

More HTML

HTML Tags

- images
- lists (unordered, ordered)

examples folder:

<http://massart.andrewringler.com/web1-f15/materials/examples/wk2/1-html-tags/1-html-tags.html>

images have no closing tag

images should be small.

preview , adjust size

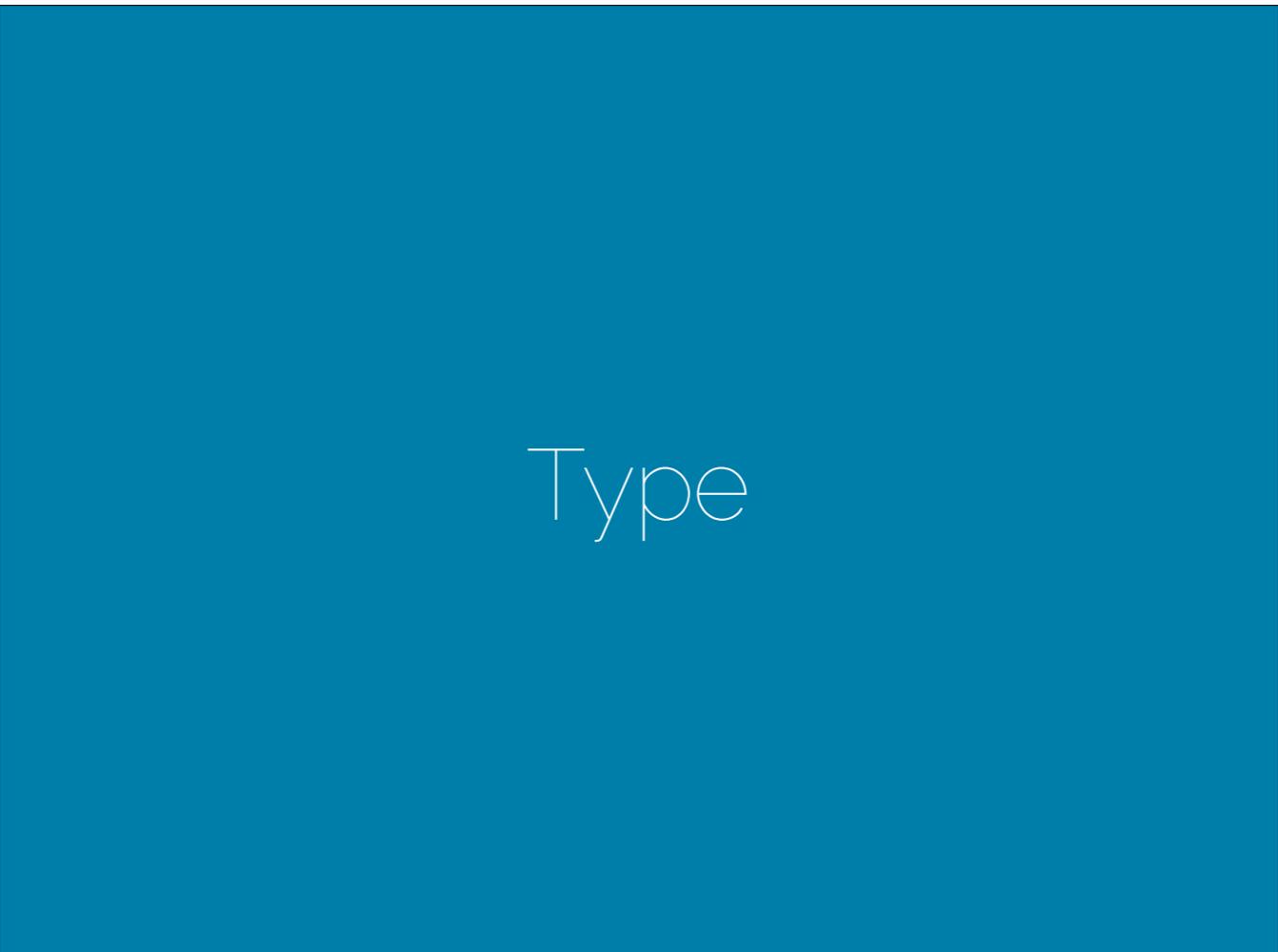
paths are relative to current HTML file

Usage rights.
Getty, royalty free
Creative commons

HEAD

- <title>

things about the document

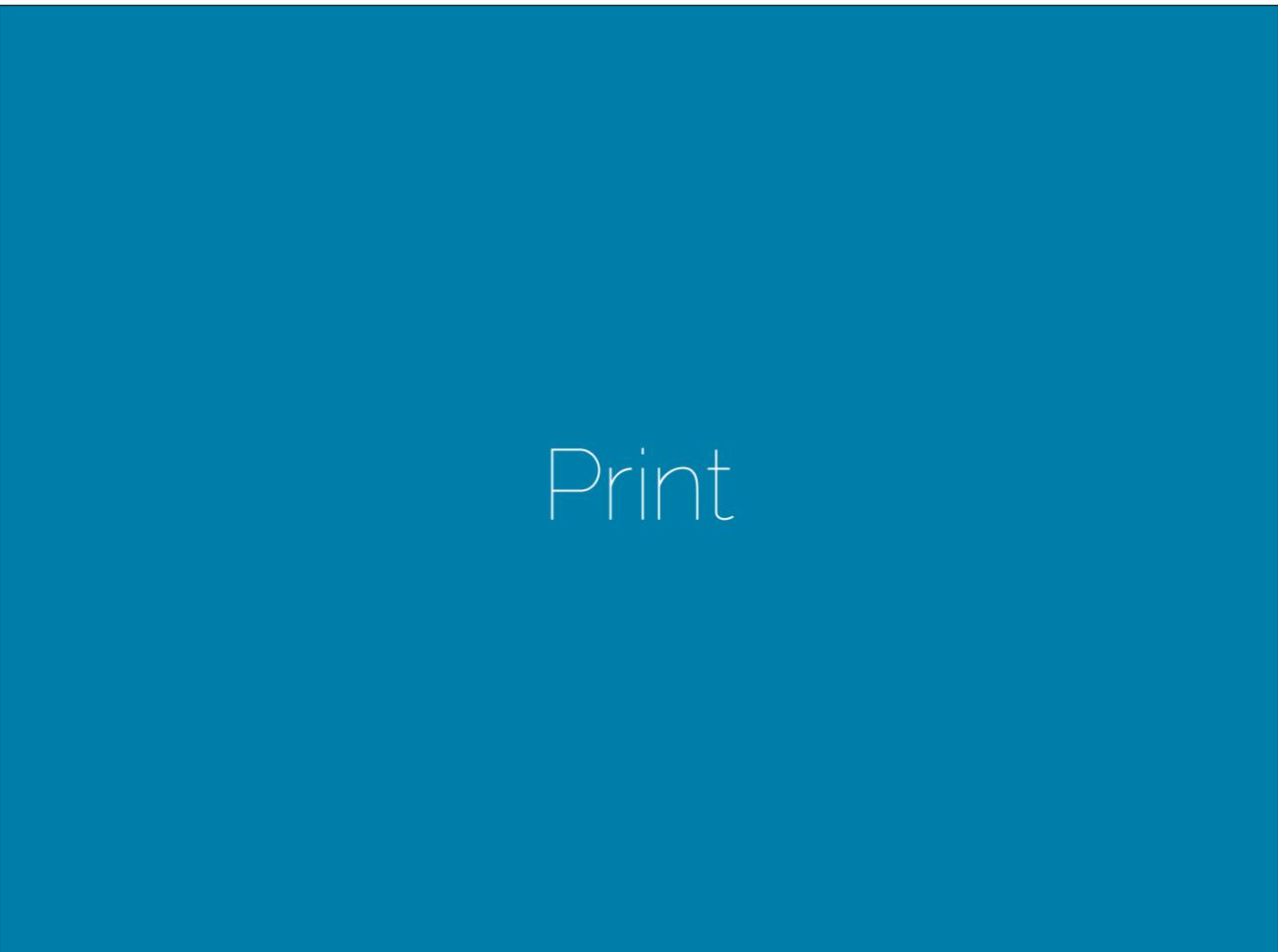


Type

type intro

- <http://alistapart.com/>
- <http://www.bostonglobe.com/>,
<http://www.nytimes.com/>, <http://www.newyorker.com/>
- <http://boston.craigslist.org/>
- <http://jasonsantamaria.com/>, <http://markboulton.co.uk/>

