950s are sometimes referred to as the Golden Age. Color TV was

PART IV

invented; the polio vaccine was discovered; Disneyland opened; and Elvis gyrated his hips on The Ed Sullivan Show. The Cold War continued as the Space Race between the United States and the Soviet Union began. The 1950s also saw segregation ruled illegal in the U.S. and the beginning of the Civil Rights movement.

1960s: To many, the 1960s can be summed up as the Vietnam War, hippies, drugs, protests, and rock and roll. (A common joke goes "If you remember the sixties, you weren't there.") Although those were important aspects of this decade, other events occurred as well. For instance, the Berlin Wall was built, the Soviets launched the first man into space, President John F. Kennedy was assassinated, the Beatles become popular, and Dr. Martin Luther King Jr. made his "I Have a Dream" speech.

1970s: The Vietnam War was still a major event in the beginning of the 1970s. There were other tragic events this decade as well, including the deadliest earthquake of the century, the Jonestown massacre, the Munich Olympics massacre, and the nuclear accident at Three Mile Island. Culturally, disco became extremely popular and Star Wars hit theaters.

1980s: Mikhail Gorbachev's policies of glasnost and perestroika began the end of the Cold War. This was soon followed by the surprising fall of the Berlin Wall. There were also some disasters this decade, including the eruption of Mt. St. Helens, the oil spill of the Exxon Valdez, the Ethiopian Famine, a huge poison gas leak in Bhopal, and the discovery of AIDS. Culturally, the 1980s saw the introduction of the mesmerizing Rubik's Cube toy, Pac-Man video game, and Michael Jackson's Thriller video.

1990s: The Cold War ends, Nelson Mandela is released from prison, the Internet becomes popular - in many ways the 1990s seemed a decade of both hope and relief. Unfortunately, the decade also saw its fair share of tragedy, including the Oklahoma City bombing, Columbine High School massacre, and the Rwandan genocide.

The Analytical cubism is the name given to their work from about 1910 to 1912. During this period they analyzed the planes of the subject matter, often from several points of view, and used these perceptions to construct a painting composed of rhythmic geometric planes.

Klee synthesized elements inspired by all the modern movements as well as children's and naive art, achieving intense subjective power while contributing to the objective formal vocabulary of modern art. Kandinsky defined an expression of inner character having a spiritual nature.

Noise and speed, two dominant conditions of 20th century life, were expressed in futurist poetry. Marinetti wrote that a man who has witnessed an explosion does not stop to connect his sentences grammatically but hurls shrieks and words at his listeners.

The cover of the first number of Kurt Schwitters's periodical, *Merz* (January 1923), an issue devoted to Dada in The Netherlands.
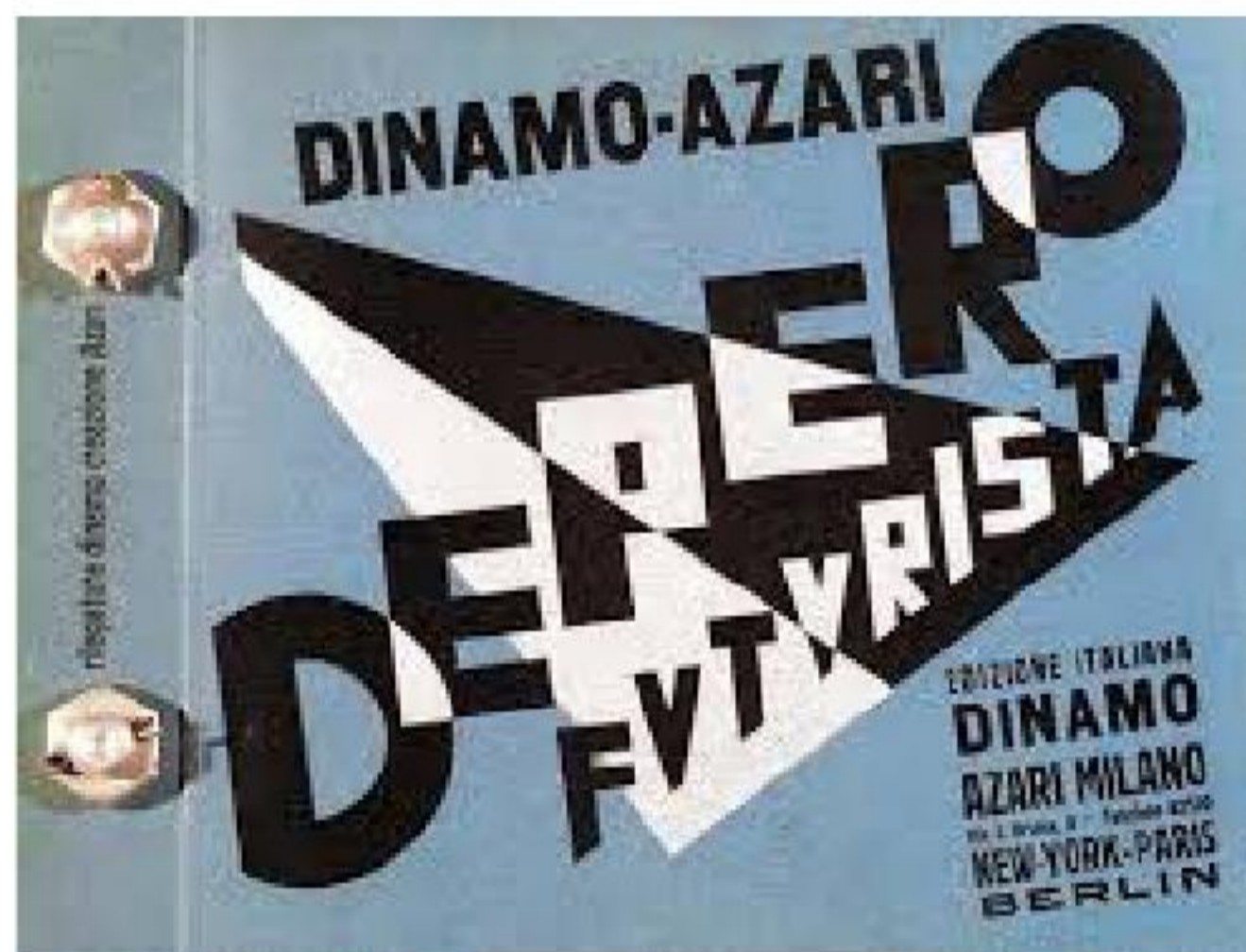
Schwitters gave Merz meaning as the title of a one-man art movement. Beginning in 1919, his Merz pictures were collage compositions using printed ephemera, rubbish, and found materials to compose color against color, form against form, and texture against texture.

Depero futurista is a precursor of the artist's book, published by an artist as a creative expression independent of the publlishing establishment.
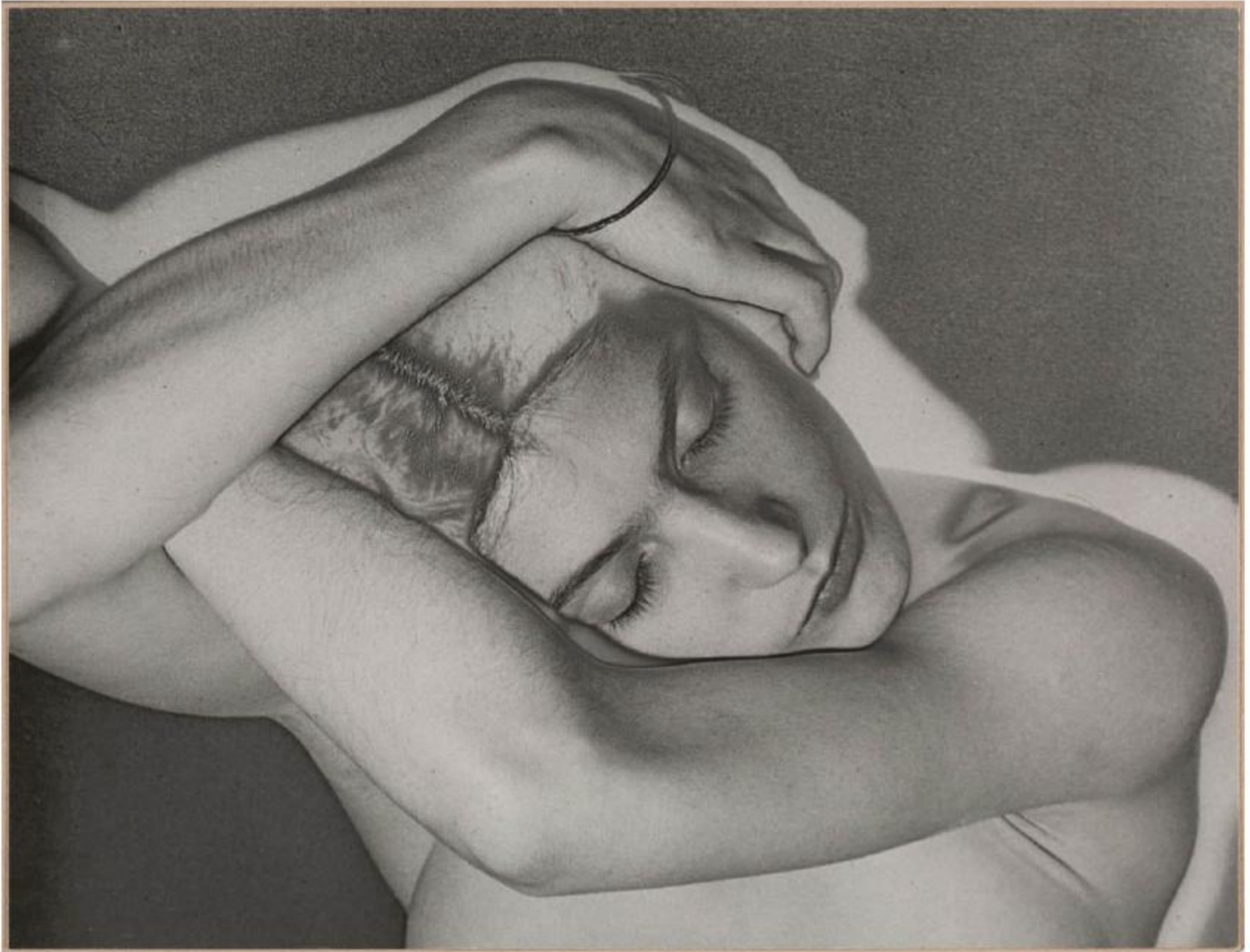
During the 1920s he worked as a professional photographer while applying Dada and surrealism to photography, using both darkroom manipulation and bizarre studio setups. He was the first photographer to explore the creative potential of solarization: the reversal of the tonal sequence in the denser areas of a photographic negative or print, which adds strong black contours to the edges of major shapes.
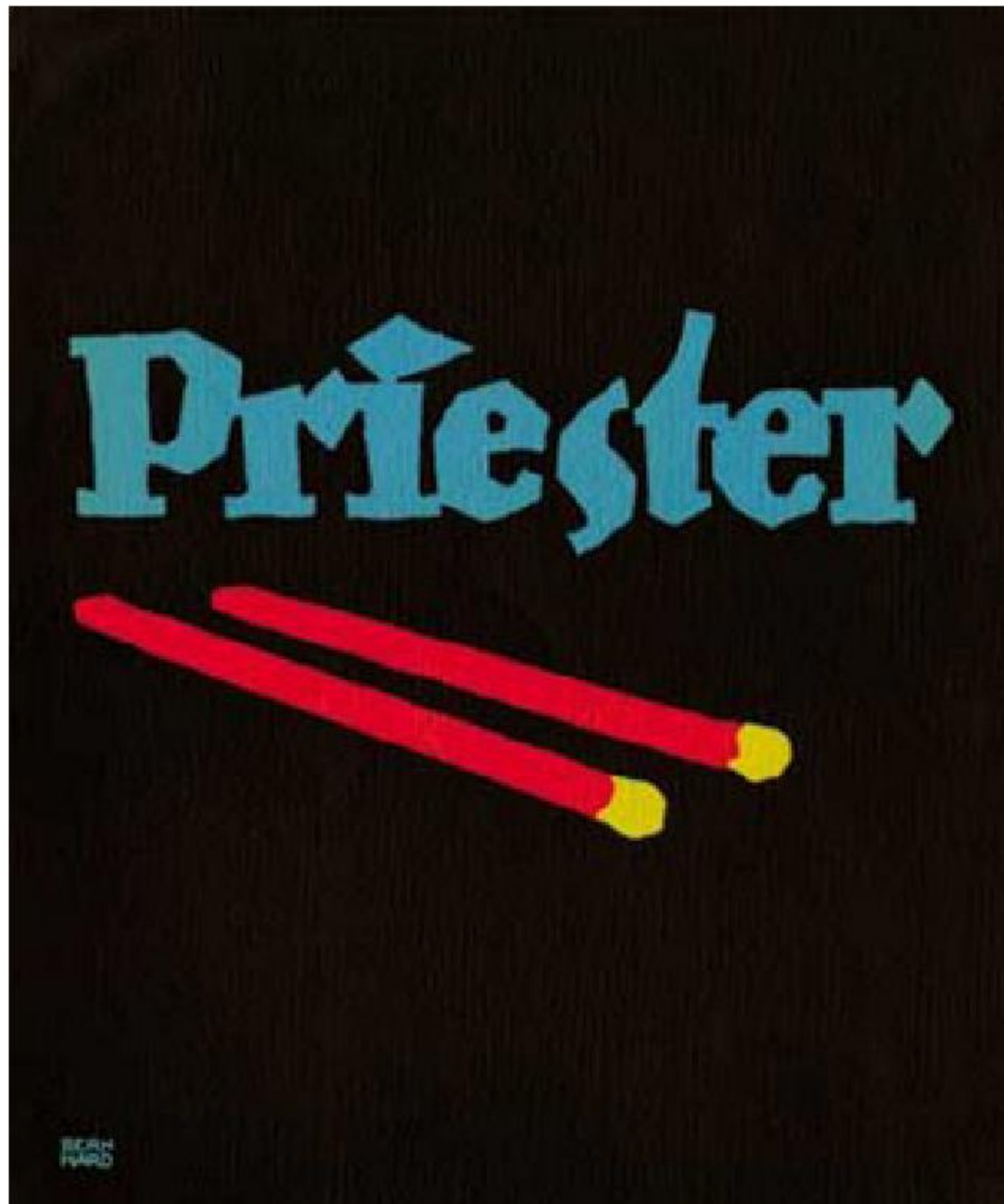
This self-taught young artist probably did not realize it at the time, but he had moved graphic communications one step further in the simplification and reduction of naturalism into a visual language of shape and sign. Toulouse-Lautrec had started the process and the Beggarstaffs had continued it, but Bernhard established the approach to the poster of using flat color shapes, the product name, and product image.

"Never Fail" and Opel motorcar posters demonstrate how well Erdt was able to apply the Bernhard formula: flat background color; large, simple images; and product name. Gipkens, like Bernhard, was a self-taught graphic designer who developed a large clientele in Berlin. His fluid, linear drawing gave a nervous wiggle in both his lettering and images and became a trademark in his work.

