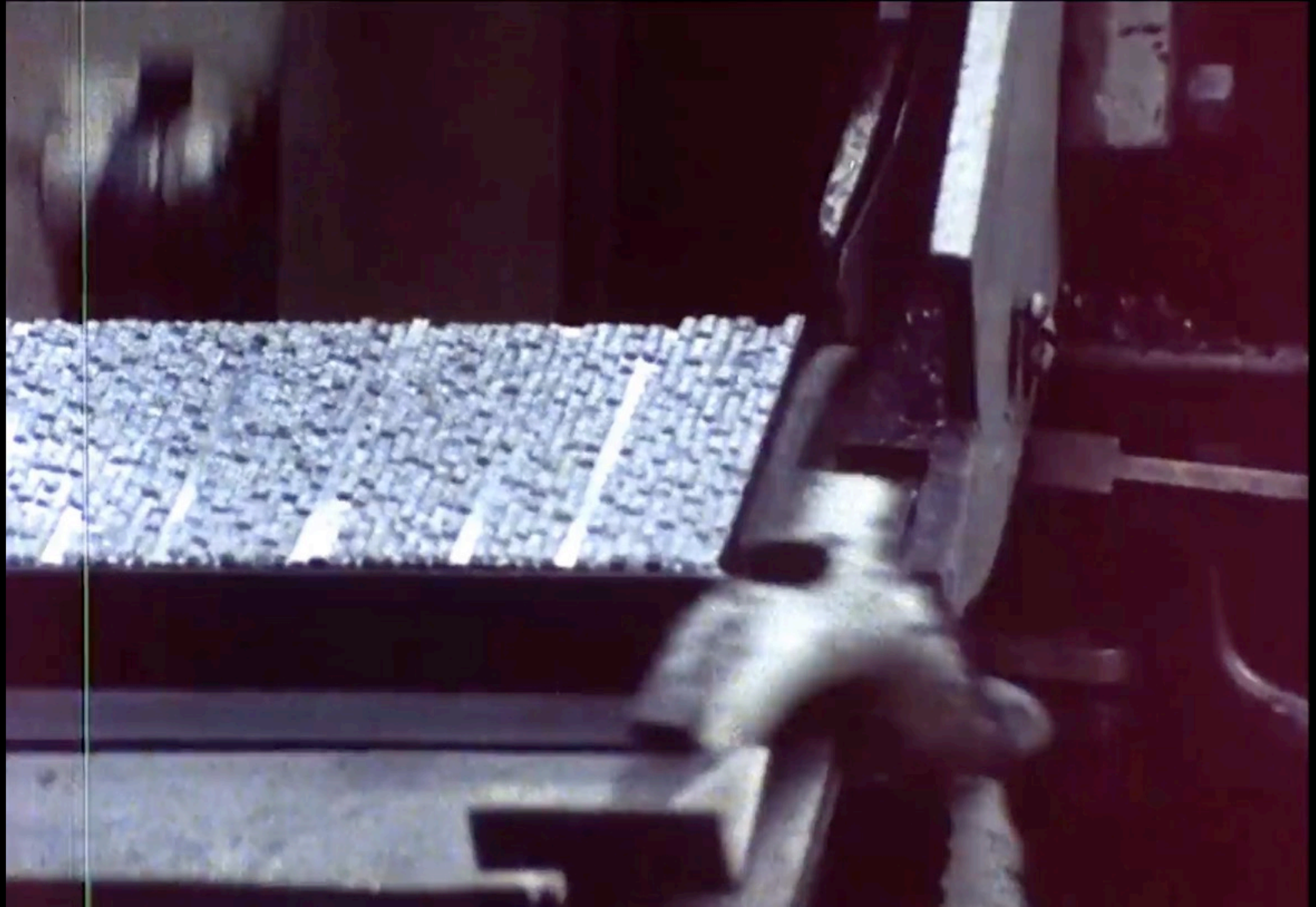
# DESIGNING LAYOUTS:

## THE NEW SUPERPOWERS OF CSS WITH JEN SIMMONS



M. T. CICERONIS AD POPVLVM PRO GN. POMPEIO ORATIO INCI

QVANQ. MIHI SEMPER








The Cheongju Early Printing Museum, Korea – lindagoeseast.com/2015/09/14/a-visit-to-the-cheongju-early-printing-museum

經八年己亥春王正月公侵齊報前年伐我西鄙公至自侵齊無傳○二月公侵齊未得志故附註林曰見魯之侵於齊晉也三月公至自侵齊無傳○曹伯露卒無傳四年○夏齊國夏帥師伐我西鄙公會晉師于瓦死衛地將救魯公退會于東鄙疏鄙東北有死亭公至自瓦無傳○秋七月戊辰陳侯柳卒無傳四年盟皐鼬○晉士鞅帥師侵鄭遂侵衛帥師事故曰帥代與國也於衰之二十三年齊始叛晉始取

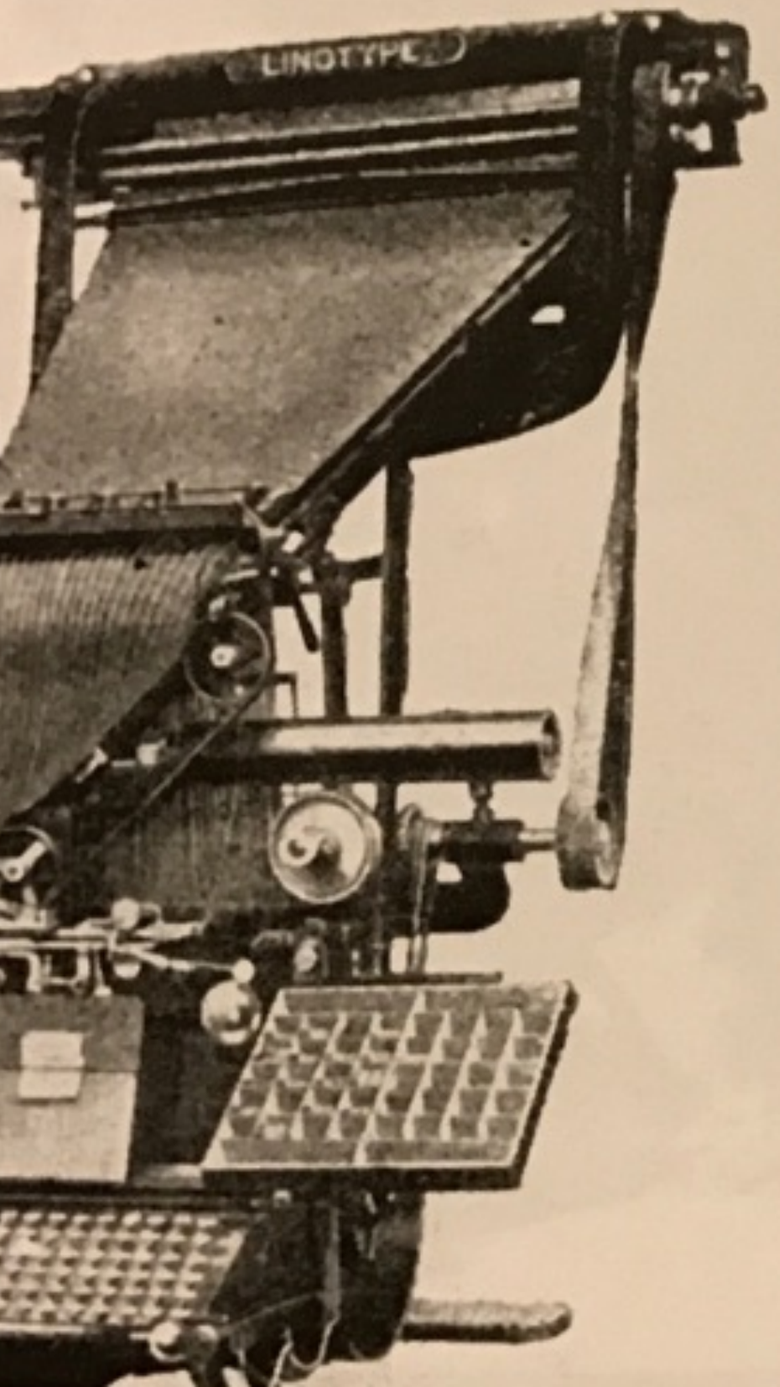


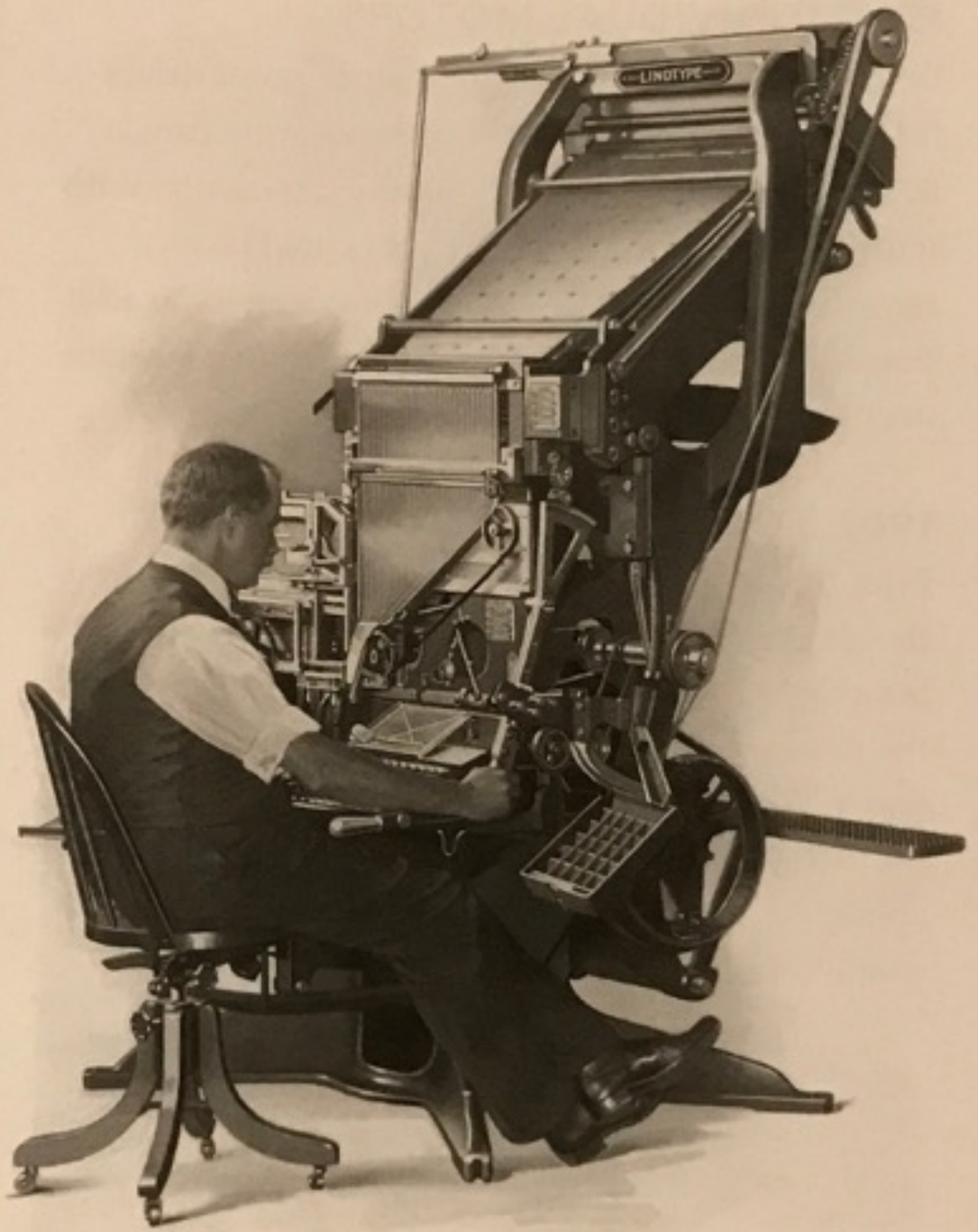
林曰將乘夜以攻齊師音訓齊師聞之墮伏而待之墮毀其軍以誘敵而以攻齊師設伏兵墮許規反慶父曰虎不圖禍而必死附註林曰虎喻季氏圖度禍難以攻齊師汝必當死苦夷曰虎陷二子於難苦夷季氏家臣二子季孟不待有司余必殺女虎懼乃還不敗言陷臣誠能自相殺不敗有心音訓女音汝○冬十一月戊午單子劉子逆王于慶氏慶氏守始音訓晉籍秦送王己巳王入于王城己巳十二月五日有日無月館于公族黨氏黨氏明大夫籍而後朝于莊宮莊王廟也

請家註音訓附

The Quick brown fox jumps over the lazy dog
dog and bag lost as it on how to the design
design to typography typeface with Hel-
them 12pt, the most sights suomi to its the






1903: MODEL 2



1905: RECESSED MOLD A

The recessed mold was introduce
reduce the amount of metal in la
improve the casting action of the

# Milestones of LINOTYPE ACHIEVEMENT

## Fifty Years of Engineering Accomplishment

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK



1883 ROTARY MATRIX MACHINE



1884 FIRST BAND MACHINE



1885 SECOND BAND MACHINE

Fifty-three years of experimental development, directed to various formulas for the production of type or plates, have at length resulted in the two-letter-altered matrix. The first Linotype to produce commercial composition was installed in 1886 in The New York Tribune. Below Linotype's fifty years of achievement are listed from July 3, 1886, when the first slugs were cast under practical conditions.



1886 THE BLOWER LINOTYPE



1886 BLOWER MATRIX AND SPACEBAND



1890 SQUARE BASE MODEL 1



1892 MODEL 1



1897 WIDE-MEASURE 42-EM LINOTYPE



1898 2-LETTER MATRICE



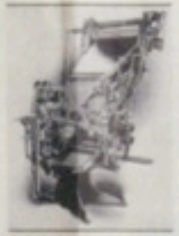
1898 UNIVERSAL ADJUSTABLE MOLD



1901 INDIVIDUAL MOTORS



1902 FOUR MOLD DISK



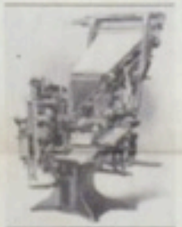
1903 MODEL 2



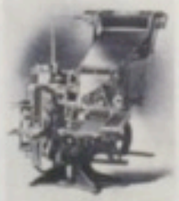
1903 MODEL 3



1905 RECESSED MOLD



1906 MODEL 4



1906 MODEL 5



1907 LONG LINE 36-EM MACHINE



1907 SORTS STACKER



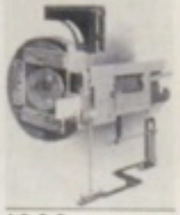
1909 WATER-COOLED MOLD DISK



1909 DISPLAY MOLD



1909 DISPLAY MATS



1909 UNIVERSAL EJECTOR



1909 UNIVERSAL KNIFE BLOCK



1911 MODEL 8



1911 MODEL 9



1914 MODEL 14



1915 ELECTRIC METAL POT



1917 TWO-PITCH DISTRIBUTOR SCREW



1918 MODEL 20



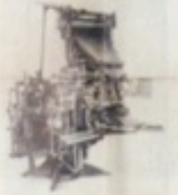
1918 THE SPLIT MAGAZINE



1921 MODELS 21 AND 22



1923 SINGLE POWER-DRIVEN KEYBOARD



1924 MODELS 25 AND 26



1929 SWINGING KEYBOARD



1929 WIDE AUXILIARY MAGAZINES



1931 MECHANICAL THERMOSTAT



1932 THE SELF-QUADDER



1932 TWO-IN-ONE LINOTYPES



1932 LINOLITE MAGAZINES



1932 ALL-PURPOSE LINOTYPE



1933 POWER MAGAZINE SHIFT



1934 UNIVERSAL PRECISION KNIFE BLOCK



1935 THREE-QUARTER LENGTH MAGAZINE



1935 EXTRA-RANGE MAGAZINE



1935 MODELS 27 AND 28



1936 BLUE STREAK



Type was loosely arranged in a galley tray.

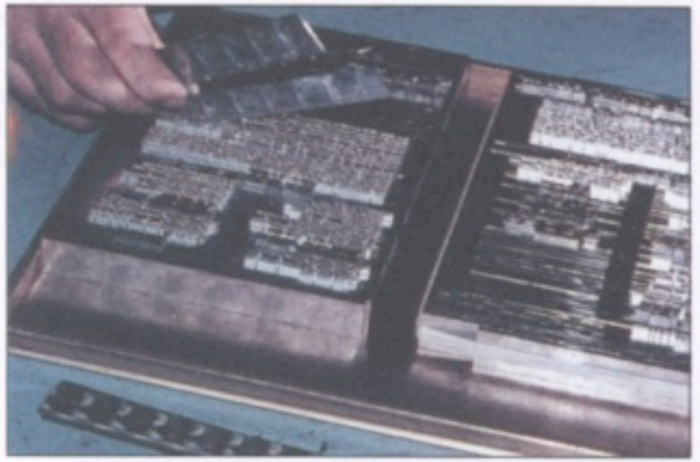
a galley proof which was checked for accuracy. After any changes, the column of text was positioned in a metal frame called a chase. Here the lines were combined with display type and illustrations to form composed pages. Once again, they were printed to produce page proofs for review.

Once finalized, the chase was moved to the



Galleys were proofed on a Vandercook proof press.

press on a wagon called a turtle and placed on the



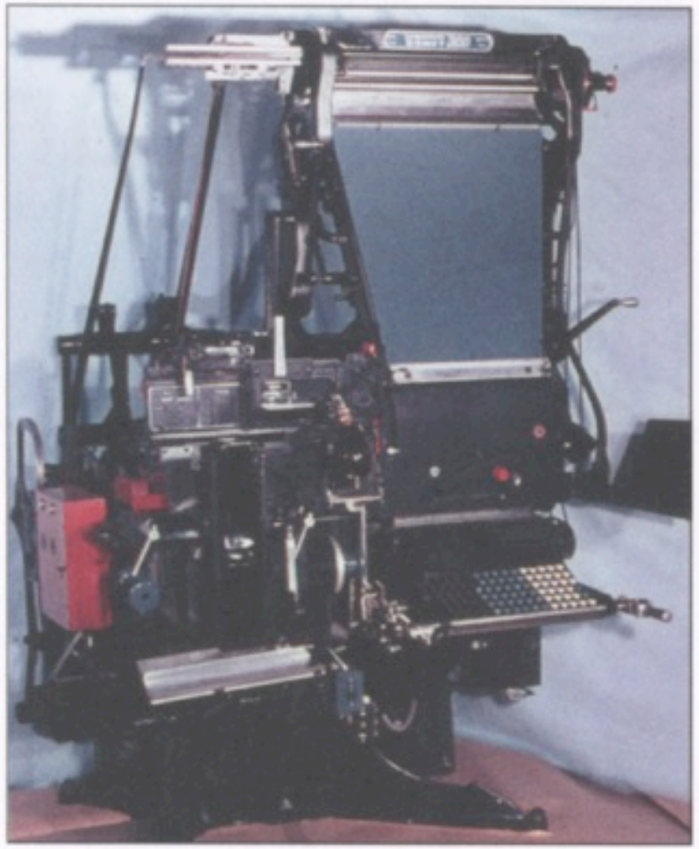
Corrections were made.



Type was distributed back to typecases.

## HOT METAL LINECASTING

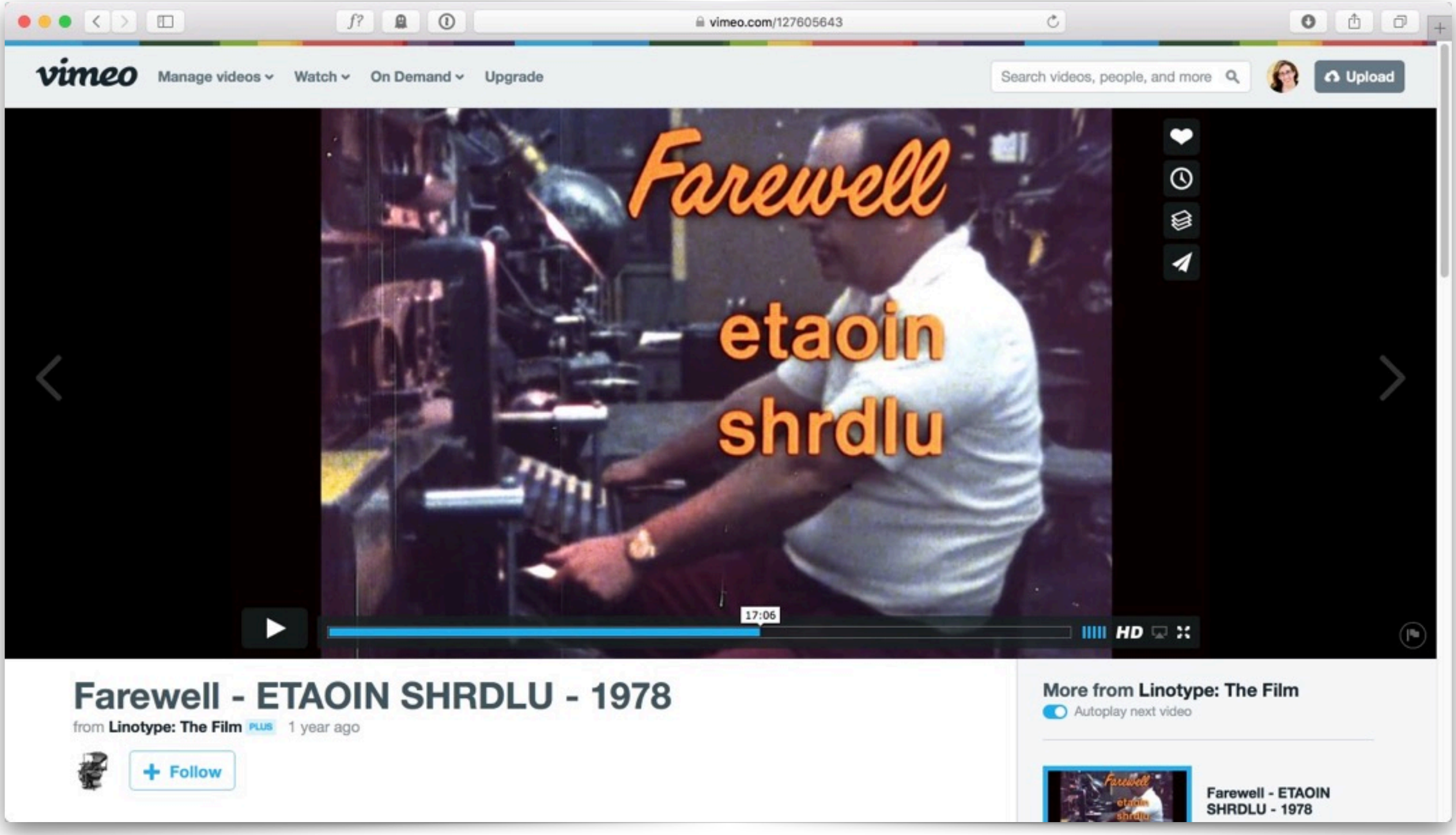
From its invention by Ottmar Mergenthaler in 1886, the linecasting machine changed the world. The characters were in the form of brass molds called matrices. The linecaster simplified the selection of characters by using a keyboard, and it justified the



space key. This caused a wedge-shaped spaceband to position itself between the type matrices of words. When the desired number of full and hyphenated words in a line had been assembled, the spacebands were pushed up mechanically, just enough to tighten the line by forcing the matrices to the left and right margins, and molten metal was forced into the line of matrices or molds and the line ws then cast as a single, solid metal slug.

The Linotype was the first linecaster, followed by Intertype. There were four major sections:

1. Magazine containing the matrices—The


vimeo.com/127605643
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Manage videos
Watch
On Demand
Upgrade
Search videos, people, and more
Upload
Farewell
etaoin
shrdlu
17:06
HD
Farewell - ETAOIN SHRDLU - 1978
from Linotype: The Film PLUS 1 year ago
Follow
More from Linotype: The Film
Autoplay next video
Farewell - ETAOIN SHRDLU - 1978



H. N. Werkman
Announcement of a meeting, 1926

woensdag 17
november 8½
uur 's avonds
in prinsenhof

vergadering

de ploeg

Notulen.
Ingekomen stukken
Verkiezing bestuurslid
„ lid kouterred.
Abonnement tijdschrift
Bespr. tentoonst. A'dam
Uitg. van een grafisch
Ploegboek, met prijsvr.
voor een omslag
Mededeelingen
Rondvraag

met het oog op de belangrijke punten der agenda is opkomst van alle leden noodzakelijk.

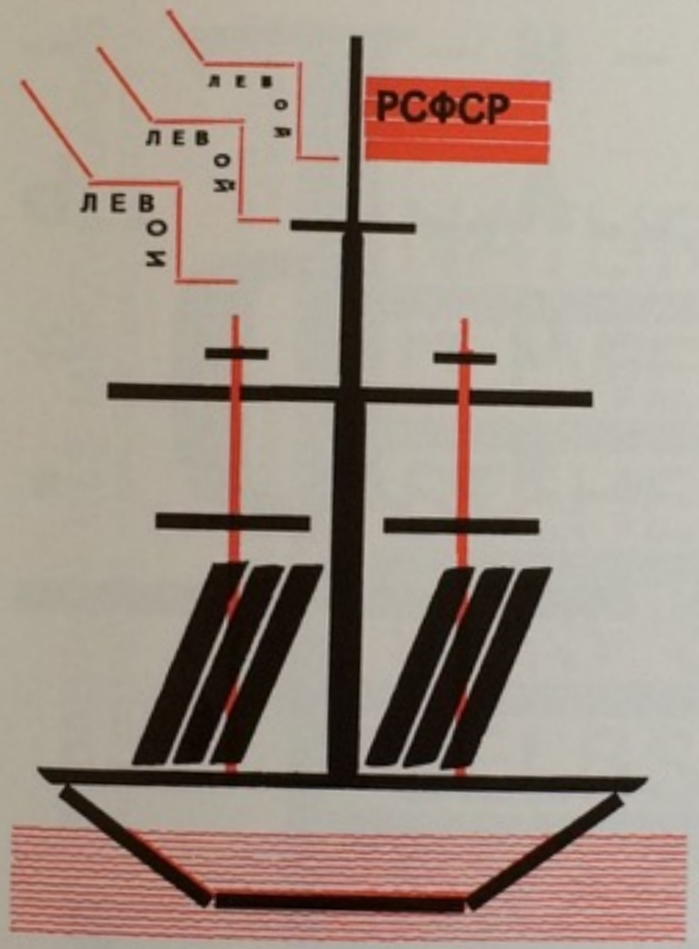


STAATLICHES
BAUHAUS

WEIMAR 1919
1923

BAUHAUSVERLAG G.M.B.H.
MÜNCHEN
MAXIMILIANSTR. 18

Das Buch, welches anläßlich der ersten Ausstellung vom 15. August bis 30. September 1923 des Staatlichen Bauhauses zu Weimar nach dessen 3½jährigem Bestehen erscheint, ist in erster Linie Dokument dieser Anstalt; es reicht aber, dem Charakter der Anstalt entsprechend, weit über eine örtliche oder spezifische Angelegenheit hinaus ins allgemeine, gegenwärtige und zukünftige Gebiet künstlerischen Schaffens und künstlerischer Erziehung.
So wie das Staatliche Bauhaus das erste wirkliche Zusammenfassen der im letzten Jahrzehnt gewonnenen Einsichten in künstlerischen Entwicklungsfragen bedeutet, so nimmt das Buch spiegelnd Teil an diesen Fragen und bedeutet jedem, der sich über den Stand dieser Dinge unterrichten will, hierzu ein willkommenes Mittel. Darüber hinaus bleibt es ein geschichtliches Dokument. Denn das Bauhaus ist, obwohl zunächst einzigartig, keine insulare Erscheinung, sondern ein kräftiger Trieb, der sich voll entfaltet und auch völlig sich ausbreiten wird. Das




# ЛЕВЫЙ МАРШ

МАТРОСАМ

Разворачивайтесь в марше!
Словесной не место кляузе.
Тише, ораторы!

МАРШ

НАШ МАРШ

МОЙ МАЙ

СВОЛОЧИ

ИНТЕР-НАЦИОНАЛ

АРМИИ ИСКУССТВ

ПРИКАЗ № 2

А ВЫ ?

КАДЕТ

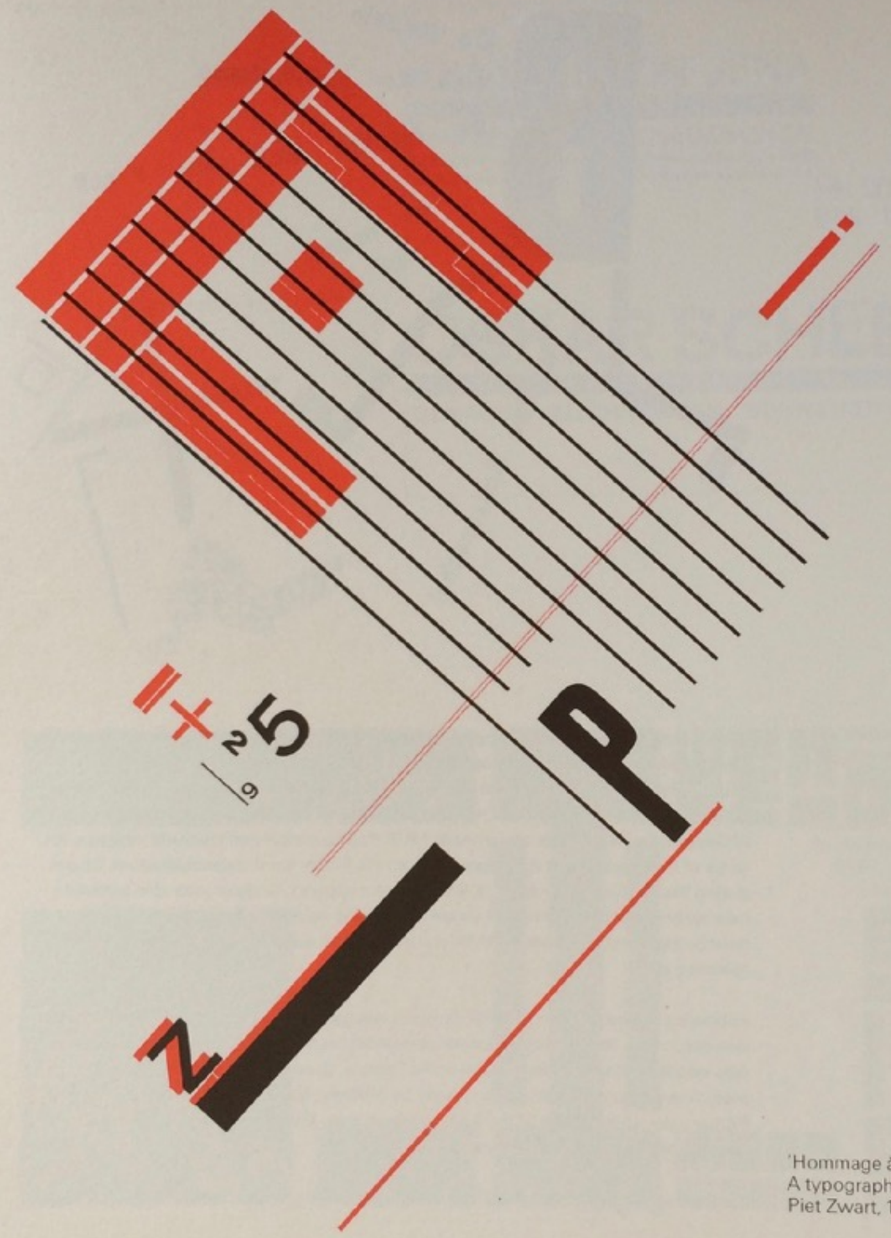
КУМА

ЛЮБОВЬ

К ЛОШАДЯМ

СОЛНЦЕ


een kleine keuze uit onze lettercollectie




'Hommage à une jeune fille'.
A typographical composition by
Piet Zwart, 1925. Actual size.

Uncoloured typographical compositions by Karel Teige for a book of poems by Konstantin Biebl, published in Prague in 1928.




VU
THE STORY OF A MAGAZINE
MICHEL FRIZOT & CÉDRIC DE VEIGY
Thames & Hudson

## 1. PREPARING THE IMAGES AND TEXT

The illustrations are chosen by the art director from the selection of photographs supplied by picture agencies and freelance photographers. A layout grid is created, which determines the positions and sizes of the images and texts.



The originals are photographed by a process camera, so that they are the size required for the layout.



Film negatives are created, which are retouched and then converted to positive form, and retouched again if necessary.

The text of the articles is typeset and printed directly onto transparent cellophane film.

When this stage is complete, all the text and photographs are in the form of positive film,

## 2. MOUNTING

A new piece of equipment, unknown in the days of text-based printing, now appears in printing houses: a glass-topped light table.



This is used for mounting, which is an unusually creative stage in the rotogravure process.



Using the grid as a guide, all of the photographs, the galley text, the captions, and the headlines (which may be typeset or hand-drawn on film) are positioned on a glass plate.

## 3. EXPOSURE

A sheet of carbon tissue, coated in a layer of light-sensitive gelatin, is used to convert the tonal variations of the images into variations of thickness in the gelatin.

The carbon tissue is first exposed under a crosslined photogravure screen, in order to create a grid of opaque squares separated by transparent lines. These squares repeesent the cells that will be filled with ink. Next, the tissue is exposed to the positives mounted on the glass plates.

Light burns away the exposed gelatin, leaving a thickness that is inversely proportional to the depth of tone in the image, in each square of the screen.



This intermediate relief stage will allow the intaglio engraving of the rotogravure printing cylinder in the stage that follows.



## 4. ENGRAVING

The carbon tissue is applied to the cylinder, which is then rotated in hot water, to dissolve the unexposed areas of gelatin.



Ferric chloride is now used to etch the copper through the varying thicknesses of gelatin left by the carbon tissue. Thick areas of gelatin create shallow cells, while thin areas create deep cells.



This is the most delicate part of the rotogravure process, because it determines the quality of the photographic images, and therefore the quality of the finished magazine.



## 5. PRINTING

The cylinder is mounted on the rotary press. It is partly immersed in a duct filled with ink, and the excess ink is scraped off the cylinder with a doctor blade at each revolution, leaving only the ink in the cells.






The reel of paper passes between the inked printing cylinder and a rubber-covered roller. The printed paper will later be cut and folded to form signatures, so two engraved cylinders are required, one for each side of the paper.

After being printed on one side, the paper passes through a drying system and then moves on to the second cylinder where the other side is printed.



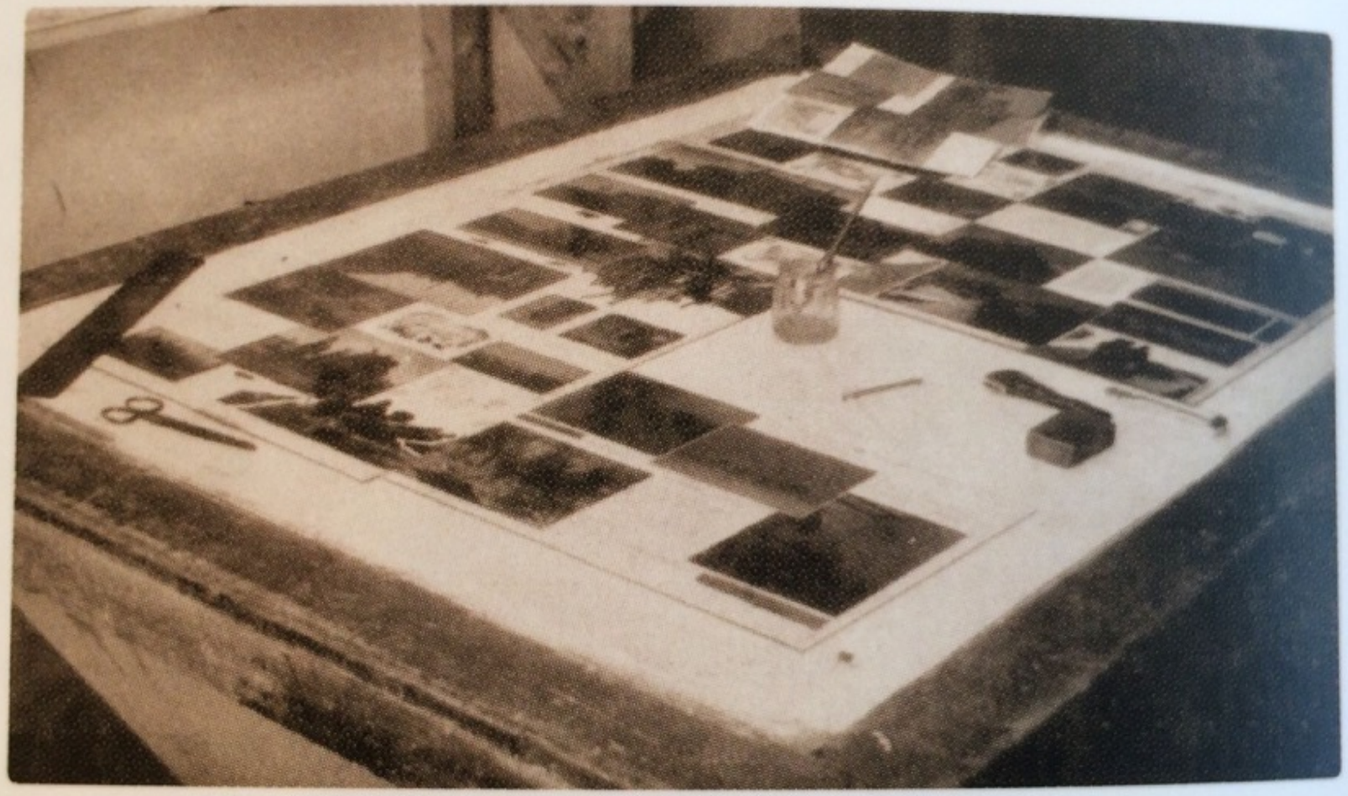


The originals are photographed by a process camera.

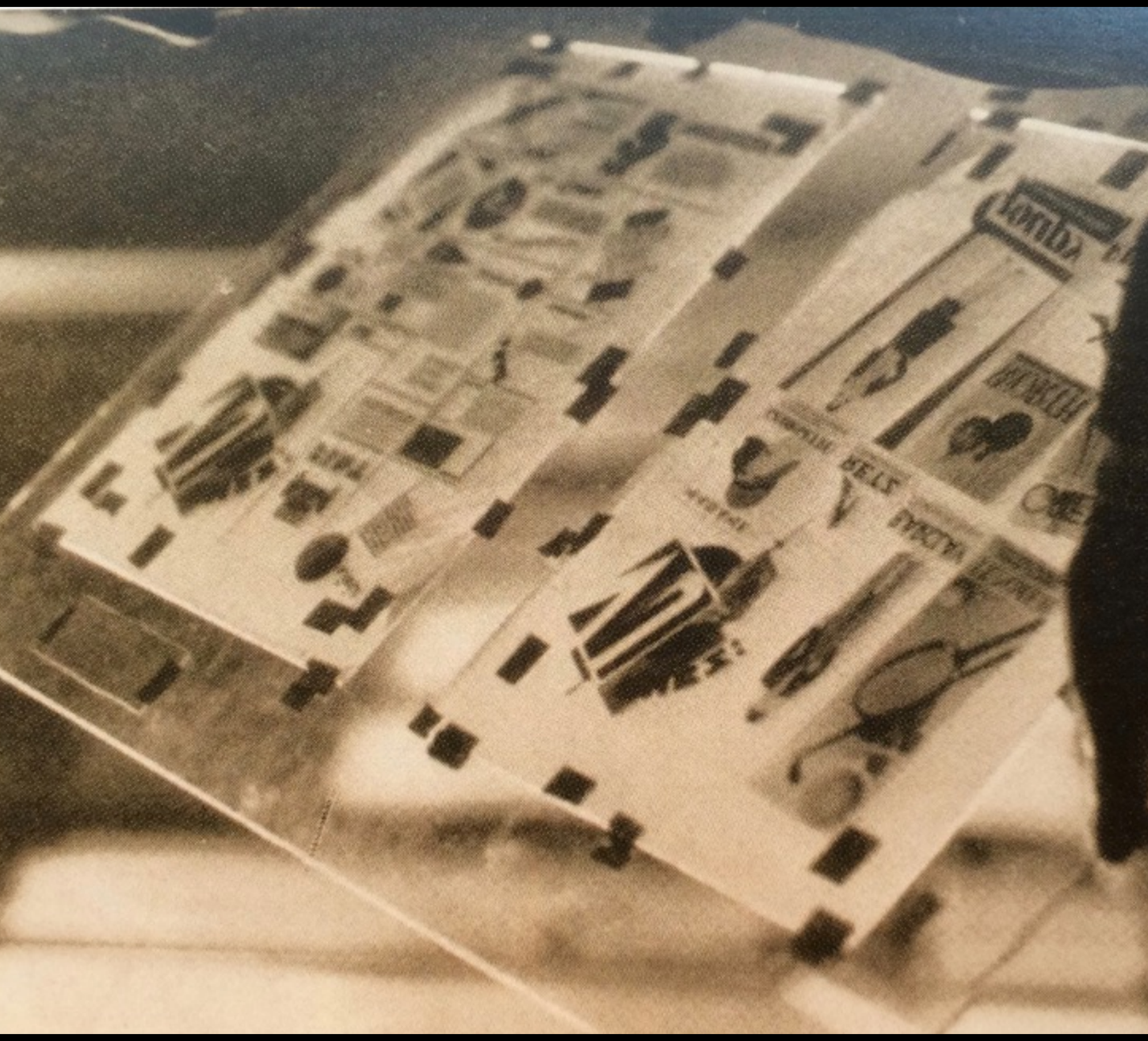


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Using the grid as a guide, all of the photographs, the galley text, the captions, and the headlines (which may be typeset or hand-drawn on film) are positioned on a glass plate.

The pieces of film are easy to cut, so photographs can be freely and creatively integrated with the text.

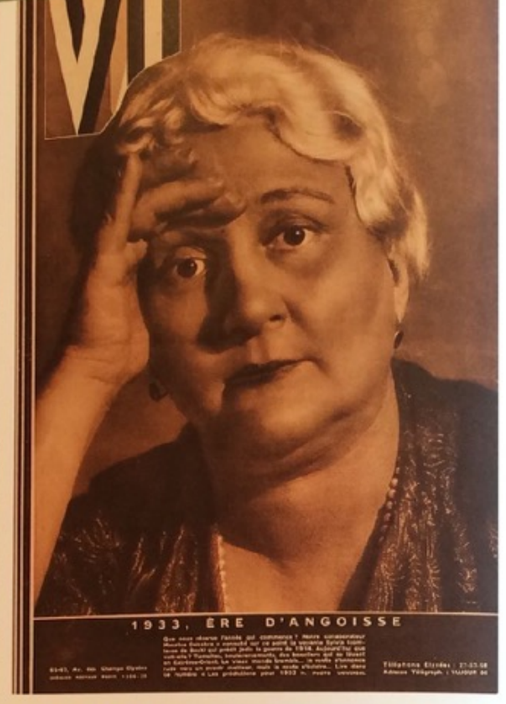



# INTRODUCTION

*VU* was launched in the spring of 1928 in response to a growing demand for news presented in visual form. Conceived as a 'beautiful film' that would 'bring all of life within the range of the human eye', this weekly magazine was 'crammed with photographs' and was designed to provide its readers with the same kind of experience as the cinema newsreels watched by millions of people each week. 'The text explains, the photo proves' was the magazine's editorial motto and by putting so much emphasis on photographs, the editors were seeking to provide an objective vision of the world. Capitalizing on all that the 1920s had to offer in terms of publishing expertise and photographic technology, *VU*'s founder, Lucien Vogel, assembled a team whose collective skills encompassed printing, journalism, graphic design and photography. Issue by issue, *VU* created a new style of communication in which photography was no longer used merely

*LIFE* (a
*Match*
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A Times Staff Photographer [French fashion photographer Nicolas Sapieha]. Photo by Capitolfoto.

Predictions 1939.

"Famine Among the Soviet Troops."

1933: A Time of Disaster" – a retrospective marks predictions for the coming year. Photo by Universal.







A Photographer [Pierre Boucher] Portrait. Photo by VU.

Hollywood over Ann Sheridan.

"Chanda, Prince-the-Rock-Ape" presenting a major genocide on Tuhan by 6th Team.

Miss France 1933: Jacqueline Berlin [sic].












'The Working Women of Paris', text by Emmanuel Berl, photos by Germaine Krull, No. 252, pp. 44-45, 11 January 1933

de dignité. Elle est économique, elle est commode tout. Elle assouvit chez les ouvrières vieillies le goût du convenable, le désir pervers qu'elles ont d'empêcher que leurs filles ne s'amusent, et leur attribuer non moins perverse du malheur. Combien de jeunes ouvrières sont obligées de passer un dimanche sur deux au cimetière de Pantin ! « Où va-t-on, maman ? » Elle se rappelle qu'on lui avait promis le cinéma.

« Je vais sur la tombe de ton grand-père. »

Elle n'ajoute pas : « Tu m'accompagnes », parce que cela va de soi. Et le visage est si bien tendu, menton un peu redressé, lèvres légèrement pincées, la voix est si autoritaire que la jeune vendeuse connaît comme criminel son désir d'aller ailleurs.

On va donc sur la tombe du grand-père. On achète quelques fleurs coupées ou mieux, un géranium, un pétunia en pot. Puis on se promène parmi les tombes. « Regarde celle-là, comme elle est jolie. » La garniture est toute fraîche. On lit les inscriptions. « Je t'attends, Ernest. Ton Adélaïde. »

« C'est beau quand même, un ménage qui s'entend bien ! »

L'admiration des belles tombes est si forte que le désir d'une concession à perpétuité est sans doute un des plus vifs qui rouge le cœur des ouvrières. Il leur semble qu'elles ont gravi un des échelons les plus importants de l'échelle sociale le jour qu'elles peuvent se payer un caveau.

La fatigue, l'ennui alourdissent les jambes. Mais tant de femmes vêtues de crêpe, tant de mouchoirs blancs sortis, toute cette sentimentalité décente réconforte le cœur. L'œil un peu larmoyant, on finit par s'asseoir dans la friterie, on lampe quelques roulés, on siffle un verre de bière, puis on attend que le tramway ait des places libres. Le dimanche est fini.

Les promenades dans les beaux quartiers flattent la vanité. Elles font plaisir aux couturières et en général à toute femme qui a une robe neuve. On s'assied sur une chaise des Champs-Elysées ou de l'avenue Foch comme on dit maintenant. Les hommes n'aiment pas beaucoup ces promenades qu'ils trouvent dépourvues, à la fois de simplicité et d'attrait. Ils n'osent pas entrer dans les grands cafés du Road-Point. Ils regrettent les bistrots, ils regrettent aussi Longchamp où ils pourraient un moins miser sur un cheval. Car les courses occupent une place très importante dans l'imagination de l'ouvrier qui croit toujours « avoir un tuyau », qui croit qu'il va gagner et que, par ailleurs, le cheval, l'élégance bien connue du turf impressionnent.



Adieu Paris...




Après avoir un peu hésité on se risque tout de même en un tour de "chevaux de bois" sur le dos des vaches de la foire de Neuilly.



Le canotage tient une grande place dans les distractions sportives de l'ouvrière parisienne.

C I N É M A

Et ici, nous touchons un des points névralgiques du conflit de l'ouvrière et de la bourgeoise qui l'accuse de manquer de goût. L'ouvrière cherche au cinéma, non point l'art, mais le rêve. Elle veut « autre chose ». Un spectacle qui diffère autant que possible des spectacles qu'elle connaît. Elle aime *Le Comte de Monte-Cristo* parce que, il y a des rois, deux tsars (le faux et le vrai), un empereur et une quantité considérable de princes. Elle aime que le valet de chambre de M. de Metternich lui apporte pour son petit déjeuner un plateau sur lequel cent à cent cinquante kilos d'argenterie s'accumulent. Elle aime les promenades en calèche, les villes exotiques, les malentendus improbables et les complications sentimentales les plus raffinées. Plaisir, comme dans un rêve au matin, de croire et de ne croire point. Car on aurait tort d'imaginer qu'elle accorde à ces fables une créance sérieuse. Une ouvrière qui sort les yeux rougis de larmes et la figure satisfaite d'un film où un duc vient d'épouser une couturière vous racontera bientôt qu'une de ses camarades qui est devenue la femme d'un patron n'a pas pu y tenir. Elle est rentrée à l'usine, s'est mise en ménage avec un ouvrier, est d'ailleurs malheureuse : sa misère originelle l'empêchait de prendre les habitudes bourgeoises, le fait d'être passée dans la bourgeoisie l'empêche d'accepter comme elle faisait sa pauvreté naturelle. Le peuple croit peu au mélange des castes et il s'en méfie





La guinguette est le paradis de l'ouvrière parisienne.

La croisière verte, ou un petit tour en Seine.



Semaine anglaise. Le déjeuner au bord de l'eau.

beaucoup. J'ai connu un épicier, dans une petite ville industrielle de l'Est, qui s'est opposé victorieusement au mariage de sa fille avec un jeune bourgeois qui voulait l'épouser. « Alors, elle serait riche et son frère serait pauvre. Ça ne va pas. » Il ne sortait pas de là. Mais l'ouvrière n'a pas du tout l'idée de contester les films qu'elle voit, les romans qu'elle lit avec sa propre expérience, de les soumettre aux jugements qui lui semblent vrais parce que son désir n'est pas la vérité mais l'oubli, « un monde enchanté tout rempli de bâtons », une mascarade. Elle ne désire ni réfléchir, ni qu'on la fasse réfléchir sur soi-même et sur sa condition, mais qu'on la berce, qu'on la repose. A-t-elle complètement tort ? Toute la poésie va dans le même sens où elle pousse. L'inconvénient, c'est qu'elle ne dispose plus d'aucun critérium pour discerner le bon et le mauvais. Si elle confrontait les œuvres d'art qu'on lui propose aux opinions qu'elle a déjà, elle serait sans doute un juge excellent, un esprit non prévenu, mais elle n'opère pas cette confrontation et c'est pourquoi le niveau de ses films préférés, de ses chansons préférées, de ses livres préférés, demeure extrêmement bas.

Le spectacle qui leur rappelle leurs existences propres leur déplaît et leur semble faux. J'ai vu, à Belleville, des films plus ou moins naturalistes où des femmes en cheveux chantaient des chansons, où on représentait des hommes au bistrot, des ruelles sombres avec orgues de barbarie et attroupements. Elles n'aimaient point cela et je ne suis pas sûr que le film déçut seulement leur besoin de rêve, leur appétit d'être distraites, je crains qu'il ne blessât aussi une sorte de pudeur. La même pudeur qui les empêche de se parler les unes aux autres, qui les empêche de jamais insister sur leur misère propre.

Est-ce là un sentiment nouveau : l'ouvrière d'aujourd'hui, en tous cas, hait la misère. Elle est en rébellion complète contre la sordidité dont elle ne se dépêtre pas, qu'elle nie du moins de toutes ses forces, à quoi il lui est intolérable qu'on prête je ne sais quelle poésie, la poésie du « Dans un grenier, qu'on est bien à vingt ans ». Ou n'est pas bien dans un grenier. Les cheminées d'usine crachent leur suie. Les usines d'équarrissage envoient leur puanteur, les insectes y abondent. Une certaine pauvreté, à moitié bucolique, du temps qu'Aubervilliers était le rendez-vous des chasseurs, du temps que Romainville se couvrait au printemps de lilas et de primevères, avait peut-être un charme qu'elles ne représentent assez mal. L'usine moderne, la maison moderne, la misère moderne, tout est appareil puissant qui écrase leur personnalité, n'en a cure.

M U S E T T E S

Les ouvrières aiment la danse au moins quand elles sont jeunes. Toutes les filles aiment à danser, mais plus encore celles qui trouvent au bal la conversation d'une immobilité forcée ou d'un mouvement mécanique.

Pourquoi donc tant de sévérité autour de leurs musettes ? Police et littérature s'accordent à les entourer de suspicion. « Les mauvais lieux, les bouges, les mauvais garçons... » D'abord, ce n'est pas exact, ensuite, où veut-on que danse l'ouvrière qui veut danser ? Je ne prétends pas qu'un musette soit l'endroit rêvé pour M. Montéhus et pour Mme Cognac. Mais qu'il soit calomnié, c'est indéniable. Je vais dans divers musettes avec un photographe qui voudrait prendre des vues. Les patrons me reçoivent mal. « Non, monsieur, je regrette, mais je ne laisserai pas photographier l'établissement. On me l'a déjà fait. Il vient des journalistes. Je n'ai rien contre les journalistes. On tâche d'être gentils. On se quitte bons copains, et huit jours après les photos paraissent avec au-dessous : « Les bas-fonds de Paris ». Ils ont pris comme ça un mécanicien de chez Renaud, et une dame qui est vendeuse. Ils ont mis : « type de souteneur », en-dessous, « type de prostituée ». Une mère de famille. Vous comprenez, ils n'ont pas été contents. Moi non plus. Ma clientèle se respecte. Je ne veux pas de photographes. »

Voilà à quels excès mènent les sketches de Mis-



tinguett, « Jésus-la-Caille », « Ma régulière ». Le besoin d'émotion forte qui lancine les Américains et l'obsession que la bourgeoisie a du « milieu ». Conséquence : ici, on interdit le musette ; là, on ferme l'établissement ; là, on autorise la musique, mais on défend la danse ; là, on laisse subsister le musette, mais on le transforme en souricière. Périodiquement, on y opère des rafles qui devien-



AUTOMOBILE. — Quelques ouvrières aux fenêtres nous sourient. (Photographie prise aux usines Citroën.)

BOITES MÉTALLIQUES. — Les ouvrières sont attentives à leur travail. Les photographies qu'on prend d'elles ne les distraient pas. (Photographie prise aux usines Franck.)

qu'il faut soigner, que, peu à peu, la sordidité de son intérieur rebute, qui ne dit plus rien, qui boit. Que lui dirait-elle qu'il ne sache pas d'avance ? la coulée, les moules, le contremaître, la fatigue. Que peut-elle pour lui et lui pour elle ? Ils butent l'un et l'autre contre le silence, cherchent, séparés, le repos ou le rêve confus que donnent le cinéma, l'alcool, n'importe quoi.

La fatigue, déjà, les séparait. Voici, maintenant, que la concurrence les oppose. Au Sud de Paris, une grande usine d'autos. Elle employait six mille ouvrières. Le patron m'explique qu'il a dû en congédier quatre mille trois cents. Il le déplore. Il dit que les femmes travaillent mieux que les hommes. Peut-être aussi les paie-t-il moins cher. Mais les hommes ne voulaient pas. Ils lui ont fait peur pour ses machines. Ils voulaient que les femmes leur rendent les places qu'elles avaient conquises pendant qu'ils étaient partis à la guerre. Ils continuent de mener la vie très dure aux ouvrières qui restent. Vestiaires pillés, disputes fréquentes, réceptionnaires de mauvaise foi qui refusent l'ouvrage sous des prétextes futiles. Le chômage, la peur du chômage rendent l'homme et la femme ennemis. La femme sent confusément que les portions de liberté qu'elle peut conquérir, elle devra les conquérir sur l'homme. Autour de ces machines, la guerre des sexes est déclarée.

Ici, les femmes sont battues. Ailleurs, elles sont victorieuses. Au Nord de Paris, dans une grande usine de fer-blanc, il ne reste que cent-vingt ouvriers contre plus de sept cents ouvrières.

Je visite l'usine. Presses hydrauliques, soudeuses autogènes, cubilots. Une ouvrière puise la fonte bouillante avec une longue perche au bout de laquelle pèse le seau plein de fer en fusion. Elle a des bras de lutteur. Au fond, à droite, l'infirmerie toute prête, avec l'infirmière en blanc, le caoutchouc sur le billard, les pansements dans l'autoclave. L'usine sue le danger. A gauche, l'atelier de peinture. Elles tiennent le pinceau d'où s'exhale avec violence une vapeur gluante, noire et nocive. Elles ont les cheveux protégés par un linge, mais les mains complètement recouvertes de peinture. Sont-ce encore des femmes ? Comme on m'avait dit, je remarque, près des énormes machines qui étalent, respectueusement distantes l'une de l'autre, leurs masses de pachydermes et qui rongent leurs mâchoires d'acier, un doigt coupé, encore un doigt coupé, encore un doigt coupé. Les ouvrières sont obligées à une attention telle que, pour les faire répondre, le patron doit demander au contremaître l'arrêt du travail. Ce n'est pas de l'ouvrage pour les femmes ! Seule, une Italienne aux dents très blanches, à la figure très ronde, aux yeux très noirs, conserve sa féminité.

Je causa avec elles. Elles sont contentes. Le patron le sait bien. Il me laisse libre de les questionner comme je veux. Avec lui, sans lui, dans l'usine, hors l'usine... Il compte sur elles. Il a raison. Toutes, elles chantent les louanges de l'usine. « Une usine si propre... on est toujours à la repeindre... une si belle usine, il n'y en a pas deux comme ça dans le quartier. Vous avez vu les gazogènes ? On fait le gaz nous-mêmes. Vous ne connaissez pas le fer-blanc, monsieur ? » Et elles m'expliquent tout ce qu'on peut faire avec le fer-blanc. La boîte à conserves, le bidon à huile, le réservoir à essence, la boîte à lait. Très vite, elles entament le débat. « Les hommes ne sont pas plus adroits que nous... Et avec les hommes, peut-être, il n'y a pas d'accidents? Ils sont tellement distraits... Le mois dernier, il y en avait un qui jouait avec une ficelle, près des courroies. Pourtant, c'est défendu. La courroie a pris la ficelle. Avant qu'il ait eu le temps de dire ouf ! il pouvait regarder son doigt par terre, devant son nez. Ils ne sont pas plus malins que les autres ! » Elles m'expliquent d'ailleurs, qu'aux machines nouvelles, on a mis des dispositifs de sécurité. La presse ne tombe que si l'ouvrière pose chaque bras à un accoudoir. « Ainsi, vous voyez, il n'y a plus de danger. »

Elles ont peur qu'on ne leur retire ces machines et elles aiment leur patron parce qu'il les leur laisse. « Vous travaillez ici depuis longtemps ? — Trois ans... Cinq ans... Dix ans... » Elles restent. « Avant que je travaille ici, me dit une jeune soudeuse, mes parents ne voulaient jamais que je sorte. Quelquefois seulement, le bal de société... Maintenant, elle a droit au musette. Elle peut retrouver les amis qu'elle veut, après déjeuner, avenue de la République. Elle gagne sa vie : 190 francs par semaine. Elle ne désire pas se marier.





Notre civilisation androgyne veut des amazones capables d'ouvrages qui semblent incompatibles avec leur sexe. (Usines Franck.)

Le salaire de l'homme ne compense pas l'augmentation de charges que représentent les enfants. Elle veut rester dans sa famille. Elle se mariera quand même, d'ailleurs.

Aux Quatre-Chemins, pullulement d'ouvrières. Celles qui sortent des filés, celles qui sortent de la margarine, les polisseuses de phares, les emboutisseuses, les cartonnières, celles qui sont en cheveux, celles qui sont en chapeaux, celles qui s'attardent aux éventaires des camelots. Celles qui se dépêchent. Celles qu'un amoureux attend près de la porte du cimetière parisien. Il est venu vite, vite, sur sa moto, du Bourget où il travaille. Mais la masse des ouvrières déferle, grave, calme, presque toutes silencieuses. Les unes gardent sur la figure la tension du travail, l'air d'écolières sages en train de réciter les affluents de la Garonne, les autres sont plus riantes. Où tend ce défilé, quelle confuse libération poursuit-il ?





ENVELOPPES ET PAPIER A LETTRES. — Il y a de grandes machines toutes neuves qui prennent le papier, le plient, le gomment, le doublent. D'autres, semblables à d'anciennes machines à coudre, fonctionnent grâce à un mouvement de pédales. (Photographies prises aux usines Blancan.)



MANUFACTURES

La manufacture d'enveloppes est plus attardée, plus rassurante aussi. Brocheuses et pleuses n'ont pas beaucoup changé depuis Huysmans. L'extrême diversité des modèles s'oppose aux progrès de la rationalisation. Sans doute, je vois de belles machines neuves, qui plient le papier, le gomment, doublent l'enveloppe, la débitent par paquets de cinq cents devant l'ouvrière qui n'a plus qu'à les recueillir. Mais d'autres machines demeurent tout à fait rudimentaires, actionnées par un simple mouvement de pédales. Cela suffit pour les petites commandes.

Même le pliage à la main subsiste. En haut de la salle, sur une espèce de balcon. On y est bien tranquille. On aperçoit l'immense développement de l'usine, la forêt des courroies et soi-même on reste caché. Les ouvrières ne sont pas mieux payées que dans l'industrie lourde. Pourtant, elles sont beaucoup plus élégantes. L'usine exale un parfum de féminité. Avec ses monceaux de papier multicolore, ses tas d'enveloppes bleu clair, rose clair, beige clair, gris clair, ses femmes en blouses blanches, ses bancs propres, derrière lesquels je vois, collées, les photos des vedettes que les pleuses préfèrent : Henri Garat, Douglas junior. C'est du travail pour les femmes, parce que



Derrière leurs bancs, les cartonnières ont collé les photos de leurs acteurs préférés : Ramon Novarro, Henry Garat... (Usines Blancan.)



Dans la manufacture d'enveloppes, le pliage à main subsiste. (Usine Blancan.)

les femmes doivent le papier, le tenir à sa tension, et gardent leur compétence pour les machines à l'usine. Presque toutes sont des ouvrières spécialisées, les filières fardées, les doigts agiles, les dernières modes de Paris sont copiées dans les usines au pliage à la main. Quand on a vu, dans un atelier de belles femmes à la chaîne, on ne peut plus se contenter d'un mâle qui ne sait pas ce qu'est une ouvrière, qui ne sait pas ce que veut dire une paie insuffisante, une journée de neuf heures, d'aventure comme la vôtre. Quand on a vu, dans un atelier, une acrobate, elle est au Cirque d'Hiver, elle est rue de la Paix : une autre y va en auto, elle a une belle auto. Elle aime parler de son métier, de l'usine, raconter ses histoires avec ses camarades. La camaraderie. Les commérages aussi, à la sortie, porte-à-porte, aux. Elle connaissait un tel dans un tel pays et l'autre bourdonne d'une nouvelle qu'elle tient : des danseuses, une grosse commande, un contrat, avec on ne peut résister, avec un peu d'autorité, la discipline... « Mademoiselle, on vous demande au téléphone. » Elle y va, elle revient très bouleversée de ses nouvelles. Elle a des projets, on verra, elle a des rêves, souvent à tenir mariage. Mais elle a la discrétion.

Mais cette sorte d'usines sera sans doute bientôt à être supprimées par le progrès mécanique. Le nombre des machines neuves augmente et celui des pleuses diminue. Jadis, à cette table, dans l'usine de parfumerie, les ouvrières avaient cette adresse et cette élégance. Elles savaient plier. Ce ne le sont plus beaucoup vaudra. J'irai voir une autre usine, je trouve les portes closes : les administrateurs, les gérants, paraît-il, pour les secrets de fabrication, doutent que ces secrets soient réservés aux femmes. Ils veulent se débarrasser de ces ouvrières qui ne savent pas être exactes à la cloche qui les engage à ne sortir en tout cas, le droit de grève les ennuie. Ils ont très déçu. Le concierge m'explique pourquoi on a réduit le personnel, débauché les plus jeunes, celles qui restent le sont moins. D'autre part, la facilité croissante des transports a enlevé aux usines en banlieue, en vendeuses, les parisiennes à temps partiel. Il n'y aura bientôt plus que les ouvrières et des artisanes. La manufacture est disparu.

# LES CLOCHARDS DANS LES BAS FONDS DE PARIS

## Ceux de la "Maubert"

*A Henri Bérard*

Pour sûr, il y a des types à la Maubert ! me dit philosophiquement Jean l'Américain, ainsi nommé parce qu'il séjourna autrefois à San Francisco (au temps où il était à la fois interprète et queue-rouge au cirque Bostock).

— Pas mal, bien sûr. Je ne suis qu'une victime de l'aventure et de l'amour. Cela m'a conduit à bord des paquebots. Aux Antilles, j'ai spéculé sur le café. En Guyane, j'ai lavé la terre rouge. A Panama, j'ai tenu la cantine des nègres du canal. Au Mexique, je suis arrivé pour la révolution et de San Francisco-Bostock m'a fait revenir à Hambourg. »

Il aspira l'air matinal. Il faisait soleil. Bon philosophe à la barbe fleurie, Jean l'Américain sourirait, n'ayant d'autre préoccupation que de trouver un compagnon.

— N'es-tu pas Américain ? m'avait-il demandé. Puis : *Haben sie deutsch in der Schule gelernt ?*

Aux côtés de ce patriarche, j'oubliai mes soucis. Nous allions des Halles à la place Maubert, suivant la route des « clochards », du Châtelet au pont Notre-Dame, par la place du Parvis.

— Avec de bons yeux et des jambes, on se débrouille, grognait-il.

Le pays de la Misère ouvrait, bien avant la Maubert, ses larges avenues. Nous dépassâmes la statue de Charlemagne. Aux portes du pays défendu, sédant autour de la maison de l'archiprêtre, la vieille Marie, drapée dans une couverture de laine, un bâton à la main, montait une garde somnolente. Une belle fille, Nous-la-Prière, passa, fière *Je*



ture, vingt-cinq francs ! mon vieux, vingt-cinq francs ! ».

Il aurait joué le principal rôle de cette histoire qu'il n'aurait pas vu davantage. Nous poursuivîmes notre chemin, par les rues de la Maubert. Des vieilles femmes, chez Guignard... ancien restaurateur de bouge à Whitechapel — chantaient tout en buvant de l'alcool. Deux Algériens, à même le trottoir, jouaient aux dés leur gain du matin.

Quai de la Tournelle, debout dans un groupe de chiffonniers, une femme jeune encore, lampait du vin rouge à la régalade.

— Salue ! dit Jean l'Américain, la nièce d'un ministre qui fraternise avec la canaille. Une rentière de la Maubert !

Trente ans tout au plus. Elle en paraissait soixante. Elle était coiffée d'un bonnet qui collait à sa tête comme si elle eût les cheveux coupés. Elle avait aux pieds des chaussures ferrées et, sur ses jambes étiques, des chaussettes d'homme. Un manteau troué complétait l'ensemble très particulier de son corsage à fleurs et de sa jupe à volants. Quand elle fut ivre, elle amusa les passants.

— Une vagabonde ? Regardez-moi : la nièce d'un ministre. Il s'enrichit sur les millions de la France : la fille de son frère reçoit trois cents francs par mois pour ne pas moucher de bâtards.

— Quand elle est à jeun et qu'on lui demande son histoire, marmonne Jean l'Américain, elle dit :

— J'ai une famille. Je n'en f... Pourquoi n'ont-ils pas voulu me laisser épouser l'homme que j'aimais !...

Nous errâmes jusqu'au soir, de la Maubert à Saint-Merri, par les rues lépreuses, où les fripiers étalent leurs défroques, où les marchands d'ustensiles servent des plats chauds à toute heure. Des accordéons geignaient dans les bars où se profilent des faces obtuses. Bien qu'il fût encore jour, des hommes dormaient déjà sur les trottoirs.

Rue Brise-Miche, rue Aubry-le-Boucher, rue Simon-le-Franc (où l'hôtel de la Juive montre ses grilles inquiétantes comme des dents de mâchoire), rue de Venise, Jean l'Américain, familier, comme un cicerone en voyage, me désignait les quelques passants.

— Des rentiers, à la Maubert, il y en a plus qu'on ne le croit, disait-il. Regarde la mendiante qui, sous les voûtes de l'hôtel où vécut (dit-on) Marie Stuart, guette les aumônes. C'est la comtesse de B... Une pensionnée ! Elle a voyagé dans toute l'Europe et parle quatre langues. Elle ne sait plus rien de son passé. Quand ses parents, qui habitent boulevard Saint-Germain, la voient dans le ruisseau, ils pleurent et font appel à la police. Elle revient vite aux Halles. Un ami, autrefois, l'a fait voyager jusqu'à ce qu'elle eut dépensé tout ce qu'elle possédait. Les maraîchers et les clochards ont consolé son cœur blessé. La Maubert, la rue au Lard, la Grappe d'Or, c'est son vice...

Devant un homme qui marchait, courbé sous une livrée de débardeur, Jean l'Américain dit :

— Un ancien de Polytechnique. Tous les mois, ses camarades — ceux de la Haute et ceux de l'École — lui font cadeau d'un habit neuf et d'une somme rondelette. Il va les boire, en compagnie du père « La Purée » — un noble authentique — qui reçoit, lui, *mille francs* de son notaire. Et le lendemain, on les retrouve aux Halles et à la Maubert.

La comtesse de B... nous dépassa. Un châle noir déchiré couvrait à demi son caraco vert pomme. Sa robe cisaillée tombait sur des bas dépareillés, l'un noir et l'autre gris, et ses pieds gonflés n'étaient qu'insuffisamment contenus dans des sandales éculées, « à cause, disait mon compagnon, que de dormir accroupi et de marcher jour et nuit, cela fait enfler les jambes et les pieds ».

— Ça va ? lui dit Jean l'Américain.

— Je suis plus heureuse que toi, articula-t-elle avec difficulté !

— Mais il y a des gens plus drôles (il prononçait drôles) que les rentiers qui échouent à la Maubert, reprit Jean l'Américain. Ce sont les mendiants qui deviennent rentiers au pays des clochards et qui ne peuvent plus le quitter.

» Tel fut le cas de Bourgarel. Nous, on l'appelait



Cette femme eut une vie bien différente autrefois. Elle est comtesse et sa famille est fort aisée. Elle vit parmi les mendiants.

Un philosophe de la place Maubert, qui juge ses semblables avec amabilité.
PHOTOS GERMAINE KRULL



Le père « La Purée », une des illustrations de la Maubert, vient de faire sa cueillette matinale sur le bien des vrais clochards.

« Salue, écrit le guide, la nièce d'un Ministre fraternise avec la populace. » La nièce en question, on le voit, boit volontiers à même la bouteille.





Aux portes du Bar Marcel, un homme-sandwich plein de gaieté donne une représentation gratuite aux vagabonds.

Trompe-la-Mort, parce qu'il avait toujours l'air de vouloir mourir bien qu'il se portât cependant comme un chêne. Ce Trompe-la-Mort était l'un des plus fieffés voleurs d'état civil qu'il y eut aux Halles, un de ces détrousseurs de cadavres qui font que, lorsqu'un homme meurt la nuit, autour d'un pavillon, on retrouve quelquefois son corps, mais jamais ses papiers. Il acheta comme cela cinq ou six noms à bon compte, ce qui lui permit, lorsqu'il fut arrêté pour mendicité ou vagabondage de couper à la récidive.

« Jamais on ne vit un mendiant plus malin. Tu l'as connu. Il se tenait à l'entrée des ponts. Tantôt il était borgne de l'œil droit et tantôt de l'œil gauche. Il savait faire aussi, le cul-de-jatte, l'affamé, le paralytique, et sa face jaune, trouée par deux grands yeux veinés, n'avait pas sa pareille pour attirer les sous. Bref, on racontait qu'il avait cent mille francs à la déclaration de guerre.

— Cent mille francs, dis-je.

— Les journaux en ont dit bien d'autres. Le fait est qu'il n'avait pas amassé tout



A la Grappe d'Or, on dort dans toutes les positions sur les tables, sur les tonneaux et jusque dans la cave humide.



"Tramps in the Slums of Paris: the homeless people of the Place Maubert.
Text by Henri Demps; photos by Germaine Krull."



SOURIRE AU SOLEIL.



SOURIRE CARTE POSTALE.



SOURIRE CACHE-NÉANT.



# SOURIRE DES FEMMES...
# PLAISIR DES HOMMES



SOURIRE POUR LES PASSANTS.



SOURIRE DE SANTÉ.





SOURIRE DE DÉFI (PROVISOIRE).

SOURIRE SUR TABLE.



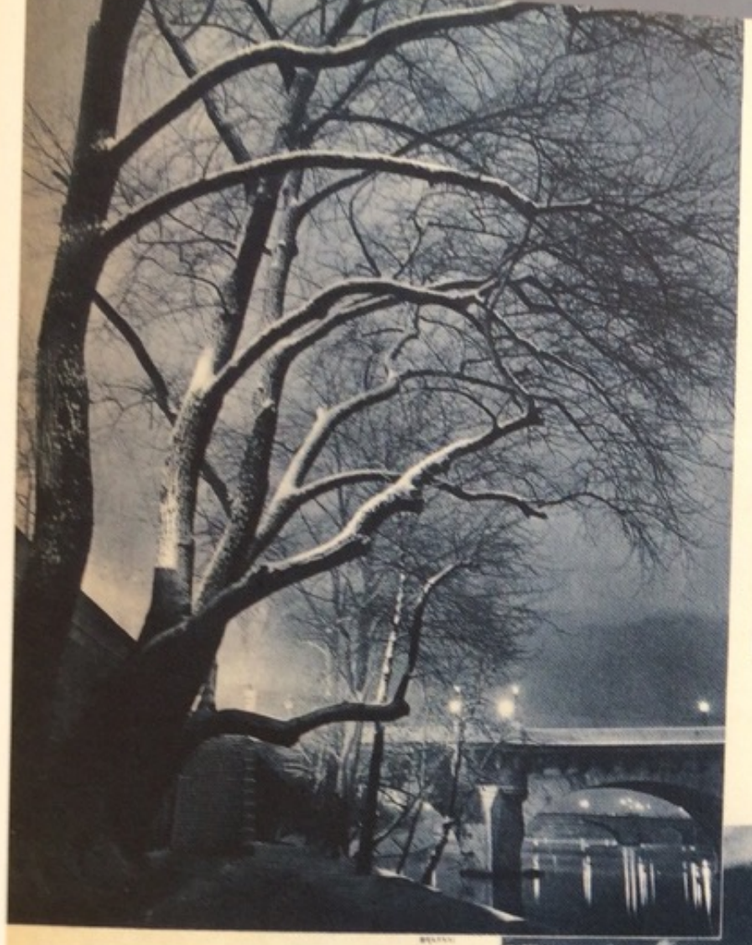
SOURIRE DE VRAIE JOIE.

SOURIRE DE CONTRAINTE.



SOURIRE À LA "VOUS M'EN

'100 Years of Photography in 26 Masterpieces', photos by Pierre Adam, Brassaï, Jean Painlevé, René Servant, Observatoire de Paris. Life, 26th, pp. 80-81, 18 January 1939

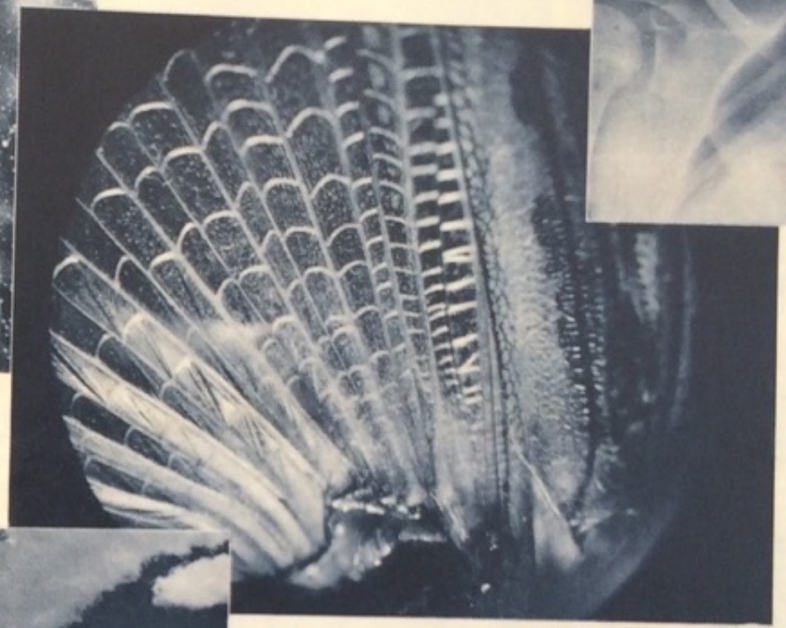


CENT ANS DE PHOTOGRAPHIE



PAR la photographie nous pénétrons jusqu'à l'infini. Nos yeux ne peuvent compter les étoiles, définir la forme des nébuleuses. Leurs variations successives. Mais que sur un télescope soit fixé un appareil photographique spécial et nous obtiendront la carte du ciel.

VOS yeux ne voient pas également au travers des corps que nous appelons opaques et qui ne le sont pas pour les rayons X. La médecine pour faciliter ou préciser ses diagnostics emploie cette particularité des émulsions, et le nombre des radiographies croit sans cesse. →





LA qualité de ces bords de Seine, dans Paris, sous une légère neige de nuit apparaît à chacun. Le sujet est simple, bien composé. l'équilibre est parfait c'est le type même de la photographie inréalisable il y a vingt ans. Elle est due, elle aussi au progrès du panchromatisme. Brassaï a été un des premiers à photographier de nuit.



VOICI une photographie de Pierre Adam, faite en Infra-Rouge. Aucun œil humain n'a jamais pu contempler le Vert Galant dans ces valeurs car notre œil n'est pas sensible aux rayons qui ont impressionné cette plaque. Au travers de ce qui nous semble la brume, la plaque infra-rouge fixera un arbre, une montagne lointaine, des nuages invisibles. Le jour où Pierre Adam "opéra", le ciel était très lumineux, comme candi de lumière et les nuages étaient à peine visibles. Cet exemple hors montre quelles ressources offre la photographie dans l'infra-rouge.

L'INFINIMENT petit peut aussi nous apparaître : prenez une loupe et regardez une illustration de cette revue, vous verrez comme un petit pointillé c'est que la photographie qui est continue doit être séparée en discontinu, en petits points, pour permettre la gravure sur le cylindre de cuivre qui, après encrage, reproduira l'image primitive : la photographie ci-contre qui semblera bizarre est le point dit d'héliogravure agrandi 375 fois, elle fut faite pour étudier l'état d'usure et la résistance du cylindre de cuivre.

Vous n'avez non plus jamais imaginé comment pouvait être construite une aile de sauterelle. Jean Painlevé vous l'apprend et vous admirez ce tissu qui relie les nervures et que vous ne soupçonniez pas. (C. Roux.)





FINISSONS par le reportage ; chaque jour votre journal non seulement vous relate les faits divers, mais vous les montre, noir sur blanc. Cette énuclération d'œil c'est du reportage, c'est un instantané et quelle vie, quel réalisme à opposer à notre chirurgien sciant une jambe comme une bûche de bois.



SAISISSANT plus encore ce document pris sous l'eau de ce scaphandrier aux prises avec une pieuvre. Appareillage considérable, chambre de prise de vue sous-marine préparée spécialement pour l'étude scientifique du fond de la mer.



UN train qui passe, à quelques mètres, votre obturateur travaillant au 1/200e de seconde seulement et vous aurez l'impression de vitesse vous conduisez votre prise de vue.



LA prise de vue en avion chaque jour se perfectionne, la photo de l'Etoile a été prise par le pilote, M. Roger Henrard, lui-même, avec le planiphote Richard Lebrety, automatique. La mise en page, la précision sont égales à celles d'une photographie faite à l'atelier.



GASTON PARIS, à la lumière ordinaire du cirque, sans éclairage spécial, a pu prendre la petite Marion Coxi exécutant à 8 ans, à Médrano, un saut périlleux au 1/500e de seconde.

ENFIN, reporter aux objets aux sens éprouvés, vous pourrez prendre cet homme qui se jette d'un vingtième étage, en Amérique évidemment.



ON peut étudier l'action éventuelle de la foudre sur un avion en faisant passer entre deux électrodes une étincelle électrique de différence de potentiel connue au travers d'une maquette de dimensions déterminées.



***ET tous ces documents, une heure après, peuvent être imprimés dans un journal ou, par belinogramme, être transmis télégraphiquement aux quatre coins du monde, mais ceci est une autre histoire qui ne me concerne pas et qui vous sera contée à la page suivante par M. René Belin lui-même.***

**R. S.**

100 Years of Photography in 26 Masterpieces', photos by Roger Henrard, François Kollar, Gaston Paris, 16th Sept. 1933, 18 January 1933



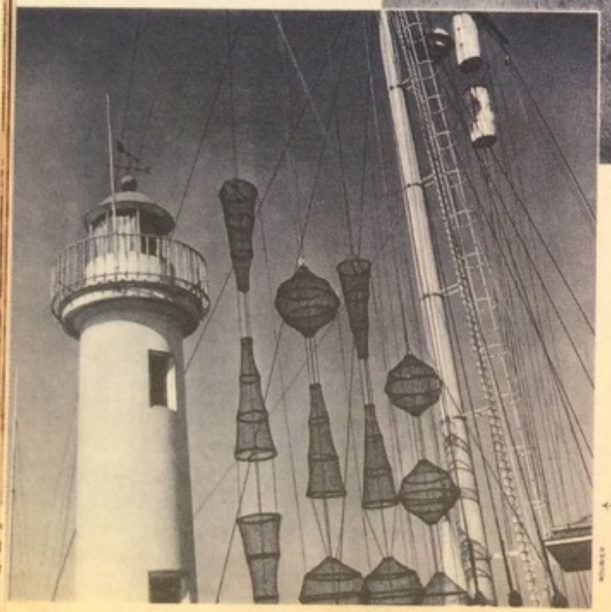
ECOLE PUYO

VERS 1900, une école de photographie s'est formée en France, elle a eu une grande influence pendant quelques années : sous l'impulsion de photographes tels que le commandant Puyo, de Pulligny, Demachy on a volontairent cessé de faire net. La sécheresse du rendu de la matière a été abandonné, de nouvelles optiques furent calculées qui permettaient d'obtenir des traits enveloppés, fondus. La photographie de ce rempart Renaissance est assez typique de cette école ; le tirage se faisait fréquemment sur papier au charbon, par procédés pigmentaires, et l'interprétation personnelle était admise. Période où l'on a commencé à vouloir faire de la photographie artistique, début d'une longue querelle non encore vidée, la photographie est-elle ou non un art ?



VOUREZ

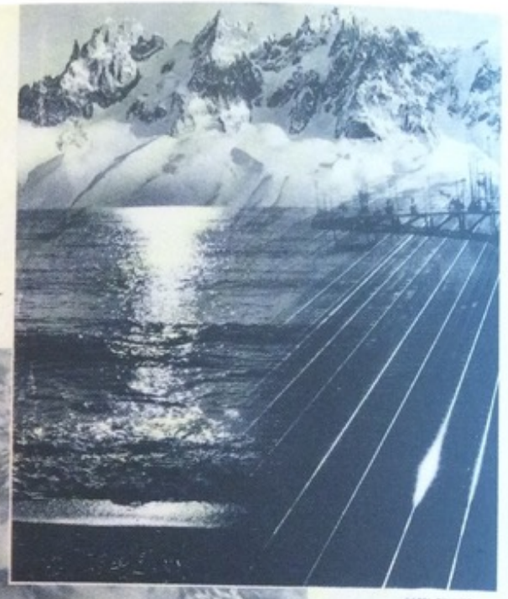
L'INFLUENCE de Puyo de Pulligny, quelque considérable qu'elle fut ne devait pas se prolonger ni s'étendre. Elle ne tenait pas compte des nécessités naissantes de l'illustration. Un jeune homme, peu après, commençait une carrière brillante qui se poursuit. Il a été, il reste le véritable novateur de la photographie moderne, de rien il a su faire une image. Regardez ces morceaux de bol sur un sol craquelé. Cette photographie comporte du dessin, du volume, de la matière et une utilisation parfaite des ombres et des lumières. Sougez a été de suite et reste l'animateur de la photographie moderne, son influence se prolonge au delà de nos frontières ; la photographie française, lui doit beaucoup.



VOUREZ

AU début de cet article, nous avons parlé du panchromatisme. Voici le moment d'expliquer son importance. Si vous fermez à demi les yeux sur une maison blanche se détachant sur un ciel bleu, elle apparaît en blanc sur fond gris. Avant le panchromatisme des émulsions sensibles elle se détachait en gris sur fond blanc. Il n'en est plus de même. Quand Roubier prit ce sémaphore, de graphisme si attachant, en tamisant la lumière par un écran filtre jaune absorbant les radiations bleues, il a diminué l'intensité de l'action sur son négatif, au tirage le ciel est donc devenu gris et les mâts, la tour se détachent en blanc sur fond gris sur le papier, et c'est ce que notre œil voit effectivement. Cette photographie de Roubier montre qu'avec un sujet auquel souvent on ne pense pas on peut faire une très belle image. C'est l'application instinctive de l'école Sougez passée dans les mœurs photographiques.

PAR la surimpression, si employée au cinéma on peut arriver à créer de saisissants effets. Cette composition de Pierre Boucher où montagne, mer, rails se confondent est le type même de l'affiche moderne qui frappe les yeux et l'imagination. →



PIERRE BOUCHER



TABARD

LES mêmes recherches existent dans le portrait. Cet enfant de Tabard est solarisé, l'enfant se détachait sur un fond noir. Ses cheveux étaient noirs, le reste de la figure bien éclairé ; en cours de développement, avant fixage, on réexpose un temps très court à la lumière, les fonds et parties sombres s'inversent et l'image apparaît dépouillée de tous artifices inutiles : procédé délicat, difficile, applicable seulement dans des cas spécieux mais qui a permis à Man Ray, Tabard et tant d'autres de très belles compositions.



100 Years of Photography in 26 Masterpieces: photos by Emile-Constant Puyo, Emmanuel Sougez, Jean Roubier, Pierre Boucher, Maurice Tabard

UNE GRANDE SURPRISE POUR NOS LECTEURS !

# LAUREL ET HARDY

## TRAVAILLENT POUR "VU"





1. L'arrivée de l'équipe, des questions, un photographe. Chacun prépare son numéro pour notre journal de 20 heures. Voici deux collaborateurs de VU faisant un peu connaissance. Ils seront bientôt...



4. Le repas en plein air est une habitude de la rédaction et de Laurel et Hardy. Ici, Chaplan à déjeuné à la rédaction, à droite de Jean



2. Tandis que Laurel, Jean Gabin, Simone Simon et Hardy, vous parlent, vos collaborateurs ont commencé leur travail. Voici pour Laurel et Hardy, dans la cellule, sous la direction de Lotte, notre spécialiste en maquillage.



3. Cette photographie vous prie à "jeu" vous montrer comment une équipe de reporters photographes travaille en studio. Remarquez la lumière, la position de l'appareil, la mise au point, l'objectif, la pellicule, et vous aurez une merveilleuse photographie.



5. Un rendez-vous d'affaires de son travail en collaboration avec Hardy sur le tournage. Ici, Laurel, dans la cellule de maquillage, lit tout en se faisant maquiller. Il a quelques petites rides à supprimer sur le visage.



6. Discussion sur les photos pour Chaplan, les dernières photographiques. Ici tout les deux, Laurel et Hardy, en tenue de ville, discutent de la mise en scène de leur prochain film.



7. Les derniers clichés photographiques pour Chaplan, sont terminés. Ici, Laurel et Hardy, en costume de scène, posent pour la dernière photographie.

PHOTOS GASTON PARIS

PRISES À L'OCCASION D'UN REPORTAGE SPÉCIAL DE "VU"



VU, toujours soucieux de s'assurer dans tous les domaines les meilleurs collaborateurs, a demandé à MM. Stan Laurel et Oliver Hardy de faire partie de la rédaction. La renommée mondiale de ces comiques aussi riches de faire une longue présentation. Mais ce sera un rédacteur pour nos lecteurs en ces temps aussi évènements si troublés et studios de profiter de leur prodigieuse talent d'épanouissement par la gaieté. Et il n'est que juste de rappeler que les ouvrages de MM. Laurel et Hardy évoluent de spectacles aussi divertis que possible, tous toujours satisfait en la matière. Juste prérogative de l'avenir et du succès de cette collaboration, nous présentons aujourd'hui le film de « prise de pouvoir » de nos sympathiques amis, persuadé que rien n'établirait mieux le contact avec les lecteurs que ses images de leur première séance de travail prises à notre imprimerie.



8. 14.000 exemplaires de " Vu " sortent chaque heure de ce monstre ronflant aux entrailles lourmentes. Ils brouille bée. M. Laurel laisse libre cours à son émotion. M. Hardy, plus maître de lui, amuse une haute indifférence.




Page 1534 pour Laurel et Hardy et une VU à page plus proche de donne au moment le formidable-tion de leurs auteurs à la salle



9. Qu'il va leur réussir quelles erreurs vers le reportage gagné, ces bons amis ont bien voulu autoriser notre photographe à prendre cet amusant portrait, tandis que le singe " mime du " devoir accompli ".

**DERNIÈRE MINUTE**

**N. D. L. R. — Au moment de mettre sous presse nous apprenons que notre bonne foi a été surprise par MM. Fresters et Bordou qui ne sont que des sosies de MM. Laurel et Hardy.**

# POMIÈS CONTRE BOROTRA

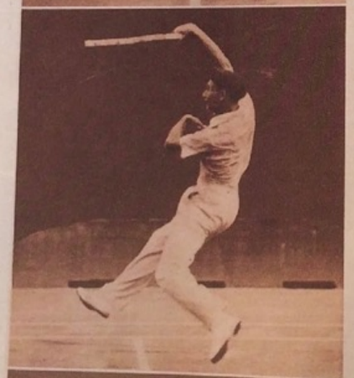
PHOTOS WIDE WORLD, KERTÉSZ, ET TRAMPUS

APRÈS une longue querelle, l'art et le sport font derechef bon ménage, comme au temps de Pindare. Des romanciers, des musiciens en renom puisent aujourd'hui dans le sport une inspiration nouvelle. Pour apprendre des pas nouveaux, la danse, à son tour, descend dans le stade. Après le *rugby* symphonique d'Arthur Honneger et les *champions du monde* de Paul Morand, voici la dernière danse de Pomiès : *tennis*. Raquette en main, Pomiès dispute une coupe imaginaire à un partenaire absent.

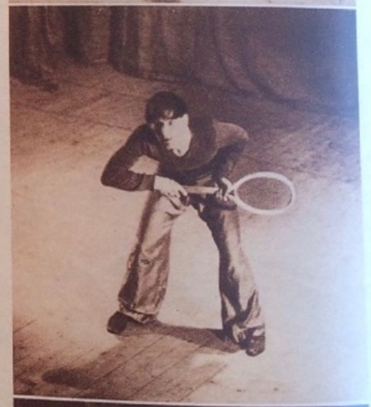
A quand la rencontre Pomiès-Borotra ?

M. Pomiès dans *Tennis*. →








# MAINS



**RACHILDE.**

— Oh ! la grande généreuse qui fut toujours adorée des jeunes ! La grande volontaire ! La grande imaginative qui, à vingt ans se promenait en homme, précédant Mme Dieulafoy et la Marquise de Morny ! N'a-t-elle pas, vers vingt-huit, trente ans, retardé sa chance par une décision de son choix ?

En tout cas, sa chance, elle l'a dut à elle-même, à l'originalité de son cerveau préoccupé par les plus étranges complexités, sa chance, elle l'a gagnée, pied à pied.

Les envieux n'ont pas manqué ! Le Soleil a brillé tout de même...



**DANIA.**

— Soleil de Vénus ! La rencontre et l'amour ! s'écrie Mme Lucie Vidi, devant la souple main longue de Dania, dont la belle ceinture de Vénus, bien centrée, rose, sans barre, ni carré, ni étoile, est une preuve irréfutable d'énergie et de volonté. Voici une forte personnalité artistique qui trouvera, dans des succès de carrière, l'apothéose de sa joie ou la consolation de sa peine. Mais savez-vous qu'étant sous le signe de Vénus, elle comprend la musique sous toutes ses formes et elle aurait fait aussi, une remarquable danseuse !



**M. PAUL DOUMER,** *Président de la République.*

— Savant et politicien ! M. Paul Doumer est l'un et l'autre tout à la fois. C'est une personnalité double. Remarquablement droit, sincère et possédant cette espèce de charme... de tournure, il a su mériter des amitiés puissantes. Comme tous ceux foncièrement loyaux, il aurait eu tendance à la vivacité mais...



**CHARLES LE GOFFIC.**

*de l'Académie Française.*

— Oh ! celui-là, il n'est pas ordinaire. Mais l'observation la plus curieuse que peuvent permettre d'établir ses lignes, c'est le retard subi par sa renommée à cause d'événements imprévus, tout extérieurs, enfin par la faute du hasard ! Pourtant, cette main, voyez comme elle est douce, voyez comme elle est bienveillante !

— Sur quoi attirez-vous particulièrement l'attention de M. Charles Le Goffic ?

— Sur les dangers de l'air ! Qu'il évite d'aller en aéroplane.



**CAMILLE JULLIAN.**

*de l'Académie Française.*

— Main fantastique ! Cerveau encyclopédique, inventif et réalisateur. Chercheur infatigable. C'est à Mercure qu'il doit la logique, la finesse et le savoir-faire qui dominent toute son œuvre. Sous la triple influence de Saturne, Soleil, Mercure, M. Camille Jullian pouvait briller en n'importe quelle branche de la science. Mais que l'éminent académicien se garde des affaires montées en association.

Voilà un conseil qui pourrait être utile à plus d'un.



**Maître HENRI-ROBERT,** *de l'Académie Française.*



**Maître HENRY TORRÈS.**

— Encore une main équilibrée ! Elle est une volonté forte, acharnée et beaucoup de cœur. Le sujet est également bienveillant. Il est quelquefois mal pensé par l'ingratitude.

— Ses planètes ?

— Jupiter et Mars, en antagonisme tre Jupiter, ce qui indique la réussite l'effort, malgré les adversaires, malgré complots.



**HENRI MATISSE.**

— Une main exemplaire et qui est franchise. Le sujet dont la carrière est remarquable ne se sert — pour — que de moyens honnêtes. Il a rage de ses opinions et il sait les Dans le domaine sentimental, il se révéler assez frondeur ? Cette sera favorable. Un projet auquel il réalisera en fin d'hiver. Ses planètes Jupiter, Lune, Vénus.

C'est sous l'influence de Vénus qu'il de la forme, se renouveler, de deux tableaux.



*Il est toujours très amusant de quelque coin secret de la Le personnage même qu'il qu'à quel degré le premier acte ils connaît — ces contemporains trouveras ? Qu'est-ils comme entretien avec eux se sont fameuses chiromancienne d'entre eux. Pendant ce*



**PHILIPPE BERTHELOT.**

— La main d'un penseur, d'un chercheur et d'un modeste.

Sa satisfaction est beaucoup plus dans la tranquille même que dans la gloire qui s'en suivrait.

Il aime la vie calme, le silence du laboratoire. Il a pour planètes le Soleil, Saturne, Jupiter, Lune. Qu'il se mêle un peu de l'eau. Il verra se réaliser, cette année, un résultat longtemps cherché.



**ANDRÉ CITROËN.**

— La main d'un chef ! Oh ! je ne me fais pas de bile pour cette main-là ! Signée de Jupiter, de Mars et de Mercure, c'est la main d'un animateur, d'un réalisateur.

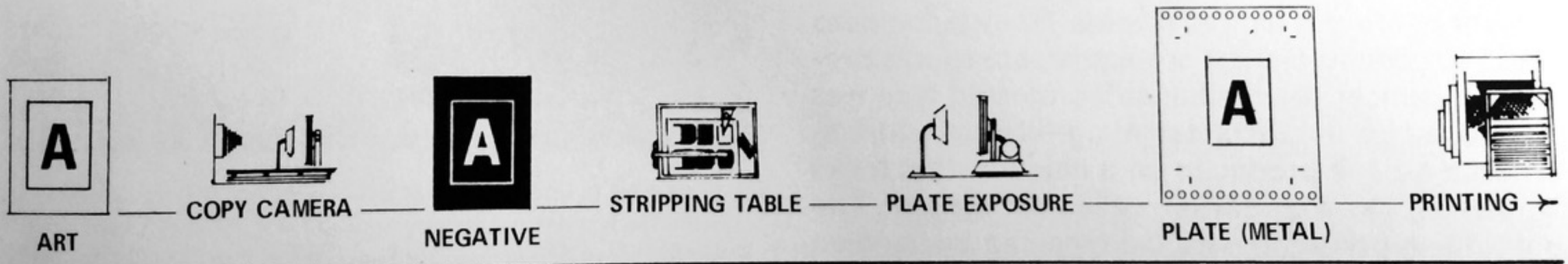
— Il arrivera ?

— Vous souriez ! Eh ! bien, oui ! Il a une belle ligne de Soleil, ce qui veut dire qu'il réussira dans tout ce qu'il entreprend. Il aime à s'entourer de belles choses à la condition que ces choses coûtent cher. M. Citroën n'a pas encore fini d'arriver et je lui prédis — entre décembre 31 et février 32 — une réussite financière considérable en dehors des affaires propres à sa société d'automobiles !



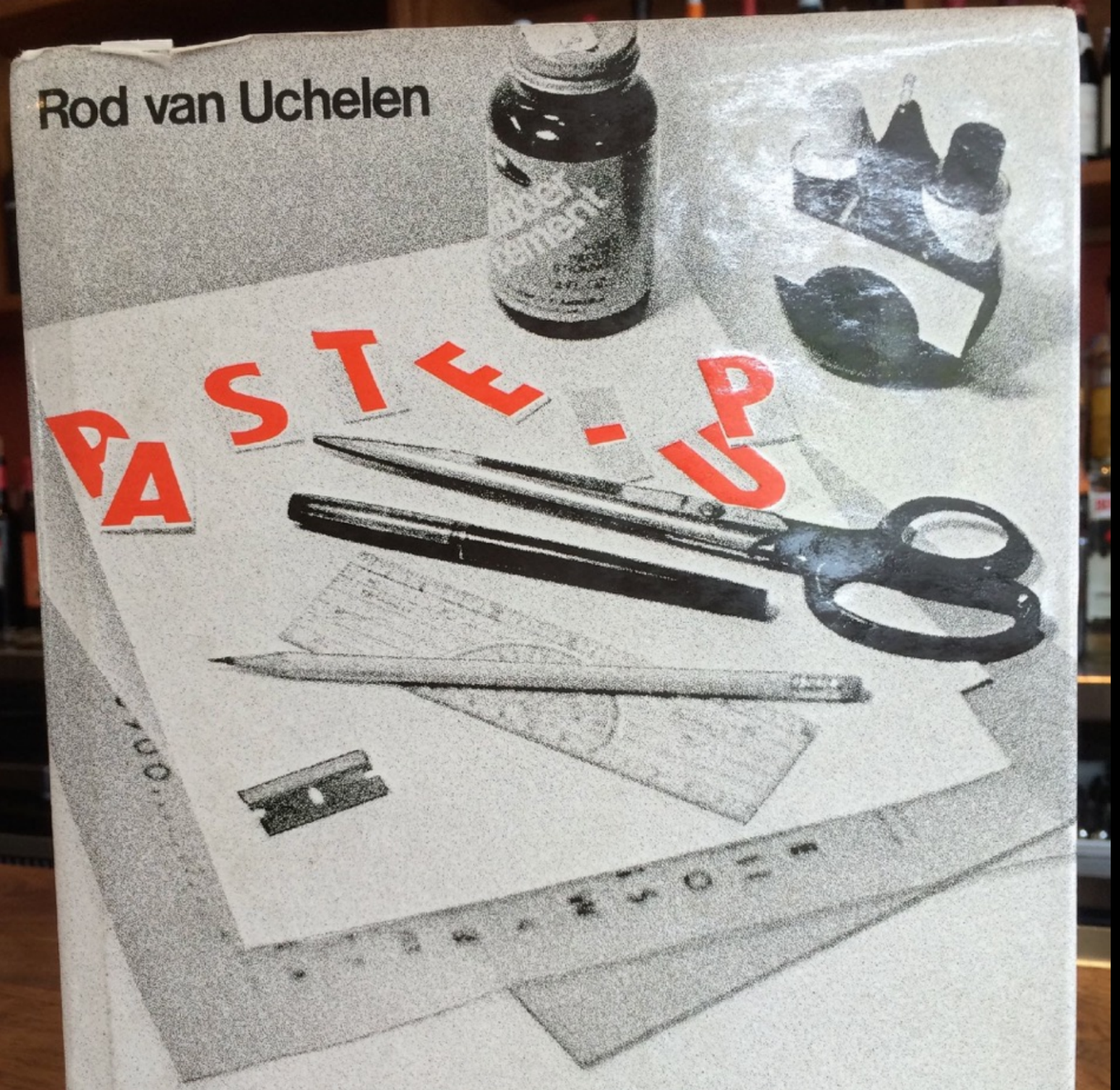
**PAUL-BONCOUR.**

— Quelle réputation ! Quelle gloire sur cette main-ci ! Son possesseur se montre appelé à prendre, après un événement brusque, un poste éminent. Il ne




JOB PRINTING OFFSET (JOB PRINTING HOUSE)

Rod van Uchelen




Production Techniques and New Applications







2. The photo stripper's light table and equipment resemble the artist's drawing board and taboret.



3. The photo stripper tapes the negatives onto goldenrod paper—a heavy orange-colored paper that blocks light. Pins are mounted to register the different levels of negatives.

4. The metal dowel pin and tab shown here make an excellent



5. A reverse-type negative is taped into position. Notice the drafting instruments and the scale. This work is as precise as paste-up.



6. With the stripping complete, the flat is turned emulsion side down (right reading), and any additional pinholes in the emulsion that would admit unwanted light are opaqued out.



8. A sensitized lithography plate is placed for exposure dowel register pins permit sequential exposure of the n that in combination make up the complete printing ima on the plate. The sparkling-clean glass catches the ref of a fluorescent light.

9. The plate is exposed to powerful arc lamps. It is h vacuum frame that keeps the negative emulsion close plate.



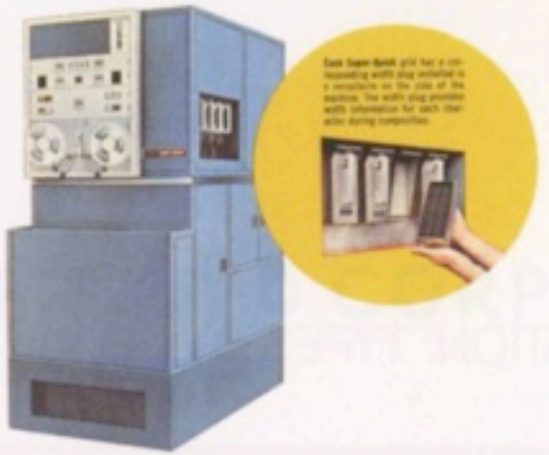

CLASSIFIED ADS



The Linotron 505 System is designed to take maximum advantage of the potential of cathode-ray tubes to deliver true typographic clarity at high speed. Price of the 505 System is comparable to conventional photocomposition equipment.



The Linotron 1010 System, an ultra-high-speed Cathode-ray tube phototypesetter. Under the control of computer-generated magnetic tape, Linotron 1010 operates at 1,200 to 10,000 characters per second.

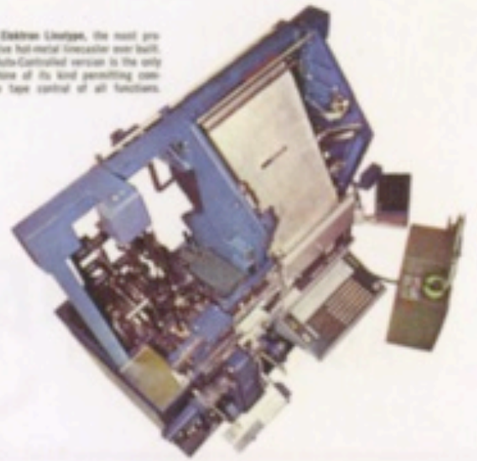


Linofilm Super-Quick offers over 35 lines a minute speed and sizes up to 72-point with high typographic quality. The four-grid wide-range model offers display capabilities unavailable in any other photocomposing machine.



Each Super-Quick grid has a corresponding width plug installed in a receptacle on the side of the machine. The width plug provides width information for each character during composition.

The Elektron Linotype, the most productive hot-metal linecaster ever built. Its Auto-Capitalized version is the only machine of its kind permitting complete tape control of all functions.



The Mergenthaler approach to the development of effective typesetting equipment recognizes the diverse requirements of the industry. No single system can solve the production problems of every plant.

Our efforts are not confined to a narrow portion of the graphic arts. When we consult with you about your equipment needs, we are not forcing a single solution upon you. With our comprehensive range of equipment, we can supply precisely the right complement to satisfy your needs, because we are "the total graphic arts company."

## Advanced typesetting systems for today and tomorrow.



The Linofilm 901 Paste Unit for direct computer input features a special high speed six-level tape reader which accepts computer-generated paper tape directly.



Linofilm is the most versatile phototypesetting system available. The Linofilm keyboard with dual Linomix attachments permits the operator to set the most complex mixed composition at high speed.

Mergenthaler Production Engineers are experienced and knowledgeable in all phases of typesetting — hot-metal, photocomposition, or cathode-ray tube technology. They will welcome the opportunity to assist you whether your interest is improving your production today, or planning for the future.

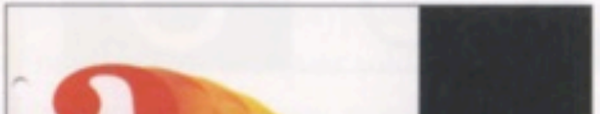
Mergenthaler



The LineQuick Perforator is the only four-magazine existing perforator available, and is ideal for use with the Linofilm Quick or Super-Quick systems as well as for preparation of tape for linecasting machines.

Proof pending

ove: The only brochure that covered the entire
duct line at the time, 1960s, inside spread.
ht: The cover of the product line brochure from the



# Photounit/Output

The photounit, or typesetter, is a combination of photographic, electronic, and mechanical components that sets type. Some photounits are so fast that it would take the total input of several keyboard operators to fully utilize its capacity.

To set type, a high-intensity light is flashed through the characters (carried as negative images on the type font), projecting them onto photosensitive paper or film.

In some systems the font remains stationary while the light source moves; in others the font spins, or rotates, while the light source remains stationary. Photounits also vary in other ways:

**Fonts and Image Carrier.** Type fonts come in a variety of forms (discs, disc segments, film strips, grids) and are not interchangeable from one system to another. The type font is carried on an *image carrier* (or *image master*), many of which hold more than one font, which permits on-machine mixing of typefaces and typestyles. A typical combination of type fonts would be roman/italic or roman/bold. In some cases, manufacturers will make up special combinations based on the client's needs.

Font makeup also varies in the number and variety of characters: some have 86 characters, while others may have 96, 100, 112, 120, etc. Some fonts include small caps while others may have ligatures, foreign accents, special symbols, etc.

**Font-Carrying Capacity.** The number of typefaces available is dictated by the font-carrying capacity of the machine. For instance, if a machine holds four fonts "on-line," you have four typefaces to work with. ("On-line" means that not only are the fonts on the machine, but they can automatically be brought into position by keyboard command.)

**Font-Changing System.** Font changes can be either automatic or manual. Automatic font changes are achieved by keyboard command, which means that output is continuous. For each manual change, however, the machine must stop, give a visual or audible signal, and the operator must change the font by hand. This can be time consuming and expensive.

**Type Sizes.** The number of type sizes the machine is capable of setting and how type-size changes are made varies from one system to another. Some systems operate on a one-to-one ratio; that is, a 7-point font sets 7-point type and an 8-point font sets 8-point type, etc.

Other systems use two or more master fonts that can be reduced or enlarged through a series of lenses to produce a range of type sizes. For example, an 8-point master may set 5-point through 10-point type while a 12-point master may set 10-point through 36-point type. (The number of masters and range of type sizes vary from system to system.)

Still other systems use a single master and a zoom lens to set all sizes.

**Speed.** Typesetting speed is based on the number of newspaper lines per minute a machine can set. A newspaper line is straight copy set in 8-point type to an 11-pica measure. Typesetting speeds usually vary between 15 and 200 lines per minute depending on the system.

*Note:* It is not possible to say which combination of the above will produce the highest-quality type. Also to be considered are such factors as the design of the typeface, the quality of the lens system, the accuracy of the machine in positioning the characters, as well as the general attention to detail that the typographer gives to the job, from input through processing.



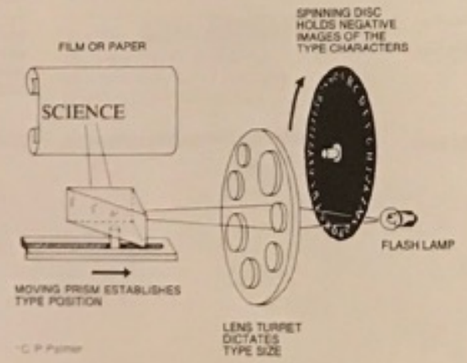
*Mergenthaler Linotype V-I-P.*



*Dymo Pacesetter Mark IV.*



*Harris Phototronic TXT.*





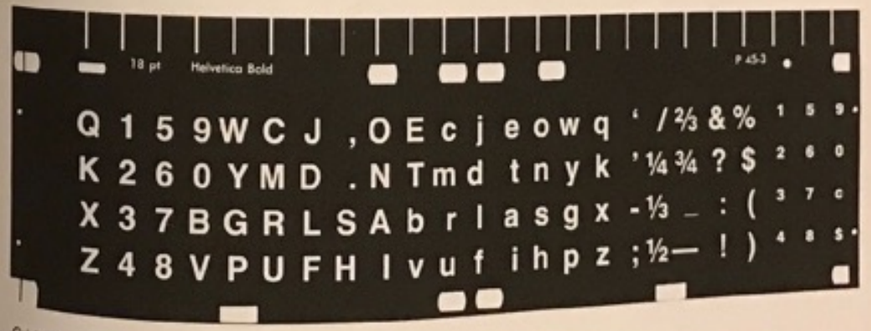

*Disc segment font.*




*Film strip font.*



*Five glass disc fonts on one image carrier.*




*Grid font.*



Photo, Margit Weinstein

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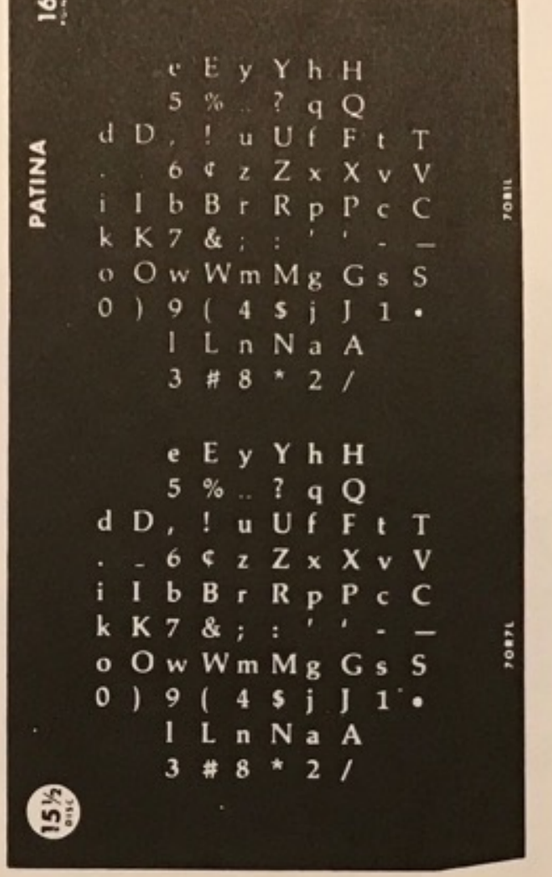
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Harris Phototronic TXT.



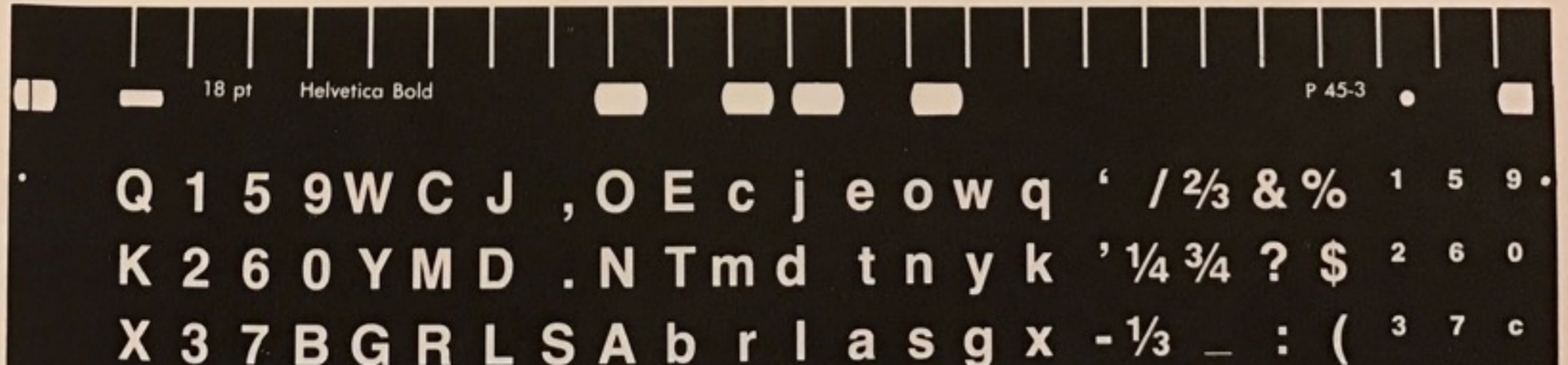
Disc segment font.




Film strip font.



Five glass disc fonts on one image carrier.





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DEBERNY-PEIGNOT

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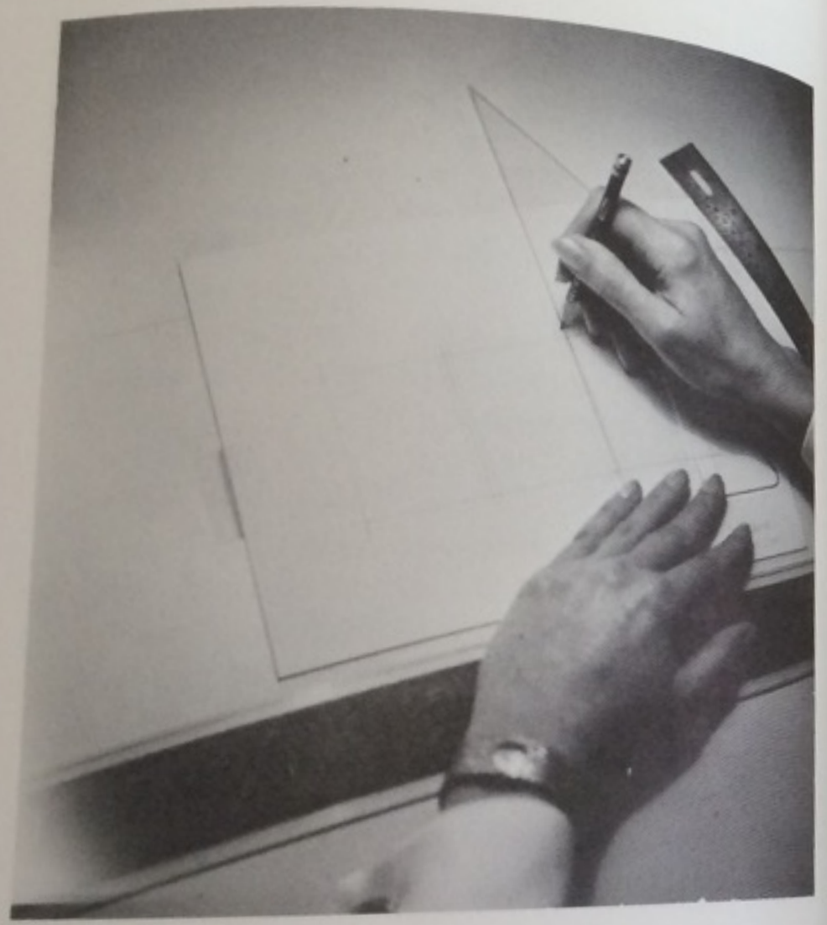
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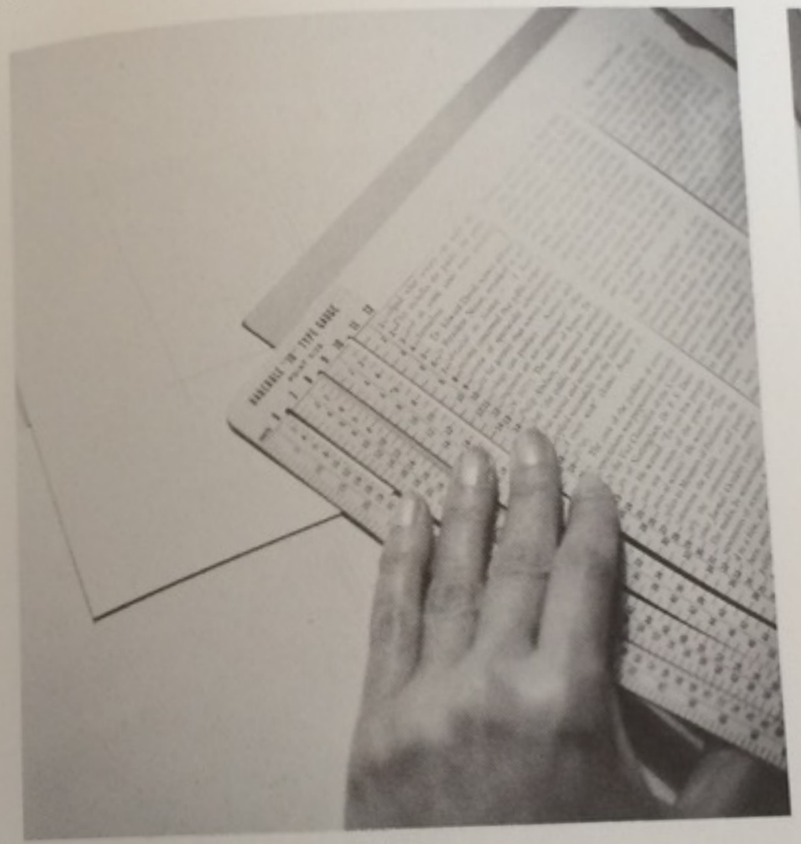
67 72

several times removed from the original. If the edge of the paper tears as you are cutting, the cutting edge of the blade is either too vertical or simply not sharp enough.

