responsive

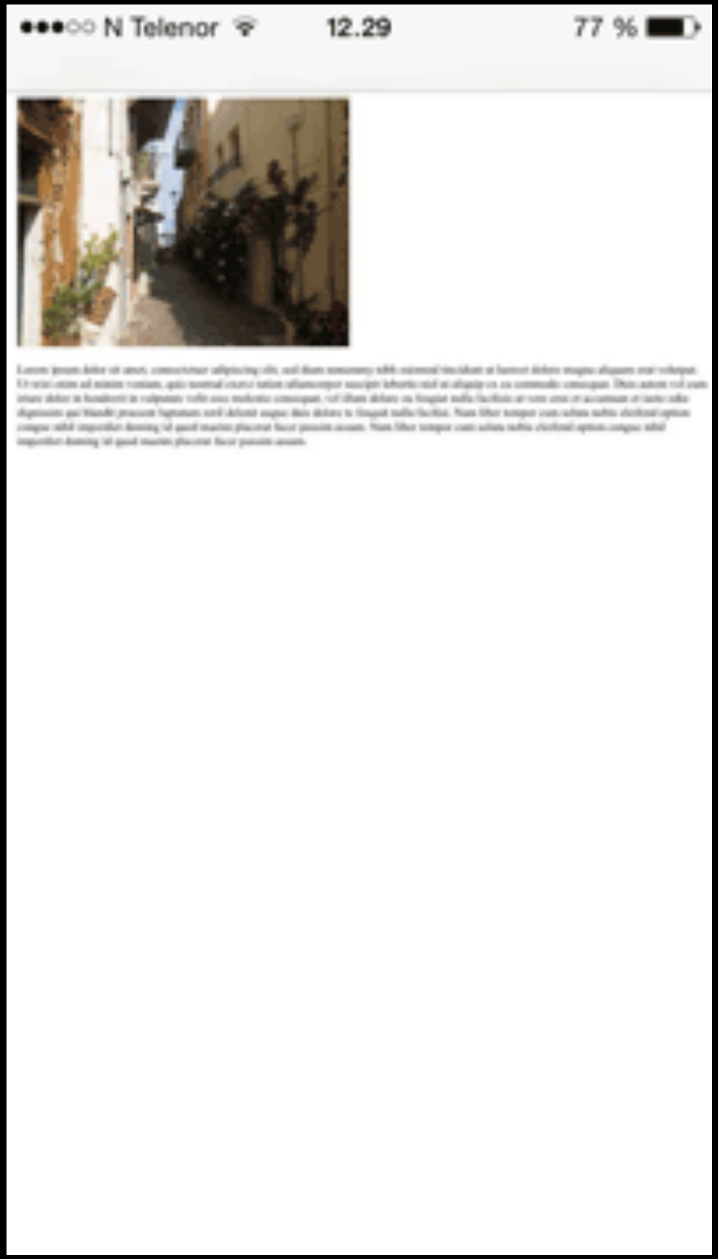
“A pixel is not a pixel”

— Peter Paul Koch

“If the pixel density of the output device is very different from that of a typical computer display, the user agent should rescale pixel values. It is recommended that the pixel unit refer to the whole number of device pixels that best approximates the reference pixel. It is recommended that the reference pixel be the visual angle of one pixel on a device with a pixel density of 96dpi and a distance from the reader of an arm's length.” — w3 consortium

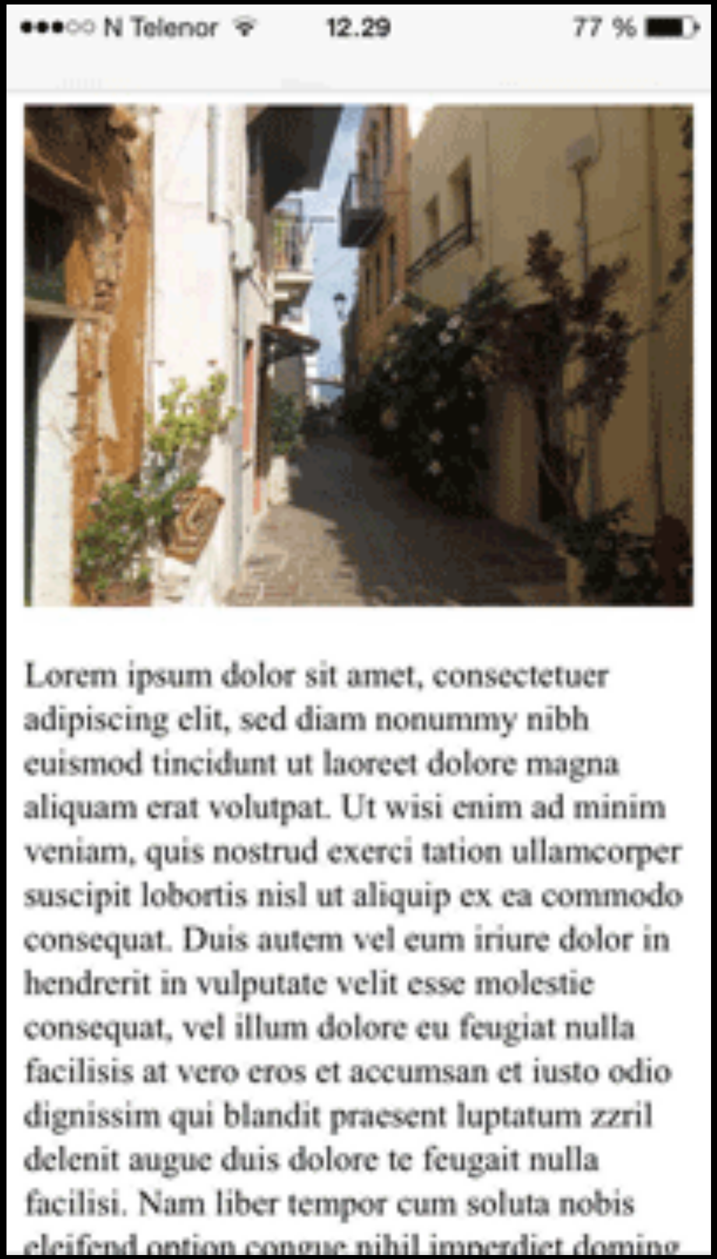
```
<meta name="viewport" content="width=device-width, initial-scale=1.0”>
 <!
 —  - Tells the browser to match the device's width for the viewport
     - Sets an initial zoom value -->
```

<meta name="viewport" content="width=device-width, initial-scale=1.0”>



Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum. Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum.

without



Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming

with

Metadata: `viewport`

The user's visible area of a web page

HTML5 introduced a method to let web designers take control over the viewport, through the **<meta>** tag.

Let's breakdown the `content` value:

- **+ Values are comma separated, letting you specify a list of values for `content`**
- **+ The `width` value is set to `device-width`. This will cause the browser to render the page at the same width of the device's screen size.**
- **+`initial-scale` set to `1` indicates the "zoom" value if your web page when it is first loaded. `1` means "no zoom."**

There are other values you can specify for the `content` list -

```
<meta name="viewport" content="width=device-width, initial-scale=1.0”>
```

Metadata: `viewport`

There are other values you can specify for the `content` attribute -

```
<meta name="viewport" content="width=device-width, initial-scale=1.0”>
                                     500px             minimum-scale
                                                       maximum-scale
                                                       user-scalable
```

vw + vh

You can define height and width in terms of the viewport

- Use units **vh** and **vw** to set height and width to the percentage of the viewport's height and width, respectively

- 1vh = 1/100th of the viewport height

- 1vw = 1/100th of the viewport width

```
div {
  width:10vw;
  height: 10vh;
 }
```

responsive text

The text size can be set with a "vw" unit, which means the "viewport width".

That way the text size will follow the size of the browser window.

```
div {
 font-size:10vw;
 }
```

Media Queries

the @media rule tells the browser to include a block of CSS properties only if a certain condition is true.

So this:

```
@media only screen and (max-width: 500px)  {
    body {
      background-color: light blue;
    }
}
```

Translates to:

```
if (the maximum width of the web page is 500 pixels) {
            then do this stuff
}
```

Media Queries

Breakpoint

```
/* For mobile phones: */
[class*="col-"] {
    width: 100%;
}
@media only screen and (min-width: 768px) {
    /* For desktop: */
    .col-1 {width: 8.33%;}
    .col-2 {width: 16.66%;}
    .col-3 {width: 25%;}
    .col-4 {width: 33.33%;}
    .col-5 {width: 41.66%;}
    .col-6 {width: 50%;}
    .col-7 {width: 58.33%;}
    .col-8 {width: 66.66%;}
    .col-9 {width: 75%;}
    .col-10 {width: 83.33%;}
    .col-11 {width: 91.66%;}
    .col-12 {width: 100%;
}
```

add a **breakpoint** where certain parts of the design will behave differently on each side of the breakpoint

many examples: https://www.w3schools.com/Css/css_rwd_mediaqueries.asp

Mobile-first! (Images)

YVES KLEIN PRESENTE :
LE DIMANCHE 27 NOVEMBRE
1960

FESTIVAL D'ART
D'AVANT-GARDE

Dimanche
27 NOVEMBRE

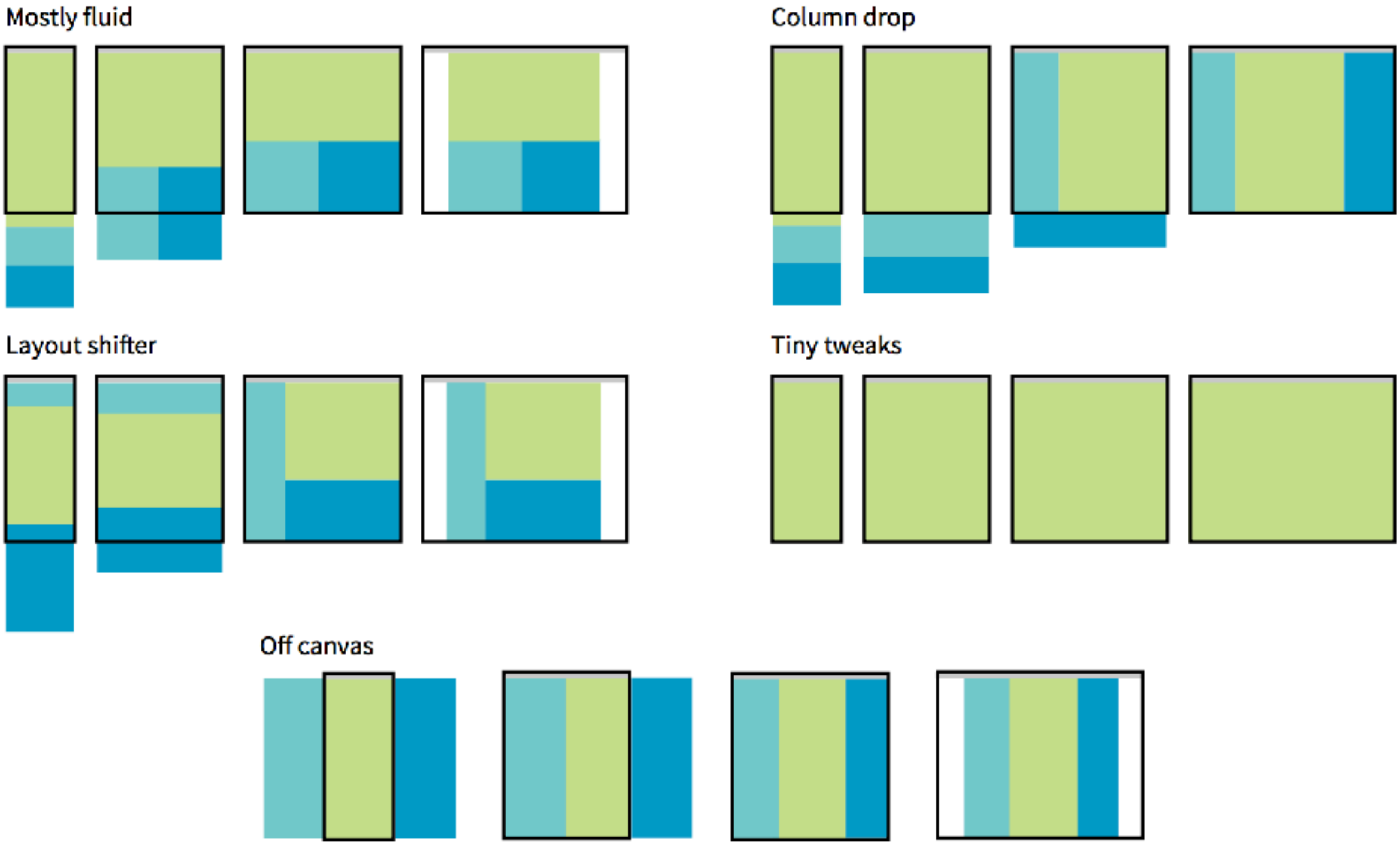
THEATRE DU VIDE

UN HOMME DANS L'ESPACE !

```
/* For width smaller than 400px: */
body {
    background-image: url(‘void_newspaper.jpg’);
}

/* For width 400px and larger: */
@media only screen and (min-width: 400px) {
    body {
        background-image: url('void.jpg');
    }
}
```

Responsive layout patterns

The manner in which a site transitions from a small-screen layout to a wide-screen layout must make sense for that particular site, but there are a few patterns (common and repeated approaches) that have emerged over the years. We can thank Luke Wroblewski (known for his “Mobile First” approach to web design, which has become the standard) for doing a survey of how responsive sites handle layout. Following are the top patterns Luke named in his **article**:



Mostly fluid

Column drop

Layout shifter

Tiny tweaks

Off canvas

FIGURE 17-9. Examples of the responsive layout patterns identified by Luke Wroblewski.

Mostly fluid

This pattern uses a single-column layout for small screens, and another fluid layout that covers medium and large screens, with a maximum width set to prevent it from becoming too wide. It generally requires less work than other solutions.

Column drop

This solution shifts between one-, two-, and three-column layouts based on available space. When there isn’t room for extra columns, the sidebar columns drop below the other columns until everything is stacked verti- cally in the one-column view.

Layout shifter

If you want to get really fancy, you can completely reinvent the layout for a variety of screen sizes. Although expressive and potentially cool, it is not necessary. In general, you can solve the problem of fitting your content to multiple environments without going overboard.

Tiny tweaks

Some sites use a single-column layout and make tweaks to type, spacing, and images to make it work across a range of device sizes.

Display Property

```css
display: none;

display: inline;
display: block;

display: flex;
display: grid;
```

Overriding Default Display

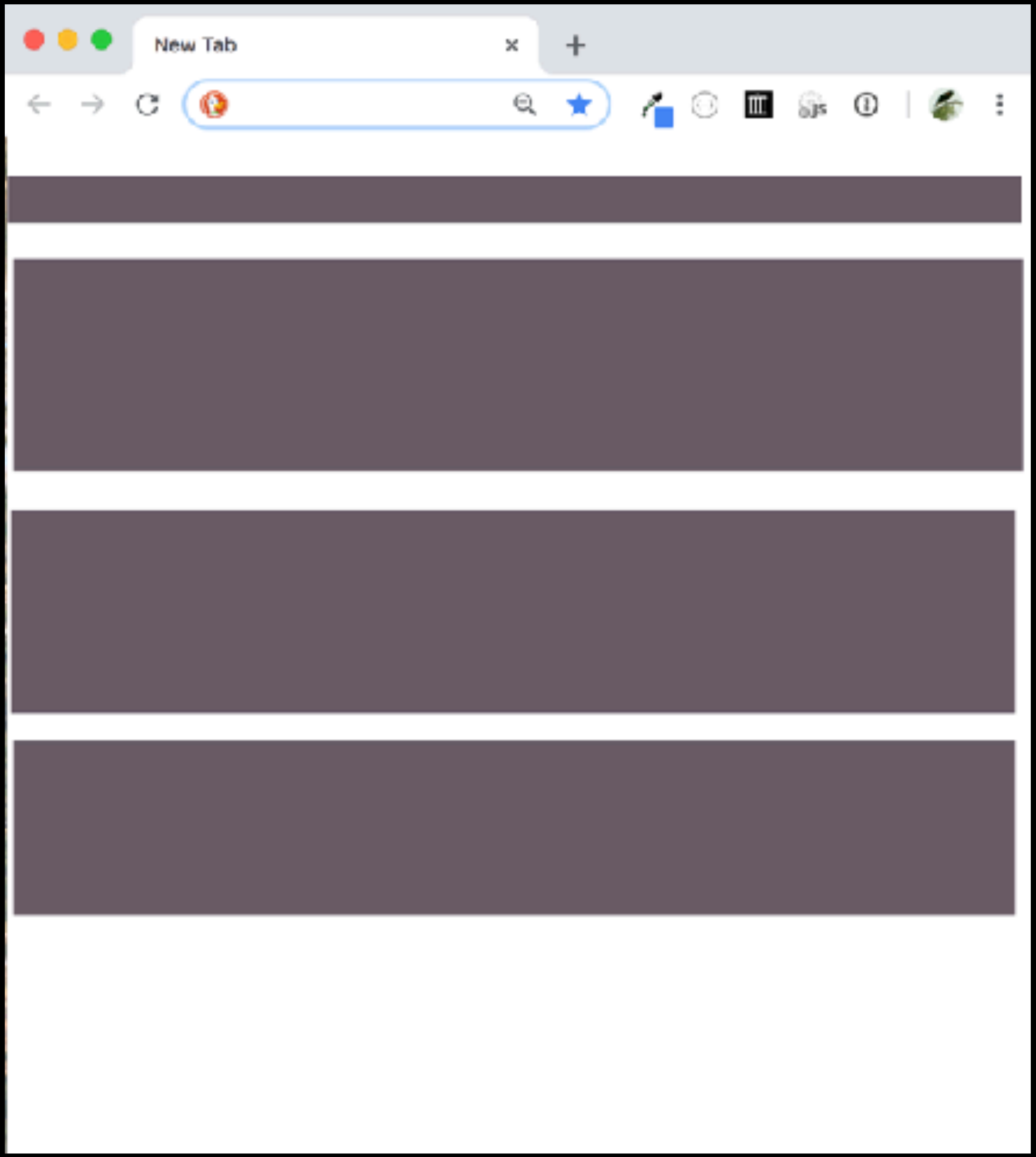
Changing an inline element to a block element, or vice versa, can be useful for making the page look a specific way, and still follow the web standards.

```
li {
    display: inline;
}

span {
    display: block;
}
```

Note: Setting the display property of an element only changes how the element is displayed, NOT what kind of element it is. So, an inline element with display: block; is not allowed to have other block elements inside it.

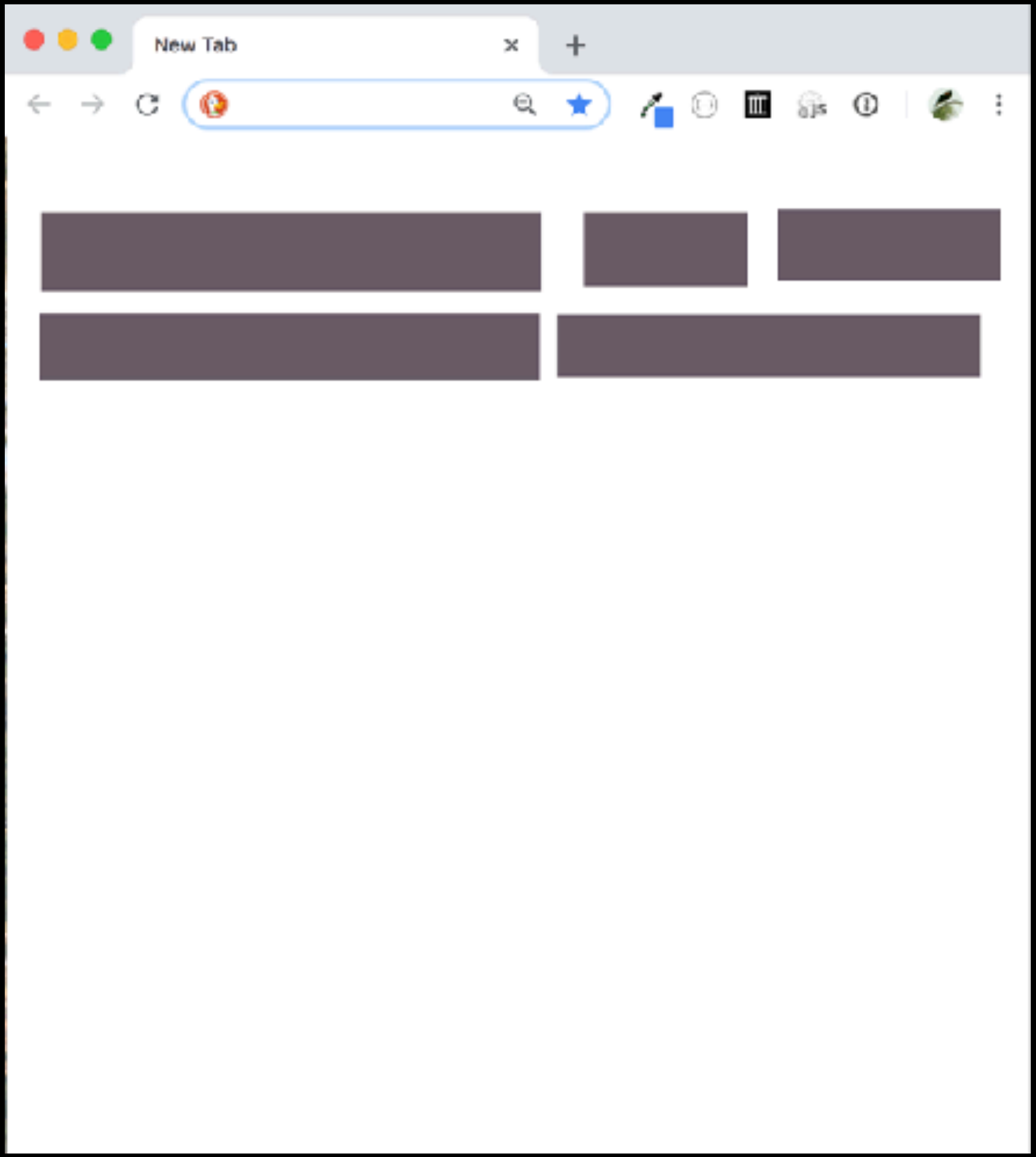
```css
display: flex;
display: grid;
```

flex display



Block layout

Laying out large sections of a page



Inline layout

Laying out txt + other inline content within a section

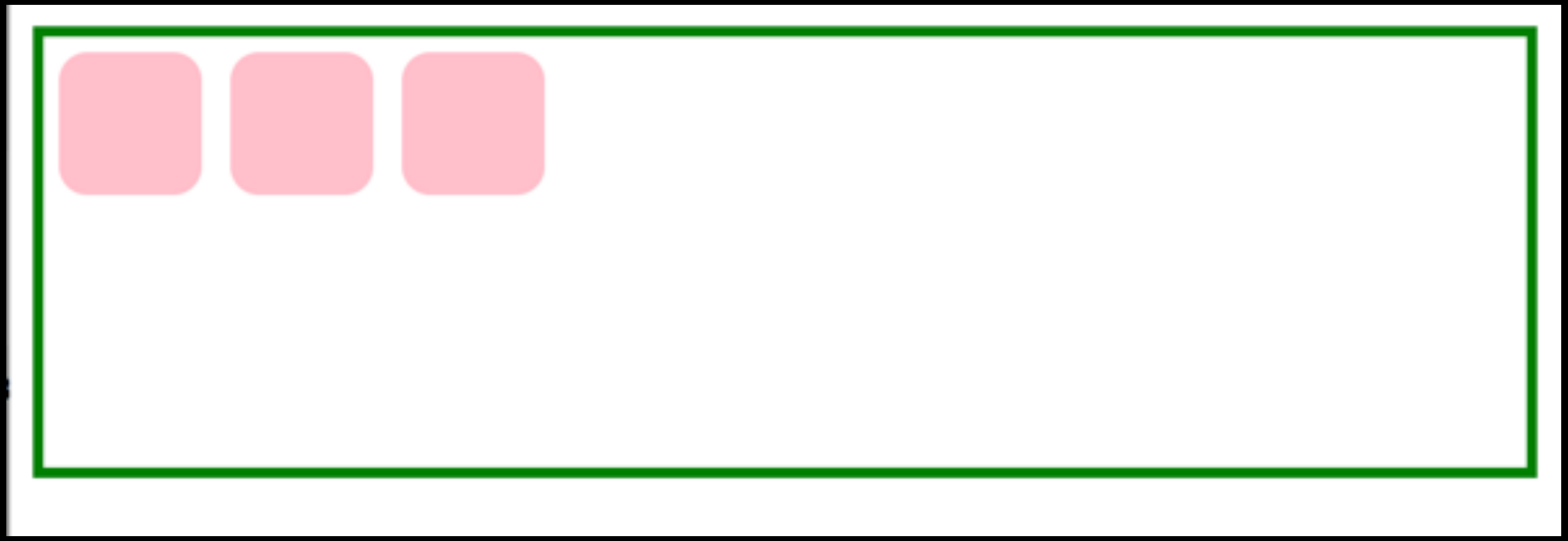
Flex - different rendering model

When you set a container to **display: flex**, the direct children in that container are **flex items** + follow a new set of rules.

Flex items are not block or inline; they have different rules for their height, width + layout.

- The **contents** of a flex item follow the usual block/inline rules, relative to the flex item's boundary.

