design

following notes from Rune Madsen's: Programming Design Systems

design

color

wes anderson's color

Andrés Peña

COLOR THEORY

QUICK REFERENCE SHEET

CMYK
SUBTRACTIVE
CREATED WITH INK

WHEN WE MIX COLORS USING PAINT, OR THROUGH THE PRINTING PROCESS, WE ARE USING SUBTRACTIVE COLOR METHOD. SUBTRACTIVE COLOR MIXING MEANS THAT ONE BEGINS WITH WHITE AND ENDS WITH BLACK; AS ONE ADDS COLOR, THE RESULT GETS DARGER AND TENDS TO BLACK.

RGB
ADDITIVE
CREATED WITH LIGHT

IF WE ARE WORKING ON A COMPUTER, THE COLORS WE SEE ON THE SCREEN ARE CREATED WITH LIGHT USING THE ADDITIVE COLOR METHOD. ADDITIVE COLOR MIXING BEGINS WITH BLACK AND ENDS WITH WHITE; AS MORE COLOR IS ADDED, THE RESULT IS LIGHTER AND TENDS TO WHITE.

COLOR MEANINGS

RED	INTENSE, FIRE, BLOOD, ENERGY, DANGER LOVE, PASSIONATE, STRONG.
RED VIOLET	ROYALITY, POWER, NOBILITY, WEALTH, AMBITION DIGNIFIED, MYSTERIOUS.
BLUE	SKY, SEA, DEPTH, STABILITY, TRUST, MASCULINE, TRANQUIL.
GREEN	NATURE, GROWTH, FERTILITY, FRESHNESS, HEALING, SAFETY, MONEY
YELLOW	SUNSHINE, JOY, CHEERFULNESS, INTELLECT, ENERGY, ATTENTION.
ORANGE	WARM, STIMULATING, ENTHUSIASM, HAPPINESS, SUCCESS, CREATIVE, AUTUMN.

GRAYSCALE
INTENSITY OF BLACK

BLACK	BLACK	BLACK

MONOCHROMATIC
COLORS OF SINGLE HUE

BLUE	BLUE	BLUE
RED	RED	RED

ANALOGOUS
COLORS THAT ARE ADJACENT TO EACH OTHER ON THE COLOR WHEEL

RED	RED ORANGE	YELLOW ORANGE
YELLOW	YELLOW GREEN	GREEN

COMPLEMENTARY
COLORS OPPOSITE EACH OTHER ON THE COLOR WHEEL

BLUE GREEN	RED ORANGE	YELLOW	VIOLET
BLUE	ORANGE	YELLOW GREEN	RED VIOLET
BLUE VIOLET	YELLOW ORANGE	GREEN	RED

TRIADIC
THREE COLORS SPACED EQUALLY APART ON THE WHEEL

RED	YELLOW	BLUE
RED ORANGE	YELLOW GREEN	BLUE VIOLET
ORANGE	GREEN	VIOLET
YELLOW ORANGE	BLUE GREEN	RED VIOLET

SPLIT COMPLEMENT
A COLOR AND THE TWO COLORS NEXT TO ITS COMPLEMENT ON THE COLOR WHEEL

YELLOW	BLUE VIOLET	RED VIOLET
YELLOW GREEN	VIOLET	RED
GREEN	RED VIOLET	RED ORANGE
BLUE GREEN	RED	ORANGE
BLUE	RED ORANGE	YELLOW ORANGE
BLUE VIOLET	ORANGE	YELLOW
VIOLET	YELLOW ORANGE	YELLOW GREEN
RED VIOLET	YELLOW	GREEN
RED	YELLOW GREEN	BLUE GREEN
RED ORANGE	GREEN	BLUE
ORANGE	BLUE GREEN	BLUE VIOLET
YELLOW ORANGE	BLUE	VIOLET

RGB in additive color mixing.

CMY in subtractive color mixing.

Additive RGB and subtractive CMY share complementary colors.

A triadic color scheme with three evenly spaced hues .

A tetradic color scheme with four evenly spaced hues.

geometric composition

“Anyone willing to take the necessary trouble will find that, with the aid of the grid system, he is better fitted to find a solution to his design problems which is functional, logical and also more aesthetically pleasing”

— Joseph Müller-Brockmann

Fibonacci Sequence
1:1.61 ratio, the Golden Ratio

Plotting the relationships in scale provides us with a spiral that can be seen in nature

The golden ratio visualized as both a simple line segment and as a golden spiral.

1) draw a square
2) divid square
3) draw a diagonal line
4) rotate
5) create new rectangle

Grid systems started as helper lines
for written books.

