

Border

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

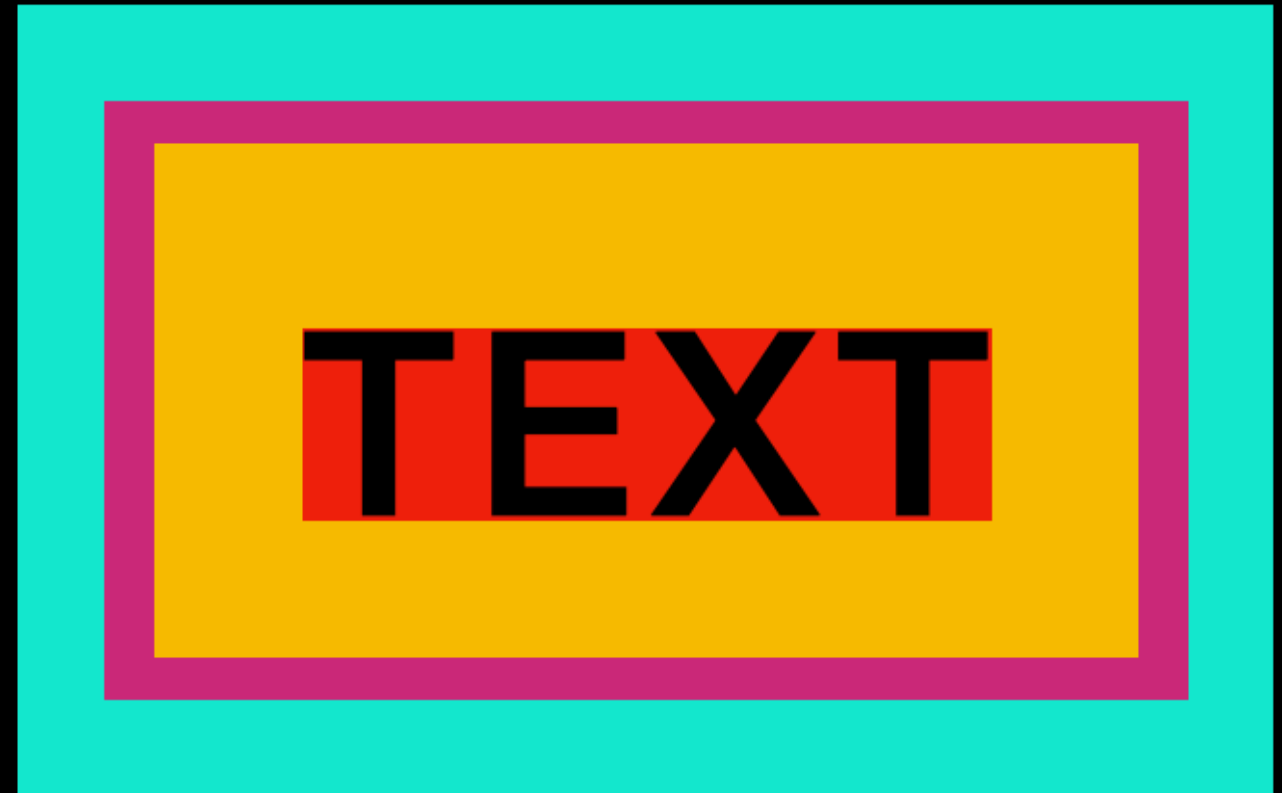
Padding

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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Inline Styles

```
<h1 style="color:#FF4500;">This Webpage though...</h1>  
<body style="background-color: #000080;">
```

Embedded Styles

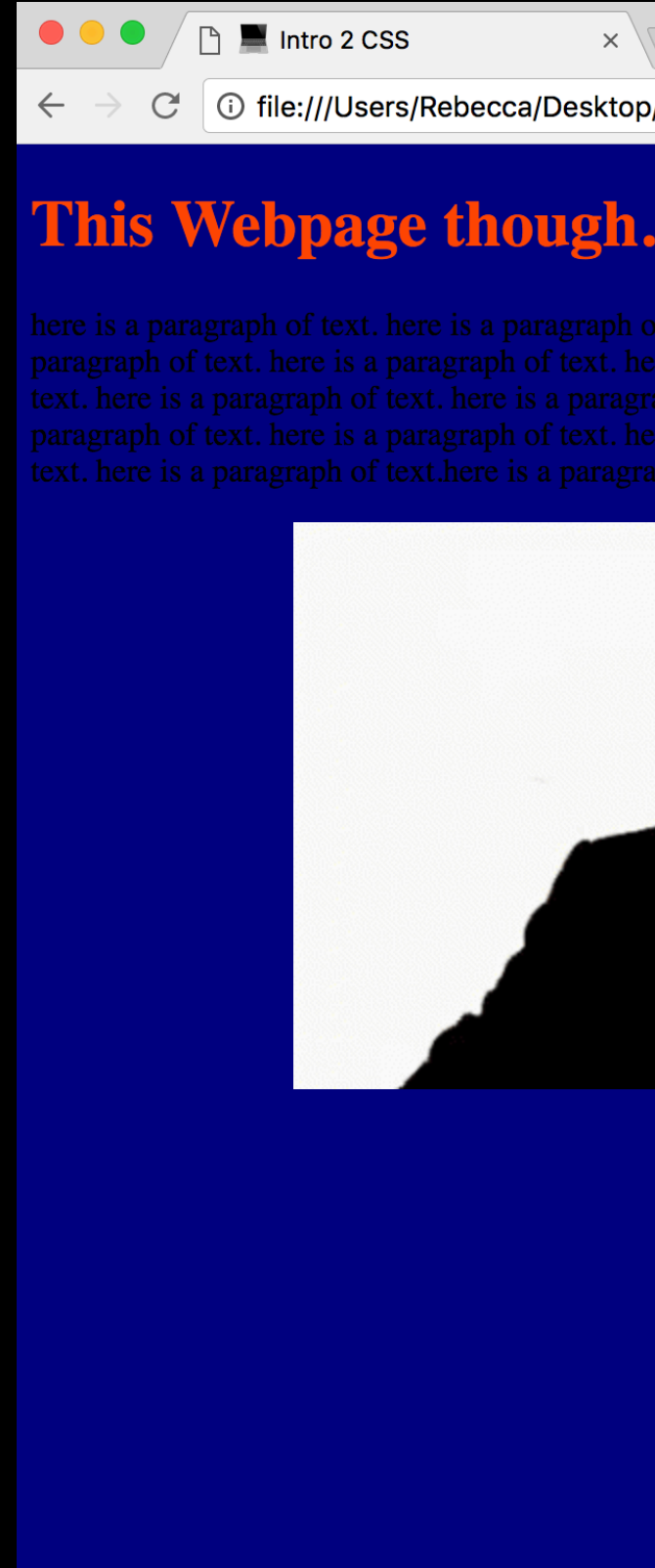
```
<html>
  <head>
    <title>  Intro 2 CSS </title>
    <style type="text/css">
      h1 {
        color: #FF4500;
      }

      body {
        background: #000080;
      }
    </style>
  </head>
```

