

# A Brief Overview to Design History

Design Movements from 1880-present

Spring 2026

# Compare design elements, visual cues, and content differences and similarities:

- Layout - minimal/maximal, magnified/reduced, simple/complex, direct/whimsical
- Color Palette - muted/intense, simple/complex, unnatural/natural, harmony strategy
- Type - minimal/type-centric, magnified/reduced, grid systems, type voice
- Type & Image - hand-drawn/computer rendered, line quality, shape, detail, how are they combined?
- Any other visual cues - pattern, textures, symbols, shapes

## Late 19th Century (1876–1900) – Arts & Crafts / Art Nouveau

Alt text:

Highly decorative layouts with flowing, organic lines, muted natural color palettes, and hand-drawn typography integrated into illustrated imagery; image and type intertwine fluidly with minimal grid structure.

Contrast Note (implicit in description): Organic, ornamental, and image-driven compared to later modernist restraint.





## THE NATURE OF GOTHIC.



E are now about to enter upon the examination of that school of Venetian architecture which forms an intermediate step between the Byzantine and Gothic forms; but which I find may

be conveniently considered in its connexion with the latter style. ¶ In order that we may discern the tendency of each step of this change, it will be wise in the outset to endeavour to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition was made, but we ought to know something of the Gothic architecture into which it led.

¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry, to find out how far Venetian architecture reached the universal

# FOLIES-BERGÈRE



La Loïe Fuller

1893

6<sup>e</sup> ANNÉE

NUMÉRO EXCEPTIONNEL. - PRIX 2<sup>f</sup>

1898



1899



American

CRESCENT  
CYCLES



1900

Imp. CHARDIN, 17, Passage Daudin, PARIS

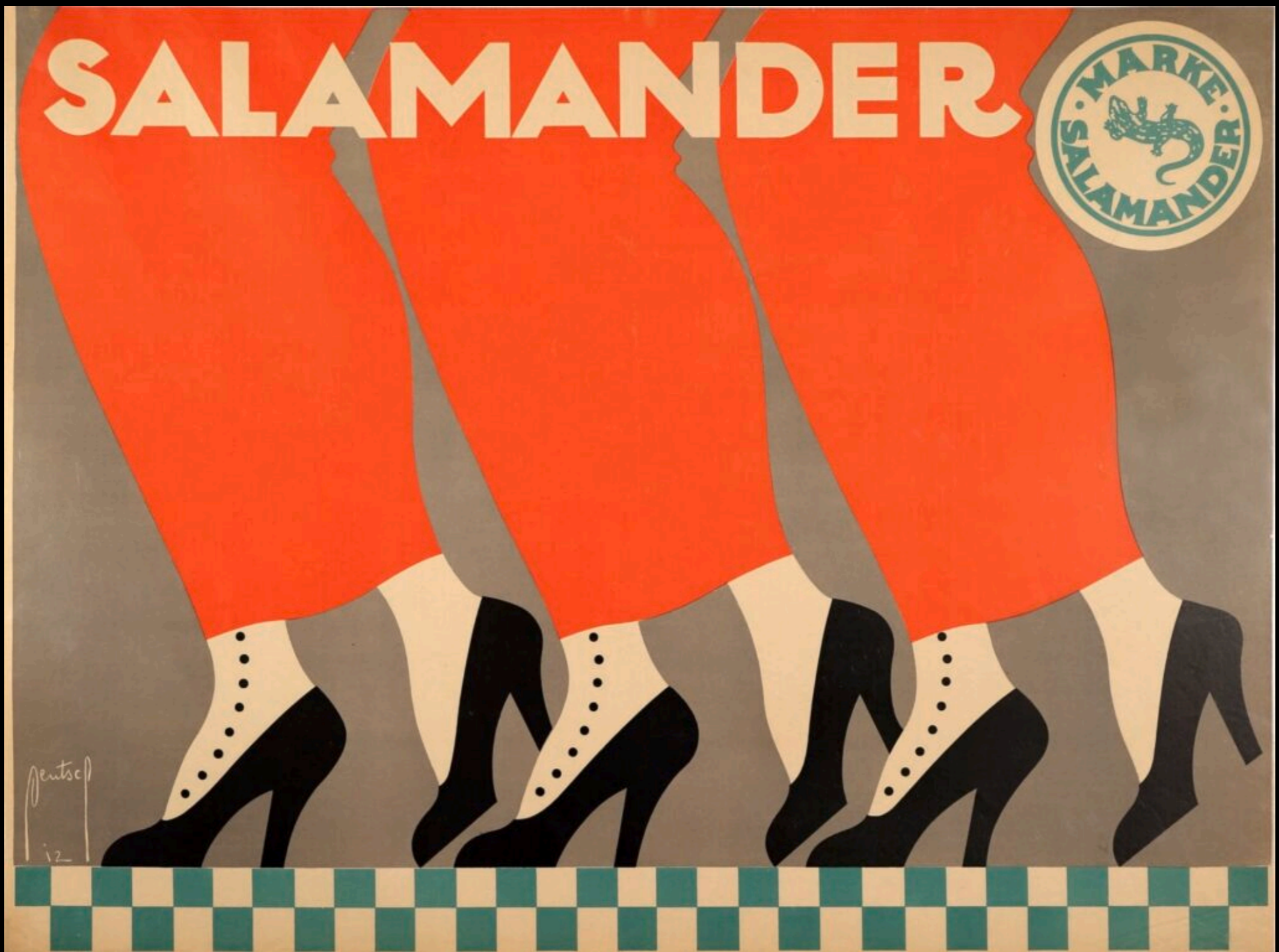
Emile Sevelinge

# American Cycles SNELL



21  
Rue Martel  
PARIS

Imp. CHARLES VERNEAU, 114, Rue Oberkampf, PARIS (Déposit)