It transferred to movable type, where the type setting itself consists of a grid. The grid lines continued to help printers in typesetting. This could often be as simple as a baseline that determined the scale of the headings and body.

door of the Tabernacle of the Congregation, lest you die: for the anointing oyle of the LORD is vpon you: and they did according to the word of Moses.

8 ¶And the LORD spake vnto Aaron, saying,

9 Doe not drinke Wine nor strong drinke, thou, nor thy sonnes with thee, when ye goe into the Tabernacle of the Congregation, lest yee die: It shall bee a statute for euer, throughout your generations:

10 And that ye may put difference betweene holy and vnholy, and betweene vncleane and cleane:

11 And that ye may teach the children of Israel all the Statutes which the LORD hath spoken vnto them by the hand of Moses.

12 ¶And Moses spake vnto Aaron, and vnto Eleazar and vnto Ithamar his sonnes that were left, Take the meate offering that remaineth of the offerings of the LORD made by fire, and eate it without leauen, beside the altar: for it is most holy.

14 And ye shal eat it in the holy place, because it is thy due, and thy sonnes due of the sacrifices of the LORD, made by fire: for so I am commanded.

*Exod.29. 24. 14 And * the waue breast and heaue shoulder shall yee eate in a cleane place, thou, and thy sonnes, and thy daughters with thee: For they be thy due and thy sonnes due, which are giuen out of the sacrifice of peace offerings, of the children of Israel.

15 The heaue shoulder, and the waue breast shall they bring, with the offrings made by fire of the fatte, to waue it for a waue offering before the LORD: and it shall bee thine, and thy sonnes with thee, by a statute for euer, as the LORD hath commanded.

16 ¶And Moses diligently sought the goate of the sinne offering, and behold, it was burnt: and he was angry with Eleazar and Ithamar, the sonnes of Aaron, which were left alive, saying,

17 Wherefore haue ye not eaten the sinne offering in the holy place, seeing it is most holy, and God hath giuen it you to beare the iniquitie of the Congregation, to make atonement for them, before the LORD?

18 Behold, the blood of it was not brought in, within the holy place: yee should indeede haue eaten it in the holy place, *as I commanded. *Chap.6. 26.

19 And Aaron said vnto Moses, behold, this day haue they offered their sinne offering and their burnt offering before the LORD: and such things haue befallen mee: and if I had eaten the sinne offering to day, should it haue bin accepted in the sight of the LORD?

20 And when Moses heard that, hee was content.

CHAP. XI.

1 What beasts may, 4 and what may not bee eaten. 9 What fishes. 13 What foules. 29 The creeping things which are vncleane.

AND the LORD spake vnto Moses, and to Aaron, saying vnto them.

2 Speake vnto the children of Israel, saying, *These are the beasts which ye shal eate among all the beasts that are on the earth: *Deu.14.4. Act.10.14.

3 Whatsoeuer parteth the hoofe, and is clouen footed, & cheweth cud among the beasts, that shall ye eate.

4 Neuertheleſſe, these shall yee not eate of them that chew the cud, or of them that diuide the hoofe: as the camel, because hee cheweth the cud, but diuideth not the hoofe, he is vncleane vnto you.

5 And the conie, because he cheweth the cud, but diuideth not the hoofe, he is vncleane vnto you.

6 And the hare, because he cheweth the cud, but diuideth not the hoofe, he is vncleane vnto you.

7 And * the Swine, though he diuide the hoofe, and be clouen footed, yet hee cheweth not the cud: hee is vncleane to you. *2.Mac.6. 18.

8 Of their flesh shal ye not eate, and their carcasse shal ye not touch: they are vncleane to you.

9 ¶These shal ye eate, of all that are in the waters: whatsoeuer hath finnes and scales in the waters, in the seas, and in the riuers, them shall ye eate.

10 And all that haue not finnes nor scales in the seas, and in the riuers, of all that moue in the waters, and of any liuing thing which is in the waters, they shall be an abomination vnto you:

11 They shalbe euen an abomination vnto you: ye shall not eate of their flesh, but you shall haue their carkesses in abomination.

12 What-

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The English Illustrated Magazine.

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Industrial Revolution. Many things, like slab-serif fonts, were concieved as a part of the advertising revolution. A grid system is here used to divide page space up into smaller segments, to use for advertising. The bigger the space, the more money the ad would cost.

Movements like the Bauhaus and the Futurists investigated the use of grid systems, and how to play within these constraints. Here it's a page from the futurist magazine Lacerba.