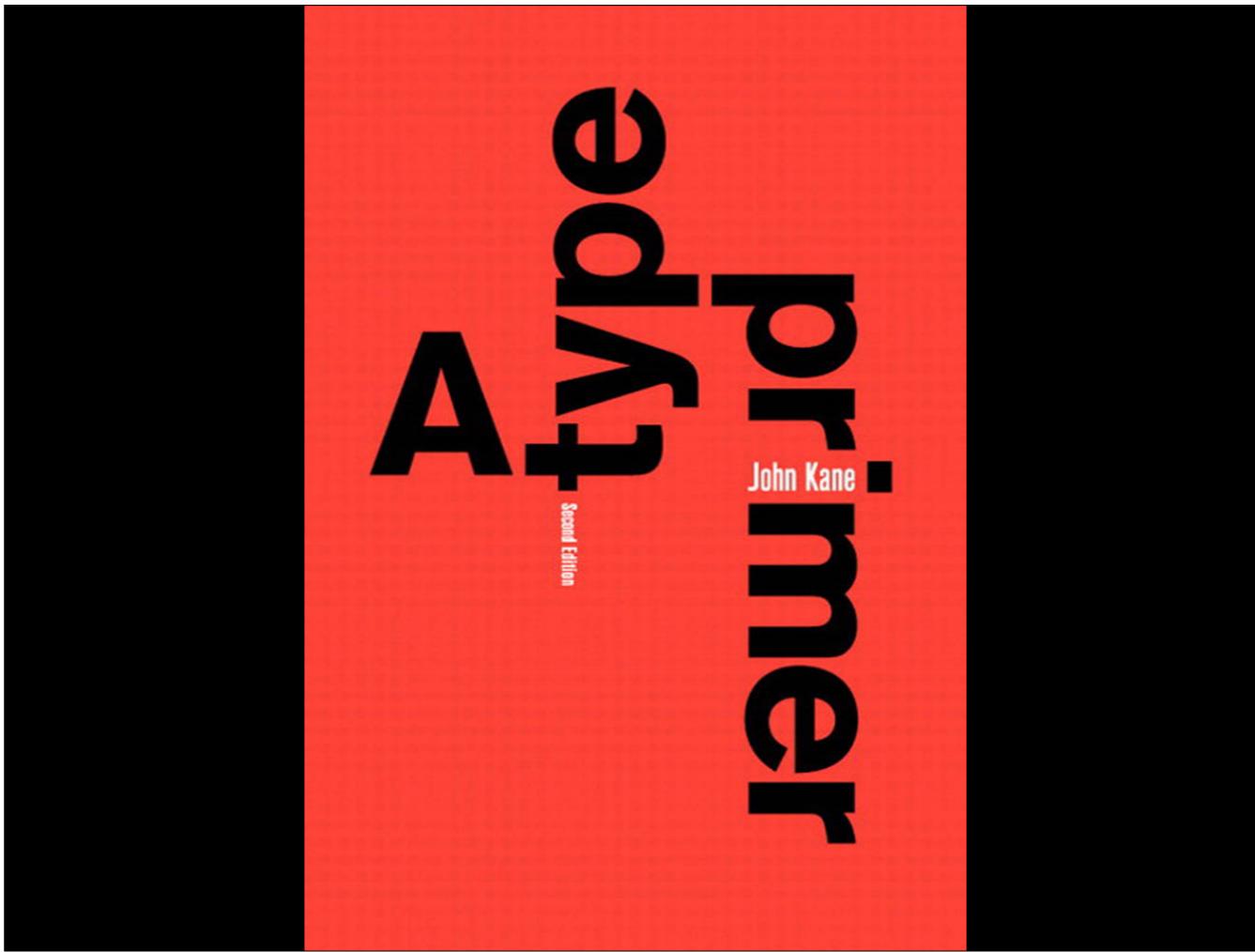
Some examples



Print

concepts from print

pass around media.



examples from A type primer, John Kane.



letter form

kerning letter-spacing

word-spacing

leading line-height

CSS: margins

Describing letterforms

As with any craft that has evolved over 500 years, typography employs a number of technical terms. These mostly describe specific parts of letterforms. It is a good idea to familiarize yourself with this lexicon. Knowing a letterform's component parts makes it much easier to identify specific typefaces.

(In the entries that follow, **boldface** texts denote terms described elsewhere in the list.)

ABC

Stroke
Any line that defines the basic letterform.

AMV

Apex/Vertex
The point created by joining two diagonal **stems** (**apex** above, **vertex** below).

F TY

Arm
Short **strokes** off the **stem** of the letterform, either horizontal (E, F, T) or inclined upward (K, Y).

b d h k

Ascender
The portion of the **stem** of a lower-case letterform that projects above the **median**.

C G S

Barb
The half-serif finish on some curved **strokes**.

ascender height
cap height
median
baseline
descender height



baseline and x-height

E T L

Beak
The half-serif finish on some horizontal arms.

A H

Cross Bar
The horizontal stroke in a letterform that joins two stems together.

g r

Ear
The stroke extending out from the main stem or body of the letterform.

b d p q

Bowl
The rounded form that describes a counter. The bowl may be either open or closed.

f t

Cross Stroke
The horizontal stroke in a letterform that intersects the stem.

M d p

Em/en
Originally referring to the width of an uppercase M, an em is now the distance equal to the size of the typeface (an em in 48 pt. type is 48 points, for example). An en is half the size of an em. Most often used to describe em/en spaces and em/en dashes.

T l

Bracket
The transition between the serif and the stem.

K V

Crotch
The interior space where two strokes meet.

a d P C

Counter
The negative space within a letterform, either fully or partially enclosed.

p q y

Descender
That portion of the stem of a lowercase letterform that projects below the baseline.

f a

Finial
The rounded non-serif terminal to a stroke.

L K R

Leg
Short strokes off the stem of the letterform, either at the bottom of the stroke (L) or inclined downward (K, R).

The font

The full font of a typeface contains much more than 26 letters, 10 numerals, and a few punctuation marks. To work successfully with type, you should make sure that you are working with a full font and you should know how to use it.

Uppercase

Capital letters, including certain accented vowels, the c cedilla (ç) and n tilde (ñ), and the s/e and o/e ligatures (æ, œ).

A Å Ä À Á Æ B C Ç D E É
È Ê Ë F G H I Ì Í Ï J K L M N
Ó Ò Ó Ö Ø Ø œ P Q R S
T U Ú Ù Û Ü V W X Y Z

5

Lowercase

Lowercase letters include the same characters as uppercase plus f/f, f/f, f/l, l/l, and f/l ligatures, and the 'esett' (German double s).

a á à â ä å ã æ b c ç d e é è ê ë
f f f f f f f f g h i ï ï ï j k l m n ñ
o ó ò ô ö ø œ p q r s ß
t u ü û ù ú v w x y z

Small capitals

Uppercase letterforms, drawn to the x-height of the typeface. Small caps are primarily found in serif fonts. Most type software includes a style command that generates a small cap based upon uppercase forms. Do not confuse real small caps with those generated artificially.

A Á À Â Ä Å Æ B C Ç D E É È Ë
F G H I Ì Í Ï J K L M N Ñ
O Ø Ó Ò Ô Ö Ø œ P Q R S Š
T U Ú Ù Û Ü V W X Y Ý Z Ž

Aa
Baskerville
small cap
artificially
generated

Aa
Baskerville
small cap
from the
font

Typeface shown:
Monotype Baskerville

a typeface contains, uppercase, lowercase, etc..



as well as numbers italics

Punctuation, miscellaneous characters

Although all fonts contain standard punctuation marks, miscellaneous characters can change from typeface to typeface. It's important to be acquainted with all the characters available in a typeface before you choose the appropriate type for a particular job.

!*--_(){}[]“”‘‘.:;, ...
/ ? ç † ‡ § <> «» ¶ & # \$ \$ ¢ £ ¥
TM © ® @ ^ o m <> + ± =
÷ • ° Đ δ Þ þ f ° ¬ μ / - √ ' " 1
% % 0 0 1/8 1/4 1/3 3/8 1/2 5/8 2/3 3/4 7/8

Dingbats

Various symbols and ornaments that are intended for use with type are called dingbats. The majority of dingbats are marketed as their own fonts and not in conjunction with any particular typeface.

+ - × ÷ = ±
@°'"% % ☎
◀ ▶ ▷ △ ▵ ▷
♥ ♦ ♣ ♣ ♥ ♦ ♣ ♣
• • ● ○ ○ ○ ○ ✕
■ ■ □ □ □ □ ✕
★ ★ ★ ★ ♀ ♂ ✓
. R || # ↵ ↵

Typefaces shown:
Monotype Baskerville (pages 6-7) and Universal News and
Commercial Pi (page 7, bottom)

special characters

Once you can recognize the parts of the letterform, you can apply what you know to identify different typefaces. Beyond the characteristic gestures of a typeface, however, there are also style applications that you should recognize. Keep in mind that some, all, or combinations of these styles may be found within one type family.

Roman

Roman
The basic letterform style, so called because the uppercase forms are derived from inscriptions on Roman monuments. When used to describe a type style, the term 'roman' is always lowercase. In some typefaces, a slightly lighter stroke than roman is called 'book.'

Italic

Italic
Named for 15th-century Italian handwriting on which the forms were based. (See page 6 for a description of 'oblique')

Boldface

Boldface
Characterized by a thicker stroke than the roman form. Depending upon the relative stroke widths within the typeface, it can also be called 'semibold,' 'medium,' 'black,' 'extra bold,' or 'super.' In some typefaces (notably Bodoni), the boldest rendition of the typeface is referred to as 'poster.'

Light Condensed

Light
A lighter stroke than the roman form. Even lighter strokes are often called 'thin.'

Extended

Condensed
As the name suggests, a condensed version of the roman form. Extremely condensed styles are often called 'compressed.'