External Styles *

```
<head>
  <title>  Intro 2 CSS </title>
  <link rel="stylesheet" type="text/css" href="theStyle.css">
</head>
<body>

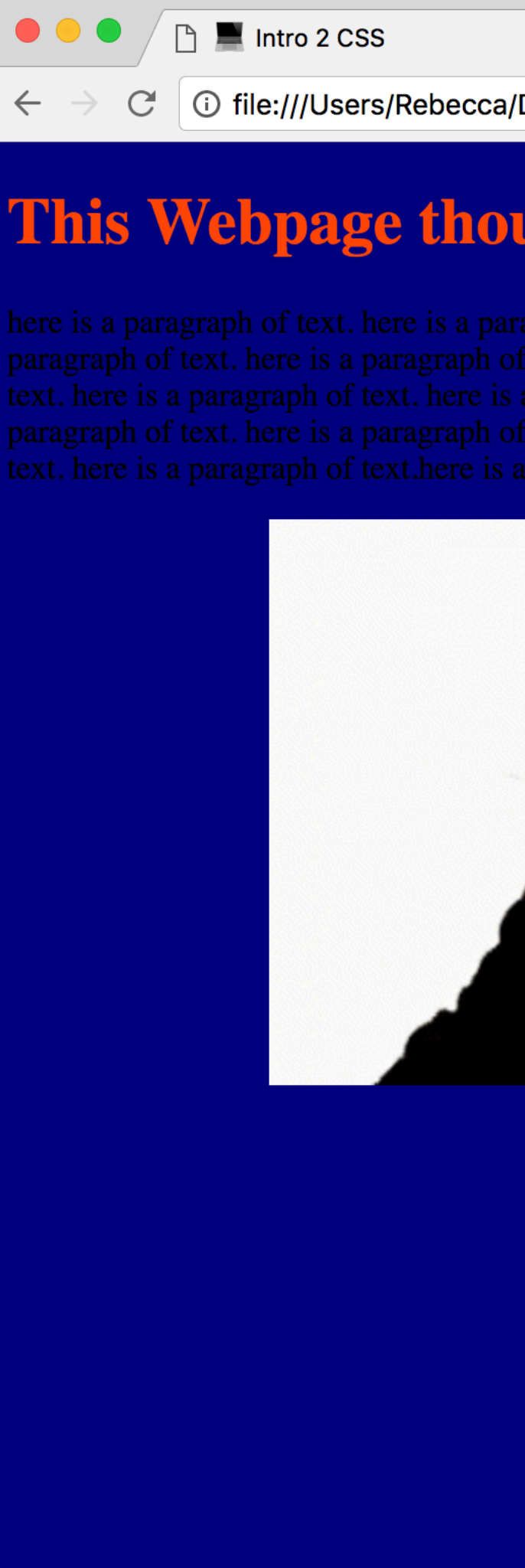
</body>
```



```
h1 {  
  color: #FF4500  
}
```

```
body {  
  background-color: #000080;  
}
```

```
selector {  
  
  property: value ;  
  
}
```



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

```
.theNote { }
```

targets any element whose class attribute has a value of "note"

```
p.note { }
```

targets only `<p>` elements whose class attribute has a value of "note"

ID Selector

Matches an element whose id attribute has a value that matches then specified after the # symbol

```
#introduction { }
```

targets the element whose id attribute has value of "introduction"

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 { }
tif 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;  
}
```

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 ;  
}
```

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 being 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;  
}
```

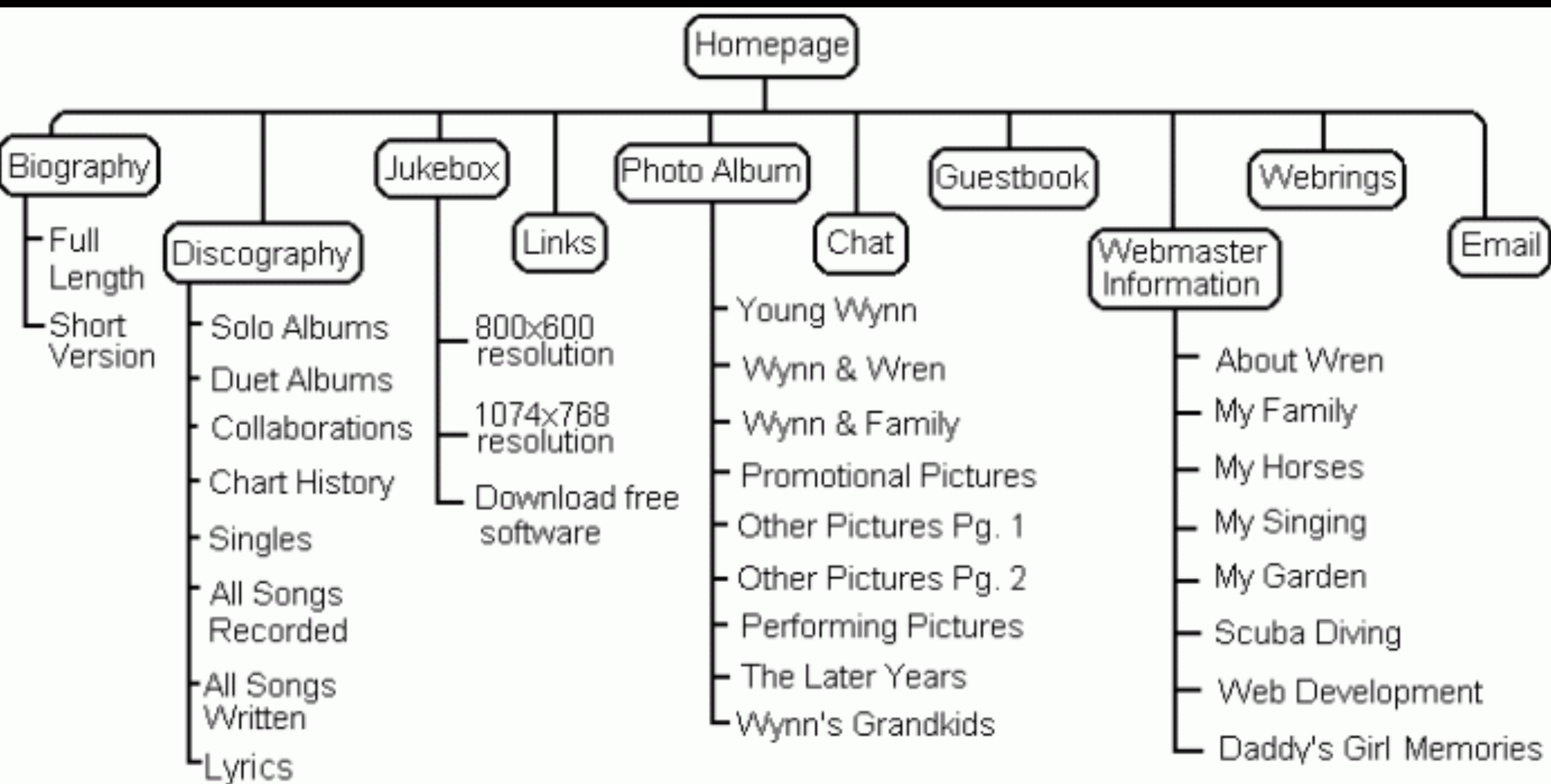
Classes