Many of Hohlwein posters were for clothing manufacturers and retail stores, and it seemed that he never repeated himself. In the posters that he designed during World War I, Hohlwein began in combine his simple, powerful shapes with more naturalistic imagery.

This image originally appeared as September 5, 1914 cover of
London Opinion magazine above the headline "Your Coun-
try Need You". Some posters appealed directly to sentimen-
tality, such as Saville Lumley's 1914 image, "Daddy, what did
YOU do in the Great War?"

Joseph C. Leyendecker was arguably America's most popular illustrator between the early 20th century and the early 1940s. His cover illustrations for the Saturday Evening Post first appeared in 1899, and such commissions led to subsequent covers for other posters.

Soaring to Success !

DAILY HERALD

— the Early Bird.

Kauffer's 1918 Daily Herald poster although flawed some-
what by the type choice and placement, showed how the
formal idiom of cubism and futurism could make a strong
communications impact in graphic design.

A poster for the Paris newspaper L'Intransigeant is a masterful composition. Cassandre cropped the paper's name as it thrust from the upper right-hand corner, leaving the often-used shortened version.

Van Doesburg applied De Stijl principles to architecture, sculpture, and typography. He edited and published the journal De Stijl from 1917 until his death in 1931.
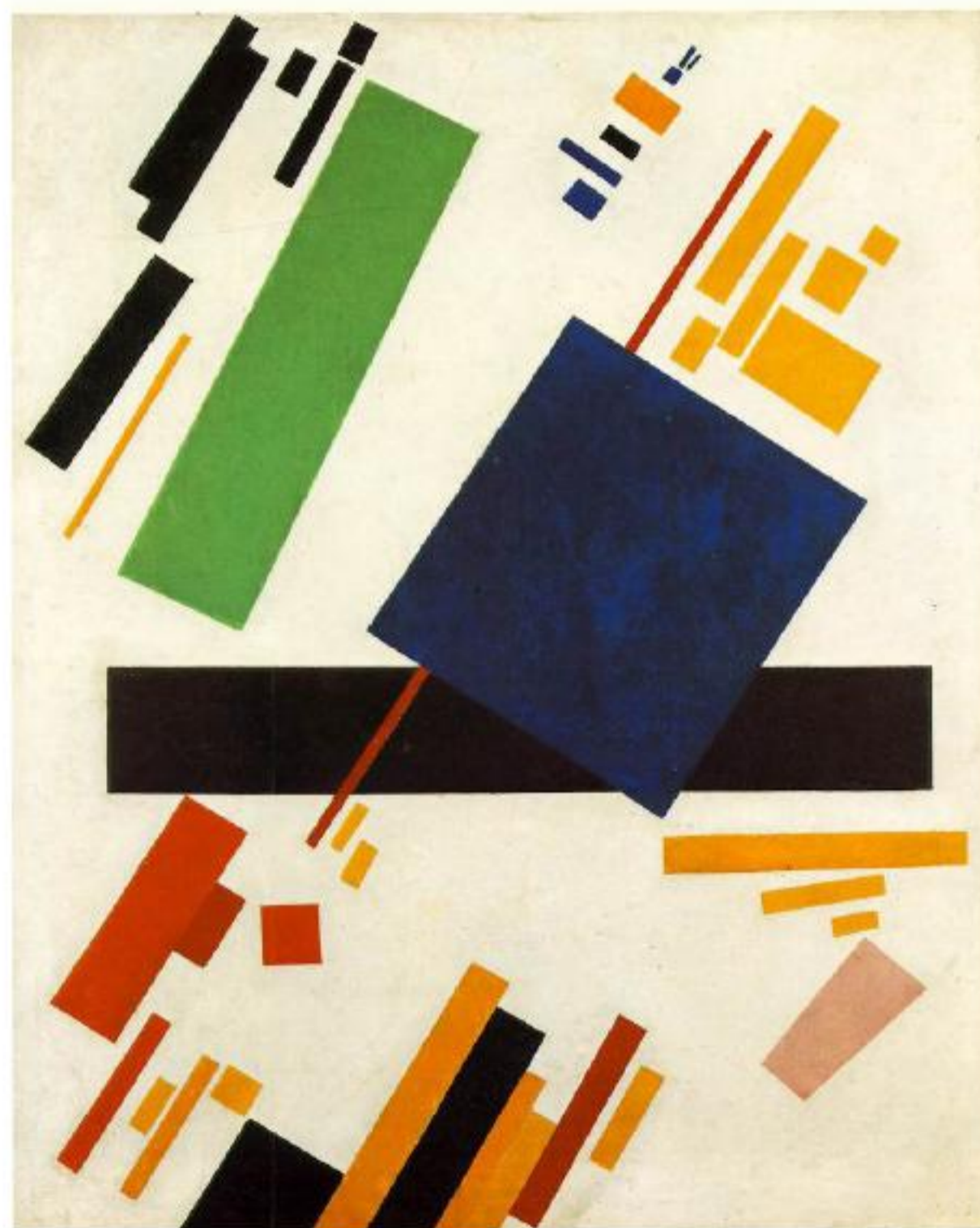
In the works such as the 1915 Supremacist Composition, Malevich created a construction of concrete elements of color and shape. The visual form became the content, and expressive qualities developed from the intuitive organization of the forms and colors.

The space is dynamically divided into white and black areas. Supremacist design elements are transformed into political symbolism that even a semiliterate peasant can supposedly understand: Support for the "red" Bolshevik against the "white" forces of Aleksandr Kerensky is symbolized by a red wedge slashing into a white circle.
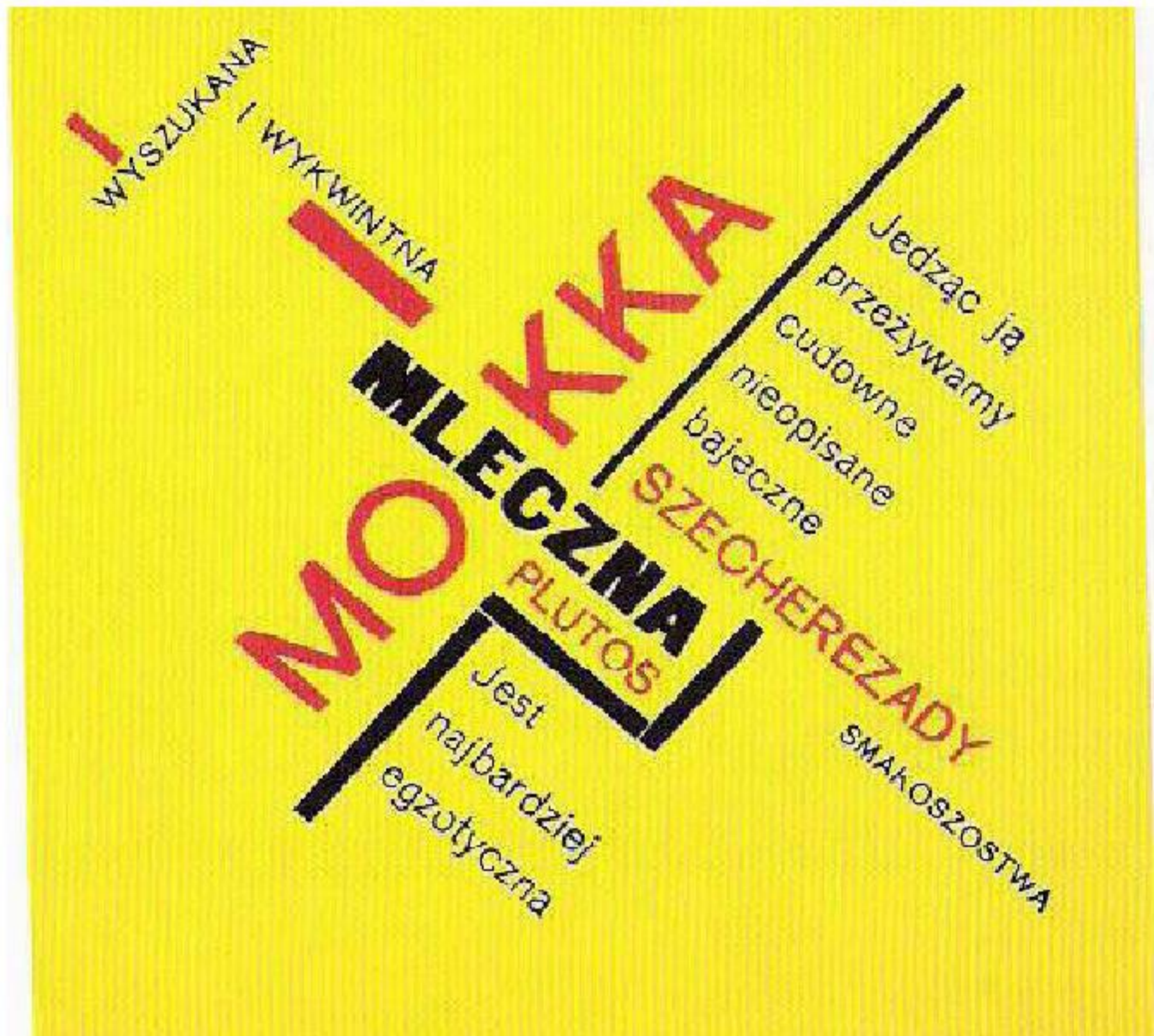
Berlewi hoped that commercial advertising could become a vehicle for abolishing the division between the artist and society.

The three-column horizontal grid structure used for the title page and the vertical grid structure used for the text became an architectural framework for organizing the 48 pictorially illustrated portfolio.

THE BAUHAUS & THE NEW TYPOGRAPHY

This poster combines geometric and machine forms, reflecting the reorientation occurring at the Bauhaus.
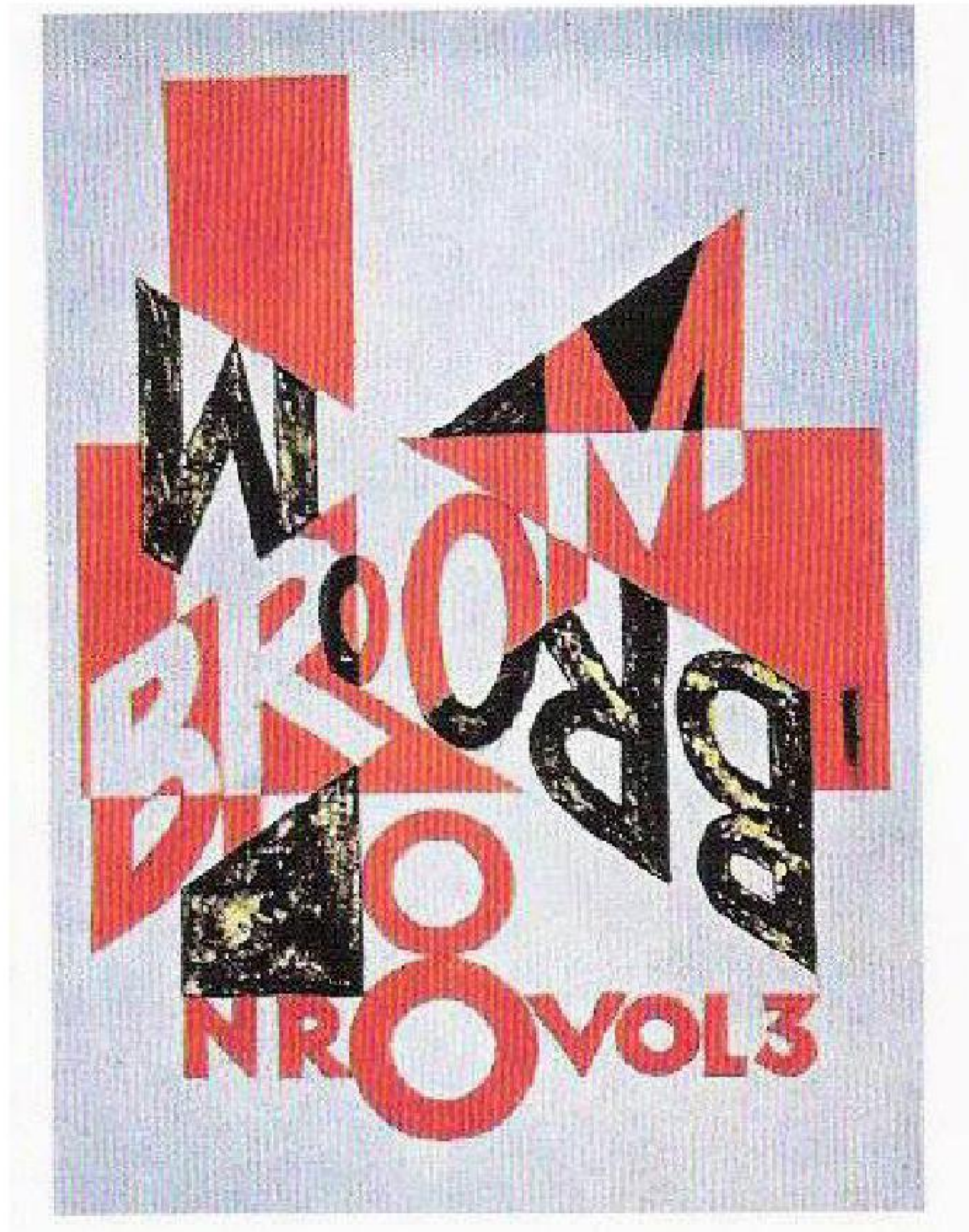
In 1922 and 1923, Moholy-Nagy ordered three paintings from a sign company. These were executed from his graph paper layouts in colors selected from the firm's porcelainenamel color chart, in keeping with his theory that the essence of art and design was the concept, not the execution, and that the two could be separated.
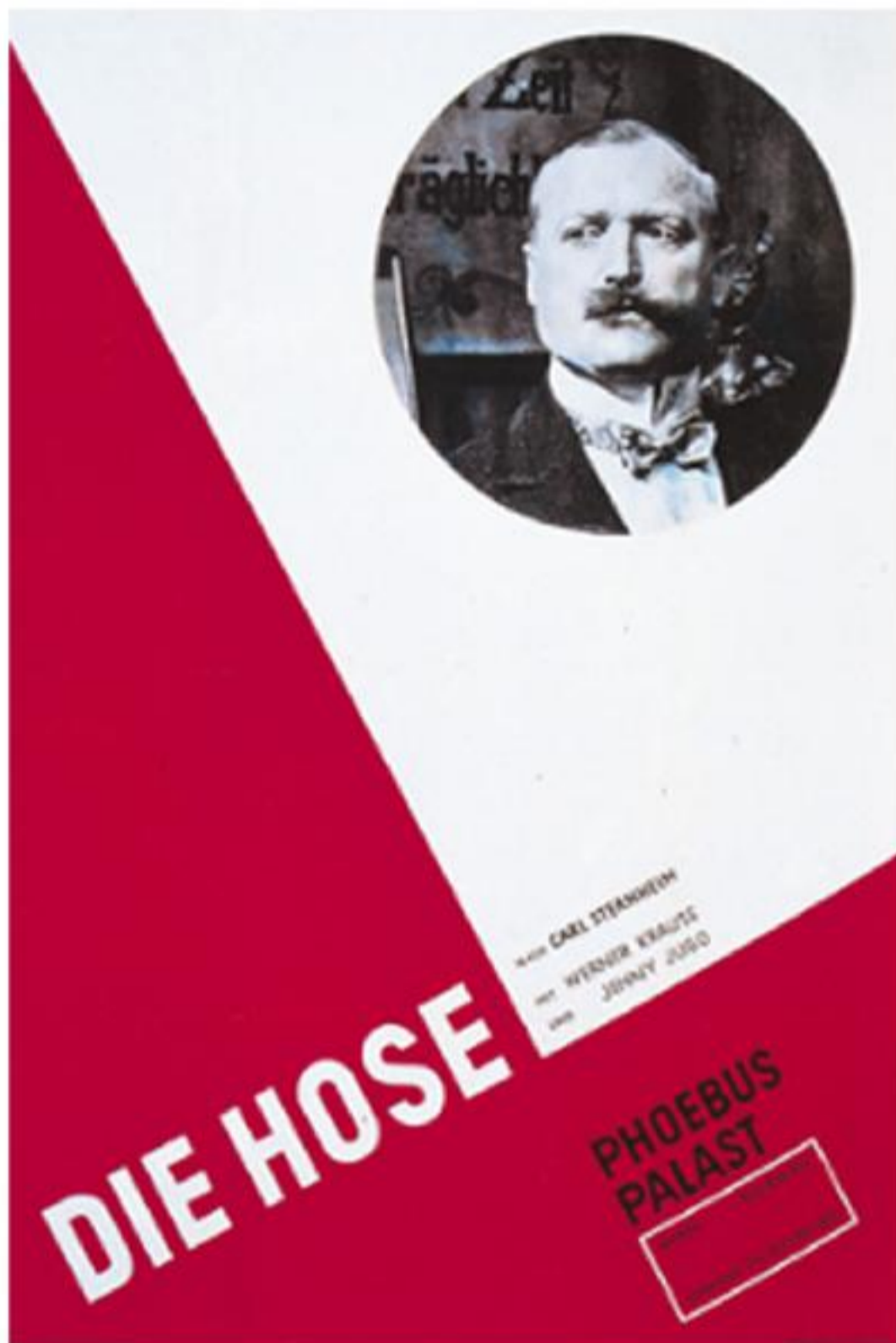
In March 1933, armed Nazis entered Tschichold's flat in Munich and arrested him and his wife. Accused of being a "cultural Bolshevik" and creating "un-German" typography, he was denied a teaching position in Munich. The space is divided into dynamic red and white planes, with forms aligned and balanced on a diagonal axis.

