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productivearts.com

NATIONAL GEOGRAPHIC

# Falling In Love

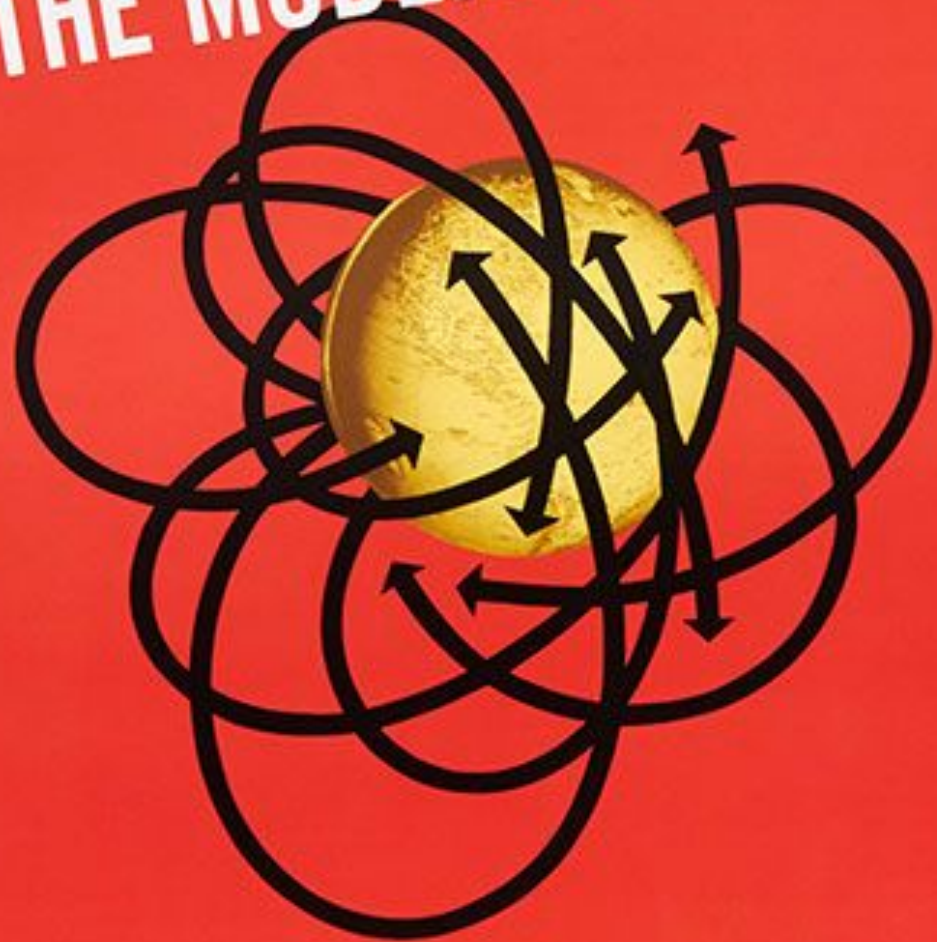


goodstoryfilmsnyc.com



# THE MODERNS

## MIDCENTURY AMERICAN GRAPHIC DESIGN



STEVEN HELLER  
GREG D'ONOFRIO

Richard Donne  
b. 1934



Donne at his Dallas studio, 1963.  
Photo: Don Newman

In 1975, Richard Donne and Bruce Blackburn of Donne & Blackburn introduced an expensive and coordinated design system for the National Aeronautics and Space Administration. It included a futuristic-looking logo, nicknamed the "worm," an interpenetrated serpentine word mark that radically modernized the agency's famous, illustrative "meatball" insignia. This major project propelled the emerging new firm, but it was not Donne's first design success. Years earlier, he had built a solo design career not only as a graphic communicator but as a leader of a new design discipline, a change maker in the corporate design world.

Born in Oklahoma during the Dust Bowl and Great Depression, he attended Oklahoma State University as an engineering major—and then, to the dismay of his parents, switched to art. "You'll need to eat!" they told him. So, during his college years, Donne played jazz trumpet to bring in extra money. In 1956, Donne set the trumpet aside and enrolled at the University of California, Los Angeles (UCLA) Graduate School of Design. Two years later, with a bank loan co-signed by his father, he packed up his 1956 Chevy convertible and headed for Dallas to begin his career. "Dallas was good to me, both professionally and personally," he recalled. "It was very fortunate to be in on the ground floor of an emerging design industry."

In 1959, he met Richard Coyne, the cofounder with Robert Blackford of the California-based CBI. The Journal of Commercial Art. Coyne invited Donne to design an April 1960 cover that was a transparent blend of overripe and outlined type and hand-drawn letters set in multiple colors in a linear arrangement against black. The type-only concept was one of the magazine's first modern compositions, and it earned Donne early recognition. Soon after, he was encouraged to join the design coalition Portfolio, where freelance designers shared space, expertise, ideas, and contacts. His clients included Fox & Boudle, Ling-Simon-Vaughn, Dresser Industries, and Austin College, and he executed an intricate project for the theme park Six Flags Over Texas. He also met Barbara Wood, who eventually became his wife and business partner.

A pivotal moment in Donne's career occurred in 1961 when, as an officer in the newly founded Dallas Fort Worth Art Directors Club, he organized a jury that brought design icons Saul Bass, Herb Lubalin, and Sam Scoll, as well as evaluator Bob Peak, to Dallas. "Talking with judges at breaks and at evening dinners began to confirm my feelings that I wanted to be part of the larger picture," Donne recalled.