**THE CALL  
TO DUTY**

**JOIN  
THE  
ARMY**

**FOR HOME  
AND COUNTRY**



ADAPTED  
FROM THE  
SCULPTURE BY  
EDUARDO  
CAMILLI

PUBLISHED BY RECRUITING COMMITTEE OF THE  
MAYOR'S COMMITTEE ON NATIONAL DEFENCE

**WOMEN!**  
**HELP AMERICA'S SONS**  
**WIN THE WAR**



**BUY**  
**U.S. GOVERNMENT BONDS**  
**2<sup>ND</sup> - LIBERTY LOAN**  
**OF 1917**

# MACKNIGHT

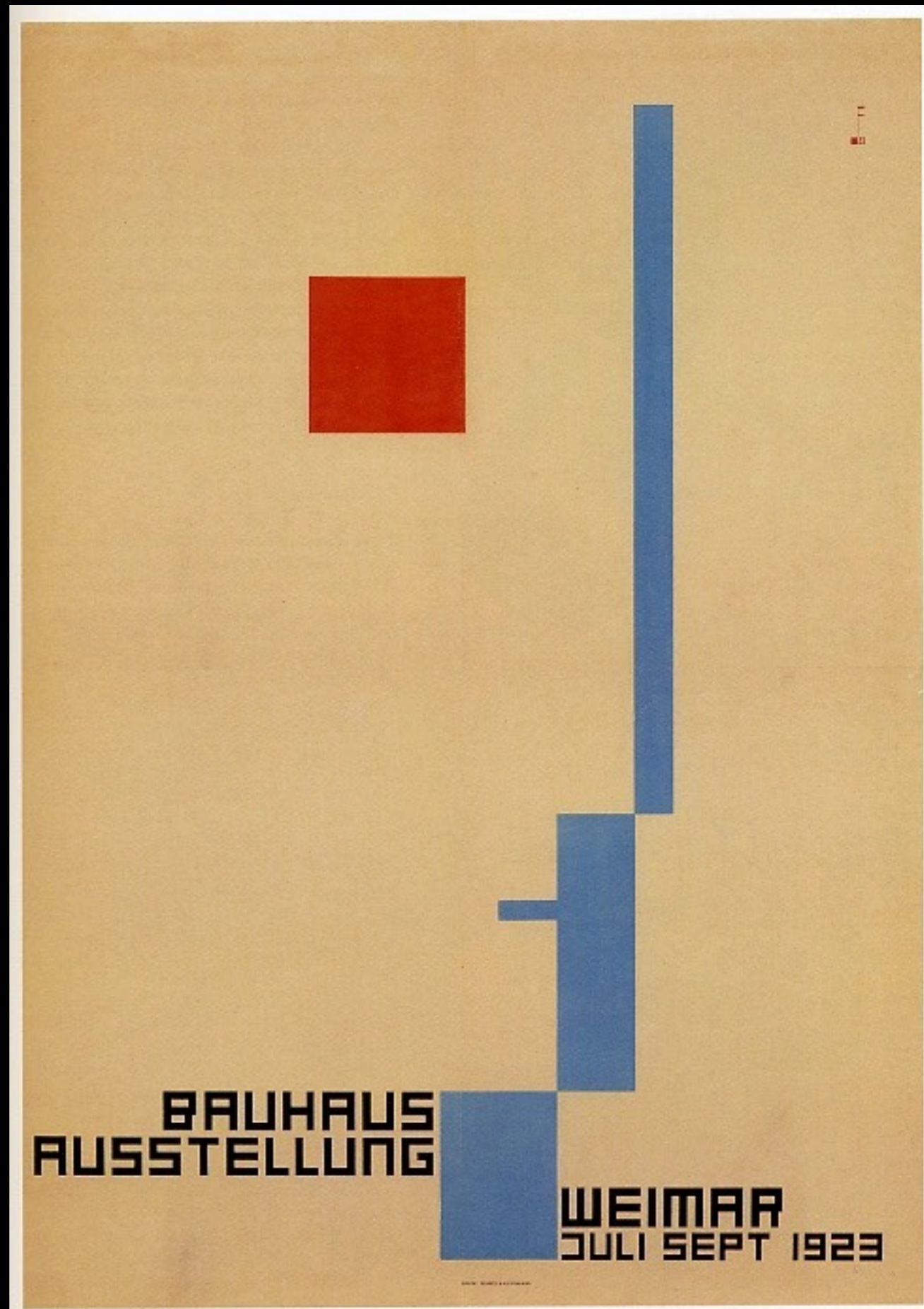
HYPNOTIC FUN MAKER



THE DONALDSON LITHO CO. N.Y. N2 3402.

1920's

STAATLICHES BALNHALLE  
AUSSTELLUNG  
JULI  
SEPT  
WEIMAR  
1923



1920's

abcdefghi  
jklmnopqr  
stuvwxyz



HERBERT BAYER: Abb. 1. Alphabet  
„g“ und „h“ sind noch als  
unfertig zu betrachten