In this travel poster proclaiming that all roads lead to Switzerland, three levels of photographic information combine in a majestic expression of space. In the foreground, a cobblestone road photographed from ground level thrusts back into the space. Its motion is stopped by a ridge bearing the famous Swiss roadway that twists and winds over the mountains.

THE MODERN MOVEMENT IN AMERICA
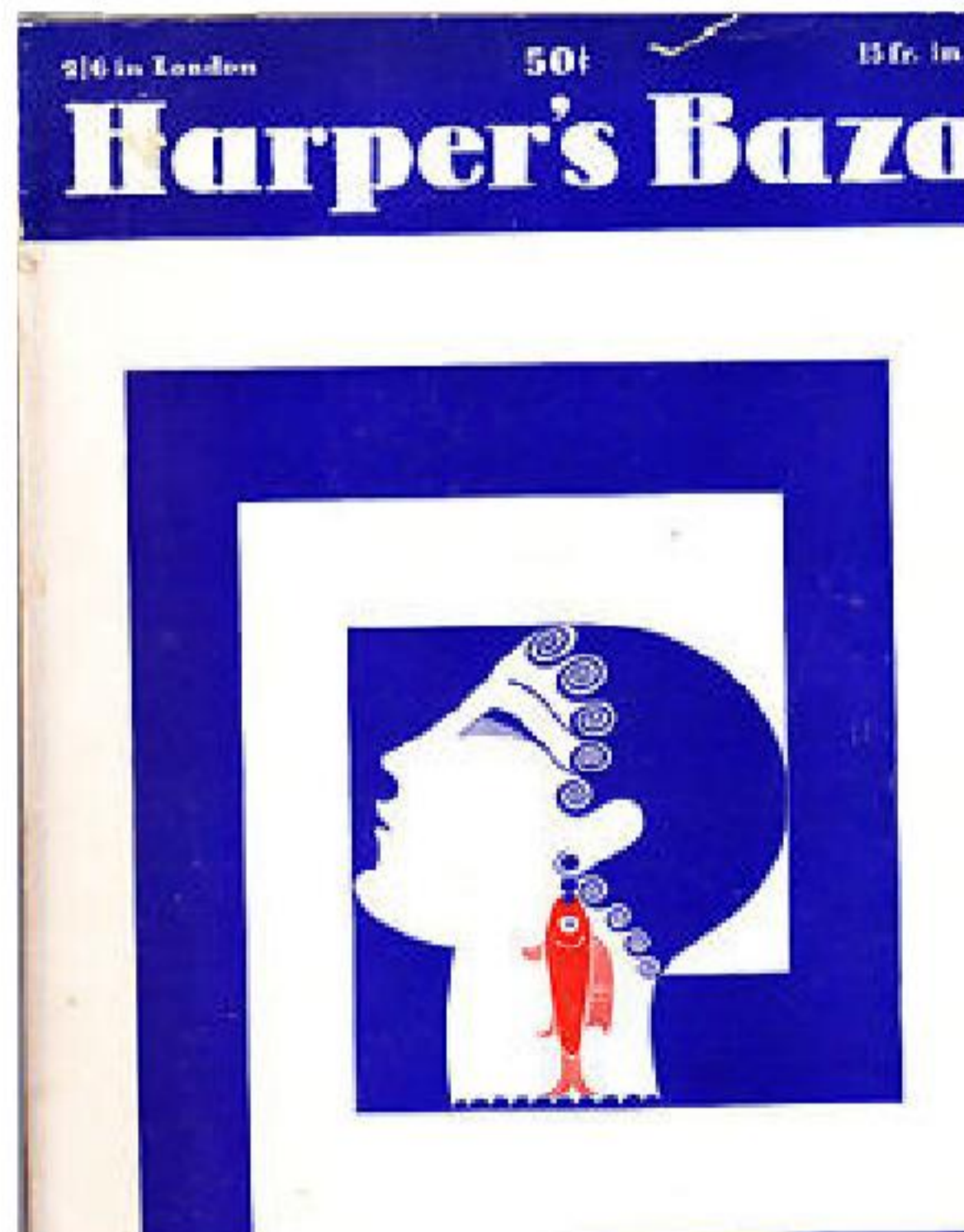
Renowned for his fashion designs, set designs, illustrations, and graphics, Erte became a major proponet of the art deco sensibility. His work combined the stylized drawing of synthetic cubism, an exotic decorativeness, and the elegance of high fashion. Erte signed to an exclusive contract from 1924 until 1937 to design covers and fashion illustrations for Harper's Bazaar magazine.
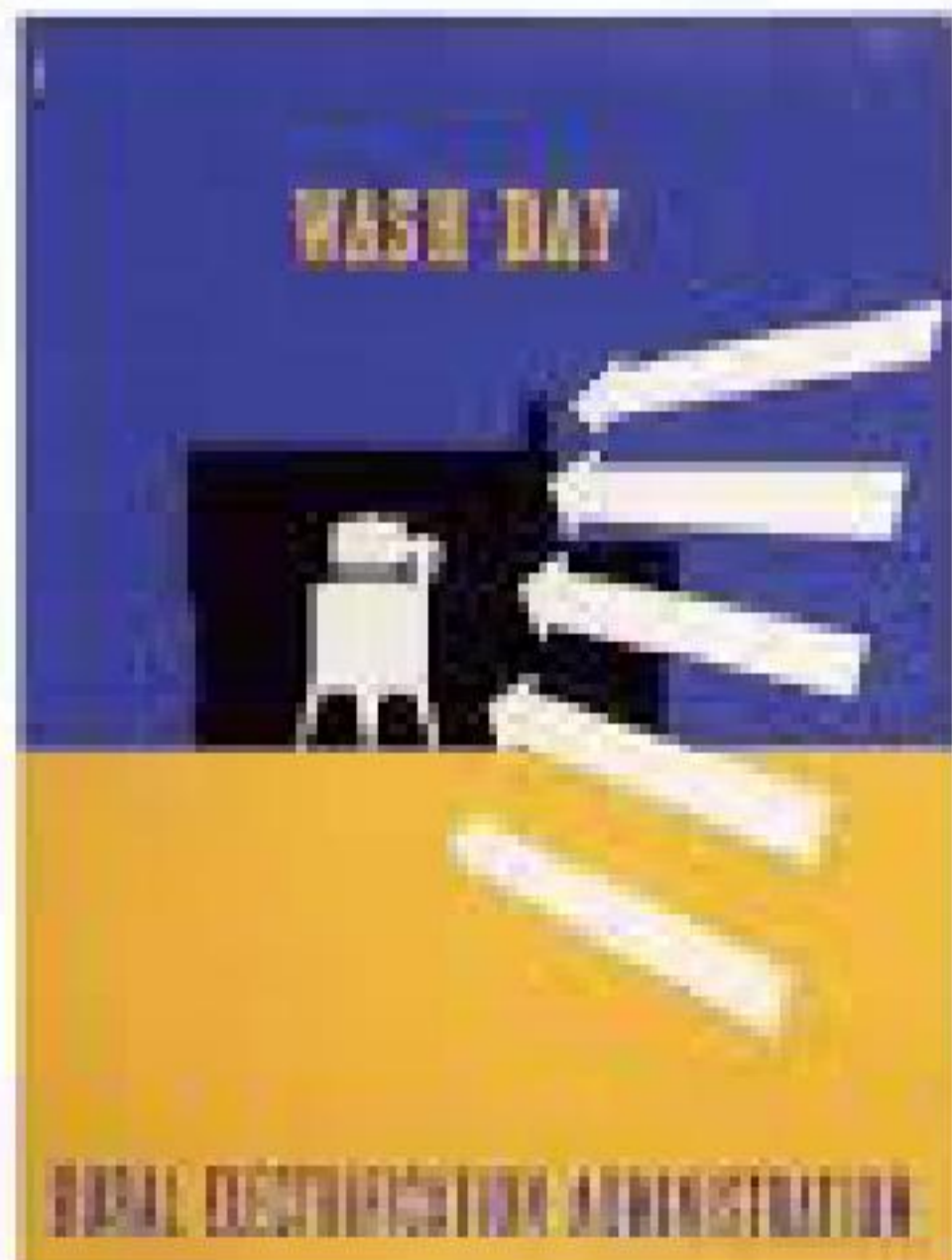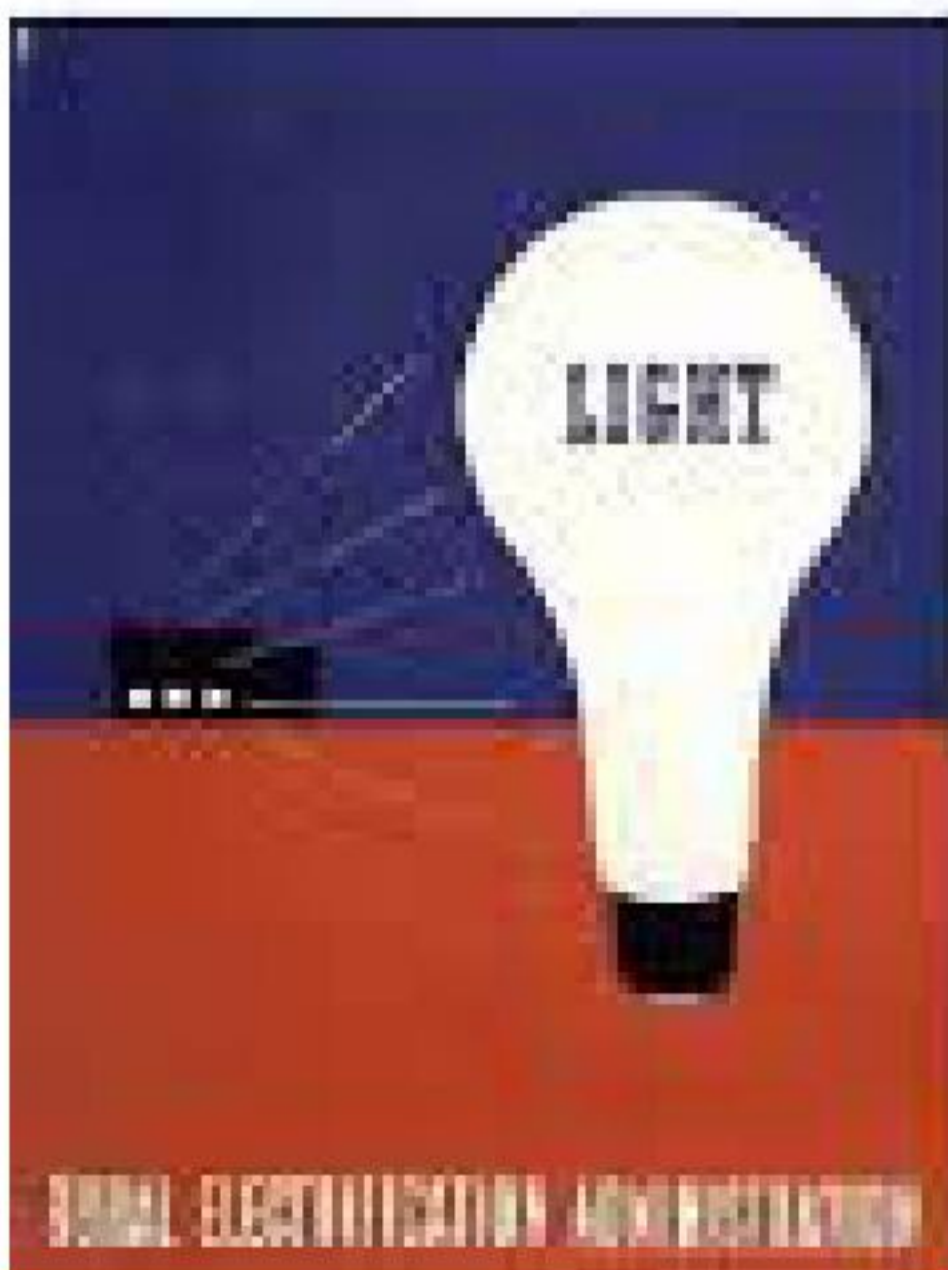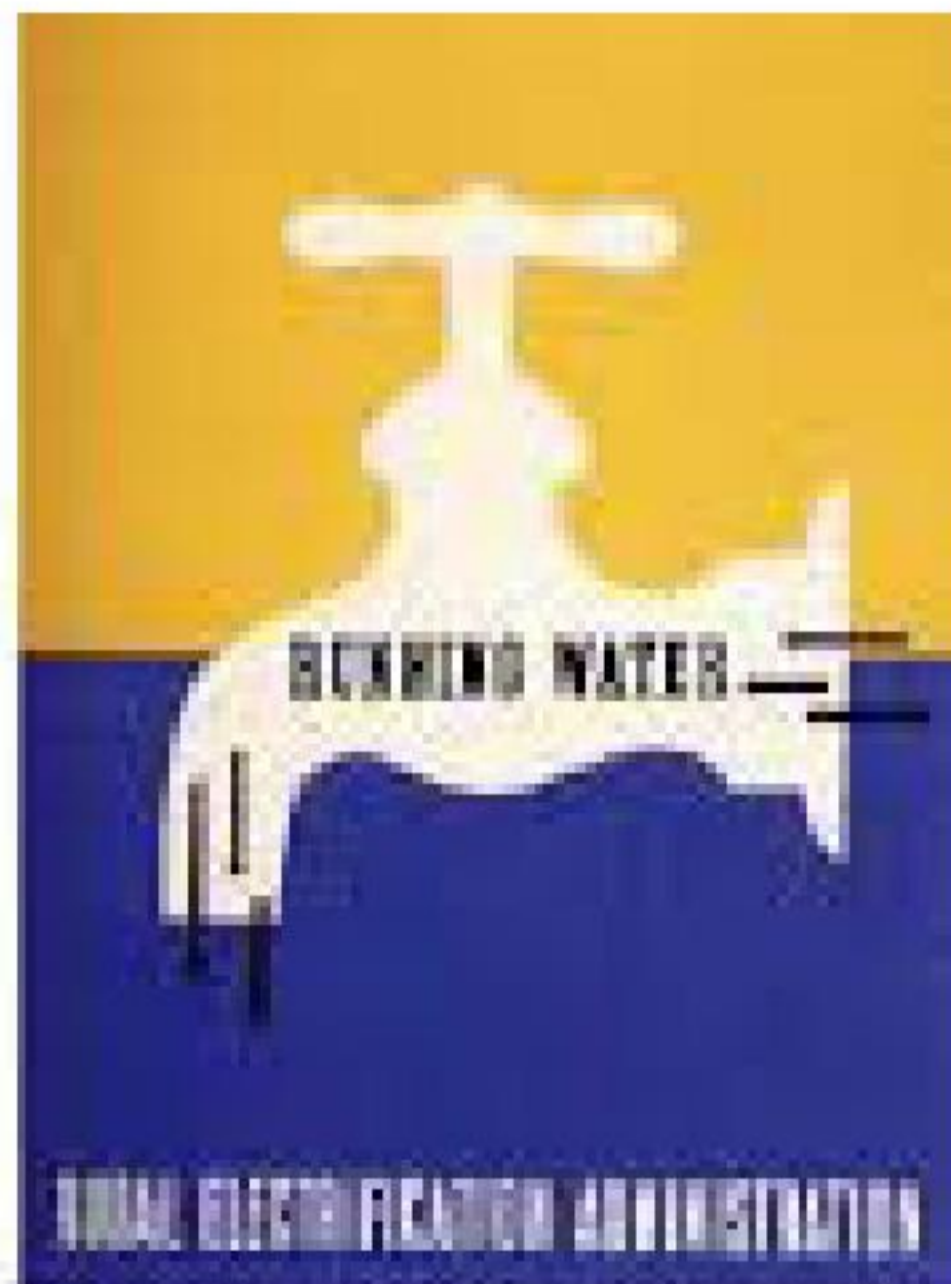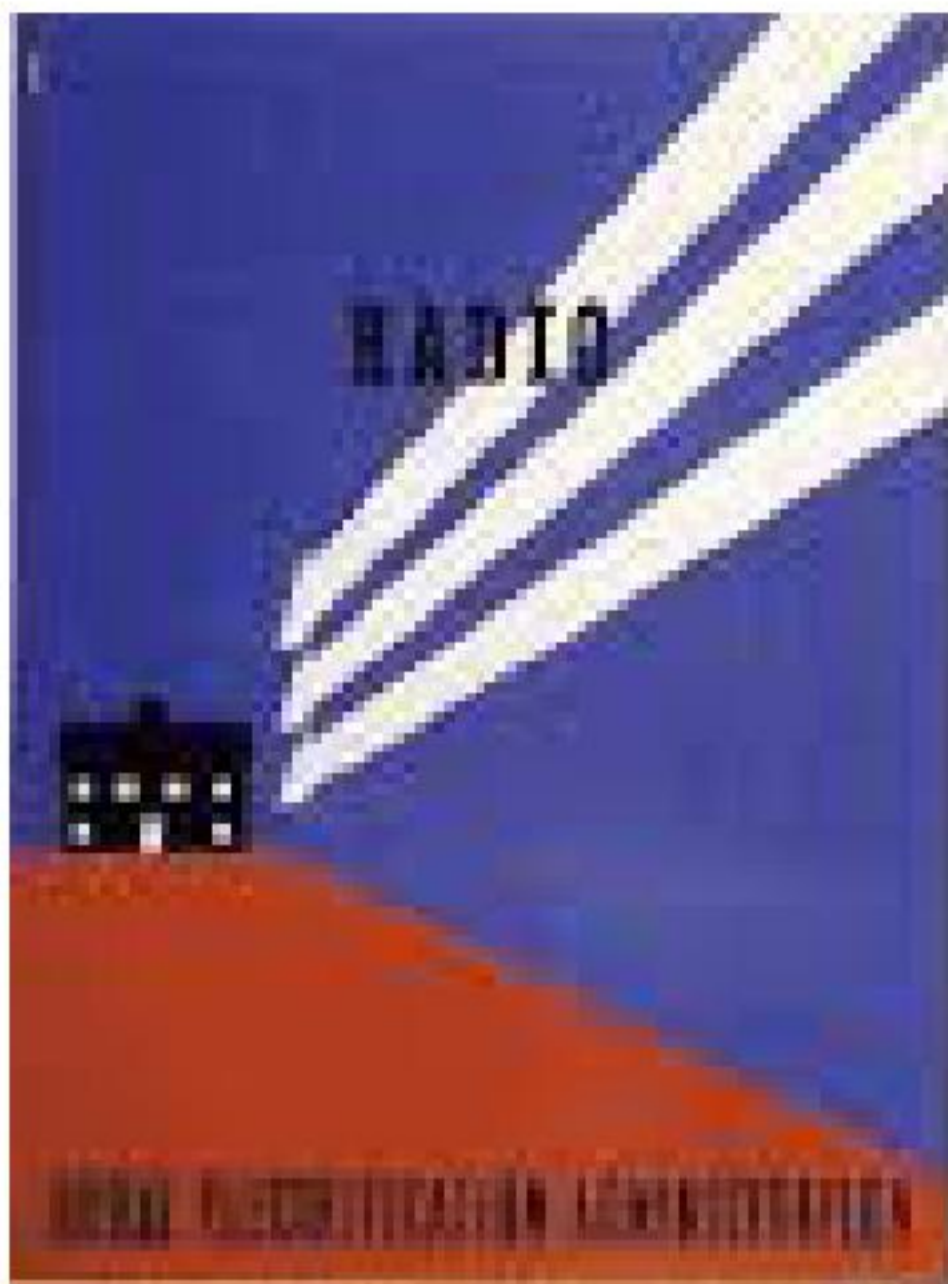
One poster series combined photomontage with the red and white stripes of the American flag. These designs were so well received that in 1939, Beall's posters were among the first to be displayed at the Museum of Modern Art.