```
<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>
```

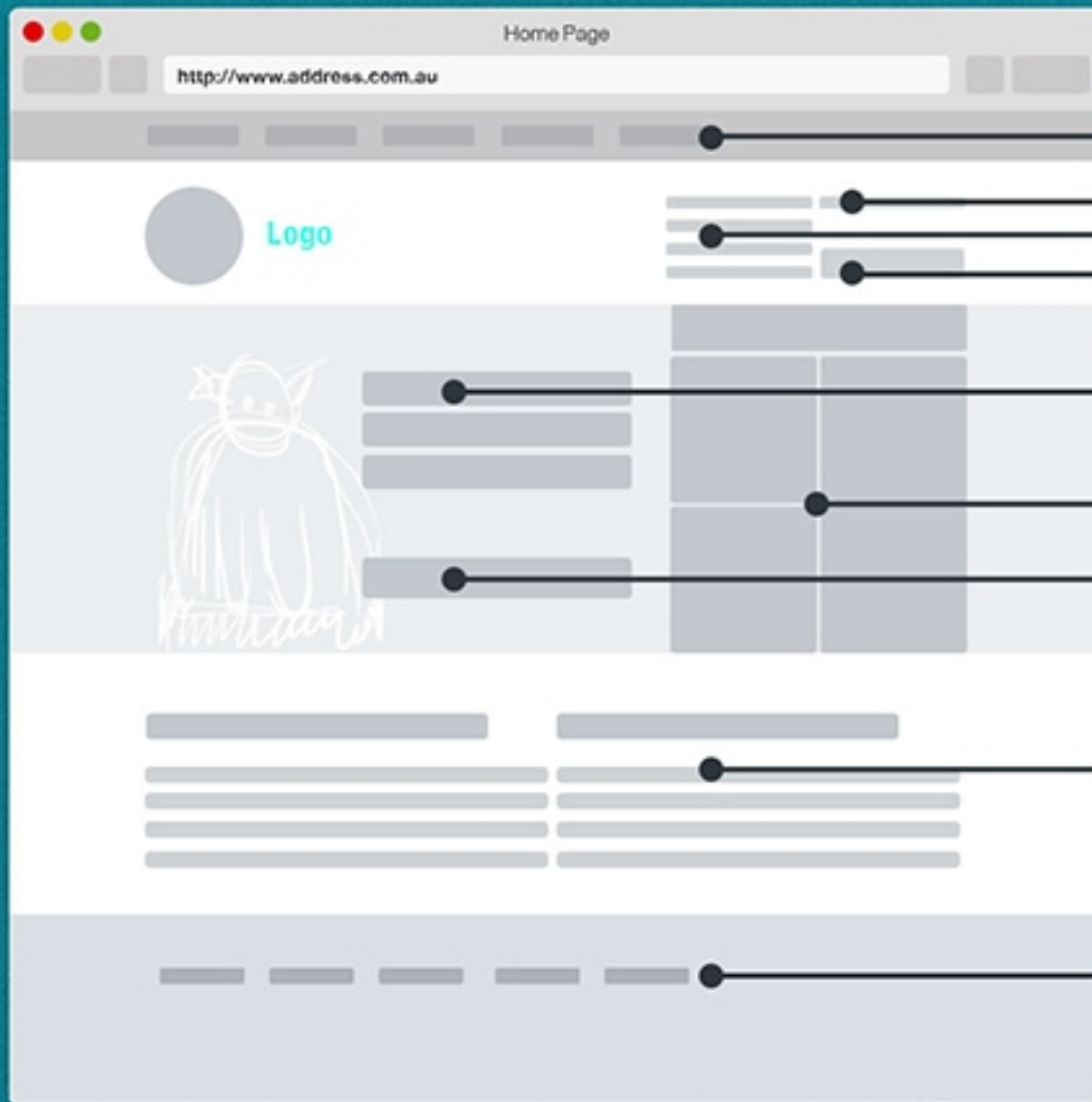
To select these classes in CSS you would do so with `.theAuthor` syntax

```
.theAuthor{
  background: rgb(255,255,255);
  /* HSL: Hue, Saturation + Lightness
  Hue - as an angle between 0 + 360
  Saturation - as a precentage
  Lightness - as a precentage: 0% = white, %50 = normal + 100% is bl
  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

