



1	13. Oktober	Einführung + HTML
2	20. Oktober	CSS Selektoren
3	27. Oktober	CSS Layout
4	3. November	Geräte und Formate
5	10. November	Typografie
6	17. November	Raster-Bilder
7	24. November	Vektor-Bilder
8	1. Dezember	Animation
9	8. Dezember	Interaktion
10	15. Dezember	Dokumentation + Briefing
11	22. Dezember	Besprechung
12	5. Januar	Semesterprojekt
13	12. Januar	Semesterprojekt
14	19. Januar	Semesterprojekt
15	26. Januar	Präsentation

# Recap

- 1 News Sites
- 2 Responsive Design
- 3 Flexible Units
- 4 Media Queries
- 5 Media Queries + Grid

Whether online, in print, or on the side of a spaceship, typography is the primary vehicle we use as designers to communicate our message.

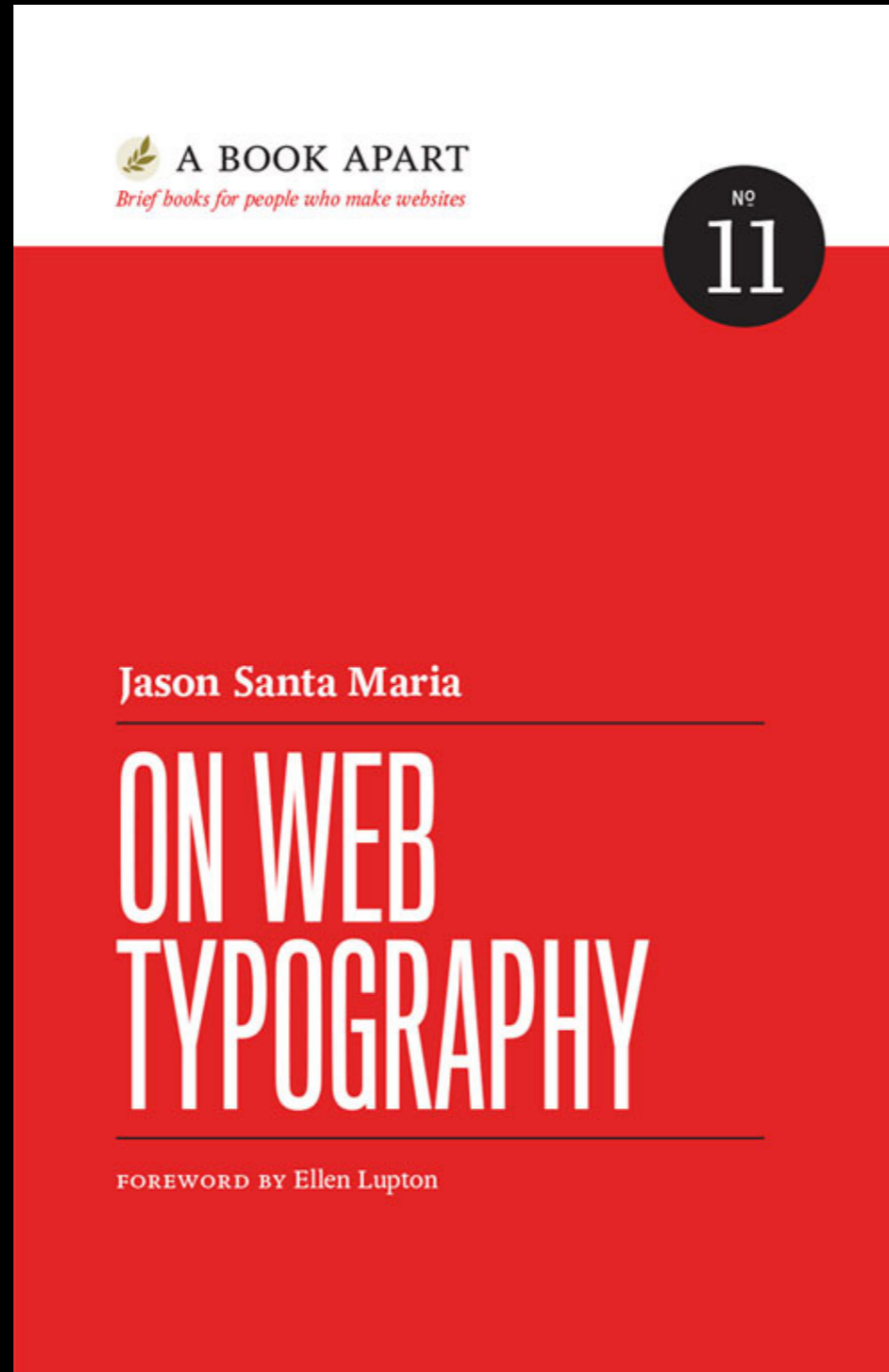
When we get it right, it's powerful. And to do it well, we need to strike the balance between beauty and utility – and then disappear into the night. Typography is one of your greatest design assets.

It's not visual decoration or something that gets added at the end to spice up a design. Good typography gives spirit to words and is a potent mechanism to inform and delight. It doesn't matter how well-considered your layout is, how wonderful your website's interactions, code, colors, imagery, or writing are.