Unlike the long-winded copy writing of most 1930's advertising, many CCA advertisements only had a dozen words. A strong statement "research, experience, and talent focused on advanced paperboard packaging".

The nylon and perisphere, emblems of the fair, combine with spotlights, a skyline, and modern transportation images to symbolize America's coming of age on the eve of WWII.

Over one hundred thousand copies were distributed throughout the country, and the New York Art Director's Club Exhibition recognized Carlu with a top award. Intense feelings about Hitler, Pearl Harbor, and the war seemed to pull powerful communications from the graphic designers, illustrators, and fine artists commissioned to create posters for the Office of War Information.

Catalog Design and Catalog Design Progress, they documented and explained their approach to a generation of designers, writers, and clients. Informational design was defined as a synthesis of function, flow, and form.

21st CENTURY

The first years of the 21st century have been marked by the rise of a global economy and Third World consumerism, mistrust in government, deepening global concern over terrorism and an increase in the power of private enterprise. The Arab Spring of the early 2010s led to mixed outcomes in the Arab world. The Digital Revolution, which began around the 1980s, also continues into the present. The world population began the century at 6.1 billion and grew to about 7 billion within a decade. The completion of the Human Genome Project in 2003 marks the continual rise of Life Sciences, which makes mankind's long-held dreams such as curing cancer more realistic. While digital technology, in its early stages of mainstream use in the 1980s and 1990s, became widely accepted by most of the world, though concerns about stress from the overuse of mobile phones, the Internet and related technologies remains controversial.
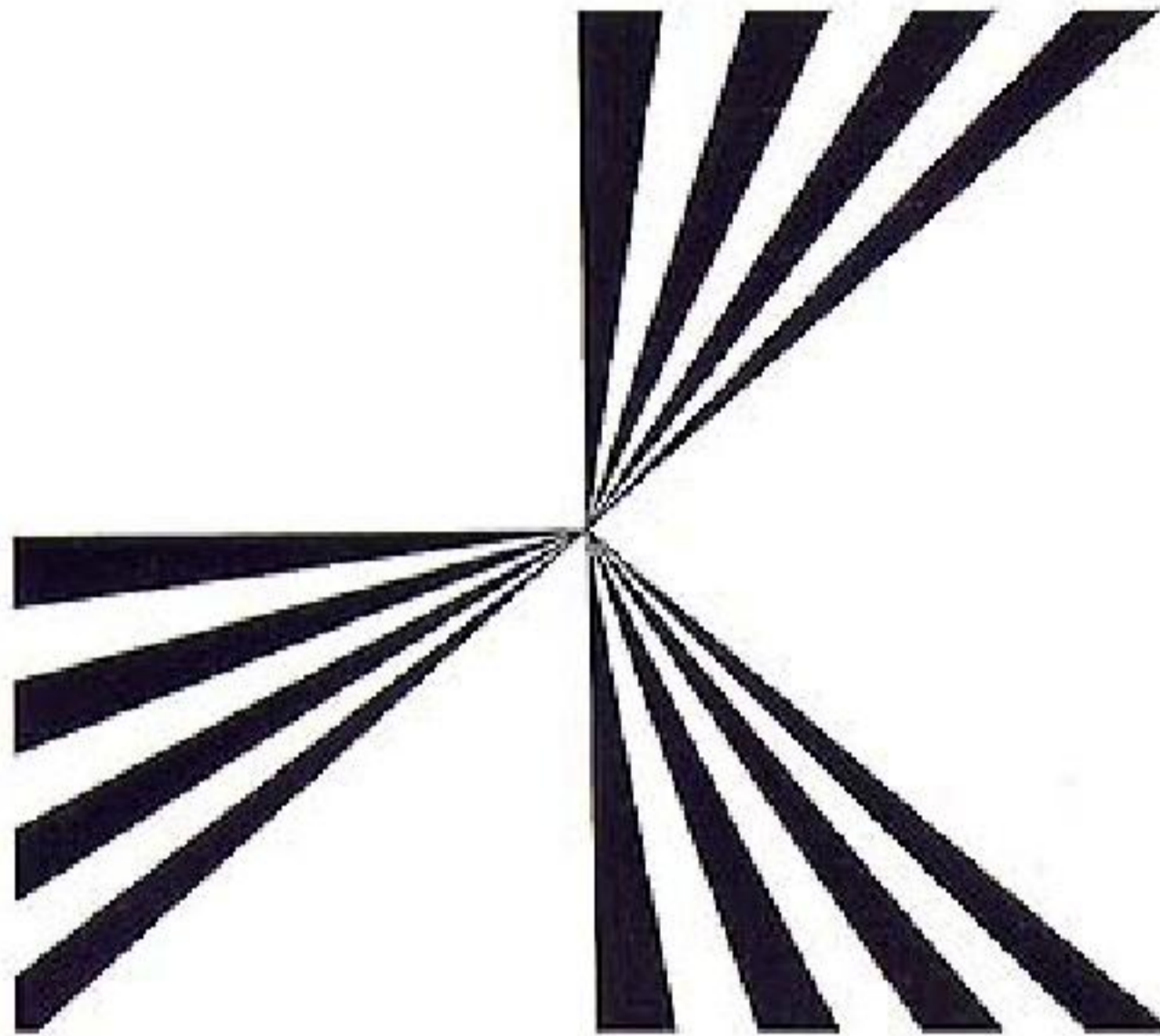
PART V

The abilities Stankowski brought to this problem were a strong mastery of constructionist design, an intellectual acumen for science and engineering, and a buring curiosity. Research and comprehension of the subject preceded his designs, for only after understanding the material to be presented can a designer invent forms that become symbols of complex scientific and engineering concepts.
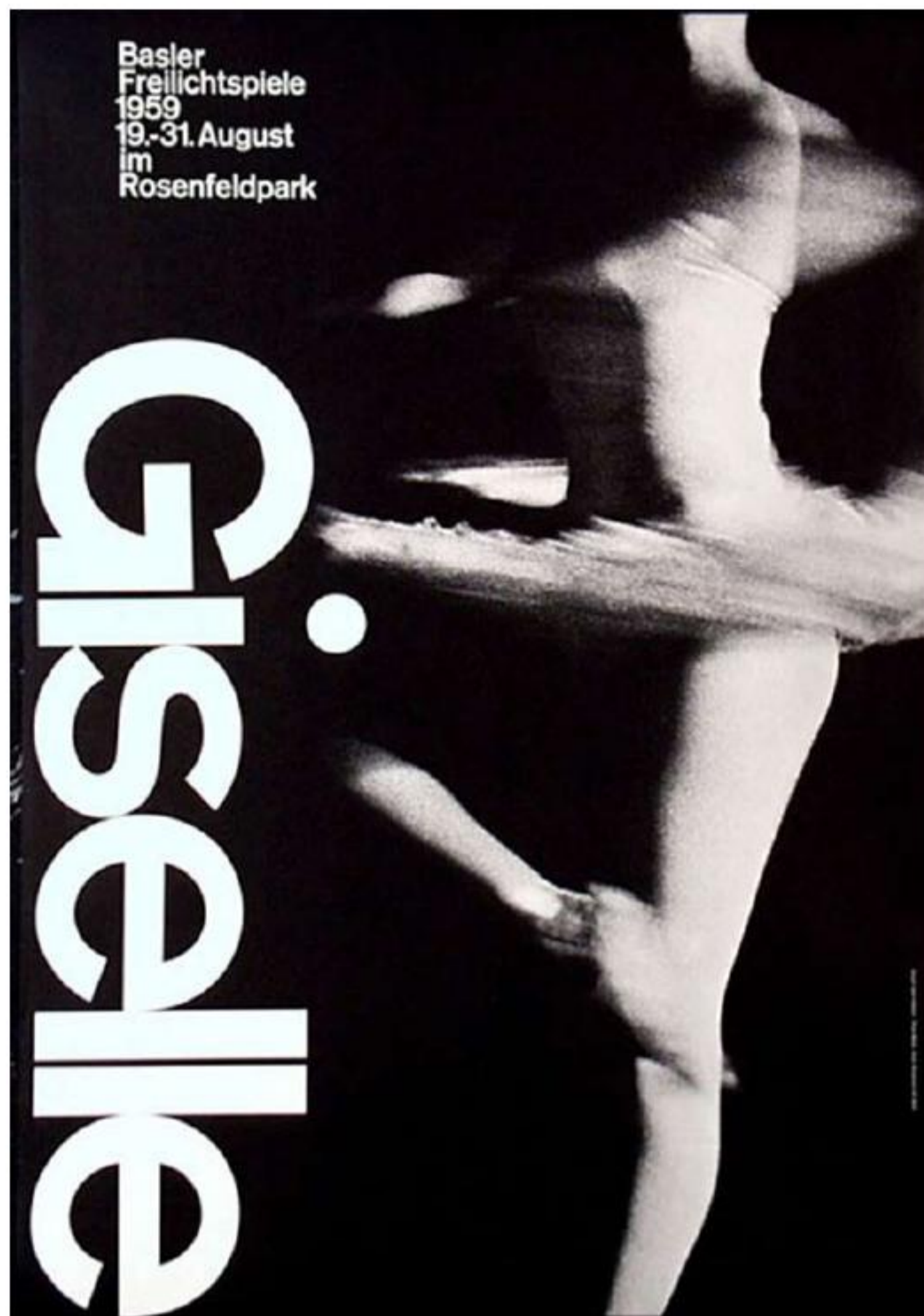
In 1965 Hoffman published Graphic Design Manual, a book
that presents his application of elemental design principles
to graphic design. Hoffman created an organic hard-edged
typographic shapes.

