

the Box Model

Border

All boxes have borders even if invisible or 0px wide. It separates the edge of one box from another.

Padding

Padding is the space btw the border + any content contained within it. More padding increases the readability of its contents.

Margin

Margins sit outside the edge of the border. You can set the width to create a gap btw borders of adjacent boxes.

the Box Model



Content

HTML - Hyper Text Mark Up

is a grammar for structuring web pages. It defines paragraphs, headings, data tables + media elements. HTML describes the content of the page - not how it looks.

CSS - Cascading Style Sheet

rules for styling a web page. Setting colors, typeface, and the layout. It can be used to consider the design of your **page across different platforms and screen sizes.**

The key to understanding how **CSS** works is to imagine that there is an invisible box around every **HTML** element.

Block level elements are outlined w/ red + inline elements in green.

<body> creates 1st box, then **<h1>, <h2>, <p>, <i> + <a>** each create their own boxes within it.

The Cottage Garden

The *cottage garden* is a distinct style of garden that uses an informal design, dense plantings, and a mixture of ornamental and edible plants.

The Cottage Garden originated in [England](#) and its history can be traced back for centuries, although they were re-invented in 1870's England, when stylized versions were formed as a reaction to the more structured and rigorously maintained [English estate gardens](#).

The earliest cottage gardens were more practical than their modern descendants, with an emphasis on vegetables and herbs, along with some fruit trees.

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Quick Getting Ahead of Ourselves: responsive web design

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.

<!

- - 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">
```

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

<p></p>



without



with



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Selector is a term such as **p**, **h1**, **div** that identifies the HTML element you want to format or apply a rule to. You can add multiple selectors in a declaration.

Selector	Meaning	Example
Universal Selector	Applies to all elements in the document	* { }
Type Selector	Matches element names	h1, h2, h3 {}
Class Selector	Matches an element whose class attribute has a value that matches the one specified after the period (or full stop) symbol	<p>.theNote {} targets any element whose class attribute has a value of "note"}</p> <p>p.note {} targets only <p> elements whose class attribute has a value of "note"</p>
ID Selector	Matches an element whose id attribute has a value that matches then specified after the # symbol	<p>#introduction {} targets the element whose id attribute has value of "introduction"</p>

Selector

Meaning

Example

Child Selector

Matches an element that is a direct child of another

li > a {}
targets any `<a>` element that are children of an `` element (but not other `<a>` elements in the page).

Descendant Selector

Matches an element that is a descendent of another specified element (not just a direct child of that element)

p a {}
targets any `<a>` elements that sit inside a `<p>` element, even if there are other elements nested btw them

Selector	Meaning	Example
----------	---------	---------

Adjacent Sibling Selector

Matches an element that is the **next sibling of another**

`h1+p {}`
targets the first `<p>` element after any `<h1>` element (but not other `<p>` elements)

General Sibling Selector

Matches an element that is a **sibling of another, although it does not have to be the directly preceding element**

`h1~p {}`
if you have two `<p>` elements that are siblings of an `<h1>` element, this rule would apply to both

```
/* type/element selector */
```

```
p {
```

```
  color: blue;
```

```
  font-size: 50vh;
```

```
}
```

```
/* class attribute selector */
```

```
.myBlueText {
```

```
  color: blue;
```

```
}
```

```
/* id attribute selector */
```

```
#blue-par {
```

```
  color: blue;
```

```
}
```

```
/* BONUS: grouping
```

```
selector */
```

```
p,
```

```
.blue-text,
```

```
#blue-par {
```

```
  color: blue;
```

```
}
```

selecting multiple elements:

```
h1, h2, h3 {  
    color: red;  
    background-color: blue;  
    width: 500px;  
  
}  
  
p,  
li {  
    background-color: red;  
    font-color: blue;  
  
}
```

HTML comments are written like this

<!-- This is a comment -->

CSS comments are written like this

/* This is a comment */

```
{  
text-align:  
  
    left ;  
    right ;  
    center ;  
    justify ;  
  
}
```

Interaction Design

a: link {

a: visited {

: hover { Applied when a user hovers over an element w/ a mouse. This changes the appearance of links and buttons when a user places their cursor over them.
Does not work on mobile.

: active { Applied when an element is bingo activated by a user, like when a button is pressed or a link clicked.
This added to UX.
Applied when an element has focus. Any thing you can interact with.

: focus { Focus occurs when a browser discovers that you are ready to interact w/ an element. For example when yr cursor is in an input - that element is said to have focus.

}

Classes and IDs

Two common attributes used to single out certain HTML elements are **class** and **id**, both are used to identify particular elements when adding CSS styling rules. **You author class + id names!!** They have no particular meaning in themselves, besides a puzzle - or code - you are creating.

Use a **class** when you have more than one element you want to share the same styling - perhaps across multiple pages.

Use an **id** when there is only one element on the page with that id, for example id="header"
With a class you can have as many elements with that styling as you like.

An element can have more than one **class**, but not more than one **id**. When there is more than one class, the class names are separated by spaces.

```
<h1 id="myHeader">Hello World!</h1>
```

IDs

Every HTML element can carry the id attribute. It is used to uniquely identify that element from other elements on the page.

Its value should start with a letter or an underscore (not a number or any other character). It is important that no two elements on the same page have the same value for their id attributes (otherwise the value is no longer unique).

More to read on ID naming: <https://mathiasbynens.be/notes/css-escapes>

IDs

To select these IDs in CSS
you would do so with
#myHeader syntax

(IDs may become particularly useful when it comes to media elements - photos, videos + sound files.)

```
#myHeader{  
    color: blue;  
}
```

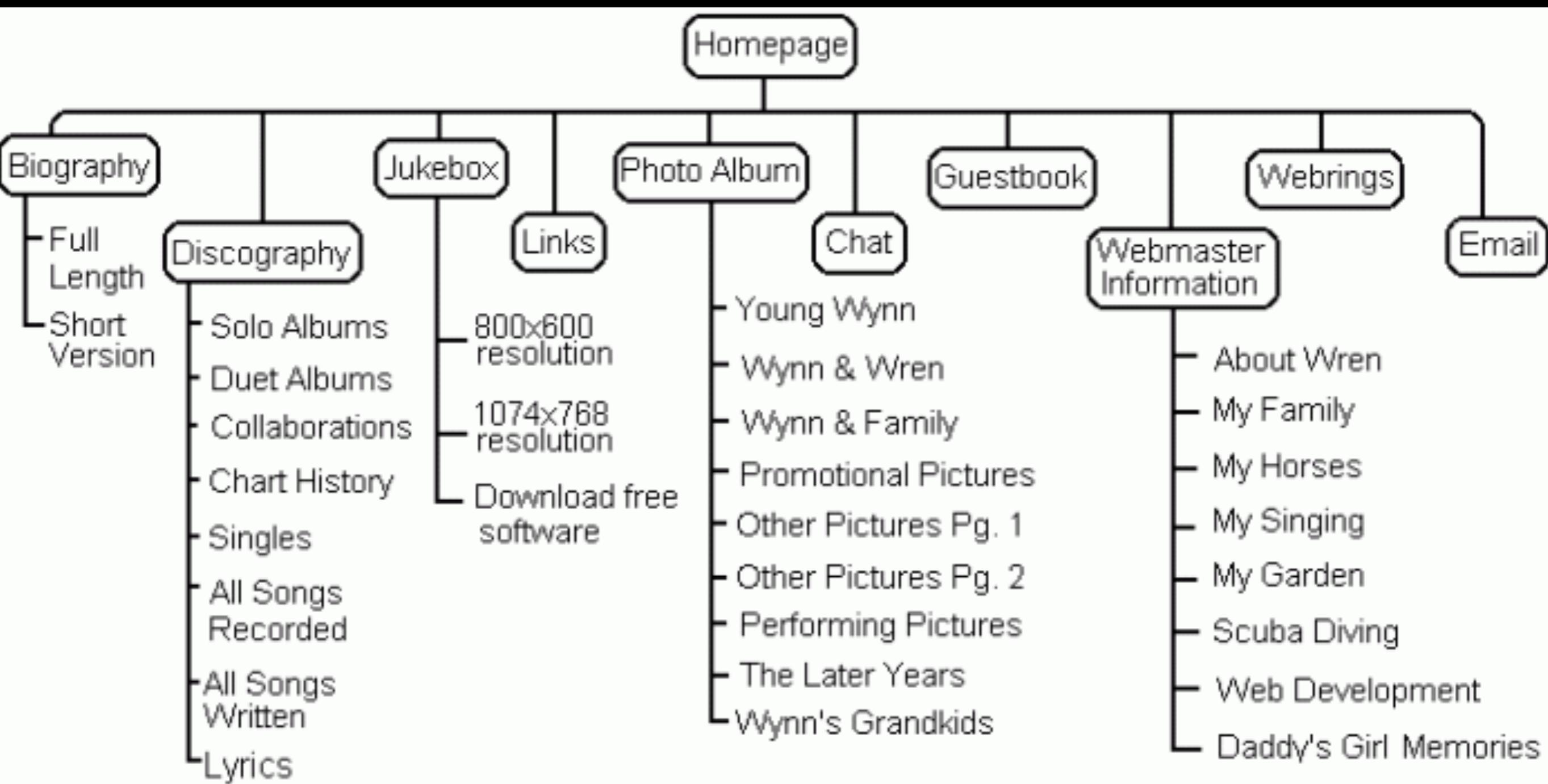
Classes

```
<div class="theAuthor">
  -- from John Duckett's <span><a
  href="https://www.amazon.com/Web-Design-HTML-JavaScript-jQuery/dp/1118907442
  /ref=sr_1_3?ie=UTF8&qid=1526310943&sr=8-3&keywords=html+and+css"
  target="_blank">HTML + CSS</span></a>
  <br>
</div>
```

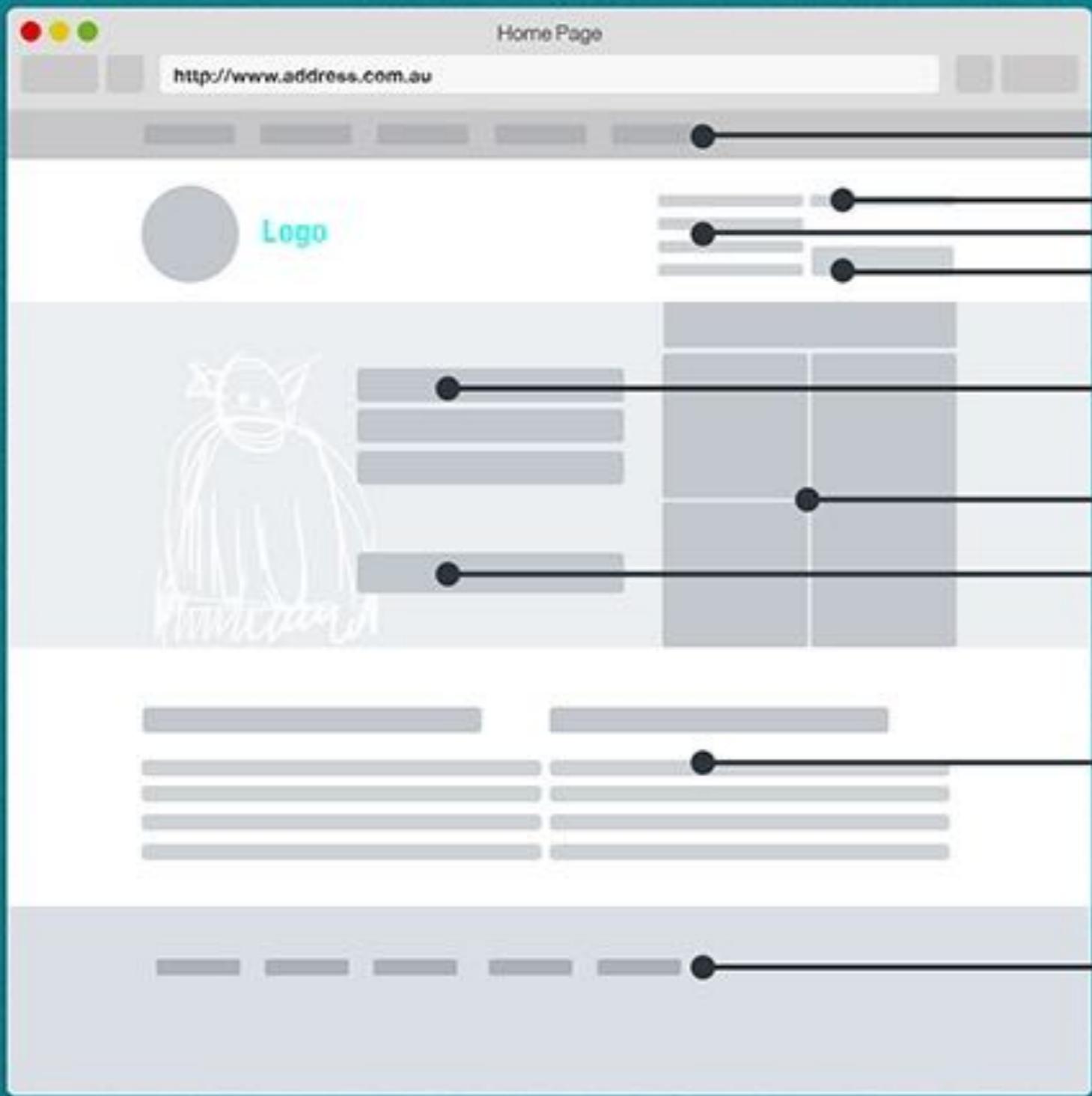
To select these classes in CSS you would do so with `.theAuthor` syntax