geometric composition

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

— Joseph Müller-Brockmann₁

21

13

3

2

1

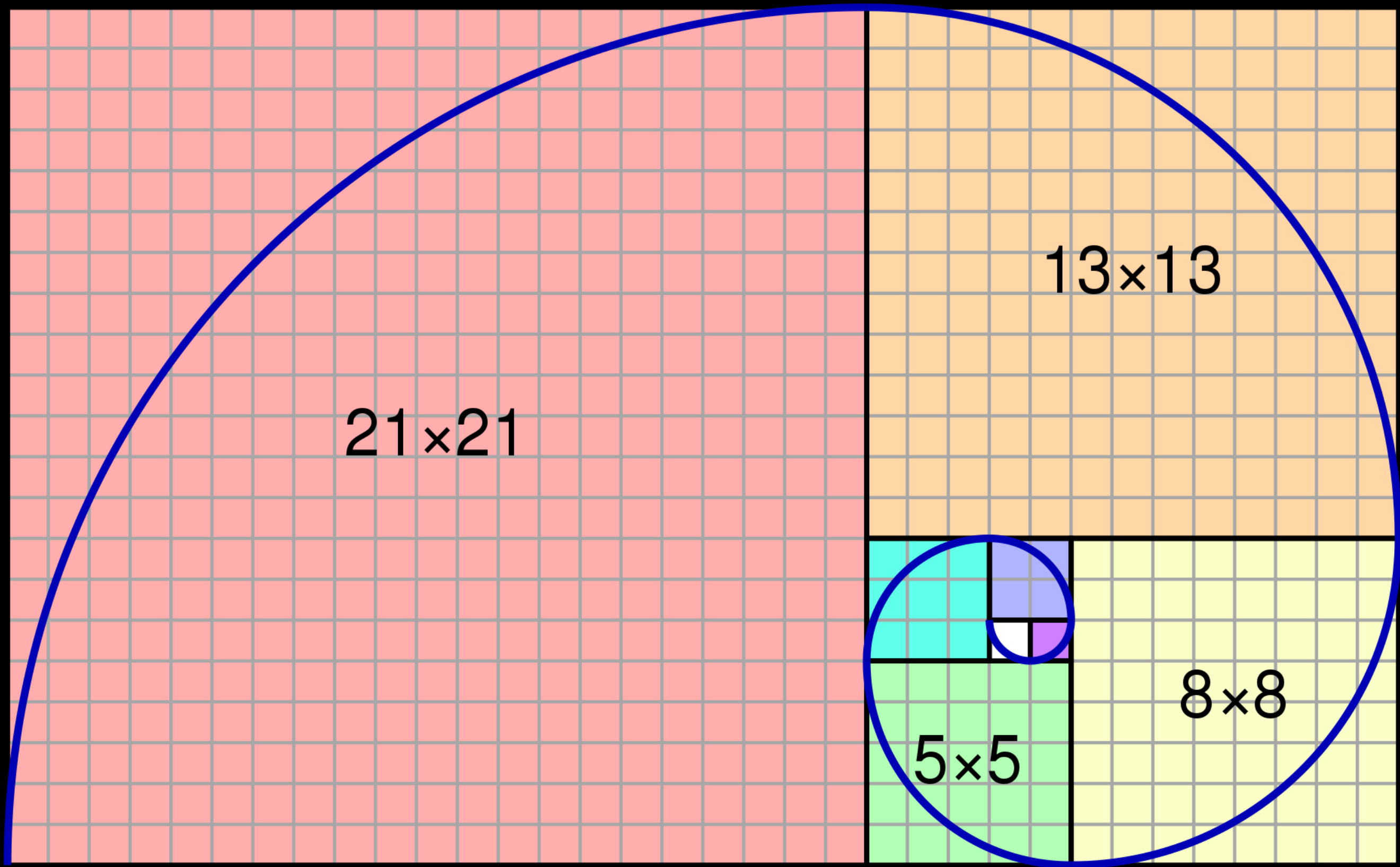
1

5

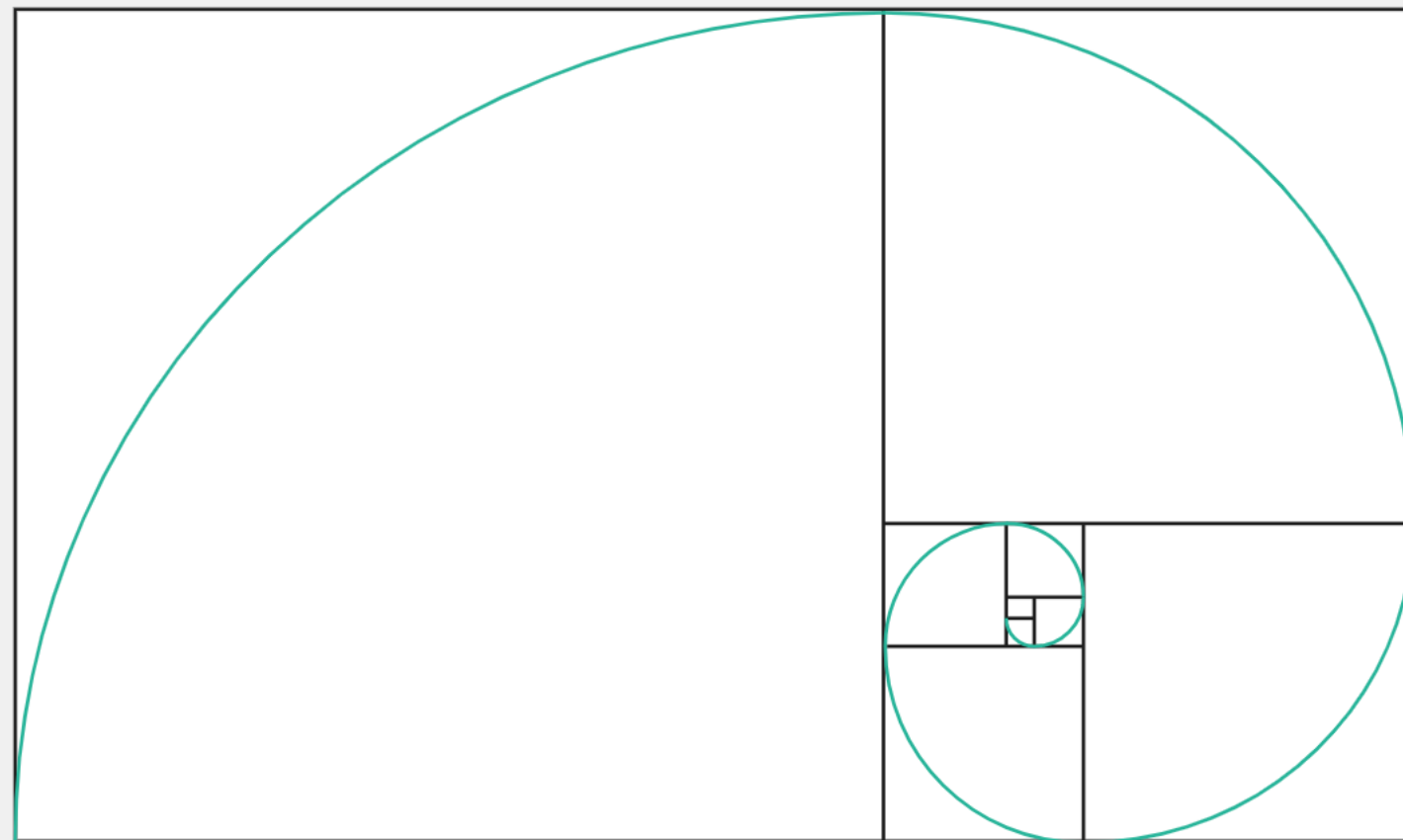
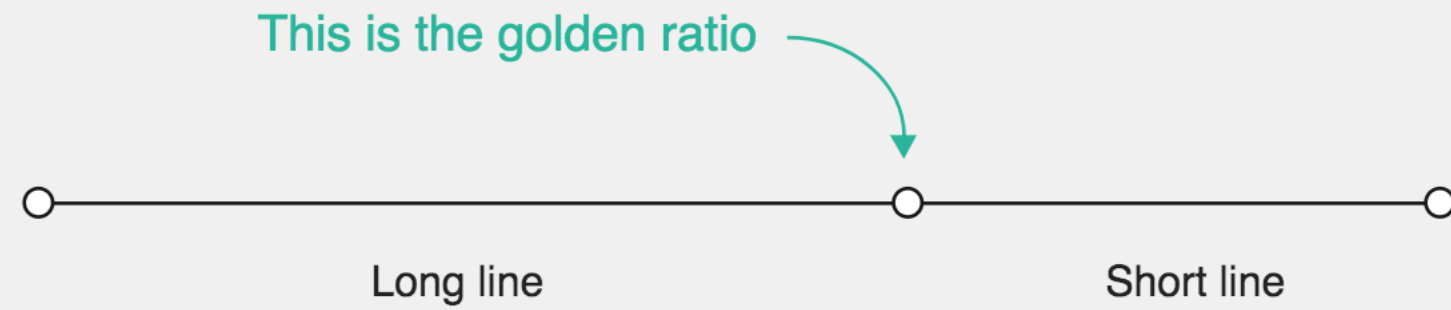
8

Fibonacci Sequence

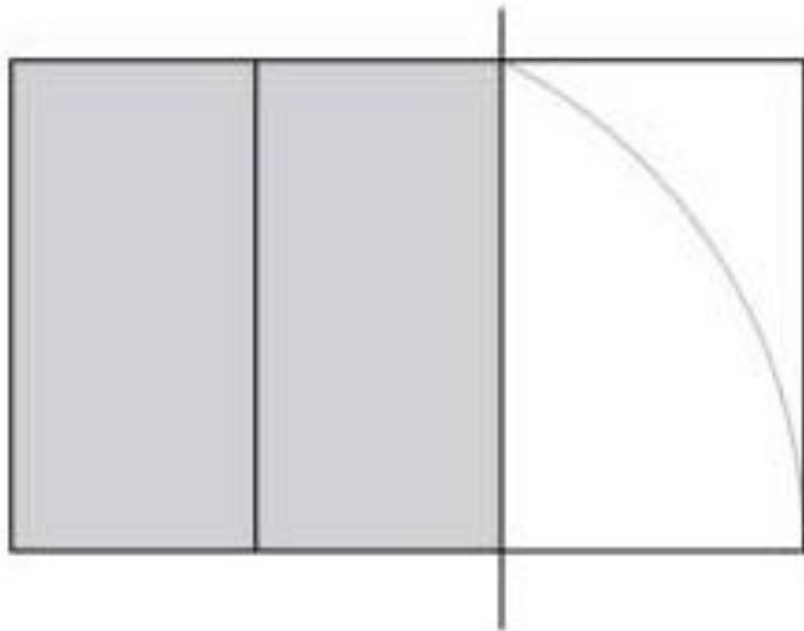
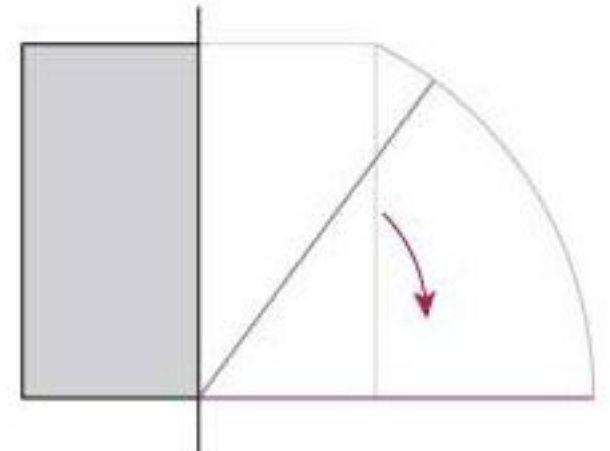
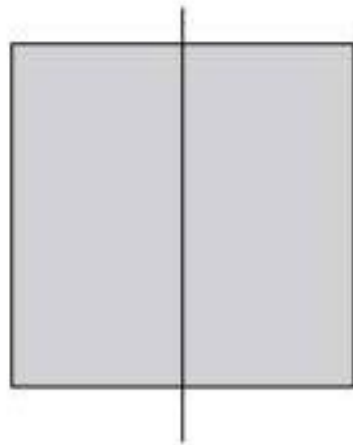
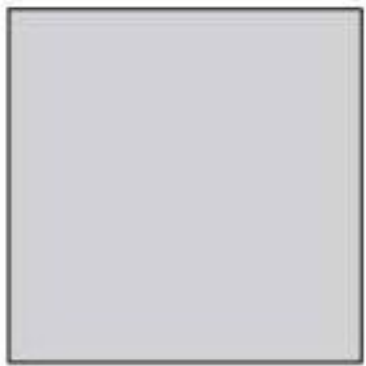
1:1.61 ratio, the Golden Ratio