If your type is bad, the design fails.

# Web typography in 5 easy-ish steps

Quelle:



1 Lies den Text und bereite ihn vor.

1,429 Schritte -- so weit muss man gehen um von der HS Mainz zum Ausstellungspavillon zu kommen. 1,429 Schritte stehen \*symbolisch\* fuer das zurückgelegte Studium der Bachelor- und MA-Absolvent\*innen des Studiengangs Kommunikationsdesign. Am 14.01.2022 werden die Türen geöffnet -- wir freuen uns über zahlreiche Besucher:innen!

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2

Wähle die richtige Schrift aus

# Technische Fragen

Unterstützt die Schrift die Sprache, in der ich kommuniziere? Enthält mein Text Personen, Orten, oder Organisationen mit Namen, die Buchstaben außerhalb des lateinischen Alphabets enthalten? Hat die Schrift genug Schnitte (dünn, **dick**, schmal, breit, *kursiv*) für meine Nachricht? Hat die Schrift die Satzzeichen (!”§\$%&\*@), Ziffern und Ligaturen die ich brauche? Hat die Schrift eine Web-Lizenz, und habe ich dafür das richtige Budget? Ist die zusätzliche Ladezeit für meine Webseite akzeptabel?

After 1867 Marx did virtually no further work on the themes of the third book. This helps us to appreciate how right he was when he admitted in his correspondence with Engels, also on 19 January 1867, that the publication would be delayed for years if he had to submit the whole manuscript to the publisher before work on the printing was started. For this reason he urged the publisher to set about the printing immediately.

Marx did in fact succeed in bringing the publisher around to his standpoint in the course of 1867. He succeeded, on the one hand, by committing himself to totally unrealistic deadlines in regard to the completion of further parts of the work. On the other hand another circumstance probably played a key role in explaining Marx's success. He could not hand over to Meissner the manuscript of the entire work, and not even the manuscript of the first volume in the form it was originally supposed to take, as to this end the second book in its completed form would have been necessary. All he had to offer was the text of the first book. But this already amounted to 60 print sheets, the length the complete work was supposed to reach according to the agreement between the two. And this fact undoubtedly proved to be a very powerful argument.

*2. How Marx brought his print-ready copy  
to 60 print sheets in 1867*

I could make no progress with the really theoretical part.  
My brain was not up to that. I therefore elaborated the  
section on the "Working Day" from the historical point  
of view, which was not part of my original plan.

*Karl Marx, Letter to Friedrich Engels of 10. Feb. 1866*

It was only during the final revision of Book One in the years 1866 to 1867, immediately before its publication, that Marx filled out the book with historical illustrations. A corresponding draft from the period 1863-1865 has not survived. We know, however, from Marx's letters that during his work on the draft he had dealt with material that he used or wanted to use for his illustrations. But in 1866 he worked these and other historical materials into the manuscript so massively that Book One alone reached the length of 60 print sheets originally envisaged for the entire work.

We cannot imply that Marx deliberately planned this development from the start. We must assume instead that he probably only took this approach after 19 January 1867, the day he provided Engels with a review of his work in progress, when he decided to replan his literary production with the aim of convincing the publisher to make a quick start on the printing of the work. And this presumably occurred at the same time as he turned his attention to the seventh and final part of the first book, "The Process of Accumulation of Capital". Engels' preface to his edition of the first volume published in 1883 contains important references to this point. Marx's text here reveals traces of hastiness.<sup>15</sup> Although this development was not intended from the start, we can, nonetheless, reflect upon the advantages it brought him.

First of all, we must take into account the purely quantitative aspect. Book One had now gained so much in size that it became easier for Marx to persuade his publisher to start printing. Secondly, we must see the qualitative gains. If Marx had kept to his original plans the second book would have followed immediately upon the completion



Karl Marx in Hanover, 1867.  
Photograph by Friedrich  
Karl Wunder.

<sup>15</sup> In Engels' own words: "Here the previous text followed the original draft more closely than elsewhere, while the preceding sections had been gone over more thoroughly. The style was therefore more vivacious, more of a single cast, but also more careless, studded with Anglicisms, and in parts unclear..."