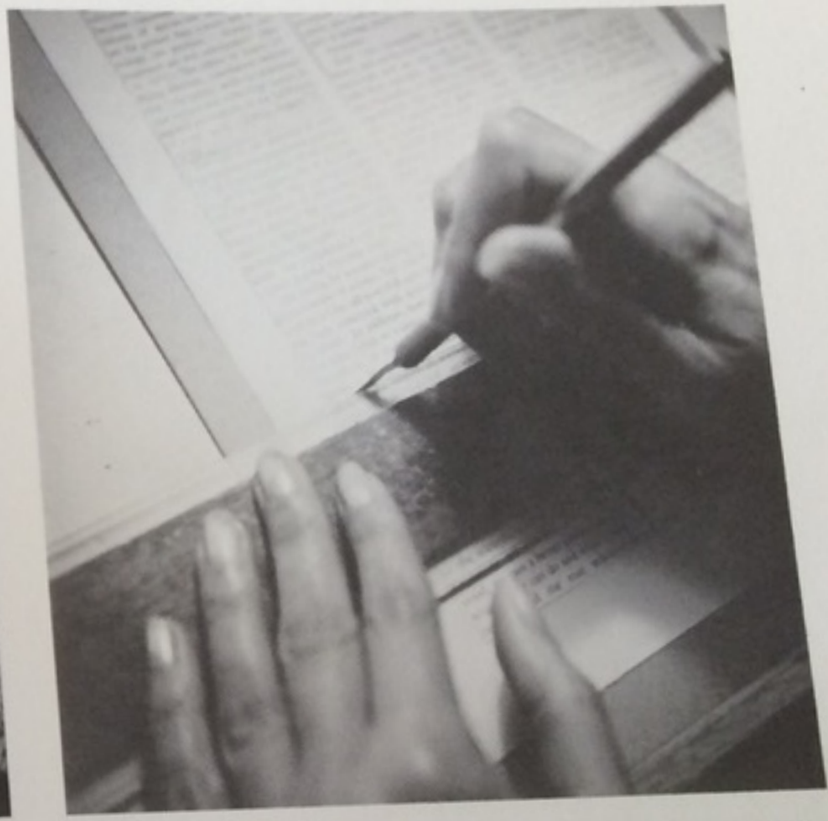


2. The process of drawing the paste-up flat is the same as in chapter 3. Each artist handles T-square and triangle a little differently.

off by five: you will have twenty lines per column. For a simple job you can mark off the column depth on a piece of paper and use it as a ruler—or you can use a ruler. Some artists prefer to use dividers or a Haberule—a rule that measures line count. Others hold the trimmed proof to the flat and walk the type through.



3. Of the many ways to determine line count this method is at least exact. But since lines and paragraph breaks seldom fall evenly, visualization is still required.



4. Try to cut between the lines at exactly the same depth. This makes it easier to move or respace them. The precision required is similar to the example in chapter 3.

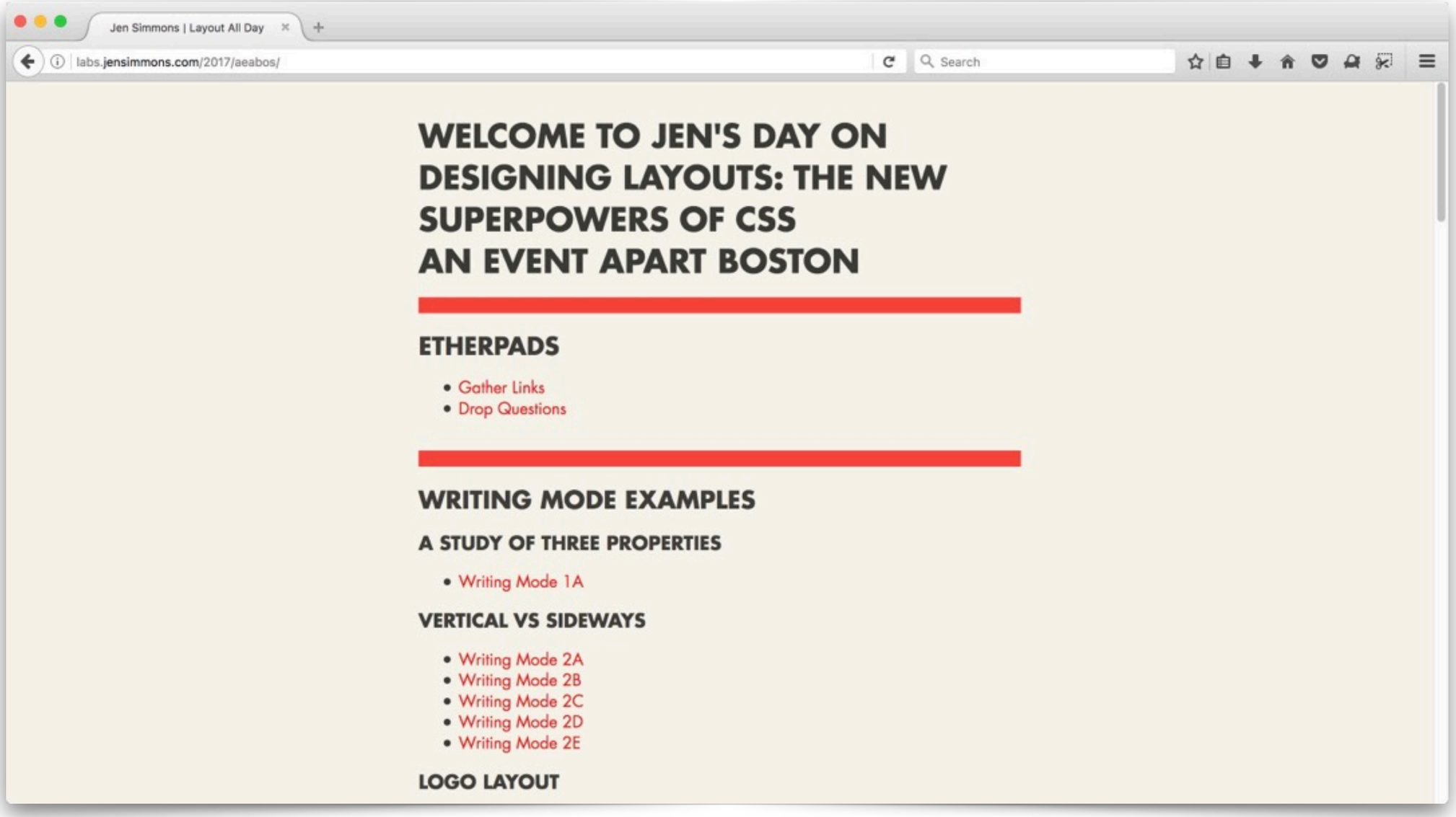




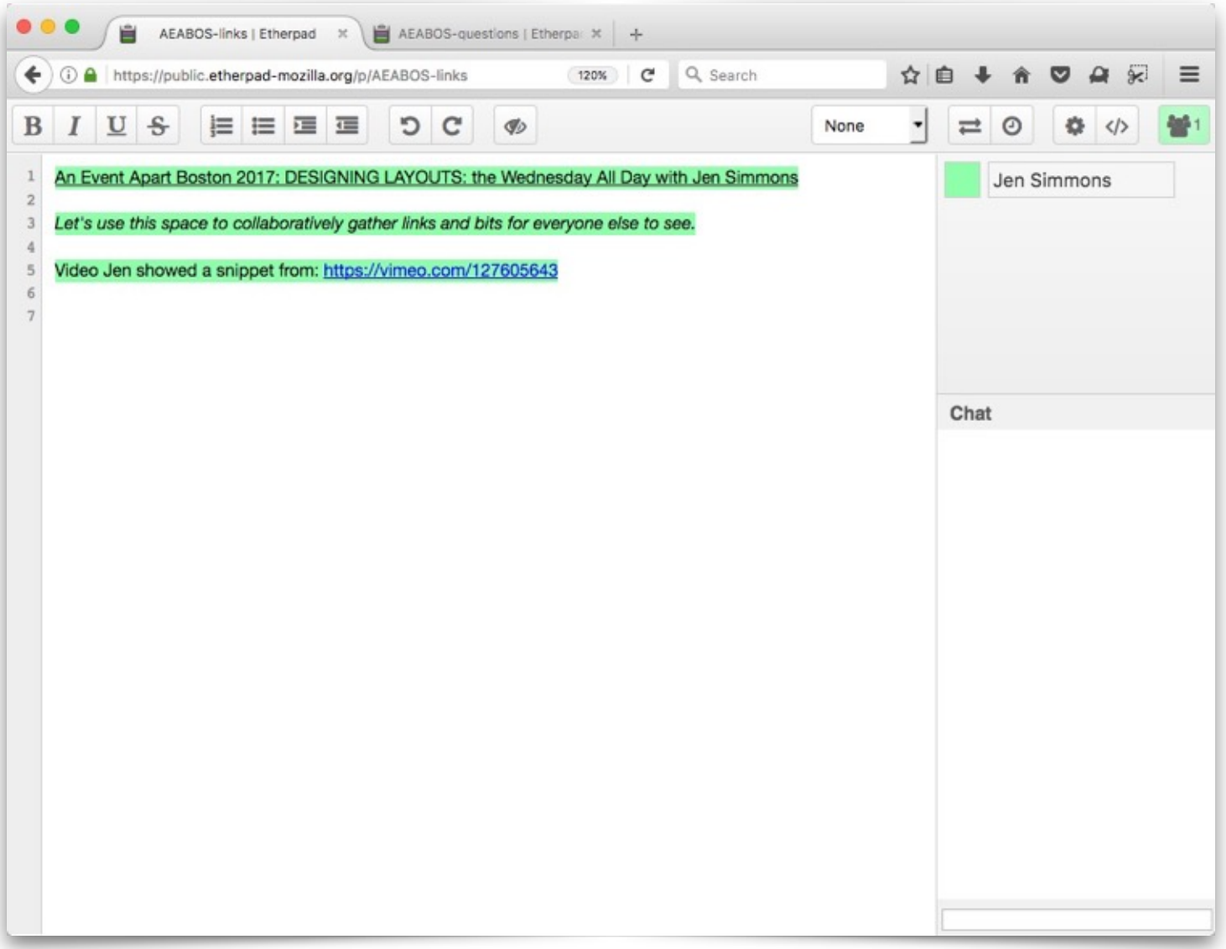
# Hot metal composition: Pasteup :: Floats : CSS Grid

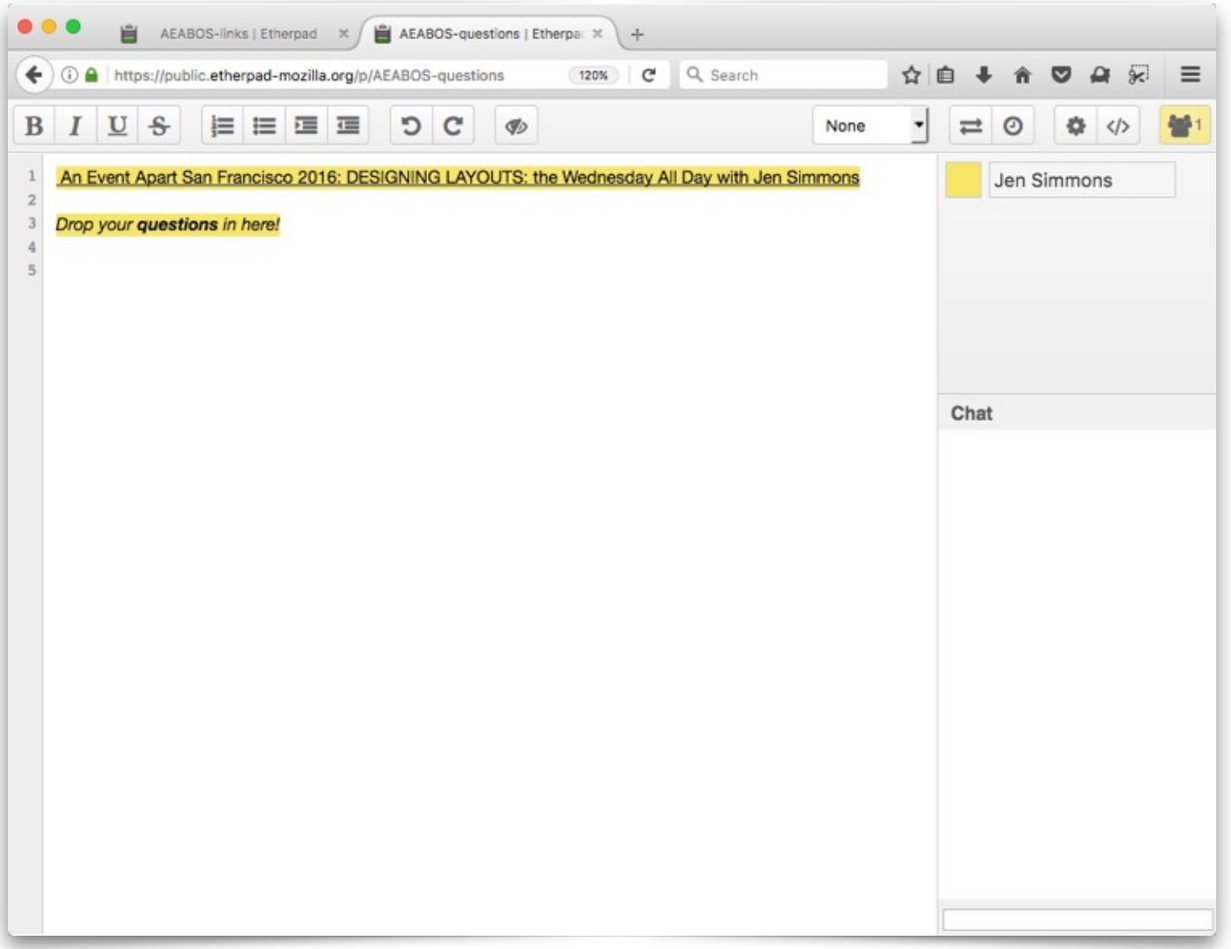
# Today's Plan

| | |
|---|---|
| 9:00 – now | Intro |
| now – 10:00 | Writing Modes |
| 10:00 – 10:10 | Break |
| 10:10 – 11:00 | Alignment, Logical Properties & bit for Flexbox |
| 11:00 – 11:10 | Break |
| 11:10 - 12:00 | Intro to CSS Grid |
| 12:00 – 1:00 | Lunch |
| 1:00 – 2:00 | CSS Grid |
| 2:00 - 2:10 | Break |
| 2:10 – 3:00 | More CSS Grid |
| 3:00 – 3:10 | Break |
| 3:10 - 4:00 | More bits |

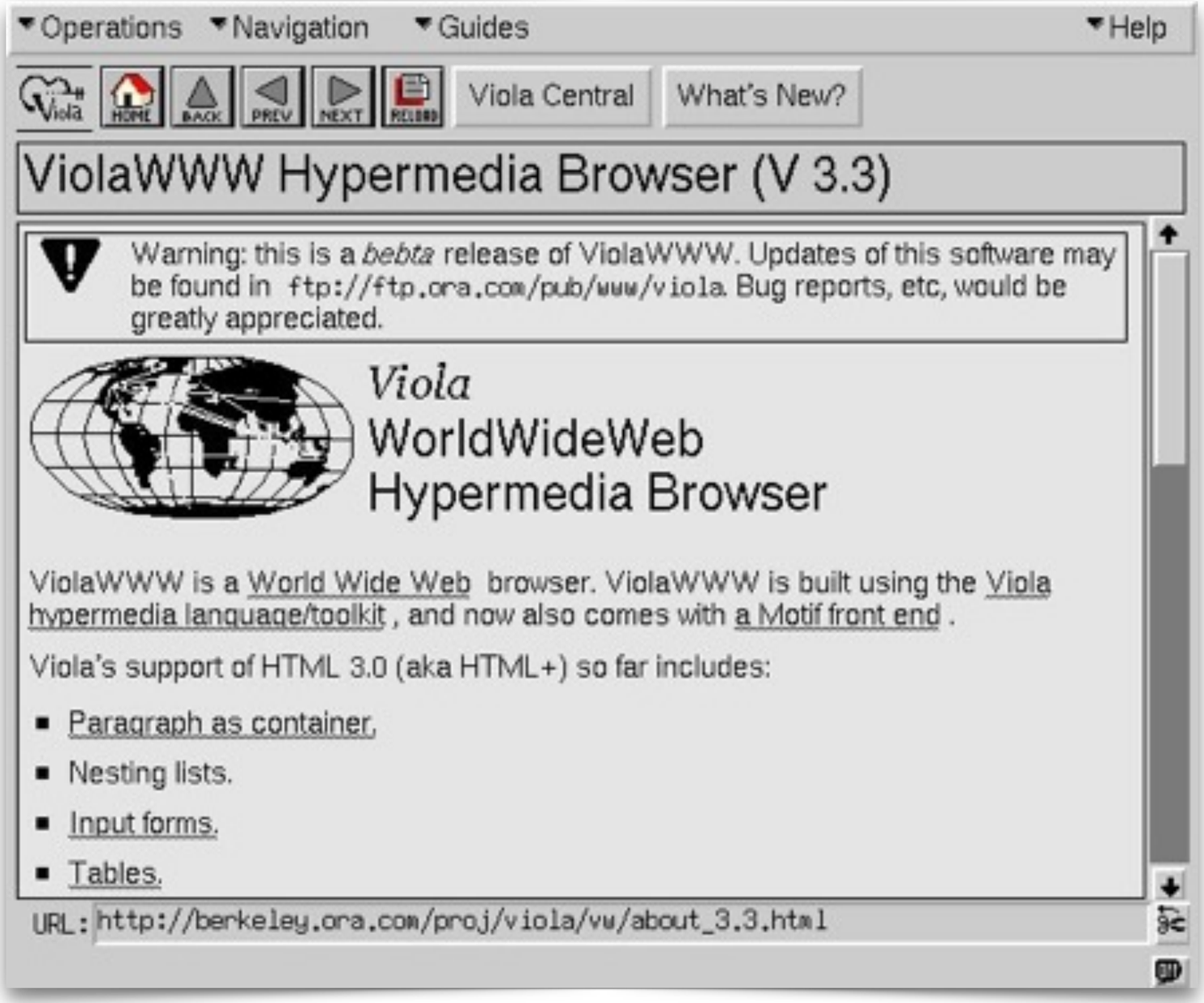



labs.jensimmons.com/2017/aeabos


AEABOS-links | Etherpad
AEABOS-questions | Etherpa
https://public.etherpad-mozilla.org/p/AEABOS-links
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Search
None
An Event Apart Boston 2017: DESIGNING LAYOUTS: the Wednesday All Day with Jen Simmons
Let's use this space to collaboratively gather links and bits for everyone else to see.
Video Jen showed a snippet from: https://vimeo.com/127605643
Jen Simmons
Chat


AEABOS-links | Etherpad
AEABOS-questions | Etherpa
https://public.etherpad-mozilla.org/p/AEABOS-questions
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An Event Apart San Francisco 2016: DESIGNING LAYOUTS: the Wednesday All Day with Jen Simmons
Drop your questions in here!
Jen Simmons
Chat

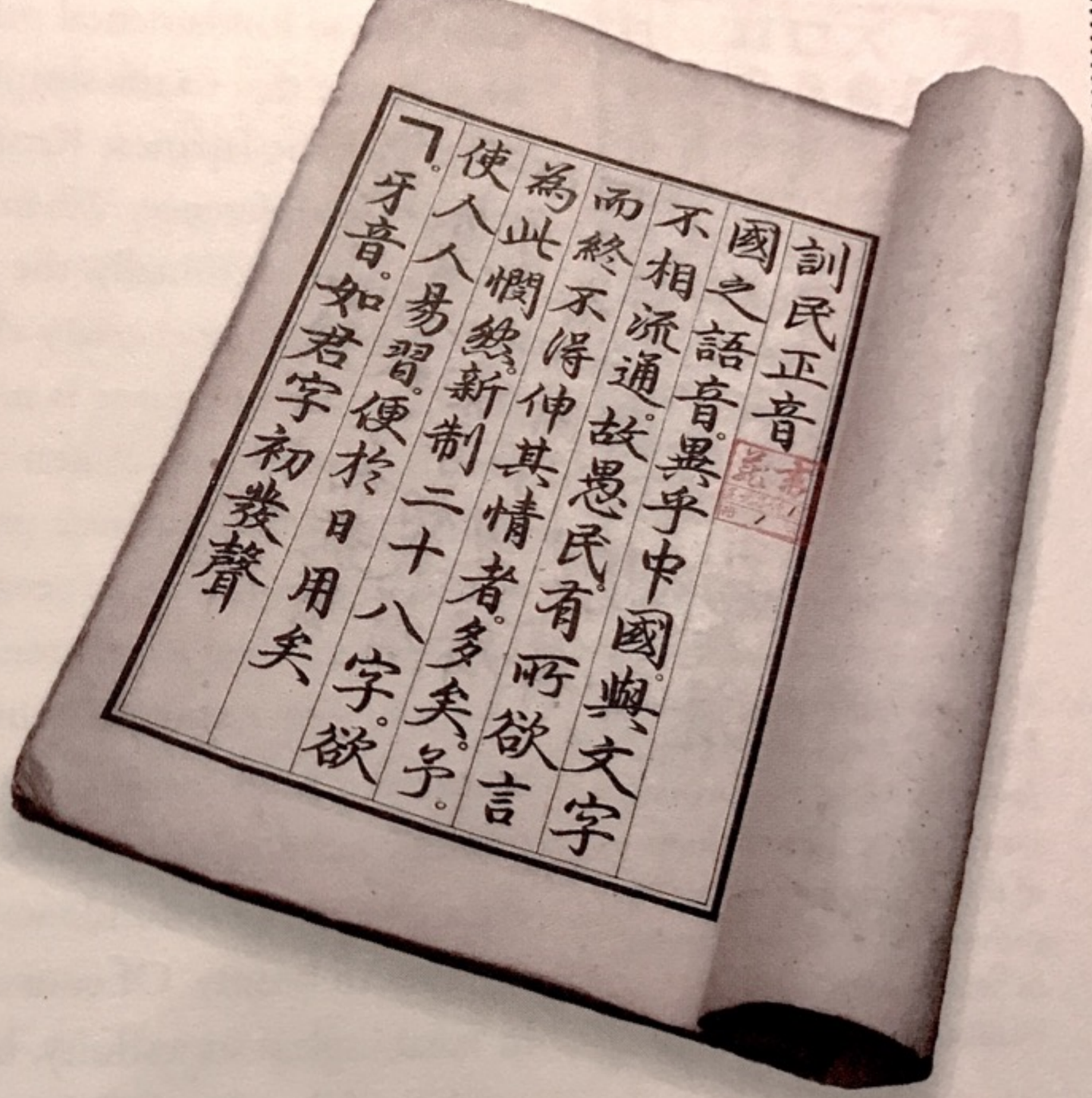
# Writing Modes


Operations
Navigation
Guides
Help
Viola
HOME
BACK
PREV
NEXT
RELOAD
Viola Central
What's New?
ViolaWWW Hypermedia Browser (V 3.3)
Warning: this is a bebta release of ViolaWWW. Updates of this software may be found in ftp://ftp.ora.com/pub/www/viola. Bug reports, etc, would be greatly appreciated.
Viola
WorldWideWeb
Hypermedia Browser
ViolaWWW is a World Wide Web browser. ViolaWWW is built using the Viola hypermedia language/toolkit , and now also comes with a Motif front end .
Viola's support of HTML 3.0 (aka HTML+) so far includes:
Paragraph as container,
Nesting lists.
Input forms.
Tables.
URL: http://berkeley.ora.com/proj/viola/vu/about_3.3.html

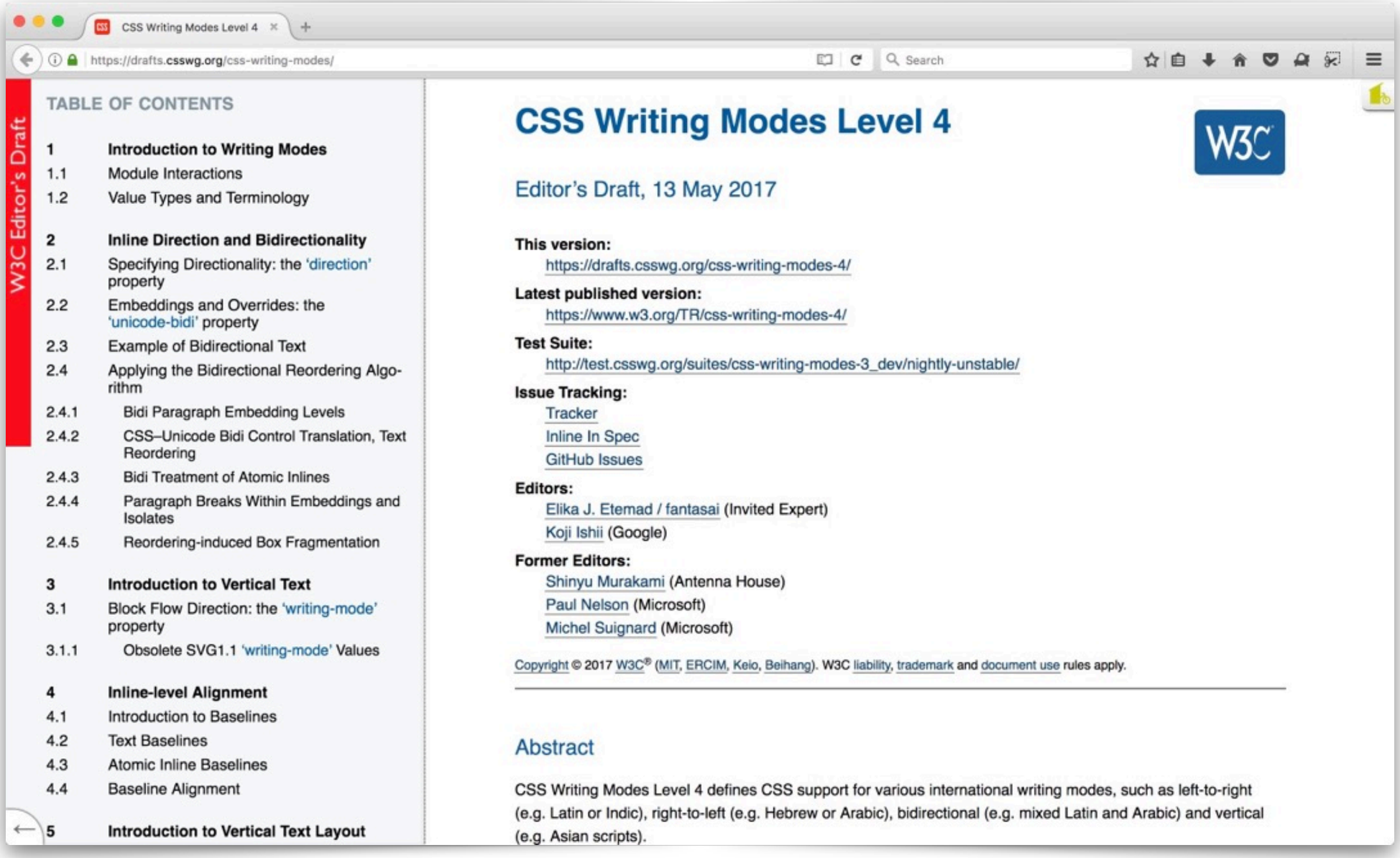
“

# It’s the World Wide Web, not the Wealthy Western Web.

— Bruce Lawson



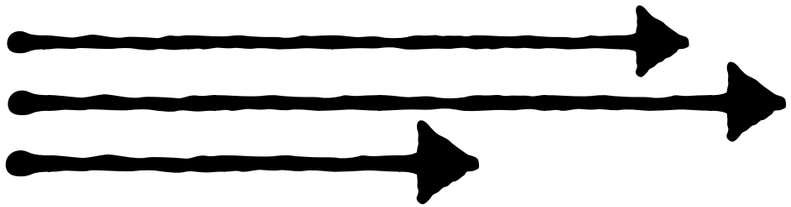

12
Hangul was promulgated in 1446 by King Sejong the Great, the fourth king of the Joseon dynasty, in a document called *Hunmin Jeongeum* ("The Proper Sounds for the Education of the People"). Shown here is the first page of a book explaining the principles of *Hunmin Jeongeum*



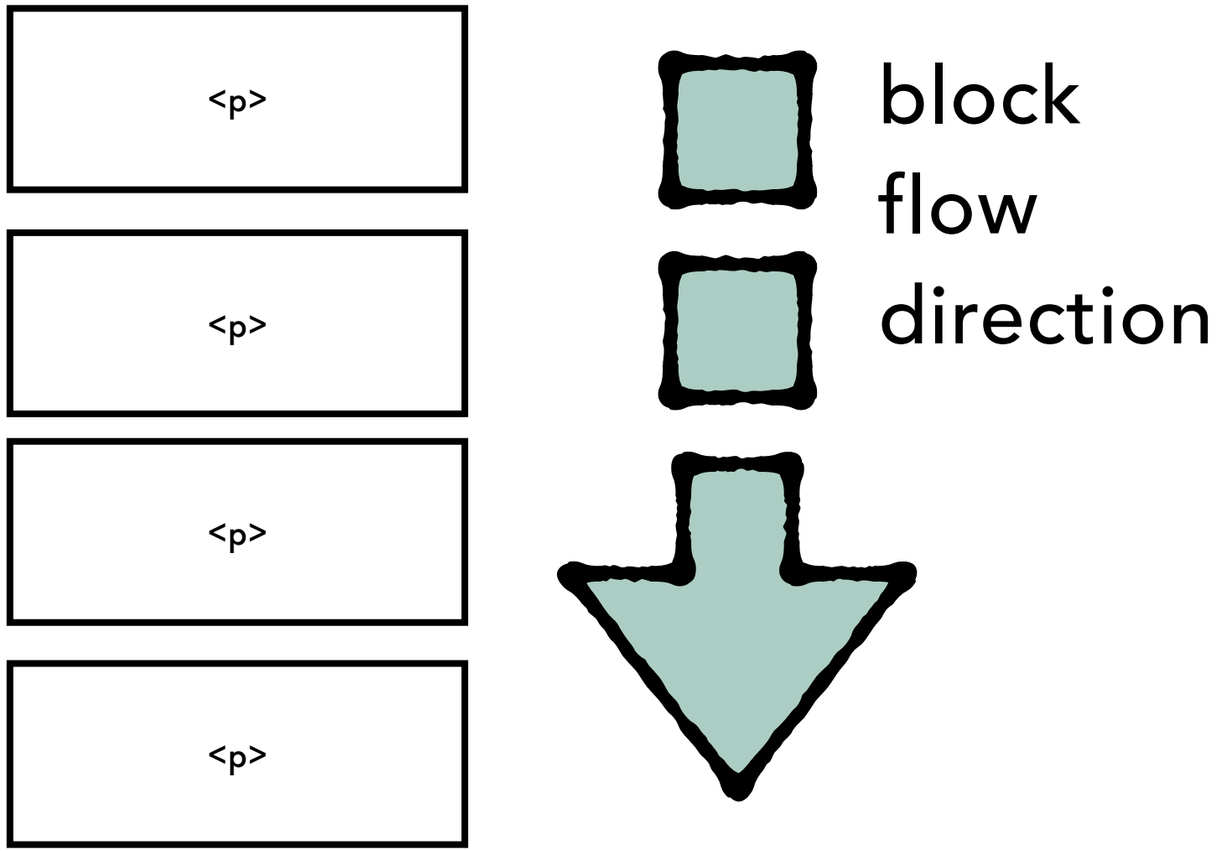

drafts.csswg.org/css-writing-modes

direction
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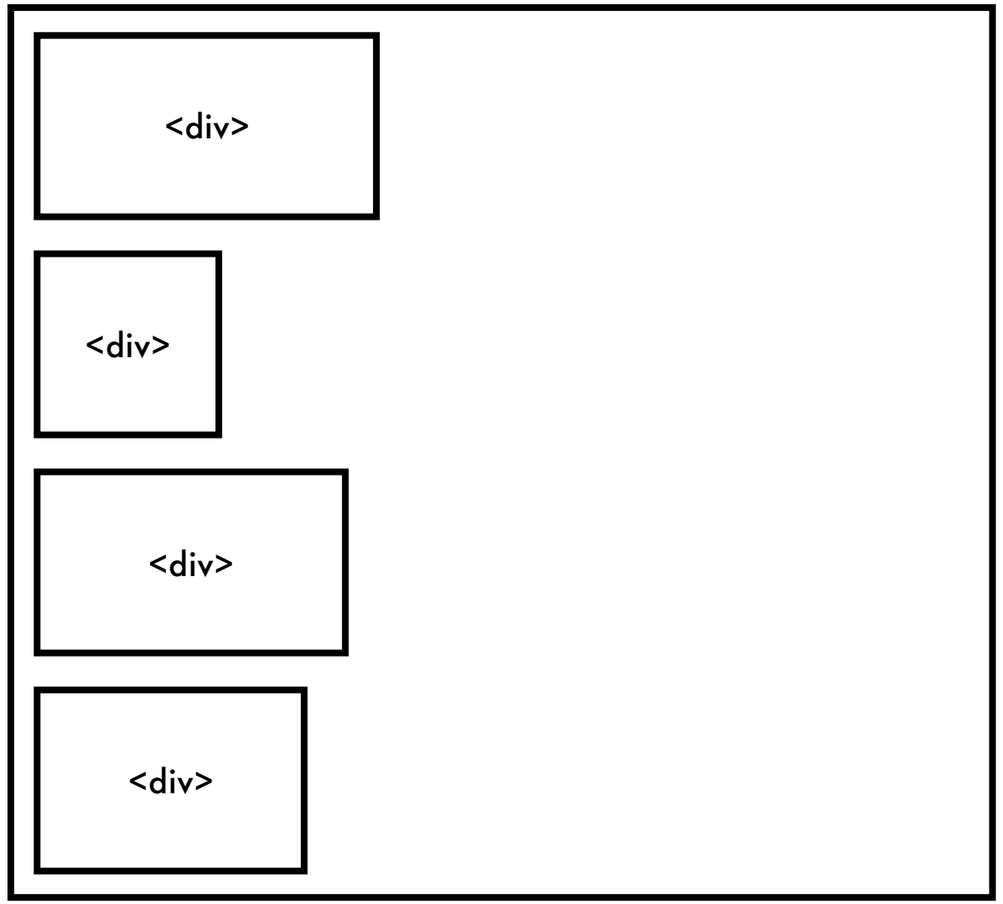
When I’m writing or reading this is the way the characters flow



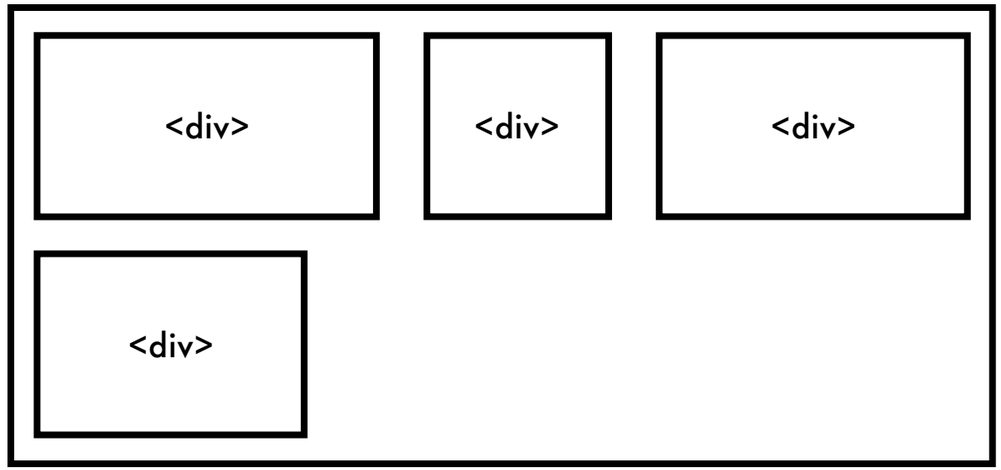
inline direction


<p>
<p>
<p>
<p>
block
flow
direction

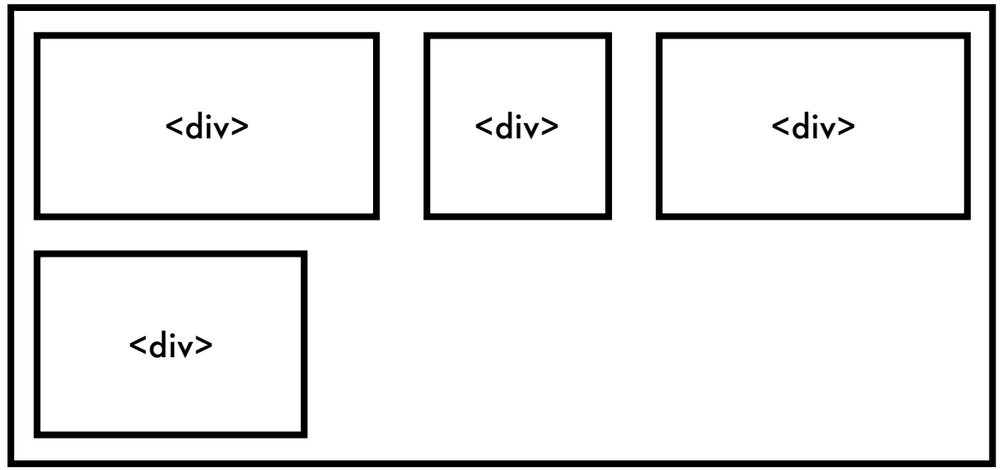
```
div {
  display: block;
}
```



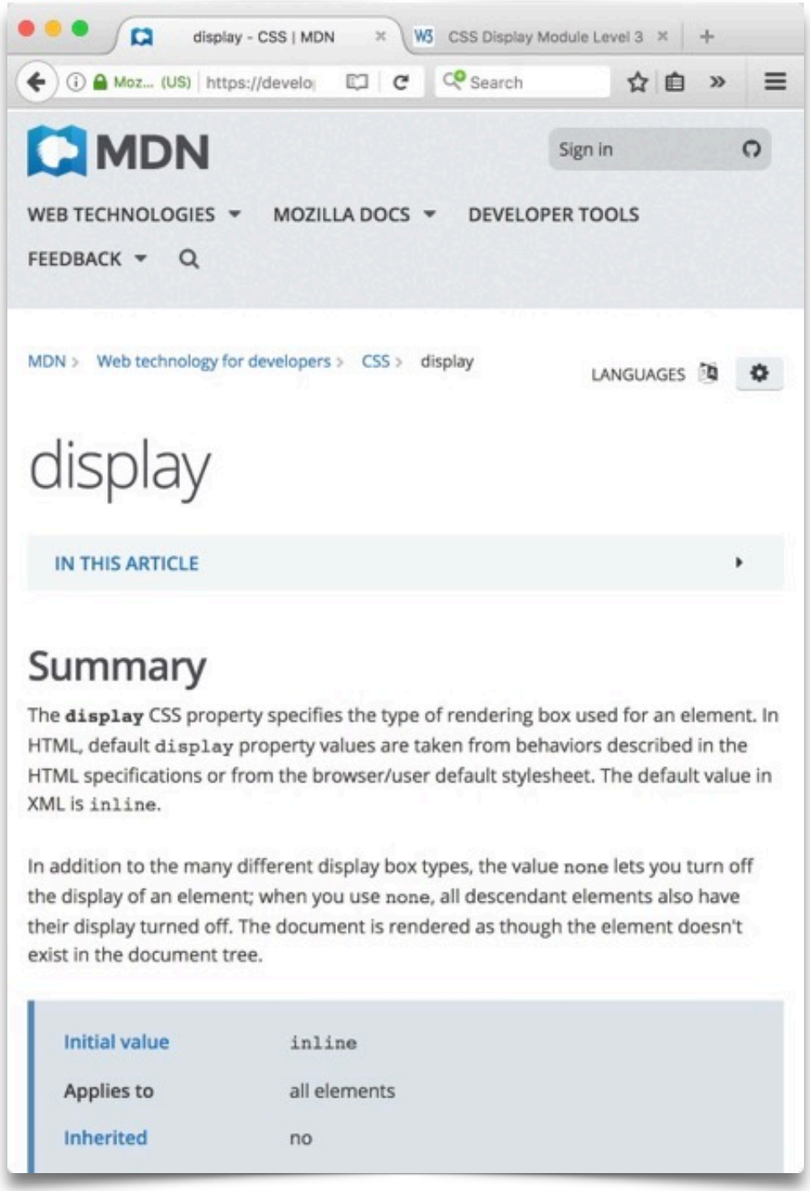
```
div {
  display: inline;
}
```

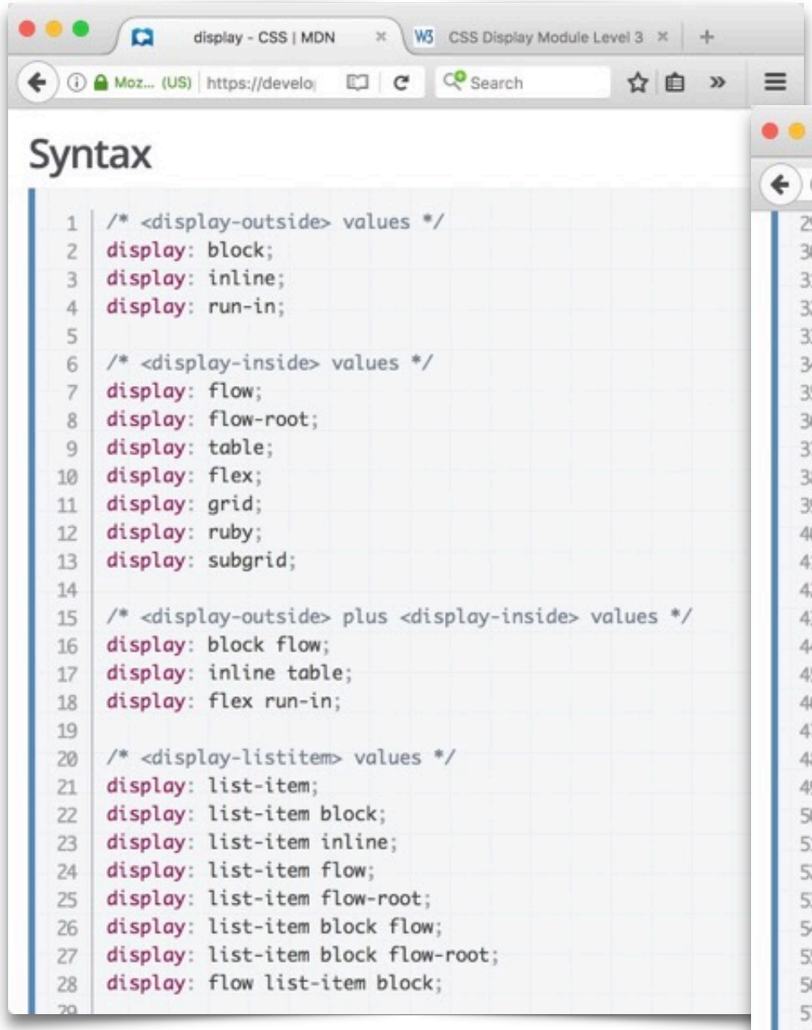


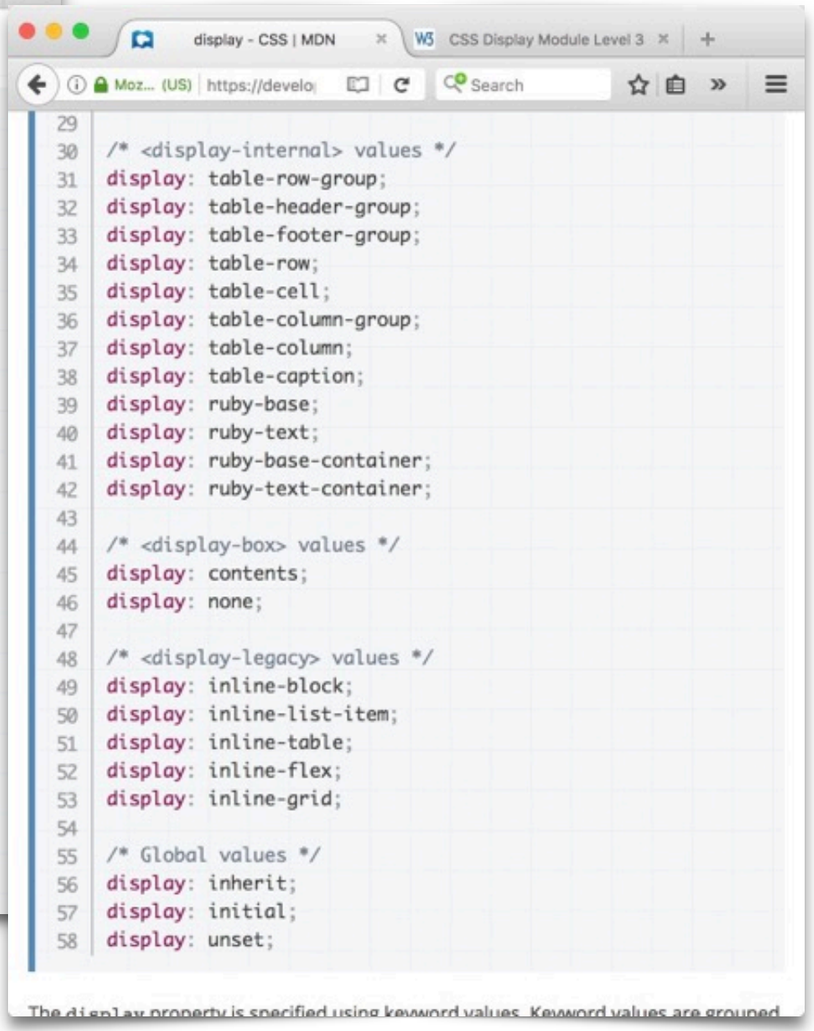
```
div {
  display: inline-block;
}
```



```
display: block;
display: inline;
display: inline-block;
```



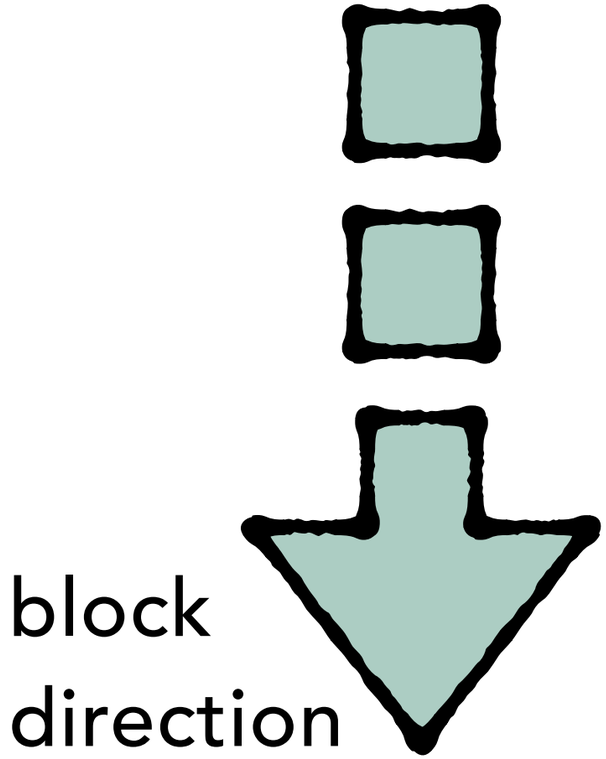



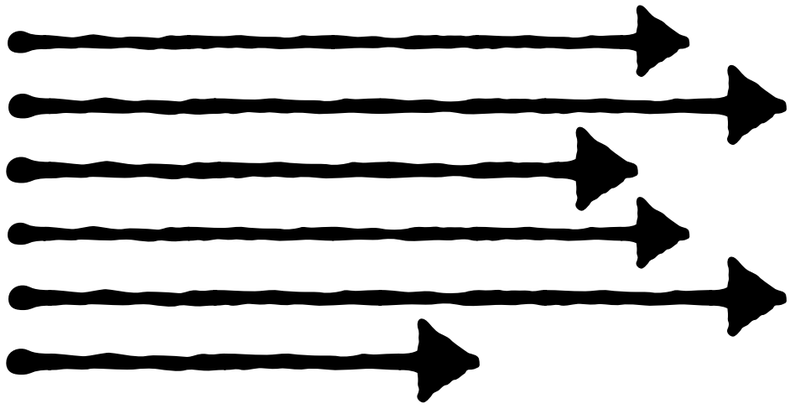




developer.mozilla.org/docs/Web/CSS/display

# Default CSS on HTML elements

| display: block; | display: inline; |
| --- | --- |
| div | span |
| h1 | i |
| p | em |
| figure | a |
| figcaption | img |
| header | |
| main | |
| aside | |

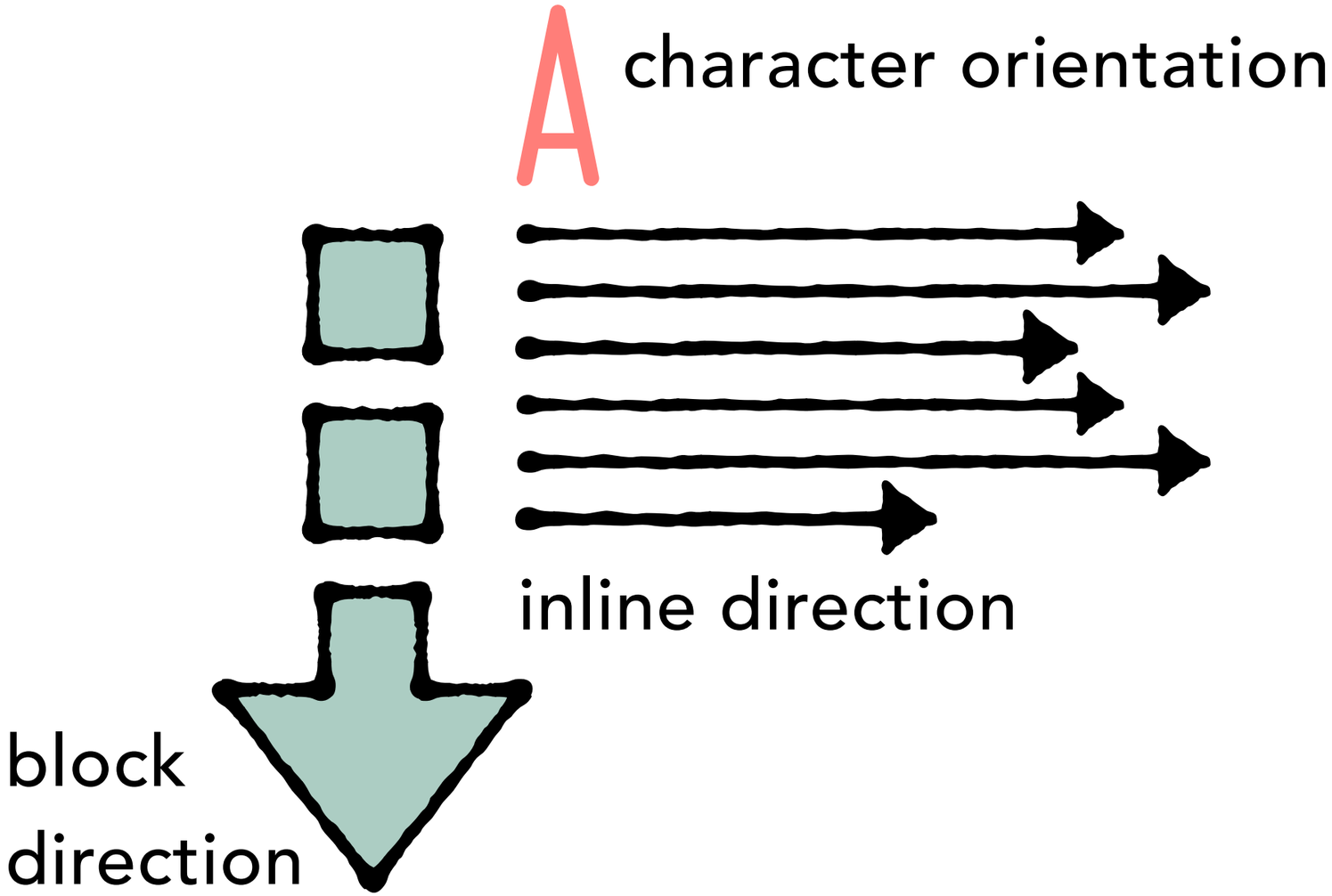

block
direction



inline direction



character orientation


A
character orientation
inline direction
block
direction



IHESVS.

MARTINVS LVTHERVS
August. Hermanno Tulichio suo
Salutem.

VELIM, nolim, cogor indies eruditior fieri, tot mundi magistris certatim me urgentibus & exercentibus. De indulgentijs ante duos annos scripsi: sed sic, ut me nunc miserum in modum poeniteat editi libelli. Herebam enim id temporis magna quadam superstitione Ro. tyrannidis, unde & indulgentias non penitus reijciendas esse censebam, quas tanto hominum consensu cernebam comprobari. Nec mirum: quia solus tum voluebã hoc saxũ. At postea, beneficio Sylvestri & fratrum adiutus qui strennue illas tutati sunt, intellexi eas aliud non esse, quam meras adulatorum Romanorum imposturas, quibus & fidem dei, & pecunias hominum perderẽt. Atq; utinam a Bibliopolis queam impetrare, & omnibus qui legerunt persuadere, ut universos libellos meos de indulgentijs exurant, & pro omnibus quæ de eis scripsi hanc propositionem apprehendant.

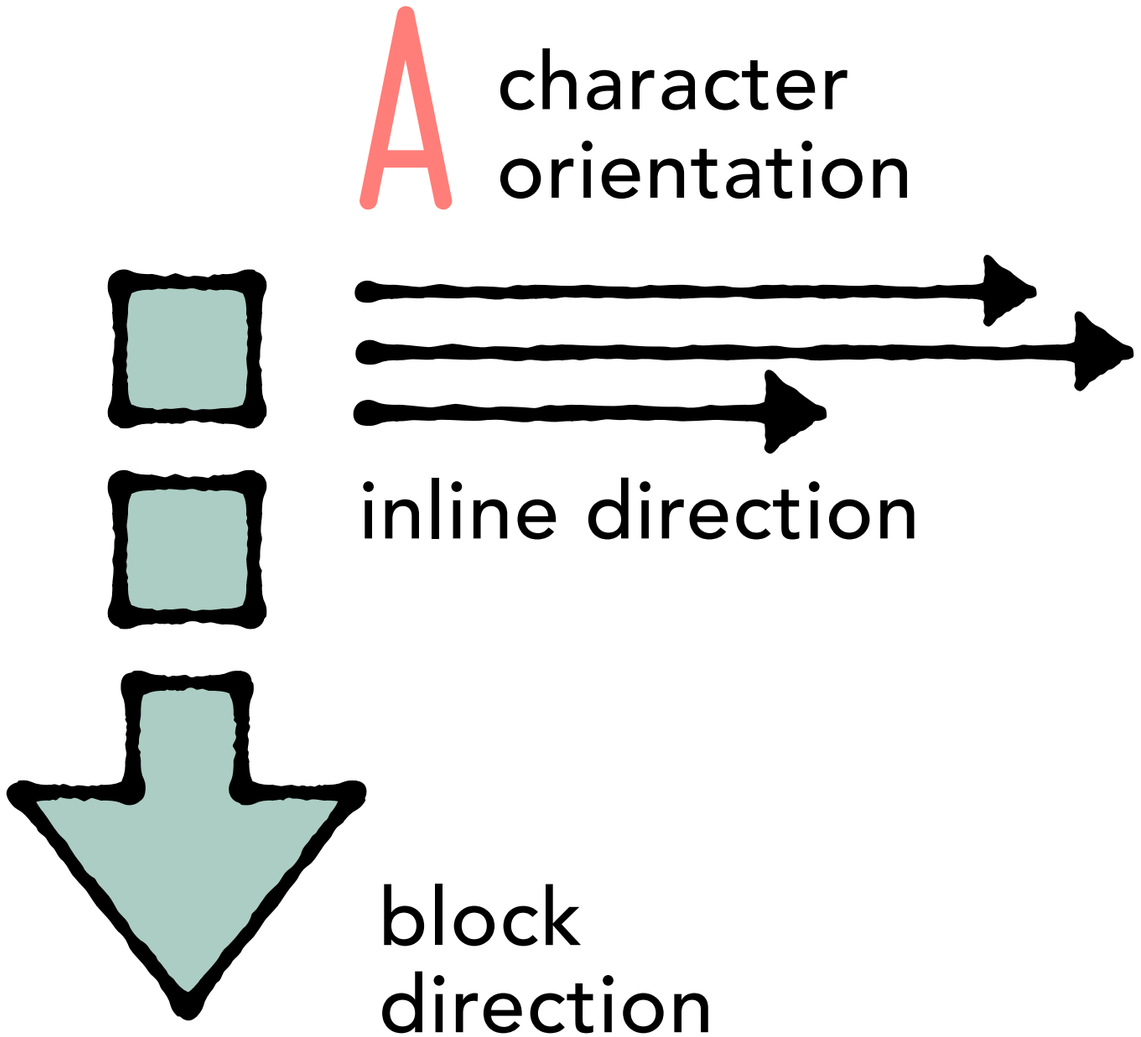
INDVLGENTIAE
sunt adulatorũ Romanorũ nequitiæ.

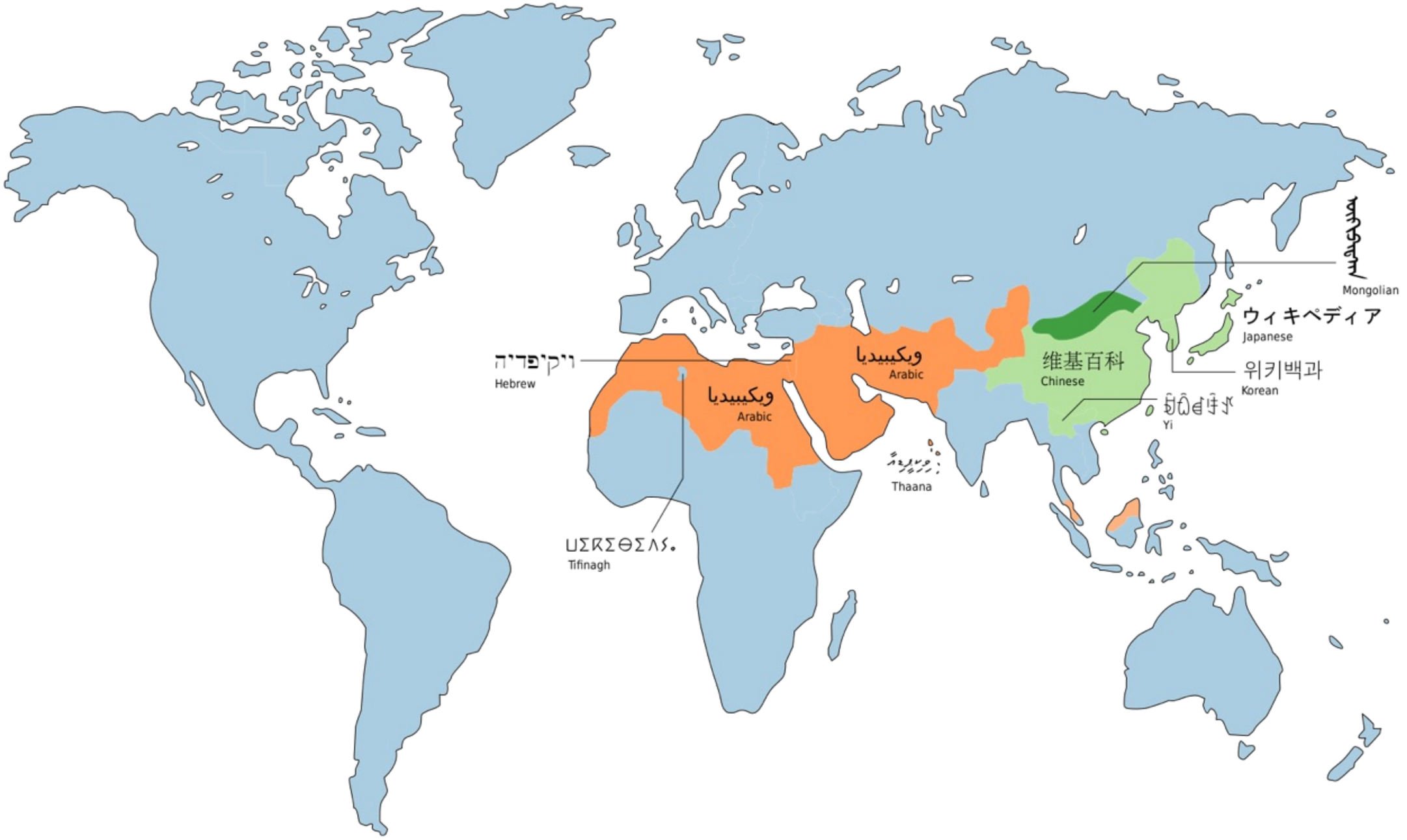
Post hæc, Eccius & Emser cum coniuratis suis, de primatu Papæ me erudire cœperunt. Atq; hic etiam, ne hominibus tam doctis ingratus sim, confiteor me valde promouisse eorum opera. Nempe, cum Papatum negassem diuini, admisi esse humani iuris. Sed ut audiui & legi subtilissimas subtilitates istorum Trossulorum, quibus suum idolum fabre statuunt (est enim mihi ingenium in his rebus non usquequaq; indocile) scio nunc & certus sum, Papatum esse regnum Babylonis, & potentiam Nimroth robusti venatoris. Proinde & hic, ut amicis meis omnia prosperrime cedant, oro librarios, oro lectores, ut ijs quę super hac re edidi exustis, hanc propositionem teneant.

PAPATVS EST RO-
busta venatio Ro. Episcopi. Probatur, ex rationibus Eccianis, Emseranis, & Lipsensis
Lectoris Biblici.

a ij

# LATIN-LIKE SYSTEMS



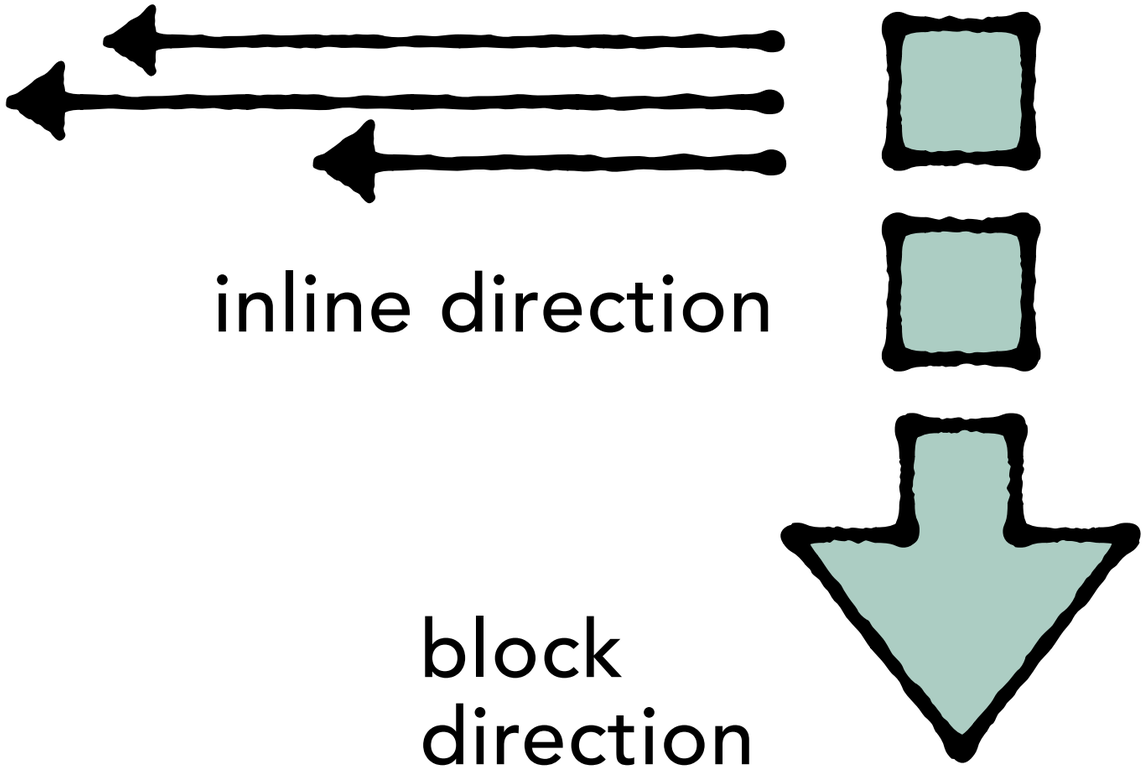

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Mongolian
ウィキペディア
Japanese
위키백과
Korean
维基百科
Chinese
ꆈꌠꁱꂷ
Yi
ויקיפדיה
Hebrew
ويكيبيديا
Arabic
ويكيبيديا
Arabic
ⵡⵉⴽⵉⴱⵉⴷⵢⴰ
Tifinagh
ދިވެހި
Thaana



بسم الله الحي الذي
لا تذكى بعون الله تعالى
وحسن توفيقه نكتب ا
لصلوات الليليه والنهاريه
اول ذلك صلاة نصف الليل
تقول بصلواتي جميعها
نسا القديسين يا ربنا يسوع
المسيح الاهنا ارحمنا امين

# ARABIC-LIKE SYSTEMS

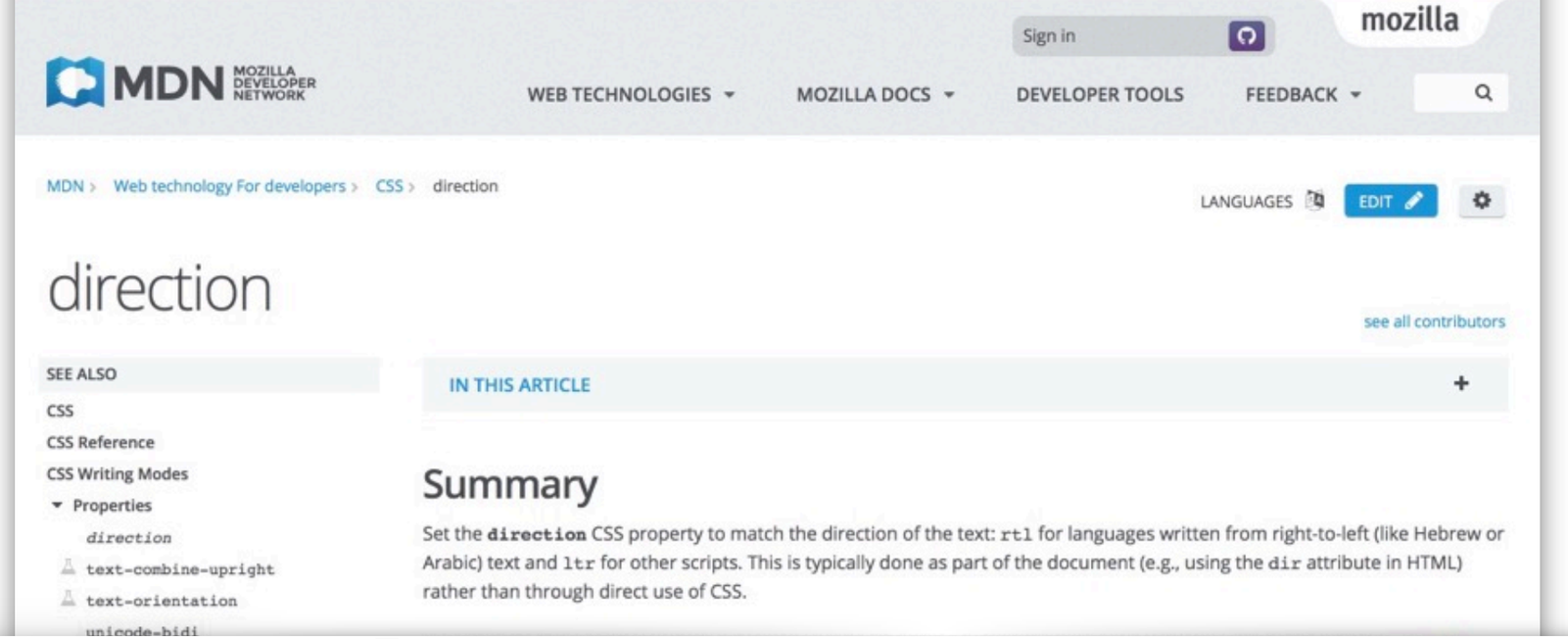
A character orientation



direction

```
.foo { direction: ltr; }

.foo { direction: rtl; }
```




## Browser compatibility

Desktop | Mobile

| Feature | Chrome | Firefox (Gecko) | Internet Explorer | Opera | Safari (WebKit) |
|---|---|---|---|---|---|
| Basic support | 2.0 | 1.0 (1.7 or earlier) | 5.5 | 9.2 | 1.3 |

## Browser compatibility

Desktop | Mobile

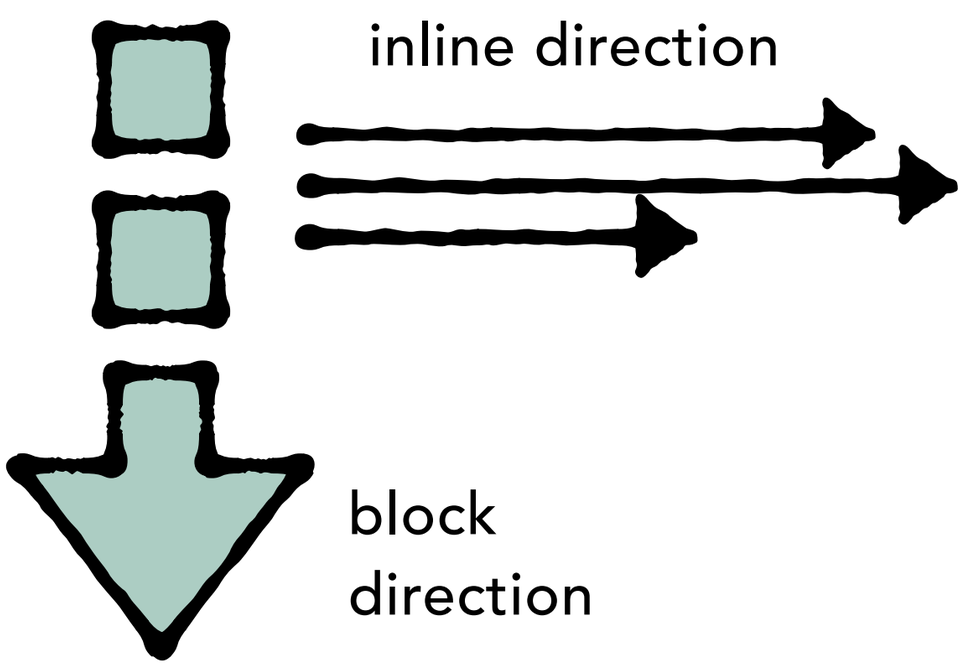
| Feature | Android | Firefox Mobile (Gecko) | IE Phone | Opera Mobile | Safari Mobile |
|---|---|---|---|---|---|
| Basic support | 1.0 | 1.0 (1.0) | 6 | 8 | 3.1 |

```
<!DOCTYPE html>
<html lang="en-US" dir="ltr">
  <head> … </head>
  <body> … </body>
</html>
```

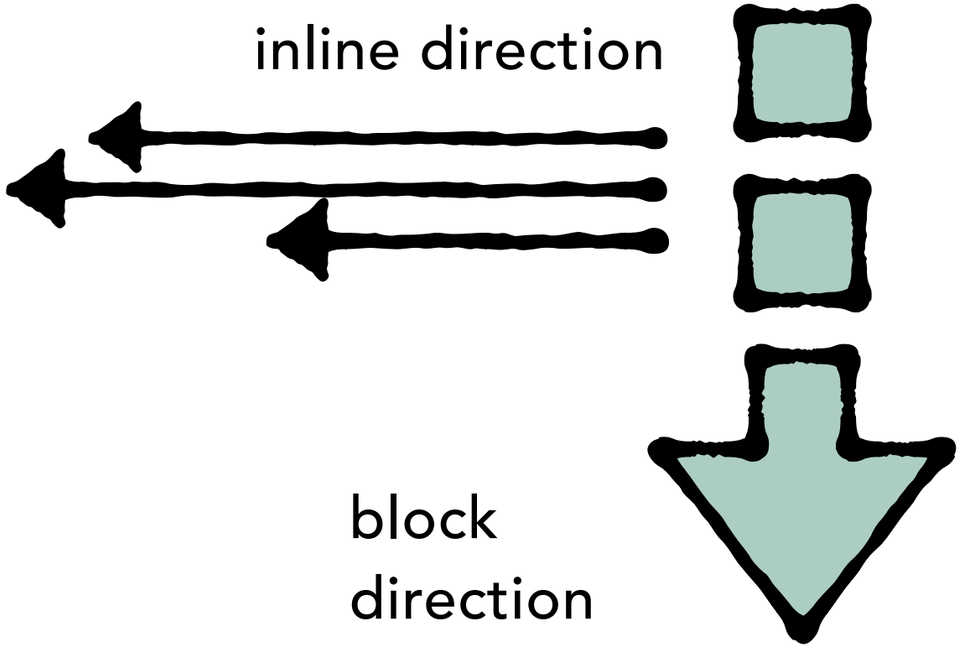
```
<p>English words</p>
<p><bdo dir="rtl">
  الكلمات العربية.
</bdo></p>
```

```
<p>English words in this paragraph.
<bdi dir="rtl">.لـكـلـمـات </bdi> Some
more LTR words, same paragraph.</p>
```

## LATIN-LIKE SYSTEMS

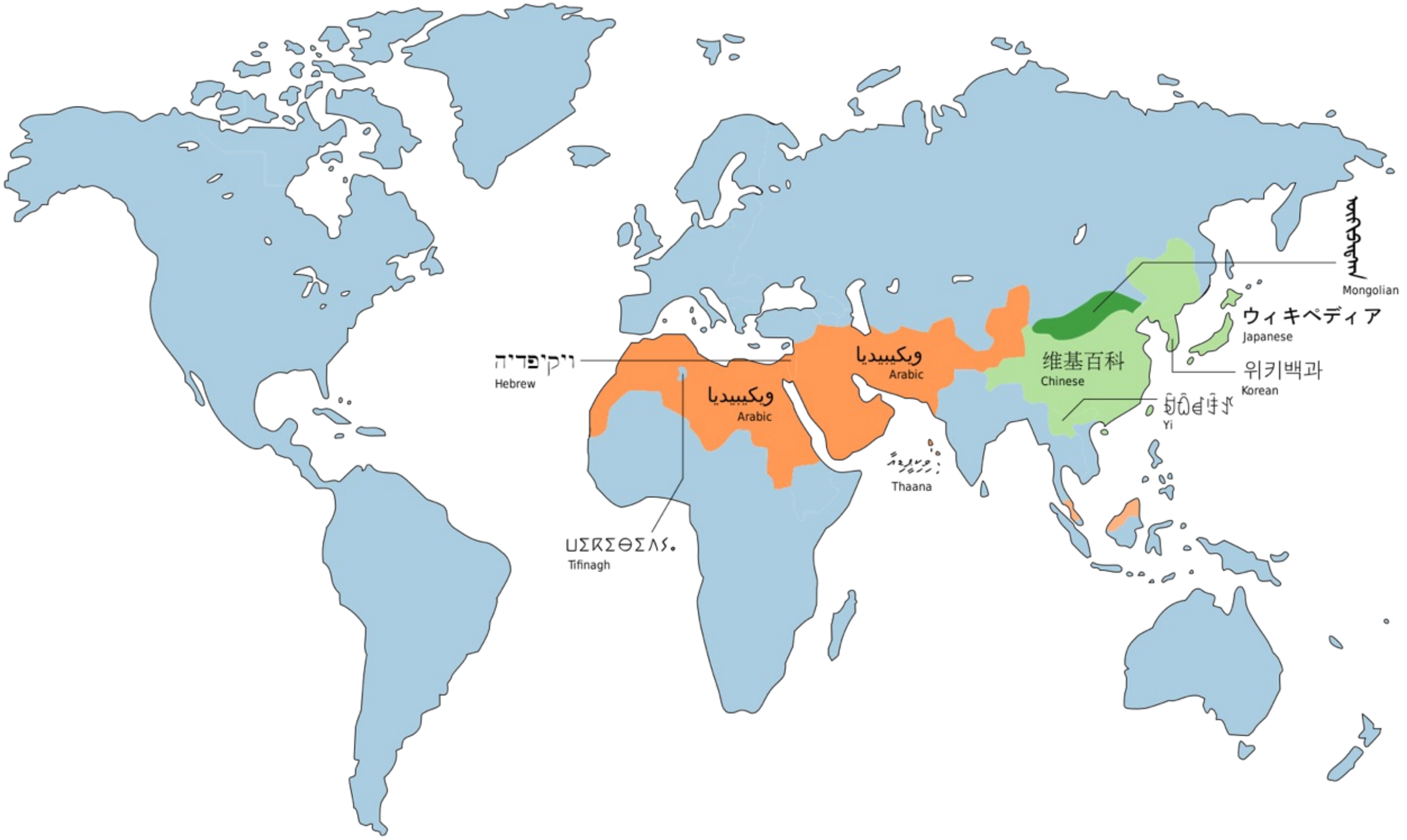



## ARABIC-LIKE SYSTEMS



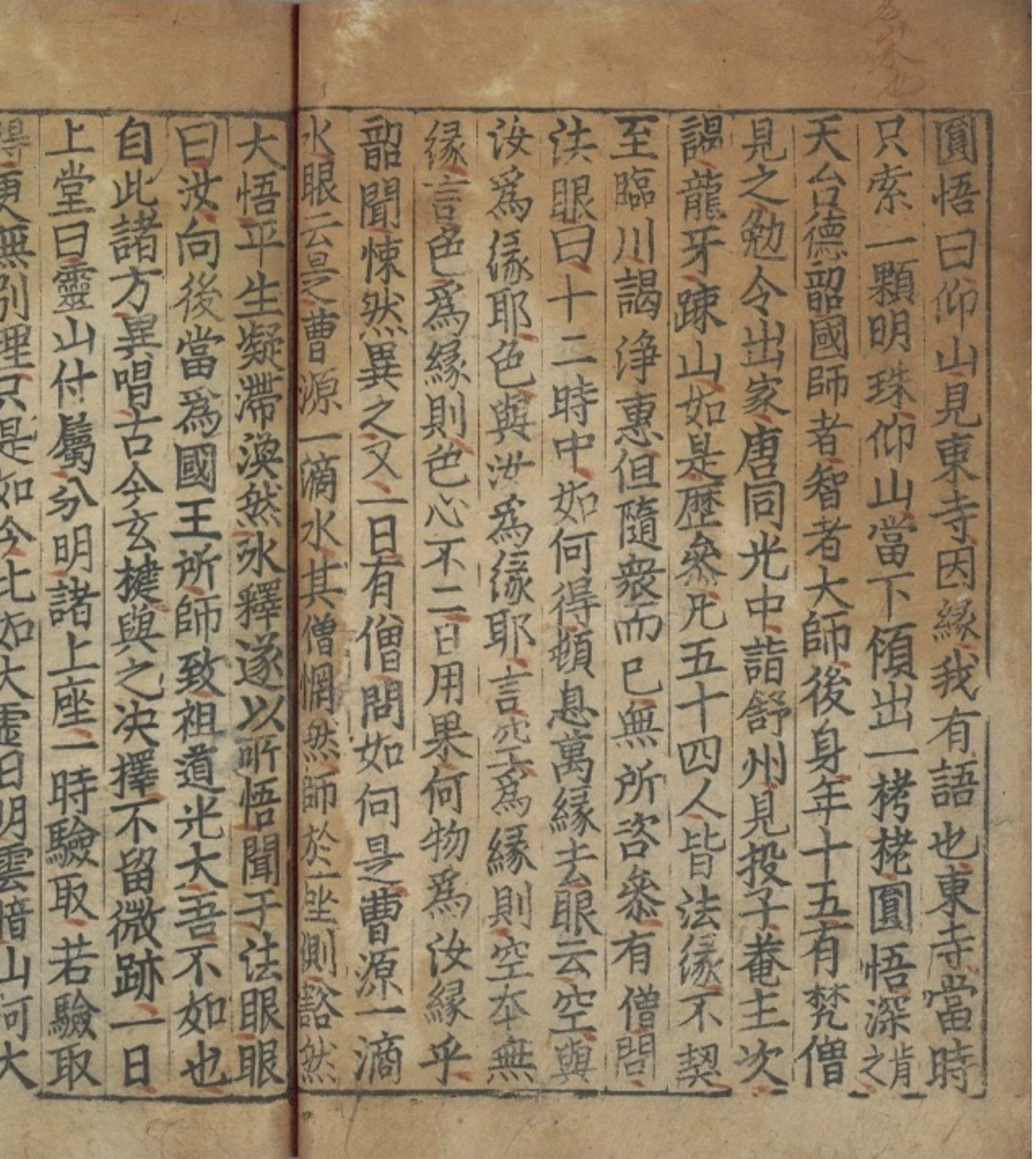

```
.css {direction: ltr;}
<html dir="ltr">
<bdo dir="ltr">
<bdi dir="ltr">
```

```
.css {direction: rtl;}
<html dir="rtl">
<bdo dir="rtl">
<bdi dir="rtl">
```


ᠤᠯᠠᠭᠠᠨᠪᠠᠭᠠᠰᠤ
Mongolian
ウィキペディア
Japanese
위키백과
Korean
维基百科
Chinese
ꆈꌠꁱꂷ
Yi
ויקיפדיה
Hebrew
ويكيبيديا
Arabic
ويكيبيديا
Arabic
ⵡⵉⴽⵉⴱⵉⴷⵢⴰ
Tifinagh
ދިވެހި
Thaana

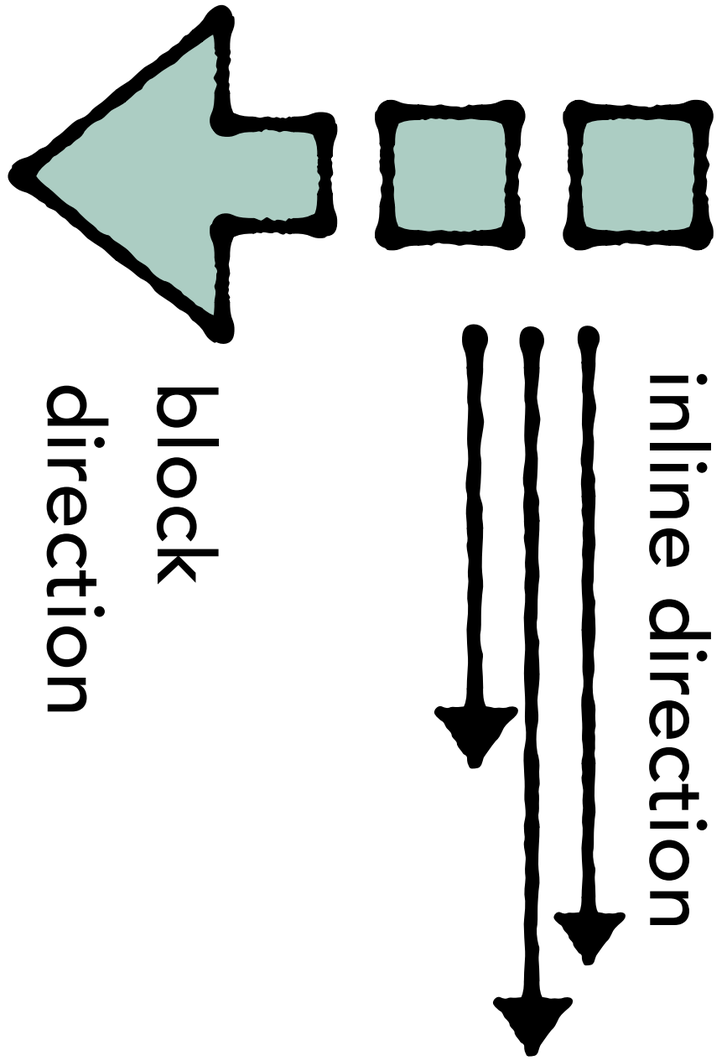
# MONGOLIAN-LIKE SYSTEMS

# MONGOLIAN-LIKE SYSTEMS


圓悟曰仰山見東寺因緣我有語也東寺當時只索一顆明珠仰山當下頂出一栲栳圓悟深肯之天台德韶國師者智者大師後身年十五有梵僧見之勉令出家唐同光中詣舒州見投子養主次謂龍牙踈山如是歷叅尤五十四人皆法緣不契至臨川謁淨惠但隨衆而已無所咨叅有僧問法眼曰十二時中如何得頓息萬緣去眼云空與汝爲緣耶色與汝爲緣耶言空爲緣則空本無緣言色爲緣則色心不二日用果何物爲汝緣乎韶聞悚然異之又一日有僧問如何是曹源一滴水眼云是曹源一滴水其僧惘然師於坐側豁然大悟平生疑滯渙然氷釋遂以所悟聞于法眼眼曰汝向後當爲國王所師致祖道光大吾不如也自此諸方異唱古今玄奬與之決擇不留微跡一日上堂曰靈山付屬分明諸上座一時驗取若驗取得更無別理只是如今北布大雪日明雲暗山河大

# HAN-LIKE SYSTEMS

*Chinese, Japanese, Korean & more



8
August
2008
No. 108
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ヴォーグ ニッポン

コレクション
クラシッ
ブランドのDNA
永久欠番モート
この秋、グレイに
新しいブラック
Cla
私、古風ですけ



# Barbara Hutton

バーバラ・ハットン



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「アメリカで一番、憎まれた女の子だったわ」

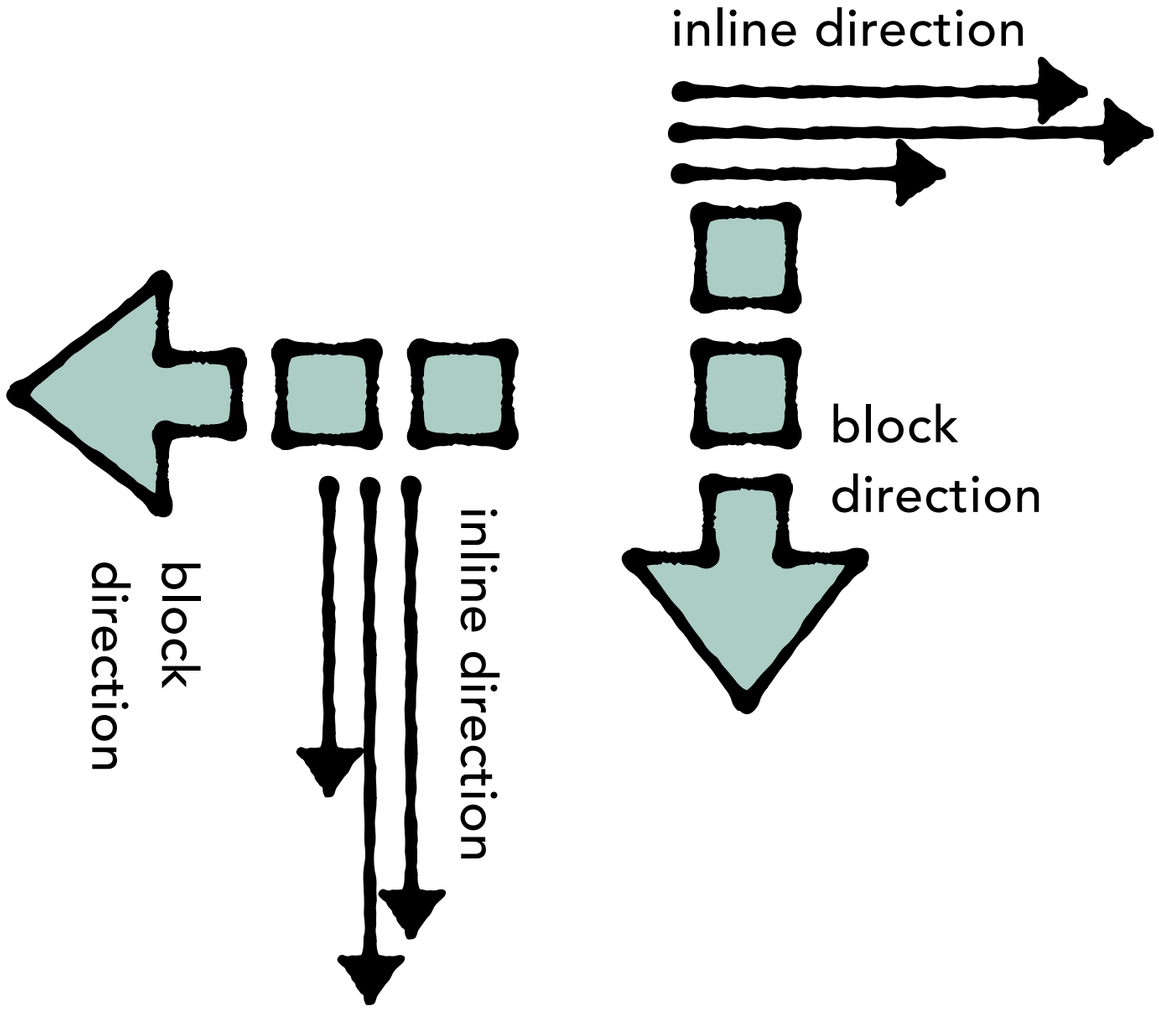
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神社の境内で、偶然出会った、幼なじみの
男の子と女の子。
男の子は、女の子との永遠の
別れを予感しながらも、
彼女を見送ることしかできなかった。
彼女もまた、「なかったことに」
するために違いないのだ。
マウルがいま、握りしめている
その様子はなすべく無く見つ
『青乃花』との永遠
の決別を載したに違いないの
だ。
かつてか


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## Richard Stark

1. 店からほど近い日本を感じさせる青山霊園。2. 大のバイク好きリチャードも一目惚れ！日本の Chicara Motorcycle。3. 一緒に来日した奥さんのローリーと武蔵丸親方。4. 憧き憧れたクロムハーツのブーツでどこへでも！5. パーティに集まった仲間たち。6. スティーブ・ジョーンズ・バンドがパーティで演奏を披露。7. 友人のアーティスト、横尾忠則の作品も欠かせない。8. リニューアルしたスペースには、リチャードの遊び心が満載！













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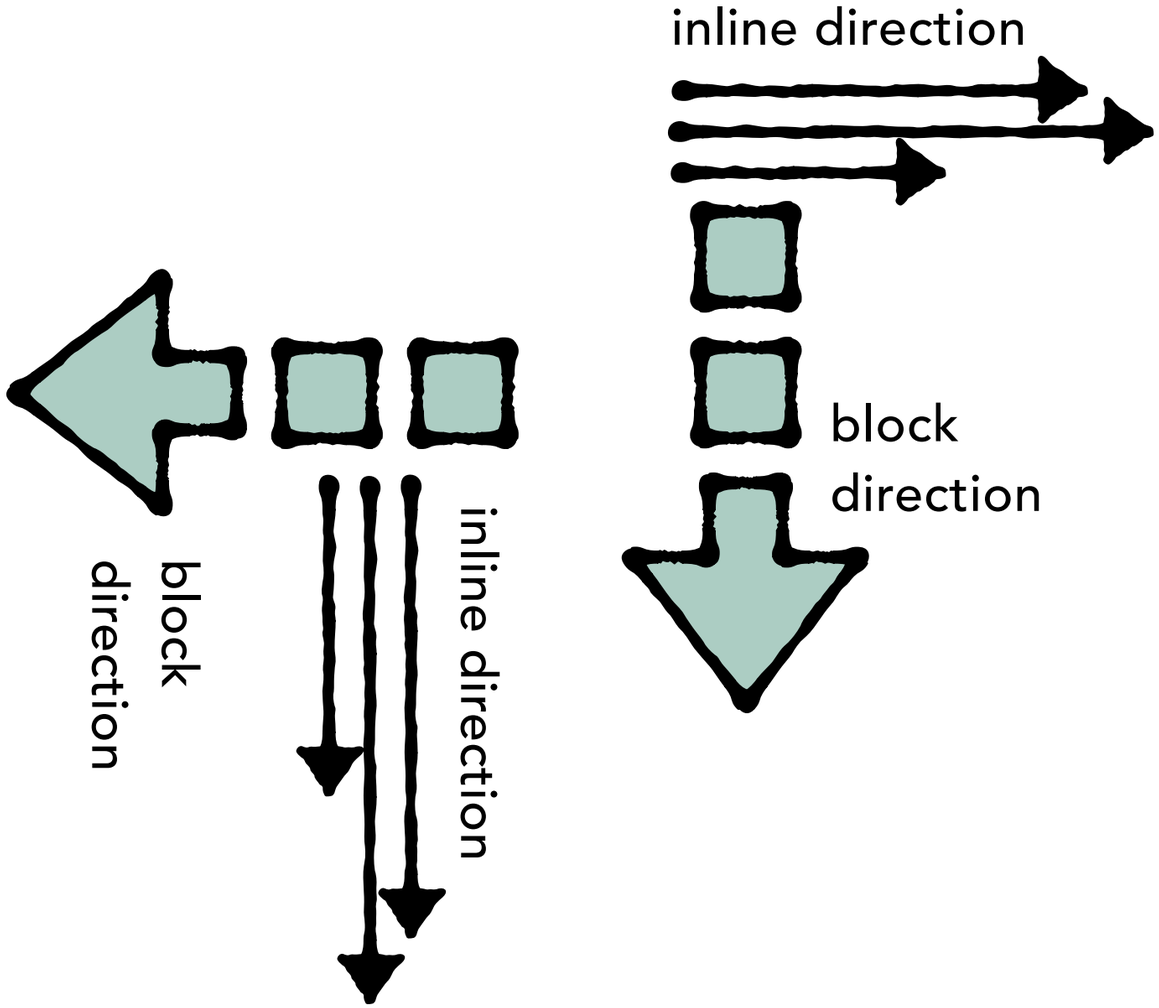
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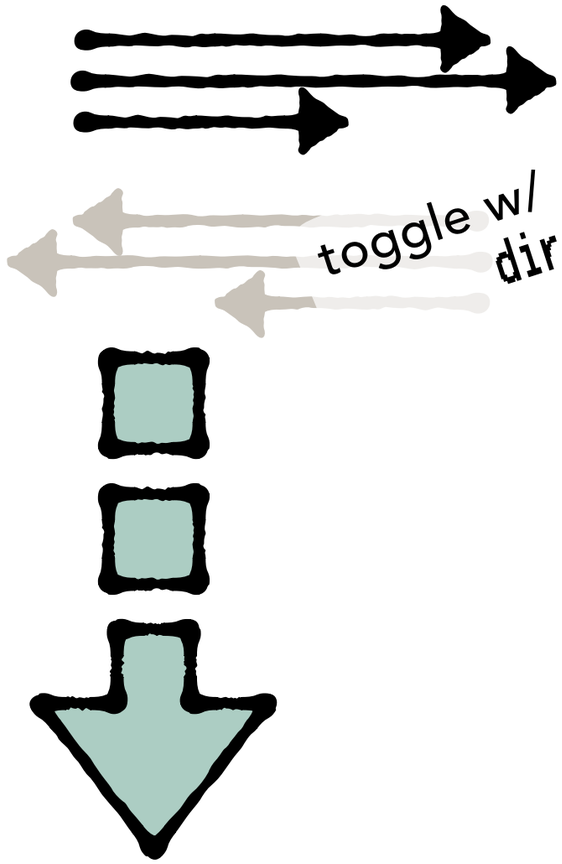
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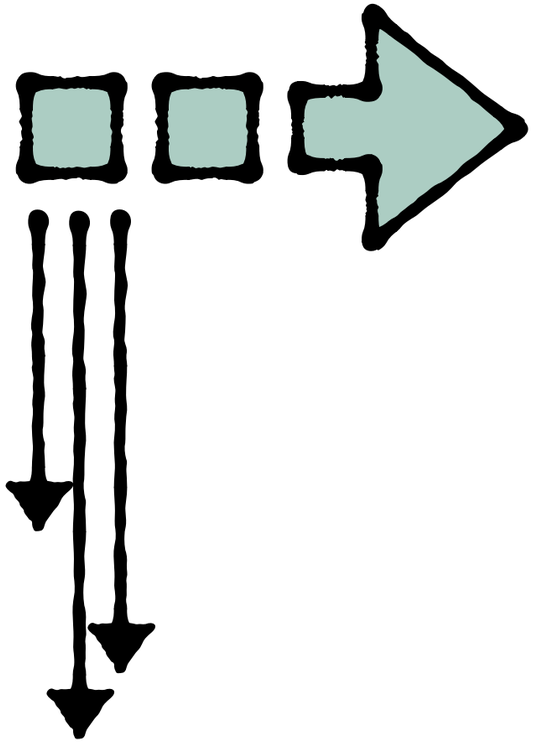
writing-mode

# THREE OPTIONS FOR WRITING-MODE

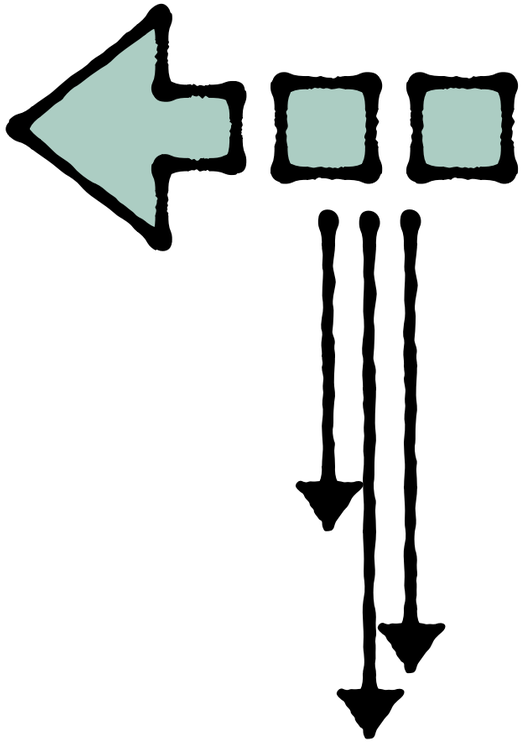
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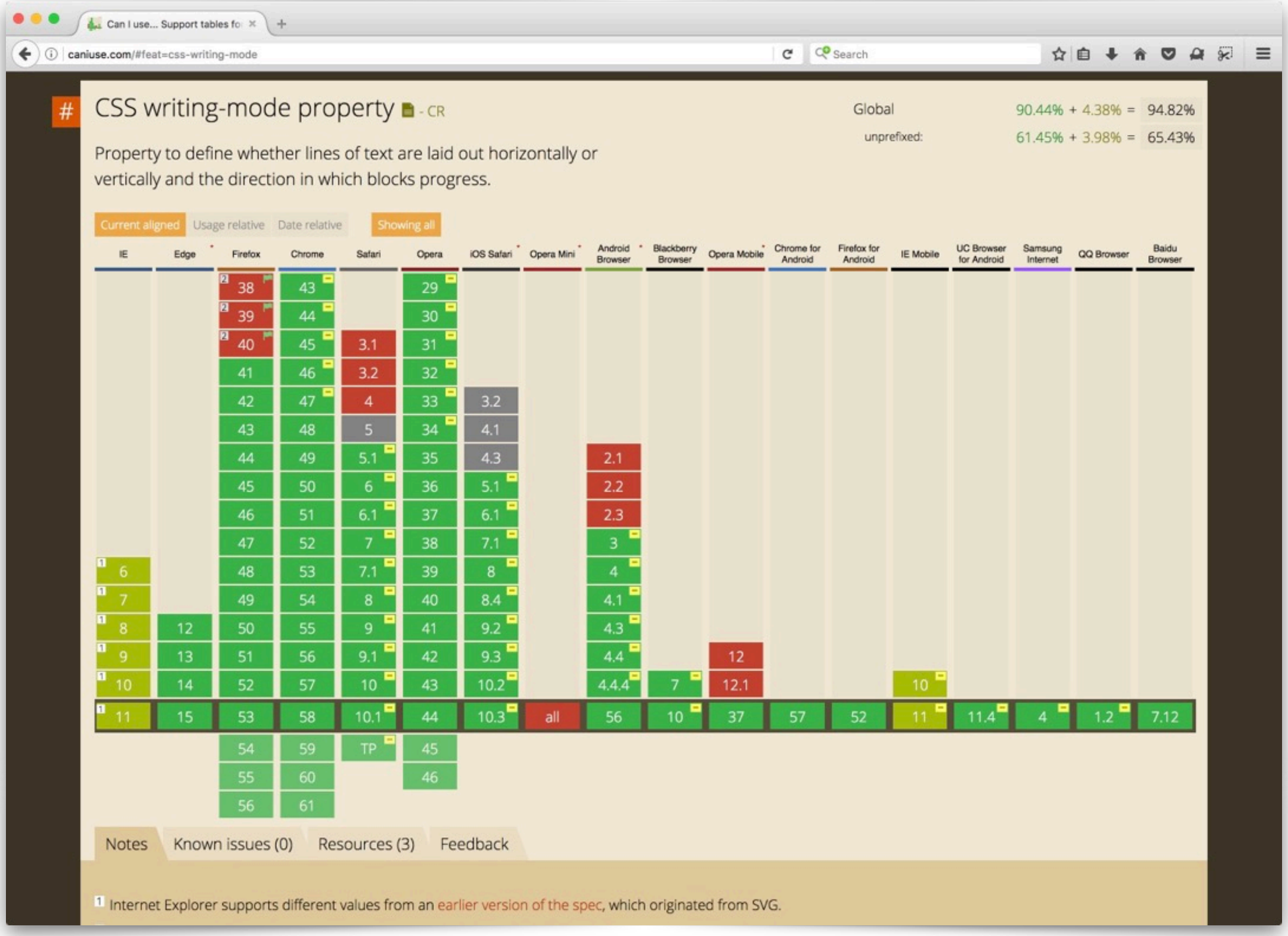


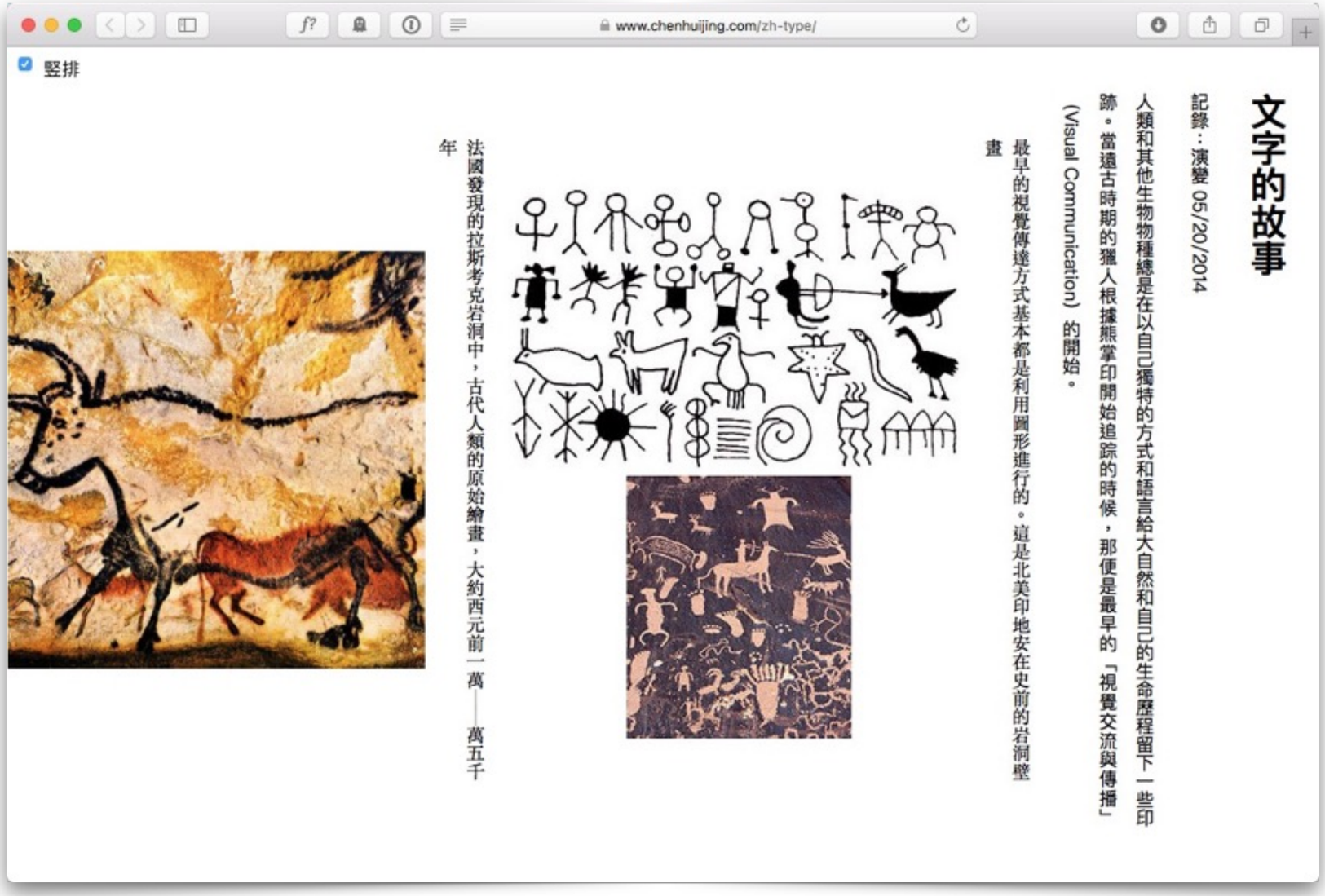

`writing-mode: vertical-lr;`



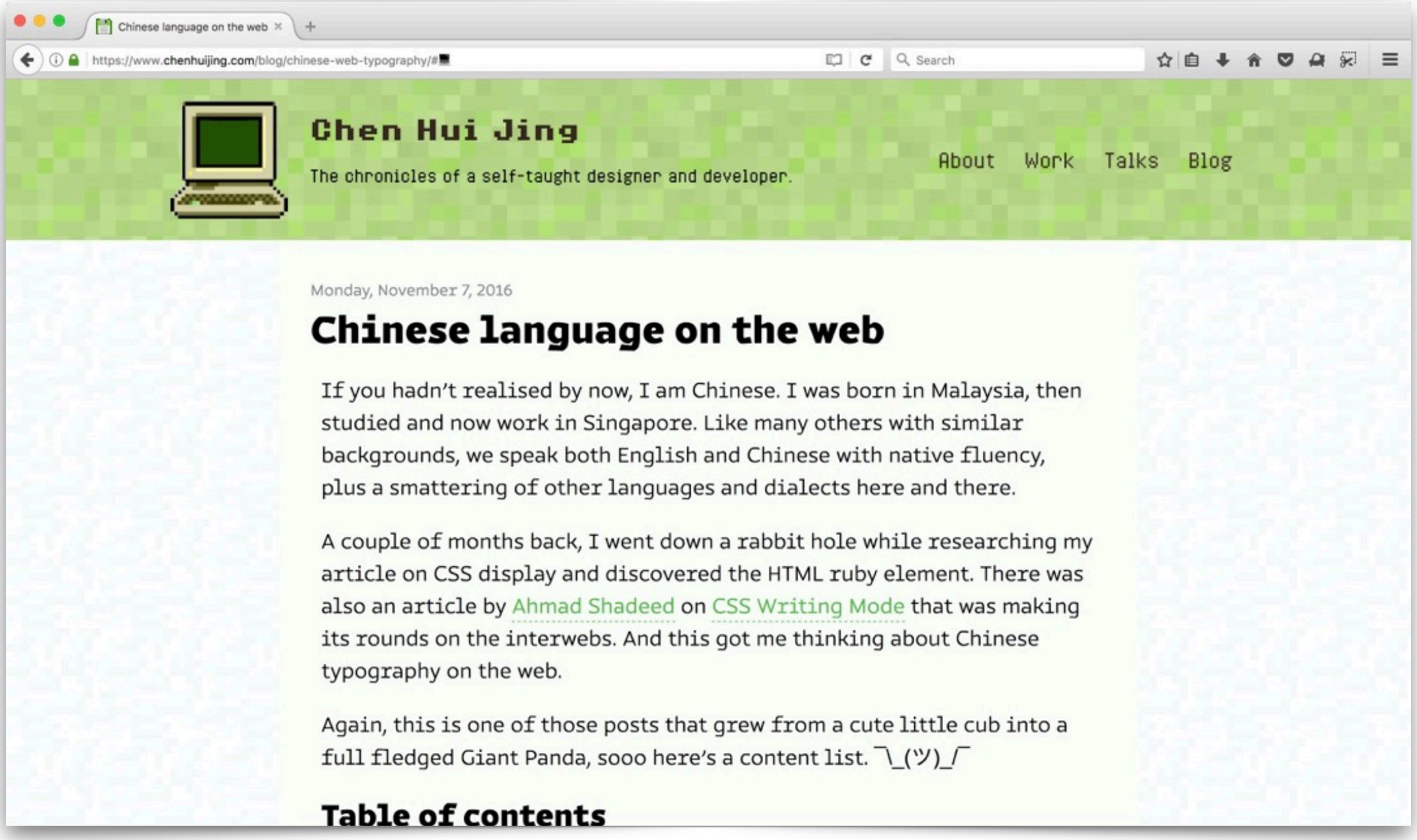
`writing-mode: vertical-rl;`




Can I use... Support tables fo
caniuse.com/#feat=css-writing-mode
Search
# CSS writing-mode property - CR
Property to define whether lines of text are laid out horizontally or vertically and the direction in which blocks progress.
Global 90.44% + 4.38% = 94.82%
unprefixed: 61.45% + 3.98% = 65.43%
Current aligned
Usage relative
Date relative
Showing all
IE
Edge
Firefox
Chrome
Safari
Opera
iOS Safari
Opera Mini
Android Browser
Blackberry Browser
Opera Mobile
Chrome for Android
Firefox for Android
IE Mobile
UC Browser for Android
Samsung Internet
QQ Browser
Baidu Browser
Notes
Known issues (0)
Resources (3)
Feedback
1 Internet Explorer supports different values from an earlier version of the spec, which originated from SVG.




chenhuijing.com/zh-type




chenhuijing.com/blog/chinese-web-typography

www.chenhuijing.com/zh-type/

豎排

# 文字的故事

記錄：演變 05/20/2014

人類和其他生物物種總是在以自己獨特的方式和語言給大自然和自己的生命歷程留下一些印跡。當遠古時期的獵人根據熊掌印開始追踪的時候，那便是最早的「視覺交流與傳播」(Visual Communication) 的開始。

最早的視覺傳達方式基本都是利用圖形進行的。這是北美印地安在史前的岩洞壁畫



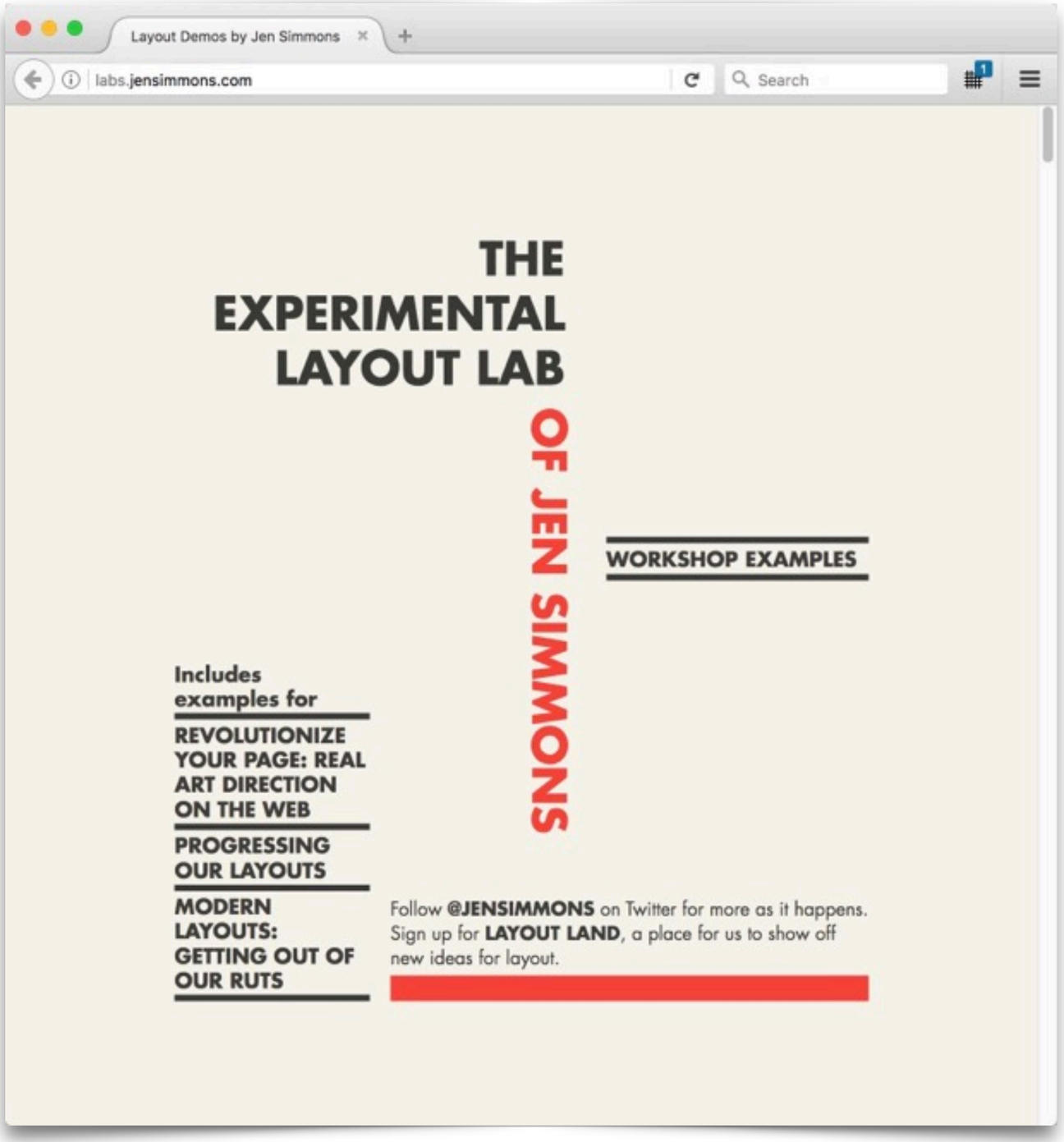


法國發現的拉斯考克岩洞中，古代人類的原始繪畫，大約西元前一萬——萬五千年



古代中亞文明的黑石鴨形，是由烏爾王奉獻給南那神的供品，公元前3000年左右




Layout Demos by Jen Simmons
labs.jensimmons.com
Search
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REVOLUTIONIZE YOUR PAGE: REAL ART DIRECTION ON THE WEB
PROGRESSING OUR LAYOUTS
MODERN LAYOUTS: GETTING OUT OF OUR RUTS
Follow @JENSIMMONS on Twitter for more as it happens. Sign up for LAYOUT LAND, a place for us to show off new ideas for layout.

