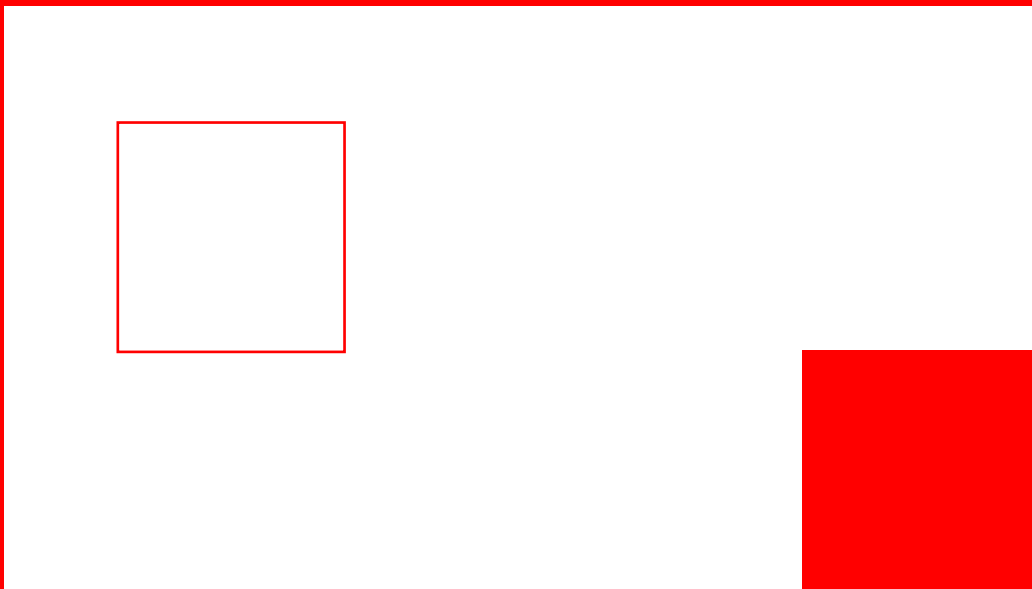
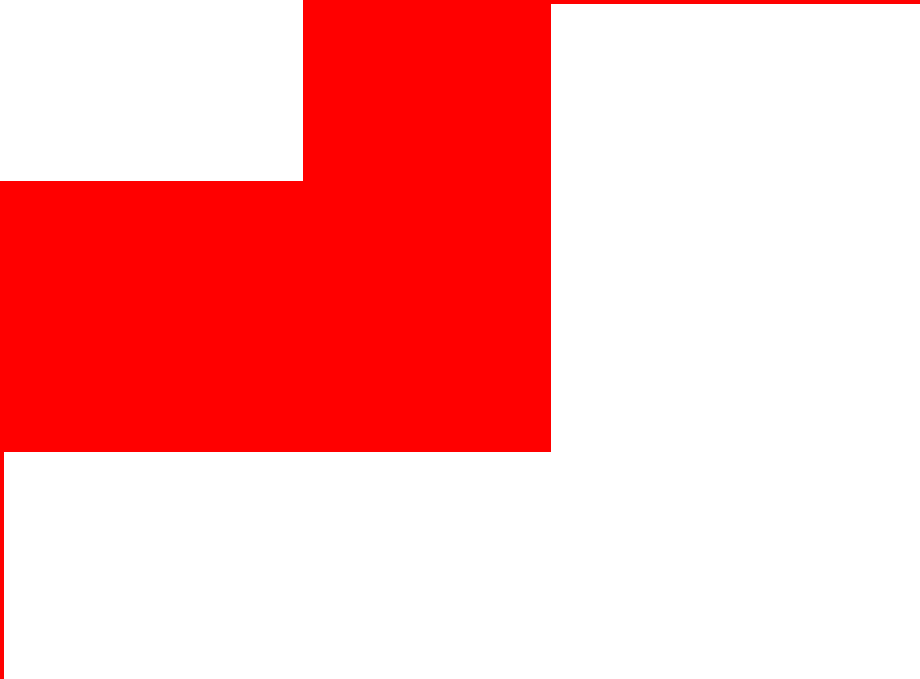