Tone of voice

*Jewellery*

**JEWELLERY**

# EILIS SEARSON

# SELECTED WORKS

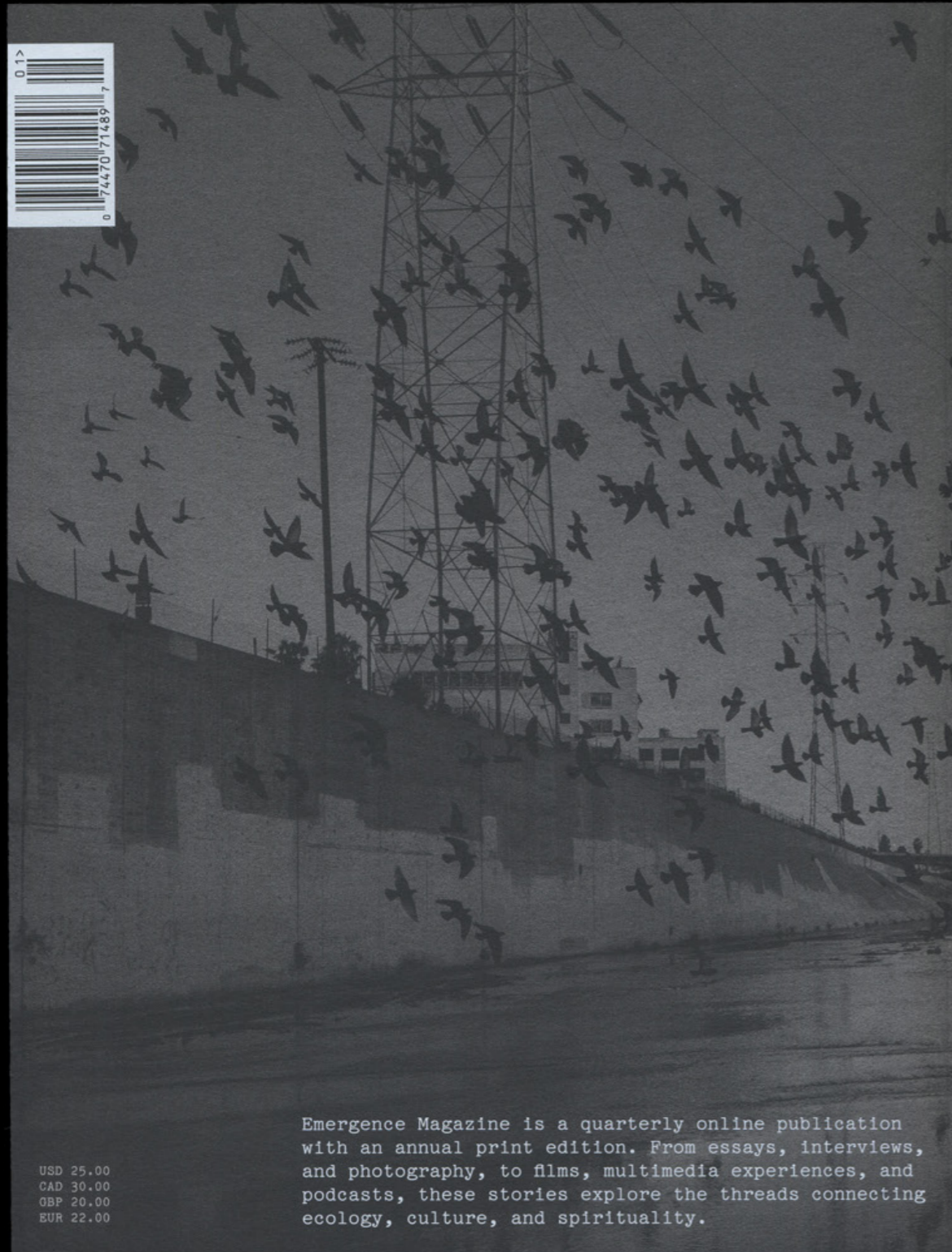
## CYPHER BILLBOARD



— to my own darling beau,  
 vaporous joy glides across the horizon  
 i drank your breath, ah!  
 like a butterfly flits into the RIBS,  
 each instant eats its favorite bit.  
 wise men say, would it be-e, a, sin? but,  
 two 4 one, times an hour, daily weekly monthly  
 tu es mon m-m-mmmorceau du délice!  
 and,  
 if you were part of my last supper, you would be the cheese!.,.  
 any  
 any  
 any  
 way, sighs, that droning insect now says:  
 i know hyacinthus,  
 whom apollo loved so madly,  
 was you in greek days  
**x**

**I was commissioned alongside artist, Jakob Rava, to exhibit on the CYPHER Billboard site as part of their 5 artists programme — including Larry Archiampong, Dan Mitchell and Jennifer Martin. We generated a poem using surrounding street signs, kebab menu's, karaoke**

# Historischer Kontext



# Thor Heyerdahl Expedition Ra



Im Papyrusboot über den Atlantik



Give No.1  
Give the best  
Give Cutty



THE BUCKINGHAM CORPORATION, IMPORTERS • NEW YORK, N.Y. • DISTILLED AND BOTTLED IN SCOTLAND • BLENDED 86 PROOF

# Leonard Cohen

## The Favourite Game

Author of Beautiful Losers

Panther

586 03617 2



# La Patrie



40e ANNEE -- No 28 -- BEAU ET DOUX MONTREAL, MARDI, 2 AVRIL 1918 LE NUMERO: UN CENTIN

## LES EMEUTES DE QUEBEC

Cinq cadavres à la morgue. -- Vingt blessés dont 5 soldats. -- "L'Association de la Liberté" fondée hier soir. -- Récit complet de la sanglante échauffourée au Boulevard Lange-lier hier soir. -- Réunion spéciale du cabinet fédéral à Ottawa ce matin. -- Commentaires des journaux.