In 1962 he left Dallas. After a series of exploratory meetings in Los Angeles and San Francisco with Boss, Jim Green, Lou Danziger, Margaret Caron, and Robert Miles Runyan, among other West Coast luminaries, he headed to New York, where he met Lucien Kroll, Saul Bass, Milton Glaser, and Herb Lubalin. "One thing about New York in the early sixties, the graphic design community was a most welcoming bunch," he said. The Donnes moved there in early 1963. He suited office space from the design partners Phil Gips and Lou Kline on East Forty-Fourth Street, and in short order, commissions came from Hopper

& Roy, Random House, Bantam Books, Harvard Business School, and Time. Robert Leake of the Comptone System invited Donne to participate in its annual "Young Graphic Designers" exhibition, which launched a lasting friendship with Arnold Shapiro.

When Klein left for London in 1964, Gips became partners with Donne, and their anonymous firm was launched. It lasted five years and included work for the State University of New York, the Ford Foundation, General Dynamics, Air India, Paramount Pictures, Bellman Downtown Hospital, and Westinghouse Broadcasting. In 1969, Donne was in a solo practice as Richard Donne—New Center, and he expanded his offerings to include film, television, and environmental graphics.

Increasingly dedicated to design education, Donne taught at the School of Visual Arts and became a leader of the American Institute of Graphic Arts (AIGA) during the mid- to late seventies, a period when the institute was on a downward slide. As president of AIGA, he proclaimed that "a business-as-usual attitude will no longer suffice." This meant that fiscal responsibility was critical to the institute's success, he co-ed successfully for an expanded national approach and a focus on business and publishing opportunities. "It's not always a disadvantage to take over an enterprise when it's in trouble and in decline. 'Change' is possible when things are not right, when an organization is floundering," Donne said. Soon after, he organized and was founding president of the New York chapter (AIGA/NY).

This willingness to change was necessary for his design business too, as corporate design was quickly evolving into a highly competitive field. "Smaller firms and individuals were having a difficult time against the likes of Uppincott & Margulies, Anspach Grossman Runyon, Walter Landor, Saul Bass & Associates, and others," he recalled. That explains why in 1973 he joined forces with Blackburn to form Donne & Blackburn. Within ten months, they were awarded the NASA assignment, initiated through the National Endowment for the Arts (NEA) Federal Design Improvement Program.

The team (including designer Stephen Loggia) worked laboriously to produce the NASA Graphics Standards Manual, which presented the new visual identity and described how the design program should be applied throughout the NASA network. Through detailed examples, it organized and communicated a system of design techniques and principles including logotype, color, typography, stationery, forms, publications, signage, vehicles, and more. For Donne, the nearly ten-year project with "a singular professional experience, loaded with struggle and success." A who's who of elite accounts soon followed: RCA, Brand Myers, Dow Jones, MasterCard, IBM, Memorial Sloan-Kettering Cancer Center, Seagram Company, and the New York Power Authority, among others.

Donne has continued the modern ethic by making functional, elegant and timeless work. His independent journey "from Dust Bowl to Gotham" is best described by the word "forward"—his guiding principle.



1977 Quarterly magazine cover (University Review), Richard Donne, "State University of New York, Summer 1967." Design: Donne & Donne

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2020 Quarterly magazine cover (University Review), Richard Donne, "State University of New York, Summer 1967." Design: Donne & Donne

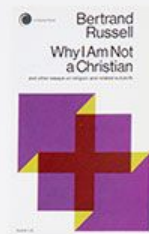
2021 Quarterly magazine cover (University Review), Richard Donne, "State University of New York, Summer 1967." Design: Donne & Donne

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2024 Quarterly magazine cover (University Review), Richard Donne, "State University of New York, Summer 1967." Design: Donne & Donne

2025 Quarterly magazine cover (University Review), Richard Donne, "State University of New York, Summer 1967." Design: Donne & Donne



1977 Book cover, Why I Am Not a Christian, by Bertrand Russell, Clarendon, 1967



1978 Book cover, Trusted Like the Fox, by Sara Woods, Harper & Row, 1968



1979 Book cover, The German Atomic Bomb, by Robert Miles Runyan, Bantam, 1969



1980 Book cover, Human Relations at Work, by Robert Miles Runyan, Bantam, 1969



1981 Book cover, America as a Civilization, by Max Lerner, Basic Books, 1961



1982 Book cover, America as a Civilization, by Max Lerner, Basic Books, 1961



1983 Book cover, Koch, by David Irving, Simon & Schuster, 1967



1984 Book cover, Human Relations at Work, by Robert Miles Runyan, Bantam, 1969



1985 Book cover, America as a Civilization, by Max Lerner, Basic Books, 1961



1986 Book cover, Venceremos! Che Guevara, by Che Guevara, Bantam, 1969



1987 Book cover, Scientific Method, by Max Lerner, Basic Books, 1961



1988 Book cover, Instant Vocabulary, by Max Lerner, Basic Books, 1961



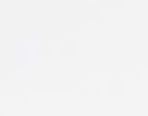
1989 Book cover, The Heart of Our Cities, by Max Lerner, Basic Books, 1961