MOVIMENTO DI 2 STANTUFFI

VENTO

negatore pigrizia inerzia congelare tutto con stelle letterarie sradicate dalla carne (NOTTE LIBRARIA) seppellire tutto con odore di ascelle materassi di profumi mammelle cotte piacere + 7000 ragionamenti scettici

SANGUE

affermatore ottimismo forza respingere il vento pessimismo caldo o freddo andare senza scopo per FARE VIVERE CORRERE ESSERE

Karazuc zuczuc Karazuc zuczuc Aaaaaaaaa Nadl nadl AAA

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tlac
cic-cioc

1. Antipasto di kakawicknostalgin
2. Angoscette al sugo
3. rimorschif in bianco
4. presentimentlung allo spiedo
5. grappoli emorroidali
6. orina d'asceta frappée

aih aiiiiii aiiiiii fuuuuut

sedersi comodamente in quattro sulla punta d'uno spillo snellezza signorile grigioperla del vento che porta a spasso l'incendio-levrette-vestita-di-rosso

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(andante grazioso con pizzicato)

letterina tiepida sudante sul petto dilataaaaARSI d'una parola scritta gomito nudo affusolarsi di nuvola — mano — tenue nel caldo 3 giorni di marcia dune dune dune

COSTA il **POSTALE**

8 GIORNI **GENOVA** Parma eccomi baci **zingzing zingzing** tradizionale di un letto di provincia

Karazuc - zuczuc Karazuc - zuczuc seistatuneroe **zingzingcuic Naldl Naldl**

AAAAAAaaaaa zingzingcuic floscezza di campane bagnate mature cadenti **cadccenti**

Tempo di Cake-Walk

daal ramo altissimo antichiiiiissimo odore-di-bucato - acacie - muffa - legnotarlato - cavolicotti-**zing-zang**-di-casseruole buio ammoniacale d'una tenda di beduini dune dune dune

MARINETTI

CARRÀ.

Costruzione spaziale. Simultaneità di ritmi.

Deformazione dinamica.

Una tela bianca non ha spazio.

Lo spazio s'inizia con l'arabesco plastico, man mano che i valori di superficie e di profondità vanno prendendo i caratteri speciali all'emozione che guida il pittore.

Un insieme di colore-tono scaturisce e si sviluppa da un dato colore che ne è in qualche modo il centro generatore.

Il valore spaziale di una data forma, concreta e subordina a sè i diversi valori plastici di un quadro in una unità d'espressione.

Il pittore futurista non si limita a considerare il problema plastico dal punto di vista elementare dell'impresionismo.

Egli sa che non varcherebbe i confini limitatissimi dell'impressionismo se si accontentasse di rendere la deformazione formale d'un oggetto nel solo suo *succedersi-ritmico* di onde colorate.

Il pittore futurista supera il principio pittorico dell'impressionismo cogliendo *in ogni forma e zona di colore* la forza emotiva propria ad ogni forma e ad ogni zona di colore e raggiunge così il carattere ben definito di *espressione spaziale*.

Questa espressione spaziale potrebbe essere definita *prospettiva astratta di forma-colore*.

I ritmi organati sull'asse della *spazialità* ci danno gli accordi e disaccordi orchestrali di colore-forma-forza. La spazialità ci dà la quantità

Simple forms, strict fonts, and clear visual hierarchy work harmoniously together to honor the content. Image: Joost Schmidt, 'Plakat Zur Bauhaus – Ausstellung in Weimar 1923', 1923

Examples of page divisions from Jan Tschichold's *Die Neue Typographie*

A diagram from Joseph Müller-Brockmann's *Grid Systems in Graphic Design* illustrating how to align type to a grid

The masters of the grid system - Swiss Style designers like Brockmann and Gerstner.

Opernhaus Zürich

Eröffnung der Spielzeit 1968/69

Palestrina

Musikalische Legende von Hans Pfitzner

Erstaufführung
Samstag, 7. September, 19.00 Uhr

Musikalische Leitung: Alberto Erede
Inszenierung: Herbert Graf
Bühnenbild/Kostüme: Max Röthlisberger
Chöre: Hans Erismann

Der Wildschütz

Komische Oper von Albert Lorzing

Neuinszenierung
Samstag, 14. September, 20.00 Uhr

Musikalische Leitung: Matthias Aeschbacher
Inszenierung: Martin Markun
Bühnenbild/Kostüme: Monika von Zallinger
Chöre: Hans Erismann

Internationale Juni-Festwochen 1962 Stadttheater Zürich

Direktor
Dr. Herbert Graf

Eröffnungs-
vorstellung

Fidelio
Oper von
L. van Beethoven

Leitung
Otto Klemperer
Hainer Hill

In den Hauptpartien
Jean Cook
Sena Jurinac
Heinz Borst
James McCracken
Deszö Ernster
Gustav Neidlinger
Leonhard Päckl