### SIR ROBERT BORDEN FERA UNE DECLARATION EN CHAMBRE AUJOURD'HUI

#### LA GUERRE SOUS-MARINE



LE "CERBERE", DE LA LIGNE BLANCHE, qui a été capturé par un sous-marin allemand, d'après une nouvelle reçue hier soir dans les cercles militaires de New York, était un cargo de 20 000 tonnes. On fait des efforts pour savoir si ce "Cerberé" est un sous-marin ou un cargo.

### LE CABINET FEDERAL S'ASSEMBLE D'URGENCE

#### ON DEVRAIT LES ENVOYER EN FRANCE

C'est ce qu'un journal de l'Ontario conseille en parlant des jeunes gens qui ont provoqué les émeutes de Québec.

QUEBEC, lundi soir, 1er avril. -- L'émeute qui a éclaté hier soir dans la ville de Québec, a été le résultat d'un bombardement de Paris à longue distance. Les émeutes ont éclaté dans la nuit, au moment où les bombes tombaient sur la ville. Les émeutes ont duré toute la nuit, et ont causé de nombreux blessés et morts.

### CINQ MORTS

UN GRAND RUC ARRETE

### 65 PRISONNIERS

LES EMEUTES DE QUEBEC

### LES EMEUTES DE QUEBEC



Le Boulevard Lange-lier, à Québec, hier soir, pendant les émeutes.

### UN BEAU SUCCES DES ANGLAIS

A l'armée anglaise en France, 2. -- Une dépêche vient d'être reçue par la Presse Associée disant que les Anglais ont pris d'assaut au nord de fortes positions occupées par les Allemands dans un bois situé le long de la petite rivière la Luce.

### QUATRE CADAVRES A LA MORGUE

LES EMEUTES DE QUEBEC

### LES EMEUTES DE QUEBEC



Le Palais National de Québec, hier soir, pendant les émeutes.

### LA CAUSE

Il semble difficile de dire ce qui a causé les émeutes de Québec. Les émeutes ont éclaté dans la nuit, au moment où les bombes tombaient sur la ville. Les émeutes ont duré toute la nuit, et ont causé de nombreux blessés et morts.

### LES MORTS

3 CIVILS MORTS. 1 CIVIL MOURANT A L'HOPITAL. 5 SOLDATS BLESSES. 1 CIVIL BLESSE. 15 CIVILS ARRETES.

### LES MORTS

150 à 200 CIVILS SOUS ARRET APRES VERIFICATION DE LEURS CERTIFICATS D'EXEMPTION.

### LES MORTS

LES EMEUTES DE QUEBEC



Le Boulevard Lange-lier, à Québec, hier soir, pendant les émeutes.

### LES MORTS

LES EMEUTES DE QUEBEC

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### LES MORTS

LES EMEUTES DE QUEBEC



Camberwell College of Arts  
BA Graphic Design Degree Show

# FESTIVAL



*Opening Night*  
17 June, 6–9pm

*Exhibition Continues*  
18–21 June, 10am–6pm

**THEATRE-ROYAL, BATH.**

This present **THURSDAY** Evening, **MARCH 4, 1841,**  
WILL BE PERFORMED THE ADMIRABLE DRAMA OF THE

**YOUTHFUL QUEEN**

Count D'Oxenstern, (Prime Minister).....Mr. RAY  
Steinberg .....Mr. STIRLING  
Frederick Bury.....Mr. J. W. BENSON | Fritz ..... Mr. HARRY  
Christine, (the Youthful Queen)....Mrs. LOVELACE  
(Her first appearance in Bath)  
Emma .....Miss MORVIN.

AFTER WHICH, A NEW MELO-DRAMA, CALLED THE

**POCKET BOOK.**

General Lemire .....Mr. RAY	Lebrun .....Mr. HARRY
Ernest Lemire .....Mr. J. W. BENSON	Procureur du Roi.....Mr. BETHWAY
Devarences .....Mr. RANSON	Michel .....Mr. KIMBER
Arthur Devarences.....Mr. EDMUND GLOVER	Robert .....Mr. LAWLER
Dupont .....Mr. WATKINS	Etierme .....Mr. JONES
Marie Devarences .....Miss MORVIN	Madame Laforce .. Miss HIBBERD.

**A SAILOR'S HORNPIPE, BY MR. HARRY.**

TO CONCLUDE WITH THE MYTHOLOGICAL BALLET, CALLED

**Bacchus & Ariadne.**

Theseus ..... Mr. BETHWAY | Satyrs.....Messrs. KIMBER and LODGE  
Bacchus .....Mr. LECLERCQ  
Cupid..... Miss LECLERCQ | Hymen.....Miss L. LECLERCQ  
Nymph... Miss CUTHBERT | Ariadne....Mrs. LECLERCQ.

IN THE COURSE OF THE BALLET,

**Mr. and Mrs. Leclercq will Dance their Grand Pas de Schal and Characteristic Finale;**

The Mythological Group of Ariadne being borne to the Sky, by order of Bacchus.

Acting and Stage Manager.....Mr. STIRLING.

Tickets delivered by Mr. BENSON, Mr. RANSON, and Mr. HARRY will be admitted.

