200 BC?

The Phaistos Disc is a disk of fired clay from the Minoan palace of Phaistos. It is about 15 cm (5.9 in) in diameter and covered on both sides with a spiral of stamped symbols.
196 BC
Rosetta Stone, The stone is a Ptolemaic era stele with carved text made up of three translations of a single passage: two in Egyptian language scripts (hieroglyphic and Demotic) and one in classical Greek.
105 C.E. (CHN)
Invention of paper - Emperor Ho
200 - 700 C.E.

Carved Seals called ‘Chops’ made by carving Calligraphic characters into Jade or Ivory, HAN Dynasty, 3rd Century A.D.
700 - 900 C.E.

St. Patrick - Created the Celtic School of Manuscript design - 800 AD - creates the Book of Kells - These books belong to a style referred to as "Illuminated Manuscripts" - Known for the luminosity of the gold leaf. Sciptorium (Monk book makers) teams Hand written directed by a scrittori with a letter writer ('copisti') & illustrator ('illuminator')
Douce Apocalypse produced at a Saint Albans scriptorium in England, produces books that utilized the concept of separate columns and an early concept of “X” height - a measure of making the letter height on a line of type universal.
Block printing - Duke of Milan commission playing cards - first printed pieces that moved into an illiterate culture - bars, etc
Johann Gutenberg (German - goldsmith & metal worker) creates 1st metal type mold, which provides the foundation for creating the Gutenberg Bible, creates the fist printing press - by hand he completes The “Gutenberg” bible.
Nicolas Jenson, a French engraver, pioneer printer and typographer who did most of his work in Venice, is esteemed as the creator of the first model “roman” typeface. This typeface was widely imitated and served as inspiration for the likes of Garamond and Aldus.
Italic type was first produced by Aldus Manutius and the Aldine Press in 1501 as a condensed type for simple, compact volumes. His books used italic types, a cursive form that economized printing by allowing more words to fit on a page.
Geoffroy Troy designs type faces as they relate to the human form
Garamond is the name given to a group of old style serif typefaces named for the punch-cutter Claude Garamond (c. 1480-1561). A majority of the typefaces named Garamond are more closely related to the work of a later punch-cutter Jean Jannon.
William Caslon (UK) creates OLD STYLE TYPEFACES which are the model for several typefaces in use today. The Caslon Family is involved for generations within the type foundry study.
John Baskerville (UK) creates transitional typefaces, bridging oldstyle typefaces and what would become modern typefaces.
Giambattista Bodoni (ITA) creates revolutionary modern style typefaces.
Firm Didot was a French printer, engraver, and type founder. He invented the word “stereotype”, which in printing refers to the metal printing plate created for the actual printing of pages, revolutionizing the book trade by his cheap editions. He took Baskerville’s initiatives to an extreme level by creating type with a wholly vertical axis and razor-thin serifs.
1806

Egyptian, or slab typefaces, transformed the serif from a refined detail to a load-bearing slab.
1819
William Carlon IV designs the world's first 'San Serif' font.
Steampowered printing press is built by Friedrich Koenig
Darius Wells and later William Leavenworth expand the printing size of metal fonts by revisiting wood block type with current metal type set ups.
1884
Ottmar Mergenthaler (called a second Gutenberg) invents Linotype, a machine that could easily and quickly set movable type. This machine revolutionized the art of printing. Before Mergenthaler's invention of the linotype in 1884, no newspaper in the world had more than eight pages.
William Morris work inspires organic forms in typography design during the Arts and Crafts Movement. Golden type was created to recapture the dark and solemn density of Nicolas Jenson’s pages. Morris was a design reformer who was critical of industrial production and saw ugliness in nineteenth-century commercial printing.
1896

Akzidenz-Grotesk, a realist sans-serif typeface is released by the H. Berthold AG type foundry in 1896. It was the first sans serif typeface to be widely used and influenced many later neo-grotesque typefaces.
1902
Morris Benton designs Franklin Gothic, a realist sans-serif typeface. Morris headed the design department of the American Type Founders for he was the Chief type designer from 1900-1937. Morris also is credited with Broadway and News Gothic
Dada movement used a variety of typefaces as well as advertising “cuts”. The layout is innovative and dynamic, fighting against the grid of letterpress.
Herbert Bayer designed universal, consisting of only lowercase letters constructed with circles and straight lines, at the Bauhaus in 1925
Eric Gill designs Gill Sans, a humanist sans-serif typeface design. The original design appeared in 1926 when Douglas Cleverdon opened his own bookshop in his home town of Bristol, where Eric Gill painted the fascia over the window in sans-serif capitals.
Futura, a geometric sans-serif typeface, is designed between 1924 by Paul Renner. Though not associated with the Bauhaus, Futura is based on geometric shapes that became representative visual elements of the Bauhaus design style of 1919–1933.
Jan Tschichold publishes Die Neue Typographie (The New Typography) at Bauhaus, which advocated asymmetric layouts and sans serif typography. At the time these views were considered very controversial, particularly the advocacy of sans serif typography, which people thought to be illegible.
1940's

Frederic W. Goudy designs fonts which include Copperplate Gothic, Kennerley, and Goudy Old Style. In his life, he designs 113 fonts, thereby creating more usable faces than did the seven greatest inventors of type and books, from Gutenberg to Garamond.
1955?
Adrian Frutiger - designs Univers created for the Lumitype machine
Helvética was developed in 1957 by Max Miedinger with Eduard Hoffmann at the Haas type foundry. Haas set out to design a new sans-serif typeface that could compete with Akzidenz-Grotesk in the Swiss market. The aim of the new design was to create a neutral typeface that had great clarity, had no intrinsic meaning in its form, and could be used on a wide variety of signage.
The Dutch designer Wim Crouwel published his designs for a “new alphabet,” consisting of no diagonals or curves.
Otl Archer type design for 1972 Olympic Games represents Further expanding International Style design.
1980
Rosemarie Tissi, School of Design in Zurich
The typeface Arial is made famous when Microsoft and later Apple begins to package it as default font their operating systems. Designed in 1982 by Robin Nicholas and Patricia Saunders.
Mathew Carter designs “Walker” for the Walker Art center - The idea behind the typeface was to create a family of letterforms with variant horizontal rules and “snap on” serifs.