Sonntag, 3. Juni
20.00 Uhr
Welturaufführung
Donnerstag, 7. Juni
20.00 Uhr

Blackwood und Co.
von Armin Schibler

Leitung
Nello Santi
Lotfi Mansouri
Max Bignens
Juan Tena

Freitag, 1. Juni
20.00 Uhr

Mittwoch, 6. Juni
19.30 Uhr
Freitag, 15. Juni
19.30 Uhr

Der Prophet
Oper von
G. Meyerbeer

Leitung
S. Krachmalnick
Lotfi Mansouri
Hainer Hill
Michel de Lutry

In den Hauptpartien
Virginia Gordoni
Sandra Warfield
James McCracken
Heinz Borst
Fritz Peter
Andrew Foldi
Siegfried Tappolet
Ralph Telasko

Freitag, 8. Juni
20.00 Uhr

Le Mystère de la
Nativité
von Frank Martin

Leitung
Ernest Ansermet
Georg Reinhardt
Heinrich Wendel

Mitwirkende
Mary Davenport
Regina Sarfaty
Vera Schlosser
Werner Ernst
Reinhold Güther
Walter Hesse
Wolfram Mertz
Victor de Narké
Leonhard Päckl
Fritz Peter
Glade Peterson
Abe Polakoff
Siegfried Tappolet
Ralph Telasko
Robert Thomas
Gotti Zeithammer

Samstag, 9. Juni
20.00 Uhr

Il Trovatore
Oper von
Giuseppe Verdi

Leitung
Nello Santi
Herbert Graf
Max Röthlisberger

In den Hauptpartien
Virginia Gordoni
Sandra Warfield
Heinz Borst
James McCracken
Abe Polakoff

Dienstag, 12. Juni
20.00 Uhr

Die Zauberflöte
Oper von
W. A. Mozart

Leitung
Hans Erismann
Rudolf Hartmann
Max Röthlisberger

Gastspiel
Maria Stader
Ernst Häfliger
Peter Lagger

Mittwoch, 13. Juni
19.30 Uhr

Die Fledermaus
Operette von
Johann Strauss

Leitung
S. Krachmalnick
Herbert Graf
Max Röthlisberger
René Hubert

In den Hauptpartien
Adèle Leigh
Eva-Maria Rogner
Regina Sarfaty
Wolfram Mertz
Leonhard Päckl
Alfred Rasser
Rudolf Schock
Ralph Telasko
Robert Thomas

Samstag, 16. Juni
20.00 Uhr

Orpheus
und Eurydike
Oper von
Chr. W. von Gluck

Leitung
Robert F. Denzler
Hans Zimmermann
Max Röthlisberger
Jaroslav Berger

In der Hauptpartie
Regina Sarfaty

Sonntag, 17. Juni
20.00 Uhr
Mittwoch, 20. Juni
20.00 Uhr
Neu-Inszenierung

Der Freischütz
Oper von Carl Maria
von Weber

Leitung
Rudolf Kempe
Herbert Graf
Rudolf Heinrich

Gastspiel
Ingrid Bjoner
Hanny Steffek
Gottlob Frick
Fritz Uhl

Donnerstag, 21. Juni
20.00 Uhr

Die Nachtigall/
Die Geschichte
vom Soldaten
von Igor Strawinsky

Leitung
Victor Reinshagen
Hans Zimmermann
Hans Erni

In den Hauptpartien
Die Nachtigall:
Reri Grist
Glade Peterson
Die Geschichte
vom Soldaten:
Virginia Zango
Hans-Joachim Frick
Franz Matter
Bill Ross

Samstag, 23. Juni
19.00 Uhr
Dienstag, 26. Juni
19.00 Uhr

Der Rosenkavalier
Oper von
Richard Strauss

Leitung
Peter Maag
Herbert Graf
Max Röthlisberger

In den Hauptpartien
Lisa Della Casa
Anneliese
Rothenberger
Regina Sarfaty
Rudolf Knoll
James Pease

Sonntag, 24. Juni
20.00 Uhr

Il Barbiere
di Siviglia
Oper von
Gioacchino Rossini

Leitung
Nello Santi
Lotfi Mansouri
Max Röthlisberger

In den Hauptpartien
Reri Grist
Heinz Borst
Fernando Corena
Robert Kerns
Fritz Peter