FRIDAY, the Tragedy of **BRUTUS—Brutus, R. KEAN.**  
And **The GOLDEN FARRIER.**

Tickets and Places for the Boxes to be taken of Mr. BROWNELL, at the Box-Office, from 11 till 4.  
Doors open at Half-past Six; the Performance will commence at Seven o'Clock. The whole to conclude  
as near to Eleven o'Clock as possible.—BOXES, 4s. PIT, 2s. GAL. 1s.

JOHN AND JAMES KEENE, PRINTERS, BATH.

**Theatre Royal, Southampton.**

FOR THE BENEFIT OF THE

**CASH AND CHECK TAKERS,**  
ON WHICH OCCASION  
**Mr. RAYNER**

WILL APPEAR  
IN THREE FAVORITE CHARACTERS.

**On Monday, Dec. 20th, 1841,**

Will be presented, the Comedy, called THE

**POOR GENTLEMAN.**

Lieutenant Worthington - Mr. BOWES  
Corporal Foss - Mr. NORMAN | Sir Charles Cropland - Mr. BURCHELL  
Sir Robert Bramble - Mr. HAMBLETON | Warner - Mr. JARVIS | Humphrey Dobbins - Mr. BUTLER  
Farmer Harrowby - Mr. LINGHAM | Stephen Harrowby - Mr. W. SHALDERS  
**Ollapod** - - - **Mr. RAYNER**  
Frederick - Mr. CROOK  
Emily Worthington - Miss SHALDERS | Miss Lucretia Mac Tab - Mrs. JEFFERSON  
Dame Harrowby - Mrs. SHALDERS | Mary - Miss JOSEPHINE

END OF THE PLAY.

**A FAVORITE DANCE BY MISS JOSEPHINE.**

After which, the laughable Piece of THE

**FROLICS OF FORTUNE.**

Robin Routhead - **Mr. RAYNER**

Snacks - Mr. NORMAN  
Mr. Frank - Mr. BUTLER | Rattle - Mr. CROOK | Clown - Mr. JAMES  
Servant - Mr. JARVIS | Villager - Mr. DERMOTT  
Miss Nancy - Miss SHALDERS | Dolly - Mrs. SHALDERS | Margery - Mrs. JEFFERSON  
**To conclude with a CHARACTERISTIC DANCE.**

The whole to conclude with the Popular Melo-Drama, in Three Acts, called THE

**IDIOT WITNESS**

Paul Tugsoll (the Ferryman) - Mr. HAMBLETON | Anard (Solitaire of the Heath) - Mr. BOWES  
Robert (his Son) - Mr. BURCHELL  
Gertshold (Creature of the Solitaire) - Mr. LINGHAM | Earl of Essex - Mr. BUTLER  
Walter (the Queen's Page) - Miss BLAKENEY  
**Gilbert, the Idiot,** - **Mr. RAYNER**  
Lords, Officers, Attendants, &c.  
Dame Tugsoll - Mrs. JEFFERSON | Janet (her Daughter) - Miss SHALDERS

Doors open at half-past Six, and the Performances to commence at Seven—Second Account, quarter before Nine—Tickets and Places may be secured at BENT and SNOWDEN'S Library and Reading Rooms, 169, High Street, Southampton, and of Mr. SHALDERS, at the Theatre.