Flex Basics



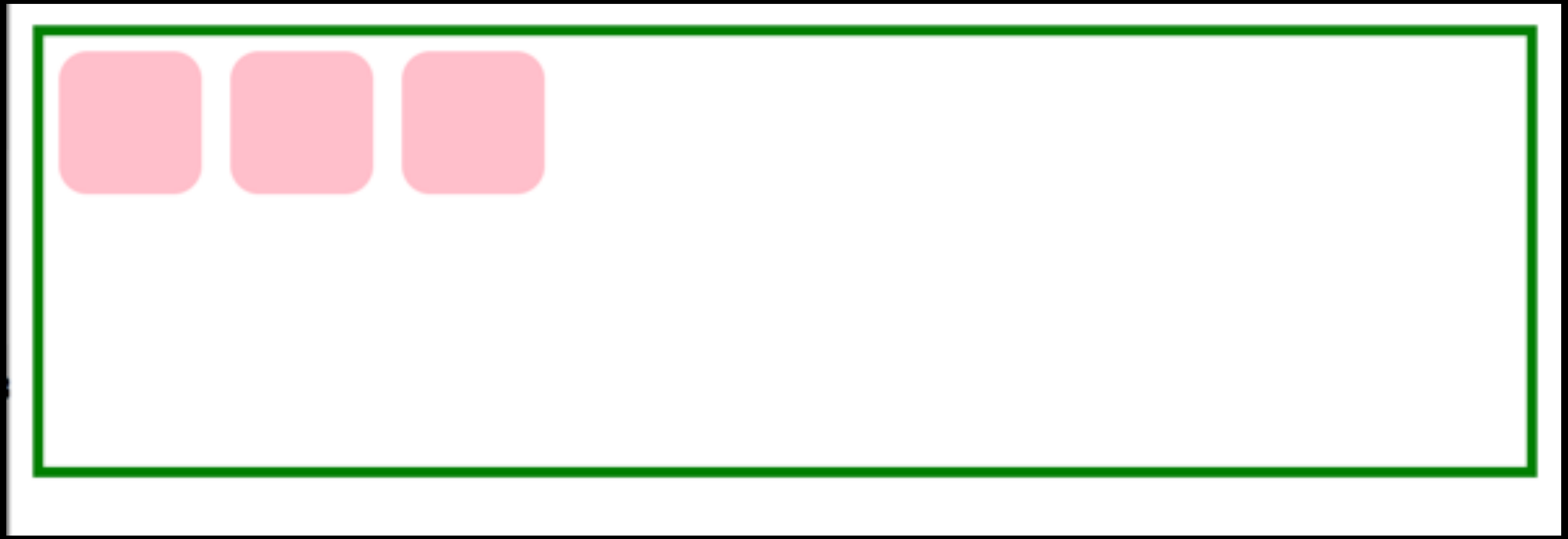
Flex layouts are composed of:

a **Flex container**, which contains one or more:

Flex item(s)

You can then apply CSS properties on the **Flex container** to dictate how the **Flex item(s)** are displayed

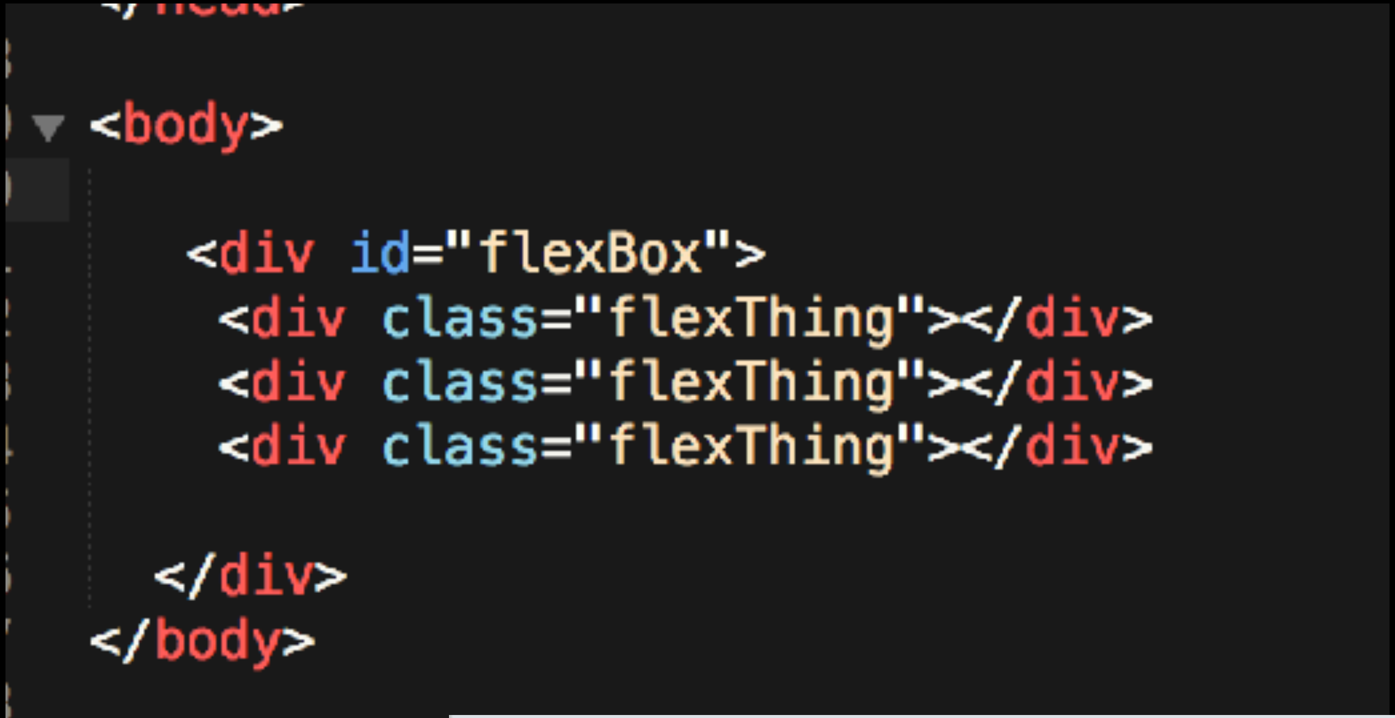
Flex Basics



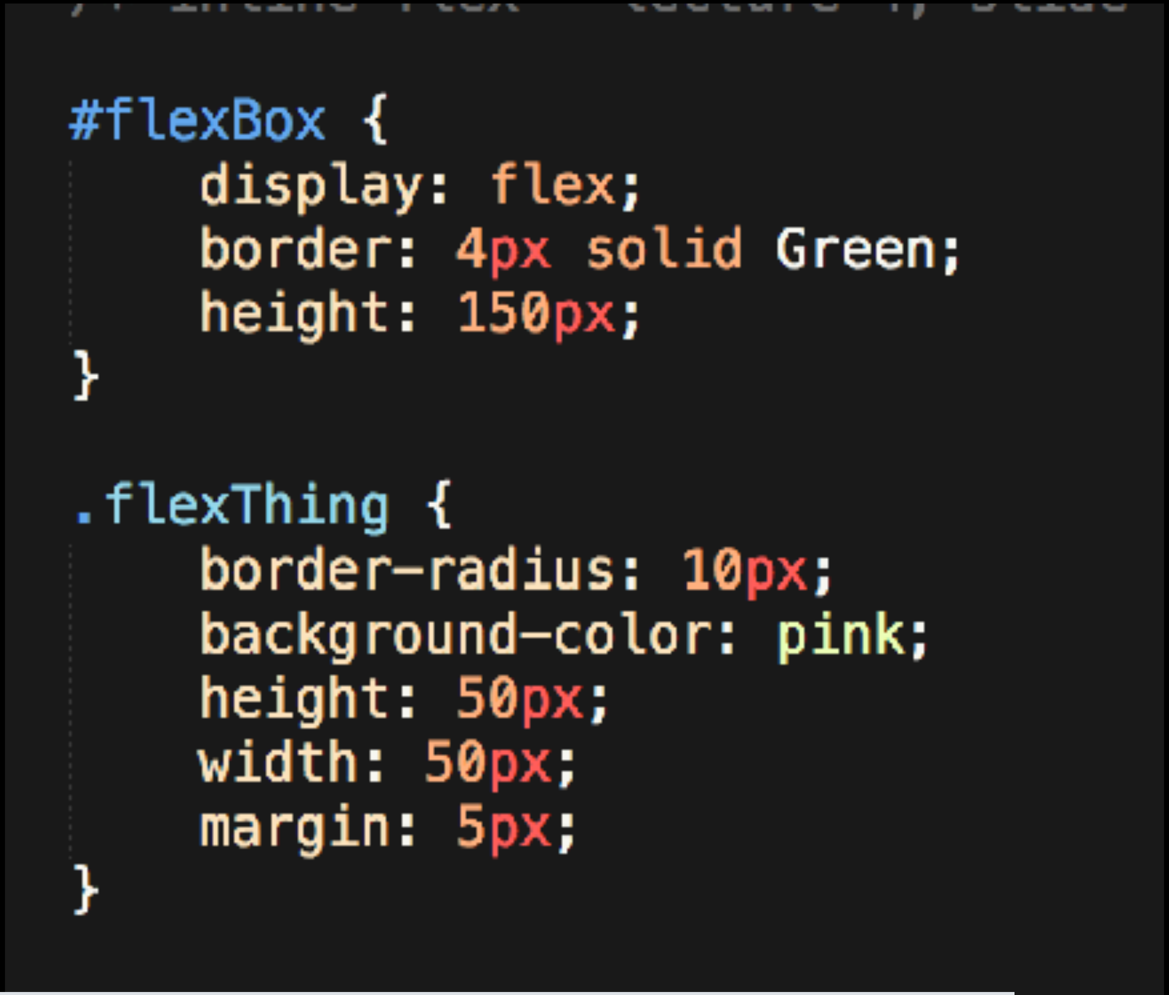
To make an element a flex container, change display:

- Block container: display: flex;
- Inline container: display: inline-flex;

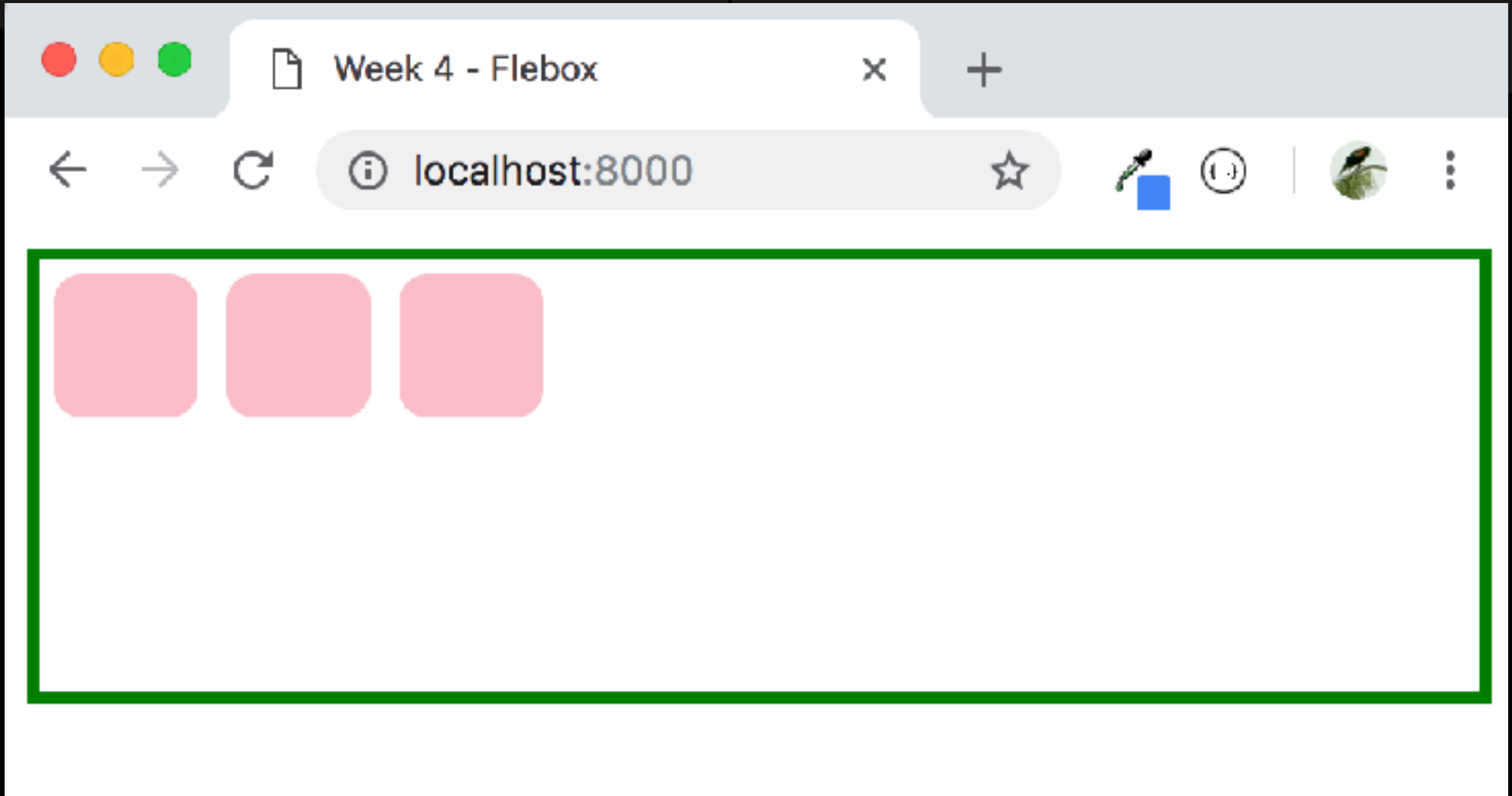
Flex Basics



```
</head>

<body>

    <div id="flexBox">
     <div class="flexThing"></div>
     <div class="flexThing"></div>
     <div class="flexThing"></div>

   </div>
</body>
```

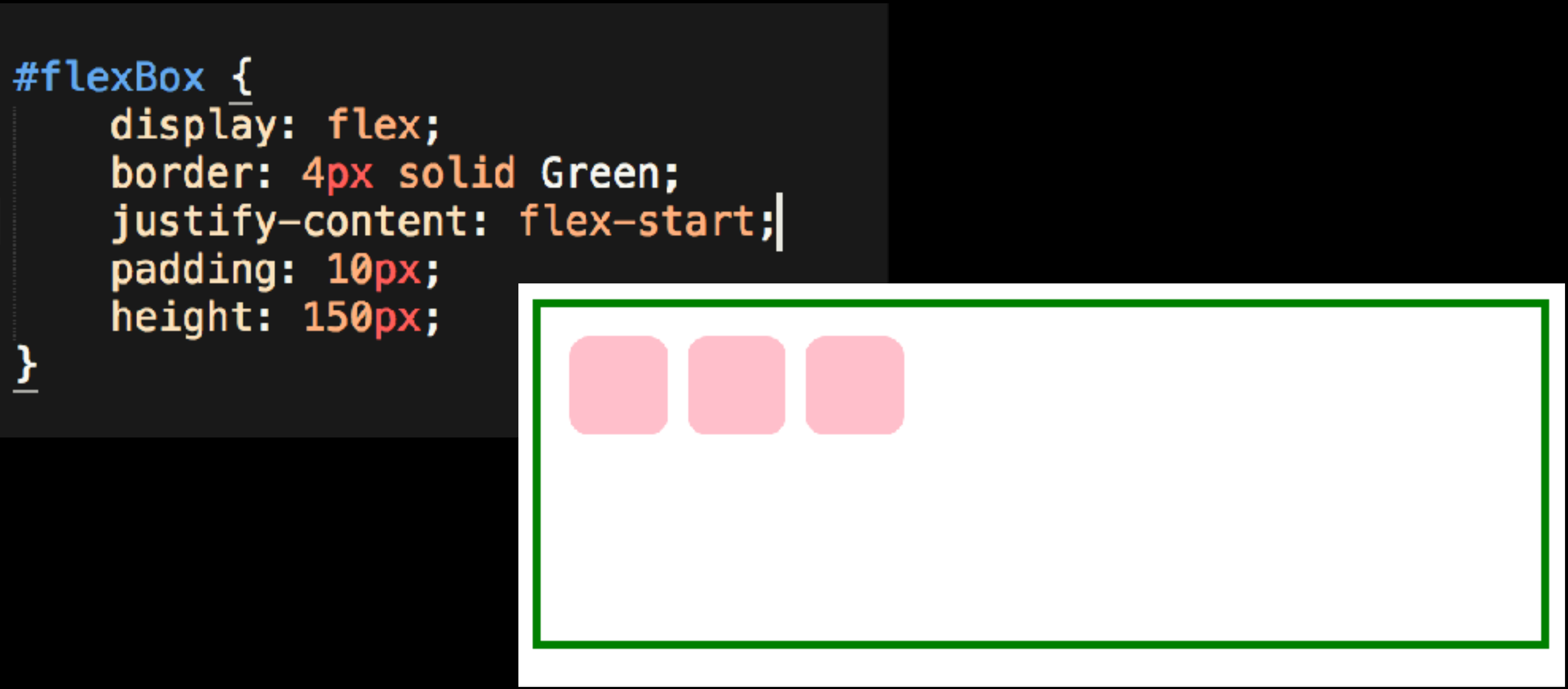


```
#flexBox {
    display: flex;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    border-radius: 10px;
    background-color: pink;
    height: 50px;
    width: 50px;
    margin: 5px;
}
```



Flex Basics: justify-content

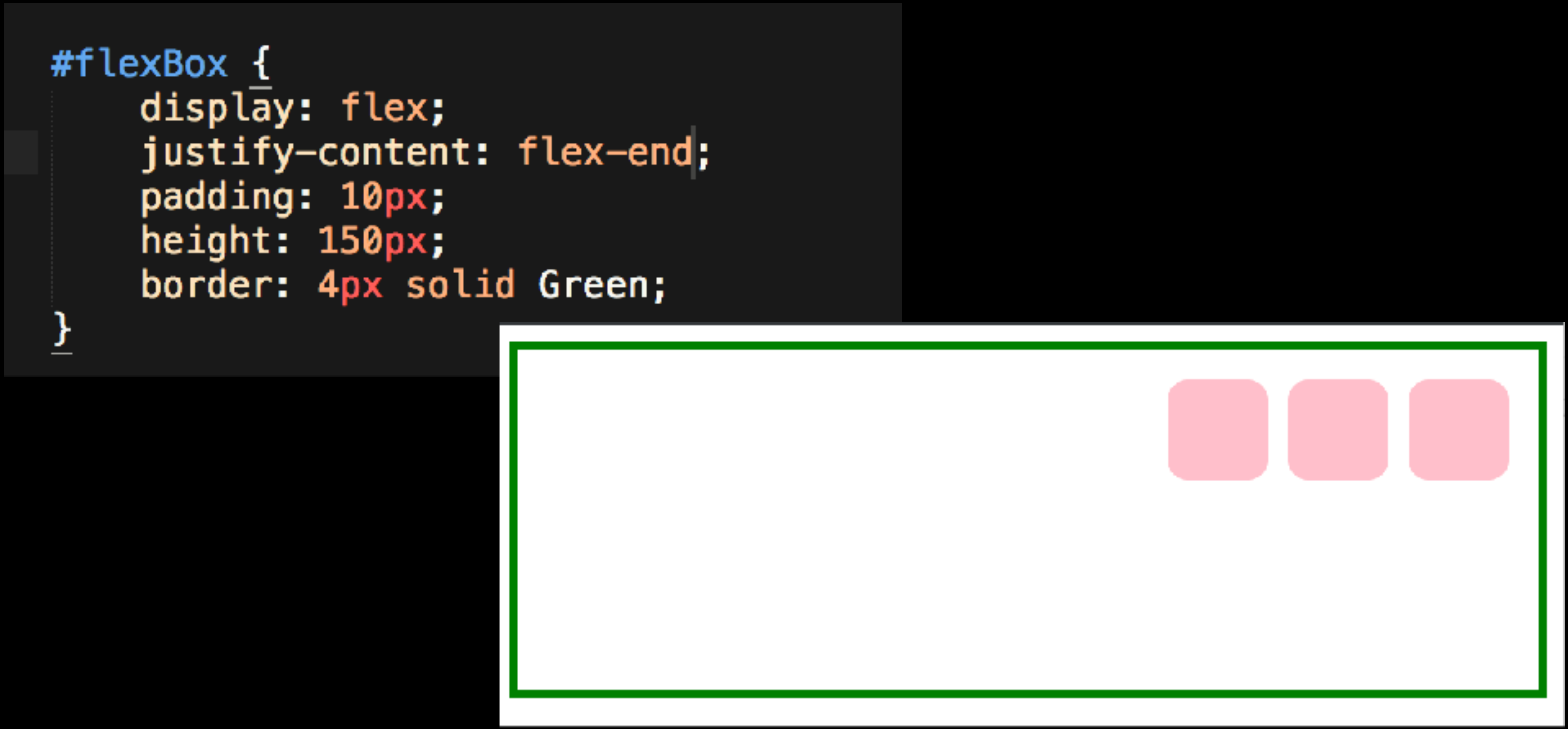
You can control where the item is horizontally in the box by setting **justify-content** in the flex container.



```
#flexBox {
    display: flex;
    border: 4px solid Green;
    justify-content: flex-start;
    padding: 10px;
    height: 150px;
}
```

Flex Basics: justify-content

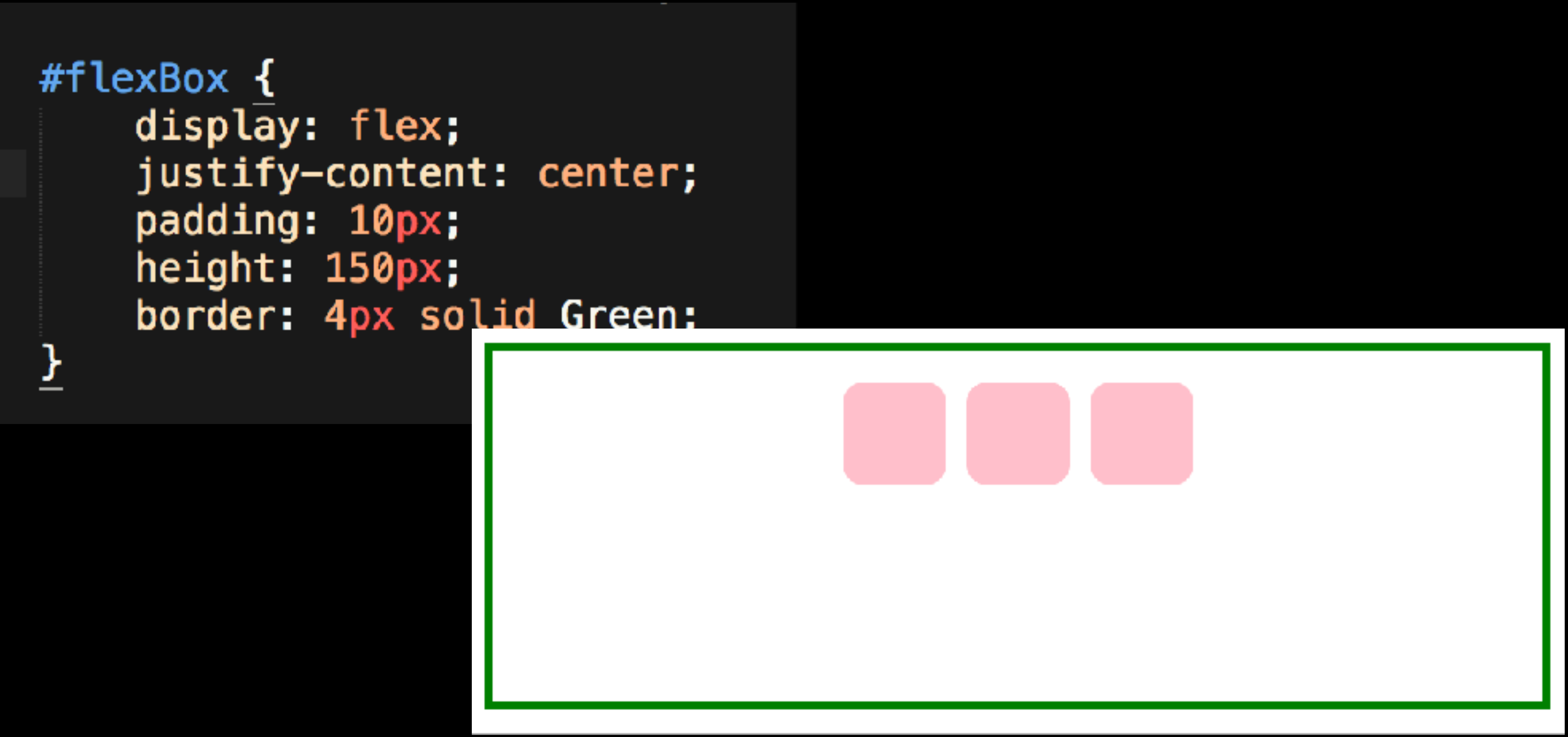
You can control where the item is horizontally in the box by setting **justify-content** in the flex container.



```
#flexBox {
    display: flex;
    justify-content: flex-end;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```

Flex Basics: justify-content

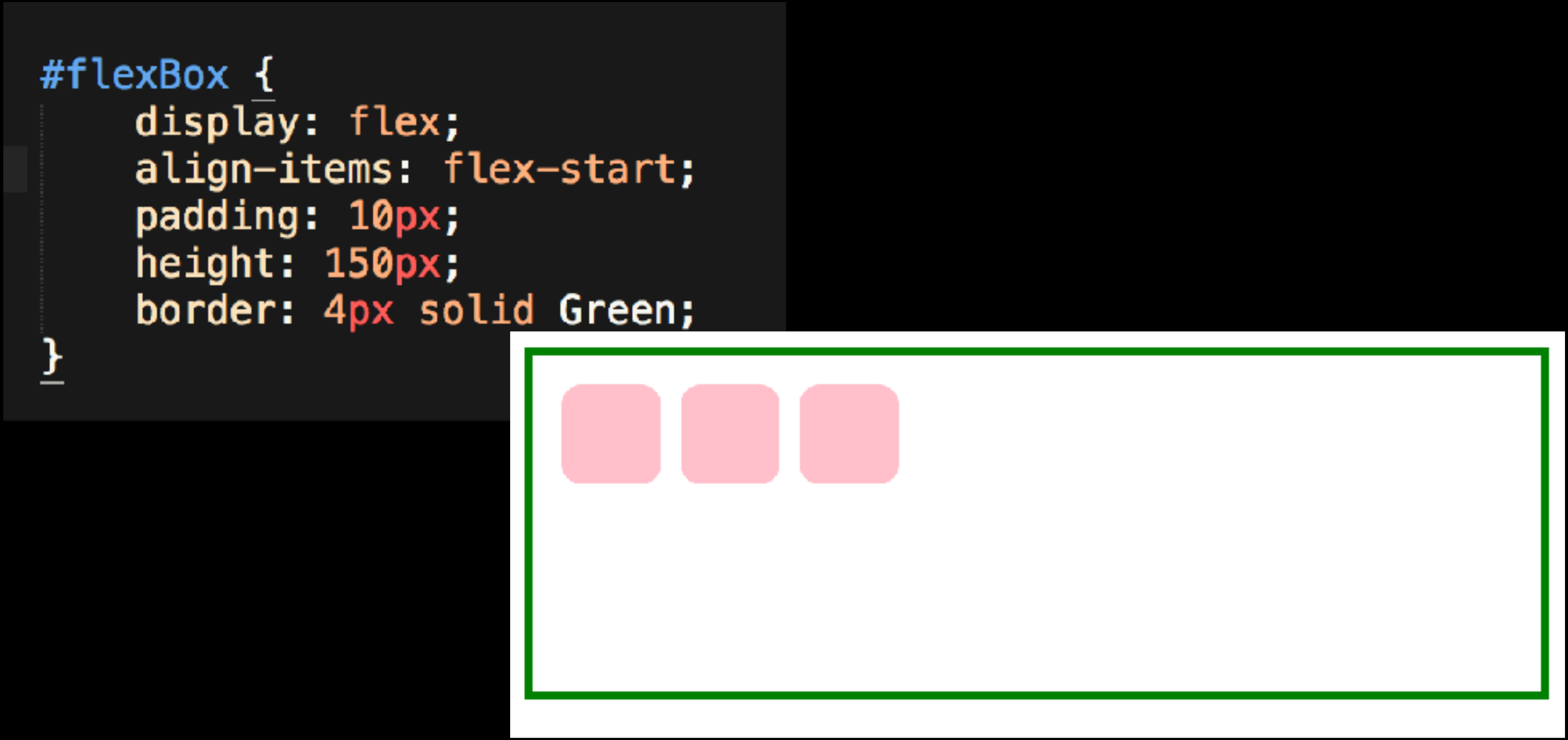
You can control where the item is horizontally in the box by setting **justify-content** in the flex container.