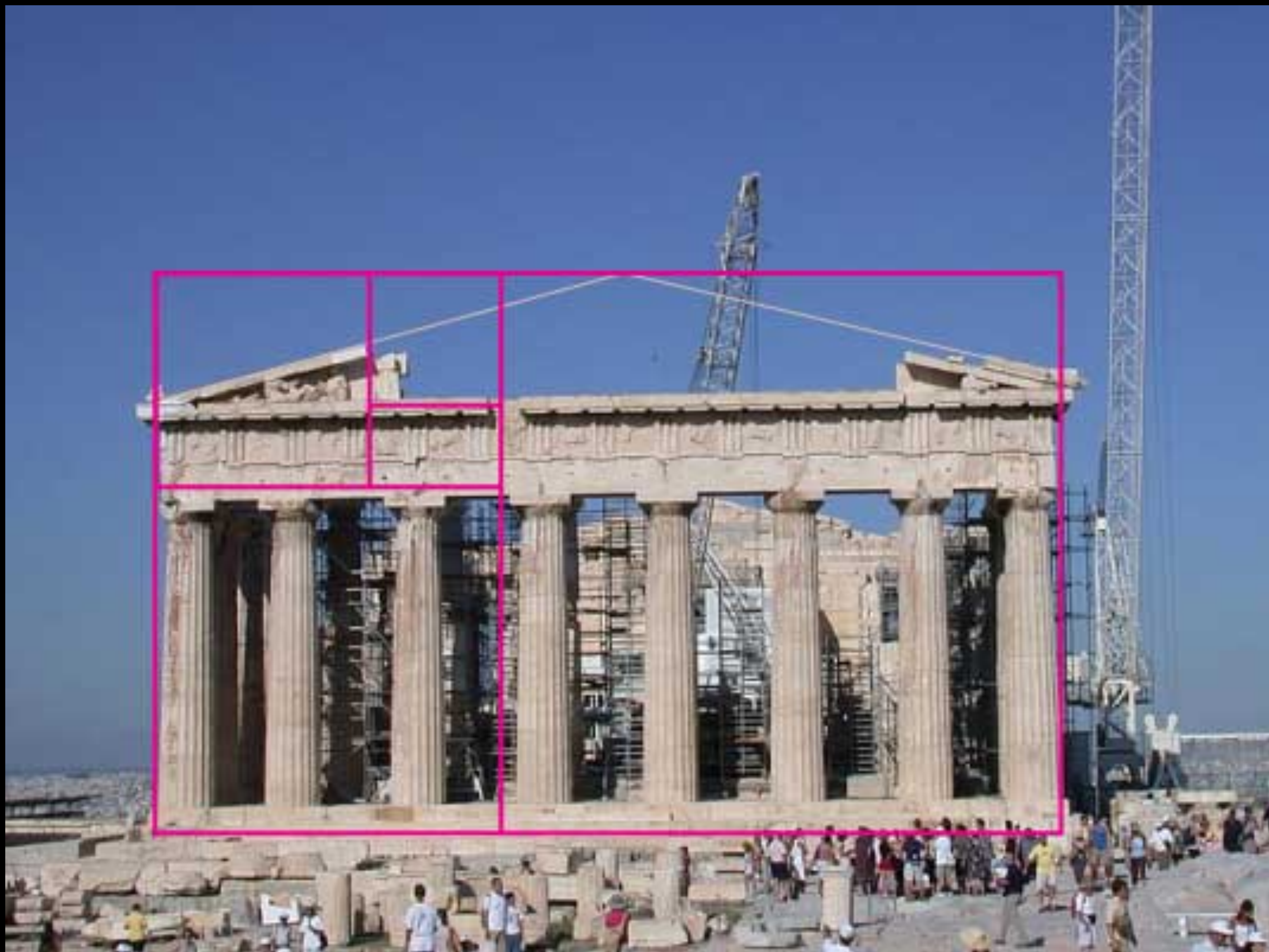
Plotting the relationships in scale provides us with a spiral that can be seen in nature



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





Take no Other ! Do not be Defrauded !

The Sixpenny Monthly Magazine
for Family Reading.

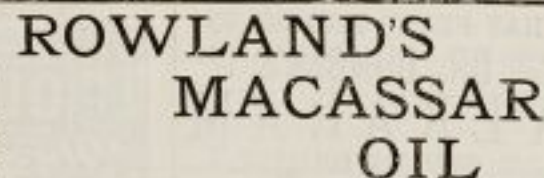
LONDON: 56, PATERNOSTER ROW:
AND ALL NEWSAGENTS.

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—80, KING WILLIAM STREET, LONDON, BRIDGE

BRANCH ESTABLISHMENTS.

61, BONDSTREET, STREET WITHIN, S.A.	24, STRAND (near Charing Cross), W.C.	100, REGENT CIRCUS, W.
1, WESTGURSE GARDEN, W.	104, HIGH BOLDON, W.C.	



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 J. HOWLAND & SONS, 20, Batten Street, London, on receipt of 3d. above these prices. Avoid spurious imitations. Sold everywhere.

ORNAMENTS, INITIAL LETTERS, &c.—Initial Letter, German School, 1518, p. 203. Initial Letter by Holbein, p. 254. Ornamental Frame by VIRGINIUS SOLIN (1544-1568), p. 205. Initial Letter by Jansz (Jansz on Her), p. 254. Ornamental Frame by HILDEBRAND ACHTERBERG (1560-1568), p. 261. Initial Letter by Jansz (Jansz on Her), p. 261. Initial Letter, French School (1552), p. 247. Ornamental Frame by VIRGINIUS SOLIN, p. 206. Initial Letter by Jansz (Jansz on Her), p. 260.

THE SAFEST AND BEST APERIENT IS

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

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

¹ The *Medical Press* writes:—"Children finding it quite tasteless, never raise an objection to its administration."

The Medical Times writes:—"Messrs. Allen and Hargreaves have telegraphed Caster Oil that it is absolutely free from tincture and smell, and have thereby earned the gratitude of countless workmen of every age, sex and condition, who are so ready; it does not produce redness or a headache, and whilst it retains the valuable properties of ordinary pure Castor Oil."