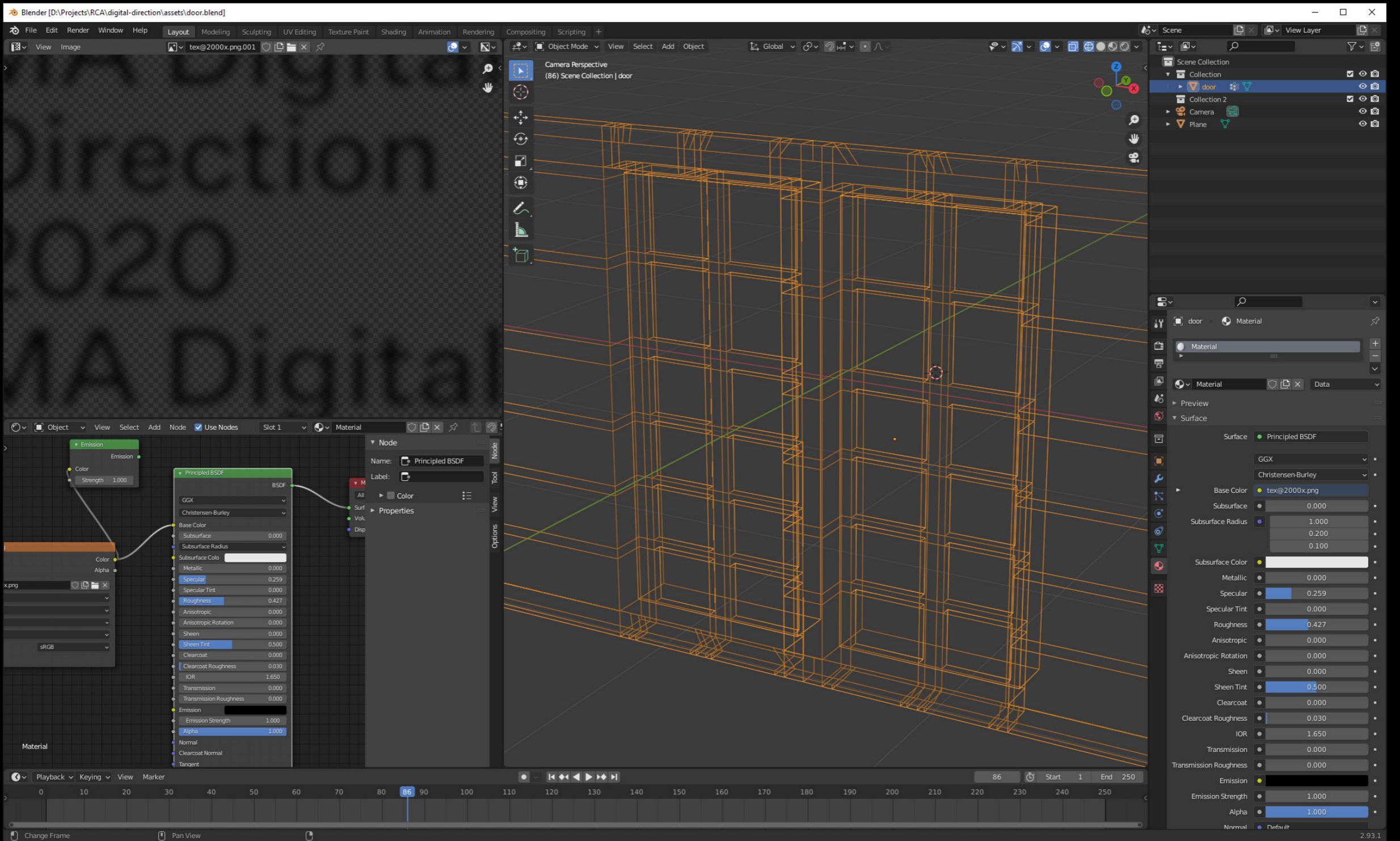
Tickets to be had of Mr. REYNOLDS, at the Theatre; Mr. CROPP, High street; Mr. RAWLINS, West-street; Mr. AXFORD, Kingsland Place; Mr. DAWKINS, Taylor's Passage, High-street; and Mr. JELLY, Westgate-street.

BENT AND SNOWDEN, PRINTERS AND BOOKSELLERS, SOUTHAMPTON.

Wie bekommt man eine Schrift ins Web?

a) Schrift In Illustrator, Figma, Blender, Cinema 4D, Procreate, After Effects (oder in anderer Design-Software) setzen, als Bild, Video, oder 3D-Objekt exportieren und einbetten.

```
...  
<header>  
    
</header>  
...
```



# MA Digital Direction 2020

b) Schrift lizensieren, die richtigen Dateien mit `@font-face` laden und verwenden.

```
@font-face {  
  font-family: "Canela Web";  
  src: url("../assets/Canela-Medium-Web.woff") format("woff");  
  font-weight: 500;  
  font-style: normal;  
}
```

```
@font-face {  
  font-family: "Canela Web";  
  src: url("../assets/Canela-Light-Web.woff") format("woff");  
  font-weight: 300;  
  font-style: normal;  
}
```

```
p {  
  font-family: "Canela Web", serif;  
  font-weight: 300;  
}
```

c) Die Schrift von einem externen Anbieter mieten, und mit einem Code-Snippet einbinden.

```
...  
<head>  
  <meta charset="utf-8">  
  <title>The advantages of being a woman artist</title>  
  <meta name="viewport" content="width=device-width, initial-scale=1">  
  <link rel="stylesheet" href="https://use.typekit.net/vxf0pzp.css">  
  <link rel="stylesheet" href="css/main.css">  
</head>  
...
```

```
p {  
  font-family: futura-pt, Helvetica, sans-serif;  
}
```