Neue Grafik
New Graphic Design
Graphisme actuel

1

LMNV
Richard P. Lohse SWB/VSG, Zürich

Hans Neuburg SWB/VSG, Zürich
LMNV

Hans Neuburg SWB/VSG, Zürich

Ernst Scheidegger SWB, Zürich

Max Bill SWB, Zürich

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Experiment Ulm und die Ausbildung des Grafikers
«Die unbekannte Gegenwart.» Eine thematische Schau des Warenhauses Globus, Zürich

Chronik
Buchbesprechungen
Hinweise
Pro domo

Einzelnummer Fr. 15.–

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Chronique
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Indications
Pro domo

Le numéro Fr. 15.–

The editors were Vivarelli and three other Zurich designers who played a major role in the evolution of the International Typographic Style: Lohse, Josef Muller-Brockmann, and Hans Neuburg.

The abilities Stankowski brought to this problem were a strong mastery of constructionist design, an intellectual acumen for science and engineering, and a buring curiosity. Research and comprehension of the subject preceded his designs, for only after understanding the material to be presented can a designer invent forms that become symbols of complex scientific and engineering concepts.

A Direction magazine shows the important role of visual and symbolic contrast in Rand's designs. The handwritten Christmas tag on a crisp rectangle contrasts sharply with the mechanical stencil lettering of the logo on a torn-edged collage element; a Christmas package wrapped with barbed wire instead of ribbon was a grim reminder of the spread of global war.
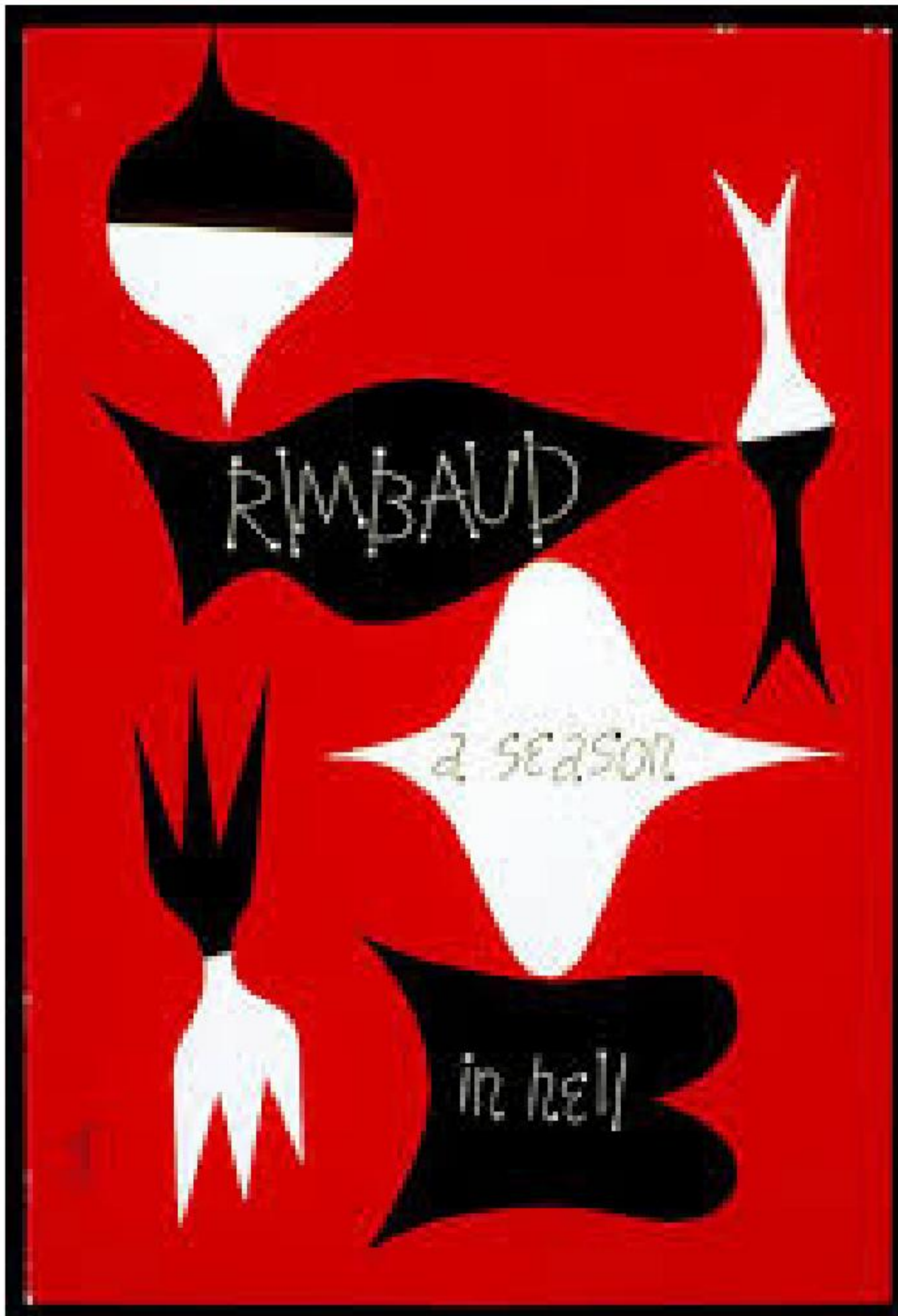
As New Directions published books of outstanding for symbols to capture the essence of the contents and treating form and content as one received a positive response from its literary audience.

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE
MAN
WITH
THE
GOLDEN
ARM

A FILM BY OTTO PREMINGER · FROM THE NOVEL BY NELSON ALGREN · MUSIC BY ELMER BERNSTEIN · PRODUCED & DIRECTED BY OTTO PREMINGER

Accompanied by staccato jazz music, a single white bar thrusts down onto the screen, followed by three more; when all four reach the center of the screen, typography appears, listing the featured performers. All of these elements, except one bar, retained for continuity, fade. Then, four bars sweep in from the top bottom, and slides to fame the film-title typography, which suddenly appears. This kinetic sequence of animated bars and typography continues in perfect synchronization to the throbbing wail of jazz music through the credits.

The Passion of Muhammad Ali

Lois's skill in persuading people to participate in photographs resulted in powerful images. He persuaded boxer Muhammad Ali, who had been stripped of his world heavy weight championship title because a conscientious objector be refused military service, to pose as Saint Sebastian, a religious martyr.

Olivetti
Lettera 22

CBS
TELEVISION
NETWORK
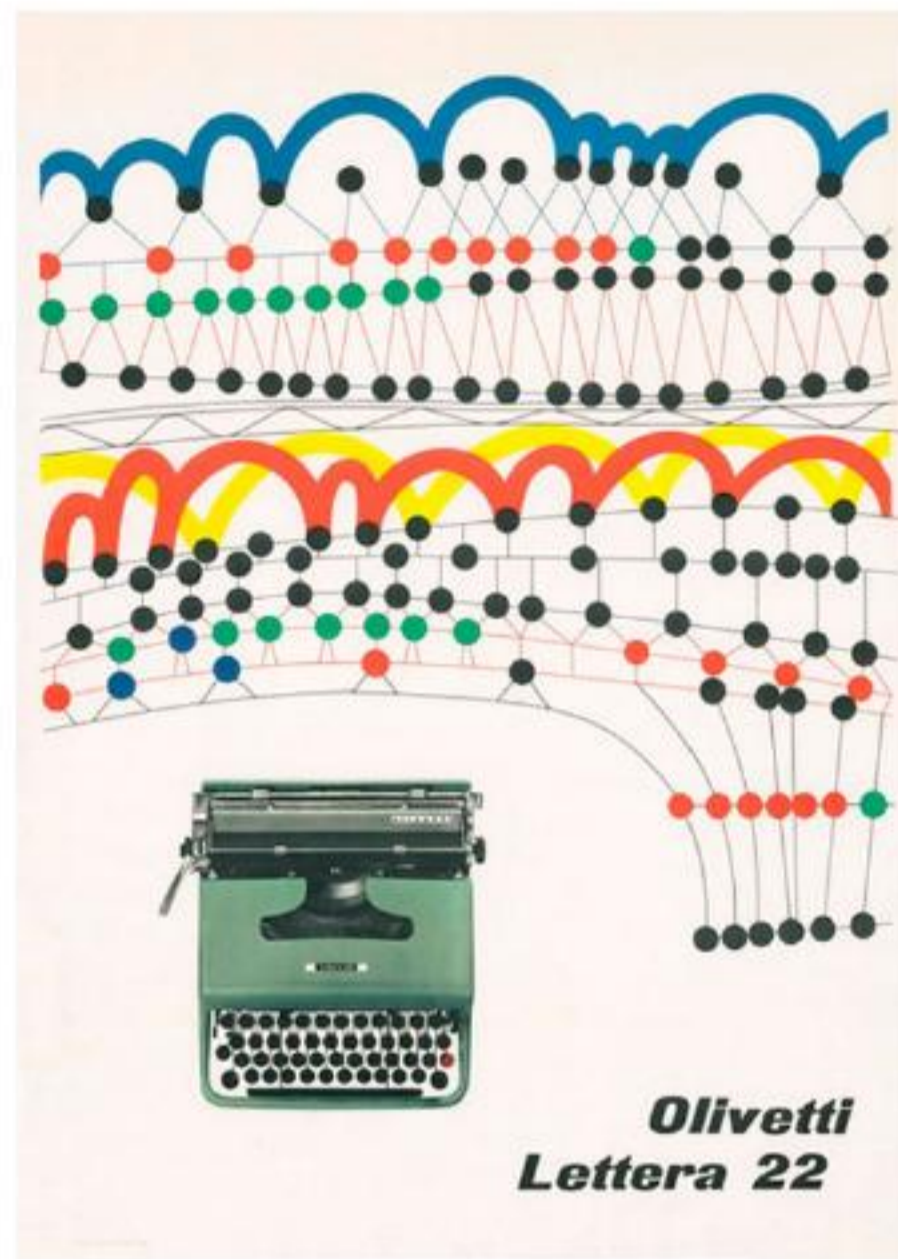
This is a complexity of form was well suited to Olivetti's publicity needs during the 1940s and 1950s, for the firm sought a high-technology image to promote advanced industrial design and engineering. Pintori was particularly adept at using simplified graphic shapes to visualize mechanisms and processes. His abstract configurations often playfully suggest the function or purpose of the product being advertised. Olivetti received international recognition for its commitment to design excellence.