Beispiel eines Zeichens  
in größerem Maßstab  
Präzise optische Wirkung

STURM blond

Abb. 2. Anwendung

*Moholy*

**BAUHAUSVERLAG**

**MÜNCHEN**  
Wormserstraße 1



**BAUHAUS**  
**BÜCHER**



**ТРЕХГОРНОЕ**

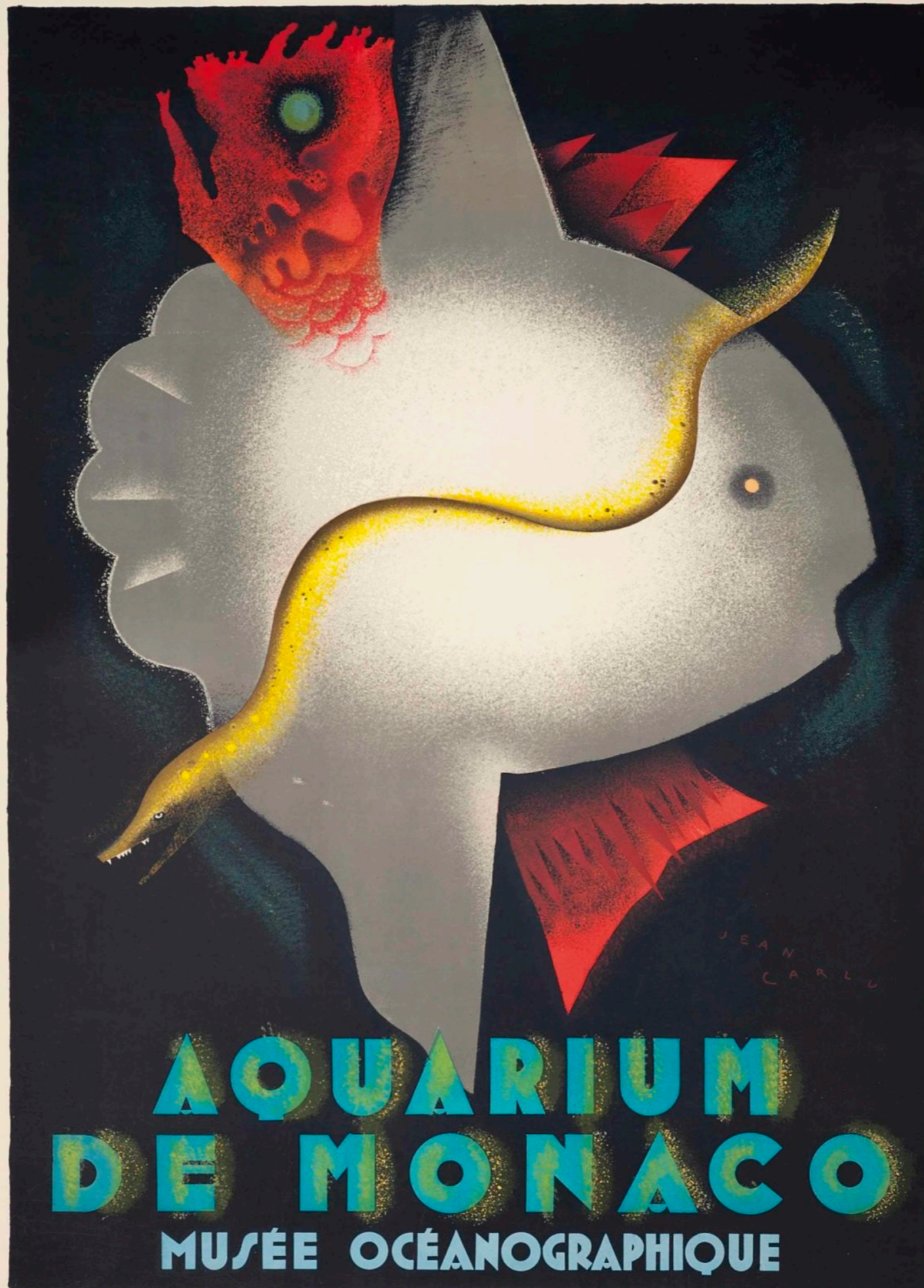
**ПИВО**



**ВЫГОНИТ ВОН**

**ХАКЖЕ И САМОГОН**

**МОССЕЛЬПРОМ**



1926



„ГОСКИНОПРОМ - ГРУЗИИ“  
 ПОСТАНОВКА И. ПЕРЕСТИАНИ  
 ОПЕРАТОР А. ДИГМЕЛОВ  
 ГЛАВНЫЕ АРТИСТЫ: МАРИЯ ШИРАЙ,  
 МАРИУС ЯКОБИНИ, АЛЕКСАНДР ШИРАЙ.