Extended
Exactly what you would think. An extended variation on the roman forms.

and more

Measuring type

10 Along with its own lexicon, typography also has its own units of measurement. Originally, type size was determined by the height of actual pieces of lead type. Obviously, we no longer commonly use lead type in setting type; however, the concept of letterforms cast on small pieces of lead remains the most useful way of thinking of type size. Although type size originally referred to the body of the type (the metal slug on which the letterform was cast), today we typically measure it from the top of the ascender to the bottom of the descender.

Similarly, the space between lines of type is called 'leading' because it was originally strips of lead placed between lines of metal type.

We calculate the size of type with units called 'points.' A point as we use it now is $1/72$ of an inch or .35mm. The 'pica,' also used extensively in printing, is made up of twelve points. There are six picas to an inch.

When writing out a dimension in picas and points, the standard abbreviation is **p.**

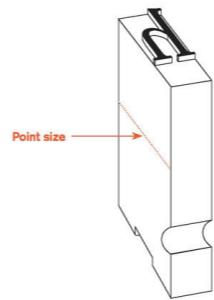
6 picas
is written
6p or 6p0

6 picas, 7 points
is written
6p7

7 points
is written
7 pts., 0p7, or p7

When specifying type size and leading, use a slash between the two numbers.

**10 pt. Univers with
2 pt. leading**
is written
10/12 Univers



25.4 millimeters
1 inch
72 pts.
48 pt. Janson

48 pt. type → Aplx

**3 pt. leading → 48 pt. Janson with
3 pt. leading—
48/51 Janson**

point size.
pixels

Comparing typefaces

12. Image, history, and meaning meet in every aspect of typography, even the simplest of letterforms.

The ten typefaces displayed opposite represent 500 years of type design. The men and women who rendered them all sought to achieve two goals: easy readability and an appropriate expression of contemporary esthetics. These typefaces (and there are others) have surpassed the latter goal. They have remained in use for decades—in some cases, centuries—after they were first designed, still considered successful expressions of how we think, how we read and write, and how we print.

As a beginning typographer, you should study these ten faces carefully. For any of the exercises in this book—and for almost any early projects—these are all you need to develop your skills. Once you understand how to use these faces appropriately and effectively, you'll be well prepared to understand and appreciate other typefaces as you encounter them.

Most of the typefaces shown here are fully displayed in the chapter on Development, pages 15–50.

Bembo

Radiography

Garamond

Radiography

Janson

Radiography

Caslon

Radiography

Baskerville

Radiography

Bodoni

Radiography

Serifa

Radiography

Futura

Radiography

Gill Sans

Radiography

Univers

Radiography

just look at them.

As you study other designers' work, you'll notice that many people who work seriously with type employ a limited palette of typefaces. Some, in fact, go through their entire careers using only one or two.

For our purposes, what is worth noting is not the similarities among these typefaces, but their differences – the accumulation of choices that renders each unique. Compare, for example, different forms of the lowercase 'a':

a a a a a a a a a a

Beyond the gross differences in x-height, these forms display a wealth of variety in line weight, relative stroke width and other internal relationships, and in feeling. For any good typographer, each of these feelings connotes specific applications determined by use and expression. In other words, the typefaces suggest applications for which they are appropriate.

As Eric Gill said, letters are things, they are not pictures of things. While the generic letter 'A' may indicate a variety of sounds, the lowercase 'a' as rendered in Bembo is a specific character, different in form and sensibility from the lowercase 'a' rendered in Bauer Bodoni, Serifa 55, Helvetica, or Futura. All five convey the idea of 'A'; each presents a unique esthetic.

13

R R R R R R R R R R

The uppercase R (above) displays the range of attitude typefaces are capable of conveying. If you examine these forms long enough, you are bound to decide that some of the tails seem more whimsical, some more stately; some will appear more mechanical, some more calligraphic, some harmonious, some awkward. As much as anything, what this examination tells you is how you feel about type and specific typefaces. It tells you what you bring to the discussion of appropriateness in type choices.

comparing type

Display typefaces

For the bulk of this book, the typefaces that we're investigating have been designed as **text type**—that is, type intended primarily for presentation at between 6 pt. and 12 pt. Type presented at 18 pt. and above, for headlines or call-outs, is referred to as **display type**. Typefaces designed exclusively for use in display easily account for the majority of fonts produced today.

It's easy to understand the popularity of display typefaces. As these examples (right) demonstrate, they carry with them an endless variety of character, personality, history, and style. Experienced typographers use them to add spice to an already balanced composition. Neophytes, sadly, too often rely on them to give voice to what is otherwise irredeemably shapeless and bland.

The very characteristics that make display typefaces attractive at large scale – extreme compression or extension of form, unusually large or small counterforms, complex details, strong pictorial references – make them unsuitable at text sizes (bottom right). Keep in mind that display typefaces are meant to be 'seen' more than 'read'.

Top to bottom:
Bifur
Broadway
Brush Script
Cooper Black
Futura Black
Goudy Text
Haettenschweiler
Hobo
Kaufmann
Mistral
Onyx
Peignot
Playbill
Runic

HAMBURGS
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
Hamburgs
HAMBURGS
Hamburgs
Hamburgs



digital type has gotten good.



letterspacing
or tracking.

As type size increases, particularly
into display sizes of 24 pt. and up,
it's often a good idea to tighten the
tracking slightly.

