I have included the dates on some of these that may be confusing. (I have included references for 4th edition Meggs, understanding that 4th and 5th editions aren’t all that different until Postmodernism.) Please see the Timeline Project sheet to understand all of the information you must have.

Feel free to copy paste from this PDF into a Word document. Remember that these are listed in the order they appear in the book. The timeline you create will be everything on ONE timeline - in order of time, as a timeline does. ☺
*NOTE: Please use “BCE” instead of “BC”.
 Likewise, “CE” is now accepted over “AD”, though neither is necessary on this timeline.*

*NOTE 2: When finding the images for Part B, they do not need to be very high-rez. As long as they are visible in the medium you are using, this is fine.*

* *For web: 72-100 DPI at full size (as in the full size it will be shown, as in length x width).*
* *Prezi, PowerPoint, and Keynote: 100-150 DPI at full size should be fine.*
* *PDFs intended for print (but not printed!): 150 DPI at full size should be ok. NO LESS. Remember that InDesign is your friend for compressing the size of files.*

*Meggs:*

1. Cave Painting from Lascaux, c. 15,000-10,000 BCE
2. Fremont rock painting from San Raphael Swell, c. 2000-1000 BCE, Utah, USA
3. Early Sumerian pictographic tablet, c. 3100 BCE
4. Cuneiform tablet, c. 2100 BCE
5. Stele bearing the Code of Hammurabi, 1792-1750 BCE
6. Hittite cylinder seal, undated (in Meggs 4th ed., Fig. 1-12)
7. The Rosetta Stone
8. Detail from the Papyrus of Hunefar
9. Phaistos Disk
10. Ras Shamra script, c. 1500 BCE
11. Timotheus, *The Persians*, 4th century BCE
12. Votive stela with four figures, 5th century BCE
13. Etruscan Bucchero vase, 7th or 6th century BCE
14. Carved inscription on Trajan’s column
15. Wall writing from Pompeii, 1st century BCE
-----
16. Four-handled vessel with *chin-wen* inscription, 11th century BCE
17. The Diamond Sutra, 868
18. Chinese playing cards, undated (in Meggs 4th ed., Fig. 3-16)
19. Chinese movable types, c. 1300 BCE
-----
20. *The Vatican Vergil*
21. *The Book of Durrow*, Matthew (symbol of man) facing the opening of St. Matthew
22. *The Book of Durrow*, opening page, the Gospel of St. Mark (not the page that is just the symbol)
23. *The Lindisfarne Gospels*, carpet page facing the opening of St. Matthew
24. *The Book of Kells*, Chi-Rho page
25. *The Book of Kells*, symbols for authors of the four Gospels
26. *Coronation Gospels*, opening page of St. Mark’s Gospel
27. *The Four Horsemen of the Apocalypse* from the *Beatus of Fernando and Sancha*
28. *Douce Apocalypse*, (image of St. John by the multitudes worshipping God, image used in lectures and in Meggs)
29. *Ormesby Psalter*, (see image of page from lectures and in Meggs)
30. Mustafa al-Khalil, frontispiece of a manuscript *Qu’ran*, 1739 (in Meggs 4th ed., Fig. 4-18)
31. Muhammad Amin ibn Abi al-Husain Kazvini, Islamic manuscript called the *Padishahnamah*, c. 1700 (in Meggs 4th ed., Fig. 4-19)
32. The Limbourg brothers, January and February pages from *Les tres riches heures du duc de Berry*-----
33. Jack of Diamonds, woodblock print playing card, c. 1400 (in Meggs 4th ed., Fig. 5-2)
34. Woodblock print of St. Christopher, 1423 (in Meggs 4th ed., Fig. 5-3)
35. Letter K from grotesque alphabet, c. 1464 (in Meggs 4th ed., Fig. 5-6)
36. Pages from *ars moriendi*, 1466 (in Meggs 4th ed., Fig. 5-7)
37. Pages from *Ars Memorandi per Figuras Evangelistarum*, c. 1470 (in Meggs 4th ed., Fig. 5-9)
Place this image at 1450s, “Invention of printing press, Gutenberg”
38. Early 19th century engravings illustrating Gutenberg’s system for casting type (in Meggs 4th ed., Fig. 5-10)
39. Johann Gutenberg, pages from *The Gutenberg Bible*