```
.theAuthor{
  background: rgb(255, 255, 255);
  /* HSL: Hue, Saturation + Lightness
  Hue - as an angle between 0 + 360
  Saturation - as a percentage
  Lightness - as a percentage: 0% = white, %50 = normal + 100% is black
  Alpha - expressed btw 0 _ 1.0 : 0.5 = 50% transparency, .75 is 75%
  transparency*/
  background: hsl(0, 100%, 100%, 0.2);
  text-align: center;
}
```

what is a site map?



**what is a wire
frame?**



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

“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-Brockmann¹

21

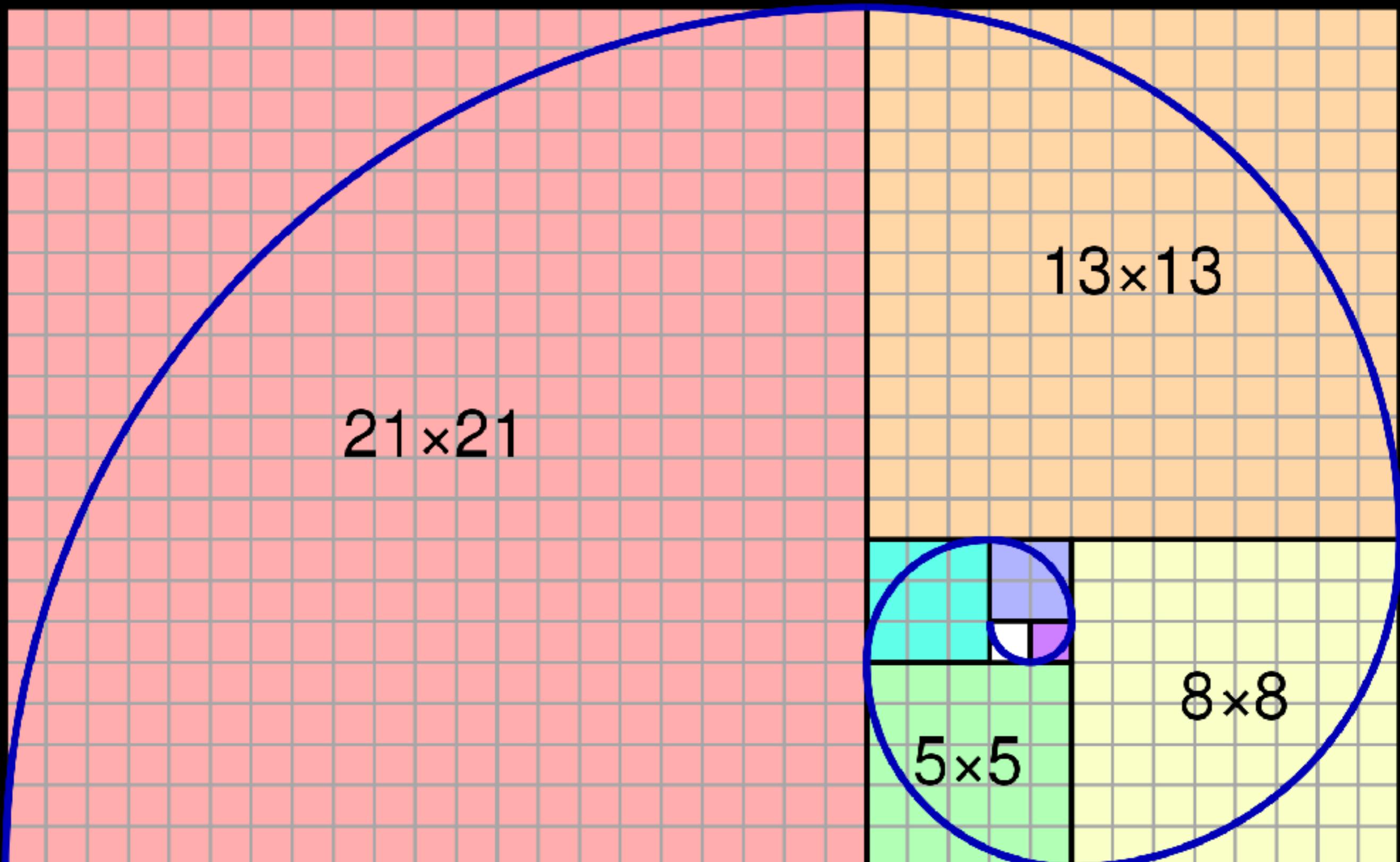
13

3 2
 | |
 1 1

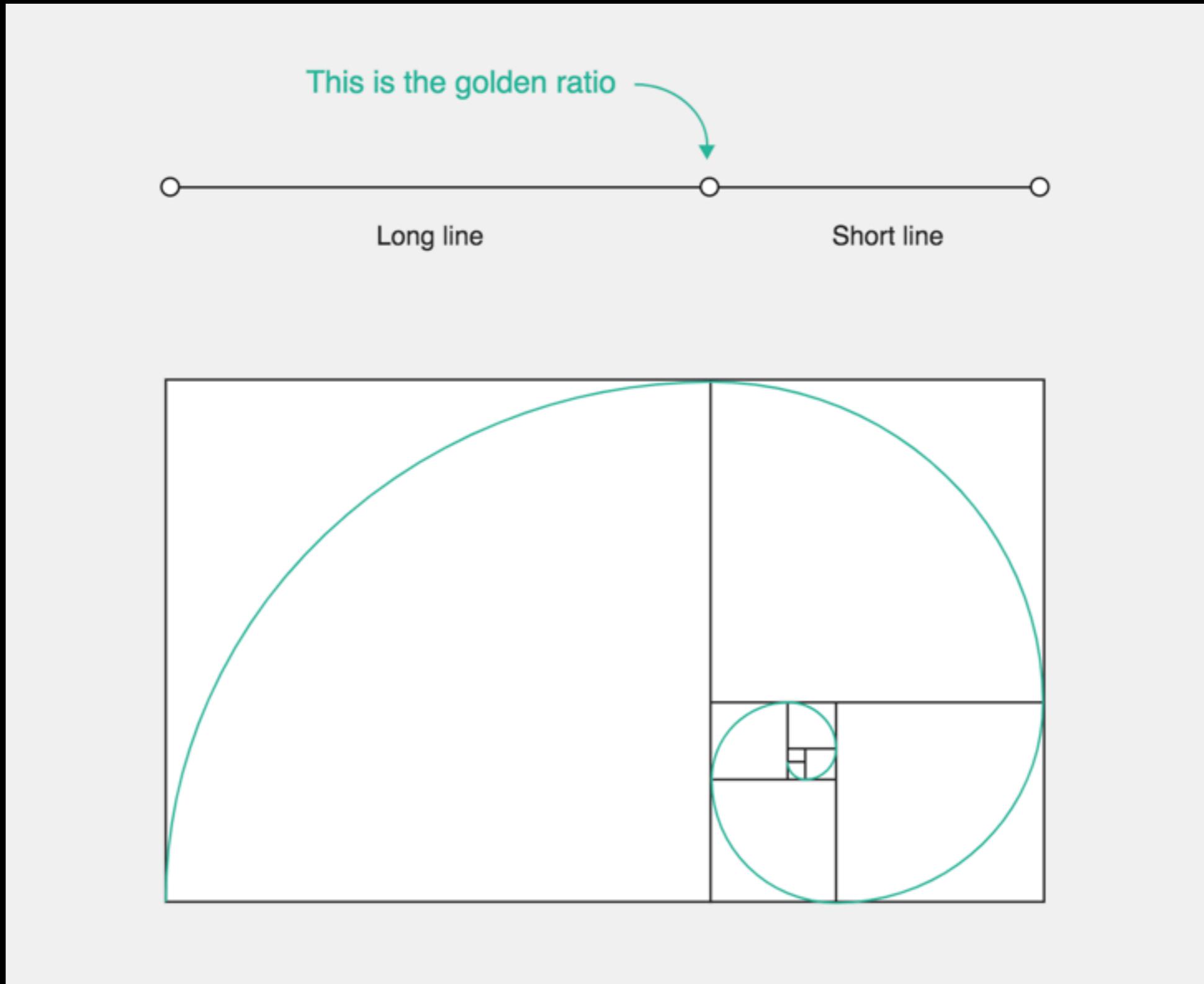
5

8

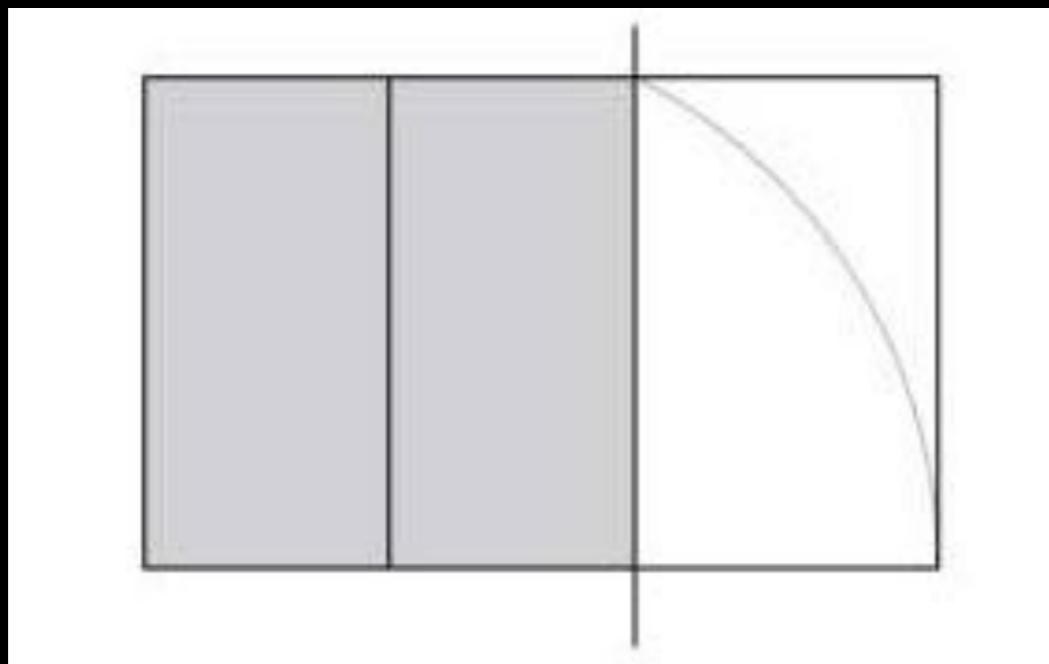
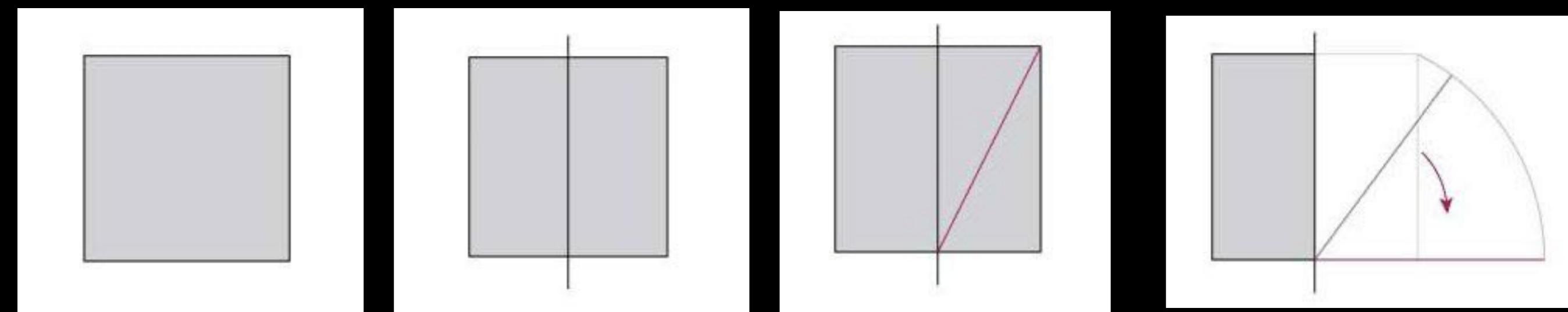
Fibonacci Sequence
1:1.61 ratio, the Golden Ratio



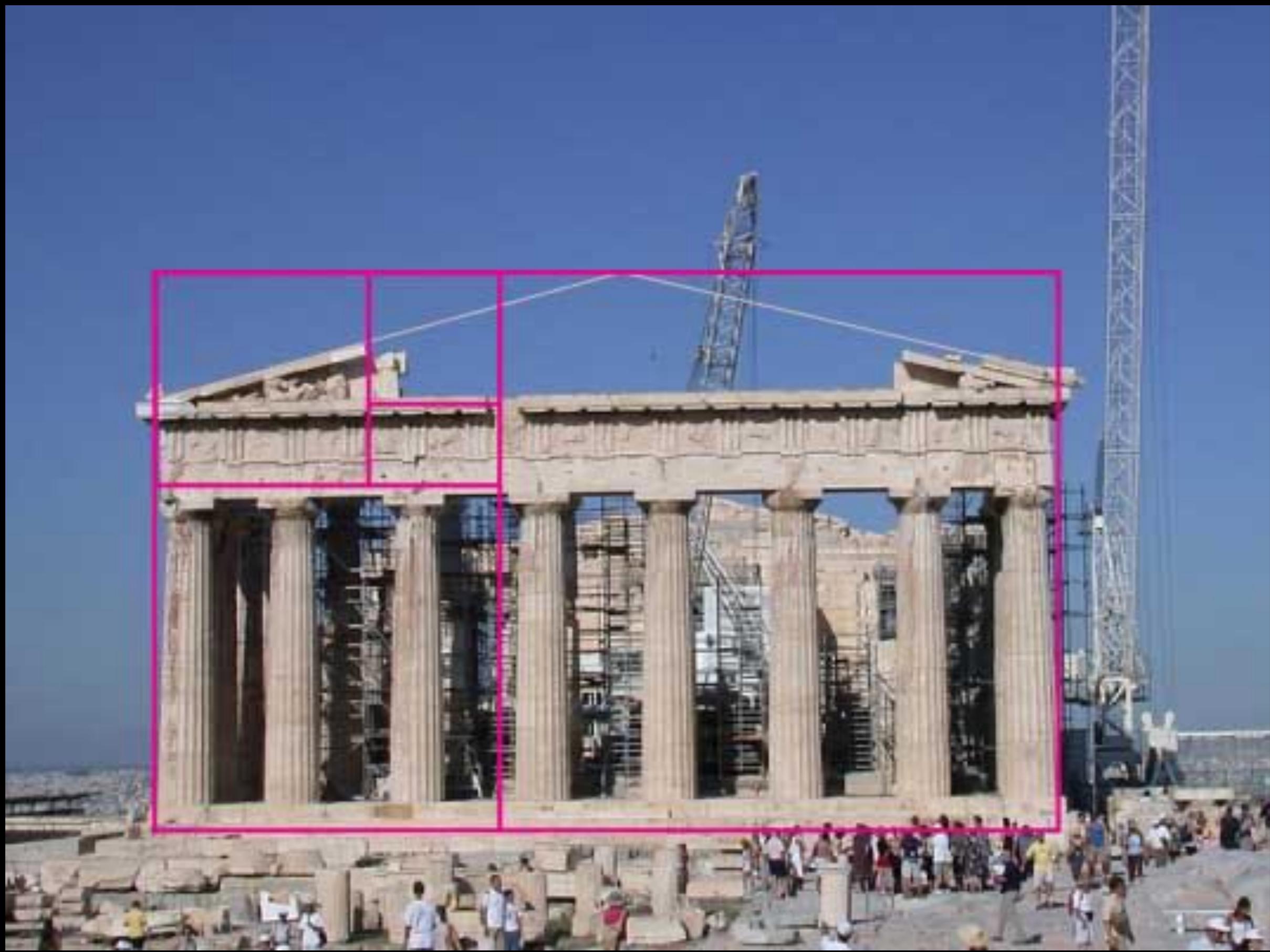
Plotting the relationships in scale provides us with a spiral that can be seen in nature

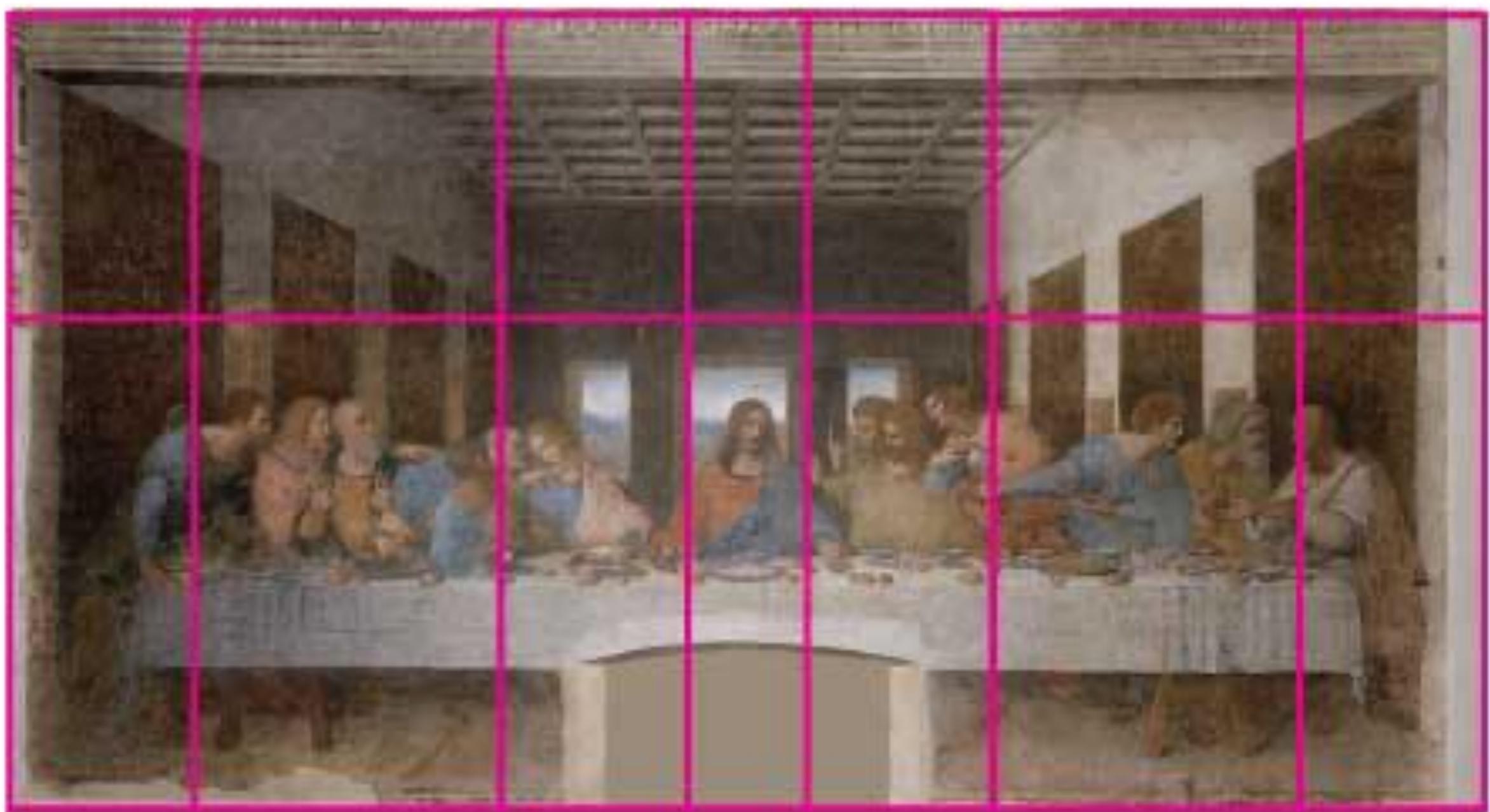


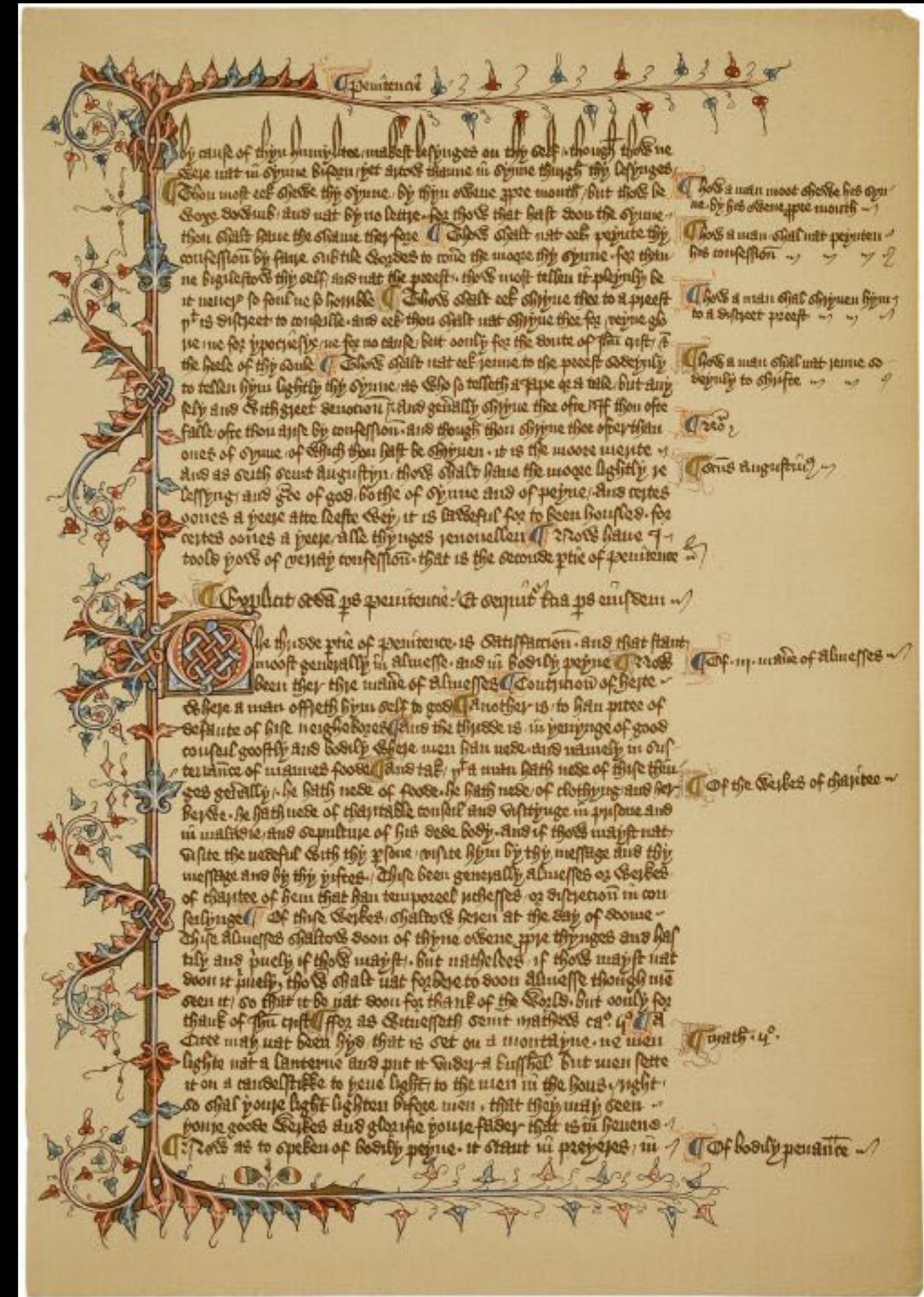
The golden ratio visualized as both a simple line segment and as a golden spiral.



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







Grid systems started as helper lines for written books.

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

doore of the Tabernacle of the Congregation, lest you die: for the anointing oyle of the L O R D is vpon you: and they did according to the word of Moses.

8 And the L O R D spake vnto Aaron, saying,

9 Doe not drinke wine nor strong drinke, thou, no; thy sonnes with thee, When ye goe into the Tabernacle of the Congregation, lest yee die: It shall bee a statute for ever, throughout your generations:

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

11 And that yee may teach the children of Israel all the Statutes whiche the L O R D 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 remaneth of the offerings of the L O R D made by fire, and eate it without leaven, beside the altar: for it is most holy.

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

14 And * the wave breast and heauie shoulder shal yee eate in a cleane place, thou, and thy sonnes, and thy daughters with thee: For they be thy due and thy sonnes due, whiche are giuen out of the sacrifice of peace offerings, of the children of Israel.

15 The heauie shoulder, and the wave breast shal they bring, with the offerings made by fire of the fatte, to wave: for a wave offering before the L O R D : and it shall bee thine, and thy sonnes with thee, by a statute for ever, as the L O R D hath commanded.

16 And Moses diligently sought the goate of the sime 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 yee not eaten the sime offering in the holy place, seeing it is most holy, and God hath giuen it you to beare the iniquite of the Congregation, to make atonement for them, before the L O R D ?

18 Behold, the blood of it was not brought in, within the holy place: yee

should indeede haue eaten it in the holy plate,* as I comandied.

*Chap.6.
16.

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

20 And when Moses heard that, hee was content.

C H A P. XI.

1 What beast may, & what may not bee eaten. **9** What fishes. **13** What foules. **19** The creeping things which are vncleane.

21 And the L O R D spake vnto Moses, and to Aaron, saying vnto them.

2 Speake vnto the children of Israel, saying, *These are the beasts which yee shal eate among all the beasts that are on the earth:

*Dnu.14.4.
ad.10.14.

3 Whatsoever parteth the hoofe, and is cloven footed, & cheweth cud among the beasts, that shall yee eate.

4 Neuerthelesse, these shall yee not eate: of them that chew the cud, or of them that diuideth 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 diuideth the hoofe, and be cloven footed, yet hee cheweth not the cud: hee is vncleane to you.

*2.Matt.6.
13.