www.chenhuijing.com/zh-type/

# 文字的故事

記錄・演變 05/20/2014

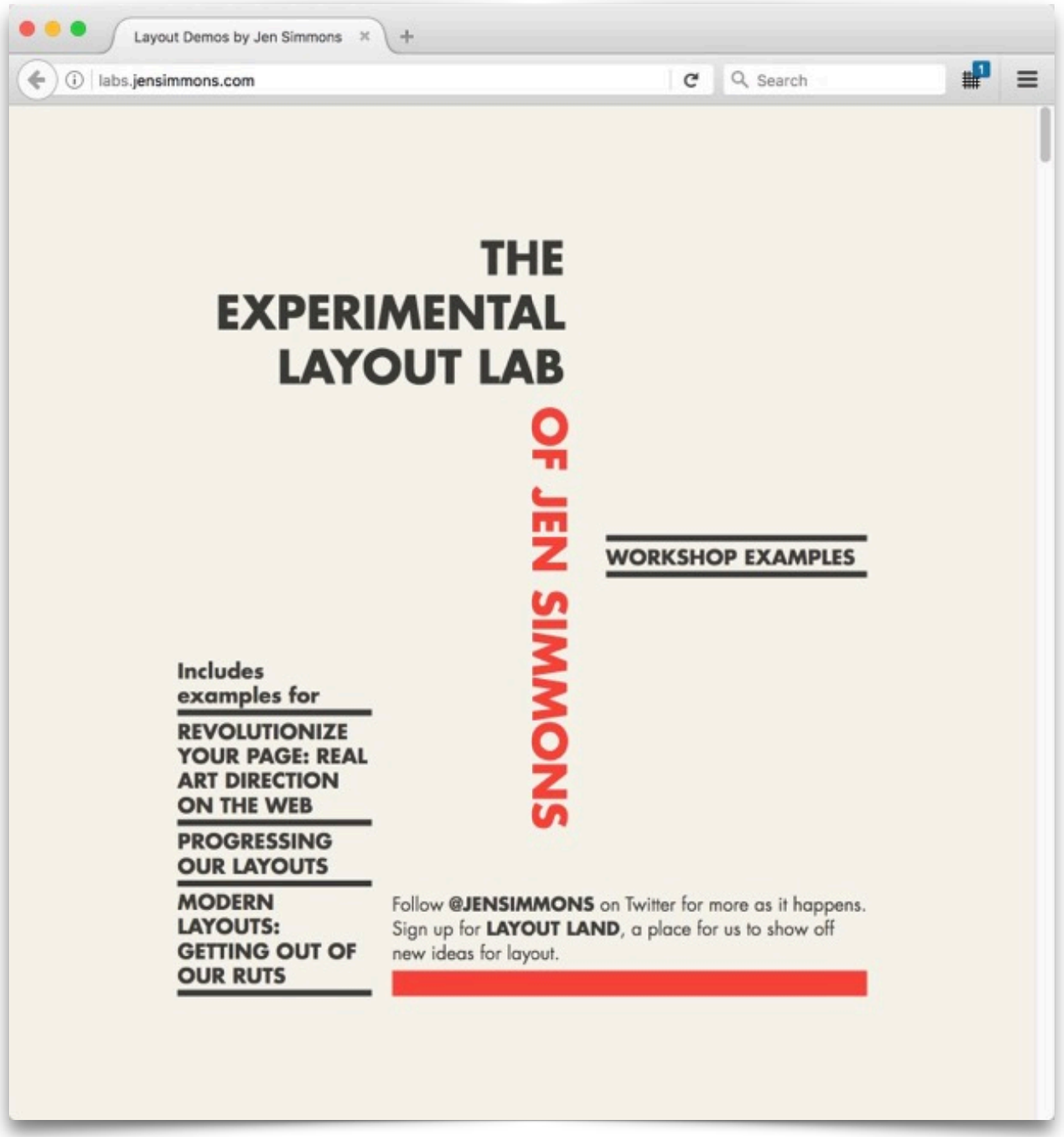
人類和其他生物物種總是在以自己獨特的方式
跡。當遠古時期的獵人根據熊掌印開始追蹤

(Visual Communication) 的開始。

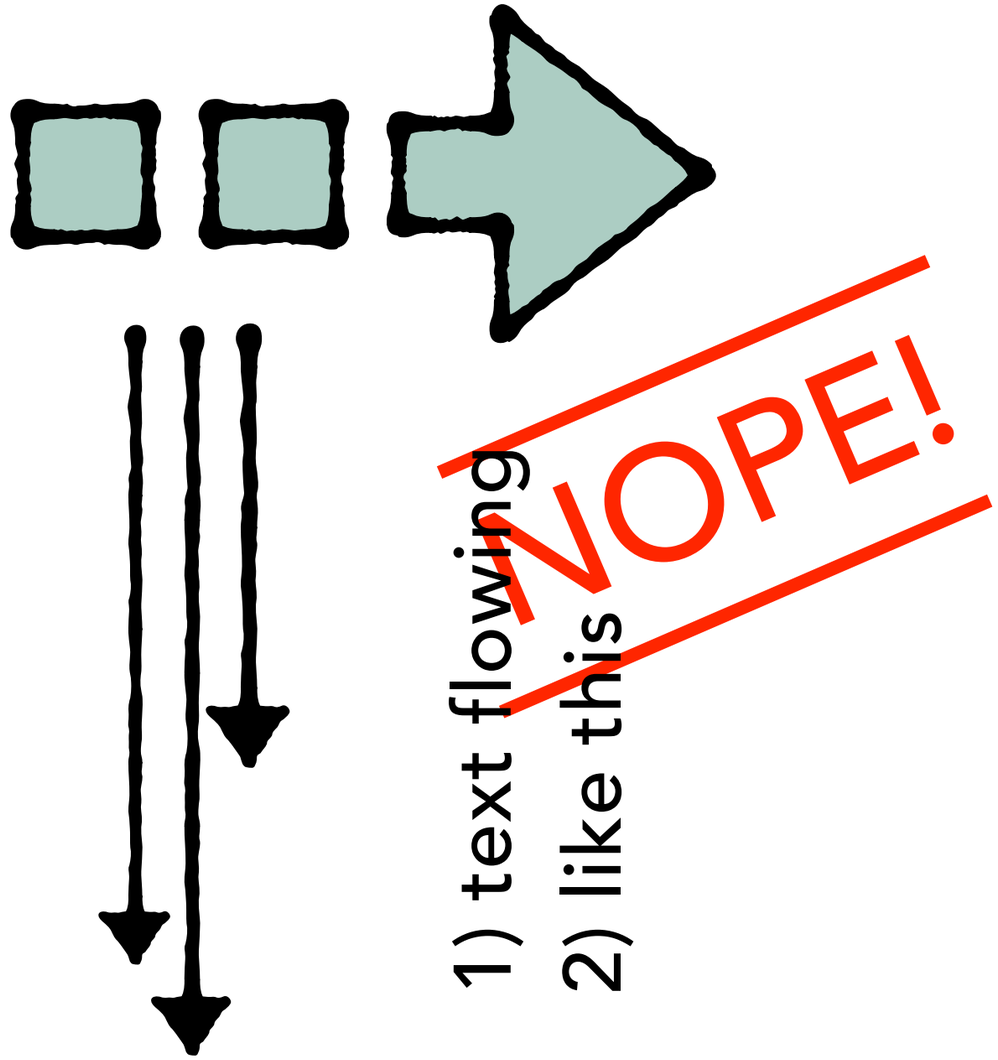
最早的視覺傳達方式基本都是利用圖形

畫

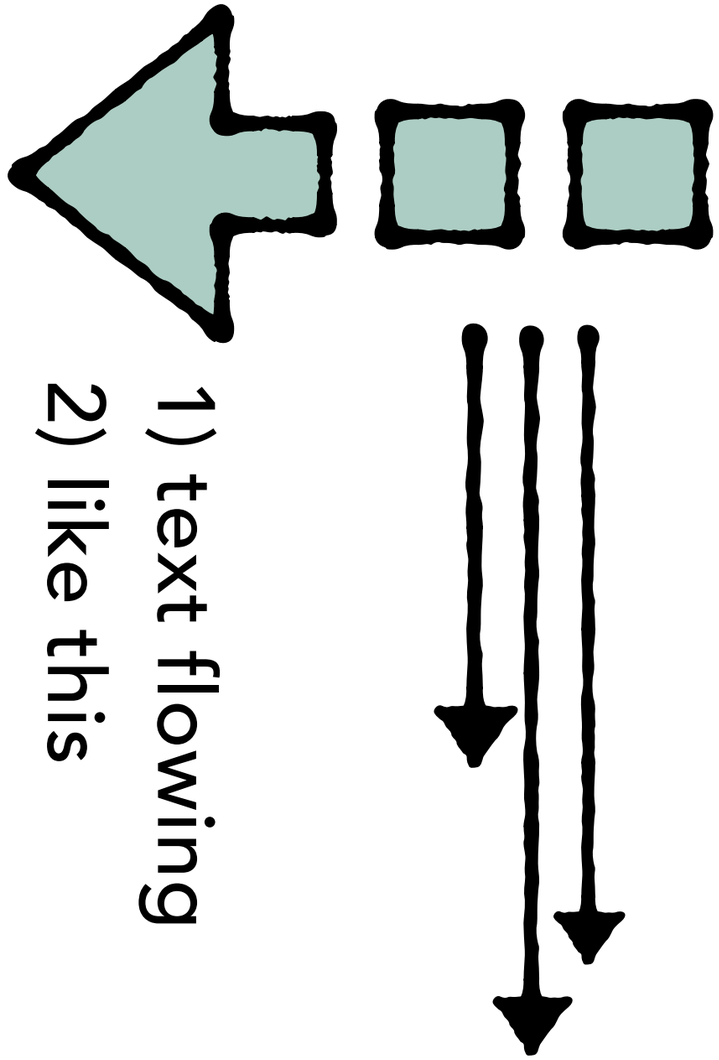
```
h1:nth-child(2) {
  writing-mode: vertical-rl;
}
```



`writing-mode: vertical-lr;`




`writing-mode: vertical-rl;`



# MONGOLIAN-LIKE SYSTEMS

MONGO

5. << ᠮᠣᠩᠭᠣᠯ ᠤᠨ ᠨᠢᠭᠤᠴᠠ ᠲᠤᠪᠴᠢᠶᠠᠨ >> ( ᠮᠣᠩᠭᠣᠯ ᠤᠨ ᠨᠢᠭᠤᠴᠠ ᠲᠤᠪᠴᠢᠶᠠᠨ ) << 譯語 >> · ᠪᠡᠢᠵᠢᠩ 1957 ᠤᠨ ᠬᠡᠪᠯᠡᠯ ᠤᠨ ᠨᠢᠭᠡᠳᠦᠭᠡᠷ ᠬᠡᠪᠯᠡᠯ ᠤᠨ ᠬᠤᠪᠢᠯᠪᠠᠷᠢ ᠪᠠᠨ ᠬᠡᠪᠯᠡᠭᠳᠡᠵᠦ ᠭᠠᠷᠪᠠᠨ ᠳᠠᠪᠴᠠᠭᠤᠯᠵᠤ ᠪᠡᠨ ᠪᠠᠢᠨ ᠠ ᠰᠠᠨᠠᠭᠠ ᠪᠤᠯᠤᠭᠰᠠ

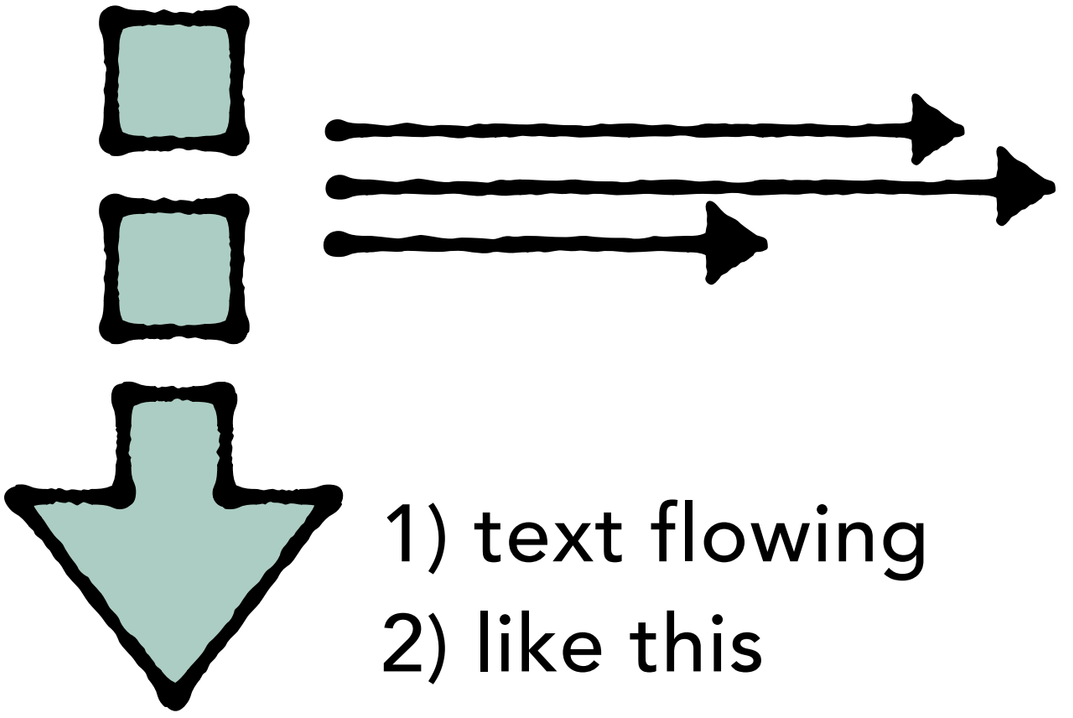
Top of page




Top of (Latin-like) characters

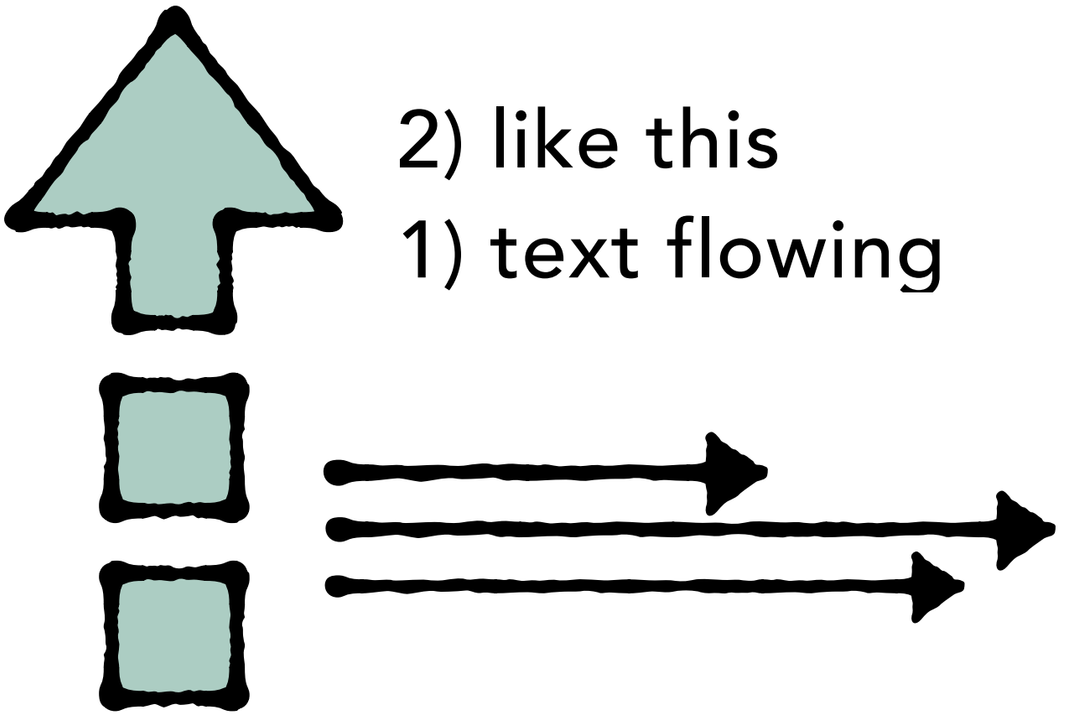
A

HAN-LIKE SYSTEMS



1) text flowing
2) like this

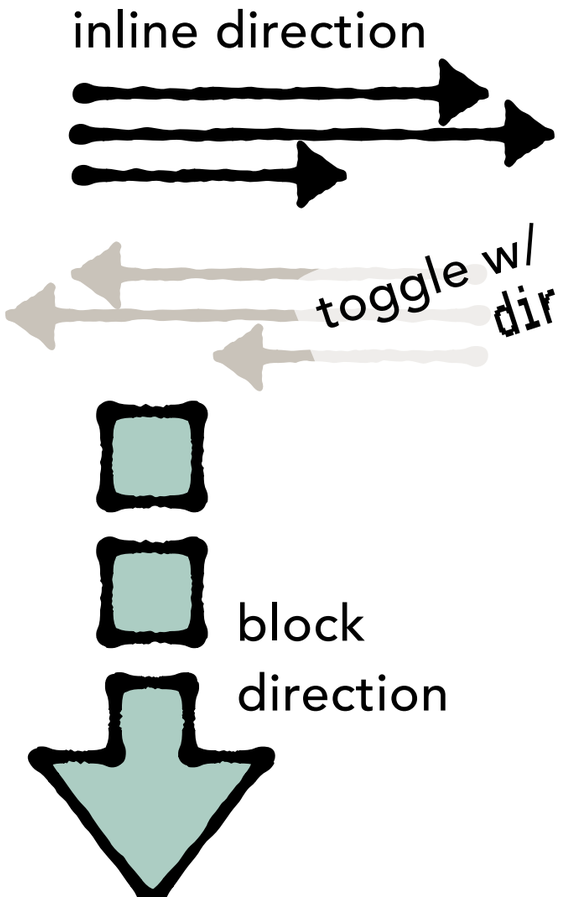
MONGOLIAN-LIKE SYSTEMS



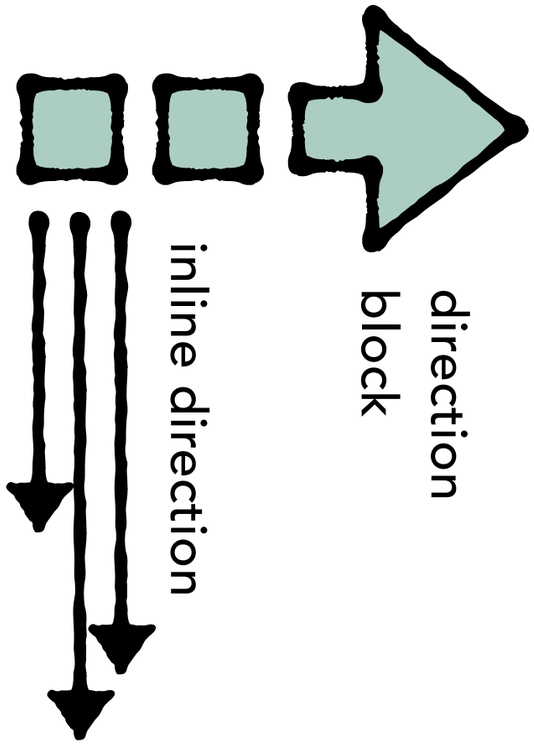
2) like this
1) text flowing

# THREE OPTIONS FOR WRITING-MODE

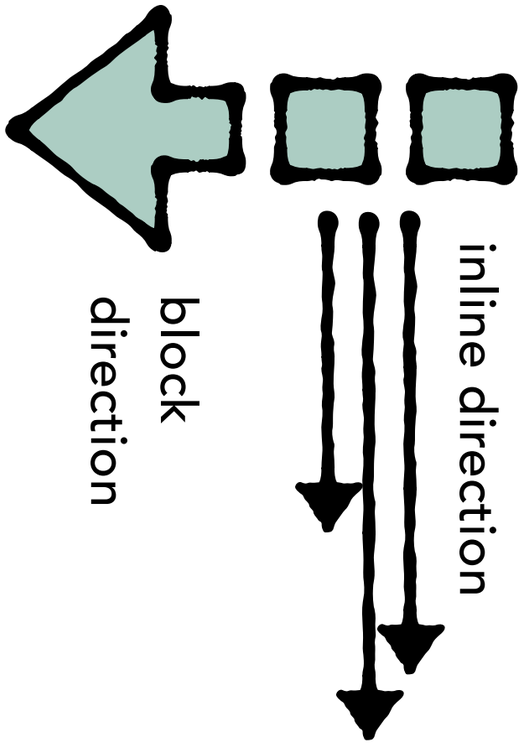
`writing-mode: horizontal-tb;`




`writing-mode: vertical-lr;`




`writing-mode: vertical-rl;`

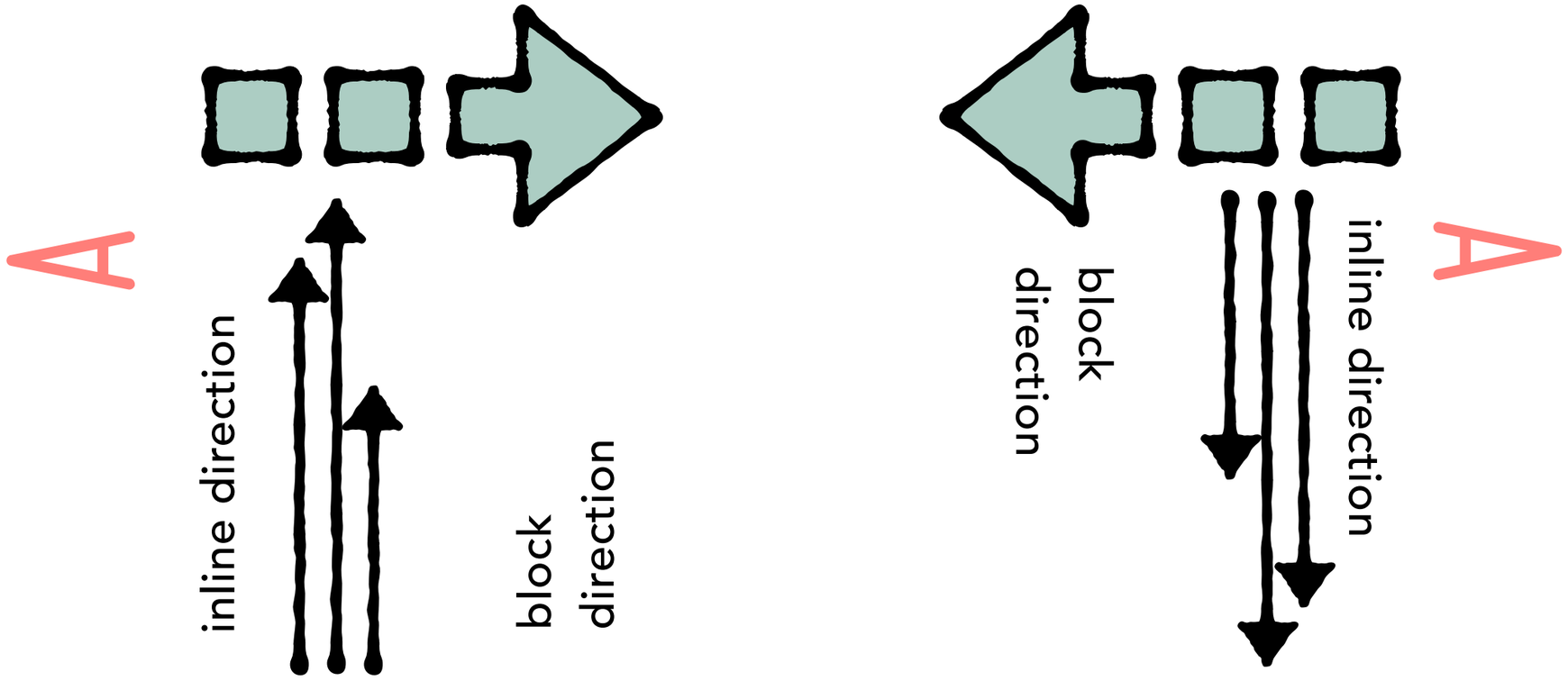



creates a *vertical* typographic mode

# TWO MORE (FUTURE) OPTIONS FOR WRITING-MODE

```
writing-mode:
    sideways-lr;
```

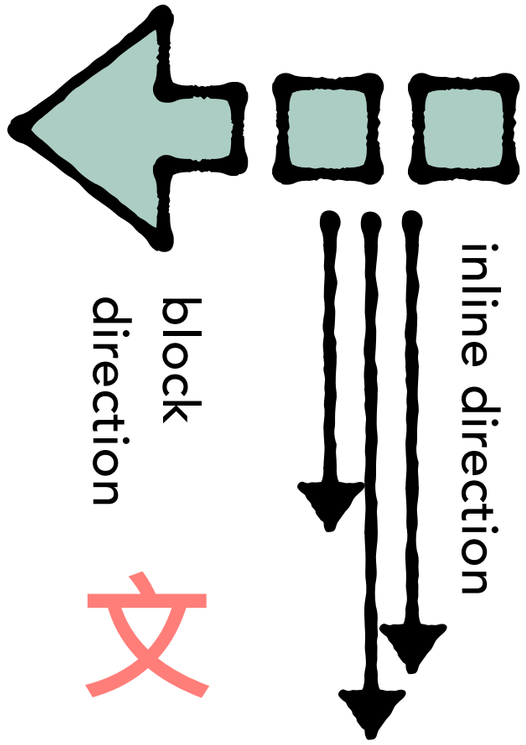
```
writing-mode:
    sideways-rl;
```



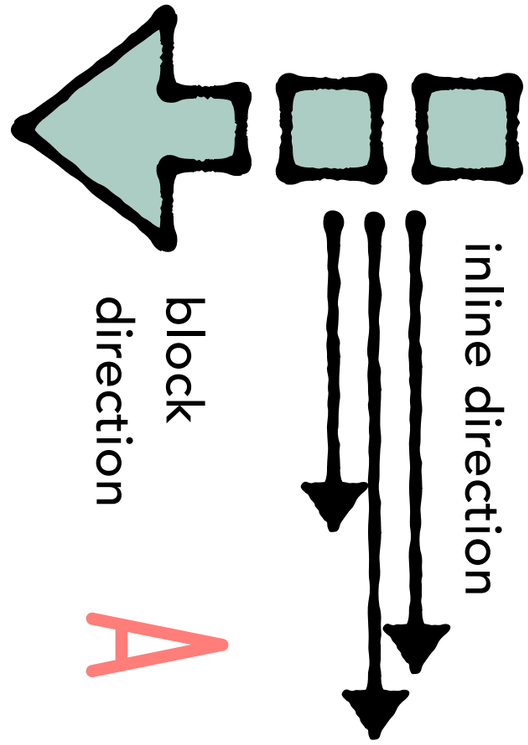

creates a *horizontal* typographic mode

only

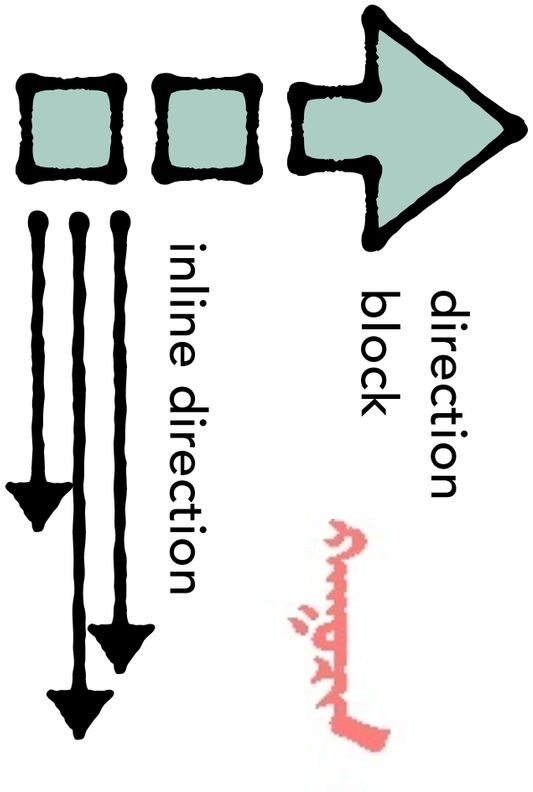
writing-mode:
vertical-rl;



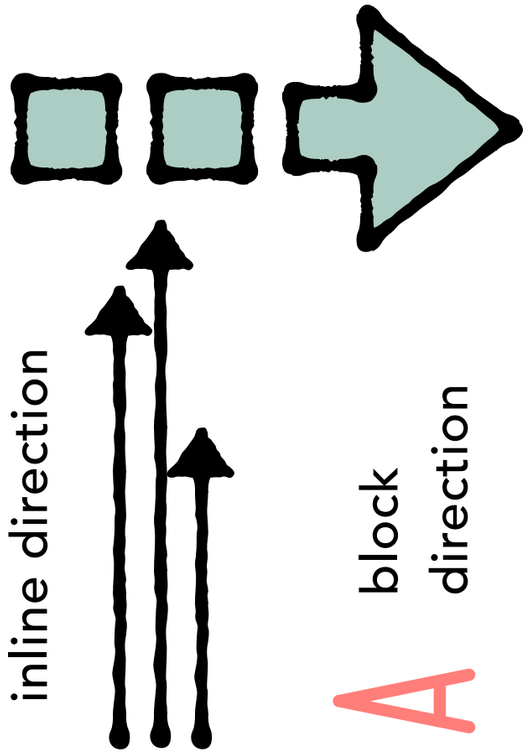

writing-mode:
sideways-rl;



writing-mode:
vertical-lr;

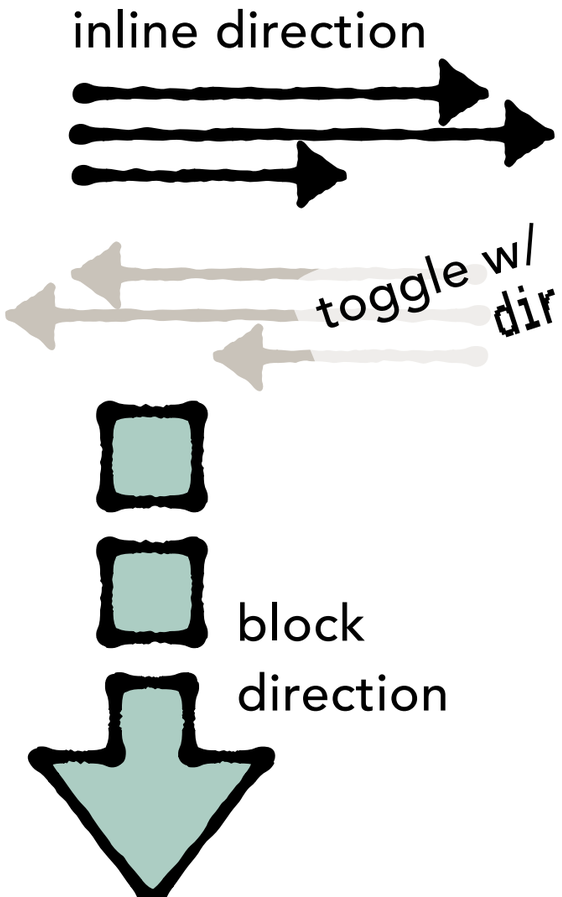



writing-mode:
sideways-lr;

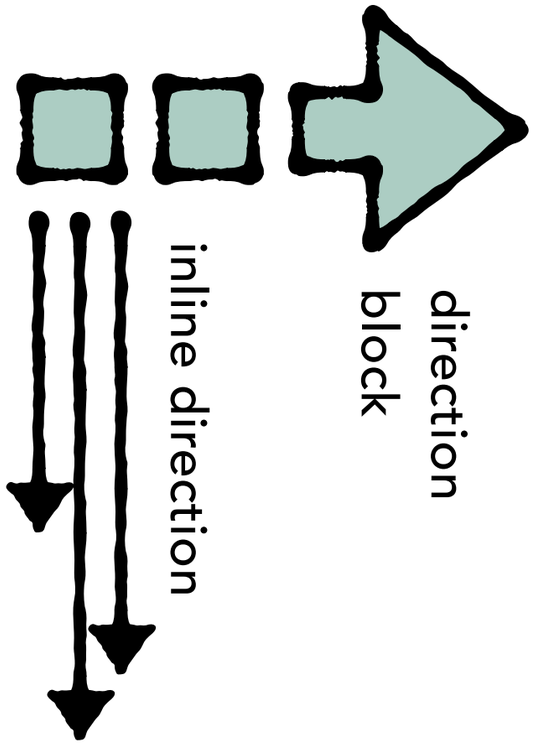


# THREE OPTIONS FOR WRITING-MODE

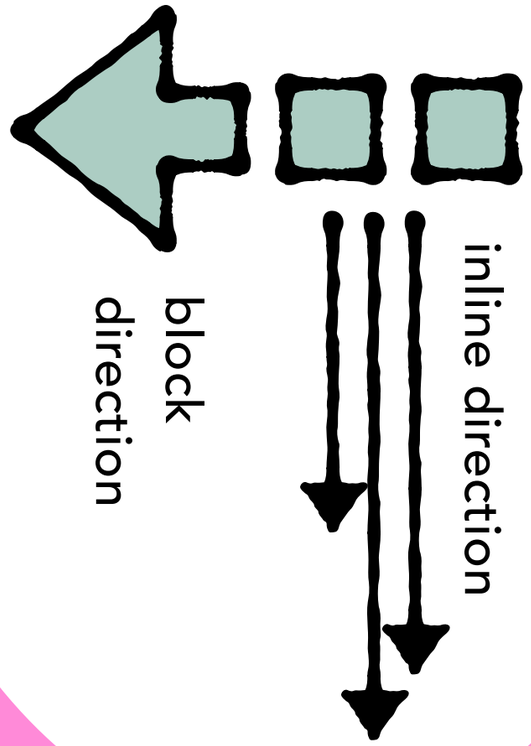
`writing-mode: horizontal-tb;`



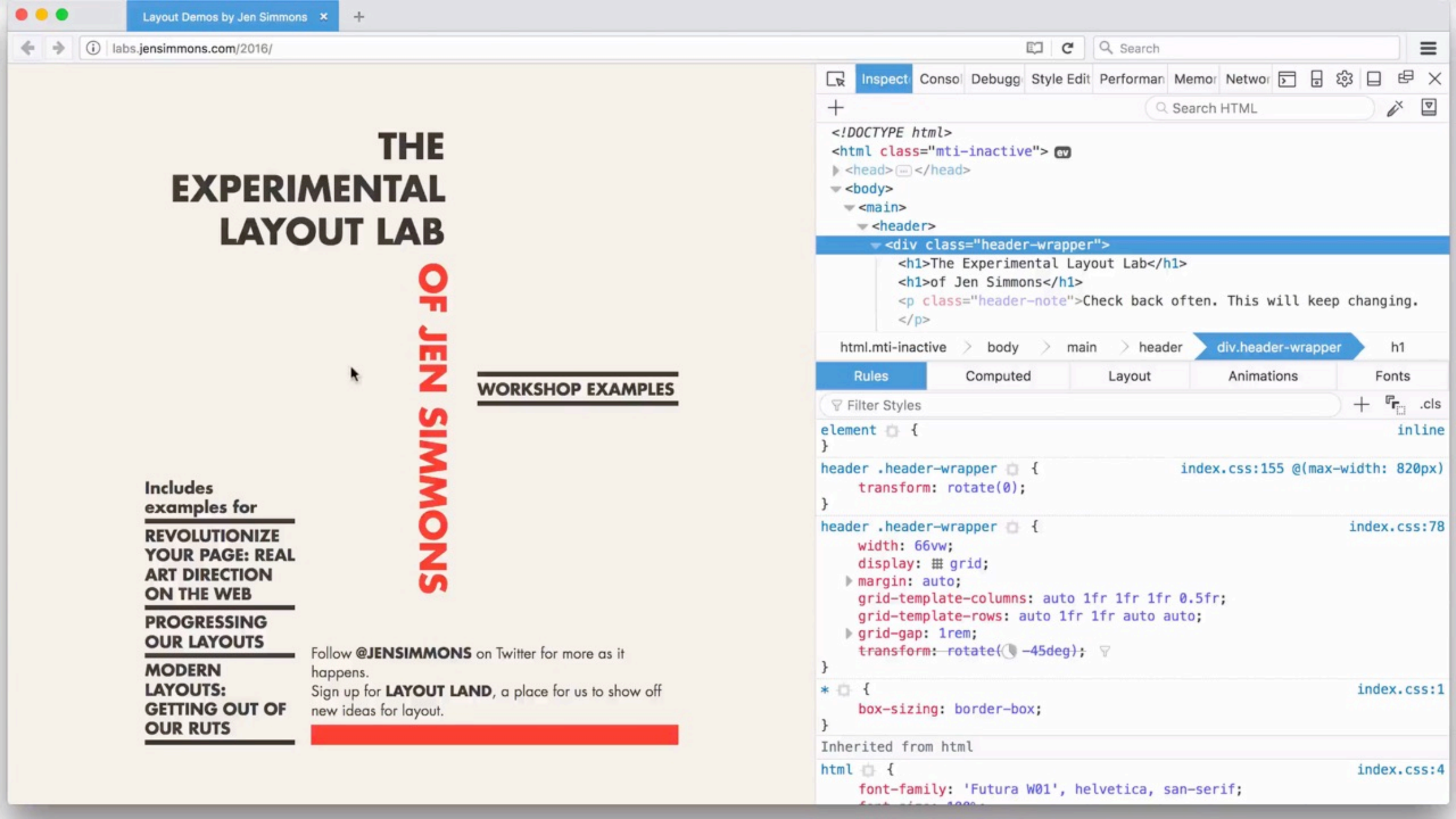

`writing-mode: vertical-lr;`




`writing-mode: vertical-rl;`

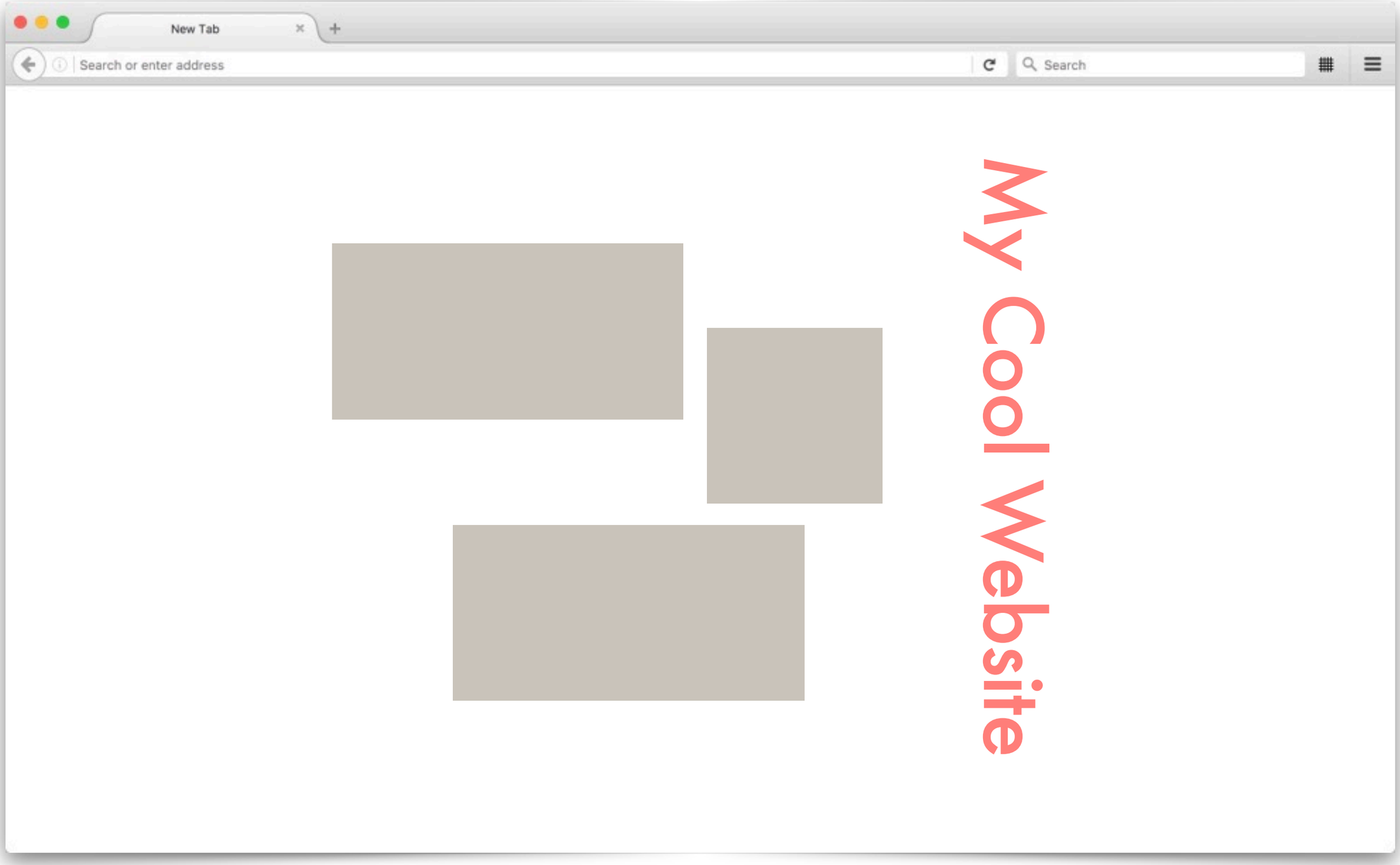


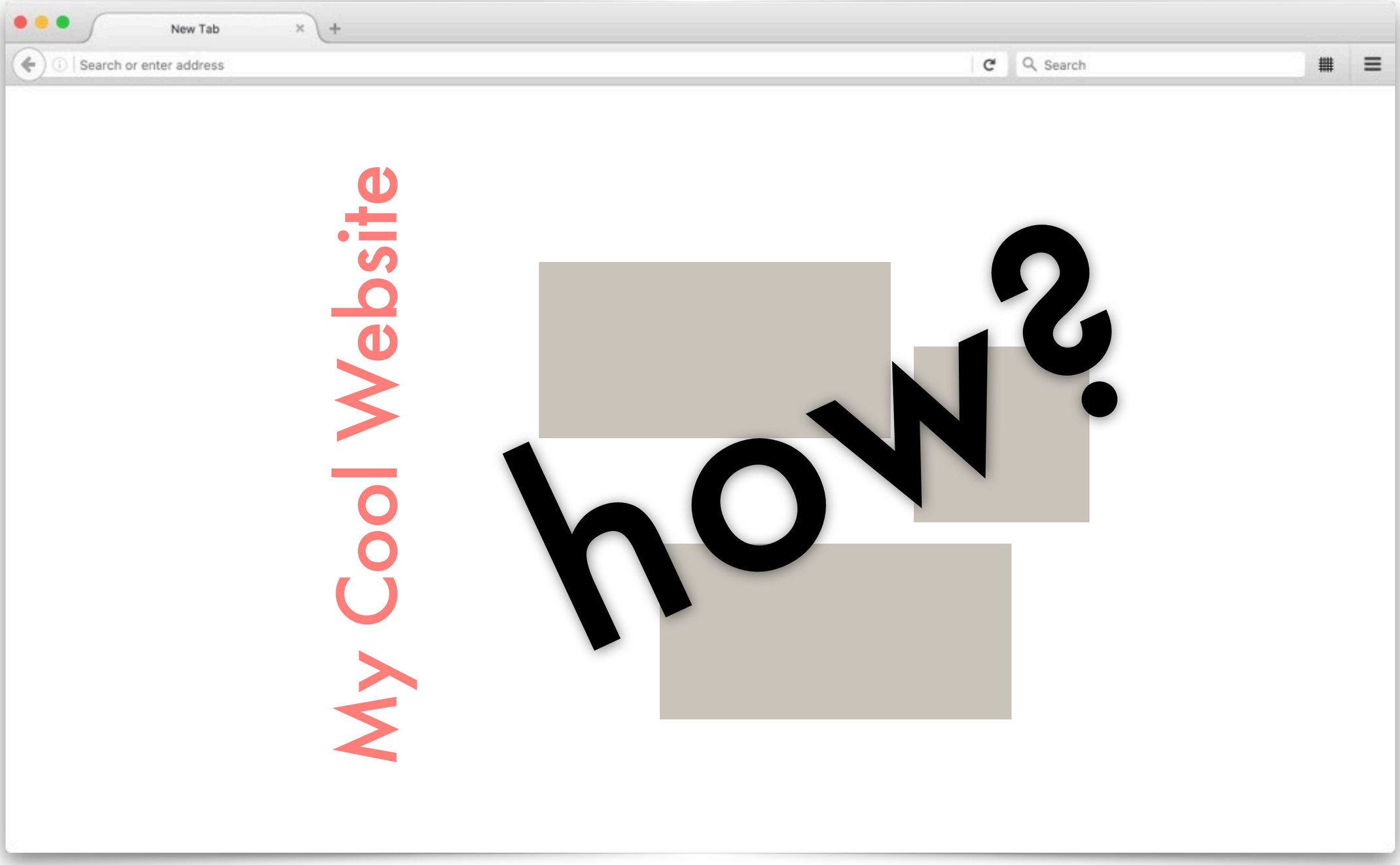

creates a *vertical* typographic

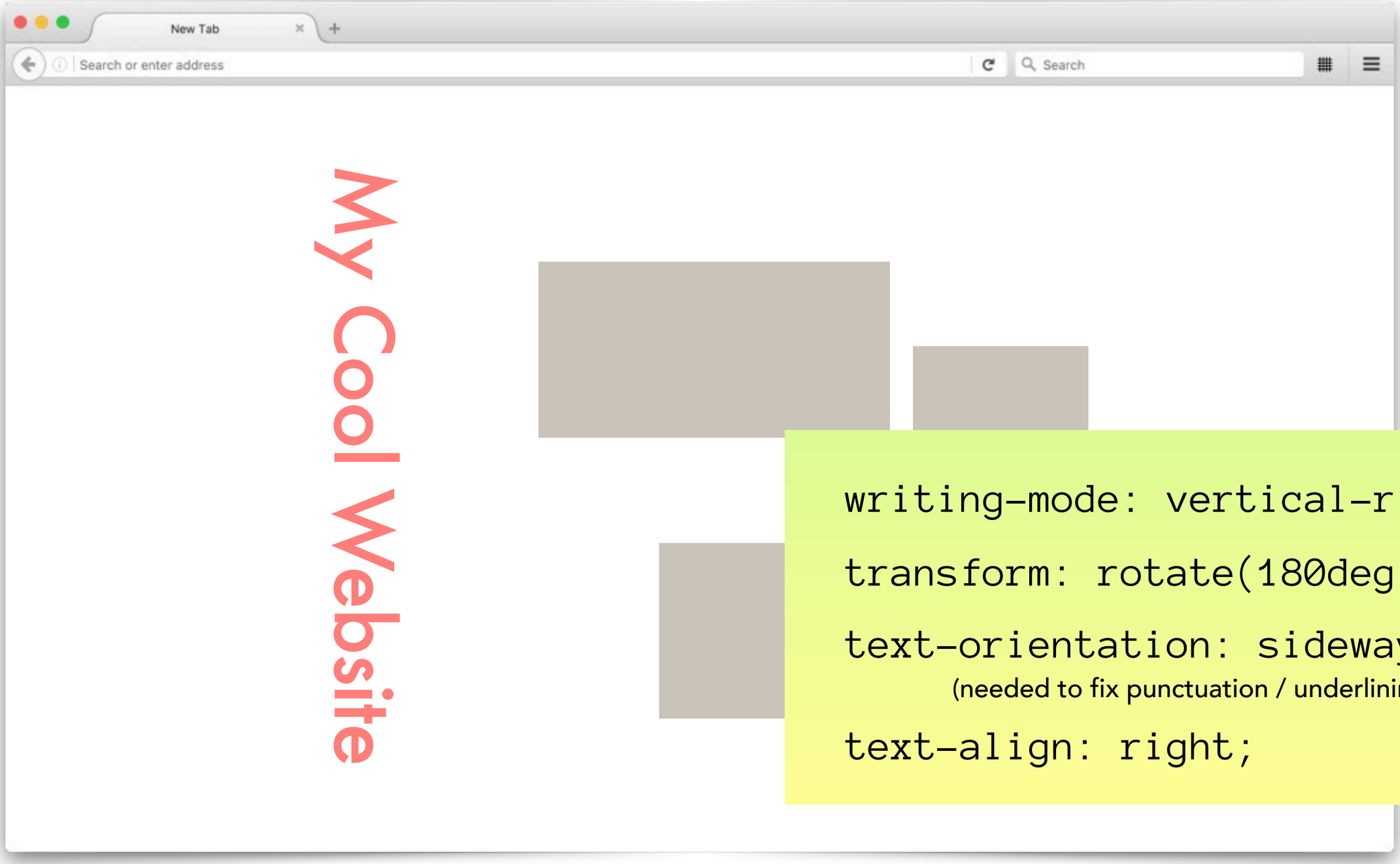

Layout Demos by Jen Simmons
labs.jensimmons.com/2016/
Search
Inspect
Conso
Debugg
Style Edit
Performan
Memor
Networ
Search HTML
<!DOCTYPE html>
<html class="mti-inactive">
<head></head>
<body>
<main>
<header>

<h1>The Experimental Layout Lab</h1>
<h1>of Jen Simmons</h1>
Check back often. This will keep changing.

html.mti-inactive
body
main
header
div.header-wrapper
h1
Rules
Computed
Layout
Animations
Fonts
Filter Styles
.cls
element { inline
}
header .header-wrapper { index.css:155 @(max-width: 820px)
transform: rotate(0);
}
header .header-wrapper { index.css:78
width: 66vw;
display: grid;
margin: auto;
grid-template-columns: auto 1fr 1fr 1fr 0.5fr;
grid-template-rows: auto 1fr 1fr auto auto;
grid-gap: 1rem;
transform: rotate(-45deg);
}
* { index.css:1
box-sizing: border-box;
}
Inherited from html
html { index.css:4
font-family: 'Futura W01', helvetica, san-serif;
THE EXPERIMENTAL LAYOUT LAB
OF JEN SIMMONS
WORKSHOP EXAMPLES
Includes examples for
REVOLUTIONIZE YOUR PAGE: REAL ART DIRECTION ON THE WEB
PROGRESSING OUR LAYOUTS
MODERN LAYOUTS: GETTING OUT OF OUR RUTS
Follow @JENSIMMONS on Twitter for more as it happens.
Sign up for LAYOUT LAND, a place for us to show off new ideas for layout.


New Tab
Search or enter address
Search
My Cool Website

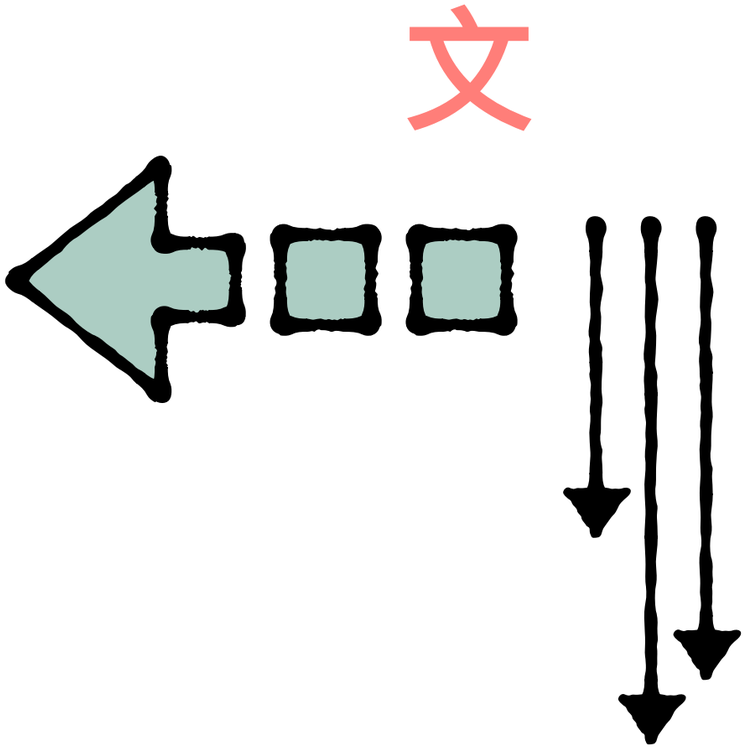

New Tab
Search or enter address
Search
My Cool Website
how?


New Tab
Search or enter address
Search
My Cool Website
writing-mode: vertical-rl;
transform: rotate(180deg);
text-orientation: sideways;
(needed to fix punctuation / underlining)
text-align: right;

text-orientation

圓悟曰仰山見東寺因緣我有語也東寺當時只索一顆明珠仰山當下領出一栲栳圓悟深肯之天台德韶國師者智者大師後身年十五有梵僧見之勉令出家唐同光中詣舒州見投子養主次謁龍牙疎山如是歷叅凡五十四人皆法緣不契至臨川謁淨惠但隨衆而已無所咨叅有僧問法眼曰十二時中如何得頓息萬緣去眼云空與汝爲緣耶色與汝爲緣耶言空爲緣則空本無緣言色爲緣則色心不二日用果何物爲汝緣乎韶聞悚然異之又一日有僧問如何是曹源一滴水眼云是曹源一滴水其僧惘然師於坐側豁然大悟平生疑滯渙然氷釋遂以所悟聞于法眼眼曰汝向後當爲國王所師致祖道光大吾不如也自此諸方異唱古今玄奬與之決擇不留微跡一日上堂曰靈山付屬分明諸上座一時驗取若驗取得更無別理只是如今北方大雪日明雲暗山河大

# HAN-LIKE SYSTEMS



10月27日、マイクロソフトの定番ビジネススイート「マイクロソフト・オフィス」の最新版となる「オフィス2011（Office for Mac 2011）」がついに発売されました。

2009年8月、マイクロソフトは新しいMac版オフィスについてのロードマップを示しました。当時、2010年のホリデーシーズンに発売する予定であることや、新たに統合メールソフトの「アウトルック」を搭載することなどが発表されましたが、詳細はあまり明らかにされず、Macユーザは長い間その詳細の発表を心待ちにしていたわけです。

# THREE OPTIONS FOR TEXT-ORIENTATION




`text-orientation: mixed;`

`text-orientation: upright;`

`text-orientation: sideways;`

*options for vertical writing modes*

caniuse.com/#feat=css-text-orientation

# CSS text-orientation - CR

Global 69.34%

unprefixed: 68.47%

The CSS `text-orientation` property specifies the orientation of text within a line. Current values only have an effect in vertical typographic modes (defined with the `writing-mode` property)

Current aligned | Usage relative | Date relative | Show all

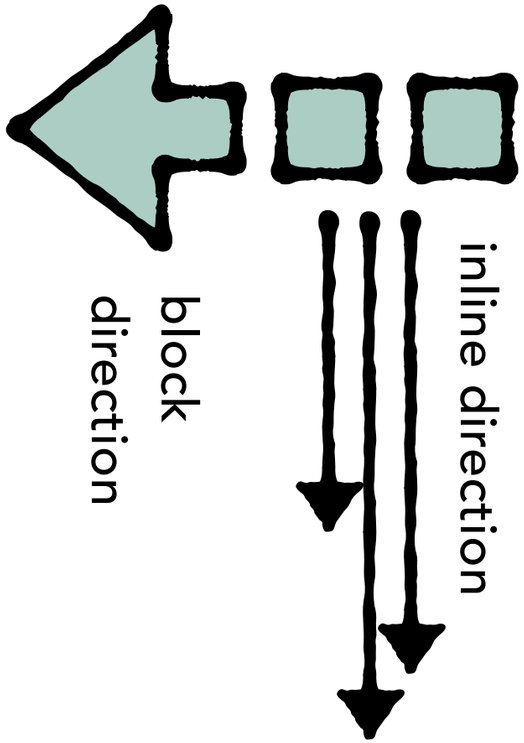
| IE | Edge * | Firefox | Chrome | Safari | Opera | iOS Safari * | Opera Mini * | Android Browser * | Chrome for Android |
|---|---|---|---|---|---|---|---|---|---|
| | | | 49 | | | | | | |
| | | | 56 | | | 9.3 | | 4.4 | |
| | 14 | 52 | 57 | 10 | | 10.2 | | 4.4.4 | |
| 11 | 15 | 53 | 58 | 10.1 | 44 | 10.3 | all | 56 | 57 |
| | | 54 | 59 | TP | 45 | | | | |
| | | 55 | 60 | | 46 | | | | |
| | | 56 | 61 | | | | | | |

Notes | Known issues (0) | Resources (2) | Feedback

*No notes*

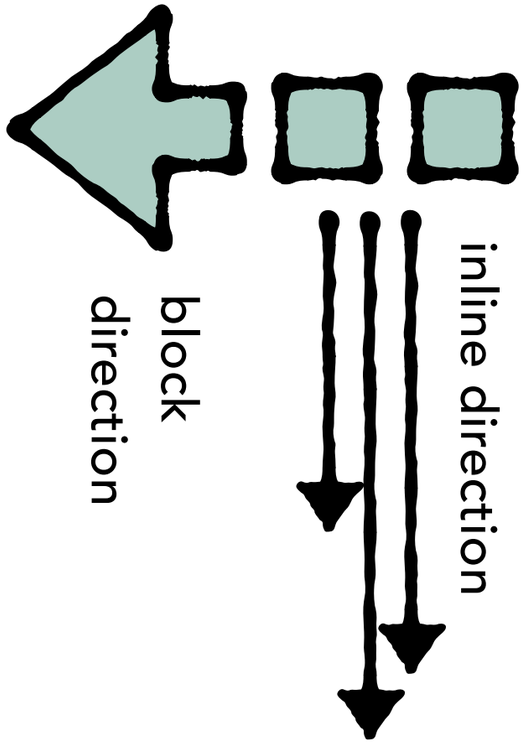

caniuse.com/#feat=css-text-orientation
IE
Edge
Firefox
Chrome
Safari
Opera
iOS Safari
Opera Mini
Android Browser
Blackberry Browser
Opera Mobile
Chrome for Android
Firefox for Android
IE Mobile
UC Browser for Android
Samsung Internet
QQ Browser
Baidu Browser
41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56
46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61
3.2 4 5 5.1 6 6.1 7 7.1 8 8.4 9 9.1 10 10.1 TP
32 33 34 35 36 37 38 39 40 41 42 43 44 45 46
3.2 4.1 4.3 5.1 6.1 7.1 8 8.4 9.2 9.3 10.2 10.3
2.1 2.2 2.3 3 4 4.1 4.3 4.4 4.4.4 56
6 7 8 9 10 11
12 13 14 15
7 10
12 12.1 37
10 11
57
52
11
11.4
4
1.2
7.12
all
Notes
Known issues (0)
Resources (2)
Feedback

```
writing-mode:
    vertical-rl;
```



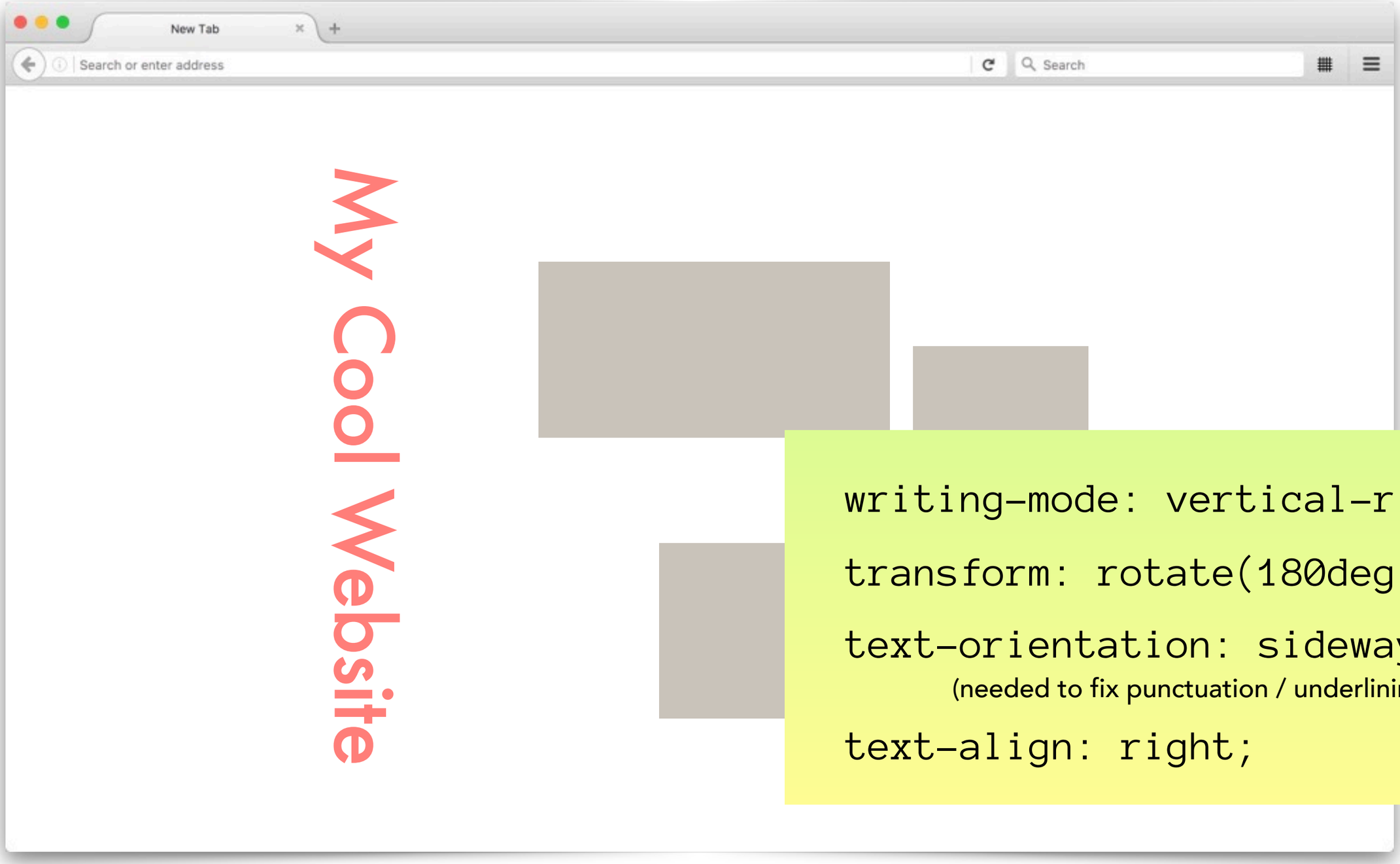

creates a *vertical* typographic mode

```
writing-mode:
    sideways-rl;
```

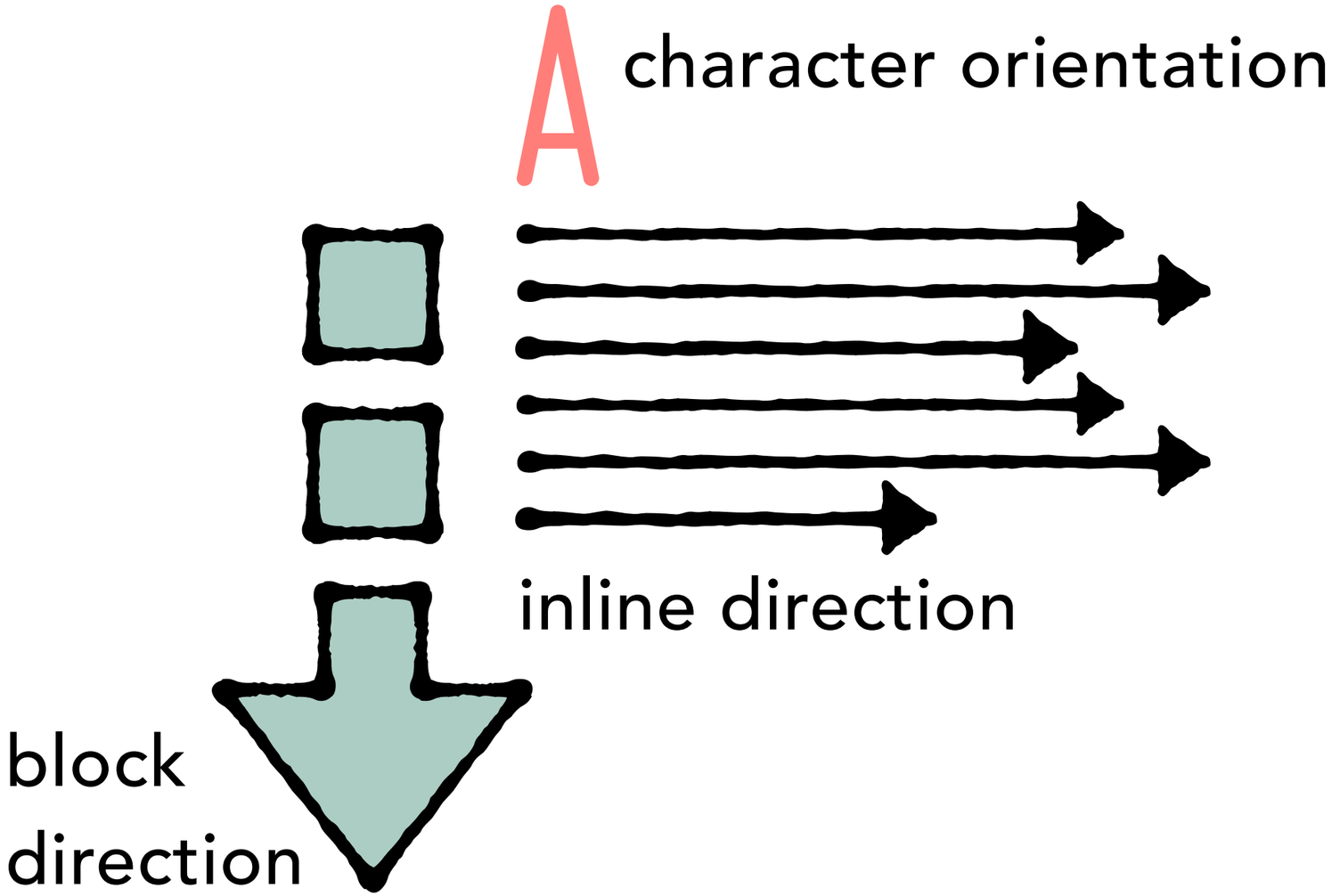



creates a *horizontal* typographic mode

```
text-orientation: mixed;
```


New Tab
Search or enter address
Search
My Cool Website
writing-mode: vertical-rl;
transform: rotate(180deg);
text-orientation: sideways;
(needed to fix punctuation / underlining)
text-align: right;

# SUMMARY


A
character orientation
inline direction
block
direction



IHESVS.

MARTINVS LVTHERVS
August. Hermanno Tulichio suo
Salutem.

VELIM, nolim, cogor indies eruditior fieri, tot mundi magistris certatim me urgentibus & exercentibus. De indulgentijs ante duos annos scripsi: sed sic, ut me nunc mirum in modum poeniteat editi libelli. Herebam enim id temporis magna quadam superstitione Ro. tyrannidis, unde & indulgentias non penitus reijciendas esse censebam, quas tanto hominum consensu cernebam comprobari. Nec mirum: quia solus tum voluebã hoc saxũ. At postea, beneficio Syluestri & fratrum adiutus qui strennue illas tractati sunt, intellexi eas aliud non esse, quam meras adulatorum Romanorum imposturas, quibus & fidem dei, & pecunias hominum perderẽt. Atq; utinam a Bibliopolis queam impetrare, & omnibus qui legerunt persuadere, ut uniuersos libellos meos de indulgentijs exurant, & pro omnibus quæ de eis scripsi hanc propositionem apprehendant.

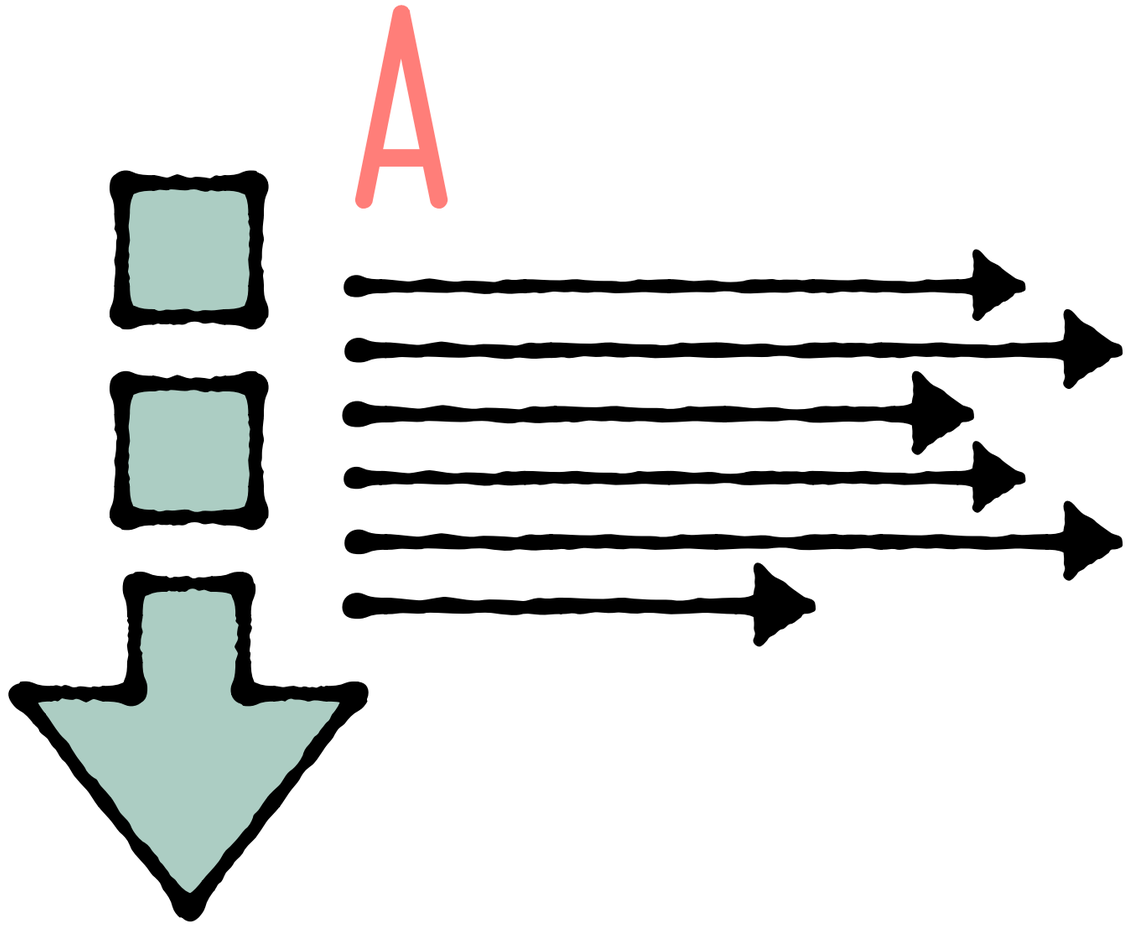
INDVLGENTIAE
sunt adulatorũ Romanorũ nequitiæ.

Post hæc, Eccius & Emser cum coniuratis suis, de primatu Papæ me erudire cœperunt. Atq; hic etiam, ne hominibus tam doctis ingratus sim, confiteor me valde promouisse eorum opera. Nempe, cum Papatum negassem diuini, admisi esse humani iuris. Sed ut audiui & legi subtilissimas subtilitates istorum Trossulorum, quibus suum idolum fabre statuunt (est enim mihi ingenium in his rebus non usquequaq; indocile) scio nunc & certus sum, Papatum esse regnum Babylonis, & potentiam Nimroth robusti venatoris. Proinde & hic, ut amicis meis omnia prosperrime cedant, oro librarios, oro lectores, ut ijs quę super hac re edidi exustis, hanc propositionem teneant.

PAPATVS EST RO-
busta venatio Ro. Episcopi. Probatur, ex rationibus Eccianis, Emseranis, & Lipsensis
Lectoris Biblici.

a ij

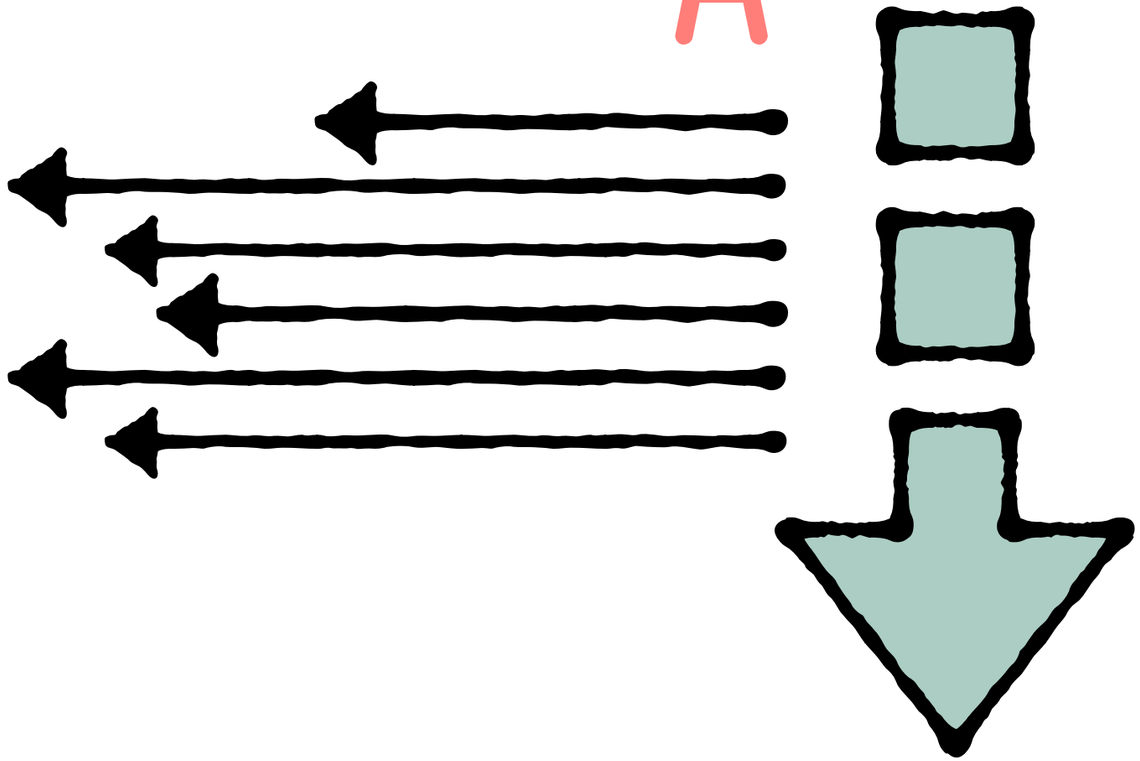
# LATIN-LIKE SYSTEMS





# ARABIC-LIKE SYSTEMS

A





祖父の家には60もの部屋があったという。1933年の結婚を皮切りに、計7回結婚、3度目のグラントとの結婚は3年続いた。若くから過度のダイエットを繰り返し、晩年は痩せすぎてボディガードに抱きかかえられて移動していた。最後の離婚は1966年。晩年はビバリーヒルズのリージェント・ビバリー・ウィルシャー・ホテルに暮らし、1979年に他界。写真は、アメリカン・ヴォーグ37年11月15日号、ホルスト・P・ホルスト撮影。

★ヴォーグを彩ったスタイルアイコン列伝。

## 7回の結婚を繰り返しても、孤独に生きた、“世界で一番お金持ちだった女の子”。

Text: Noriko Kawakami

「7歳で世界一のお金持ちになった女の子」、バーバラ・ハットン。5歳のときに母がこの世を去り、続いて母方の祖父が亡くなると、膨大な遺産の一部が幼い彼女に残された。ソーシャライト、バーバラの人生は、この資産から始まる。けれど、彼女の父は、娘の資産を増やすことに情熱を注いだ一方で、肝心の娘への愛情は薄く、彼女は親類の家や寄宿学校を転々としながら育つ。英国の劇作家ノエル・カワードは、バーバラを「プア・リトル・リッチ・ガール」と表した。

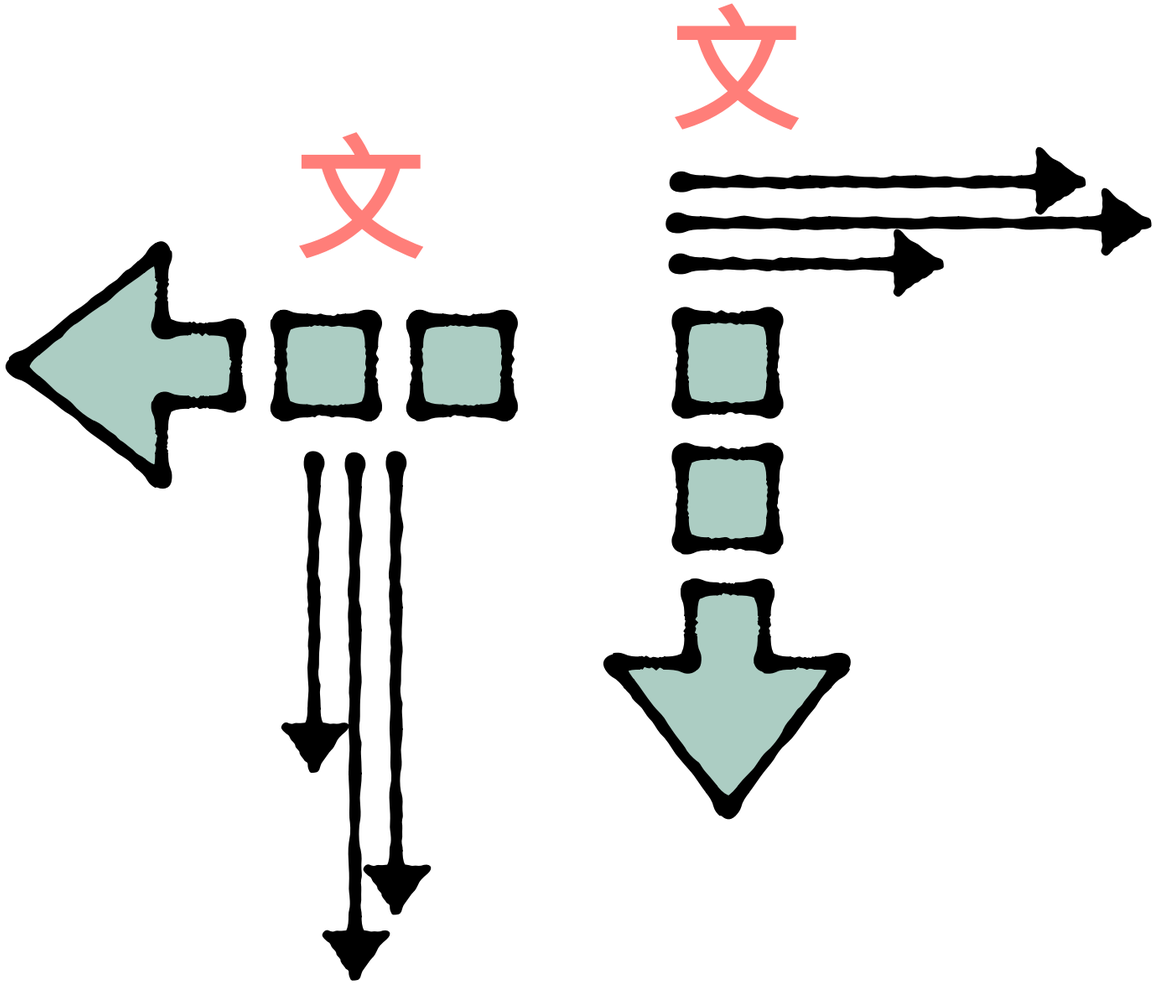
社交界デビューは21歳のとき。4つのオーケストラが音楽を奏でる華やかなパーティがニューヨークの名門ホテルで開かれたが、資産目あてと思われたくない青年たちは彼女と踊らない。若くて美しいのに、ダンス相手のいない主人公……。後の生活でも桁はずれの資産家だったゆえにボディガードが必要だった彼女は、自身をこう言う。「アメリカで一番、憎まれた女の子だったわ」

7回の結婚というのもバーバラらしい。相手はフォーチュン・ハンターの、どこかあやしい貴族や伯爵ばかりだったが、3度目の結婚相手となった俳優のケーリー・グラントだけは別だった。戦争が始まり、住まいをカリフォルニアに移したバーバラと、ハリウッドの星、グラント。二人は出会った2年後の初夏の正午に挙式する。シェルピンク・カラーのブラウスとネイビーブルーのシルクスーツに身を包んで、グラントの傍らで静かに微笑む彼女の写真もある。が、「バックグラウンドが違いすぎた」とグラントが述べた結婚は、3年で幕を下ろしてしまった。

晩年は、ボディガード付きでビバリーヒルズのホテルに暮らした彼女。裕福ゆえに孤独に包まれた人生だったが、プア・リトル・リッチ・ガールは、世を去った後にも人々の記憶に鮮烈な印象を残してきた。その一人が、2005年春夏コレクションのインスピレーションをバーバラに得たジョン・ガリアーノ。西海岸らしくスポーティでありながらもエレガントなファッションに身を包み、ポジティブに暮らした彼女のスタイルと生き方を、彼は「ファンタスティック」と絶賛する。

# HAN-LIKE SYSTEMS

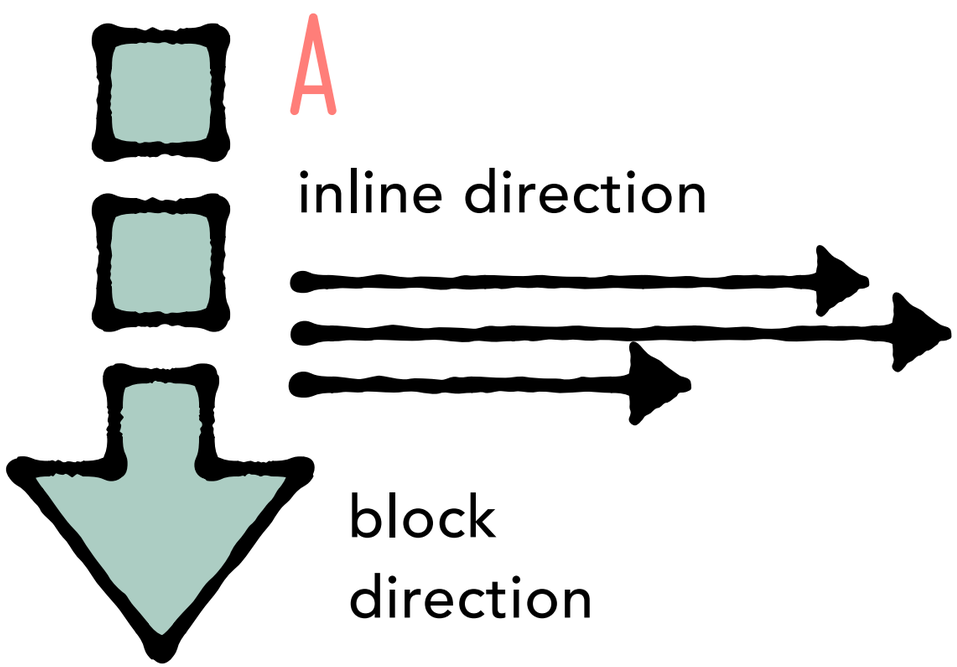
*Chinese, Japanese, Korean & more



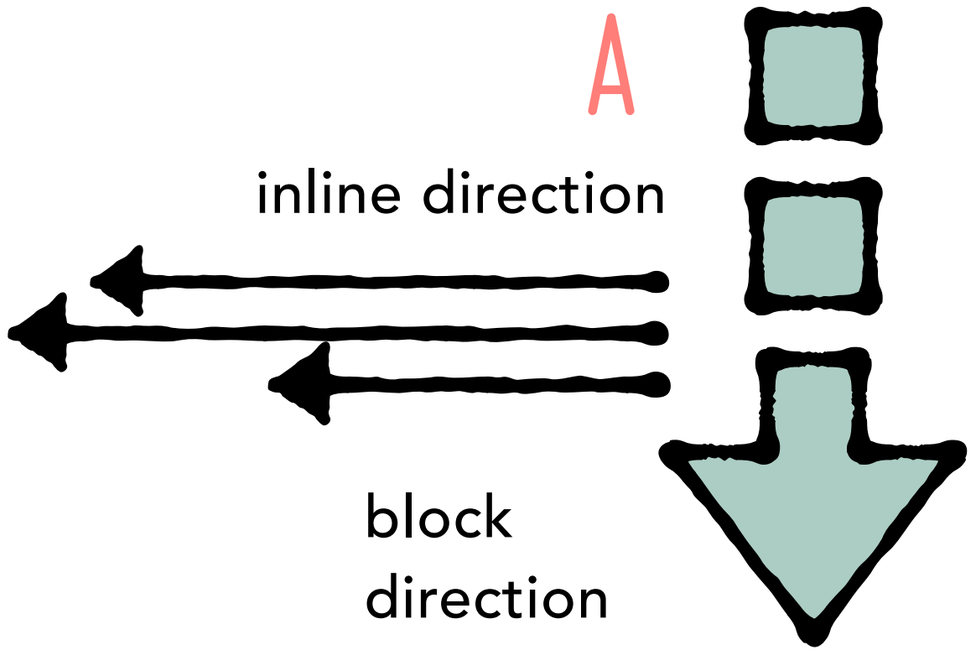
# MONGOLIAN-LIKE SYSTEMS

dir
writing-mode
text-orientation

## LATIN-LIKE SYSTEMS




## ARABIC-LIKE SYSTEMS

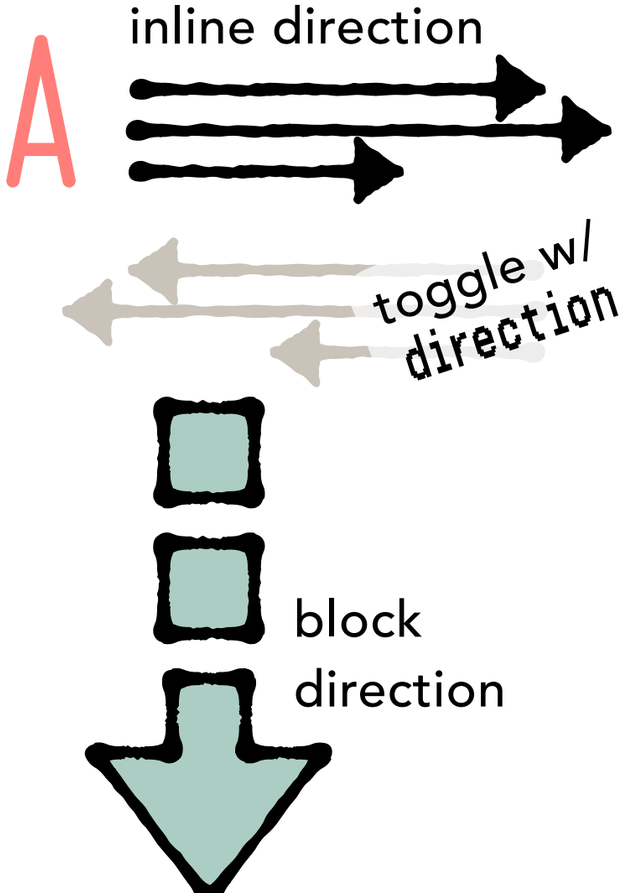



```
.css {direction: ltr;}
<html dir="ltr">
<bdo dir="ltr">
<bdi dir="ltr">
```

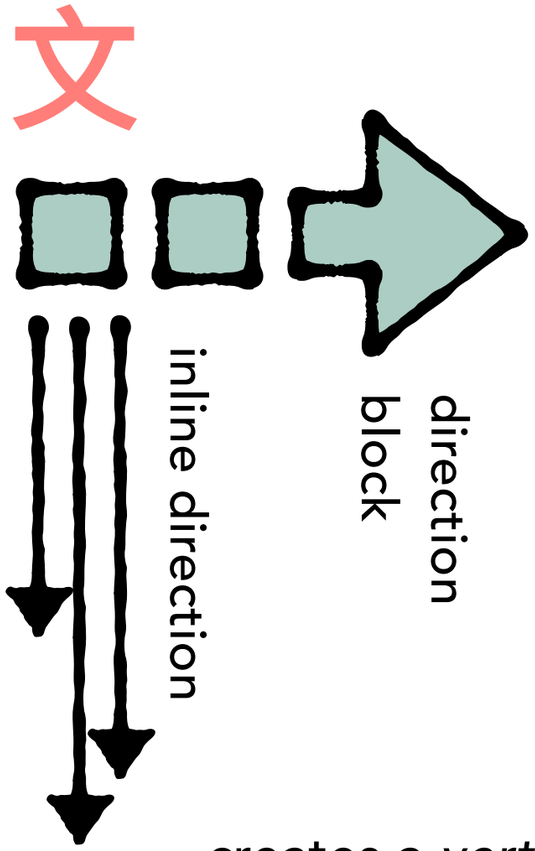
```
.css {direction: rtl;}
<html dir="rtl">
<bdo dir="rtl">
<bdi dir="rtl">
```

# THREE OPTIONS FOR WRITING-MODE

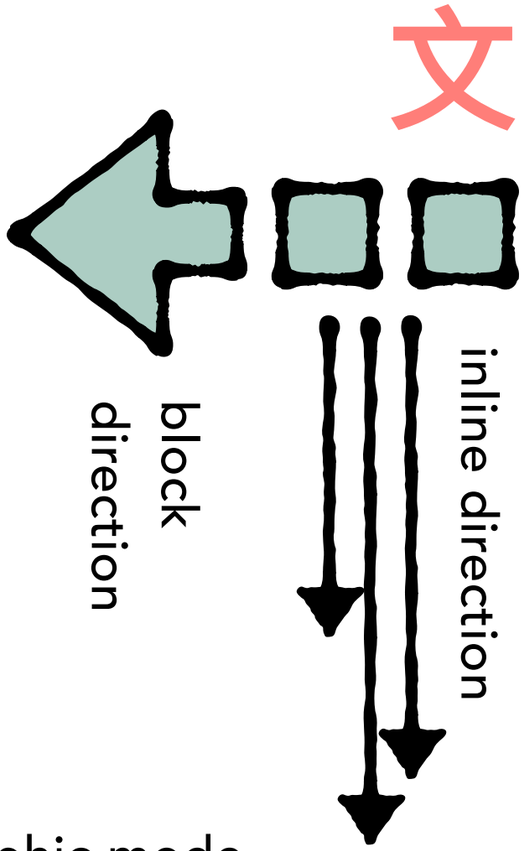
`writing-mode: horizontal-tb;`




`writing-mode: vertical-lr;`




`writing-mode: vertical-rl;`

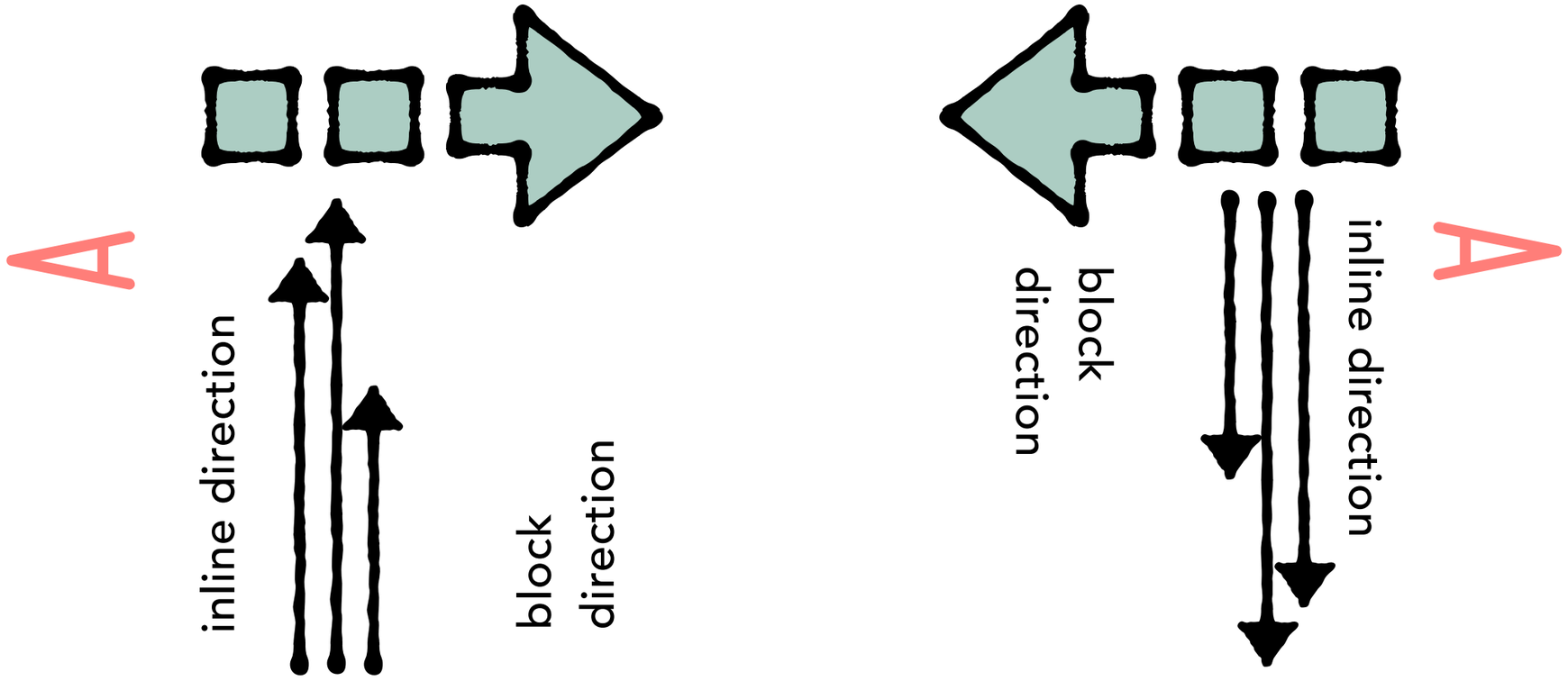



creates a *vertical* typographic mode

# TWO MORE (FUTURE) OPTIONS FOR WRITING-MODE

```
writing-mode:
    sideways-lr;
```

```
writing-mode:
    sideways-rl;
```




creates a *horizontal* typographic mode

only

# THREE OPTIONS FOR TEXT-ORIENTATION




`text-orientation: mixed;`

`text-orientation: upright;`

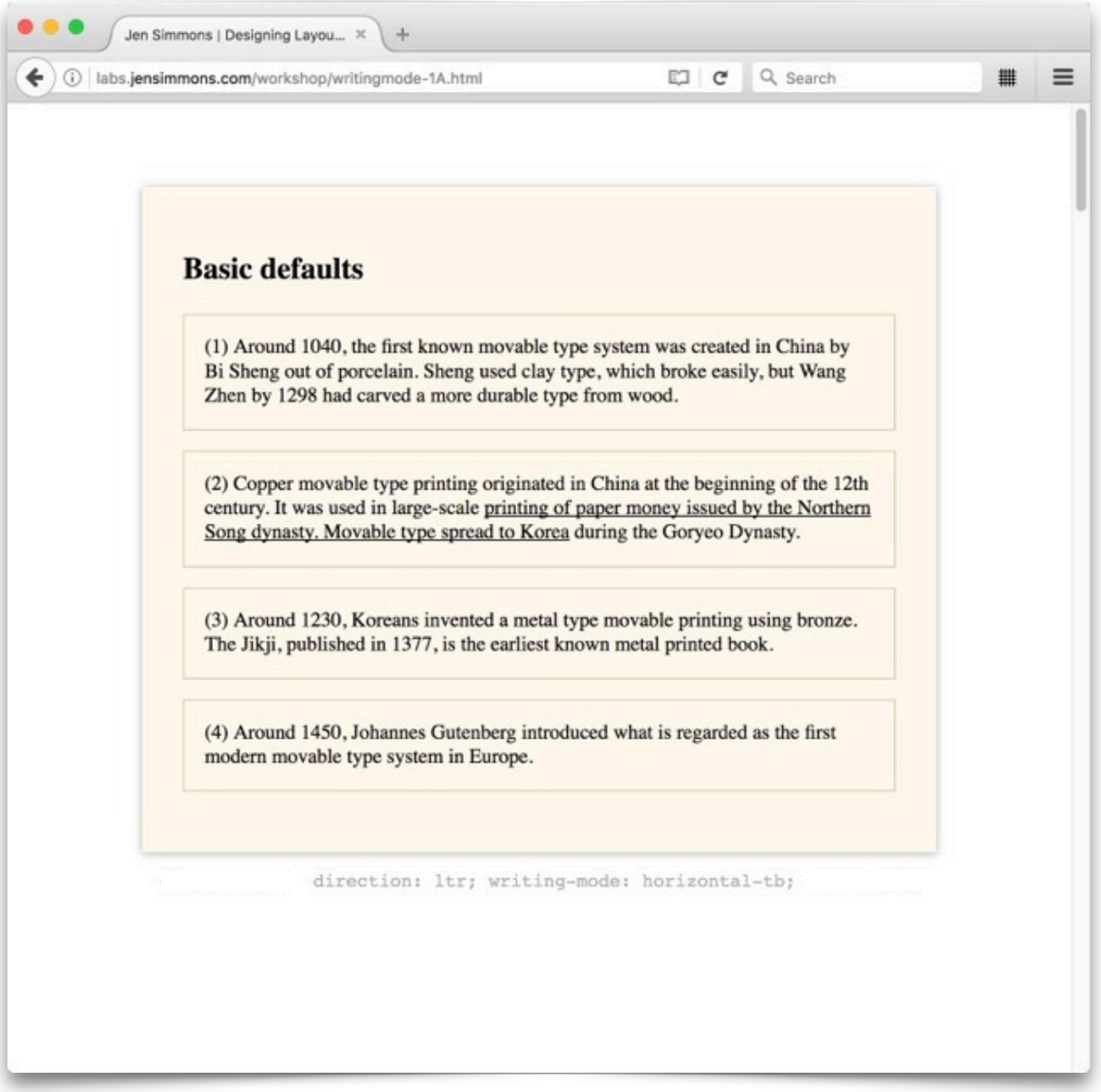
`text-orientation: sideways;`

*options for vertical writing modes*

# CODE IT UP

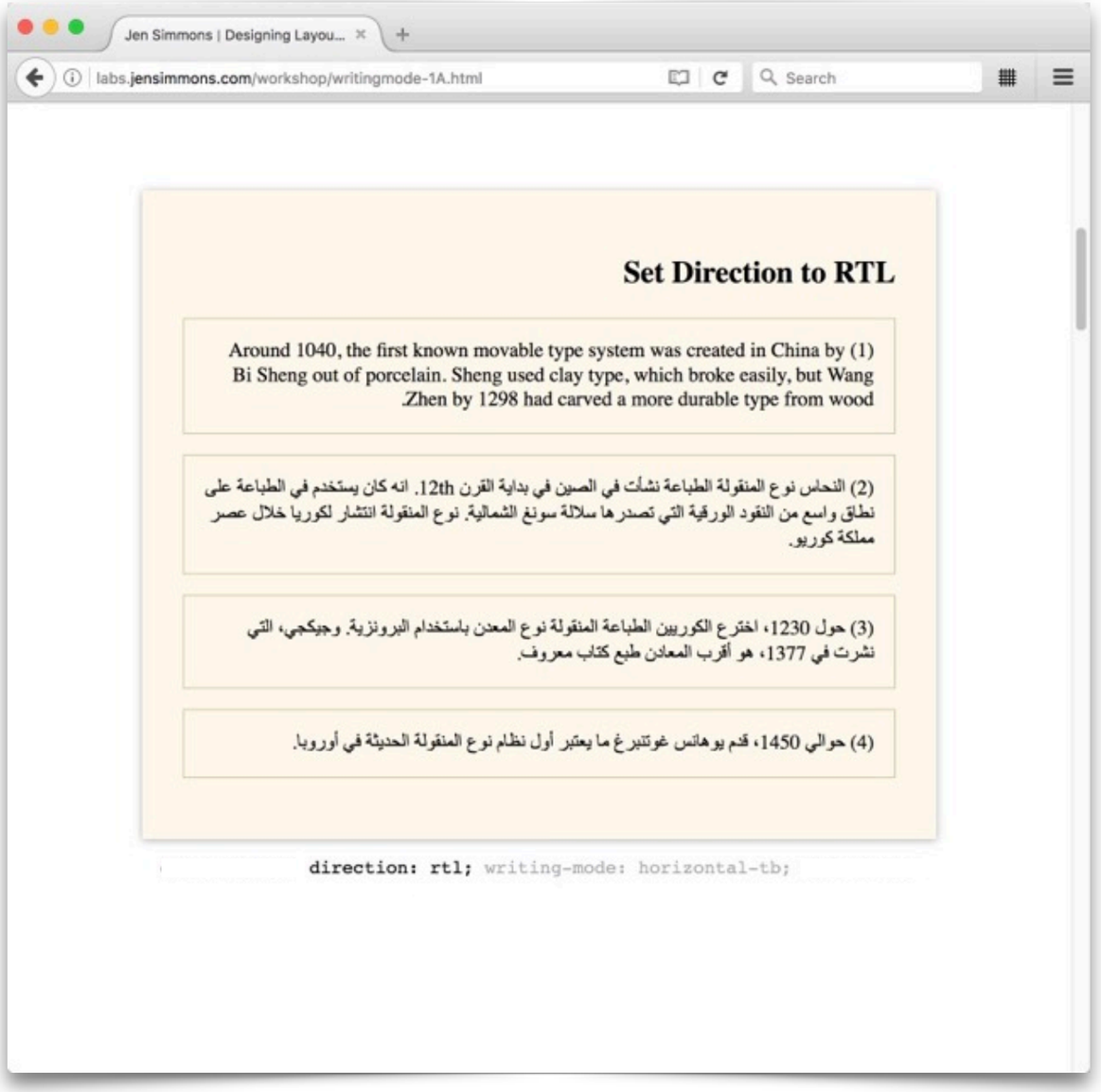
```
section {
  direction: ltr;
  writing-mode: horizontal-tb;
}
```

(These are all the defaults.
 No need to specify them.)




Example: Writing Mode 1A

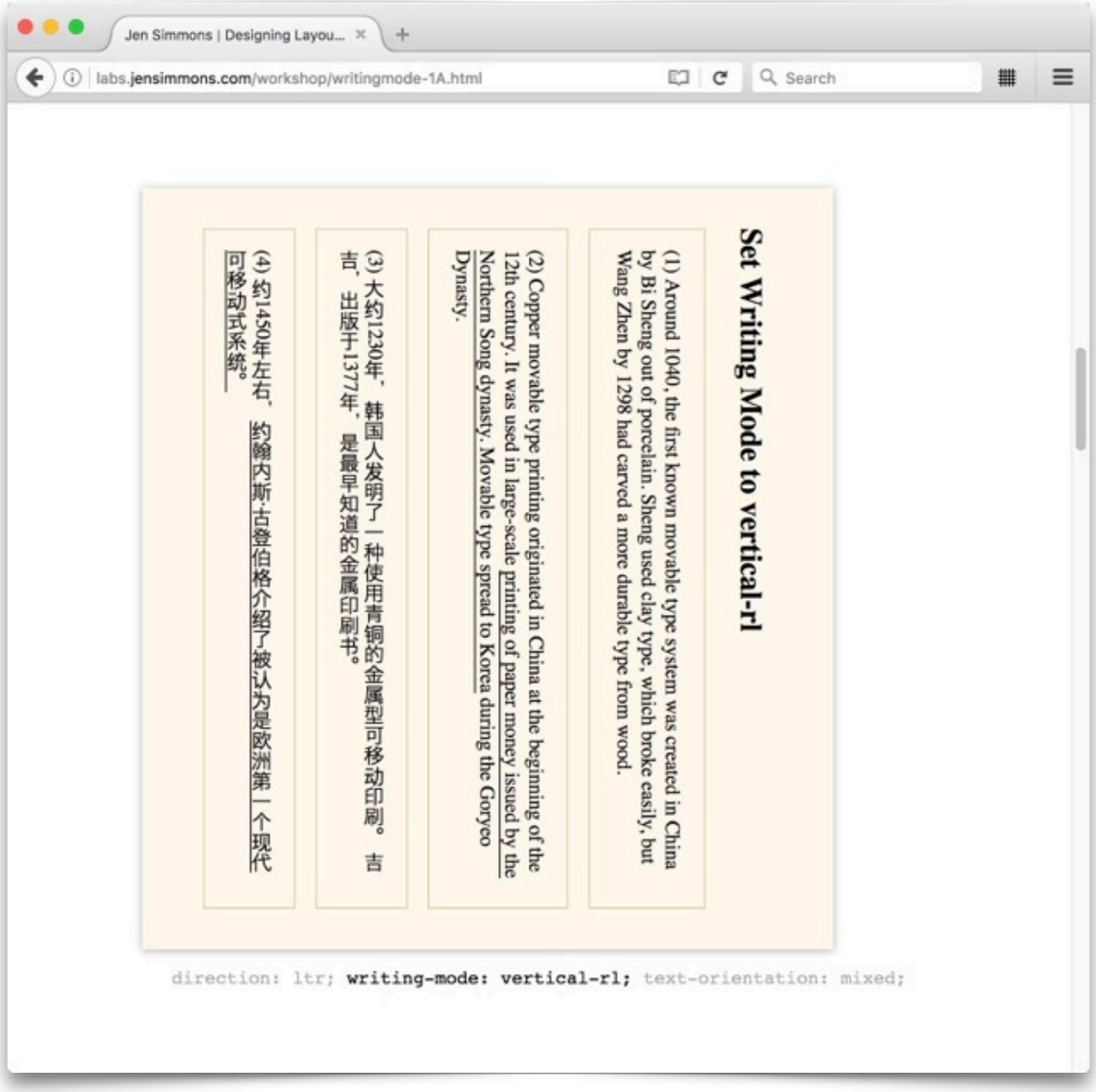
```
<section><bdo dir="rtl">
   ...
</bdo></section>
```




Example: Writing Mode 1A

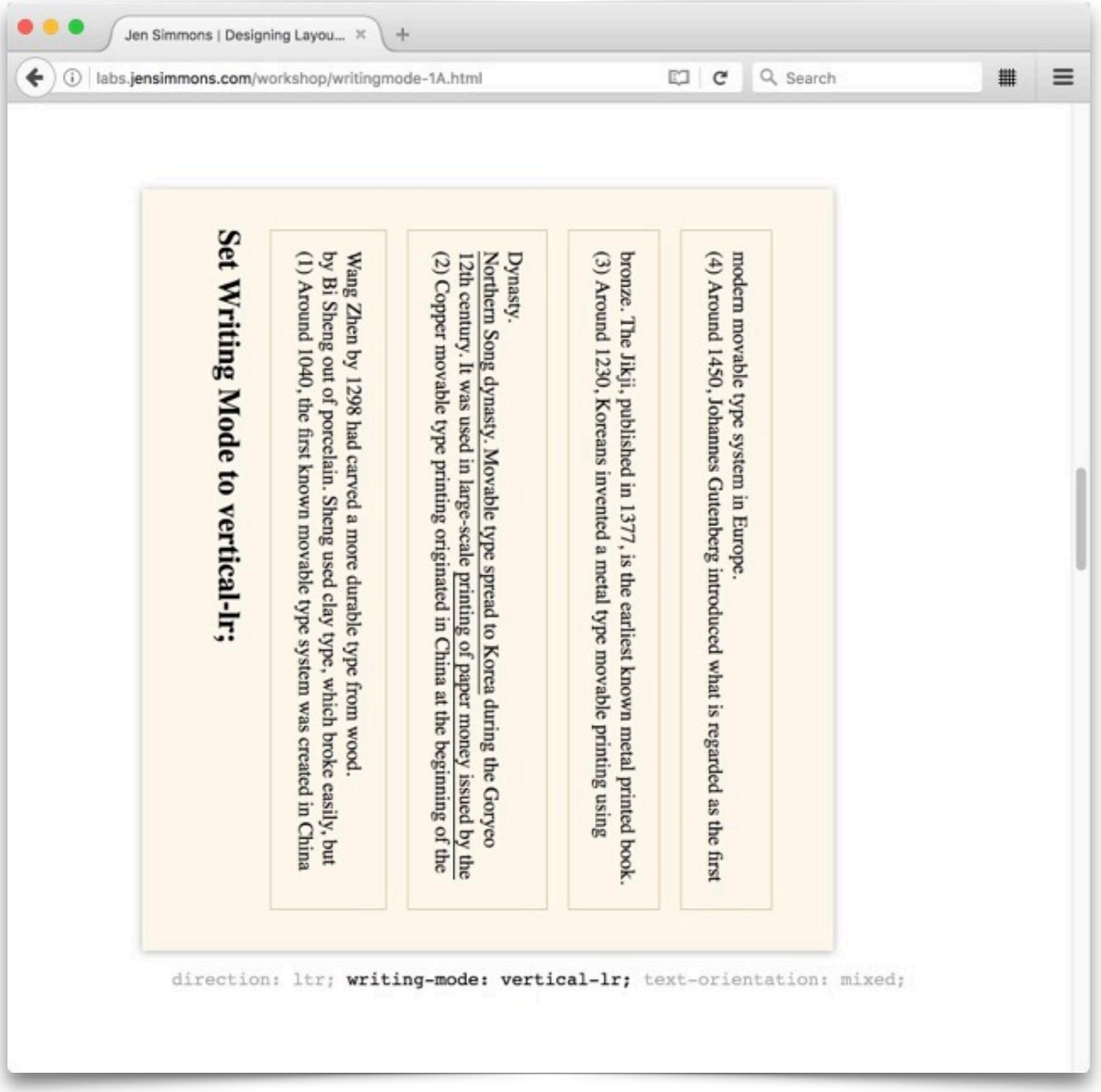
```
section {
  writing-mode: vertical-rl;
}
```

(This triggers
 text-orientation: mixed
 as the default.)