1990 Book cover, The Responsibility of the Press, by Max Lerner, Basic Books, 1961



1991 Book cover, The Conscience of the Revolution, by Max Lerner, Basic Books, 1961



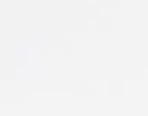
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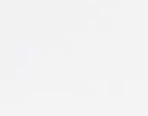
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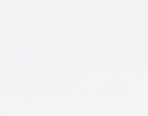
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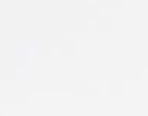
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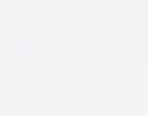
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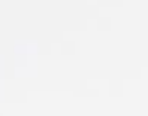
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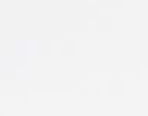
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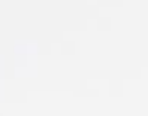
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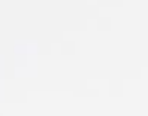
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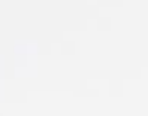
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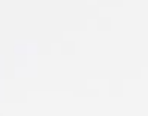
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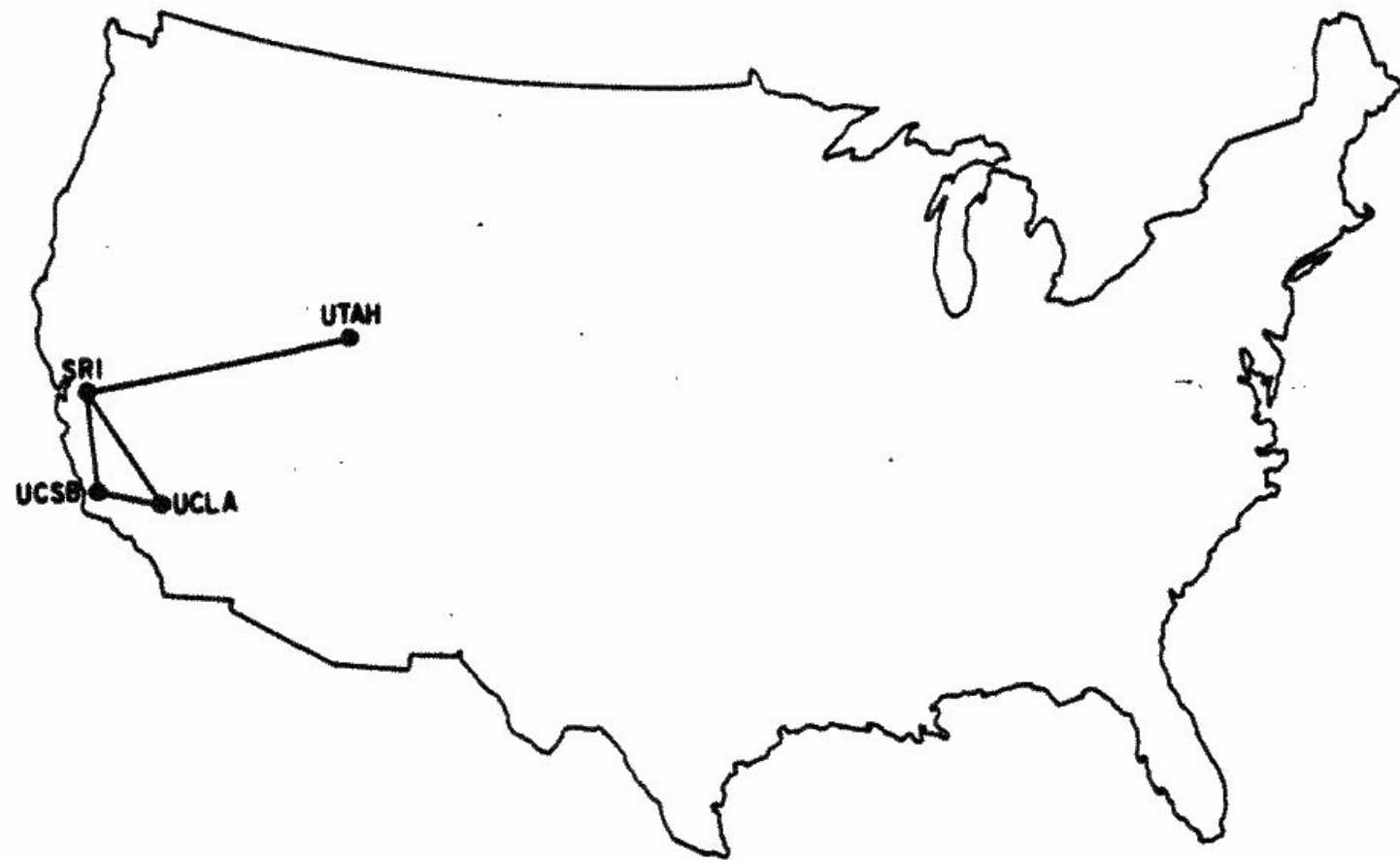


Design + Code + Experimentation +  
UX + Art + Visual + Conceptual +  
Navigation + Interactivity + Internet +  
Storytelling + Handcrafted +  
Creativity + Typography + Layout +  
Animation + Publishing + Expression  
...

# Internet

A global system of interconnected computers whose main purpose is to share information.

December 1969



The World Wide Web project

info.cern.ch/hypertext/WWW/TheProject.html

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# World Wide Web

The WorldWideWeb (W3) is a wide-area [hypermedia](#) information retrieval initiative aiming to give universal access to a large universe of documents.

Everything there is online about W3 is linked directly or indirectly to this document, including an [executive summary](#) of the project, [Mailing lists](#) , [Policy](#) , November's [W3 news](#) , [Frequently Asked Questions](#) .

