

# Responsive Design: Clever Tips and Tricks

*Vitaly Friedman*

*28/11/2012 @ FOWD, Prague*



Vitaly Friedman, **editor-in-chief**  
and co-founder of SmashingMag

Designing The Well-Tempered Web

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# Designing The Well-Tempered Web

By Rob Flaherty

January 17th, 2012 | Design, User Experience | 28 Comments

As technology evolves, so does the art and craft of Web design. New technology creates new challenges, which require new solutions. Often we're working in uncharted territory, where the solutions demanded really are new. Other times, we're faced with problems of a more universal nature, problems that have a history.

Given the limited history of Web design, we have to look beyond our immediate domain for answers to the more challenging questions. We do this all the time when we draw on the rich history of graphic design and visual arts. But we're not limited to sibling disciplines. If we can identify the abstractions and patterns that constitute our challenges, we can look to any source for guidance. We can look to a seemingly unrelated field, such as psychology or music. We can even look to an episode from the early 18th century about Johann Sebastian Bach.

In this article we'll look at what Bach has to do with modern Web challenges — Particularly the challenge of designing for devices with diverse attributes and capabilities.

## Bach And “The Well-Tempered Clavier”

In 1722, Bach put together a book of solo keyboard works intended as a collection of educational pieces for young musicians. The book contained 48 pieces — a prelude and fugue in every major and minor key. Now a staple of the Western canon, it's regarded as one of the most important works in the history of Western music. He named the book *The Well-Tempered Clavier*.

### Smashing Highlights

New High-Quality Free Fonts (January 2012)

Every now and then, we look around, select fresh free high-quality fonts and present them to you in a brief overview. In this selection, we're pleased to present Tondu, Banda, Morning Glory, Matilde, Bohema, Weston Round Slab, Highlands, Cabin, Linden Hill and other fonts. [Read more...](#)

Eight Inspiring Stories Of ASCII Art

Labels are fragile: text and pictures have always been closely connected. From the dawn of written language to the era of microcomputers, much of human creation has explored the relationship between the literal and the figurative, the form and the function. [Read more...](#)

Portfolio Design Study: Design Patterns and Current Practices

We have carefully selected 55 design agencies and Web development agencies, analyzed their portfolio websites and identified popular design patterns. The main goal of the study was to provide freelancers and design agencies with useful pointers for designing their own portfolio. [Read more...](#)

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This talk is about RWD techniques.

This talk is about RWD techniques.  
And simple, clever tricks and ideas.

This talk is about RWD techniques.  
And simple, clever tricks and ideas.  
And (a bit) about our 2012 redesign.

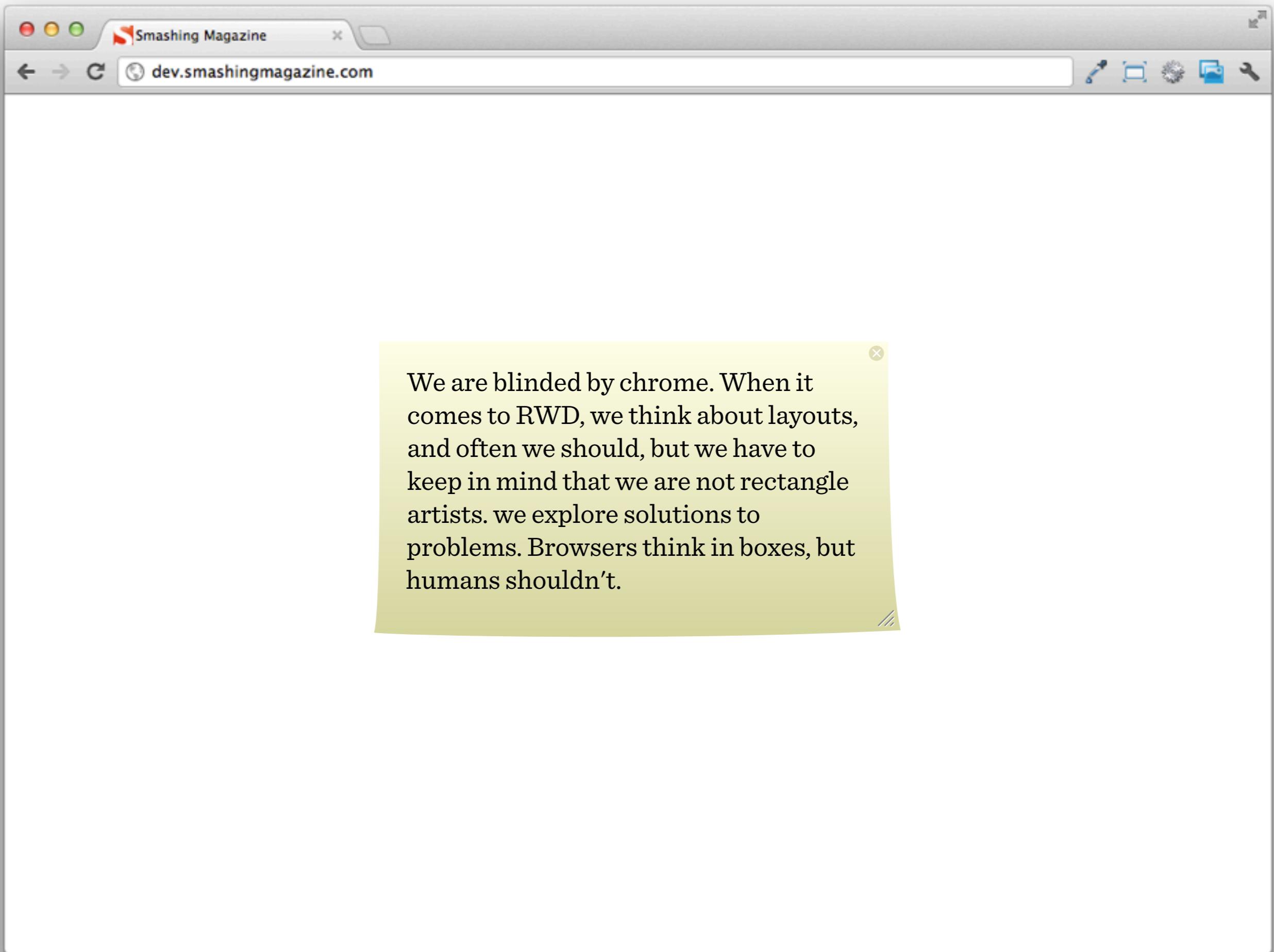
# Responsive Web Design (Extended)

×

When Sydney J. Harris said that, he meant human society and our understanding of computers. But it can relate to what we do as well. When we think about the Web, what do

“ The dangerous thing is not that machines might start thinking like humans, but that humans might start thinking like machines.

— *Sydney J. Harris*



The Boston Globe

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## LATEST NEWS

# Boston school chief to propose school networks

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Developer Steve Wynn on

## BOSTON GLOBE ePAPER →



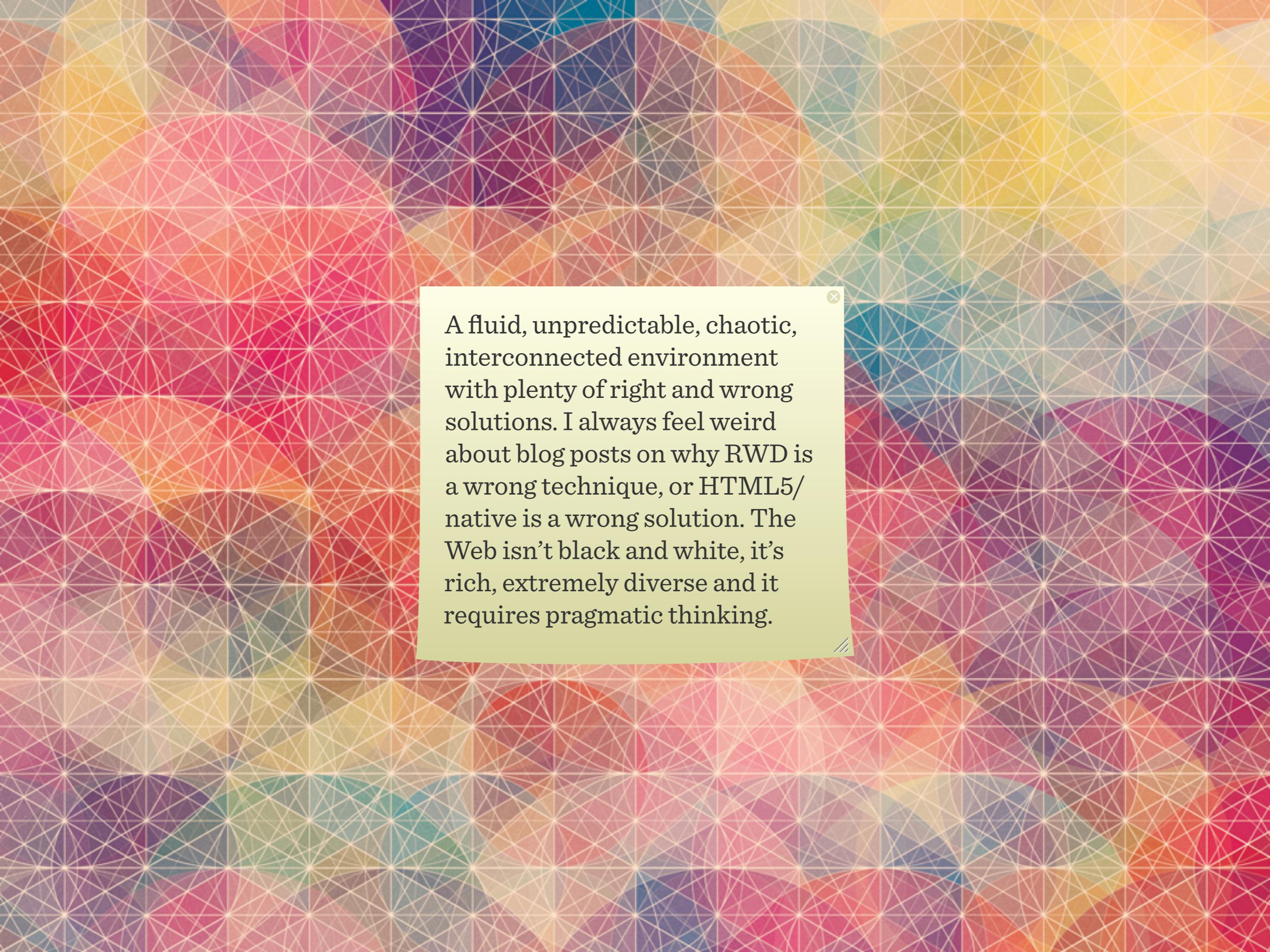
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## GLOBE TALK | DEC. 4, 6 P.M.

## Globe Talk: Boston



A fluid, unpredictable, chaotic, interconnected environment with plenty of right and wrong solutions. I always feel weird about blog posts on why RWD is a wrong technique, or HTML5/native is a wrong solution. The Web isn't black and white, it's rich, extremely diverse and it requires pragmatic thinking.