40. Jan Fust and Peter Schoeffer, page detail from *Psalter in Latin*, 1457
-----
41. *Ex Libris* design for Johannes Knabensberg, c. 1450s
42. Albrecht Pfister (printer), illustration from second edition of *Der Ackerman aus Bohmen*, c. 1463
43. Johann Zainer, page from *De Mulieribus Claris* by Boccaccio, 1473
44. Anton Koberger, pages from *Nuremberg Chronicle*, 1493 (in Meggs 4th ed., Fig. 6-7)
45. Albrecht Dürer, *The Four Horsemen of the Apocalypse*
46. Albrecht Dürer, from *Underweisung der Messung*
47. Lucas Cranach the Younger, broadside including commemorative portrait of Martin Luther, 1539
48. Arnao Guillén de Brocar, page from the *Polygot Bible*, 1514-17 (in Meggs 4th ed., Fig. 6-27)
-----
49. Attributed to Nicolas Jenson, mark for the Society of Venetian Printers, 1481 (in Meggs 4th ed., Fig. 7-3)
50. Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from *Calendrium* by Regiomontanus
51. Aldus Manutius, typographic page from *Hypnerotomachia Poliphili* (in Meggs 4th ed., Fig. 7-15)
52. Aldus Manutius, printer’s trademark, c. 1500
53. Geoffrey Tory, construction of the letter Q from *Champ Fleury*
54. Johann Oporinus (printer), page from *De Humani Corporis Fabrica* (in Meggs 4th ed., Fig. 7-38)
55. Jean de Tournes (printer) and Bernard Salomon (illustrator), pages from Ovid’s *La vita et metamorfoseo*, 1559
56. Abraham Bosse, *Printing Shop-The Plate Printer*-----
57. Louis Simonneu, master alphabets for the Romain du Roi, 1695 (in Meggs 4th ed., Fig. 8-1
and 8-2)
58. Joseph Gerard Barbou, pages from *Contes et nouvelles en vers* by Jean de La Fontaine, 1762
59. George Bickham, “A Poem, On the Universal Penman” by John Bancks, c. 1740
60. John Baskerville, title page for Vergil’s *Bucolica, Georgica, et Aeneis*, 1757
61. William Playfair, diagram from *Commercial and Political Atlas*, 1786 (origins of information graphics)
62. Giambattista Bodoni, page from *Manuale tipografico*, 1818 (in Meggs 4th ed., Fig. 8-18)
63. François Ambroise Didot, typography from a prospectus for Tasso’s *La Gerusalemme liberta*-----

Typefaces:

1. Robert Thorne, fat-face types, 1821 (in Meggs 4th ed., Fig. 9-2)
2. Vincent Figgins, two-lines pica, Antique, c. 1815 (in Meggs 4th ed., Fig. 9-3)
3. Robert Thorne, Egyptian type designs, 1821 (in Meggs 4th ed., Fig. 9-4)
4. Henry Caslon, Ionic type specimen, mid-1840s (in Meggs 4th ed., Fig. 9-5)
5. Tuscan styles with ornamental serifs, early 1800s (in Meggs 4th ed., Fig. 9-7)
6. Vincent Figgins, five lines pica, *In Shade*, 1815 (in Meggs 4th ed., Fig. 9-8)
7. William Thorowgood, six-line *Reversed Egyptian*, 1828 (in Meggs 4th ed., Fig. 9-10)
8. Woods and Sharwoods, letters from ornamented fonts, 1838-42 (in Meggs 4th ed., Fig. 9-10)
9. William Caslon IV, two-line English Egyptian, 1816 (in Meggs 4th ed., Fig. 9-12) \*first appearance of sans serif
10. Image of first steam-powered cylinder press (Koenig’s invention), 1814 (in Meggs 4th ed., Fig. 9-16)
11. The Model 5 Linotype (in Meggs 4th ed., Fig. 9-18)
12. Joseph Niépce, photoetching of Cardinal Georges D’Amboise, c. 1827
13. Joseph Niépce, first photograph from nature, 1826
14. Louis Jacques Daguerre, Paris boulevard daguerreotype, 1839
15. William Henry Fox Talbot, first photographic negative ((in Meggs 4th ed., Fig. 9-24)
16. Advertisement for the Kodak camera, c. 1889 (in Meggs 4th ed., Fig. 9-27)
17. Julia Margaret Cameron, *Sir John Herschel*, 1867
18. F.T. Nader, *Sarah Bernhardt*, 1859
19. Matthew Brady, *Dunker Church and the Dead*, 1862
20. Eadweard Muybridge, plate published in *The Horse in Motion*, 1883
21. Title page for *The Pencil of Nature*, 1844
22. S.S. Frizzall (artist) J.H. Bufford’s Sons (printers), poster for the Cleveland and Hendricks presidential campaign, 1884