[What's out there?](#)  
Pointers to the world's online information, [subjects](#) , [W3 servers](#), etc.

[Help](#)  
on the browser you are using

[Software Products](#)  
A list of W3 project components and their current state. (e.g. [Line Mode](#) ,X11 [Viola](#) , [NeXTStep](#) , [Servers](#) , [Tools](#) , [Mail robot](#) , [Library](#) )

[Technical](#)  
Details of protocols, formats, program internals etc

[Bibliography](#)  
Paper documentation on W3 and references.

[People](#)  
A list of some people involved in the project.

[History](#)  
A summary of the history of the project.

[How can I help ?](#)  
If you would like to support the web..

[Getting code](#)  
Getting the code by [anonymous FTP](#) , etc.

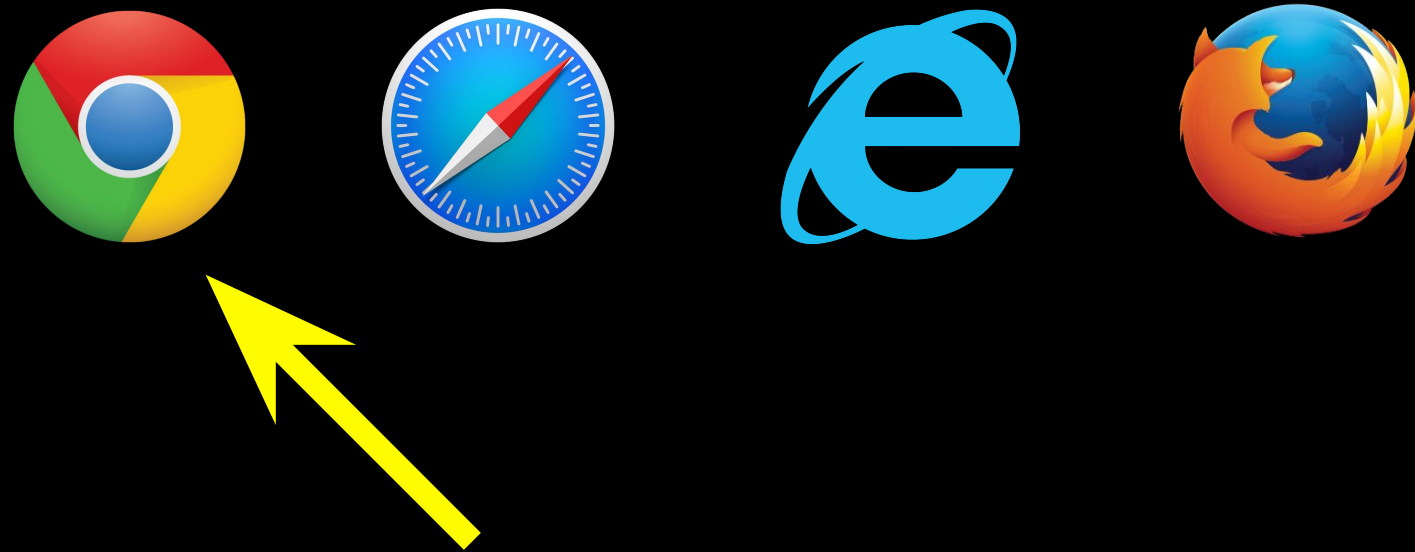




# Web Server

A physical or virtual computer constantly connected to the web that "hosts" website files.





# Web Browser

Software (Chrome, Safari, IE, Firefox, etc.) that enables you to access a website. Web browsers receive and interpret code to display a webpage.

# Domain (domain name)

The name of a website:

google.com

fordham.edu

patriciabelen.com

youtube.com

nyc.gov

greenpeace.org

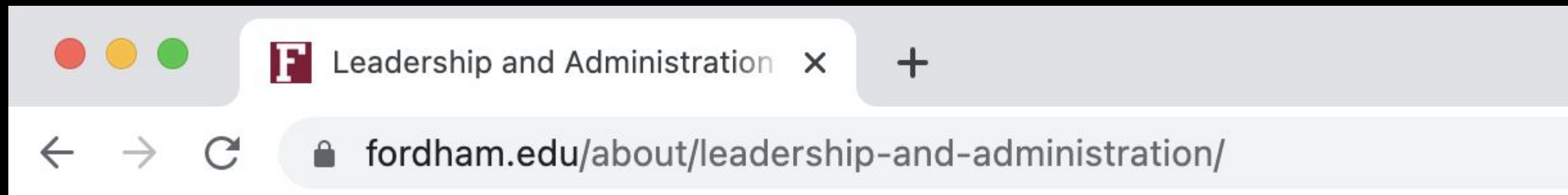


# URL

“Uniform Resource Locator” is the complete address of a particular page:

<https://www.google.com>

<https://www.fordham.edu/about/leadership-and-administration/>



# HTML

- hypertext markup language
- markup language used to create websites
- basic structure of the webpage
- interpreted by the browser

```
<div class="page" id="page">
  <!-- Begin .header -->
  <header class="header cf" role="banner">
    <a href="#">
      <ul>
        <li><a href="#">Home</a></li>
        <li><a href="#">About</a></li>
        <li><a href="#">Blog</a></li>
        <li><a href="#">Contact</a></li>
      </ul>
    </nav><!--end .nav-->
    <form action="#" method="post" class="inline-form search-
      <fieldset>
        <legend class="is-vishidden">Search</legend>
        <label for="search-field" class="is-vishidden">Se
        <input type="search" placeholder="Search" id="sea
        <button class="search-submit">
          <span class="icon-search" aria-hidden="true">
          <span class="is-vishidden">Search</span>
        </button>
      </fieldset>
    </form> </header>
    <!-- End .header -->    <div role="main">
      <div class="block block-hero">
        <a href="http://www.fillerati.com" class="inner">
```