gt

step

Univers 55

ste

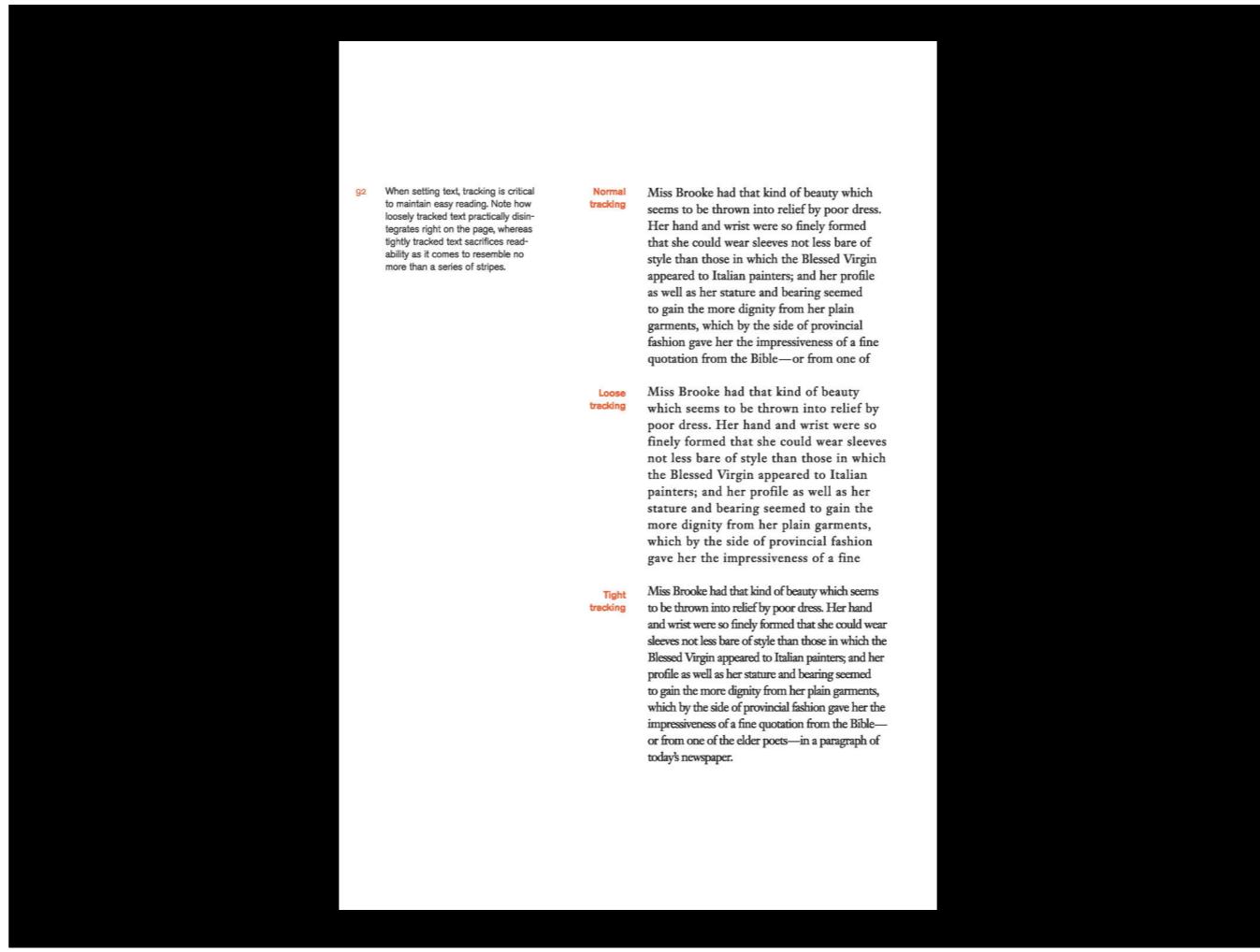
Normal tracking

stes

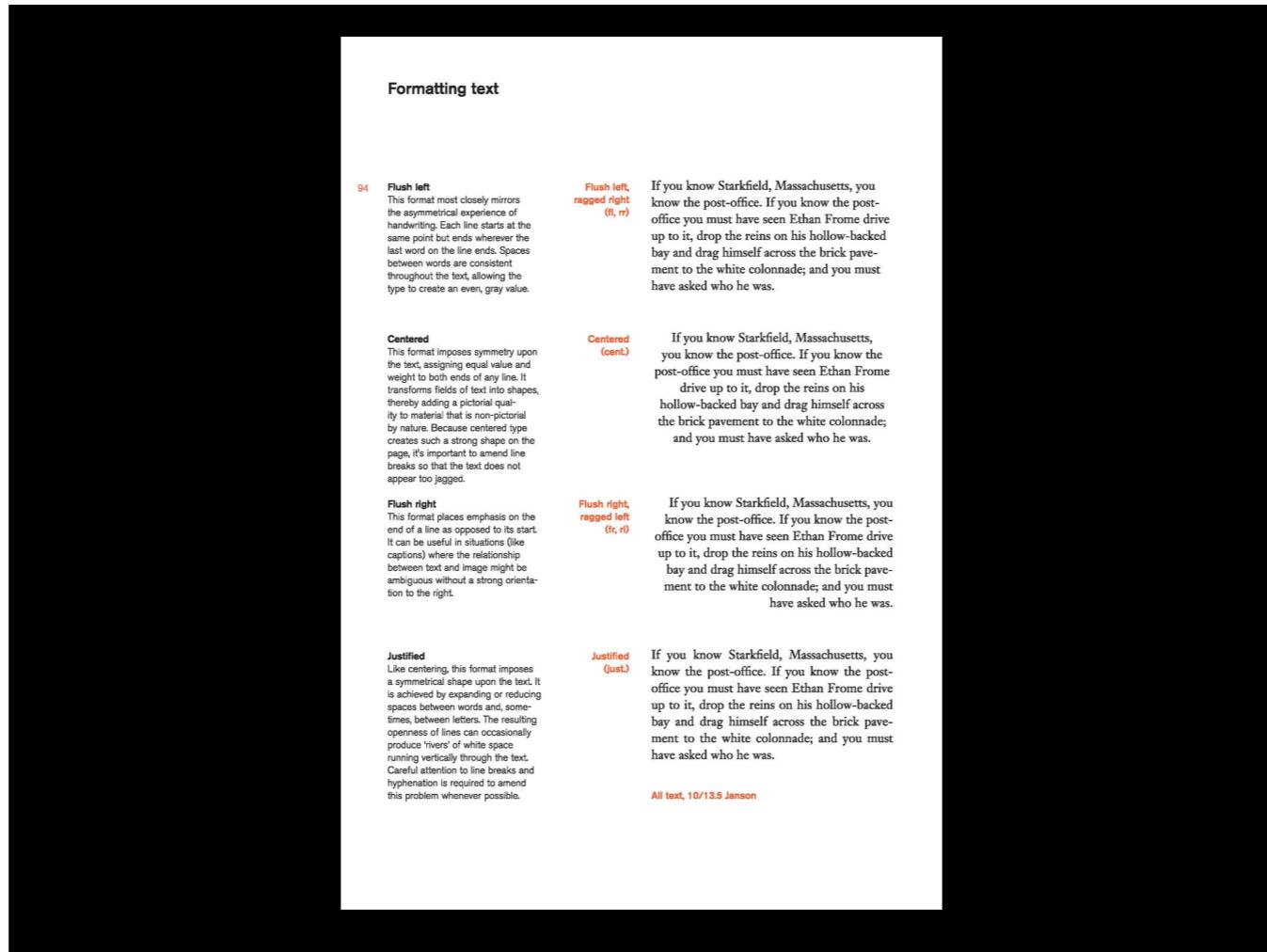
Tight tracking

t

Loose tracking



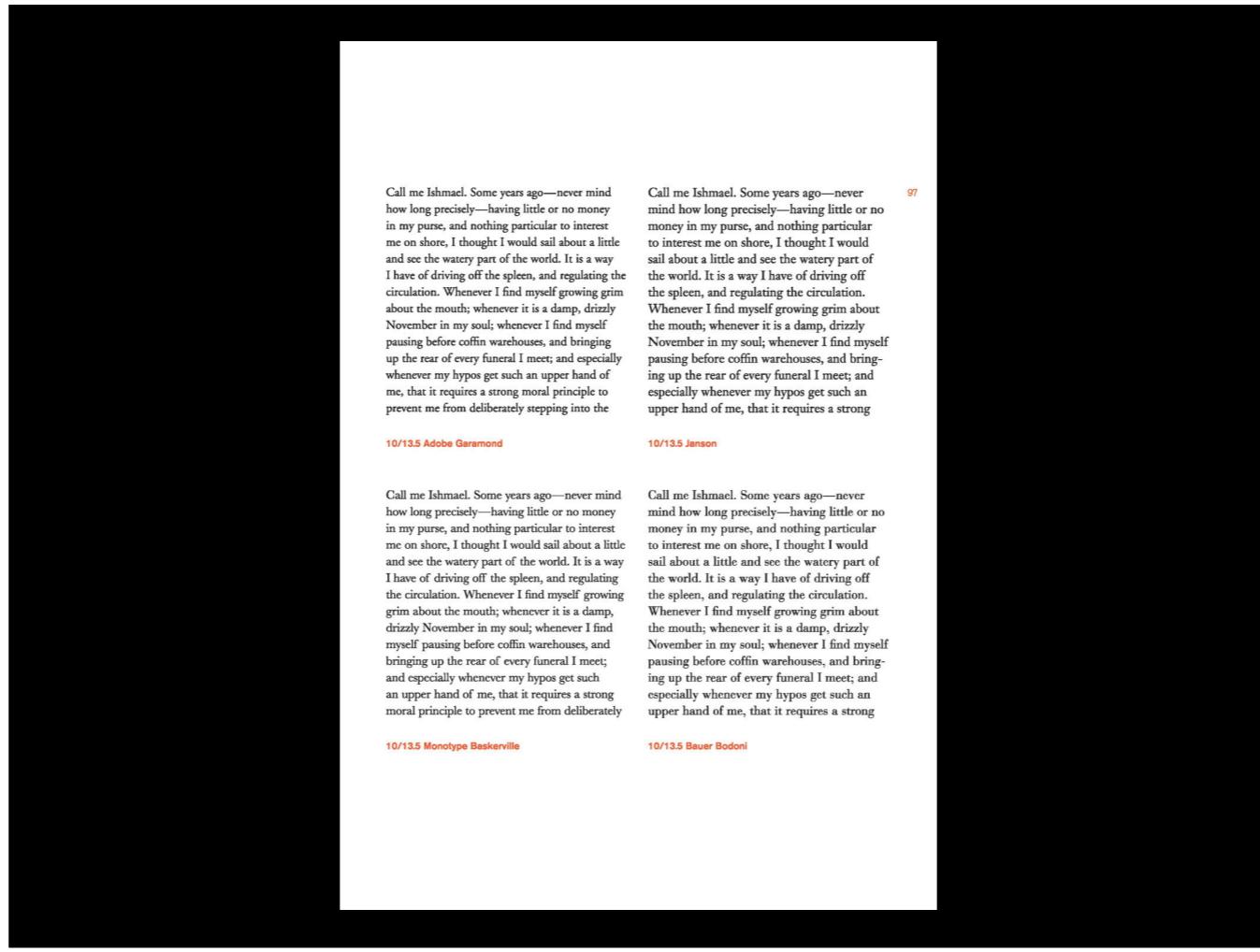
in body text comparison of tracking



alignment



Texture. Important!!!



Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzling November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the

10/13.5 Adobe Garamond

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97

10/13.5 Janson

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10/13.5 Monotype Baskerville

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10/13.5 Bauer Bodoni



98 Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzling November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially

10/13.5 *Serifa*

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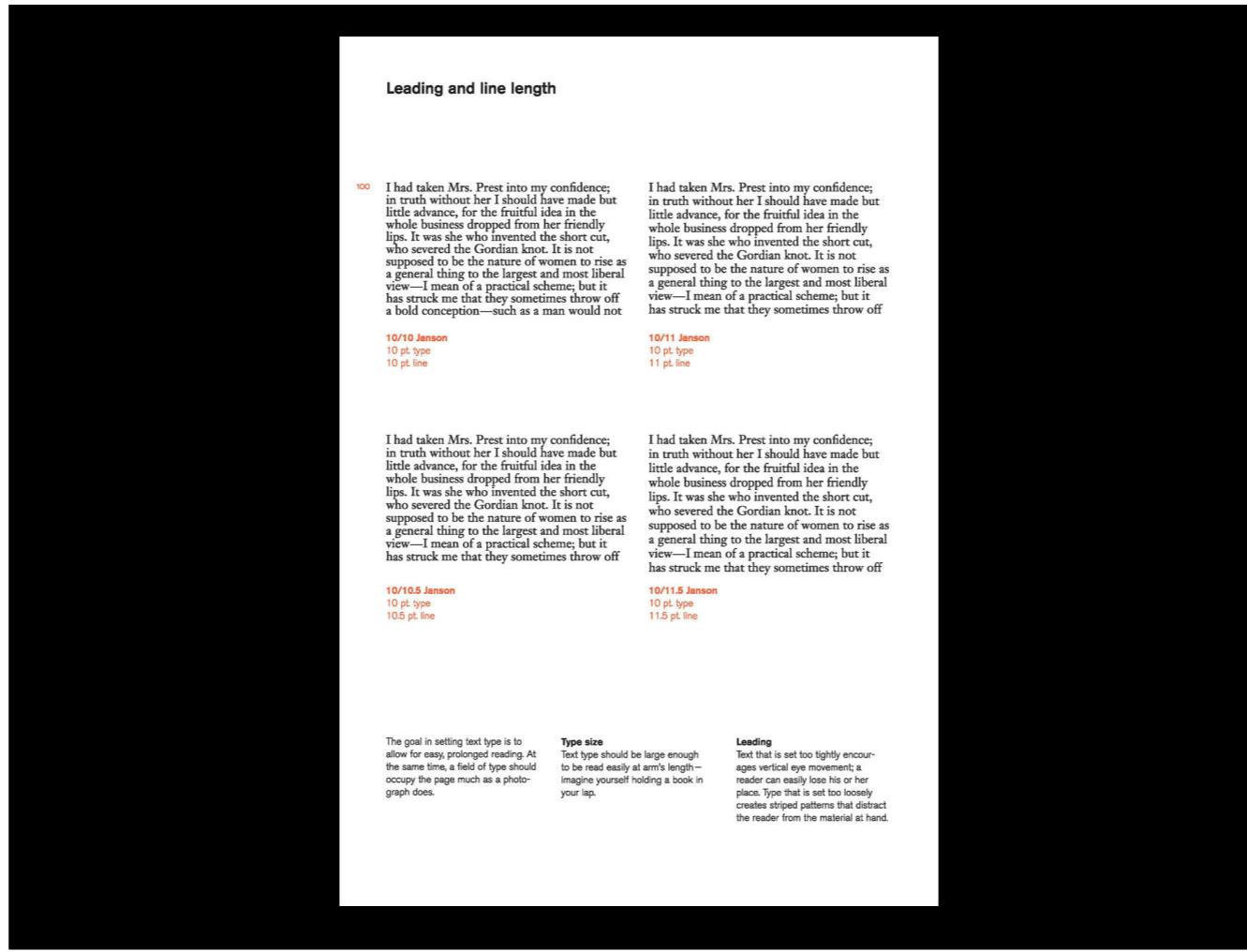
10/13.5 *Futura Book*

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzling November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially

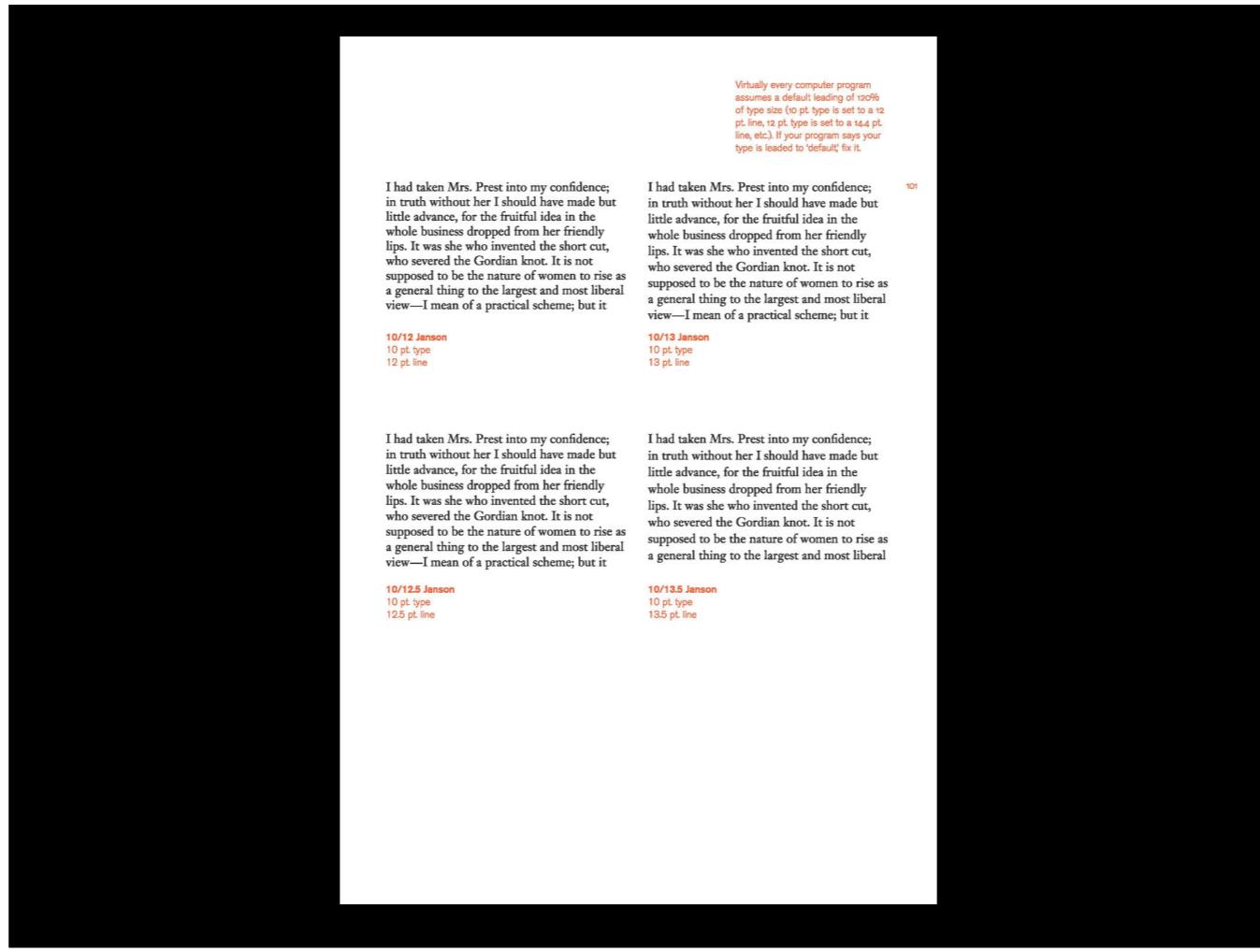
10/13.5 *Univers 55*

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzling November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong

10/13.5 *Meta Plus Normal*



same type face with different leading and line length



Virtually every computer program
assumes a default leading of 120%
of type size (10 pt. type is set to a 12
pt. line, 12 pt. type is set to a 14.4 pt.
line, etc.). If your program says your
type is leaded to "default," fix it.

101

I had taken Mrs. Prest into my confidence;
in truth without her I should have made but
little advance, for the fruitful idea in the
whole business dropped from her friendly
lips. It was she who invented the short cut,
who severed the Gordian knot. It is not
supposed to be the nature of women to rise as
a general thing to the largest and most liberal
view—I mean of a practical scheme; but it