Golden designed one of the most successful trademarks of the 20th century for CBS. When the pictographic CBS eye first appeared as an on-air logo on November 16, 1951, it was superimposed over a cloud-filled sky and projected an almost surreal sense of an eye in the sky.
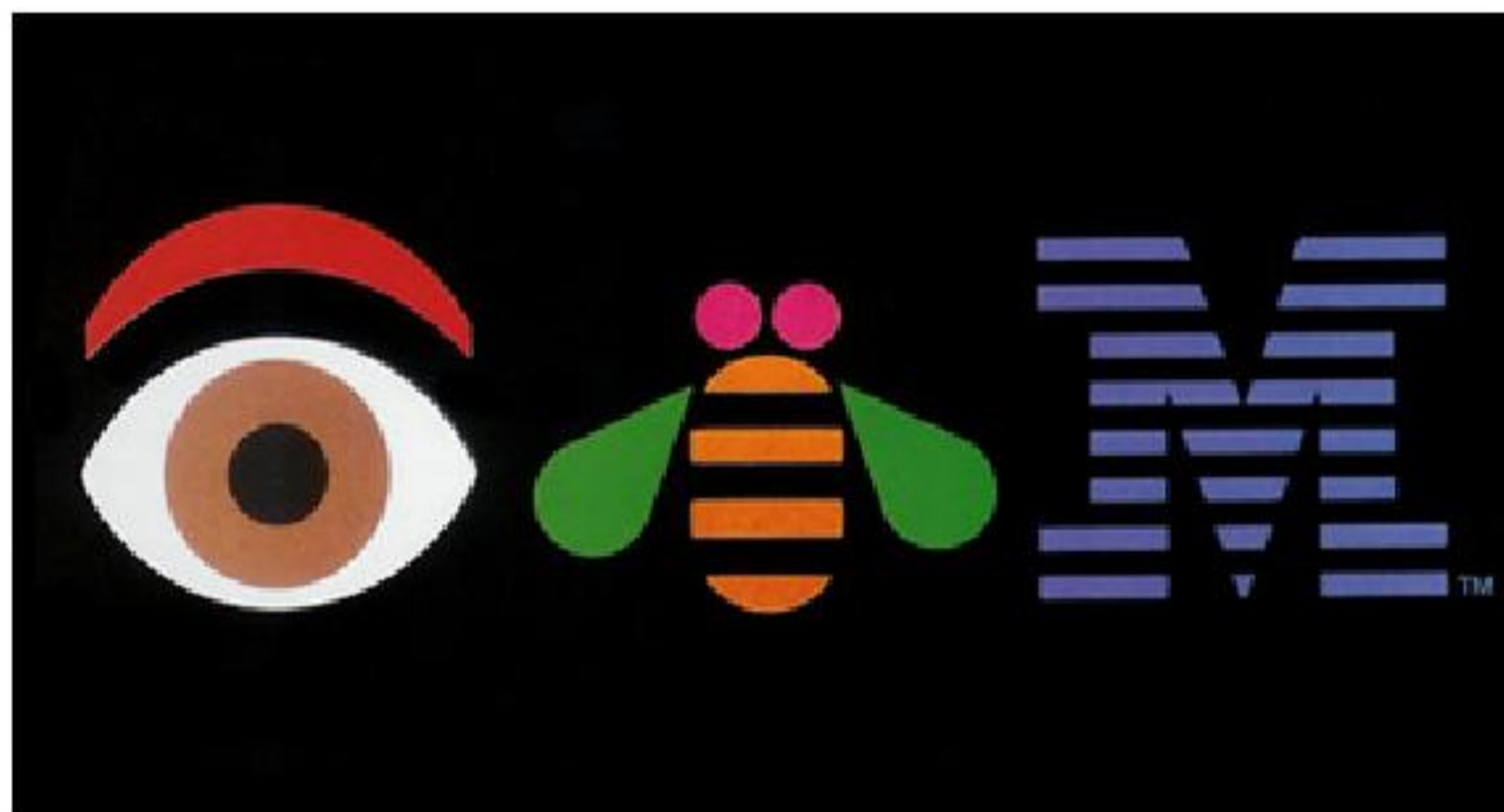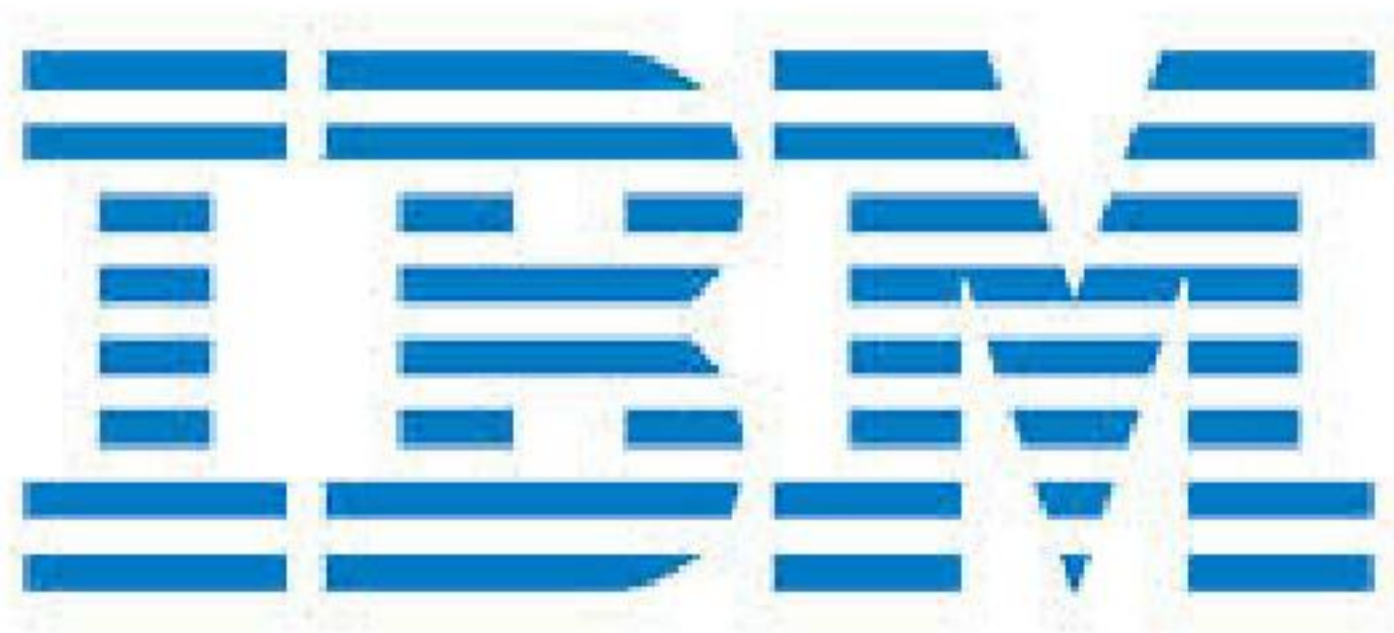
Paul Rand's trademark for International Business Machines was developed from an infrequently used typeface called City Medium, designed by Georg Trump in 1930. The geometric slab-serif typeface was designed along lines similar to Futura. Redesigned into the IBM corporate logo, it was transformed into a powerful and unique alphabet image, for the slab serifs and square negative spaces in the B lent the trademark unity and distinction. In the 1970s Rand updated the logo by introducing stripes to unify the three letter-forms and evoke scan lines on video terminals. Package designs by Rand show the application of the logo in the 1950s and after its redesign in the 70s, "Eye Bee M" poster cover for the 1996 booklet The IBM Logo: Its Use in Company Identification demonstrates that he was prepared to divert from the original logo when a design concept called for it.

The Department of Labor communications mark is composed of two interlocking Ls that form a diamond configuration around a star. A set of publications format waste, while a series of grid systems and uniform typographic specifications ensured consistency. Routine printed materials, including stationery, envelopes, and forms, were given standardize formats.

Music Television (MTV) first went on the air in 1981. Media visionary Bot Pittman initiated the idea of a round-the-clock music television station at a time when music videos had not yet reached full flower as a creative medium and only eighteen million American households subscribed to cable television. The network commissioned a logo design from Manhattan Design, a New York City studio noted for its independent, risk-taking experimentation, especially for music-industry clients.

Trepkowski expressed the tragic memories and aspirations for the future that were deeply fixed in the national psyche. His approach involved reducing the imagery and words until content was distilled into its simplest statement. In his famous 1953 antiwar poster, he used a few simple shapes symbolizing a devastated city, superimposed on a silhouette of a falling bomb.

atlante

PIRELLI

il gigante che farà molta strada

Trepkowski expressed the tragic memories and aspirations for the future that were deeply fixed in the national psyche. His approach involved reducing the imagery and words until content was distilled into its simplest statement. In his famous 1953 antiwar poster, he used a few simple shapes symbolizing a devastated city, superimposed on a silhouette of a falling bomb.

Each character is assigned a typeface for his or her speaking voice and is identified not by name but by a small photographic portrait.
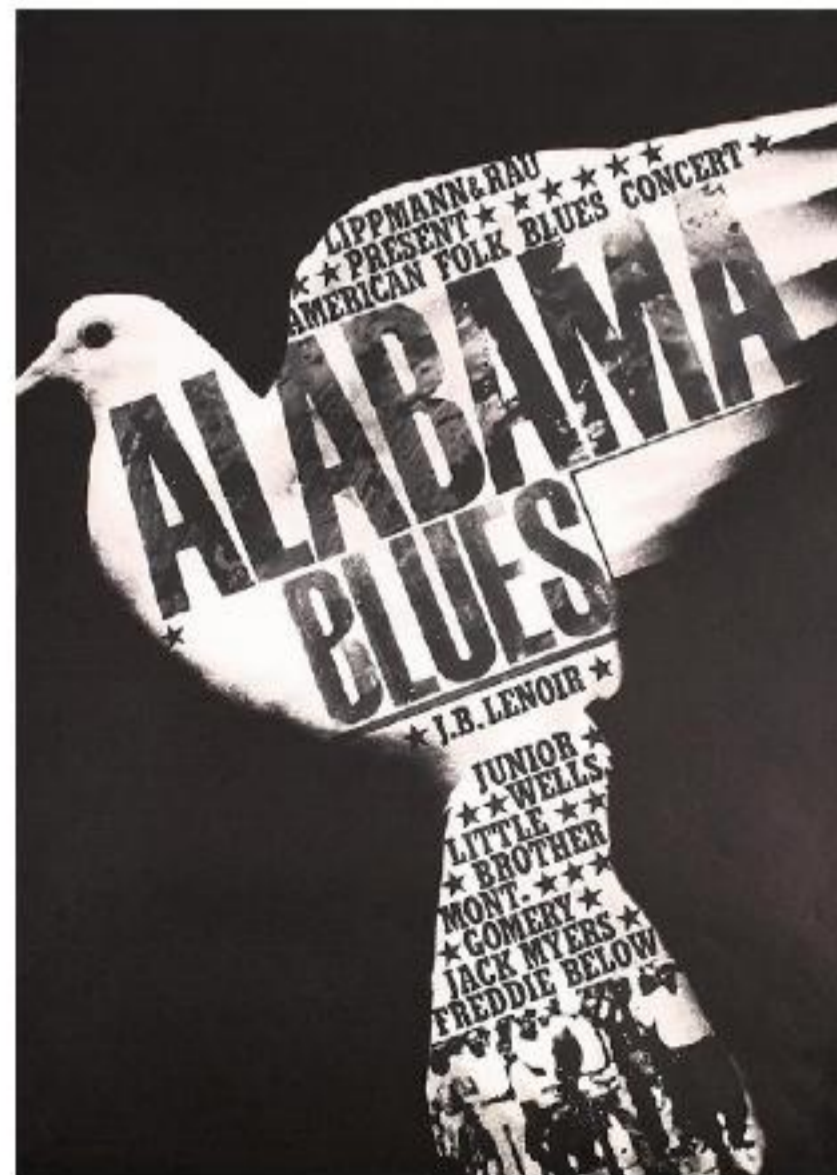
Alabama Blues poster combines two photographs; a dove and a civil rights demonstration with typography inspired by 19th century wood type.

Gunter Rambo "Verlag" poster
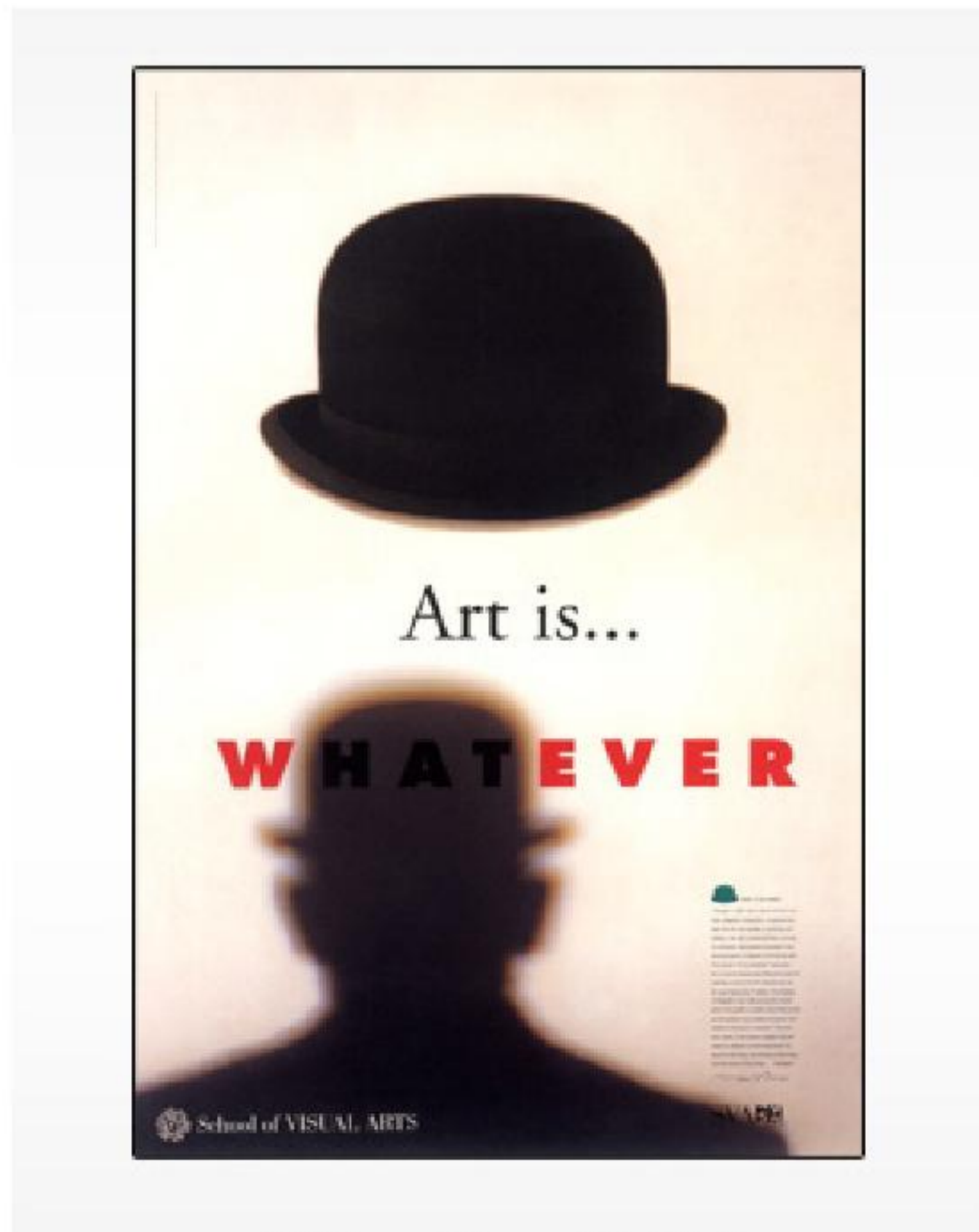
Milton Glaser "Art Is"

Solomon, super-graphics for Sea Ranch.

Nihon Buyo

UCLA
Asian Performing Arts
Institute 1981

Los Angeles
Washington, D.C.
New York
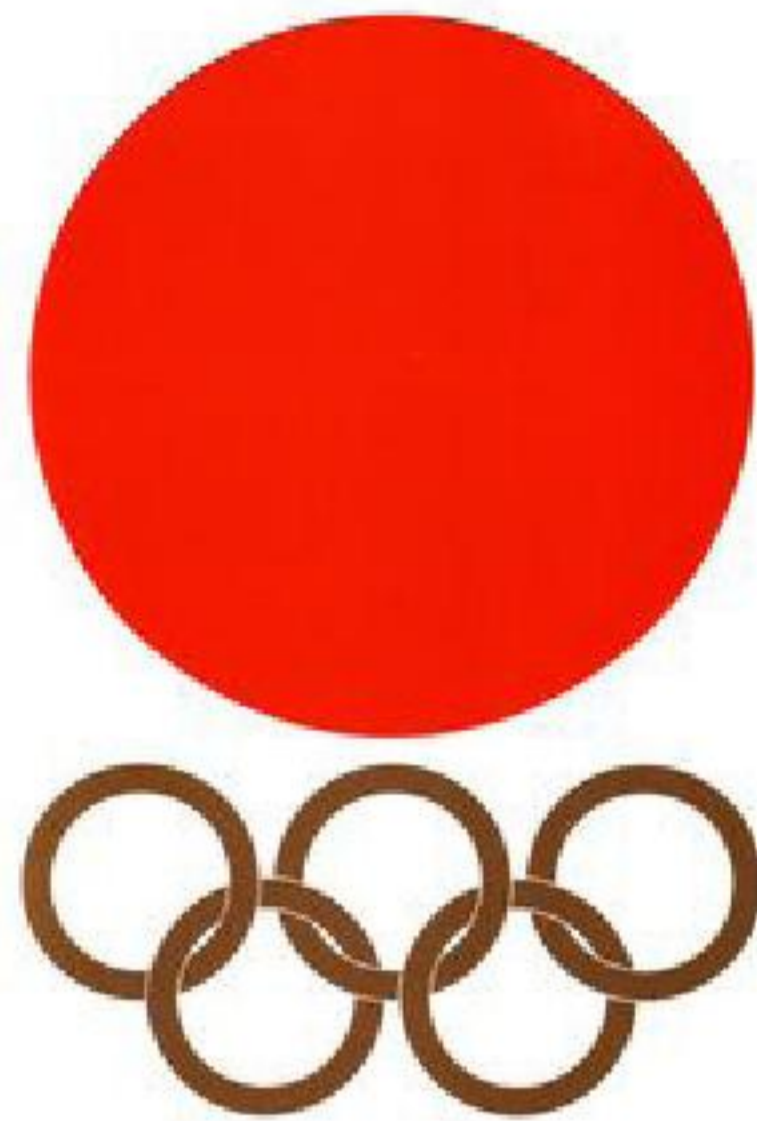
Tokyo Olympic, logo