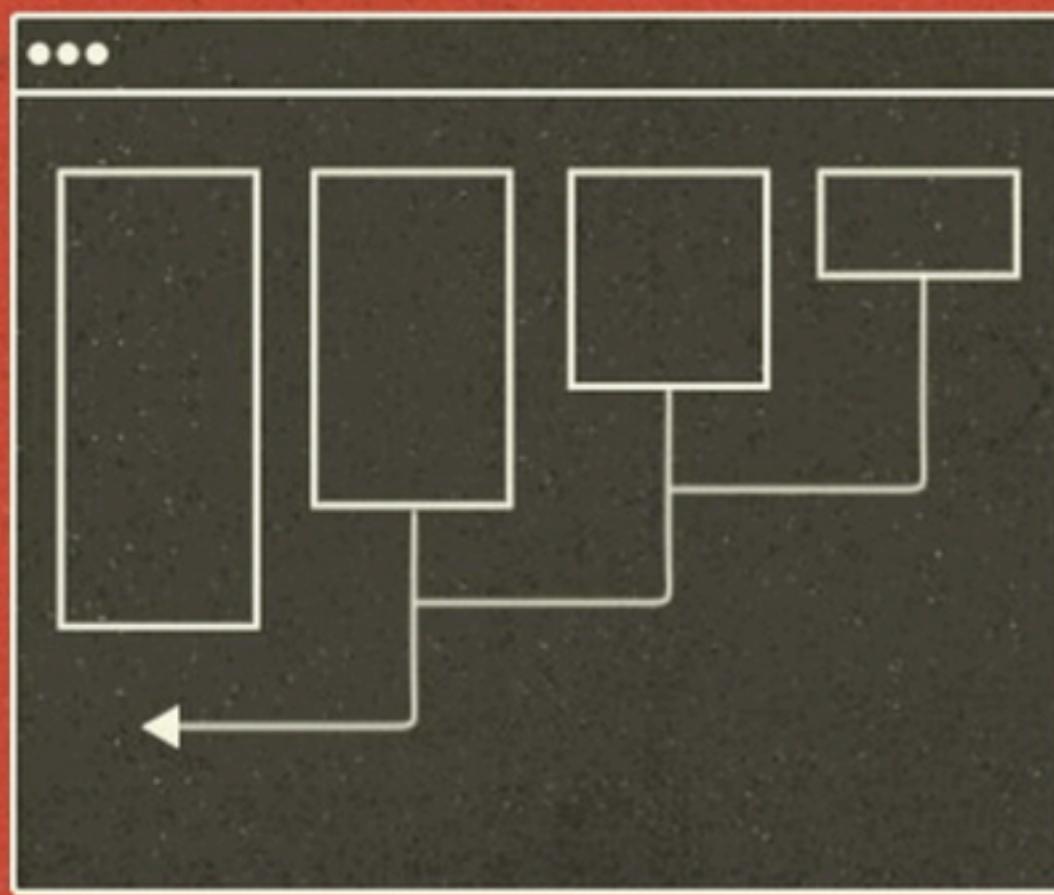
**Responsive Web Design** is an appropriate tool for this “**fluid**” Web.

It's a new **mindset** that requires us to  
*rethink* and *extend* our practices.

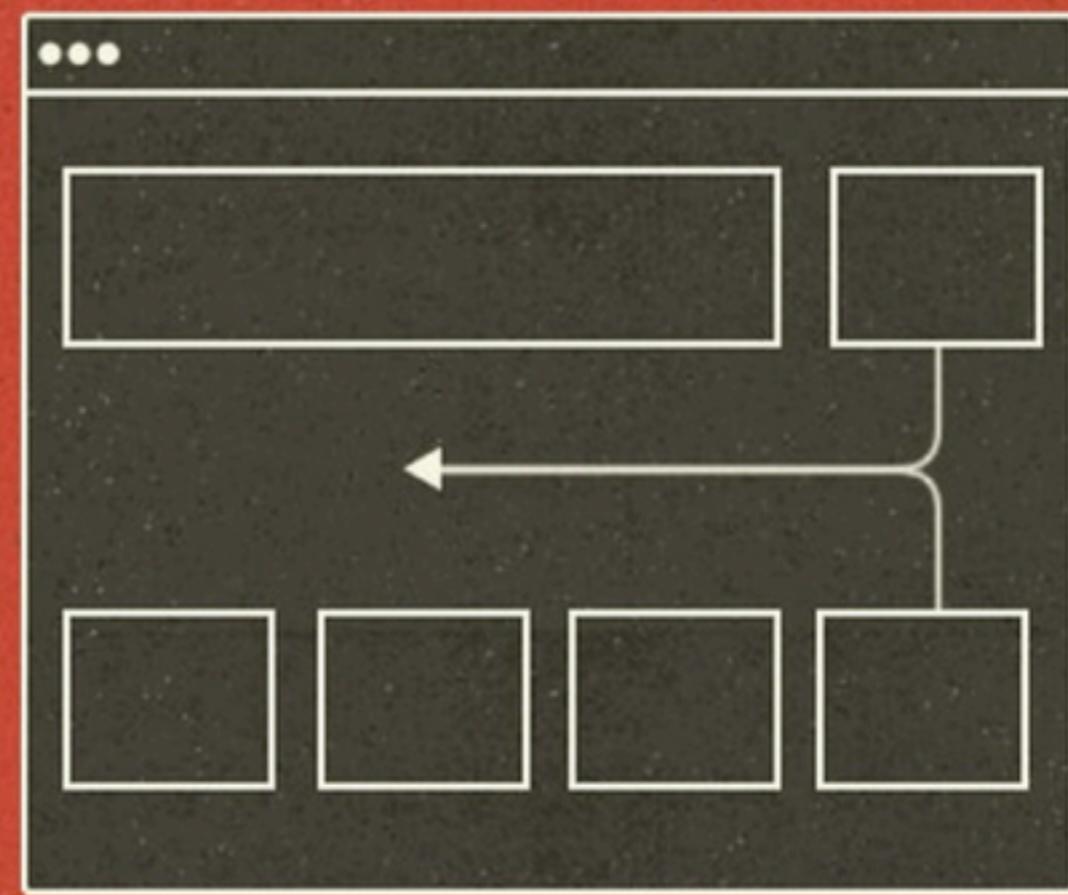
# Content Choreography

“ Media queries can be used to do more than patch broken layouts: with proper planning, we can begin to *choreograph* content proportional to screen size, serving the best possible experience at any width.

— Trent Walton



**FIG. A**



**FIG. B**

## A bare-bones example of content choreography in Responsive Web Design.

1

(header)

2

(navigation) Home | About | Contact | Example

3

(main)

Using flexbox and box-ordinal-group CSS properties, we can change the order of elements on a page at different viewport sizes. In this very basic example I initiate flexbox via a media query in my global styles stylesheet so that only browsers that can a) read media queries and b) have smaller viewports than 33em (i.e smartphones and i.e not IE<9) see the re-ordered items. The circled labels represent the order they appear in the code - resize your browser to see them change if you are on a desktop.

Support for this technique is widespread among smartphones, it is safe to use to re-order page contents for mobile and tablet devices.

4

(aside)

I am using this technique with The Goldilocks Approach as my responsive web design boilerplate. It seems to compliment it perfectly along with a mobile first approach.

5

(banner ad)

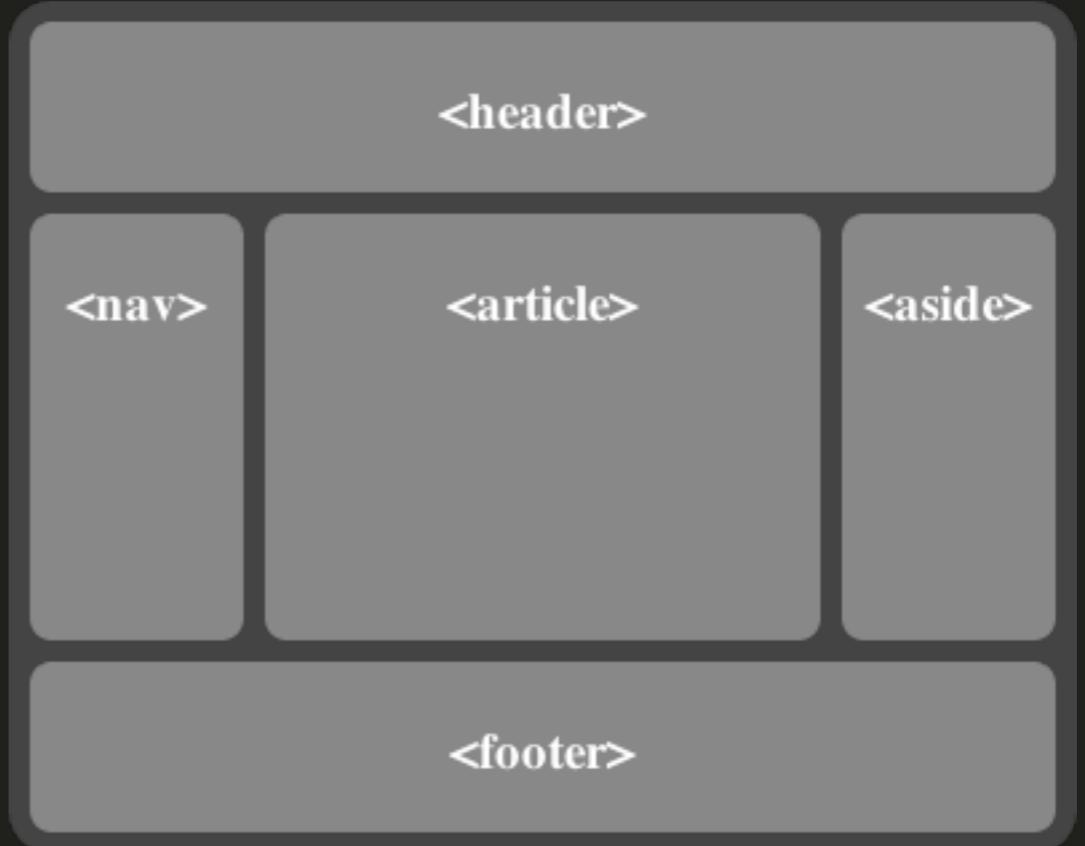
6

(footer)

# Content Choreography

- From the technical standpoint, arrangement of boxes is often implemented using Flexbox.

```
@media screen and  
(max-width: 33.236em) {  
  
#main { display: flex; }  
  
#main > nav,  
#main > aside { flex: 1; }  
#main > article { flex: 2; }  
  
#main > nav { order: 0; }  
#main > article { order: 1; }  
#main > aside { order: 2; }
```



Can I use Flexible Box Layout X

caniuse.com/flexbox

**Flexible Box Layout Module - Candidate Recommendation**

*Method of positioning elements in horizontal or vertical stacks.*

Resources: [Introduction with demos](#) [Mozilla hacks article](#) [Flexbox playground](#)

Global user stats \*:

Support:	27.11%
Partial support:	35.89%
Total:	63%

	IE	Firefox	Chrome	Safari	Opera	iOS Safari	Opera Mini	Android Browser	Blackberry Browser	Opera Mobile	Chrome for Android	Firefox for Android
18 versions back			4.0 -webkit-									
17 versions back			5.0 -webkit-									
16 versions back		2.0 -moz-	6.0 -webkit-									
15 versions back		3.0 -moz-	7.0 -webkit-									
14 versions back		3.5 -moz-	8.0 -webkit-									
13 versions back		3.6 -moz-	9.0 -webkit-									
12 versions back		4.0 -moz-	10.0 -webkit-									
11 versions back		5.0 -moz-	11.0 -webkit-									
10 versions back		6.0 -moz-	12.0 -webkit-									
9 versions back		7.0 -moz-	13.0 -webkit-		9.0 -webkit-							
8 versions back		8.0 -moz-	14.0 -webkit-		9.5-9.6 -webkit-							
7 versions back		9.0 -moz-	15.0 -webkit-		10.0-10.1 -webkit-							
6 versions back		10.0 -moz-	16.0 -webkit-		10.5 -webkit-							
5 versions back		11.0 -moz-	17.0 -webkit-	3.1 -webkit-	10.6 -webkit-			2.1 -webkit-				
4 versions back	5.5 -webkit-	12.0 -moz-	18.0 -webkit-	3.2 -webkit-	11.0 -webkit-	3.2 -webkit-		2.2 -webkit-		10.0 -webkit-		
3 versions back	6.0 -webkit-	13.0 -moz-	19.0 -webkit-	4.0 -webkit-	11.1 -webkit-	4.0-4.1 -webkit-		2.3 -webkit-		11.0 -webkit-		
2 versions back	7.0 -webkit-	14.0 -moz-	20.0 -webkit-	5.0 -webkit-	11.5 -webkit-	4.2-4.3 -webkit-		3.0 -webkit-		11.1 -webkit-		
Previous version	8.0 -webkit-	15.0 -moz-	21.0 -webkit-	5.1 -webkit-	11.6 -webkit-	5.0-5.1 -webkit-		4.0 -webkit-		11.5 -webkit-		
Current	9.0 -webkit-	16.0 -moz-	22.0 -webkit-	6.0 -webkit-	12.0 -webkit-	6.0 -webkit-	5.0-7.0 -webkit-	4.1 -webkit-	7.0 -webkit-	12.0 -webkit-	18.0 -webkit-	15.0 -moz-
Near future	10.0 -ms-	17.0 -moz-	23.0 -webkit-		12.1 -webkit-			10.0 -webkit-		12.1 -webkit-		
Farther future		18.0 -moz-	24.0 -webkit-		12.5 -webkit-							