3

# Gestalte den Fließtext

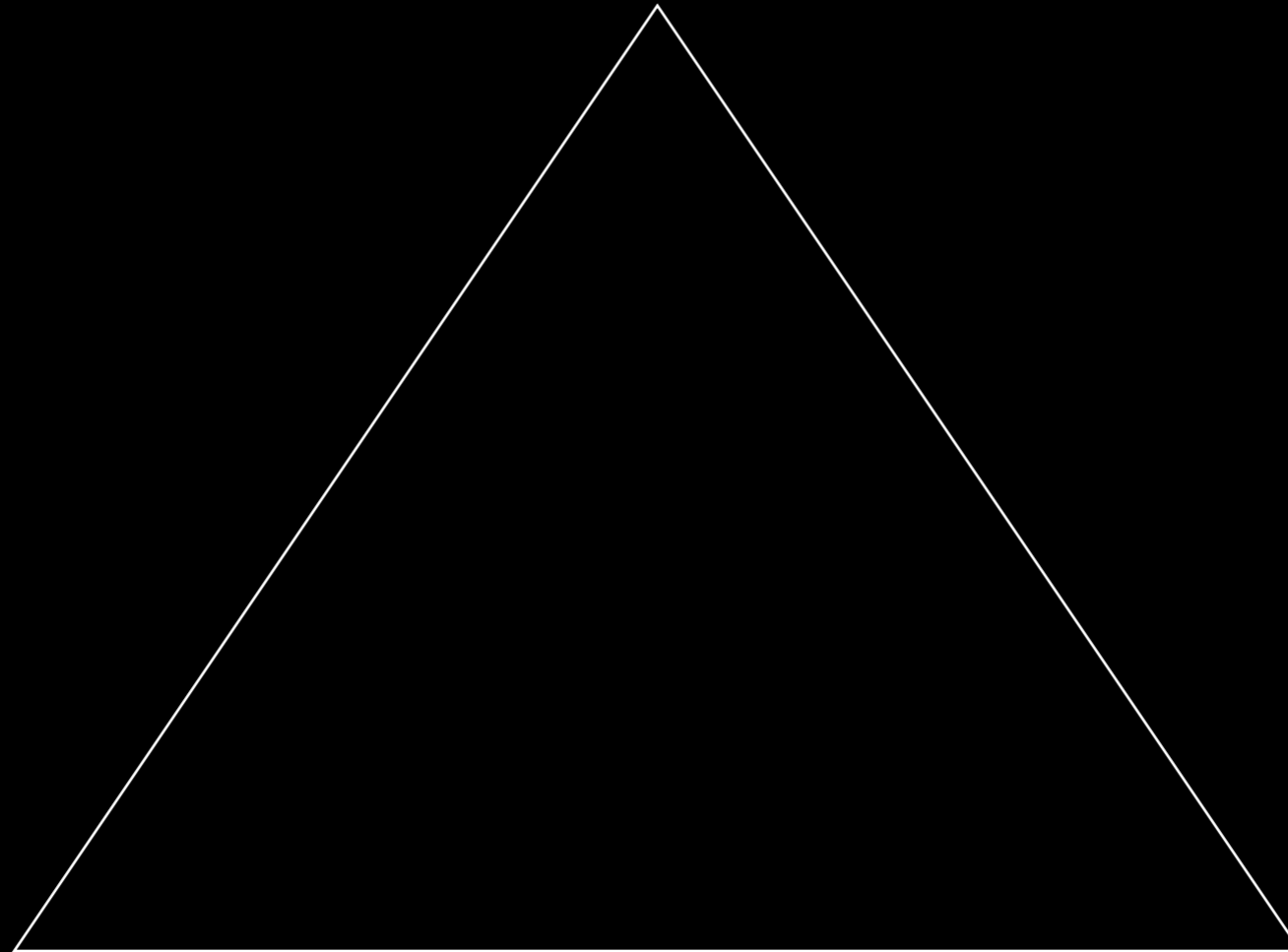
For the first time in hundreds of years, because of the web, the role of the typographer has changed. We no longer decide; we make suggestions. We no longer choose typefaces, font size, line length, line spacing, and margins; we prepare and instruct text to make those choices for itself.

We no longer determine page shape and quality; we respond to our readers' contexts and environments. These changes may seem like a weakness compared to the command we have always been able to exercise. But they are in fact an incredible strength, because they mean that typeset text has the potential to fit everyone just right. In theory, at least, the web is universal.

Management at the Royal College have announced they will be rolling out Zoom to all students, but it is unclear which of its administrative features they're planning to use, what information they're storing, and for what purpose. But even if they didn't use any and stored nothing, the fact that these control mechanisms are built into the platform to be turned on at any moment without any real option to dissent, is damaging enough. You can't practice institutional critique when the institution is sitting on a giant mute button<sup>6</sup>.

Not that this kind of privatised software-space is new to education. Other ed-tech junk like Edublogs, Moodle, Panopto (*nice*), Connect2, G-Suite, and "The Intranet" fit largely similar descriptions. But under social distancing, these apps have become impossible to avoid.

Schriftgröße



Zeilenlänge

Weißraum

There really was nothing to lose anymore, was there? The station was set, as always, on Radio Moscow but he immediately searched the airwaves for something different.

ya, oh how I need ya -

# IV OTOWN OVER MOSCOW

Imre's fingers, pained with cramps, patiently tuned the radio as he listened intently for signals through the garbled airwaves. The translucent dial, which was worn to a yellowish patina from years of adjusting, squeaked just a little as it turned from one electric current, or one frequency to another. In the middle of the night, with

All Imre had ever wanted to do was paint beauty and sculpt from life. He closed his eyes, weary from studying, and imagined a huge sculpture in Moscow Park composed of a mesh of scientific symbols and formulas fabricated of tarnished copper, rendering the figure of a loving Babushka. The ironic daydreaming made it hard.