# CSS

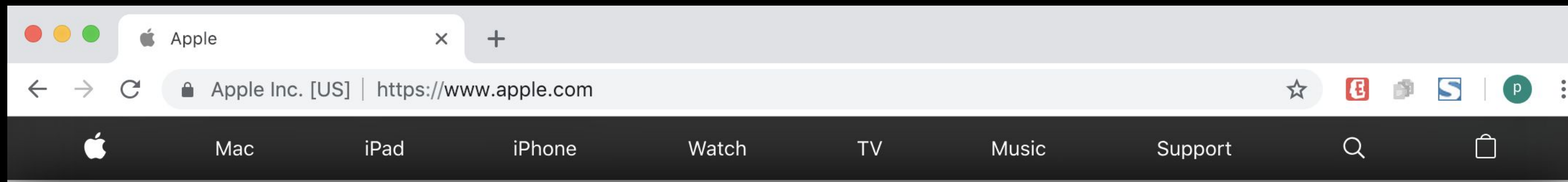
```
1  nav ul {
2    —background-color: PaleVioletRed;
3    —list-style: none;
4    —padding: 0;
5    —width: 200px;
6    —border: 1px solid MediumVioletRed;
7  }
8
9  nav ul li {
10   —border-bottom: 1px solid MediumVioletRed;
11   —padding: 5px;
12 }
13
14 nav ul li:last-child {
15   —border-bottom: 0;
16 }
17
18 nav ul li a {
19   —color: white;
20   —text-decoration: none;
21 }
22
23 nav ul li a:hover {
24   —text-decoration: underline;
25 }
```

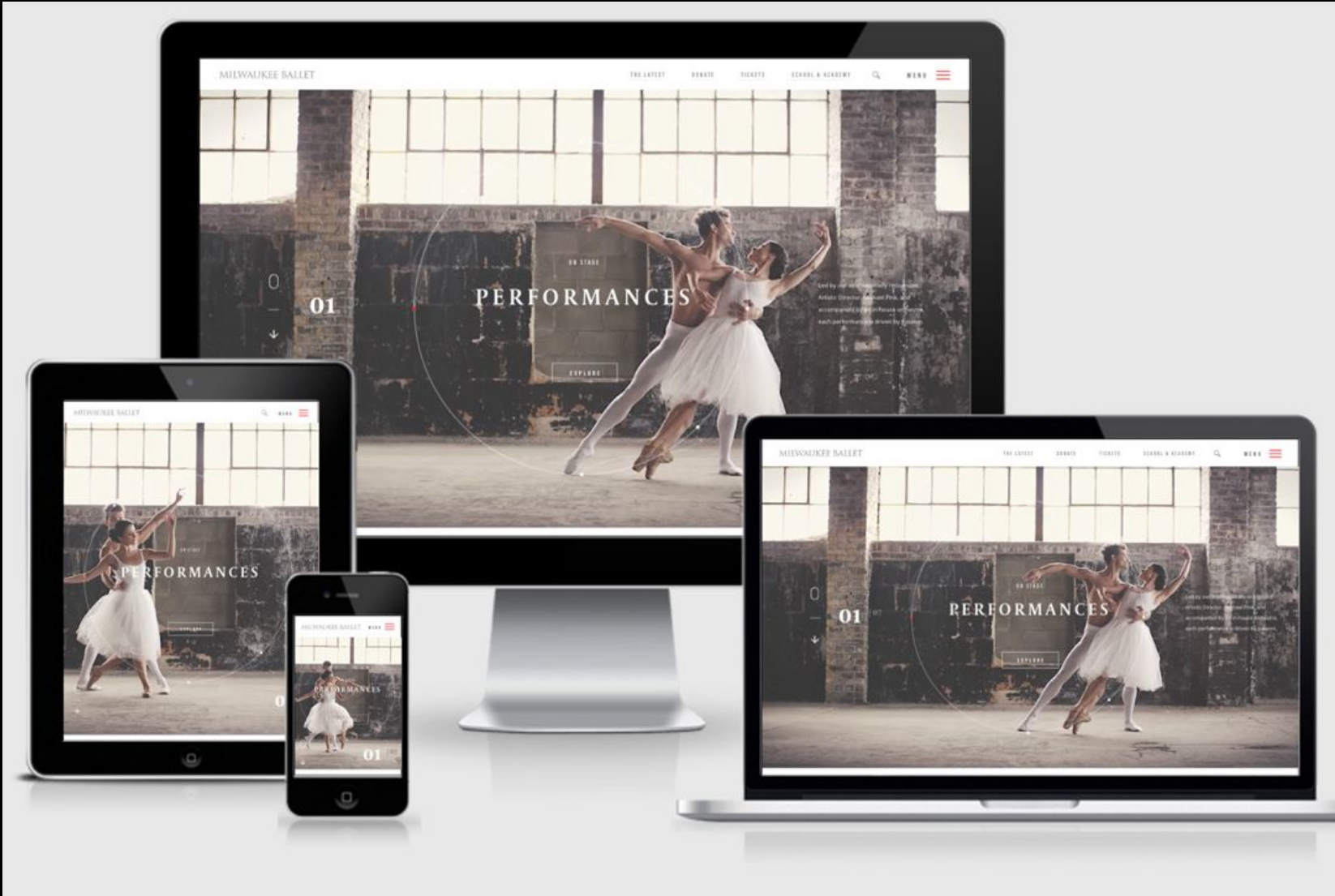
- cascading style sheets
- Style sheet language
- A set of rules that control the look and formatting of HTML