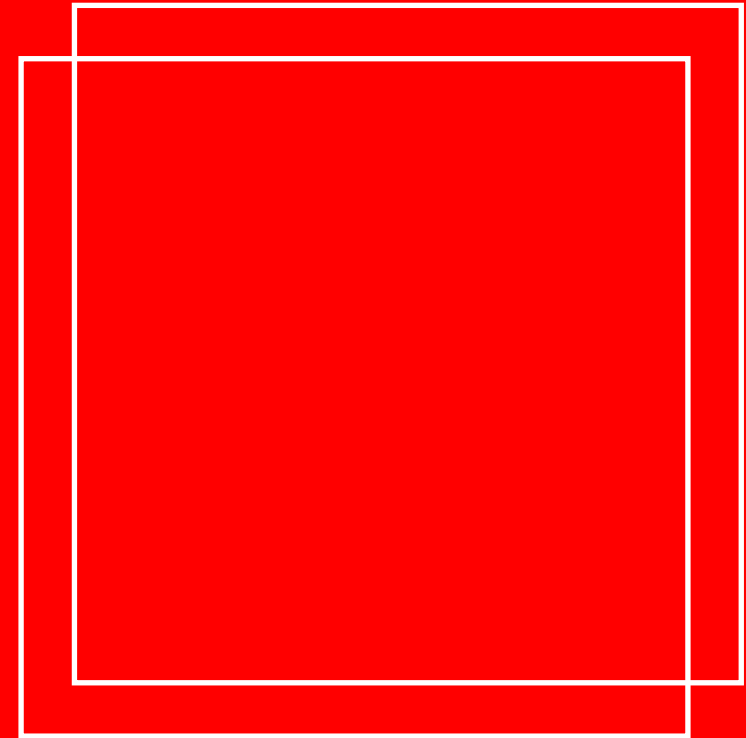