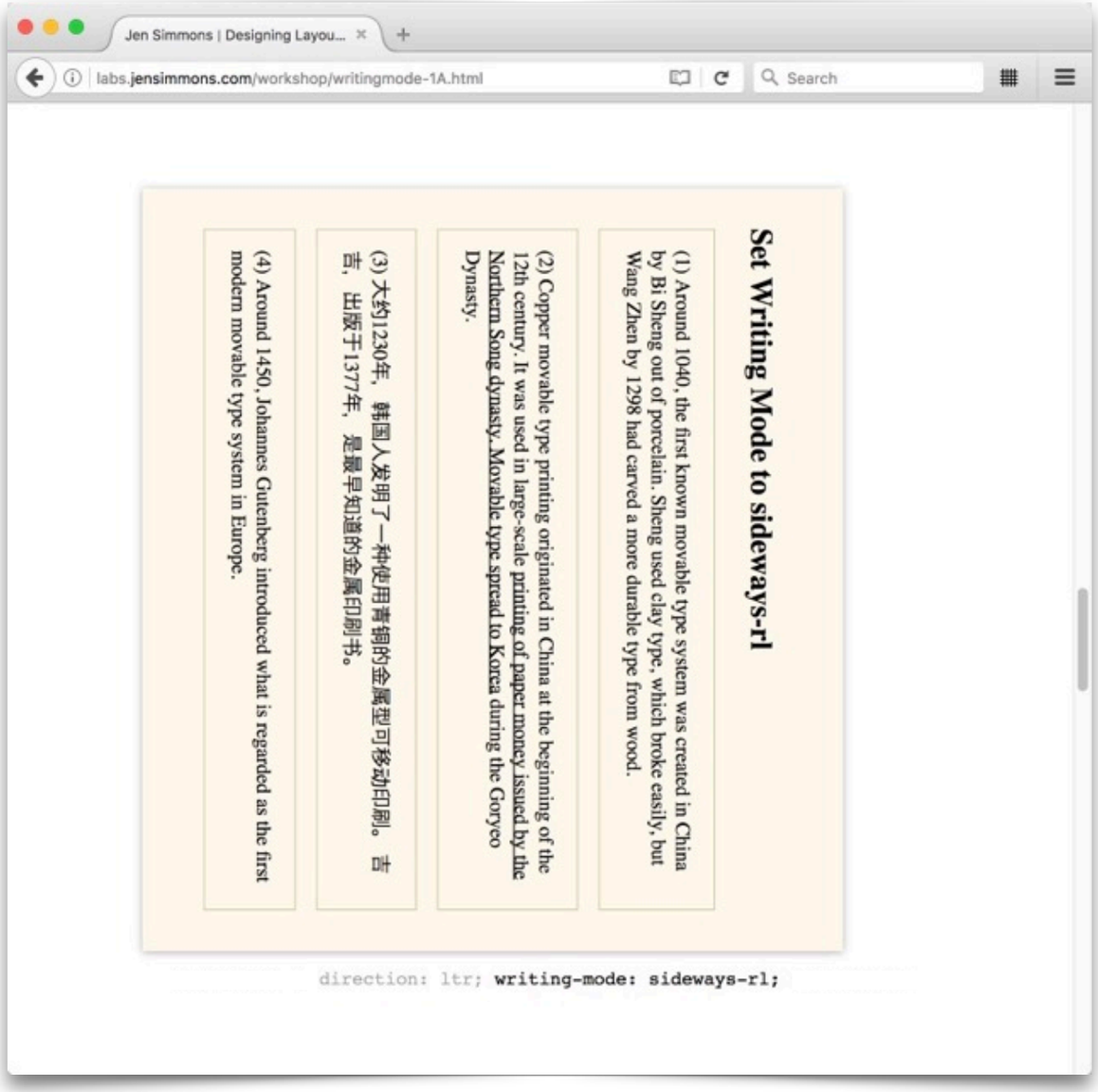

Example: Writing Mode 1A

```
section {
  writing-mode: vertical-lr;
}
```



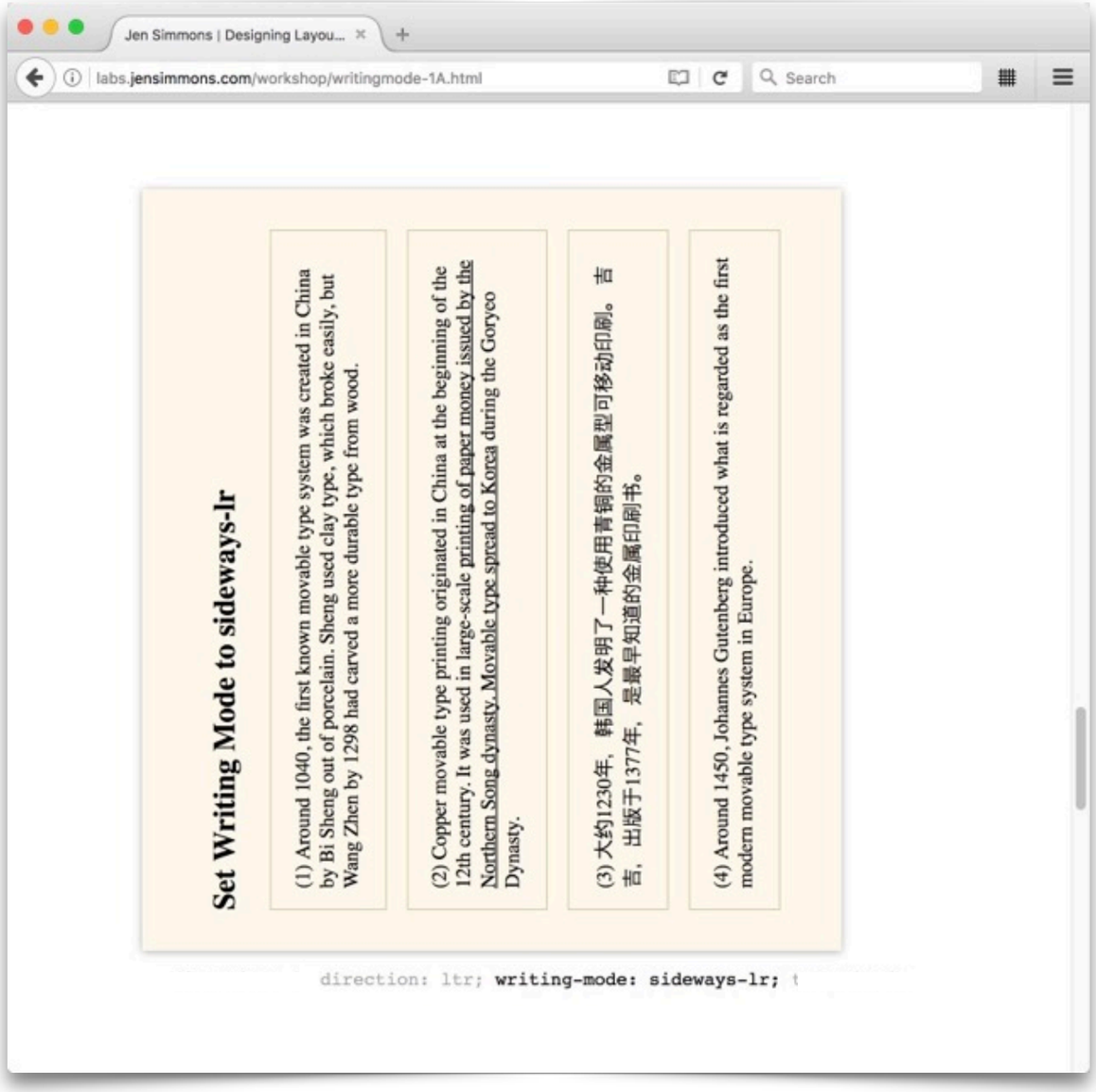

Example: Writing Mode 1A

```
section {
  writing-mode: sideways-rl;
}
```



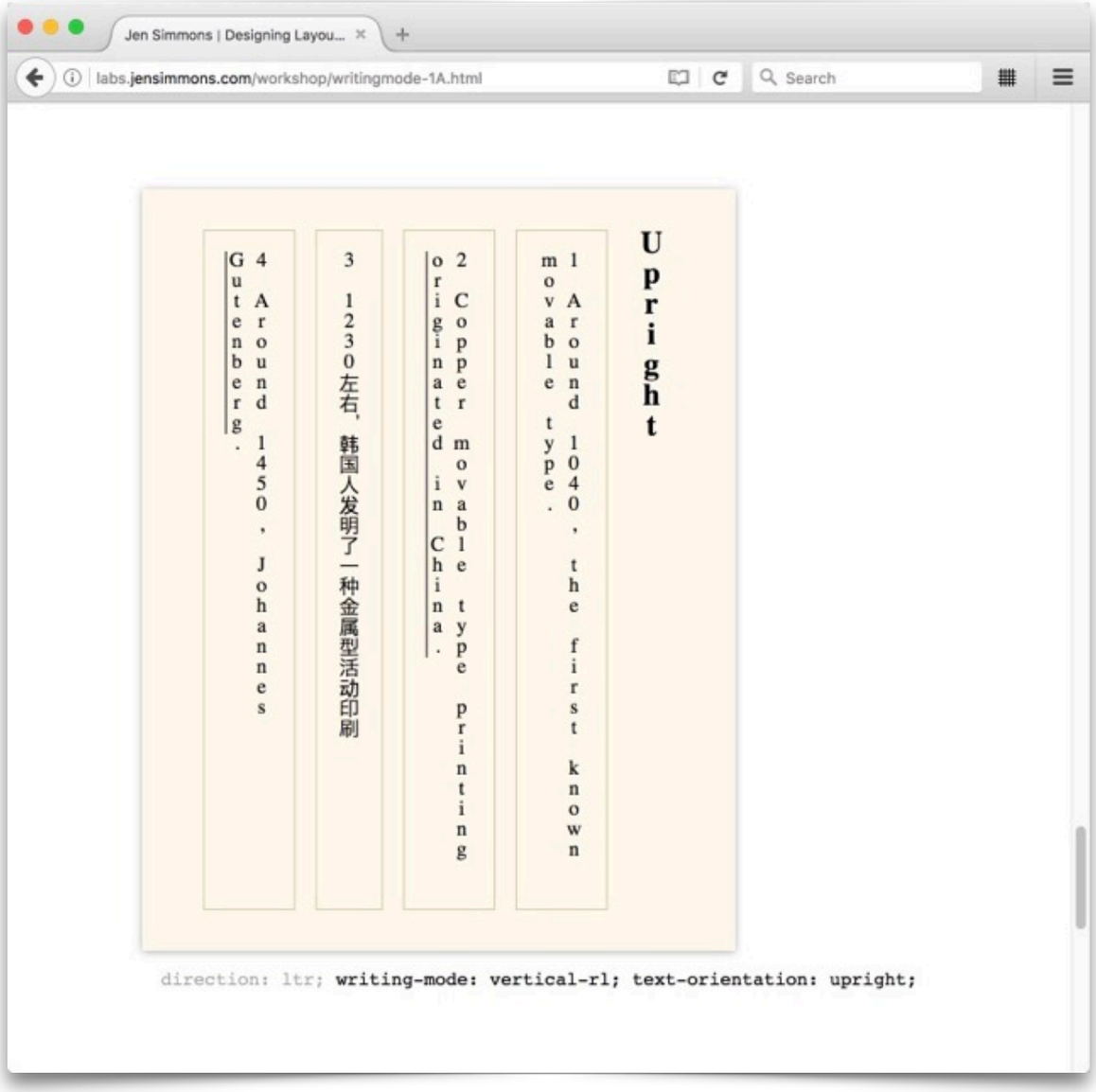

Example: Writing Mode 1A

```
section {
  writing-mode: sideways-lr;
}
```




Example: Writing Mode 1A

```
section {
  writing-mode: vertical-rl;
  text-orientation: upright;
}
```




Example: Writing Mode 1A

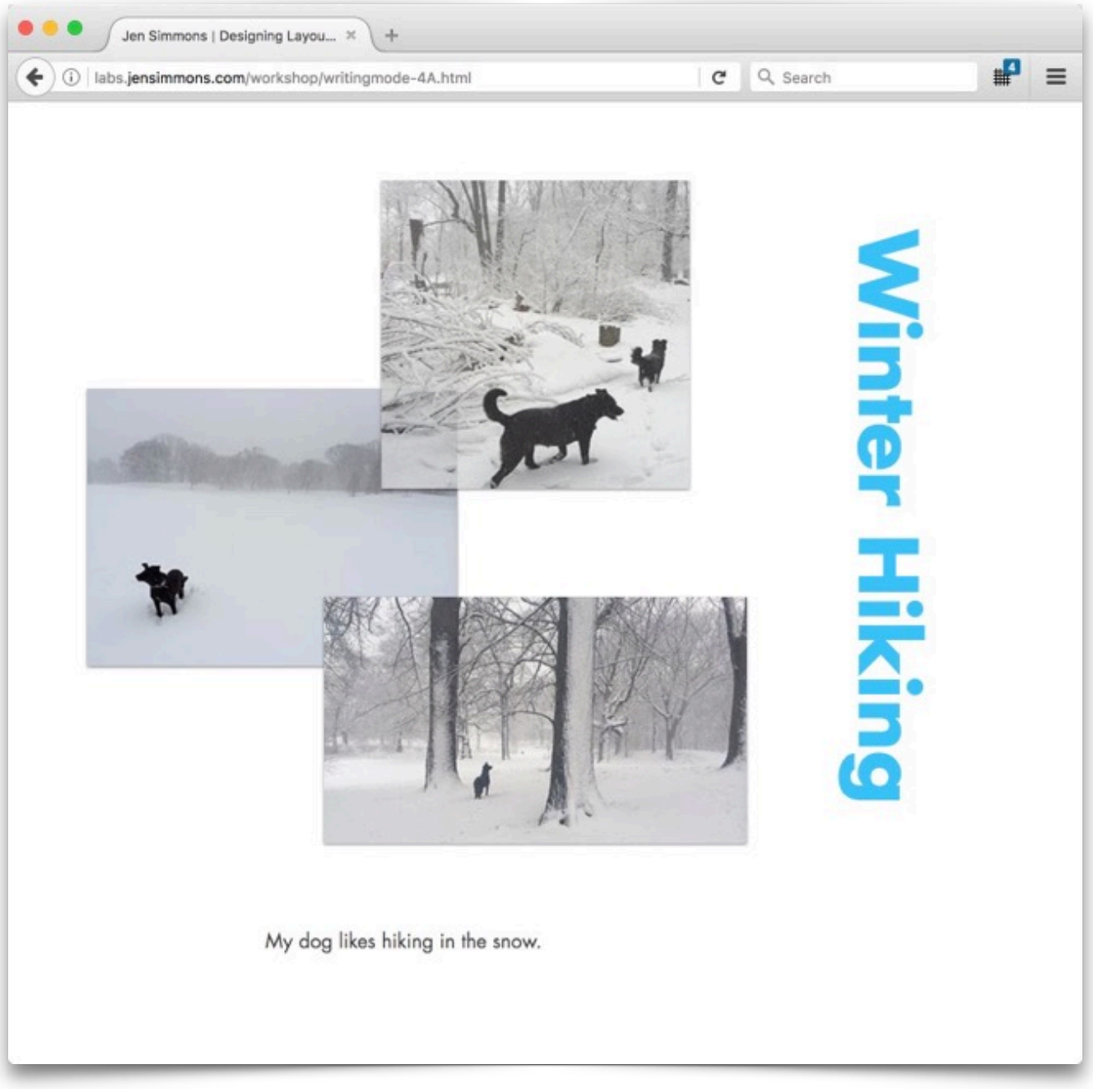
```
section {
  writing-mode: vertical-lr;
  text-orientation: upright;
}
```




Example: Writing Mode 1A

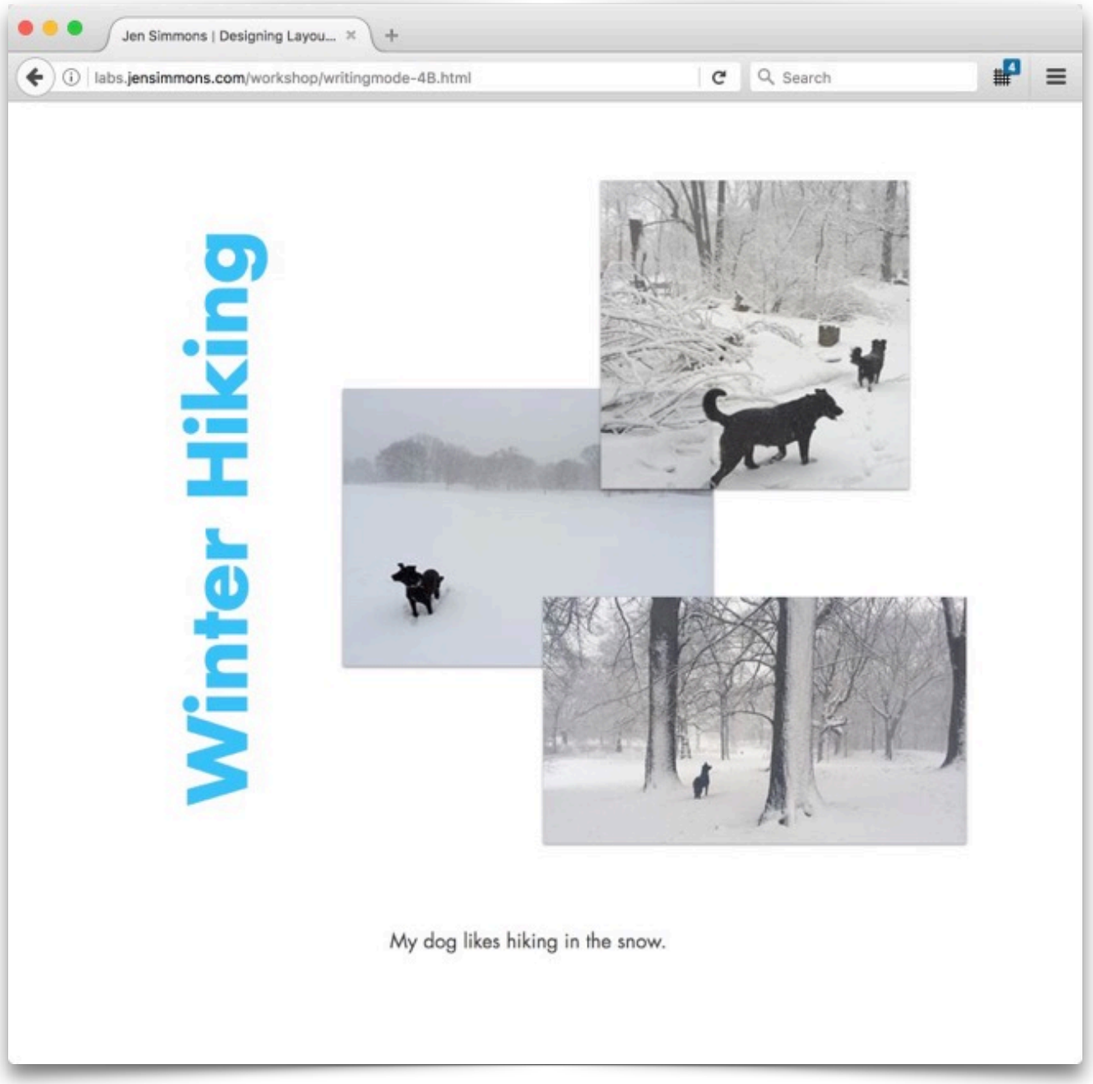
# QUESTION TIME COMING SOON

```
h1 {
  writing-mode: vertical-rl;
}
```



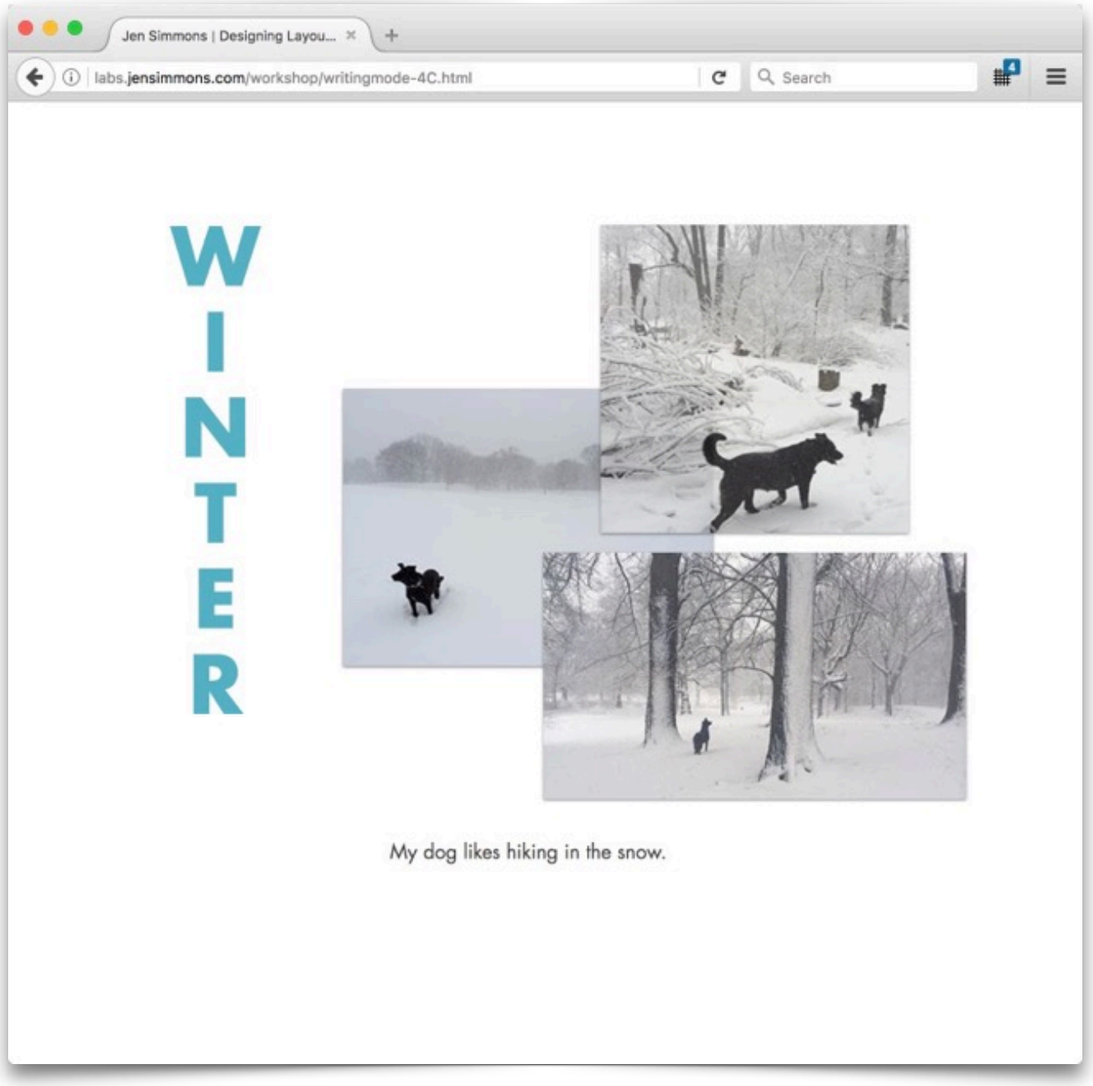

Example: Writing Mode 4A

```
h1 {
  writing-mode: vertical-rl;
  transform: rotate(180deg);
  text-align: right;
}
```




Example: Writing Mode 4B

```
h1 {
  writing-mode: vertical-rl;
  text-orientation: upright;
  text-transform: uppercase;
}
```




Example: Writing Mode 4C

```
h1 {
  writing-mode: vertical-rl;
  text-orientation: upright;
  text-transform: uppercase;
  transform: rotate(180deg);
}
```




Example: Writing Mode 4D

djr.com/bungee/

DAVID JONATHAN ROSS

TYPEFACES NOTES ABOUT

# BUNGEE!

FONTS FOR VERTICAL AND MULTICOLOR TYPOGRAPHY




MADE BY FEW
The conference for makers of the web.

```
<main>
  <h1>
    <span>Made</span>
    <span>by</span>
    <span>Few</span>
  </h1>
</main>
```




Example: Writing Mode 3A

```
h1 span:nth-child(2) {
    writing-mode: vertical-rl;
    text-orientation: upright;
    font-size: 45%;
}
```




Example: Writing Mode 3A

```
h1 {
  display: grid;
}
h1 span:nth-child(1) {
    grid-column: 1 / 3;
    grid-row: 1 / 2;
}
h1 span:nth-child(2) {
    grid-column: 1 / 2;
    grid-row: 2 / 3;
}
h1 span:nth-child(3) {
    grid-column: 2 / 3;
    grid-row: 2 / 3;
}
```

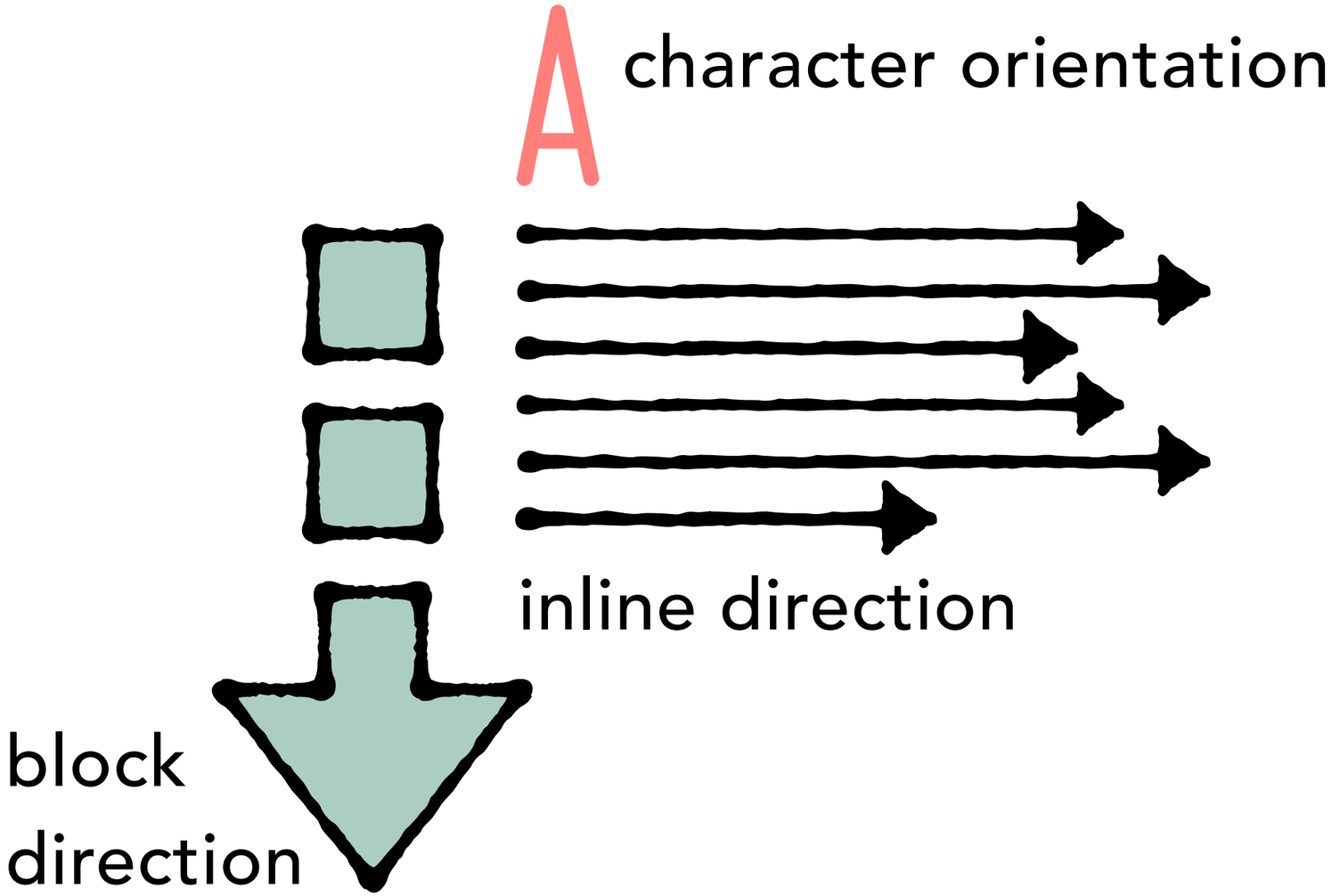



Example: Writing Mode 3A

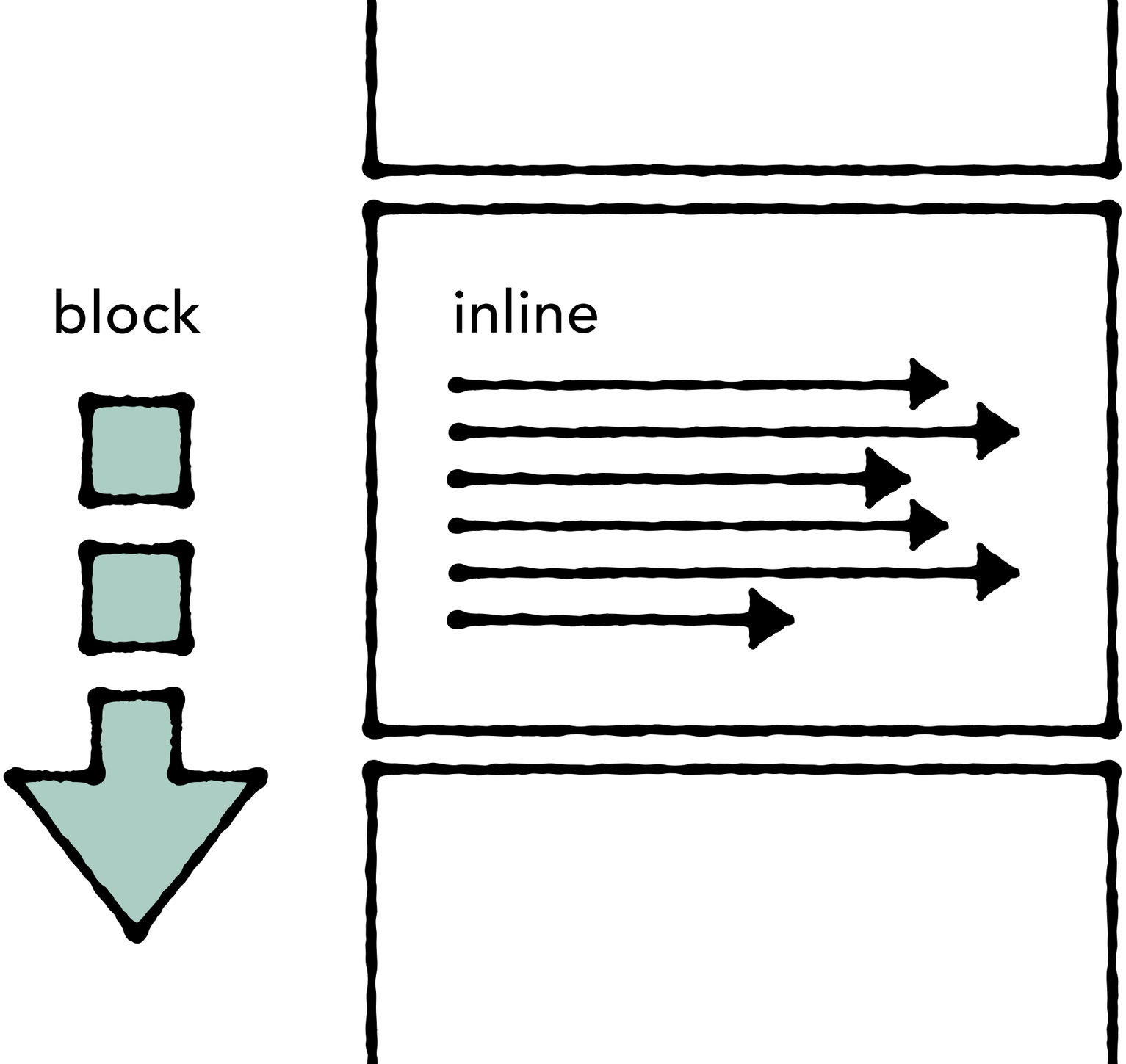
# QUESTIONS?

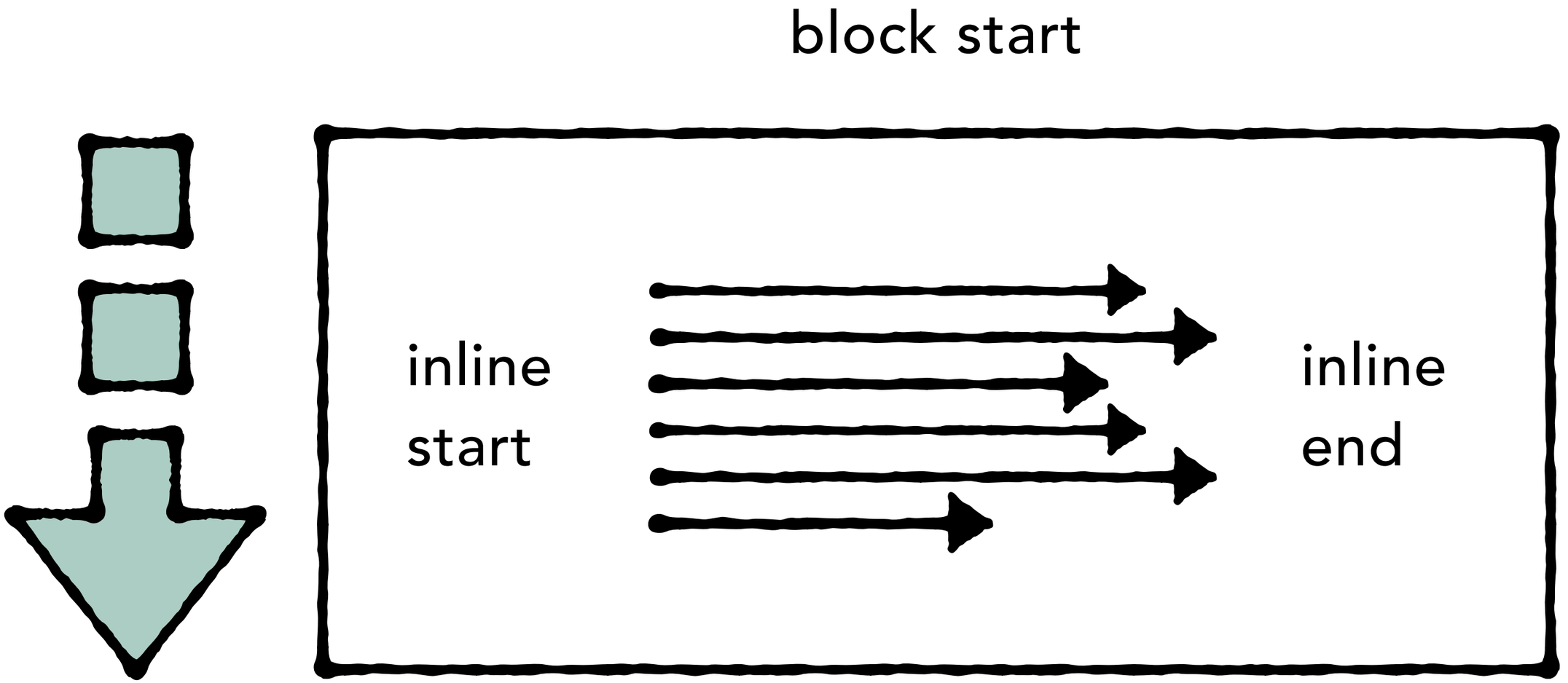
# Writing Modes

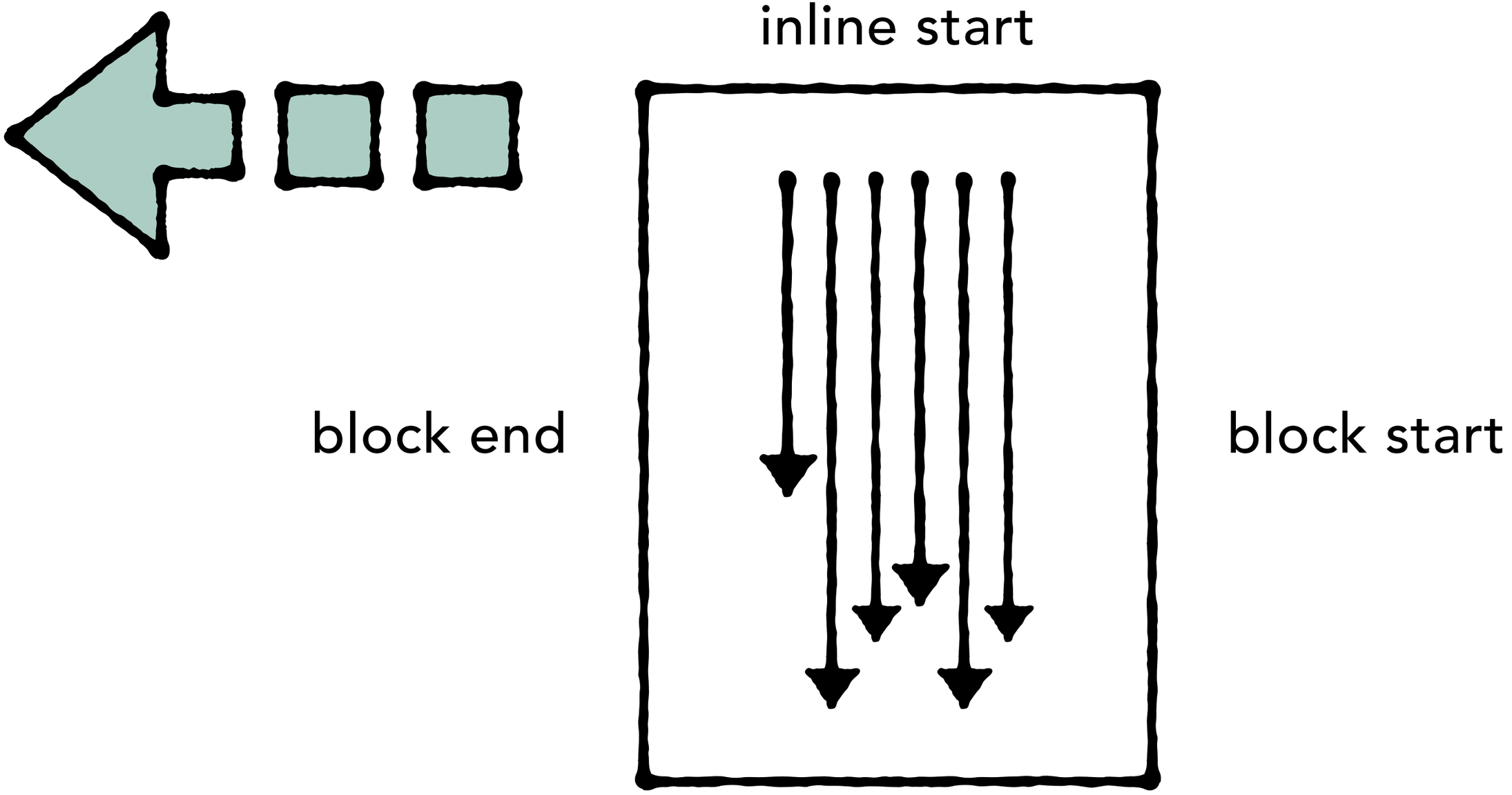
# For the rest of today…

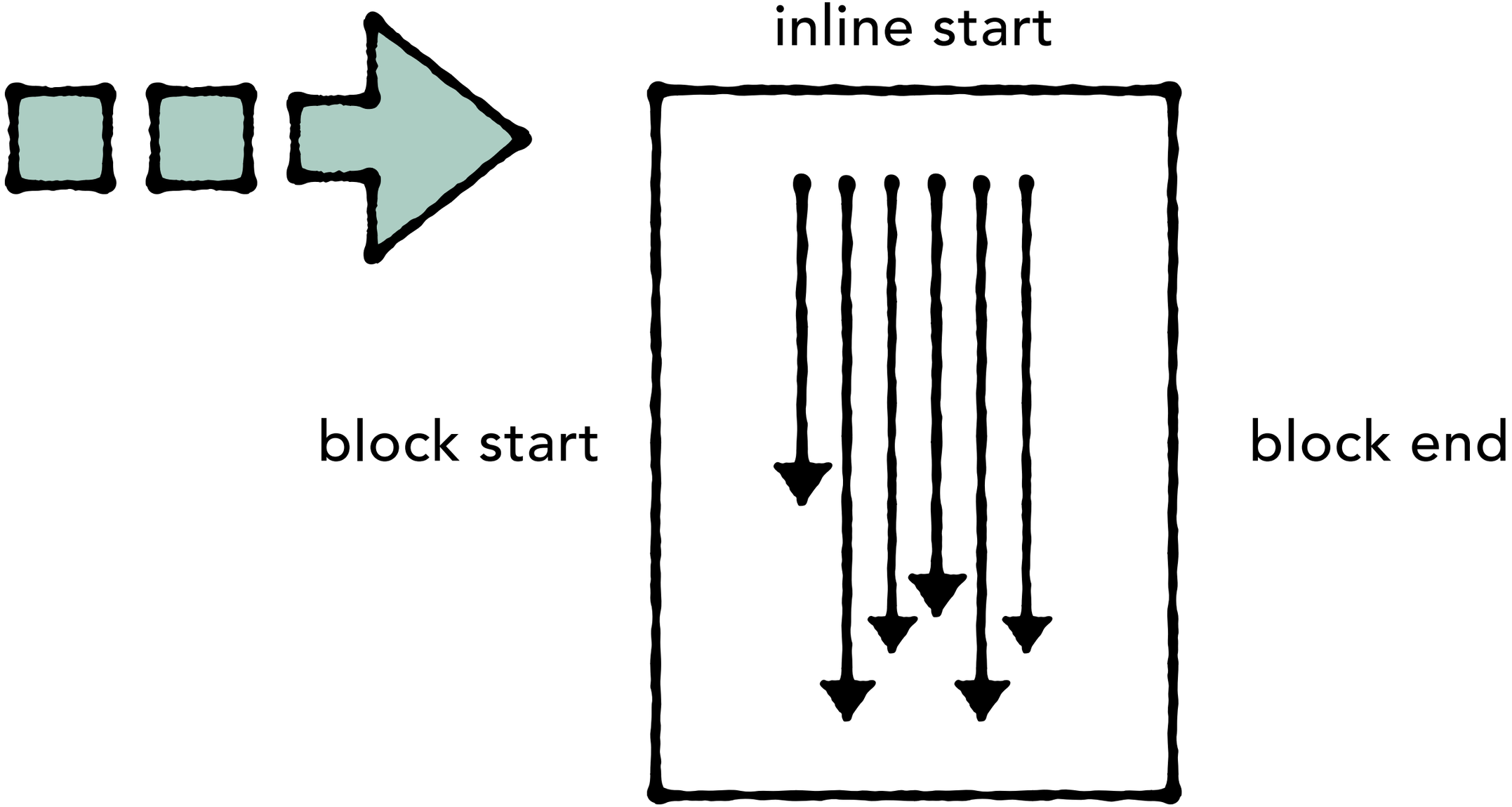

A
character orientation
inline direction
block
direction

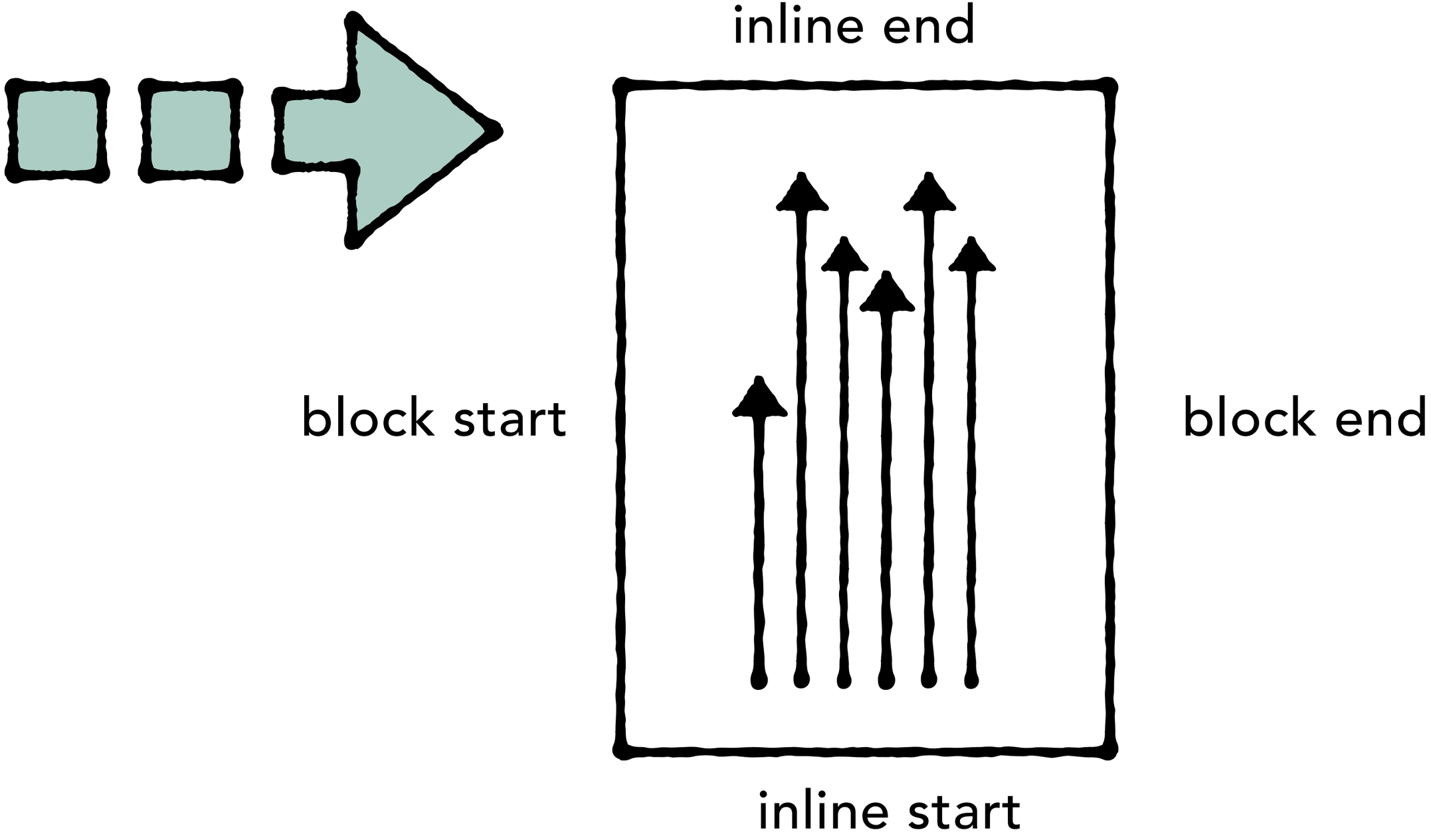
# Start & End

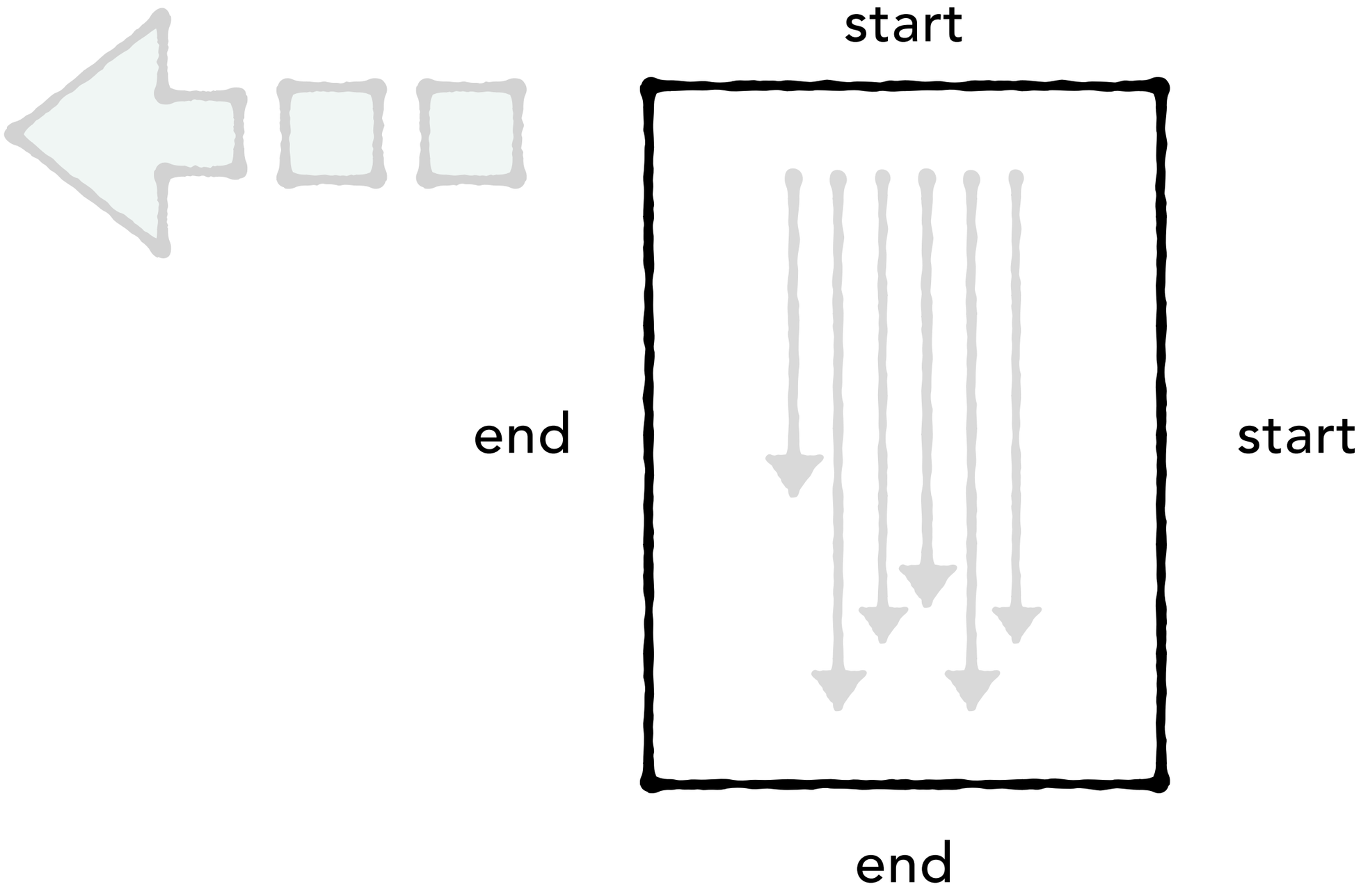

block
inline

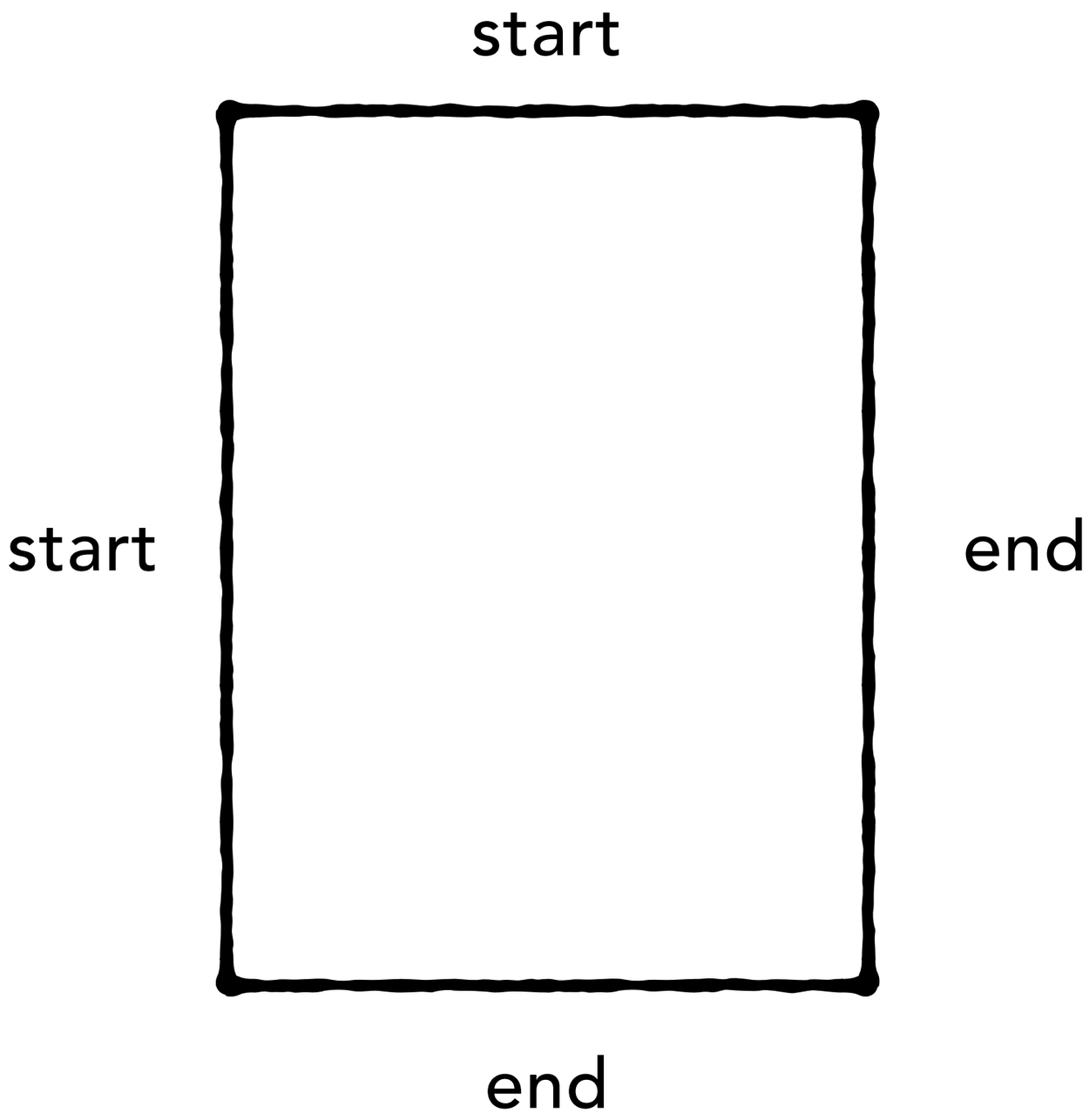

block start
inline
start
inline
end
block end


inline start
block end
block start
inline end


inline start
block start
block end
inline end


inline end
block start
block end
inline start


start
end
start
end


start
start
end
end

# Logical Properties

```
margin-block-start: 1rem;
padding-inline-end: 1rem;
border-block-end: 1px solid black;
text-align: start;
float: inline-start;
```

caniuse.com/#feat=css-logical-props

# CSS Logical Properties - UNOFF

Use start/end properties that depend on LTR or RTL writing direction instead of left/right

Global 5.8% + 83.6% = 89.4%

unprefixed: 5.8%

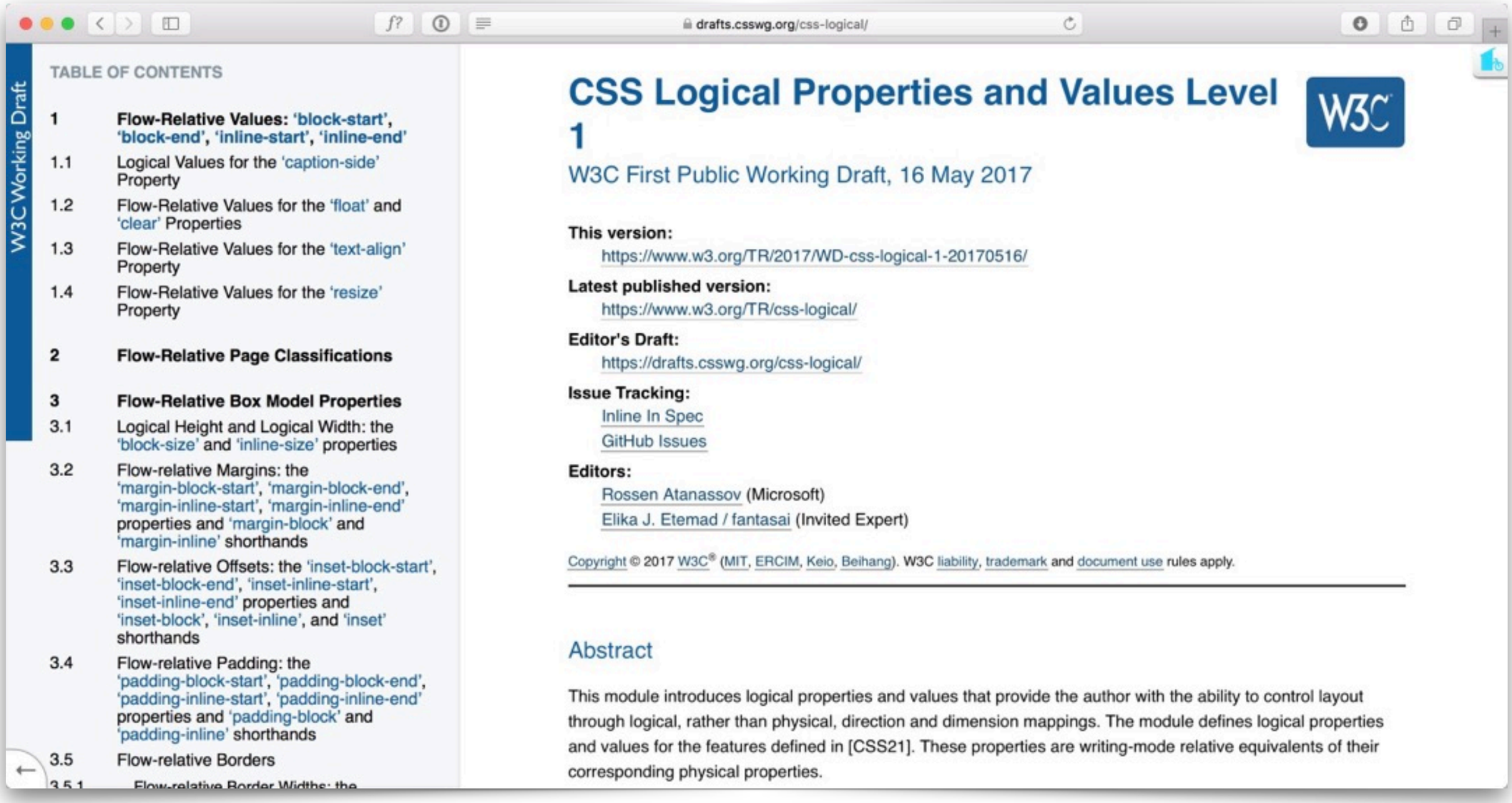
Current aligned | Usage relative | Date relative | Show all

| IE | Edge * | Firefox | Chrome | Safari | Opera | iOS Safari * | Opera Mini * | Android Browser * | Chrome for Android |
|---|---|---|---|---|---|---|---|---|---|
| | | | 2 49 | | | | | | |
| | | | 2 56 | | | 2 9.3 | | 2 4.4 | |
| | 14 | 52 | 2 57 | 2 10 | | 2 10.2 | | 2 4.4.4 | |
| 11 | 15 | 53 | 2 58 | 2 10.1 | 2 44 | 2 10.3 | all | 2 56 | 2 57 |
| | | 54 | 2 59 | 2 TP | 2 45 | | | | |
| | | 55 | 2 60 | | 2 46 | | | | |
| | | 56 | 2 61 | | | | | | |

Notes | Known issues (0) | Resources (5) | Feedback

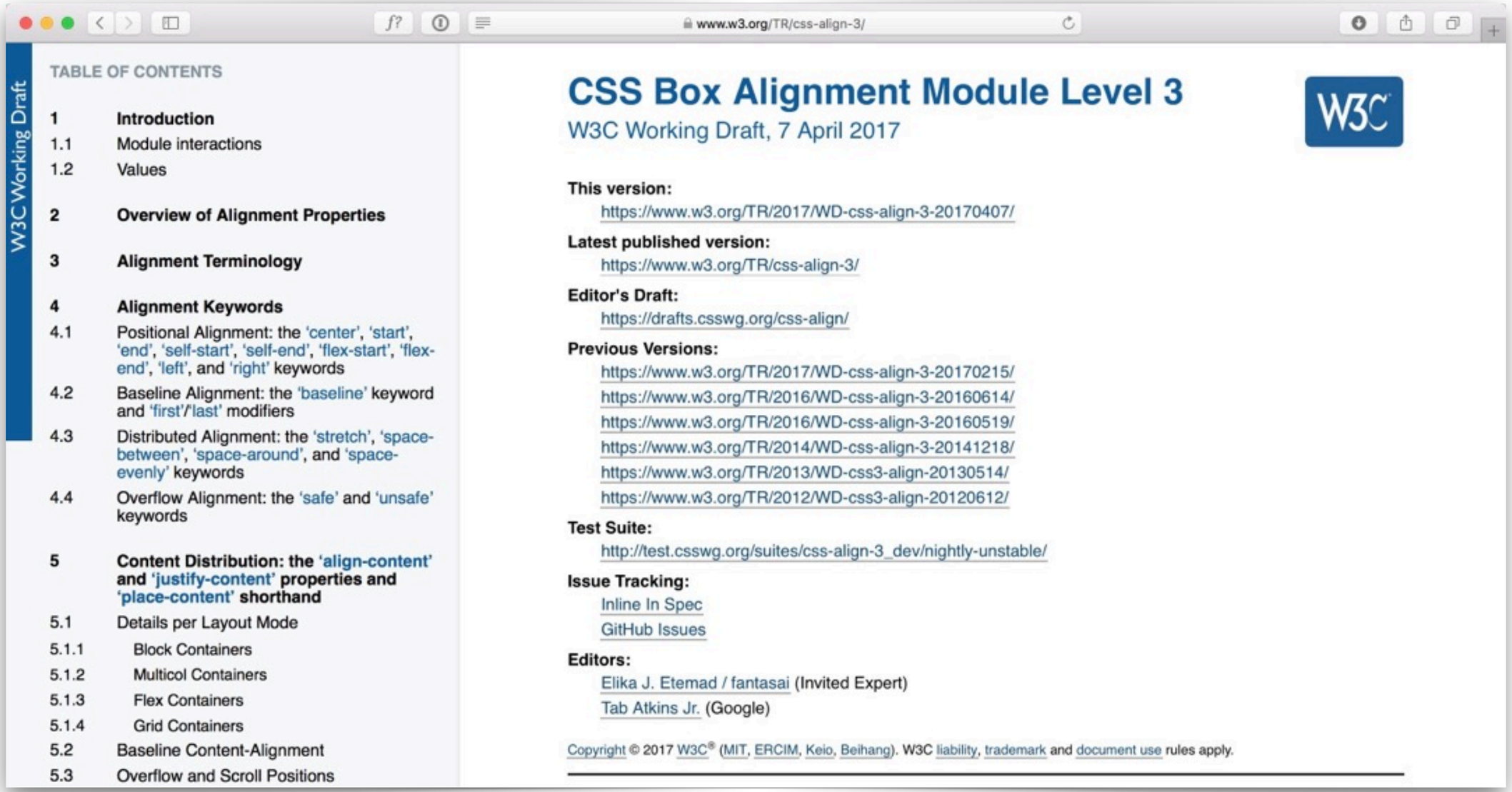
MS Edge status: Under Consideration

2 Like #1 but also supports `*-before` and `*-end` for `*-block-start` and `*-block-end` properties as well as `start` and `end` values for `text-align`



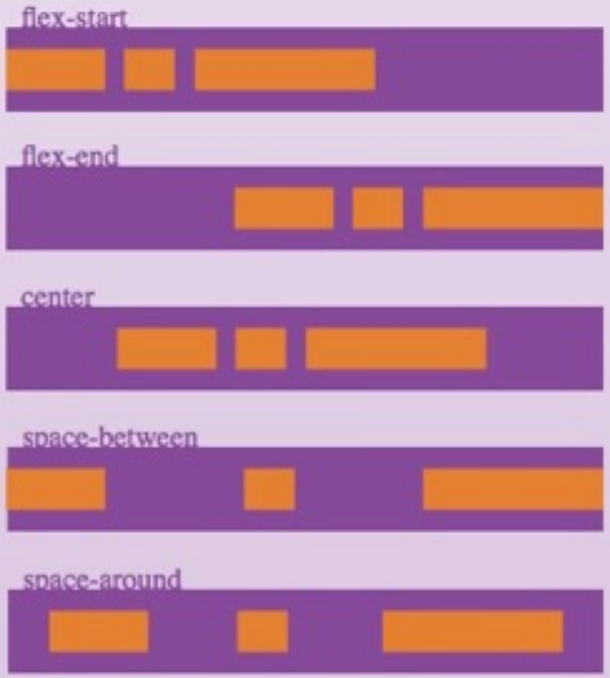

drafts.csswg.org/css-logical

# Alignment



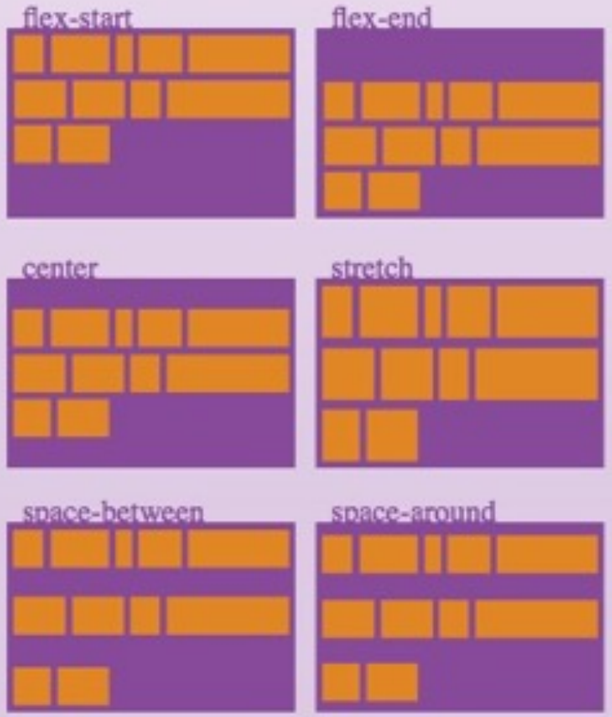

w3.org/TR/css-align-3

## justify-content



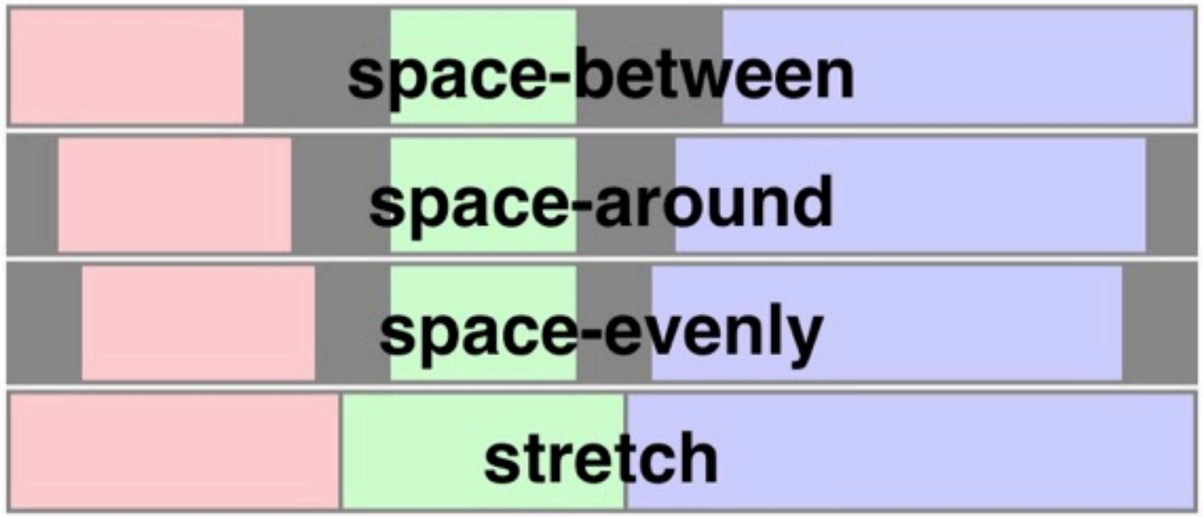

This defines the alignment along the main axis. It helps distribute extra free space left over when either all the flex items on a line are inflexible, or are flexible but have reached their maximum size. It also exerts some control over the alignment of items when they overflow the line.

## align-content




This aligns a flex container's lines within when there is extra space in the cross-axis, similar to how `justify-content` aligns individual items within the main-axis.

flex-start
flex-end
center
stretch
space-between
space-around




start / flex-start

end / flex-end

center

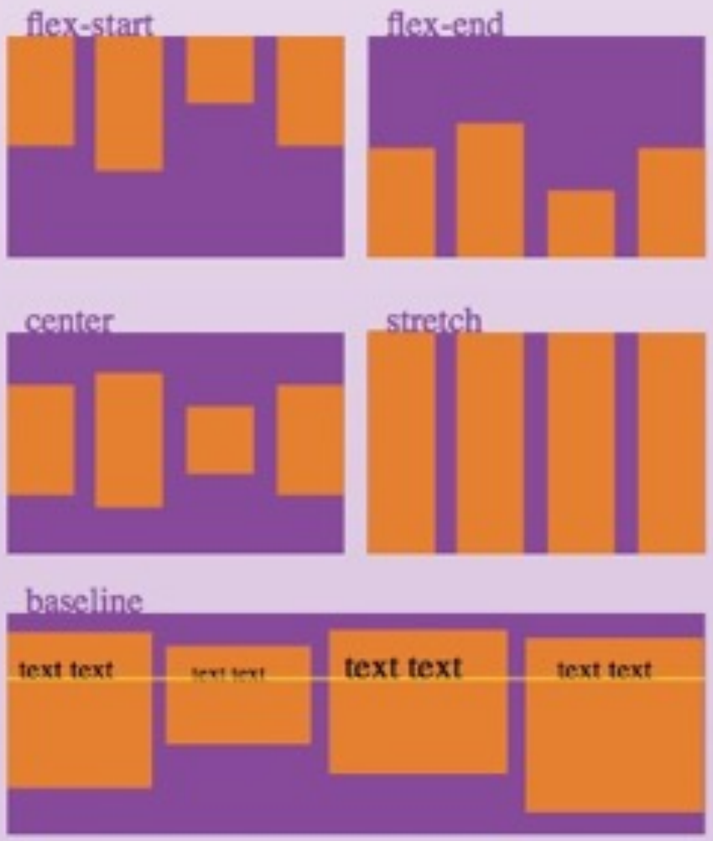
space-between

space-around

space-evenly

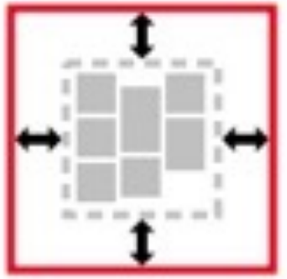
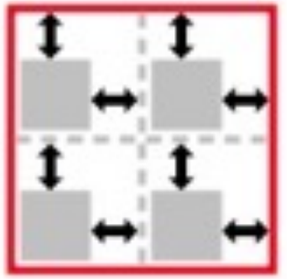
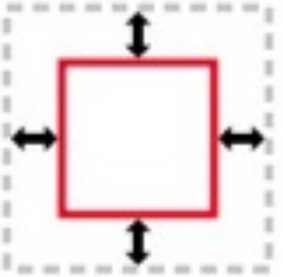
stretch

## align-items




This defines the default behaviour for how flex items are laid out along the cross axis on the current line. Think of it as the `justify-content` version for the cross-axis (perpendicular to the main-axis).

flex-start
flex-end
center
stretch
baseline

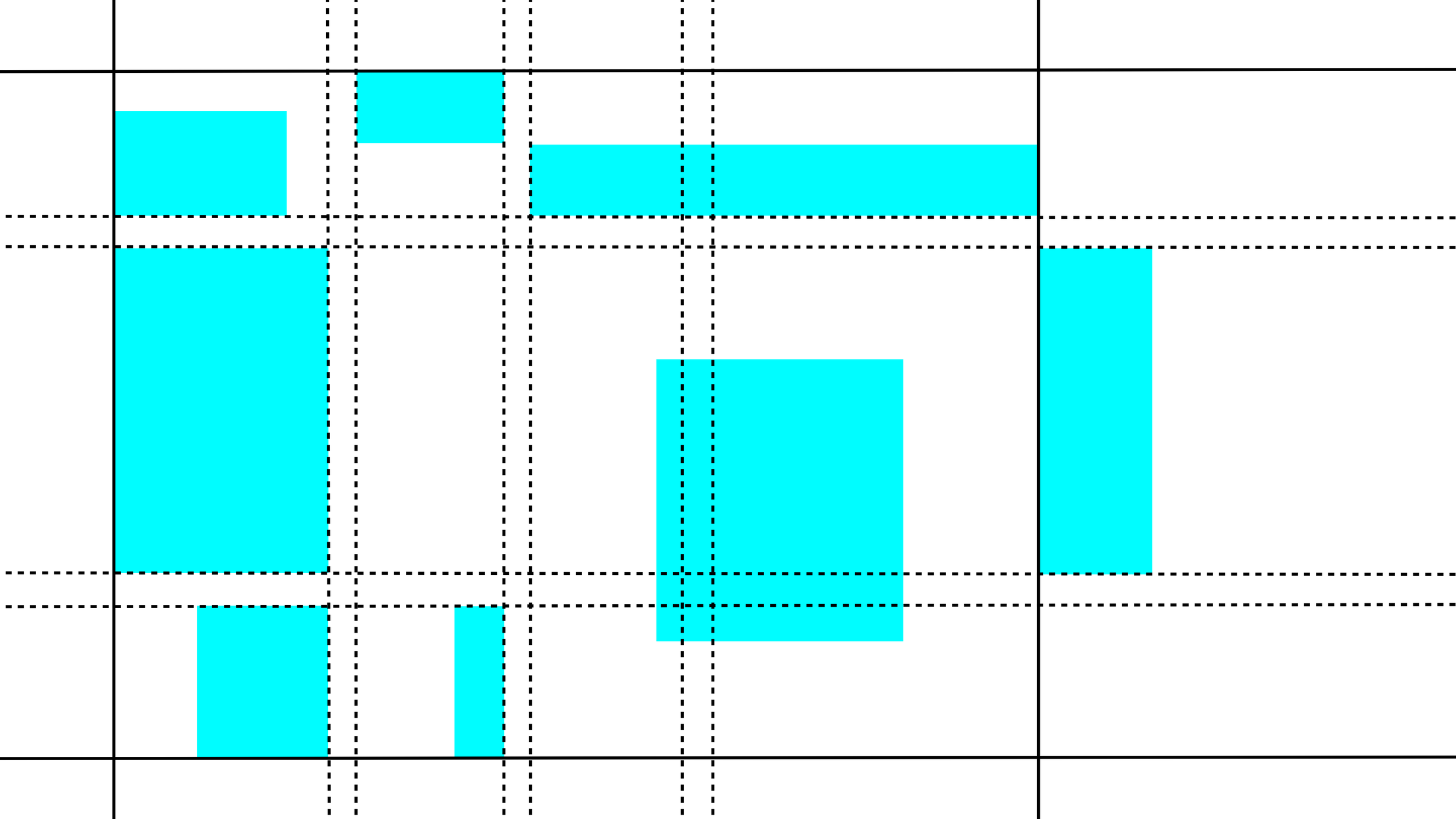
| Common | Axis | Aligns | | Applies to |
|---|---|---|---|---|
| 'justify-content' | main/inline | content within element (effectively adjusts padding) |  | block containers, flex containers, and grid containers |
| 'align-content' | cross/block | | | block containers, flex containers, and grid containers |
| 'justify-items' | inline | items inside element (controls child items' 'justify-self: auto') |  | grid containers |
| 'align-items' | cross/block | | | flex containers and grid containers |
| 'justify-self' | inline | element within parent (effectively adjusts margins) |  | block-level elements and grid items |
| 'align-self' | cross/block | | | flex items and grid items |

*(put on the container)*

| | |
|---|---|
| *-content | effects content group |
| *-items | effects individual items |

*(put on item)*

| | |
|---|---|
| *-self | effects individual items |



www.w3.org/TR/css3-grid/#alignment

CSS Box Alignment Module Level 3 | CSS Grid Layout Module Level 1 | CSS Flexible Box Layout Module Level 1

W3C Candidate Recommendation

```
.wrapper {
  display: grid;
  … 4-column / 3-row grid container …
  grid-gap: 10px;
  align-content: space-around;
  justify-content: space-between;
}

.item1 { grid-column: 1 / 5; }
.item2 { grid-column: 1 / 3; grid-row: 2 / 4; }
.item3 { grid-column: 3 / 5; }
/* last two items auto-place into the last two grid cells */
```

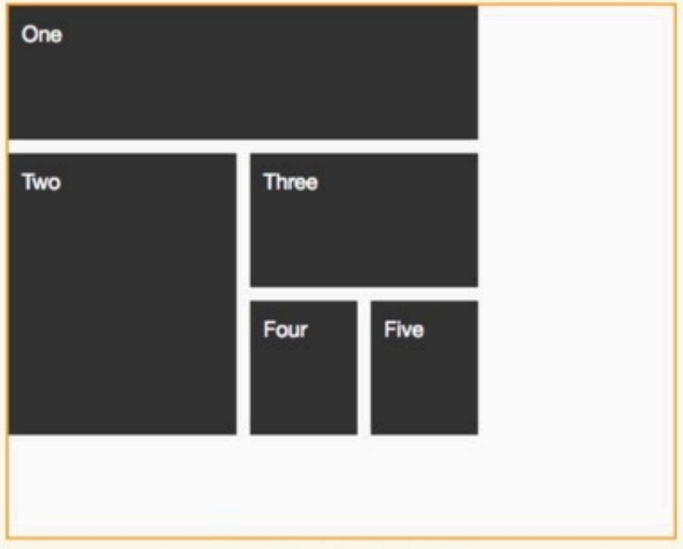



***Figure 33***Grid before alignment

www.w3.org/TR/css3-grid/#alignment

CSS Box Alignment Module Level 3 | CSS Grid Layout Module Level 1 | CSS Flexible Box Layout Module Lev

W3C Candidate Recommendation

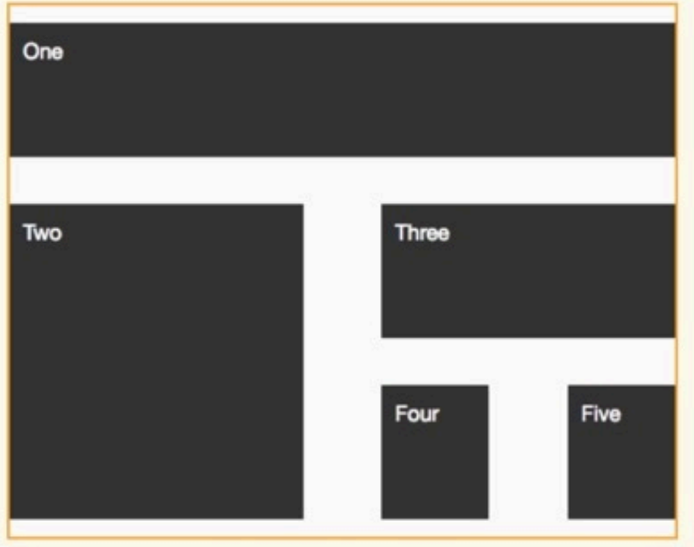
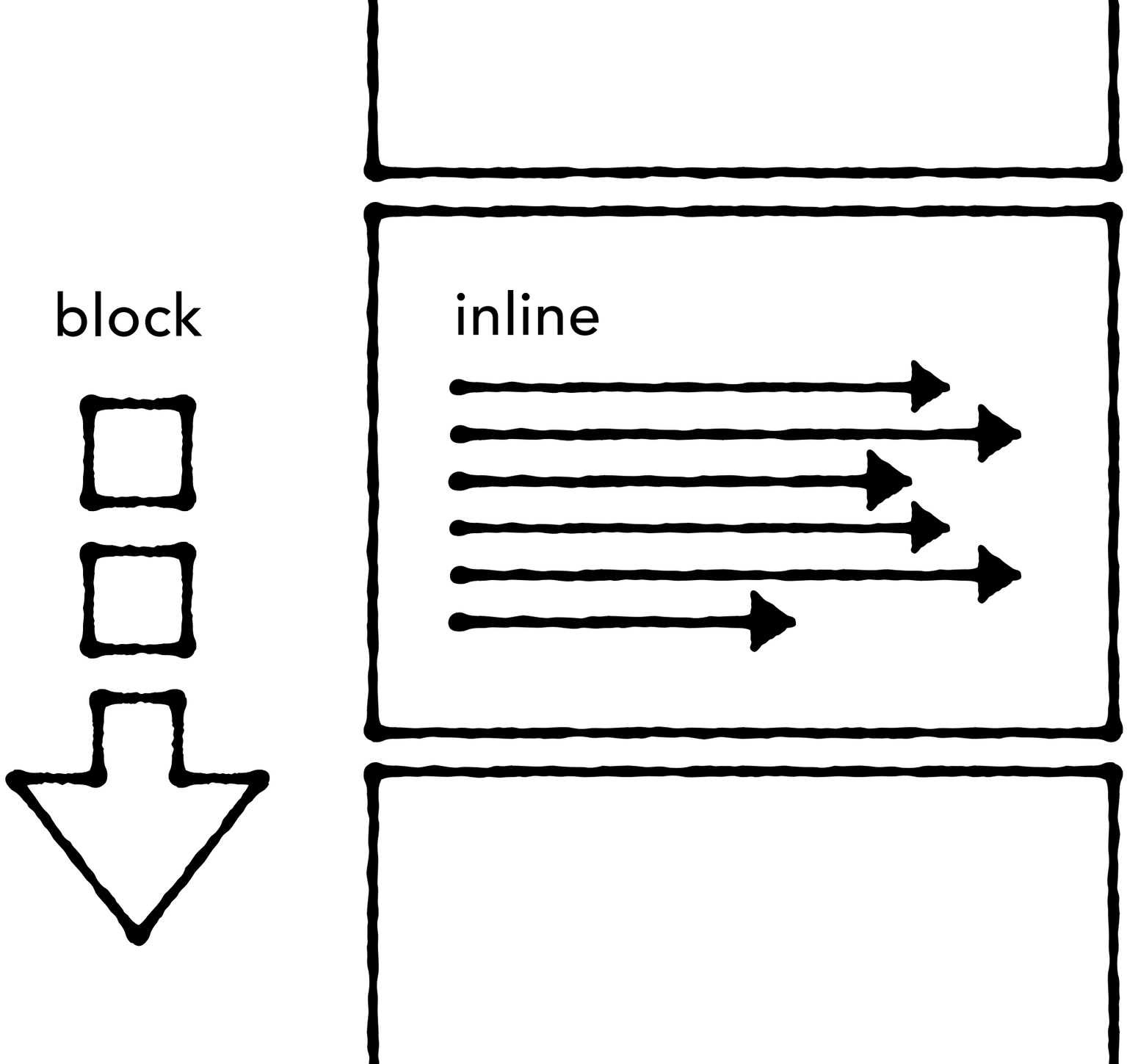
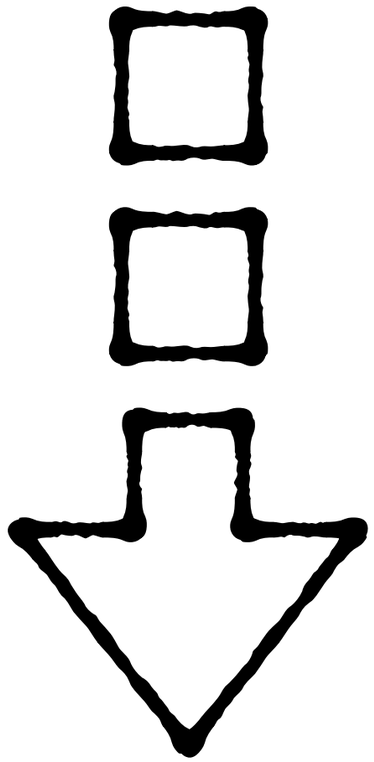



***Figure 35***Grid after alignment

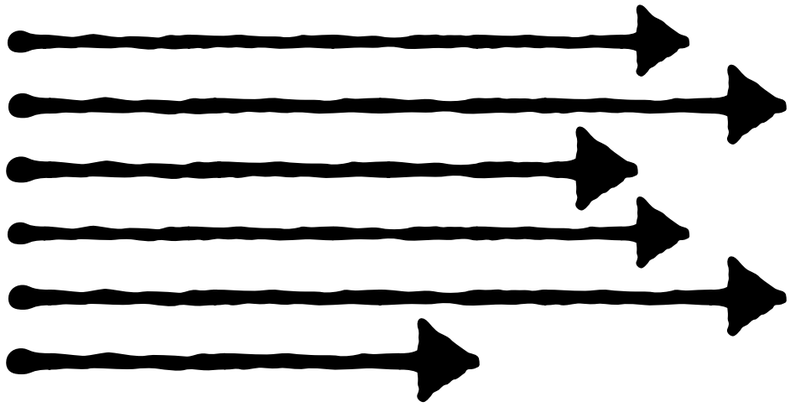
Note that alignment (unlike 'grid-gap' spacing) happens after the grid tracks are sized, so if the track sizes are determined by the contents of the spanned item, it will gain excess space in the alignment stage to accommodate the alignment spacing.

# Justify vs. Align


block
inline

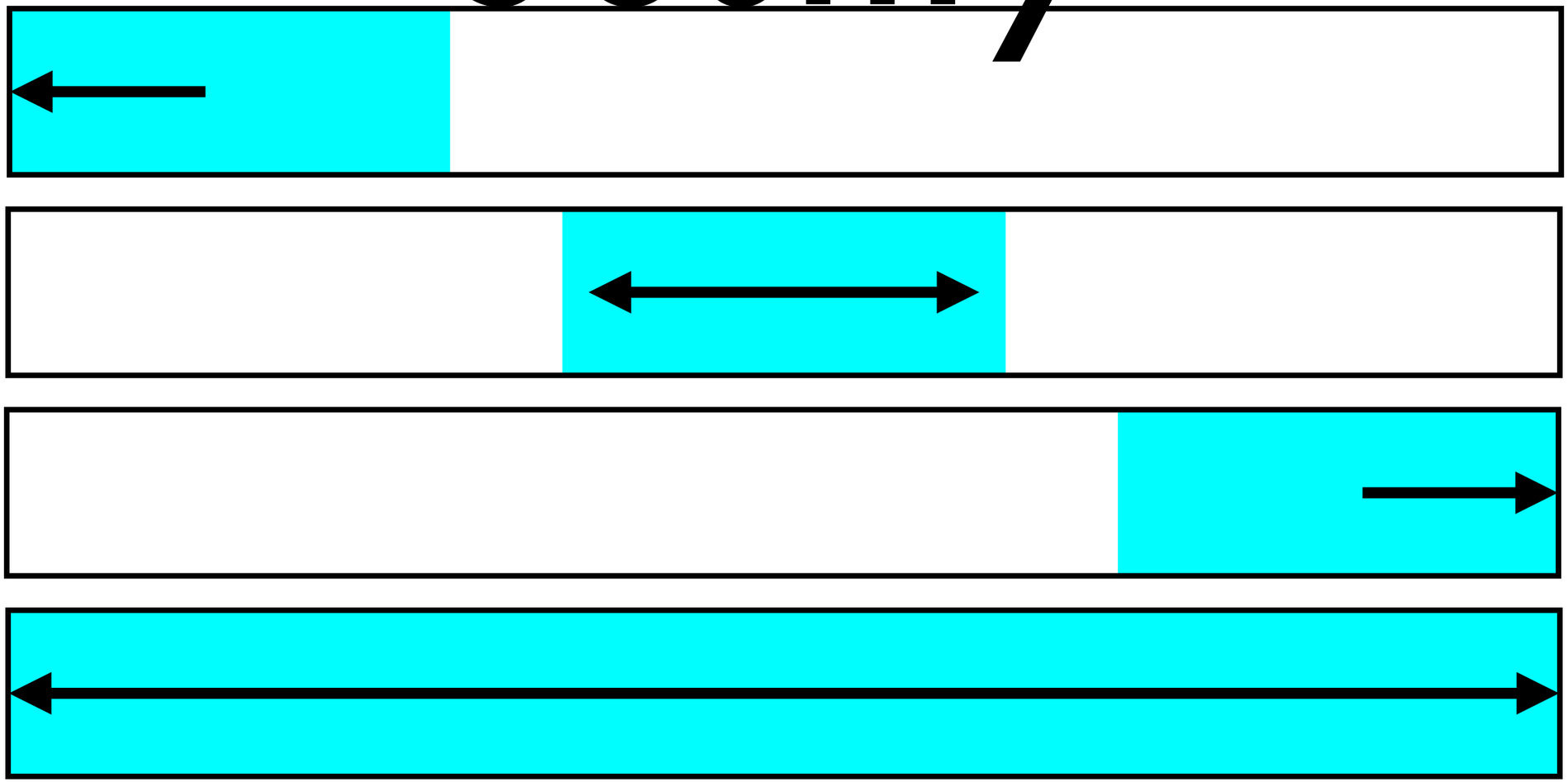


Align



Justify

# Justify



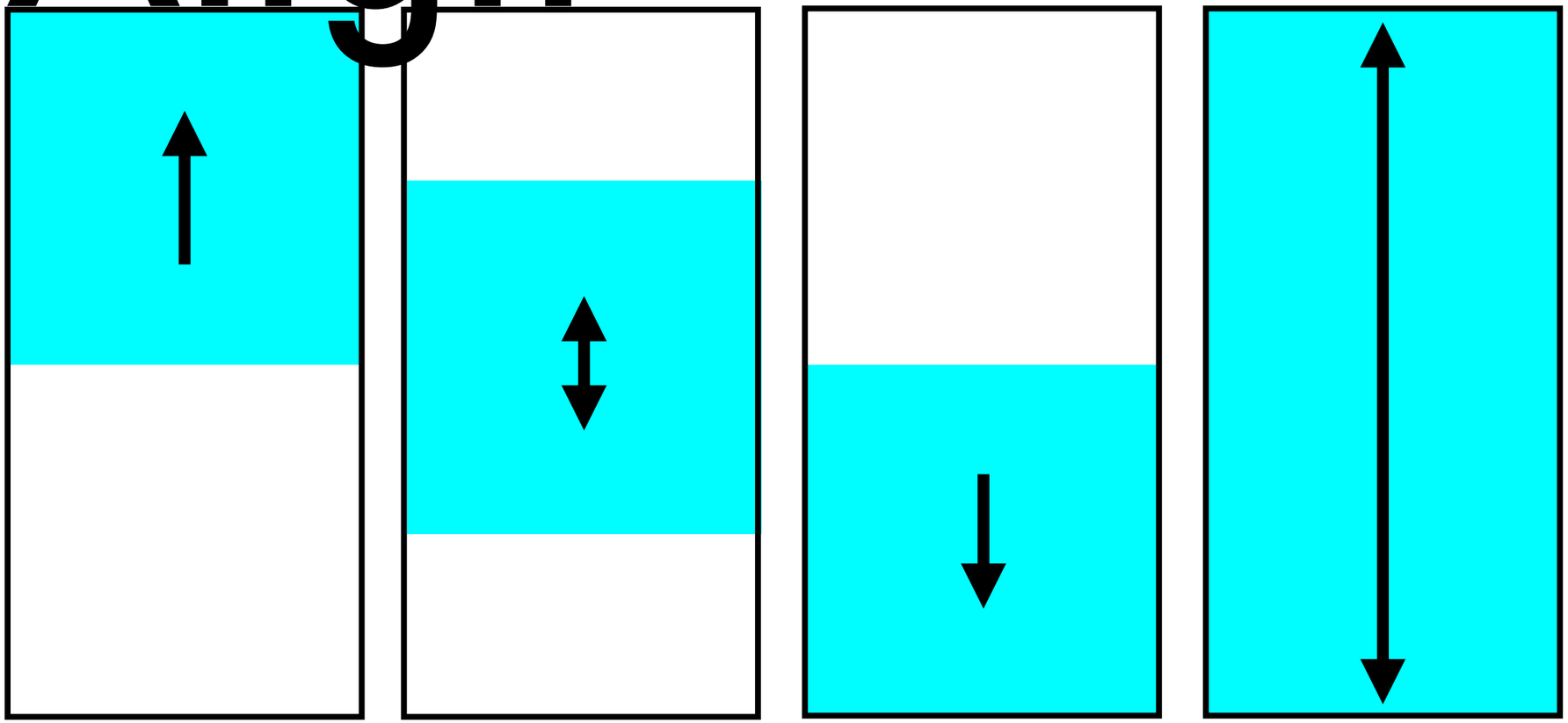
start

center

end

s t r e t c h

# Align

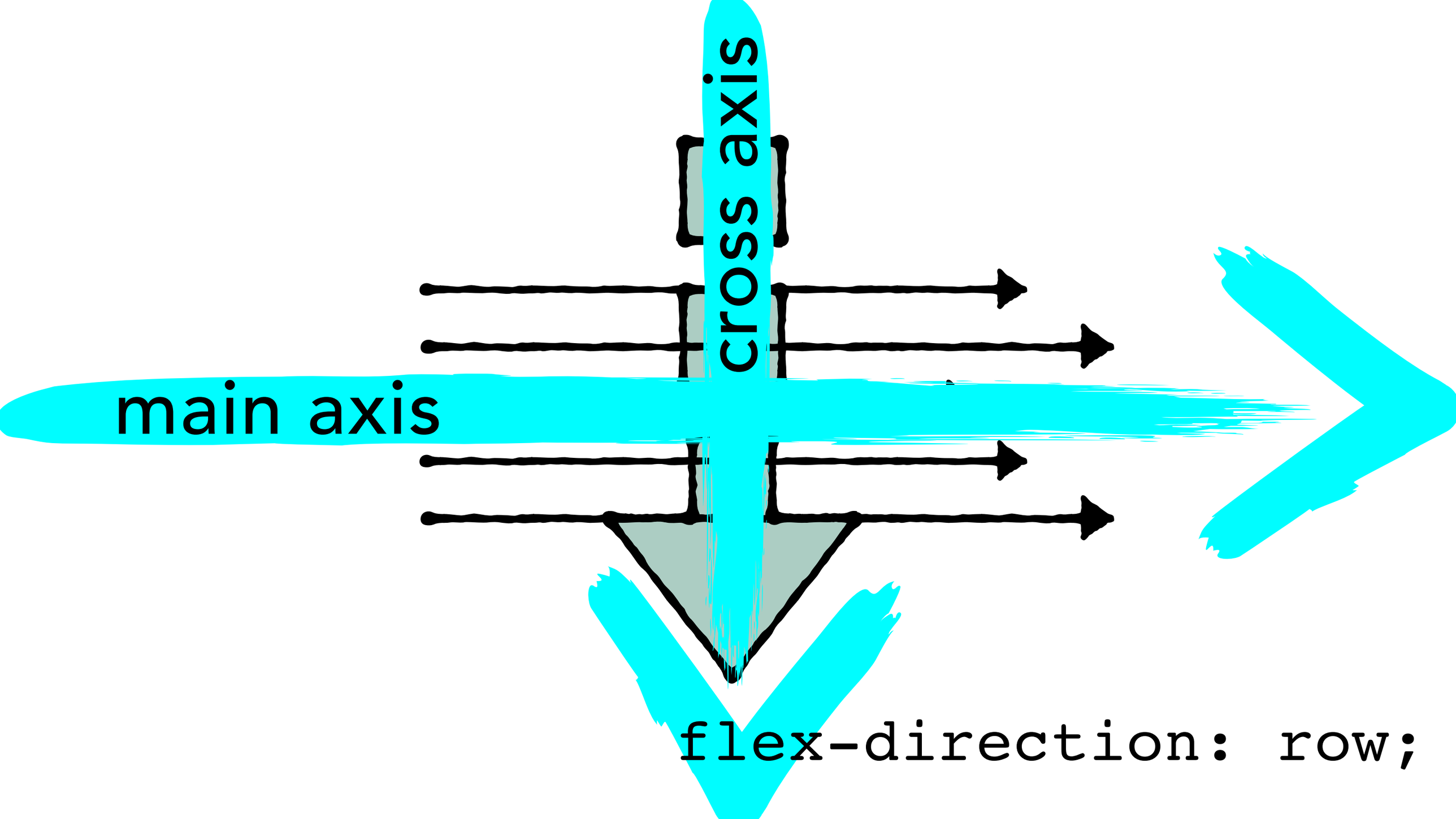


start

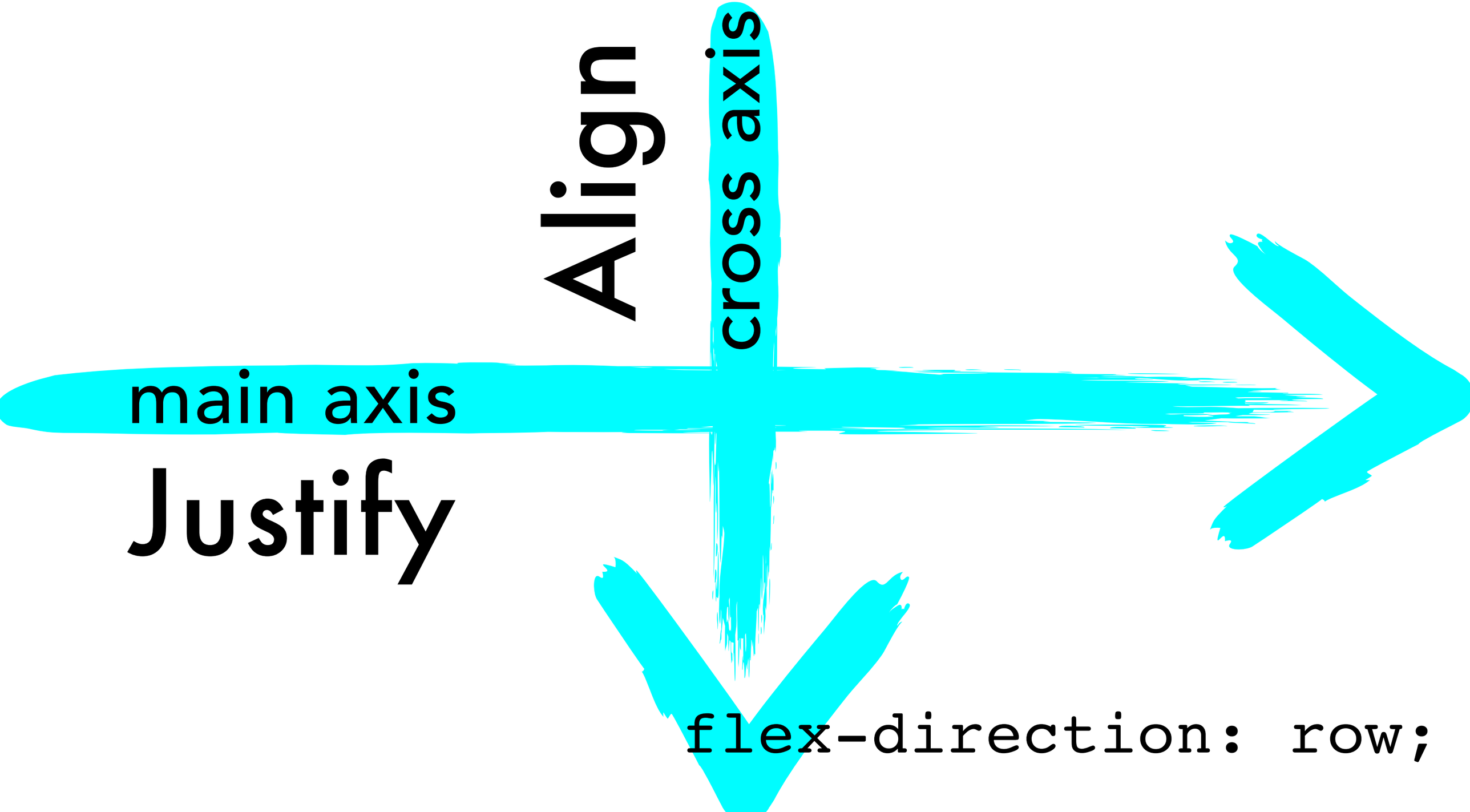
center

end

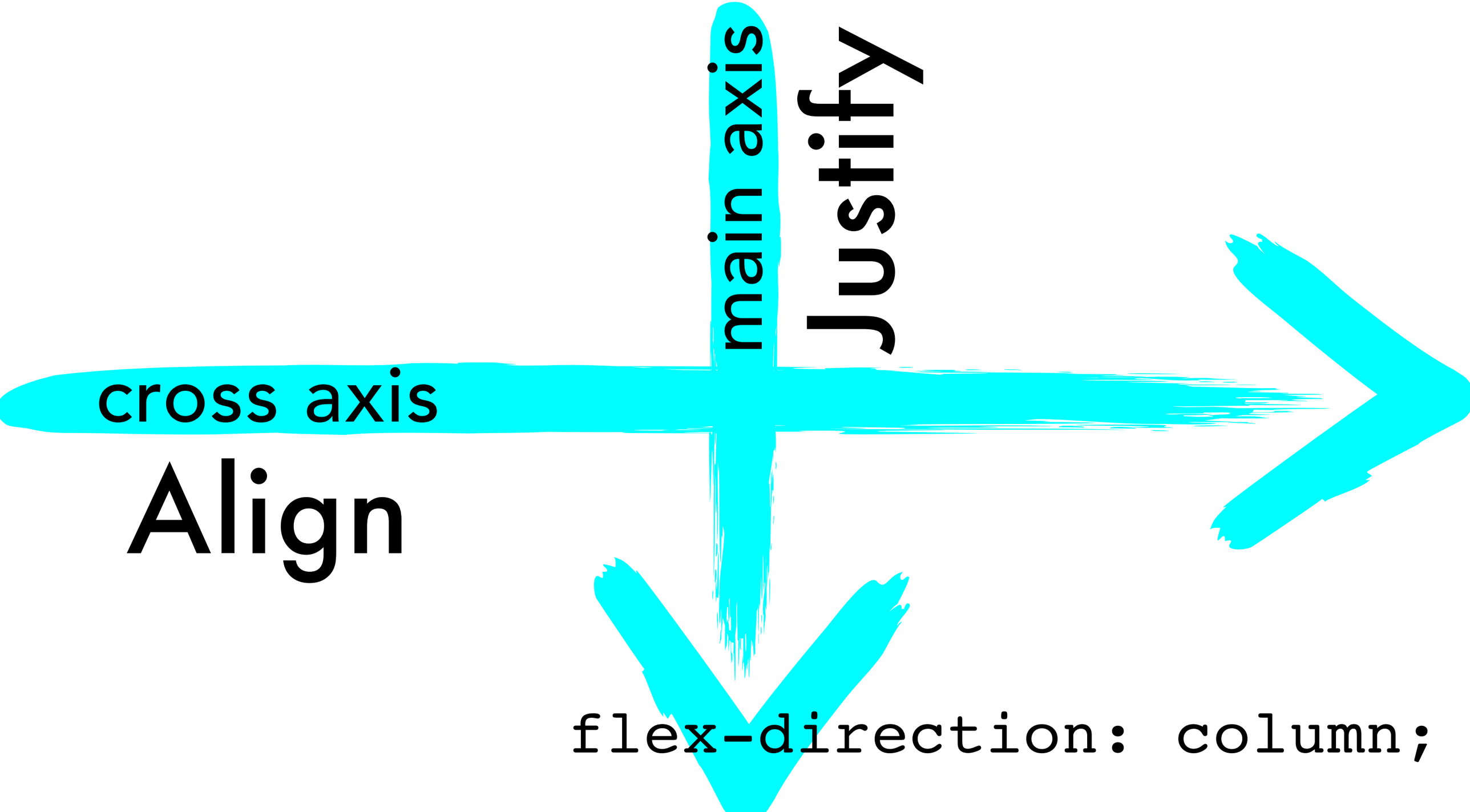
stretch




```
flex-direction: row;
```

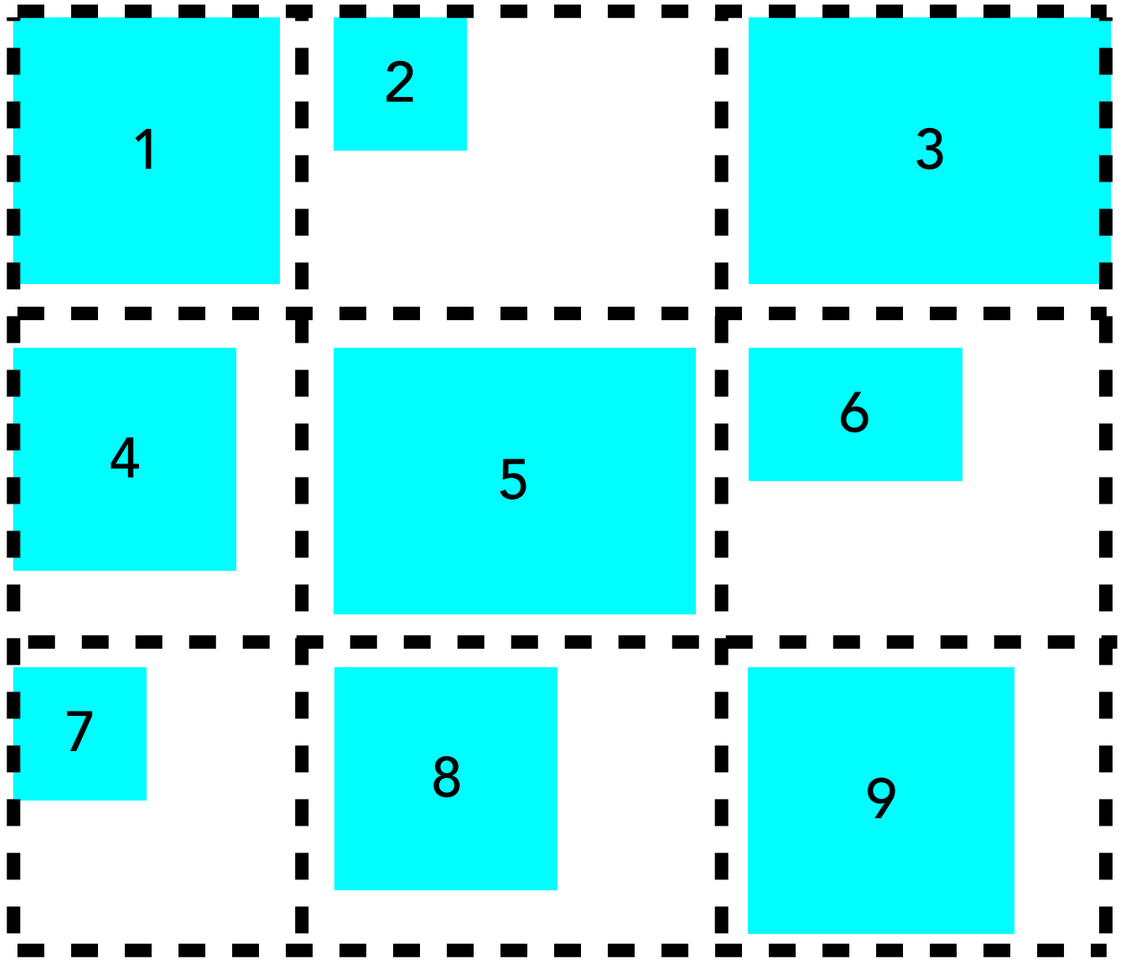


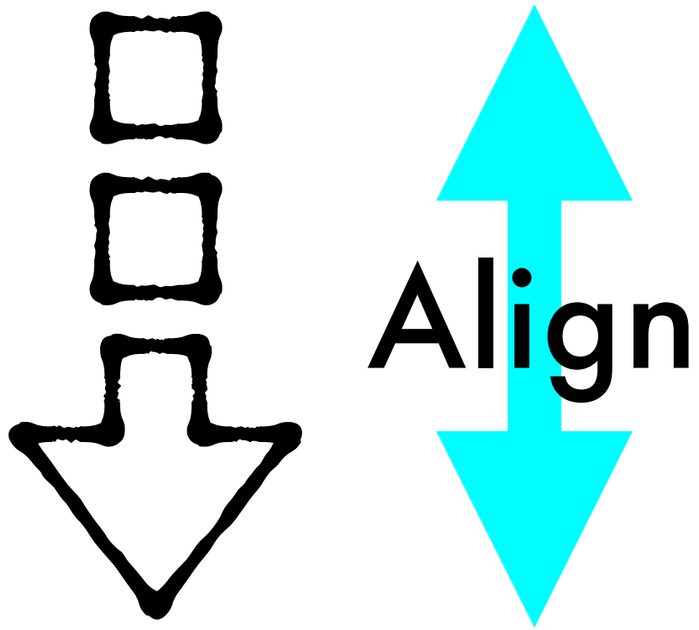

```
flex-direction: row;
```

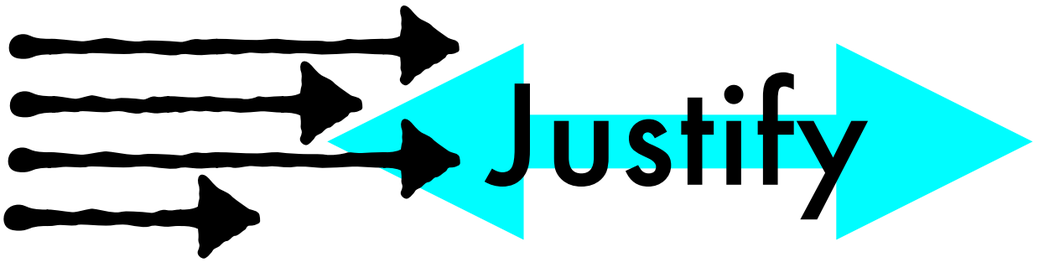



```
flex-direction: column;
```

# Grid

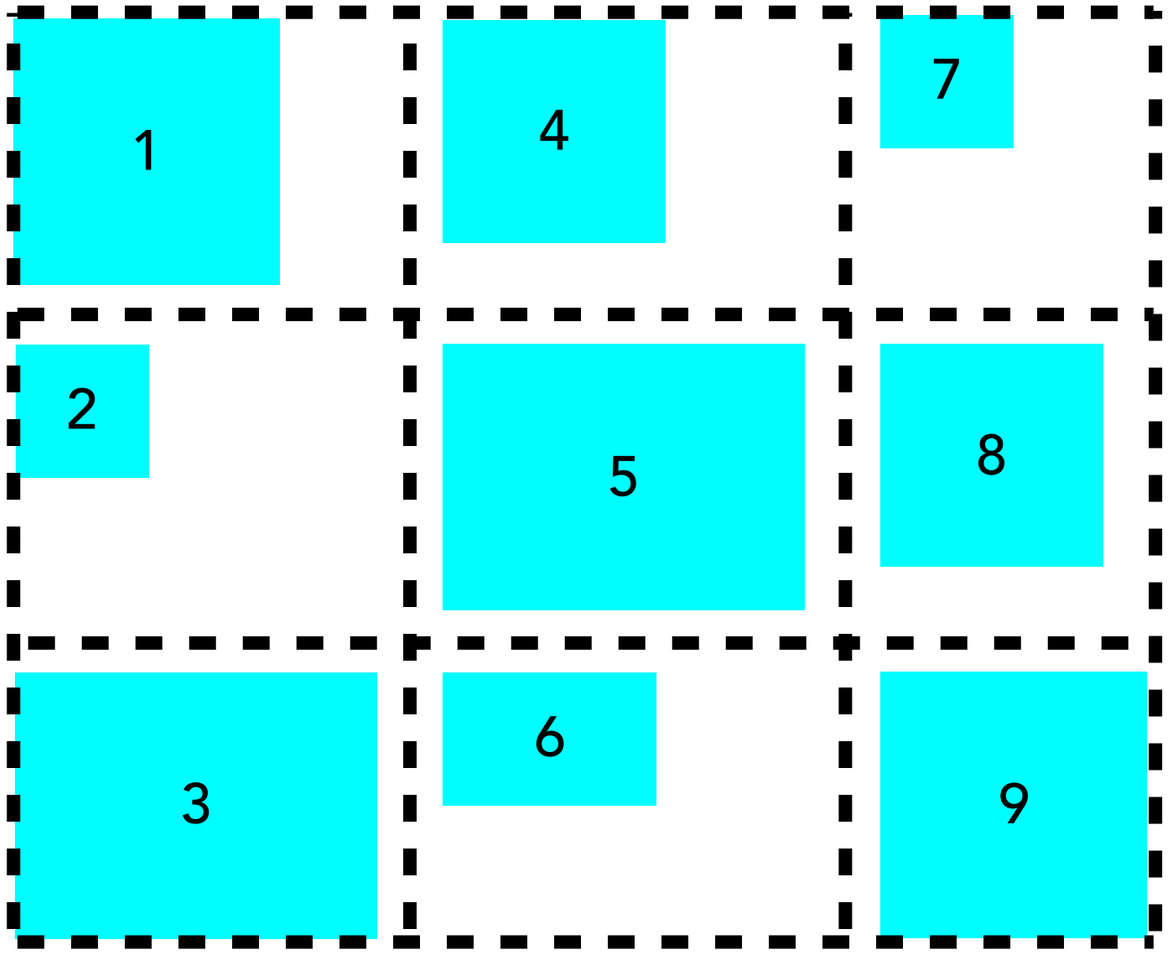


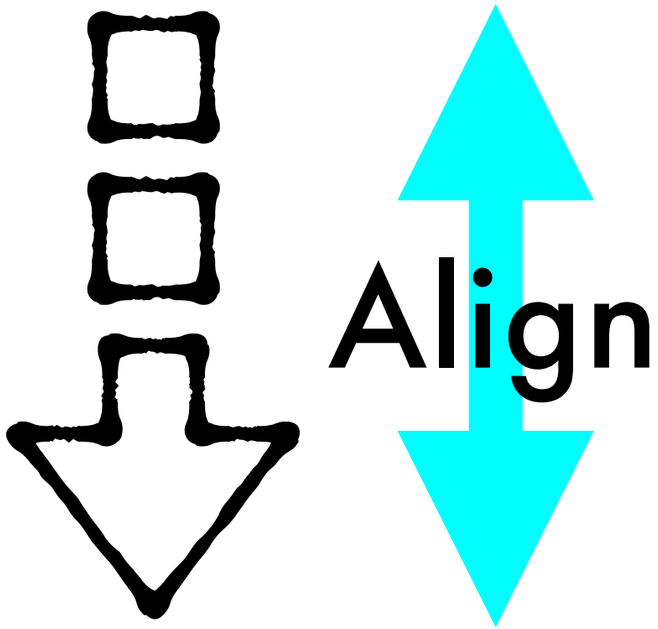



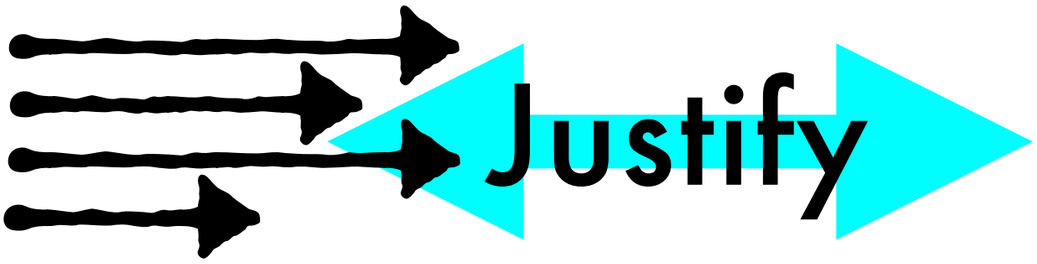




```
writing-mode: horizontal-tb;
grid-auto-flow: row;
```

# Grid




```
writing-mode: horizontal-tb;
grid-auto-flow: column;
```

codepen.io/jensimmons/pen/rmKada

# Test of combining Alignment Properties and Grid Auto Flow

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View



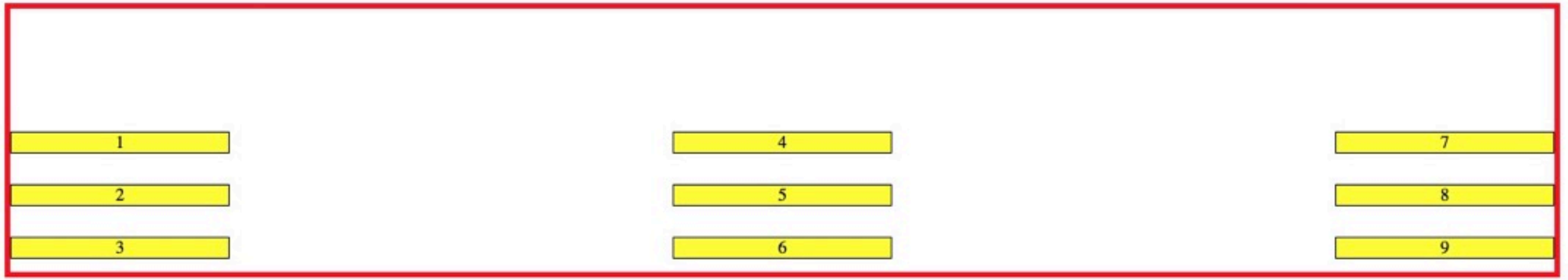
## HTML

```
<div>
  <p>1</p>
  <p>2</p>
  <p>3</p>
  <p>4</p>
  <p>5</p>
  <p>6</p>
  <p>7</p>
  <p>8</p>
  <p>9</p>
</div>

```

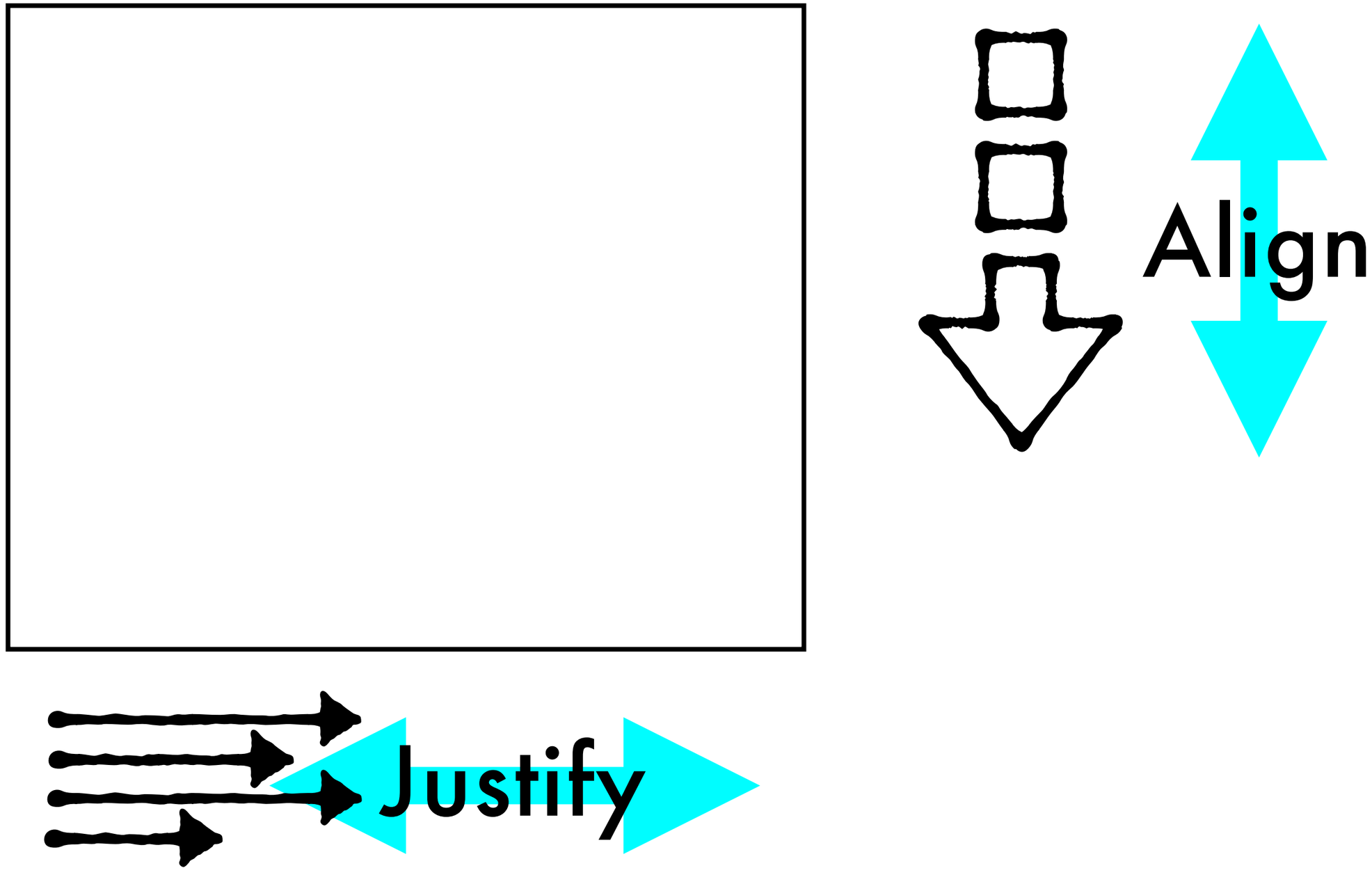
## CSS

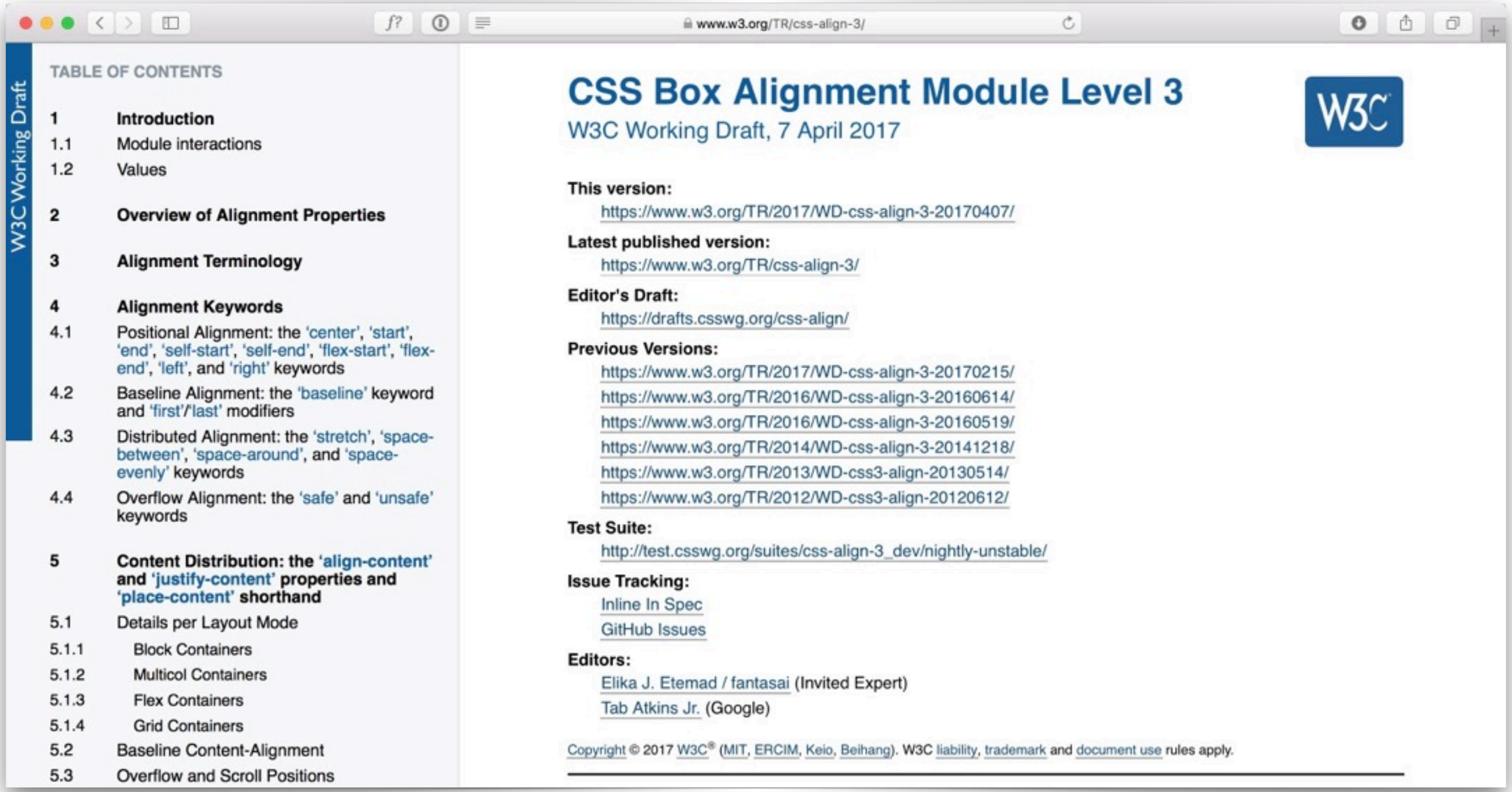
```
div {
  display: grid;
  grid-template-columns: 200px 200px 200px;
  grid-template-rows: 3rem 3rem 3rem;
  min-height: 15rem;
  border: 5px solid red;
  justify-content: space-between;
  align-content: end;
  grid-auto-flow: column;
}
p {
  background: yellow;
  border: 1px solid black;
  text-align: center;
}
```