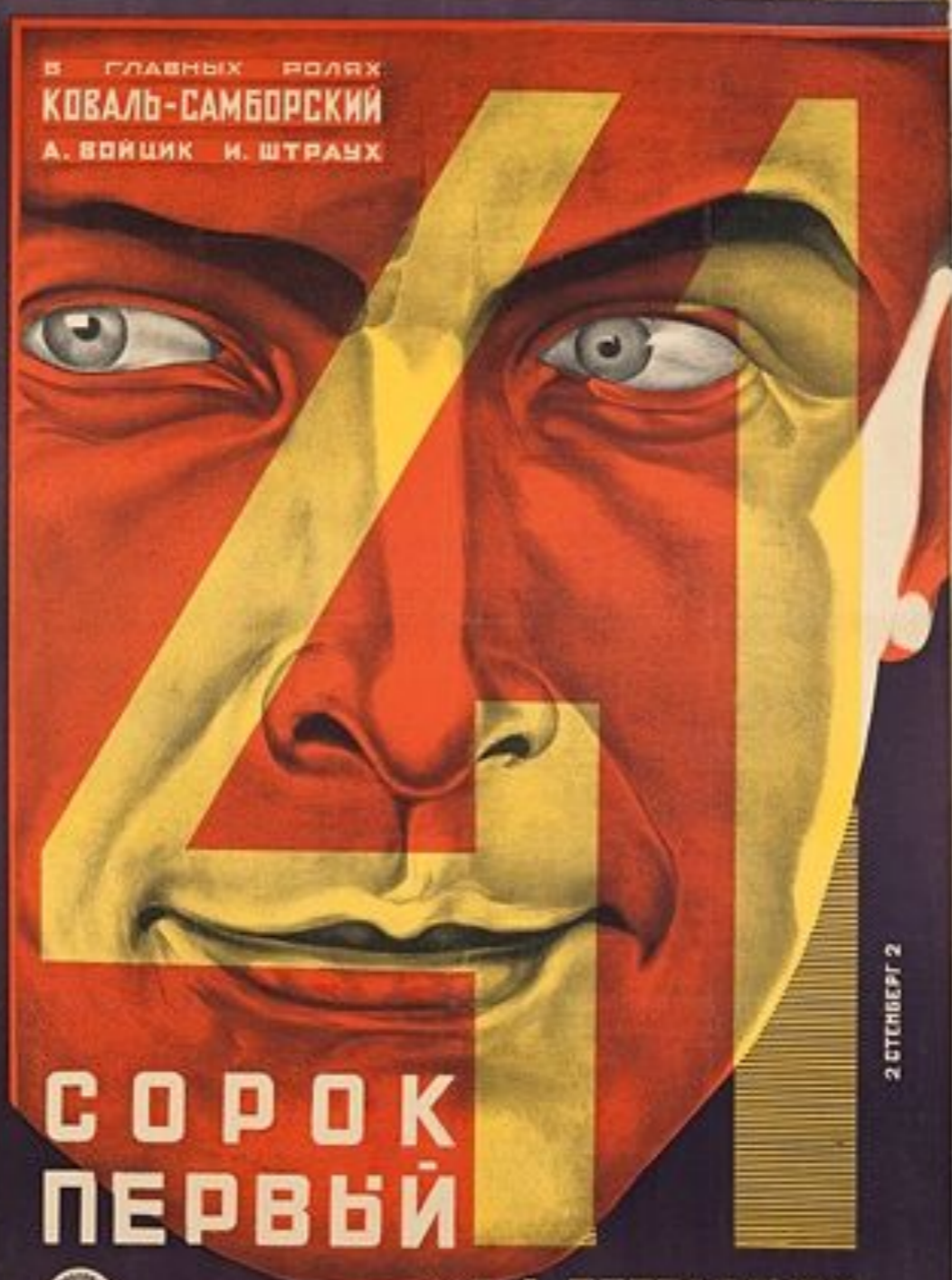
2 СТЕНБЕРГ 2

**ПРЕСТУПЛЕНИЕ КНЯЖНЬ ШИРВАНСКОЙ**



# МЕЖРАБОП-РУСЬ

В ГЛАВНЫХ РОЛЯХ  
КОВАЛЬ-САМБОРСКИЙ  
А. ВОЙЦИК И ШТРАУХ



СОРОК  
ПЕРВЫЙ

2 СЕНТЯБРЬ 2



РЕЖ. Я. А. ПРОТАЗАНОВ



CYCLES

G. Fahey



CRÉATION AFFICHES GAILLARD - PARIS - AMIENS

**DILECTA**

A. CHICHERY CONSTRUCTEUR

© C. 323

LE BLANC - INDRÉ - FRANCE

INDRE - FRANCE

KUNSTGEWERBEMUSEUM ZÜRICH

USSR

RUSSISCHE  
AUSSTELLUNG

1929  
24 MÄRZ - 28 APRIL

el

A. M. CASSANDRE '35



# NORMANDIE

**C<sup>IE</sup> G<sup>LE</sup> TRANSATLANTIQUE**

*French Line*

LE HAVRE — SOUTHAMPTON — NEW-YORK

SERVICE RÉGULIER

PAR PAQUEBOTS DE LUXE

ET A CLASSE UNIQUE

1935

RELIÉVEZ-VOUS  
L. DANEY - 34, BOUL. MONTMARTRE, PARIS



LENHAR

GRAFICHE  
MODIANO  
TRIESTE

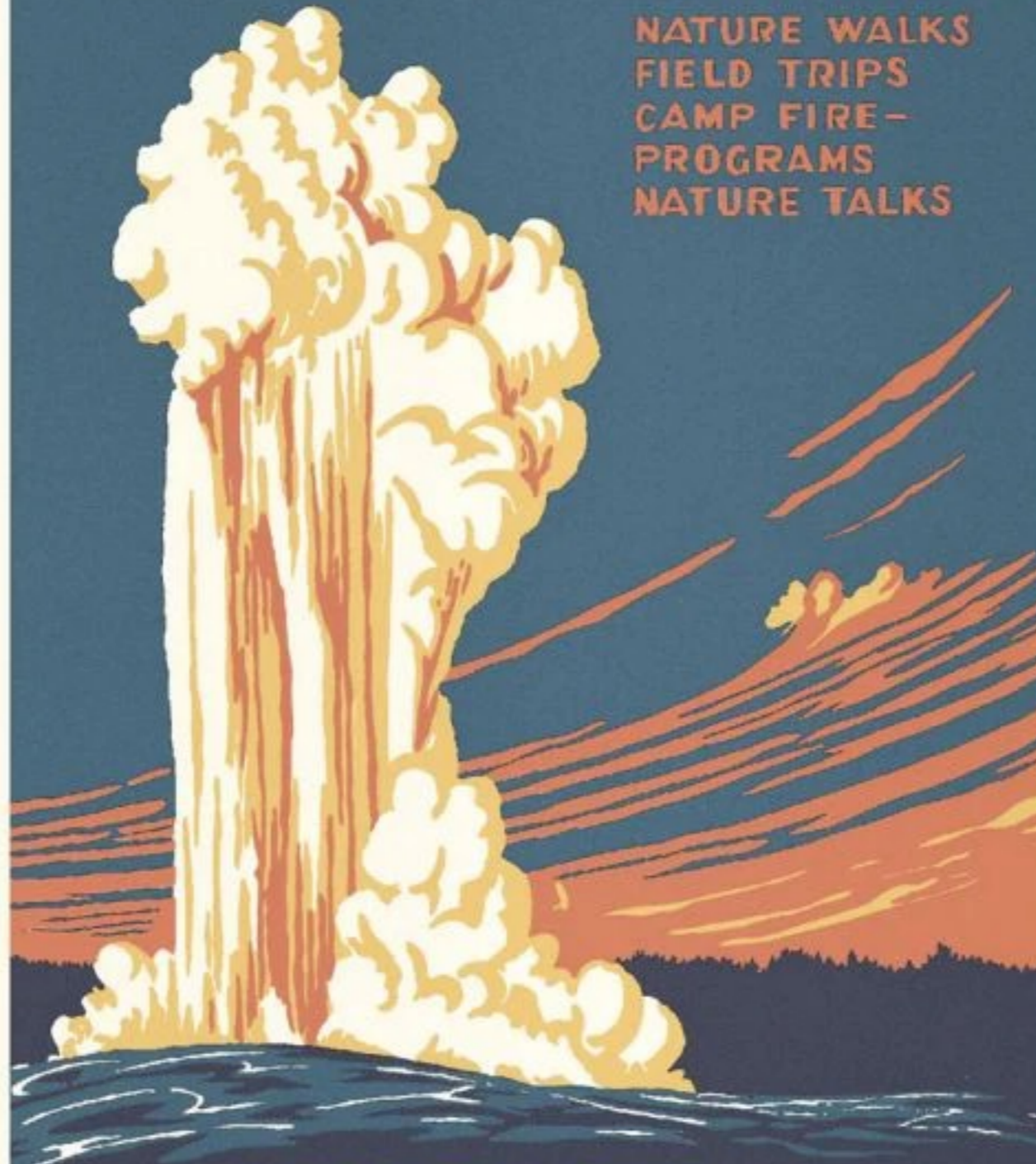
# MODIANO

CARTINE E TUBETTI PER SIGARETTE

1935

# RANGER NATURALIST SERVICE

NATURE WALKS  
FIELD TRIPS  
CAMP FIRE-  
PROGRAMS  
NATURE TALKS



## YELLOWSTONE

**NATIONAL**  
U.S. DEPARTMENT  
OF THE INTERIOR



**PARK**  
NATIONAL PARK  
SERVICE



1948

RAZZIA.

AU

SAUVIGNON

**BAR A VIN DEPUIS 1957**  
80, RUE DES SAINTS-PÈRES - 75007

**P A R I S**

*Razzia*

202/695

1950

Aequin



tout commence ... et tout finit par

# L'ÉCHANSON

LE VIN DE CHAQUE JOUR

1955



# ARIZONA



*AMERICAN  
AIRLINES*



1955

*Fred Litchner*



WITH  
**BLOSSOM**  
SAT. **26** **TOES**  
OCT.  
AT THE POLYTECHNIC  
LITTLE TITCHFIELD ST. W1.  
OXFORD CIRCUS TUBE  
7-30 - 11-30 P.M.  
LICENSED BARS  
ADVANCE 7'6 DOOR 10'-



SINGLE  
35%

DOUBLE  
3 GNS

MAY 1<sup>ST</sup>  
8.00-3.00 AM  
BARTON HALL  
PONTINS-TORQUAY

CRAZY WORLD OF  
**ARTHUR BROWN**  
JIMMY JAMES AND THE VAGABONDS  
ROD MASON'S JAZZBAND - MAURICE PRICE AND HIS ORCHESTRA  
KING KONG  
PLUS OTHERS

LIGHT NIGHTINGALES ORIGINAL  
SHOW PIGMEAT REVIVAL GRADED GRAINS  
TICKETS FROM  
DAVE JAFFA S.D.T.C.  
JOHN CONWAY, ABBEY ROAD  
**TWO BALLROOMS**  
IN AID OF CHARITY - DRAW - PONTINENTAL HOLIDAY FOR TWO  
OR FORMAL DRESS