# Navigation

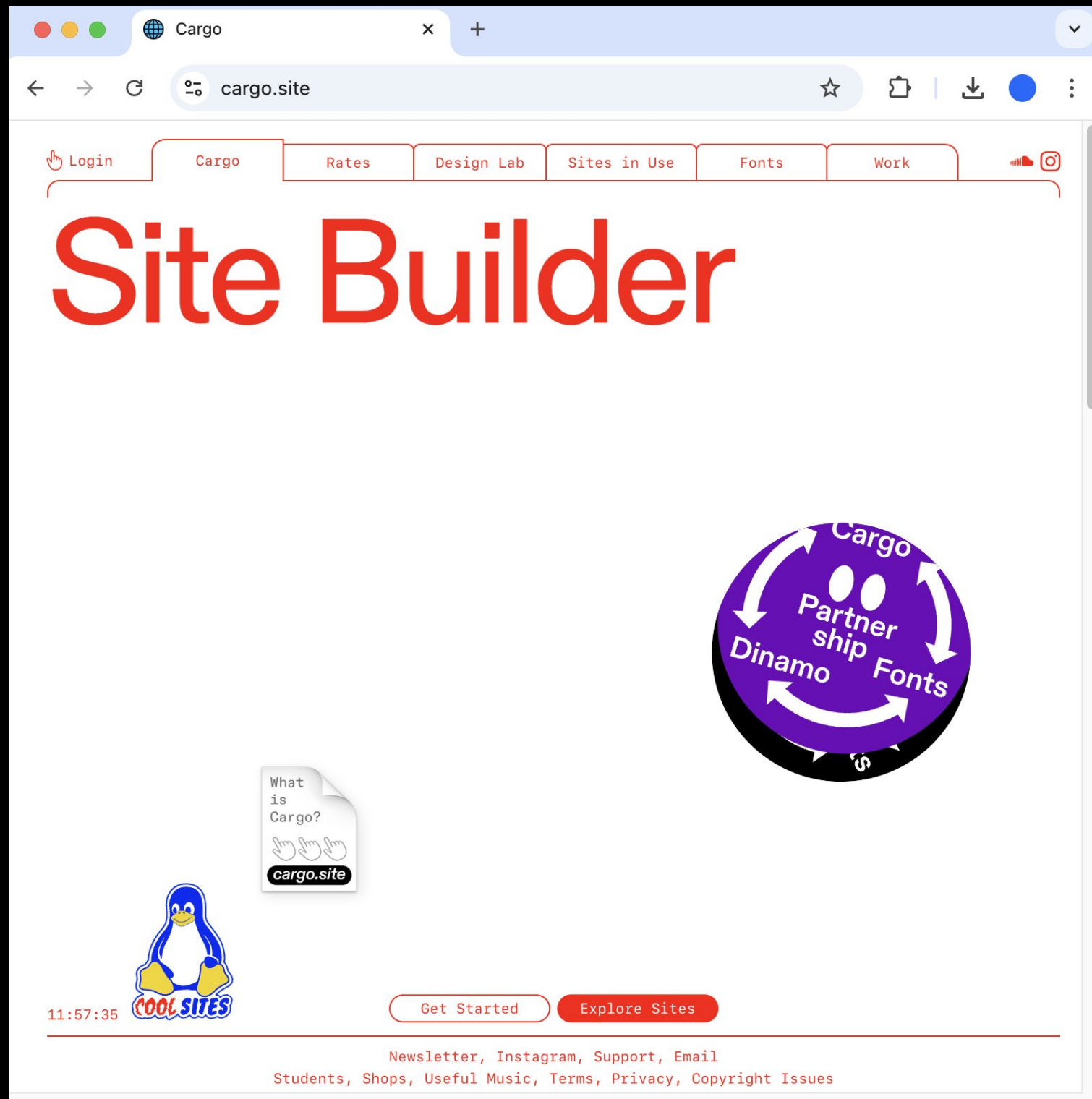
Helps users understand how your website is organized and where you want them to go.





# Responsive Design

An optimal website experience across a wide range of devices (from mobile phones to tablets to desktop computer monitors).



# Content Management Systems (cms)

squarespace.com

wordpress.org

shopify.com

wix.com

readymag.com

cargo.site

many more...



# **HYPERTEXT MARKUP LANGUAGE**

# HTML Elements

`<p>This is a sentence.</p>`

# Paragraph Tag

<p>

OPENING TAG

</p>

CLOSING TAG



# Heading Tags

`<h1>Heading 1</h1>`

`<h2>Heading 2</h2>`

`<h3>Heading 3</h3>`

`<h4>Heading 4</h4>`

`<h5>Heading 5</h5>`

`<h6>Heading 6</h6>`

# Heading 1

## Heading 2

### Heading 3

#### Heading 4

##### Heading 5

###### Heading 6

Typographic Hierarchy

Typographic Hierarchy

Typographic Hierarchy

Typographic Hierarchy

Typographic Hierarchy

Typographic Hierarchy

"All the News  
That's Fit to Print"

# The New York Times.

LATE CITY EDITION

Thunderstorms, warm, humid; clear  
and cooler tonight. Fair tomorrow.  
Temperatures Yesterday—Max., 84; Min., 71  
Sunrise today, 6:06 A. M.; Sunset, 7:35 P. M.