Console | Assets | Comments | Delete | Keyboard

Last saved 2 minutes ago | Share | Export | Embed

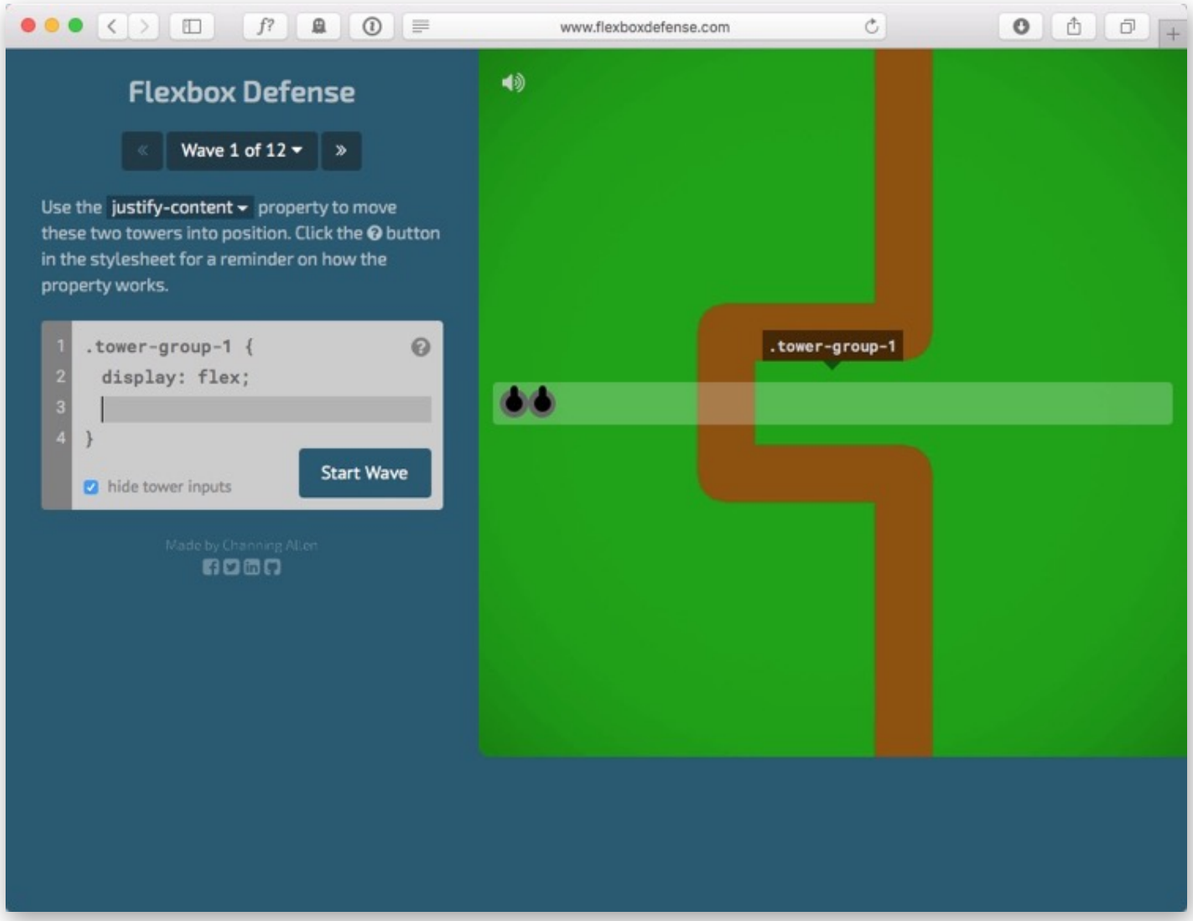

Align
Justify



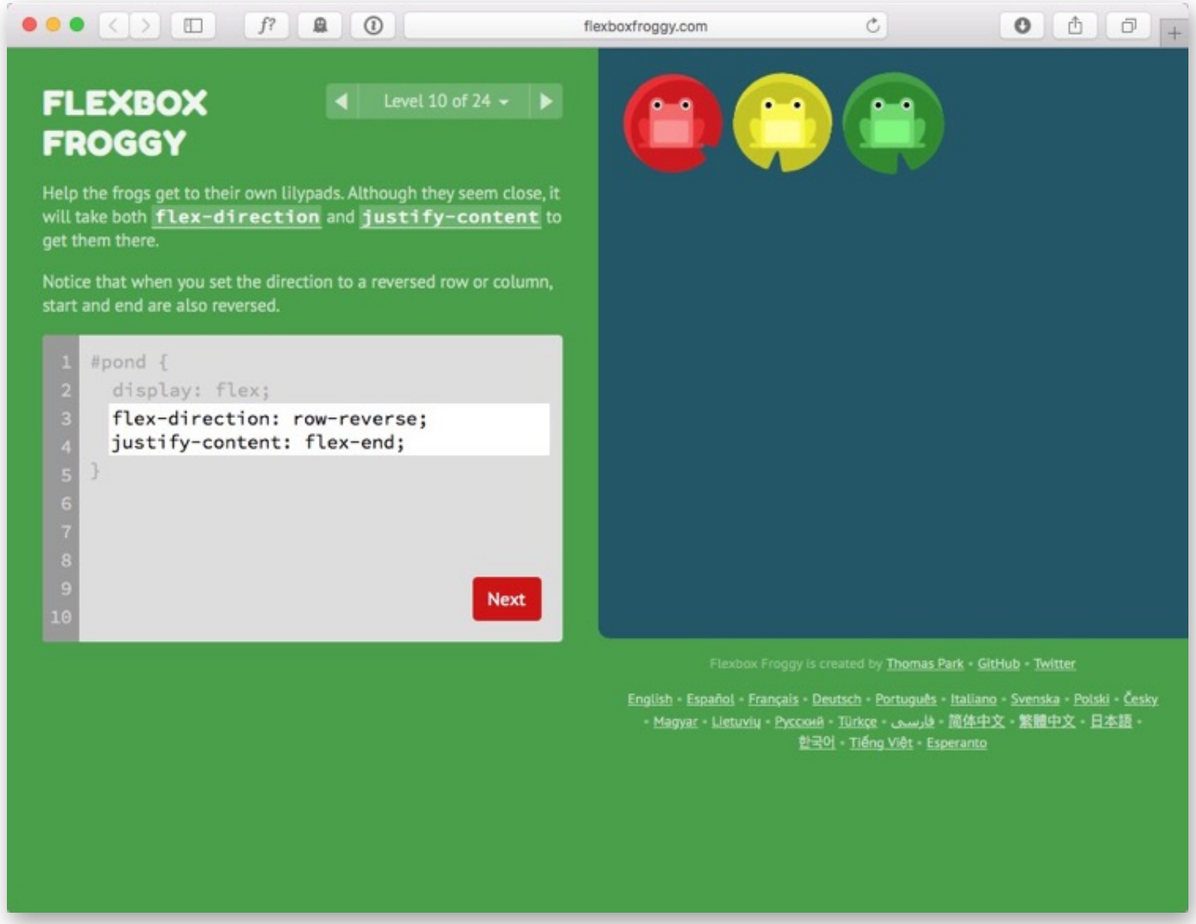

w3.org/TR/css-align-3

available here. The following table shows the implementation status of the new spec in the Safary, Chrome and Firefox browsers, using a color code like unimplemented, only grid or both (flex and grid):

| | | |
|---|---|---|
| **align-content** | Chrome | normal, space-between, space-around, space-evenly, stretch, center, start, end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| | Safari | normal, space-between, space-around, space-evenly, stretch, center, start, end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| | Firefox | normal, space-between, space-around, space-evenly, stretch, center, start, end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| **justify-content** | Chrome | normal, space-between, space-around, space-evenly, stretch, center, start, end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| | Safari | normal, space-between, space-around, space-evenly, stretch, center, start, end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| | Firefox | normal, space-between, space-around, space-evenly, stretch, center, start, end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| **align-items** | Chrome | normal, stretch, center, start, end, self-start, self-end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| | Safari | normal, stretch, center, start, end, self-start, self-end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| | Firefox | normal, stretch, center, start, end, self-start, self-end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe, safe |
| **align-self** | Chrome | auto, normal, stretch, center, start, end, self-start, self-end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe \| safe |
| | Safari | auto, normal, stretch, center, start, end, self-start, self-end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe \| safe |
| | Firefox | auto, normal, stretch, center, start, end, self-start, self-end, flex-start, flex-end, left, right, [first \| last ]? baseline, unsafe \| safe |




flexboxdefense.com



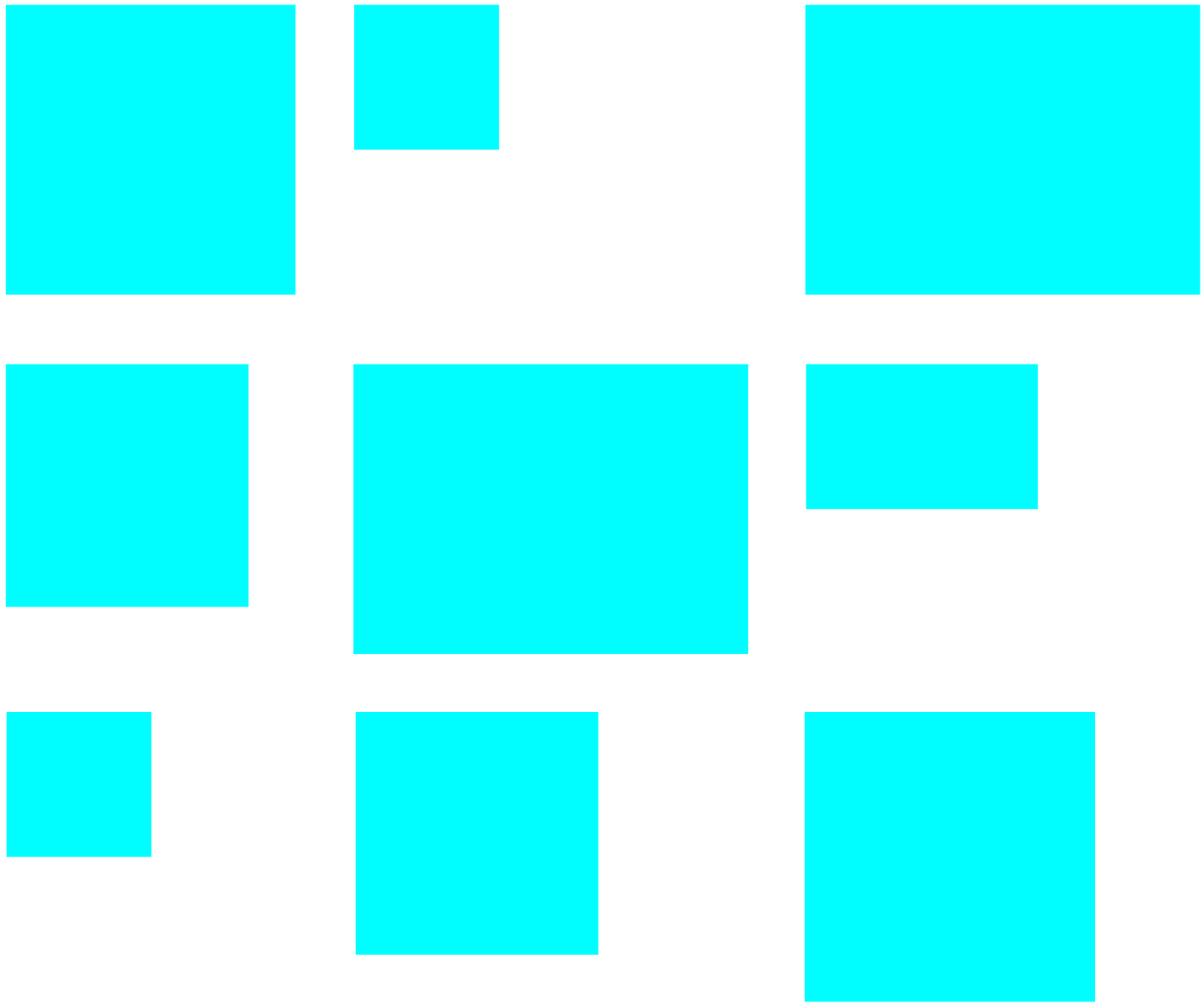

flexboxfroggy.com

# Flexbox

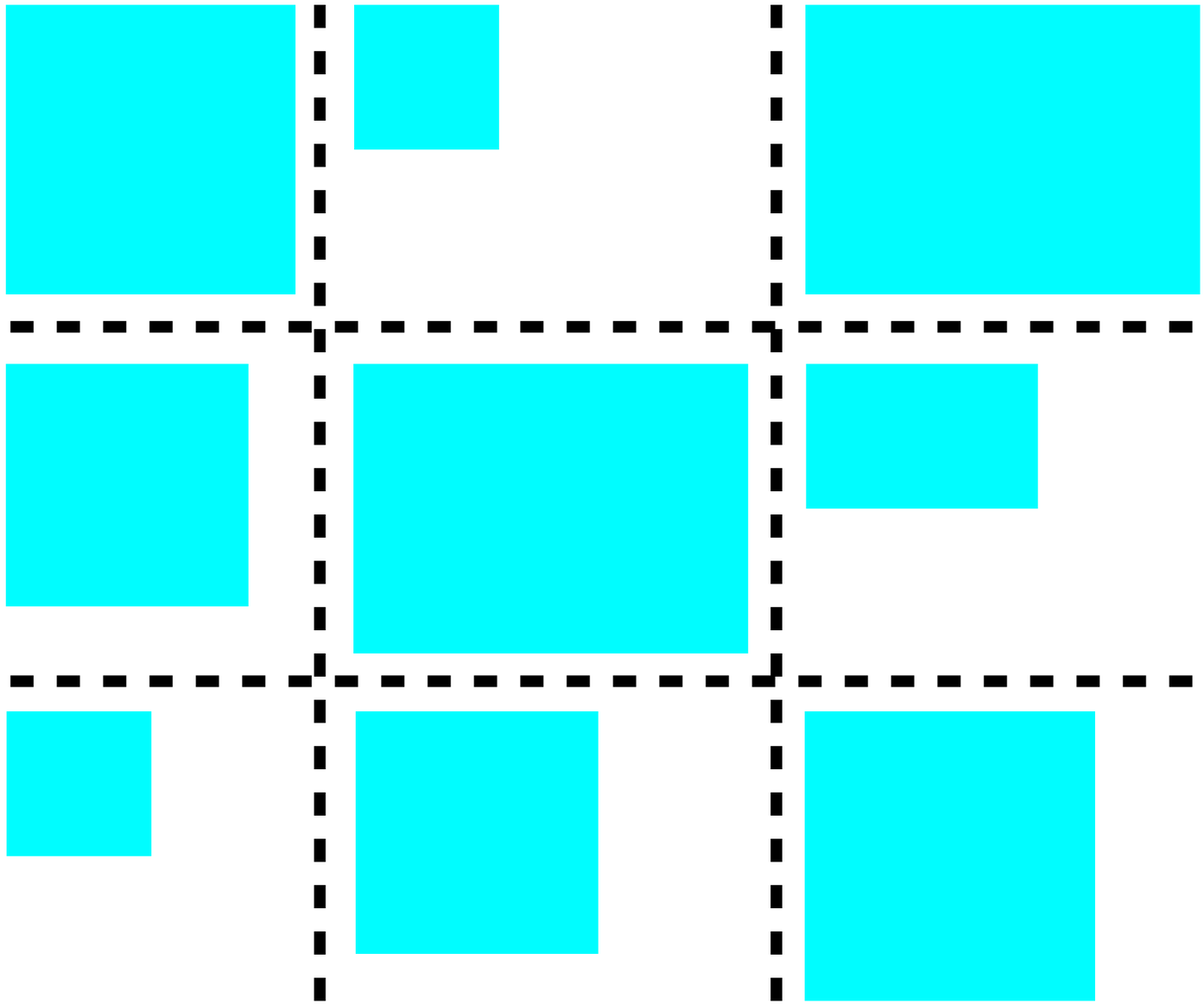
# FAQ: Flexbox vs. CSS Grid?

# Flexbox lines things up in one direction

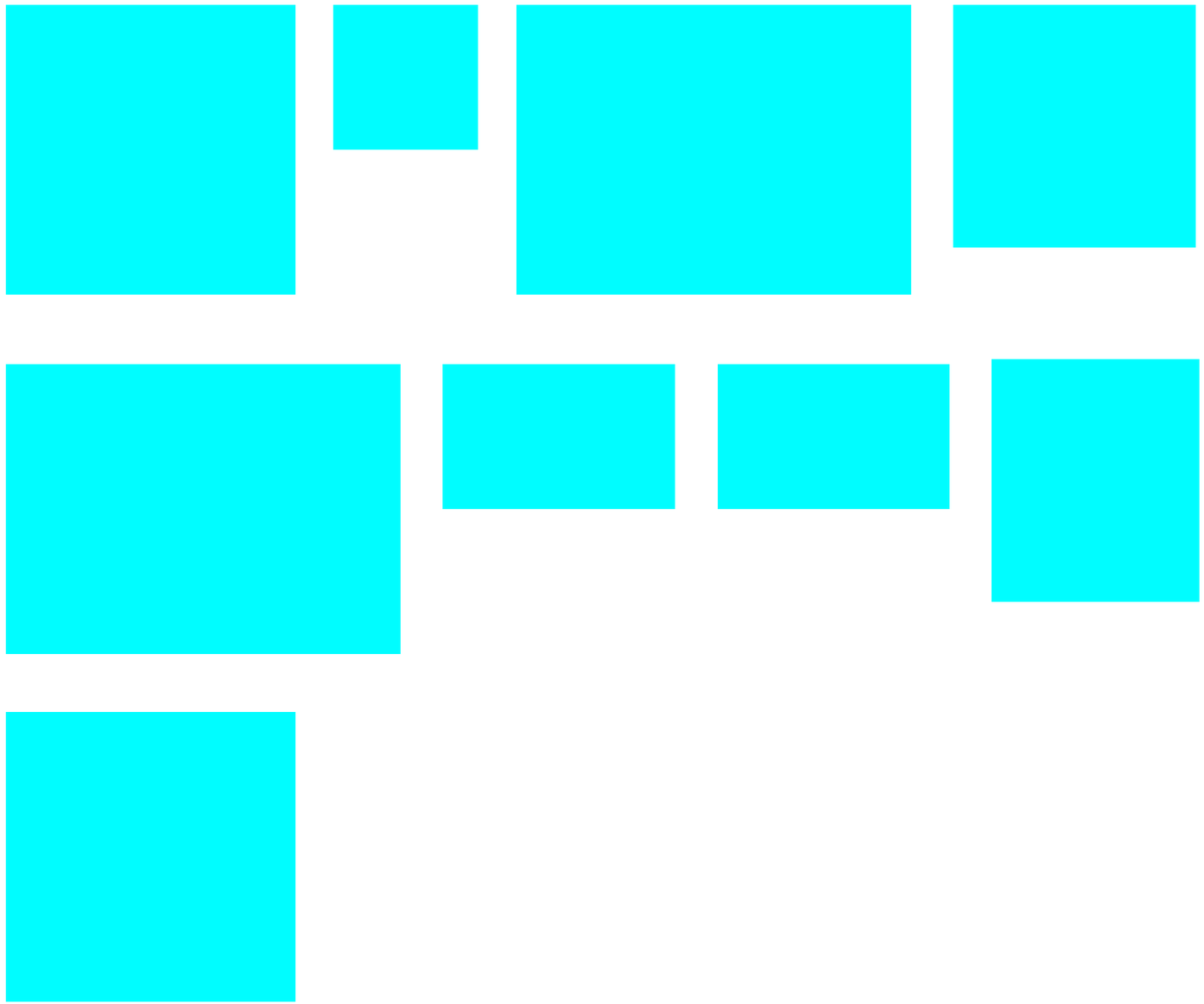
Grid lines things up
in two directions



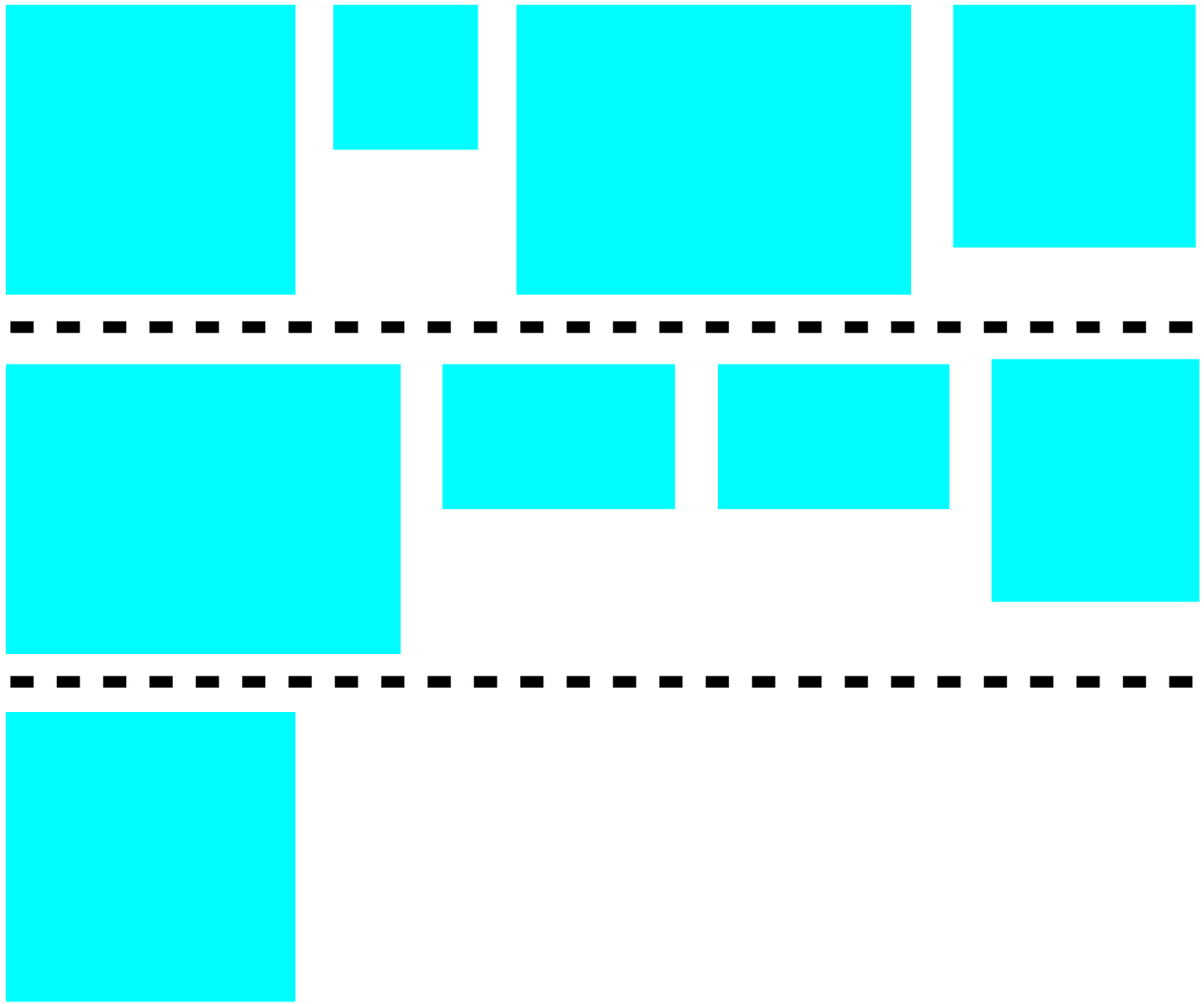
Grid



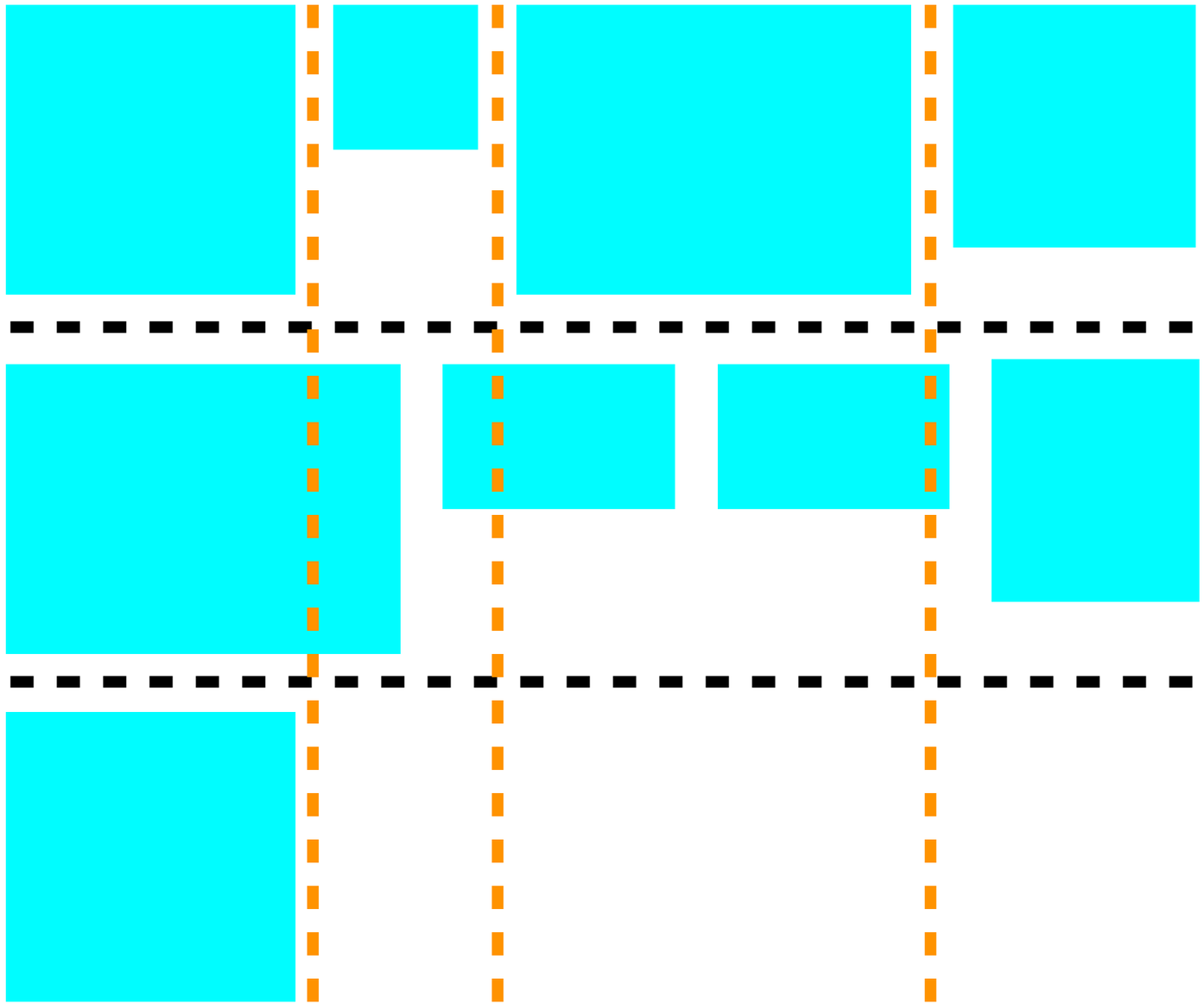
Grid



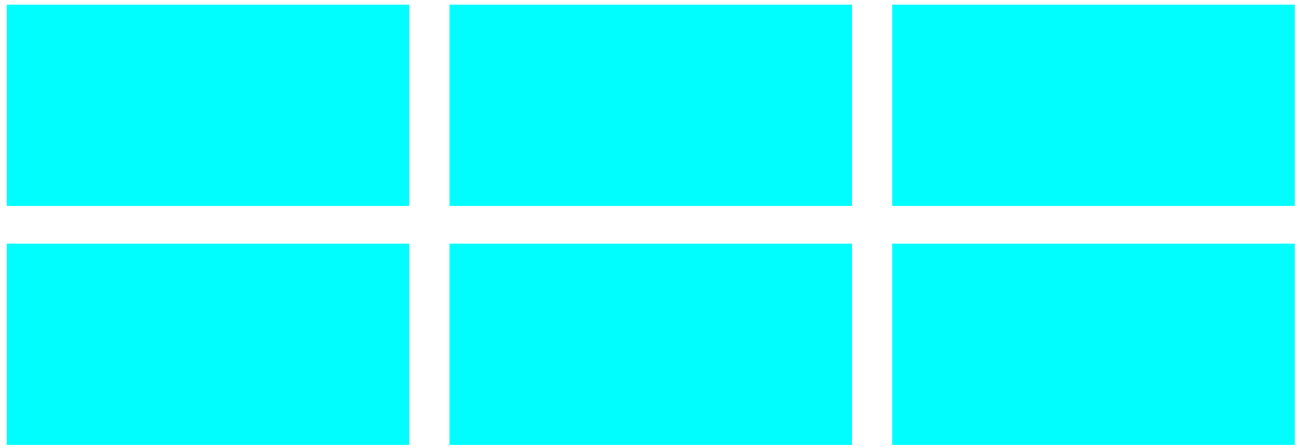
# Flexbox



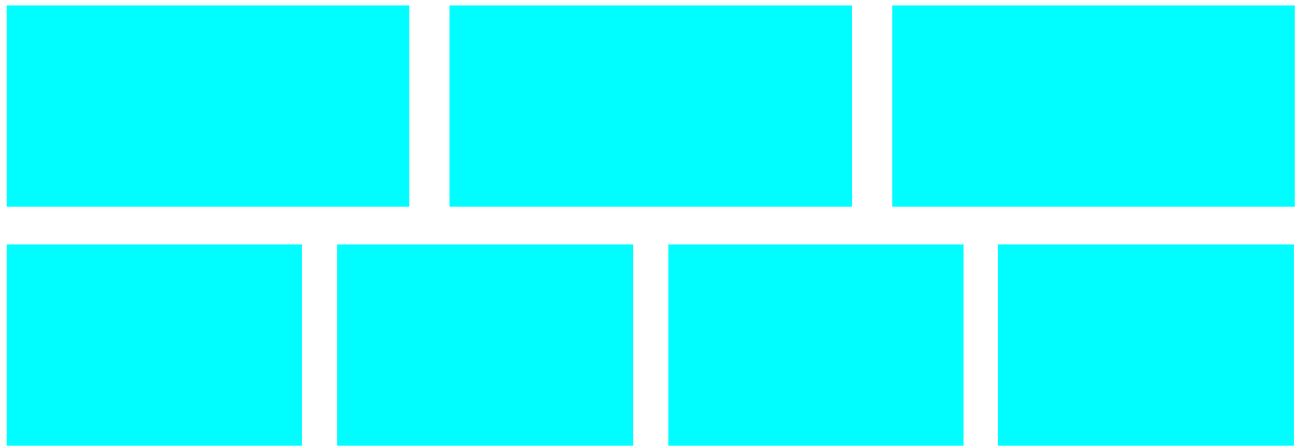
# Flexbox



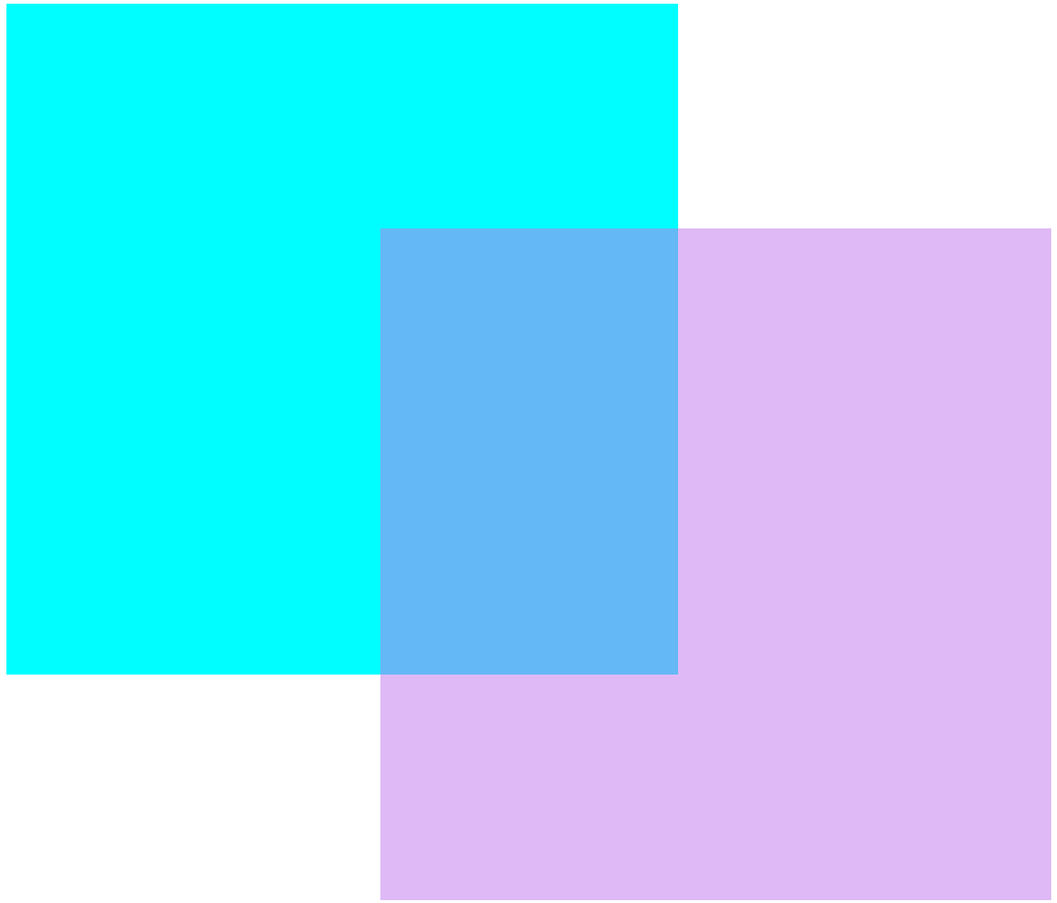
# Flexbox



Grid



Flexbox



# Grid

Labs | Jen Simmons

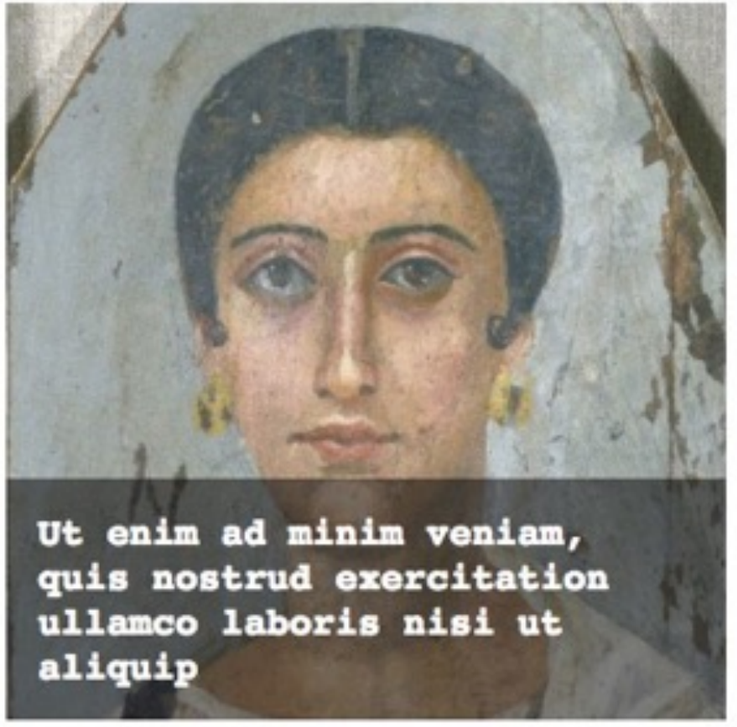
Person 1

labs.jensimmons.com/2017/01-012.html



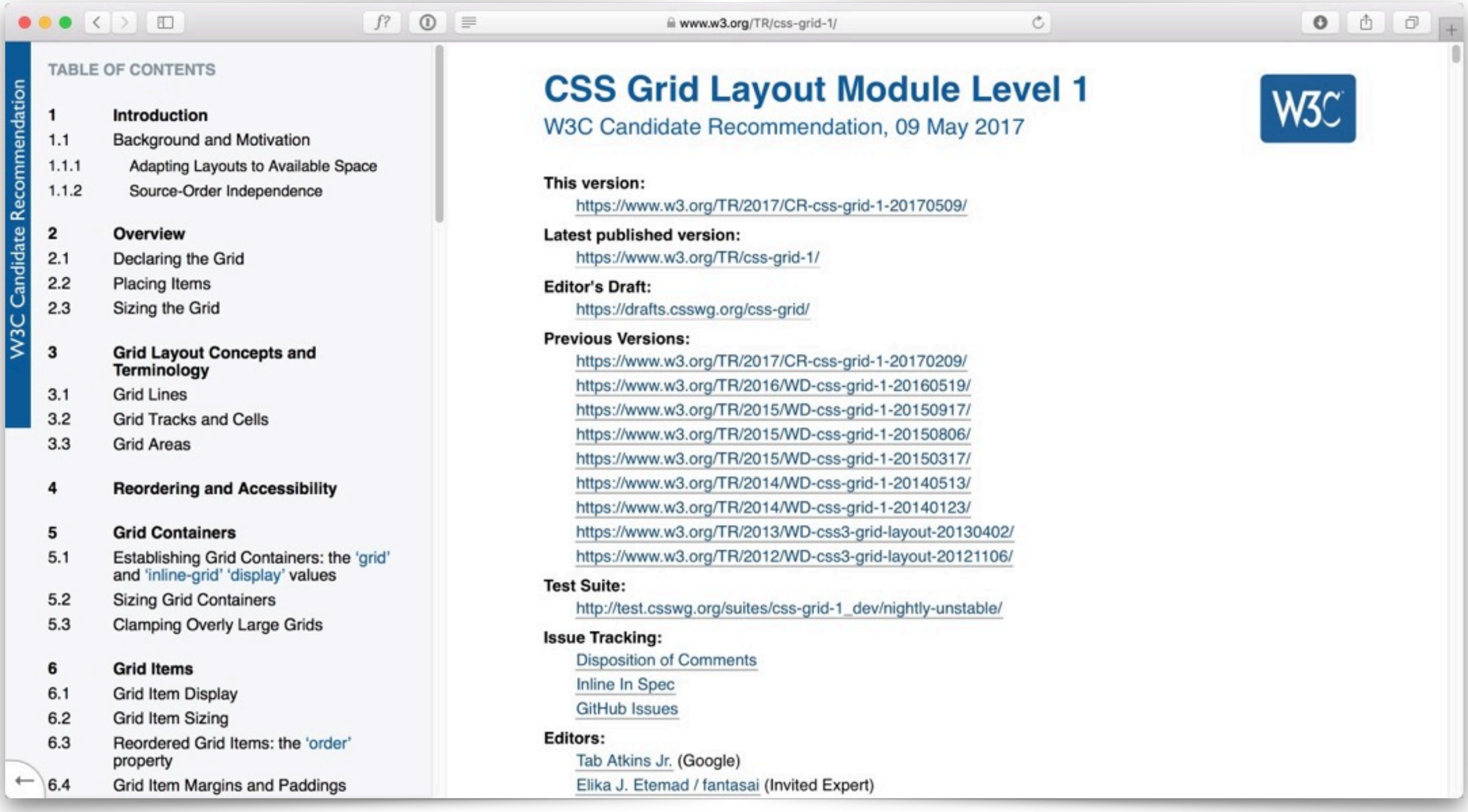






Both superpowers are useful.
Which do you want?

# CSS Grid yet?




w3.org/TR/css-grid-1

caniuse.com/#feat=css-grid

# CSS Grid Layout - CR

Method of using a grid concept to lay out content, providing a mechanism for authors to divide available space for layout into columns and rows using a set of predictable sizing behaviors

Global 56.99% + 5.35% = 62.34%

unprefixed: 56.99%

Current aligned | Usage relative | Date relative | Show all

| IE | Edge * | Firefox | Chrome | Safari | Opera | iOS Safari * | Opera Mini * | Android Browser * | Chrome for Android |
|---|---|---|---|---|---|---|---|---|---|
| | | | 1 49 | | | | | | |
| | | | 1 56 | | | 9.3 | | 4.4 | |
| | 2 14 | 4 52 | 4 57 | 10 | | 10.2 | | 4.4.4 | |
| 2 11 | 2 15 | 4 53 | 58 | 10.1 | 44 | 10.3 | all | 56 | 57 |
| | | 54 | 59 | TP | 45 | | | | |
| | | 55 | 60 | | 46 | | | | |
| | | 56 | 61 | | | | | | |

Notes | Known issues (0) | Resources (11) | Feedback

Supported in WebKit Nightly with `-webkit-` prefix.

1 Enabled in Chrome through the "experimental Web Platform features" flag in chrome://flags

2 Partial support in IE refers to supporting an older version of the specification.

4 There are some bugs with overflow (1356820, 1348857, 1350925)

caniuse.com/#feat=css-grid

# CSS Grid Layout - CR

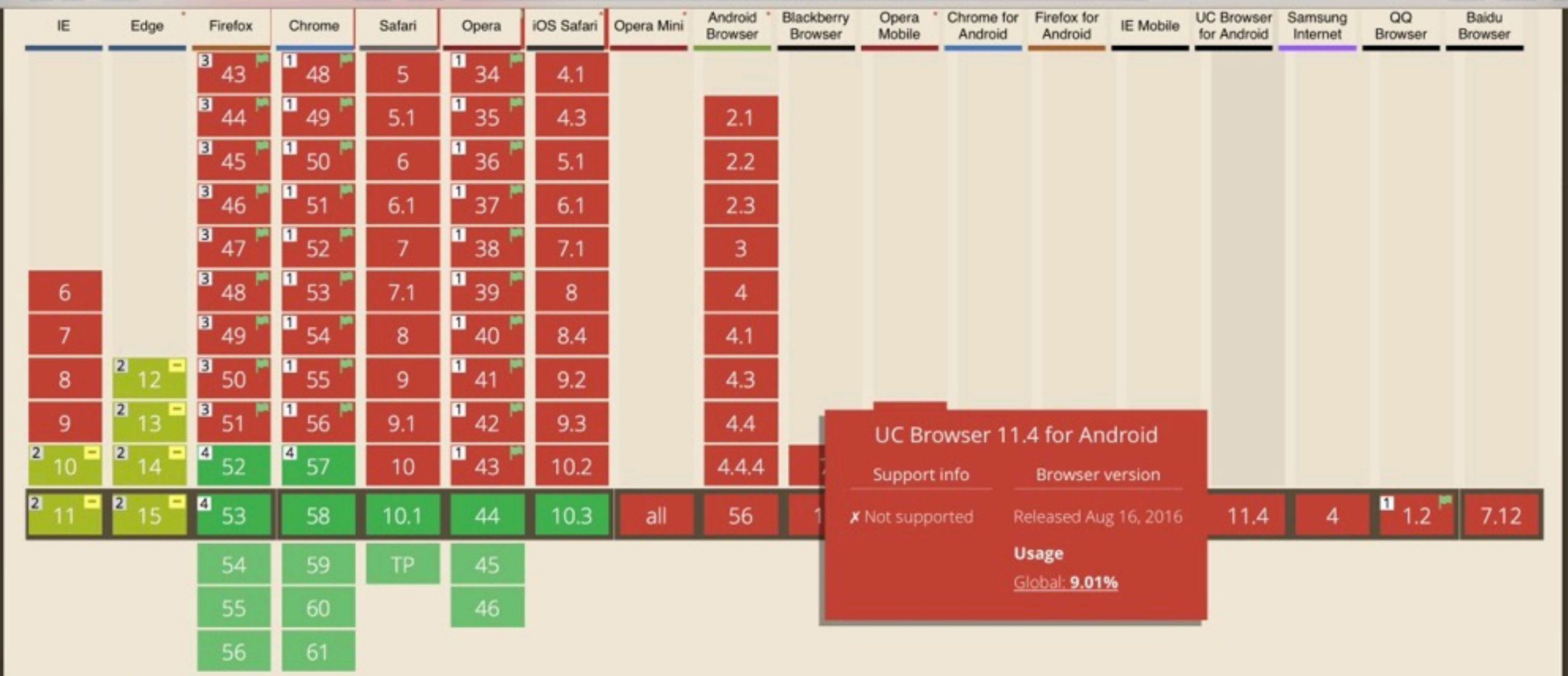
Method of using a grid concept to lay out content, providing a mechanism for authors to divide available space for layout into columns and rows using a set of predictable sizing behaviors

Global 56.99% + 5.35% = 62.34%

unprefixed: 56.99%

Current aligned | Usage relative | Date relative | Showing all

| IE | Edge | Firefox | Chrome | Safari | Opera | iOS Safari | Opera Mini | Android Browser | Blackberry Browser | Opera Mobile | Chrome for Android | Firefox for Android | IE Mobile | UC Browser for Android | Samsung Internet | QQ Browser | Baidu Browser |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | 3 44 | 1 49 | 5.1 | 1 35 | 4.3 | | 2.1 | | | | | | | | | |
| | | 3 45 | 1 50 | 6 | 1 36 | 5.1 | | 2.2 | | | | | | | | | |
| | | 3 46 | 1 51 | 6.1 | 1 37 | 6.1 | | 2.3 | | | | | | | | | |
| | | 3 47 | 1 52 | 7 | 1 38 | 7.1 | | 3 | | | | | | | | | |
| 6 | | 3 48 | 1 53 | 7.1 | 1 39 | 8 | | 4 | | | | | | | | | |
| 7 | | 3 49 | 1 54 | 8 | 1 40 | 8.4 | | 4.1 | | | | | | | | | |
| 8 | 2 12 | 3 50 | 1 55 | 9 | 1 41 | 9.2 | | 4.3 | | | | | | | | | |
| 9 | 2 13 | 3 51 | 1 56 | 9.1 | 1 42 | 9.3 | | 4.4 | | 12 | | | | | | | |
| 2 10 | 2 14 | 4 52 | 4 57 | 10 | 1 43 | 10.2 | | 4.4.4 | 7 | 12.1 | | | 2 10 | | | | |
| 2 11 | 2 15 | 4 53 | 58 | 10.1 | 44 | 10.3 | all | 56 | 10 | 37 | 57 | 52 | 2 11 | 11.4 | 4 | 1 1.2 | 7.12 |
| | | 54 | 59 | TP | 45 | | | | | | | | | | | | |
| | | 55 | 60 | | 46 | | | | | | | | | | | | |
| | | 56 | 61 | | | | | | | | | | | | | | |




Notes | Known issues (0) | Resources (11) | Feedback

Supported in WebKit Nightly with `-webkit-` prefix.

1 Enabled in Chrome through the "experimental Web Platform features" flag in chrome://flags

2 Partial support in IE refers to supporting an older version of the specification.




Notes | Known issues (0) | Resources (11) | Feedback

Supported in WebKit Nightly with `-webkit-` prefix.

1 Enabled in Chrome through the "experimental Web Platform features" flag in chrome://flags

2 Partial support in IE refers to supporting an older version of the specification.

You must support browsers that do not understand CSS Grid.

# Works

# Doesn’t work

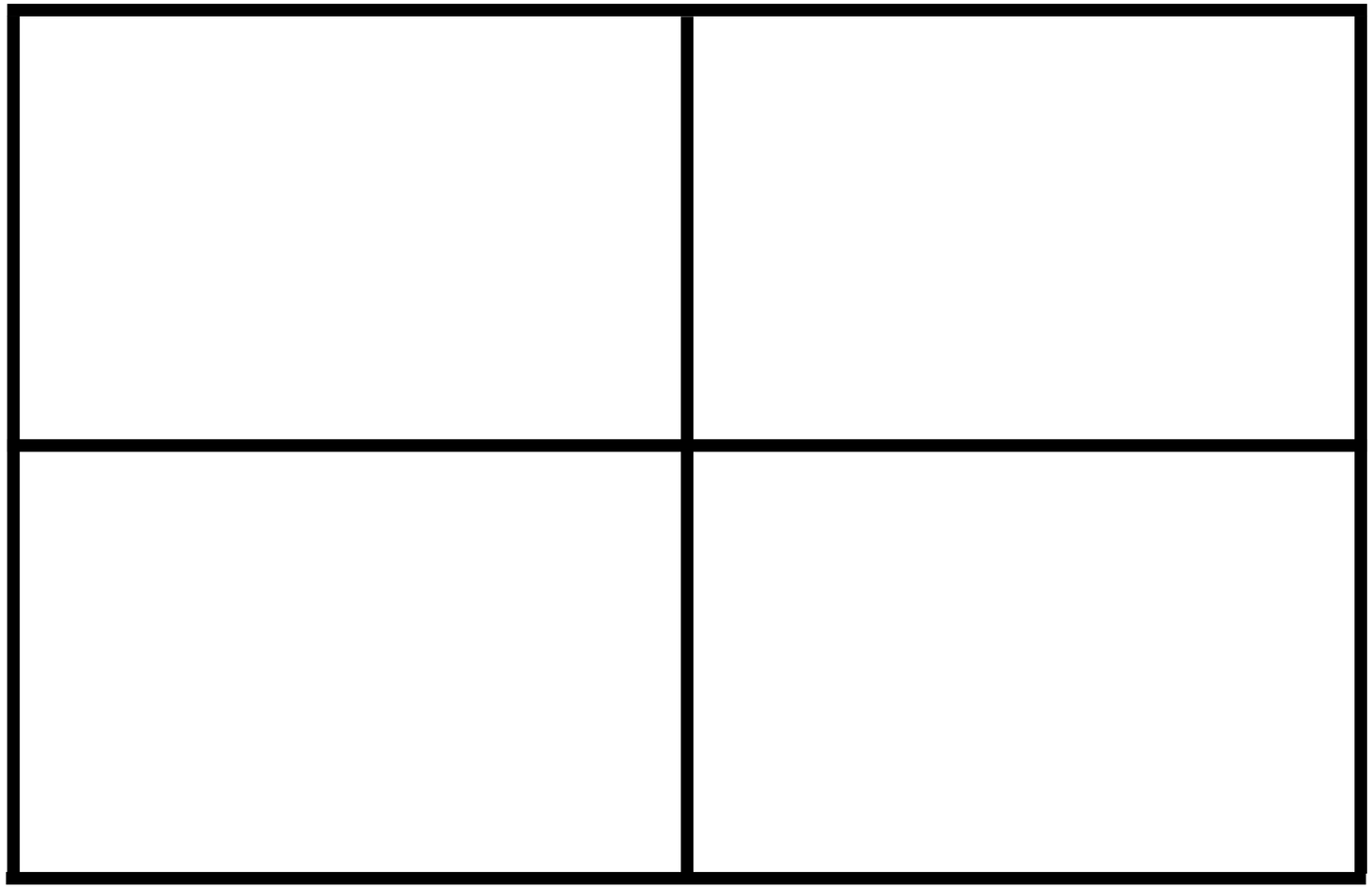
# Don’t Use It

---

# Use It

Don't Use It

Use It

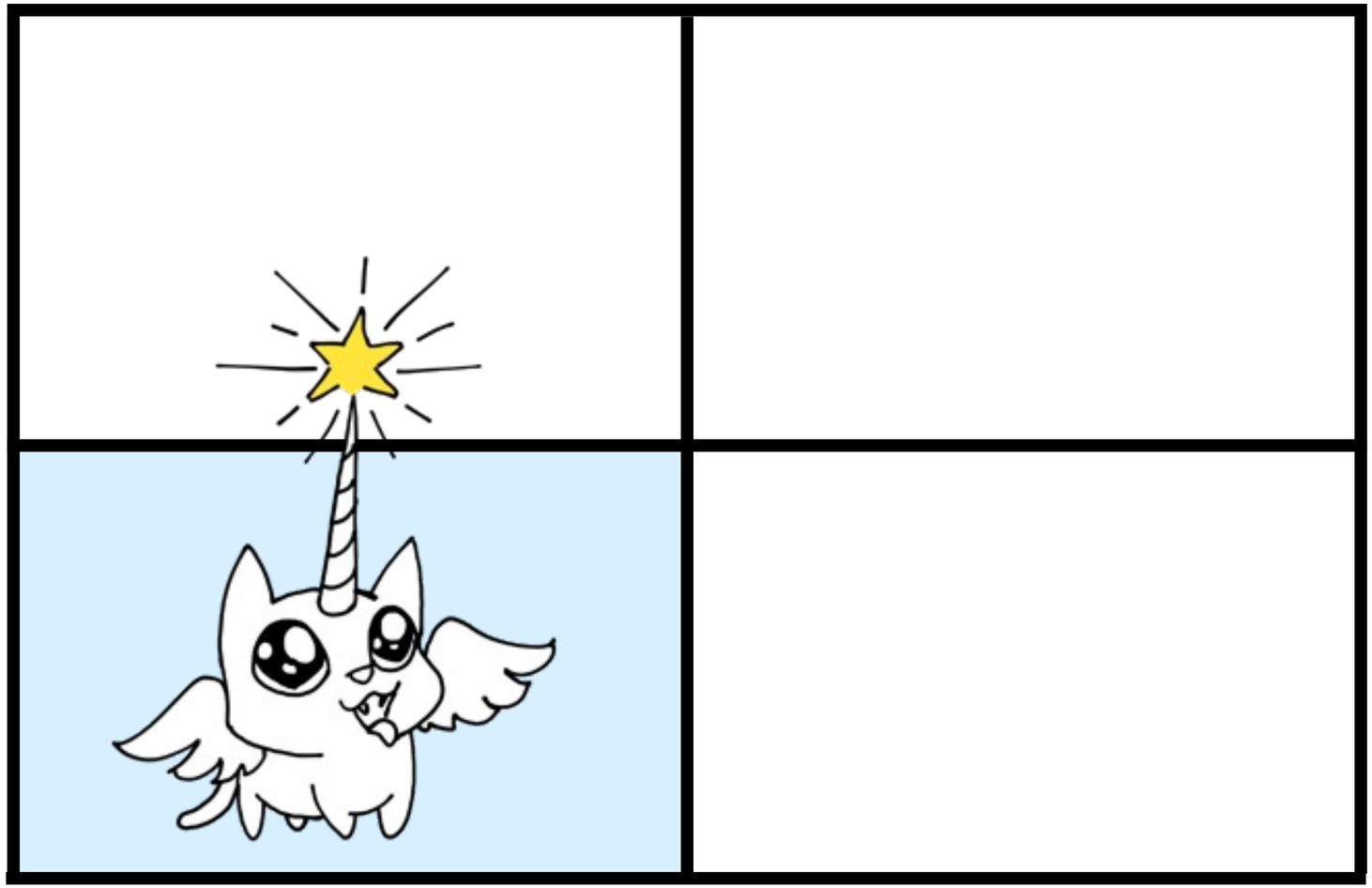


Works

Doesn't work

Don't Use It

Use It

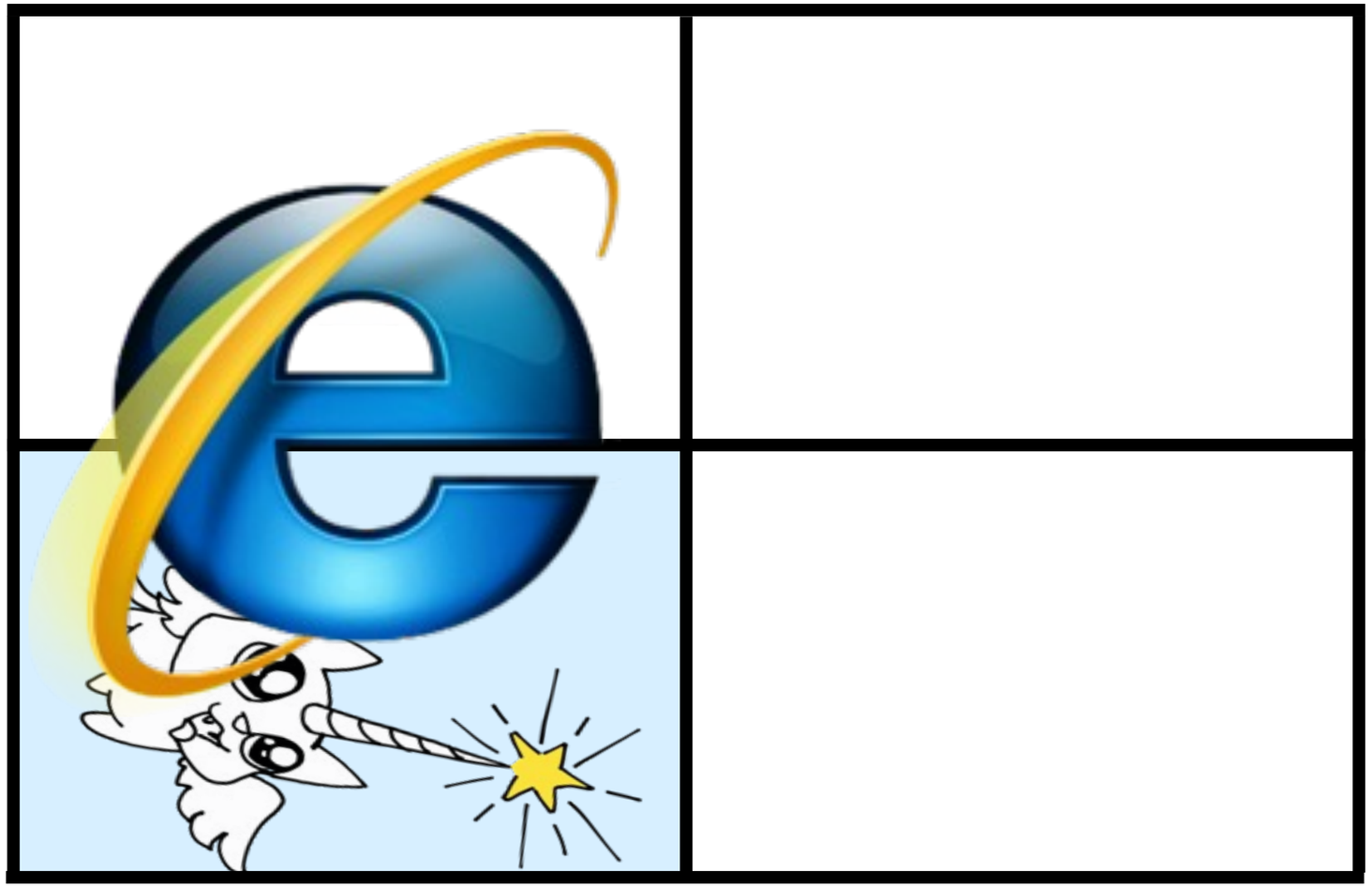


Works

Doesn't work

Don't Use It

Use It

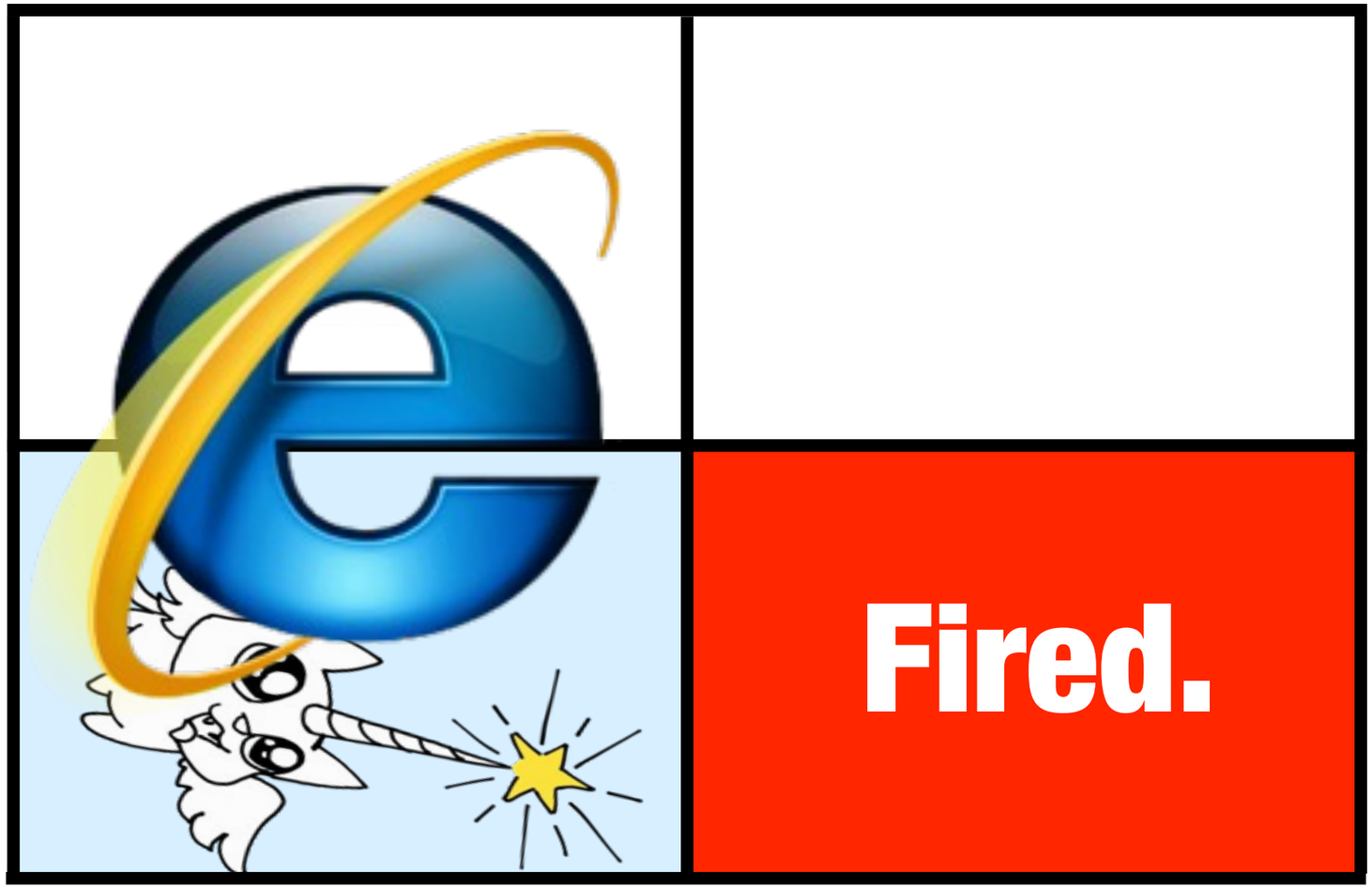


Works

Doesn't work

Don't Use It

Use It

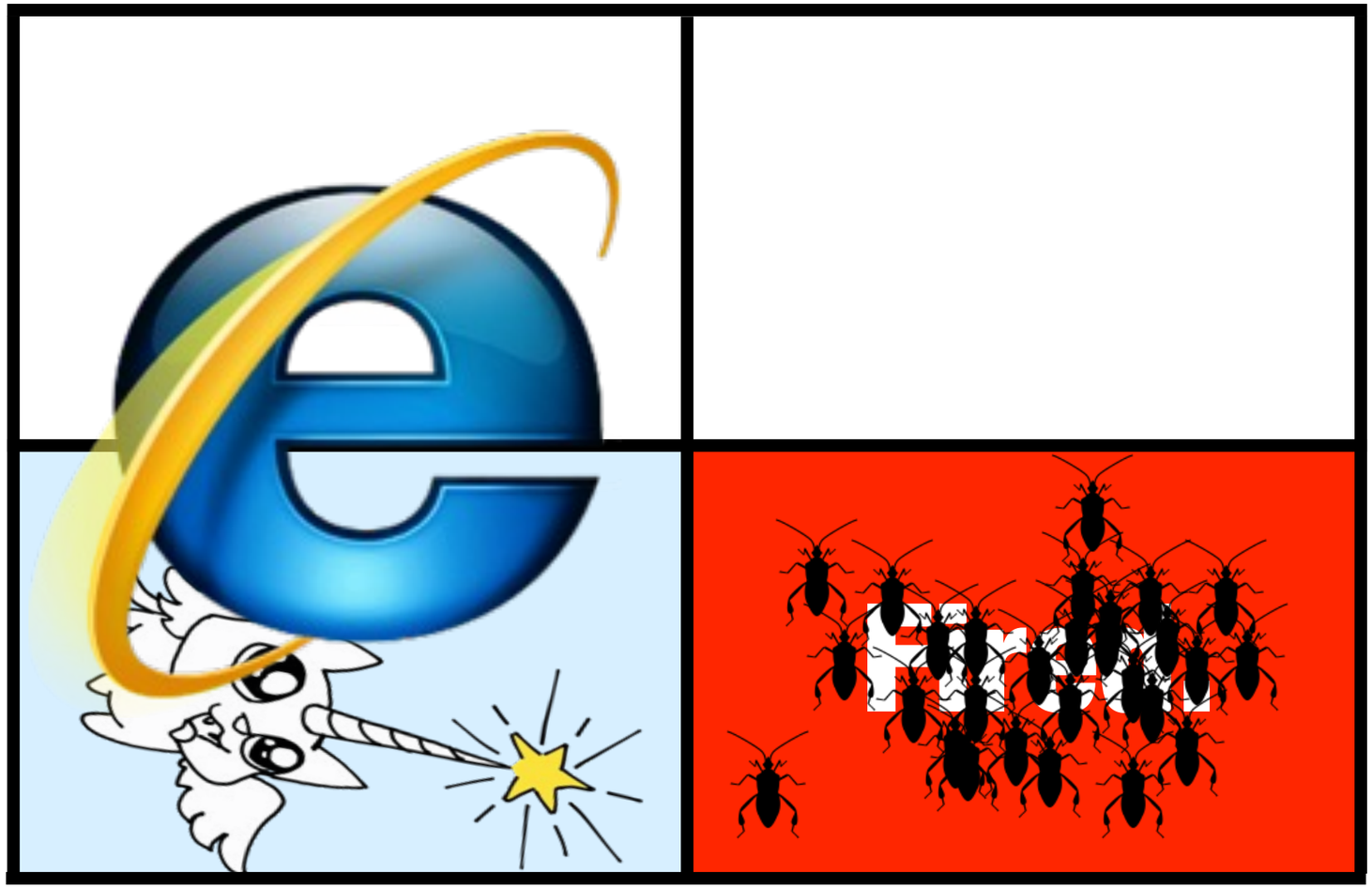



Works

Doesn't work

Don't Use It

Use It




Works

Doesn't work

Don't Use It

Use It

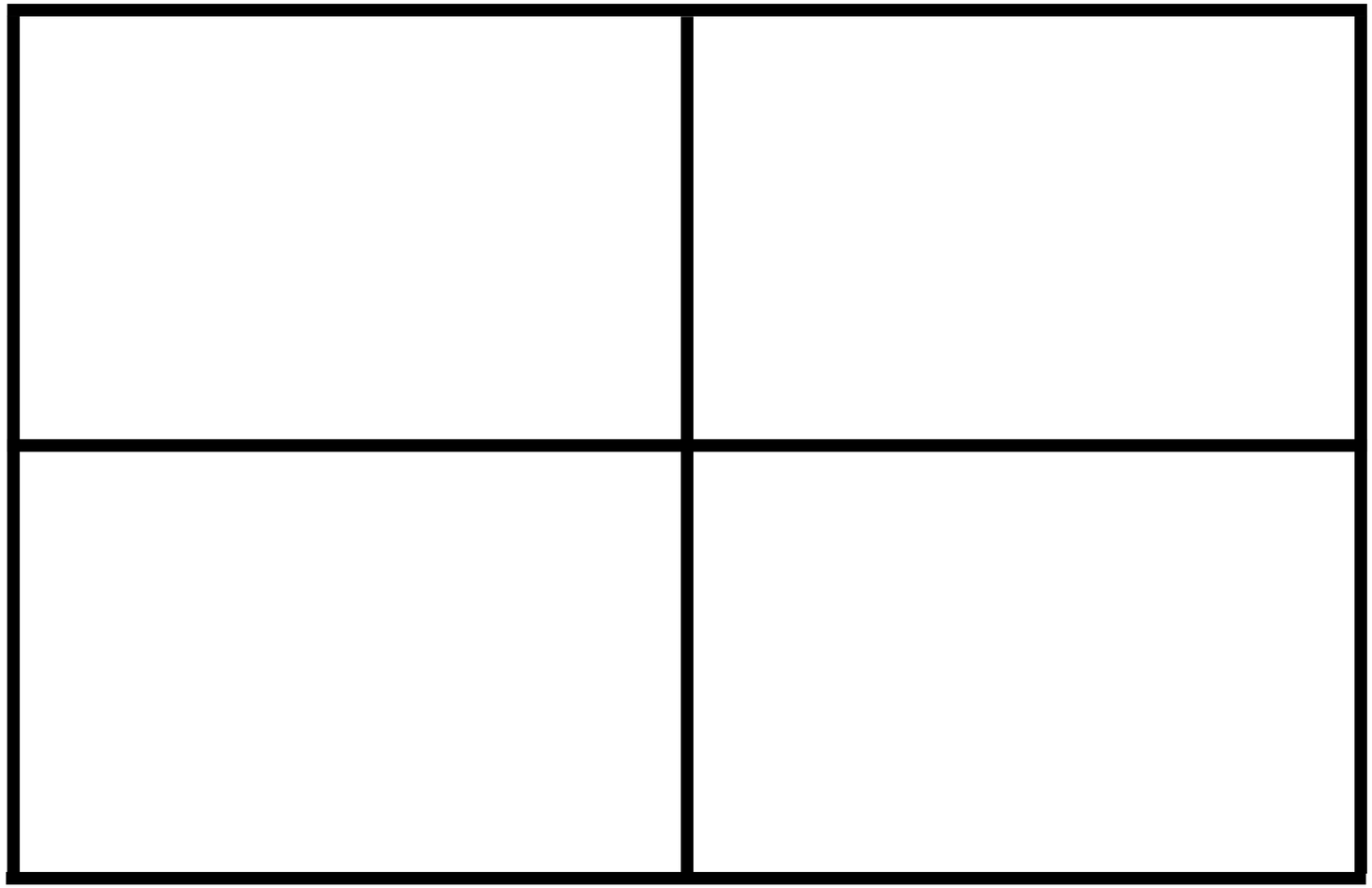



Works

Doesn't work

Don't Use It

Use It



Works

Doesn't work

Don't
Use It

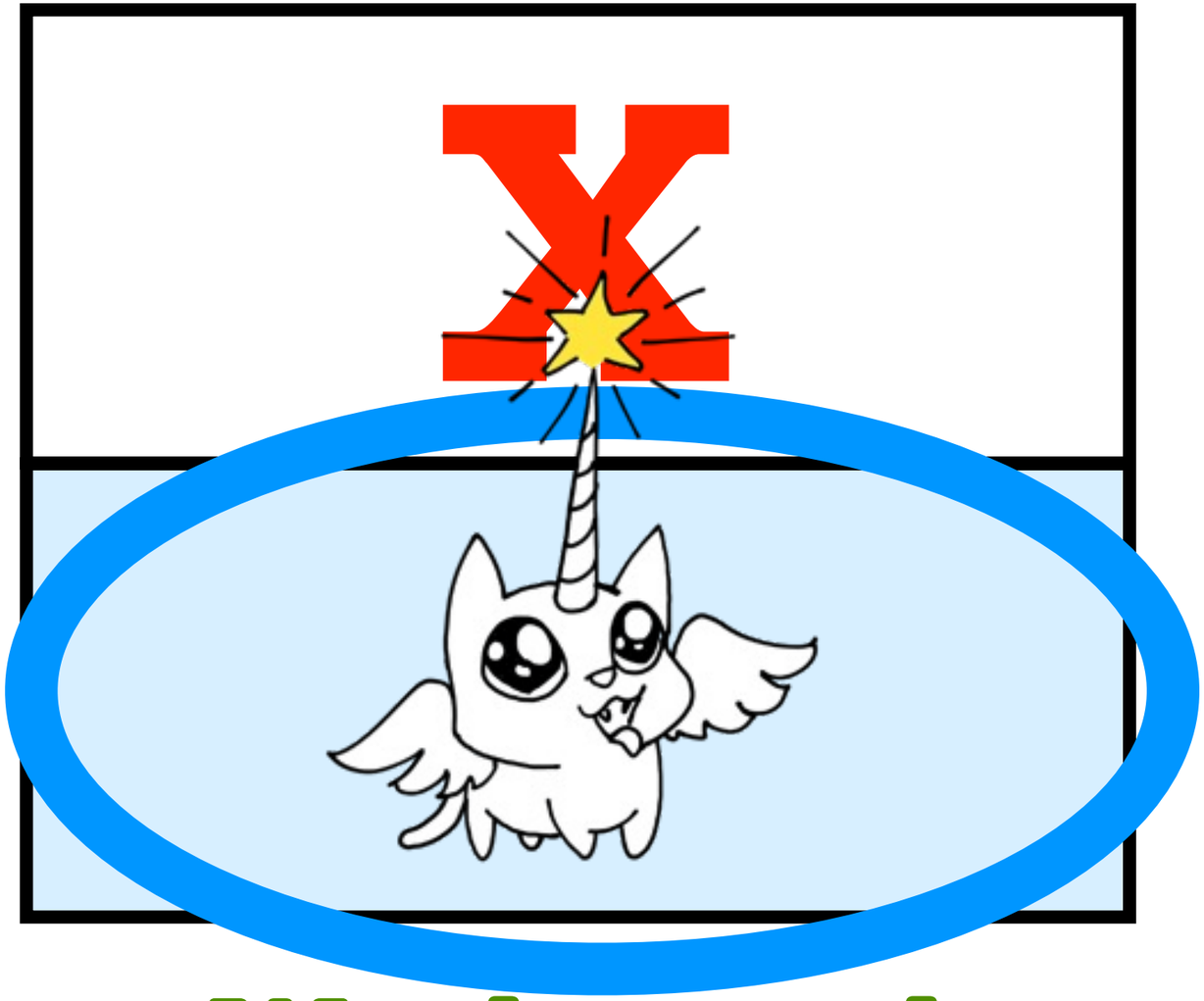
Use It and
Don't Use It



Works and
Doesn't Work

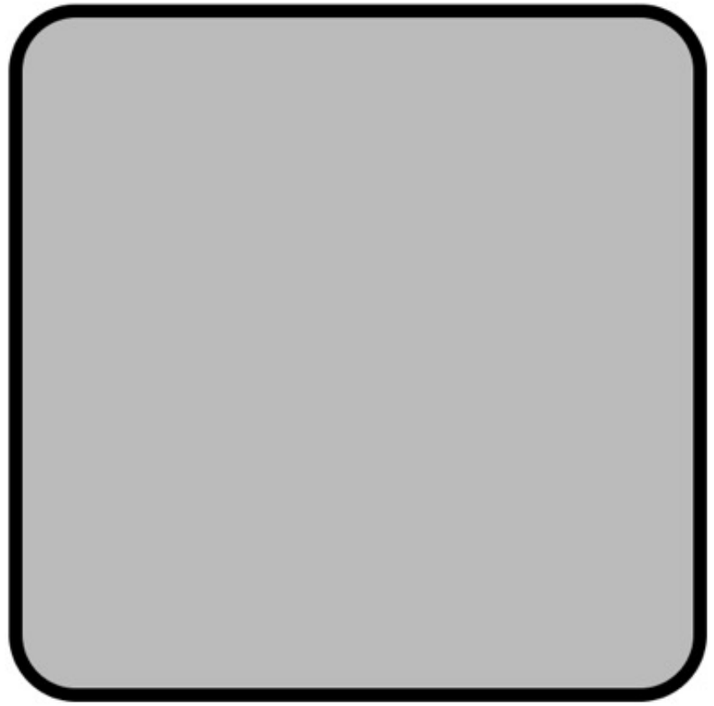
Don't
Use It

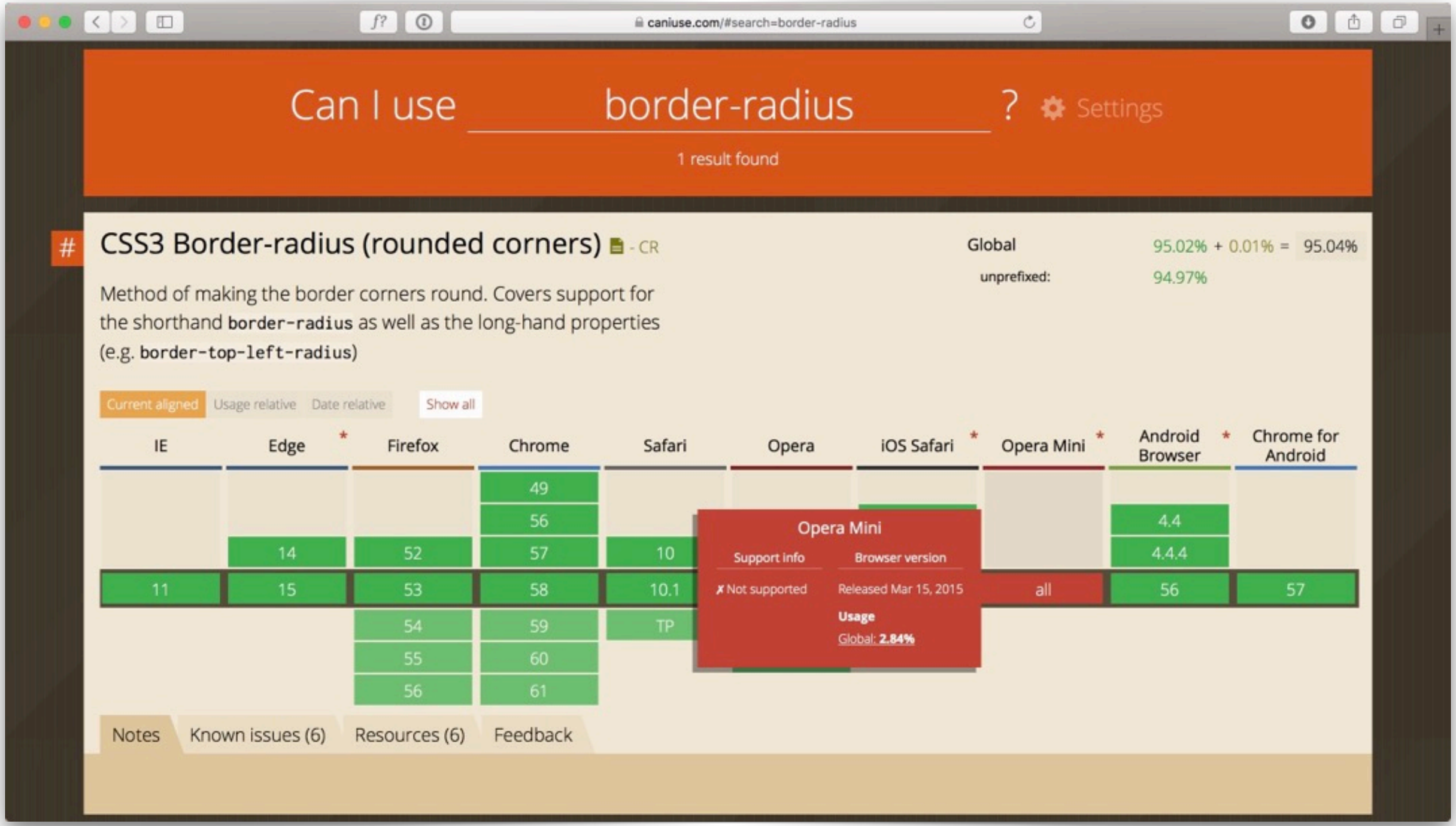
Use It and
Don't Use It



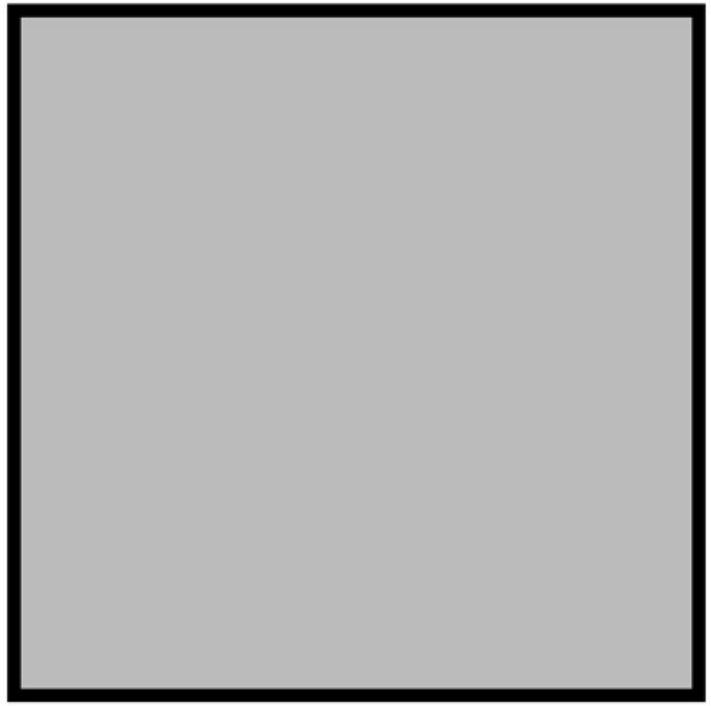
Works and
Doesn't Work

```
.box {
  background: #bbb;
  border: 10px solid black;
  border-radius: 50px;
}
```

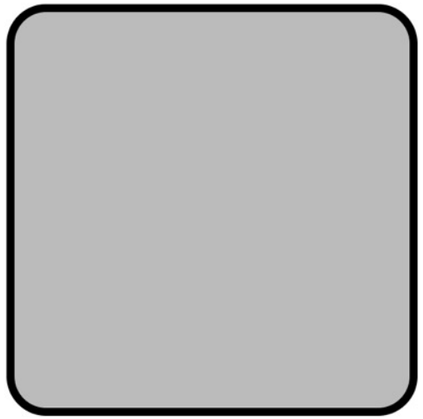



caniuse.com/#search=border-radius
Can I use border-radius ? Settings
1 result found
# CSS3 Border-radius (rounded corners) - CR
Method of making the border corners round. Covers support for the shorthand border-radius as well as the long-hand properties (e.g. border-top-left-radius)
Global 95.02% + 0.01% = 95.04%
unprefixed: 94.97%
Current aligned Usage relative Date relative Show all
IE Edge * Firefox Chrome Safari Opera iOS Safari * Opera Mini * Android Browser * Chrome for Android
49
56
14 52 57 10 4.4
4.4.4
11 15 53 58 10.1 all 56 57
54 59 TP
55 60
56 61
Opera Mini
Support info
Browser version
✗ Not supported
Released Mar 15, 2015
Usage
Global: 2.84%
Notes Known issues (6) Resources (6) Feedback

```
.box {
  background: #bbb;
  border: 10px solid black;
  border-radius: 50px;
}
```



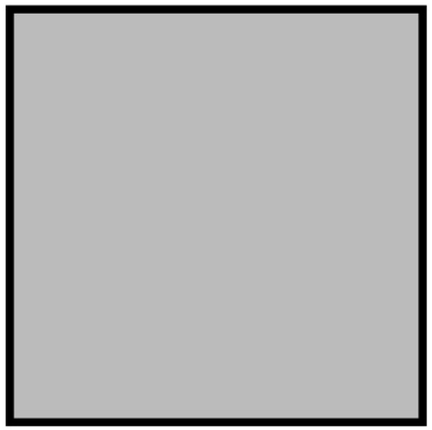
```
.box {
  background: #bbb;
  border: 10px solid black;
  border-radius: 50px;
}
```



Firefox
Safari
Chrome
IE9+
Edge

(on all operating systems)

```
.box {
  background: #bbb;
  border: 10px solid black;
  border-radius: 50px;
}
```



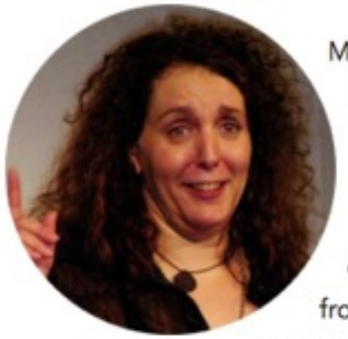
Opera Mini
IE8
IE7
IE6

thewebahead.net

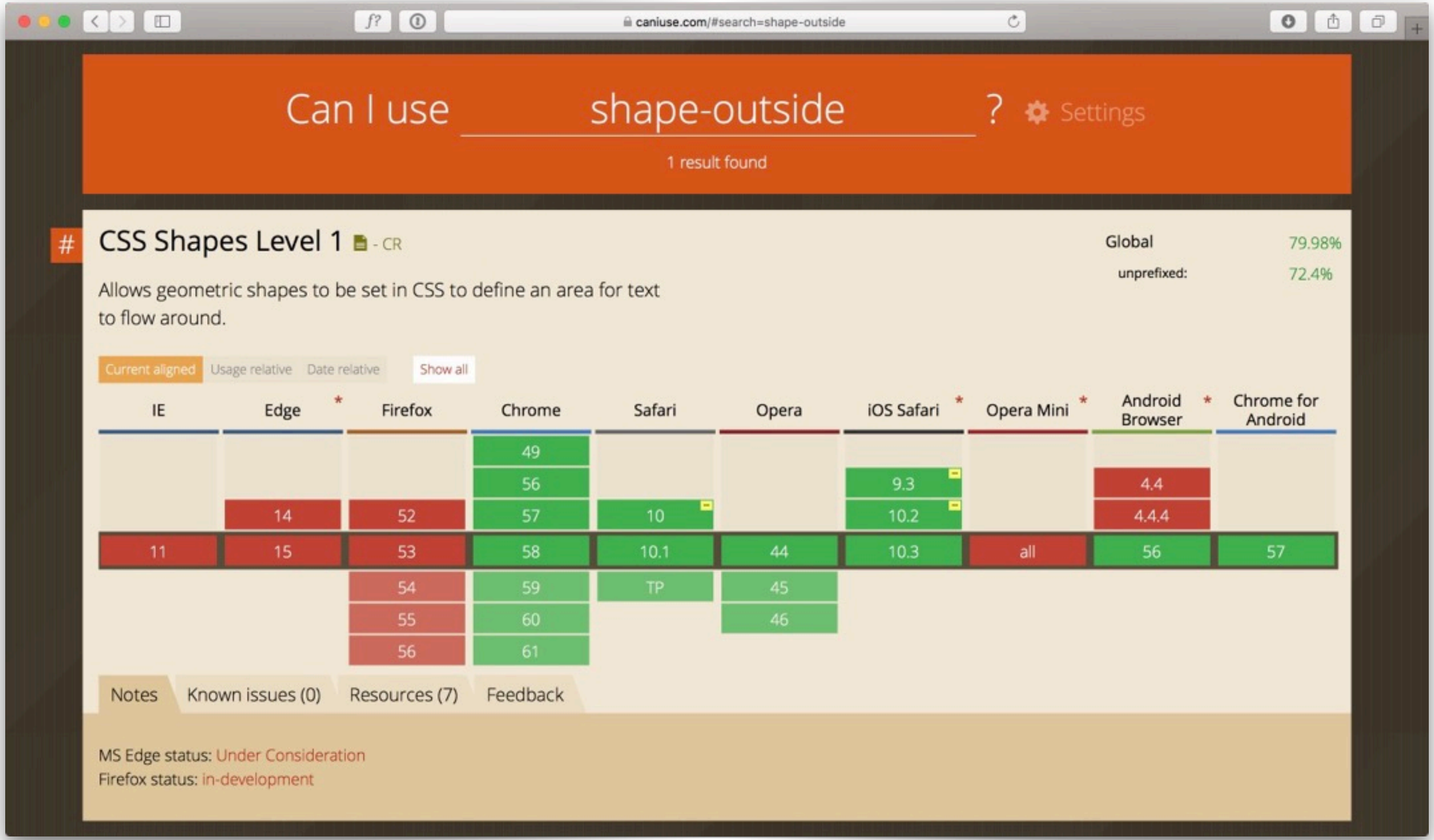
HOME TOPICS GUESTS EPISODES SUBSCRIBE ABOUT HELP OUT LINKBLOG

# THE WEB AHEAD

## Molly Holzschlag



Molly E. Holzschlag, known to many as "mollydotcom" or just plain "Mols" is an author, teacher and Open Web Evangelist. She has spent the majority of her 25 years in IT working with the Internet, and observed the Web emerge and evolve from its first days at CERN. She has spent the years since educating herself and others about the Web, its languages, and its core philosophies. Currently an invited expert to the W3C, Molly works globally to connect consumers, businesses, Web designers, developers, browser implementors and tool makers; encouraging cultural diplomacy, technical interoperability and professional excellence. Honored by multiple organizations and sites as one of the most influential women on the Web, a long-time friend and colleague once quipped "If Tim Berners-Lee is the father of the Web, than Molly is its fairy godmother."


caniuse.com/#search=shape-outside
Can I use shape-outside ? Settings
1 result found
# CSS Shapes Level 1 - CR
Global 79.98%
unprefixed: 72.4%
Allows geometric shapes to be set in CSS to define an area for text to flow around.
Current aligned
Usage relative
Date relative
Show all
IE
Edge *
Firefox
Chrome
Safari
Opera
iOS Safari *
Opera Mini *
Android Browser *
Chrome for Android
49
56
57
14
52
10
9.3
10.2
4.4
4.4.4
11
15
53
58
10.1
44
10.3
all
56
57
54
55
56
59
60
61
TP
45
46
Notes
Known issues (0)
Resources (7)
Feedback
MS Edge status: Under Consideration
Firefox status: in-development

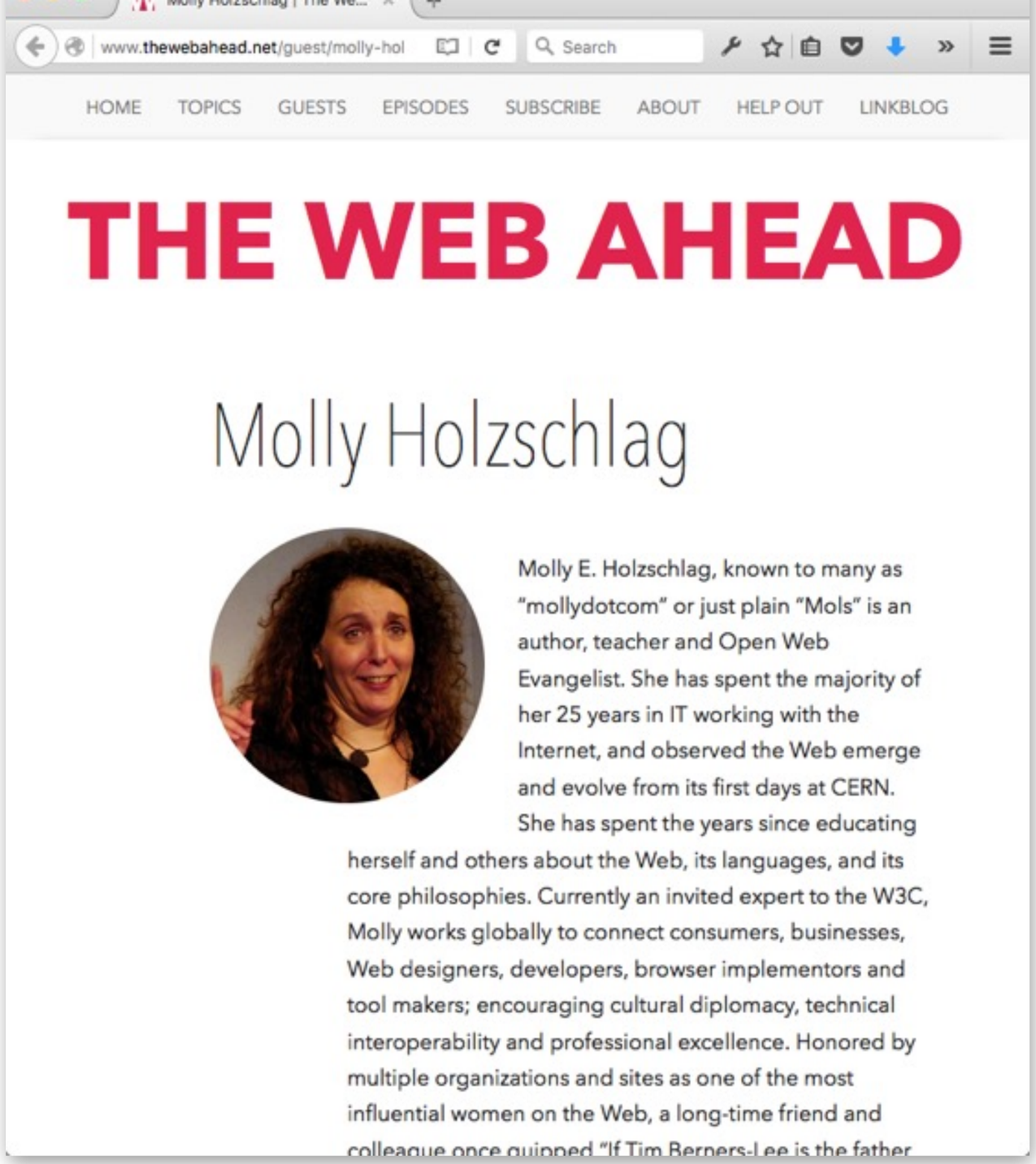
```
img {
  width: 200px;
  margin: 0 1.5em 0.5em 0;
  float: left;
  shape-outside: circle();
}
```

* There is a prefix: -webkit-shape-outside: circle();



```
img {
  width: 200px;
  margin: 0 1.5em 0.5em 0;
  float: left;
  shape-outside: circle();
}
```

* There is a prefix: -webkit-shape-outside: circle();



Project
*Upfront*

Client
*The New York Times* and Scholastic





Tashnuba Hayder (who did not want to be photographed) lived on this street in Queens, N.Y.

# A Girl in Exile

**After the FBI pegged her as a potential suicide bomber, the 16-year-old daughter of Bangladeshi immigrants living in New York was forced to leave the United States**

**By Nina Bernstein in Bangladesh**

On May 12, Tashnuba Hayder found herself back in Dhaka, the capital of Bangladesh and the birthplace she'd left more than a decade ago. Slumped on a bed she would share with four relatives that night, the 16-year-old girl from Queens, N.Y., looked stunned.

On the dusty road from the airport, she had watched rickshaws surge past women sweeping the streets, bone-thin in their bright saris. Now, in a language she barely understood, relatives lamented her fate: to be forced to leave the United States, her home since kindergarten, because the FBI had identified her as a potential suicide bomber.

"I feel like I'm on a different planet," said Tashnuba.

### SUSPICIOUS CHAT ROOM

The story of how the daughter of Muslim immigrants from Bangladesh living in a neighborhood of tidy lawns and American flags was labeled an imminent threat to national security is still shrouded in government secrecy. This account, therefore, is in large part Tashnuba's, since federal officials will not discuss the matter.

But as the first terror investigation in the U.S. known to involve minors, Tashnuba's case reveals how deeply concerned the government is that a teenager living in America might become a terrorist. And it has stoked the debate over balancing government vigilance and the protection of individual freedoms in the post-9/11 world.

It is not known what prompted authorities to investigate Tashnuba, who says the accusations against her are false. She says that the government apparently discovered her visits to an Internet chat room where she took notes on sermons by Sheik Omar Bakri Mohammad, a London-based Islamic cleric long accused of encouraging suicide bombers.

### ALARM BELLS

As suicide bombings mount overseas—and with teenage girls among the perpetrators—there is no doubt that the government's intelligence efforts are spurred by legitimate fears. But Tashnuba says she opposes suicide bombing and that the government treated her like a criminal simply for exercising her freedoms of speech and religion. She believes she was singled out because she is not a U.S. citizen, which allowed investigators to invoke immigration law, bypassing juvenile and criminal proceedings. "That gave them the green light to get me out of my family," says Tashnuba.

The USA Patriot Act, enacted by Congress after the terrorist attacks of Sept. 11, 2001, provides for heightened domestic security against terrorism; it also facilitates surveillance procedures. A former FBI agent, presented with the known details of Tashnuba's case, cites prosecutors and practices that shape today's investigations. Pasquale J. D'Amuro, head of New York's FBI office until April, says that since 9/11, agents have had to err on the side of suspicion. "The alarm bells are going off," says D'Amuro.

Tashnuba arrived in Queens with her family at age 5. By 10, she was praying five times a day and reproaching her more secular father. She even explored Christianity for a while, but at 14 adopted a full Islamic veil. "This is what gives me an identity," Tashnuba says of her religion.

It also estranged her from classmates at her Manhattan high school. When Tashnuba asked for home schooling, her parents resisted. They also rejected her alternate plan: an arranged marriage to an American Muslim from Michigan. The couple tried to elope but quickly returned to New York on learning that Tashnuba's father had gone to the police. The police report would come back to haunt Tashnuba.

When she was finally allowed to begin home schooling, Tashnuba made time to listen to Sheik Omar's live broadcasts every afternoon. "It was a casual thing," she says. "I would have it on for a few minutes, then I would be going to CVS for my mom, whatever."

Parts of the broadcasts have long alarmed counterterrorism investigators, who say the Syrian-born Sheik urges young Muslim men worldwide to support the Iraq insurgency on the ironic line of "the global jihad," and praises the 9/11 hijackers and suicide bombings. In January, *The*

*Nina Bernstein writes about immigration for The New York Times. additional reporting by William K. Rashbaum and Kamal Mokhtarani.*



Large drop caps, bold

●●●○○ AT&T 9:30 PM 24%

NBC's Friends R...



By Hulton Archive/Getty Images.

And here's which cast member you can blame . . .

BY JULIE MILLER

Never have the lyrics of the *Friends* theme song—"I'll be there for you. . ."—rung falser than on Thursday, upon learning that the *Friends* reunion teased by NBC executives this week has already fallen through, only 24 hours after the

●●○○○ AT&T 8:22 AM 100%

theguardian.com

200 272

Save for later

On 16 September 2015, Apple launched the latest version of its iPhone operating system, iOS9. One feature of the new system is the option to install an ad blocker, preventing the phone's Safari web browser from loading most web ads. The following day, the top-selling application in the UK was Peace, an ad blocker by celebrated software developer Marco Arment.

An estimated 150 to 200 million people use ad blockers on their desktop or laptop ad browsers and that number is growing at 41% a year. As ad spending

●●●○○ AT&T 2:53 PM 65%

theintercept.com

102



Ryan Gallagher

Sep. 25 2015, 5:40 a.m.

THERE WAS A SIMPLE AIM at the heart of the top-secret program: Record the website browsing habits of "every visible user on the internet."

Before long, billions of digital records about ordinary people's

caniuse.com/#search=initial-letter

# Can I use initial-letter ? Settings

1 result found

## # CSS Initial Letter - WD

Method of creating an enlarged cap, including a drop or raised cap, in a robust way.

| Global | 0% + 12.15% = 12.15% |
|---|---|
| unprefixed: | 0% + 0.08% = 0.08% |

Current aligned | Usage relative | Date relative | Show all

| IE | Edge * | Firefox | Chrome | Safari | Opera | iOS Safari * | Opera Mini * | Android Browser * | Chrome for Android |
|---|---|---|---|---|---|---|---|---|---|
| | | | 49 | | | 9.3 [1] | | 4.4 | |
| | 14 | 52 | 56 | 10 [1] | | 10.2 [1] | | 4.4.4 | |
| 11 | 15 | 53 | 57 | 10.1 [1] | 44 | 10.3 [1] | all | 56 | 57 |
| | | 54 | 58 | TP [1] | 45 | | | | |
| | | 55 | 59 | | 46 | | | | |
| | | 56 | 60 | | | | | | |
| | | | 61 | | | | | | |

Notes | Known issues (1) | Resources (8) | Feedback

Firefox status: in-development
MS Edge status: Under Consideration
Firefox status: in-development

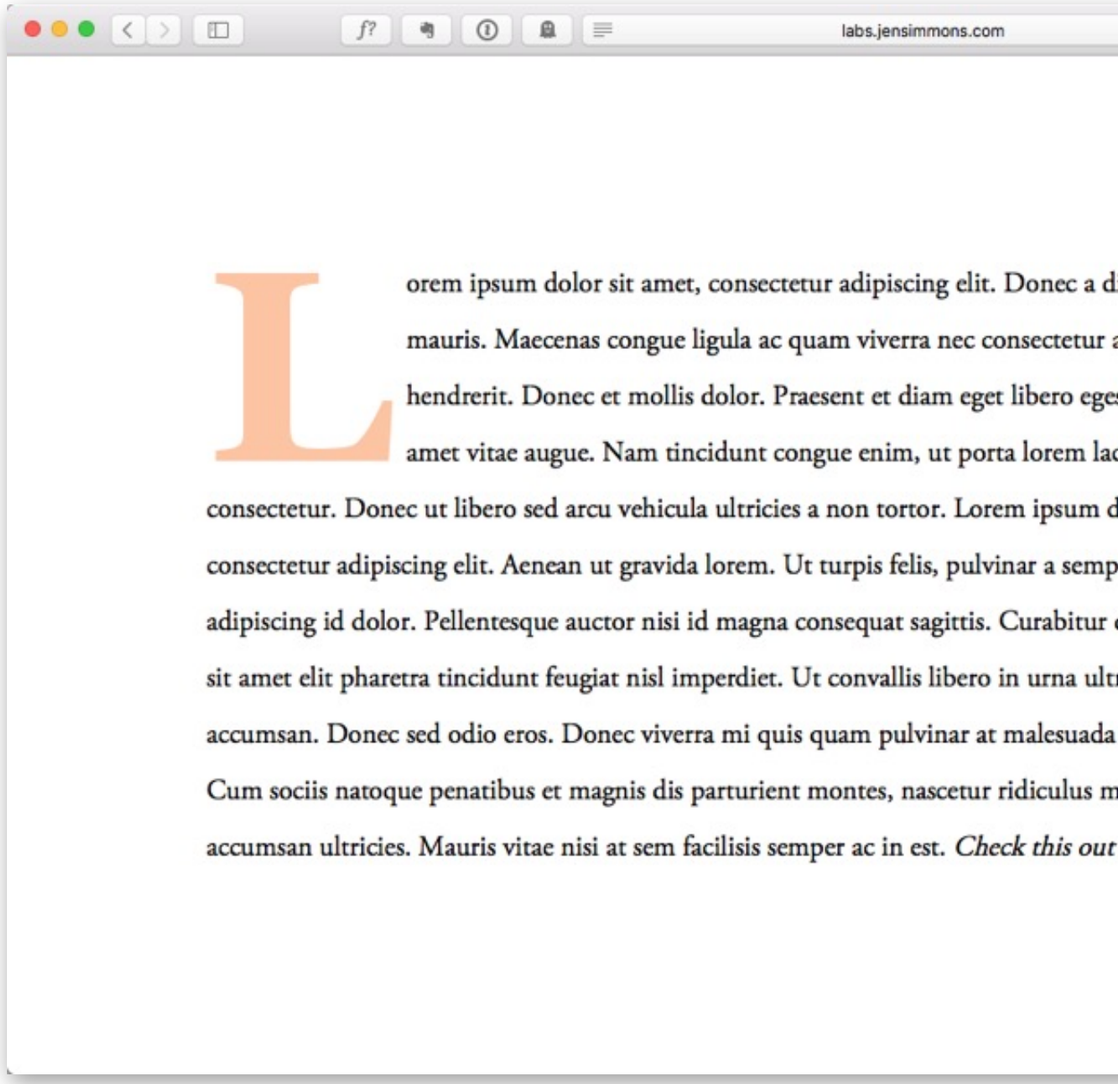
[1] Safari implementation is incomplete. Does not allow applying web fonts to the initial letter.

```
p::first-letter {

  color: rgba(255,190,150,0.9);
  font-weight: bold;
  margin-right: 0.5em;

  -webkit-initial-letter: 4;
  initial-letter: 4;

}
```

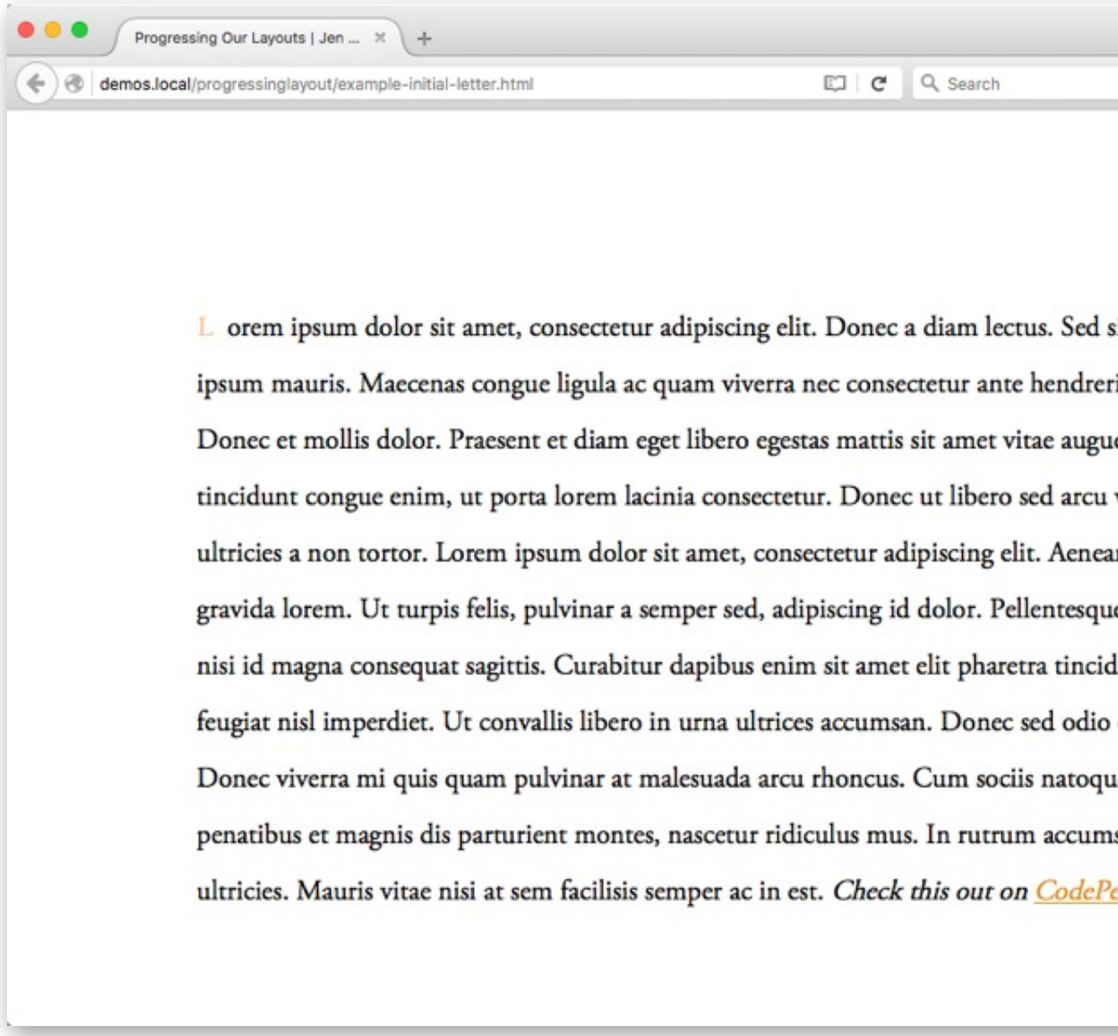


```
p::first-letter {

  color: rgba(255,190,150,0.9);
  font-weight: bold;
  margin-right: 0.5em;

  -webkit-initial-letter: 4;
  initial-letter: 4;

}
```



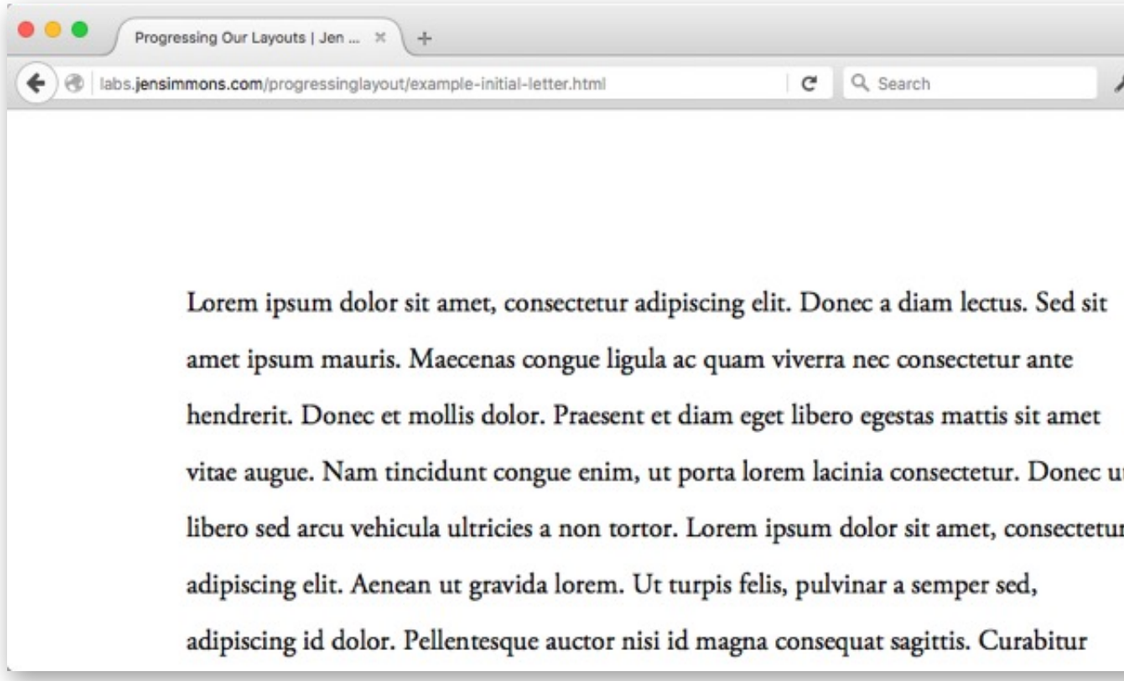
```
@supports (initial-letter: 4 ) or
  (-webkit-initial-letter: 4 ) {

  p::first-letter {

    color: rgba(255,190,150,0.9);
    font-weight: bold;
    margin-right: 0.5em;

    -webkit-initial-letter: 4;
    initial-letter: 4;

  }
}
```

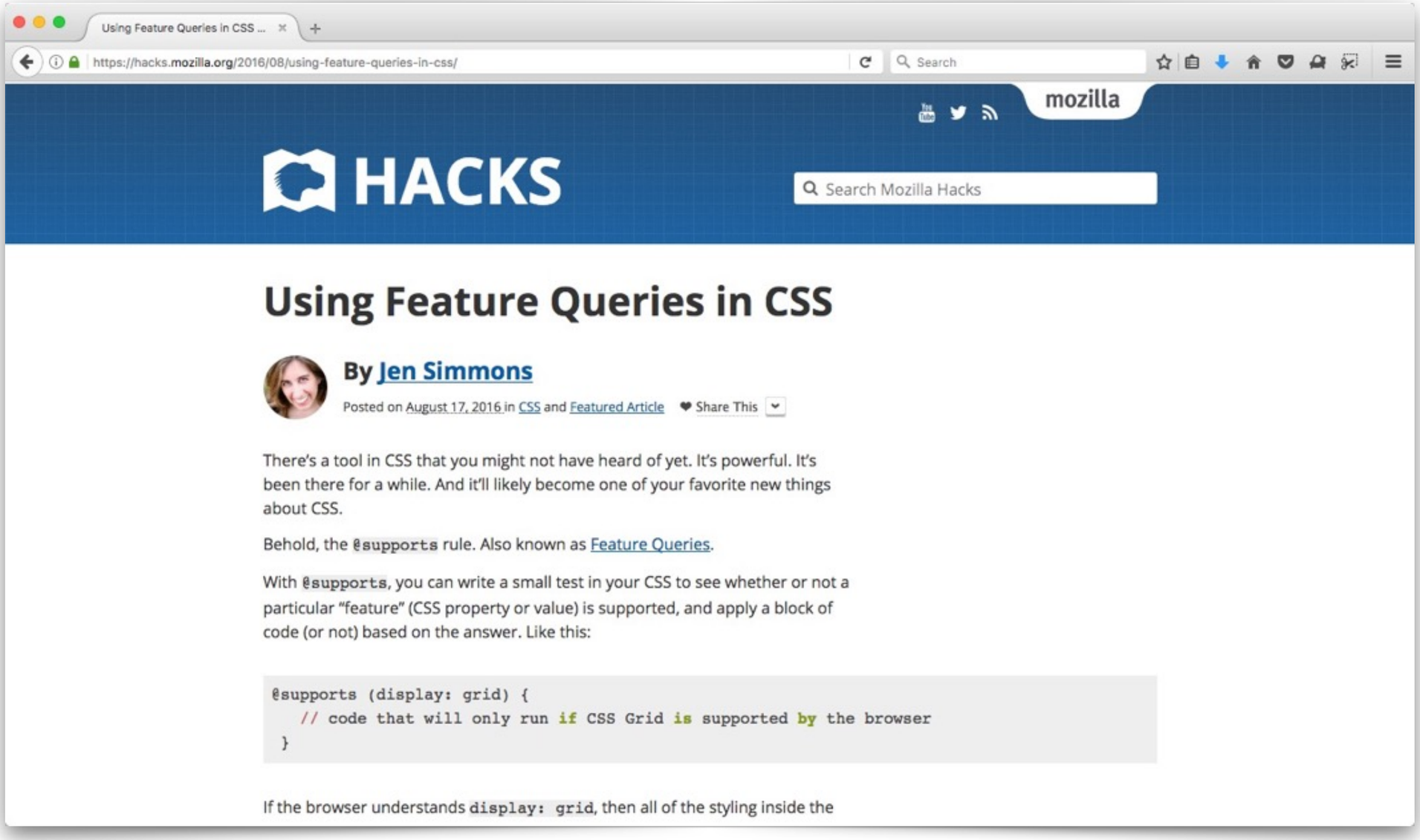




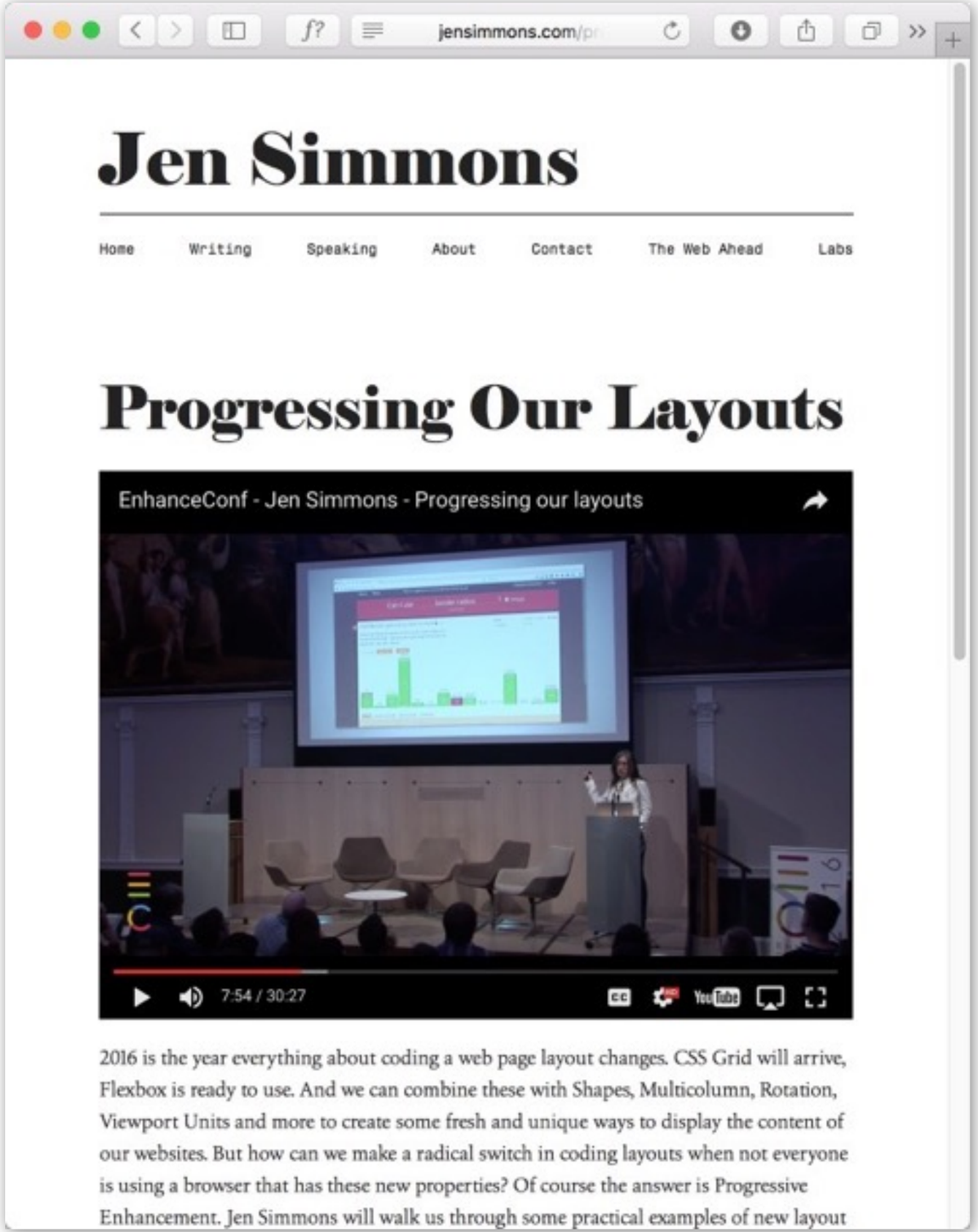

```
@supports (foo: value) {

    // some code here

}
```




hacks.mozilla.org/2016/08/using-feature-queries-in-css




jensimmons.com/presentation/progressing-our-layouts

```
// simplified layout
// for older browsers

@supports (display: grid) {
  // code for newer browsers
  // including overrides
}
```

Jazz Poster | Jen Simmons

labs.jensimmons.com/examples/grid-content-1.html

Search

# JAZZ AT LINCOLN CENTER
# SPRING 2017

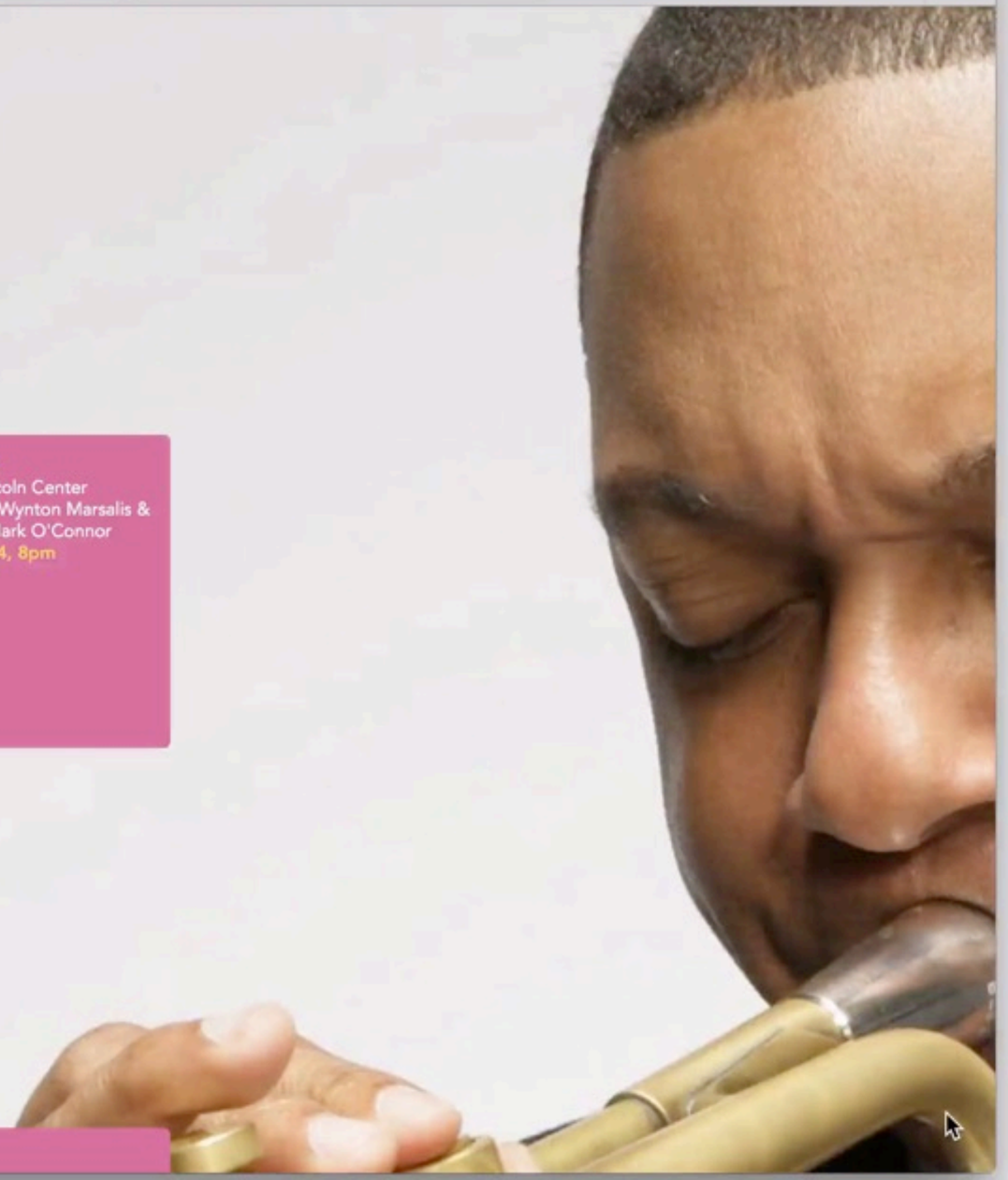
**Bebop Lives!**
Celebrating the best of Dizzy Gillespie and Charlie Parker
January 26–27, 8pm

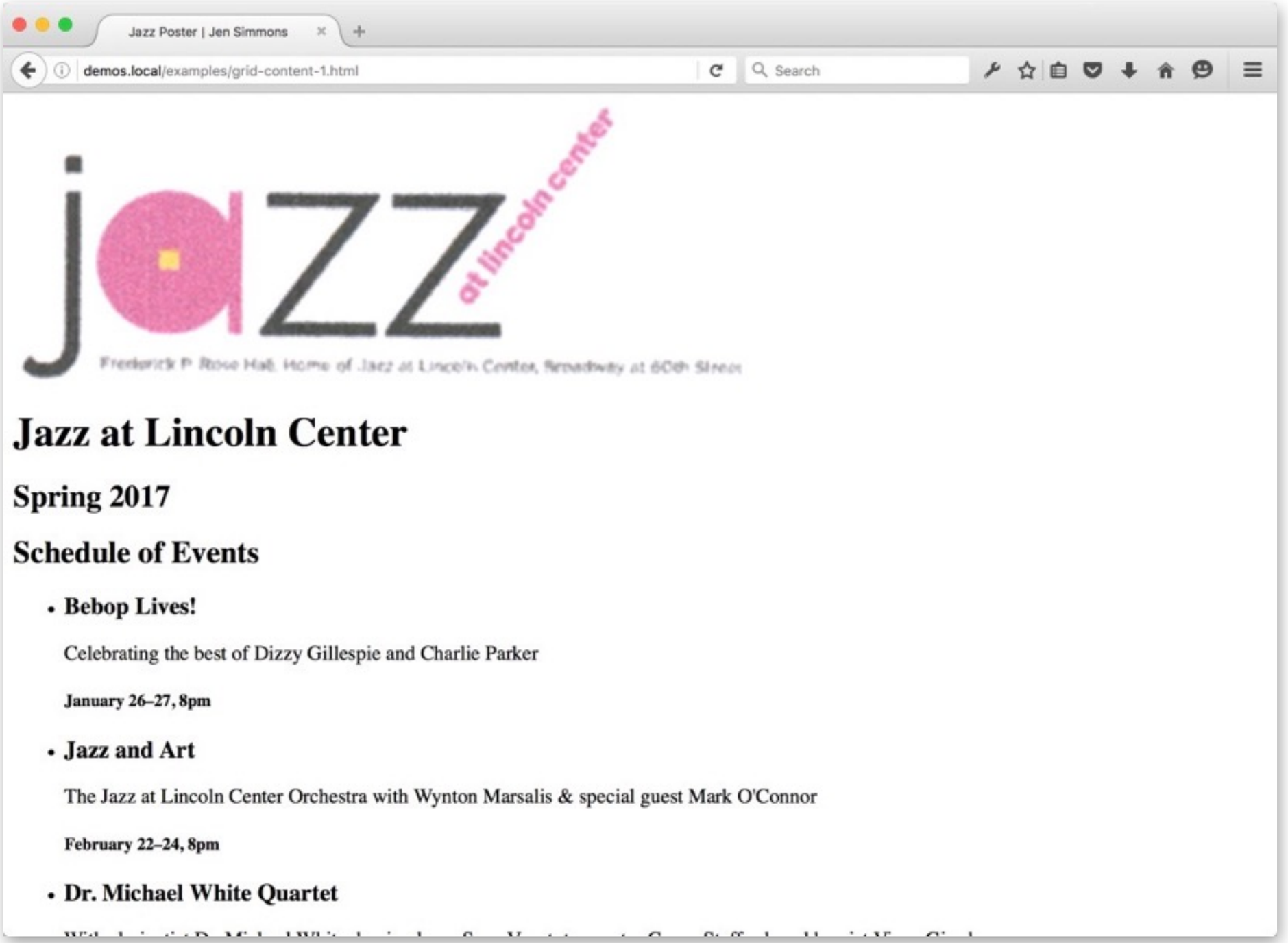
**Jazz and Art**
The Jazz at Lincoln Center Orchestra with Wynton Marsalis & special guest Mark O'Connor
February 22–24, 8pm

**Dr. Michael White Quartet**
With clarinetist Dr. Michael White, banjo player Seva Venet, trumpeter Gregg Stafford, and bassist Vince Giordano
March 13, 7:30pm

**New York Youth Symphony:**

**Sinne Eeg**




Jazz Poster | Jen Simmons
demos.local/examples/grid-content-1.html
Search
jazz at lincoln center
Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street
Jazz at Lincoln Center
Spring 2017
Schedule of Events
Bebop Lives!
Celebrating the best of Dizzy Gillespie and Charlie Parker
January 26–27, 8pm
Jazz and Art
The Jazz at Lincoln Center Orchestra with Wynton Marsalis & special guest Mark O'Connor
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Dr. Michael White Quartet


labs.jensimmons.com/examples/grid-content-1.html
jazz at lincoln center
JAZZ AT LINCOLN CENTER
SPRING 2007
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March 13, 7:30pm
New York Youth Symphony: Dedicated to Diz
with special guest Jon Faddis
March 14, 8pm
Sinne Eeg
With vocalist Sinne Eeg, pianist Jacob Christoffersen, drummer Clarence Penn, and bassist Johanes Weidenmueller
March 15, 2:30pm
Late Night Session: Evan Sherman Entourage
Tuesday-Saturday evenings, doors open at 11:15pm for Late Night Sessions.
March 15, 11:15pm
An Evening with Audrey Shakir
With vocalist Audrey Shakir, Musical Director/pianist Ted Howe, bassist Tom Kennedy, and drummer Matt Slocum
March 16, 8pm
New York City Opera Concerts
The New York City Opera Concert Series launches with the world premiere of David Hertzberg's "Sunday Morning".
March 16, 9pm
Evan Sherman Big Band
Tuesday-Saturday evenings, doors open at 11:15pm for Late Night Sessions featuring some of the most talented emerging artists in jazz.
March 17–22, 11:15pm
Aaron Diehl: The Real Deal
Pianist Aaron Diehl, known fondly as "The Real Diehl" in jazz circles, has been a Jazz at Lincoln Center favorite since he was named "Outstanding Soloist".
March 18, 7:30pm
Walter Blanding: Fantasy in Blue
With saxophonist Walter Blanding, trumpeter Freddie Hendrix, pianist Emmet Cohen, bassist Yasushi Nakamura, and drummer Ulysses Owens, Jr.
March 18, 8pm
GET TICKETS WHILE THEY LAST!
This would be box office information, but this is a fake poster. This content might seem real, but it's all made up so I can do a demonstration of new website technology.