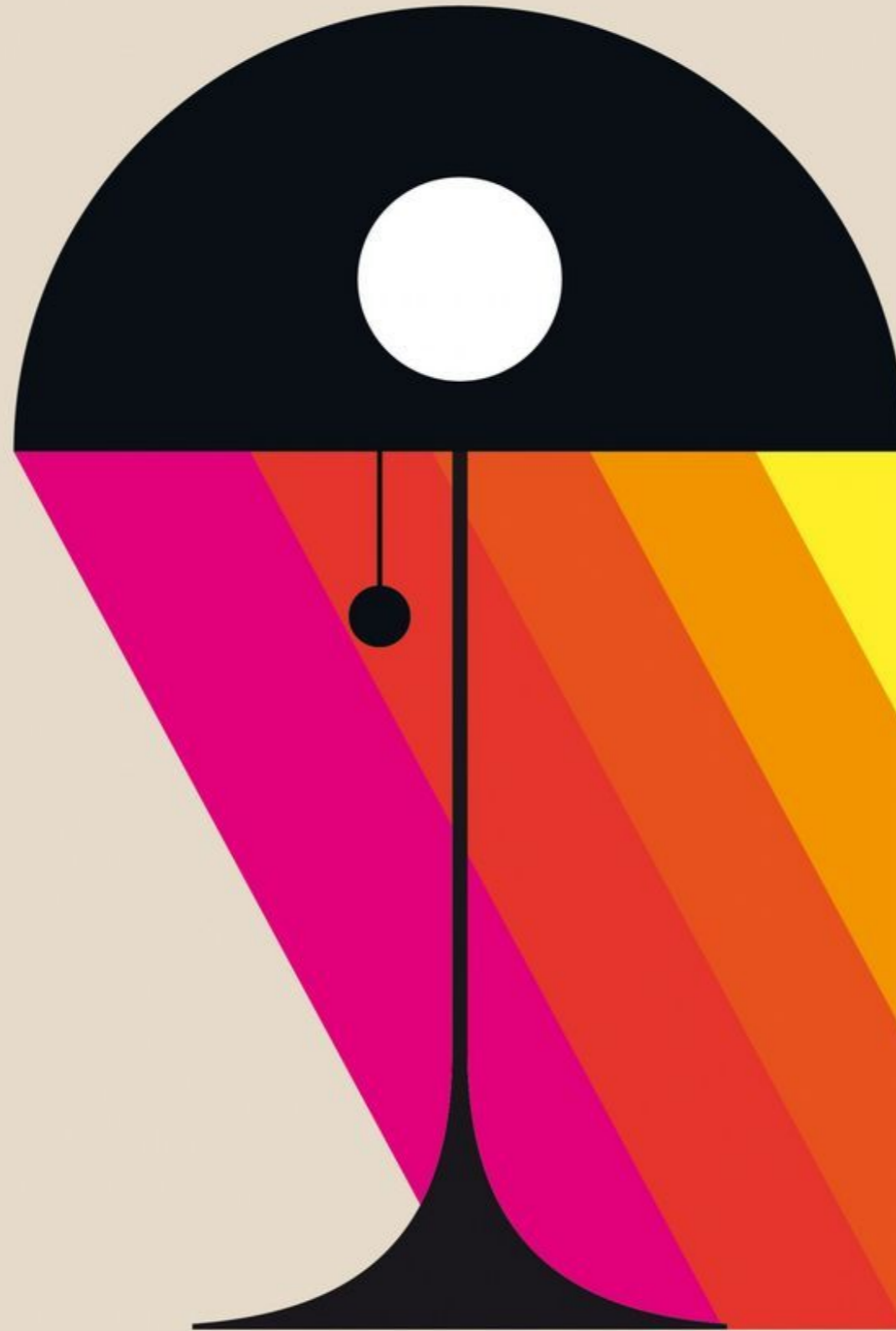


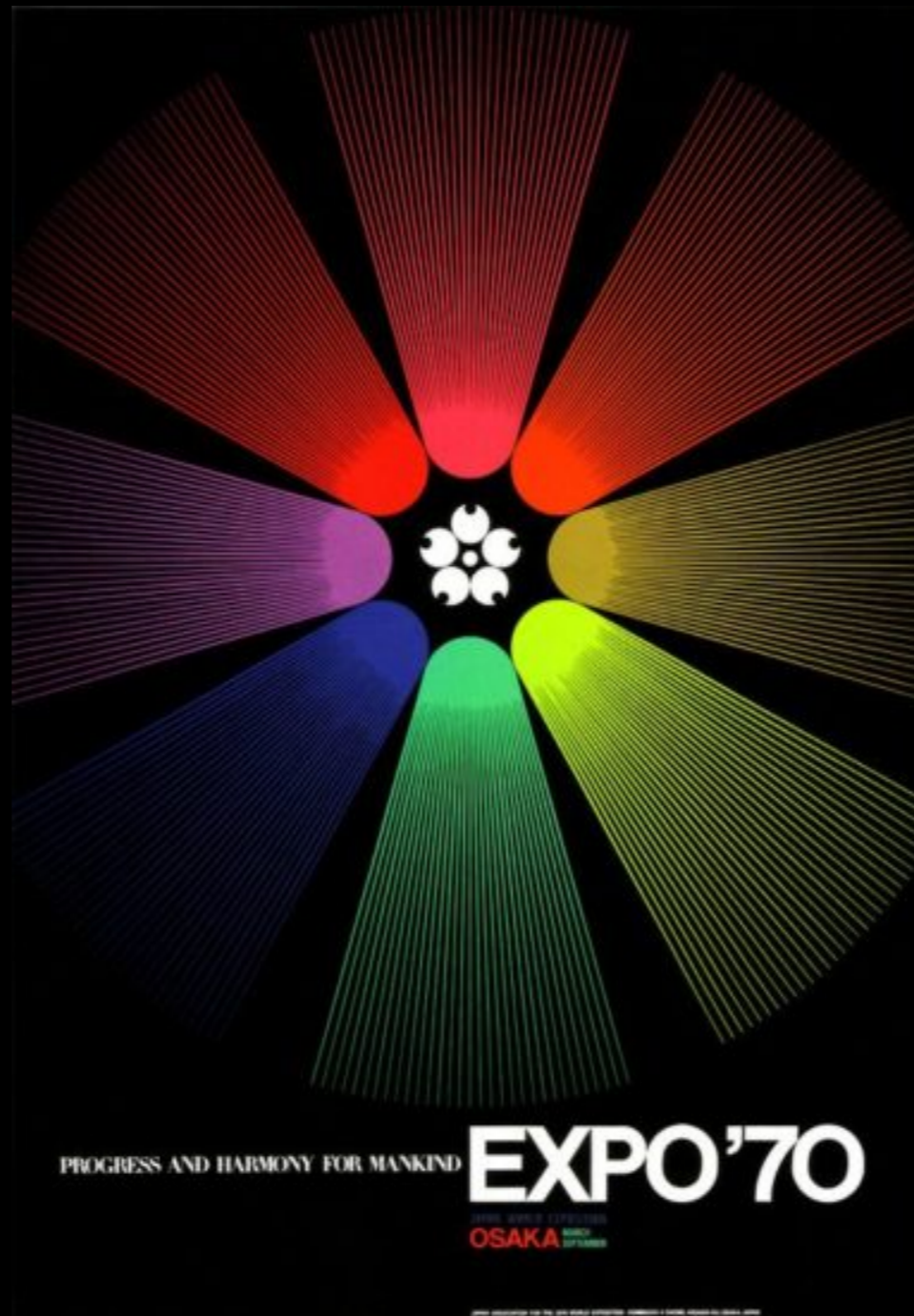




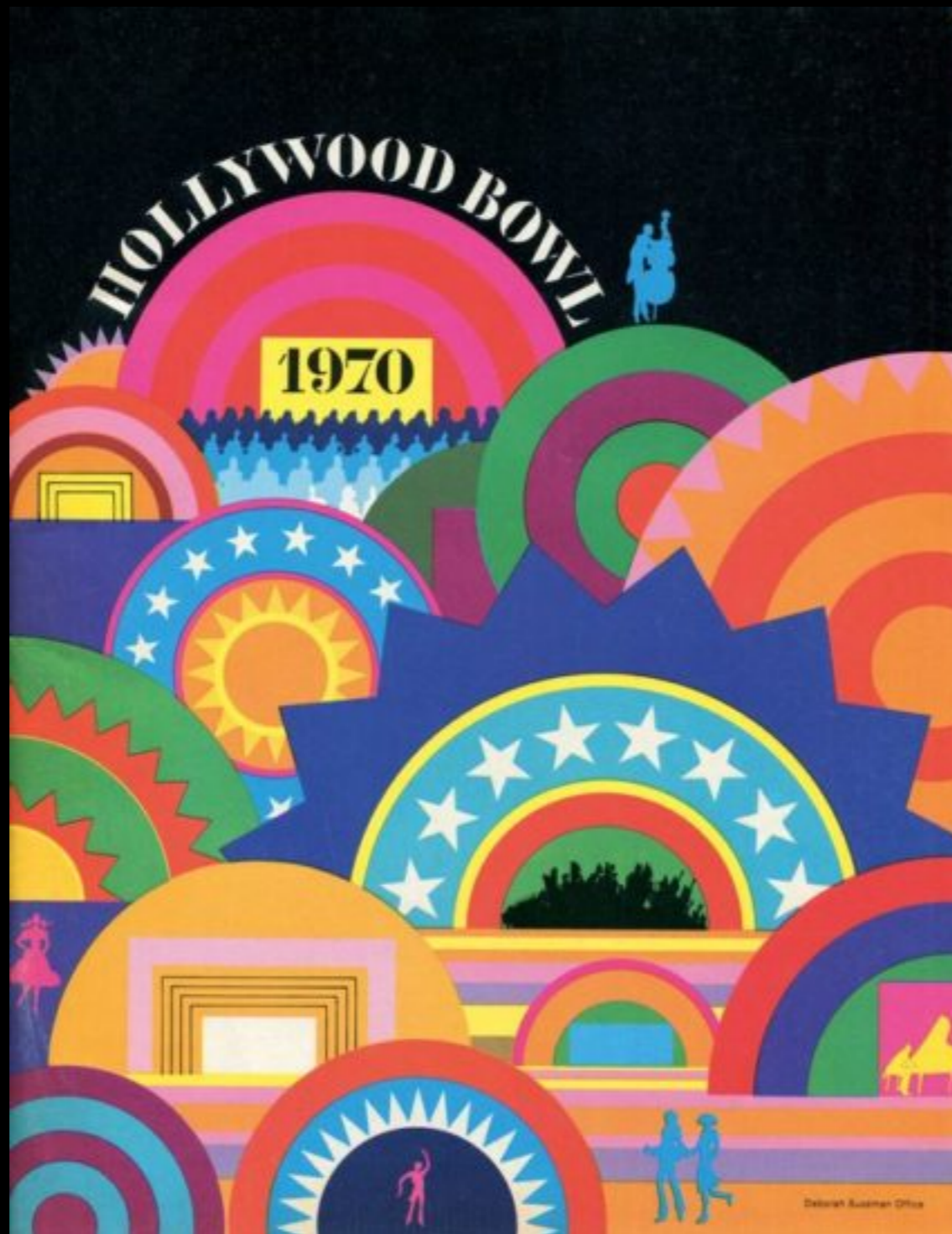