10/12 Janson
10 pt. type
12 pt. line

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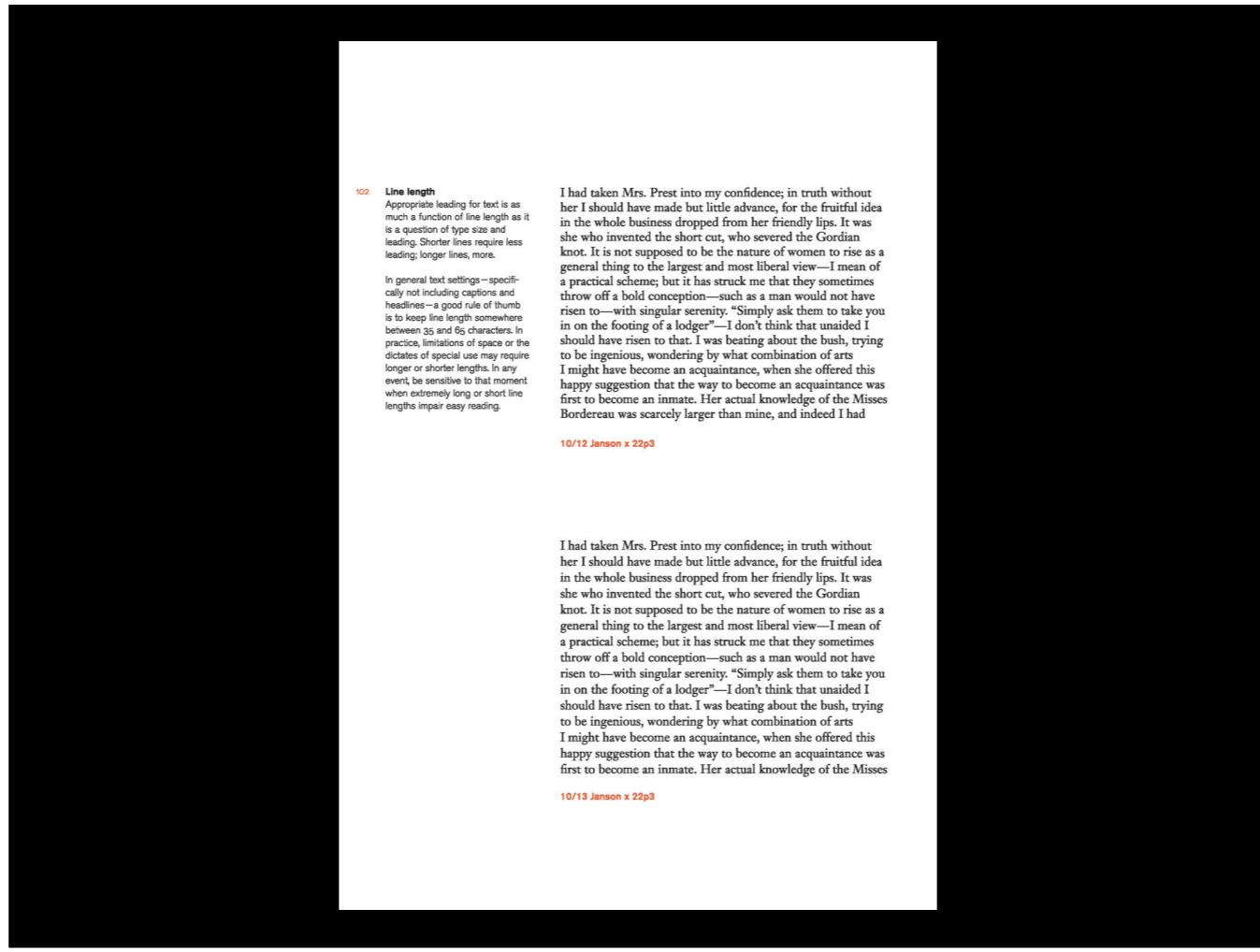
10/12.5 Janson
10 pt. type
12.5 pt. line

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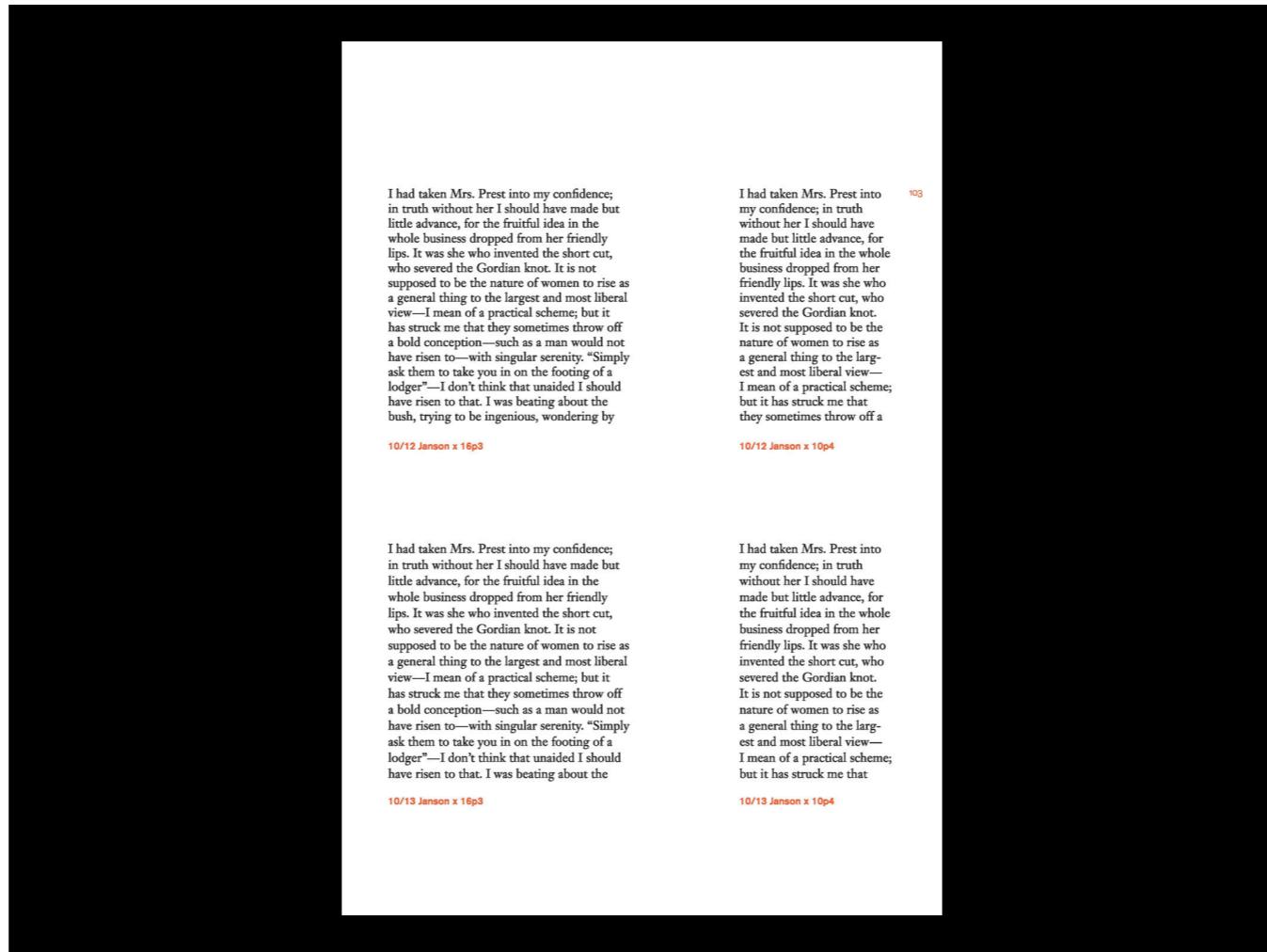
10/13 Janson
10 pt. type
13 pt. line

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in truth without her I should have made but
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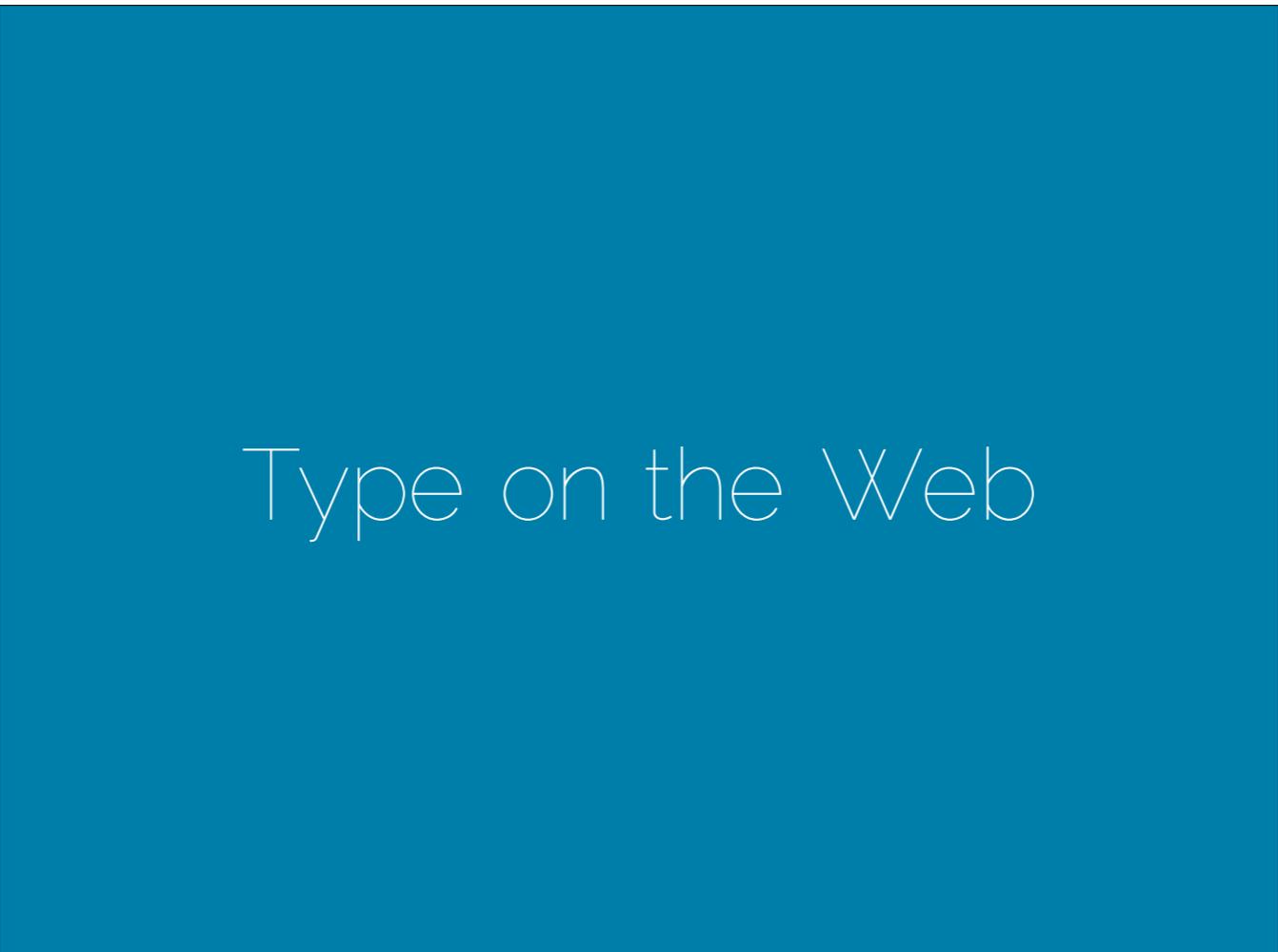
10/13.5 Janson
10 pt. type
13.5 pt. line



wider line length



tightness.