**Note:** Partial support refers to supporting an [older version](#) of the specification or an [older syntax](#).



UK

Paralympics  
coverage

Home



Medal Table



Live Blog



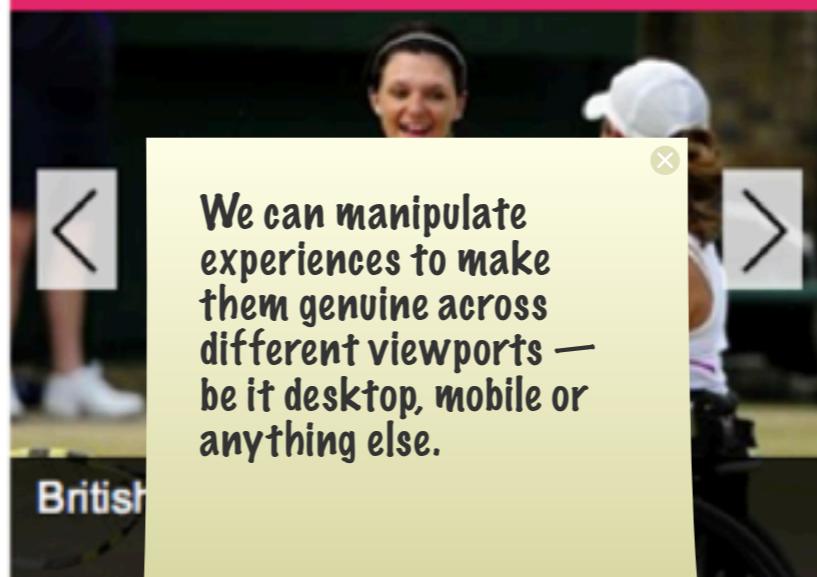
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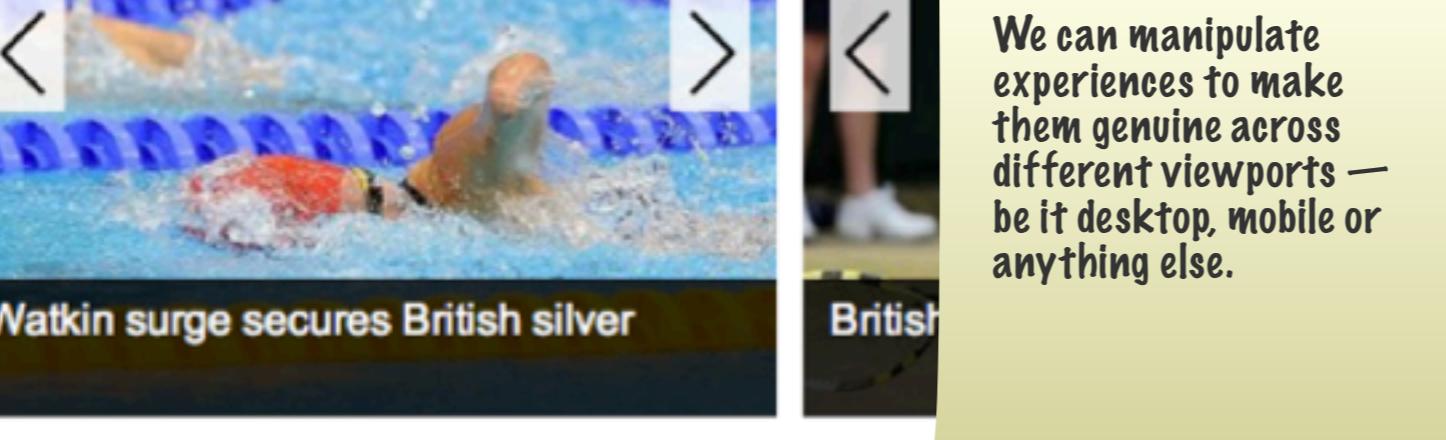
Watkin surge secures British silver



## Highlights



We can manipulate experiences to make them genuine across different viewports — be it desktop, mobile or anything else.



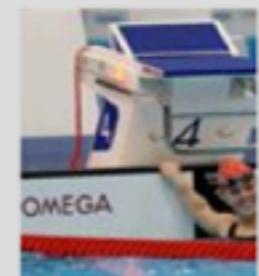
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'Rio Paralympics will be better than London'



## Multimedia

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gets second  
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for  
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five highlight

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Highlights



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'Rio Paralympics will be better than London'

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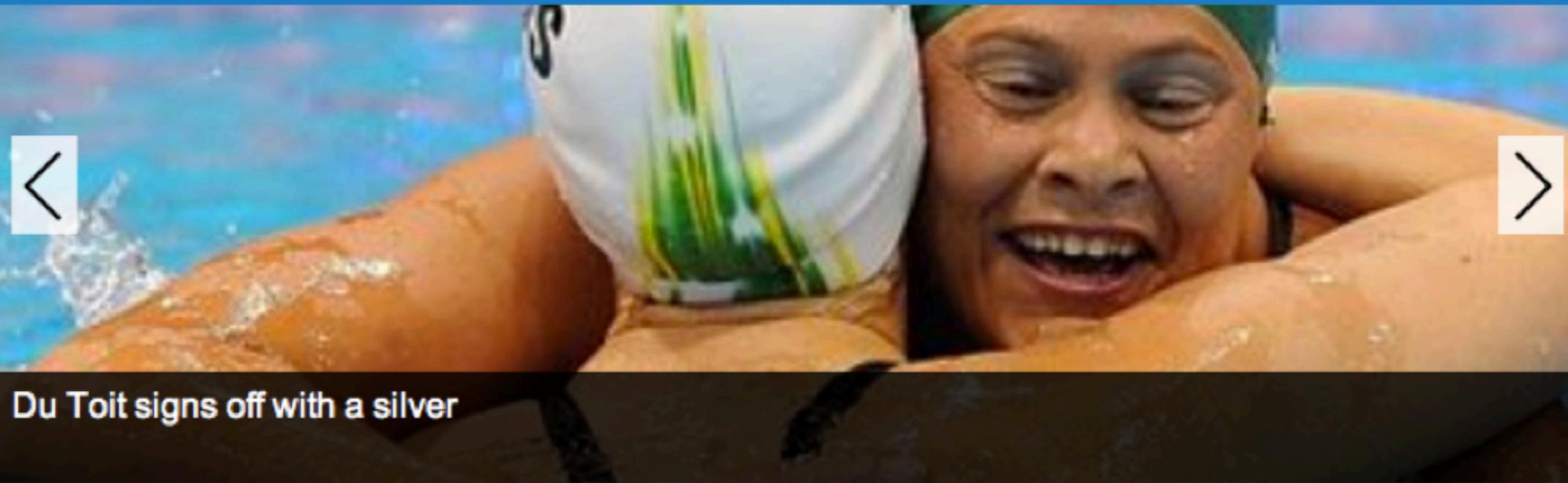
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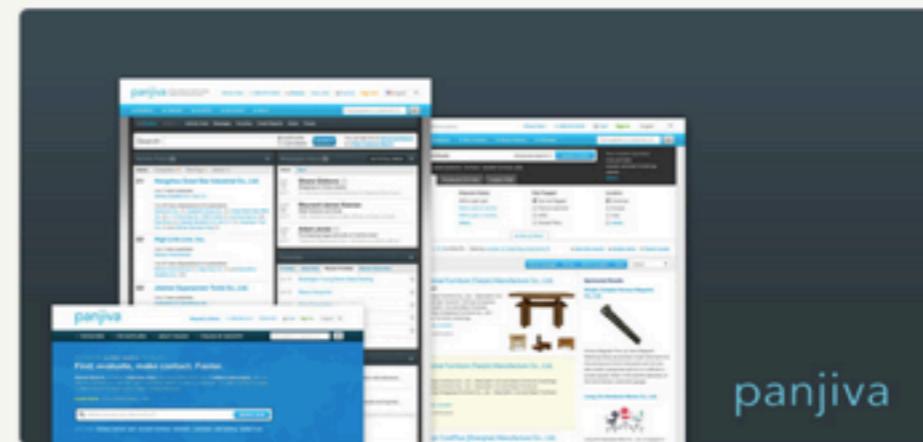
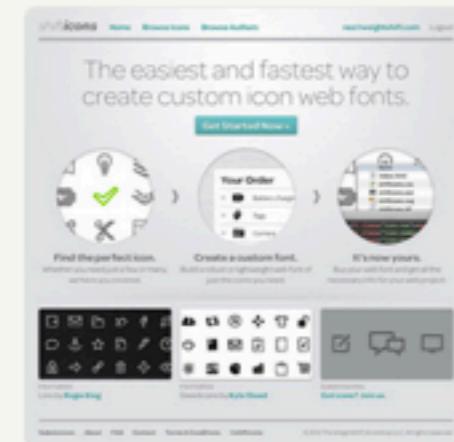
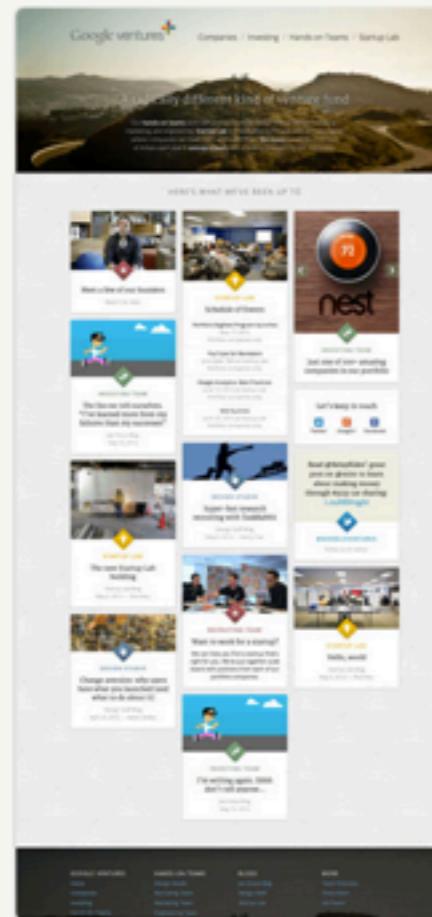
## Highlights