Jazz Poster | Jen Simmons
labs.jensimmons.com/examples/grid-content-1.html
Search
JAZZ AT LINCOLN CENTER
SPRING 2017
Bebop Lives!
Celebrating the best of Dizzy Gillespie and Charlie Parker
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March 15, 2:30pm
Late Night Session: Evan Sherman Entourage
Tuesday-Saturday evenings, doors open at 11:15pm for Late Night Sessions.
March 15, 11:15pm
An Evening with Audrey Shakir
With vocalist Audrey Shakir, Musical Director/pianist Ted Howe, bassist Tom Kennedy, and drummer Matt Slocum
March 16, 8pm
New York City
GET TICKETS WHILE THEY LAST!
This would be box office information, but this is a fake poster.

labs.jensimmons.com > 2016 > examples > sass > jazz-poster.scss > Preview

```
77
78  // Basic layout for non-Grid supporting browsers
79
80  li {
81    width: 150px;
82    float: left;
83    margin: 10px;
84  }
85  .ticketinfo {
86    width: 320px;
87    float: left;
88    margin: 10px;
89    margin-bottom: 100px;
90  }
91
92  @supports (display:grid) {
93  // undo the basic layout for non-Grid-supporting browsers
94    li {
95      width: auto;
96      margin: 0;
97    }
98
99  // Ok, lets go Grid!
100   @media (min-width: 680px) {   /* autoprefixer: off */
101     main { /* autoprefixer: off */
102       display: grid;
103       grid-template-columns: repeat(5, 16vw);
104       grid-template-rows: repeat(12, 16vw);
105       grid-gap: 2vw;
106     }
107     .logo {
108       grid-row: -1 / -2;
109       img {
110         width: 16vw;
111       }
112       align-self: end;
113     }
114     header {
115       grid-column: 1 / 3;
116       grid-row: 2 / 3;
```

```
// simplified layout
// for older browsers

@supports (display: grid) {
  // code for newer browsers
  // including overrides
}
```



caniuse.com/#feat=css-grid

# CSS Grid Layout - CR

Method of using a grid concept to lay out content, providing a mechanism for authors to divide available space for layout into columns and rows using a set of predictable sizing behaviors

Global 56.99% + 5.35% = 62.34%

unprefixed: 56.99%

Current aligned | Usage relative | Date relative | Showing all

| IE | Edge | Firefox | Chrome | Safari | Opera | iOS Safari | Opera Mini | Android Browser | Blackberry Browser | Opera Mobile | Chrome for Android | Firefox for Android | IE Mobile | UC Browser for Android | Samsung Internet | QQ Browser | Baidu Browser |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | 3 44 | 1 49 | 5.1 | 1 35 | 4.3 | | 2.1 | | | | | | | | | |
| | | 3 45 | 1 50 | 6 | 1 36 | 5.1 | | 2.2 | | | | | | | | | |
| | | 3 46 | 1 51 | 6.1 | 1 37 | 6.1 | | 2.3 | | | | | | | | | |
| | | 3 47 | 1 52 | 7 | 1 38 | 7.1 | | 3 | | | | | | | | | |
| 6 | | 3 48 | 1 53 | 7.1 | 1 39 | 8 | | 4 | | | | | | | | | |
| 7 | | 3 49 | 1 54 | 8 | 1 40 | 8.4 | | 4.1 | | | | | | | | | |
| 8 | 2 12 | 3 50 | 1 55 | 9 | 1 41 | 9.2 | | 4.3 | | | | | | | | | |
| 9 | 2 13 | 3 51 | 1 56 | 9.1 | 1 42 | 9.3 | | 4.4 | | 12 | | | | | | | |
| 2 10 | 2 14 | 4 52 | 4 57 | 10 | 1 43 | 10.2 | | 4.4.4 | 7 | 12.1 | | | 2 10 | | | | |
| 2 11 | 2 15 | 4 53 | 58 | 10.1 | 44 | 10.3 | all | 56 | 10 | 37 | 57 | 52 | 2 11 | 11.4 | 4 | 1 1.2 | 7.12 |
| | | 54 | 59 | TP | 45 | | | | | | | | | | | | |
| | | 55 | 60 | | 46 | | | | | | | | | | | | |
| | | 56 | 61 | | | | | | | | | | | | | | |

W3C Working Draft

https://www.w3.org/TR/2011/WD-css3-grid-layout-20110407/

# Grid Layout

## W3C Working Draft 7 April 2011

**This version:**
http://www.w3.org/TR/2011/WD-css3-grid-layout-20110407
**Latest version:**
http://www.w3.org/TR/css3-grid-layout
**Previous version**
-
**Latest editor's draft:**
http://dev.w3.org/csswg/css3-grid-align/
**Editors:**
Alex Mogilevsky, Microsoft Corporation
Phil Cupp, Microsoft Corporation
Markus Mielke, Microsoft Corporation
Daniel Glazman, Disruptive Innovations

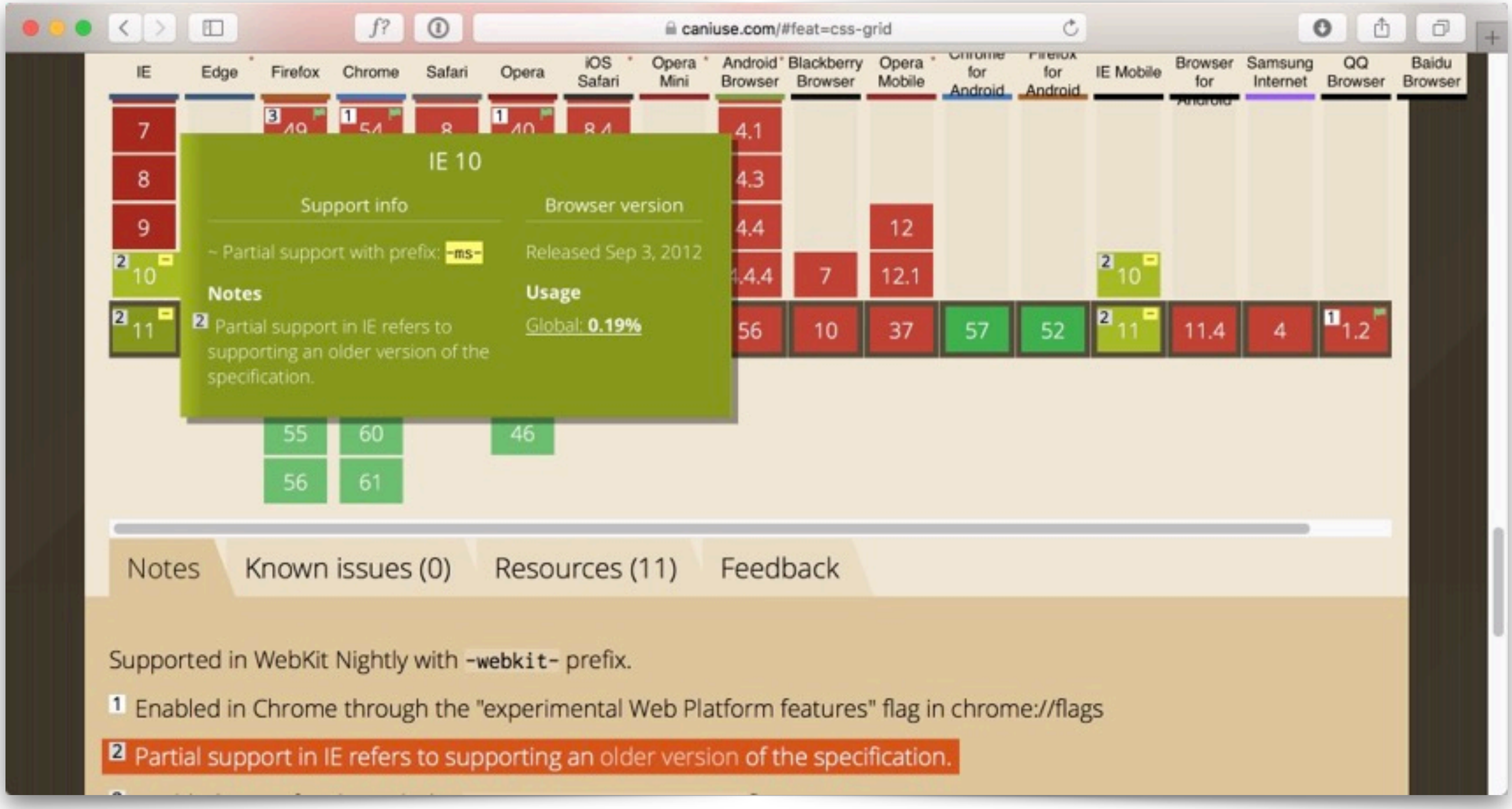
Copyright © 2011 W3C® (MIT, ERCIM, Keio), All Rights Reserved. W3C liability, trademark and document use rules apply.

## Abstract

Grid Layout contains features targeted at web application authors. The Grid can be used to achieve many different layouts. It excels at dividing up space for major regions of an application, or defining the relationship in terms of size, position, and layer between parts of a control built from HTML primitives.

Like tables, the Grid enables an author to align elements into columns and rows, but unlike tables, the Grid doesn't have content structure, and thus enables a wide variety of layouts not possible with tables. For example, the children of the Grid can position themselves with Grid Lines such that they overlap and layer similar to positioned elements.

In addition, the absence of content structure in the Grid helps to manage changes to layout by using fluid and source order independent lay out techniques. By combining media


caniuse.com/#feat=css-grid
IE
Edge
Firefox
Chrome
Safari
Opera
iOS Safari
Opera Mini
Android Browser
Blackberry Browser
Opera Mobile
Chrome for Android
Firefox for Android
IE Mobile
Browser for Android
Samsung Internet
QQ Browser
Baidu Browser
IE 10
Support info
~ Partial support with prefix: -ms-
Notes
2 Partial support in IE refers to supporting an older version of the specification.
Browser version
Released Sep 3, 2012
Usage
Global: 0.19%
Notes
Known issues (0)
Resources (11)
Feedback
Supported in WebKit Nightly with -webkit- prefix.
1 Enabled in Chrome through the "experimental Web Platform features" flag in chrome://flags
2 Partial support in IE refers to supporting an older version of the specification.

W3C Working Draft

# CSS3 Advanced Layout Module

## W3C Working Draft 15 December 2005

**This version:**
http://www.w3.org/TR/2005/WD-css3-layout-20051215
**Latest version:**
http://www.w3.org/TR/css3-layout
**Previous version:**
-
**Editors:**
Bert Bos (W3C) <bert@w3.org>

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## Abstract

CSS is a simple, declarative language for creating style sheets that specify the rendering of HTML and other structured documents. This specification is part of *level 3 of CSS* and contains features to describe layouts at a high level, meant for tasks such as the positioning and alignment of "widgets" in a graphical user interface or the layout grid for a page or a window, in particular when the desired visual order is different from the order of the elements in the source document. Other CSS3 modules contain properties to specify fonts, colors, text alignment, list numbering, tables, etc.

The features in this module are described together for easier reading.

W3C Working Draft

# CSS Template Layout Module

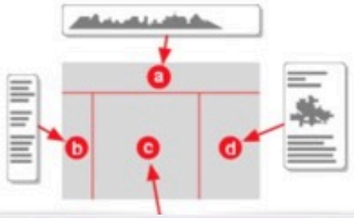
## W3C Working Draft 2 April 2009

**This version:**
http://www.w3.org/TR/2009/WD-css3-layout-20090402
**Latest version:**
http://www.w3.org/TR/css3-layout
**Previous version:**
http://www.w3.org/TR/2007/WD-css3-layout-20070809
**Editors:**
Bert Bos (W3C) bert@w3.org

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## Abstract

CSS is a simple, declarative language for creating style sheets that specify the rendering of HTML and other structured documents. This specification is part of *level 3 of CSS* ("CSS3") and contains features to describe layouts at a high level, meant for tasks such as the positioning




# CSS Template Layout Module

## W3C Working Draft 29 April 2010

**This version:**
http://www.w3.org/TR/2010/WD-css3-layout-20100429
**Latest version:**
http://www.w3.org/TR/css3-layout
**Previous version:**
http://www.w3.org/TR/2009/WD-css3-layout-20090402
**Editors:**
Bert Bos (W3C) bert@w3.org
César Acebal (University of Oviedo)

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## Abstract

CSS is a simple, declarative language for creating style sheets that specify the rendering of HTML and other structured documents. This specification is part of *level 3 of CSS* ("CSS3") and contains layouts at a tasks such as




W3C Working Draft

# CSS Template Layout Module

## W3C Working Draft 29 November 2011

**This version:**
http://www.w3.org/TR/2011/WD-css3-layout-20111129/
**Latest version:**
http://www.w3.org/TR/css3-layout/
**Previous version:**

W3C Working Group Note

# CSS Template Layout Module

## W3C Working Group Note 26 March 2015

**This version:**
http://www.w3.org/TR/2015/NOTE-css-template-3-20150326/
**Latest version:**
http://www.w3.org/TR/css-template-3/

You have two choices for Internet Explorer (& Edge):

1) Leverage the 2012 Grid implementation.

2) Pretend IE has no Grid.

You have two choices for Internet Explorer (& Edge):

1) Use old -ms-* syntax.

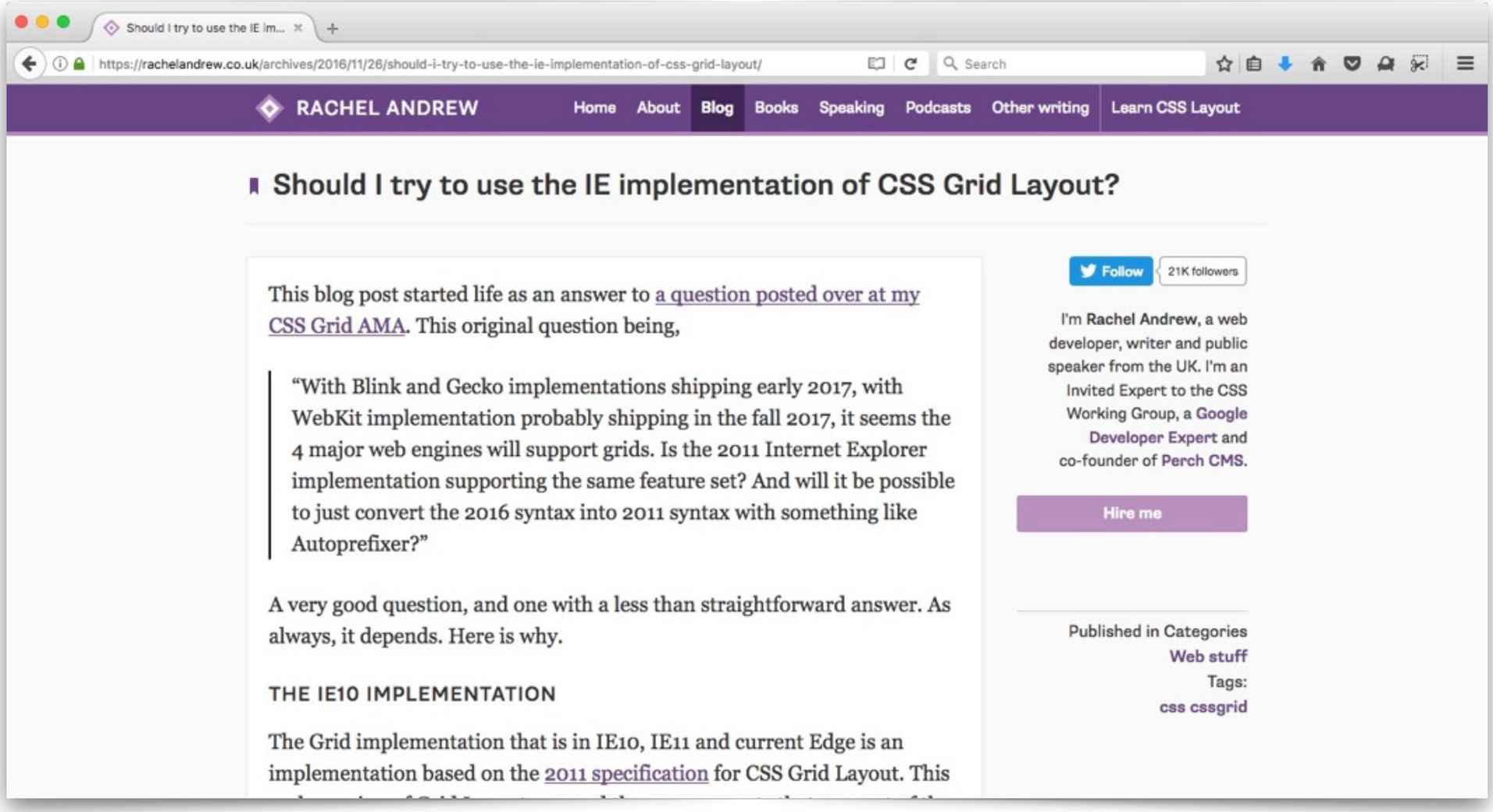
2) Or don’t.

```
display: grid;
grid-template-columns: repeat(4, 100px);

display: -ms-grid;
-ms-grid-columns: (100px)[4];
```

rachelandrew.co.uk/archives/2016/11/26/should-i-try-to-use-the-ie-implement

| CR Level 1 Property | IE10 Implementation | Autoprefixer | Note |
|---|---|---|---|
| grid-template-columns | -ms-grid-columns | Yes | |
| grid-template-rows | -ms-grid-rows | Yes | |
| grid-template-areas | - | No | |
| grid-template | - | No | Shorthand |
| grid-auto-columns | - | No | |
| grid-auto-rows | - | No | |
| grid-auto-flow | - | No | |
| grid | - | No | Shorthand |
| grid-row-start | -ms-grid-row | Yes | |
| grid-column-start | -ms-grid-column | Yes | |
| grid-row-end | - | No | Defined by the -ms-grid-row-span property |
| grid-column-end | - | No | Defined by the -ms-grid-column-span property |
| grid-row | - | Yes (only for start value) | Shorthand for setting start and end values together |
| grid-column | - | Yes (only for start value) | Shorthand for setting start and end values together |
| grid-area | - | No | |
| grid-row-gap | - | No | Gap properties can be faked by using a regular track. |
| grid-column-gap | - | No | |
| grid-gap | - | No | |
| - | -ms-grid-column-span | - | Not required due to changes to spec |
| - | -ms-grid-row-span | - | Not required due to changes to spec |
| align-self | -ms-grid-column-align | Yes | Now part of Box Alignment |
| justify-self | -ms-grid-row-align | No | Now part of Box Alignment |




rachelandrew.co.uk/archives/2016/11/26/should-i-try-to-use-the-ie-implementation-of-css-grid-layout

autoprefixer

```
// for non-Grid browsers

@supports (display: grid) or
(display: -ms-grid) {
  // for IE, Edge
  // and for modern-Grid-supporting
}
```

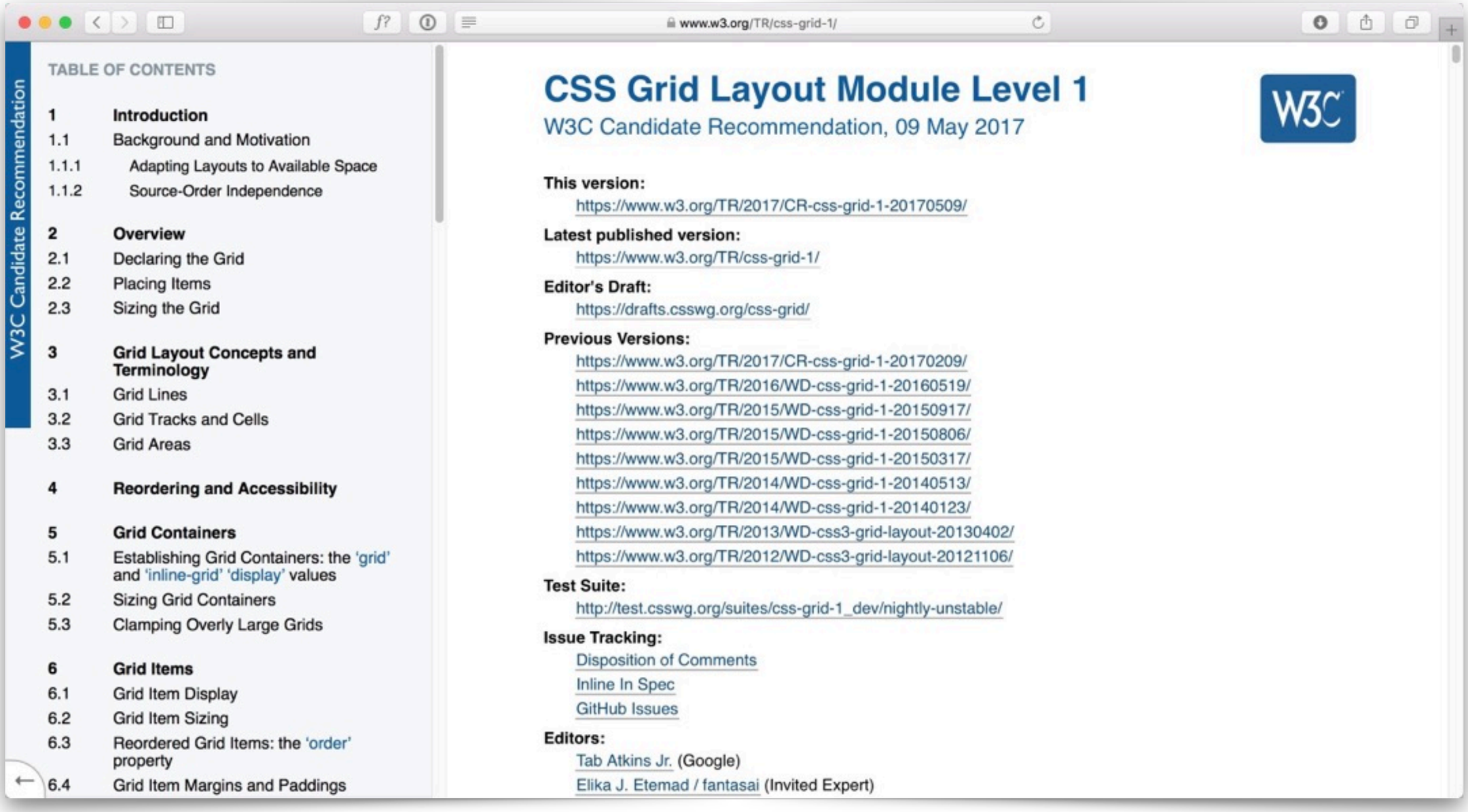
```
// for non-Grid browsers

@supports (display: grid) {
  // for modern-Grid-supporting }

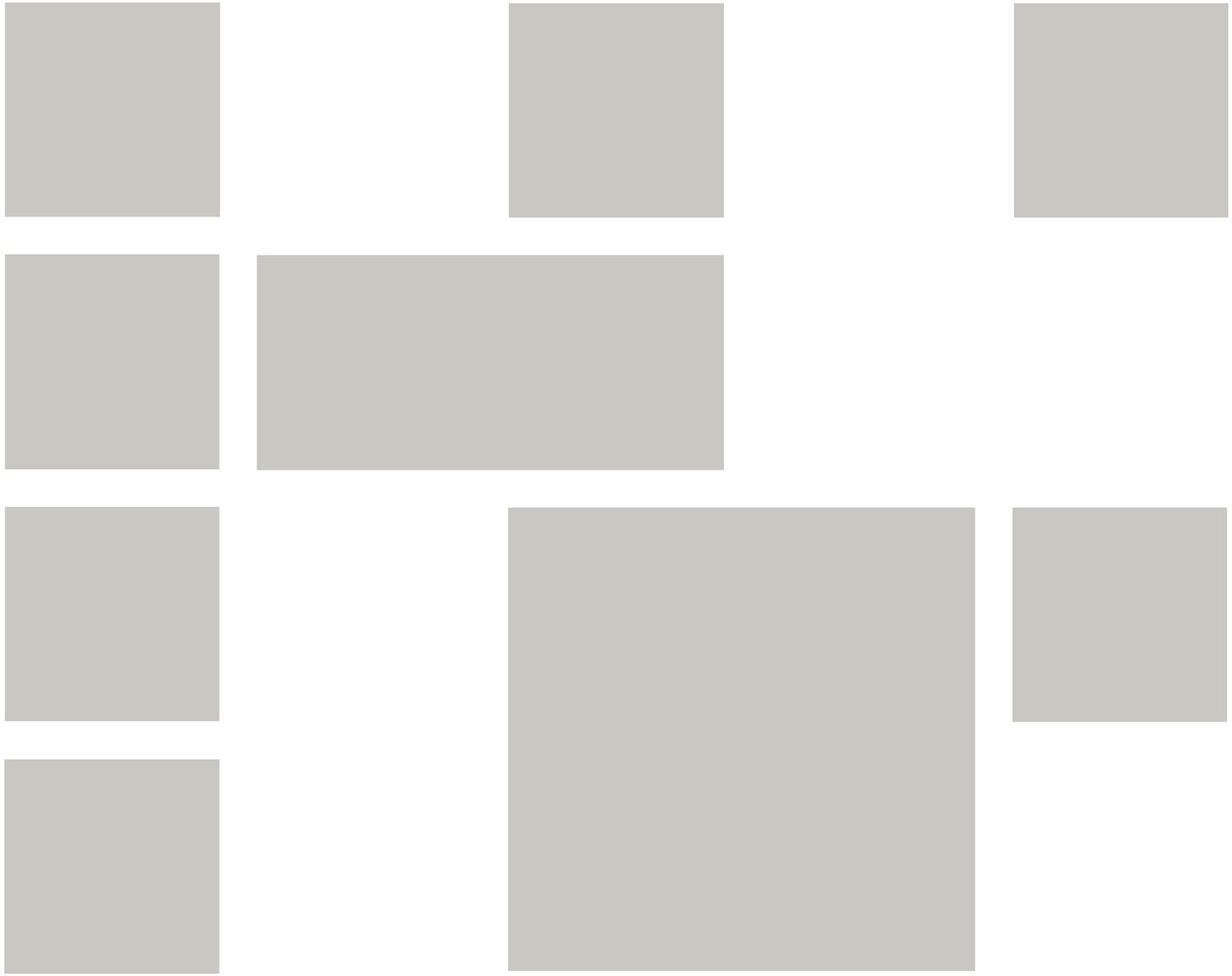
@supports (display: -ms-grid) {
  // for IE, Edge }
```

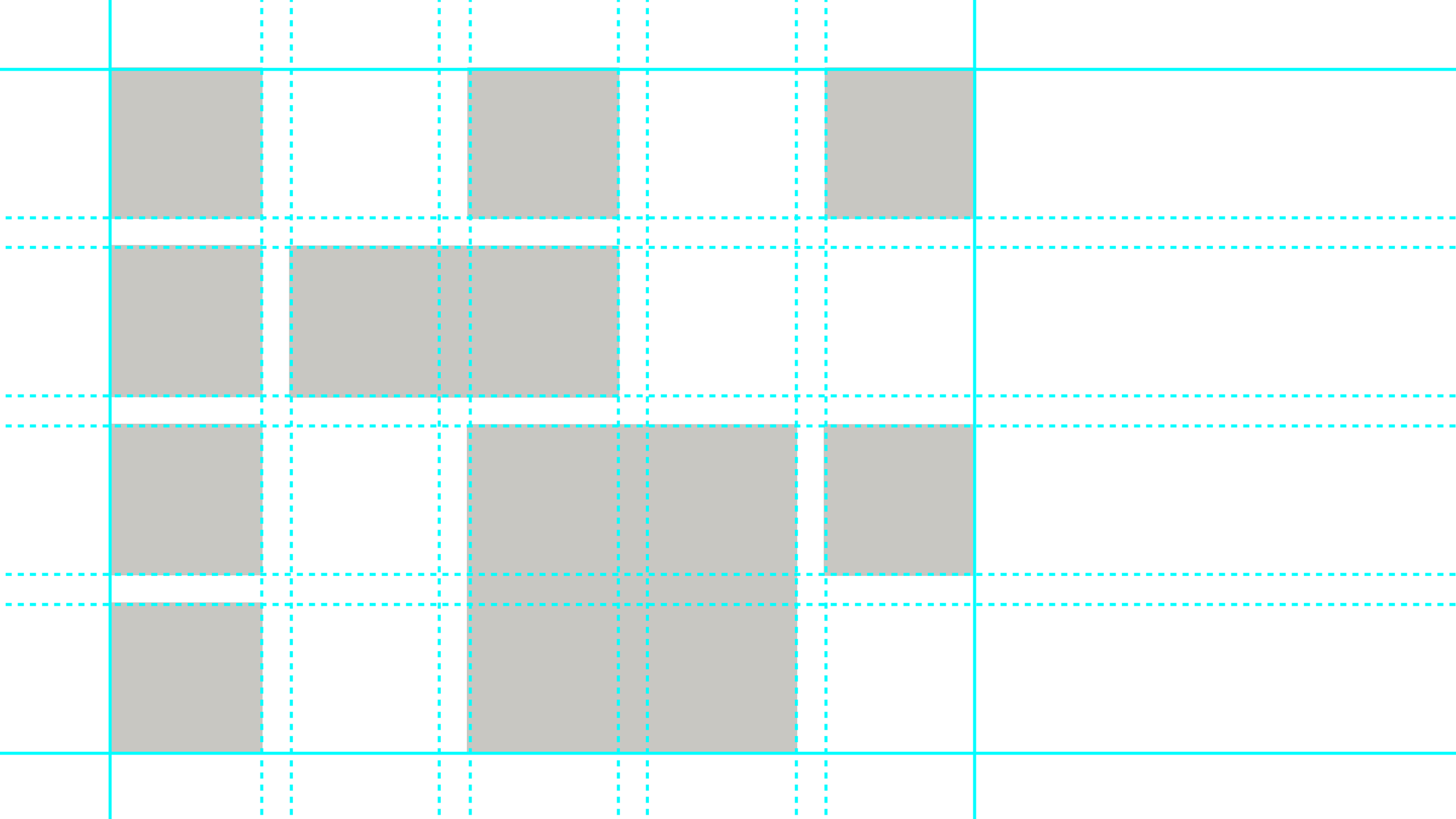
Edge is coming

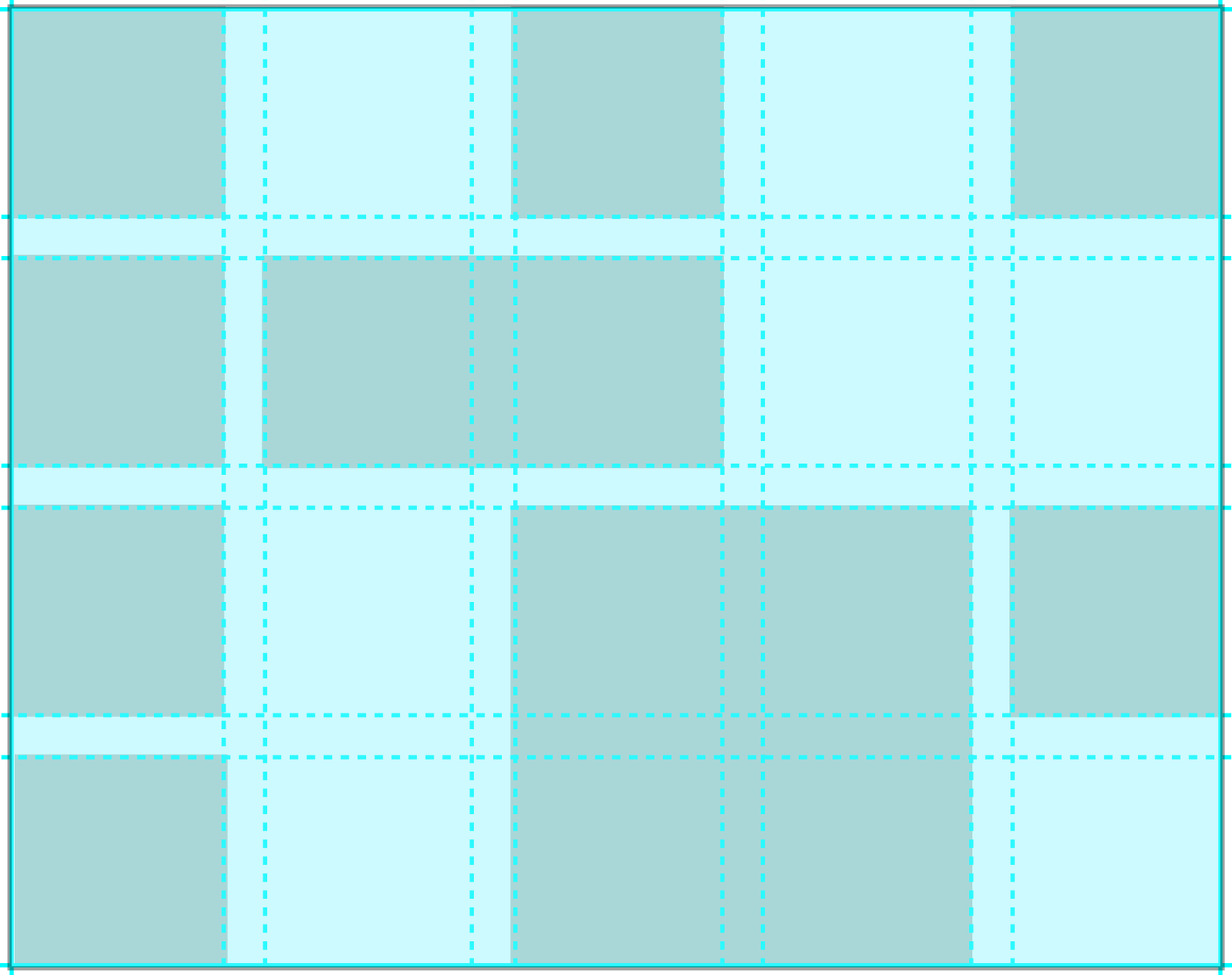
# CSS Grid



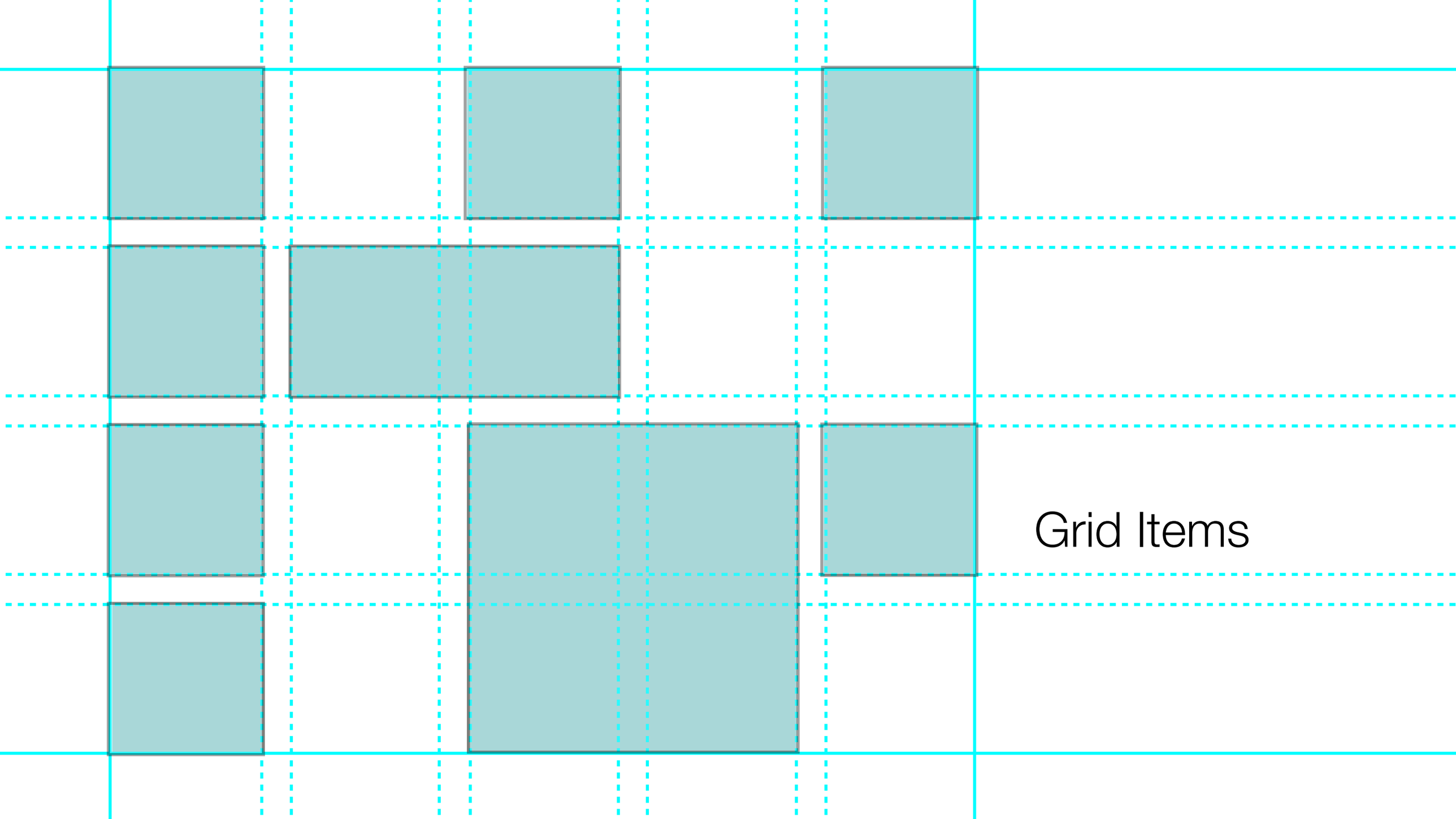

w3.org/TR/css-grid-1







Grid Container


Grid Items

```
<main>
  <div>item</div>
  <div>item</div>
  <div>item</div>
  this is an anonymous grid item
  <div>item</div>
  hello world
  <section>more stuff</section>
  <footer>conclusion</footer>
</main>
```

```
<ul>
  <li>
  <li>
  <li>
  <li>
  <li>
  <li>
  <li>
  <li>
</ul>
```

```
<body>
  <header>
  <main>
     <article>
        <h1>
        <p>
        <figure>
 <aside>
 <footer>
</body>
```

```
<body>
  ├── <header>…</header>
  ├── <main>
  │       <article>
  │           <h1>
  │           <p>
  │           <p>
  │           <p>
  │           <figure>
  │           <p>
  │       </article>
  │   </main>
  ├── <aside>…</aside>
  └── <footer>…</footer>
</body>
```

```
body {
  display: grid;
}
```

```
<body>
  ├── <header>…</header>
  ├── <main>
  │       <article>
  │         ├── <h1>
  │         ├── <p>
  │         ├── <p>
  │         ├── <p>
  │         ├── <figure>
  │         └── <p>
  │       </article>
  │   </main>
  ├── <aside>…</aside>
  └── <footer>…</footer>
</body>
```

```
body {
  display: grid;
}
```

```
article {
  display: grid;
}
```

```
<body>
  ├── <header>…</header>
  ├── <main>
  │     ├── <article>
  │     │     ├── <h1>
  │     │     ├── <p>
  │     │     ├── <p>
  │     │     ├── <p>
  │     │     ├── <figure>
  │     │     ├── <p>
  │     │   </article>
  │   </main>
  ├── <aside>…</aside>
  ├── <footer>…</footer>
</body>
```

```
body {
  display: grid;
}

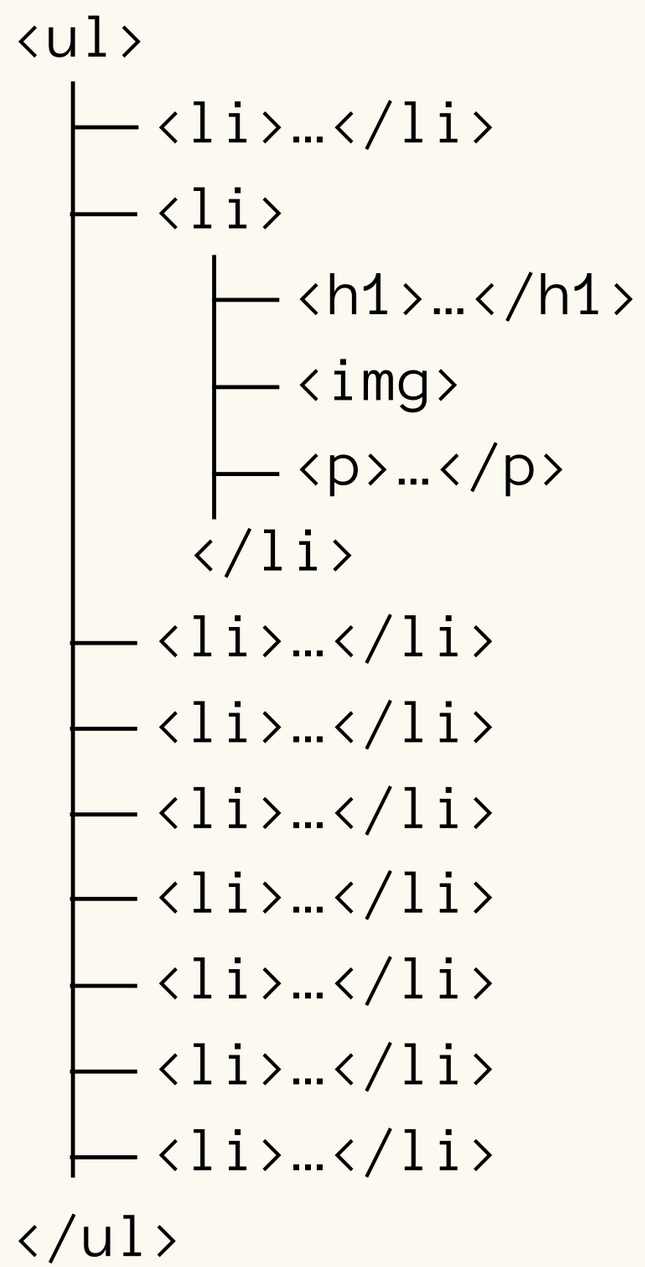
main {
  display: subgrid;
}

article {
  display: subgrid;
}
```

```
<body>
  ├── <header>…</header>
  ├── <main>
  │       <article>
  │         ├── <h1>
  │         ├── <p>
  │         ├── <p>
  │         ├── <p>
  │         ├── <figure>
  │         └── <p>
  │       </article>
  │   </main>
  ├── <aside>…</aside>
  └── <footer>…</footer>
</body>
```

```
body {
  display: grid;
}
```

```
article {
  display: grid;
}
```




```
ul {
  display: grid;
  grid-template-columns:
          repeat(auto-fit,
          minmax(100px, 1fr));
  grid-gap: 0.5rem 1rem;
}
li {
  // are Grid items
  display: flex;
  flex-flow: column;
}
img {
  order: -1;
}
```

## Headline Here

This is teaser text. It comes in different lengths.



## Headline Here

This is teaser text. It comes in different lengths. Here we see more content filling the box up all the way.



## Headline

This is teaser text.



## This Headline

This is teaser text. It comes in different lengths.



## Headline



## Headline That is Longer & Wraps

This is teaser text. It comes in different lengths.

## Headline Here

This is teaser text. It comes in different lengths.

## Headline Here

This is teaser text. It comes in different lengths. Here we see more content filling the box up all the way.

## Headline

This is teaser text.

## This Headline

This is teaser text. It comes in different lengths.

## Headline

## Headline That is Longer & Wraps

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## Headline

This is teaser text.



## This Headline

This is teaser text. It comes in different lengths.



## Headline



## Headline That is Longer & Wraps

This is teaser text. It comes in different lengths.

## Headline Here

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## Headline Here

This is teaser text. It comes in different lengths. Here we see more content filling the box up all the way.



## Headline

This is teaser text.



## This Headline

This is teaser text. It comes in different lengths.



## Headline



## Headline That is Longer & Wraps

This is teaser text. It comes in different lengths.

## Headline Here

This is teaser text. It comes in different lengths.



## Headline Here

This is teaser text. It comes in different lengths. Here we see more content filling the box up all the way.



## Headline

This is teaser text.



## This Headline

This is teaser text. It comes in different lengths.



## Headline



## Headline That is Longer & Wraps

This is teaser text. It comes in different lengths.

codepen.io/jensimmons/pen/LyrNqJ?editors=1100

# An Example of Nesting Flexbox inside CSS Grid

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View

## HTML

```
<main class="deals">
  <article class="sale-item">
    <h1>Computer Starter Kit</h1>
    <p>This is the best computer money can buy, if you don't have much money.</p>
    <ul>
      <li>Computer</li>
      <li>Monitor</li>
      <li>Keyboard</li>
      <li>Mouse</li>
    </ul>
    <img src="https://www.w3.org/TR/css-flexbox-1/images/computer.jpg" alt="You get: a white computer with matching peripherals">
    <button>BUY NOW</button>
```

## CSS

```
.deals {
  display: grid;
  grid-template-columns: repeat(auto-fit, minmax(320px, 1fr));
  grid-gap: 1rem;
  font-family: Avenir, Roboto, Helvetica, san-serif;
  font-size: 80%;
}
.sale-item {
  display: flex;
  flex-flow: column;
  border:  1px solid black;
  border-radius: 1rem;
  padding: 2rem;
}
.sale-item > h1 {
```



### Computer Starter Kit

This is the best computer money can buy, if you don't have much money.



### Printer

Only capable of printing ASCII art.

- Paper and ink not included



### Printer 2

A la 1989.

### Mouse

A computer mouse is a pointing device (hand control) that detects two-dimensional motion relative to a surface. This motion is typically translated into the motion of a pointer on a display, which allows a smooth control of the graphical user interface. Clickity Click!

Console | Assets | Comments | Delete | Keyboard

Last saved less than a minute ago | Share | Export | Embed

s.codepen.io/jensimmons/debug/LyrNqJ



## Computer Starter Kit

This is the best computer money can buy, if you don't have much money.

- Computer
- Monitor
- Keyboard
- Mouse

BUY NOW



## Printer

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BUY NOW



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A la 1989.

BUY NOW

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A computer mouse is a pointing device (hand control) that detects two-dimensional motion relative to a surface. This motion is typically translated into the motion of a pointer on a display, which allows a smooth control of the graphical user interface. Clickity Click!

BUY NOW

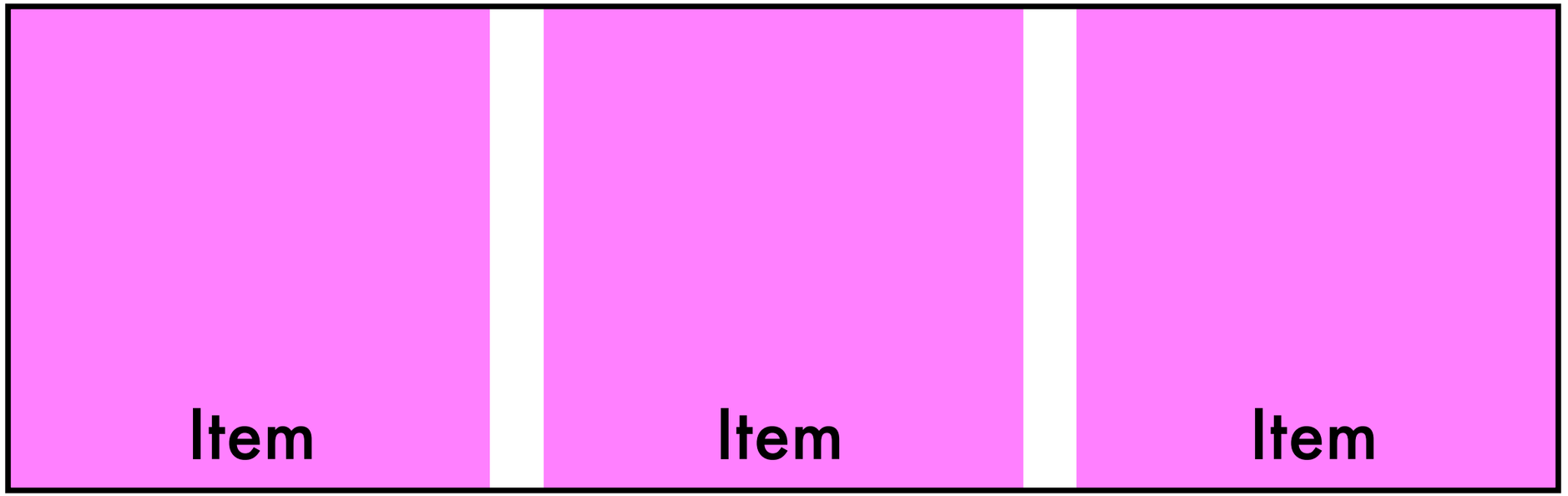


## Macintosh 8500

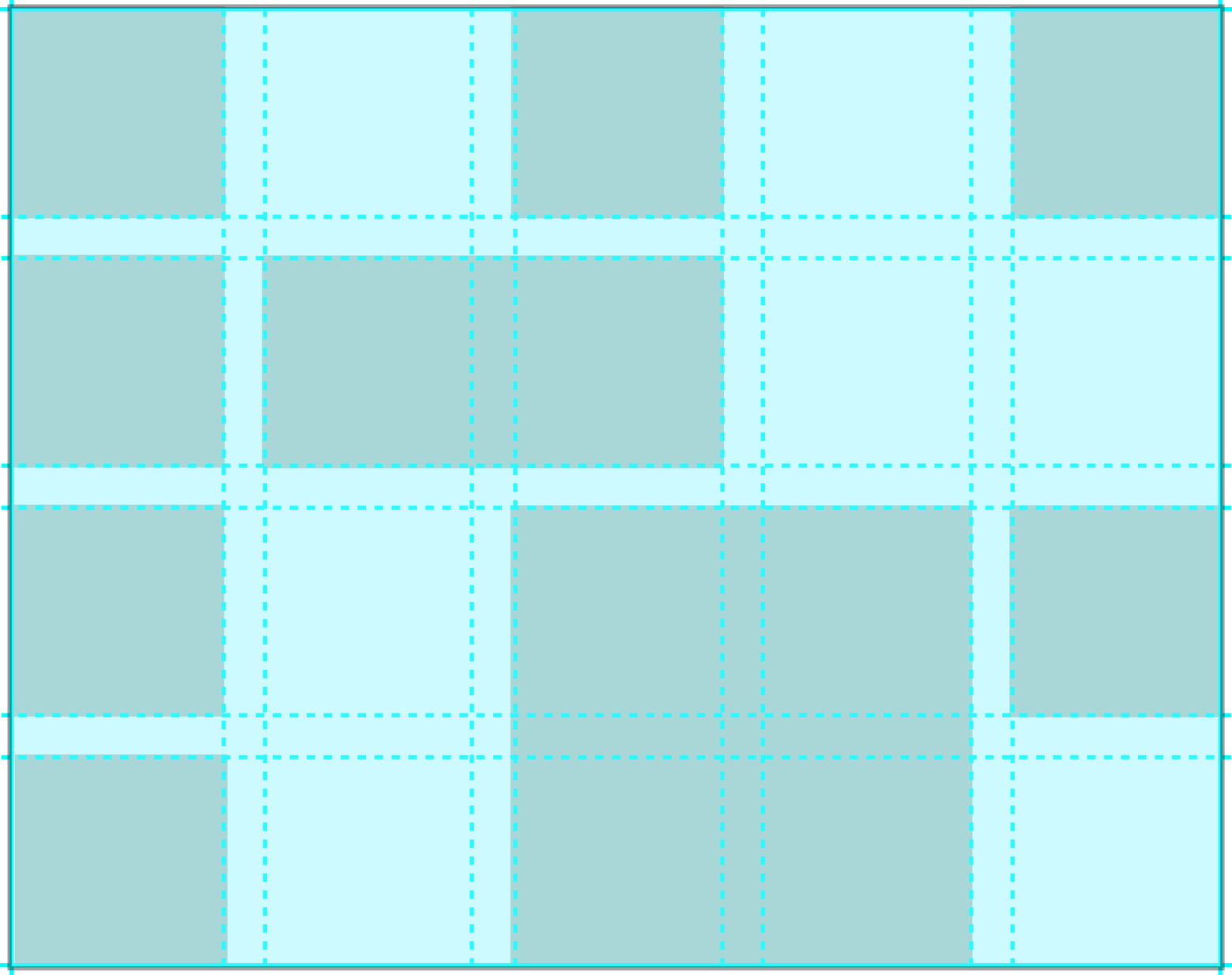
This is the best computer money can buy, if you don't have much money. This computer was state of the art in 1995.

BUY NOW

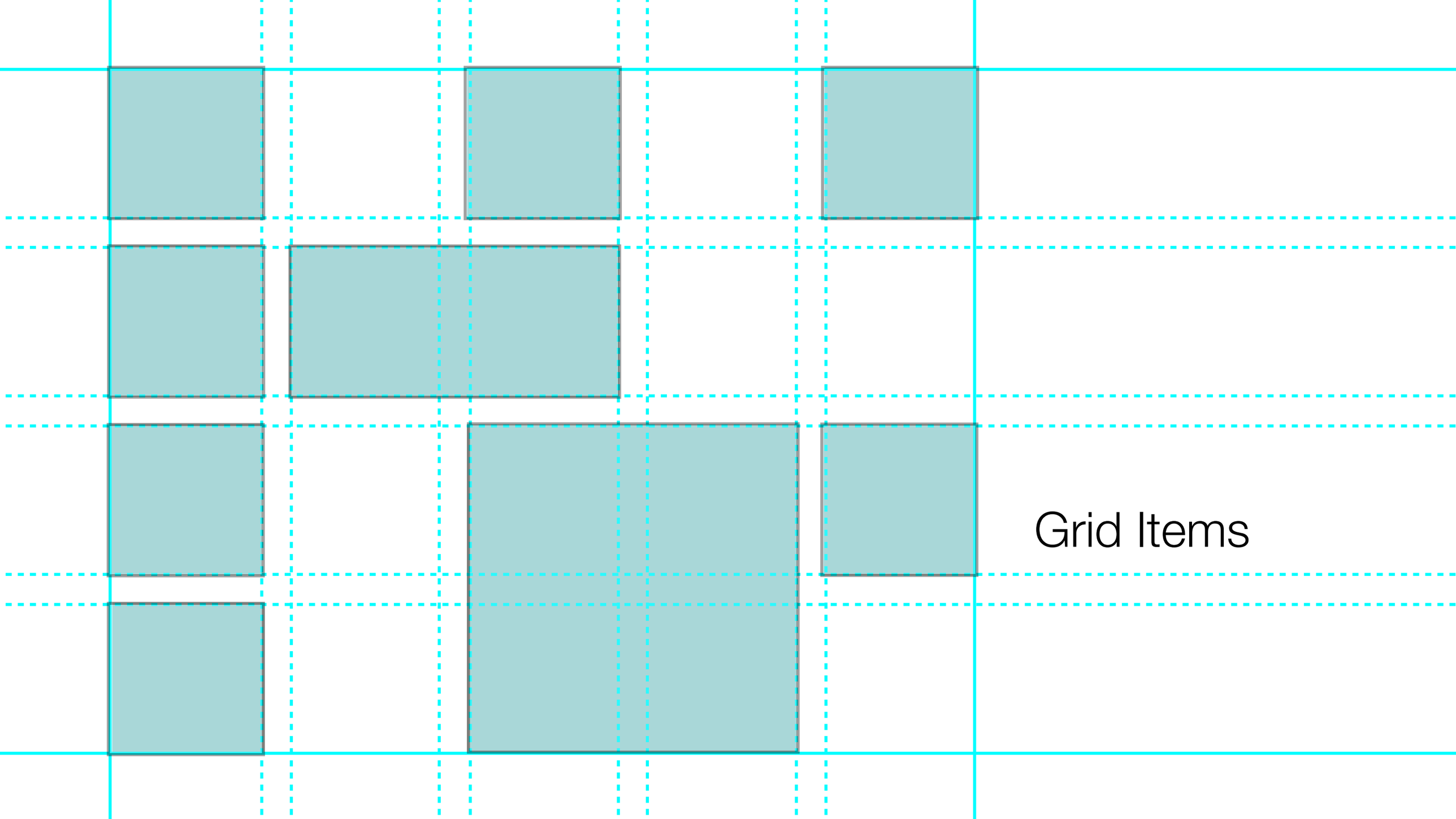
Container

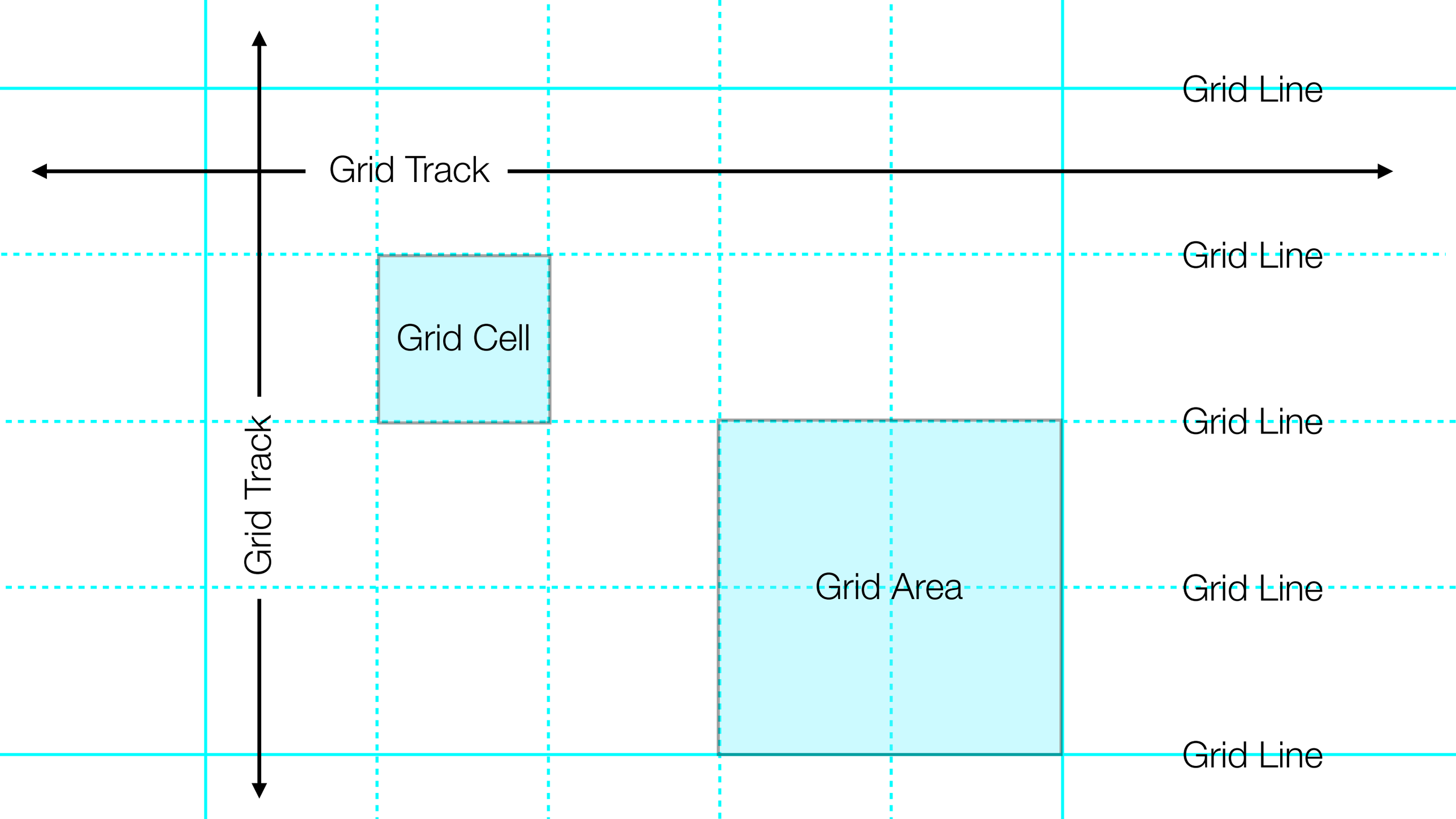


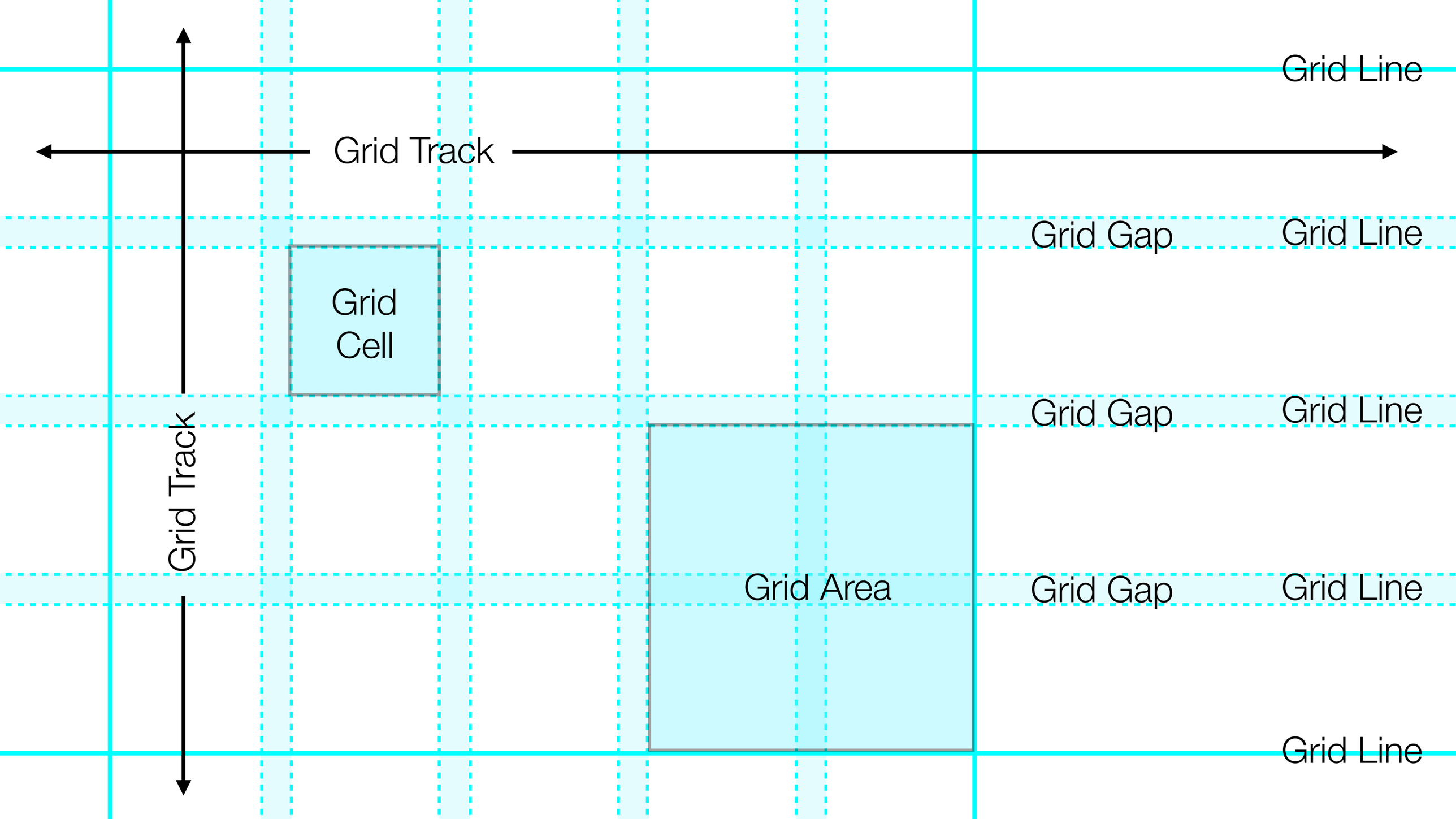
# Terminology



Grid Container


Grid Items

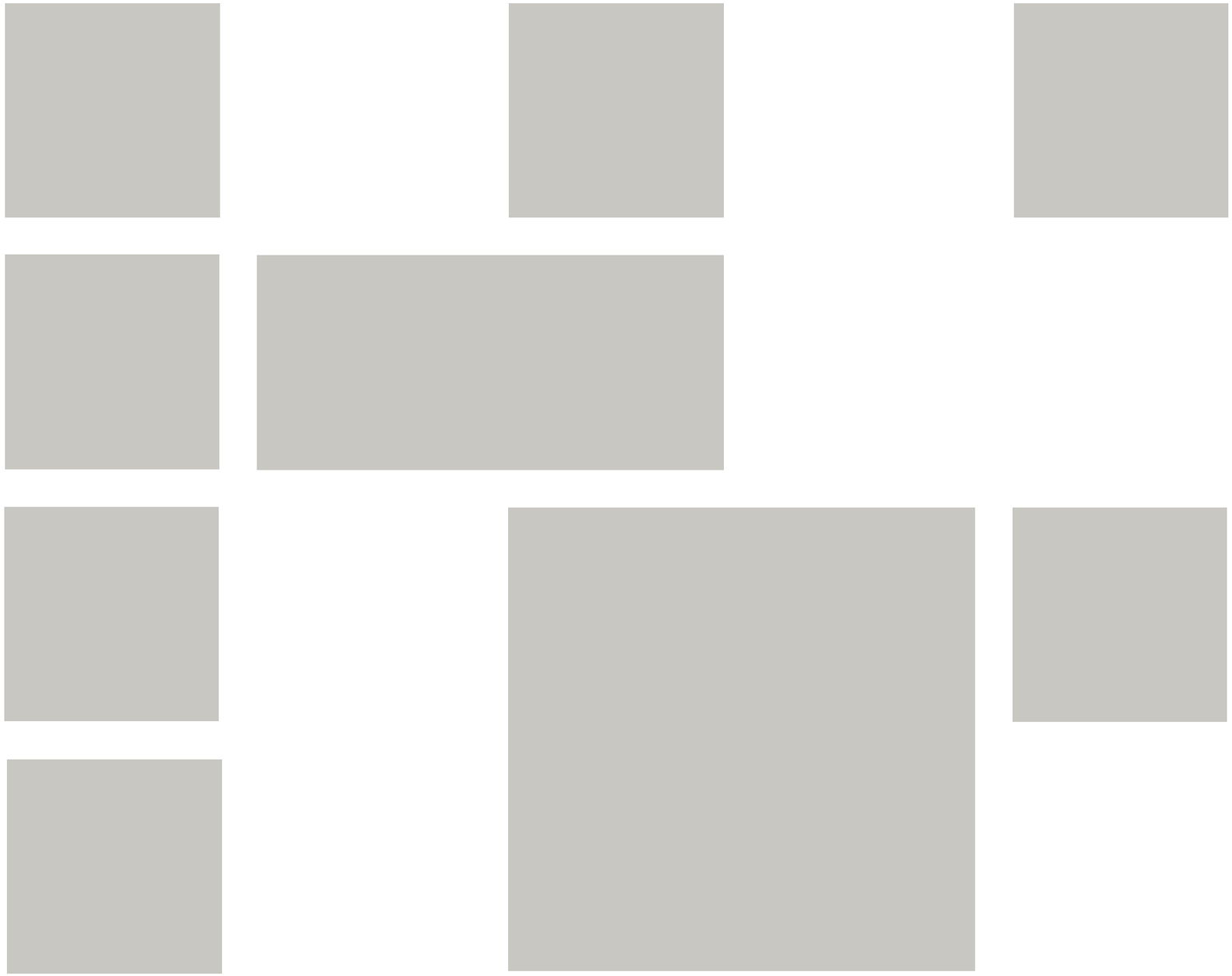

Grid Line
Grid Track
Grid Line
Grid Cell
Grid Track
Grid Line
Grid Area
Grid Line
Grid Line


Grid Line
Grid Track
Grid Gap
Grid Line
Grid
Cell
Grid Gap
Grid Line
Grid Track
Grid Area
Grid Gap
Grid Line
Grid Line

# The Grid

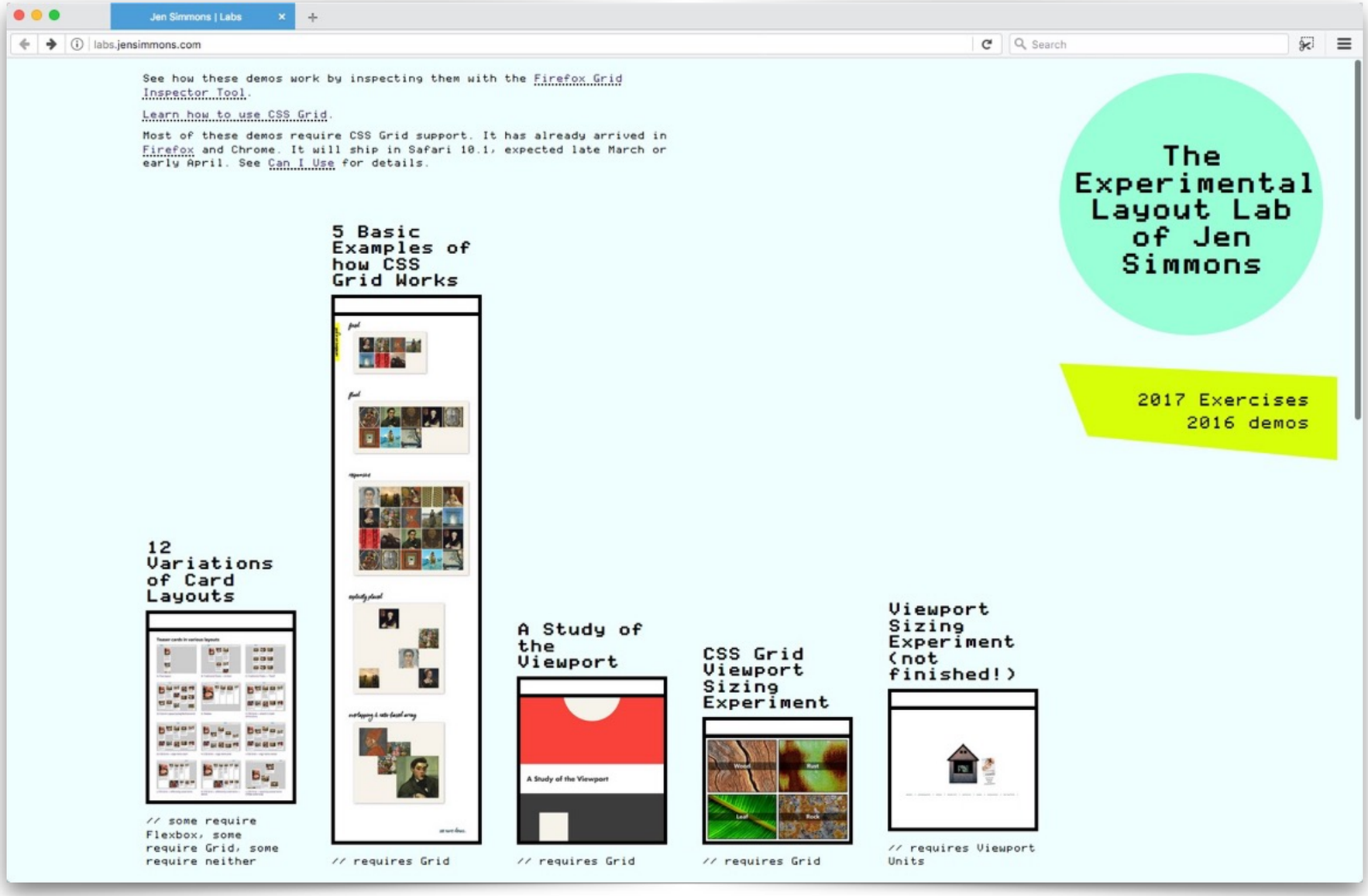
vs.

# The Content



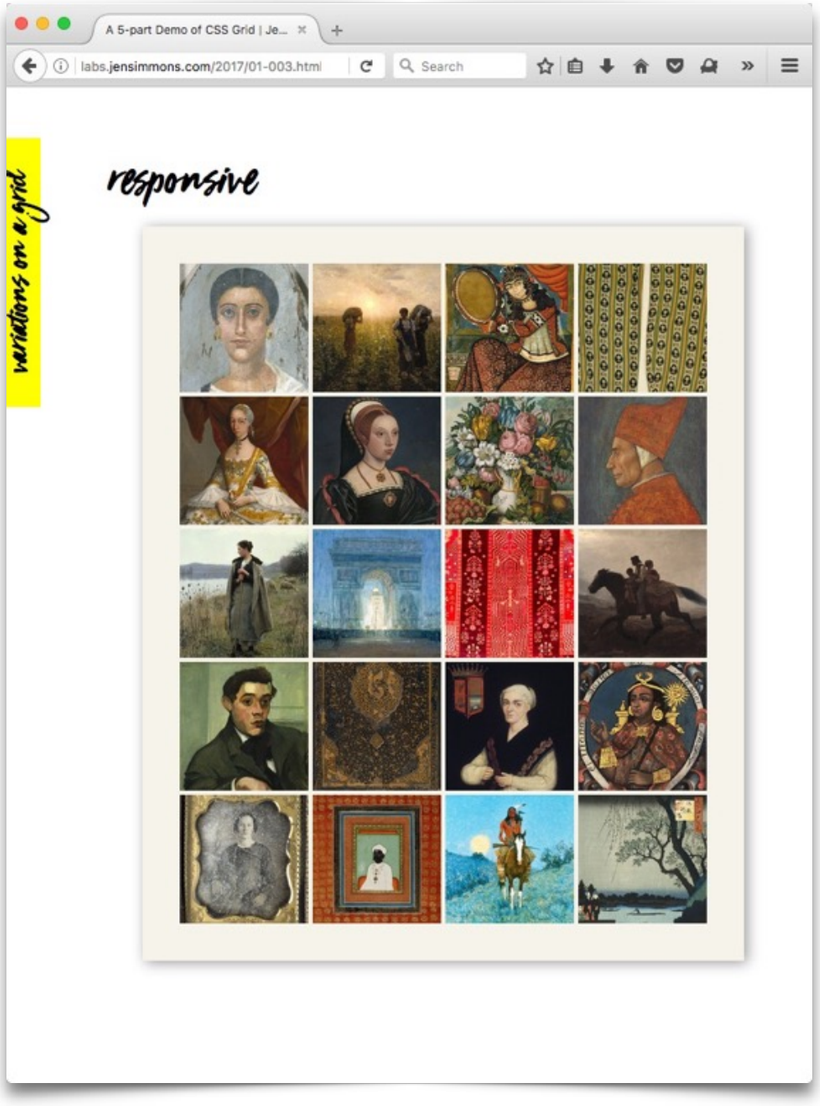
- Exists in HTML
- Can be styled,
  like anything in HTML

- Exists in CSS
- Can NOT be styled
- It doesn’t exist in the DOM




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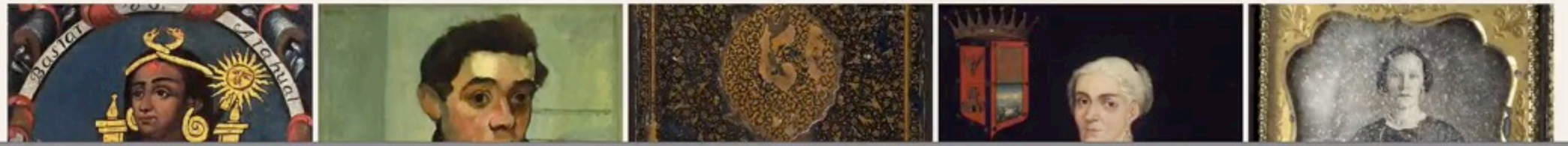
Search

variations on a grid

## fixed



## fluid



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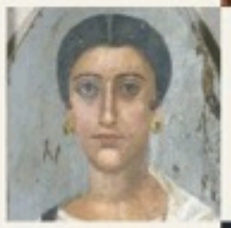
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variations on a grid

# explicitly placed











Inspec Cons Debug Style Ec Performa Memc Netw

Search HTML

```
<section class="fixed">…</section>
<section class="fluid">…</section>
<section class="responsive">…</section>
<section class="explicitly-placed">
  <h1>Explicitly Placed</h1>
  <ul class="grid-container">…</ul>
</section>
<section class="overlapping">
<footer>…</footer>
</main>
```

Click the Grid Icon

ve > body > main > section.explicitly-placed > ul.grid-container

Rules | Computed | Layout | Animations | Fonts

Filter .cls

```
element { inline
}

.explicitly-placed ul { 01-003.scss:47
    display: grid;
    grid-template-columns: repeat(4, 1fr);
    max-width: 600px;
}

ul { 01-003.scss:118
    list-style: none;
    margin: 0 0 0 2rem;
    padding: 2.2rem;
    background: #f6f3ea;
    box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);
}
```

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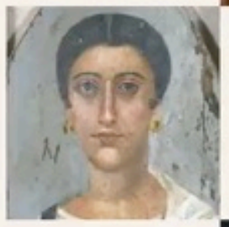
Search

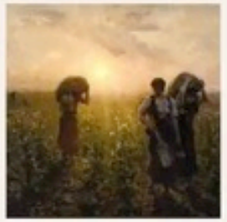
variations on a grid

# explicitly placed











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Search HTML

```
<section class="fixed">…</section>
<section class="fluid">…</section>
<section class="responsive">…</section>
<section class="explicitly-placed">
  <h1>Explicitly Placed</h1>
  <ul class="grid-container">…</ul>
</section>
<section class="overlapping">…</section>
<footer>…</footer>
</main>
<script type="text/javascript">…</script>
```

ve › body › main › section.explicitly-placed › ul.grid-container

Rules | Computed | Animations | Fonts

Filter Styles .cls

```
element { inline
}
.explicitly-placed ul { 01-003.scss:47
  display: # grid;
  grid-template-columns: repeat(4, 1fr);
  max-width: 600px;
}
ul { 01-003.scss:118
  list-style: none;
  margin: 0 0 0 2rem;
  padding: 2.2rem;
  background: #f6f3ea;
  box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);
}
```

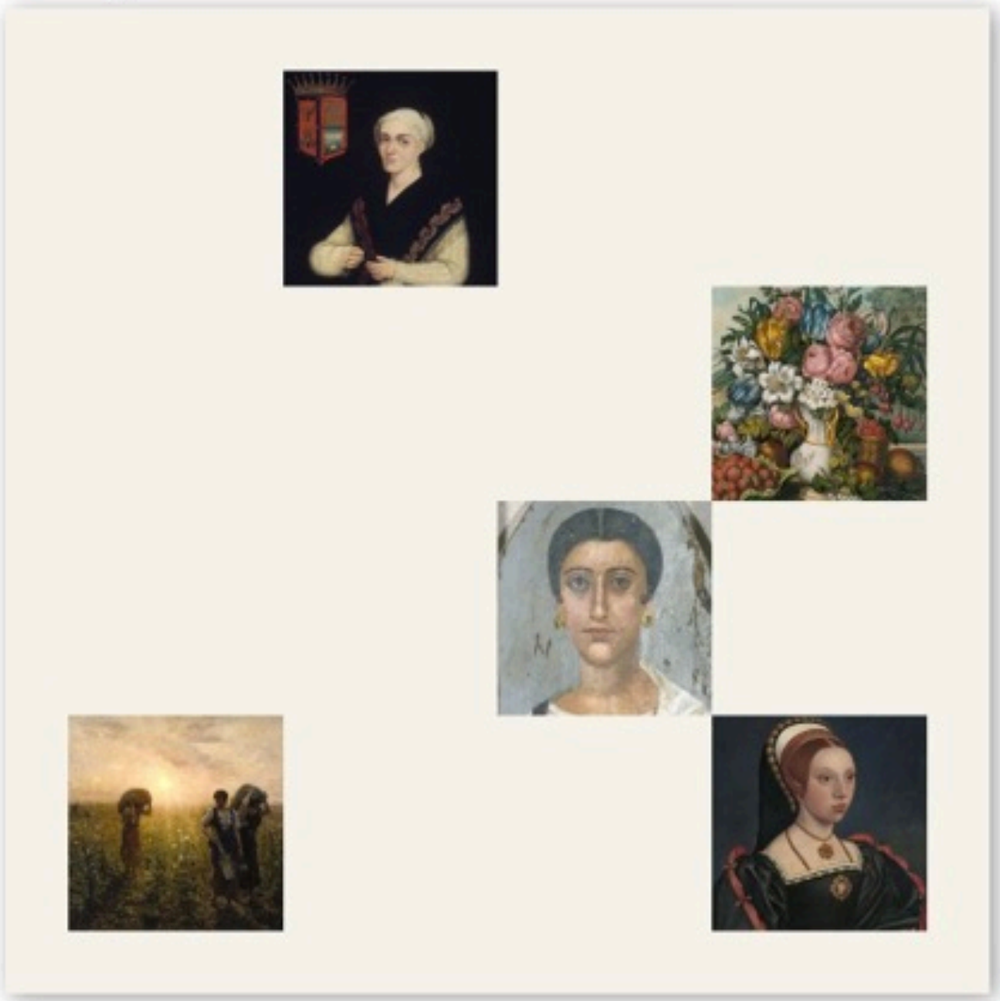
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Search

variations on a grid

explicitly placed



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Themes

Dark Light Firebug

Common Preferences

Enable persistent logs

Inspector

Show Browser Styles

Truncate DOM attributes

Default color unit As Authored

Enable layout panel

Web Console

Enable timestamps

Enable new console frontend

Debugger

Enable Source Maps

Enable new debugger frontend

Style Editor

In Firefox Nightly, open Inspector find Gear Icon

Find "Enable layout panel" Check it. Restart Nightly.

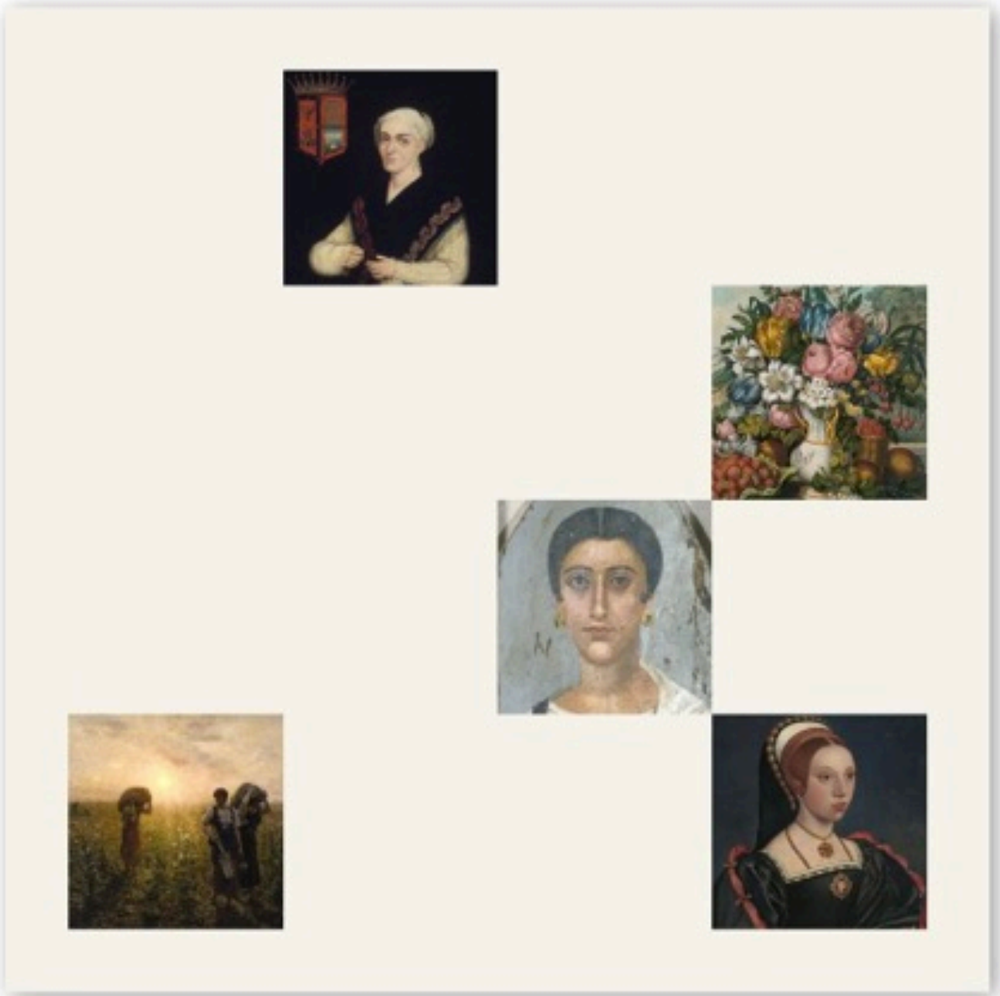
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Search

variations on a grid

# explicitly placed



Inspec Cons Debug Style Ec Performa Memc Netw

Themes

Dark Light Firebug

Common Preferences

Enable persistent logs

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Show Browser Styles

Truncate DOM attributes

Default color unit As Authored

Enable layout panel

Web Console

Enable timestamps

Enable new console frontend

Debugger

Enable Source Maps

Enable new debugger frontend

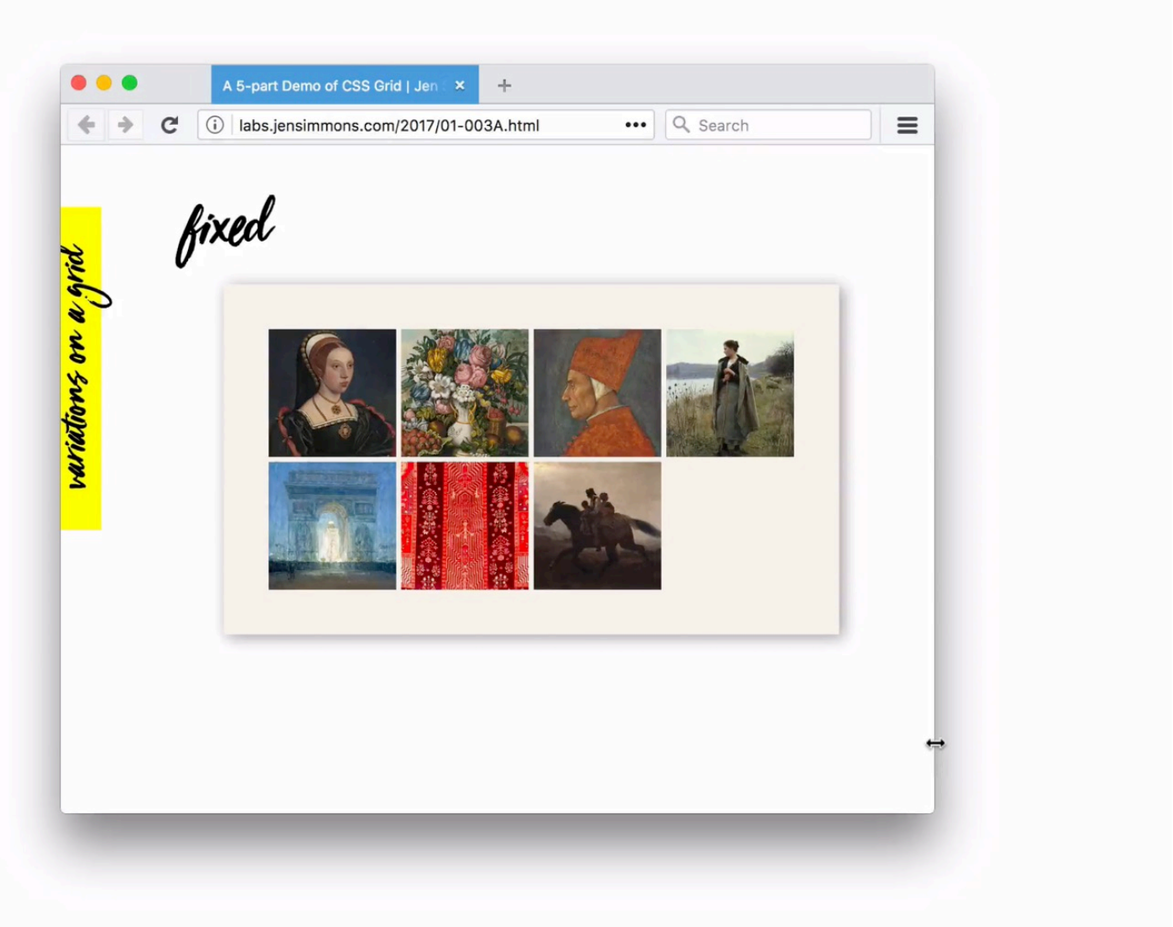
Style Editor

**Then click "Inspector" to get back.**

**And restart browser.**

```
ul {
  display: grid;
  grid-template-columns:
          repeat(4, 100px);
  grid-gap: 4px;
}

li {
  // nothing
}
```



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Search

variations on a grid

fixed



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Search

variations on a grid

# fixed



Inspec Cons Debug Style Ec Performa Memc Netw

Search HTML

```
<ul class="grid-container">
  <li>
    <img src="media/01-001/436667.jpg" alt="">
  </li>
  <li>
    <img src="media/01-001/380485.jpg" alt="">
  </li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
</ul>
```

e > body > main > section.fixed > ul.grid-container > li

Rules | Computed | Layout | Animations | Fonts

Filter Styles .cls

```
.fixed ul {                                    01-003.scss:3
    display: grid;
    grid-template-columns: repeat(4, 100px);
    grid-gap: 4px;
    width: calc(400px + 12px + 4.4rem);
}
```

```
<ul>
  <li><img src="/file1.jpg" ></li>
  <li><img src="/file2.jpg" ></li>
  <li><img src="/file3.jpg" ></li>
  <li><img src="/file4.jpg" ></li>
  <li><img src="/file5.jpg" ></li>
  <li><img src="/file6.jpg" ></li>
  <li><img src="/file7.jpg" ></li>
</ul>
```

```
ul {
  display: grid;
  grid-template-columns: repeat(4, 100px);
  grid-gap: 4px;
}
li {
  // nothing
}
img { display: block; width: 100%; }
```

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Search

variations on a grid

# fixed



Inspec Cons Debug Style Ec Performa Memc Netw

Search HTML

```
<ul class="grid-container">
  <li>…</li>
  <li>…</li>
  <li>…</li>
```

e > body > main > section.fixed > ul.grid-container > li

Rules | Computed | Layout | Animations | Fonts

Filter Styles .cls

```
.fixed ul {                                   01-003.scss:3
    display: grid;
    grid-template-columns: repeat(4, 100px);
    grid-gap: 4px;
    width: calc(400px + 12px + 4.4rem);
}

ul {                                          01-003.scss:118
    list-style: none;
    margin: 0 0 0 2rem;
    padding: 2.2rem;
    background: #f6f3ea;
    box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);
}

* {                                           01-003.scss:1
    box-sizing: border-box;
}
```

```
ul {
  display: grid;
  grid-template-columns: repeat(4, 100px);
  grid-gap: 4px;
}

        /*    or    */
ul {
  display: grid;
  grid-template-columns: 100px 100px 100px 100px;
  grid-gap: 4px;
}
```

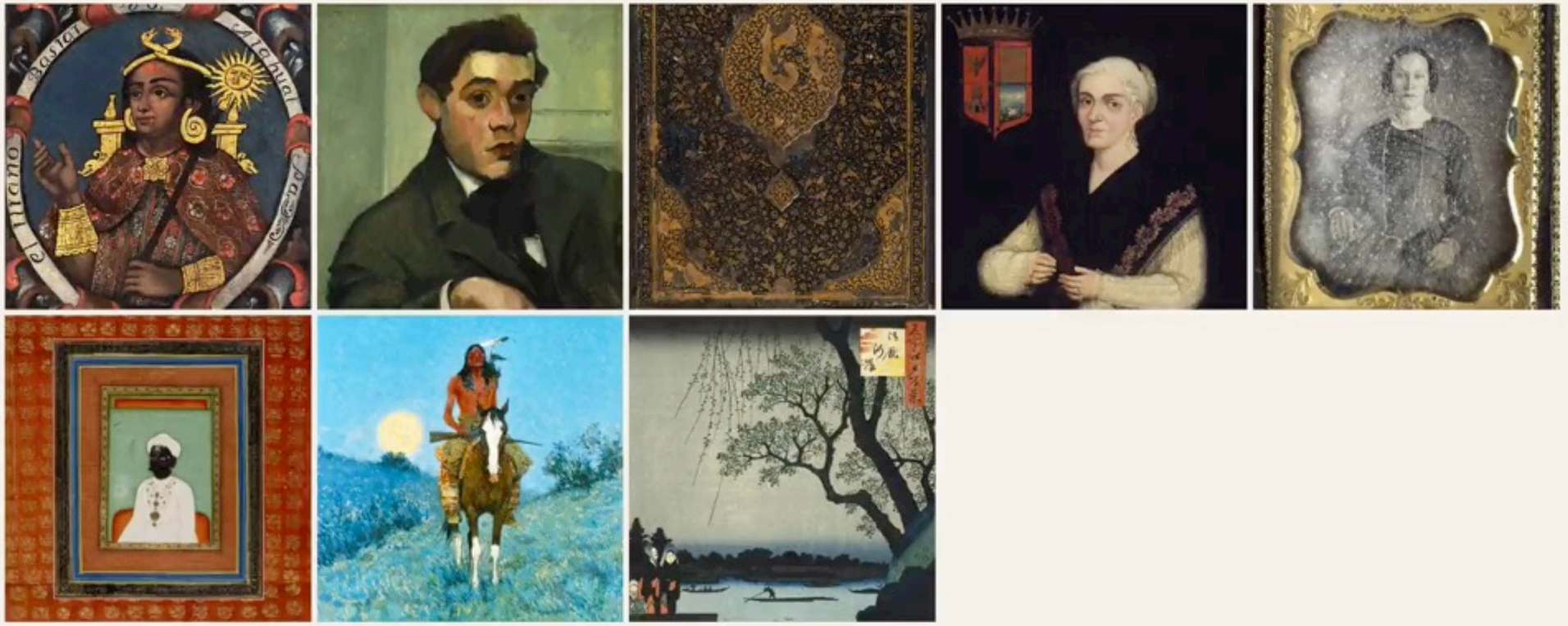
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Search

variations on a grid

# fluid



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Search

variations on a grid

# fluid



Inspec Cons Debug Style Ec Performa Mem Netw

Search HTML

```
<h1>fluid</h1>
<ul class="grid-container">
  <li>…</li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
  <li>…</li>
```

y > main > section.fluid > ul.grid-container > li > img

Rules | Computed | Layout | Animations | Fonts

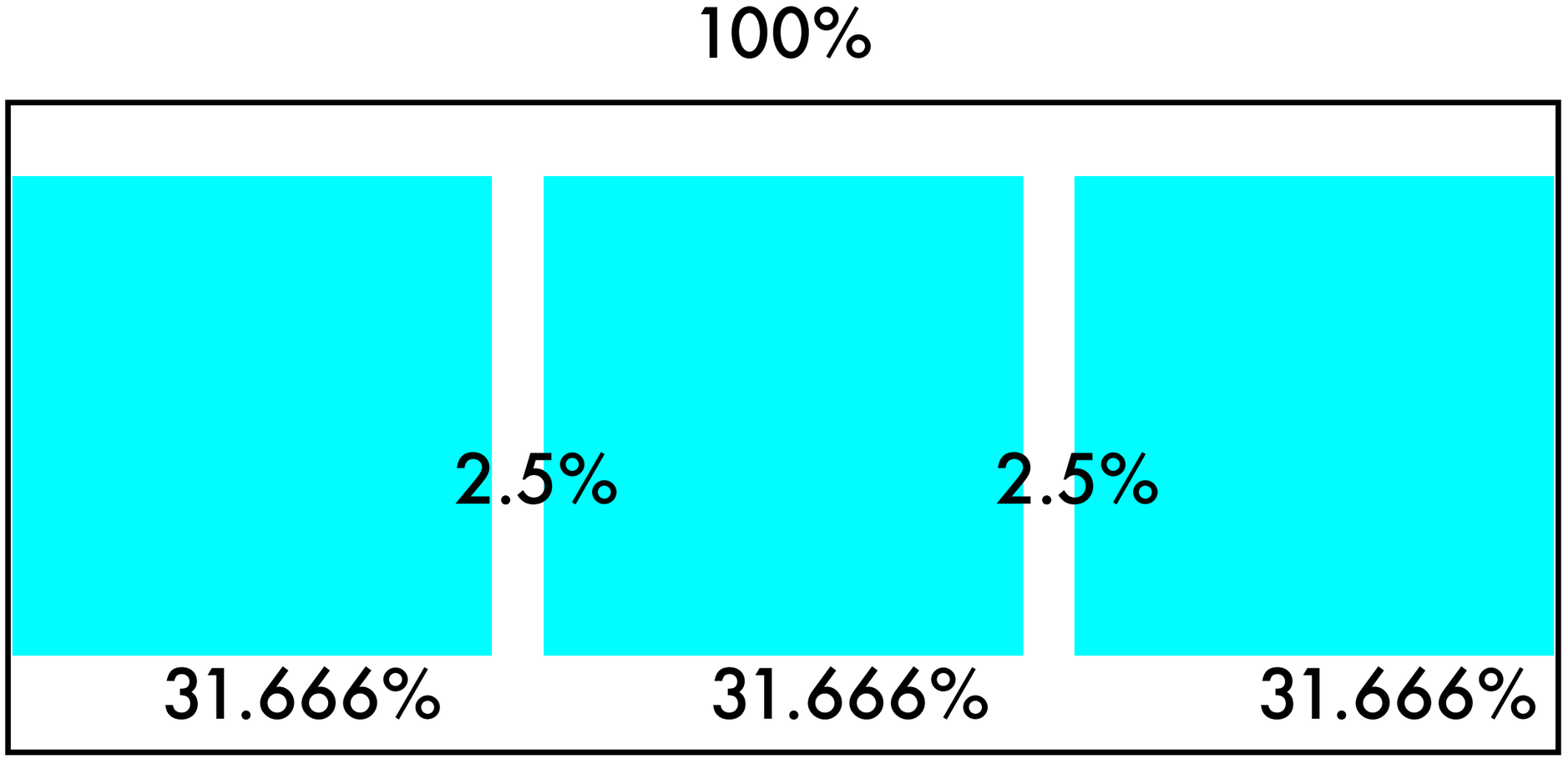
Filter Styles .cls

```
element { inline
}
.fluid ul { 01-003.scss:30
    display: grid;
    grid-template-columns: repeat(5, 1fr);
    grid-gap: 0.25rem;
    max-width: 100%;
}
ul { 01-003.scss:118
    list-style: none;
    margin: 0 0 0 2rem;
    padding: 2.2rem;
    background: #f6f3ea;
    box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);
}
```

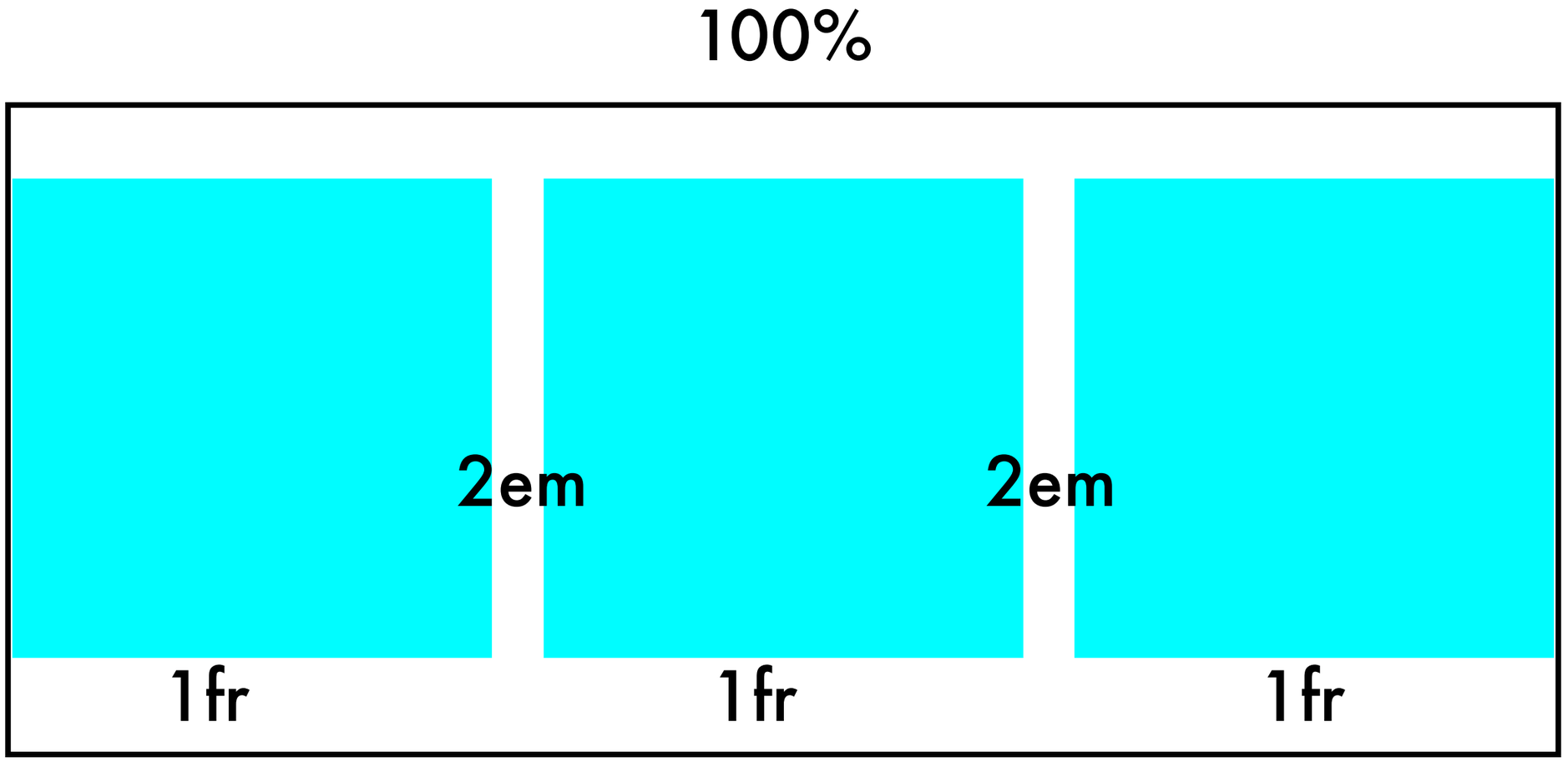
```
ul {
  display: grid;
  grid-template-columns: repeat(5, 1fr);
  grid-gap: 0.25em;
}

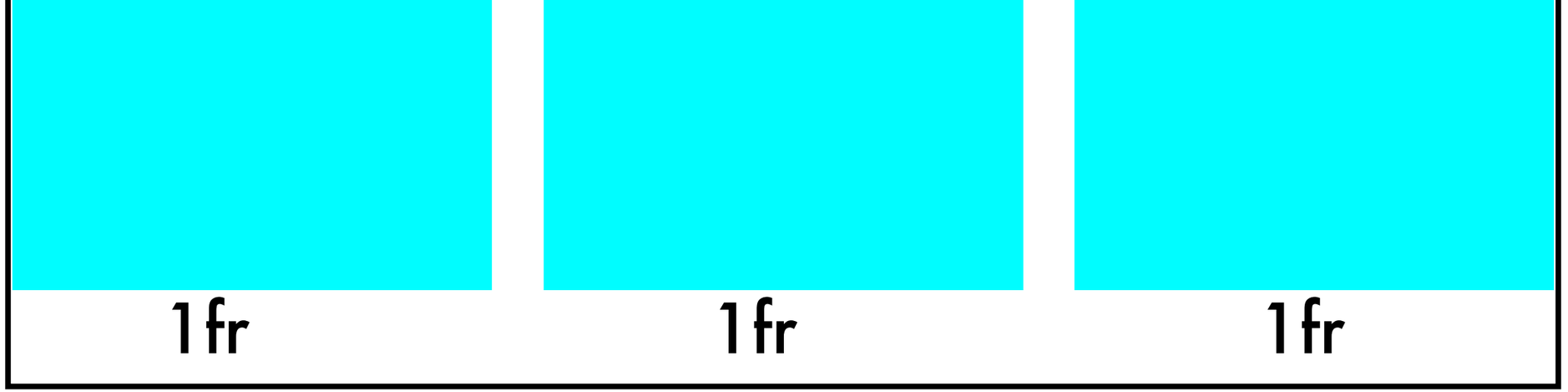
        /*    or    */
ul {
  display: grid;
  grid-template-columns: 1fr 1fr 1fr 1fr 1fr;
  grid-gap: 0.25em;
}
```

```
fr unit = "fraction"
```