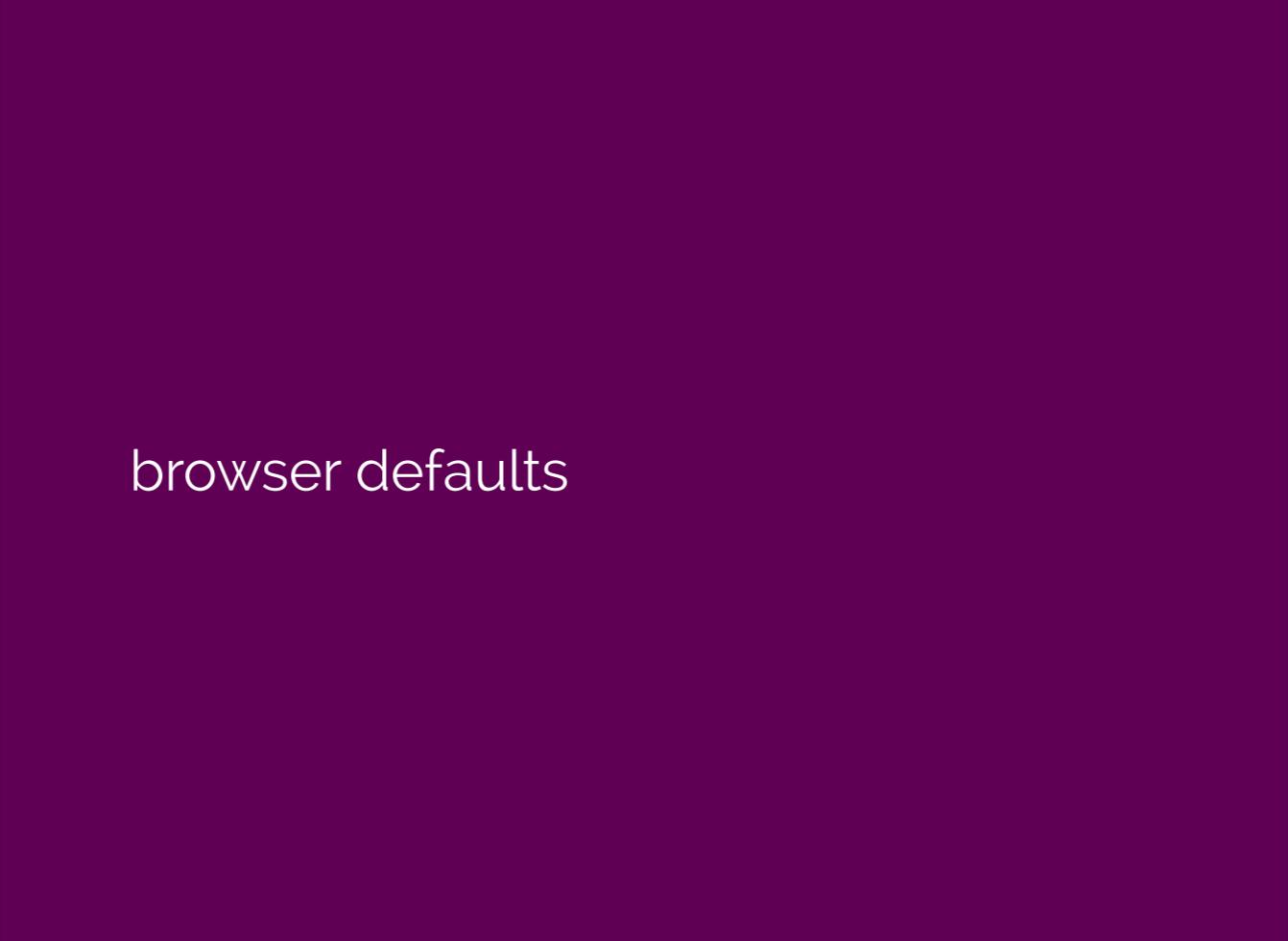


Type on the Web

the web today

- <http://alistapart.com/>
- <http://www.bostonglobe.com/>,
<http://www.nytimes.com/>, <http://www.newyorker.com/>
- <http://boston.craigslist.org/>
- <http://jasonsantamaria.com/>, <http://markboulton.co.uk/>

examples of type heavy websites



browser defaults

browser default styling



flow

flow
or the fluid layout
as compared with Pages.

CSS styling

introduce CSS
external stylesheets
syntax of CSS
selector & property braces groups

CSS Type Properties

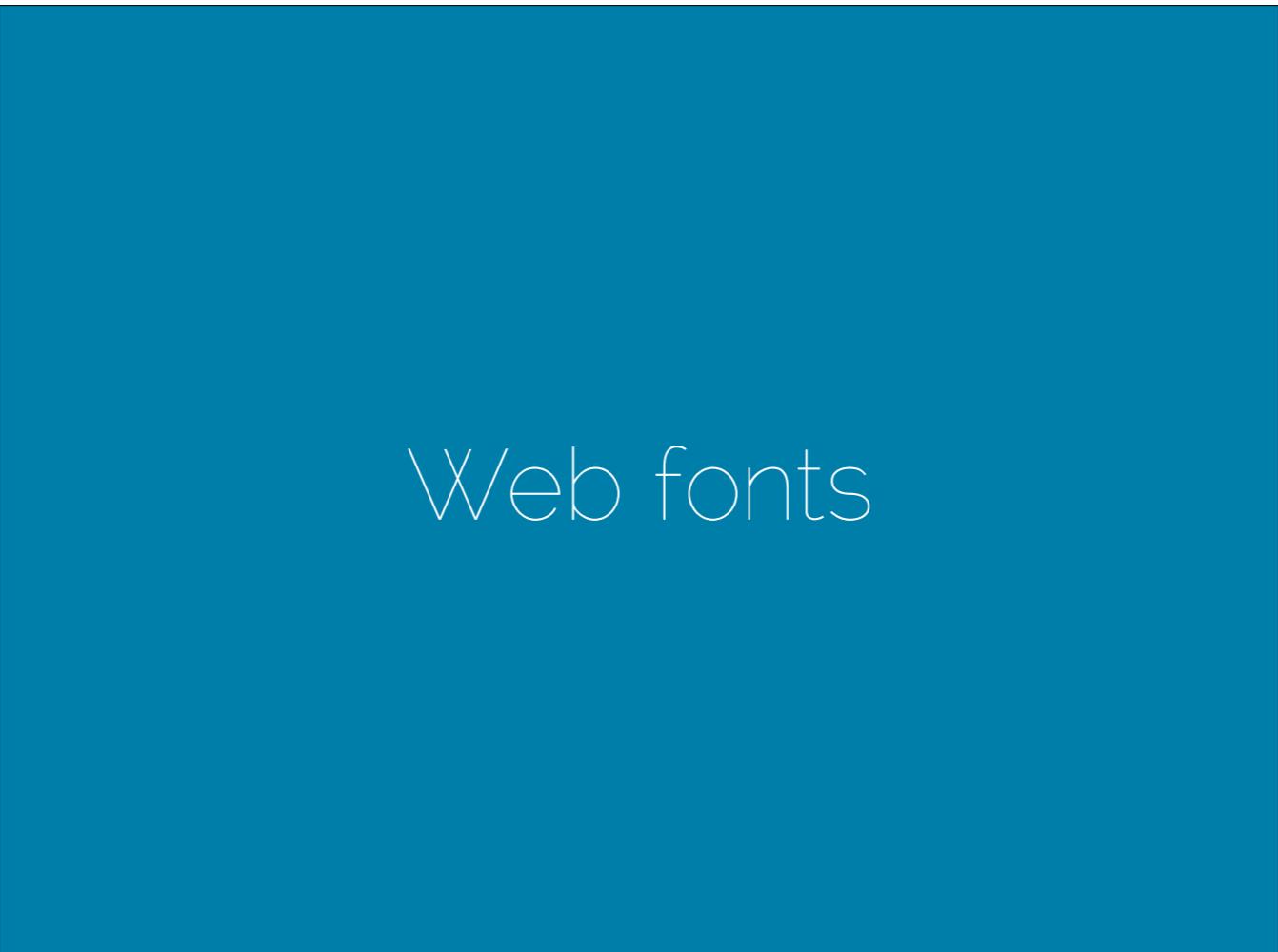
- font-size
- font-weight, font-style
- font-family
- letter-spacing, line-height
- margin