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weightshift.com

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## WORK

SELECTED PROJECTS

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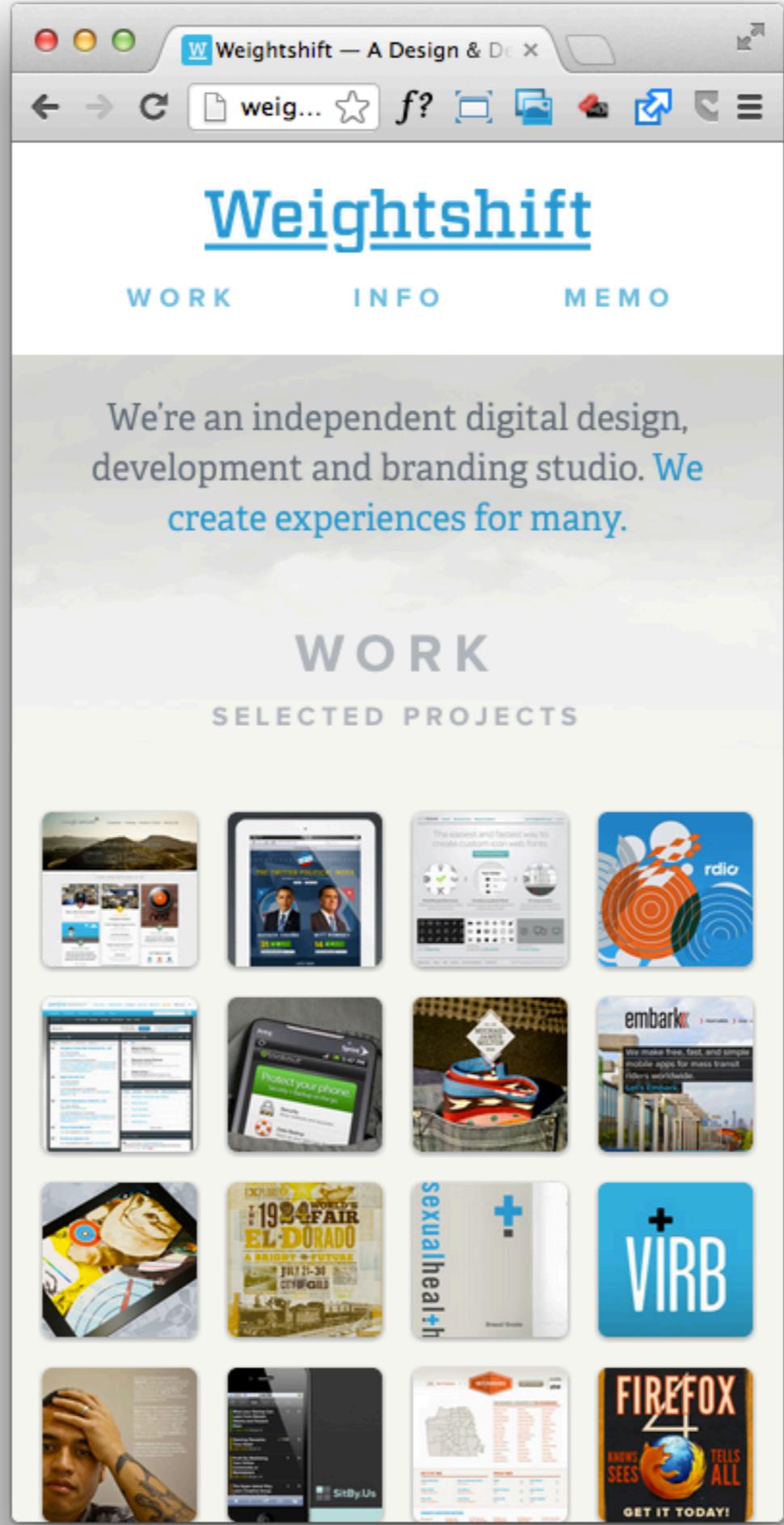
Find the perfect icon for your needs. Create a custom font, and then you can use it in your designs.

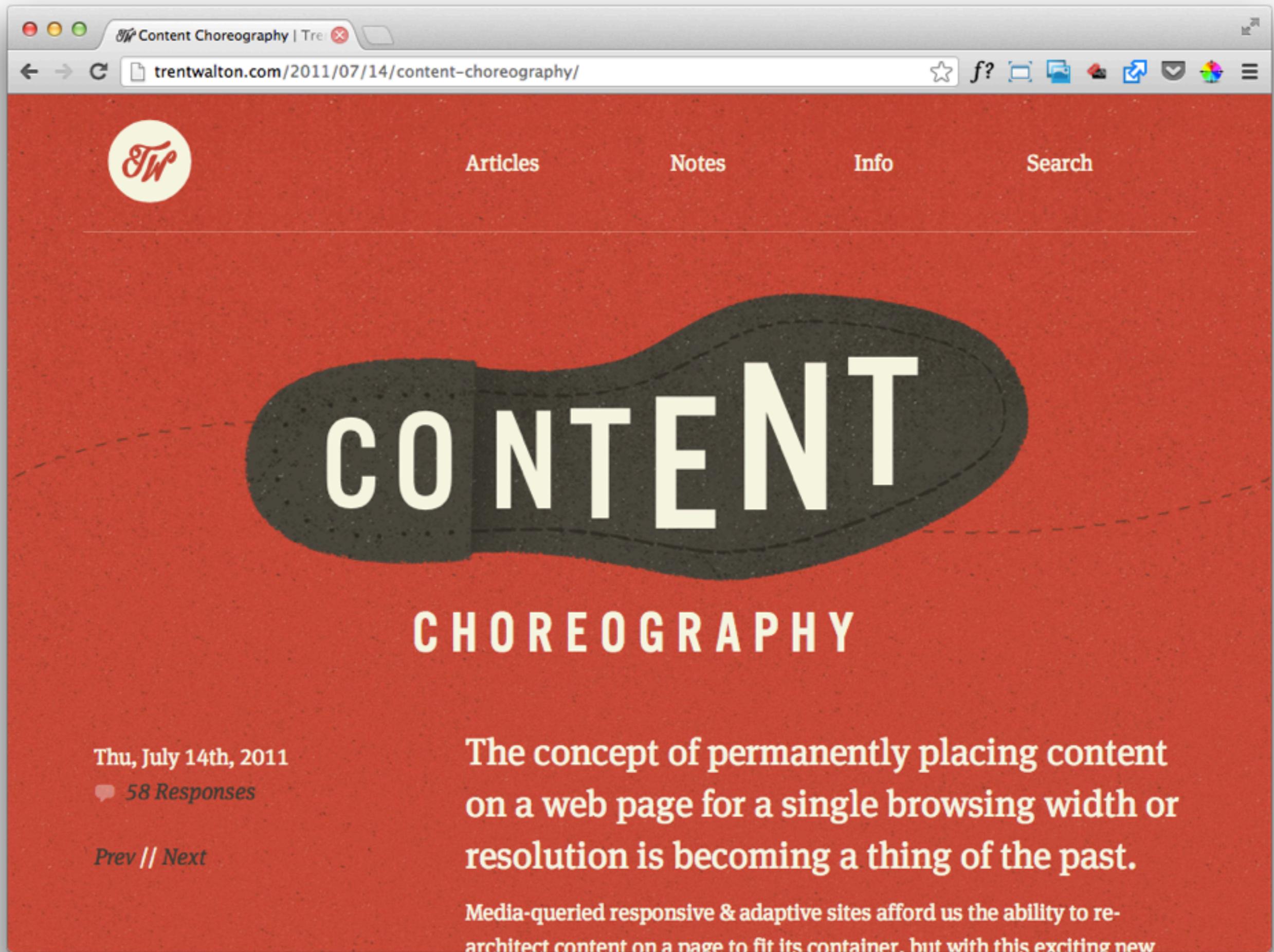
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lookout MOBILE SECURITY



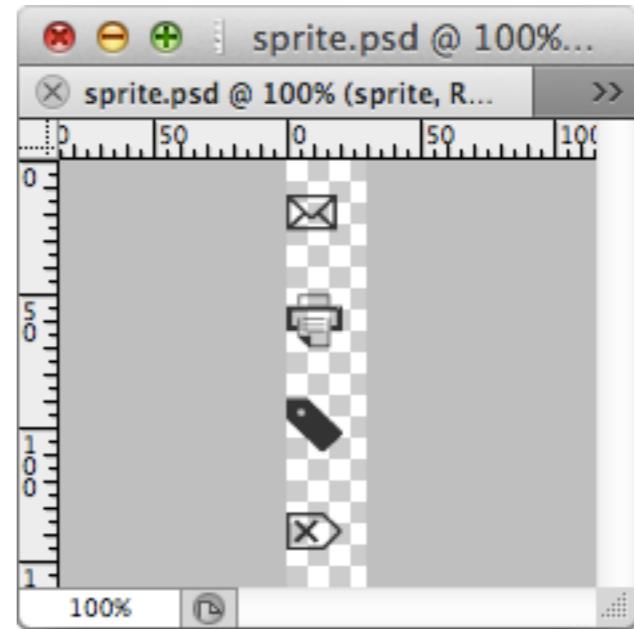




# Resolution Independence

# Resolution Independence

- High pixel density displays prompt us to create **future-proof solutions** for graphics.
- Creating multiple assets for the same graphics (not photos) isn't future-proof.
- Two options: **SVG** and **Icon Fonts**.



- HTML:

```
<ul class="actions">  
  <li><a class="a-share" href="#">Share</a></li>  
  <li><a class="a-print" href="#">Print</a></li>  
</ul>
```

- CSS:

```
.actions a { font-size: 1em; /* Sprite: 30x160px */  
            background-image: url('sprite.png'); }  
.actions .a-share {  
    background-position: 10px 0; }  
.actions .a-print {  
    background-position: 10px -40px; }
```

## PNG sprites



# Share

- HTML:

```
<ul class="actions">
<li><a class="a-share" href="#">Share</a></li>
</ul>
```

## SVG sprites

- CSS:

```
body { font-size: 100%; } /* = 16px by default */
.actions a { font-size: 1em;
            background-image: url('sprite.svg');
            background-size: 1.875em 10em; }

.actions .a-share {
            background-position: 0.625em 0; }
```

# Resolution Independence (SVG)

- SVG files are usually larger and browsers need more time to rasterize and display them.
- Good SVG support: Chrome 4+, Safari 4+, FF4+, Opera 9.5+, IE9+, mobile browsers.
- For legacy browsers (and Android 2.3) we need PNG-fallback with Conditional Comments (IE<9) or Modernizr.



# Share

- HTML:

```
<a class="icon share" href="#">Share</a>
```

- CSS:

```
@font-face { font-family: 'Icon Font';
    src: url('icon-font.eot');
    src: local('☺');
    url('icon-font.woff') format('woff'),
    url('icon-font.ttf') format('truetype'),
    url('icon-font.svg') format('svg'); }

.icon { font-family: 'Icon Font'; font-size: 20px; }

.share:before { content: "s"; }
```

## Icon Fonts



# Share

## Icon Fonts

- HTML:

```
<a class="icon" data-icon="s" href="#">Share</a>
<a class="icon" data-icon="h" href="#">History</a>
```

- CSS:

```
.icon:before {
  content: attr(data-icon);
  /* Optional color definition */
}
```

# Resolution Independence (Web Fonts)

- There are many comprehensive Web fonts:  
*Entypo* and *FontAwesome* are free.
- Excellent support: everywhere but Opera Mini and Android 2.1.
- Build custom, small “bundles” with *Fontello* (combines popular open-source fonts).

Fontello - easy iconic fonts < X

fontello.com

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## Entypo

by Daniel Buce    license - SIL    [home](#) [email](#) [twitter](#) [git](#)

The Entypo icon set includes the following categories:

- Row 1: Music, Document, Search, Microphone, Envelope (highlighted), Heart, Heart, Star, Star, User, User, User, Video, File, Camera, Grid.
- Row 2: List, Checkmark, Cross, Minus, Plus, Minus, Question, Question, Information, Information, Home, Home, Home, Link.
- Row 3: Pencil, Lock (highlighted), Eye (highlighted), Tag, Flag, Thumb Up, Cloud, Cloud, Arrow Left, Arrow Right, Double Quotation, Double Quotation, Less Than, Greater Than.
- Row 4: Refresh, Pen, Feather, Camera, Share, Bookmarks, Chat, Chat, Bell, Triangle Up, Map, Location, Book, Navigation, Leaf.
- Row 5: Trash, Square, Open Square, Open Square, List, Book, Folder, RSS, Phone, Gear, Share, Trash, Calendar, Microphone, Brush.
- Row 6: Bomb, Left Arrow, Clock, Hourglass, Lightbulb, Sun, Stop, Ellipsis, Ellipsis, Ellipsis, Ellipsis, Ellipsis, Ellipsis, Ellipsis, Ellipsis.
- Row 7: Circle Left, Circle Up, Circle Down, Circle Right, Left Arrow, Up Arrow, Down Arrow, Right Arrow, Up Arrow, Down Arrow, Left Arrow, Up Arrow, Down Arrow, Left Arrow.
- Row 8: Right Arrow, Up Arrow, Down Arrow, Left Arrow, Up Arrow, Down Arrow, Refresh, Left Arrow, Right Arrow, Ellipsis, Ellipsis, Ellipsis, Ellipsis, Ellipsis.