1962

# Stockholm 67





1970



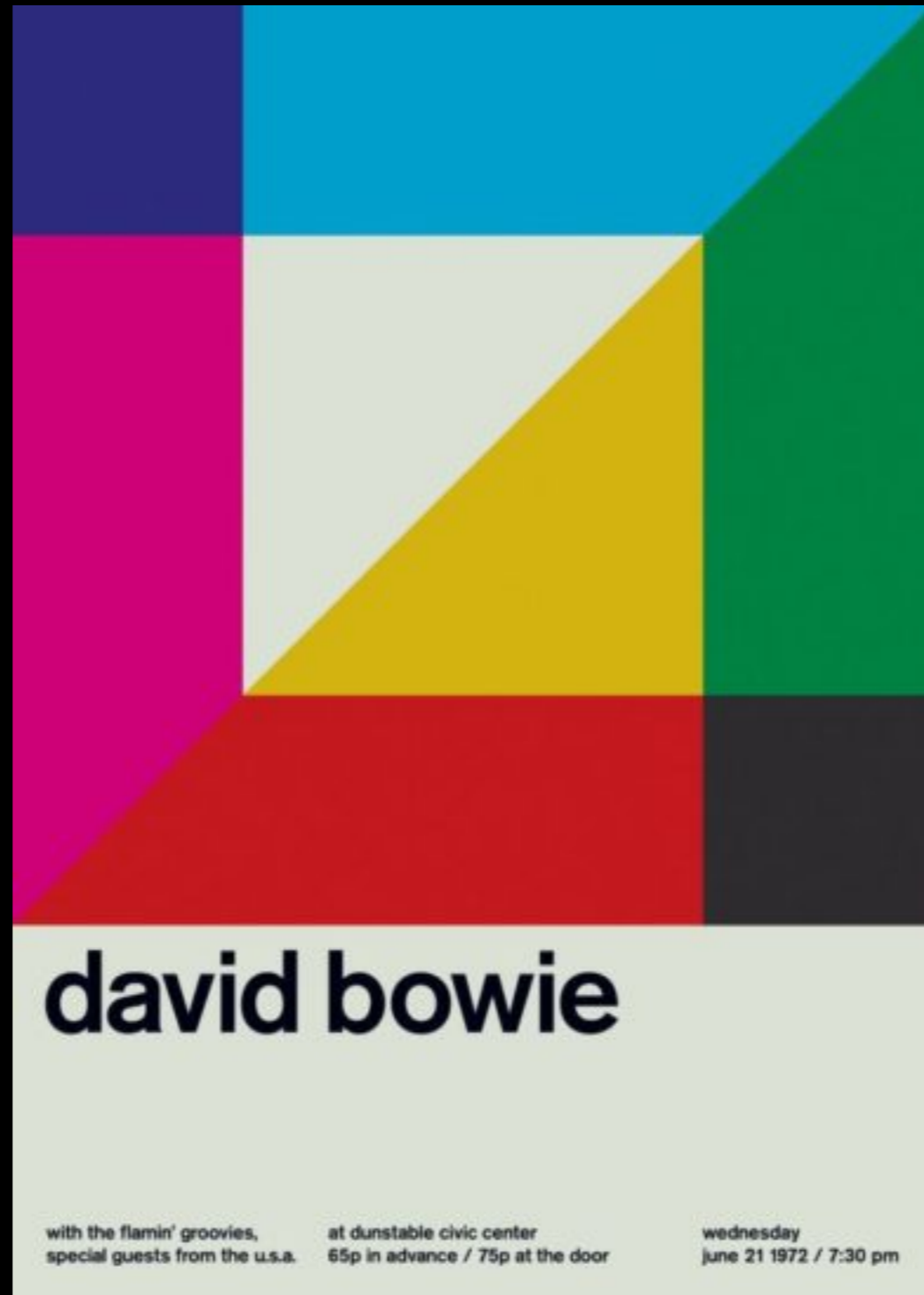
1970



EL AL ISRAEL AIRLINES על על



1971