23. Krebs Lithography Company, poster for the Cincinnati Industrial Exposition, 1883
24. Package designs chromolithographed on tin for food and tobacco products (in Meggs 4th ed., Fig. 9-51)
25. Morris Pére et Fils (letterpress printers) and Emile Levy (lithographer), *Cirque d’hiver* poster, 1871
26. Richard G. Tietze, poster for *Harper’s Magazine*, 1883
27. Howard Pyle, illustration for *The Merry Adventures of Robin Hood*, 1883
-----
28. William Morris, Rose fabric design (in Meggs 4th ed., Fig. 10-4)
29. Arthur Mackmurdo, title page for *Wren’s City Churches*, 1883
30. Arthur Mackmurdo, Peacock design (in Meggs 4th ed., Fig. 10-7)
31. Arthur Mackmurdo, trademark for the Century Guild
32. Selwyn Image, design element from the *Hobby Horse* (in Meggs 4th ed., Fig. 10-9)
33. William Morris, trademark for the Kelmscott Press, 1892
34. William Morris (designer) and Walter Crane (illustrator), title page for *The Story of Glittering Plain*
35. William Morris, illustrated page from *The Works of Geoffrey Chaucer* (in Meggs 4th ed., Fig. 10-18)
36. T.J. Cobden-Sanderson and Emery Walker, pages from *Doves Press Bible*, 1903
37. Lucien and Esther Pisarro, pages from *Ishtar’s Descent into Nether World*, 1903
38. Jan van Krimpen, pages from *Deirdre & de zonen van Usnach*, 1920
39. Rudolf Koch, specimen of *Neuland*, 1922-23
40. Page 45 from American Type Founders’ *Specimen Book and Catalogue 1923*, Goudy series of Old Style fonts
41. Bruce Rogers, page from *The Centaur* by Maurice de Guerin, 1915
-----
42. Kitagawa Utamaro, portrait of a courtesan, late 1700s (in Meggs 4th ed., Fig. 11-3)
43. Ando Hiroshige, *Evening Sqall at Great Bridge near Atake*, c. 1856-59
44. Jules Chéret, poster for *Orphée aux Enfers*, 1879
45. Jules Chéret, poster for *Elysée Montmarte bal Masque*, 1896
46. Eugéne Grasset, exhibition poster, c. 1894 (in Meggs 4th ed., Fig. 11-14)
47. Aubrey Beardsley, first cover for *The Studio*, 1893
48. Jan Toorop, *The Three Brides*
49. Aubrey Beardsley, illustration for Oscar Wilde’s *Salome*
50. Charles Ricketts, title page for *The Sphinx, 1894*
51. Henri de Toulouse-Lautrec, poster for *La Goulue au Moulin Rouge*, 1891
52. Henri de Toulouse-Lautrec, poster for Jane Avril, 1893 (in Meggs 4th ed., Fig. 11-27)
53. Théophile Alexandre Steinlen, poster for *Tournée du Chat Noir*, 1896
54. Alphonse Mucha, *Gismonda* poster, 1894
55. Alphonse Mucha, poster for Job cigarettes, 1898 (in Meggs 4th ed., Fig. 11-33)
56. Maurice Verneuil, page from *Combinasions Ornementales*, 1900 (in Meggs 4th ed., Fig. 11-36)
57. A.L. Rich, trademark for General Electric, c. 1890
58. Will Bradley, cover for the *Inland Printer*, 1895 (in Meggs 4th ed., Fig. 11-42)
59. Will Bradley, poster for *The Chap Book*, 1895
60. Maxfield Parrish, poster for *Scriber’s* magazine, 1897 (in Meggs 4th ed., Fig. 11-51)
61. Henri van de Velde, poster for Tropon food concentrate, 1899
62. Jan Toorop, binding for *Psyche* by Louis Couperus, published by L.J. Veen, 1898 (in Meggs 4th ed., Fig. 11-63)
63. Otto Eckmann, *Jugend* cover, 1896 (in Meggs 4th ed., Fig. 11-65)
64. Peter Behrens, page design for *Jugend*, 1904 (in Meggs 4th ed., Fig. 11-67)