# Compressive Images

# Compressive Images

- To display photos properly on high pixel density displays, we don't need hi-res images.
- If a JPG image has relatively small dimensions, we can use a workaround to keep its size small.
- Solution: given a “normal” image resolution, double it and use minimal JPEG compression.

“ ...Given two *identical* images that are displayed *at the same size* on a website, one can be dramatically smaller than the other in file size if it's *highly compressed* and *dramatically larger* in dimensions than it is displayed.

— Daan Jobsis



600×400px file, 0% JPEG compression,  
displayed in **600×400** (file size 7 Kb)



600×400px file, 0% JPEG compression,  
displayed in **300×200** (file size 7 Kb)



**300×200px file (21 Kb)**

---

80% JPEG compression  
displayed in 300×200



**600×400px file (7 Kb)**

---

0% JPEG compression  
displayed in 300×200

Device	PPI	Tested	Working	Browsers
Apple iPad 3	264	Yes	Yes	Safari, Chrome
Apple iPhone 4 / 4S	326	Yes	Yes	Safari, Chrome
Apple MacBook Pro 15 "Retina Display	220	Yes	Yes	Safari
Archos 10.1 G9	149	Yes	Yes	
HTC ChaCha	222	Yes	Yes	
HTC Desire S	252	Yes	Yes	
HTC One V	252	Yes	Yes	
Nokia Lumia 800	252	Yes	Yes	Mobile Internet Explorer 9
Nokia Lumia 900	217	Yes	No	Mobile Internet Explorer 9
Samsung Galaxy Ace	164	Yes	Yes	
Samsung Galaxy Nexus	316	Yes	Yes	
Samsung Galaxy S Advance	233	Yes	Yes	
Samsung Galaxy SIII	306	Yes	Yes	
Samsung Galaxy Tab 2 10.1	149	Yes	Yes	
Samsung Galaxy Xcover	158	Yes	Yes	
Samsung Note	285	Yes	Yes	

## Retina revolution

Geplaatst op 27 juli 2012 door Daan Jobsis



### The devil is in the details

Detail is probably one of the most important values for a designer, an eye for detail should be in our DNA. As a perfectionist I like my designs to be pixel perfect. I am allergic for "jaggies" and ugly compressed artifacts in icons and images on websites. Apple's Retina revolution is an interesting evolution that is turning the design world upside down. The Retina display has a high enough pixel density to prevent pixelation to be noticeable to the human eye. Therefore a Retina display is a lot sharper and more pleasant to look at. Apple has doubled the amount of horizontal and vertical pixels on the iPhone, The New iPad, and now also on the new MacBookPro. The Retina revolution is irreversible, and other companies have already started or will also start implementing this new Retina technology.

Nowadays pixel perfection can be obtained with techniques like @font-face and CSS3. Making fonts, borders, shadows, and gradients sparkle on your screen. These elements are based on vectors or mathematical expressions which allows them to be scaled to enormous sizes without creating distortion. This does not count for rasterized images which consist of pixels. An image that looks good on a normal display will appear blurry on a Retina display. The Retina display blows up the image, it doubles the amount of pixels. There is not enough data for the image to be displayed

← Vorige Volgende →

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PHPCR repository admin using jackrabbitexplorer

### Ondertussen op Pinterest



# Conditional Loading

“ If you [...] had to choose between employing media queries to make the design look good on a mobile device or optimizing the site for performance, you would be better served by making the desktop site *blazingly fast*.

— Jason Grigsby

# Conditional CSS

- We ask browsers to load assets progressively — and only when they *can* be displayed.
- Idea: if a CSS media query was fired, catch it with JavaScript and load additional assets.
- CSS:

```
@media all and (min-width: 45em) {  
  body:after {  
    content: 'desktop';  
    display: none;  
  }  
}
```

# Conditional CSS

- CSS:

```
@media all and (min-width: 45em) {  
  body:after {  
    content: 'desktop';  
    display: none;  
  }  
}
```

- JS:

```
var size =  
  window.getComputedStyle(document.body, ':after').get  
  PropertyValue('content');  
if (size == 'desktop') {  
  // Load some more content.  
}
```

# Conditional CSS (Example)

- HTML:

```
<a href="desktop-friendly-version.jpg">  
  </a>
```

- CSS:

```
@media all and (min-width: 45em) {  
  body:after {  
    content: 'desktop';  
    display: none;  
  }  
}
```

# Conditional CSS (Example)

- JavaScript:

```
var size =  
window.getComputedStyle(document.body, ':after').get  
PropertyValue('content');  
  
if (size == 'desktop') {  
    $('img').each(function(index) {  
        var large = $(this).data('large');  
        $(this).attr('src', large);  
    })  
}  
  
if (size == 'tablet') {...}
```

An Ajax-Include Pattern for i

filamentgroup.com/lab/ajax\_includes\_modular\_content

Initial State:

39° Cloudy WEATHER | TRAFFIC

Expanded, Ajax-enhanced state:

39° Cloudy WEATHER | TRAFFIC

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**Weather**  
**Five-day forecast**

Today MARCH 28

 A shower

54° 41°

Thursday MARCH 29

 A few showers

50° 33°

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The Boston Globe

With this pattern in place, we found a nice balance between loading performance and accessibility: the content begins lightweight, and accessible without Javascript, and it is enhanced into a richer experience on capable devices—all without holding up the initial page load.

From a technical standpoint, the approach was simple: any element in the page could reference an external HTML fragment by URL through a small set of

An Ajax-Include Pattern for Modular Content

filamentgroup.com/lab/ajax\_includes\_modular\_content

filament group

# An Ajax-Include Pattern for Modular Content

Posted by Scott on 03/28/2012

Topics: ajax javascript jQuery mobile php progressive enhancement

While developing the front-end of the [BostonGlobe.com](#) site last fall, one of the toughest challenges we faced was delivering roughly the same content to all devices (and connection speeds) while ensuring the most important content on a page was usable as soon as possible. We approached this challenge with a variety of techniques, such as only loading the most essential JavaScript up-front (weighing roughly 4-6kb tops) and lazy loading the rest, dynamically injecting advertisements, and loading "nice-to-have" content via JavaScript—all after the initial content was delivered and usable.



[Journal](#) [Links](#) [Articles](#) [About](#) [Contact](#)

## Conditional CSS

I got some great comments on my post about [conditionally loading content](#).

Just to recap, I was looking for a way of detecting from JavaScript whether media queries have been executed in CSS without duplicating my breakpoints. That bit is important: I'm not looking for MatchMedia, which involves making media queries in JavaScript. Instead I'm looking for some otherwise-useless CSS property that I can use to pass information to JavaScript.

[Tantek](#) initially suggested using good ol' voice-family, which he has used for [hacks in the past](#). But, alas, that unsupported property isn't readable from JavaScript.

Then Tantek suggested that, whatever property I end up using, I could apply it to an element that's never rendered: meta or perhaps head. I like that idea.

A number of people suggested using font-family, citing [Foresight.js](#) as prior art. I tried combining that idea with Tantek's suggestion of using an invisible element:

```
@media screen and (min-width: 45em) {  
  head {  
    font-family: widescreen;  
  }  
}
```

### About this site

[Adactio](#) is the online home of [Jeremy Keith](#), a web developer and author living and working in Brighton, England.

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### Recommended reading

Hand-picked highlights from the archive.

# Lazy Loading JS, Social Buttons

# Gmail's Lazy Loading

- *Latency* is the time between when a browser requests a resource from a server and when it starts to receive the server's response.
- On mobile, latency is a major UX killer. For a 1Mb page with 85 requests per page, it is **4.5s!**
- JavaScript is *expensive*; parsing takes time and blocks the rendering of the page. Usually you don't need *all* JavaScript right away.

# Gmail's Lazy Loading

- Idea: let browsers download all of the JS right away, but evaluate it “on demand”, i.e. when users need a particular feature.
- Much of the downloaded JS is commented out, and when needed uncommented and eval-ed.
- Gmail's case:  
200 Kb of JS -> 2600 ms page load  
200 Kb of JS (lazy loaded) -> 240 ms page load

# Gmail's Lazy Loading

- ```
<script id="lazy">
  // Make sure you strip out (or replace) comment
  blocks in your JavaScript first.

  /* JavaScript of lazy module */

</script>

<script>
  function lazyLoad() {
    var lazyElement = document.getElementById('lazy');
    var lazyElementBody = lazyElement.innerHTML;
    var jsCode = stripOutCommentBlock(lazyElementBody);
    eval(jsCode); }
</script>

<div onclick=lazyLoad()>Lazy Load</div>
```

Gmail for Mobile HTML5 Series

googlecode.blogspot.de/2009/09/gmail-for-mobile-html5-series-reducing.html

Vytvořit blog Přihlásit se

# Google code The official Google Code blog

Get the latest updates on Google APIs and developer tools.

## Thursday, September 03, 2009

### Gmail for Mobile HTML5 Series: Reducing Startup Latency

On April 7th, Google launched a new version of Gmail for mobile for iPhone and Android-powered devices. We shared the behind-the-scenes story through [this blog](#) and decided to share more of what we've learned in a brief series of follow-up blog posts. This week, I'll talk about how modularization can be used to greatly reduce the startup latency of a web app.

To a user, the startup latency of an HTML 5 based application is critical. It is their first impression of the application's performance. If it's really slow, they might not even bother to wait for the app to load before [navigating away](#). Even if your application is blazing fast after it loads, the user may never get the chance to experience it.

There are several aspects of an HTML 5 based application that contribute to startup latency:

1. Network time to fetch the application (JavaScript + HTML)
2. JavaScript parse time
3. Code execution time to fetch the data and render the home page of your application

The third issue is up to you! The first two issues, however, are directly correlated with the size of the application. This is a tricky problem since as your application matures, it will have more features and the code size will get bigger. So, what to do? Modularize your application! Split up your code into independent, standalone modules. Consider splitting each view/screen of your application and implement each new feature as its own module. This is only half the story. Now that you have your code modularized, you need to decide which subset of these modules are critical to load your application's home page. All the non-core modules should be downloaded and parsed at a later time. With a consistent code size for your startup code, you can maintain a consistent startup time. Now, let's go into some nitty gritty details of how we built an application with lazy-loaded modules.

[How to Split Your Code into Modules](#)

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Blog Archive

# The Two-Click Social Widget

- Load social widgets only when user *explicitly* chooses to take that action to share content.
- Idea: load small social icons by default, and load the FB, Twitter and G+ widgets **on click**.
- Cuts down on bandwidth and on latency.  
(FB button alone weighs 120 Kb + 4 requests).



Ericsson hält nach eigenen Angaben weltweit über 30.000 Patente. Bislang habe man über 100 Vereinbarungen über Lizenzierung von Patenten mit allen wichtigen Firmen der Mobilfunkbranche abgeschlossen. Dabei sei Ericsson jederzeit bereit, standard-relevante Patente zu FRAND-Bedingungen zu lizenziern. Dass aber sehr wohl umstritten sein kann, wie solche FRAND-Bedingungen auszusehen haben, zeigt nicht zuletzt der Prozess zwischen Motorola und Microsoft [um eben diese FRAND-Lizenzierte](#).