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

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

N. B.—Statements in depreciation of the A. and H. "Twinless" Casino Oil should never be accepted without actual trial for which a 40¢ bottle will suffice.

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

Price List of Special Preparations
Domestic Supplies, Arrested Buttons
For Analysis, Ac., post free on
application

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

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

MOVIMENTO
DI
2 STANTUFFI

VENTO

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

SANGUE

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

Karazuc zucuzuc
Karazuc zucuzuc
Nadi nadi AAA
nnnnnnnnnn

SOLE OLIATORE UNIVERSALE

tlac
tlac
cie-cioe

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

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

aih
aiiiii
aiiiii
fuuuuuu

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

letterina tiepida sudante sul petto dila-
taaaaARSI d'una parola scritta gomito
nudo affusolarsi di nuvola — mano — te-
nue nel caldo 3 giorni
di marcia dune dune dune
COSTA il POSTALE
S GIORNI GENOVA Parma eccomi
baci zingzing zingzing tradizionale di
un letto di provincia
Karazuc - zucuzuc Karazuc - zucuzuc sei-
statuneroe zingzingeuie Naldi Naldi
AAAAAaaaaa zingzingeuie floscezza di cam-
pane bagnate mature cadenti cadeenti
daal ramo altissimo antichiiiiissimo
odore-di-bucato-acacie-muffa-legnotarlato-
cavolicotti-zing-zang-di-casseruole
buio ammoniacale d'una tenda di beduini
dune dune dune

MARINETTI

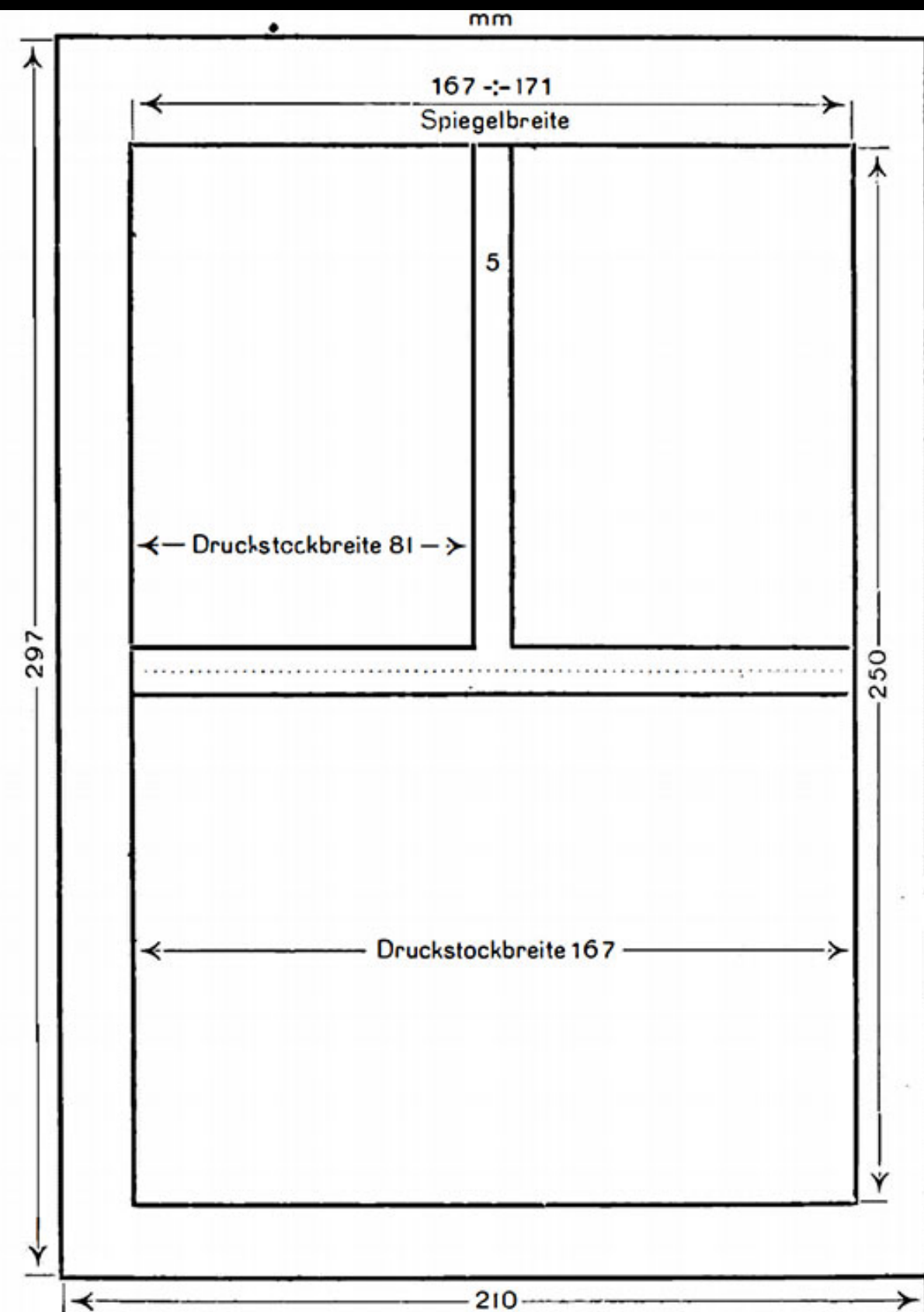
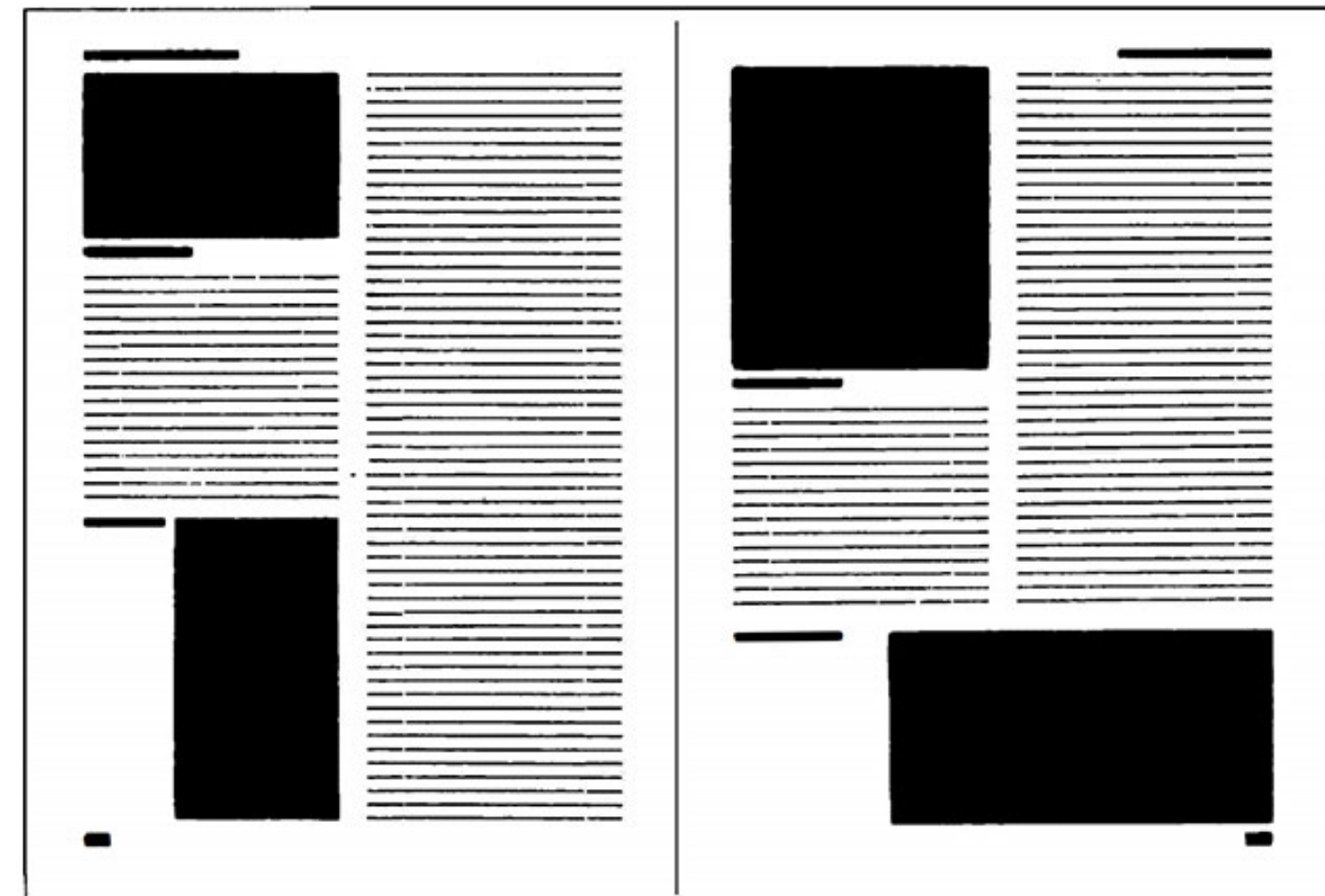
CARRA.