Copyright, 1945, by The New York Times Company.

VOL. XCIV..No. 31,980.

Entered as Second-Class Matter,  
Postoffice, New York, N. Y.

NEW YORK, WEDNESDAY, AUGUST 15, 1945.

THREE CENTS IN NEW YORK CITY

## JAPAN SURRENDERS, END OF WAR! EMPEROR ACCEPTS ALLIED RULE; M'ARTHUR SUPREME COMMANDER; OUR MANPOWER CURBS VOIDED

### HIRING MADE LOCAL

Communities, Labor and  
Management Will  
Unite Efforts

6,000,000 AFFECTED

Draft Quotas Cut, Serv-  
ices to Drop 5,500,000  
in 18 Months

By LEWIS WOOD  
Special to THE NEW YORK TIMES.

WASHINGTON, Aug. 14—All  
manpower controls over employers  
and workers were abolished to-  
night, the War Manpower Com-  
mission announced, enabling em-  
ployers to hire men where and  
when they pleased.

The end of the war threw on  
the Government the difficult task  
of trying to readjust perhaps  
6,000,000 war workers into new  
employment. Nevertheless, the

### Third Fleet Fells 5 Planes Since End

By The Associated Press.  
GUAM, Wednesday, Aug. 15—  
Japanese aircraft are approach-  
ing the Pacific Fleet off Tokyo  
and are being shot down, Ad-  
miral Chester W. Nimitz an-  
nounced today.

Five enemy planes have been  
destroyed since noon today,  
Japanese time, or 11 P. M. EWT.  
Gen. Douglas MacArthur has  
been requested to tell the Jap-  
anese that American defense  
measures require the Third  
Fleet to destroy any Japanese  
planes approaching United States  
warships.

GUAM, Wednesday, Aug. 15  
(UPI)—When Admiral Halsey re-  
ceived word of Japan's capitula-  
tion today, he sent this message  
to his fliers:

"It looks like the war is over,  
but if any enemy planes appear  
shoot them down in friendly  
fashion."

### SECRETS OF RADAR GIVEN TO WORLD

### ALL CITY 'LET'S GO'

Hundreds of Thousands  
Roar Joy After Victory  
Flash Is Received

TIMES SQ. IS JAMMED

Police Estimate Crowd  
in Area at 2,000,000—  
Din Overwhelming

By ALEXANDER FEINBERG

Five days of waiting, of rumor,  
intimation, fact, distortion—five  
agonizing days following the first  
indication of a Japanese surrender,  
days of alternately rising hopes  
and fears—came to an end for  
New York, as for the nation and  
the world, a moment or two after  
seven o'clock last night. And the  
metropolis exploded its emotions,  
harnessed for the most part during  
the day, with atomic force.  
"Official—Truman announces

### PRESIDENT ANNOUNCING SURRENDER OF JAPAN



Mr. Truman reading the message in the White House. Seated are Admiral William D. Leahy, Secretary of State James F. Byrnes and former Secretary of State Cordell Hull. Standing (left to right) are Maj. Gen. Philip Fleming, head of the Federal Works Administration; William H.

### YIELDING UNQUALIFIED, TRUMAN SAYS

Japan Is Told to Order End of Hostilities,  
Notify Allied Supreme Commander  
and Send Emissaries to Him

### MACARTHUR TO RECEIVE SURRENDER

Formal Proclamation of V-J Day Awaits Signing  
of Those Articles—Cease-Fire Order  
Given to the Allied Forces

By ARTHUR KROCK

Special to THE NEW YORK TIMES.

WASHINGTON, Aug. 14—Japan today unconditionally  
surrendered the hemispheric empire taken by force and held  
almost intact for more than two years against the rising  
power of the United States and its Allies in the Pacific war.

The bloody dream of the Japanese military caste van-  
ished in the text of a note to the Four Powers accepting the

# BARCELONA: A VICTIM OF ITS OWN SUCCESS?

Greg Richards

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In 2012 Barcelona welcomed 7.5 million tourists, who stayed a total of almost 16 million nights. This compares with the 1.7 million tourists who visited Barcelona in 1990, staying 3.8 million nights in total. In other words, the total number of tourists has increased by 440% in just over 20 years, and the number of overnights by 420%. Relative to the population of the city (1.62 million), there are now almost five tourists and ten tourist overnights per inhabitant per year. However, most of the tourists are concentrated in the centre of the city, which has a total population of around 370'000, giving a tourist density of 20 tourists a year to every inhabitant in the centre of the city. For Amsterdam, the comparable figure for the Centrum district would be 70 tourist arrivals for every inhabitant. In spite of this pressure, attitudes to tourism in Barcelona have remained fairly positive over the years. Concerned by growing criticism of the city's policy of stimulating tourism growth, the municipality began to undertake research into the attitudes of residents towards tourism in 2005 (Richards, 2005).

Dr Greg Richards is Professor of Planning and Tourism at the University of Bath, and Professor of Tourism Studies at the University of Bath, and is also a visiting professor at the University of Bath.