So hebt auch Samsung [in einer ersten Reaktion](#) darauf ab, dass Ericsson viel höhere Lizenzkosten als zuvor verlangt habe. Diese seien so hoch gewesen, dass sie einen neuen Lizenzvertrag für Samsung unmöglich gemacht hätten. Samsung habe in den vergangenen zwei Jahren Verhandlungen mit Ericsson auf der Basis geführt, eine FRAND-Lizenzierte zu erreichen, und werde sich nun gegen die überhöhten Forderungen Ericssons zur Wehr setzen. ([jk](#))

[« Vorige](#) | [Nächste »](#)

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Das Fork/Join-Framework in Java

7

Wann sollte man den neuen ForkJoinPool dem klassischen ThreadPoolExecutor vorziehen, und wann lässt man es besser bleiben? Dieser Artikel stellt die wichtigsten Neuerungen des Fork/Join-Framework aus Java 7 vor und vergleicht die Performance in zwei Anwendungsgebieten aus der Praxis.



iX 12/2012

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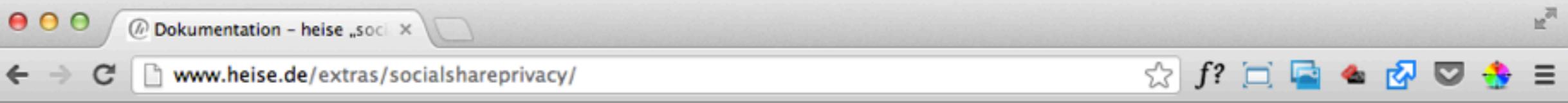
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# jQuery Plug-In socialshareprivacy – Dokumentation

Download des jQuery-Plug-Ins:

[jquery.socialshareprivacy.zip](#)

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Protecting image/  
video aspect ratios

# Protecting Image Aspect Ratios

- When `max-width: 100%;` is applied to an image with `width` and `height` attributes defined in HTML, image rescales incorrectly.
- Solution: add `height: auto;` for images to which `max-width: 100%` is applied.
- CSS:

```
img, video { max-width: 100%; height: auto; }
```

# Intrinsic Ratio For Videos

- To ensure the intrinsic 4:3 or 16:9 ratios for videos, we create a box with the proper ratio, then stretch the video inside to fit the dimensions of the box.

- HTML:

```
<div class="wrapper-with-intrinsic-ratio">  
    <div class="element-to-stretch"></div>  
</div>
```

# Intrinsic Ratio For Videos

- CSS:

```
.wrapper-with-intrinsic-ratio {  
    position: relative;  
    padding-top: 25px;      /* player chrome */  
    padding-bottom: 56.25%; /* 9:16 = 0.5625 */  
    height: 0; }  
  
.element-to-stretch {  
    position: absolute;  
    top: 0;  
    left: 0;  
    width: 100%;  
    height: 100%;  
    background: teal; }
```

No.  
284

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FOR PEOPLE WHO  
MAKE WEBSITES

MAY 26, 2009

## Creating Intrinsic Ratios for Video

by THIERRY KOBLENTZ

Published in: CSS, HTML and XHTML, Scripting

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Did you ever want to resize a video *on the fly*, scaling it as you would an image? Using intrinsic ratios for video, you can. This technique allows browsers to determine video dimensions based on the width of their containing block. With intrinsic dimensions, a new width triggers a new height calculation, allowing videos to resize and giving them the ability to scale the same way images do. See [example one](#).

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Snapshot

Have you ever wanted to resize a video on the fly, scaling it as you would an image? Using intrinsic ratios for video and some padding property magic, you can. Thierry Koblenz shows us how.

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A lightweight, easy-to-use jQuery plugin

## Fluid aspect ratio

We can take this a step further. Suppose we have a widescreen image that looks great on a desktop computer. On a mobile device we don't want to use the same aspect ratio or the image will become too small. We also don't want to use the exact same height or the image becomes too tall. Instead the height should decrease gradually when the width is reduced. We call this a *fluid aspect ratio*.



The effect can be accomplished by decreasing the percentual padding and setting a height on the element. Suppose the large image is 800 by 200 pixels and we decide the image should be only 150 pixels high when the width is decreased to 300 pixels. Now we need to calculate the `height` and `padding-top` attributes.

# Responsive Videos

- We can serve different video files to different devices by using `media` attribute on the `video <source>` attribute.
- Supported in the latest versions of Chrome, Opera, Safari, FF 15+, IE9+, mobile browsers.

# Responsive Videos

- HTML:

```
<video controls preload="none">  
  
  <source type="video/mp4" src="video_small.mp4"  
    media="all and (max-width: 480px),  
          all and (max-device-width: 480px)">  
  
  <source type="video/webm" src="video_small.webm"  
    media="all and (max-width: 480px),  
          all and (max-device-width: 480px)">  
  
  <source type="video/mp4" src="video.mp4">  
  
  <source type="video/webm" src="video.webm">  
  
  <!-- proper fallback content goes here -->  
  
</video>
```

# Vertical media queries & splitting

# Vertical Media Queries

- `min-height` and `max-height` are useful for adjusting the font-size, padding, margin and cropping images.
- Beware of `h/v-media queries collisions` when resizing the browser. Things might easily get out of control.

## Dokumente

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## Vertical Media Queries & Wide Sites

I've been tinkering with the font-size and the media queries that trigger width-based changes for this site regularly over the past month. I thought that maxing out at [20px for body copy at widths above 900px](#) would be my final answer, but I decided to drop in one more increase last week:

```
media screen and (min-width: 1234px) and (min-height:700px) {  
  body {font-size: 137.5%;}  
}
```

This bumps body copy up to 22px for those bold enough to view the site at least 1234px wide. Why 1234px? Just because that's where, with all % values for widths & container padding, my site hits its max-width.

[What's with the vertical media query? I used min-height to target](#)

# Media Queries Splitting

- In development, we can use a breakpoint-based organization for CSS (“min-width”):  
0-up.css, 450-up.css, 720-up.css etc.
- We can also set breakpoints 1px apart and split styles instead of overriding from one media query to the next (“min/max-width”):  
base.css, 0-449.css, 450-719.css etc.

# Media Queries Splitting

- In practice, it's often a good starting point to work with em media queries right away.  
0-up.css, 25em-up.css, 35em-up.css etc.
- If it's not an option, it's a good idea to convert px to em for production code to improve maintenance and avoid zooming issues.





DESIGN

BLOG

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We're Stuff & Nonsense, a small, British web design studio with a big reputation around the world because we design flexible websites that look fabulous on every type of device.

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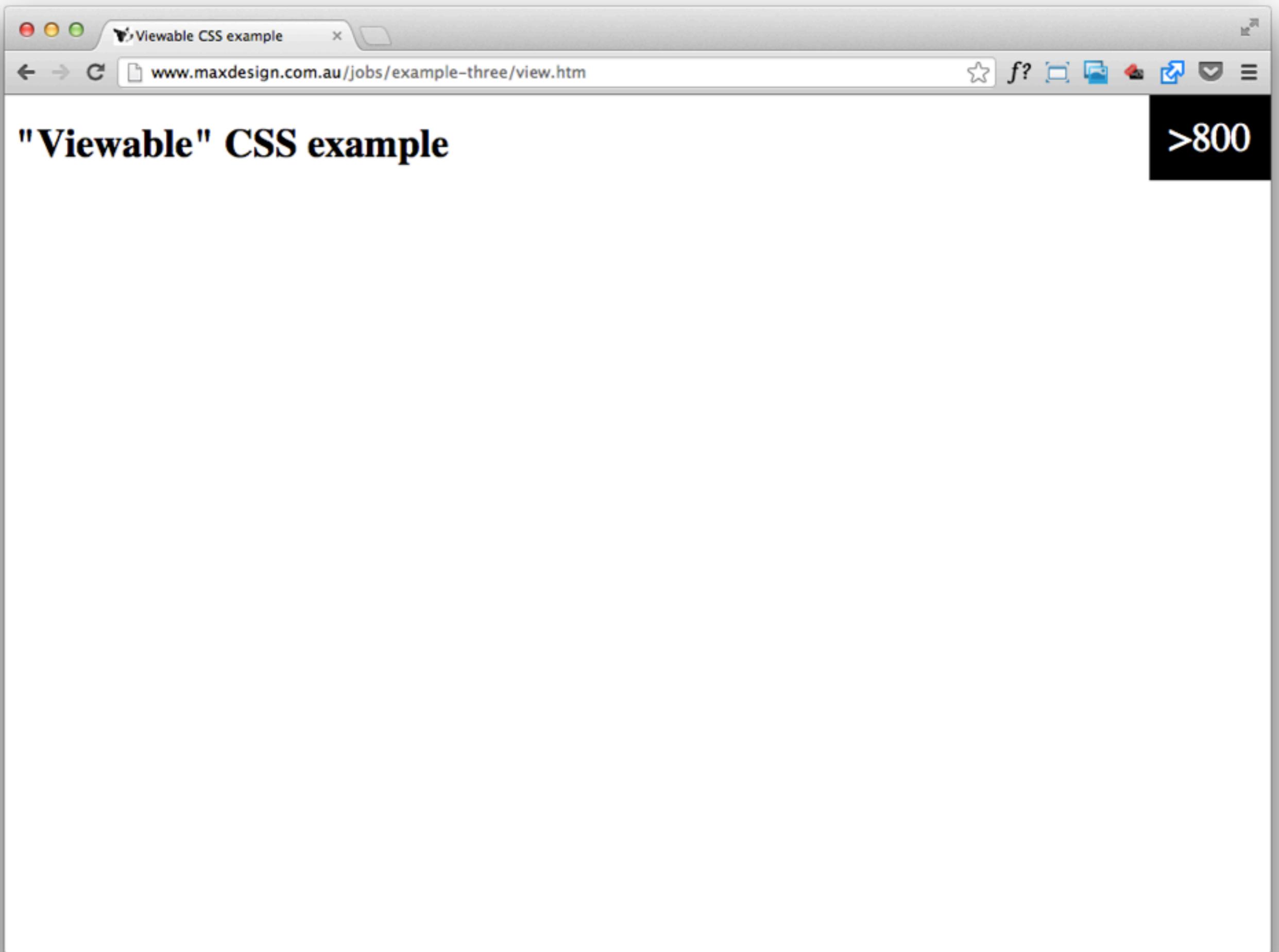
# Debugging Media Queries