Special Characters

<http://massart.andrewringler.com/web1-f15/materials/examples/wk3/1-special-chars.html>

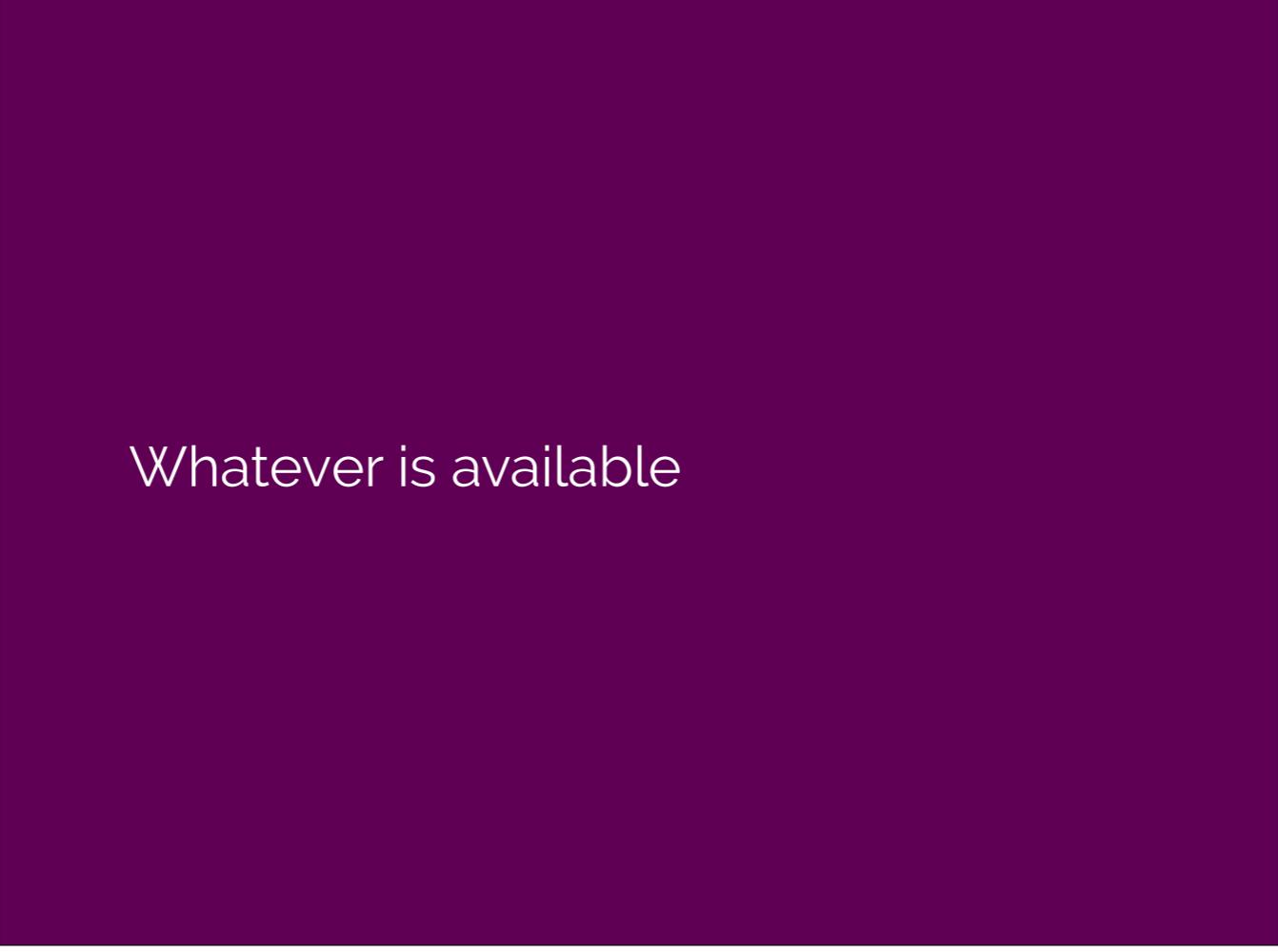
Fonts

whatever happens to be there
or send out a custom font (hosted by you or someone else)



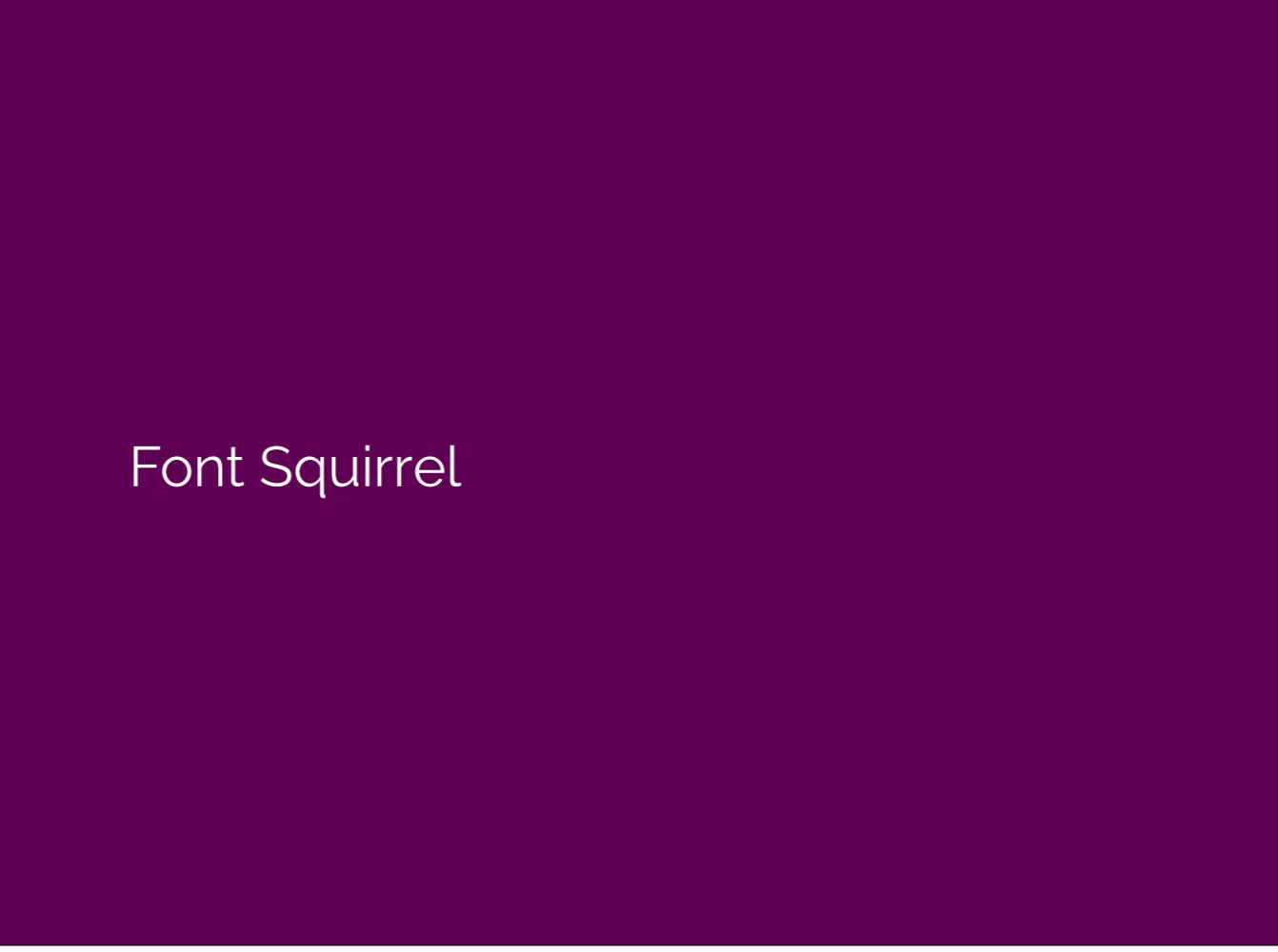
Web fonts

hosted fonts



Whatever is available

<https://web.archive.org/web/20130328145058/http://cssfontstack.com/>



Font Squirrel

web-fonts download your own

Google Fonts

hosted fonts

free fonts and licensing

just the same.

<http://fonts.googleapis.com/css?family=Raleway&v2>

In-class

styling round-robin

5, 5 minute exercises

after each rotation, copy the entire directory so we keep a history.

1. Style page with 3 CSS properties only
2. Building off the previous team add a 1 more CSS property. Feel free to delete but keep only 4 properties.
3. Add a 5th property. Feel free to delete but keep only 5 properties.
4. Start over. Make dramatic choices! Think very big or very small! Use only 3 CSS properties.
5. Take the best of what you have.
Produce a final design (15 min.).

5, 5 minute exercises

last one takes 15minutes.

after each rotation, copy the entire directory so we keep a history.

Homework #2

introduce homework #2

CSS properties for homework:

- font-family
- font-size
- font-weight, font-style
- letter-spacing, line-height
- margin