65. Peter Behrens, *The Kiss*-----
66. Frank Lloyd Wright, title page for *The House Beautiful*, 1896-7
67. Margaret and Frances Macdonald with J. Herbert McNair, poster for Glasgow Institute of the Fine Arts, 1895
68. Gustav Klimt, poster for the first Vienna Secession exhibit, 1898 (in Meggs 4th ed., Fig. 12-9)
69. Alfred Roller, cover design for *Ver Sacrum*, 1899 (in Meggs 4th ed., Fig. 12-13, face of woman)
70. Koloman Moser, illustration of duchess and page for R.M. Rilke’s poem “Vorfrühling” from *Ver Sacrum*, 1901
71. Various designers personal monograms, 1902 (in Meggs 4th ed., Fig. 12-21)
72. Kolomon Moser, poster for the 13th Vienna Secession exhibition, 1902
73. Alfred Roller, poster for the 14th Vienne Secession exhibition, 1902
74. Alfred Roller, poster for the 16th Vienne Secession exhibition, 1902
75. Berthold Foundry, Akzidenz Grotesk typefaces, 1898-1906 (in Meggs 4th ed., Fig. 12-35)
76. Peter Behrens, AEG electric lamp poster, c. 1910
77. The London Underground symbol, 1918
-----
78. Pablo Picasso, *Man with Violin*
79. Fernard Léger, *The City*
80. Ardengo Soffici, *Bifszf + 18 Simultaneité Chimismi lirici*, 1915
81. Filippo Marinetti, *Une Assemblée Tumultueuse*
82. Alfred Stieglitz photography of *The Fountain* by Marcel Duchamp
83. Hannah Hoch, *Da-dandy*
84. John Heartfield, poster attacking the press, 1930 (in Meggs 4th ed., Fig. 13-31)
85. René Magritte, *The Blank Signature*
86. Joan Miro, *Painting (*called *The Addition*) (in Meggs 4th ed., Fig. 13-45)
87. Wassily Kandinsky, *Improvisation No. 29*-----
88. The Beggarstaffs, poster for Kassma Corn Flour, 1894
89. Lucien Bernhard, poster for Priester matches, c. 1905
90. Lucien Bernhard, poster for Manoli, 1910 (in Meggs 4th ed., Fig. 14-14)
91. Julius Klinger, poster for Germany’s 8th bond drive, 1917 (in Meggs 4th ed., Fig. 14-19)
92. Otto Lehmann, poster for a war-loan campaign, undated (in Meggs 4th ed., Fig. 14-24)
93. Alfred Leete, poster for military recruiting, c. 1915 (in Meggs 4th ed., Fig. 14-25)
94. James Montgomery Flagg, poster for military recruiting, 1917 (in Meggs 4th ed., Fig. 14-27)
95. Joseph C. Leyendecker, poster celebrating a successful bond drive, 1917 (in Meggs 4th ed., Fig. 14-28)
96. Ludwig Hohlwein, recruiting poster, early 1940s (in Meggs 4th ed., Fig. 14-36, “Und du?”)
97. McKnight Kauffer, poster for the *Daily Herald*, 1918
98. A.M. Cassandre, poster for the Paris newpaper *L’Intransigeant,* 1925
99. A.M. Cassandre, poster for the North Star Paris-to-Amsterdam night train, 1927
100. A.M. Cassandre, poster for Dubonnet, 1932 (in Meggs 4th ed., Fig. 14-46)
101. Austin Cooper, poster for the London Underground, 1924 (in Meggs 4th ed., Fig. 14-53 and -54 > use one or both)
102. Schulz-Neudamm, cinema poster for *Metropolis*, 1926 (in Meggs 4th ed., Fig. 14-56)
-----
103. El Lissitzky, *Beat the Whites with the Red Wedge*, 1919
104. El Lissitzky, layout for a *Broom* cover, vol. 5 no. 3, 1922 (in Meggs 4th ed., Fig. 15-12)
105. El Lissitzky, pages from *For the Voice* by Mayakovsky, 1923 (in Meggs 4th ed., Fig. 15-16 and -17, use one or both)
106. El Lissitzky, book cover for *The Isms of Art*, 1924