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-sono 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 se 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 varrebbe i confini limitatissimi dell'impressionismo se si accontentasse di rendere la deformazione formale d'un oggetto nel solo suo succedersi ritmico di onde colorate.
Il pittore futurista supera il principio pittorico dell'impressionismo cogliendo in ogni forma e zona di colore la forza emotiva propria ad ogni forma e ad ogni zona di colore e raggiunge così il carattere ben definito di espressione spaziale.
Questa espressione spaziale potrebbe essere definita prospettiva astratta di forma-colore.
I ritmi organati sull'asse della spazialità ci danno gli accordi e disaccordi orchestrali di colore-forma-forza. La spazialità ci dà la quantità



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



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

Mehrzahl der Fälle überlegen. Überlegen deshalb, weil solche Arbeiten optisch den Betrachter anziehen, ja übersehen, wird. In der rein bildlichen Darstellung eine umfangreiche Textbeigabe überflüssig macht, weil sie das zu propagierende unter dem Akzent in der Typographie schon durch die Bildwirkung anschaulich erläutert. Diese Schwarz-Weiß-Arbeiten aber erweisen sich als zu dem Anteil der reinen Typographie, daß das Photo der Zeichnung immer dann im Werbegut unterlegen ist, wenn das erstere konventionelles rein Typographisches gering, ja sei letztere in ihrer Anlage weitgehend den Bereichen der modernen Kunst zuneigt. Die moderne Graphik, als Gruppe der reinen Typographie zum Schmuck der Wände bestimmt, wird von der Mehrzahl der Betrachter in dieser Zweckbestimmung als typographische Mittel 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 Betrachter, soweit sie als typographische Elemente, eine gewisse optische Schockwirkung aus und hat deshalb den Vorzug, das Auge festzuhalten und wenn mehrfarbiger Druck sollen dabei

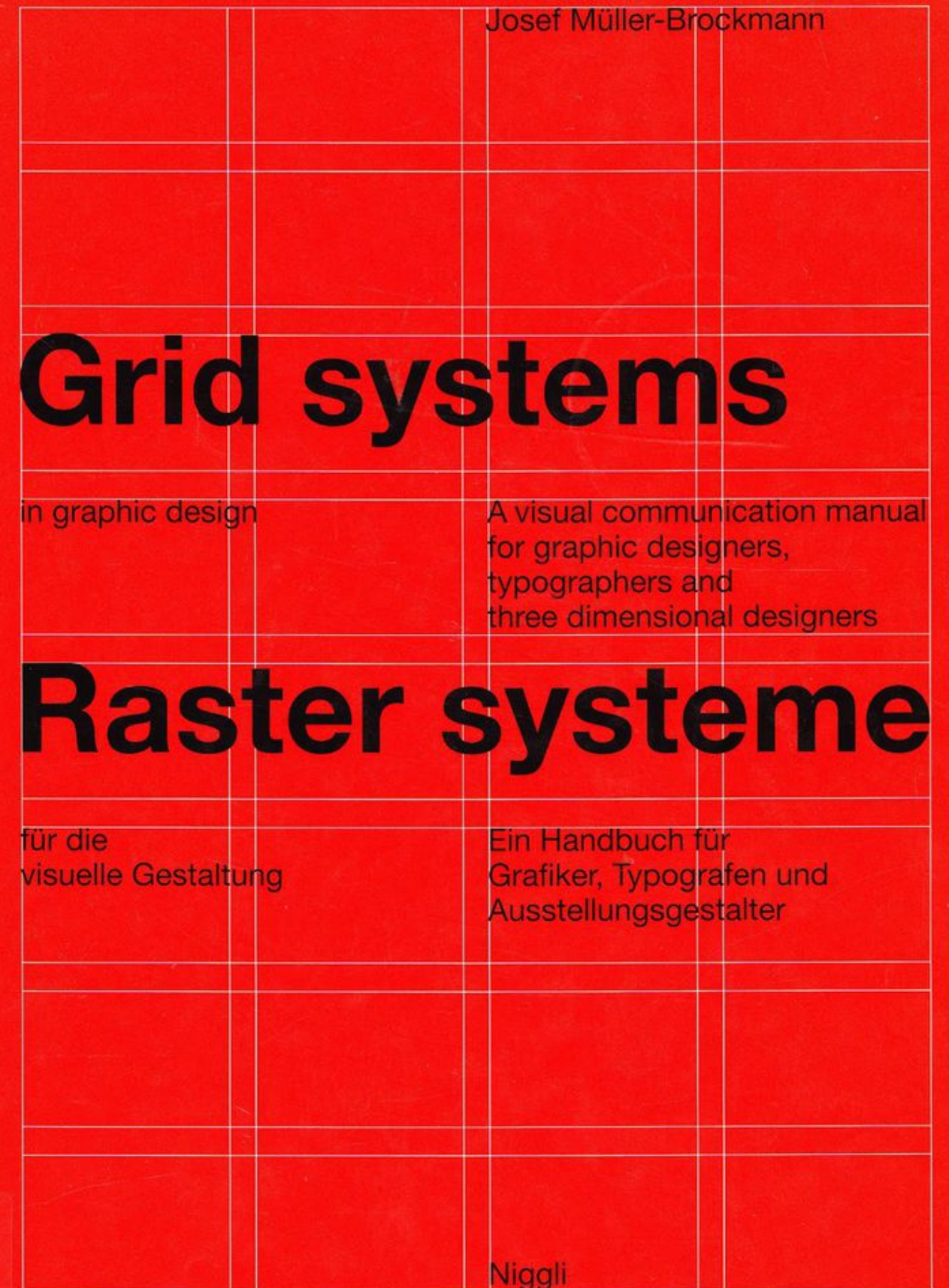
Wer sich der Fülle von Druckerzeugnissen aller Art bei einer Sichtung gegenüberstellt, wird notwendig strenge Trennung versuchen und das Material in Gruppen unterteilen. Wir unterscheiden dabei nach Art und Lage vor allem zwei Gruppen der Gestaltung und kommen dabei einmal zu dem Anteil der reinen Typographie und zum zweiten zu der Gruppe von Druckerzeugnissen, bei denen das rein Typographische gering, ja im 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, gleich 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 typographische Material vorhanden sind, „gebaut“ werden können. Negativsätze und mehrfarbiger Druck sollen d

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

die die Einbeziehung immer neu schäft bleiben will“. Die aufgewandte lange richtig angelegt, wie sie es unter den hier aufgezeigten Beispielen ist, muß schon ungewöhnlich phantasievoll. Im Falle schon bei Verwendung einer Untersuchung in den USA, die zu erfolgreichen sind als schwarz-weiß-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.