Mittwoch, 27. Juni
20.00 Uhr

Don Giovanni
Oper von
W. A. Mozart

Leitung
Peter Maag
Josef Gielen
Max Röthlisberger

In den Hauptpartien
Maria van Dongen
Reri Grist
Vera Schlosser
Heinz Borst
Fernando Corena
Werner Ernst
George London
Glade Peterson

Ballet
du XXième Siècle
du Théâtre Royal
de la Monnaie
Bruxelles

Leitung
Maurice Béjart
André Vandernoot

Choreographie
Maurice Béjart
Janine Charrat

Freitag, 29. Juni
20.00 Uhr
Sonntag, 1. Juli
14.30 Uhr
1. Programm

Hommage
à Igor Strawinsky

Pulcinella
Musik von
Igor Strawinsky

Jeu de Cartes
Musik von
Igor Strawinsky

Le Sacre
du Printemps
Musik von
Igor Strawinsky

Samstag, 30. Juni
19.00 Uhr
Sonntag, 1. Juli
20.00 Uhr
2. Programm

Divertimento
Musik von
Fernand Schirren

Fantaisie
Concertante
Musik von
S. Prokofieff

Sonate à trois
Musik von
Béla Bartók

Bolero
Musik von
Maurice Ravel

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The New York Times ON THE WEB

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House prosecutors deposed Monica Lewinsky on Monday, White House lawyers, who also attended the session, asked no questions, but did apologize to Lewinsky on behalf of the president. Video tapes and transcripts of the session will be available to the Senate Tuesday morning.
Go to Article
•ISSUE IN DEPTH: The Clinton Impeachment Trial
•Constitution Is Not Clear on Indicting President

President Clinton released a $1.766 trillion Federal budget plan for 2000 on Monday that proposes billions of dollars in new spending while preaching fiscal conservatism. Go to Article

Researchers Trace the AIDS Virus to a Subspecies of Chimpanzee in Africa

Scientists reported on Sunday that they had traced the origin of the AIDS virus to a related virus in a subspecies of chimpanzee in Africa. Go to Article
•One Week Treatment Cuts Transmission of AIDS in Childbirth

John Elway, left, won his first Super Bowl m.v.p. trophy during the Broncos 34-19 defeat of the Atlanta Falcons. Go to Article

TECHNOLOGY
Judge Delays Online Pornography Law

INTERNATIONAL
Aggrieved Farmers Pose Threat to Communist Party in China

BUSINESS
AT&T;, Time Warner Strike Phone Deal

1998 - replaces static image with HTML elements, allowing content to be updated individually throughout the day

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Wednesday, June 14, 2006 Last Update: 4:01 PM ET

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Classifieds
Corrections
Crossword/ Games
Learning Network
NYC Guide
Obituaries
Podcasts
The Public Editor
Sunday Magazine
Weather
Week in Review

After Iraq Visit, Bush Urges Patience

By CHRISTINE HAUSER 1:54 PM ET

The message suggested that although certain milestones have been achieved in Iraq, the U.S. mission now included broader measurements of success.

- Video Report
- News Analysis: Bush Seizes on a Step Forward
- New Security Plan Brings Few Changes to Baghdad

Man Suspected of Stabbing 4 in N.Y. Is Arrested

By AL BAKER and JOHN HOLUSHA 11:23 AM ET

The man was arrested shortly after two women were stabbed outside the W hotel at 47th and Broadway early this morning.

Musadeq Sadeq/Associated Press

Afghans Call for Release of 47 From Guantánamo

An Afghan government delegation said that half of the Afghans still being held were not guilty of serious crimes.

Shares Plummet After Delay in Airbus Jet Delivery

By NICOLA CLARK International Herald Tribune 2:33 PM ET

The parent company's stock slid by as much as a third after news that the A380 airplane is behind schedule.

Led by Higher Rents, Prices Continue to Climb

By JEREMY W. PETERS 2:52 PM ET

The report reaffirmed the belief among many economists and investors that the Fed will raise interest rates again.

- Consumer Price Index Report (pdf)
- Core Producer Prices Rise a Little More Than Forecast

TRAVEL »

Buenos Aires Beef

Off to the fair, champion bulls in tow, at the annual Argentine Rural Society Fair.

- Slide Show

World Cup '06 LIVE

Germany-Poland

Rob Mackey is covering all the action, minute by minute, of the match in Dortmund.

- Tunisia 2, Saudi Arabia 2
- Spain 4, Ukraine 0
- World Cup Blog
- Scores and Standings
- Complete Coverage

OPINION »

- Friedman: G.M. — Again
- The Opinionator
- Cohen: Internet Politics
- Editorial: Bush's Trip

MARKETS 4:30PM ET BigCharts

DOW	10,816.92	+110.78	+1.03%
NAS	2,086.00	+13.53	+0.65%
S&P	1,230.04	+6.35	+0.52%

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2006 - 970px Grid System

SVG

SVG is a 2D vector imaged based on an **XML** (Extensible Markup Language) syntax. It provides the rules and standards for how markup languages should be written and work together. As a result, SVG works well with HTML content.