position:absolute;  
  
position the various  
rectangles around the  
screen



```
position:fixed;
```

```
boxes should remain static  
while the text should scroll  
vertically
```

variations, as the principle element of design. Since type carries meaning, the practice of typography requires a designer who cares about the words themselves. It requires someone who cares enough, and is skillful enough, to make the type express that meaning, rather than serve as simply eye-catching decoration.

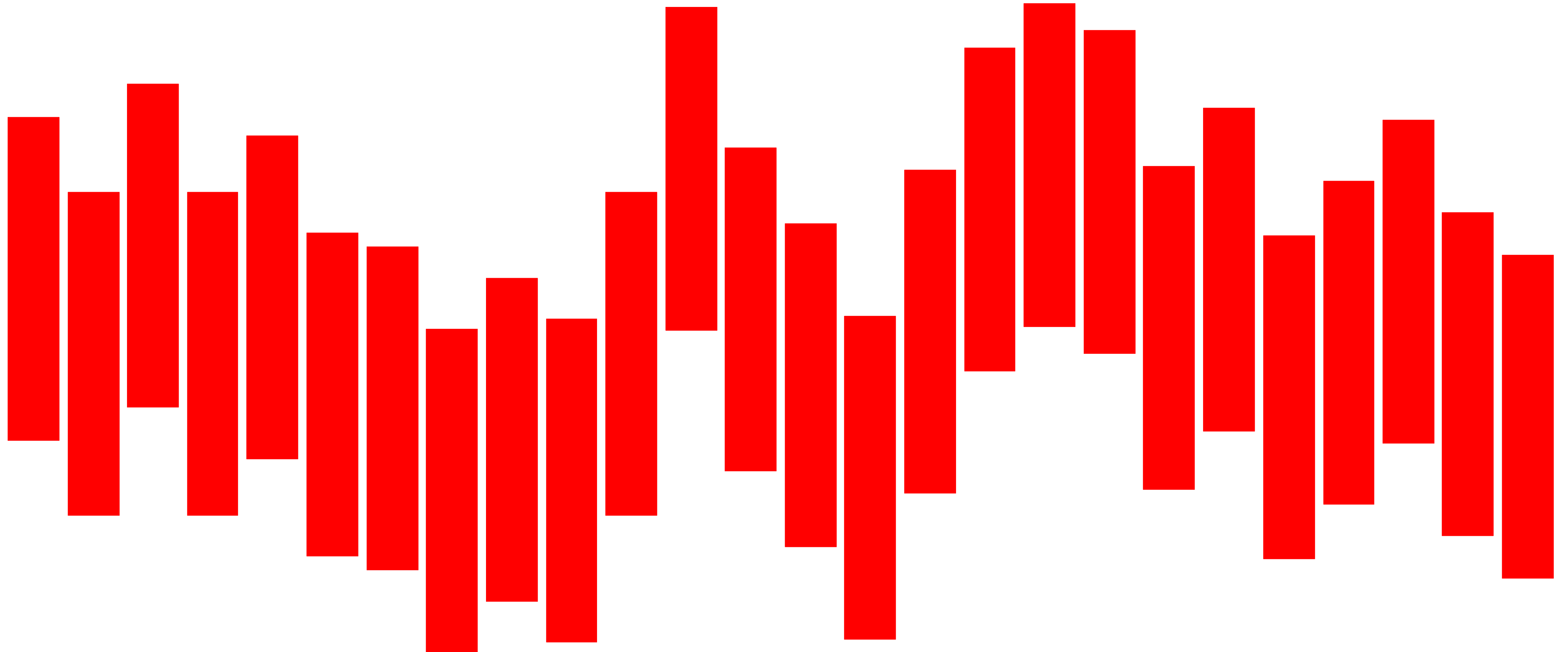
Carl Dair's book "Design With Type" (originally published in 1952; revised and expanded in 1967) is deservedly still in print, even though the technology that he used and described has long been outdated. The practicalities of setting type in metal are no longer the practicalities we have to deal with; but the visual relationships between letters, which Dair showed and explained so graphically in his book, haven't changed at all. "Design With Type" is still one of the best handbooks available for learning how to do exactly what the title says: design with type.

At around the same time he was revising his book, Carl Dair was producing a series of six pamphlets for West Virginia Pulp & Paper (Westvaco), which he called "A Typographic Quest." Each booklet was, naturally, printed on Westvaco paper stock; like the lavish paper-company samples produced today, this series was meant to raise the profile of the manufacturer and encourage designers to think of Westvaco when specifying paper for their printing jobs. But these were quite modest productions: little saddlestitched booklets of about 30 pages, measuring 5-1/4 inches by 9, usually printed in two colors (the first one uses three colors throughout; the later ones are two-color, although the second color may change from sheet to sheet, with all three colors used together on the covers). The first "Typographic Quest" was published in 1964; the sixth (and, as far as I know, final) came out in 1968, the year Carl Dair died. Since he was both writer and designer for the series, each of the booklets emerged as a wholly crafted object, dedicated to explaining one or another aspect of using type.

## Harmony & Contrast

The heart of Carl Dair's teaching -- the thing that I keep pointing people to, and the most valuable thing I myself learned from his work -- is the subject of "A Typographic Quest" No. 5: "Typographic Contrast." In a virtuoso performance, Dair shows exactly how designers use different kinds of visual contrast to make design work and meaning pop out -- clearly and unambiguously, and with flair. To make his point, he compares typography to music.

Graphic form and musical form have a common denominator: rhythm and emphasis, harmony and contrast. "Harmony and



Position and float can be used together.

- 1) Set up a recurring module of red bars with float.
- 2) Use `position:relative` & `top` rules to offset the bars (the use of `inline style` on elements is OK here)

Bonus: apply a pseudo-class to make each element change color on hover