Imre had the good fortune to be the last of four children to remain at home with his parents. His two sisters now lived in Leningrad, and his brother ended up north in Kirovsk. A bedroom that was once shared by all four siblings was now his alone. His mother came in to say good night, over-stuffed in her plush cotton robe. She


Imre took out a previously rolled cigarette and lit it, almost not caring if it reached his mother's nostrils. There really was nothing to lose anymore, was there?

rhythm that kept up with the wave of voices and - a piano? Yes, and horns, and drums, and that clap, clap, clap that never stopped. He didn't understand the words but he knew whatever they were saying was marvelous. "If only Mikhail's poems could be set to music like

Mikhail, I need your help!

Yes, Imre, But first sit and calm yourself. Whatever I can do, please let me know. Has some tragedy struck your family?

Goodness, do I seem that desperate? I only need you to




MAREK


# MAJEWSKI

"Every system," says Polish emigre artist Marek Majewski, "has its advantages." We were discussing his impressions of his recent trip to Europe, his fourth in 15 years as a Bay Area. Looking at post-Solidarity Poland, he "found the system discouraging. Once you see how the machine works, you don't want to become part of it." Indeed, Marek found that most of his artist compatriots had emigrated during Solidarity to Canada, the U.S., and Australia, the three countries that opened their borders to this wave of Polish immigrants. Poland itself issued passports freely at this time, and many left the country.

On the other hand, as an artist under free enterprise, Marek is well aware of the singer Jackson Browne's dilemma: being "caught between the longing for love and the struggle for the



# JUAN PANTTE



[modularscale.com](http://modularscale.com)

The image displays three overlapping screenshots of the New York Times website, illustrating how the layout adapts to different viewport sizes. The top-left screenshot shows the desktop version with a wide layout and multiple columns. The middle screenshot shows a tablet or smaller desktop view with a narrower layout and adjusted column widths. The rightmost screenshot shows a mobile phone view with a single-column layout and significantly larger text and images for readability.

**Desktop View (Left):** Shows the full desktop layout with the main headline "Youngkin Wins Virginia Governor's Race, Dealing Blow to Democrats" and a sub-headline "New Jersey Contest Remains Too Close to Call". A table displays election results for New Jersey Governor: Ciattarelli (Rep., 49.66%) and Murphy\* (Dem., 49.59%).

Candidate	Party	Pct.
Ciattarelli	Rep.	49.66%
Murphy*	Dem.	49.59%

**Tablet View (Middle):** Shows a narrower layout with the same main headline and sub-headline. The election results table is also present, but the text is slightly larger and more spaced out.

Candidate	Party	Pct.
Ciattarelli	Rep.	49.66%
Murphy*	Dem.	49.59%

**Mobile View (Right):** Shows a single-column layout with a large headline and a prominent image of Eric Adams. The text is significantly larger, and the layout is more vertical. A map of New Jersey is visible on the right side.

**Eric Adams Is Elected Mayor of New York City**

**He Will Be the Second Black Mayor in City History**

Mr. Adams is a former police captain whose attention-grabbing persona and keen focus on racial justice fueled a decades-long career in public life.

He faces a staggering set of challenges as the city grapples with the enduring consequences of the pandemic.

Alvin Bragg was elected Manhattan's first Black district attorney. He'll inherit the inquiry into the Trump family business.

## Aufgabe 1: Orwell

Setze die ersten Seiten aus George Orwells Roman *1984* für das Web. (von "Nineteen Eighty-Four" bis "...Minitrue, Minipax, Miniluv, and Miniplenty.")

Folge dabei den vier Schritten die wir besprochen haben, und achte beim Setzen auf gute Lesbarkeit und eine klare Hierarchie.

Den Text findest du unter [bit.ly/3Dhn6K9](https://bit.ly/3Dhn6K9)



of the cold of the winter that had just ended, and of a mixture of hunger and nausea, for he had had no lunch, and no breakfast either, except a slice of bread and a cup of Victory Coffee without milk. Putting off a for a moment the effort of collecting his thoughts, he lounged across to the window - a smallish, ~~the~~ sky a harsh blue, there seemed to be no colour in anything, except the trail figure, remarkably ill suited by the blue overalls which were the poster's text were plastered everywhere. The blade-mustachioed face the uniform of the Party, with very fair hair and a naturally sanguine face roughened by blunt razor blades and the cold of the ice on the house-front almost immediately opposite. BIG BROTHER

IS WATCHING YOU, the paper said, while the dark eyes

travels. The Ministry of Truth however - Mintru, to give it its Newspeak <sup>ly which it was more often startlingly</sup> ~~abbreviation~~ / - was ~~very~~ different; an enormous pyramidal structure of glittering white concrete, <sup>scoring</sup> ~~rising~~ up; terrace after terrace after terrace, three hundred metres into the air. ~~From~~

~~at this distance~~ From where Winston was standing it was just possible to read, picked out on its white face in ~~delicate~~ elegant lettering, the three slogans of the Party:

WAR IS PEACE  
 FREEDOM IS SLAVERY  
 IGNORANCE IS STRENGTH.

© The Ministry of Truth contained, it was said, three thousand rooms above ground level, & even more ~~numerous~~ <sup>numerous</sup> ~~rooms~~ <sup>rooms</sup> ~~below~~ <sup>below</sup>. ~~OP. II~~ ~~190315~~