```
#flexBox {
    display: flex;
    justify-content: center;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```

Flex Basics: align-items

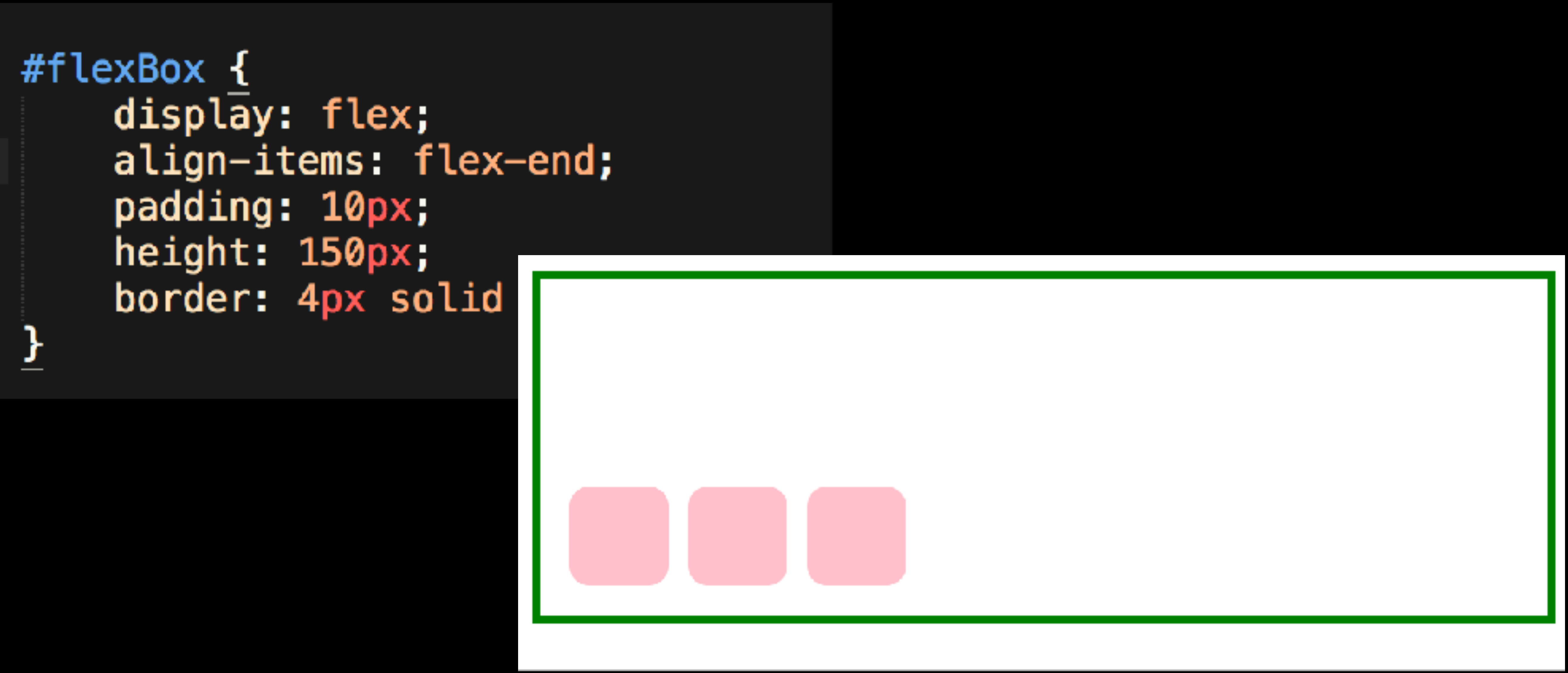
You can control where the item is vertically in the box by setting **align-items** in the flex container.



```
#flexBox {
    display: flex;
    align-items: flex-start;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```

Flex Basics: align-items

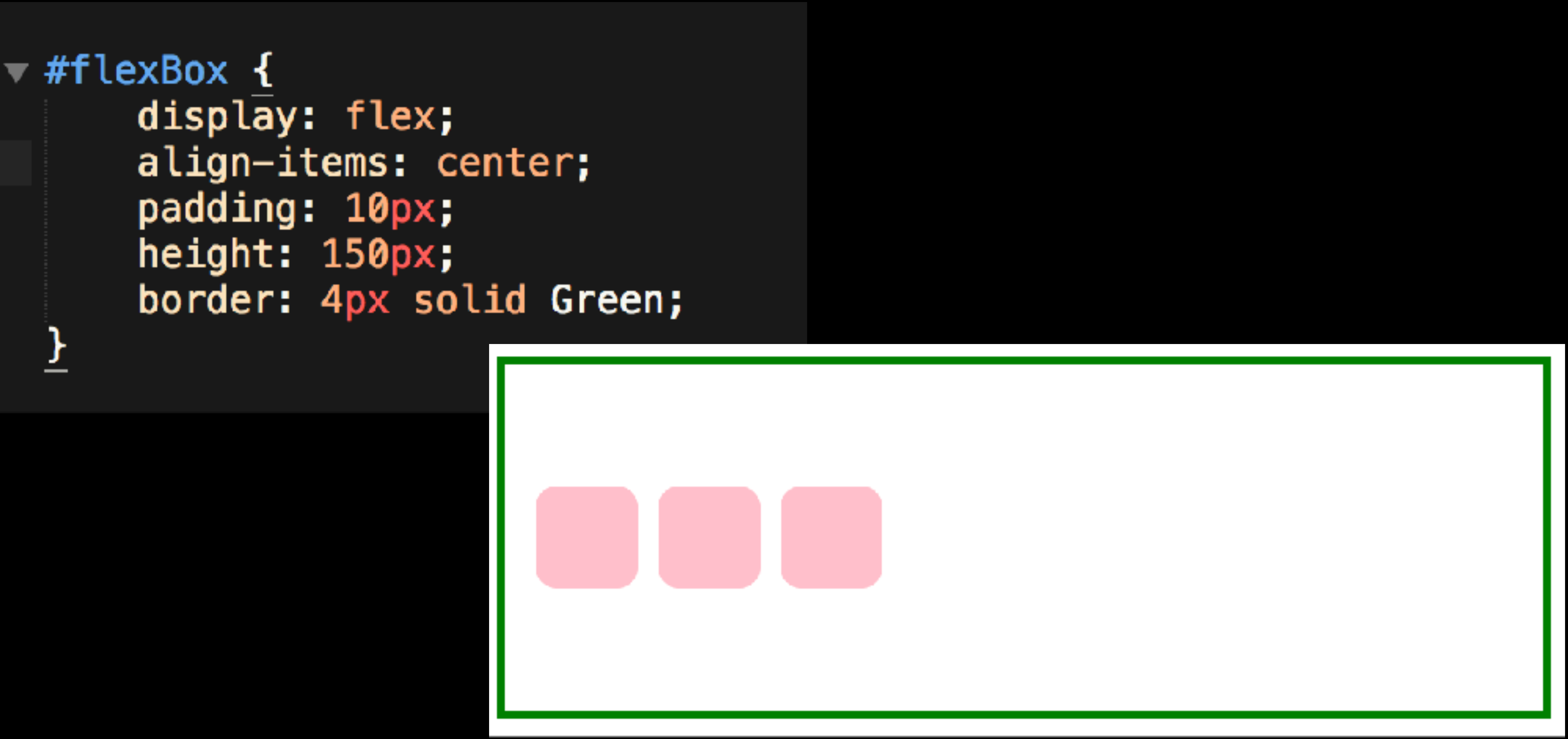
You can control where the item is vertically in the box by setting **align-items** in the flex container.



```
#flexBox {
    display: flex;
    align-items: flex-end;
    padding: 10px;
    height: 150px;
    border: 4px solid
}
```

Flex Basics: align-items

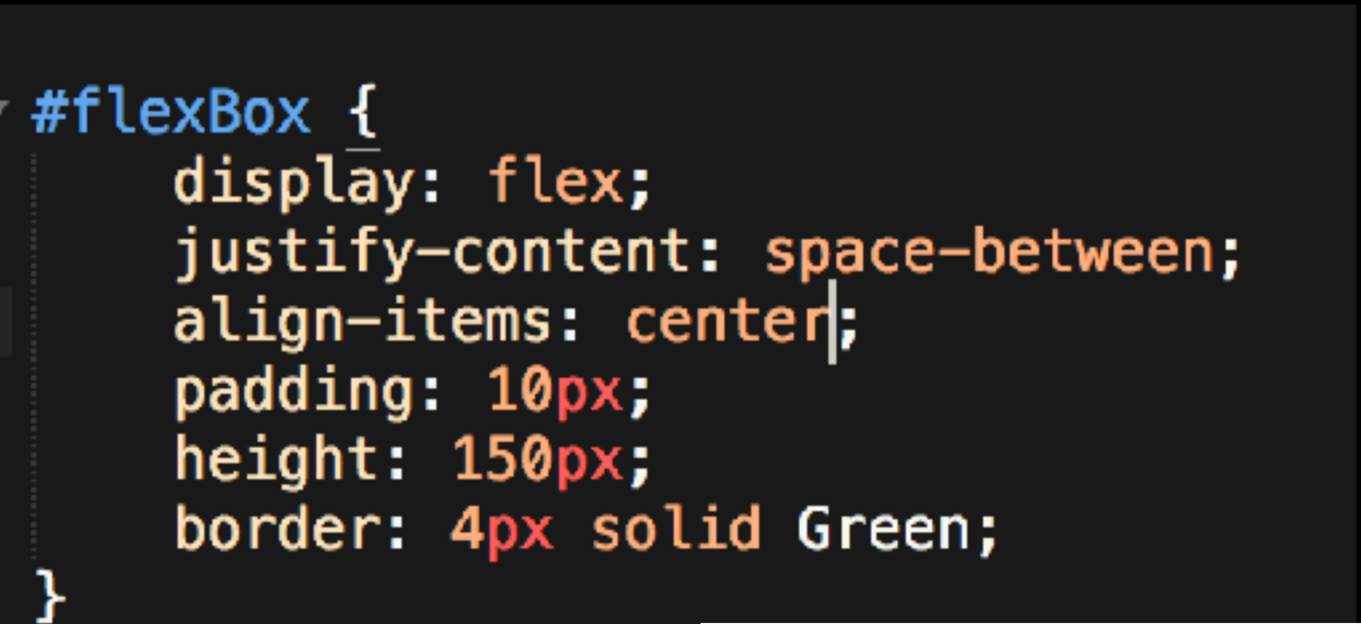
You can control where the item is vertically in the box by setting **align-items** in the flex container.



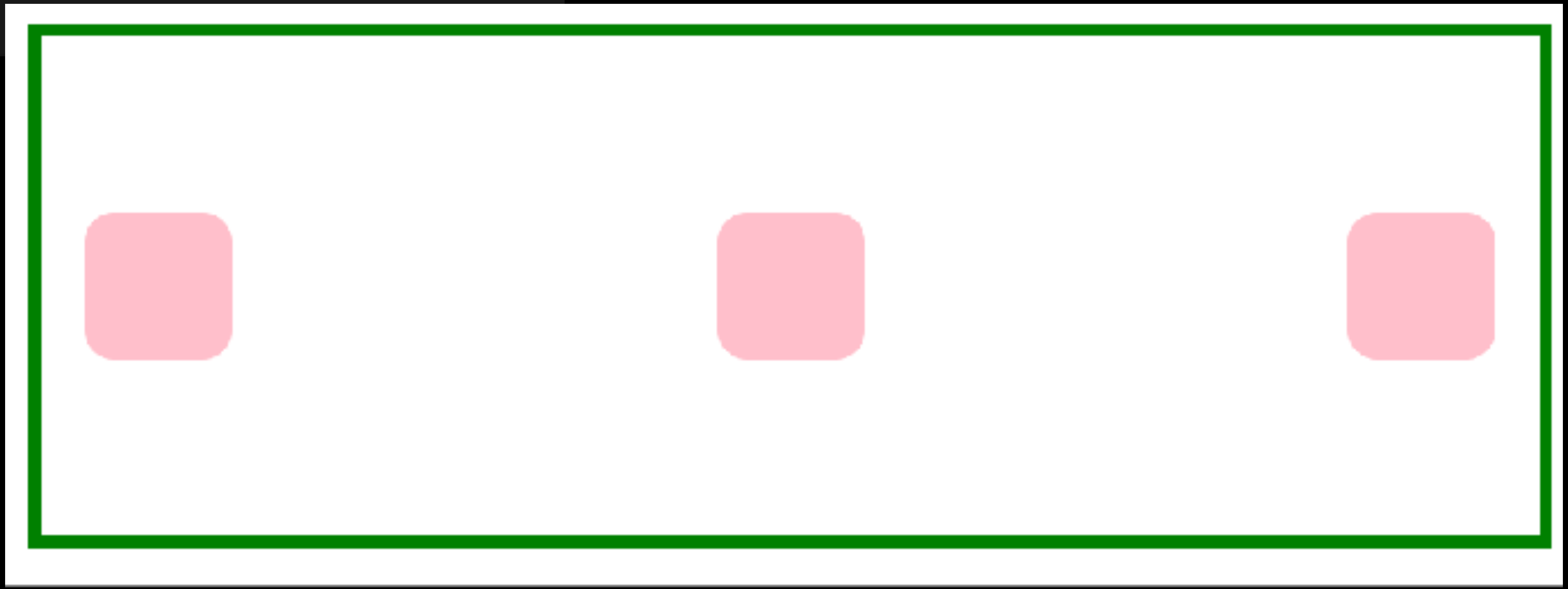
```
#flexBox {
    display: flex;
    align-items: center;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```

Flex Basics:

space-between + space-around

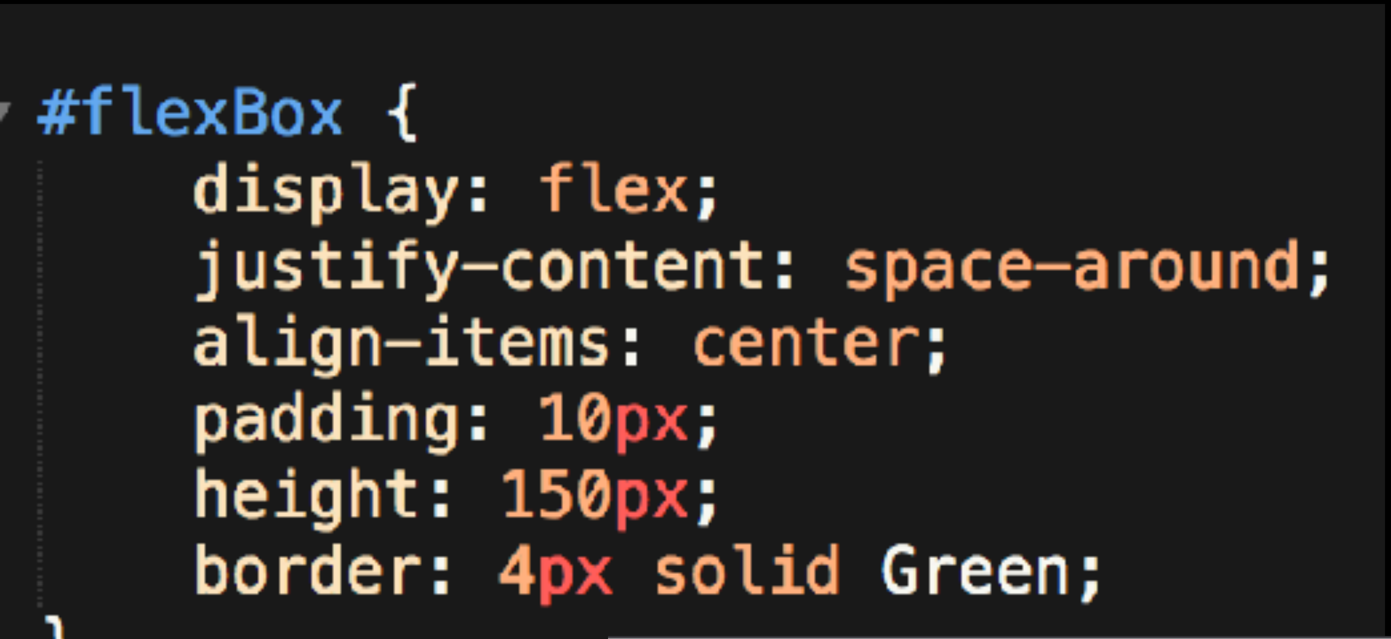


```
#flexBox {
    display: flex;
    justify-content: space-between;
    align-items: center;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```

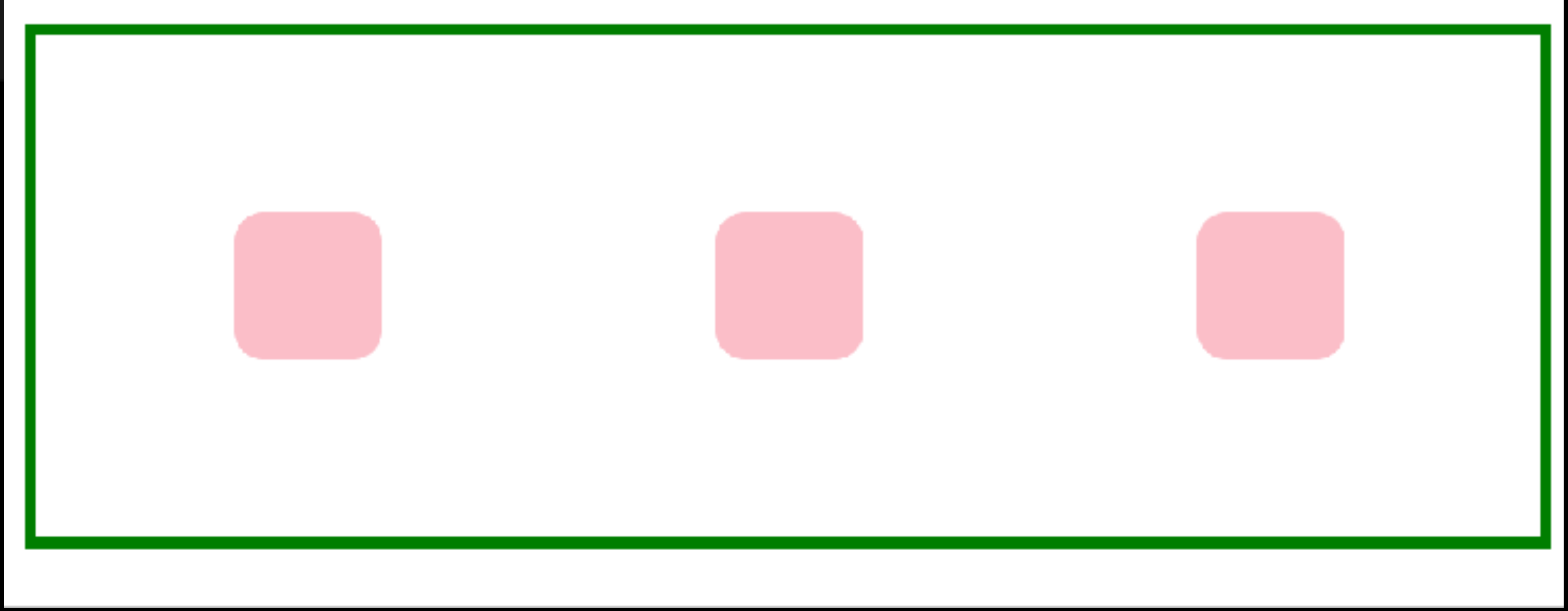


Flex Basics:

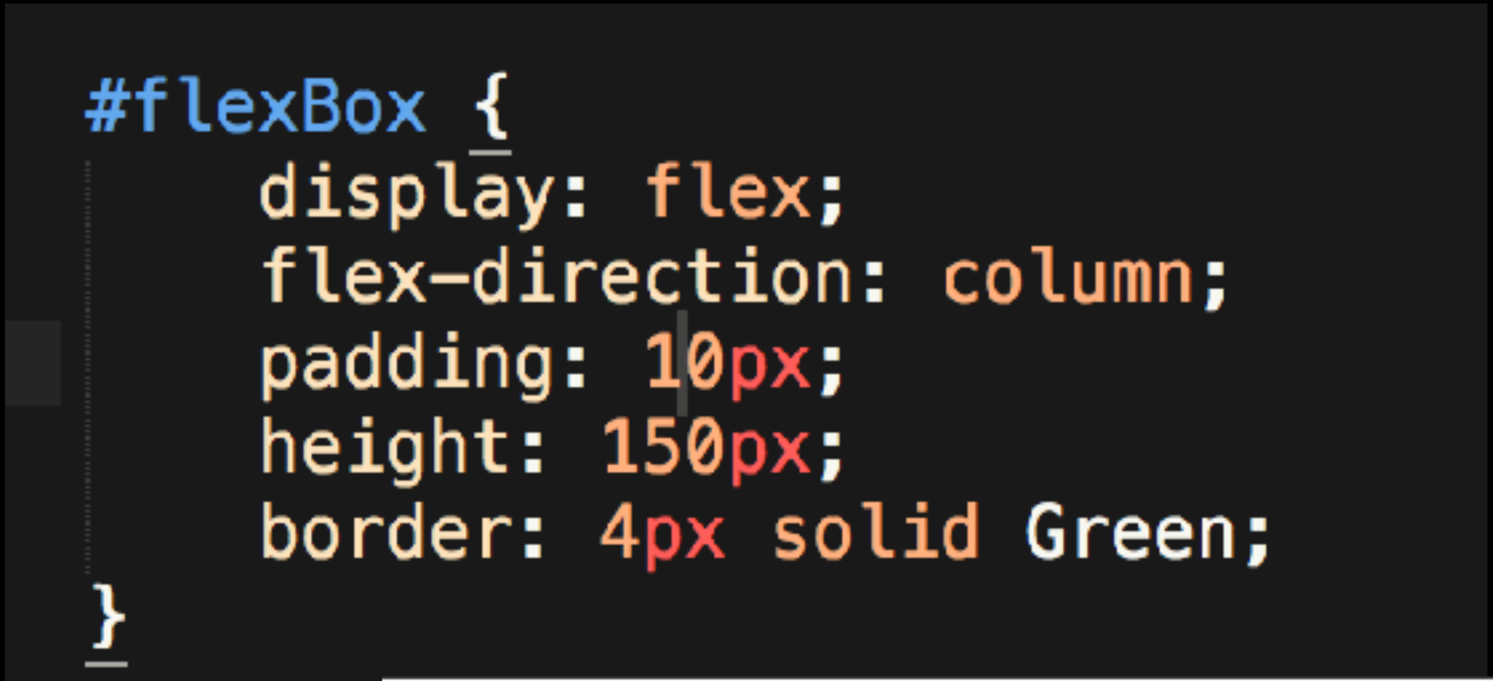
space-between + space-around



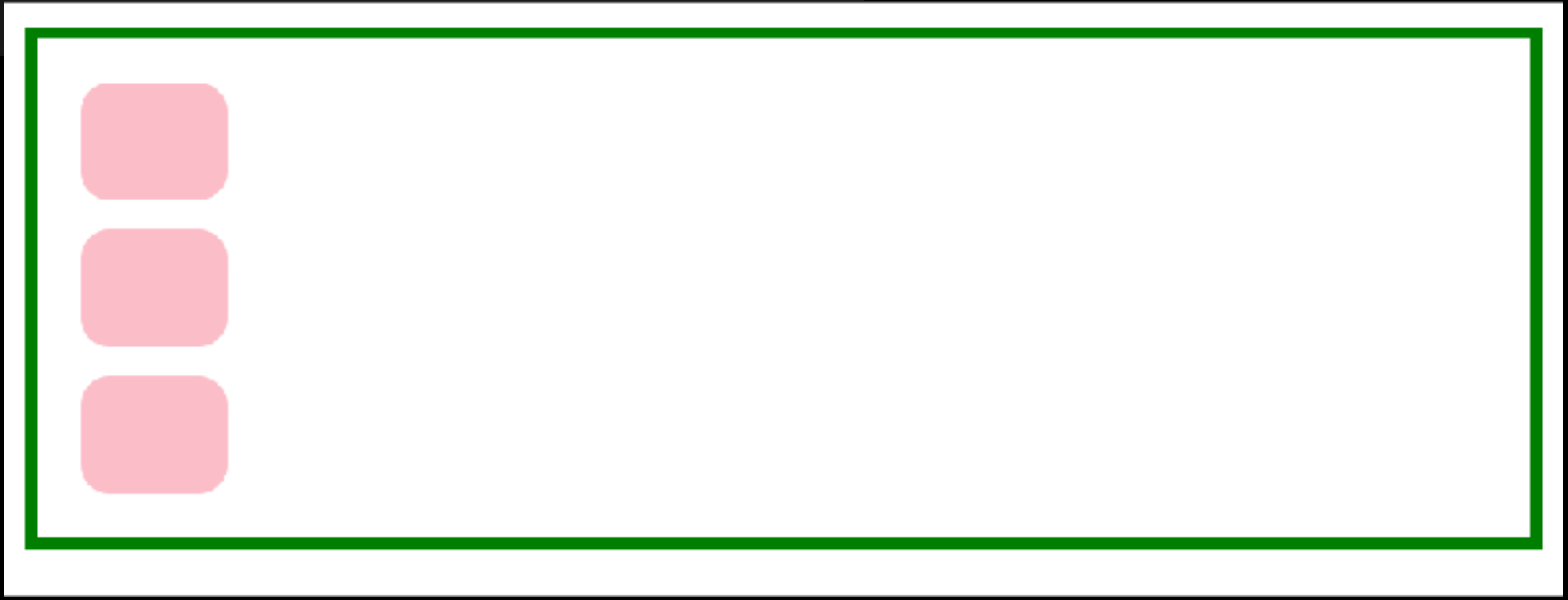
```
#flexBox {
    display: flex;
    justify-content: space-around;
    align-items: center;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```



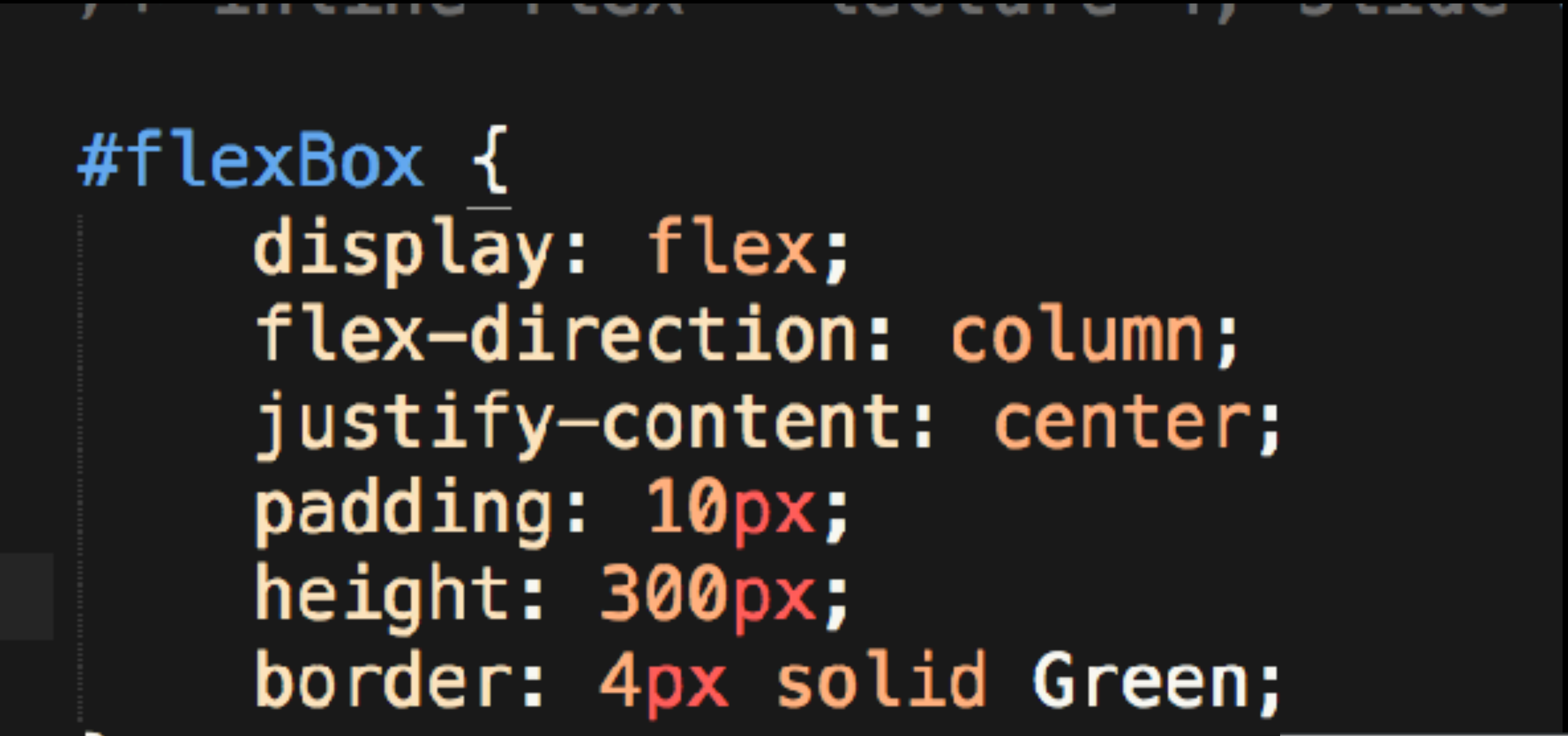
Flex Basics: flex-direction



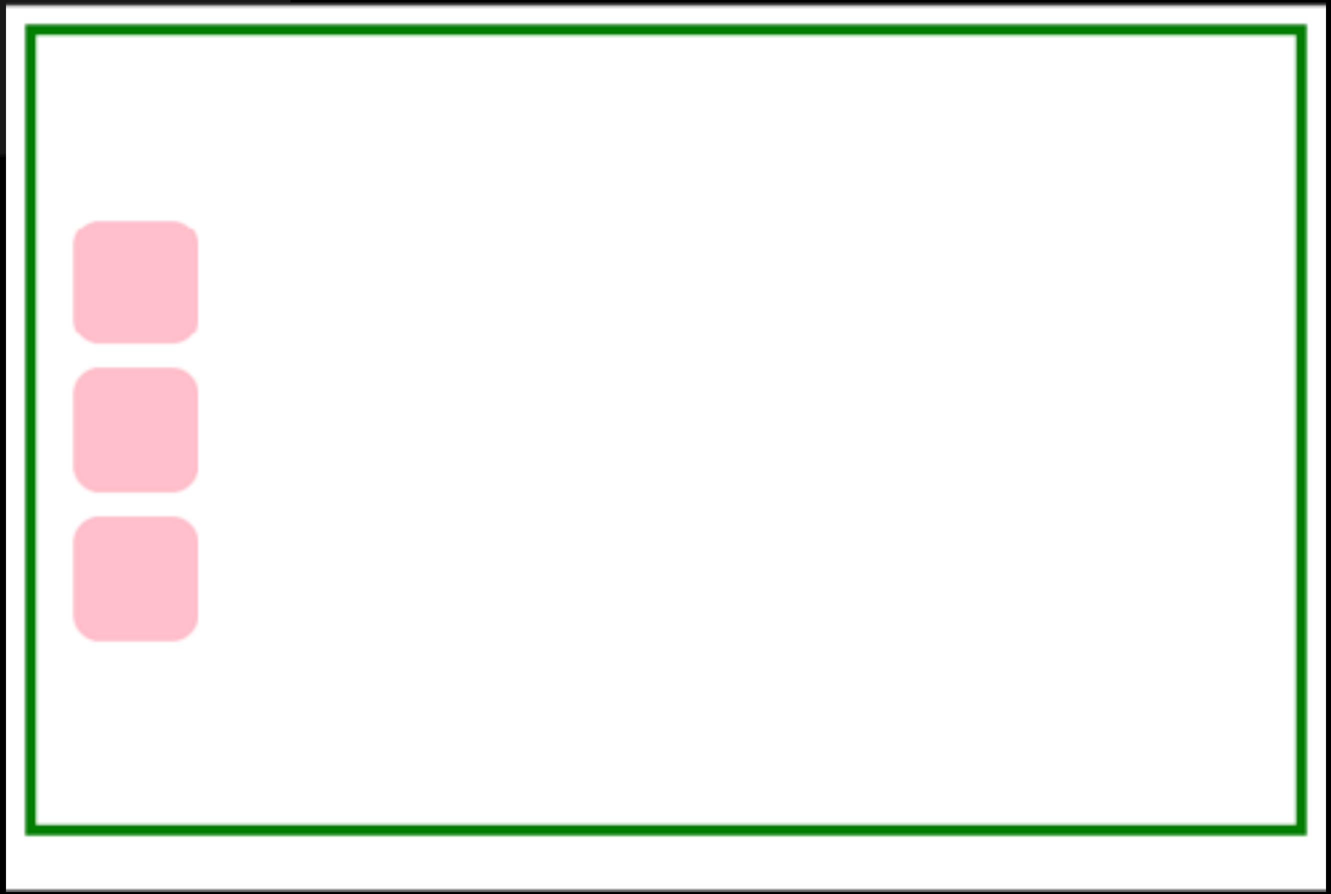
```
#flexBox {
    display: flex;
    flex-direction: column;
    padding: 10px;
    height: 150px;
    border: 4px solid Green;
}
```