**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 Lorzing

Neuinszenierung
Samstag, 14. September, 20.00 Uhr

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Matthias Aeschbacher
Martin Markun
Monika von Zallinger
Hans Erismann

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
Heinz Borst
James McCracken
Leonhard Päckl
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
Gottf. 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 Eismann
Rudolf Hartmann
Max Röthlisberger

Gastspiel
Maria Stader
Ernst Häfliger
Peter Lagger

Mittwoch, 13. Juni
19.30 Uhr

Die Fledermaus
Operette von
Johann Strauss

Leitung
S. Krachmalnick
Herbert Graf
Max Röthlisberger
René Hubert

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

Samstag, 16. Juni
20.00 Uhr

Orpheus
und Eurydike
Oper von
Chr. W. von Gluck

Leitung
Robert F. Denzler
Hans Zimmermann
Max Röthlisberger
Jaroslav Berger

In der Hauptpartie
Regina Sarfaty

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

Der Freischütz
Oper von Carl Maria
von Weber

Leitung
Rudolf Kempe
Herbert Graf
Rudolf Heinrich

Gastspiel
Ingrid Bjoner
Hanny Steffek
Gottlob Frick
Fritz Uhl

Donnerstag, 21. Juni
20.00 Uhr

Die Nachtigall/
Die Geschichte
vom Soldaten
von Igor Strawinsky

Leitung
Victor Reinshagen
Hans Zimmermann
Hans Erni

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

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

Der Rosenkavalier
Oper von
Richard Strauss

Leitung
Peter Maag
Herbert Graf
Max Röthlisberger

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

Sonntag, 24. Juni
20.00 Uhr

Il Barbiere
di Siviglia
Oper von
Gioacchino Rossini

Leitung
Nello Santi
Lotfi Mansouri
Max Röthlisberger

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

Mittwoch, 27. Juni
20.00 Uhr

Don Giovanni
Oper von
W. A. Mozart

Leitung
Peter Maag
Josef Gielen
Max Röthlisberger

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

Ballet
du XXième Siècle
du Théâtre Royal
de la Monnaie
Bruxelles

Leitung
Maurice Béjart
André Vandernoot

Choreographie
Maurice Béjart
Janine Charrat

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

Hommage
à Igor Strawinsky

Pulcinella
Musik von
Igor Strawinsky

Jeu de Cartes
Musik von
Igor Strawinsky

Le Sacre
du Printemps
Musik von
Igor Strawinsky

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

Divertimento
Musik von
Fernand Schirren

Fantaisie
Concertante
Musik von
S. Prokofiev

Sonate à trois
Musik von
Béla Bartók

Bolero
Musik von
Maurice Ravel



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Think small.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little

flirver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to

some of our economies, you don't even think about them any more.

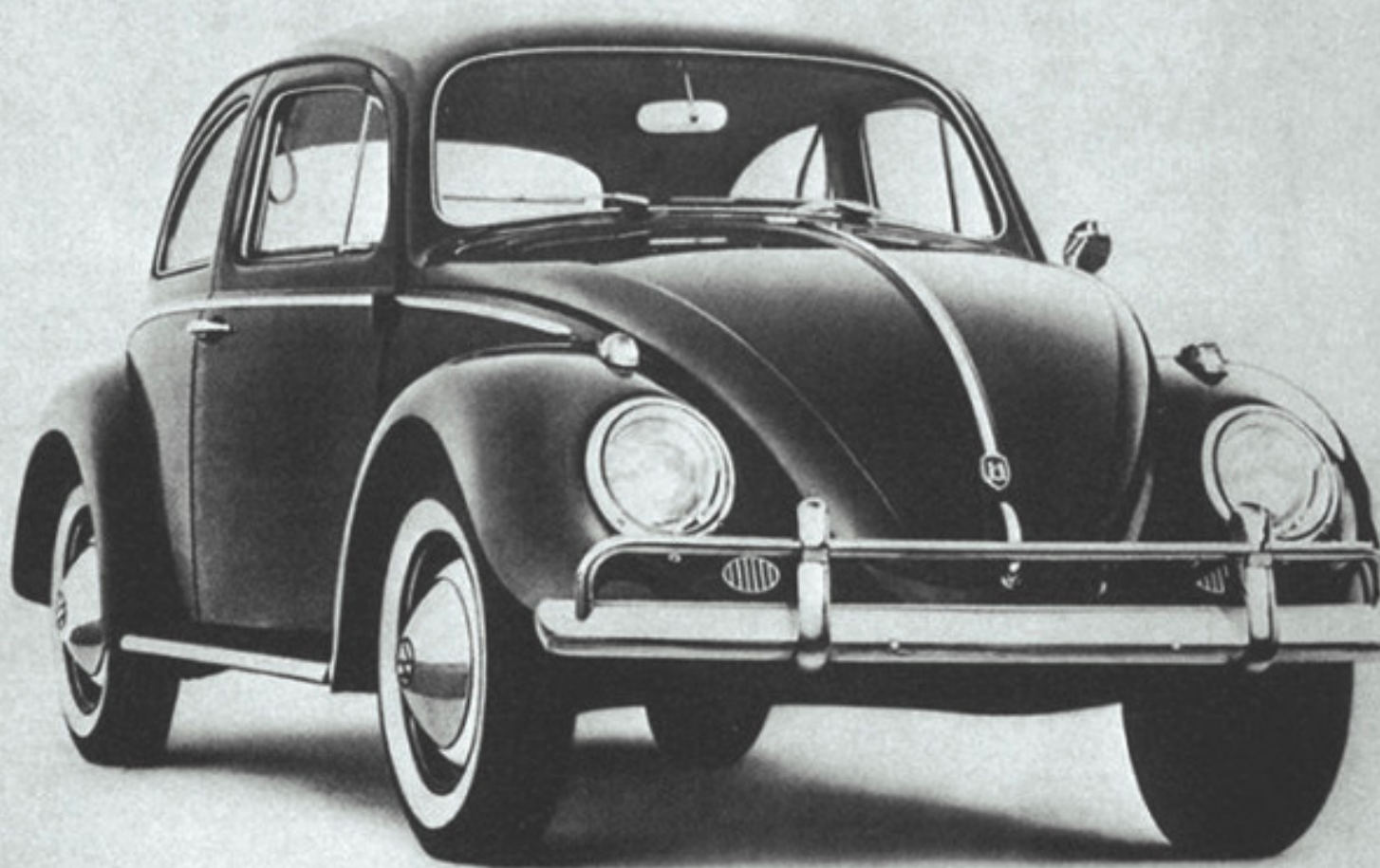
Except when you squeeze into a small parking spot. Or renew your small insurance.

Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.





Lemon.

This Volkswagen missed the boat.

The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kröner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3000 Volkswagens are produced daily; there are more inspectors

than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

brake stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. (It also means a used VW depreciates less than any other car.)



We pluck the lemons; you get the plums.