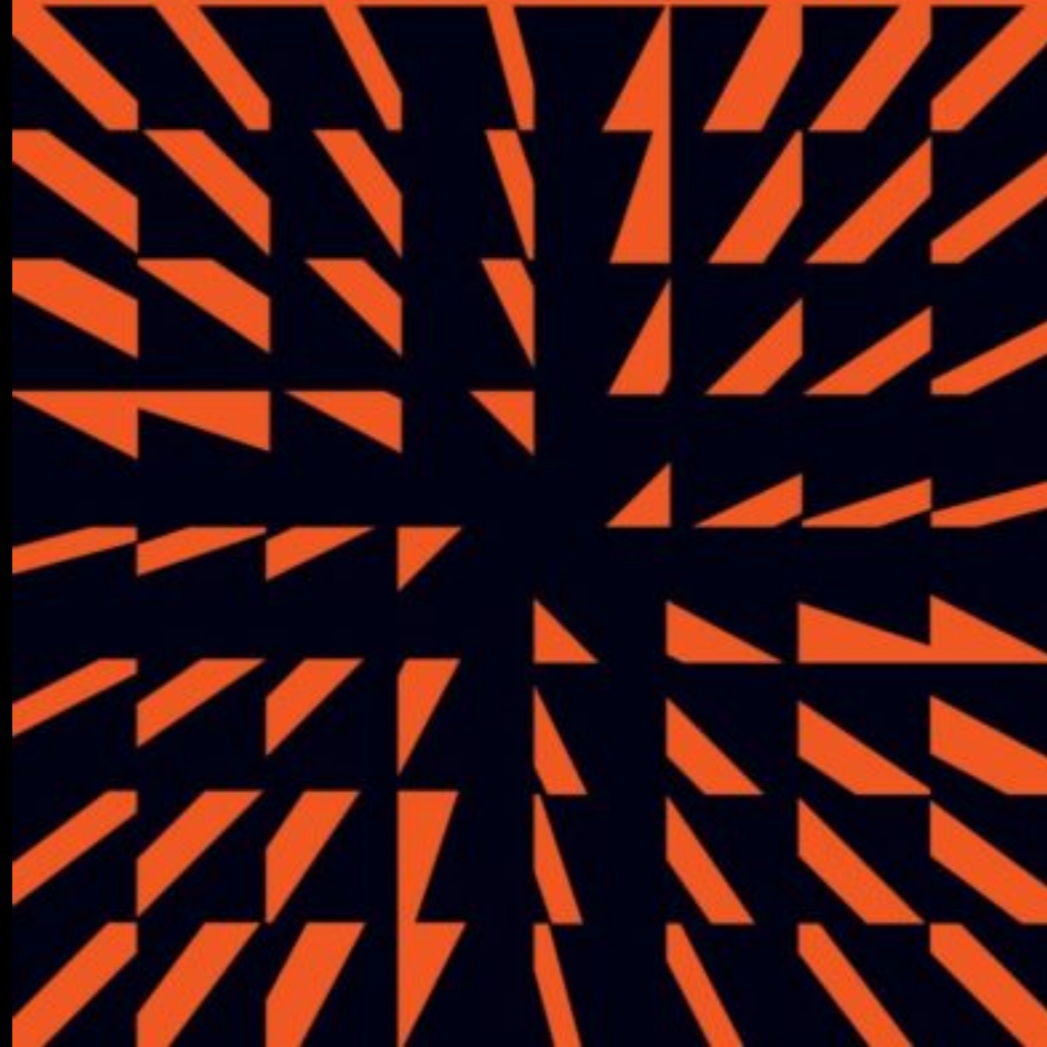


at the truck & warehouse theatre  
79 east 4th street  
between 2nd and 3rd avenues  
new york city