107. Salomon Telingator, covers for *Slovo predstavliaestsia Kirsanovu* by K. Kirsanov, 1930
108. Gustav Klutsis, *Spartakiada* postcard, 1928
109. Piet Mondrian, *Composition with Red, Yellow, and Blue*, 1922
110. Théo von Doesburg and Lazlo Moholy-Nagy, book cover, 1925 (in Meggs 4th ed., Fig. 15-43)
111. Vilmos Huszar, cover design for *De Stijl*, 1917
112. Théo von Doesburg, cover for *De Stijl*, 1922
113. Ladislav Sutnar, cover design for *Getting Married*, 1929
-----
114. Joost Schmidt, Bauhaus exhibition poster, 1923 (in Meggs 4th ed., Fig. 16-4)
115. Laszlo Moholy-Nagy, title page *Staatliches Bauhaus in Weimar*, 1923
116. Laszlo Moholy, Nagy, typophoto poster for tires, 1923 (in Meggs 4th ed., Fig. 16-8)
117. Herbert Bayer, cover for *Bauhaus* magazine, 1928 (in Meggs 4th ed., Fig. 16-15)
118. Herbert Bayer, exhibition poster, 1926 (in Meggs 4th ed., Fig. 16-20)
119. Joost Schmidt, *Bauhaus* magazine cover, 1929 (in Meggs 4th ed., Fig. 16-22)
120. Jan Tschichold, cover for *Elementare Typographie*, 1925
121. Jan Tschichold, cinema poster for *Die Hose*, 1927
122. Paul Renner, folder for Futura, 1927 (in Meggs 4th ed., Fig. 16-38)
123. Stanley Morison (typographic advisor), the *London Times*, Oct. 3, 1932
124. Henry C. Beck, map for the London Underground, 1933
125. Piet Zwart, pages from the NKF cableworks catalogue, 1928 (in Meggs 4th ed., Fig. 16-48 and -49, use one or both)
126. H.N. Werkman, pages 4 and 5 of *The Next Call*, no. 4, 1924
127. Herbert Matter, Swiss tourism poster, 1934 (in Meggs 4th ed., Fig. 16-62)
-----
128. Lester Beall, poster for the Rural Electrification Administration, c. 1937 (in Meggs 4th ed., Fig. 17-7, “Running Water”)
129. Lester Beall, poster for the Rural Electrification Administration, c. 1937 (in Meggs 4th ed., Fig. 17-8, happy children at fence)
130. Erté, *Harper’s Bazaar* covers (find any from this time by Erté or use those shown in Meggs)
131. Alexey Brodovitch, photography by Herbert Matter, *Harper’s Bazaar* cover, June 1940
132. Alex Liberman, *Vogue* cover, 1945
133. A.M. Cassandre, advertisement for CCA, 1938 (in Meggs 4th ed., Fig. 17-22)
134. Jean Carlu, poster for the Office of Emergency Management, 1941 (in Meggs 4th ed., Fig. 17-24)
135. Herbert Matter, CCA “Great Ideas” advertisements, 1943 (in Meggs 4th ed., Fig. 17-33)
136. Herbert Bayer, CCA “Great Ideas” advertisements, 1954 (in Meggs 4th ed., Fig. 17-35)
137. Herbert Matter, advertisement for Knoll Associates, October 1948 (in Meggs 4th ed., Fig. 17-41)
138. Herbert Matter, brochure covers introducing a Knoll chair, 1956 (in Meggs 4th ed., Fig. 17-42)
-----
139. Ernst Keller, poster for the Rietberg Museum, 1952 (in Meggs 4th ed., Fig. 18-1)
140. Théo Ballmer, poster for an office professions exhibition, 1928 (in Meggs 4th ed., Fig. 18-2)
141. Edouard Hoffman and Max Miedinger, Helvetica typeface, 1961 (use Meggs 4th ed., Fig. 18-15 or any other correct version of the typeface from this time period)
142. Armin Hoffman,logotype for Basel Civic Theater, 1954
143. Armin Hoffman, poster for Basel theater production of *Giselle*, 1959
144. Carlo L. Vivarelli, cover for *New Graphic Design*, 1959 (in Meggs 4th ed., Fig. 18-26)