In SVGs shapes and paths are specified by instructions written out in a text file. Let that sink in: they are images that are written out in text! All of the shapes and paths as well as their properties are written out in the standardized SVG markup language. As HTML has elements for paragraphs **<p>** and navigation **<table>**, SVG has elements that define shapes like rectangle **(rect)**, circle **(circle)**, and paths **(path)**.

A simple example will give you the general idea. Here is the SVG code that describes a rectangle **(rect)** with rounded corners (rx and ry, for x-radius and y-radius) and the word "hello" set as text with attributes for the font and color. Browsers that support SVG read the instructions and draw the image exactly as designed:

```
24 ▼ <svg xmlns="http://www.w3.org/2000/svg" viewBox="0 0 300 180">
25     <rect width="300" height="180" fill="purple" rx="20" ry="20"/>
26     <text x="40" y="114" fill="yellow" font-family="'Verdana-Bold'"
       font-size="72">
27         hello!
28     </text>
29   </svg>
```

```
rect:hover{
  fill:green;
}
```

This is before responsive web design.

SVG

Advantages of SVGs over bitmapped counterparts for certain image types:

Because they save only instructions for what to draw, they generally require **less data** than an image saved in a bitmapped format. That means faster downloads and better performance.

Because they are **vectors,** they can resize as needed in a responsive layout without loss of quality. An SVG is always nice and crisp. No fuzzy edges.

Because they are text, they integrate well with HTML/XML and can be compressed with tools like Gzip and Brotli, just like HTML files.

They can be animated.

You can change how they look with CSS.

You can add interactivity with JavaScript so you can add interaction design.

SVG

Embedded with the img element - this will act as a static image.
You can not apply styles, animation or javascript:

```
<img src="globe.svg" width=300>
```