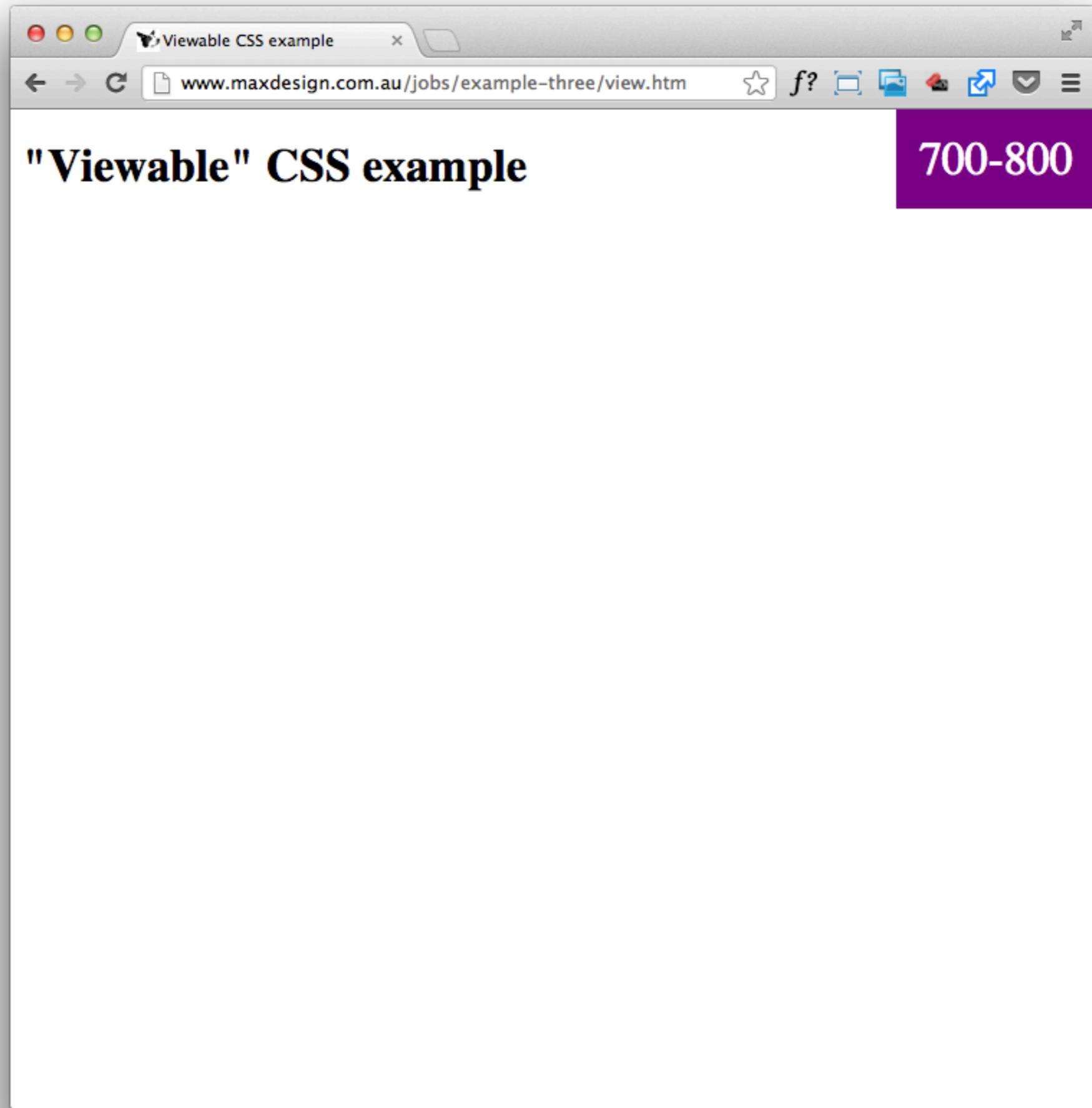
“ Designing for the Web is like visualizing a *tesseract*. We build experiences by manipulating their shadows.

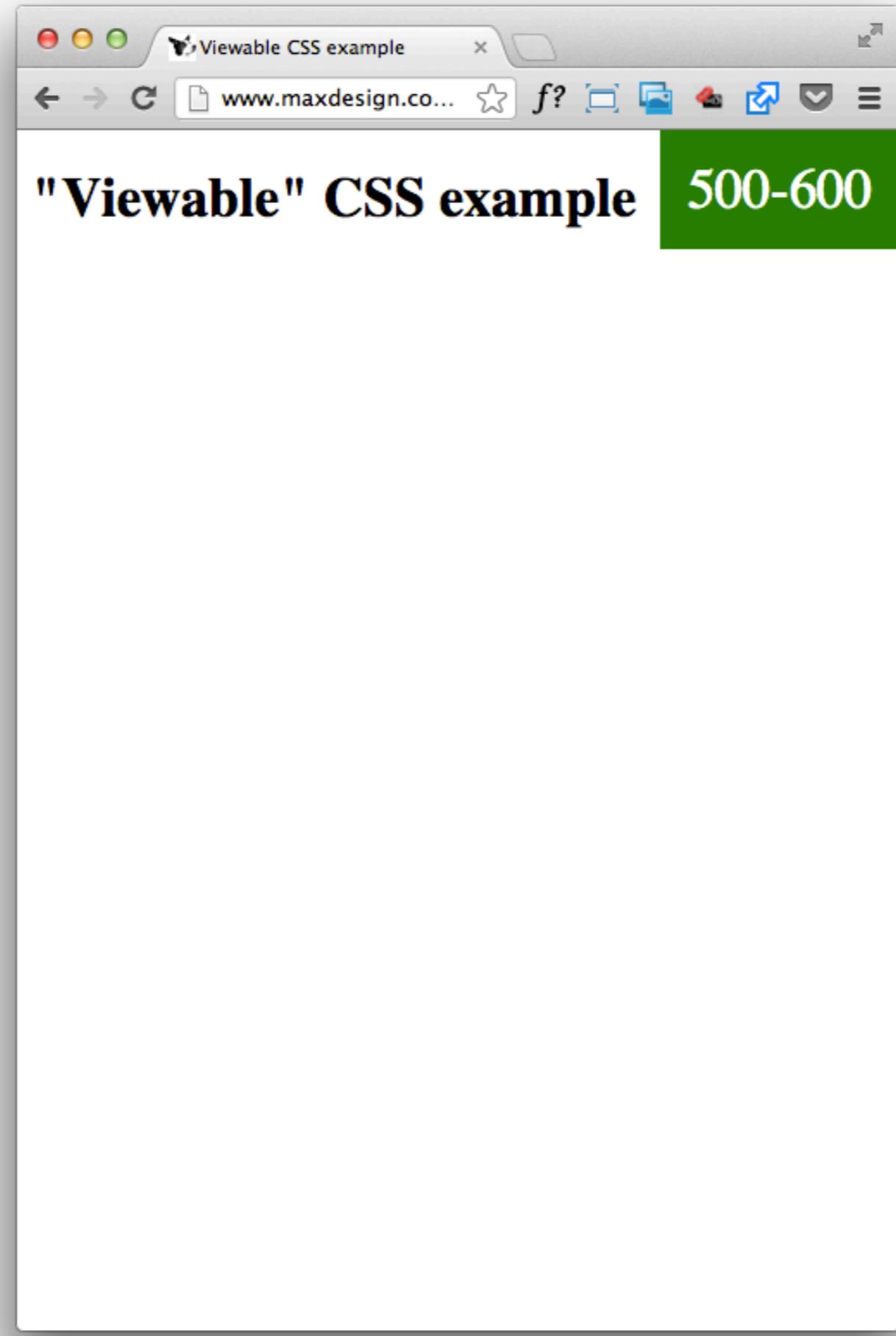
— Tim Brown

# Debugging Media Queries

- Due to lack of convenient tools, debugging RWD often feels like groping in the dark.  
There are some popular techniques though.
- Setting the `body bg color` to different colors for each breakpoint. Also `box-sizing: border-box`.
- The `* technique` for testing for optimal measure in the browser.







People like to test a number of metrics to see why people are not \* staying on a site. I think sometimes we spend so much time focusin\* g on analytics that we have no...

People like to test a number of metrics to see why people are not \* staying on a site. I think sometimes we spend so much time focusin\* g on analytics that we have no...

## Character count

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Debugging CSS Media Queries

johanbrook.com/design/css/debugging-css-media-queries/



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WHAT'S THIS?

I'm Johan, and I'm interested in interface design and front-end development. I freelance as web designer and developer, and study Software Engineering in Gothenburg, Sweden.

[More about me](#)

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# Debugging CSS Media Queries

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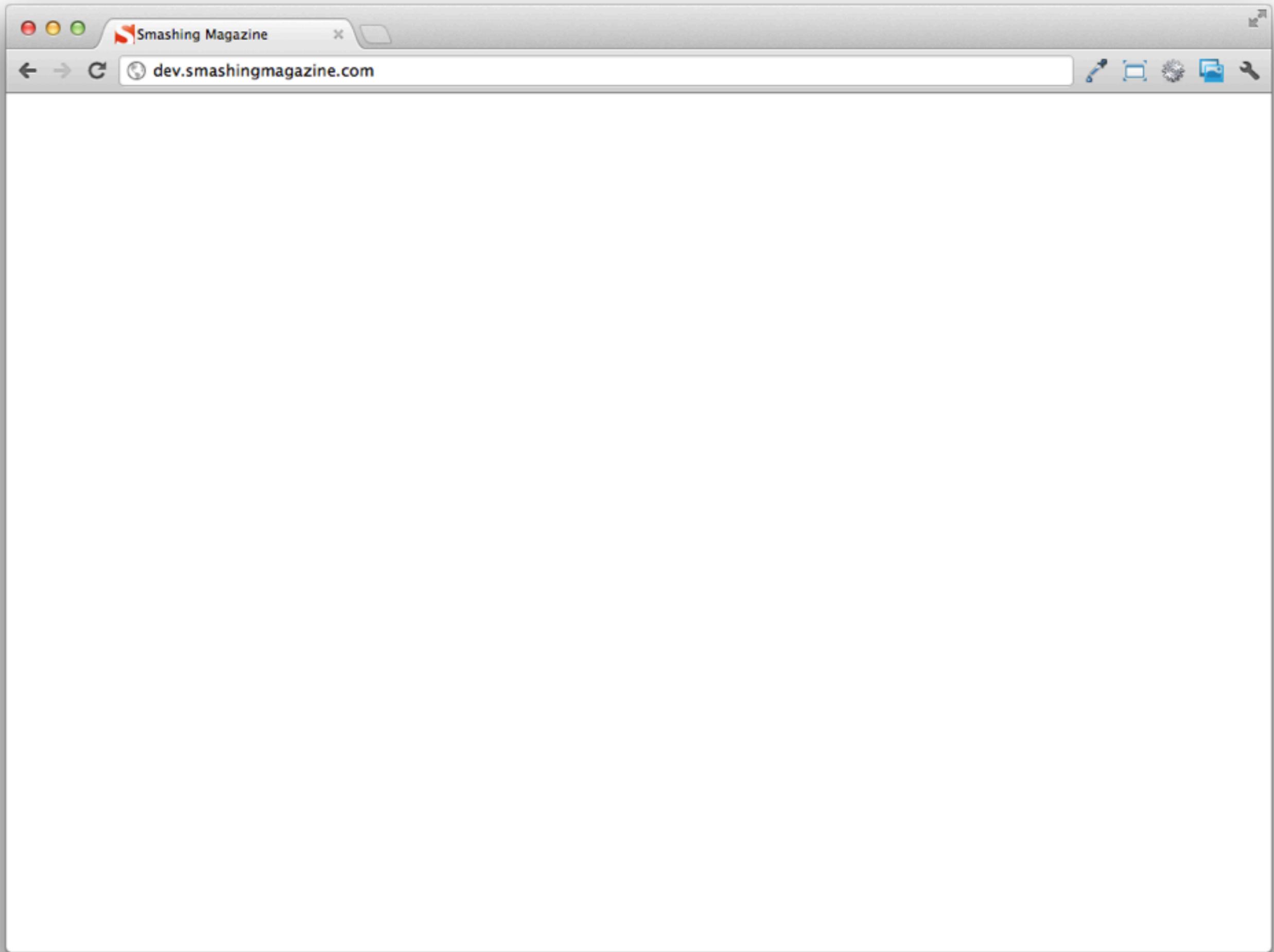
**IN RESPONSIVE WEB DESIGN** we're working with different states, widths, and viewport sizes. Fluidity and adaptive behavior is a hot subject nowadays, and it's perfectly justified when looking at today's mobile browser landscape. We achieve this with CSS's Media Queries. But sometimes it can be messy – I'm gonna share a quick tip for indicating (with pure CSS) which media query that has actually kicked in.

## The problem

When I'm in the early markup stage of a site project I usually lay out a solid, fluid grid foundation to build upon. I'm carving out the different sections of the design in rough code and am also playing around with some media queries – deciding how many to use and how. Some debug stuff is used; boxes that change colour when different media queries fires, and so on. But I sort of wanted a more slick way of visually showing

**Typography-Out Approach** is an option  
for building responsive websites.

# Typography-Out Approach



GOOD

THE SWISH LIFE

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GET THE DAILY GOOD

One good thing a day.