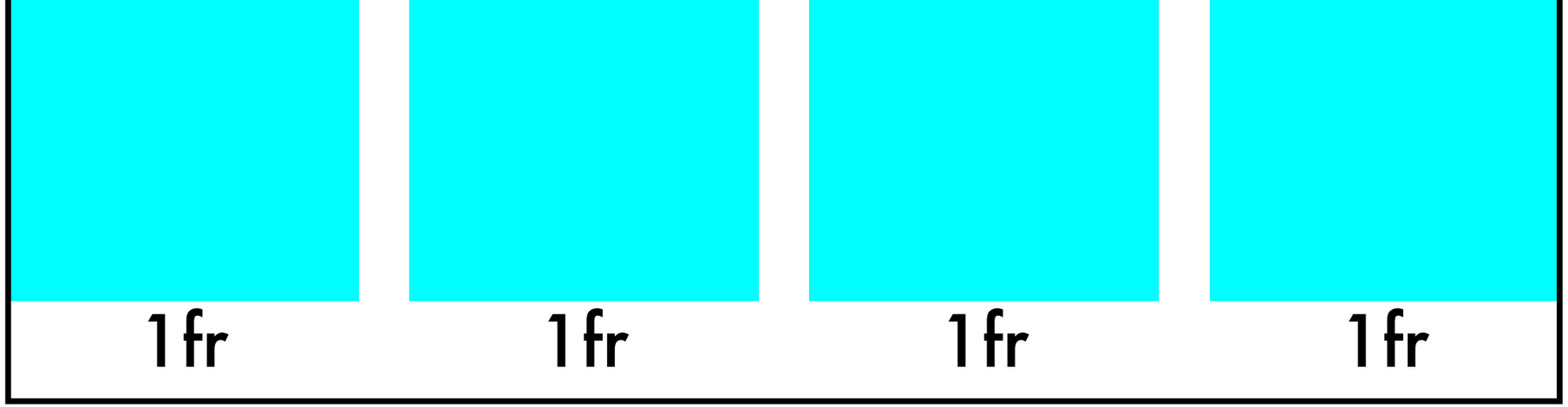

$$\frac{100\% - 5\%}{3} = \frac{95\%}{3} = 31.6666666666666666\%$$


100%
2em
2em
1fr
1fr
1fr



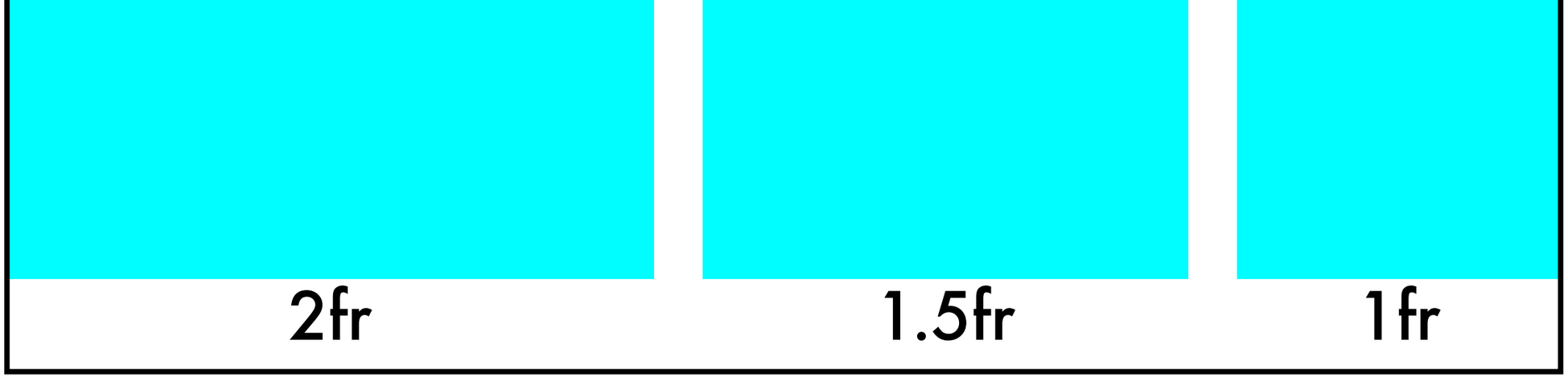

1fr + 1fr + 1fr = 3fr total

therefore, 1fr = 1/3 of the space



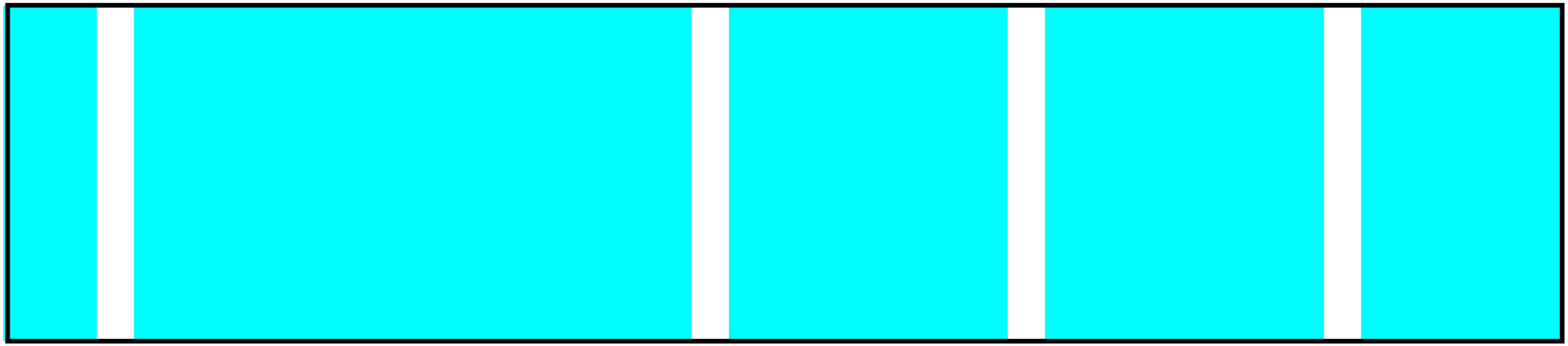

1fr + 1fr + 1fr + 1fr = 4fr total

therefore, now 1fr = 1/4 of the space




2fr + 1.5fr + 1fr = 4.5fr total

therefore, now 1fr = 2/9ths of the space


50px
2fr
1fr
1fr
min-content

```
ul {
  display: grid;
  grid-template-columns: repeat(5, 1fr);
  grid-gap: 0.25em;
}

        /*    or    */
ul {
  display: grid;
  grid-template-columns: 1fr 1fr 1fr 1fr 1fr;
  grid-gap: 0.25em;
}
```

# Comma ,
# or not to comma?

```
grid-template-columns: repeat(5, 1fr);

grid-template-columns: 1fr 1fr 1fr 1fr 1fr;
```

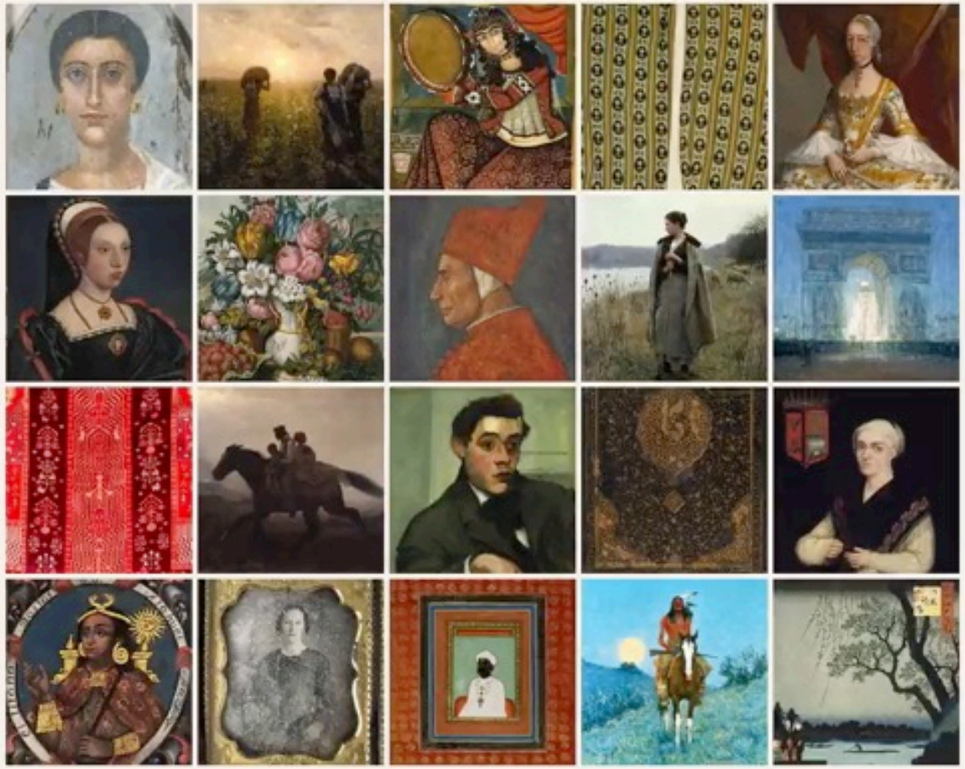
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Search

variations on a grid

# responsive



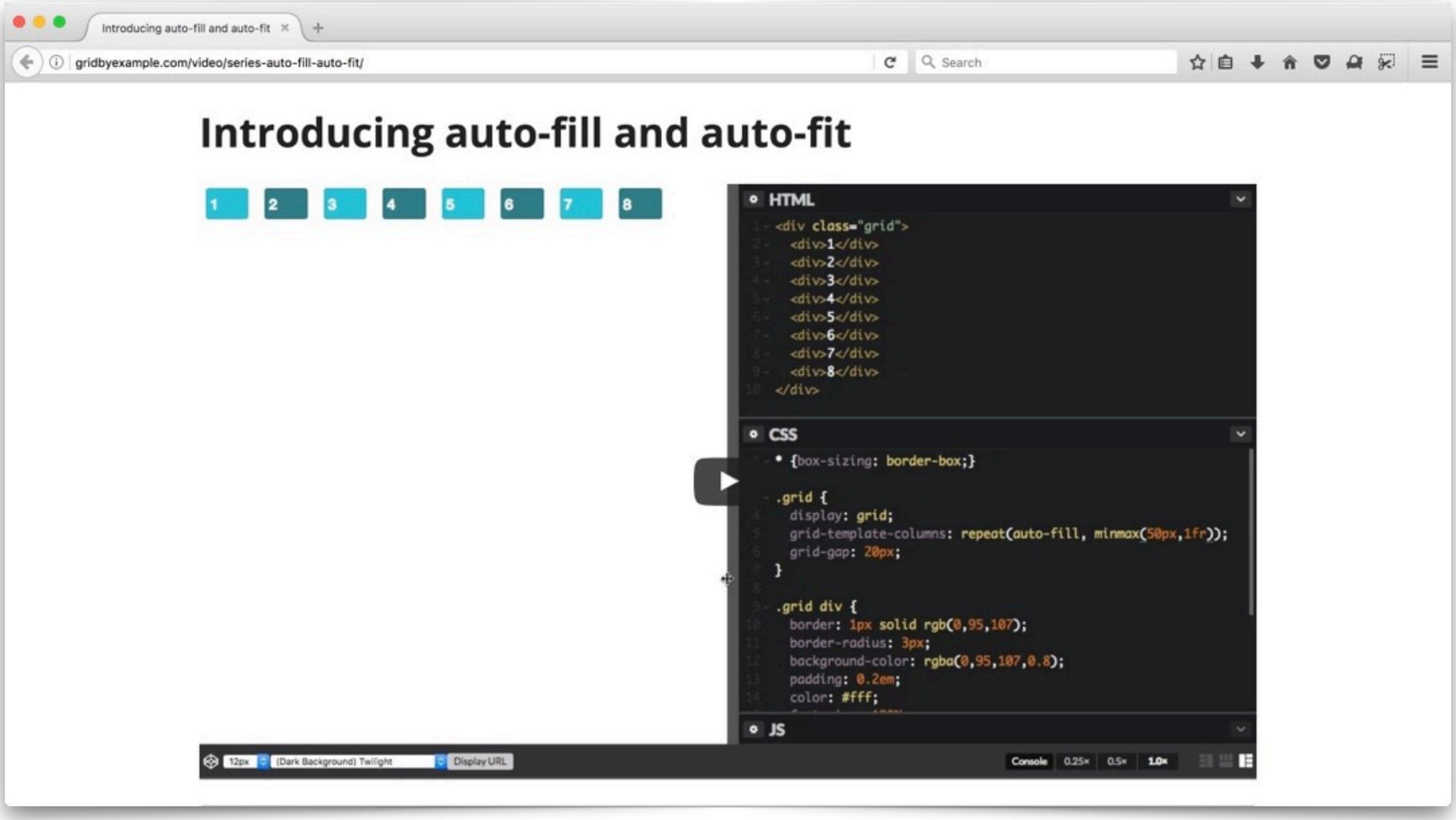
```
ul {
  display: grid;
  grid-template-columns: repeat(auto-fit, minmax(120px, 1fr));
  grid-gap: 0.25rem;
}
```

```
ul {
  display: grid;
  grid-template-columns: repeat(auto-fit, minmax(120px, 1fr));
  grid-gap: 0.25rem;
}

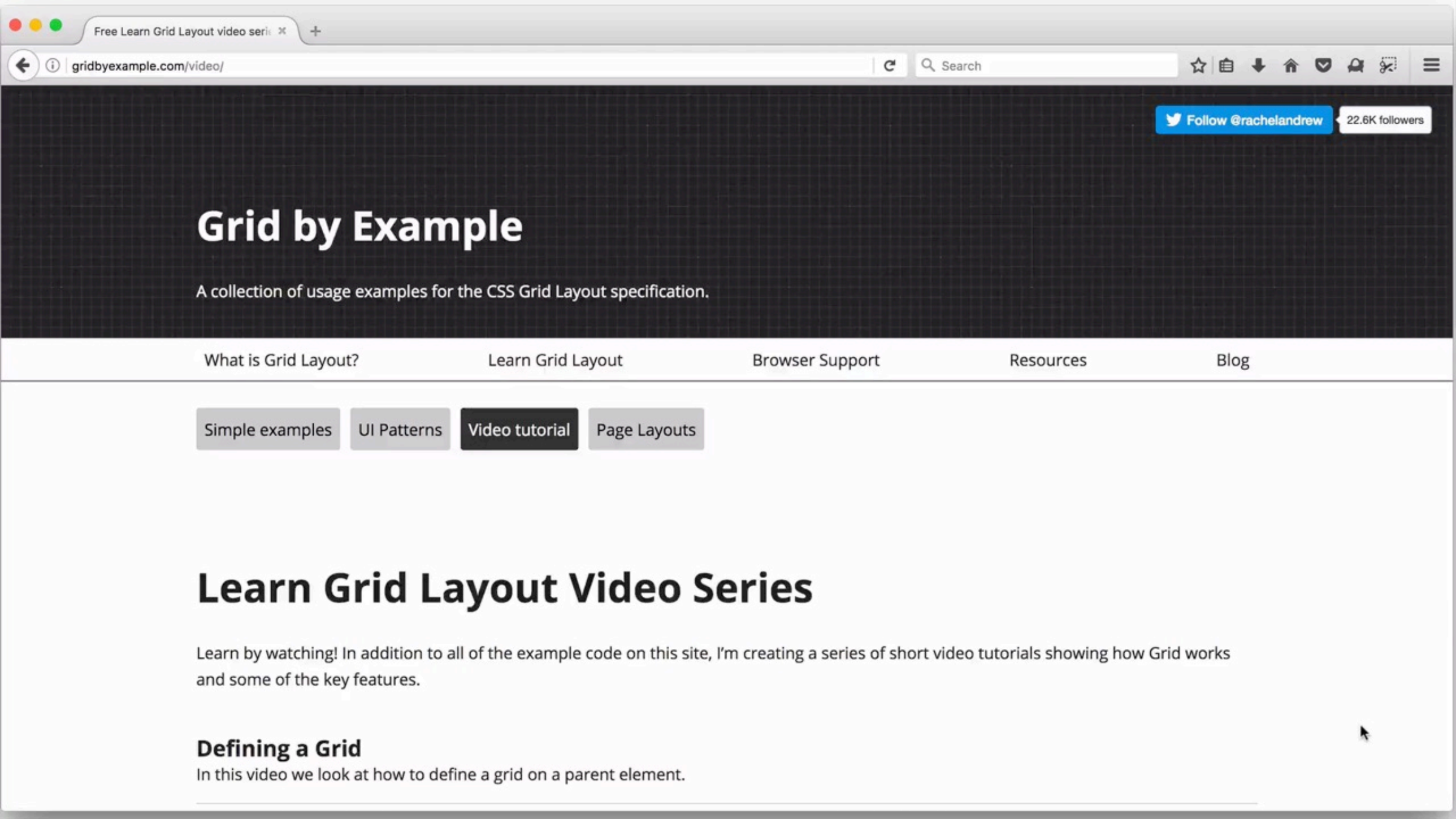
        /*     or     */
ul {
  display: grid;
  grid-template-columns: repeat(auto-fill, minmax(120px, 1fr));
  grid-gap: 0.25rem;
}
```

auto-fi t

auto-fi ll




gridbyexample.com/video/series-auto-fill-auto-fit


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Grid by Example
A collection of usage examples for the CSS Grid Layout specification.
What is Grid Layout?
Learn Grid Layout
Browser Support
Resources
Blog
Simple examples
UI Patterns
Video tutorial
Page Layouts
Learn Grid Layout Video Series
Learn by watching! In addition to all of the example code on this site, I'm creating a series of short video tutorials showing how Grid works and some of the key features.
Defining a Grid
In this video we look at how to define a grid on a parent element.

# Options for grid-template-columns grid-template-rows

```
.grid-container {
   display: grid;
   grid-template-columns: 1fr 1fr 1fr;
}
```

*some other syntax options (each with different results)*

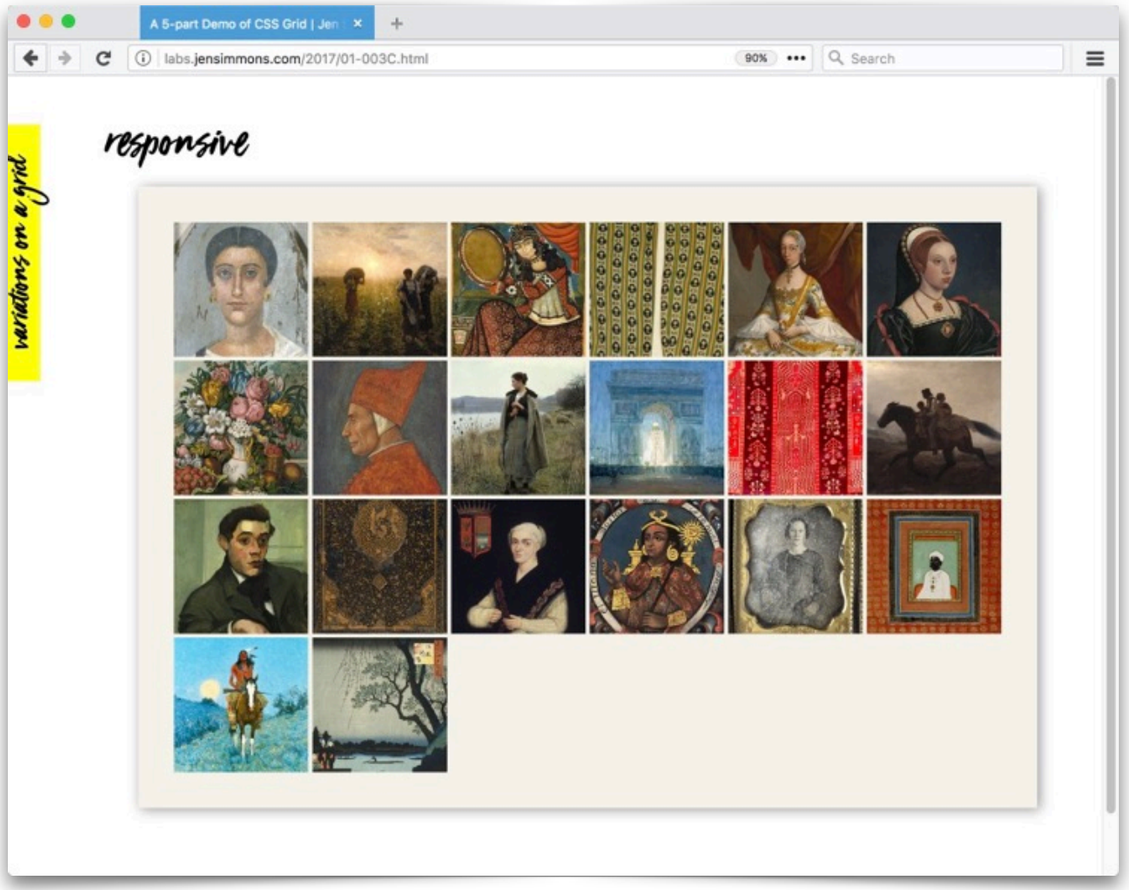
```
   grid-template-columns: 1fr 5fr 2.5fr;
   grid-template-columns: 8em 1fr 300px;
   grid-template-columns: 1fr 1fr 2fr 3fr 5fr 8fr 13fr 21fr 34fr;
   grid-template-columns: repeat(7, 1fr);
   grid-template-columns: repeat(3, 200px 1fr 25%);
   grid-template-columns: repeat(auto-fill, 10rem);
   grid-template-columns: repeat(auto-fit, minmax(200px, 1fr));
   grid-template-columns: 4rem 2fr repeat(5, 1fr) 300px;
```

# Units for setting Grid Track Sizes

- length: px, em, rem, vw, vh
- percent
- fraction unit:  1fr
- minmax();
- size of content:  min-content / max-content / fit-content
- auto

```
ul {
  display: grid;
  grid-template-columns:
       repeat(auto-fit,
       minmax(120px, 1fr));
  grid-gap: 0.25rem;
  // nothing about rows
}

li {
  // nothing needed
}
```



# explicit vs. implicit

You define the size and/or number of rows and/or columns

Let the browser define number or size of rows or columns

Place each item into a specific cell or area

Let the browser place everything using auto-placement algorithm

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90%

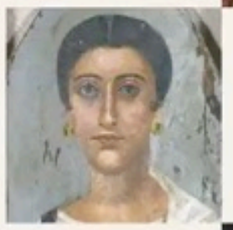
Search

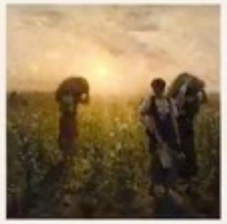
variations on a grid

# explicitly placed











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90%

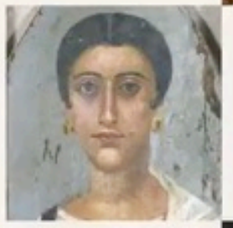
Search

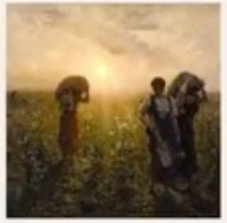
variations on a grid

# explicitly placed



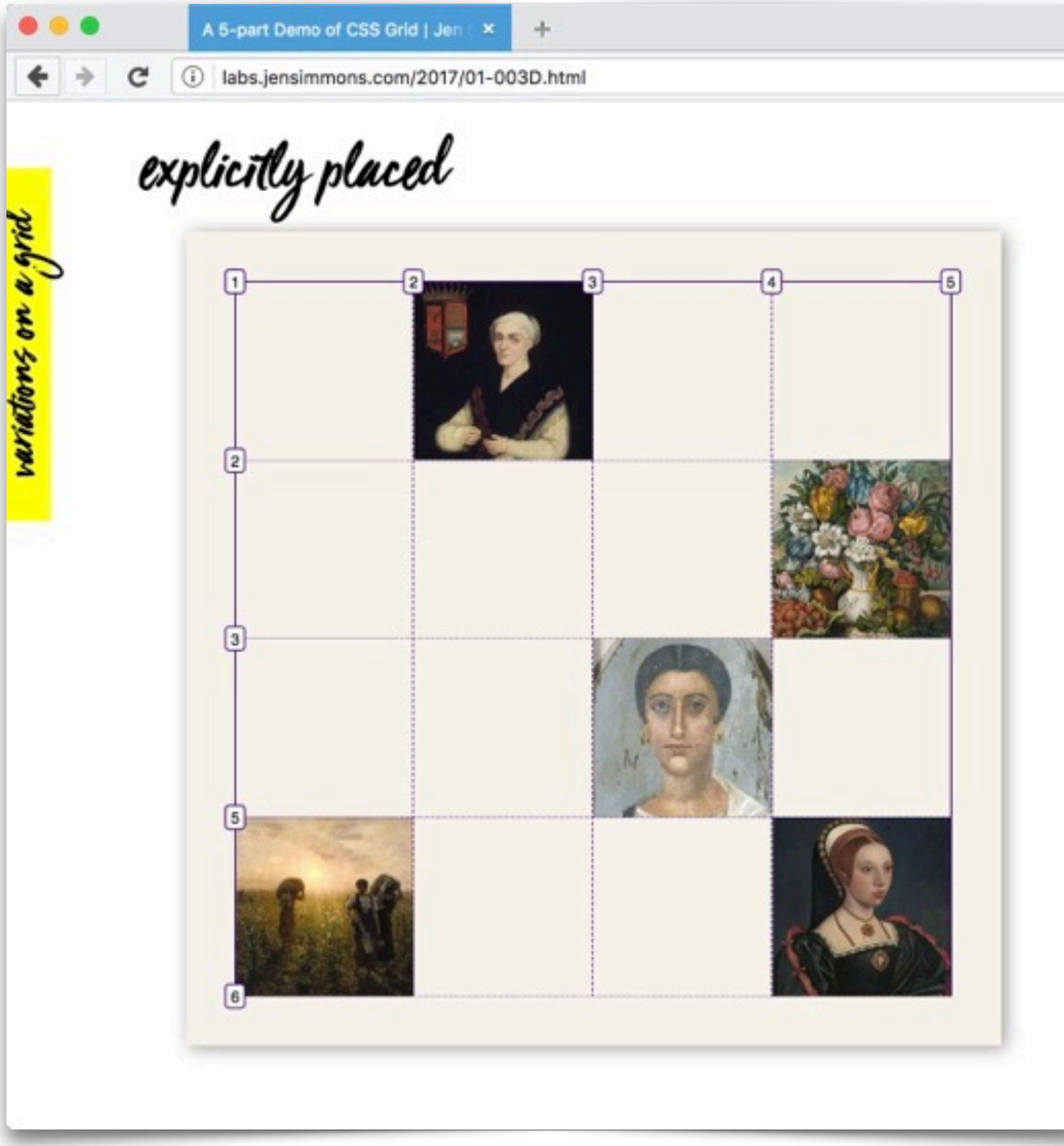




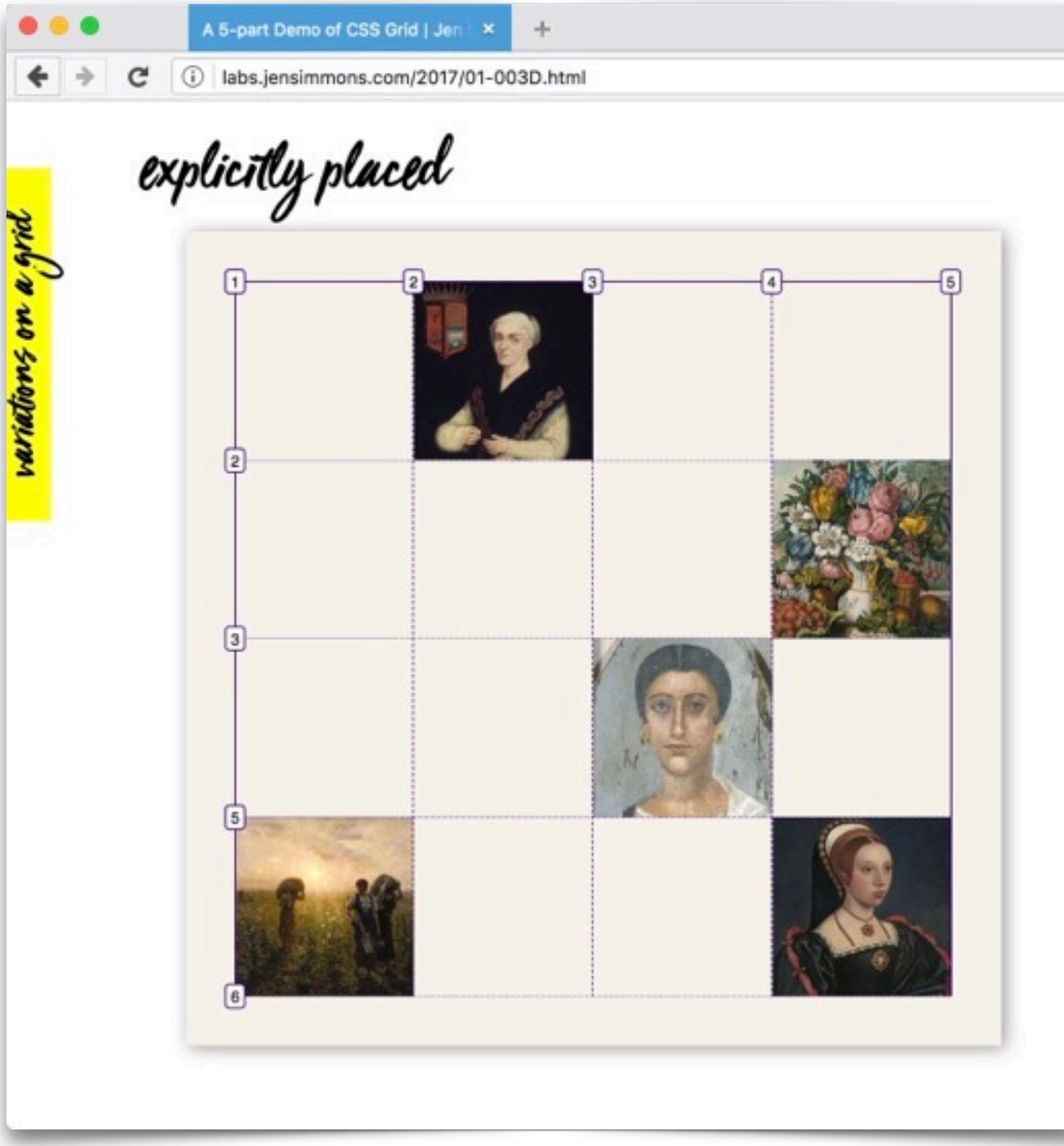




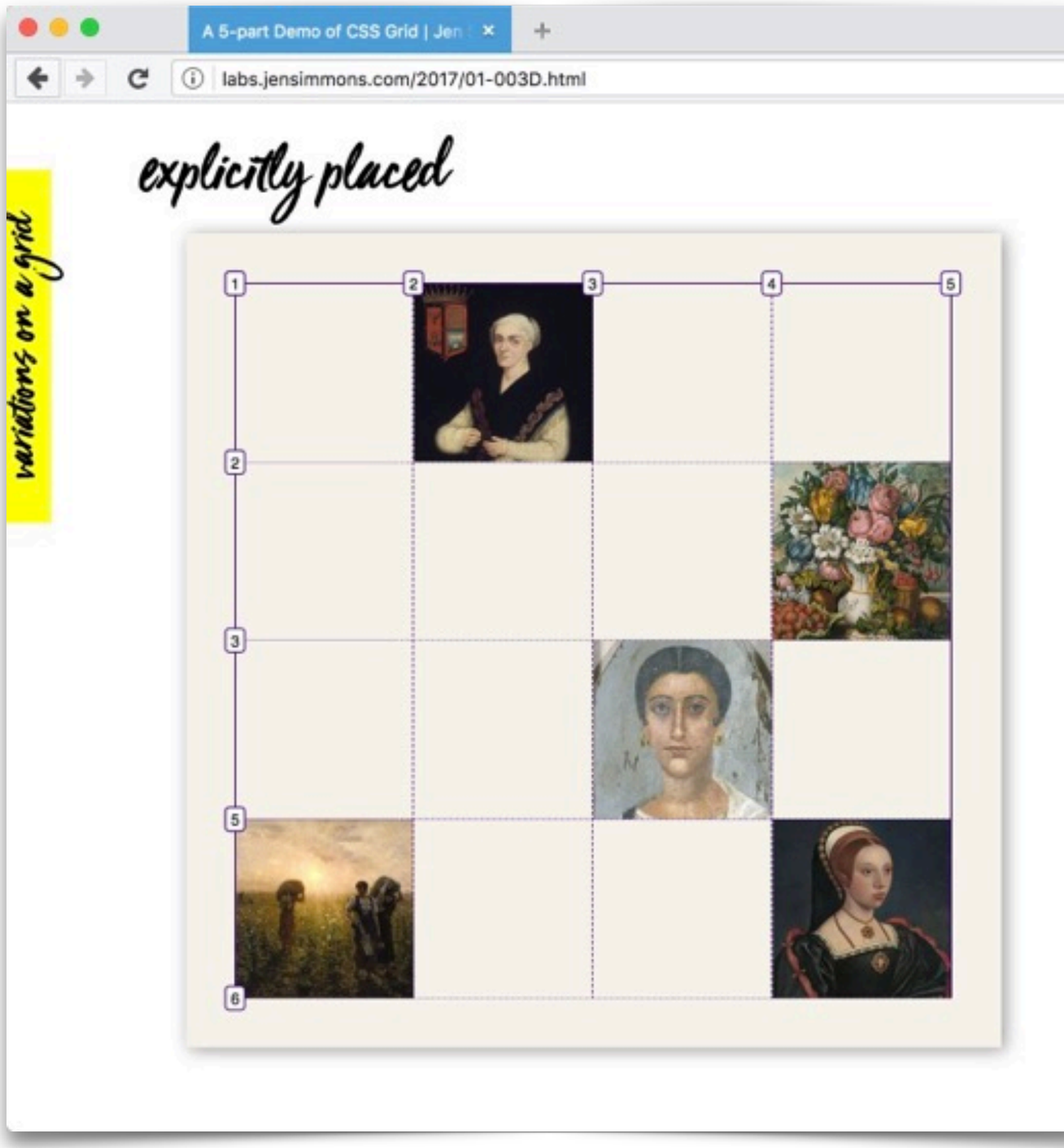
```
ul {
  display: grid;
  grid-template-columns:
            repeat(4, 1fr);
}
```



```
li:nth-child(1) {
  grid-column: 2 / 3;
  grid-row: 1 / 2;
}
```



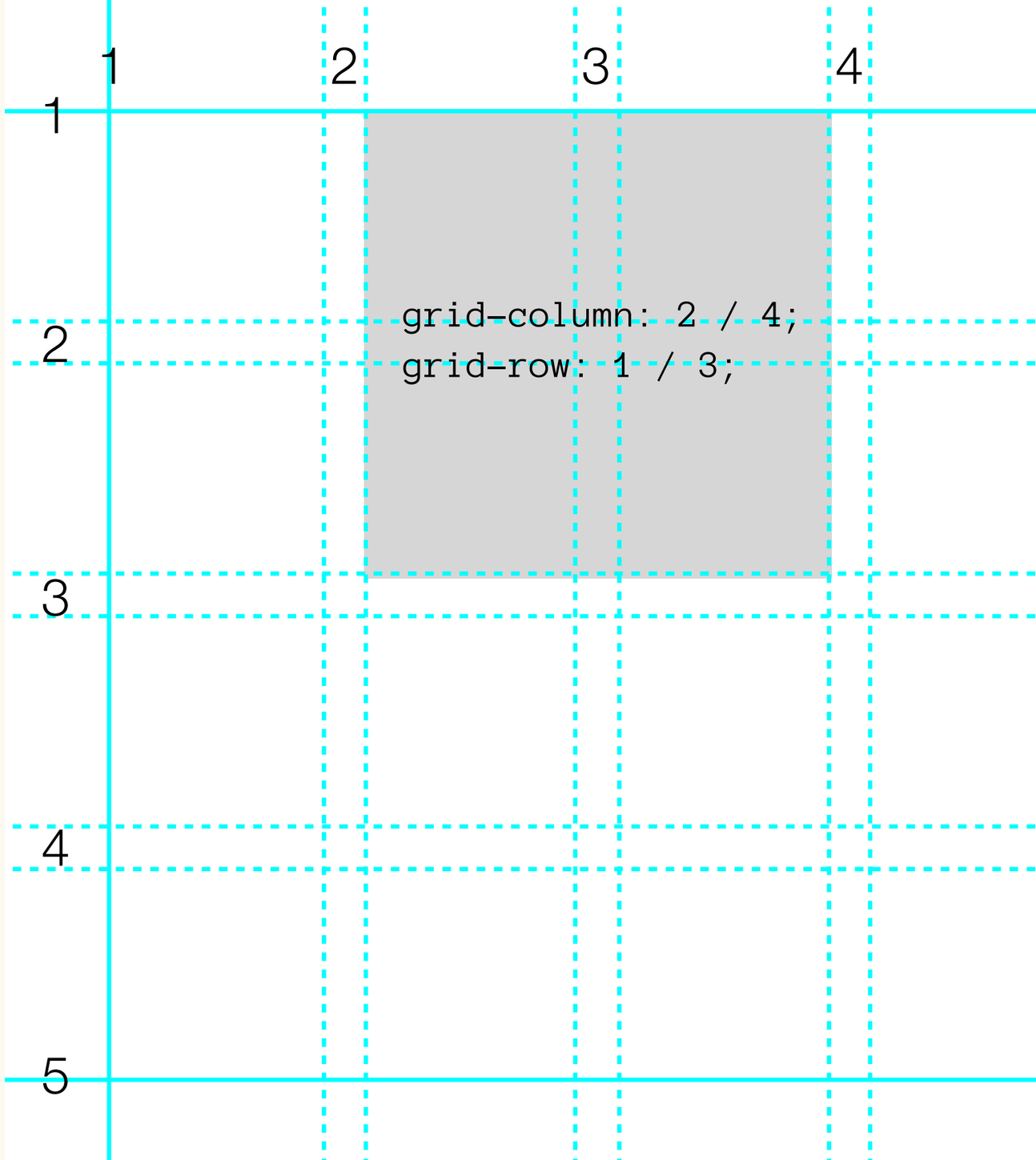
```
li:nth-child(1) {
  grid-column: 2 / 3;
  grid-row: 1 / 2;
}
li:nth-child(2) {
  grid-column: 4 / 5;
  grid-row: 2 / 3;
}
li:nth-child(3) {
  grid-column: 3 / 4;
  grid-row: 3 / 4;
}
li:nth-child(4) {…}
li:nth-child(5) {…}
```



```css
.item {
  grid-row-start: 1;
  grid-row-end: 3;
  grid-column-start: 2;
  grid-column-end: 4;
}

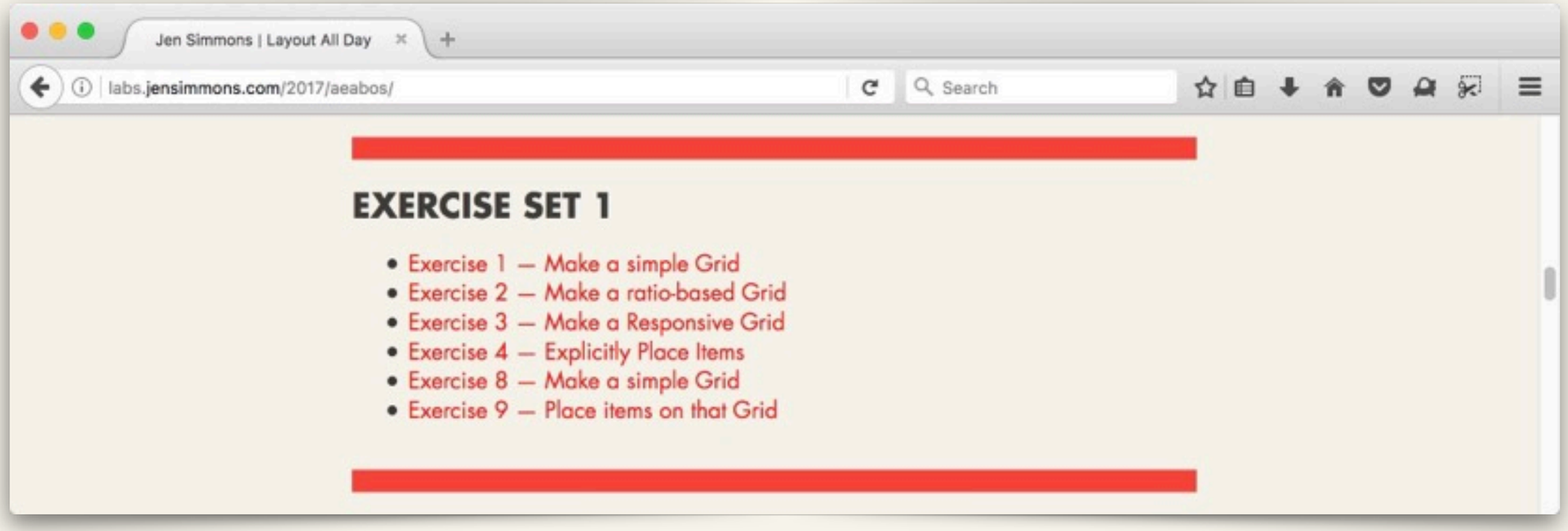
.item {
  grid-row: 1 / 3;
  grid-column: 2 / 4;
}

.item {
  grid-area: 1 / 2 / 3 / 4;
}
```



# TRY IT OUT

# Exercises Set 1



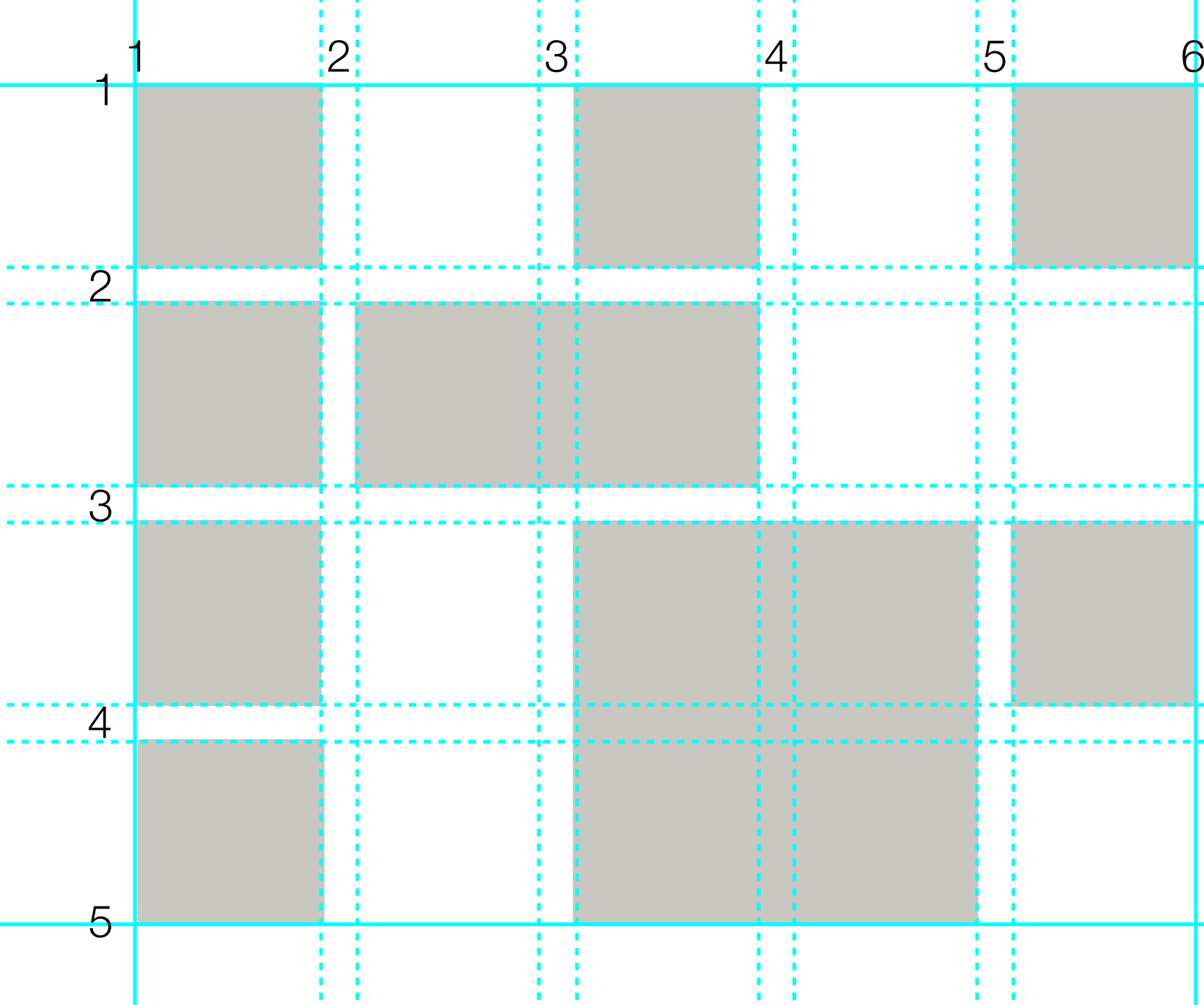

Learn Grid — exercise 1
codepen.io/jensimmons/pen/ryGwXO
Search
Learn Grid — exercise 1
A PEN BY Jen Simmons PRO
Save
Fork
Settings
Change View
HTML
<ul>
<li>One</li>
<li>Two</li>
<li>Three</li>
<li>Four</li>
<li>Five</li>
<li>Six</li>
<li>Seven</li>
</ul>
CSS (SCSS)
// This is your Grid container.
// Add some code to create a grid on the <ul>.
// Make four flexible columns.
ul {
}
//----------
JS
/* Stuck?
Scroll down for answers:
One
Two
Three
Console
Assets
Comments
Delete
Keyboard
Last saved about 2 months ago
Share
Export
Embed

# Some bits for the Exercises

```
display: grid;
grid-template-columns: 1fr 1fr 1fr 1fr;
grid-template-columns: 2fr 4fr 3fr 1fr;
grid-template-columns: repeat(auto-fill, minmax(200px,1fr));
grid-gap: 1rem;
grid-auto-flow: dense;

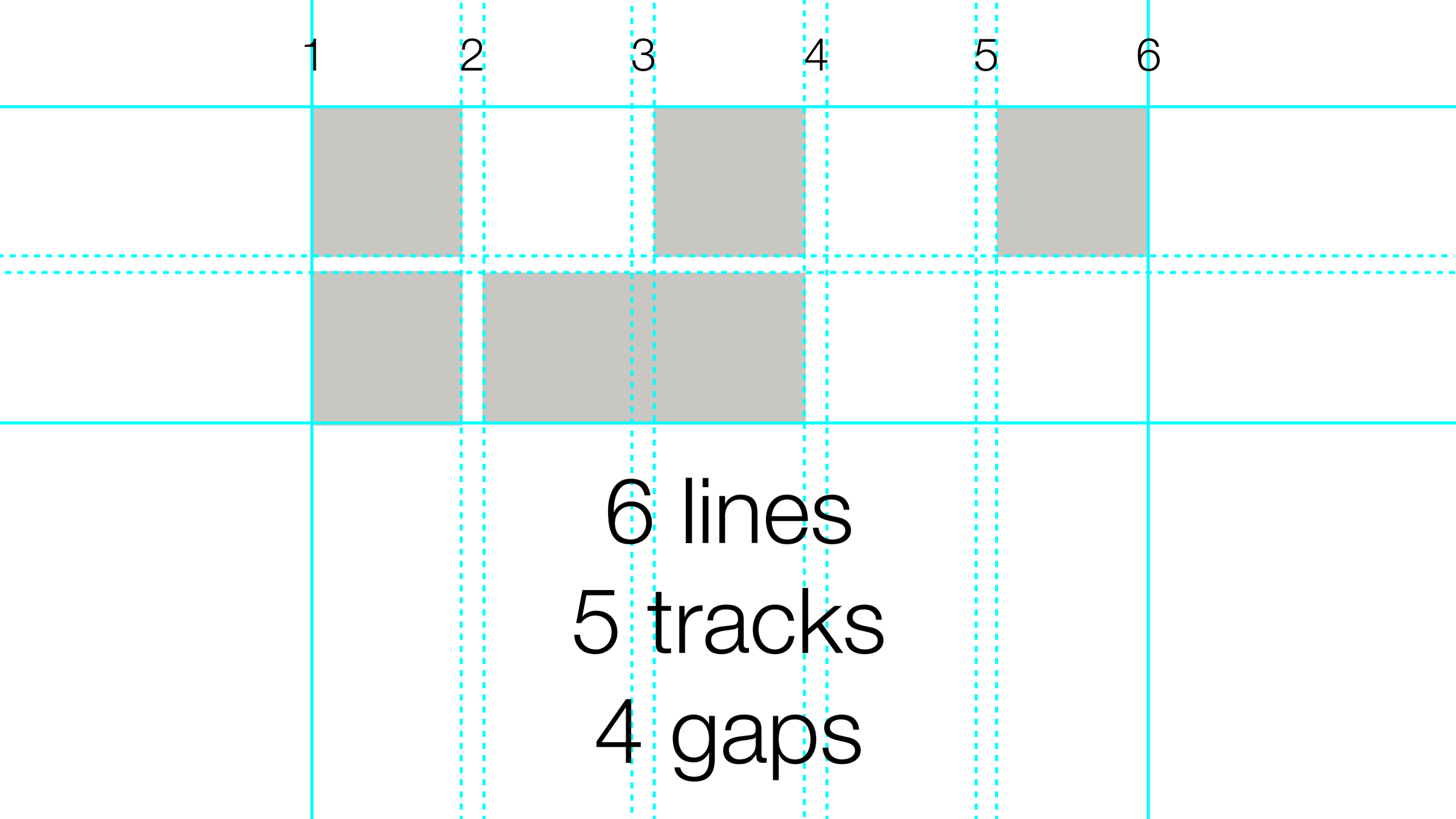
li:nth-child(2) { }
grid-row: 1 / 2;
grid-column: 1 / 2;
grid-row: span 2;
grid-column: span 2;
```

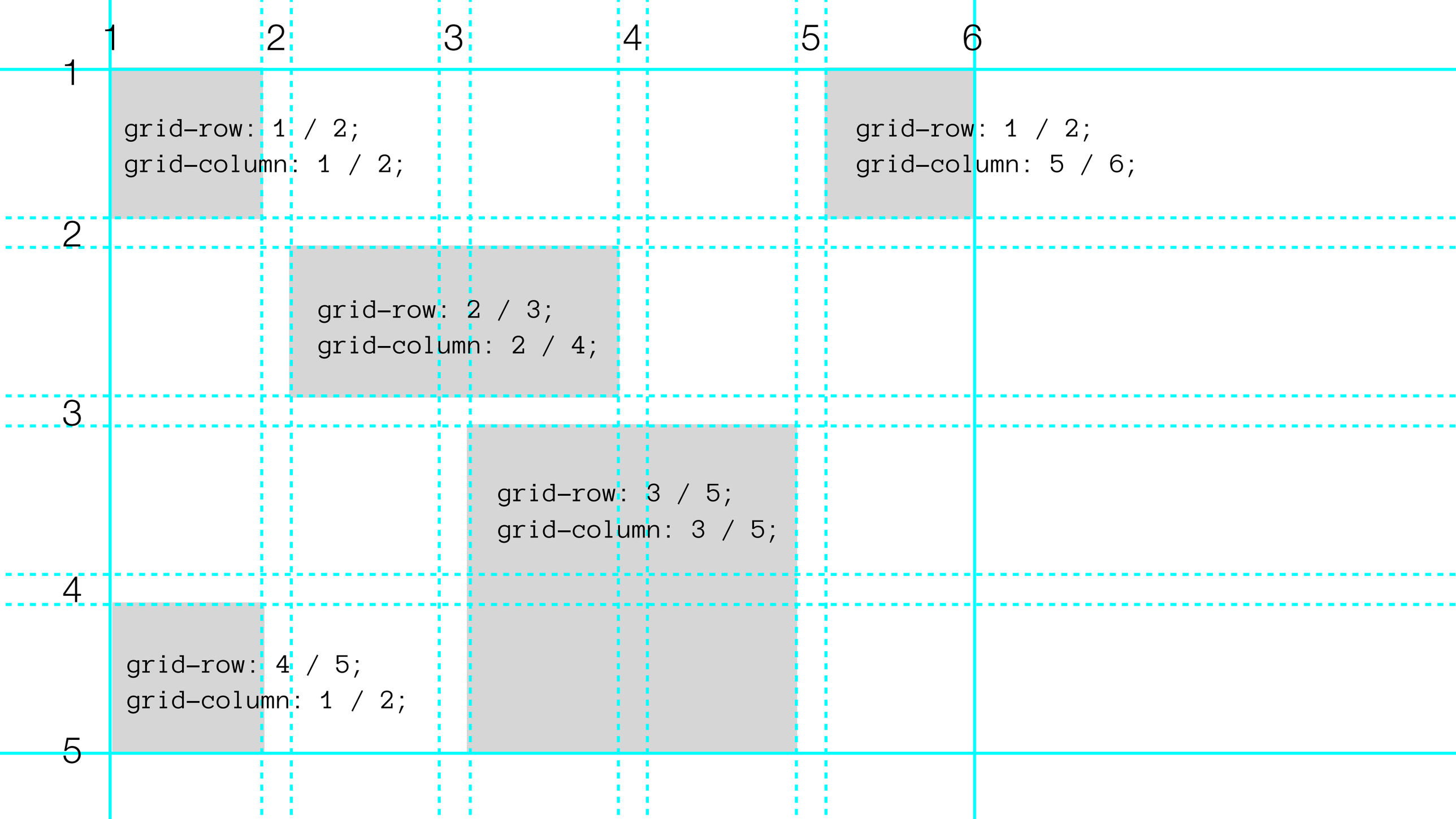
# Line Numbers




# Grid Line Numbers

*Line* Numbers,
not track numbers —
different than what
we are used to!

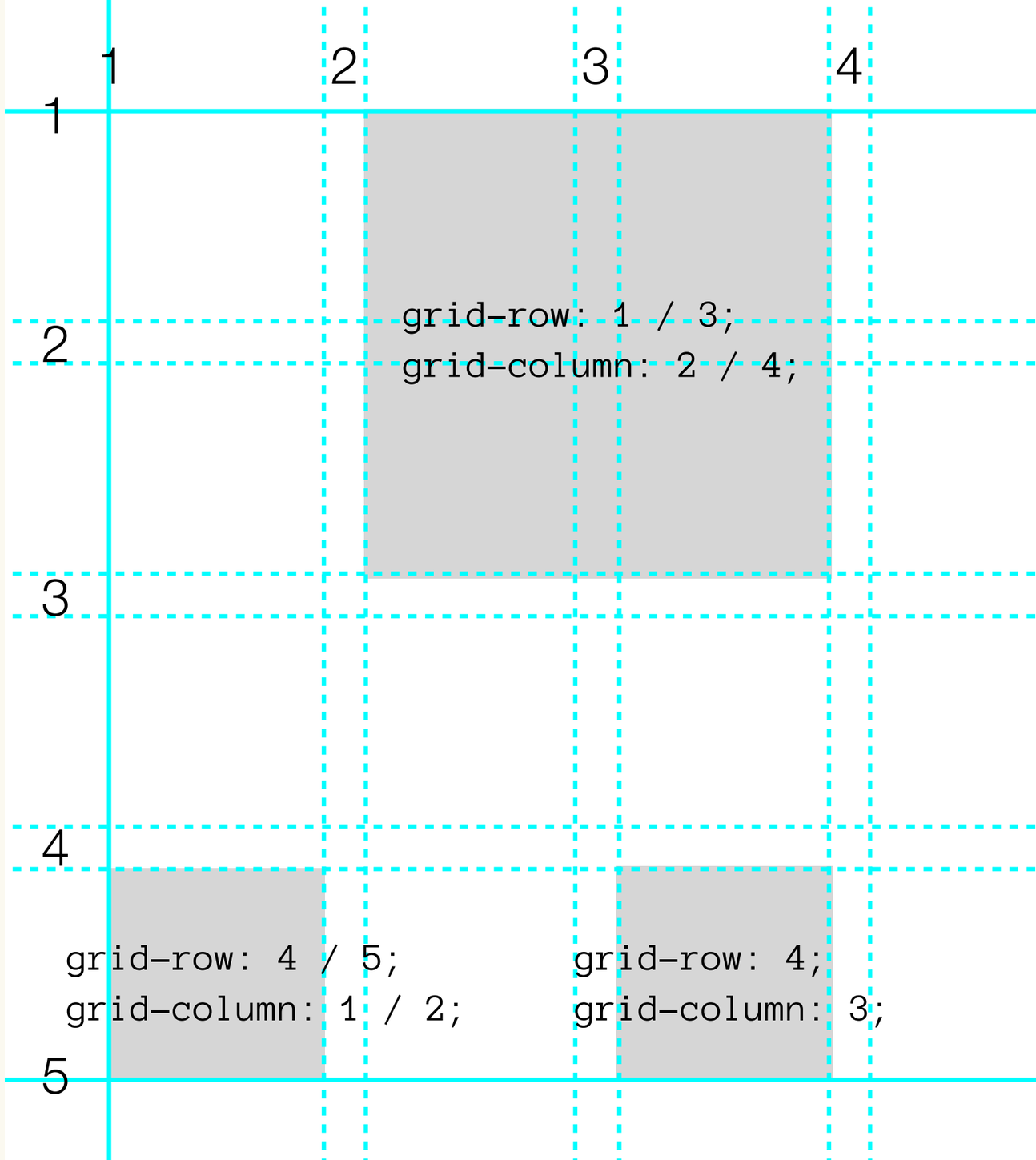

1
2
3
4
5
6
6 lines
5 tracks
4 gaps


1
2
3
4
5
6
1
2
3
4
5
grid-row: 1 / 2;
grid-column: 1 / 2;
grid-row: 1 / 2;
grid-column: 5 / 6;
grid-row: 2 / 3;
grid-column: 2 / 4;
grid-row: 3 / 5;
grid-column: 3 / 5;
grid-row: 4 / 5;
grid-column: 1 / 2;

```css
.item-A {
  grid-row: 1 / 3;
  grid-column: 2 / 4;
}

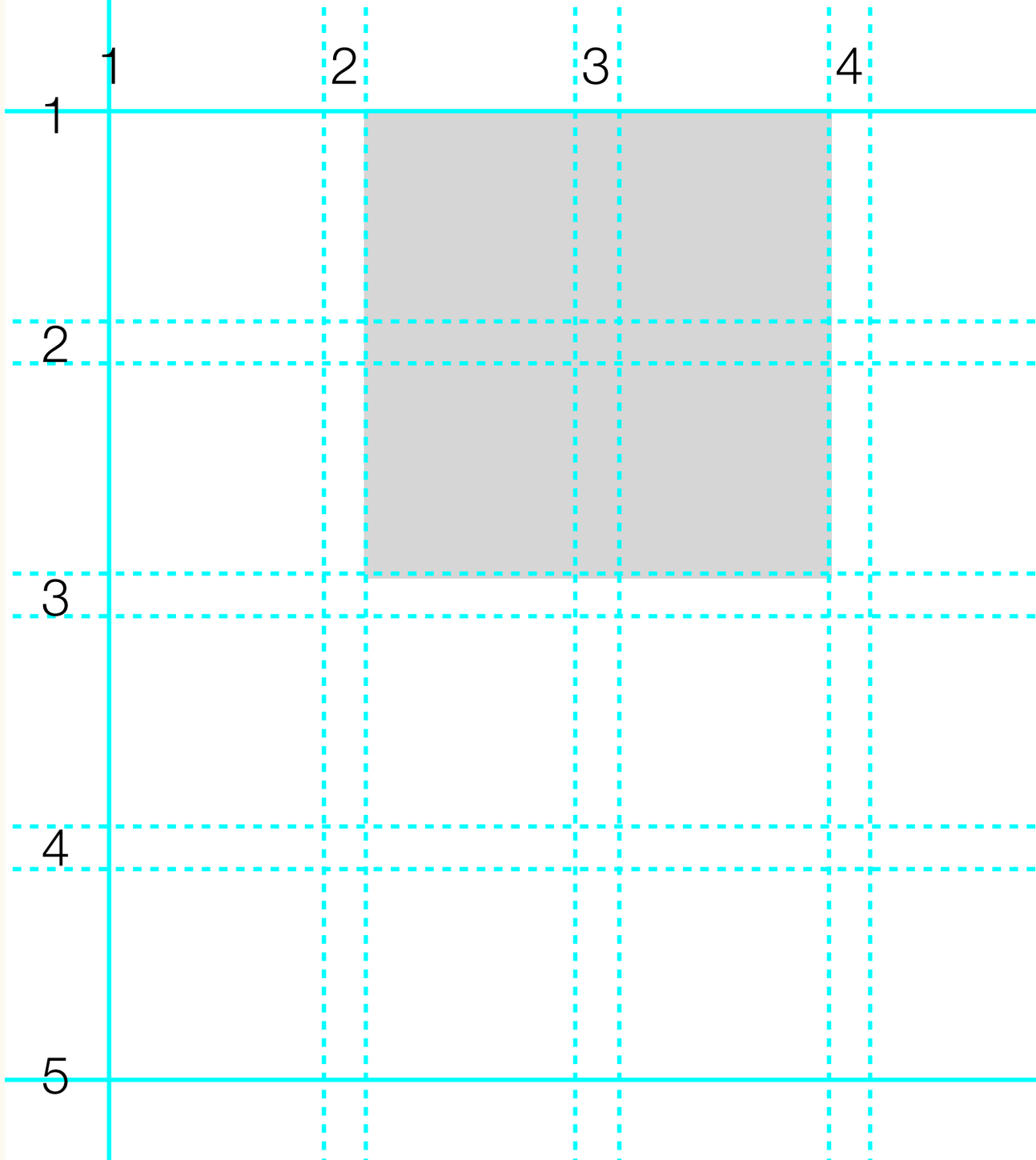
.item-B {
  grid-row: 4 / 5;
  grid-column: 1 / 2;
}

.item-C {
  grid-row: 4;
  grid-column: 3;
}
```

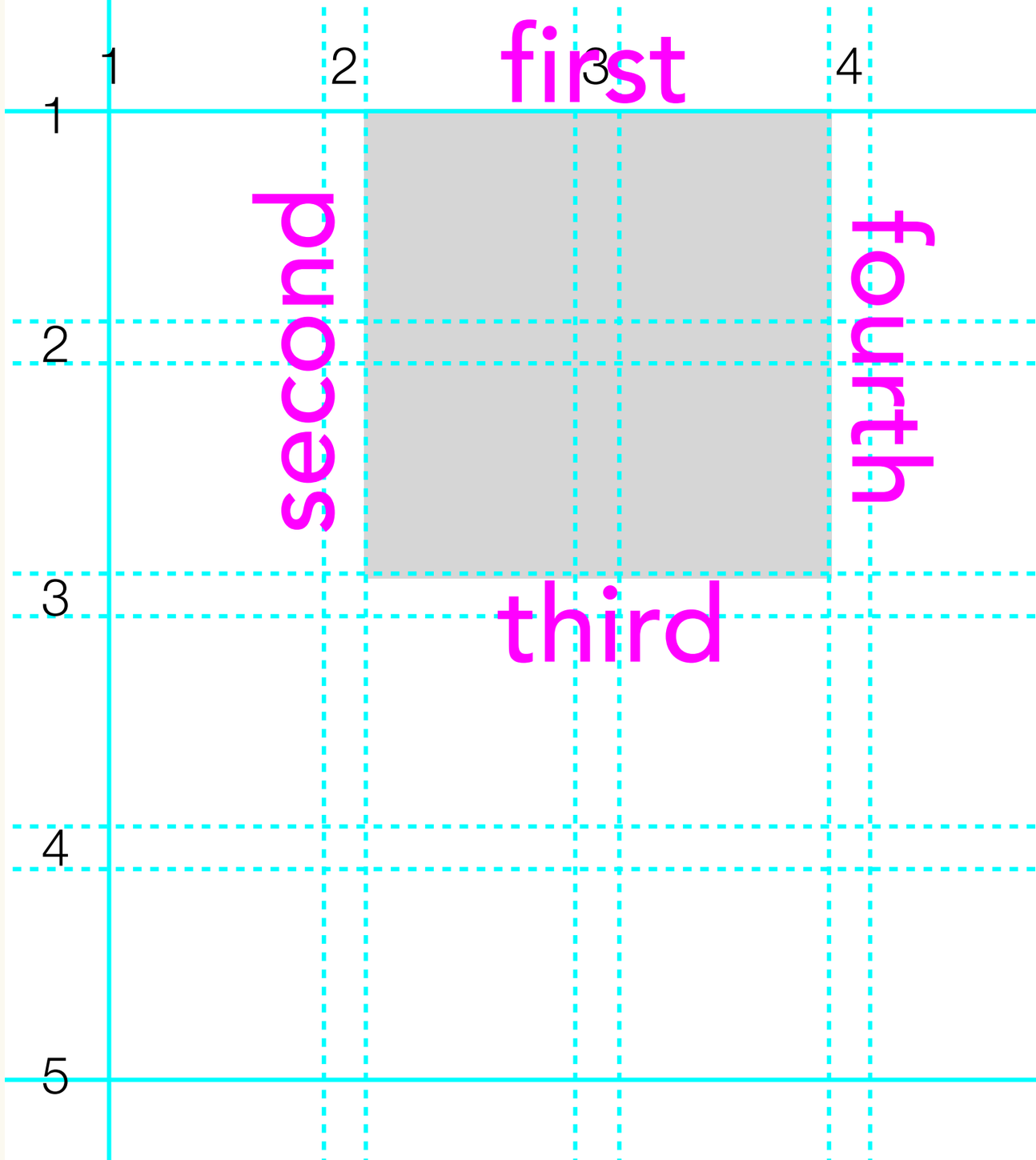


```
.item {
  grid-area: 1 / 2 / 3 / 4;
}

.item {
  grid-row-start: 1;
  grid-column-start: 2;
  grid-row-end: 3;
  grid-column-end: 4;
}
```



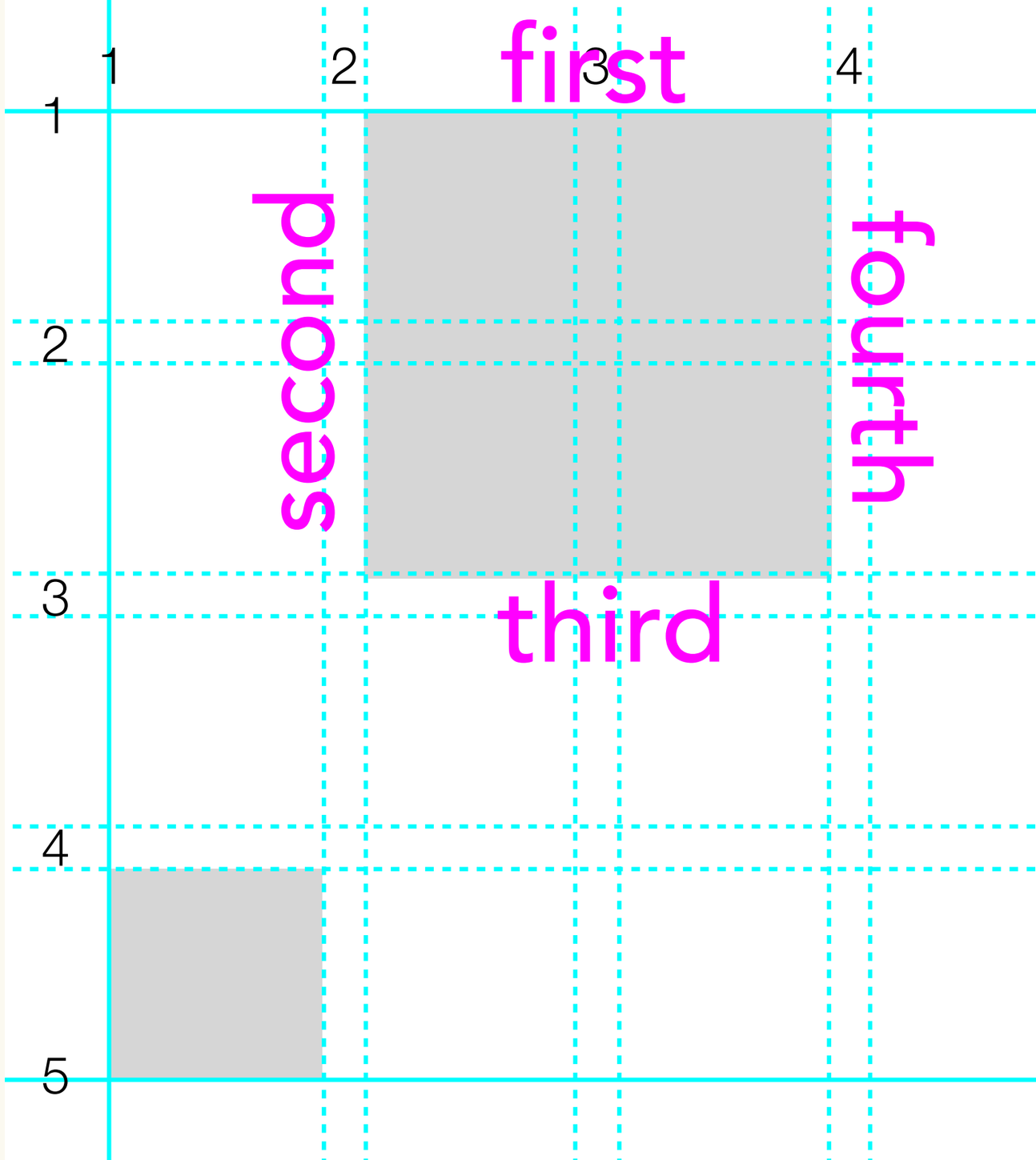
```
.item {
  grid-area: 1 / 2 / 3 / 4;
}
```



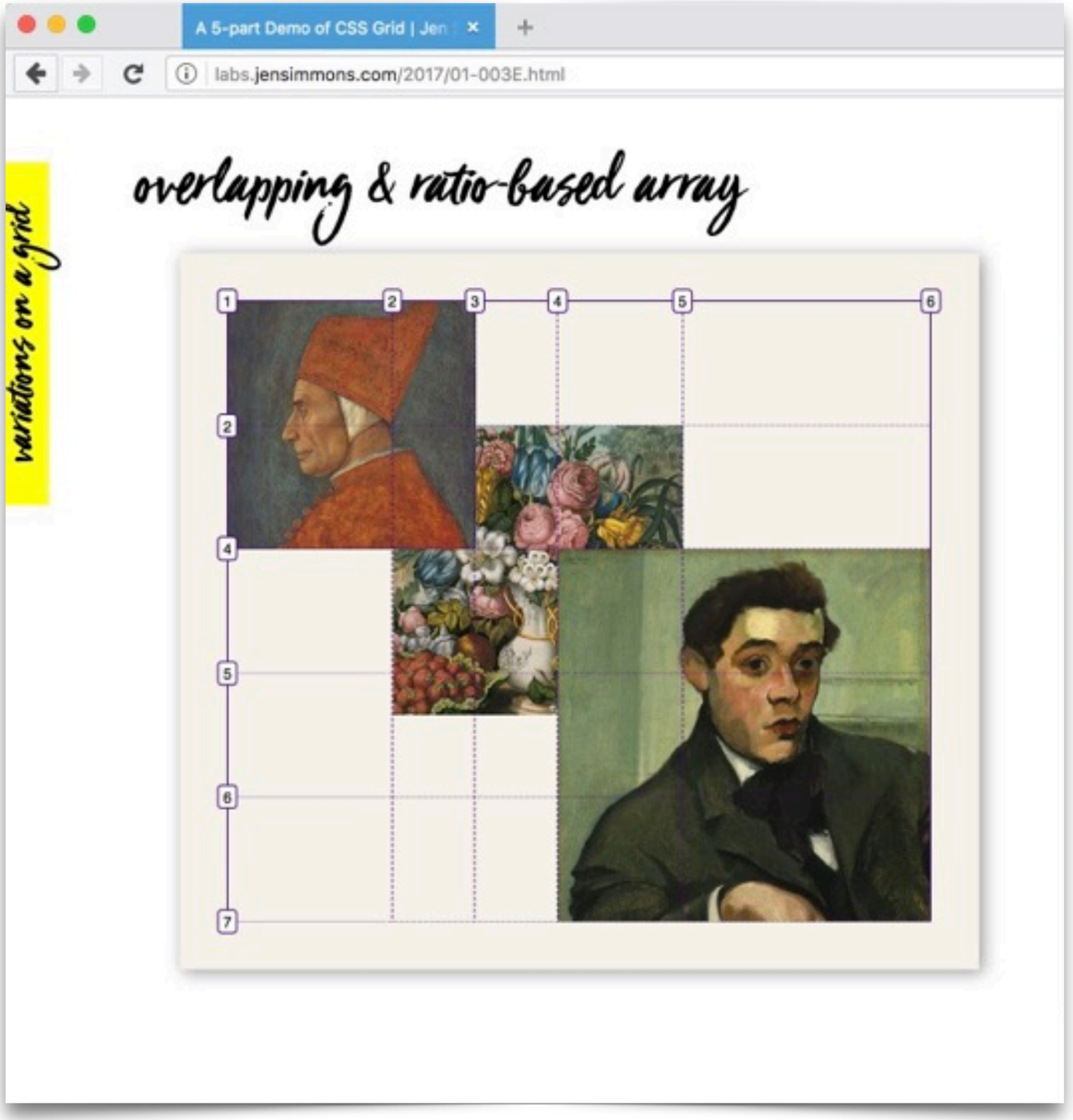


```
.item {
  grid-area: 1 / 2 / 3 / 4;
}
```

```
.item-B {
  grid-area: 4 / 1;
}
```

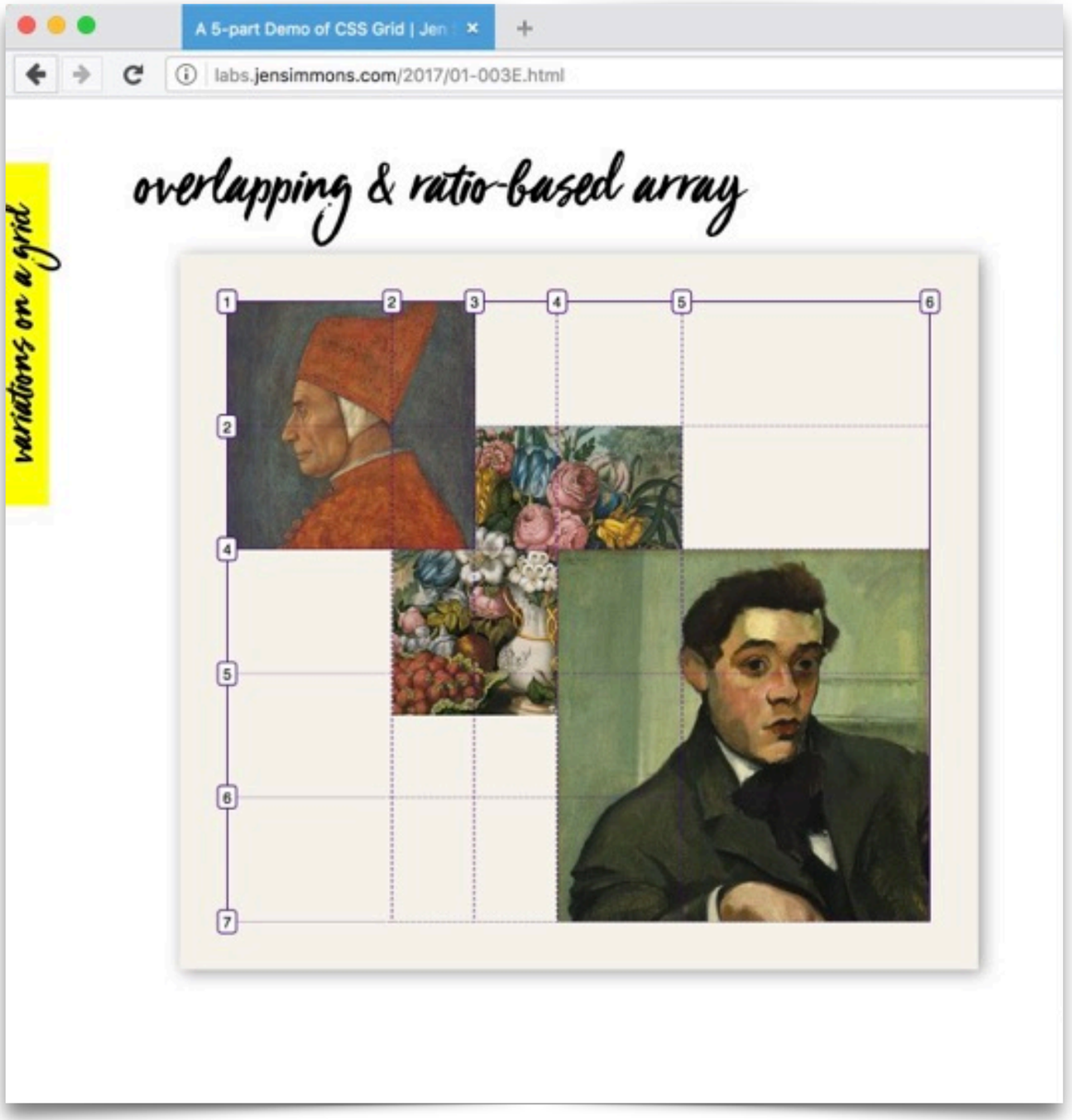


```
ul {
  display: grid;
  grid-template-columns:
        4fr 2fr 2fr 3fr 6fr;
}
```

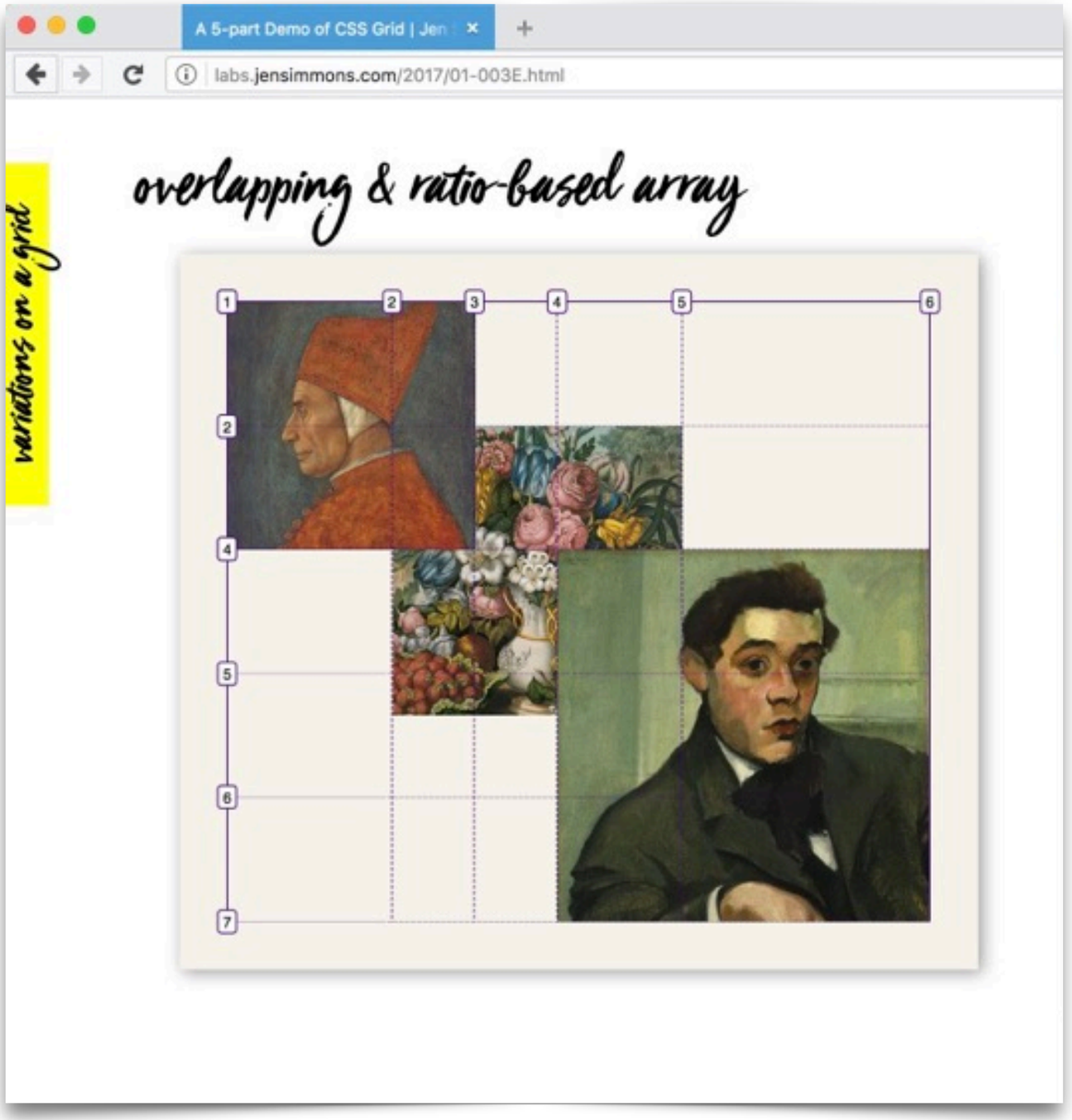



1
2
3
4
5
6
2
3
4
5
6
7

```
li:nth-child(1) {
  grid-row: 1 / 3;
  grid-column: 1 / 3;
  z-index: 2;
}
li:nth-child(2) {
  grid-row: 2 / 6;
  grid-column: 2 / 5;
}
li:nth-child(3) {
  grid-row: 4 / 7;
  grid-column: 4 / 6;
  z-index: 2;
}
```

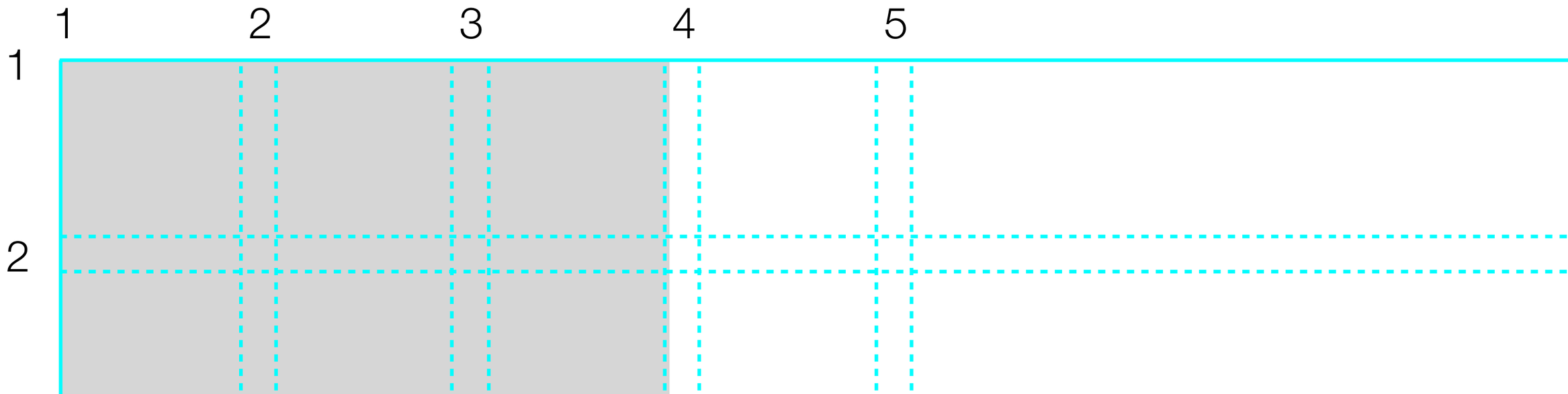


```
li:nth-child(1) {
  grid-row: 1 / span 2;
  grid-column: 1 / span 2;
  z-index: 2;
}
li:nth-child(2) {
  grid-row: 2 / span 4;
  grid-column: 2 / span 3;
}
li:nth-child(3) {
  grid-row: 4 / span 3;
  grid-column: 4 / span 2;
  z-index: 2;
}
```



These all have the same results:

```
grid-column: 1 / 4;        // starts at line 1, goes to line 4
grid-column: 1 / span 3;   // starts at line 1, spans 4 cells
grid-column: span 3 / 4;   // spans 3 cells, ends at line 4
```



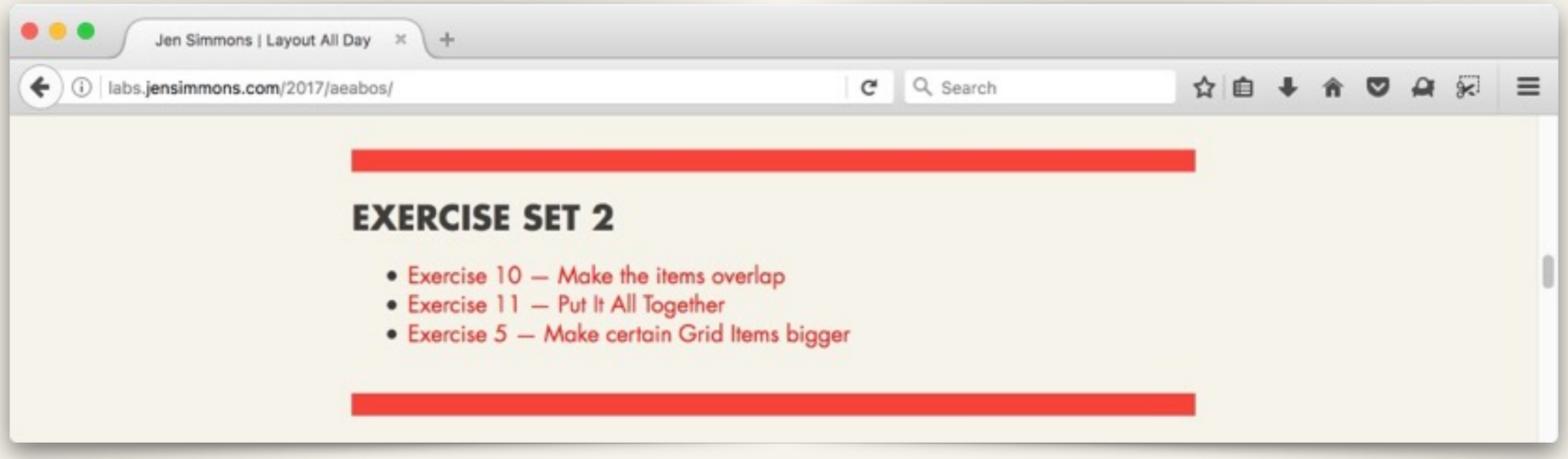
```
.grid-item {
   grid-column: 1 / 5;    // goes from vertical line 1 to 5
   grid-row: 3 / 5        // goes from horizontal line 3 to 5
}
```

*some other syntax options (with some different results)*

```
   grid-column: 3 / 5;        // starts at line 3, goes to line 5
   grid-column: 3 / span 2;   // starts at line 3, spans 2 cells
   grid-column: span 2 / 5;   // spans 2 cells, ends at line 5
   grid-column: span 2;       // spans 2 cells, placed by algorithm
   grid-column: 4;            // starts at line 4, spans 1 cell
   grid-column: 1 / -1;       // starts at line 1, goes to line -1
   grid-column: horse / pig;
```

# TRY IT OUT

# Exercises Set 2

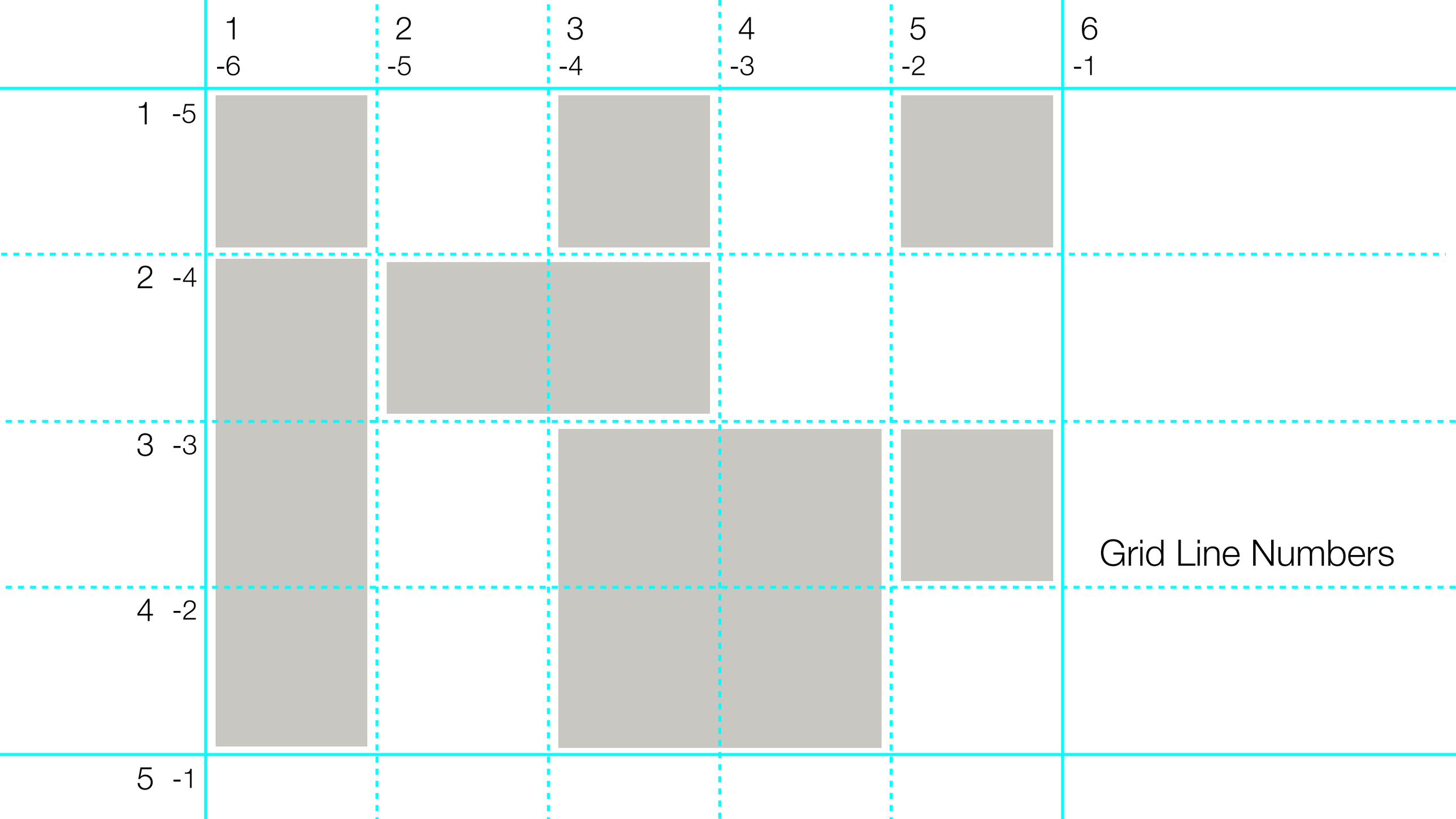


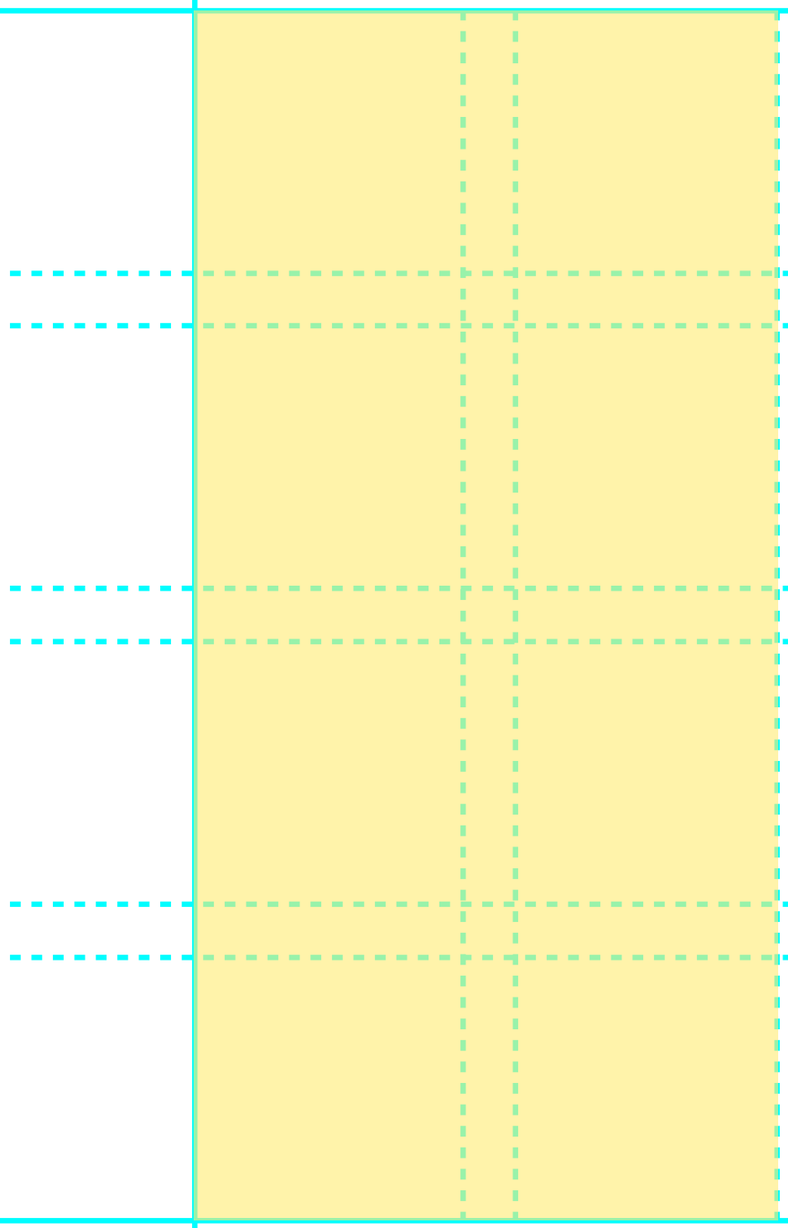
# Some bits for the Exercises

```
display: grid;
grid-template-columns: 1fr 1fr 1fr 1fr;
grid-template-columns: 2fr 4fr 3fr 1fr;
grid-template-columns: repeat(auto-fill, minmax(200px,1fr));
grid-gap: 1rem;
grid-auto-flow: dense;

li:nth-child(2) { }
grid-row: 1 / 2;
grid-column: 1 / 2;
grid-row: span 2;
grid-column: span 2;
```

# Line Numbers

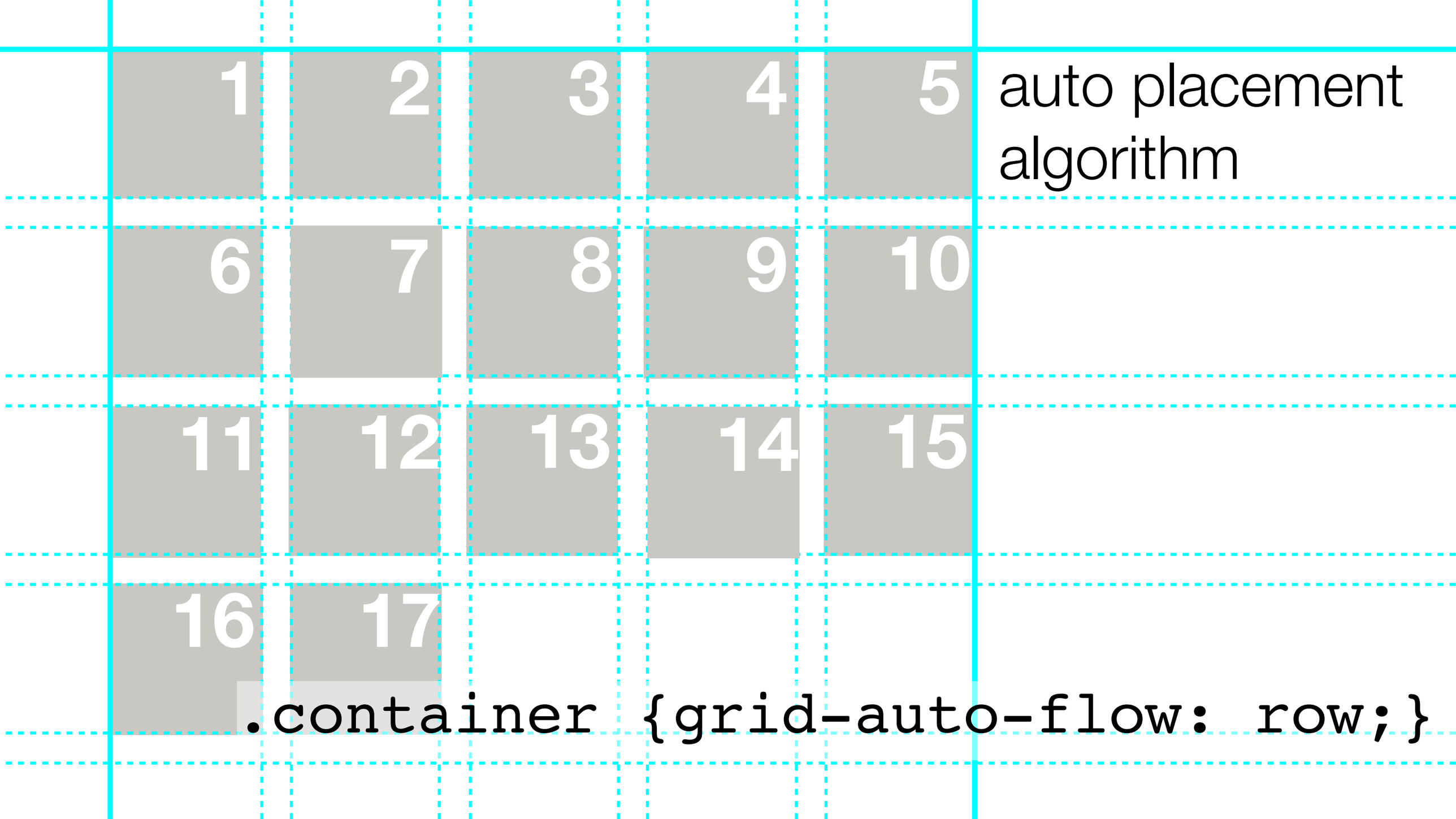

1
-6
2
-5
3
-4
4
-3
5
-2
6
-1
1 -5
2 -4
3 -3
4 -2
5 -1
Grid Line Numbers

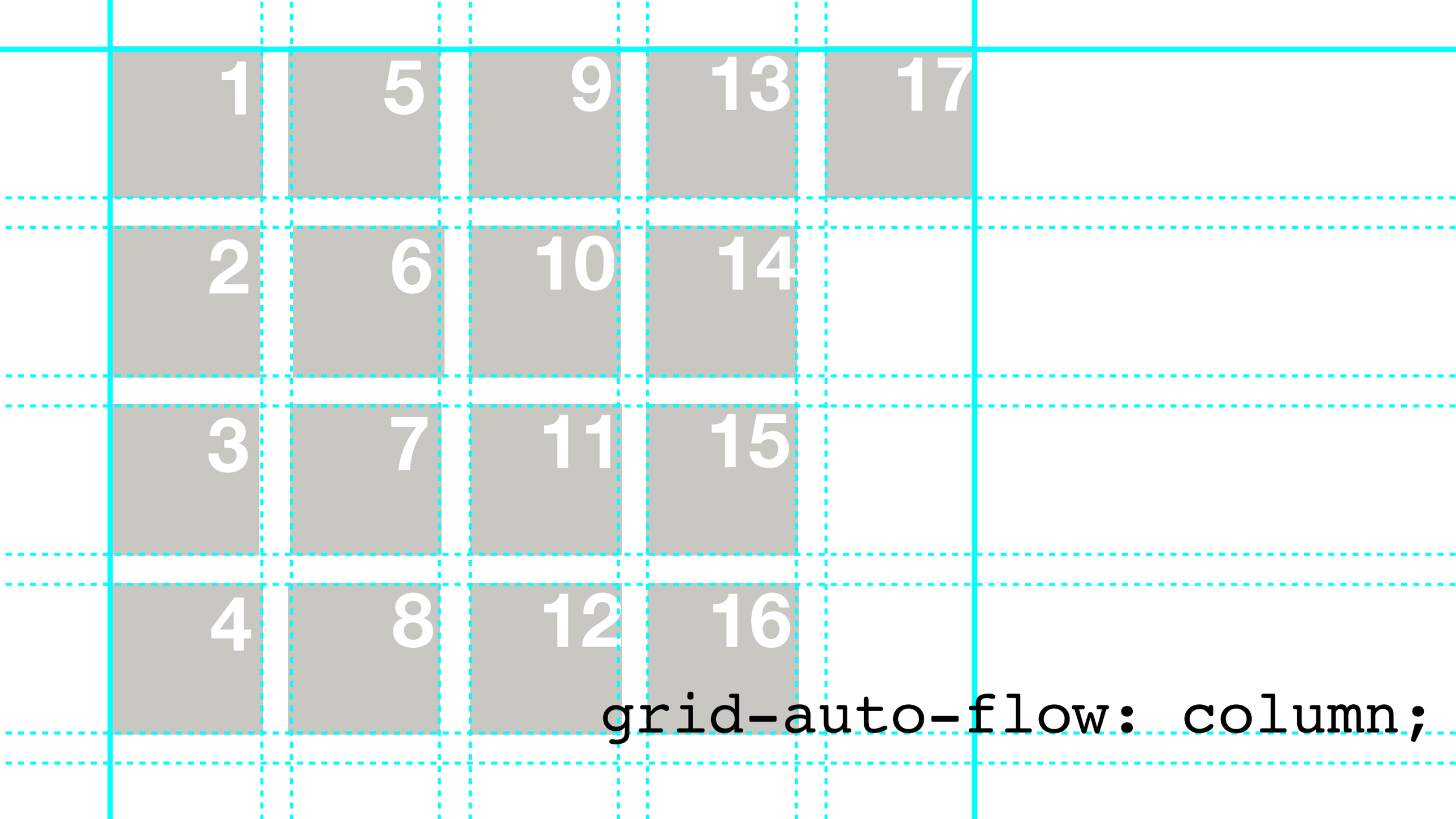


```
main {
  display: grid;
  grid-template-columns: repeat(5, 1fr);
  grid-template-rows: repeat(4, 1fr);
}

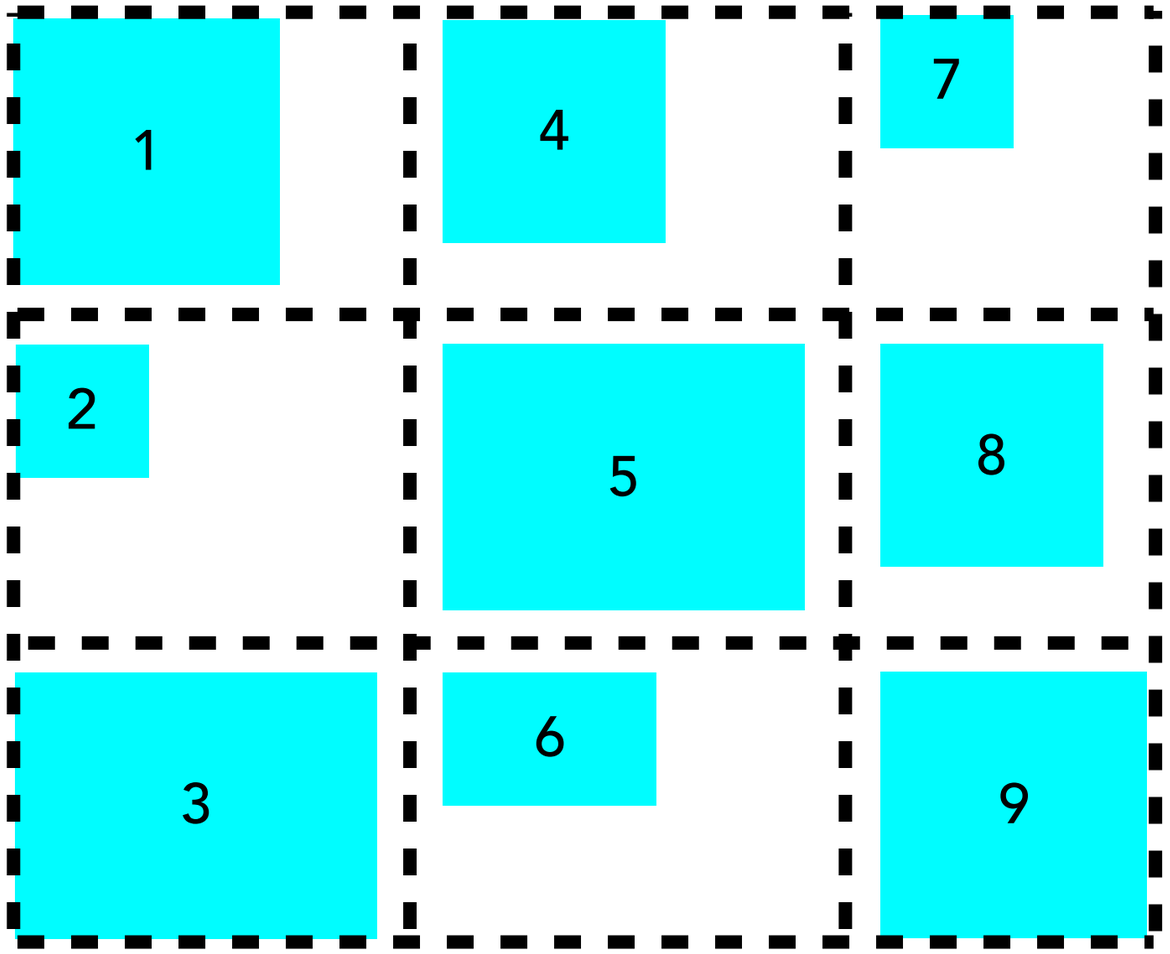
aside {
  grid-column: 1 / 3;
  grid-row: 1 / -1;
  background: yellow;
}
```

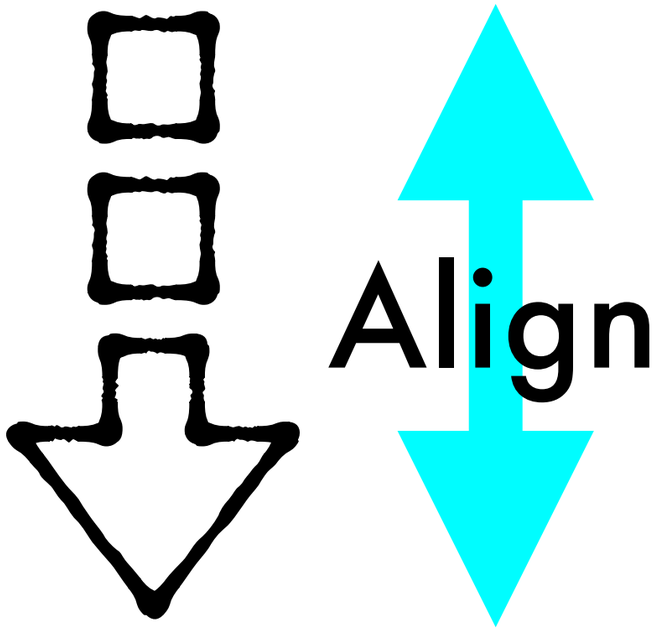
# Grid Auto Flow

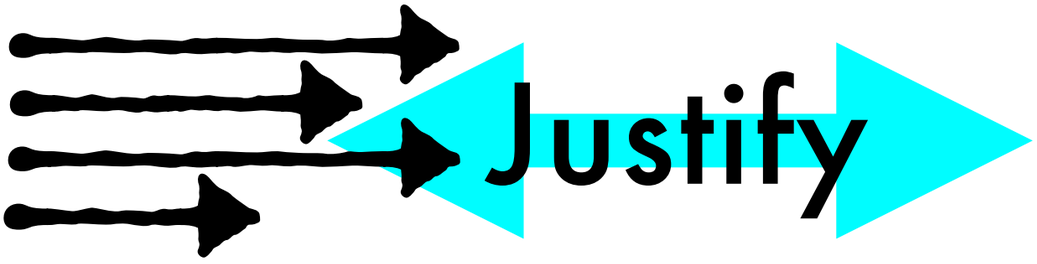

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
auto placement algorithm
.container {grid-auto-flow: row;}


1
5
9
13
17
2
6
10
14
3
7
11
15
4
8
12
16
grid-auto-flow: column;