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

9 These shal yee eate, of all that are in the waters: whatsoever hath finnes and scales in the waters, in the seas, and in the riuers, them shall yee 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 living thing whiche is in the waters, they shall be an abomination vnto you:

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

12 What

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.

The English Illustrated Magazine.

CONTENTS FOR JANUARY, 1884.

I. — MATTHEW ARNOLD. ¹ Engraved by O. LACOUR, from a drawing by F. SANDER	Frontispiece
203	
II. DARTMOOR AND THE WALKHAM F. Pollock	203
Illustration by L. R. O'BRIEN— Dartmoor Woods; Engraved by O. LACOUR—Post Bridge, Dartmoor; Engraved by G. F. SMITH—Cottage at Dartmoor; Engraved by H. BALFOUR—Ferry Inn, Tor; Engraved by H. PATERNOSTER—Marine Bridge, with Mu Tor; Engraved by H. BALFOUR—Shore Tor; Engraved by G. F. SMITH—A Devonshire Lane; Engraved by H. BALFOUR—Shore Ferry, Brixham; Engraved by G. JAMES.	
III. THE PIANOFORTE AND ITS PRECURSORS A. J. Hopkins	215
Illustrations: Organs and Psalms; Panels for the side of a Pianoforte by E. BURNE-JONES; Engraved by J. D. COOPER—The Green Chiffon; Drums by A. MORROW; Engraved by W. M. R. QUICKE—West Spur, Dover; by J. MORROW; Engraved by J. D. COOPER—Italian Turret Virgin; Drums by A. MORROW; Engraved by H. PATERNOSTER—Roman Harp—Angel; Drums by A. MORROW; Engraved by J. D. COOPER—Panel for a Piano; Drums by A. MORROW; Engraved by W. M. R. QUICKE—Pan by Orpheus; Drums by A. MORROW; Engraved by J. D. COOPER—Elder-Maid; Drums by A. MORROW; Engraved by G. F. SMITH—Piano by J. A. STODDARD; Engraved by R. A. HAWKINS; Engraved by G. F. SMITH—Pianoforte by E. BURNE-JONES; Engraved by O. LACOUR—Pianoforte by Hawkins; Drums by A. MORROW; Engraved by W. M. R. QUICKE—Southwell's Piano; Drums by A. MORROW; Engraved by J. D. COOPER—Coffered; Panel for the side of a Pianoforte by E. BURNE-JONES; Engraved by J. D. COOPER.	
IV. FAIRIES FROM AESOP.—THE HARE AND THE FROGS Translated by Alfred	Guldecoff, M.A. 228, 229
Illustration by H. STODDARD—The Fable—The Application; Engraved by J. D. COOPER.	
V. THE EMPEROR AND HIS MARSHAL Archibald Forbes	230
Illustration by F. VILLEME. In the New Window at St. Cloud; Engraved by F. BARNARD—The First Man that Fell; Engraved by G. JAMES—In the Eleventh Month; Engraved by H. F. DUNN—Enriched by a Seal at Longville; Engraved by W. M. R. QUICKE—Polar Star; Engraved by W. M. R. QUICKE—The Beggar's Day; Engraved by C. A. LACOUR—The Correspondent in Edinburgh; Engraved by A. HICKS.	
VI. MATTHEW ARNOLD Henry James	241
VII. RIVERS AND RIVER GORGES OF THE OLD WORLD AND THE NEW Archibald Gracie	247
Illustrations: View of the Skye from Eddrach—View of the Gorge of the River of Bagdad—View of the Grand Canal of the Caucasus; Engraved by W. M. R. QUICKE.	
VIII. THE ARMOURER'S PRIESTS. Chapters VIII, IX. X. (to be continued)	Charlotte M. Yonge 260
ORNAMENTS, INITIAL LETTERS, &c.—Initial Letter, German School, 1514, p. 201. Initial Letter by HANS, p. 254. Ornamental Plate by VITRUVIUS POLLUX (1514-1561), p. 205. Initial Letters by JAN VAN DER HORST, p. 251. Ornamental Plate by HERBET ACQUIRELL (1516-1584), p. 261. Initial Letter by JAN VAN DER HORST, p. 261. Initial Letter, French School (1552), p. 247. Ornamental Bands by VITRUVIUS POLLUX, p. 206. Initial Letter by JAN VAN DER HORST, p. 267.	
THE SAFEST AND BEST APERIENT IS	
THE A. & H. "TASTELESS" CASTOR OIL	