The research showed that residents were overwhelmingly concerned of the economic and social benefits of tourism (over 90% agreeing), although there was less unanimity about whether tourism should be allowed to grow in the future. Most saw 'cultural tourism' as a good thing, but were less happy with the growth of low cost, low quality tourism. Interestingly, the fairly positive attitudes of residents did not agree with the political stance of the time, and the first report was quite negative. I can't say a second report was commissioned the following year (Richards, 2006), which again showed similar positive results. Unable to ignore the results as a one-off, the Municipality began to establish a regular monitor of residents' attitudes to tourism.

Over the years the monitor has continued to show continued support for the economic benefits of tourism, but growing concern about the social and cultural impacts. One interesting feature has been the division of opinion within the city itself. In general, the higher social classes are more negative about tourism than the lower ones, and those in the city centre are more negative than those on the periphery. Regularly this shows that the anti-tourism sentiment is to some extent an intellectual debate, and exists in the press, but less so on the street. There is also an interesting micro-geography of reactions to tourism. Those on the periphery of the city centre are also in general positive, but actually see to see more tourism in their area, whereas in the centre of the city there is a big divide between those whose jobs are related to tourism and other generally wealthier residents.

New problems tend to arise at a fairly local level. For example the most recent public demonstration of anti-tourism feeling took place in the beach area of Barceloneta, when a group of tourists wandered around a residential area for three hours - completely naked. Local residents took to the streets to complain and staged three days of protests. This form of protest happened because it took place in a local residential area. If it had happened on the beach itself, there probably would have been a more muted reaction. As it was, the Mayor acted swiftly to close 55 tourist apartments in Barceloneta that were operating illegally. He said that he hoped it was not too late to address the problems caused by a 'low cost' model of tourism, and that the city would prefer to attract cultural tourists, families and business travellers. Protest movements such as *Guanyem Barcelona* (Let's win back Barcelona) have also criticised the fact that most of the economic benefits of tourism accrue to a very few companies, while the social costs are borne by the many (Burgin, 2014).

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## ATTITUDES TO TOURISM IN BARCELONA HAVE REMAINED FAIRLY POSITIVE OVER THE YEARS.

The policy reaction from the Municipality has been twofold. On the one hand they have progressively tightened regulations. In fact it used to be perfectly legal to be scantily dressed or even naked in public places, but now a municipal ordinance has introduced fines for inappropriate dress and 'indecent' behaviour. There has also been a clamp-down on illegal tourist accommodation, although the growth of websites such as Airbnb has effectively rendered this ineffective. At the same time, the city has moved to try and include the tourist as part of the local community. They now refer to visitors as 'temporary citizens', implying that they have certain rights as well as certain obligations. But perhaps the most telling clue as to why residents of Barcelona may be so tolerant towards tourists, in spite of rising touristic pressure on the city, is to be found in the high level of contact that most residents have with tourists. Almost two thirds of residents indicated that they had been in contact with tourists in 2010, and 77% said those contacts were positive. Residents are also responsible for accommodating a large number of tourists themselves. Almost half of those surveyed said they had been visited by friends or family during the past year, and had been visited by an average of 4.6 people. In many ways, the residents of Bar-

celona have become an extension of the tourist industry themselves - an effect that is probably strengthened by the recent growth of Airbnb and Couchsurfing in the city.

Richards, G. (2005) Barcelona tourism: a case study in tourism planning. In: The Handbook of Tourism Planning, ed. by G. Richards, pp. 105-120. London: Routledge.  
Richards, G. (2006) Barcelona: the city of tourism. In: The Handbook of Tourism Planning, ed. by G. Richards, pp. 121-130. London: Routledge.





<https://mattcolangelo.com/>

<https://www.thenation.com/>

<https://thegreatdiscontent.com/>

<https://www.wired.com/>

<http://which-countries-signed-paris-agreement.com/>

```
<!DOCTYPE html>
<html>
  <head>
    <title>Page Title</title>
  </head>
  <body>
    <h1>A Heading</h1>
    <p>A paragraph!</p>
  </body>
</html>
```

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<!DOCTYPE html>
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<html>
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  <head>
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    <title>Page Title</title>
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  </head>
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  <body>
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    <h1>A Heading</h1>
```

```
    <p>A paragraph!</p>
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  </body>
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</html>
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type of document



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<!DOCTYPE html>
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<html>
```

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  <head>
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    <title>Page Title</title>
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  </head>
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  <body>
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    <h1>A Heading</h1>
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    <p>A paragraph!</p>
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  </body>
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</html>
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the html tag

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<!DOCTYPE html>
<html>
  <head>
    <title>Page Title</title>
  </head>
  <body>
    <h1>A Heading</h1>
    <p>A paragraph!</p>
  </body>
</html>
```

meta-data

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<!DOCTYPE html>
<html>
  <head>
    <title>Page Title</title>
  </head>
  <body>
    <h1>A Heading</h1>
    <p>A paragraph!</p>
  </body>
</html>
```

the content

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<!DOCTYPE html>
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<html>
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<head>
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<title>Page Title</title>
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</head>
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<body>
```

```
<h1>A Heading</h1>
```

```
<p>A paragraph!</p>
```

```
</body>
```

```
</html>
```

tags inside  
other tags



# Anchor Tag

```
<a>Go to Google</a>
```

```
<a>I heart TS</a>
```

```
<p><a>NY Times</a> news.</p>
```

# Attributes

```
<a href="https://google.com">Go to Google</a>
```

attribute

```
<a href="https://taylorswift.com">I heart TS</a>
```

```
<p><a href="https://nytimes.com">NY Times</a> news.</p>
```