Flex Basics: flex-direction

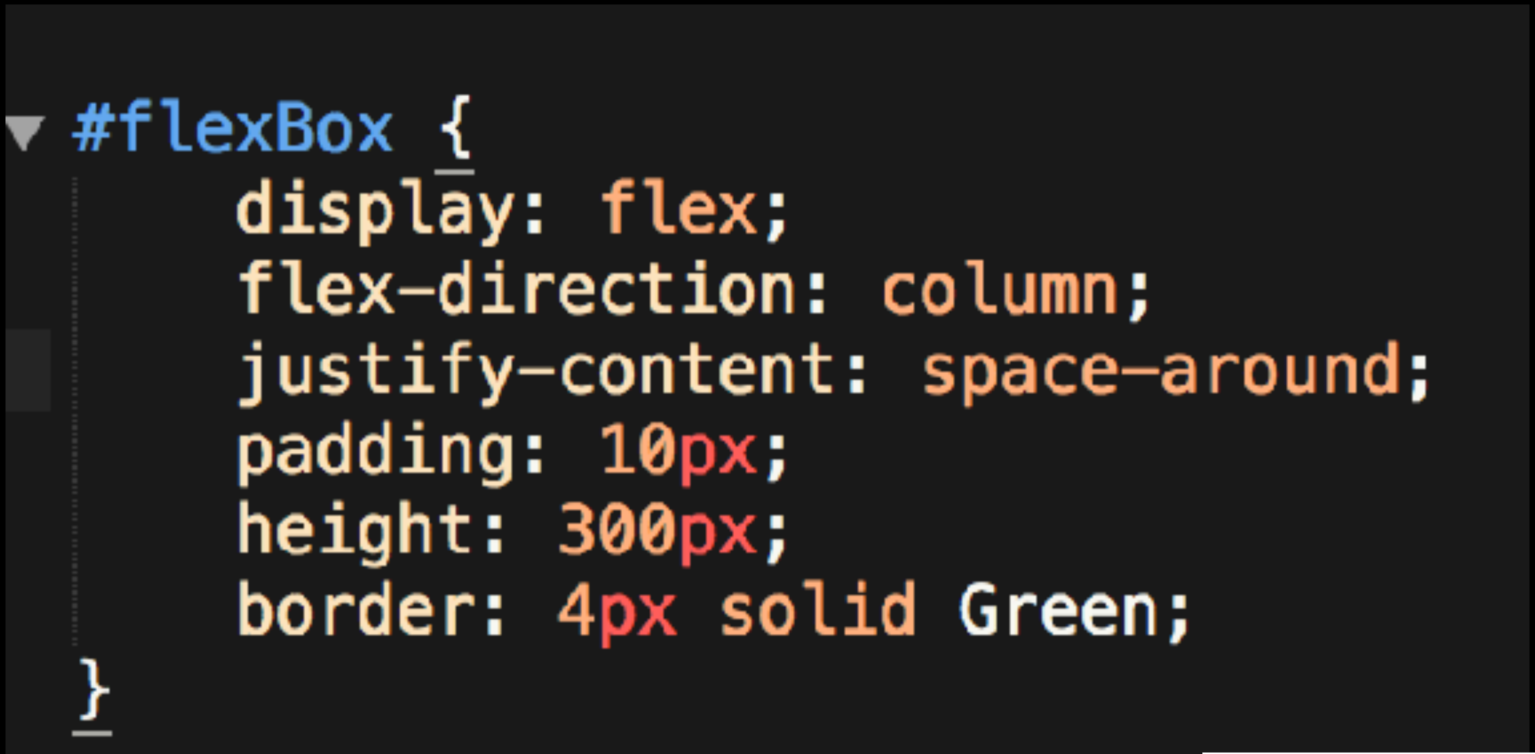


```
#flexBox {
    display: flex;
    flex-direction: column;
    justify-content: center;
    padding: 10px;
    height: 300px;
    border: 4px solid Green;
}
```



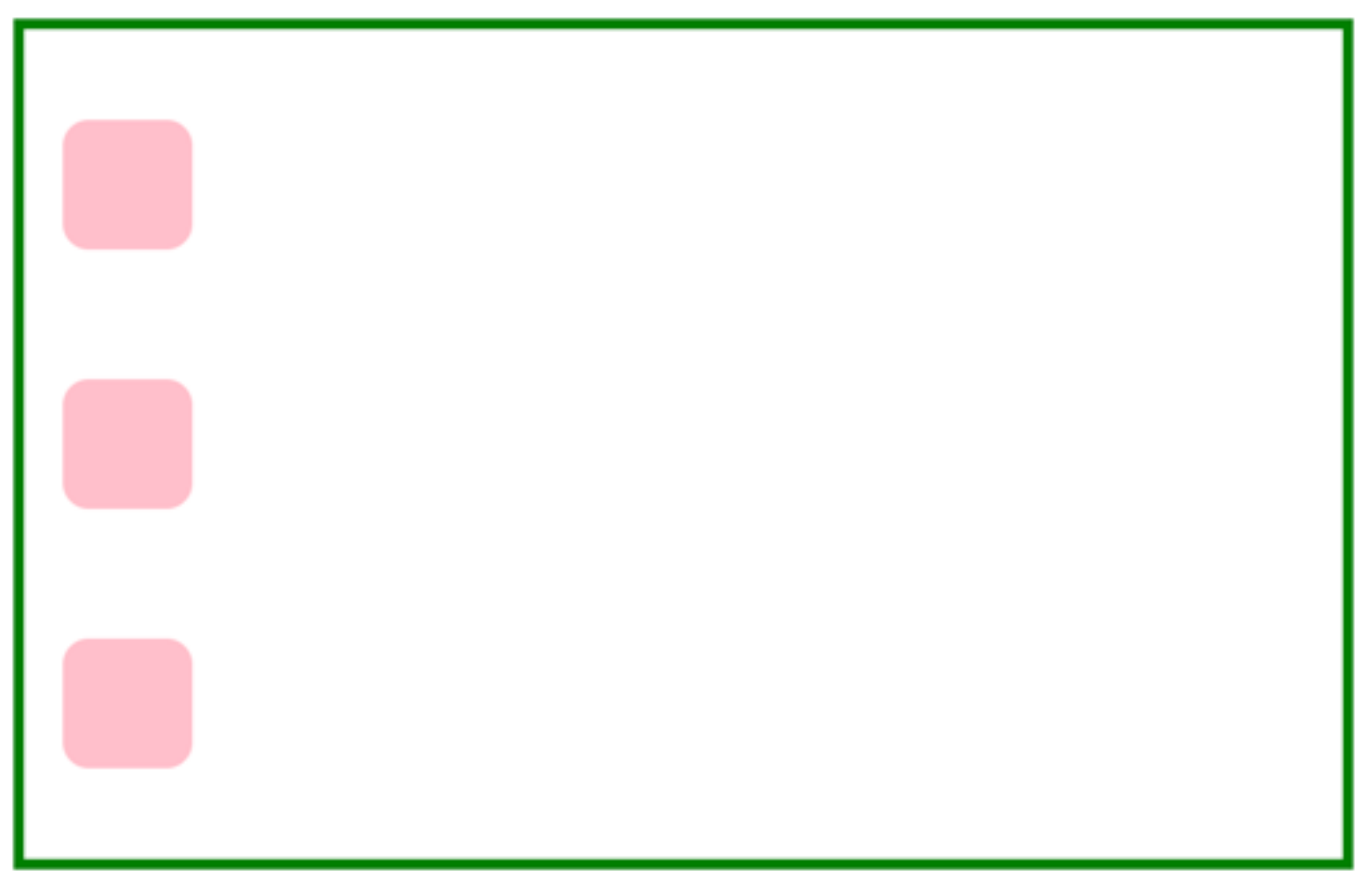
Now **justify-content** controls where the column is vertically in the box.

Flex Basics: flex-direction



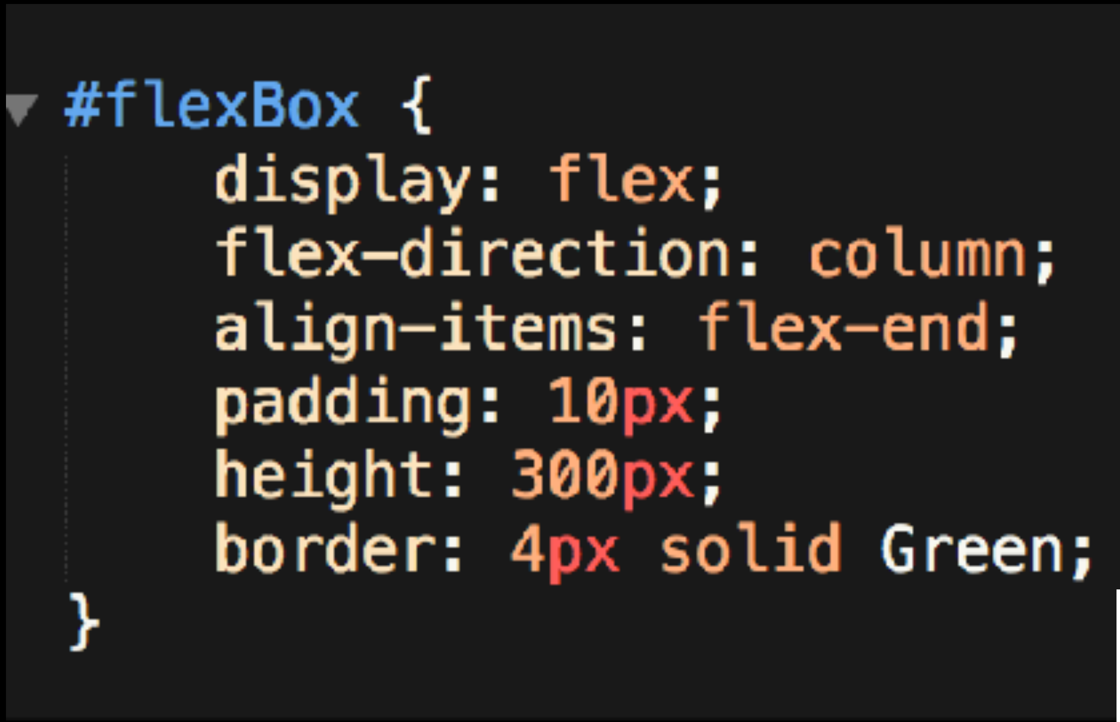
```
#flexBox {
    display: flex;
    flex-direction: column;
    justify-content: space-around;
    padding: 10px;
    height: 300px;
    border: 4px solid Green;
}
```

And you can also lay out columns instead of rows.



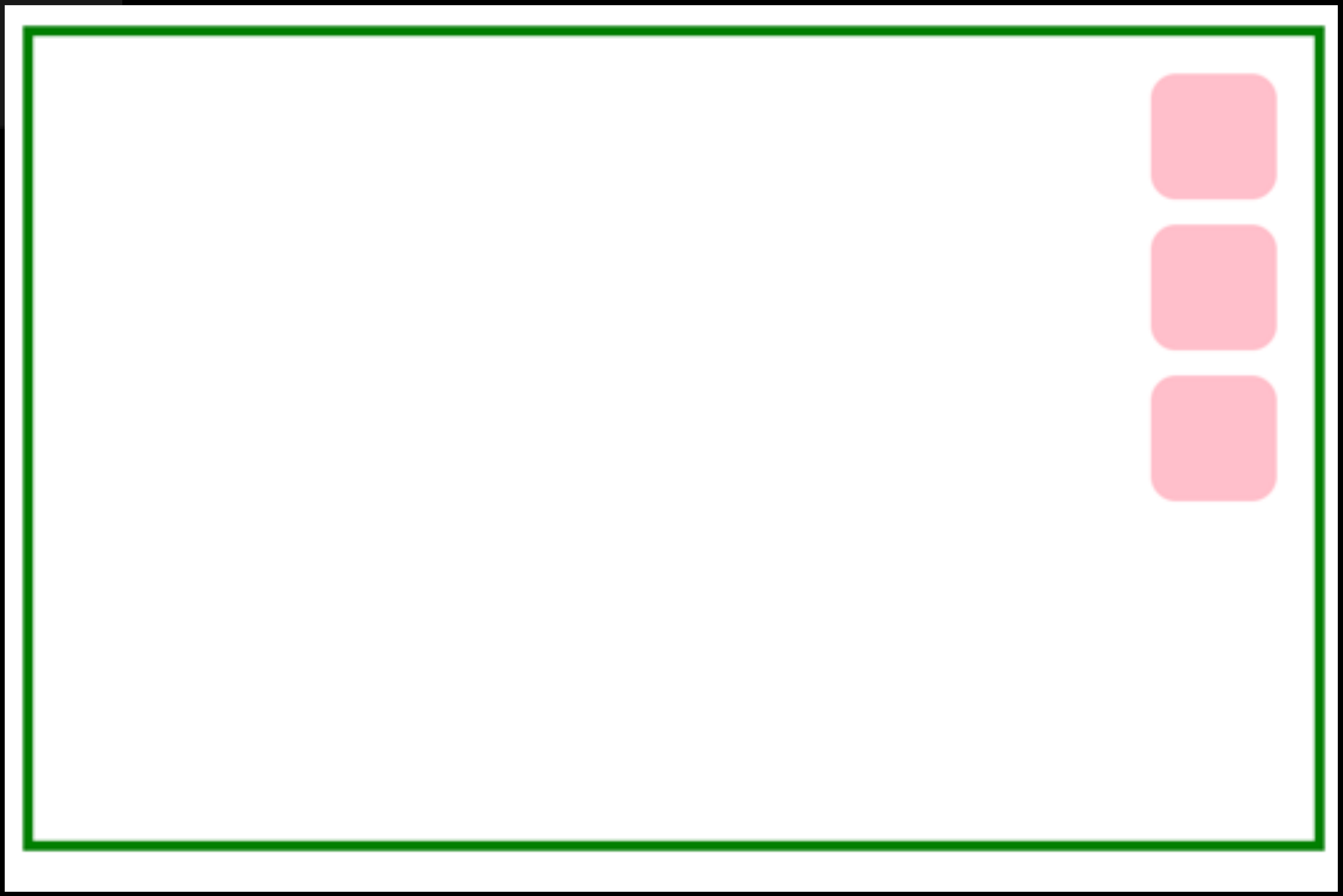
Now **justify-content** controls where the column is vertically in the box.

Flex Basics: flex-direction



```
#flexBox {
    display: flex;
    flex-direction: column;
    align-items: flex-end;
    padding: 10px;
    height: 300px;
    border: 4px solid Green;
}
```

And you can also lay out columns instead of rows.



Now **align-items** controls where the column is horizontally in the box.

Flex Basis

Flex items have an initial width*, which, by default is either:

- The content width, or
- The explicitly set **width** property of the element, or
- The explicitly set **flex-basis** property of the element

This initial width* of the flex item is called the **flex basis**.

*width in the case of rows; height in the case of columns

Flex Basis

Flex items have an initial width*, which, by default is either:

- The content width, or
- The explicitly set **width** property of the element, or
- The explicitly set **flex-basis** property of the element

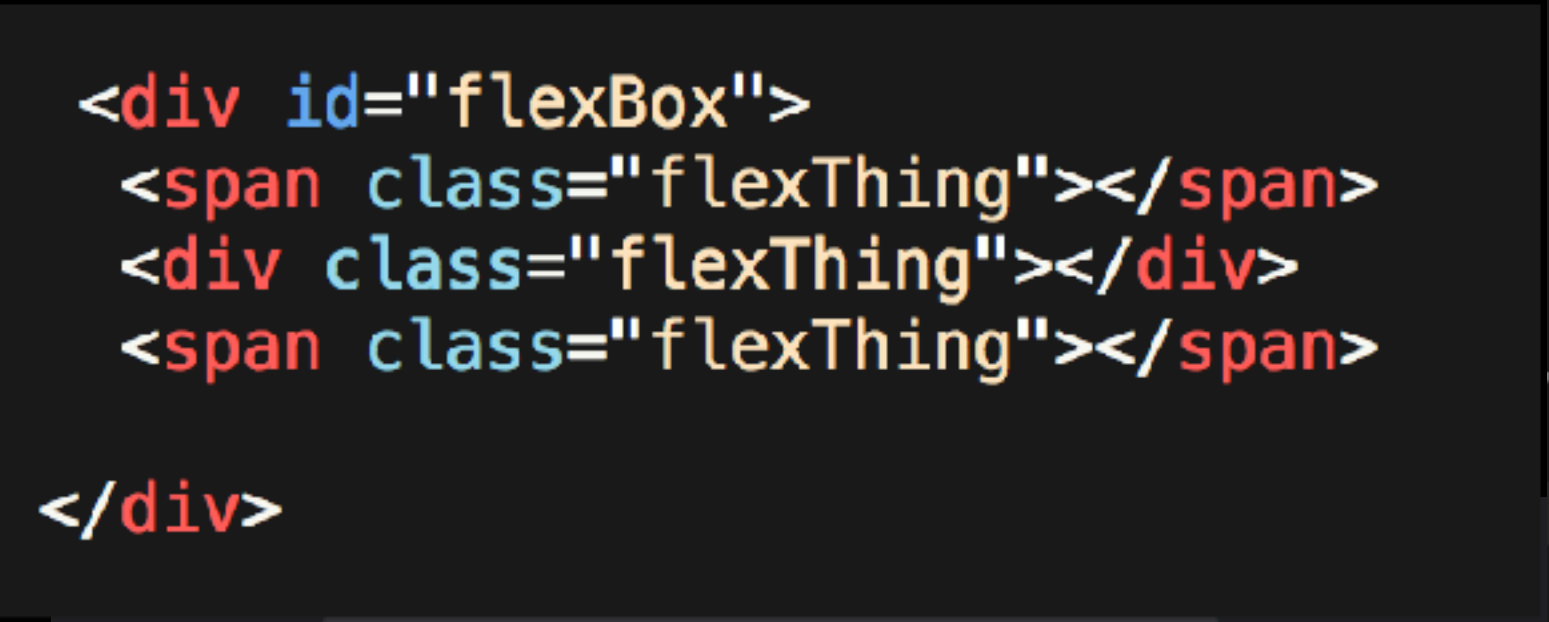
This initial width* of the flex item is called the **flex basis**.

The explicit width* of a flex item is respected **for all flex items**, regardless of whether the flex item is inline, block, or inline-block.

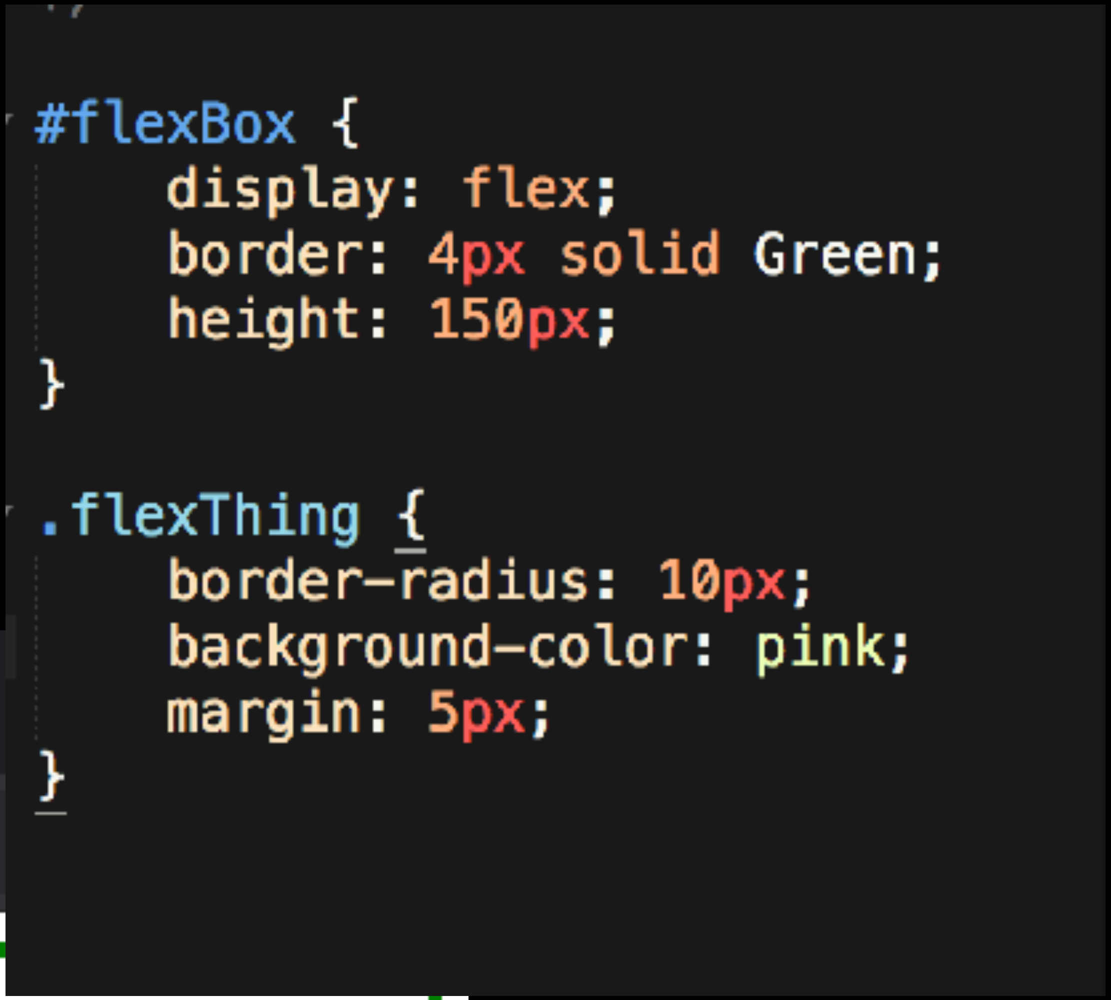
*width in the case of rows; height in the case of columns

Flex Basis

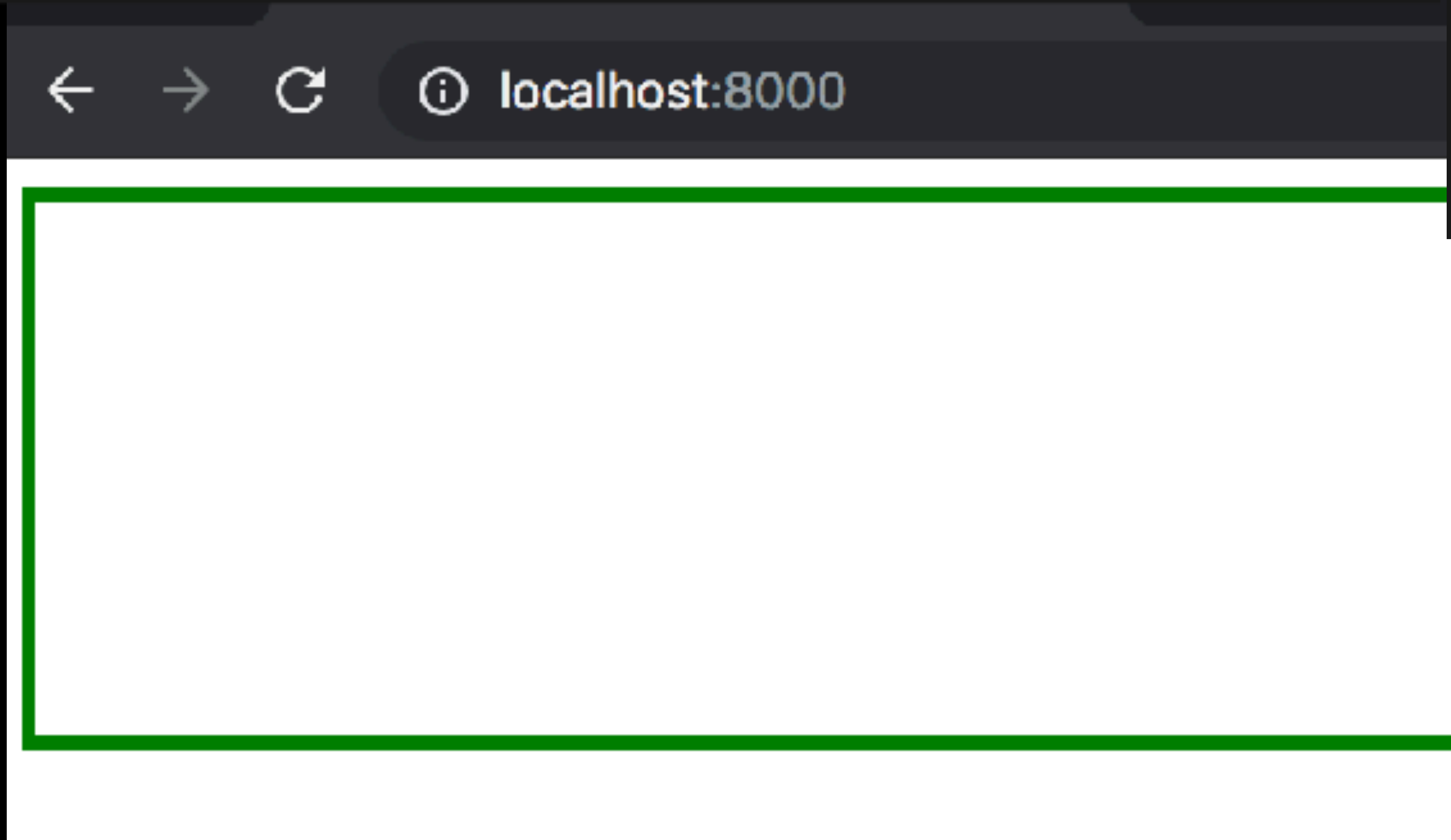
If we unset the height and width, our flex items disappears, because the **flex basis** is now the content size, which is empty:



```
<div id="flexBox">
  <span class="flexThing"></span>
  <div class="flexThing"></div>
  <span class="flexThing"></span>

</div>
```



```
#flexBox {
    display: flex;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    border-radius: 10px;
    background-color: pink;
    margin: 5px;
}
```



flex-shrink

The width* of the flex item can automatically shrink **smaller** than the flex basis via the flex-shrink property:

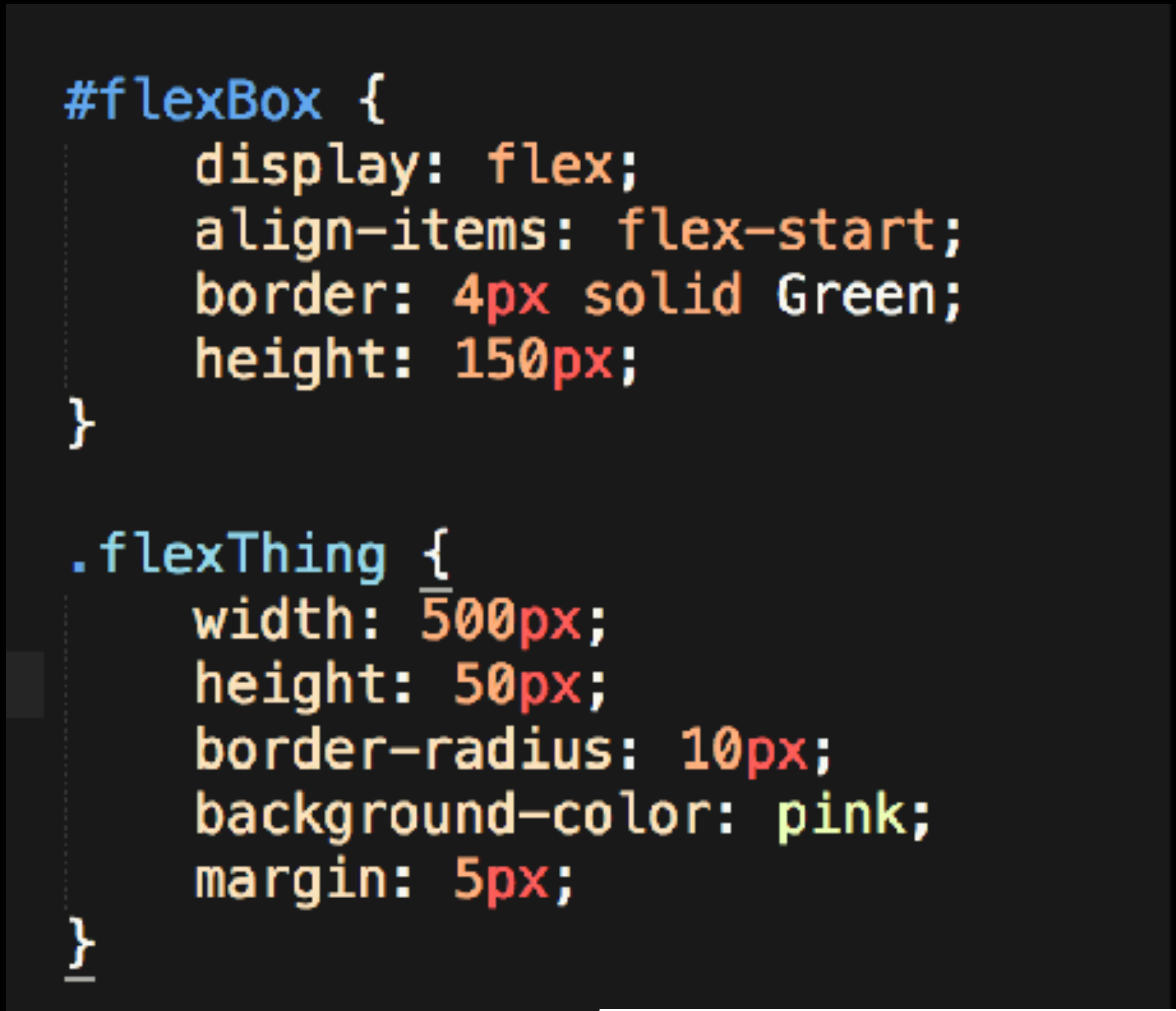
flex-shrink:

- If set to 1, the flex item shrinks itself as small as it can in the space available
- If set to 0, the flex item does not shrink.