<p><i>The Chemist and Druggist writes:—"A dose of Castor Oil need no longer impress the mind which clusters round its name in every household."</i></p> <p><i>The Journal 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 can obtain for it."</i></p> <p><i>The Medical Press writes:—"Children, taking it quite suddenly, never raise an objection to its administration."</i></p> <p><i>The Medical Times writes:—"Messrs. Allen and Hanbury have introduced a Castor Oil that is absolutely free from taste and smell, and hence thereby overcomes the aversion of countless multitudes of persons of all ages. It is taken much more readily; it does not produce nausea or flatulence, and whilst it retains the full aperient properties of ordinary pure Castor Oil."</i></p> <p><i>The above and any other of Allen and Hanbury's preparations, where locally unobtainable, will be sent CARRIAGE PAID on receipt of value in stamps or P.O.C.</i></p> <p><i>Prior List of Special Preparations, Domestic Remedies, Aromatic Waters, Powders for Inhalation, &c., just fit for application.</i></p>	
ALLEN & HANBURY'S, PLough COURT, LOMBARD STREET, LONDON.	

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

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

VENTO

MOVIMENTO DI 2 STANTUFI

SANGUE

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

affermatore ottimismo forza respingere il vento pessimismo callo e fredde andare senza scopo per FARE VIVERE CORRERE ESSEEE

Karazuc zuezue Karazuc zuezue

Nadi nad AAA

Tempo di Cat-Walk

letterina tiepida sulante sul petto dilato. Sì l'una parola scritta gonito nido afusolare di uvolta — mano — tenne nel caldo 3 giorni di marcia due dune dune

COSTA il POSTALE

8 GIORNI GEIOVA Parma eccomi baci zingzing zingzing tradizionale di un letto di provincia

Karazuc - zuezue Karazuc - zuezue sei stataneve zingzingenie Naldi Naldi

AAAAAAaaa zingzingenie Josezza di campane bagnate mature cadenti cadecenti dal ramo altissimo antichissimo odore-di-lucato-acacie-muffa-legnotarlati-cavalcotti-zing zang-di-cassernole buie ammoniacale d'una tenda ci bediumi dune cune dane

MARINETTI

CARRÀ.

Costruzione spaziale. Simultaneità di ritmi. Deformazione dinamica.

Una tela bianca non ha spazio. Lo spazio s'inizia col l'arabesco plastico, man mano che i valori di superficie e di profondità variano prendendo i caratteri specifici 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, completa e subordina a sé 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'impressionismo. Egli sa che non varcherebbe i confini limitatissimi dell'impressionismo se si accettasse di rendere la deformazione formale d'un oggetto nel solo senso *succiderei-ritmico* di onde colorate. Il pittore futurista supera il principio pittrice dell'impressionismo angliano in ogni forma e zona di colori 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 orchestraali di ciascuna forma. La spazialità ci dà la quantità

SOLE OLIASTRE UNIVERSALE

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

1. Antipasto di kakawicknostalgia
2. Aspaoecote al sugo
3. rimorschif in bianco
4. presentimentlung allo spiedo
5. grappoli emorroidali
6. orna d'asceta frappé

sedersi comodamente in quattro sulla punta d'uno sfilo snellezza signorile grigiorpera del vento che porta a spasso l'incendio-levrette-ventita di rosso

PERISSIMO SOLE

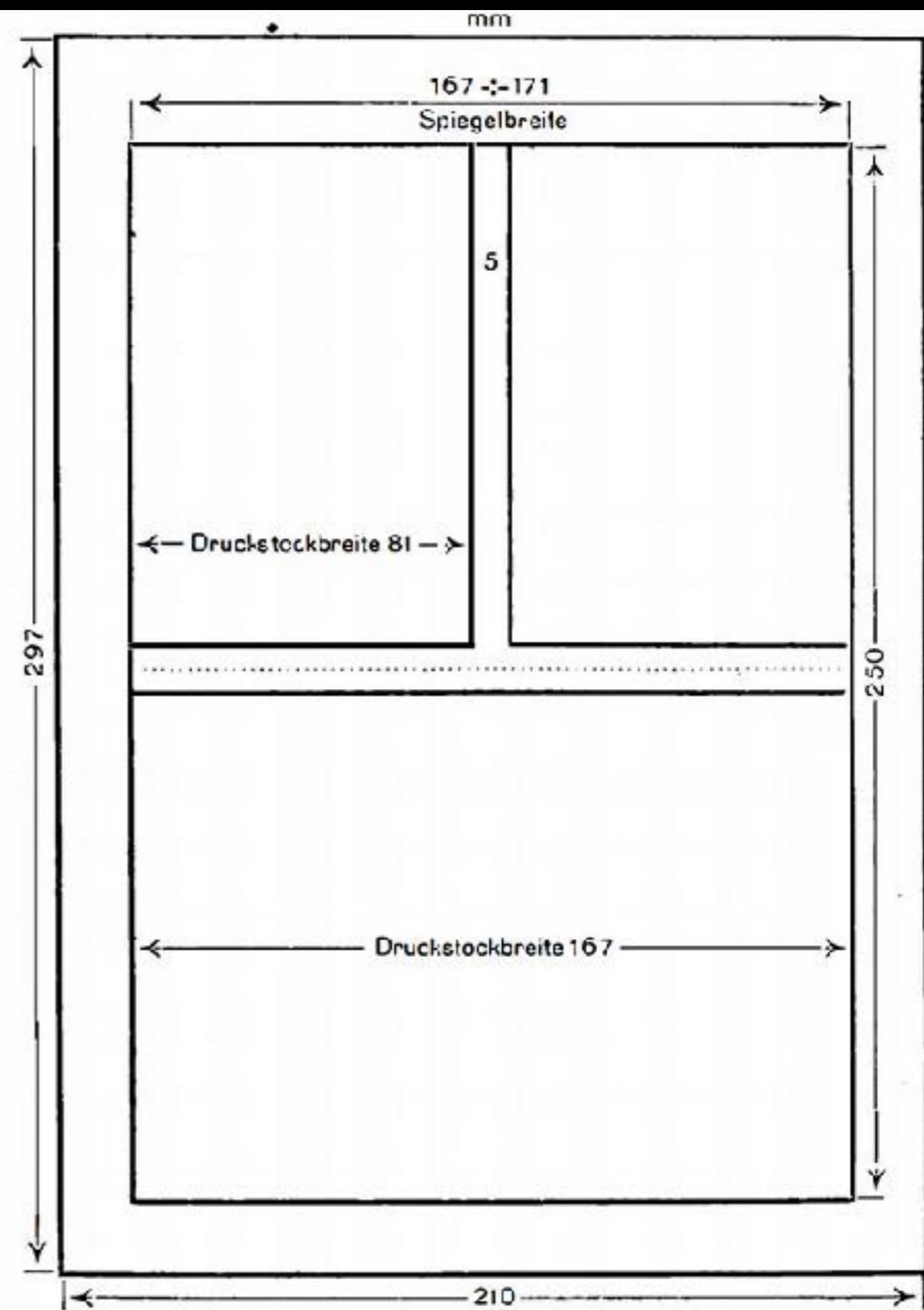
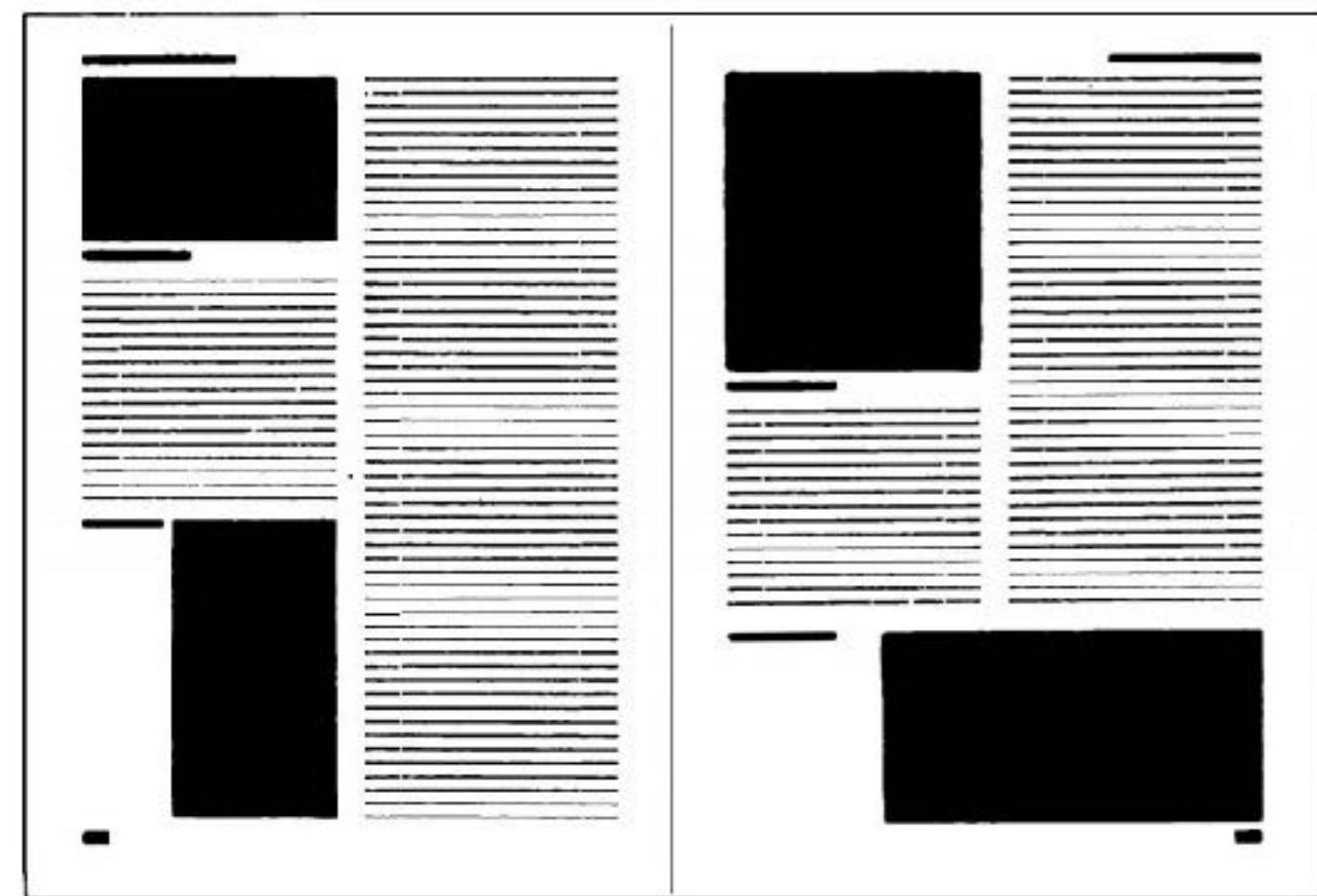
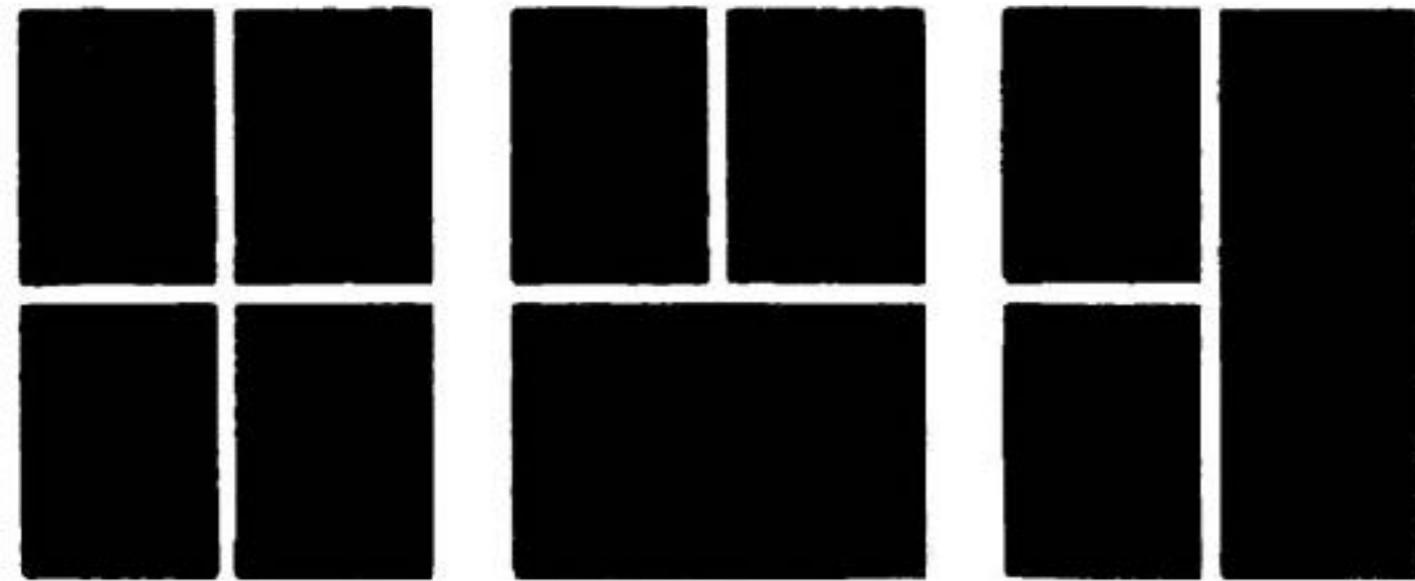
SENtIMENTAL

acciecate di lagrime sui giovani esploratori traditi da mogli amanti scatenati d'un cornuto sulla linea dell'equatore

reciecate di lagrime rosse



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 gegenüber, wird fakten in der rein bildliche Darstellung eine umfangreiche Textbeigabe überflüssig macht, weil sie das zu propagieren unterscheiden dabei nach Art und Inhalt schon durch die Bildwirkung anschaulich erläutert. Diese Schwarz-Weiß-Arbeiten aber erweisen sich zu dem Anteil der reinen Typographie, daß das Photo der Zeichnung immer dann im Werbegut unterlegen ist, wenn das erstere konventionell rein Typographische gering, ja sei letztere in ihrer Anlage weitgehend den Bereichen der modernen Kunst zugeordnet. Die moderne Graphik, ältere Gruppe der reinen Typographie zum Schmuck der Wände bestimmt, wird von der Mehrzahl der Betrachter in dieser Zweckbestimmung graphischen Mitteln erstellt sind, gleich dagegen in dieser oder jener Form als formaler Effekt in der Werbung sehr häufig von denselben Leuten Setzers verdanken, streng genommen. Es gibt dafür eine einfache Erklärung: Die moderne Graphik löst bei der Mehrzahl der Betrachterlementen, soweit sie als typographische gewisse optische Schockwirkung aus und hat deshalb den Vorzug, das Auge festzuhalten und gern mehrfarbiger Druck sollen dabei