Fletcher, "Victoria and Albert" museum logo

POP 50
THE 5IFTYMOST DISTURBER S
RAYGUN®

KRAFTWERK

TRENTREZNOR
BRIANWILSON   GUSVANSANT
                                    LIZPHAIR
                                BEASTIEBOYS
                                    BJÖRK
LARRYCLARK
PLANT&PAGE   BURTBACHARACH
BYDAVEGROHL
BECK   BENSTILLER
SONICYOUTH   JAKEBURTON
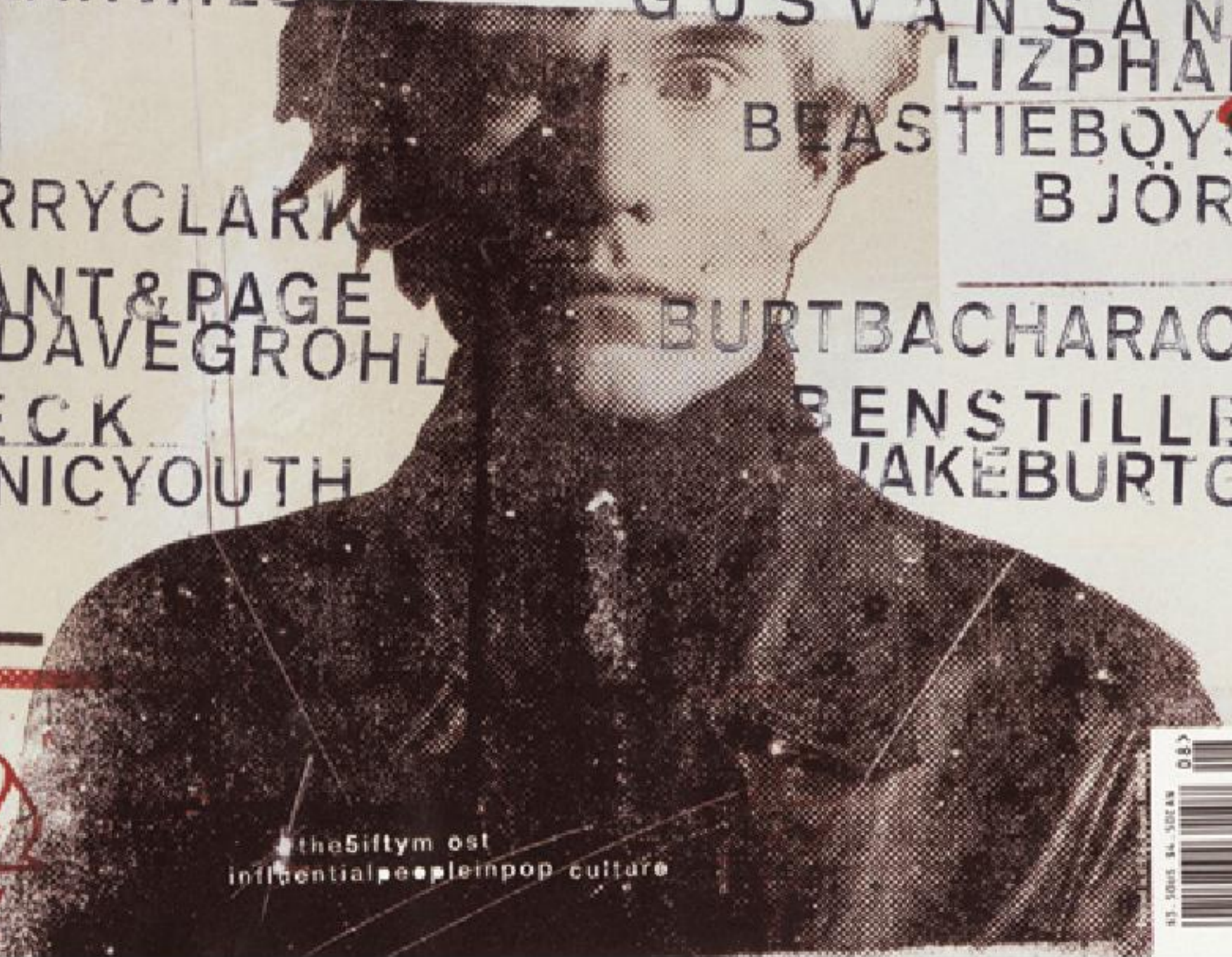
the5iftym ost
influentialpeopleinpop culture

April Greiman for
Design Quarterly at
Walker Art Center

@issue:

Target Area Mpn
The Branding of a National Park
Tupperware Condenses Fresh Design

@issue:

Expeditions in Design
Futurist Peak Sells Beyond 2010
JCPenney's Urban Aesthetics

AMERICAN STOCK EXH

YORK STO

@issue:

TIMELINE
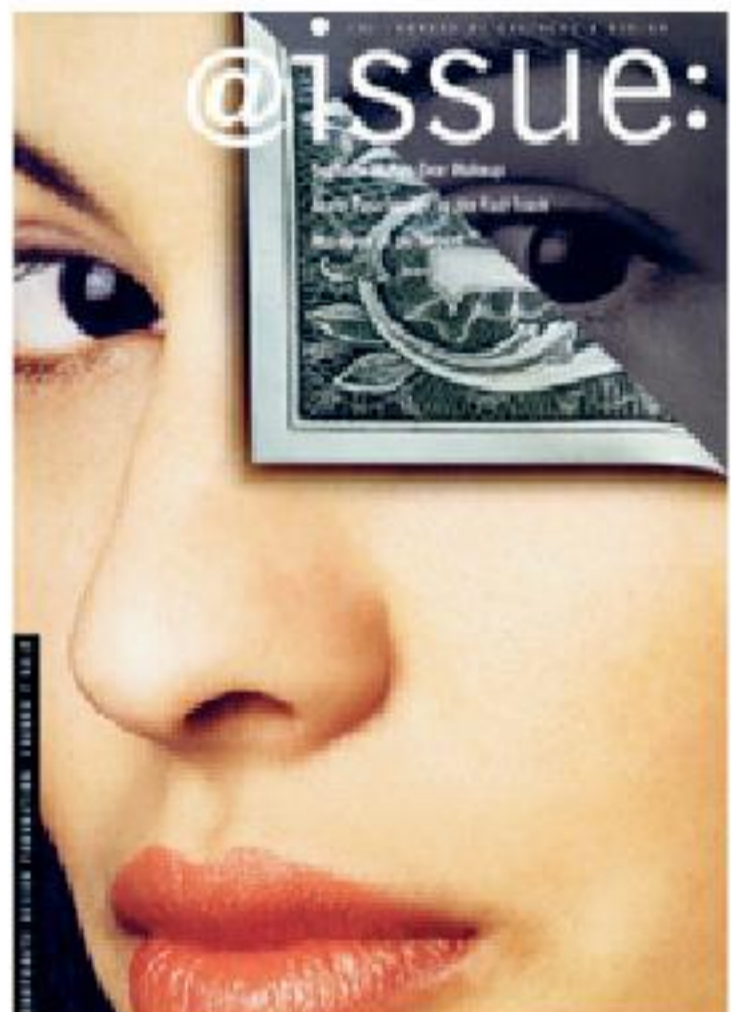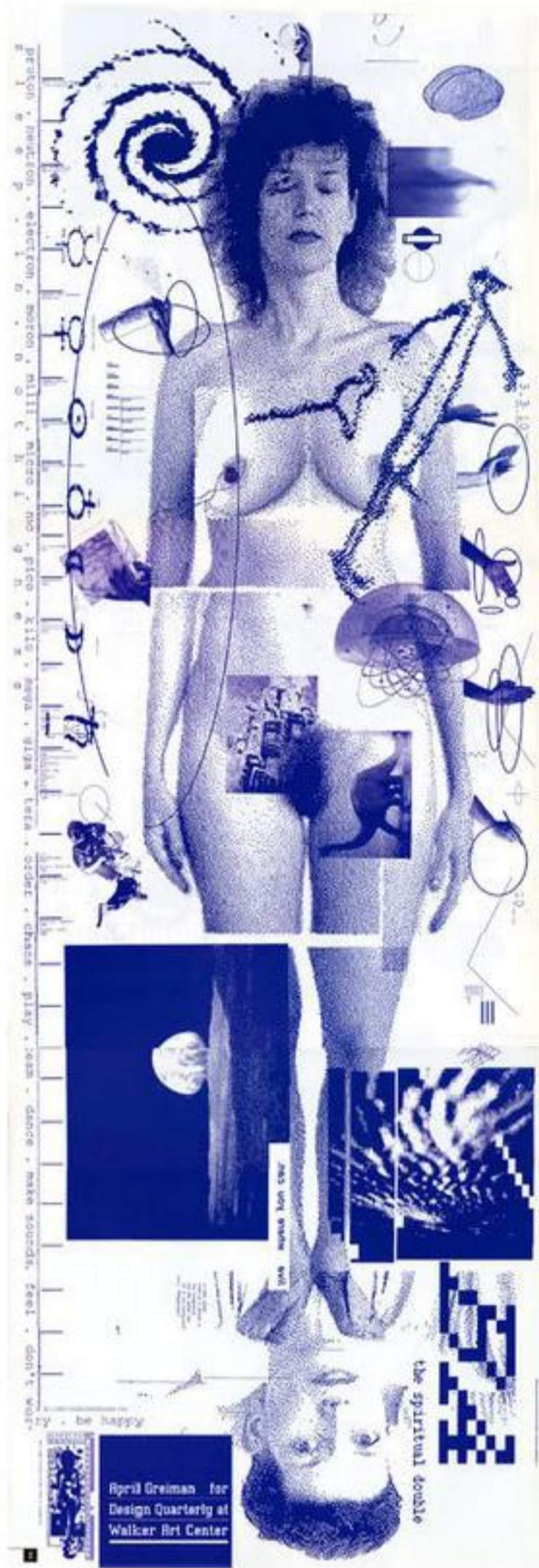
c 15,000–10,000 BCE Cave paintings at Lascaux

c 3600 BCE Blau Monument combines images and early writing
c 3500 BCE Sumerians settle in Mesopotamia
c 3200 BCE Menes, first pharaoh, unites Egypt
c 3100 BCE Early Sumerian pictographic scripts on clay tablets
c 3100 BCE King Zet's ivory tablet, earliest Egyptian pictographic writing

c 2900 BCE Early cylinder seals
c 2750 BCE Formal land-sale contracts written in cuneiform
c 2600 BCE Early surviving papyrus manuscripts
c 2500 BCE Wedge-shaped cuneiform
c 2345 BCE Pyramid texts in tomb of Unas
c 2000 BCE Early Cretan pictographs, Phaistos Disk

c 1930–1880 BCE Law Code of Hammurabi
c 1800 BCE Legendary Ts'ang Chieh invents writing
c 1739 BCE Scarab of Ikhnaton and Nefertiti
c 1500 BCE Hieratic scripts
c 1500 BCE Ras Shamra script
c 1500 BCE Oracle bone writing
c 1420 BCE Papyrus of Ani
c 1300 BCE Early Book of the Dead papyrus scrolls
c 1100 BCE Iron widely used for weapons and tools
c 1000 BCE Early Greek alphabet

c 850 BCE Aramaic alphabet
c 600 BCE Nebuchadnezzar builds the Tower of Babel
516 BCE Israelites return from Babylonian exile
551 BCE Confucius is born
c 528 BCE Siddhartha Gautama becomes the supreme Buddha
447–432 BCE Parthenon built in Athens
429 BCE Sophocles' tragedy Oedipus Rex
c 400 BCE Demotic script

332–330 BCE Alexander the Great conquers Egypt
323 BCE Alexander the Great dies in Babylon
300 BCE Euclid's geometry
c 250 BCE Small-seal calligraphy
c 221 BCE Shih Huang-ti unites China: the Great Wall underway
c 197 BCE Rosetta Stone
c 190 BCE Parchment used for manuscripts
44 BCE Julius Caesar assassinated
29 BCE Vergil's Georgics

c 100 CE Pompeiian wall writing
105 CE Ts'ai Lun invents paper
c 114 CE Trajan's Column
c 165 CE Confucian classics carved in stone
c 200 CE Regular-style calligraphy
c 250 CE Greek uncials
c 200–500 CE Roman square capitals and rustic capitals
c 300 CE Chops are used as identifying seals; chops used in
Han dynasty
330 CE Constantine moves Roman capital to Constantinople
c 425 CE Vatican Vergil
c 500 CE Early Arabic alphabet
c 500 CE Uncial lettering flourishes
570 CE Birth of Muhammad
c 600 CE Insular script
c 680 CE Book of Durrow
c 698 CE Lindisfarne Gospels
c 751 CE Arabs learn papermaking from Chinese prisoners
c 770 CE Early datable Chinese relief printing; printed Buddhist
charms
781 CE Alcuin establishes school at Aachen; Caroline minuscules are
developed
c 800 CE Book of Kells, Coronation Gospels
800 CE Charlemagne crowned emperor
868 CE Diamond Sutra

c 1000 CE Chinese calligraphy printed with perfection
c 1000 CE Gunpowder in use in China
c 1000 CE Naskhi becomes dominant Arabic alphabet
c 1040 CE Pi Sheng invents movable type in China
1095–99 CE First Crusade
c 1150 CE Compass is invented
1446 CE Hangul, Korean alphabet
1163 CE Notre Dame Cathedral begun in Paris

1209 CE Cambridge University founded
c 1265 CE Douce Apocalypse
c 1265 CE Marco Polo travels to China
1215 CE King John signs Magna Carta
1276 Paper mill established in Fabriano, Italy

c 1300 CE Ormesby Psalter
c 1300 Relief printing on textiles in Europe
c 1306 Giotto completes the Arena Chapel frescoes
c 1320 CE Firearms used in Europe
1321 Dante completes The Divine Comedy
1348 Black Death decimates Florence, Italy
c 1387 CE Chaucer begins The Canterbury Tales

c 1413–16 CE Les tres riches heures du duc de Berry
1423 Saint Christopher, early dated woodblock print
c 1450 CE Printing with movable type in Germany
c 1450 Gutenberg perfects typographic printing; the Master of the
Playing Cards perfects copperplate engraving
c 1455 Gutenberg and Fust complete 42-line Bible
1457 Fust and Schoeffer, Psalter in Latin with two-color printed initials
c 1460 Block books in use in the Netherlands
1468 Gutenberg dies
c 1478 CE Washington Haggadah
c 1460 Pfister, 1st printed book with illustrations
1462 Mainz, Germany, sacked by Adolf of Nassau
1465 Sweynheym and Pannartz, 1st Italian printing press; 1st printed

music
1469 de Spira, 1st printing press in Venice
1470 Jenson's roman typeface
1470 Freiburger, Gering, and Kranz, 1st printing press in France
1475 Caxton, 1st English-language typographic book
1476 Ratdolt, Calendarium has 1st complete title page
1484 Botticelli, Birth of Venus
1486 Reuwich illustrates trip to Holy Land
1492 Columbus sails to America
1493 Koberger publishes the Nuremburg Chronicle
1494 Manutius establishes the Aldine Press in Venice
1494 France invades Italy
1495 Griffo designs and cuts Bembo type for Manutius
1498 Durer, The Apocalypse