Flex items have flex-shrink: **1 by default.**

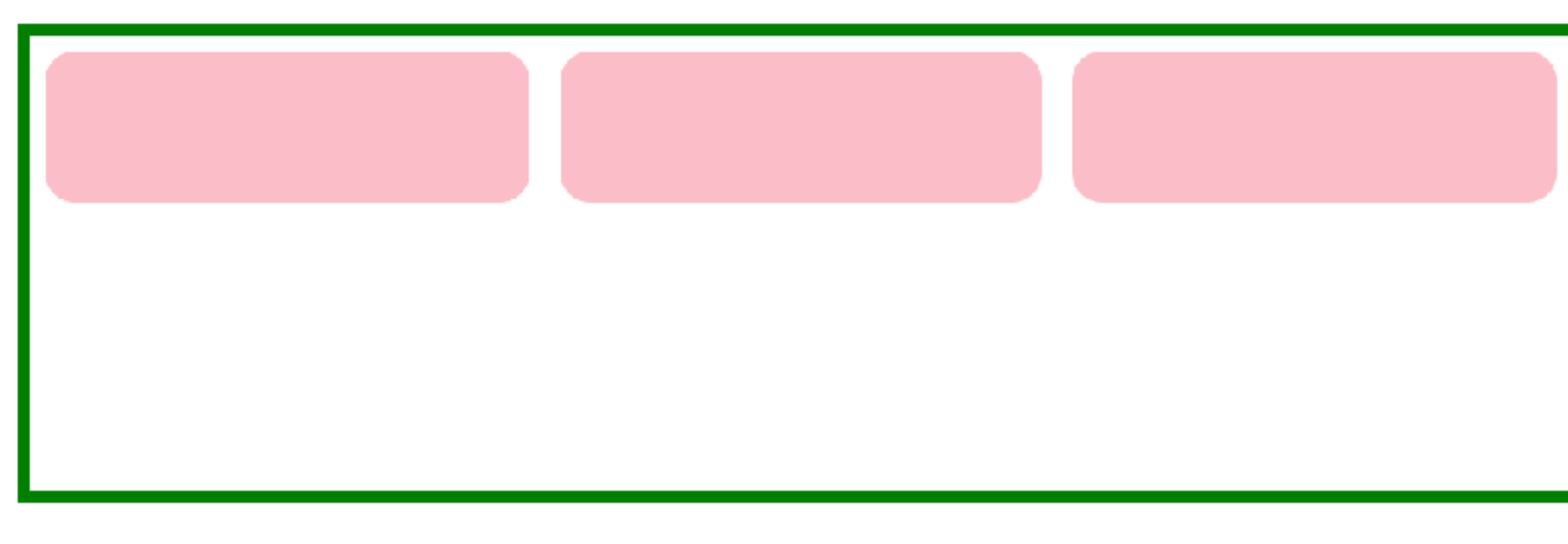
*width in the case of rows;
height in the case of columns

flex-shrink

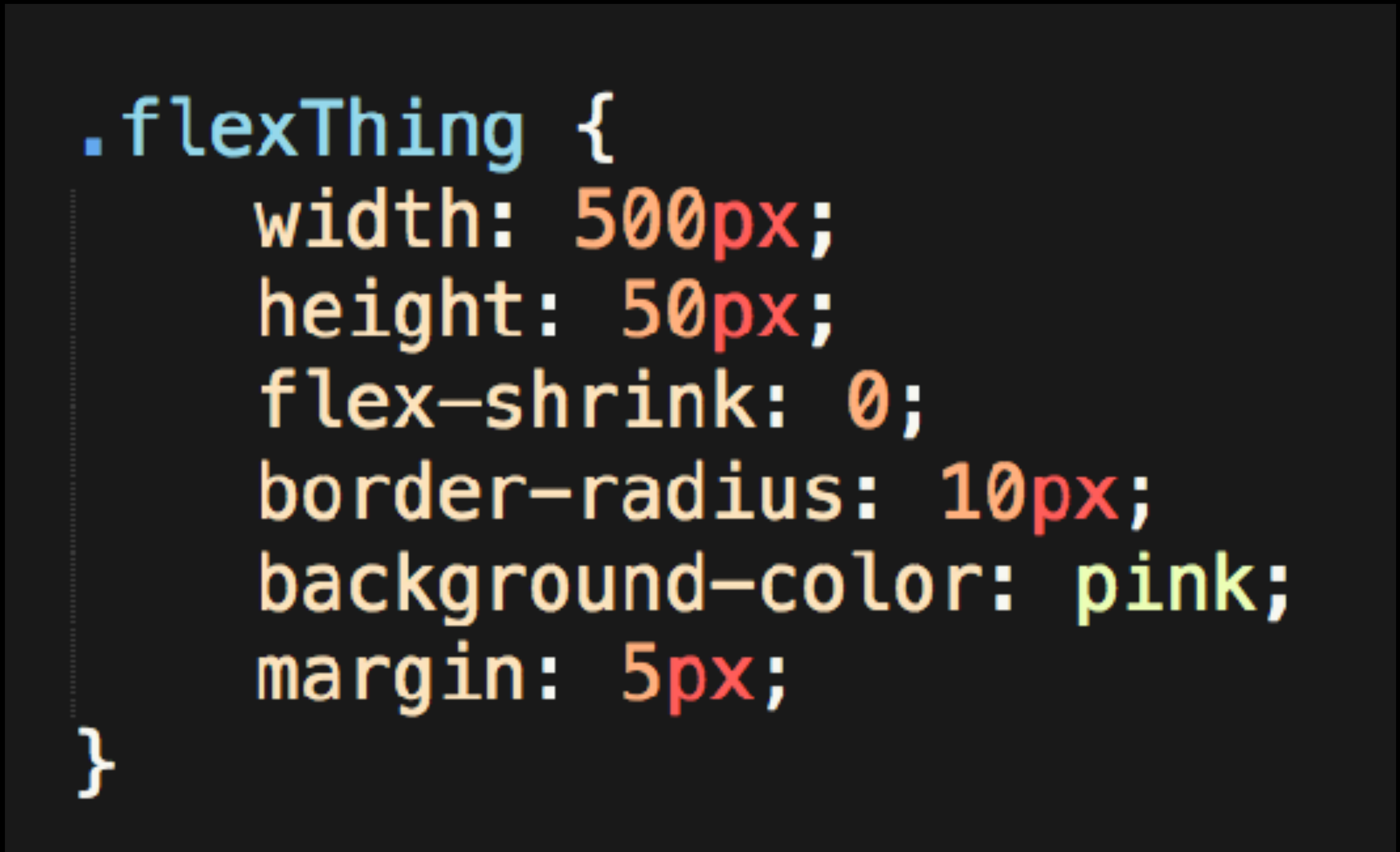


```
#flexBox {
    display: flex;
    align-items: flex-start;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    width: 500px;
    height: 50px;
    border-radius: 10px;
    background-color: pink;
    margin: 5px;
}
```

The flex items' widths all shrink to fit the width of the container.

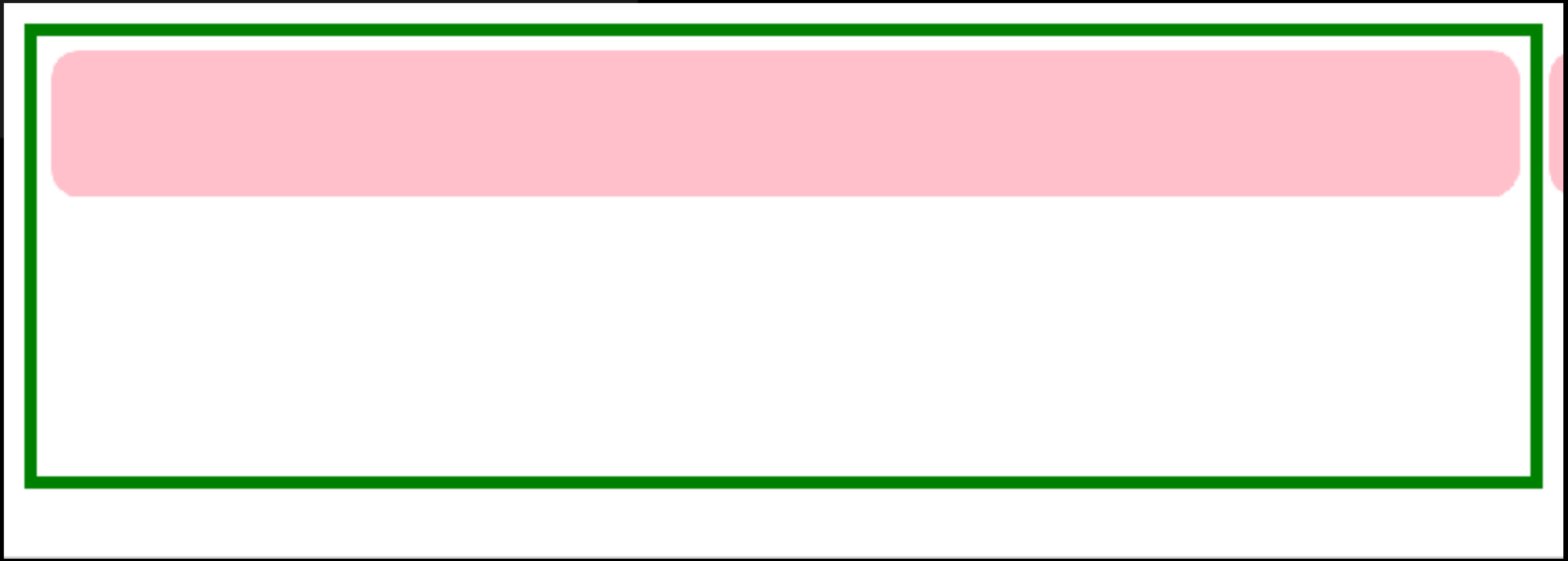


flex-shrink



```
.flexThing {
    width: 500px;
    height: 50px;
    flex-shrink: 0;
    border-radius: 10px;
    background-color: pink;
    margin: 5px;
}
```

Setting **flex-shrink**: 0;
undoes the shrinking behavior,
and the flex items do not
shrink in any circumstance:



flex-grow

The width* of the flex item can automatically **grow larger** than the flex basis via the flex-grow property:

flex-grow:

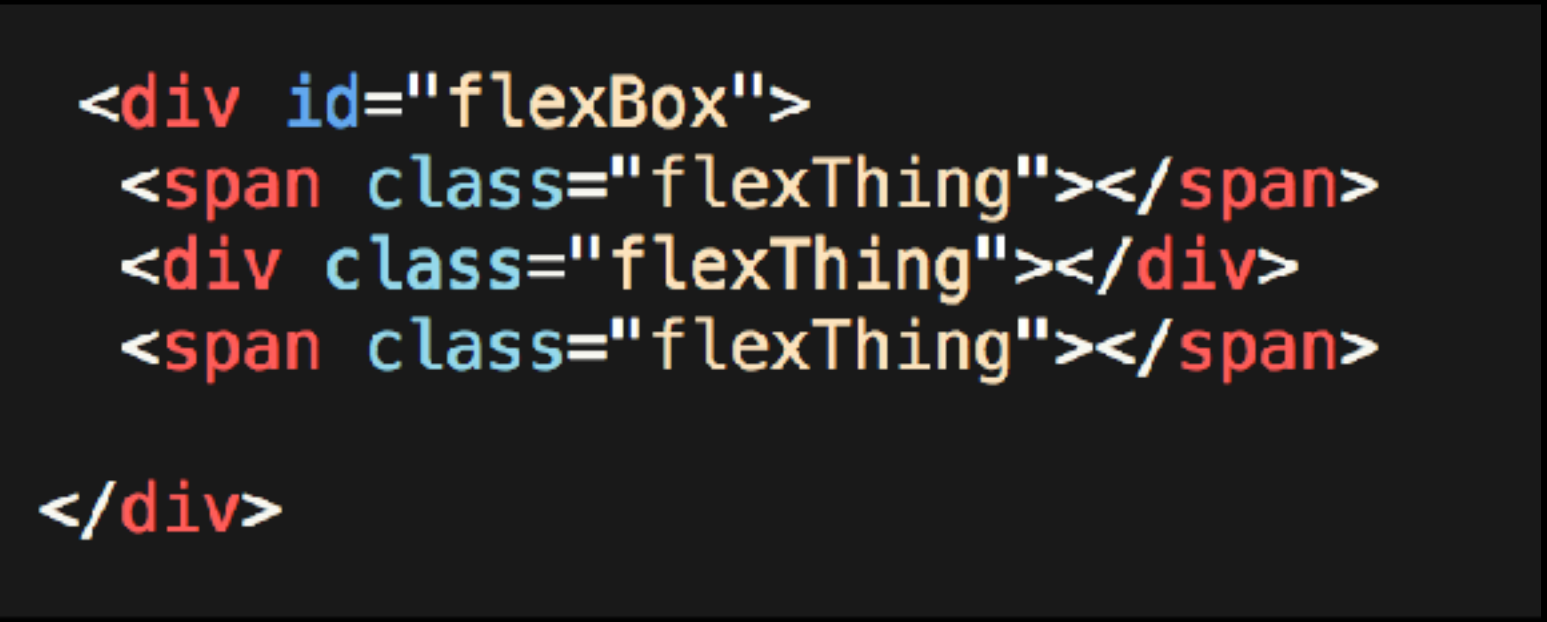
- If set to 1, the flex item grows itself as large as it can in the space remaining
- If set to 0, the flex item does not grow

Flex items have flex-grow: **0 by default**.

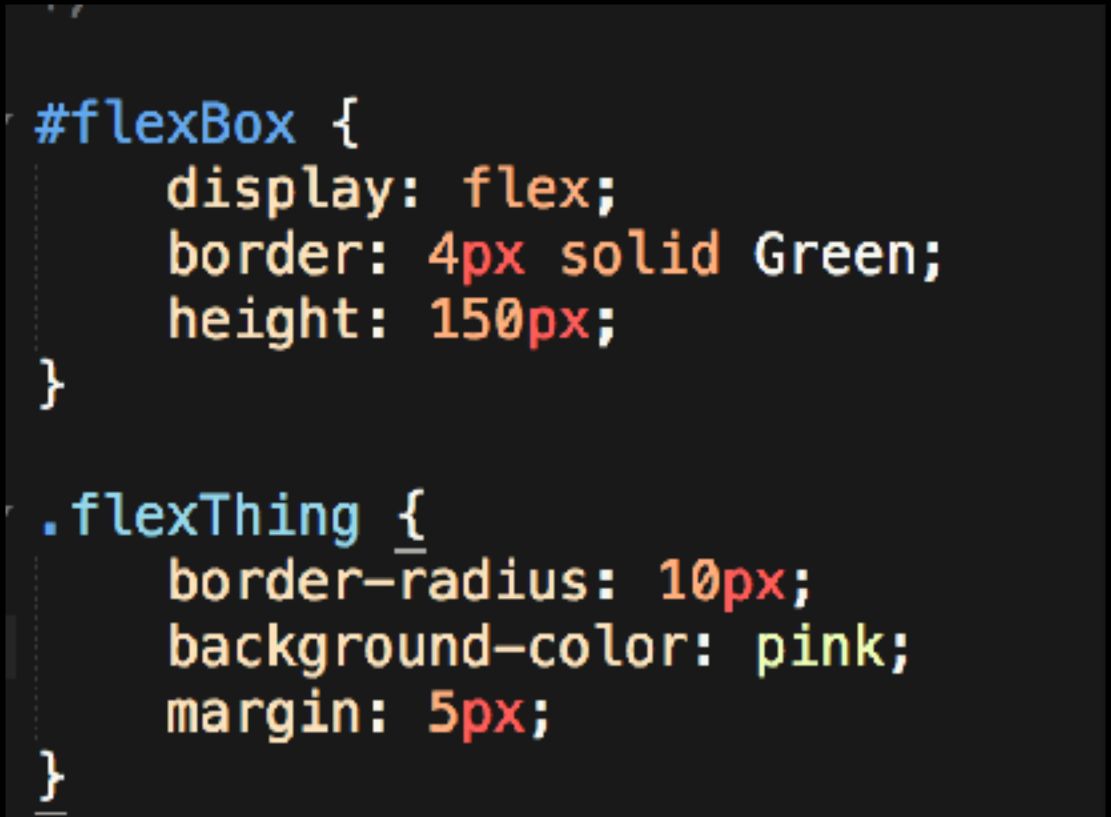
*width in the case of rows;
height in the case of columns

flex-grow

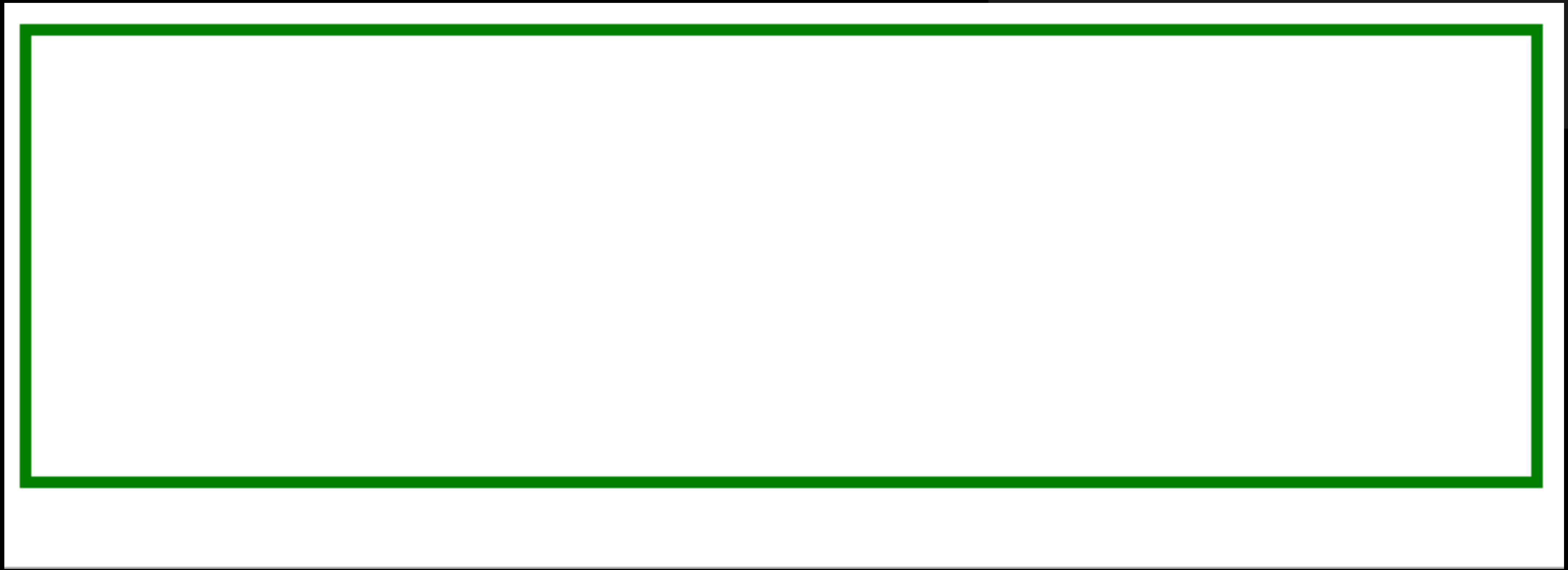
Let’s unset the height + width of our flex items again.



```
<div id="flexBox">
  <span class="flexThing"></span>
  <div class="flexThing"></div>
  <span class="flexThing"></span>

</div>
```

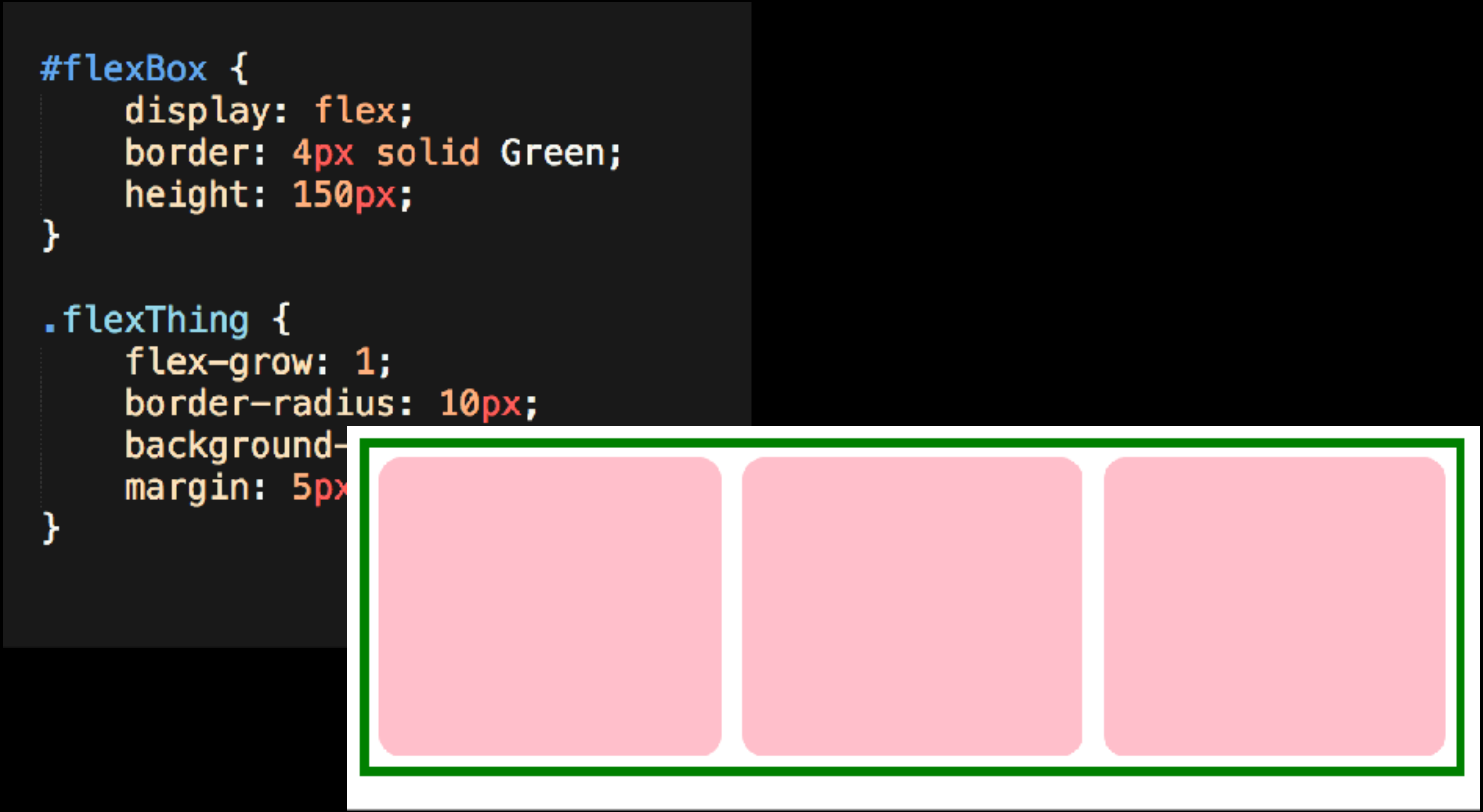


```
#flexBox {
    display: flex;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    border-radius: 10px;
    background-color: pink;
    margin: 5px;
}
```



flex-grow

if we set **flex-grow**: 1;
the flex items fill the empty space.