Wer sich der Fülle von Druckerzeugnissen aller Art bei einer Sichtung gegenüber, wird notwendige strenge Trennung versuchen und das Material in Gruppen unterteilen. Wir unterscheiden dabei nach Art und Lage vor allem zwei Gruppen der Gestaltung und kommen dabei einmal zu dem Anteil der reinen Typographie 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 Typographie schließt für uns Arbeiten, die in ihrer Gesamtkonzeption aus typographischen Mitteln erstellt sind, gern ob diese Erzeugnisse ihre Entstehung der Skizze eines Graphikers oder Setzers verdanken, streng genommen also Arbeiten, die unter Verwendung von Schmuck, Form- und Flächenelementen, soweit sie als typographisches Material vorhanden sind, „gebaut“ werden können. Negativätzungen und mehrfarbiger Druck sollen daher

einbezogen sein. Demgegenüber steht die zweite Gruppe, deren Handlungsspielraum wahrscheinlich die Hand des Gebrauchsgraphikers und freien Künstlers. Der Kreativität aus dem überlegenen Einsatz freier graphischer Mittel, unbedingt notwendig ist, ja, wo der Satz nur die Funktion der unbedingt notwendigen Drucktechniken soll im Rahmen dieser Zeilen nicht berührt werden. Der Anteil der reinen Typographie im Laufe der letzten Jahre erheblich gestiegen. Der kundige Einbruch der freien Graphik in eine Domäne, die früher ausschließlich wegzuleugnende Tatsache ist. Die stürmische Aufwärtsentwicklung zeigt sich gebracht, daß die Auseinandersetzung um Absatzmärkte und

die die Einbeziehung immer neu schafft bleiben will“. Die aufgewandte Arbeit ist richtig angelegt, wie sie es unter den hier aufgezeigten Beispielen ist, muß schon ungewöhnlich phantastisch sein. Falle schon bei Verwendung einer Untersuchungen in den USA, die zu erfolgreicher sind als schwarz-weiße Objekte noch vorherrschend ist.

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

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

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

**Opernhaus
Zürich**

**Eröffnung
der Spielzeit
1968/69**

Palestrina

Musikalische Legende von Hans Pfitzner

Erstaufführung
Samstag, 7. September, 19.00 Uhr

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Alberto Erede
Herbert Graf
Max Röthlisberger
Hans Erismann

Der Wildschütz

Komische Oper von Albert Lortzing

Neuinszenierung
Samstag, 14. September, 20.00 Uhr

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Matthias Aeschbacher
Martin Markun
Monika von Zellinger
Hans Erismann

Internationale Juni-Festwochen 1962 Stadttheater Zürich

Direktor Dr. Herbert Graf	Freitag, 1.Juni 20.00 Uhr Eröffnungs- verstellung	Mittwoch, 6.Juni 19.30 Uhr Freitag, 15.Juni 19.30 Uhr	Samstag, 9.Juni 20.00 Uhr	Mittwoch, 13.Juni 19.30 Uhr	Donnerstag, 21.Juni 20.00 Uhr	Samstag, 24.Juni 20.00 Uhr	Ballet du XXème Siècle du Théâtre Royal de la Monnaie Bruxelles
	<i>Fidelio</i> Oper von L.van Beethoven	<i>Der Prophet</i> Oper von G.Meyerbeer	<i>Il Trovatore</i> Oper von Giuseppe Verdi	<i>Die Fledermaus</i> Operette von Johann Strauss	<i>Die Nachspiel-/ Die Geschichte vom Soldaten</i> Oper von Igor Strawinsky	<i>Il Barbiere di Siviglia</i> Oper von Giacacchino Rossini	<i>Leï</i> Maurice Béjart André Vandermeent