1501 Griffo designs and cuts 1st italic type for Manutius' pocket book
1503 Leonardo da Vinci, Mona Lisa
1505 Geoffroy Tory returns to France from Italy
1509 Henry VIII becomes king of England
1512 Michaelangelo completes the Sistine Chapel ceiling
1514-1517 de Brocar, Polyglot Bible
1517 Luther launches the Reformation
1522 Magellan's expedition circumnavigates the globe
1522 Arrighi's writing manual
1525 Tory, 1st Book of Hours
1527 French army sacks Rome
1528 Albrecht Durer dies
1529 Tory, Champ Fleury
c 1530 Garamond establishes an independent type foundry
1534 Luther's first German-language Bible
1538 1st printing press in Mexico
1555 Plantin establishes his press at Antwerp
c 1557 Granjon, Civilit type
1561 Kerver, French version of Poliphili
1569-72 Plantin, Polygot Bible
1569 Mercator, modern cartography

1594 Shakespeare, Romeo and Juliet

1605 Cervantes, Don Quixote; Shakespeare, Macbeth
1621 Weekly Newes, 1st English newspaper
1640 Daye, Whole Booke of Psalmes
1667 Schipper, Calvin's Commentary
1682 moronobu, young man with two courtesans
1689 Peter the Great becomes the czar of Russia
1692 Louis XIV commissions the Romain du Roi

1700 Sewall, The Selling of Joseph, 1st American pamphlet protesting slavery
1702 1st book printed with the Romain du Roi
1721 Bach, Brandenburg Concertos
1722 Caslon, 1stCaslon Old Style font
1726 Swift, Gulliver's Travels
1737 Fournier le Jeune standardized type sizes; John Pine, Opera Horatii
1740 masanobu, linear perspective in ukiyo-e prints
1742 Fournier le Jeune, Modeles des characters de L'imprimerie
1757 Baskerville, Vergil
1760 George III becomes king of England
1764 Fournier le Jeune, Manual Typographique
1765 harunobu, multicolor ukiyo-e prints
c 1765 Cotterell, 12-line pica type
1769 Watt patents steam engine
1770 Boston Massacre
1771 Luce, Essai d'une nouvelle typographique
1774 Louis XVI becomes king of France
1776 American Declaration of Independence
1784 Didot, true modern style type
1789 Washington becomes 1st U.S. president
1789 Blake, Songs of Innocence
1789 French Revolution begins, Bastille stormed
c 1790 Bodoni, typefaces bearing his name
1790 Bewick, General History of Quadrupeds

1793 Louis XVI beheaded
1796 Senefelder invents lithography
1799 Napoleon rules France
late 1700s utamaro, portraits of courtesans

1800 Lord Stanhope, cast-iron press
1803 Thorne, 1sy fat-face type; 1st production paper machine
1804 Napoleon crowned emperor
1808 Beethoven, Fifth Symphony
1814 Koenig, steam-powered press
1815 Figgins, 1st Egyptian type
1816 Caslon, 1st sans-serif type
1818 Bodoni, Manuale tipografico
1821 Champollion deciphers hieroglyphics
1823 Monroe Doctrine
1826 Niepce, 1st photograph from nature
1828 Democratic Party formed
1831 Henry, 1stelectric motor
1833 Figgins, 2-line Pearl, Outline
1834 Berthold, Akzidenz Grotesk
1834 Braille, writing system for blind
1835 Talbot, 1stphotographic negative
1839 Daguerre announces the daguerreotype process
1843 Buford, Boston lithography firm
c 1843-45 Hill & Adamson, early portrait photography
1844 Morse, telegraph
1846 Hoe, rotary lithographic press
1847 Pickering, The Elements of Euclid
1848 Marx, The Communist Manifesto
1850s-1860s Woodtype posters dominate the hoardings
1851 Melville, Moby Dick
1852 Paxton, Crystal Palace
1856 Prang opens Boston lithography firm
1859 Darwin, The Origin of Species
1861 U.S. Civil War begins
1861 Morris opens art-decorating firm

1862 Nast joins Harper's Weekly
1865 Crane, his 1st children's book
1865 Lincoln assassinated
1867-69 O'Sullivan geological expedition
1869 Suez Canal opens
1870s Woodtype posters begin to decline as lithography
    becomes dominant
1874 Prang, 1st American Christmas card
c 1877 Muybridge, sequence photography
1877 Morris makes his 1st public lectures on design
1879 Greenaway, Under the Window
1880 Horgan, experimental halftone screen
1880s Dry plates replace wet plates
1882 Century Guild is formed
1883 Mackmurdo, Wren's City Churches title page
1883 Stevenson, Treasure Island
1884 Twain, Huckleberry Finn
1884 Art Worker's Guild formed
1884 Hobby Horse published
1885 Ives, halftone screen
1886 Mergenthaler, Linotype machine
1886 Statue of Liberty
1887 Lanston, Monotype machine
1888 Eastman Kodak camera makes photography "every
    person's art form"
1888 Morris designs Golden type
1891 Edison, kinetoscopic camera
1893 Morris, Chaucer type
1893 Ford's 1st gasoline engine
1894 Morris & Crane, The Story of the Glittering Plain
1894 Nicolas II becomes the Russian czar
1895 Goudy's Camelot, his 1st typeface
1896 Morris, Kelmscott Chaucer; Pissarro founds Eragny Press; Rog-
ers   joins Riverside Press; Hornsby starts Ashendene Press;
    Morris dies
1830-32 hokusai, thirty-six views of mount fuji

1856-59 hiroshige, evening squall at great bridge near atake
1866 chéret, la biche au bois poster
1883 grasser, histoire des quatre fils aymon
1886 grasset, 1st poster
1890 chéret, legion of honor
1891 toulouse-lautrec, moulin rouge poster
1893 beardsley, mort d'arthur; wright opens architectural office
1894 toorop, delft salad oil poster; mucha, gismonda poster; rhead
returns to america; bradley, inland printer covers
1894 beggarstaff's agency founded
1895 bing, l'art noiveau gallery opens
1895 mcnair and macdonald's, glasgow fine arts poster
1896 wright designs the house beautiful
1896 jugend, 1st issue; steinlen, la rue poster; ricketts begins vale press
1897 vienna secession formed
1897 mallarmé, un coup de dés
1898 ver sacrum begins publication; berthold foundry, akzidenz grotesk
1898 behrens, the kiss
1899 moser, 13th vienna secession poster; wright, 1st prairie-style house

1901 dudorvich, bitter campari poster
1901 Queen Victoria dies
1902 Ashbee, Essex House Psalter
1903 Doves Press Bible
1903 hoffman & moser, vienna workshops are established
1904 lauweriks teaches geometric grid composition in germany
1905 bernhard, priester matches poster
1905 the bridge expressionist group
1906-1907 picasso, influenced by cézanne and african art
1907 deutscher werkbund formed; loeffler designs fledermaus poster
1908 hohlwein, pkz poster
1909 marinetti, manifesto of futurism; braque, pitcher and violin
1909 behrens and bernhard, aeg turbine hall
c 1909-12 analytic cubism

1910 mondrian learns of cubism

1910 behrens, aeg lamp poster
1910 kandinsky, concerning the spiritual in art
1911 erdt, opel poster
c 1911 kandinsky nonobjective paintings
1911 the blue rider expressionist group
1912 wright, coonley house with geometric stained glass windows
c 1913 malevich, 1st suprematist paintings
c 1913-14 synthetic cubism
1914 de chirico, departure of the poet
1915 leete, kitchener "wants you" poster
1915 marinetti, "mountains + valleys + streets x joffre"
1916 van der leck, batavier line poster
1916 dada founded; arp, "chance" in art
1917 de stijl movement & journal begins
1917 klinger, 8th war loan campaign poster; flagg "uncle sam" poster
1917 ball, dada sound poems; coburn, vortographs
1918 wendingen magazine founded
1918 van doesburg, composition XI
1918 kauffer, daily herald poster
1918 Koch forms workshop community
1919 lissitzky, "beat the whites with the red wedge" poster
1919 schwitters, merz exhibition; heartsfield, grosz & others

1920s vladimir lebedev becomes father of the 20th century russian picture book
1922 berlewi, mechano-faktura theory
1923 mayakovsky & lissitzky, for the voice
1923 binder, vienna music and theatre posters
1924 lissitzky, the isms of art
1924 rodchenko, serial covers, mess mend
1924 rietveld, schroeder house
1924 breton, manifesto of surrealism
1925 cassandre, l'intransigeant poster
1927 depero, dinamo azari
1927 cassandre, etoile du nord poster
1929 lissitzky, russische ausstellung poster

1929 man ray, "sleeping woman"

1930 gustav klutis extols soviet accomplishments in photomontage
posters
1931 van doesburg dies; de stijl journal ends
1932 cassandre, dubonnet poster
1933 nazis raid heartfield's apartment
1934 heartfield, "yuletide" poster
c 1936-43 hohlwein, designs for nazis
late 1930s binder, carlu, cassandre, & kauffer to the U.S.
1939 sutnar emigrates to U.S.

1940s games, world war II posters
1940 Goudy, Typologia 1918 apollinaire, calligrammes
1941 lissitzky dies
1944 mondrian dies

1953 Trepkowski, "Nie!" poster
1954 Testa, Pirelli graphics; Push Pin Studios forms
1956 Trepkowski dies; Tomaszewski leads Polish movement,
evolves toward a colorful collage approach
1958 Supreme Court orders school desegregation
1959 Twen magazine launched
1959 Rodrigues "Visi 1960 Kennedy elected president
1962 Fletcher, Forbes & Gill founded
1962 Cuban missile crisis
1962 Andy Warhol exhibits his Campbell's Soup Cans
1962 Berg joins CBS Records
1962 Venturi, Grand's Restaurant supergraphics
1963 Kennedy assassinated
1963 Tanaka design studio opens; Total Design opens in Amsterdam
1964 Kamekura, Tokyo Olympics posters
1964 Massin designs The Bald Soprano
1965 U.S. troops sent to Vietnam
1965 Oxenaar, 1st new Dutch currency
1966 Kieser, "Alabama Blues" poster

1966 Solomon, Sea Ranch environmental graphics
1967 Wilson & Moscoso, psychedelic posters; Glaser, Dylan poster
1968 Weingart joins Basel School of Design faculty
1968 Dr. Martin Luther King Jr. assassinated
1969 Compuserve, 1st commercial online service
1969 Spencer, Pioneers of Modern Typography
1969 Neil Armstrong and Buzz Aldrin land on the Moon t Portugal"
poster

1970s Richards, Pirtle & others, Texas becomes a major design center
1970s Postmodernism designates design breaking with modernism
1970 Max, Love graphics
1970 António Salazar dies
1970 Igarashi, Sato open studios
1970 Kent State shootings
1970 Computer floppy disk is introduced
1970 Computer floppy disk is introduced
1971 Katherine and Michael McCoy cochair Michigan's Cranbook
Academy of Art design department
1973 U.S. pulls most troops out of Vietnam
1974 Nixon resigns as president
1975 Microsoft founded
c 1975 Igarashi, isometric alphabets
1976 Rambow, 1st S. Fischer-Verlag poster
1976 Oxenaar, PTT Aesthetic Advisor
1977 Studio Dumbar opens; Wild Plakken forms
1978 1st Hard Werken magazine
1979 Iranian revolution

1980 Janiszewski, Solidarity logo; Rambow, Die Hamletmachineposter
1981 AIDS epidemic recognized
1981 IBM introduces the personal computer (PC)
1981 Memphis exhibition in Milan
1981 MTV launched
1981 Tanaka, "Nihon Buyo" poster
1984 Apple's first generation Macintosh computer

1984 Susan Kare, first screen fonts for the Macintosh computer
1984 VanderLans, Émigré magazine
1985 Aldus introduced PageMaker software for the Macintosh computer
1985 Apple laser printer
1985 The first version of Microsoft Windows is released
1986 Oxenaar, Dutch 250-guilder note
1986 U.S. space shuttle Challengerexplodes during launch
1987 Altmann, Ellis & Greenhalgh cofound Why Not Associates
1987 Stone, Stone type family; Greiman, bitmapped Design Quarterly
1988 Rambow, South African Roulette poster
1989 PTT privatized; visual identity by Studio Dumbar
1989 Estrada opens own graphic design studio
1989 Charles S. Anderson Design Co. formed
1989 Berlin Wall comes down
1989 Abbott Miller and Ellen Lupton form Design/Writing/Research

1990 Fletcher, Victoria and Albert logo
1990 Hubble Telescope launched into space
1990 Macintosh II color computer; Adobe, multiple master typefaces; Bernes-Lee, HTML programming language
1991 Kuhr, color-xeroxed prototype for Wired magazine
1991 Soviet Union collapses
1991 van Toorn becomes director of the Jan van Eyck Academy
1992 Carson, Ray Gun magazine
1992 Adobe released its first multiple-master typefaces
1994 33 percent of US households have computers
1994 Wired publishes its first issue
1994 Hard Werken becomes Inízio
1994 Momayez, cover for Blue, A Collection of Forugh Milani's Poetry
1995 Oklahoma City bombing
1995 Hans Dieter Reichert cofounds Bradbourne Publishing & begins baseline magazine
1995 Dan Friedman dies
1995 Kit Hinrichs and Corporate Design Foundation, @issue: The Journal of Business and Design

1996 Licko, Mrs Eaves typeface
1996 Kyle Cooper founds Imaginary Forces
1996 Glaser, "Art Is . . . Whatever" poster
1996 HIV infects 27.9 million people
1997 Stolk, Briners & van den Dungen form Experimental Jetset
1999 The number of Internet users worldwide reaches 150 million worldwide

2001 September 11th terrorist attacks on the United States
2001 Apple releases iPod MP3 music player
2002 Rodiguez, "Goya Posada"
2003 First Iranian Typography Exhibition
2003 The US space shuttle Columbiaexplodes, killing 7 astronauts
2003 Chahine, Koufiya, first dual-script font family (Latin and Arabic)
2004 The Summer Olympics are held in Athens
2004 Matthew Carter, the Yale typeface
2005 More than 800 million internet users globally, 200 million in the US
2007 Ingmar Bergman dies
2007 Apple introduces the iPhone
2007 Erik Spiekermann appointed to board of directors at Microsoft
2007 Gil, Pioneers of Spanish Graphic Design
2008 Fidel Castro resigns from the Cuban Presidency
2008 The Summer Olympics are held in Beijing
2008 The world stock exchanges crash, triggering a global recession
2009 Barack Obama inaugurated president of the United States
2010 Apple introduces the iPad

CITATIONS

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