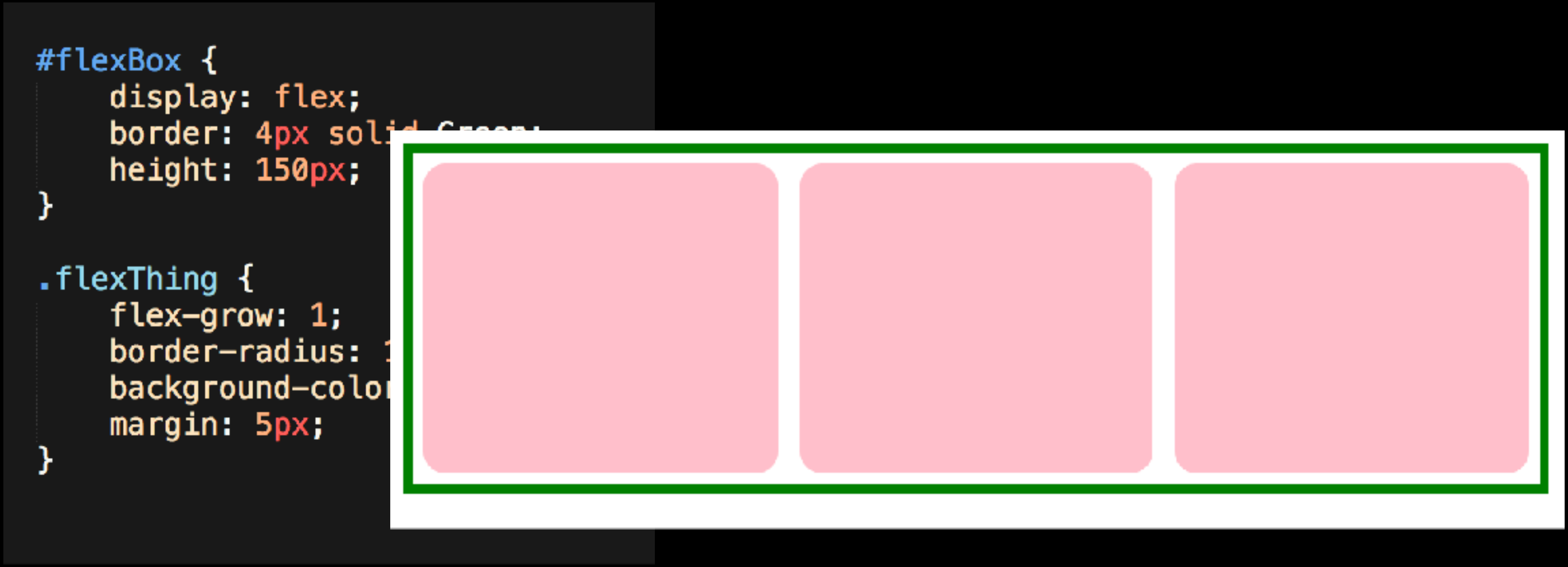


```
#flexBox {
    display: flex;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    flex-grow: 1;
    border-radius: 10px;
    background-
    margin: 5px
}
```

flex item height**?

note that **flex-grow** only controls width*

So why does the height** of the flex items seem to ‘grow’ as well?



```
#flexBox {
    display: flex;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    flex-grow: 1;
    border-radius: 1
    background-colo
    margin: 5px;
}
```

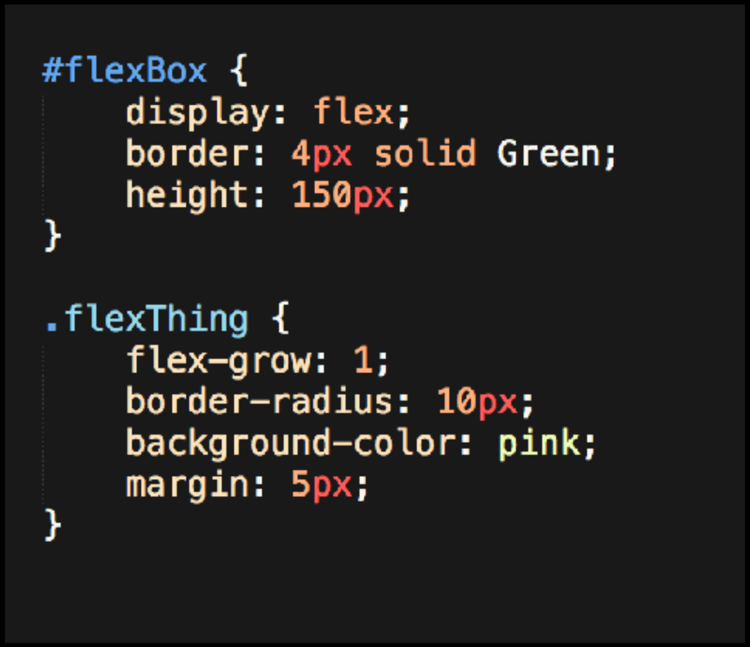
*width in the case of rows; height in the case of columns

**height in the case of rows; width in the case of columns

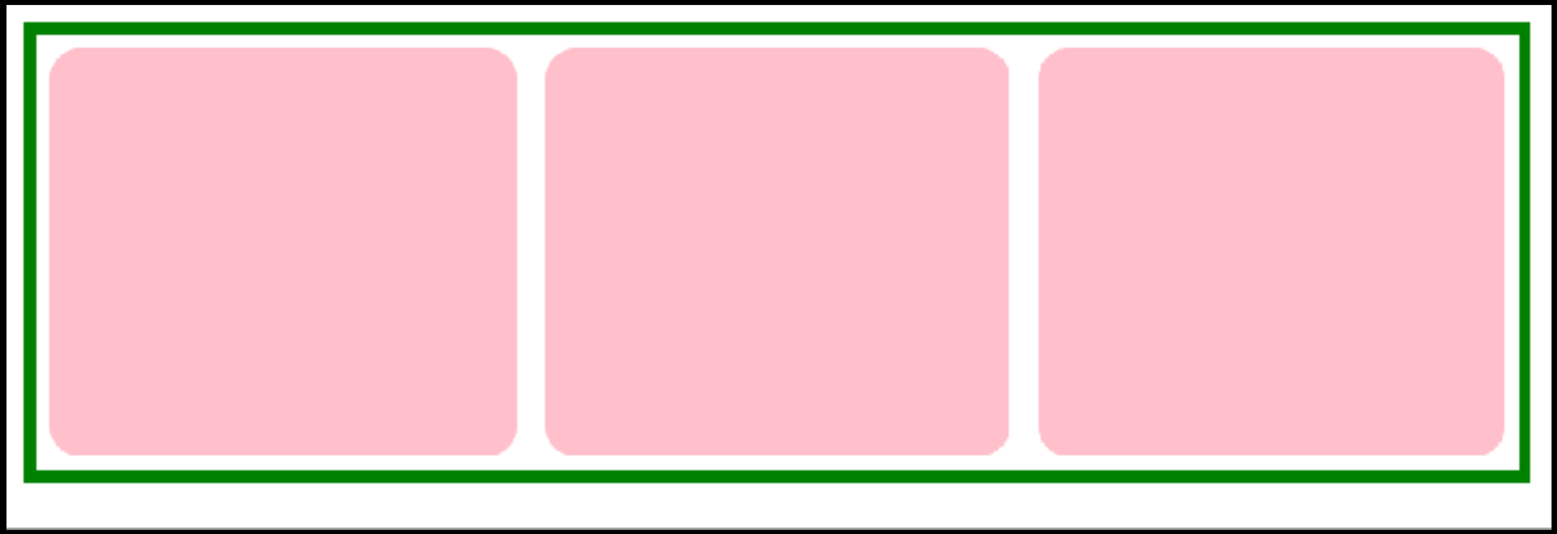
align-items: stretch;

The default value of **align-items** is stretch, which means every flex item grows vertically* to fill the container by default.

(This will not happen if the height on the flex item is set)



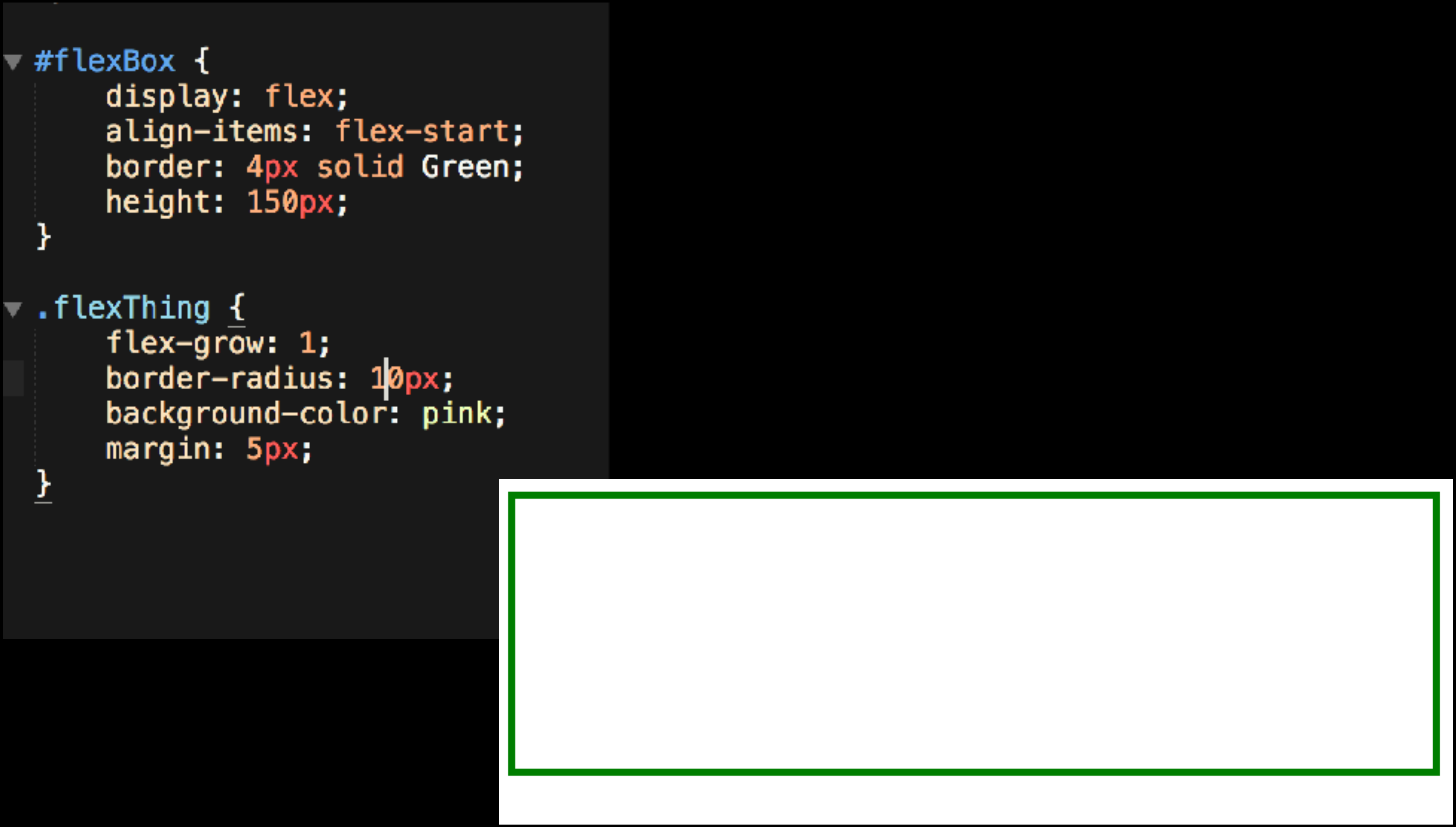
```
#flexBox {
    display: flex;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    flex-grow: 1;
    border-radius: 10px;
    background-color: pink;
    margin: 5px;
}
```



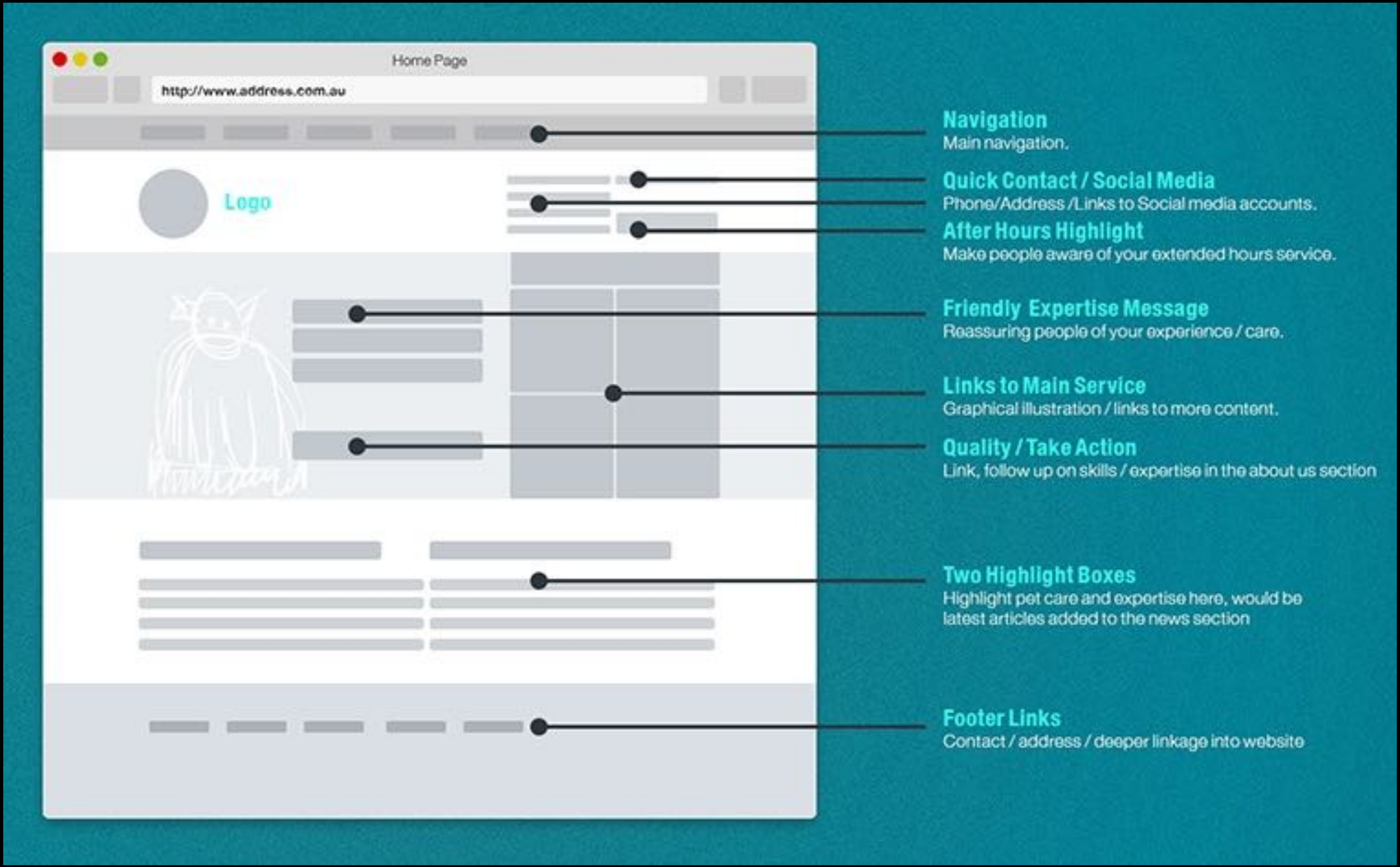
*veritcally in the case of rows; horizontally in the case of columns

align-items: stretch;

If we set another value for align-items, the flex items disappear again because the height is now content height, which is 0:



```
#flexBox {
    display: flex;
    align-items: flex-start;
    border: 4px solid Green;
    height: 150px;
}

.flexThing {
    flex-grow: 1;
    border-radius: 10px;
    background-color: pink;
    margin: 5px;
}
```



Navigation
Main navigation.

Quick Contact / Social Media
Phone/Address /Links to Social media accounts.

After Hours Highlight
Make people aware of your extended hours service.

Friendly Expertise Message
Reassuring people of your experience / care.

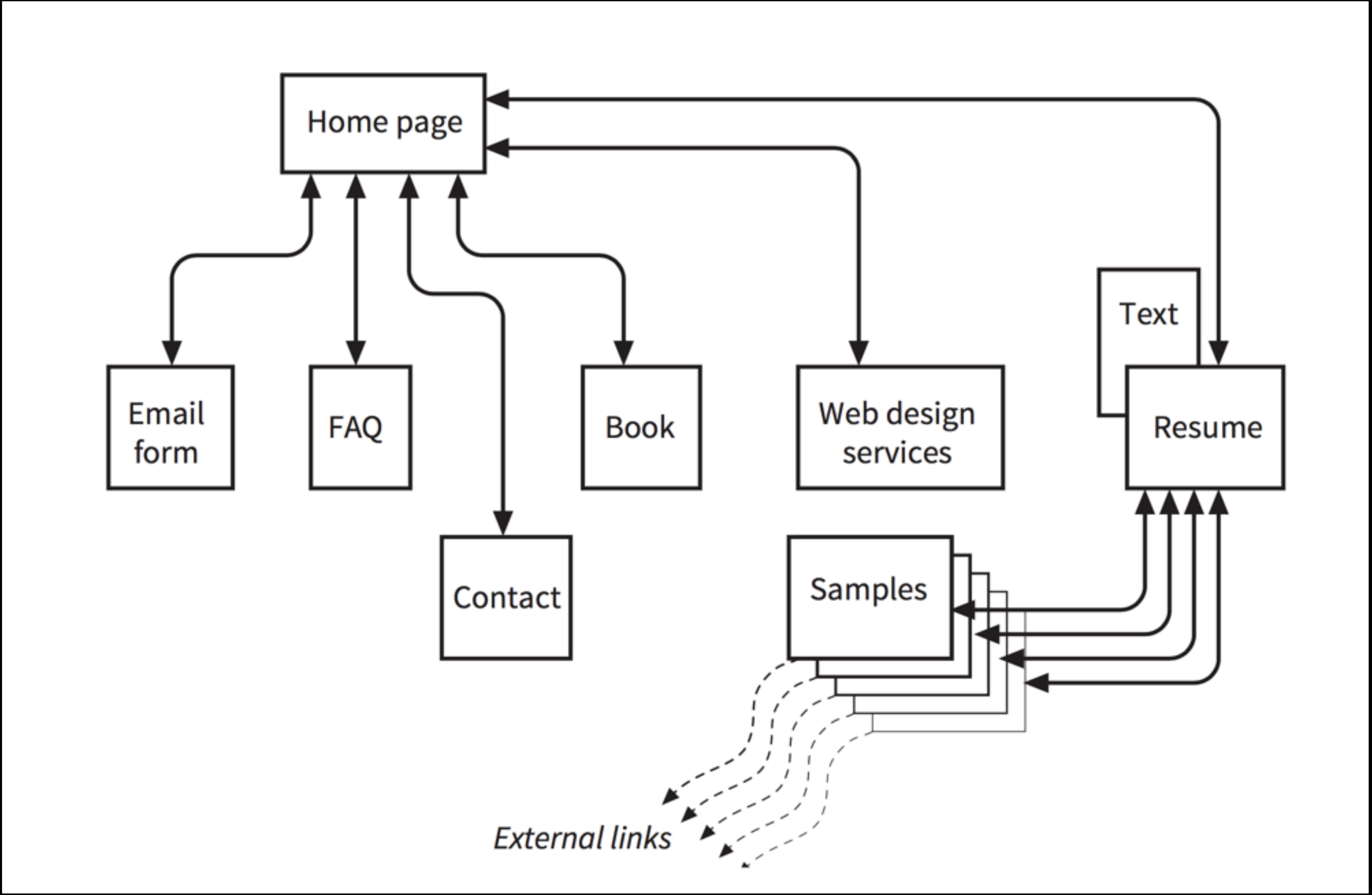
Links to Main Service
Graphical illustration / links to more content.

Quality / Take Action
Link, follow up on skills / expertise in the about us section

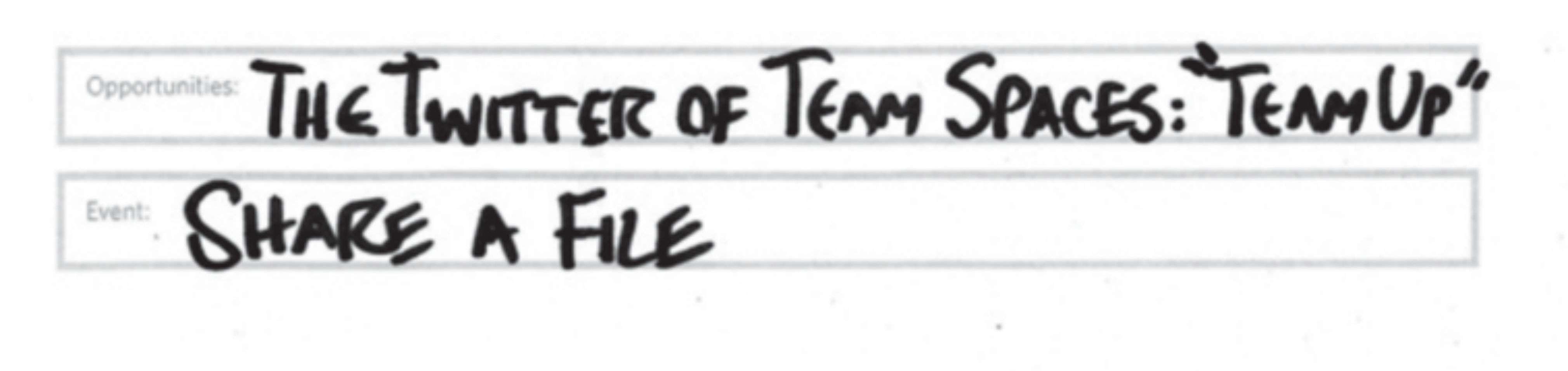
Two Highlight Boxes
Highlight pet care and expertise here, would be latest articles added to the news section

Footer Links
Contact / address / deeper linkage into website

Website
Wire Frame



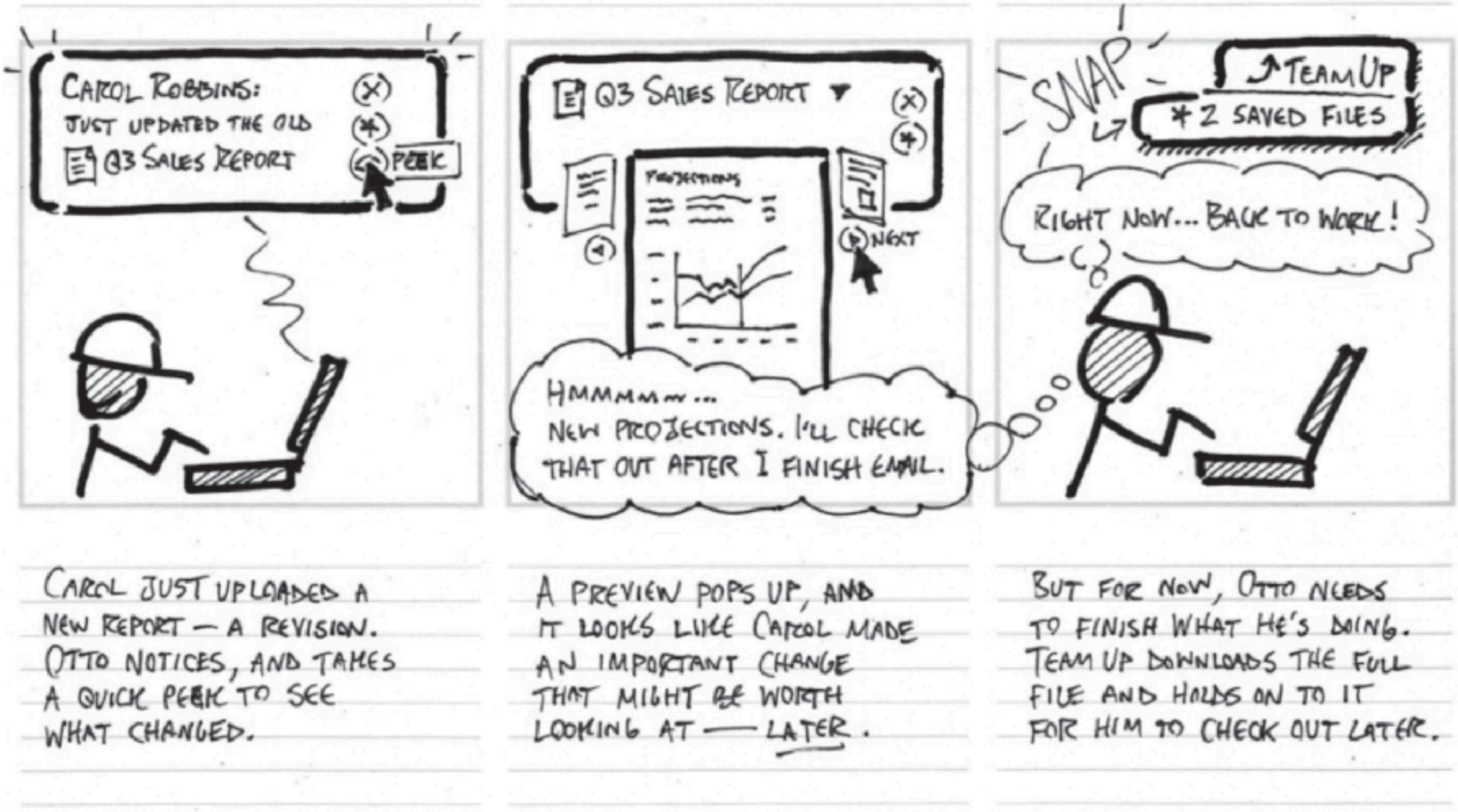
A good sitemap will include interaction design. not just page structure.



Opportunities: THE TWITTER OF TEAM SPACES: "TEAM UP"

Event: SHARE A FILE

A storyboard traces the path through a site or application from the point of view of a typical user (a persona in UX lingo). Usually includes a script + “scenes” consisting of screen views or the user interacting with the screen. The storyboard aims to demonstrate the steps it takes to accomplish tasks, outlines possible options, and also introduces some standard page types.



CAROL JUST UPLOADED A NEW REPORT — A REVISION. OTTO NOTICES, AND TAKES A QUICK PEEK TO SEE WHAT CHANGED.

A PREVIEW POPS UP, AND IT LOOKS LIKE CAROL MADE AN IMPORTANT CHANGE THAT MIGHT BE WORTH LOOKING AT — LATER.

BUT FOR NOW, OTTO NEEDS TO FINISH WHAT HE'S DOING. TEAM UP DOWNLOADS THE FULL FILE AND HOLDS ON TO IT FOR HIM TO CHECK OUT LATER.

A storyboard traces the path through a site or application from the point of view of a typical user (a persona in UX lingo). Usually includes a script + “scenes” consisting of screen views or the user interacting with the screen. The storyboard aims to demonstrate the steps it takes to accomplish tasks, outlines possible options, and also introduces some standard page types.

color

[wes anderson's color]

Andrés Peña

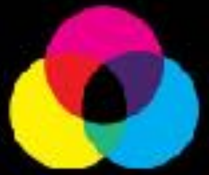
COLOR THEORY

QUICK REFERENCE SHEET

CMYK
SUBTRACTIVE

CREATED WITH INK

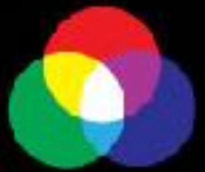
WHEN WE MIX COLORS USING PAINT OR THROUGH THE PRINTING PROCESS, WE ARE USING SUBTRACTIVE COLOR METHOD. SUBTRACTIVE COLOR MIXING MEANS THAT ONE BEGINS WITH WHITE AND ENDS WITH BLACK, AS ONE ADDS COLOR, THE RESULT GETS DARGER AND TENDS TO BLACK.