145. Josef Müller-Brockmann, Swiss Auto Club poster, 1954 (in Meggs 4th ed., Fig. 18-30)
146. Josef Müller-Brockmann, public awareness poster, 1960 (in Meggs 4th ed., Fig. 18-31)
147. Josef Müller-Brockmann, *Der Film* exhibition poster, 1960 (in Meggs 4th ed., Fig. 18-33)
-----
148. Paul Rand, cover for *Directions* magazine, 1940
149. Paul Rand, poster for American Institute of Graphic Arts, 1968
150. Paul Rand, poster for the film *No Way Out*, 1950
151. Alvin Lustig, album cover for Vivaldi’s *Gloria*, 1951
152. Bradbury Thompson, pages from *Westvaco Inspirations* 210, 1958 (in Meggs 4th ed., Fig. 19-17)
153. Saul Bass, logo for *The Man with the Golden Arm*, 1955
154. Saul Bass, poster for *Exodus*, 1960
155. Norman Ives, *Ionic-Reconstruction*, 1965
156. Otto Storch (art director) and Dan Wynn (photographer), pages from *McCall’s*, 1961 (in Meggs 4th ed., Fig. 19-34)
157. Otto Storch (art director) and Alan Arbus (photographer), pages from *McCall’s*, 1959 (in Meggs 4th ed., Fig. 19-36)
158. Henry Wolf, cover for *Harper’s Bazaar*, 1959 (in Meggs 4th ed., Fig. 19-39)
159. Helmet Krone (art director) and Julian Koenig (writer), Volkswagen advertisement, 1960 (in Meggs 4th ed., Fig. 19-49, “Think small.”)
160. Herb Lubalin, typogram from a Stettler typeface announcement poster, 1965 (in Meggs 4th ed., Fig. 19-56, “Marriage”)
161. Herb Lubalin (designer) and Tom Carnase (letterer), proposed magazine logo, 1967 (in Meggs 4th ed., Fig. 19-57, “Mother & Child”)
162. Don Egensteiner (art director), advertisement for Young and Rubicam Advertising, 1960 (in Meggs 4th ed., Fig. 19-54 “Tonnage”)
163. Herb Lubalin (designer) and Bert Stern (photographer),cover for *Eros*, 1962 (in Meggs 4th ed., Fig. 19-63)
164. Herb Lubalin (designer) and Bert Stern (photographer), pages from *Eros*, 1962 (in Meggs 4th ed., Fig. 19-64)
165. Herb Lubalin, advertisement for *Avant Garde’*s antiwar poster competition, 1967
166. George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, May 1968
-----
167. Giovanni Pintori, *Olivetti* poster, 1949
168. Paul Rand, *IBM* trademark on package designs, late 1950s
169. Paul Rand, *Eye Bee M* poster
170. Paul Rand, *Westinghouse* logo
171. Paul Rand *American Broadcasting Company* logo
172. Chermayeff & Geismar Associates, *Mobil Oil* trademark, 1964
173. Roger Cook and Don Shanosky, signage symbol system for the U.S. Department of Transportation, 1974
174. Otl Aicher and his staff, sports pictographs for the Munich Olympiad, c. 1970 (in Meggs 4th ed., Fig. 20-52)
175. Manhattan Design, *MTV* logo, 1981
-----
176. Armando Testa, poster for *Pirelli*, 1954 (in Meggs 4th ed., Fig. 21-1)
177. Jan Lenica, Warsaw Poster Biennale poster, 1976
178. Waldemar Swierzy, Jimi Hendrix poster, 1974
179. Milton Glaser, Bob Dylan poster, 1967
180. Seymour Chwast, poster protesting the bombing of Hanoi, 1968 (in Meggs 4th ed., Fig. 21-26 “End Bad Breath”)
181. Wes Wilson, concert poster for The Association, 1966
182. Victor Moscoso, Miller Blues Band concert poster, 1967
183. Robert Massin (designer) and Henry Cohen (photographer), double-page spread from Eugene Ionesco’s *La cantatrice chauve* (in Meggs 4th ed., Fig. 21-60, -61, -62, use one or all of them)