text editor can interpret + display XML

globe.svg — code

FOLDERS

- code
  - globe.svg
  - index.html
  - style.css

index.html | globe.svg | style.css

```
<?xml version="1.0" standalone="no"?>
<!DOCTYPE svg PUBLIC "-//W3C//DTD SVG 20010904//EN"
 "http://www.w3.org/TR/2001/REC-SVG-20010904/DTD/svg10.dtd">
<svg version="1.0" xmlns="http://www.w3.org/2000/svg"
 width="1276.000000pt" height="1280.000000pt" viewBox="0 0 1276.000000 1280.000000"
 preserveAspectRatio="xMidYMid meet">
<g transform="translate(0.000000,1280.000000) scale(0.100000,-0.100000)"
fill="#000000" stroke="none">
<path d="M6085 12793 c-780 -45 -1421 -185 -2085 -453 -1172 -474 -2173 -1282
-2892 -2335 -545 -798 -906 -1728 -1043 -2689 -48 -338 -59 -519 -59 -921 0
-396 11 -567 60 -905 262 -1846 1318 -3487 2892 -4493 878 -561 1843 -885
2922 -979 218 -19 821 -16 1045 5 438 42 832 116 1215 227 1708 494 3133 1684
3930 3280 224 450 349 786 495 1340 145 548 189 888 189 1460 1 415 -22 698
-90 1105 -226 1363 -858 2582 -1836 3540 -774 760 -1678 1286 -2723 1585 -548
157 -744 190 -1390 230 -137 9 -508 11 -630 3z m522 -43 l63 0 -51 -96 c-51
-95 -52 -96 -62 -225 -6 -76 -6 -134 -1 -139 10 -10 176 -61 181 -56 2 2 11
42 20 89 16 81 20 90 64 133 l47 46 319 -142 c175 -79 365 -166 423 -195 l105
-52 263 21 262 22 73 72 c40 40 75 72 79 72 3 0 174 -81 380 -180 l373 -180
168 0 169 0 96 -57 c296 -173 640 -420 922 -662 113 -97 322 -293 317 -297 -2
-2 -79 25 -173 60 -408 152 -682 286 -817 398 l-48 40 -371 29 -372 30 -83
-83 c-46 -45 -83 -89 -83 -98 1 -8 18 -55 39 -105 l38 -90 71 -3 c40 -2 72 -6
73 -10 0 -4 6 -63 13 -132 7 -69 12 -126 12 -127 -1 -1 -55 30 -120 69 -93 55
-120 68 -127 57 -5 -8 -41 -72 -81 -142 -63 -112 -75 -127 -93 -122 -11 4 -47
9 -80 12 -33 2 -69 8 -80 13 -11 5 -31 10 -45 12 -18 2 -30 14 -43 41 -20 41
-27 42 -108 27 -36 -7 -63 -20 -84 -40 l-30 -29 -45 34 c-43 33 -49 35 -128
35 -89 0 -84 3 -106 -67 -6 -19 -2 -22 44 -28 l50 -7 -45 -56 c-41 -53 -43
-58 -30 -79 21 -31 20 -33 -23 -33 -49 0 -171 31 -256 65 -74 30 -154 34 -206
12 -42 -17 -103 -76 -234 -225 l-99 -114 79 -79 79 -79 57 0 c32 0 92 -10 133
-22 64 -19 76 -26 84 -50 11 -32 24 -33 204 -21 l98 6 117 93 c123 99 123 99
283 126 65 11 66 11 173 -32 98 -39 112 -42 164 -36 154 18 175 19 168 8 -10
-16 21 -82 80 -172 27 -41 72 -130 100 -196 29 -67 75 -155 102 -197 45 -66
52 -83 59 -148 8 -71 9 -74 33 -72 14 2 80 -2 148 -8 68 -6 125 -9 128 -6 3 2
-12 31 -32 63 -27 44 -55 71 -110 108 -61 42 -75 57 -90 95 -9 25 -48 126 -86
224 -39 98 -68 180 -66 181 1 2 23 11 48 20 52 20 51 21 100 -74 16 -30 51
-89 79 -129 49 -74 52 -76 168 -135 l118 -61 5 -86 c8 -130 24 -150 170 -204
l115 -42 85 45 c121 64 122 65 149 115 l25 45 -42 56 -43 56 109 0 110 0 85
-93 c83 -90 88 -94 231 -165 118 -58 146 -76 142 -90 -2 -9 -7 -44 -11 -76
l-7 -59 88 -88 88 -89 -34 -35 c-19 -19 -37 -35 -42 -35 -23 0 -402 177 -515
241 l-132 74 -223 -12 c-123 -7 -242 -15 -264 -18 l-41 -6 4 -92 c2 -51 6
-102 8 -113 3 -15 56 -55 168 -128 132 -86 197 -120 340 -180 154 -64 447
-221 463 -247 3 -5 0 -55 -6 -111 -11 -94 -17 -112 -64 -200 -28 -54 -54 -98
-59 -98 -4 0 -43 24 -87 53 -55 37 -134 110 -262 243 l-183 189 -51 1 c-49 0
-55 3 -207 123 l-157 122 -72 -3 -72 -3 -21 -85 -21 -85 -35 3 c-64 6 -69 10
-70 55 0 23 -3 50 -7 59 -4 9 -135 112 -292 228 -157 116 -284 214 -283 216 0
3 30 38 66 78 63 70 68 74 146 96 45 12 81 26 81 30 0 3 -21 38 -48 76 l-47
69 -54 3 c-49 3 -65 11 -172 85 l-119 81 -115 -28 -115 -28 -72 58 c-39 33
-106 88 -147 122 l-76 64 -97 -6 c-147 -8 -290 14 -423 64 l-110 42 -135 -12
-135 -12 -145 -102 -145 -102 -135 -23 c-123 -20 -141 -26 -205 -66 -38 -24
-104 -53 -145 -65 -70 -20 -77 -25 -115 -76 l-40 -55 -126 6 -125 6 -135 -121
c-86 -78 -136 -131 -141 -148 -4 -15 -23 -99 -44 -188 l-37 -160 -132 -140
```

Line 1, Column 1

A raster image is a grid of pixels. Each discreet pixel has a red, green, blue + sometimes an alpha (transparency) value.

values: 0 - 255
0 = black
255 = white

rgb (255, 253, 56)

PNG

Portable Network Graphics

is a **raster-**graphics file-format that supports lossless data compression. PNG was developed as an improved, non-patented replacement for Graphics Interchange Format (GIF)

Lempel-Ziv Welch
compression algo
1997, Unisys

text editor (like browser) interprets as image.

PNG

A raster image is a grid of pixels. Each discreet pixels each have an (R,G,B,A)

red
green
blue
alpha - transparency,
0 -1
in this case it is set to 0.

Using the Canvas we can start to manipulate pixels using Javascript.

```
<img src="globe.png" width="300">
```

JPG

Joint Photographic Networks Group

a commonly used method of **lossy compression** for digital images, particularly for those images produced by digital photography. The degree of compression can be adjusted, allowing a selectable tradeoff between storage size and image quality.