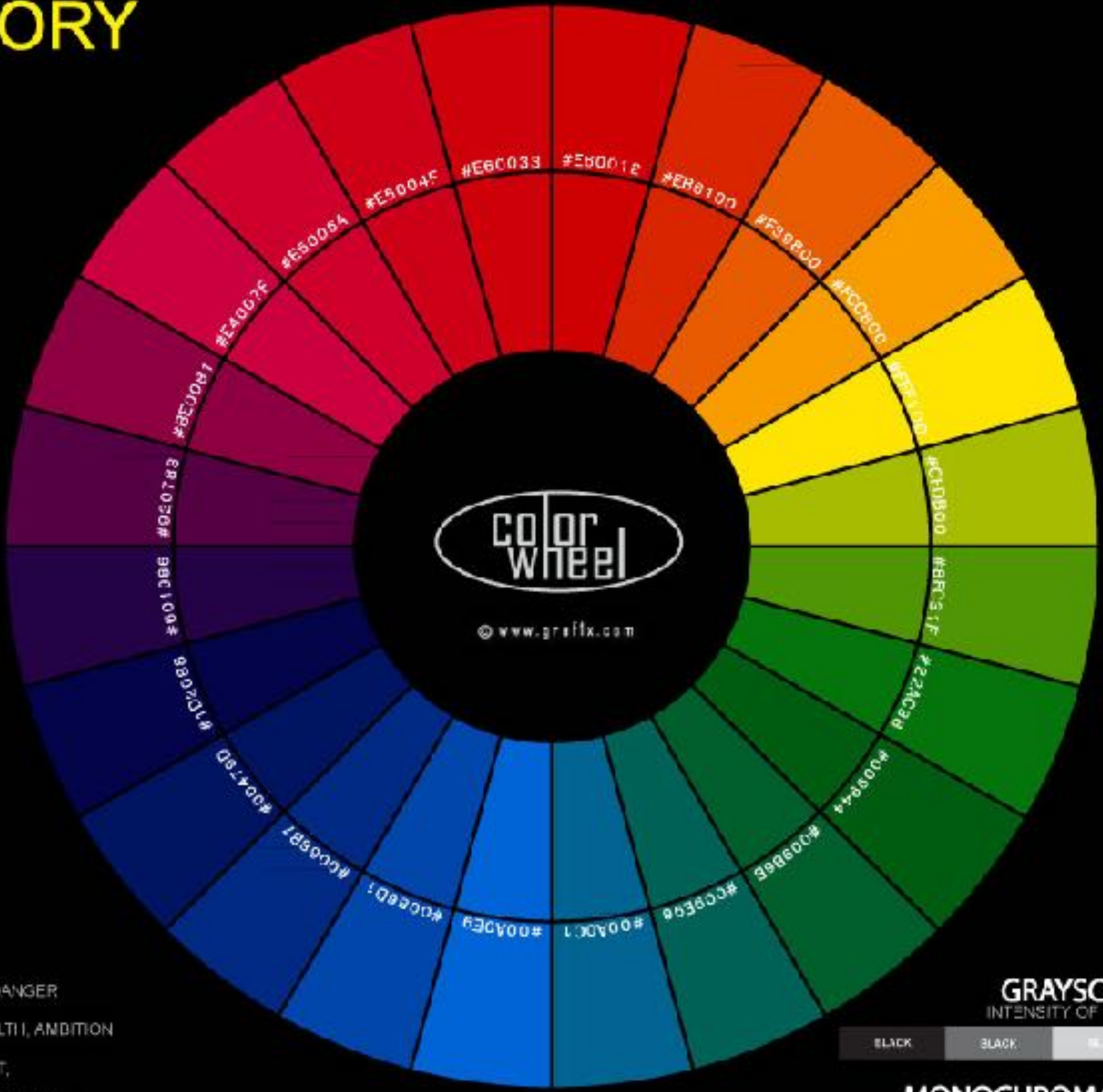


RGB
ADDITIVE

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	ROYALTY, 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

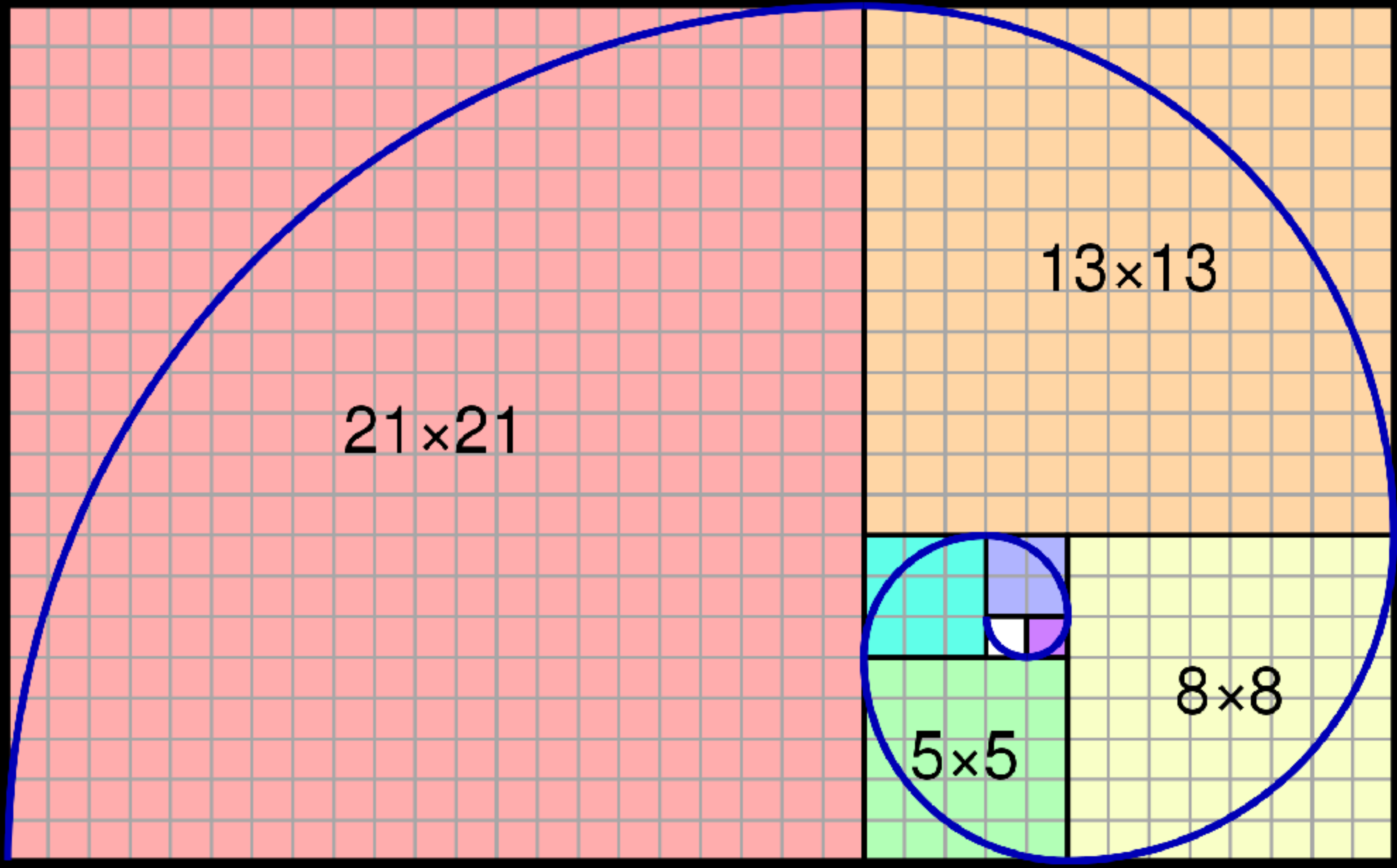
RED	YELLOW	BLUE
RED ORANGE	YELLOW GREEN	BLUE VIOLET
ORANGE	GREEN	VIOLET
YELLOW ORANGE	BLUE GREEN	RED VIOLET

SPLIT COMPLEMENT

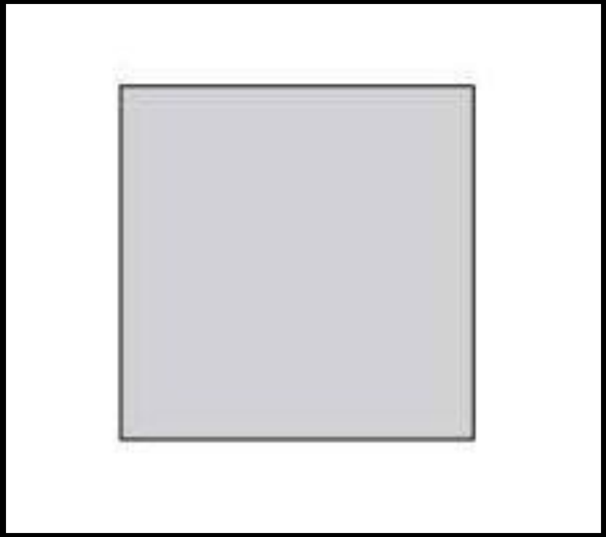
A COLOR AND THE TWO COLORS NEXT TO ITS COMPLEMENT ON THE COLOR WHEEL

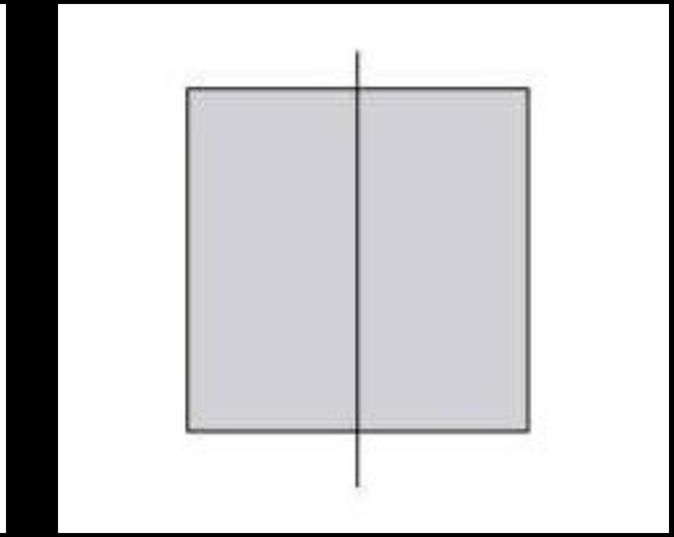
YELLOW	BLUE VIOLET	RED VIOLET
YELLOW GREEN	VIOLET	RED
GREEN	RED VIOLET	RED ORANGE
BLUE GREEN	RED	ORANGE
BLUE	RED ORANGE	YELLOW ORANGE
BLUE VIOLET	ORANGE	YELLOW
VIOLET	YELLOW ORANGE	YELLOW GREEN
RED VIOLET	YELLOW	GREEN
RED	YELLOW GREEN	BLUE GREEN
RED ORANGE	GREEN	BLUE
ORANGE	BLUE GREEN	BLUE VIOLET
YELLOW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

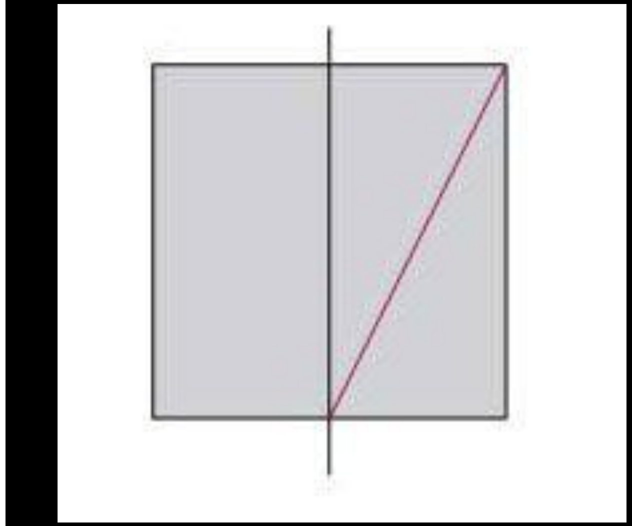
> “Anyone willing to take the necessary trouble will find that, with the aid of the grid system, he is better fitted to find a solution to his design problems which is functional, logical and also more aesthetically pleasing”
>
> — Joseph Müller-Brockmann[1]

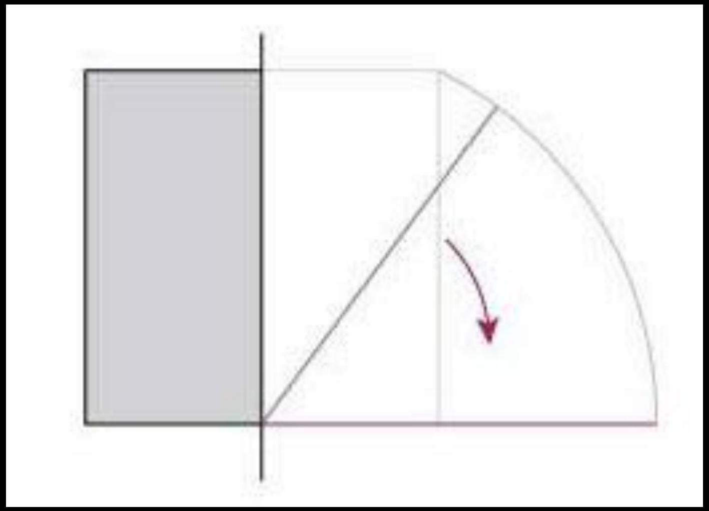


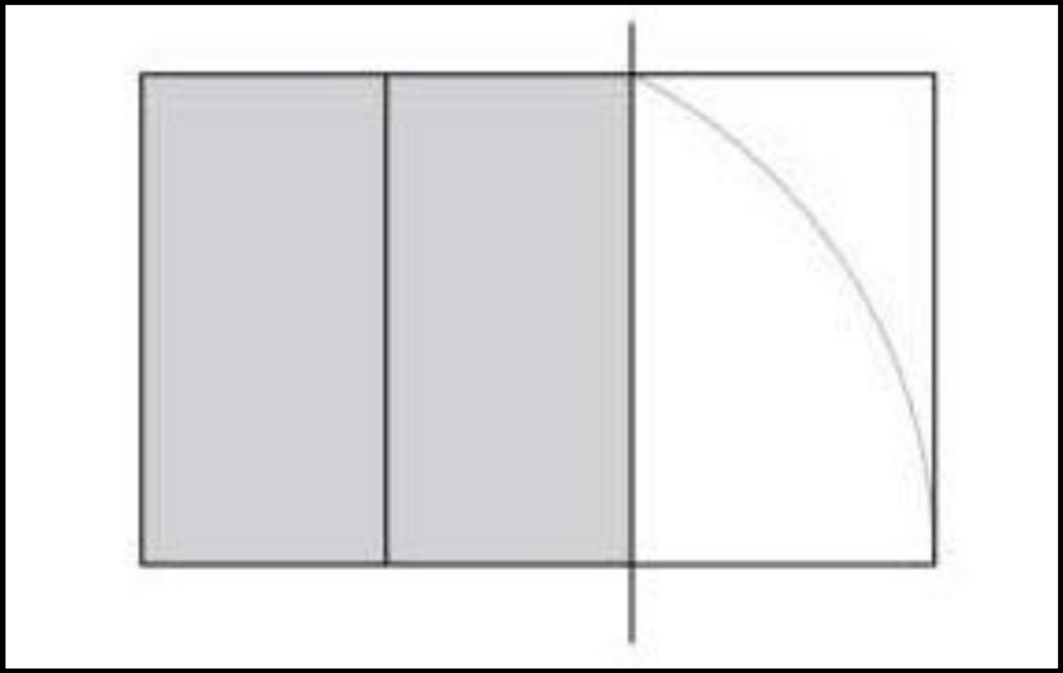
Plotting the relationships in scale provides us with a spiral that can be seen in nature



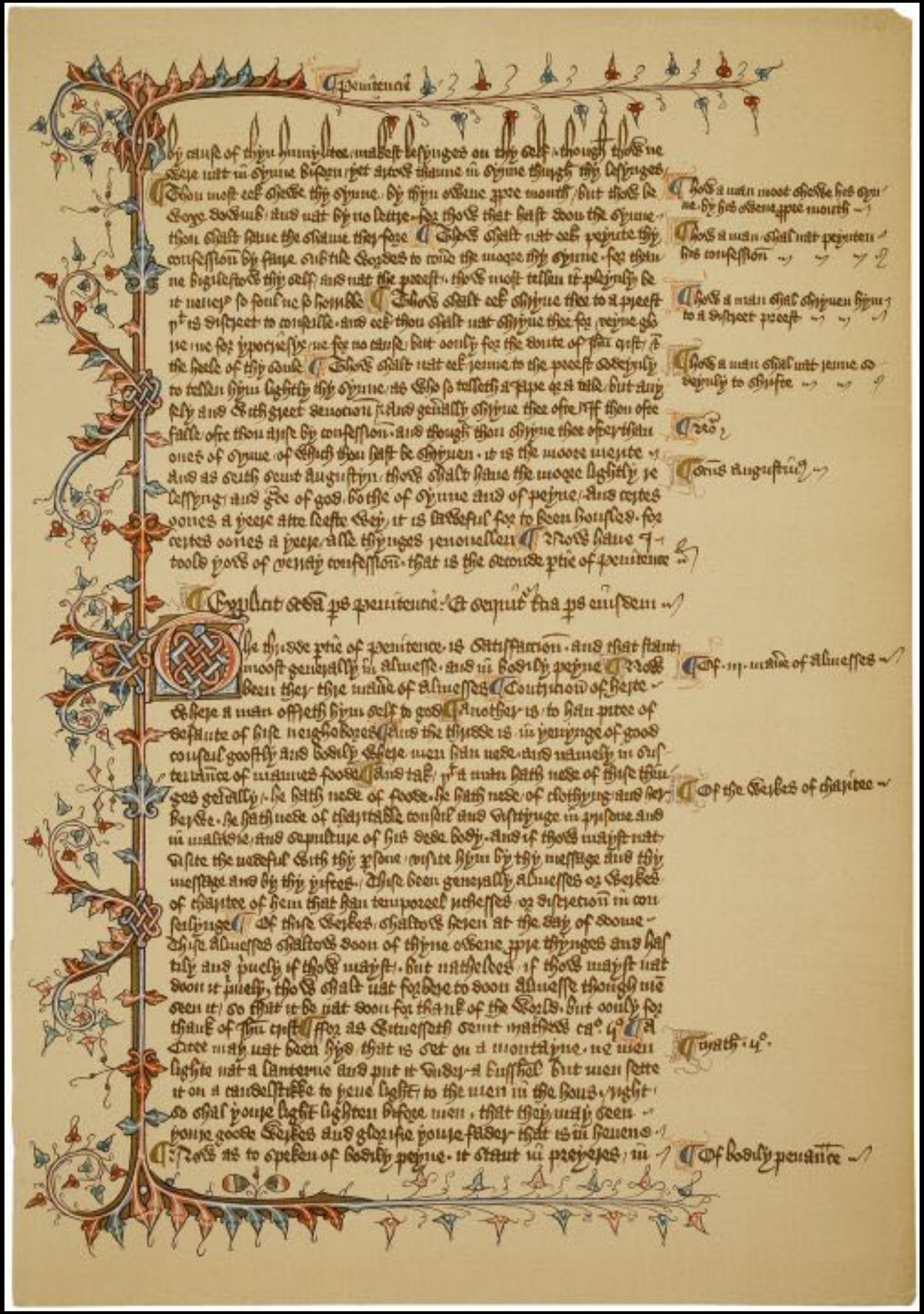






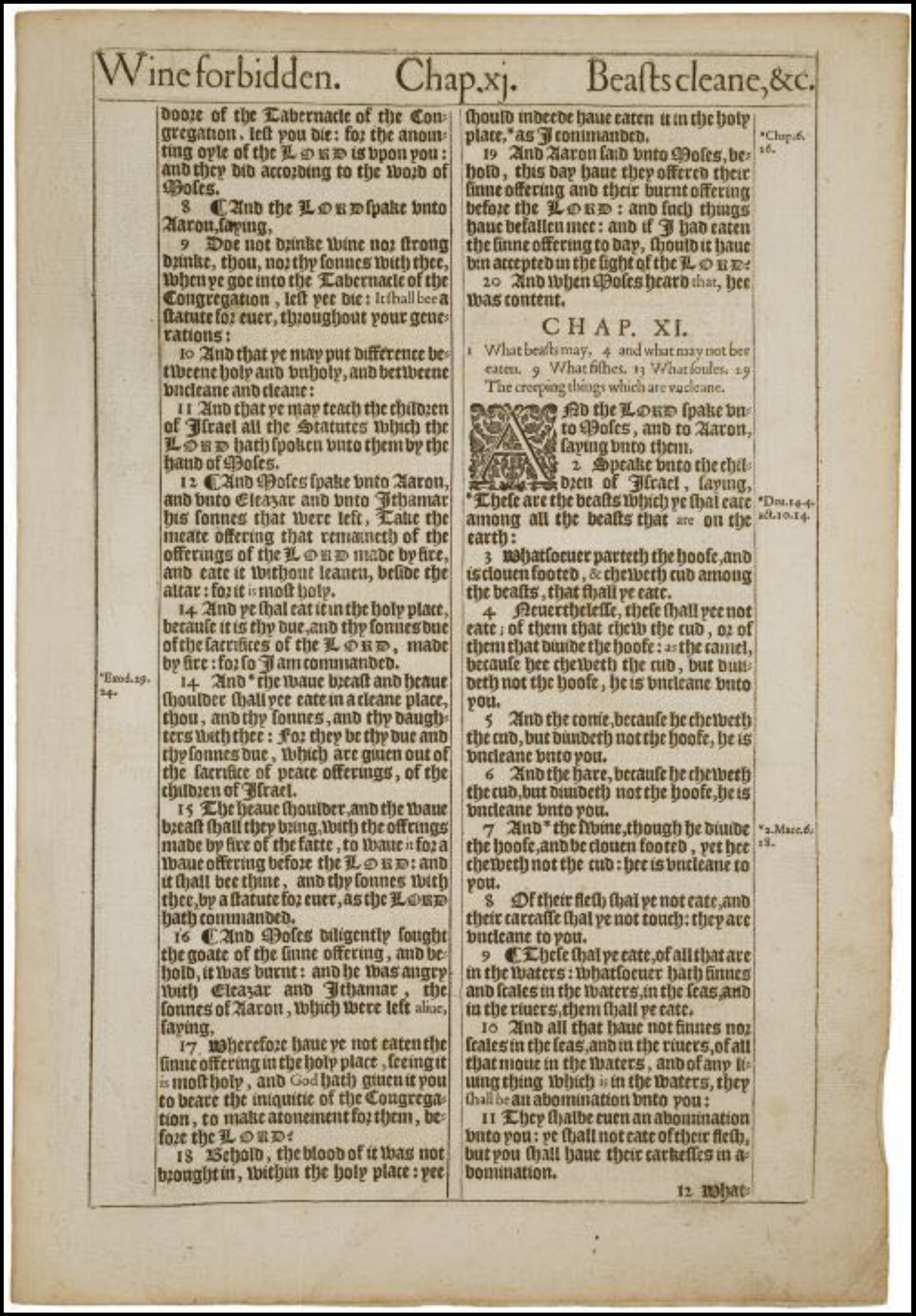


1) draw a square
2) divid square
3) draw a diagonal line
4) rotate
5) create new rectangle



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.



Wine forbidden. Chap.xj. Beaſts cleane,&c.

doore 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 aliue, 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.6.16.

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.Macc.6.18.

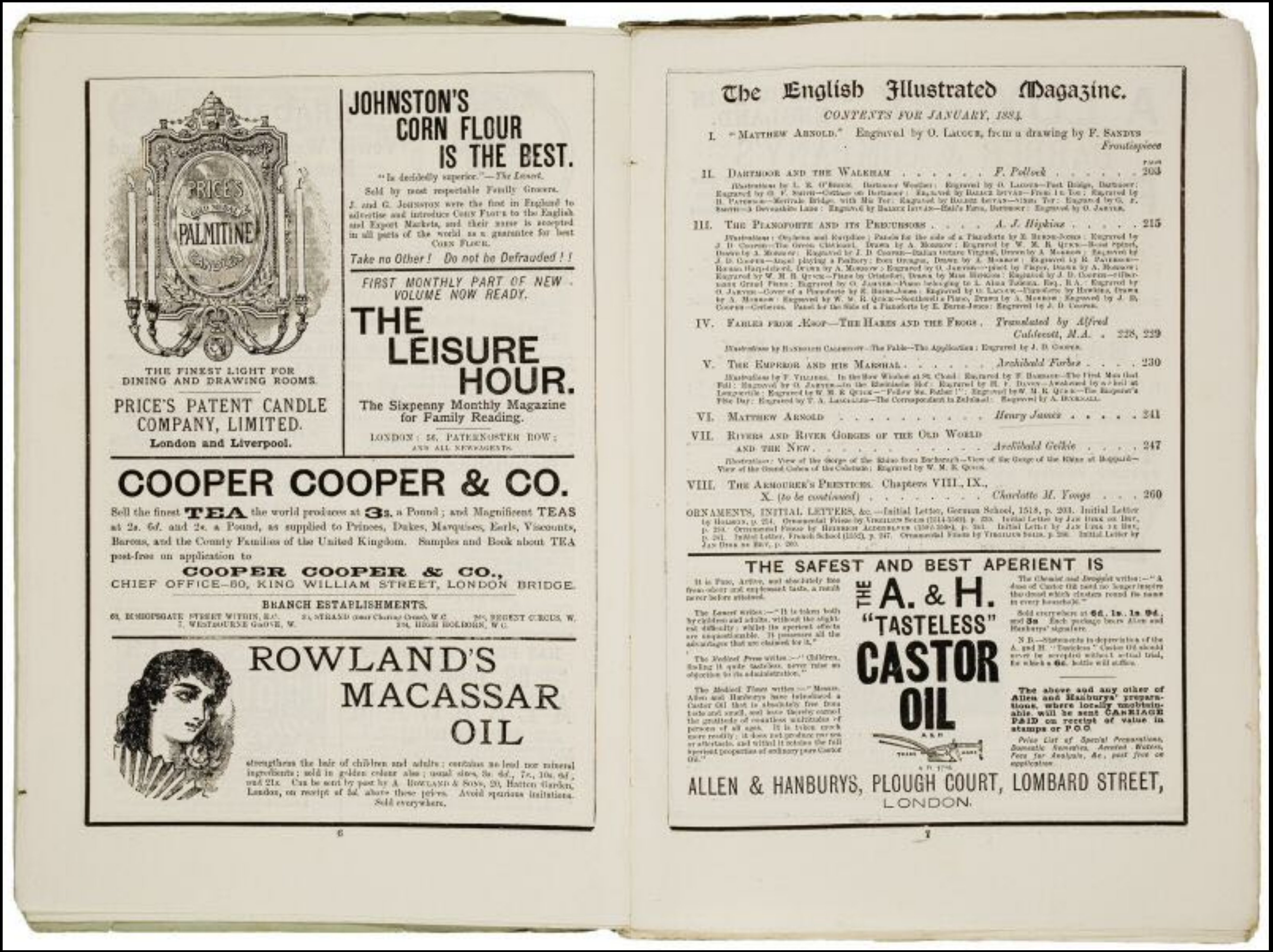
8 Of their fleſh ſhal ye not eate, and their carcaſſe ſhal ye not touch: they are vncleane to you.

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-


PRICE'S
PALMITINE
CANDLES

THE FINEST LIGHT FOR DINING AND DRAWING ROOMS.

PRICE'S PATENT CANDLE COMPANY, LIMITED.
London and Liverpool.

JOHNSTON'S CORN FLOUR IS THE BEST.

"Is decidedly superior."—*The Lancet.*

Sold by most respectable Family Grocers.

J. and G. Johnston were the first in England to advertise and introduce Corn Flour to the English and Export Markets, and their name is accepted in all parts of the world as a guarantee for best Corn Flour.

Take no Other! Do not be Defrauded!!

FIRST MONTHLY PART OF NEW VOLUME NOW READY.

THE LEISURE HOUR.

The Sixpenny Monthly Magazine for Family Reading.

LONDON: 56, PATERNOSTER ROW;
AND ALL NEWSAGENTS.

COOPER COOPER & CO.

Sell the finest **TEA** the world produces at **3s.** a Pound; and Magnificent TEAS at 2s. 6d. and 2s. a Pound, as supplied to Princes, Dukes, Marquises, Earls, Viscounts, Barons, and the County Families of the United Kingdom. Samples and Book about TEA post-free on application to

COOPER COOPER & CO.,
CHIEF OFFICE—50, KING WILLIAM STREET, LONDON BRIDGE.

BRANCH ESTABLISHMENTS.
63, BISHOPSGATE STREET WITHIN, E.C. 21, STRAND (near Charing Cross), W.C. 35, REGENT CIRCUS, W.
7, WESTBOURNE GROVE, W. 334, HIGH HOLBORN, W.C.

ROWLAND'S MACASSAR OIL

strengthens the hair of children and adults; contains no lead nor mineral ingredients; sold in golden colour also; usual sizes, 3s. 6d., 7s., 10s. 6d., and 21s. Can be sent by post by A. Rowland & Sons, 20, Hatton Garden, London, on receipt of 3d. above these prices. Avoid spurious imitations. Sold everywhere.

6

The English Illustrated Magazine.

CONTENTS FOR JANUARY, 1884.

THE SAFEST AND BEST APERIENT IS

THE A. & H. "TASTELESS" CASTOR OIL

It is Pure, Active, and absolutely free from odour and unpleasant taste, a result never before attained.

The *Lancet* writes:—"It is taken both by children and adults, without the slightest difficulty; whilst its aperient effects are unquestionable. It possesses all the advantages that are claimed for it."

The *Medical Press* writes:—"Children, finding it quite tasteless, never raise an objection to its administration."

The *Medical Times* writes:—"Messrs. Allen and Hanburys have introduced a Castor Oil that is absolutely free from taste and smell, and have thereby earned the gratitude of countless multitudes of persons of all ages. It is taken much more readily; it does not produce nausea or aftertaste, and withal it retains the full aperient properties of ordinary pure Castor Oil."

A & H
TRADE MARK
A.D. 1715

The *Chemist and Druggist* writes:—"A dose of Castor Oil need no longer inspire the dread which clusters round its name in every household."

Sold everywhere at **6d., 1s., 1s. 9d.,** and **3s.** Each package bears Allen and Hanburys' signature.

N.B.—Statements in depreciation of the A. and H. "Tasteless" Castor Oil should never be accepted without actual trial, for which a **6d.** bottle will suffice.