184. Elena Serrano, *Day of the Heroic Guerrilla* poster, 1968
-----
185. Shigeo Fukuda, *Victory 1945* poster, 1975
186. Shigeo Fukuda, exhition poster for Keio department store, 1975
187. Wim Crouwel, poster for Amsterdam’s Stedelijk Museum design exhibition Vormgevers, 1966
188. Studio Dumbar, poster for Holland Dance Festival, 1995 (in Meggs 4th ed., Fig. 22-44)
-----
189. April Greiman (design and typography) and Jaymes Odgers (art direction, photography, and design), poster for California Institute of the Arts, 1979
190. Paula Scher, *Great Beginnings* spread for Koppel & Scher promotional booklet, 1984
191. Paula Scher, Swatch Watch poster, 1985
192. Charles S. Anderson Design Co., cover for *CSA Archive Catalog of Stock Art*, 1995

*Not all of these are in Meggs, but will be discussed in lecture. They are in the highly recommended (but no longer required) Poyner book.:*

1. Wolfgang Weingart, exhibition poster, 1977 (in Meggs 4th ed., Fig. 23-14)
2. Dan Friedman, *Typografische Monatsblatter* magazine cover, 1971
3. April Greiman, CalArts Viewbook, 1979
4. *Memphis* logos (Italy)
-----
5. James Reid, *God Save the Queen* be the Sex Pistols album cover, 1977
6. Frank Edie, concert poster, 1978 (p. 41)
7. Terry Jones, *i-D* no. 28 magazine cover, 1995
8. Neville Brody, contents page logos from *The Face*, nos. 50-55, 1984
9. Hard Werken, *Hard Werken*, no. 3, magazine spread, 1979
10. Allen Hori, *Typography as Discourse, AIGA*, 1989
-----
11. Barney Bubbles, *Armed Forces* by Elvis Costello and the Attractions cover art, 1979
12. Tibor Kalman, M&Co., print advertisement for Restaurant Florent, 1987
13. Art Chantry, *The Night Gallery* performance art poster, 1991
-----
14. April Greiman, graphic imagery for *Design Quarterly*, no. 133, 1986
15. The Designers Republic, *Sissy* poster, 1995
16. Attik, *Noise 3.5: Analytical Experiments in Graphic Science* book spread, 1998
17. Jeffery Keedy, *Fast Forward* book spread, 1993
-----
18. Denise Gonzales Crisp, *Émigré*, no. 35 magazine spread, 1995
19. Tomato, *Bareback. A Tomato Project.* book spread, 1999
20. Graham Rawle, *Diary of an Amateur Photographer* book spread, 1998
-----
21. Students of Cranbrook Academy of Art, *Output*, 1992
22. Guerrilla Girls, *The Advantages of Being a Woman Artist*, 1988
23. David Crow, *Trouble*, no. 1, 1986 (p.160)
24. Shawn Wolfe, *Dispepsi* by Negativland CD cover, 1997
25. Jonathon Barnbrook, *Virus Says Stop American Cultural Imperialism*, 1999
26. Mike Simons, *Adbusters*, no. 37 ‘Design Anarchy’ issue, 2001

*Other:*

1. J. Howard Miller, *We Can Do It!*, 1942
2. Milton Glaser, I “Love” NY, 1975
3. Benjamin Savignac, *DEdiCate*, 2003
4. Art Chantry, *Kustom Kulture*, 1994
5. David Carson, spread from Raygun on musician Bryan Ferry, 1994. (set in dingbats)
6. Stefan Sagmeister, *Set the Twilight Reeling, Lou Reed* album cover, 1996
7. Chris Ashworth (imitating David Carson), *Raygun* cover Issue. no. 58, 1998 (with Andy Warhol on cover)
8. Stefan Sagmeister, *AIGA Detroit* poster, 1999 (Style = FART)
9. Chip Kidd, *Pastoralia* by George Saunders, book cover, 2000