	<i>Leïlou</i> Otto Klemperer Hanser Hill	Leitung S.Krätschmarick Loth Mansouri Heiner Hill	Leitung Nello Santù Heribert Graf Max Röthlisberger	Leitung S.Krätschmarick Heribert Graf Max Röthlisberger Rend Hubert	Leitung Victor Reinshagen Hans Zimmermann Hans Emi	Leitung Nello Santù Loth Mansouri Max Röthlisberger	<i>Choreographie</i> Maurice Béjart Janine Charrat
	In den Hauptpartien: Arch Cook Svena Armac Heinz Borst James McCracken Désiré Ermser Gustav Neidlinger Leonhard Pöhl	In den Hauptpartien: Virginia Gordan Sandra Werfeld Heinz Borst James McCracken Désiré Ermser Gustav Neidlinger Leonhard Pöhl	In den Hauptpartien: Virginia Gordan Sandra Werfeld Heinz Borst James McCracken Abe Pollakoff	In den Hauptpartien: Adèle Lach Eva-Maria Roger Bettina Sartaly Wolfram Mertz Leonhard Pöchl Alfred Rasser Rudolf Schock Ralph Telasco Robert Thomas	In den Hauptpartien: Adèle Lach Eva-Maria Roger Bettina Sartaly Wolfram Mertz Leonhard Pöchl Alfred Rasser Rudolf Schock Ralph Telasco Robert Thomas	In den Hauptpartien: Adèle Lach Eva-Maria Roger Bettina Sartaly Wolfram Mertz Leonhard Pöchl Alfred Rasser Rudolf Schock Ralph Telasco Robert Thomas	<i>Freitag, 29.Juni 20.00 Uhr</i> <i>Sonntag, 1.Juli 14.30 Uhr</i> <i>1. Programm</i>
	Sonnabend, 3.Juni 20.00 Uhr Welturaufführung Donnerstag, 7.Juni 20.00 Uhr	Freitag, 8.Juni 20.00 Uhr	Samstag, 9.Juni 20.00 Uhr	Samstag, 16.Juni 20.00 Uhr	Samstag, 23.Juni 19.00 Uhr	Samstag, 23.Juni 19.00 Uhr	<i>Hommage</i> à Igor Strawinsky
	<i>Blackwood und Co.</i> wie Armin Schäfer von Frank Martin	<i>Le Mystère de la Nature</i> von Frank Martin	Leitung Hans Ermser Rudolf Hartmann Max Röthlisberger	<i>Orpheus und Eurydike</i> Oper von Chr.W.von Gluck	Leitung Peter Maag Josef Oelrichs Max Röthlisberger	Leitung Peter Maag Peter Graet Heribert Graf Max Röthlisberger	<i>Pudding</i> Musik von Igor Strawinsky
	Leitung Nello Santù Loth Mansouri Max Bignami Juan Tena	Leitung Ernest Ansermet Georg Reinhart Heinrich Wenzel	Gastspiel Maria Stader Ernst Häfiger Peter Lager	Leitung Robert F.Beszed Hans Zimmermann Max Röthlisberger Jameson Berger	Leitung Robert F.Beszed Hans Zimmermann Max Röthlisberger Jameson Berger	Leitung Peter Maag Peter Graet Heribert Graf Max Röthlisberger	<i>Le Jeu de Cartes</i> Musik von Igor Strawinsky
	Mitwirkende: Mary Devensort Regina Sartaly Vera Schlosser Werner Ernst Reinhard Güther Walter Hesse Wolfram Mertz Victor de Norke Leonhard Pöchl Fritz Peter Glade Peterson Abe Pollakoff Siegmund Tappeler Rudolf Telasco Robert Thomas Gottlieb Zeichammer	Mitwirkende: Mary Devensort Regina Sartaly Vera Schlosser Werner Ernst Reinhard Güther Walter Hesse Wolfram Mertz Victor de Norke Leonhard Pöchl Fritz Peter Glade Peterson Abe Pollakoff Siegmund Tappeler Rudolf Telasco Robert Thomas Gottlieb Zeichammer	In der Hauptpartie: Regina Sartaly	In der Hauptpartie: Lisa Della Casa Anneliese Rothengatter Regina Sartaly Rudolf Knoll James Pease	In den Hauptrollen: Lisa Della Casa Anneliese Rothengatter Regina Sartaly Rudolf Knoll James Pease	In den Hauptrollen: Maria van Dongen René Grétry Vera Schlosser Heinz Borst Fernando Corena George London Glade Peterson	<i>Le Sacre du Printemps</i> Musik von Igor Strawinsky
				Samstag, 17.Juni 20.00 Uhr	Samstag, 23.Juni 20.00 Uhr	Samstag, 30.Juni 19.00 Uhr	<i>2. Programm</i>
				Mittwoch, 20.Juni 20.00 Uhr	Mittwoch, 20.Juni 20.00 Uhr	Sonntag, 1.Juli 20.00 Uhr	
				Neu-Inszenierung			
					Der Freischütz Oper von Carl Maria von Weber		
					Leitung Rudolf Kempe Heribert Graf Rudolf Heinrich		
					Gastspiel Ingrid Böner Hanny Szathmari Gottlob Frick Fritz Uhl		

scale

Display Property

display: none; — html elements default **visible**

— override default html position

display: inline;

display: block;

— responsive way to deal with positioning

display: flex;

display: grid;

Overriding Default Display

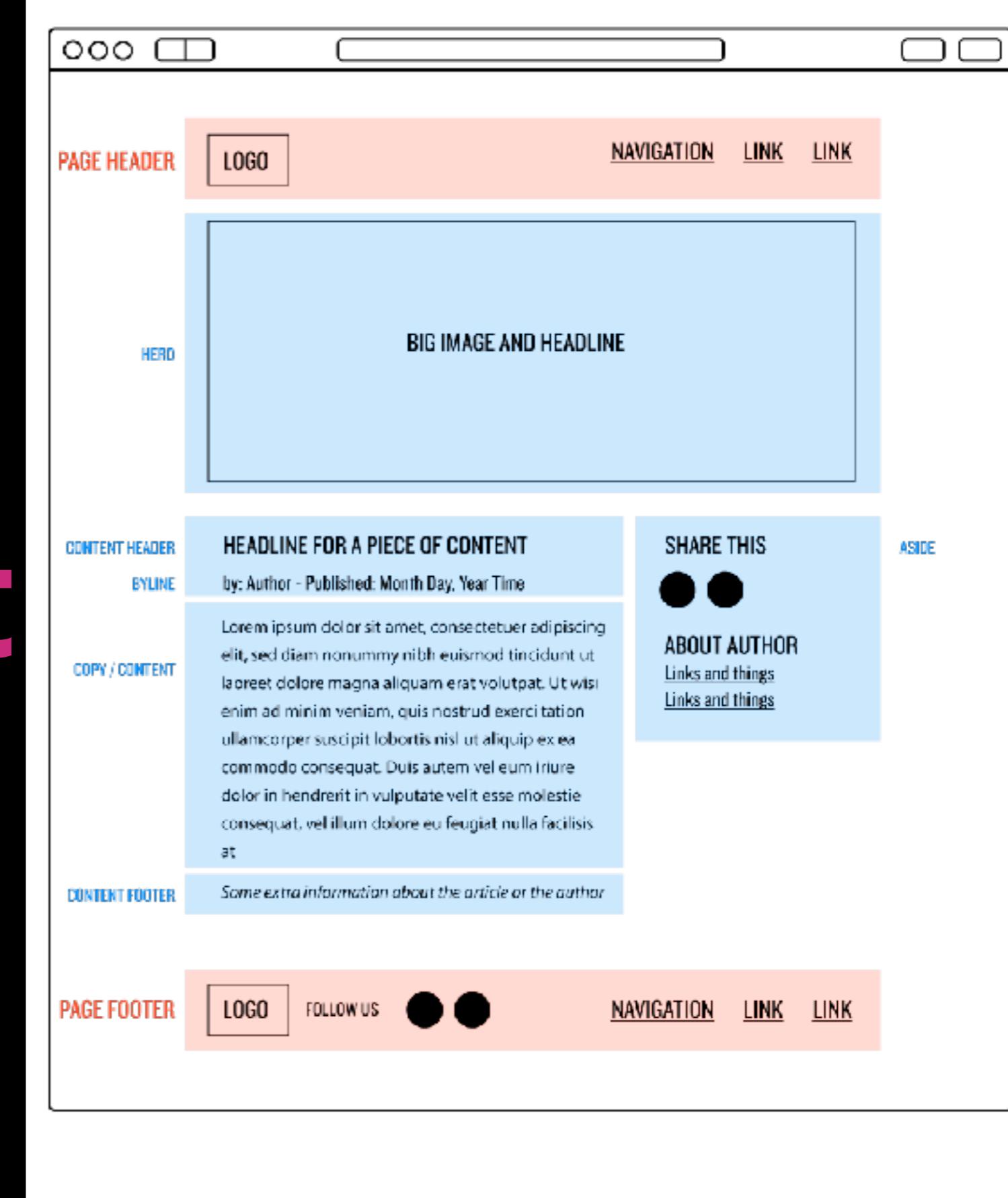
Changing an inline element to a block element, or vice versa, can be useful for making the page look a specific way, and still follow the web standards.