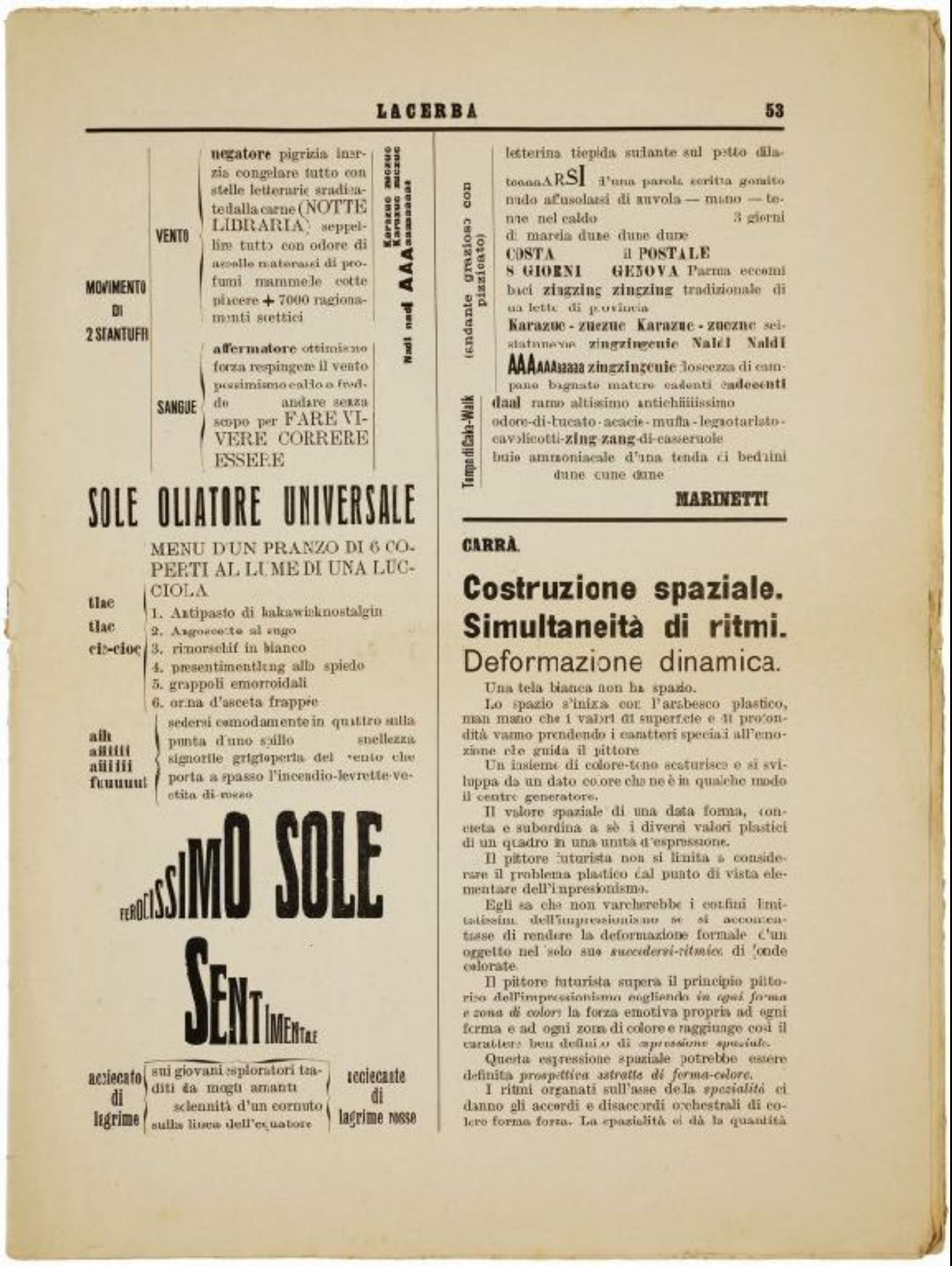
The above and any other of Allen and Hanburys' preparations, where locally unobtainable, will be sent CARRIAGE PAID on receipt of value in stamps or P.O.O.

Price List of Special Preparations, Domestic Remedies, Aerated Waters, Fees for Analysis, &c., post free on application.

ALLEN & HANBURYS, PLOUGH COURT, LOMBARD STREET,
LONDON.

7

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.



LACERBA 53

MOVIMENTO
DI
2 SFANTUFRI

VENTO

negatore pigrizia inerzia congelare tutto con stelle letterarie sradicate dalla carne (NOTTE LIBRARIA) seppellire tutto con odore di acelle 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 ESSEFE

Karazuc zuczuc
Karazuc zuczuc
Nadi nadi AAAaaaaaaa

SOLE OLIATORE UNIVERSALE

MENU D'UN PRANZO DI 6 COPERTI AL LUME DI UNA LUCCIOLA

tlac
tlac
cic-cioc

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

aih
aiiiii
aiiiii
fuuuuul

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

FEROCISSIMO SOLE

SENTIMENTALE

acciecato
di
lagrime

sui giovani esploratori traditi da mogli amanti
solennità d'un cornuto
sulla linea dell'equatore

acciecante
di
lagrime rosse

(andante grazioso con pizzicato)

letterina tiepida sudante sul petto dilatooooARSI d'una parola scritta gomito nudo affusolarsi di nuvola — mano — tenne 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 seistatuneve **zingzingcuic Naldl Naldl**
AAAAAAaaaaa zingzingcuic loscezza di campane bagnate mature cadenti **cadeeenti**

Tempo di Cake-Walk

daal ramo altissimo antichiiiiiissimo
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.

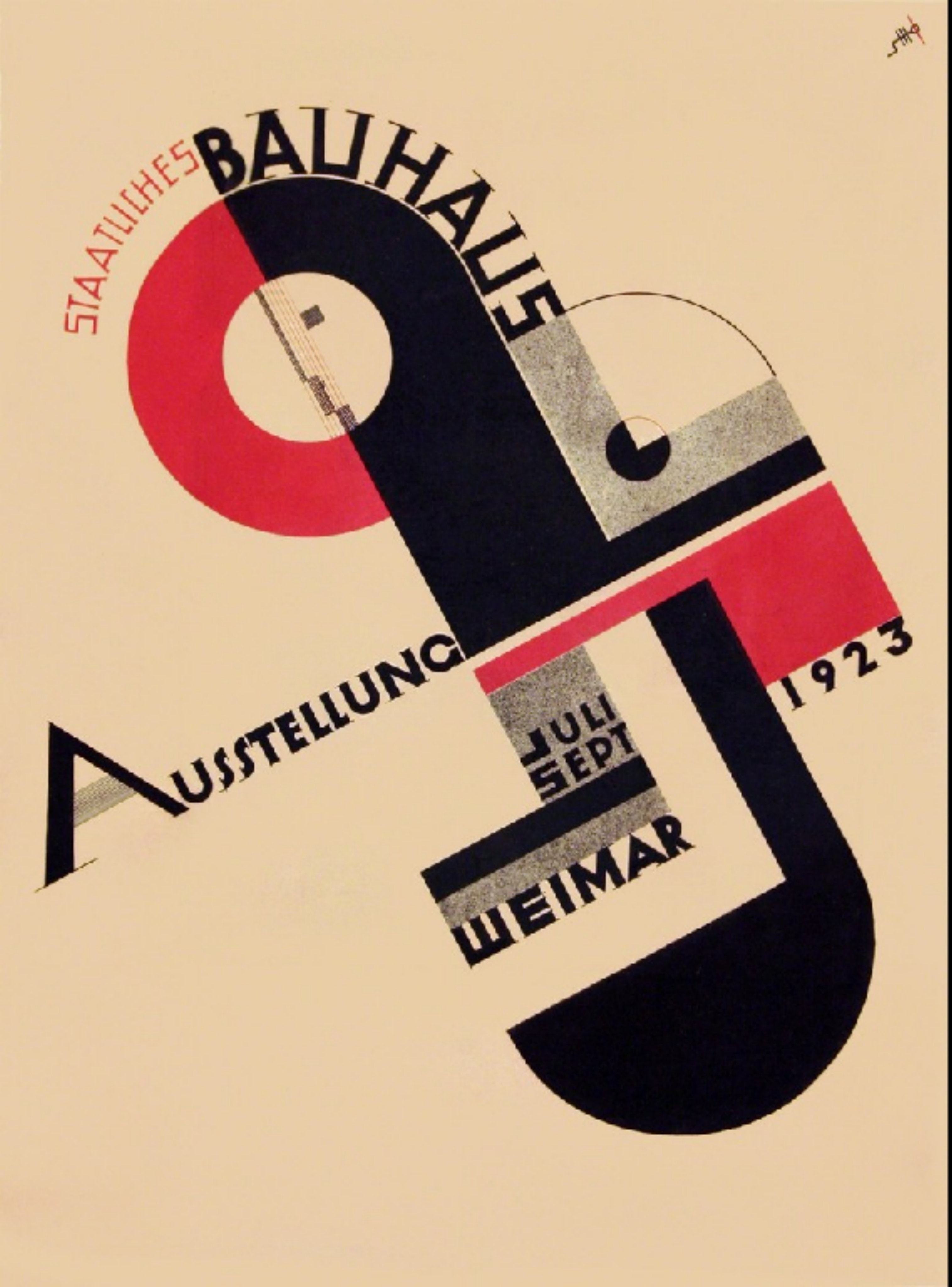
Egli sa che non varcherebbe i confini limitatissimi dell'impressionismo se si accontentasse di rendere la deformazione formale d'un oggetto nel solo suo *succedersi-ritmico* di fonde colorate.

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.*

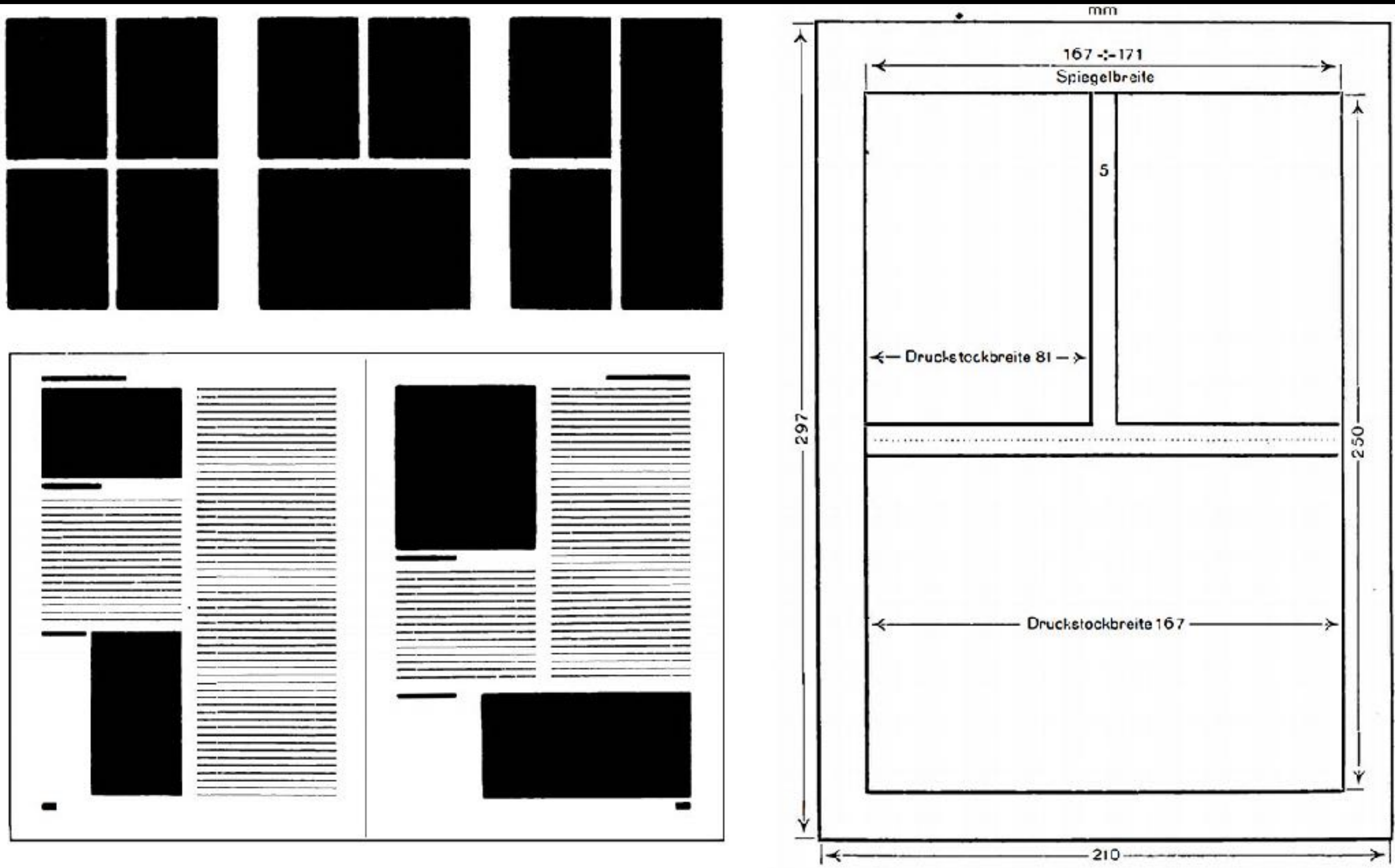
Questa espressione spaziale potrebbe essere definita *prospettiva astratta di forma-colore.*

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

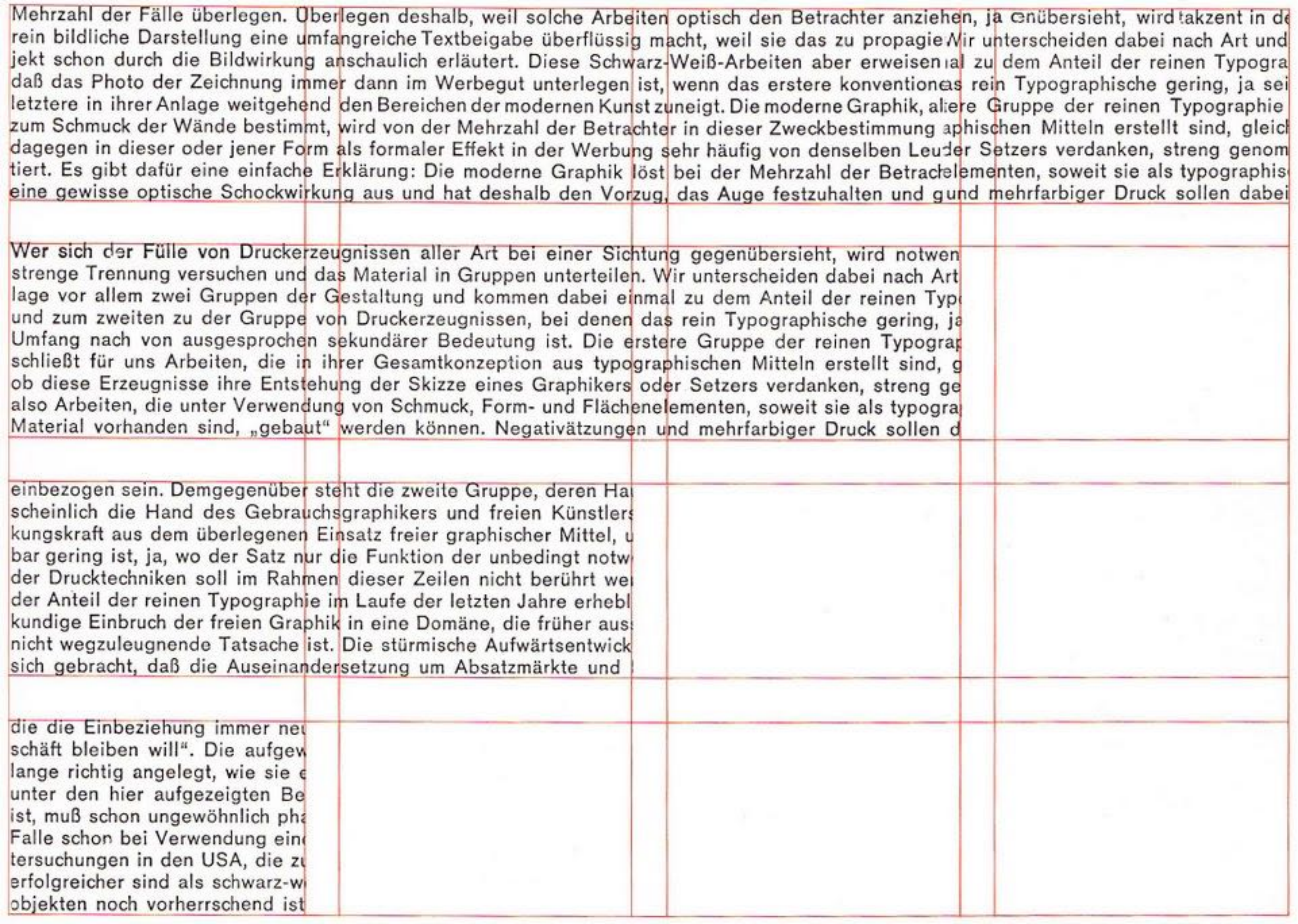
Movements like the Bauhaus and the Futurists investigated the use of grid systems, and how to play within these constraints. Here it's a page from the futurist magazine Lacerba.



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*



Mehrzahl der Fälle überlegen. Überlegen deshalb, weil solche Arbeiten optisch den Betrachter anziehen, ja enübersieht, wird takzent in de
rein bildliche Darstellung eine umfangreiche Textbeigabe überflüssig macht, weil sie das zu propagie Wir unterscheiden dabei nach Art und
jekt schon durch die Bildwirkung anschaulich erläutert. Diese Schwarz-Weiß-Arbeiten aber erweisen ıal zu dem Anteil der reinen Typogra
daß das Photo der Zeichnung immer dann im Werbegut unterlegen ist, wenn das erstere konventioneas rein Typographische gering, ja sei
letztere in ihrer Anlage weitgehend den Bereichen der modernen Kunst zuneigt. Die moderne Graphik, aliere Gruppe der reinen Typographie
zum Schmuck der Wände bestimmt, wird von der Mehrzahl der Betrachter in dieser Zweckbestimmung aphischen Mitteln erstellt sind, gleic
dagegen in dieser oder jener Form als formaler Effekt in der Werbung sehr häufig von denselben Leuder Setzers verdanken, streng genom
tiert. Es gibt dafür eine einfache Erklärung: Die moderne Graphik löst bei der Mehrzahl der Betraclelementen, soweit sie als typographis
eine gewisse optische Schockwirkung aus und hat deshalb den Vorzug, das Auge festzuhalten und gund mehrfarbiger Druck sollen dabei

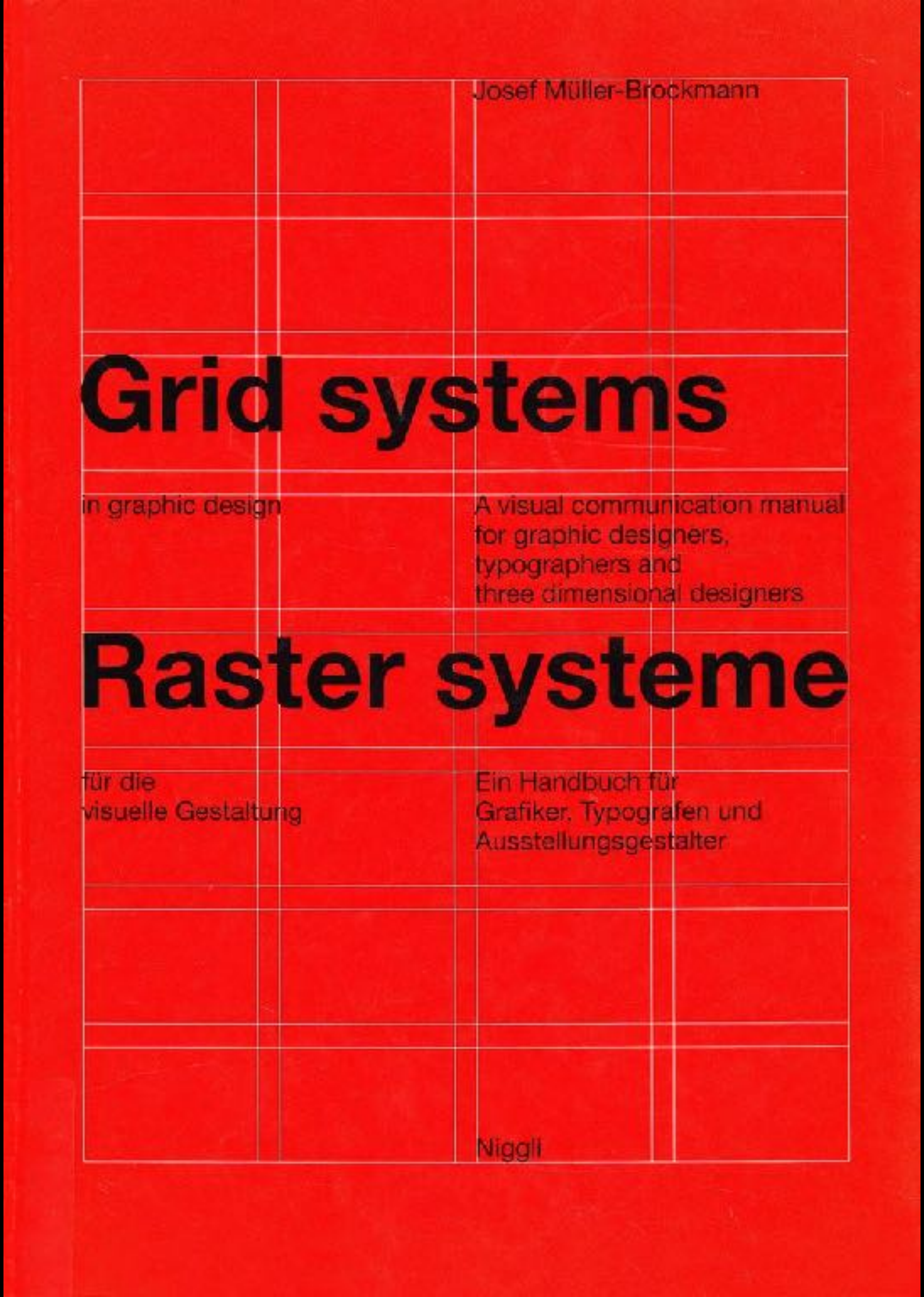
Wer sich der Fülle von Druckerzeugnissen aller Art bei einer Sichtung gegenübersieht, wird notwen
strenge Trennung versuchen und das Material in Gruppen unterteilen. Wir unterscheiden dabei nach Art
lage vor allem zwei Gruppen der Gestaltung und kommen dabei einmal zu dem Anteil der reinen Typ
und zum zweiten zu der Gruppe von Druckerzeugnissen, bei denen das rein Typographische gering, ja
Umfang nach von ausgesprochen sekundärer Bedeutung ist. Die erstere Gruppe der reinen Typogra
schließt für uns Arbeiten, die in ihrer Gesamtkonzeption aus typographischen Mitteln erstellt sind, g
ob diese Erzeugnisse ihre Entstehung der Skizze eines Graphikers oder Setzers verdanken, streng ge
also Arbeiten, die unter Verwendung von Schmuck, Form- und Flächenelementen, soweit sie als typogra
Material vorhanden sind, „gebaut“ werden können. Negativätzungen und mehrfarbiger Druck sollen d

einbezogen sein. Demgegenüber steht die zweite Gruppe, deren Ha
scheinlich die Hand des Gebrauchsgraphikers und freien Künstler
kungskraft aus dem überlegenen Einsatz freier graphischer Mittel, u
bar gering ist, ja, wo der Satz nur die Funktion der unbedingt notw
der Drucktechniken soll im Rahmen dieser Zeilen nicht berührt we
der Anteil der reinen Typographie im Laufe der letzten Jahre erhebl
kundige Einbruch der freien Graphik in eine Domäne, die früher aus
nicht wegzuleugnende Tatsache ist. Die stürmische Aufwärtsentwick
sich gebracht, daß die Auseinandersetzung um Absatzmärkte und

die die Einbeziehung immer ne
schäft bleiben will“. Die aufgev
lange richtig angelegt, wie sie
unter den hier aufgezeigten Be
ist, muß schon ungewöhnlich ph
Falle schon bei Verwendung ein
tersuchungen in den USA, die z
erfolgreicher sind als schwarz-w
objekten noch vorherrschend ist

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.



Josef Müller-Brockmann

Grid systems

in graphic design

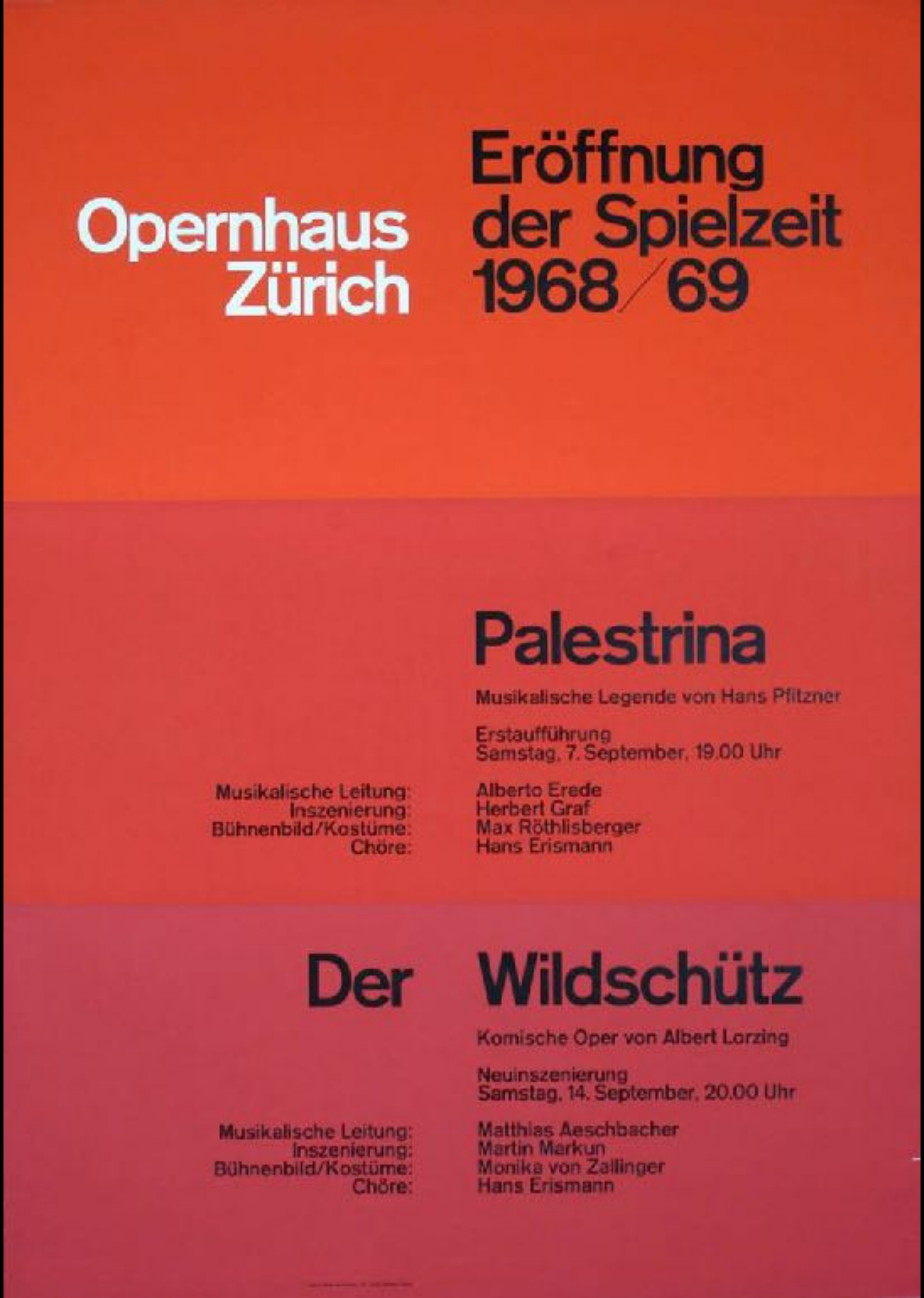
A visual communication manual
for graphic designers,
typographers and
three dimensional designers

Raster systeme

für die
visuelle Gestaltung

Ein Handbuch für
Grafiker, Typografen und
Ausstellungsgestalter

Niggli



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

[illegible]

Internationale
Juni-Festwochen 1962
Stadttheater Zürich

Direktor
Dr. Herbert Graf

Freitag, 1. Juni
20.00 Uhr
Eröffnungsvorstellung

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

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
Adele 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:
Virginio Zanga
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

Font stack

It's important to understand that the browser will only display font if it's installed on user's computer.

Font stack - a collection of more than one typeface in an order of preference to be displayed in the browser if some of the typefaces are not found.

```
{
  font-family: Georgia, Courier, serif;
}
```

Font

Padding is the space btw the border + the content.

Some Properties:

- font-family
- color
- font-size
- line-height
- text-align

Font

Padding is the space btw the border + the content.

text-decoration — underline, strike thru or none (eg to unset underline on hyperlinks

text-transform — change font **case** (eg uppercase, lower, capitalize, none)

font-style — set to italic or normal

font-weight — set to bold or normal

letter-spacing — controls the space btw letters

font-family property sets the font in your CSS

Presented as a hierarchy of choices (1st choice, 2nd choice, 3rd choice) so it’s good to have a fallback for older browsers that can’t render

```
body {

    font-family: Georgia, Courier, serif;

}

h1, h2, h3 {

    font-family: Arial, Verdana, sans-serif;

}
```

Custom web fonts: Google Fonts

Add link in **<head>** of HTML

```
<link href="https://fonts.googleapis.com/css?
family=Roboto" rel=“stylesheet">
```

Use with font-family property in CSS

```
font-family: 'Roboto', sans-serif;
```