midnight  
friday  
november 22  
1974

# television

with the ramones



1974-1975  
Annual  
Report

Canadian  
Broadcasting  
Corporation

Société  
Radio-  
Canada



Weltpartag 1975 30. Oktober



Sparkasse 



Jeux de la  
XXIe Olympiade  
Montréal  
1976

Programme  
Arts et Culture

Games of the  
XXI Olympiad  
Montréal  
1976

Arts and Culture  
Program







**paul harris**

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CIRCA



SURVIVE

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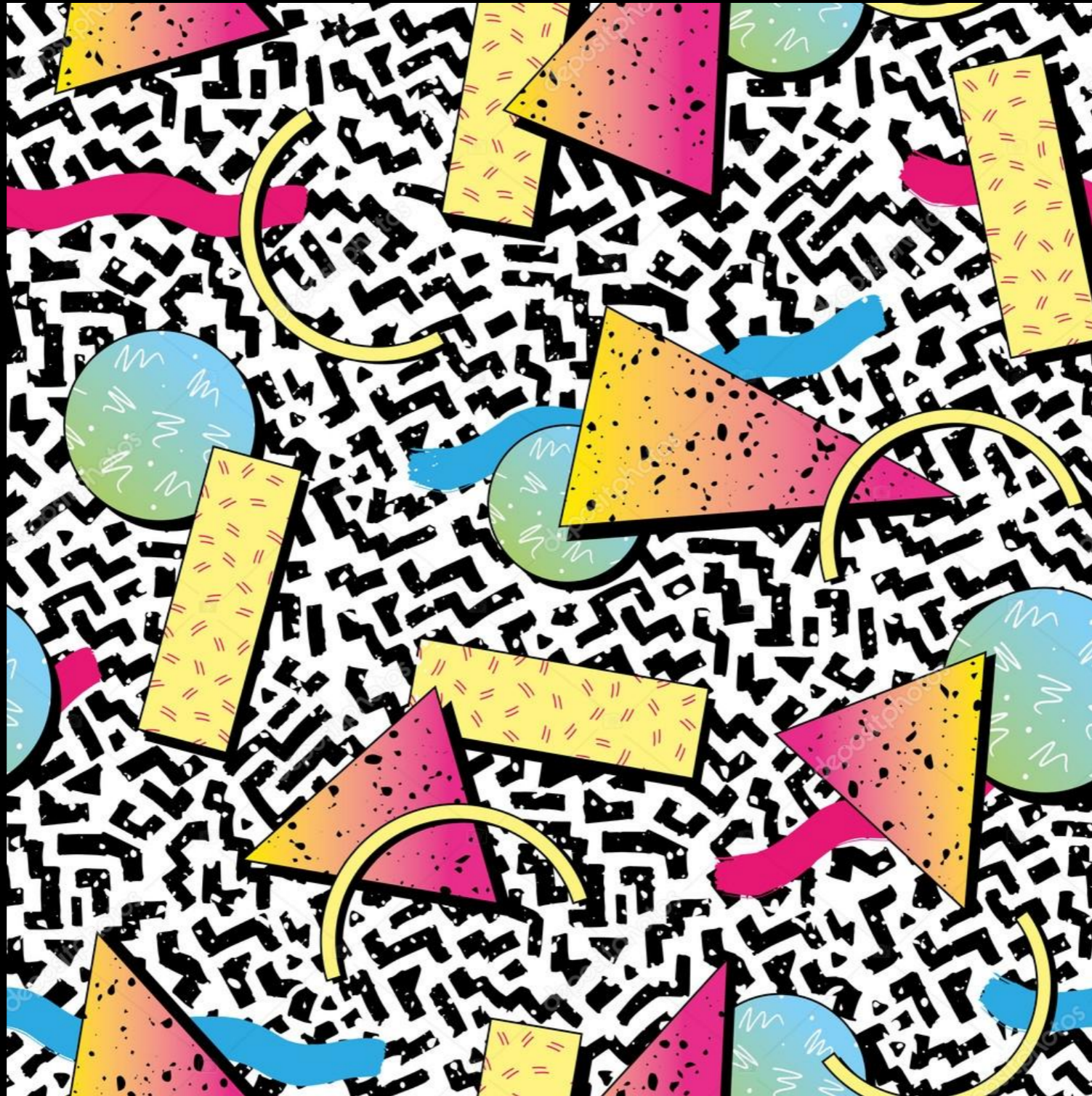
Directed by  
■ JAMES CAMERON



ROBOT

D.A.R.Y.L.







1983

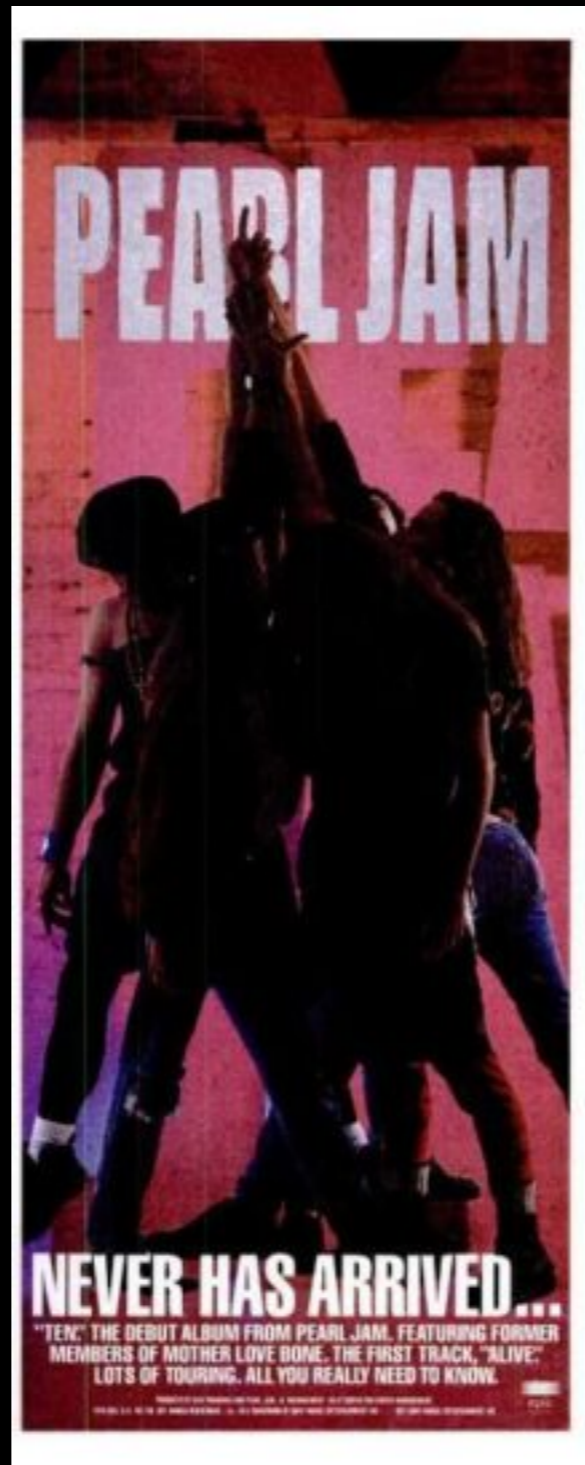
M I A M M I

V I C E



1984





1990's

PINE

for THE CATA-

LOGS OF

FIR

WHY DON'T  
'YA

**D.A.R.E.**

**TO KEEP KIDS  
OFF DRUGS**

**DRUG ABUSE RESISTANCE EDUCATION**