```
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 layout



— Learn Enough CSS + Layout

So basically up until now I've instructed to do things a particular way. Bc w/ html, git, unix, etc there is only one way to do something (or a piece of software over the process). W/ CSS - there is no "right" answer. When designing websites many solutions to yr problem will exist - which means subjective judgment is the rule rather than the exception.

— Learn Enough CSS + Layout

You have to get used to the idea that no site is going to be exactly the same when viewed by different people. You'll learn to design (or implement other people's designs) in a way that allows room for CSS's inherent ambiguity. Unlike the tightly constrained world of print design, getting things to look exactly the same in every browser and on every operating system is just something you have to give up worrying about.

— Learn Enough CSS + Layout

Typeface terminology

Serif

A serif is a small decorative flourish on the end of the strokes that make up letters and symbols.

Georgia
Times
Times New Roman

Sans Serif

Sans Serif fonts do not have any flourishes at the end of strokes.

Arial
Verdana
Helvetica

Monospaced

Monospaced fonts, letters, and characters each occupy the same amount of horizontal space.

Courier
Courier New

Default Web Fonts

Verdana

Arial

Arial Narrow

Arial Black

Helvetica

Century Gothic

Courier

Courier New

COPPERPLATE GOTHIC

Times

Times New Roman

Georgia

Geneva

Gill Sans

Tahoma

Trebuchet

Comic Sans

Impact

Palatino Linotype

Book Antiqua

Lucida Console

Lucida Sans Unicode

Serif

Sans-Serif

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: Comic Sans // Roboto

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;
```

css units of measurement:

Absolute length units

The following are all **absolute** length units — they are not relative to anything else, and are generally considered to always be the same size.

Unit	Name	Equivalent to
cm	Centimeters	$1\text{cm} = 38\text{px} = 25/64\text{in}$
mm	Millimeters	$1\text{mm} = 1/10\text{th of } 1\text{cm}$
Q	Quarter-millimeters	$1\text{Q} = 1/40\text{th of } 1\text{cm}$
in	Inches	$1\text{in} = 2.54\text{cm} = 96\text{px}$
pc	Picas	$1\text{pc} = 1/6\text{th of } 1\text{in}$
pt	Points	$1\text{pt} = 1/72\text{th of } 1\text{in}$
px	Pixels	$1\text{px} = 1/96\text{th of } 1\text{in}$

Relative length units

Relative length units are relative to something else, perhaps the size of the parent element's font, or the size of the viewport. The benefit of using relative units is that with some careful planning you can make it so the size of text or other element scales relative to everything else on the page. Some of the most useful units for web development are listed in the table below.

Unit	Relative to
em	Font size of the parent, in the case of typographical properties like <code>font-size</code> , and font size of the element itself, in the case of other properties like <code>width</code> .
ex	x-height of the element's font.
ch	The advance measure (width) of the glyph "0" of the element's font.
rem	Font size of the root element.
lh	Line height of the element.
vw	1% of the viewport's width.
vh	1% of the viewport's height.
vmin	1% of the viewport's smaller dimension.
vmax	1% of the viewport's larger dimension.

VIEWPORT WIDTH // VIEWPORT HEIGHT

- Use units **vh** and **vw** to set height and width to the percentage of the viewport's height and width, respectively
- $1\text{vh} = 1/100\text{th}$ of the viewport height
- $1\text{vw} = 1/100\text{th}$ of the viewport width

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

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

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

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

Mobile-first! (Images)



```
/* 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

"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

<!

- - 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">
```

<!- Moving forward this line of code should
be in EVERY web page you author. —>

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

```
1  <!DOCTYPE html>
2  <html>
3
4  <head>
5      <title> 🖥 Web Dev Week 06</title>
6      <link href="https://fonts.googleapis.com/css?family=Spartan|Trade+Winds&display=swap" rel="stylesheet">
7      <meta charset="utf-8">
8      <meta name="viewport" content="width=device-width, initial-scale=1">
9      <link rel="stylesheet" type="text/css" href="theStyle.css">
10     </head>
11
12 <body>
```