.jpg files have no alpha channel.

```
<img src="globe.jpg" width="300">
```

GIF

Graphic Interchange Format

Steve Whilhite

1987, CompuServe

Words

Enle Li + Liz Xiong

When applying a transition, you have a few decisions to make, each of which is set with a CSS property:

- Which CSS property to change (**transition-property**) (Required)
- How long it should take (**transition-duration**) (Required)
- The manner in which the transition accelerates (**transition-timing- function**)
- Whether there should be a pause before it starts (**transition-delay**)

Transitions require a **beginning state** and an **end state**. The element as it appears when it first loads is the beginning state. The end state needs to be triggered by a state change such as :hover, :focus, or :active…

CSS Animation Selectors

: hover

: focus

: active

transition-property

identifies the CSS property that is changing and that you want to transition smoothly. In our example, it's the background-color. You can also change the foreground color, borders, dimensions, font- and text-related attributes, and many more. TABLE 18-1 lists the animatab CSS properties as of this writing. The general rule is that if its value is a color, length, or number, that property can be a transition property.

Backgrounds

background-color
background-position

Borders and outlines

border-bottom-color
border-bottom-width
border-left-color
border-left-width
border-right-color
border-right-width
border-top-color
border-top-width
border-spacing
outline-color
outline-width

Color and opacity

color
opacity
visibility

Font and text

font-size
font-weight
letter-spacing
line-height
text-indent
text-shadow
word-spacing
vertical-align

Position

top
right
bottom
left
z-index
clip-path

Transforms

transform
transform-origin

Element box measurements

height
width
max-height
max-width
min-height
min-width
margin-bottom
margin-left
margin-top
padding-bottom
padding-left
padding-right
padding-top

Animateable CSS Properties

Timing Functions

```
. thisAwesomeClass {
        transition-timing-function :
                ease
                linear
                ease-in
                ease-out
                ease-in-out
                step-start
                step-end
                steps
                cubic-bezier(#,#,#,#)

}
```

the css property

possible values you can set

The **property** and the **duration** are required and form the foundation of a transition, but you can refine it further. There are a number of ways a **transition** can roll out over time.

For example, it could start out fast and then slow down, start out slow and speed up, or stay the same speed all the way through, just to name a few possibilities. I think of it as the transition "style," but in the spec, it is known as the timing function or easing function.

The timing function you choose can have a big impact on the feel and believability of the animation, so if you plan on using transitions and CSS animations, it is a good idea to get familiar with the options.

steps(#, start|end)

Divides the transitions into a number of steps as defined by a stepping function. The first
is the number of steps, and the **start** and **end** keywords define whether the change in sta
happens at the begin- ning (**start**) or end of each step. Step animation is especially useful
keyframe animation with sprite images. For a better explanation and examples, I recomm
the article "Using Multi-Step Animations and Transitions," by Geoff Graham on CSS-Tricks
(*css-tricks.com/using-multi- step-animations-transitions/*).

step-start

Changes states in one step, at the beginning of the duration time (the same as **steps(1,st**
The result is a sudden state change, the same as if no transition had been applied at all.

step-end

Changes states in one step, at the end of the duration time (the same as **steps(1,end)**).

transition-delay

The transition-delay property, as you might guess, delays the start of the animation by a specified amount of time.

The Shorthand transition Property

The authors of the CSS3 spec had the good sense to give us the shorthand transition property to combine all of these properties into one declaration.You've seen this sort of thing with the shorthand border property. Here is the syntax:

```
transition: property duration timing-function delay;
```

```
.theClass {
    transition: background-color 0.3s ease-in-out 0.2s;
}
```

The values for each of the **transition-*** properties are listed out, separated by character spaces. The order isn't important as long as the **duration** (which is required) appears before **delay** (which is optional). If you provide only one time value, it will be assumed to be the duration.

The sub-properties of the **animation** property are:

animation-delay	Configures the delay between the time the element is loaded and the beginning of the animation sequence.
animation-direction	Configures whether or not the animation should alternate direction on each run through the sequence or reset to the start point and repeat itself.
animation-duration	Configures the length of time that an animation should take to complete one cycle.
animation-iteration-count	Configures the number of times the animation should repeat; you can specify infinite to repeat the animation indefinitely.
animation-name	Specifies the name of the **@keyframes** at-rule describing the animation's keyframes.

animation-play-state

Lets you pause and resume the animation sequence.

animation-timing-function

Configures the timing of the animation; that is, how the animation transitions through keyframes, by establishing acceleration curves.

animation-fill-mode

Configures what values are applied by the animation before and after it is executing.

@keyframes + animation property