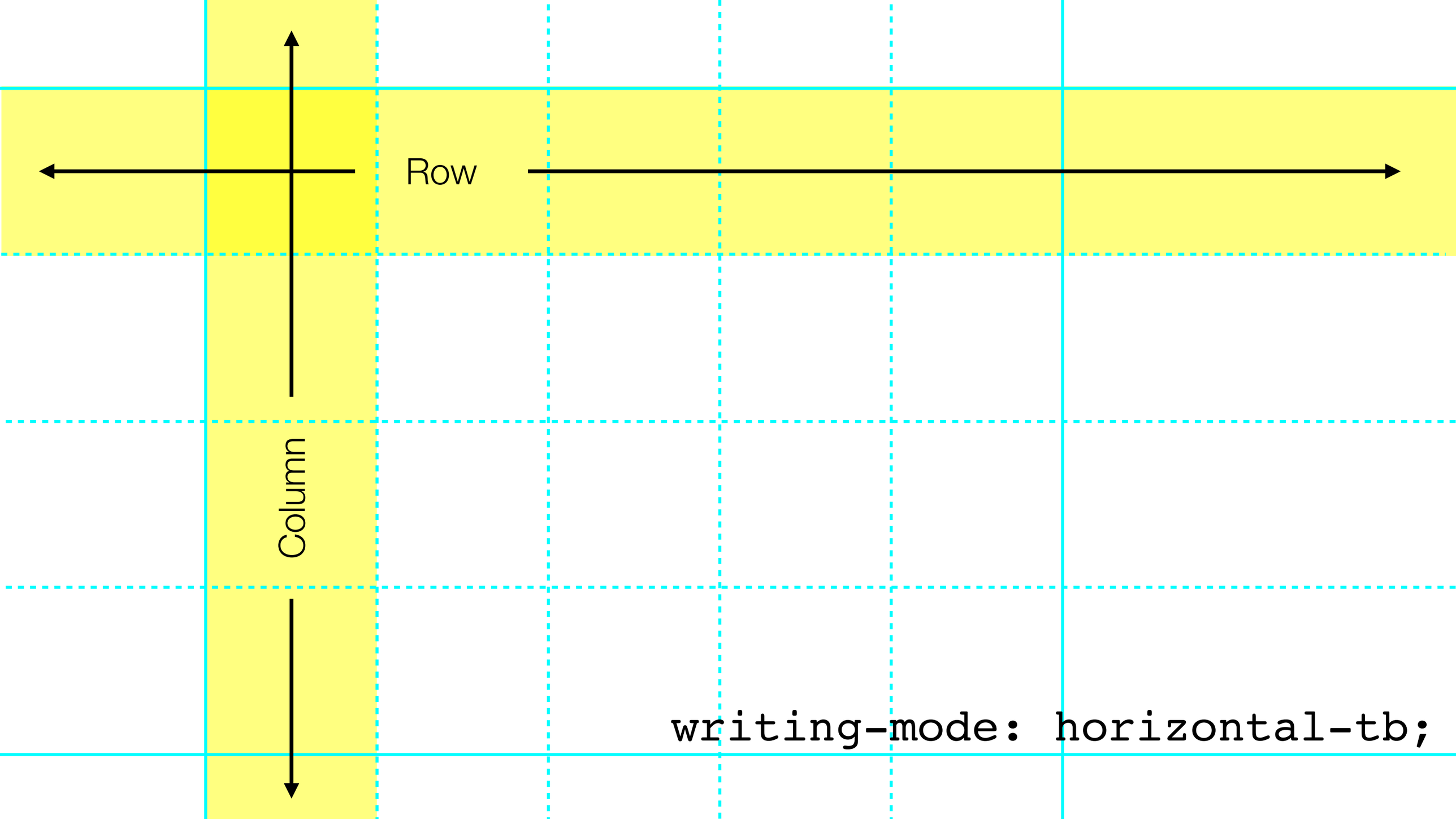
# Grid

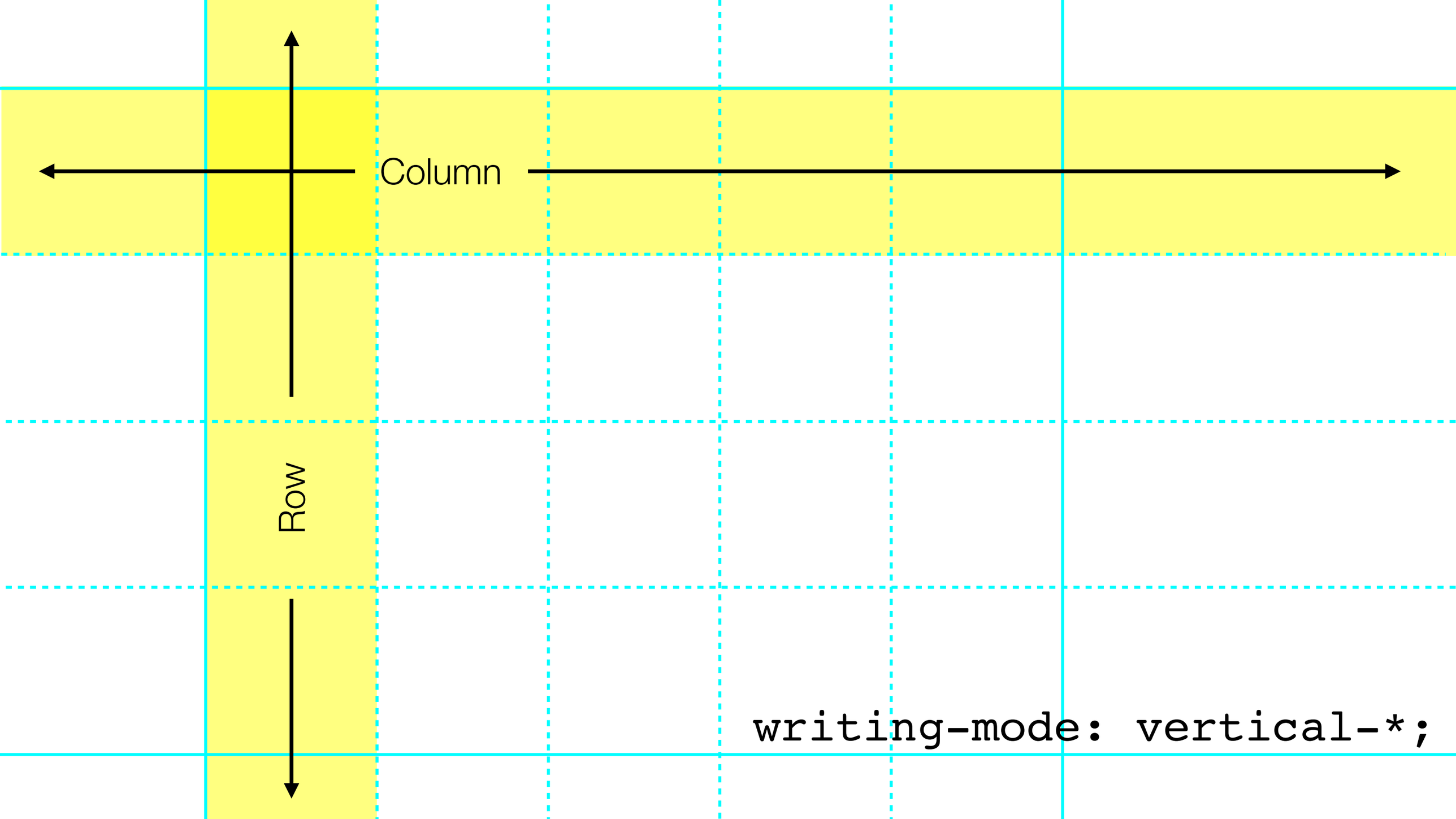


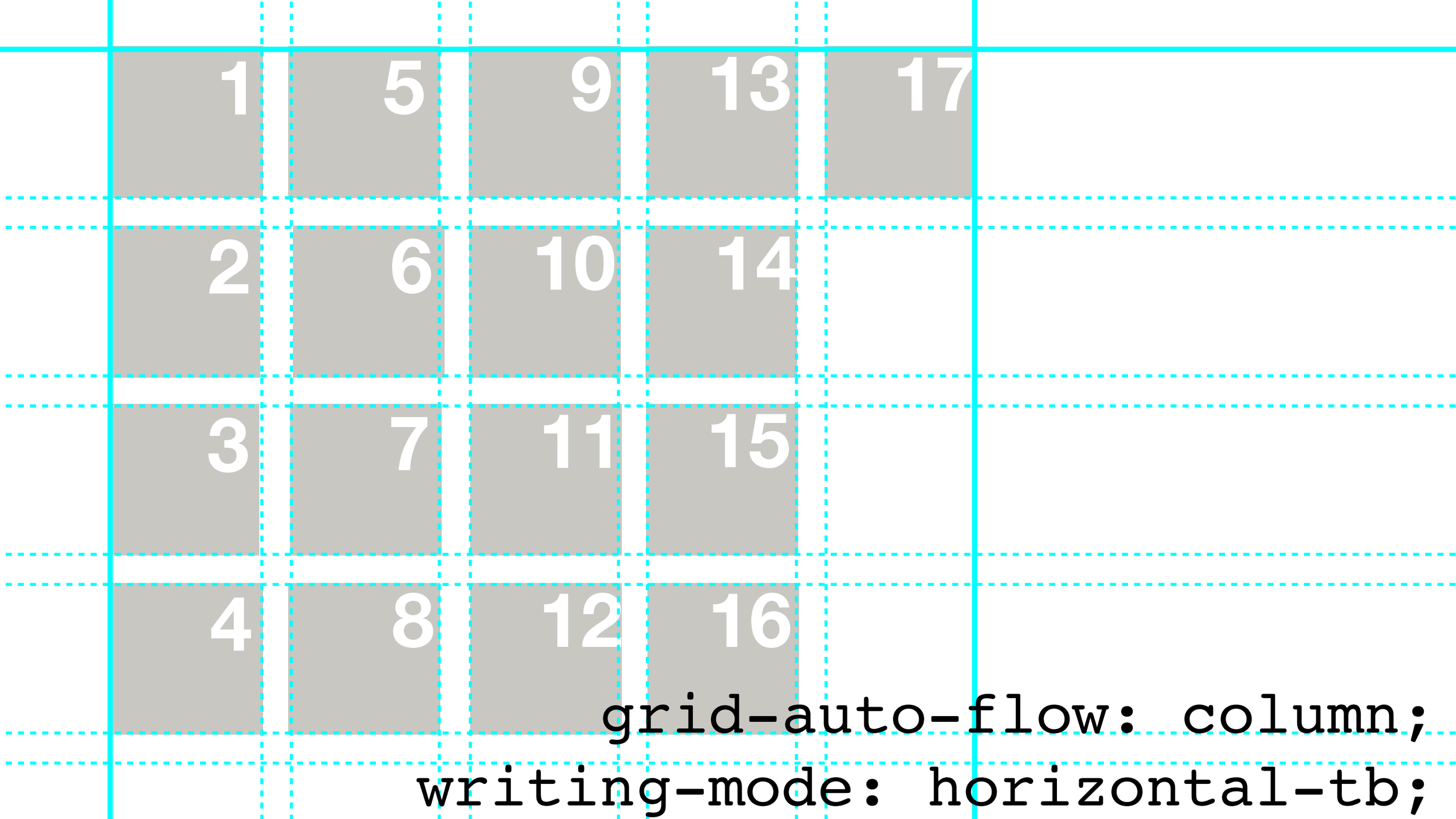



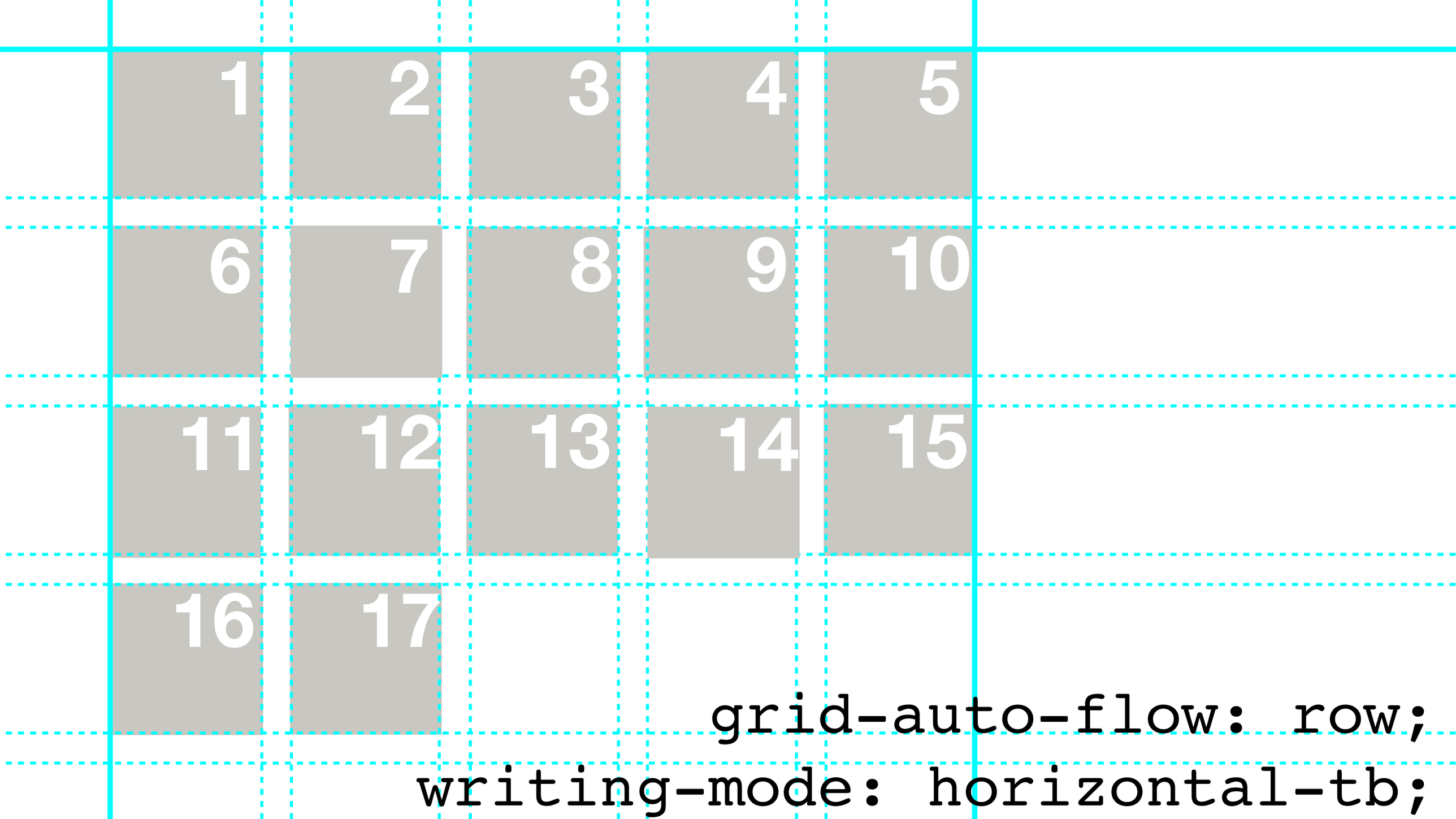



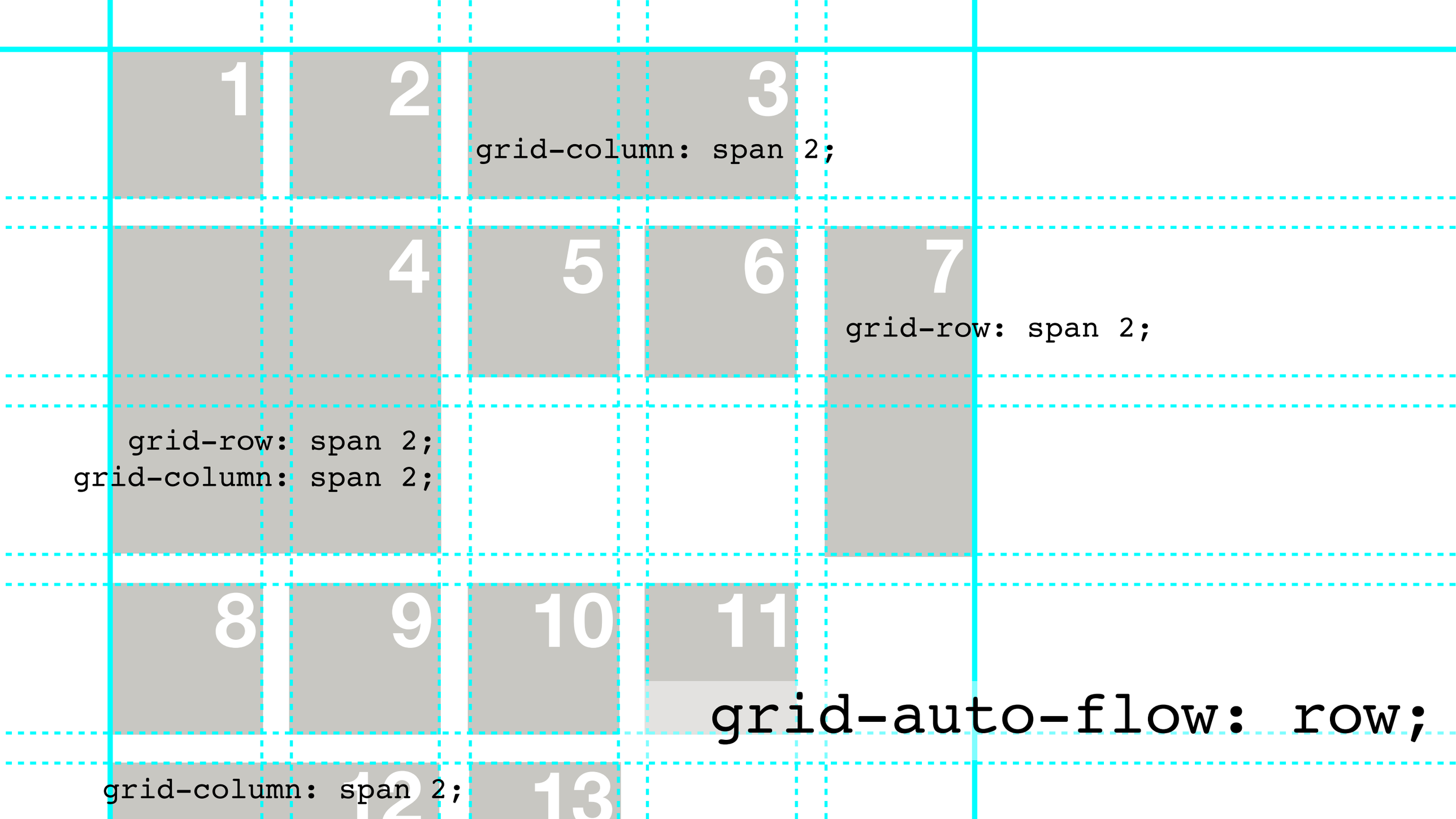

```
writing-mode: horizontal-tb;
grid-auto-flow: column;
```

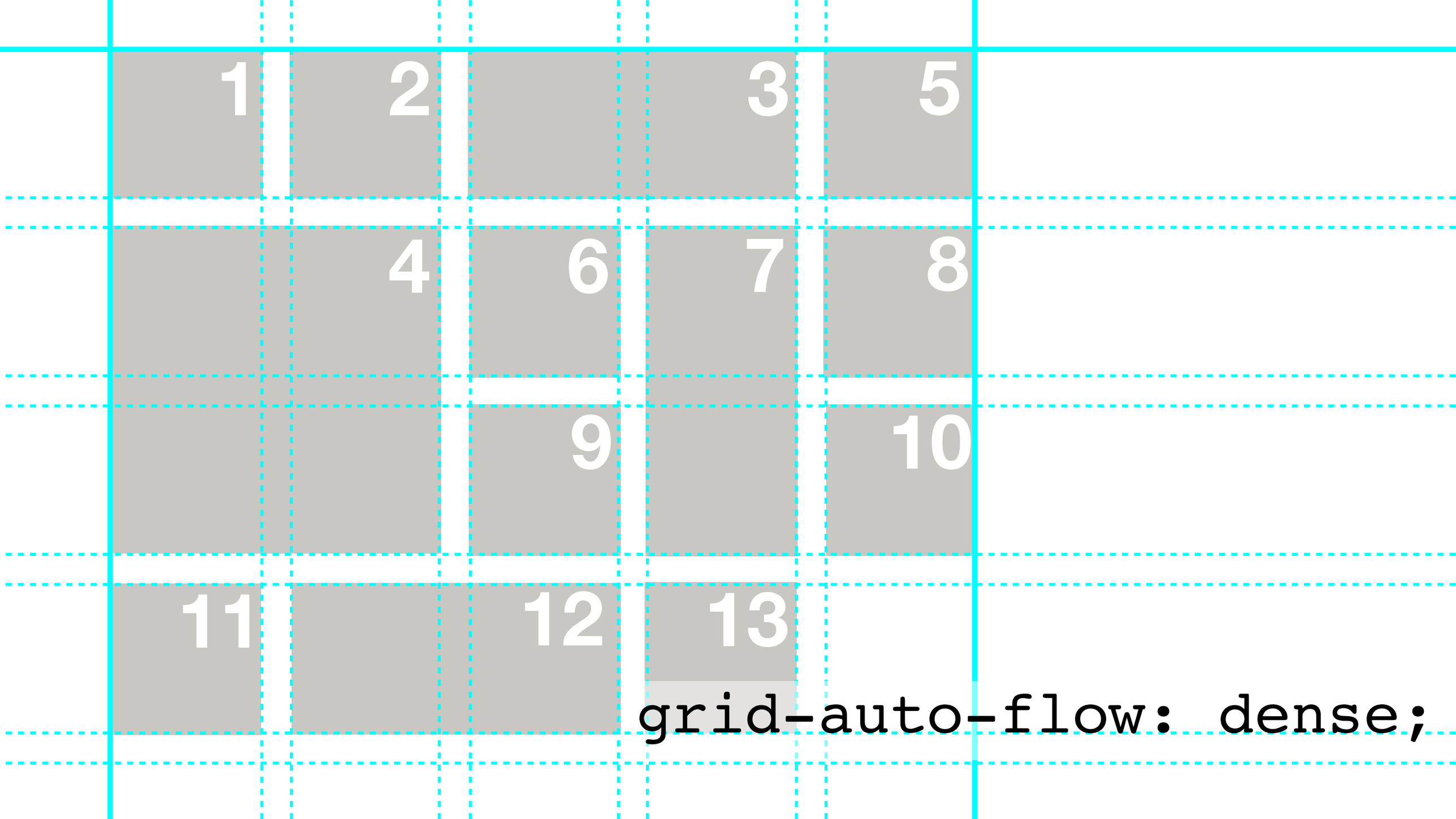

Row
Column
writing-mode: horizontal-tb;


Column
Row
writing-mode: vertical-*;


1
5
9
13
17
2
6
10
14
3
7
11
15
4
8
12
16
grid-auto-flow: column;
writing-mode: horizontal-tb;


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
grid-auto-flow: row;
writing-mode: horizontal-tb;


1
2
3
grid-column: span 2;
4
5
6
7
grid-row: span 2;
grid-row: span 2;
grid-column: span 2;
8
9
10
11
grid-column: span 2;
12
13
grid-auto-flow: row;


1
2
3
5
4
6
7
8
9
10
11
12
13
grid-auto-flow: dense;

```
grid-auto-flow: row;

grid-auto-flow: column;

grid-auto-flow: dense;

grid-auto-flow: row dense;

grid-auto-flow: column dense;
```

Image Gallery Options | Jen Si...

demos.local/examples/image-gallery-grid-1.html

Search

# The Woods in Grid with `grid-auto-flow: dense;`





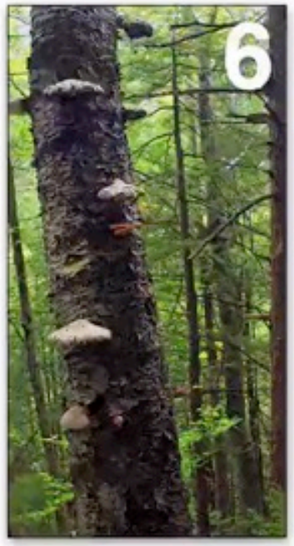


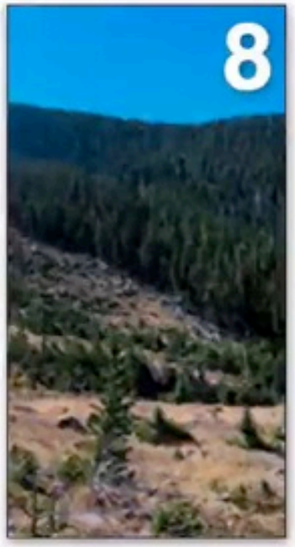


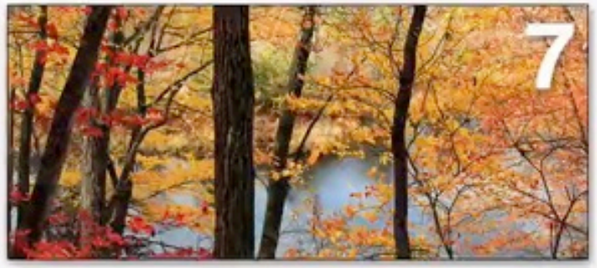


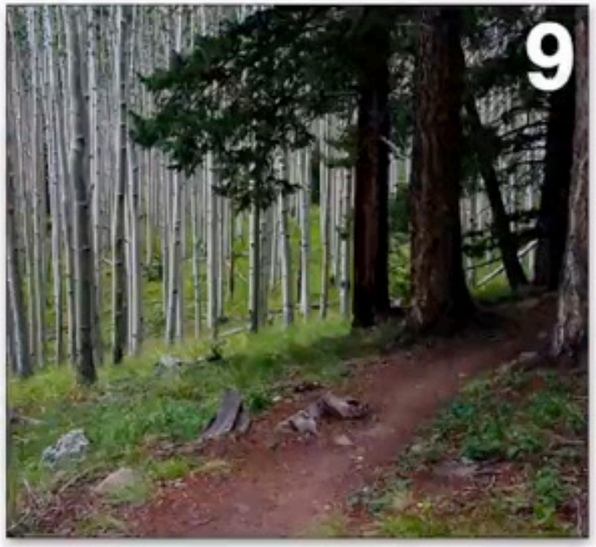




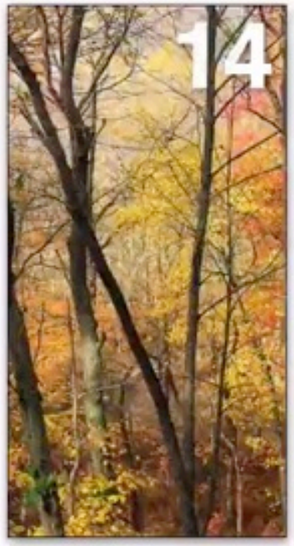












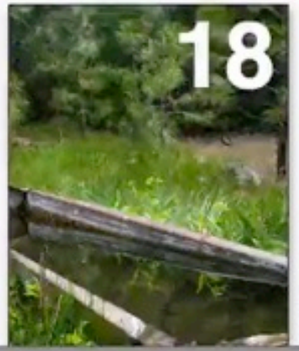


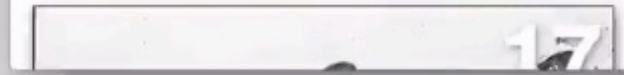


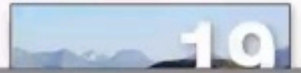






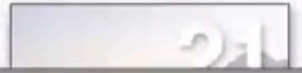




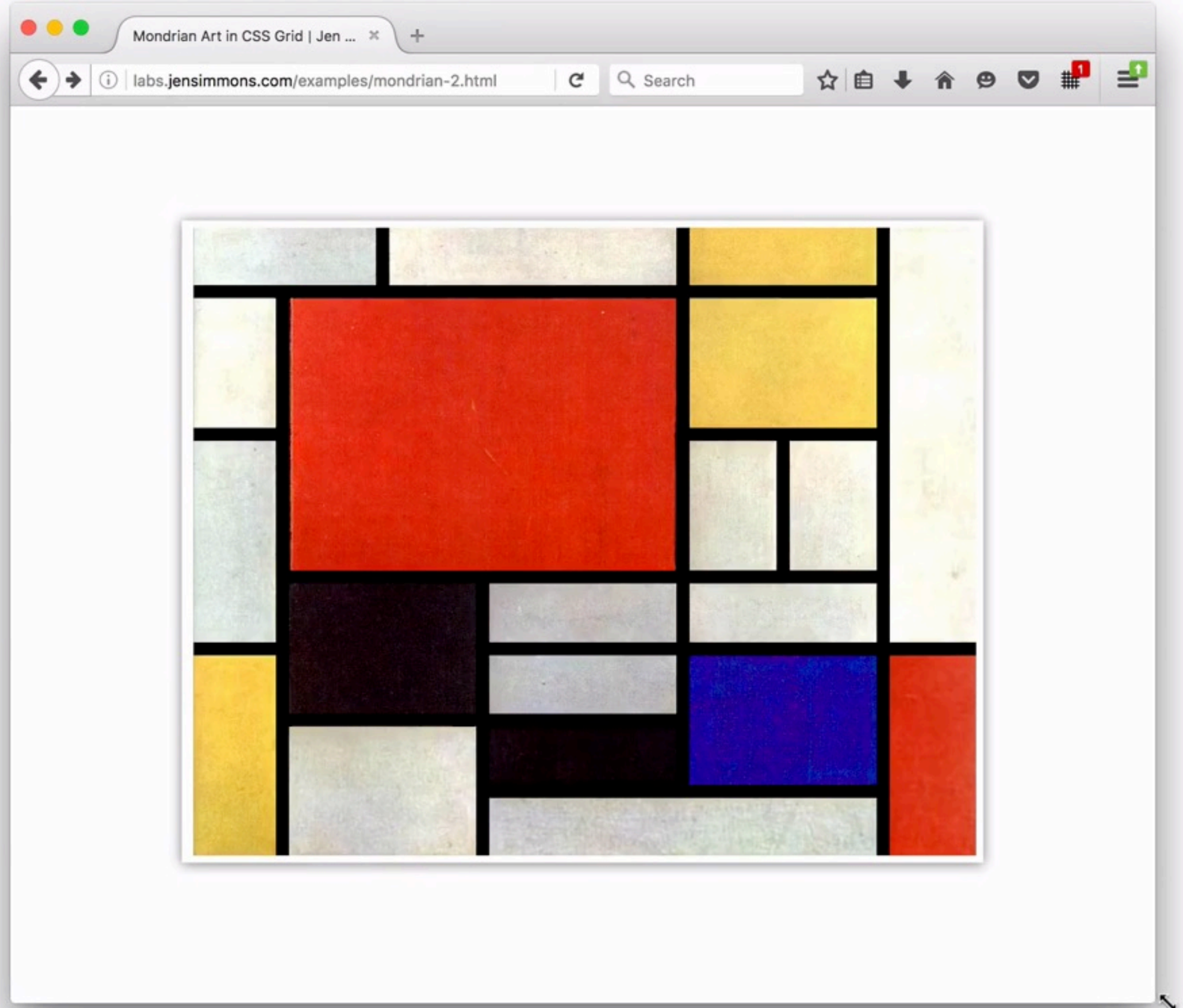











Mondrian Art in CSS Grid | Jen ...
labs.jensimmons.com/examples/mondrian-2.html
Search

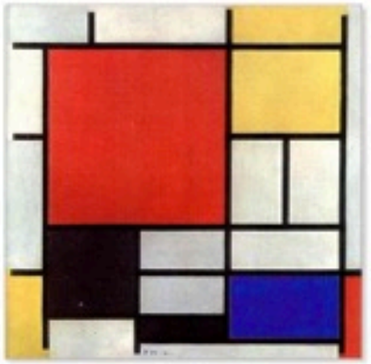
Mondrian Art in CSS Grid | Jen Si

labs.jensimmons.com/2017/01-011.html

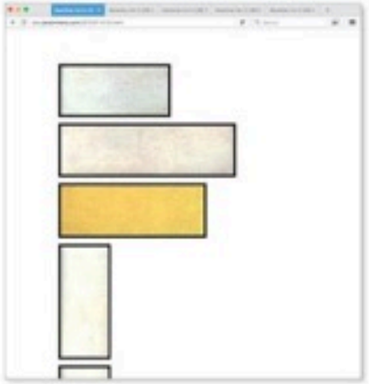
90%

Search

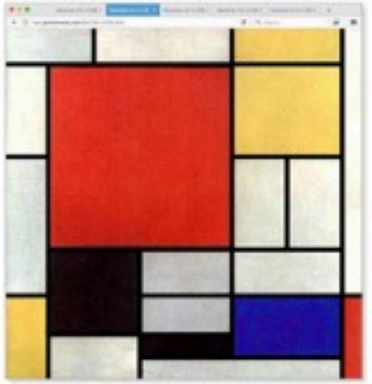
# Mondrian Series



Original Mondrian



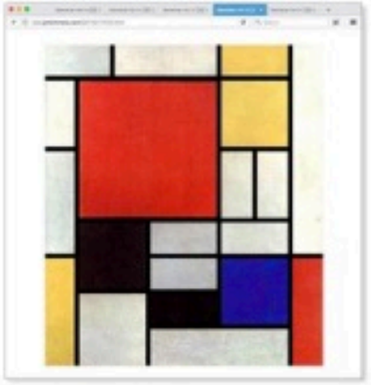
A: Deconstructed Mondrian



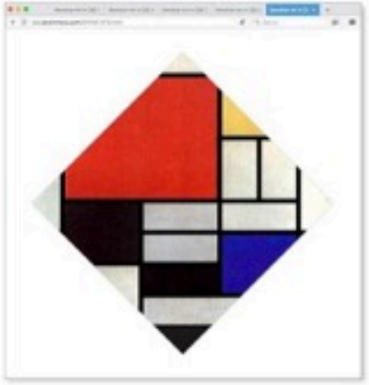
B: Fluid Mondrian



C: Responsive Mondrian



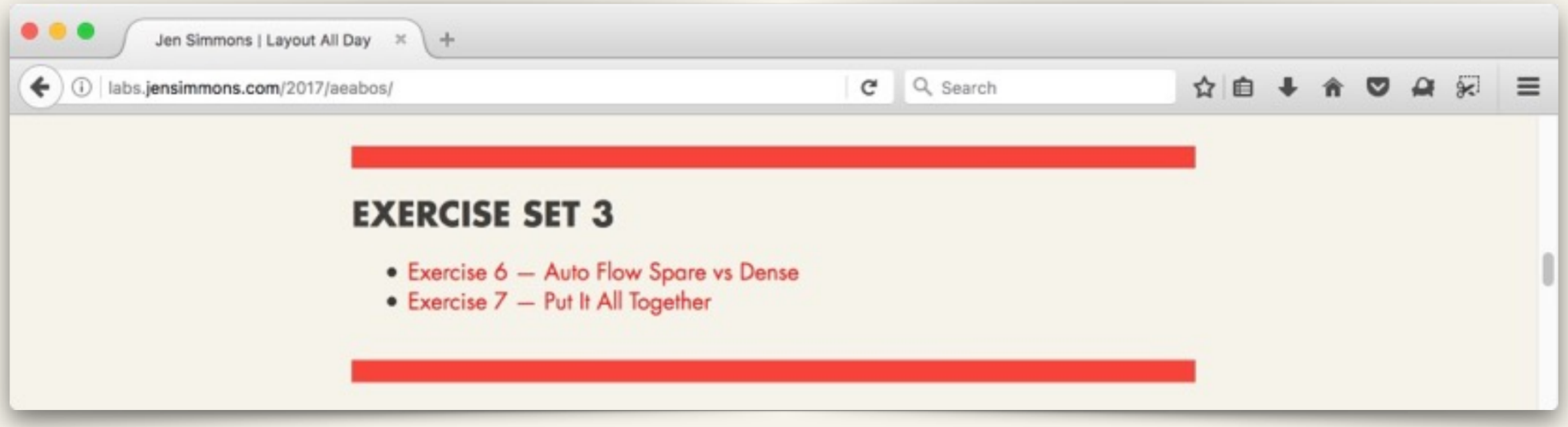
D: Responsive Mondrian, keeping aspect ratio



E: Diamond Mondrian

# TRY IT OUT

# Exercises Set 3



# Some bits for the Exercises

```
display: grid;
grid-template-columns: 1fr 1fr 1fr 1fr;
grid-template-columns: 2fr 4fr 3fr 1fr;
grid-template-columns: repeat(auto-fill, minmax(200px,1fr));
grid-gap: 1rem;
grid-auto-flow: dense;

li:nth-child(2) { }
grid-row: 1 / 2;
grid-column: 1 / 2;
grid-row: span 2;
grid-column: span 2;
```

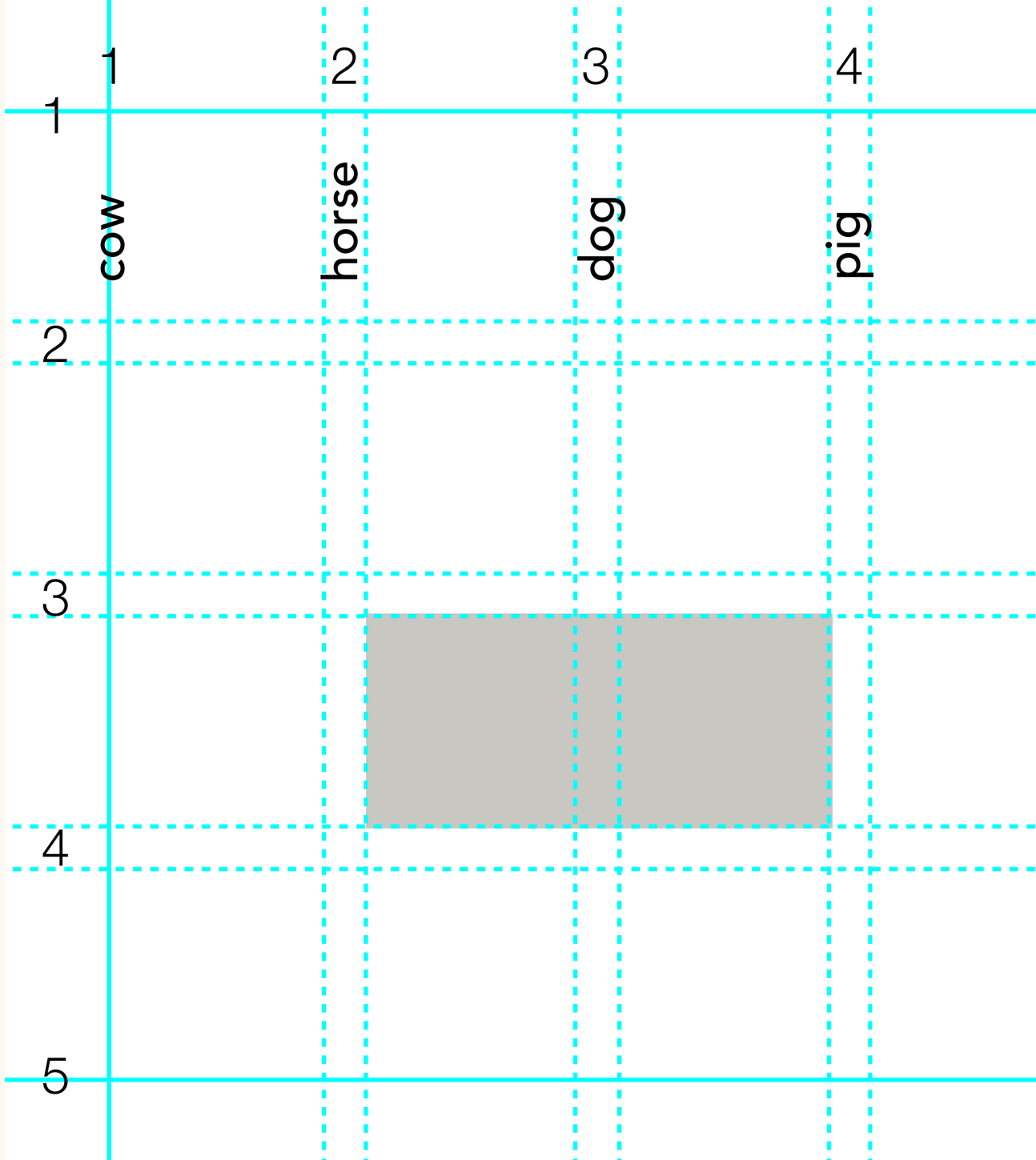
# Named Lines

```
.container {
  grid-template-rows:  1fr  1fr  1fr;
}
```

```
.container {
  grid-template-rows:[cow] 1fr [horse] 1fr [dog] 1fr [pig];
}
```

```
.container {
  grid-template-rows:[cow] 1fr
    [horse] 1fr [dog] 1fr [pig];
}

.item {
  grid-row: 3;
  grid-column: horse / pig;
}
```



```
grid-template-rows: 1fr 1fr 1fr;

grid-template-rows:[cow] 1fr [horse] 1fr [dog] 1fr [pig];

grid-template-rows:[cow truck] 1fr [horse car] 1fr [dog boat];

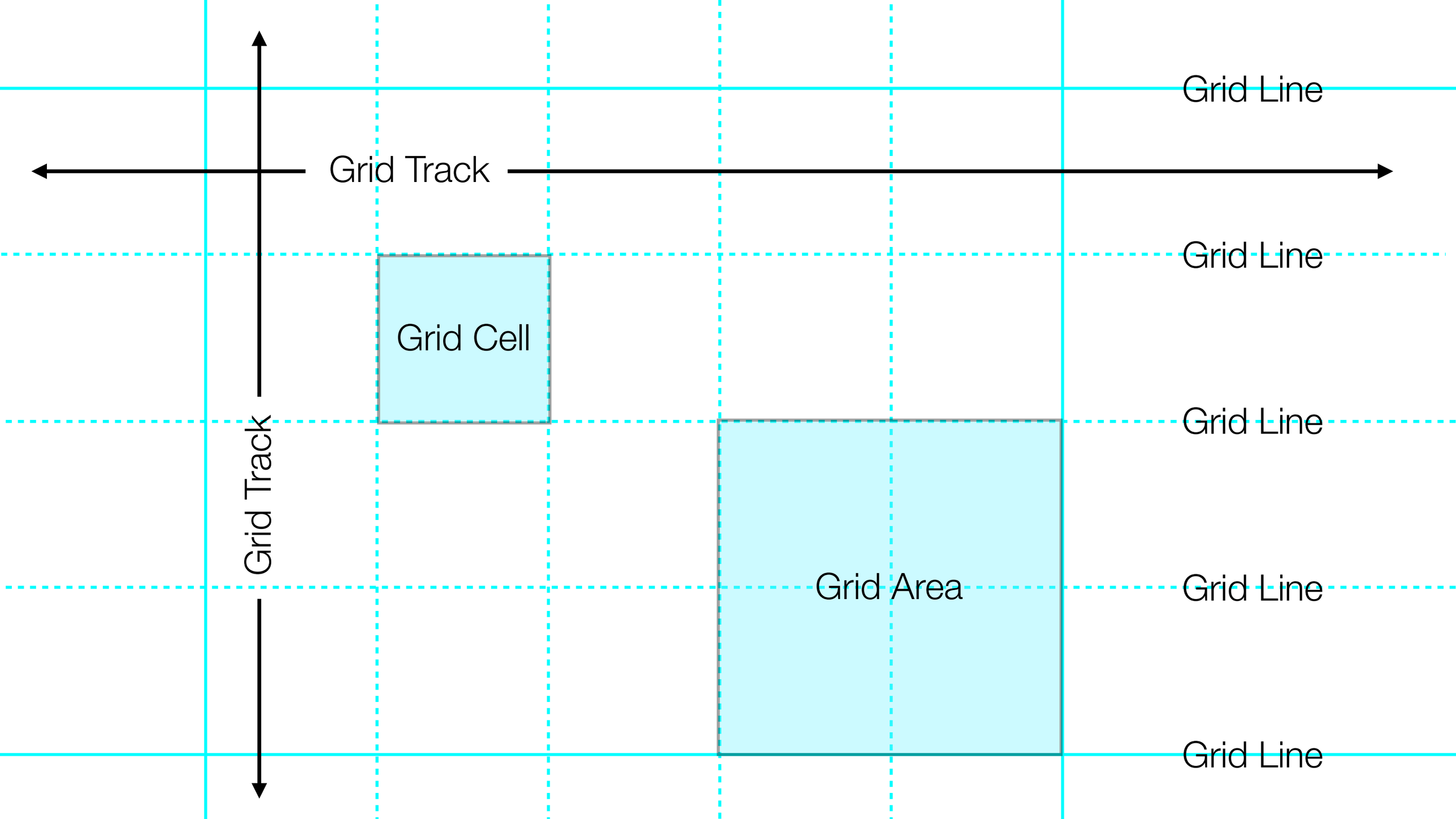
grid-template-rows: repeat(auto-fit, 200px 1fr);

grid-template-rows: repeat(auto-fit, [dog] 200px [cat] 1fr);

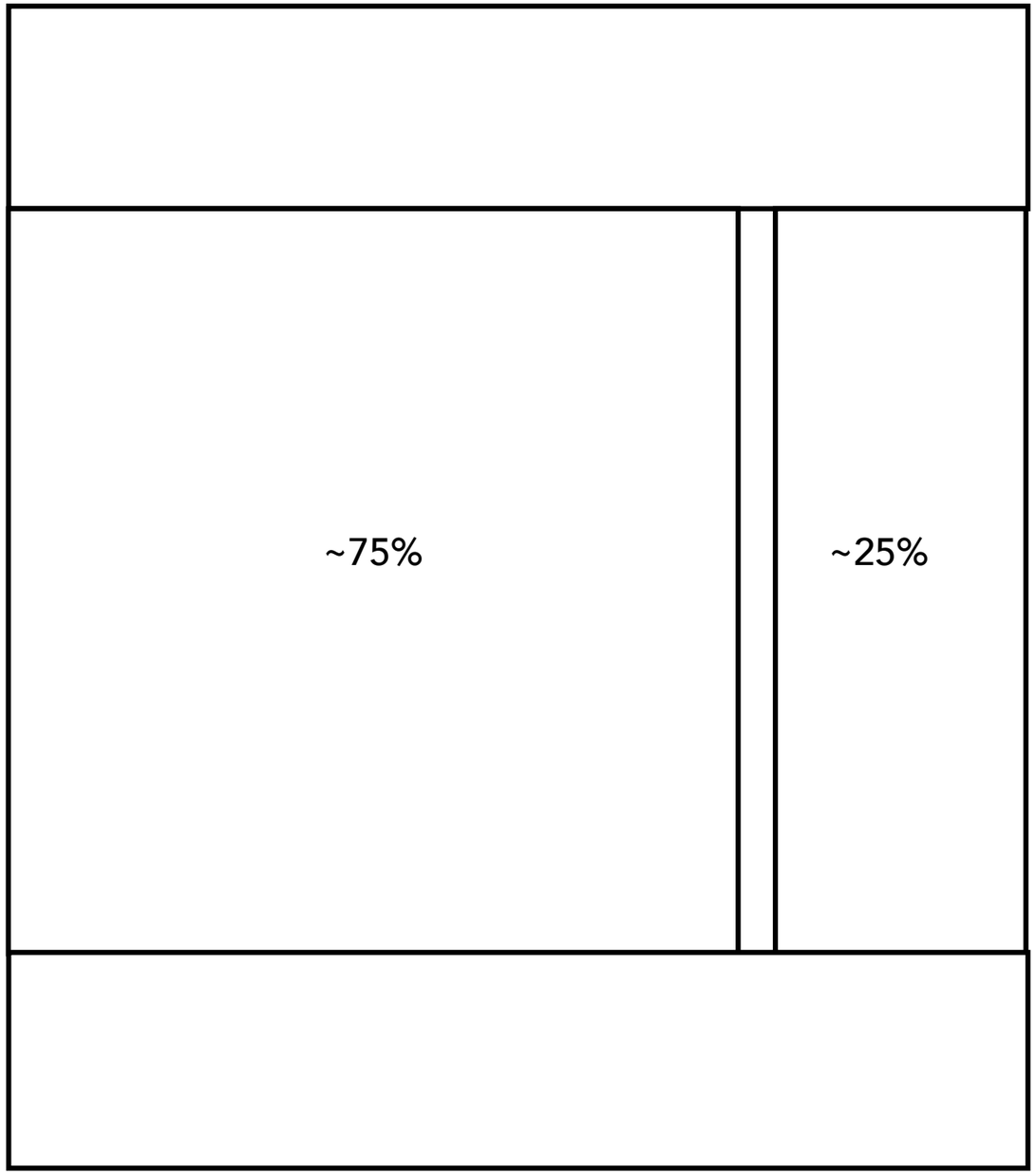
grid-template-rows: repeat(4,
   [even-start even-end] 80px [odd-start odd-end] 80px);
```

```
.container {
  grid-template-rows:[main-start] 1fr [main-end];
}
```

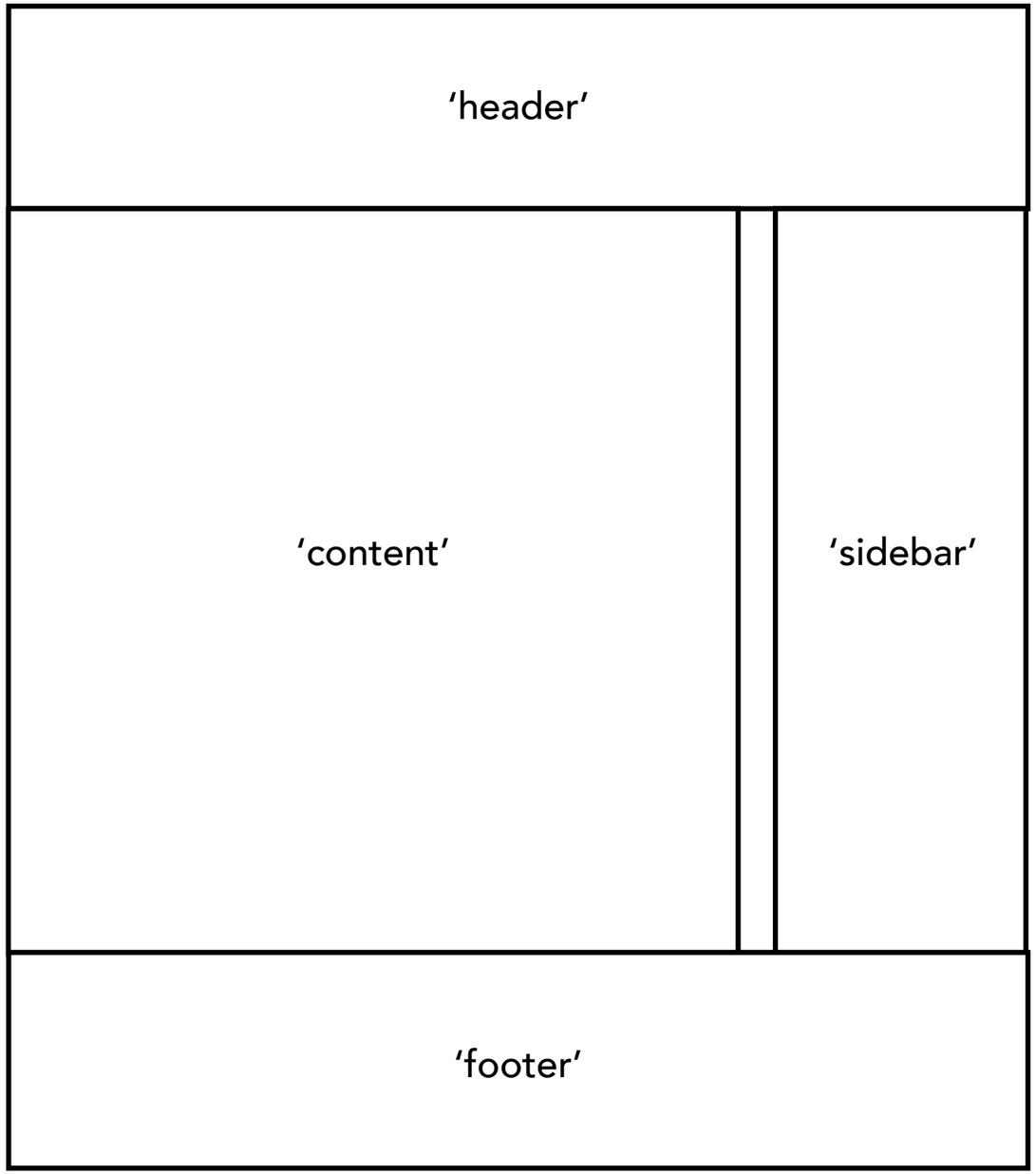
# Grid Areas


Grid Line
Grid Track
Grid Line
Grid Cell
Grid Track
Grid Line
Grid Area
Grid Line
Grid Line

```
<body>
  <header>…</header>
  <main>…</main>
  <aside>…</aside>
  <footer>…</footer>
</body>
```

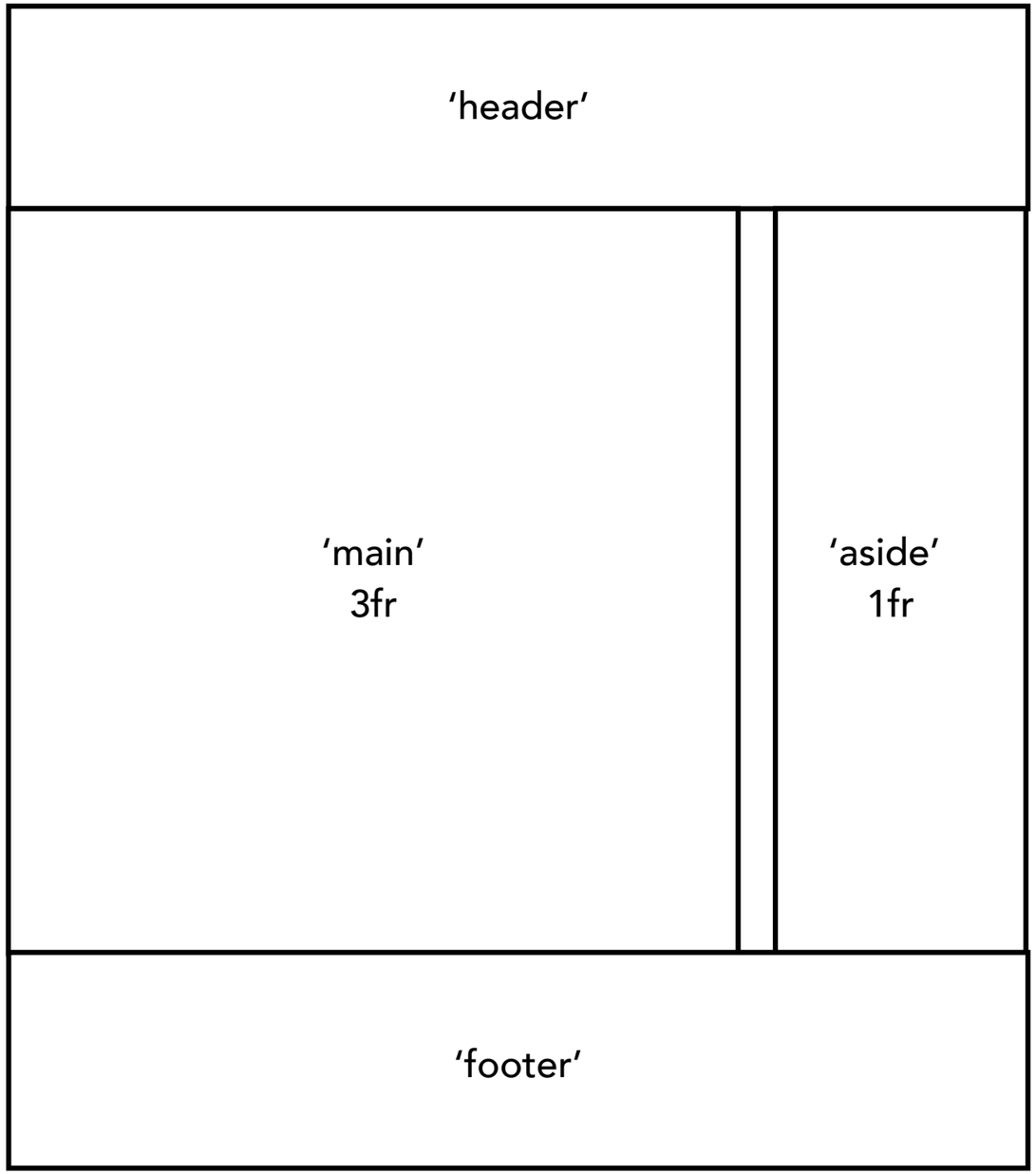


```
header {
  grid-area: header;
}
main {
  grid-area: content;
}
aside {
  grid-area: sidebar;
}
footer {
  grid-area: footer;
}
```



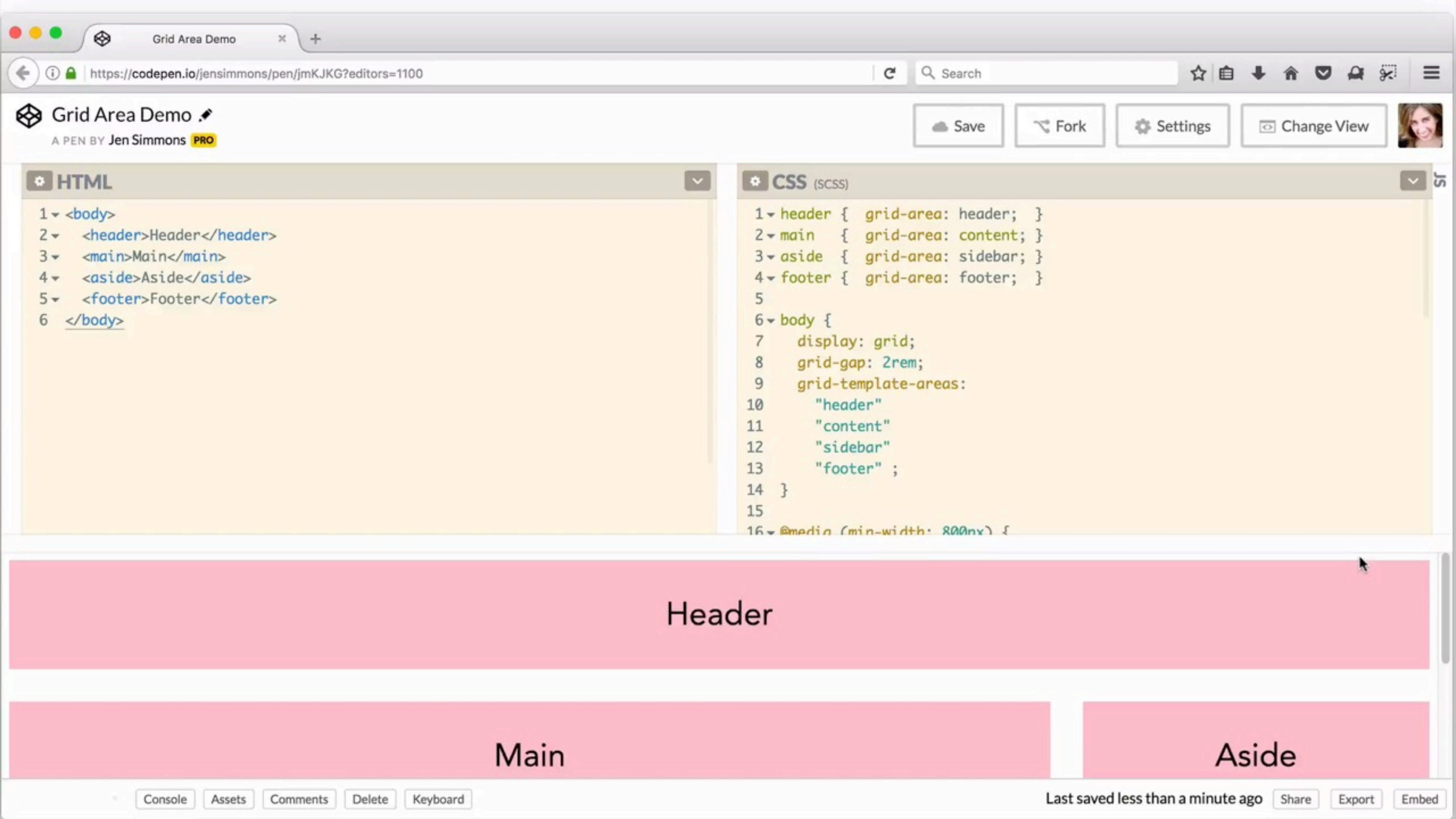
```
header {  grid-area: header; }
main   {  grid-area: main;   }
aside  {  grid-area: aside;  }
footer {  grid-area: footer; }


body {
  display: grid;
  grid-template-columns: 3fr 1fr;
  grid-gap: 2rem;
  grid-template-areas:
      "header  header"
      "content sidebar"
      "footer  footer";
}
```



```
body {
  display: grid;
  grid-gap: 2rem;
  grid-template-areas:
    "header"
    "content"
    "sidebar"
    "footer";
}
```

```
@media (min-width: 800px) {
  body {
    grid-template-columns:
       3fr 1fr;
    grid-template-areas:
      "header header"
      "content sidebar"
      "footer footer";
 }
}
```


Grid Area Demo
https://codepen.io/jensimmons/pen/jmKJKG?editors=1100
Search
Grid Area Demo
A PEN BY Jen Simmons PRO
Save
Fork
Settings
Change View
HTML
<body>
<header>Header</header>
<main>Main</main>
<aside>Aside</aside>
<footer>Footer</footer>
</body>
CSS (SCSS)
header { grid-area: header; }
main { grid-area: content; }
aside { grid-area: sidebar; }
footer { grid-area: footer; }
body {
display: grid;
grid-gap: 2rem;
grid-template-areas:
"header"
"content"
"sidebar"
"footer" ;
}
@media (min-width: 800px) {
Header
Main
Aside
Console
Assets
Comments
Delete
Keyboard
Last saved less than a minute ago
Share
Export
Embed

# Media Query

```
@media (min-width: 800px) {
  // something that happens once the
  // browser window is wider than 800px
}
```

```
// Default layout for skinniest devices

@media (min-width: 800px) {
 // something that happens once the
 // browser window is wider than 800px
}
```

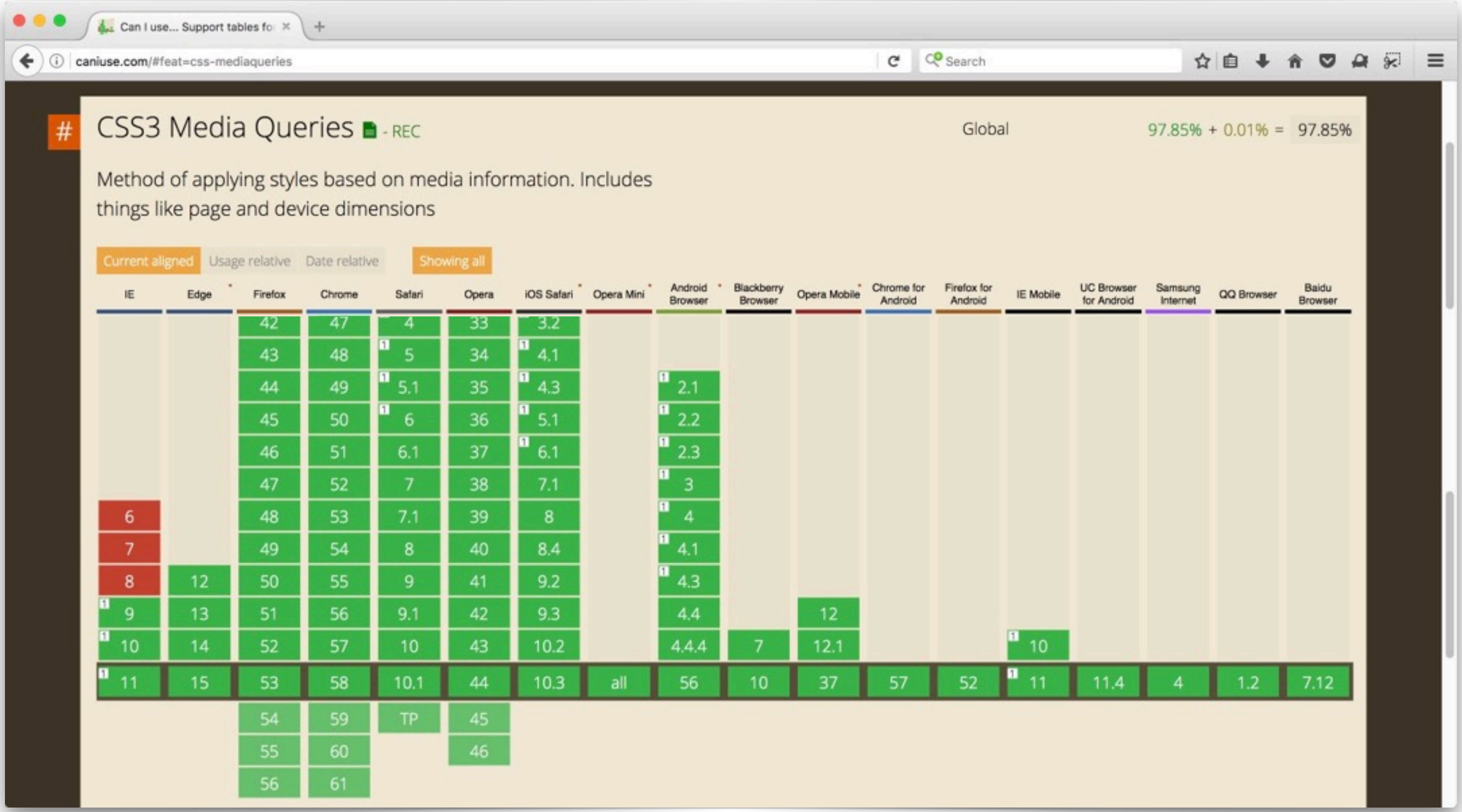
```
@media (max-width: 800px) {
 // something that only happens when the
 // browser window is narrower than 800px
}
```

```
@media (max-width: 300px) { … }

@media (min-width: 300px) and
       (max-width: 800px) { … }

@media (min-width: 800px) { … }
```

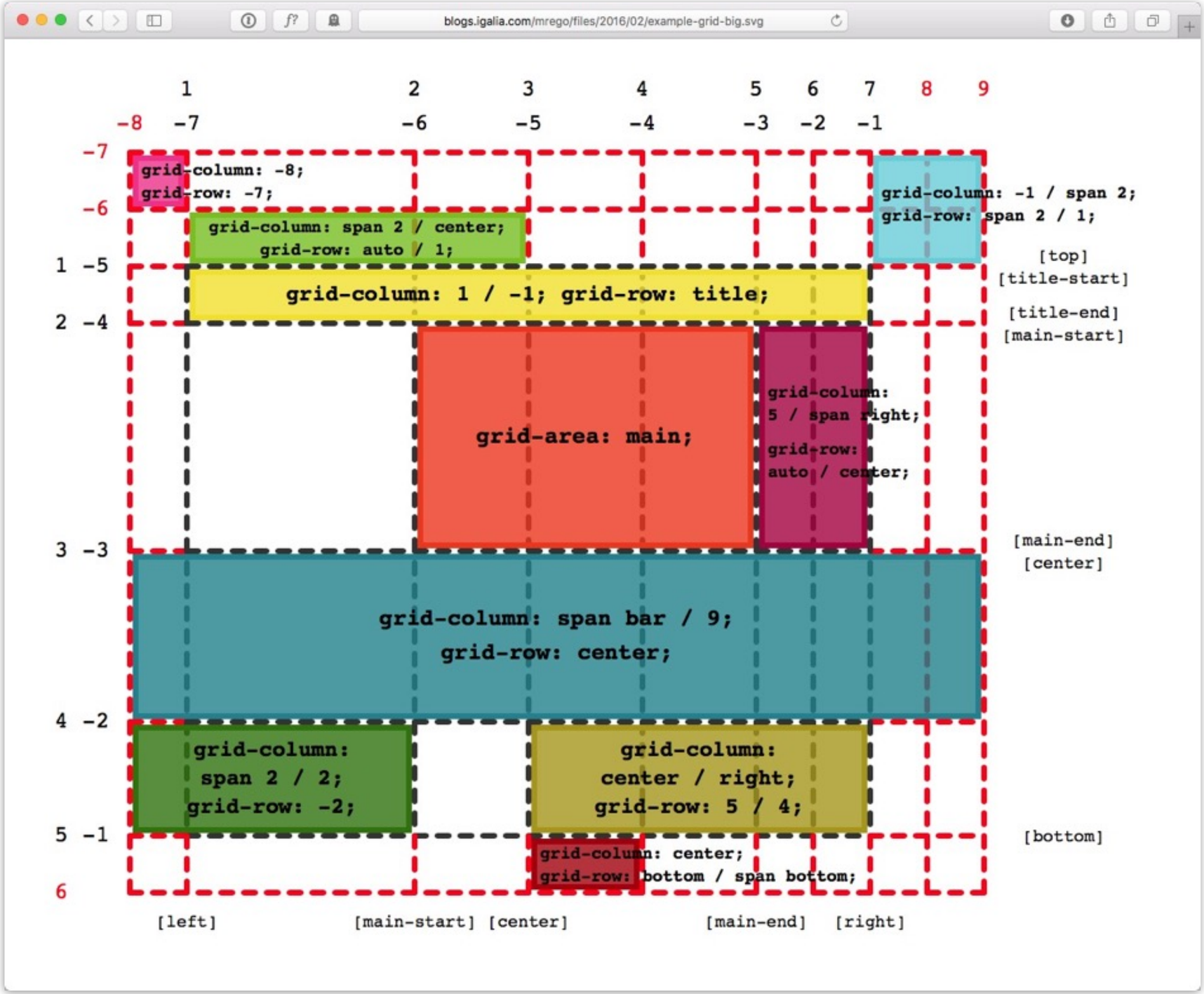
```
@media (min-height: 600px) { … }
```


Can I use... Support tables fo
caniuse.com/#feat=css-mediaqueries
Search
#
CSS3 Media Queries - REC
Global
97.85% + 0.01% = 97.85%
Method of applying styles based on media information. Includes things like page and device dimensions
Current aligned
Usage relative
Date relative
Showing all
IE
Edge
Firefox
Chrome
Safari
Opera
iOS Safari
Opera Mini
Android Browser
Blackberry Browser
Opera Mobile
Chrome for Android
Firefox for Android
IE Mobile
UC Browser for Android
Samsung Internet
QQ Browser
Baidu Browser
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46
3.2
4.1
4.3
5.1
6.1
7.1
8
8.4
9.2
9.3
10.2
all
2.1
2.2
2.3
3
4
4.1
4.3
4.4
4.4.4
56
7
10
12
12.1
37
57
52
10
11
11.4
4
1.2
7.12

# Explicit Grid

vs

# Implicit Grid




by Manuel Rego Casasnovas
http://blogs.igalia.com/mrego/2016/02/01/deep-dive-into-grid-layout-placement/

# display: flow-root;

Demo of Clearfix & flow-root

https://codepen.io/jensimmons/pen/oWybyZ?editors=1100

# Demo of Clearfix & flow-root

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View

## HTML

```
<figure>
    <img src="http://labs.jensimmons.com/2017/media/01-001/brooklynmuseum-o1085i000-52.166.5.jpg" alt="portrait of a woman">
    <figcaption>Here's some text about this image.</figcaption>
</figure>
```

## CSS (SCSS)

```
figure {
    background: teal;
    width: 30%;

}
img {

    width: 50%;
}

```



Here's some text about this image.

Console | Assets | Comments | Delete | Keyboard

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Demo of Clearfix & flow-root

https://codepen.io/jensimmons/pen/oWybyZ?editors=1100

# Demo of Clearfix & flow-root

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View

## HTML

```
<figure>
  <img src="http://labs.jensimmons.com/2017/media/01-001/brooklynmuseum-o1085i000-52.166.5.jpg" alt="portrait of a woman">
  <figcaption>Here's some text about this image.</figcaption>
</figure>
```

## CSS (SCSS)

```
figure {
  background: teal;
  width: 30%;

}
img {
  float: right;
  width: 50%;
}

```

Here's some text about this image.



Console | Assets | Comments | Delete | Keyboard

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# Demo of Clearfix & flow-root

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View

## HTML

```
<figure>
  <img src="http://labs.jensimmons.com/2017/media/01-001/brooklynmuseum-o1085i000-52.166.5.jpg" alt="portrait of a woman">
  <figcaption>Here's some text about this image.</figcaption>
</figure>
```

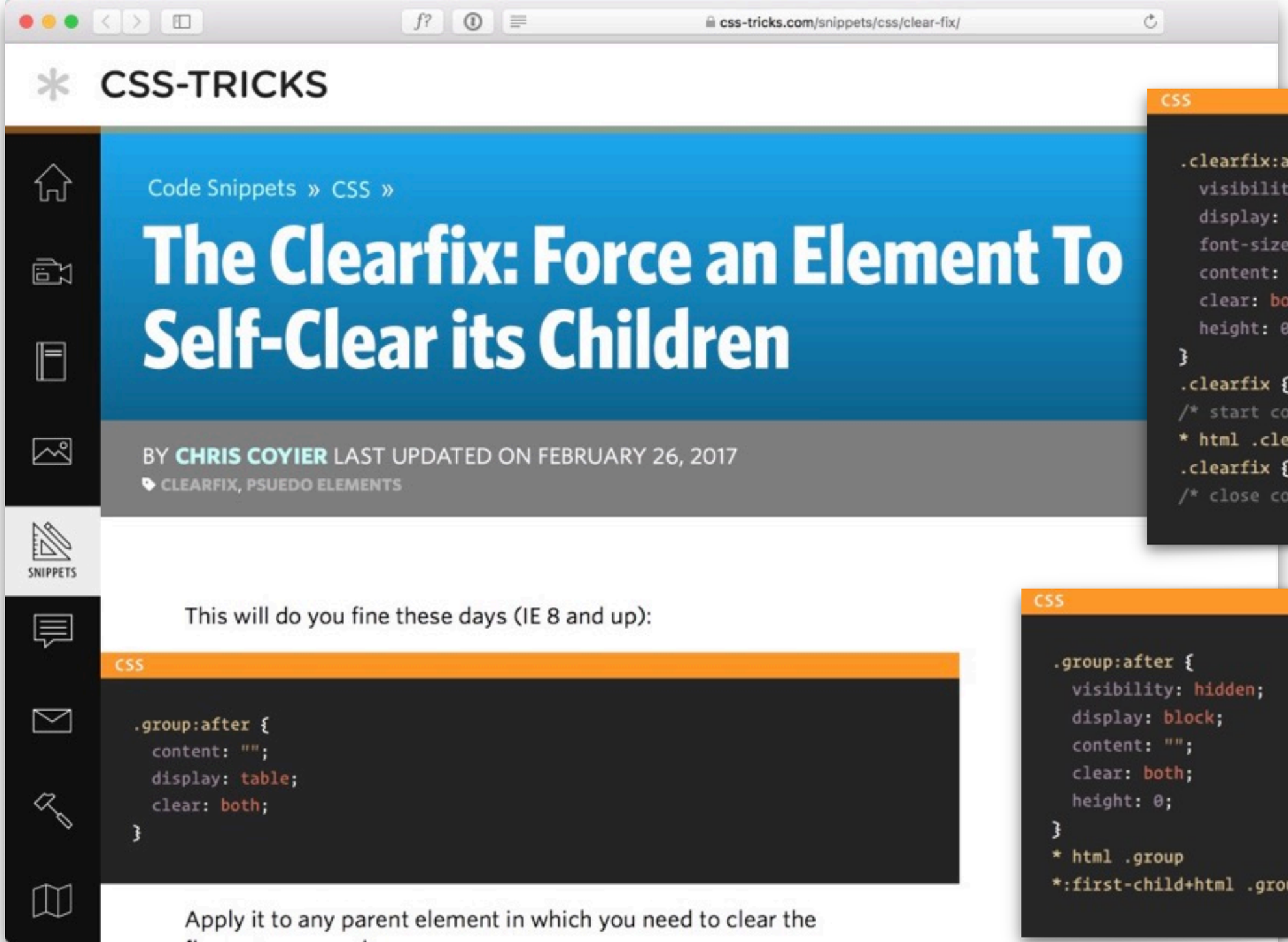
## CSS (SCSS)

```
@import "compass";
figure {
  background: teal;
  width: 30%;
  @include clearfix;
}
img {
  width: 50%;
  float: right;
}
```




Console | Assets | Comments | Delete | Keyboard

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CSS

```
.clearfix:after {
  visibility: hidden;
  display: block;
  font-size: 0;
  content: " ";
  clear: both;
  height: 0;
}
.clearfix { display: inline-block; }
/* start commented backslash hack \*/
* html .clearfix { height: 1%; }
.clearfix { display: block; }
/* close commented backslash hack */
```

CSS

```
.group:after {
  visibility: hidden;
  display: block;
  content: "";
  clear: both;
  height: 0;
}
* html .group             { zoom: 1; } /* IE6 */
*:first-child+html .group { zoom: 1; } /* IE7 */
```

Demo of Clearfix & flow-root

https://codepen.io/jensimmons/pen/oWybyZ?editors=1100

# Demo of Clearfix & flow-root

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View

## HTML

```
<figure>
  <img src="http://labs.jensimmons.com/2017/media/01-001/brooklynmuseum-o1085i000-52.166.5.jpg" alt="portrait of a woman">
  <figcaption>Here's some text about this image.</figcaption>
</figure>
```

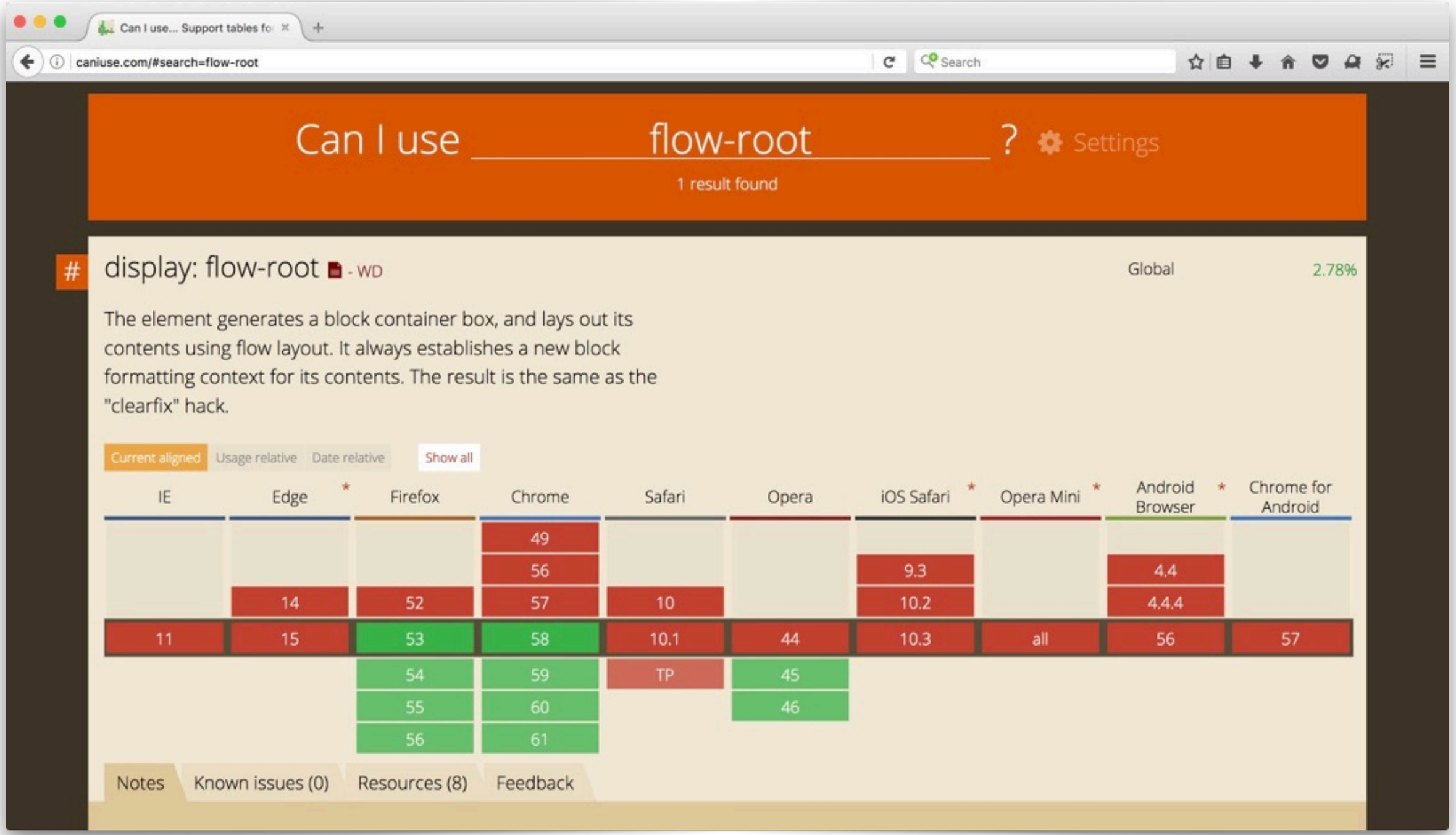
## CSS (SCSS)

```
figure {
  background: teal;
  width: 30%;
  display: flow-root;
}
img {
  width: 50%;
  float: right;
}
```




Console | Assets | Comments | Delete | Keyboard

Last saved less than a minute ago | Share | Export | Embed


Can I use... Support tables fo
caniuse.com/#search=flow-root
Search
Can I use flow-root ? Settings
1 result found
# display: flow-root - WD
Global 2.78%
The element generates a block container box, and lays out its contents using flow layout. It always establishes a new block formatting context for its contents. The result is the same as the "clearfix" hack.
Current aligned
Usage relative
Date relative
Show all
IE
Edge *
Firefox
Chrome
Safari
Opera
iOS Safari *
Opera Mini *
Android Browser *
Chrome for Android
49
56
14
52
57
10
9.3
10.2
4.4
4.4.4
11
15
53
58
10.1
44
10.3
all
56
57
54
59
TP
45
55
60
46
56
61
Notes
Known issues (0)
Resources (8)
Feedback

Demo using Flexbox | Demo of Clearfix & flow-root

https://codepen.io/jensimmons/pen/aWKNZw?editors=1100

# Demo using Flexbox

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View

## HTML

```
<figure>
  <img src="http://labs.jensimmons.com/2017/media/01-001/brooklynmuseum-o1085i000-52.166.5.jpg" alt="portrait of a woman">
  <figcaption>Here's some text about this image.</figcaption>
</figure>
```

## CSS (SCSS)

```
figure {
  background: teal;
  width: 30%;
  display: flex;
}
figcaption, img {
  flex: 1;
}
img {
  order: 2;
}
```




Console | Assets | Comments | Delete | Keyboard

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codepen.io/jensimmons/pen/QvxNGW?editors=1100

# Demo using Grid

A PEN BY Jen Simmons PRO

Save | Fork | Settings | Change View



## HTML

```
<figure>
  <img src="http://labs.jensimmons.com/2017/media/01-001/brooklynmuseum-o1085i000-52.166.5.jpg" alt="portrait of a woman">
  <figcaption>Here's some text about this image.</figcaption>
</figure>
```

## CSS (SCSS)

```
figure {
  background: teal;
  width: 30%;
  display: grid;
  grid-template-columns: 1fr 1fr;
}
img {
  width: 100%;
  order: 2;
}
```




Console | Assets | Comments | Delete | Keyboard

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# Flexbox as intended

### § 7.1.1. Basic Values of 'flex'

*This section is informative.*

The list below summarizes the effects of the four 'flex' values that respresent most commonly-desired effects:

¶ **'flex: initial'**

Equivalent to 'flex: 0 1 auto'. (This is the initial value.) Sizes the item based on the 'width'/'height' properties. (If the item's main size property computes to 'auto', this will size the flex item based on its contents.) Makes the flex item inflexible when there is positive free space, but allows it to shrink to its minimum size when there is insufficient space. The alignment abilities or 'auto' margins can be used to align flex items along the main axis.

**'flex: auto'**

Equivalent to 'flex: 1 1 auto'. Sizes the item based on the 'width'/'height' properties, but makes them fully flexible, so that they absorb any free space along the main axis. If all items are either 'flex: auto', 'flex: initial', or 'flex: none', any positive free space after the items have been sized will be distributed evenly to the items with 'flex: auto'.

**'flex: none'**

Equivalent to 'flex: 0 0 auto'. This value sizes the item according to the 'width'/'height' properties, but makes the flex item fully inflexible. This is similar to 'initial', except that flex items are not allowed to shrink, even in overflow situations.

**'flex: <positive-number>'**

Equivalent to 'flex: <positive-number> 1 0'. Makes the flex item flexible and sets the flex basis to zero, resulting in an item that receives the specified proportion of the free space in the flex container. If all items in the flex container use this pattern, their sizes will be proportional to the specified flex factor.

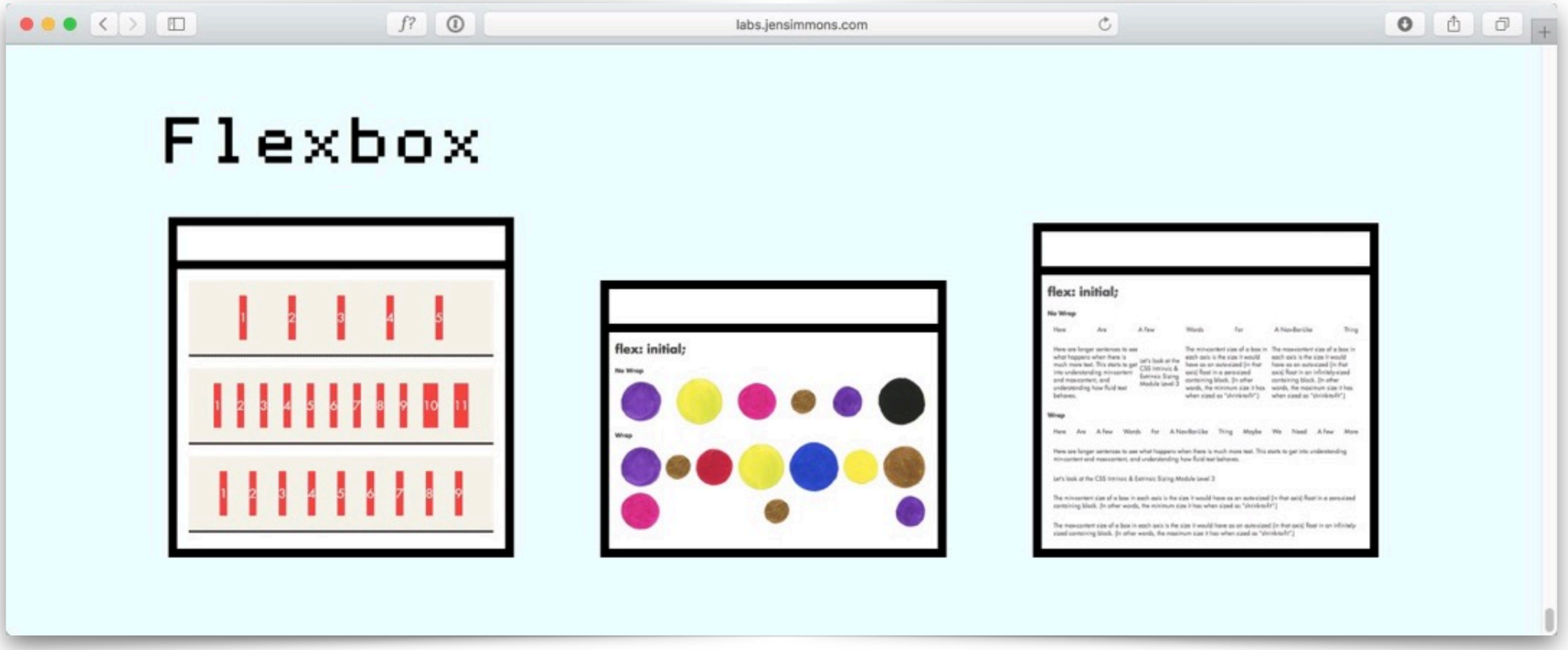
By default, flex items won't shrink below their minimum content size (the length of the longest word or fixed-size element). To change this, set the 'min-width' or 'min-height' property. (See §4.5 Implied Minimum Size of Flex Items.)

```
flex: initial;
   (do not grow, do shrink)          flex: 0 1 auto;

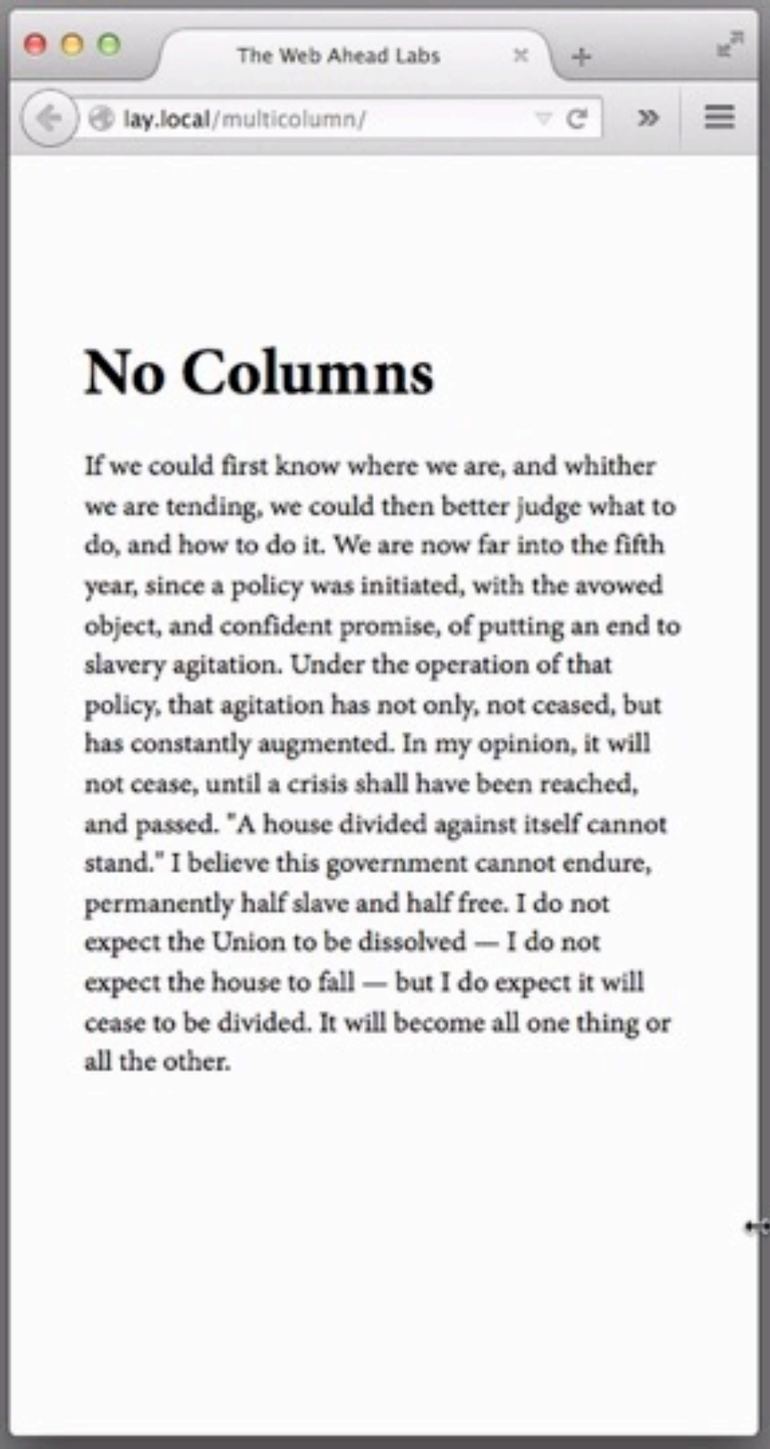
flex: auto;
   (grow and shrink)                 flex: 1 1 auto;

flex: none;
   (do not grow or shrink)           flex: 0 0 auto;

flex: <#>;
   (distribute space by portions)    flex: <#> 1 0;
```

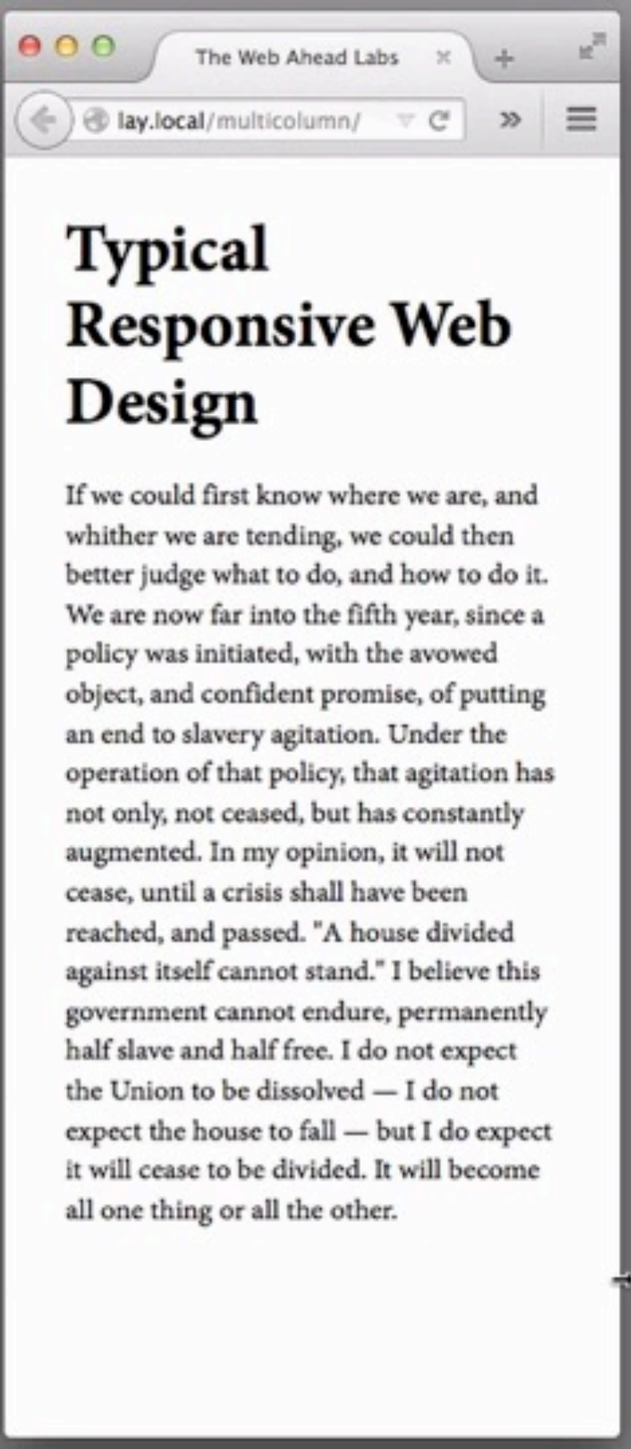

labs.jensimmons.com
Flexbox
flex: initial;
No Wrap
Wrap
flex: initial;
No Wrap
Wrap

# Multicolumn

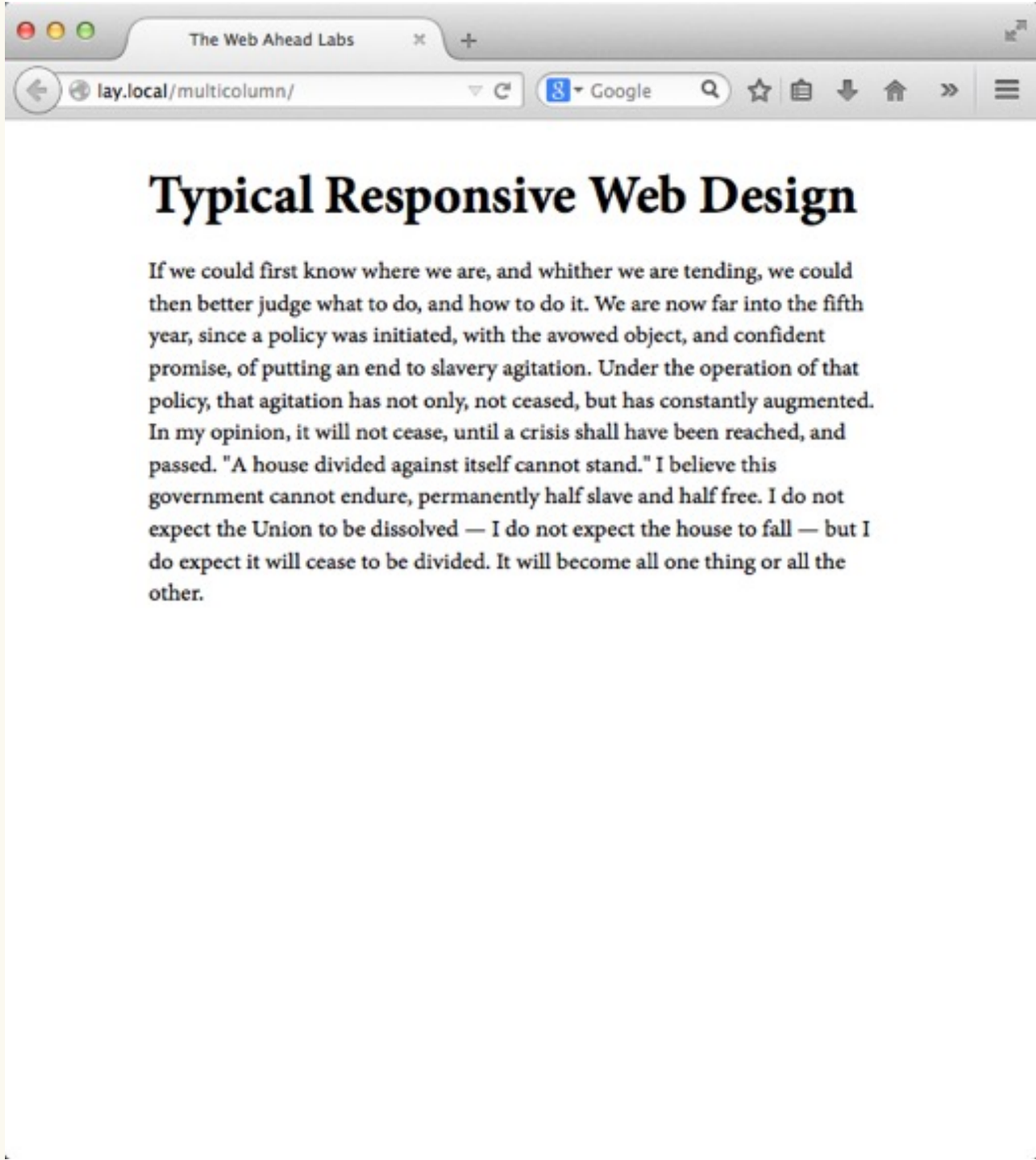



# No Columns

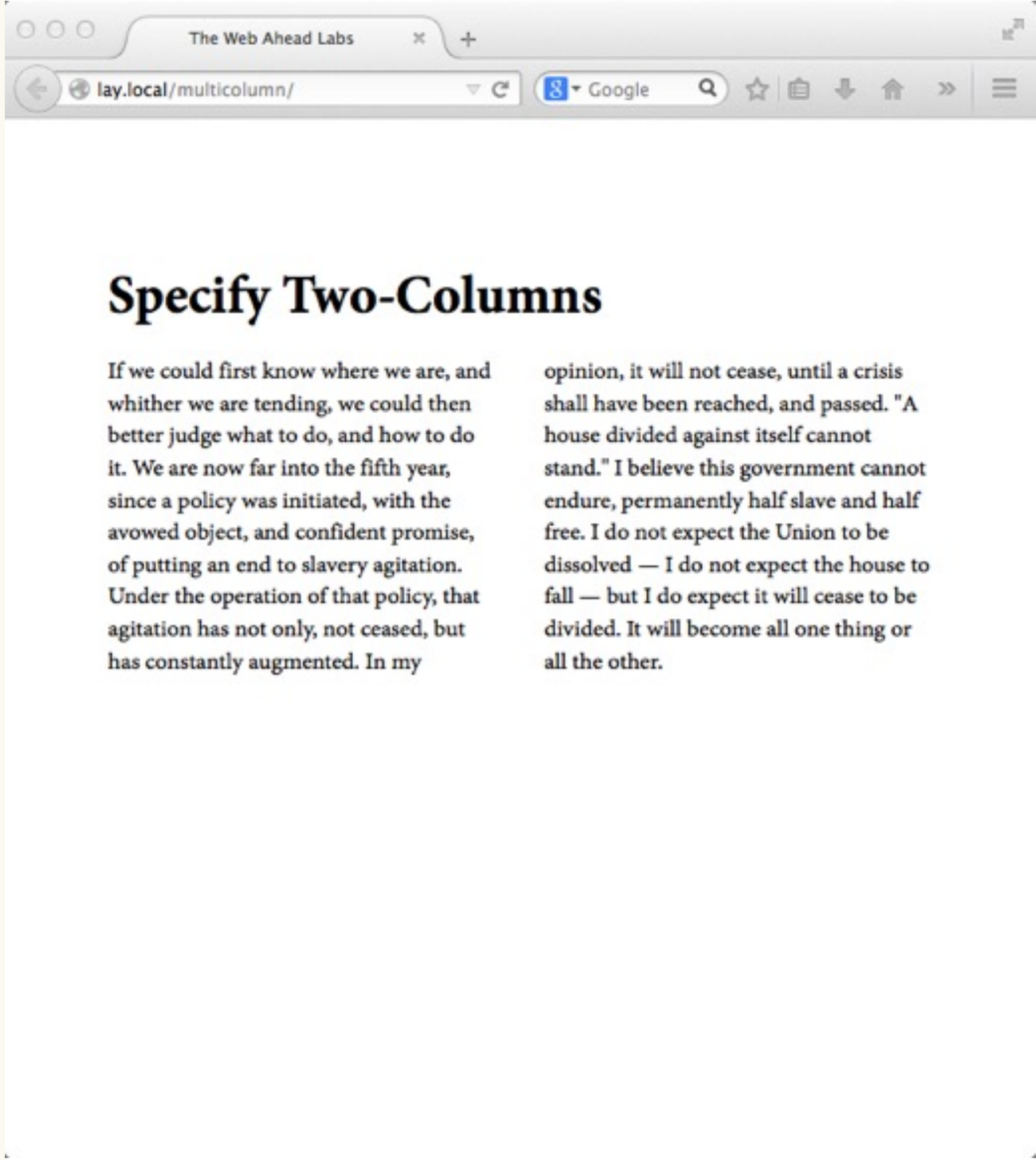
If we could first know where we are, and whither we are tending, we could then better judge what to do, and how to do it. We are now far into the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only, not ceased, but has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed. "A house divided against itself cannot stand." I believe this government cannot endure, permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.


The Web Ahead Labs
lay.local/multicolumn/
Typical Responsive Web Design
If we could first know where we are, and whither we are tending, we could then better judge what to do, and how to do it. We are now far into the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only, not ceased, but has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed. "A house divided against itself cannot stand." I believe this government cannot endure, permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.

```
article {
  max-width: 500px;
  margin: 0 auto;
}
```



```
article {
  column-count: 2;
  column-gap: 2em;
}
```

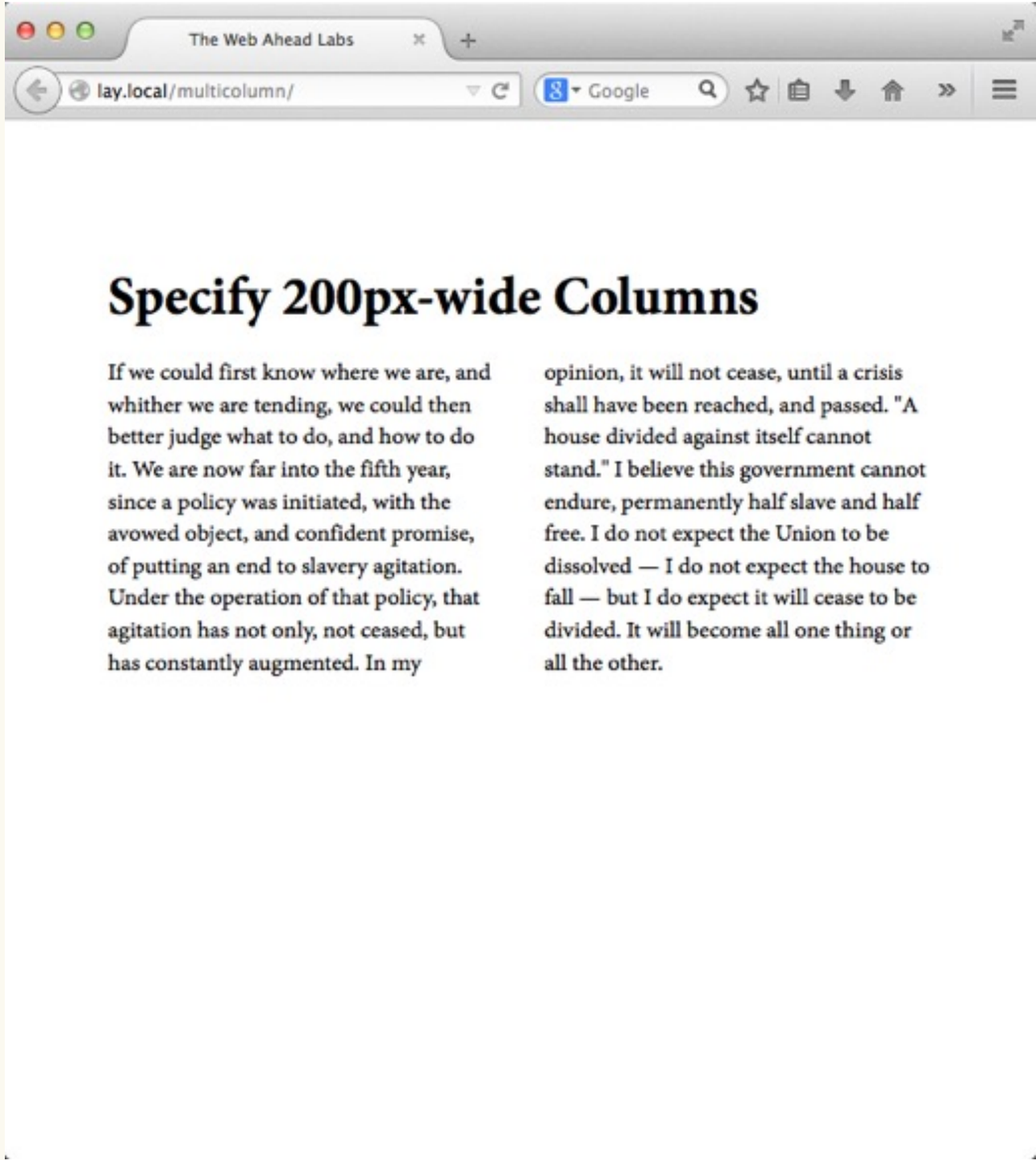


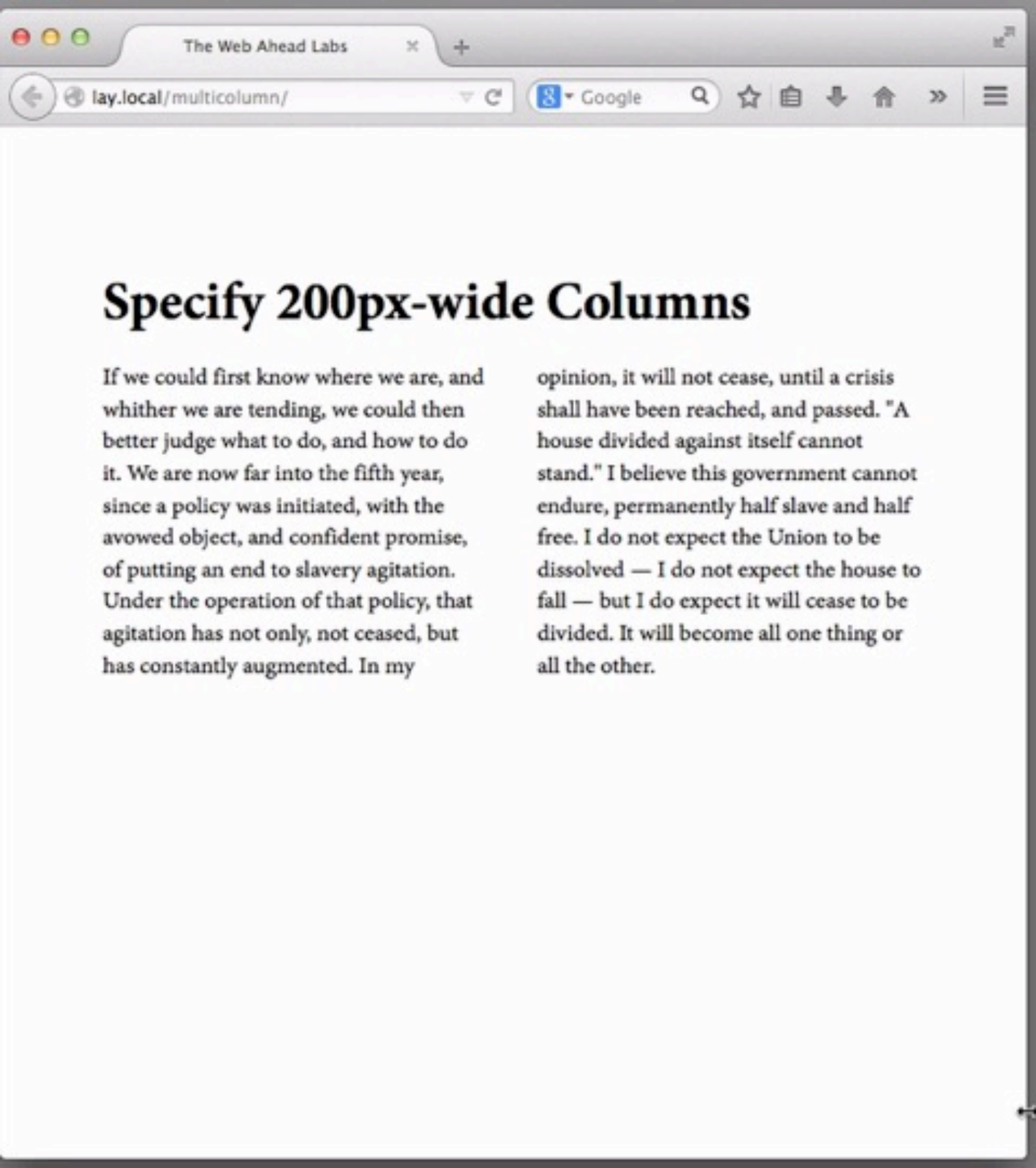



# Specify Two-Columns

If we could first know where we are, and whither we are tending, we could then better judge what to do, and how to do it. We are now far into the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only, not ceased, but has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed. "A house divided against itself cannot stand." I believe this government cannot endure, permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.

```
article {
//  column-count: 2;
  column-width: 200px;
  column-gap: 2em;
}
```






# Specify 200px-wide Columns

If we could first know where we are, and whither we are tending, we could then better judge what to do, and how to do it. We are now far into the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only, not ceased, but has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed. "A house divided against itself cannot stand." I believe this government cannot endure, permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.

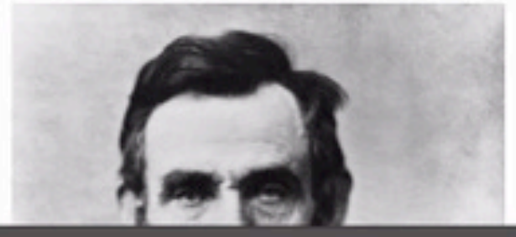
The Web Ahead Labs

lay.local/multicolumn/

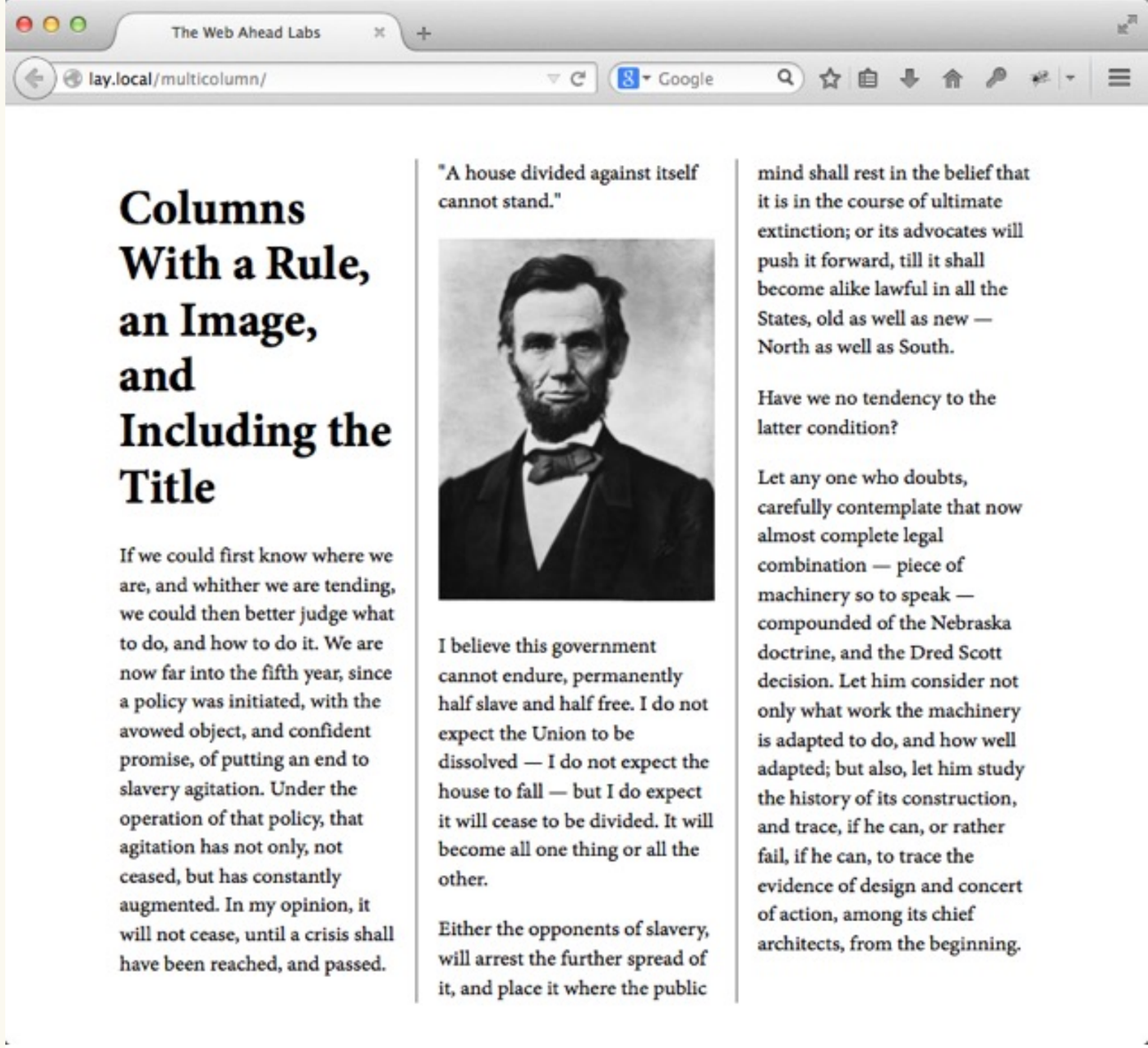
# Columns With a Rule, an Image, and Including the Title

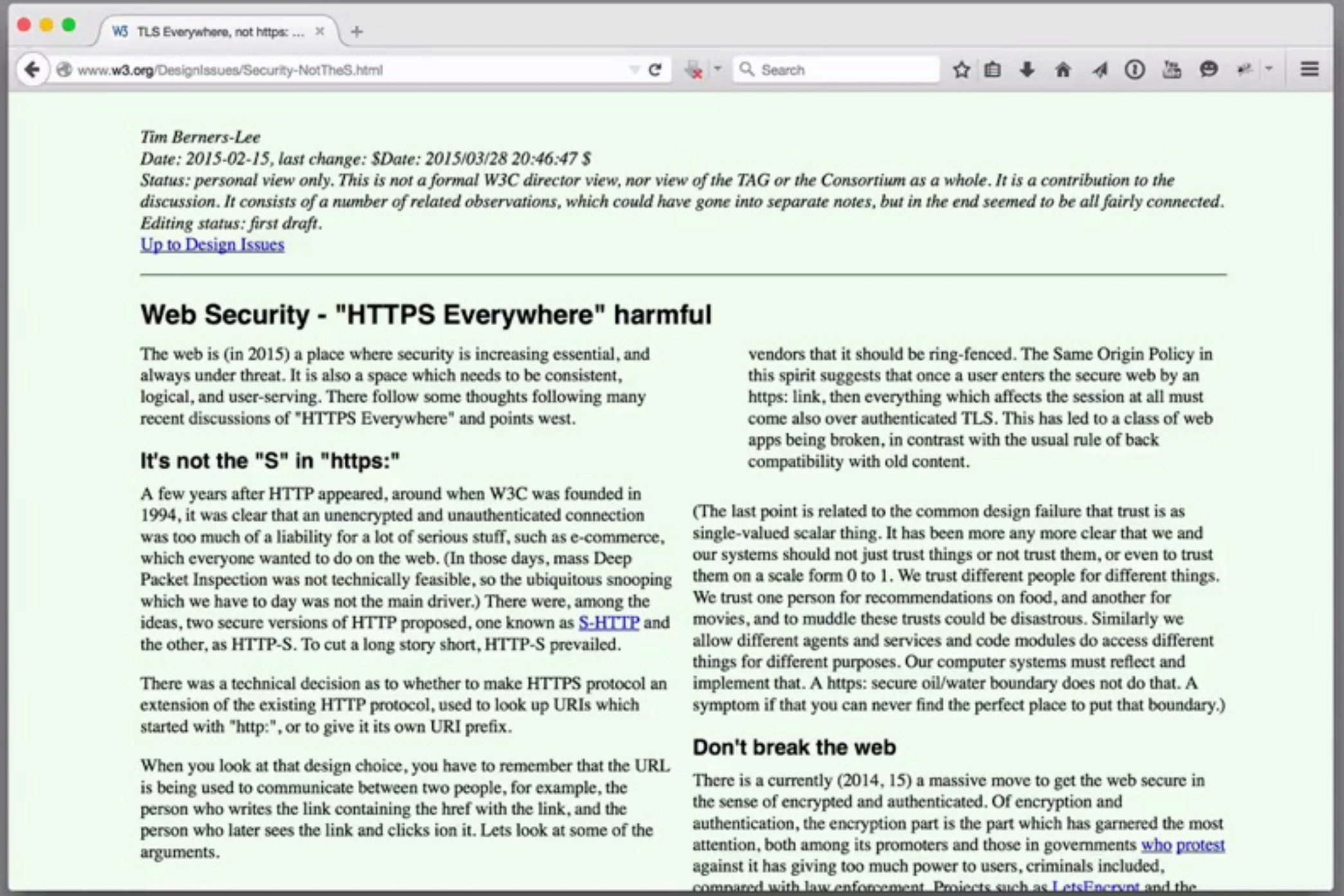
If we could first know where we are, and whither we are tending, we could then better judge what to do, and how to do it. We are now far into the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only, not ceased, but has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed.

"A house divided against itself cannot stand."



```
img {
  width: 100%;
}
article {
  column-width: 200px;
  column-gap: 2em;
  column-rule:
        1px solid #444;
}
```






*Tim Berners-Lee*
*Date: 2015-02-15, last change: $Date: 2015/03/28 20:46:47 $*
*Status: personal view only. This is not a formal W3C director view, nor view of the TAG or the Consortium as a whole. It is a contribution to the discussion. It consists of a number of related observations, which could have gone into separate notes, but in the end seemed to be all fairly connected. Editing status: first draft.*
Up to Design Issues

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# Web Security - "HTTPS Everywhere" harmful

The web is (in 2015) a place where security is increasing essential, and always under threat. It is also a space which needs to be consistent, logical, and user-serving. There follow some thoughts following many recent discussions of "HTTPS Everywhere" and points west.

## It's not the "S" in "https:"

A few years after HTTP appeared, around when W3C was founded in 1994, it was clear that an unencrypted and unauthenticated connection was too much of a liability for a lot of serious stuff, such as e-commerce, which everyone wanted to do on the web. (In those days, mass Deep Packet Inspection was not technically feasible, so the ubiquitous snooping which we have to day was not the main driver.) There were, among the ideas, two secure versions of HTTP proposed, one known as S-HTTP and the other, as HTTP-S. To cut a long story short, HTTP-S prevailed.

There was a technical decision as to whether to make HTTPS protocol an extension of the existing HTTP protocol, used to look up URIs which started with "http:", or to give it its own URI prefix.

When you look at that design choice, you have to remember that the URL is being used to communicate between two people, for example, the person who writes the link containing the href with the link, and the person who later sees the link and clicks ion it. Lets look at some of the arguments.

vendors that it should be ring-fenced. The Same Origin Policy in this spirit suggests that once a user enters the secure web by an https: link, then everything which affects the session at all must come also over authenticated TLS. This has led to a class of web apps being broken, in contrast with the usual rule of back compatibility with old content.

(The last point is related to the common design failure that trust is as single-valued scalar thing. It has been more any more clear that we and our systems should not just trust things or not trust them, or even to trust them on a scale form 0 to 1. We trust different people for different things. We trust one person for recommendations on food, and another for movies, and to muddle these trusts could be disastrous. Similarly we allow different agents and services and code modules do access different things for different purposes. Our computer systems must reflect and implement that. A https: secure oil/water boundary does not do that. A symptom if that you can never find the perfect place to put that boundary.)

## Don't break the web

There is a currently (2014, 15) a massive move to get the web secure in the sense of encrypted and authenticated. Of encryption and authentication, the encryption part is the part which has garnered the most attention, both among its promoters and those in governments who protest against it has giving too much power to users, criminals included, compared with law enforcement. Projects such as LetsEncrypt and the

# THE END