```
<!-- upcoming question - what is this? -->
<meta charset="utf-8">
```

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



without



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

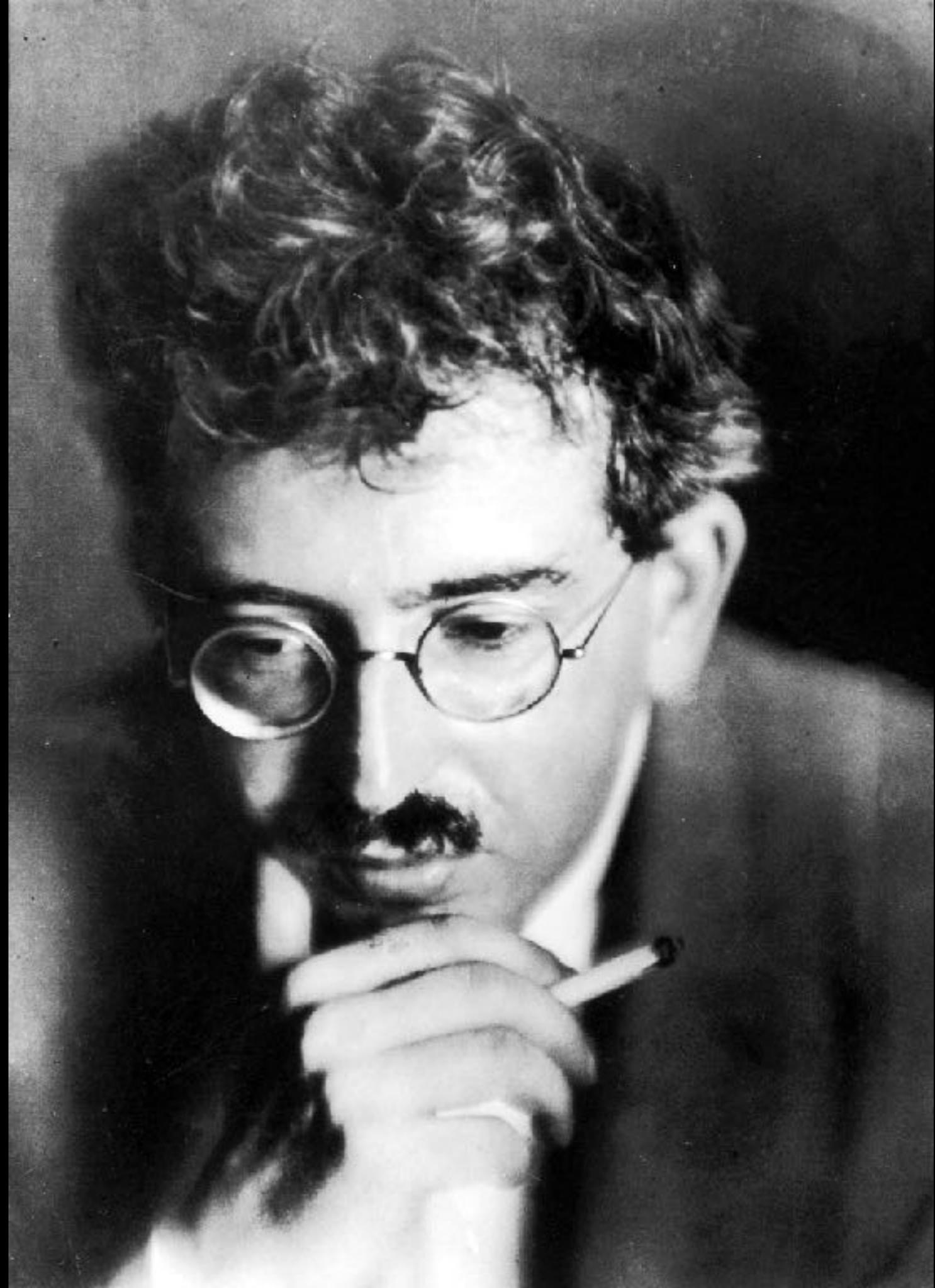
Flex - different rendering model

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.

What are Ways of Seeing?



Walter Benjamin
Art in the Age of Mechanical Reproduction, 1935

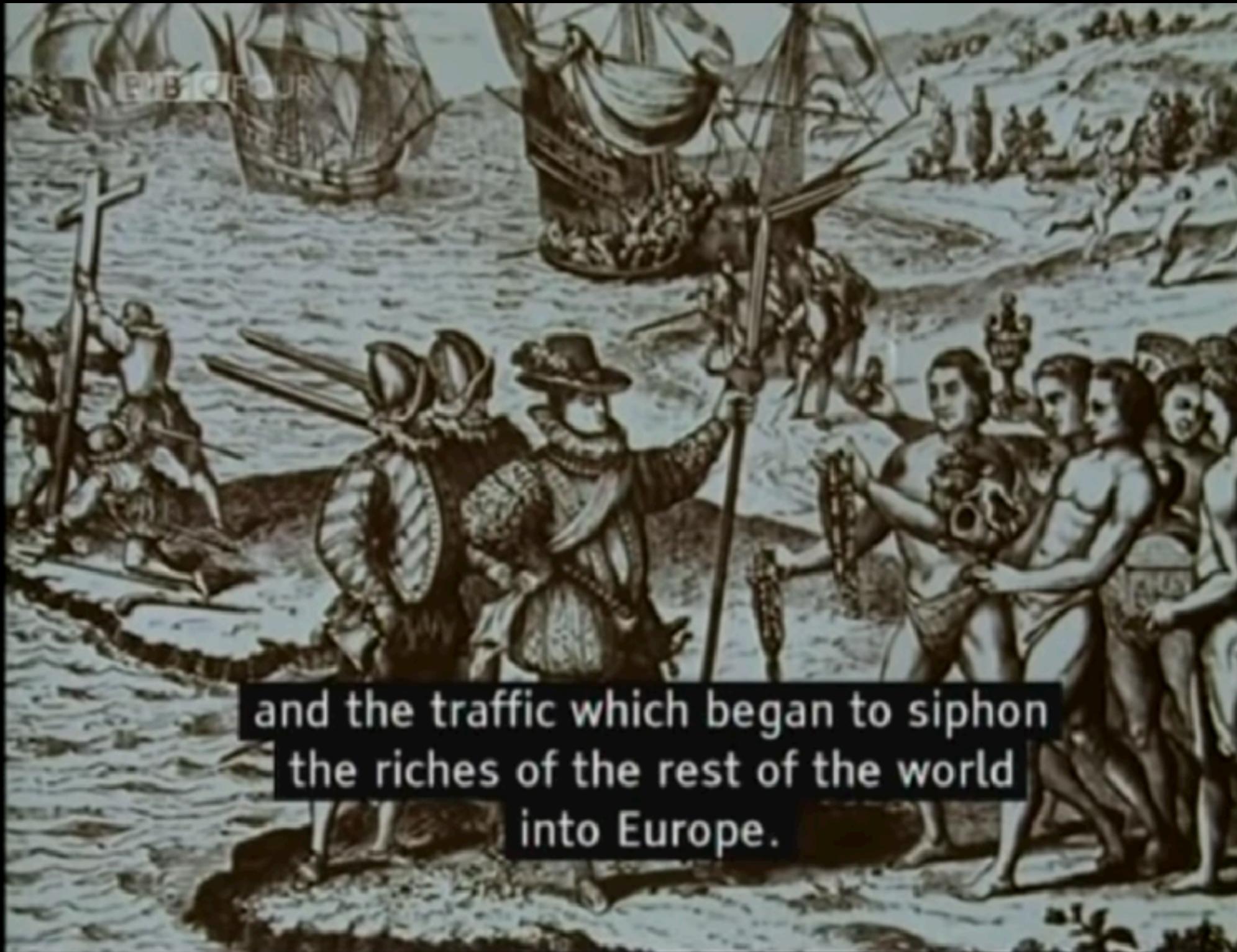


A close-up portrait of John Berger, an elderly man with dark, wavy hair and a thoughtful expression, looking slightly to his left. He is wearing a light-colored, patterned jacket over a white shirt. The background is a clear blue sky.

you receive images and meanings
which are arranged.

Ways of Seeing - John Berger, 1972

txt +



and the traffic which began to siphon
the riches of the rest of the world
into Europe.

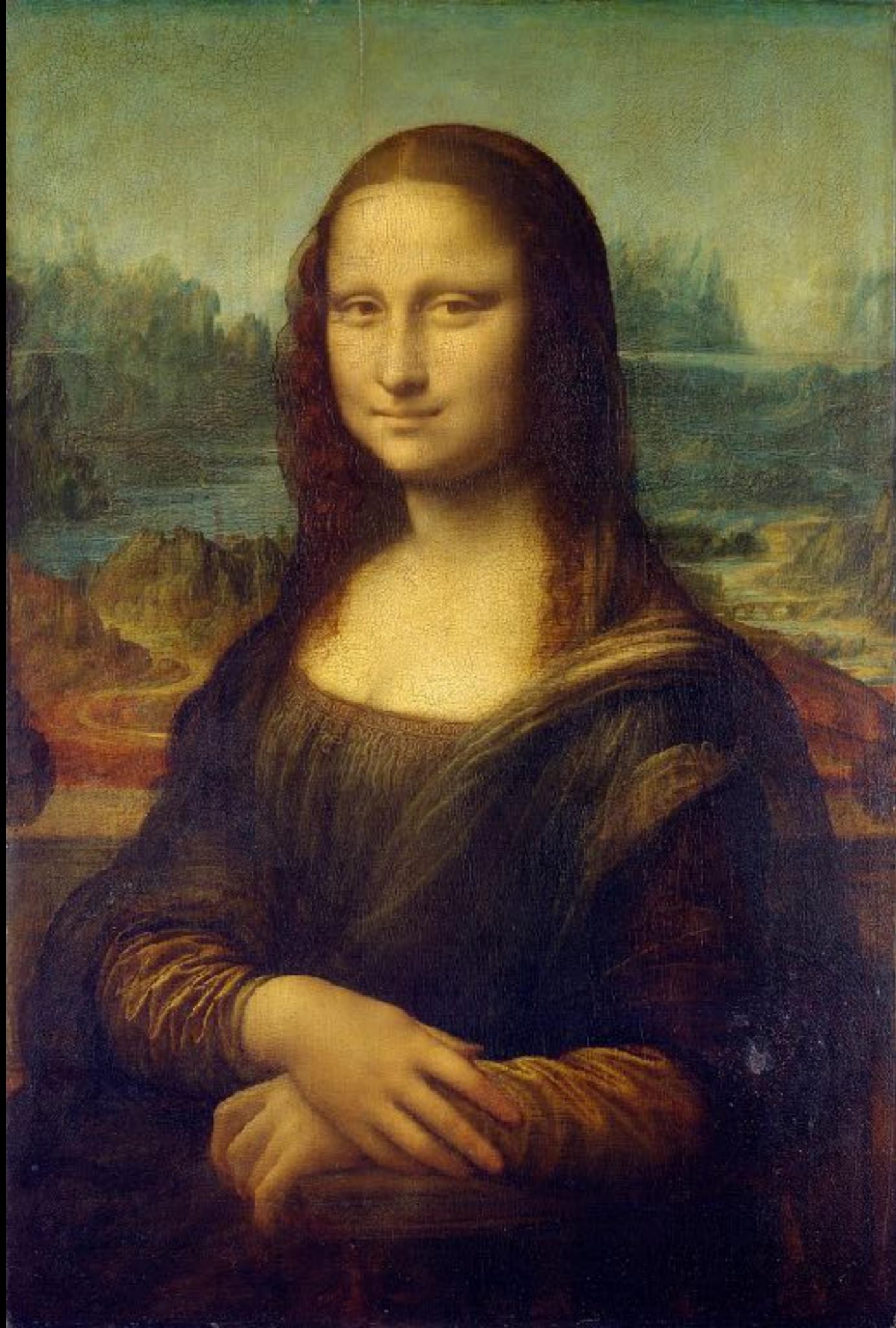
BBC FOUR

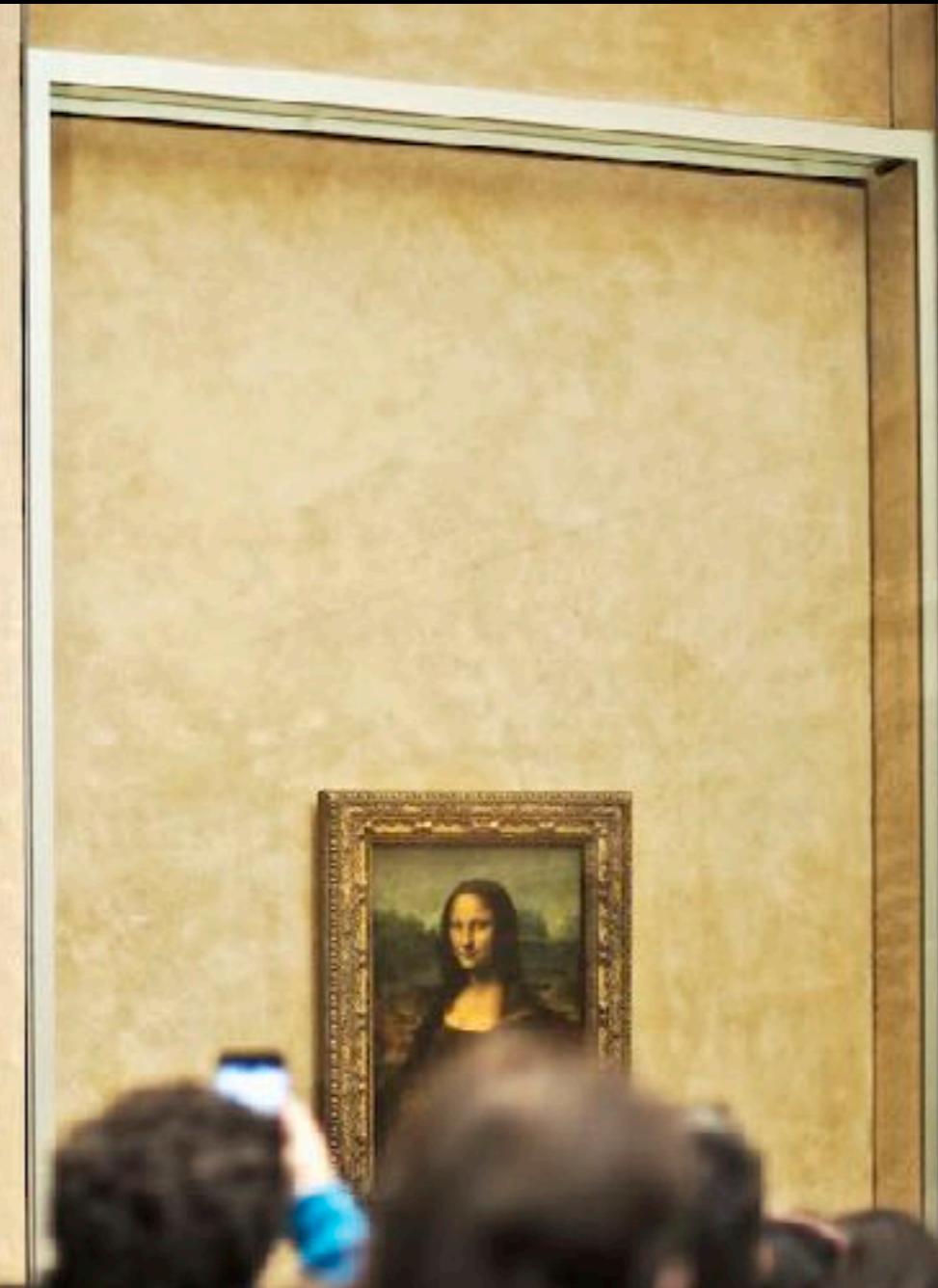
ghts
ovement.

good kid

We take them away in our minds.

Ways of Seeing







beyonce • Follow

...



rihanna.always A bih reached there



96w 1 like Reply



pookymovesmusic 61'



95w Reply



raygoomes @manu_henrique ela já estava planejando tudo



91w 3 likes Reply

— View replies (1)



adrianngaitan hi



832,538 likes

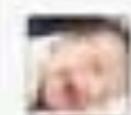
OCTOBER 11, 2014

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Post



1 inespgoncalves, cjey97, therunwayboyz and T others like this.



aamuchick

Sweet Respect



aamuchick

The Soft Smile of Happiness



gaalllliiii

|||||



roc4life3

45 LUV THE FAMILY VACATION PICS! KEEP THE COMING! ROCNATION4LIFE3!



tmamie11

What is wrong with you too you guess are crazy



parmanmarcus

Hov looking fresh



jotieno

@sammialyse



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