# The Swish Life

CREATIVE&LIVE

SUBURBIA THEME

SUBURBIA THEME	
The Suburbia theme is a clean, modern, and professional design that is perfect for a variety of websites. It features a light color palette with dark blue accents, a large header area, and a footer area.	
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 <h3>About Us</h3> <p>Learn more about our company, including our mission statement, history, and team members.</p>	 <h3>Contact Us</h3> <p>Get in touch with us via email or phone.</p>
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THINK QUARTERLY

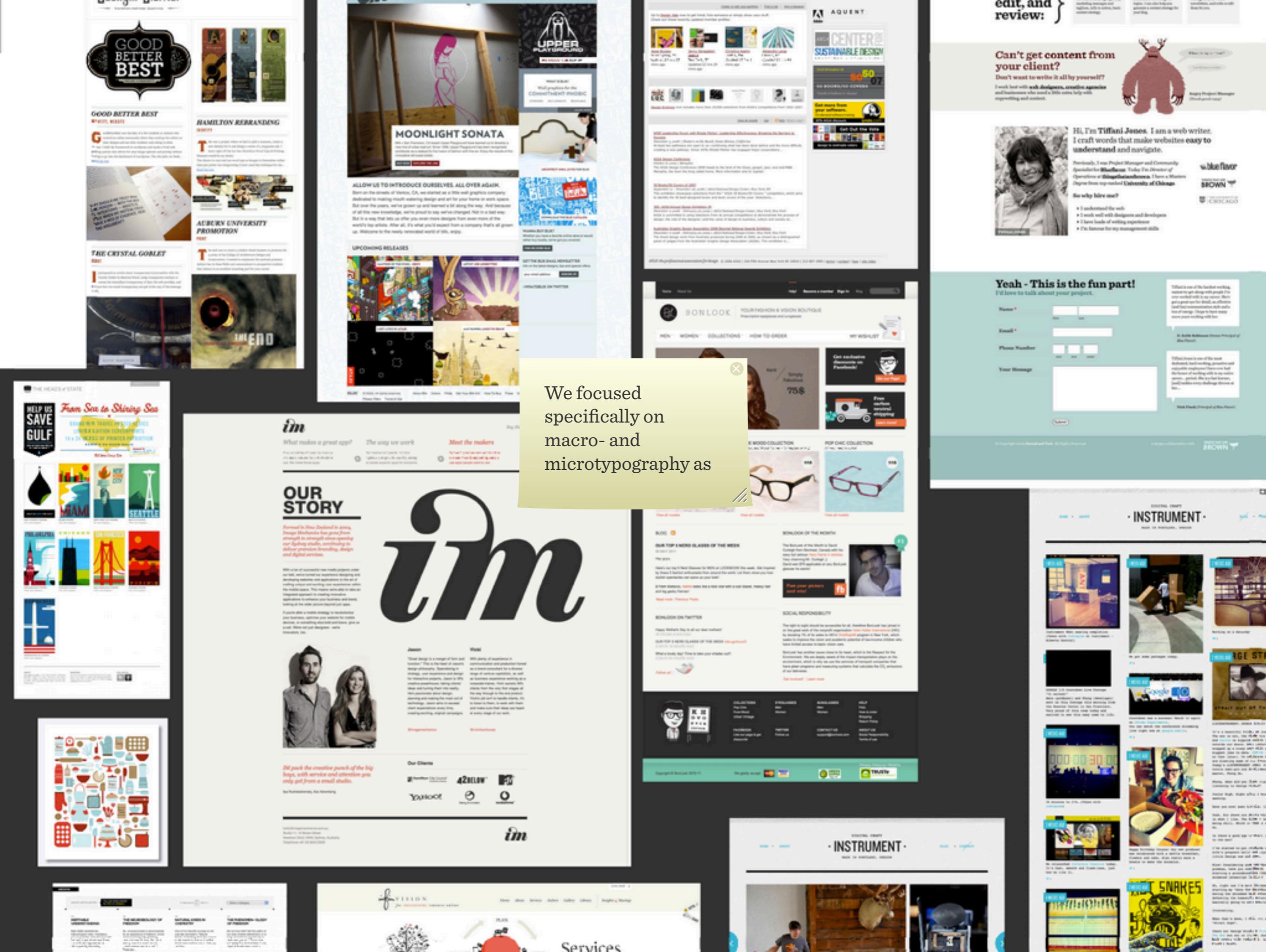
We prepared a series of moodboards to further explore the idea we had, especially to find elements that a new, content-heavy layout could use.



<h2>Food and wine pairing: what to know</h2> <p><b>F</b>inding a great wine and food match is a pleasure. Not only do they taste better together than they do on their own, but it also gives you a little bit of variety you'd never consider.</p> <p>Wine can be overwhelming. There are so many flavors, types, and brands to choose from. Finding some solid probability and pronunciation with all of the different foods and wines from around the world... well, you're left with countless possibilities.</p>	<p><b>Continue Reading</b></p>	
<p><b>CHEESE</b></p> <p>New evidence for wine and cheese marriage in New York may be the effect of the cheese we're eating these days</p>	<p><b>CHEESE</b></p> <p>The classic Brie Can't Crack It Want to eat more cheese? Here's how to do it</p>	<p><b>CHEESE</b></p> <p>Quick fix for 9 common bar cheddars Find out what's the best cheese to use for your next party</p>
<p><b>LIFESTYLE</b></p> <p>6 new foods to try right now These items are catching fire over grocery lists like a virus</p>	<p><b>LIFESTYLE</b></p> <p>Warm weather fashion for women Bodysuit, tank top, shorts, skirts, crop tops, leggings, belt scarves, etc., are our favorite affordable items of the season. We show you!</p>	<p><b>LIFESTYLE</b></p> <p>Are you here at Tumblr account? Want to know more about Tumblr design trends?</p>
<p><b>CONTINUE</b></p>	<p><b>CONTINUE</b></p> <p><b>CONTINUE</b></p>	<p><b>CONTINUE</b></p> <p><b>CONTINUE</b></p> <p><b>CONTINUE</b></p>

The image is a collage of screenshots from various websites, illustrating the theme of innovation and design. It includes:

- A profile page for Dana Eng, featuring a photo of her holding a mug.
- A sidebar with "RECENT POSTS" and "QUOTED" sections.
- A sidebar with "GET CONNECTED" links to RSS Feed, Twitter, Facebook, and LinkedIn.
- A sidebar for "FREDDA FOTO" by Tim Blakely.
- A sidebar for "THE NEW LOOK" featuring "GLORIA STEINEM" and "ALEXANDER HASSARD".
- A large box for "TRANSPORT - FROM A TO B AND EVERYWHERE IN BETWEEN" with the text "SEND YOUR PHOTOGRAPHS, STORIES AND IDEAS. THE BEST STUFF WILL BE PUBLISHED IN COLORS MAGAZINE!"
- A logo for "iA" with navigation links for PROFILE, PROJECTS, GALLERY, and BLOG.
- A navigation bar with links to INTERVIEWS, FEATURES, BOOKS, COMICS, ARTIST LINKS, and EVENTS.
- A main article titled "The Creator Of TED Aims To Reinvent Conferences Once Again" by Tim Blakely.
- A sidebar for "Practical Magic" by Russell Darrow.
- A sidebar for "Next Glass Innovations" with "The Eight Pillars of Innovation" and "Back to Think Innovation Space".



## Proforma



PETR VAN BLOKLAND  
1994  
FONT BUREAU

PROFORMA

PROFORMA  
Ramburgefonsitiv

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FTN DELICATO  
Ramburgefonsitiv

PRODUCTUS  
Ramburgefonsitiv

MORE BY PET...BLOKLAND

PRODUCTUS  
Ramburgefonsitiv

► PROFORMA ULTRA LIGHT

# Painful zc

AaBbCcDdEeFfGgHhIiJjKkLlMm

► PROFORMA ULTRA LIGHT SC

# PAINFUL ZC

AABBCcDDEEFFGgHhIiJjKkLlMm

► PROFORMA ULTRA LIGHT ITALIC

# Painful zor

AaBbCcDdEeFfGgHhIiJjKkLlMm

► PROFORMA ULTRA LIGHT ITALIC SC

# PAINFUL ZC

AABBCcDDEEFFGgHhIiJjKkLlMm

► PROFORMA LIGHT

# Doinf f1 - o

► PROFORMA ULTRA LIGHT - 18 PT

Li European lingues es membres del sam familie. Lor es un myth. Por scientie, musica, sport etc, litot Europa li lingues differe solmen in li grammatica, li pronunciamen commun vocabules. Omnicos directe al desirabilite de un nou

► PROFORMA ULTRA LIGHT SC - 18 PT

LI EUROPAN LINGUES ES MEMBRES DEL SAM FAMILIE. LOR ES MYTH. POR SCIENTIE, MUSICA, SPORT ETC, LITOT EUROPA LI LINGUES DIFFERE SOLMEN IN LI GRAMMATICA, LI PRONUNCIATION VOCABULES. OMNICOS DIRECTE AL DESIRABILITE DE UN NOU

► PROFORMA ULTRA LIGHT ITALIC - 18 PT

*Li European lingues es membres del sam familie. Lor es un myth. Por scientie, musica, sport etc, litot Europa usa li sam vocabules. Solmen in li grammatica, li pronunciation e li plu commun vocabules. Omnicos directe al desirabilite de un nov lingua franca: On refusa*

► PROFORMA ULTRA LIGHT ITALIC SC - 18 PT

LI EUROPAN LINGUES ES MEMBRES DEL SAM FAMILIE. LOR ES

Edit

## My Notables



Search

**Paper Outline**

I. An introduction to the world of Thoreau  
Thoreau was famously the author of the...

**Introducing...** 04/02/10

Lovingly handcrafted for Apple's revolutionary device, Notably is a remainin...

**English Lecture** 03/30/10

To really understand Middlemarch, we have to begin with understanding its pseudony...

**Dinosaurs &...** 03/30/10

As anyone who saw movies in the last decade is all too well aware, the delicate...

**Chapter 2** 03/30/10

The cognitive abilities of primates are highly specialized for complex foraging tasks and...

**Features** 03/30/10

\* A beautiful writer's tool, with touchable design crafted exclusively for the iPad....

# Dinosaurs & Sci

As anyone who saw movies in the last decade is all too well aware, the delicate relationship between paleontology and modern science is one that is fragile. I mean, just look at what scientists might try to bring back rather than their larger and awesome peers.

**Text Size****A****A****Font**

Baskerville



Cochin

Palatino

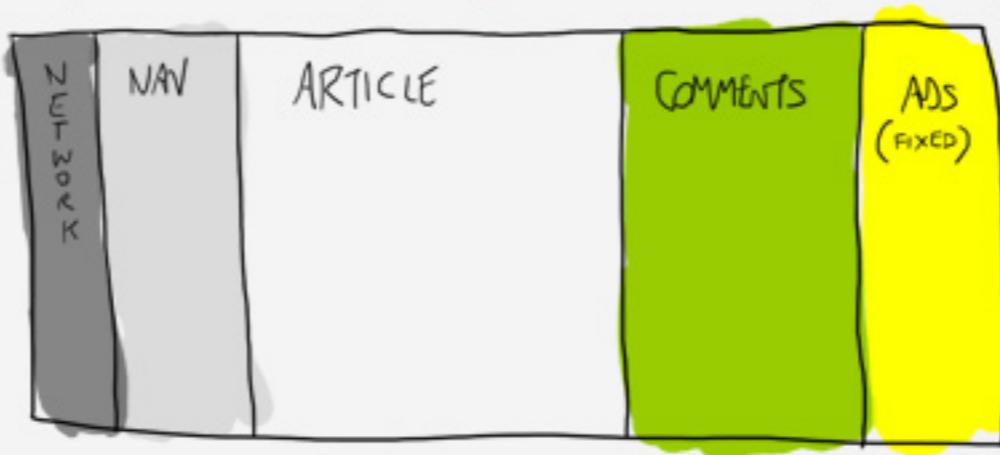
Times New Roman

For example, one of the smallest known dinosaurs (a tiny pterosaur, to be more precise) had a wingspan of just ten inches. Now, no offense to the little guy, but if my tax dollars are going to go towards dinosaur regeneration, I want them to contribute to something a big more imposing. Perhaps a full-size pteranodon or even the stately brontosaurus?

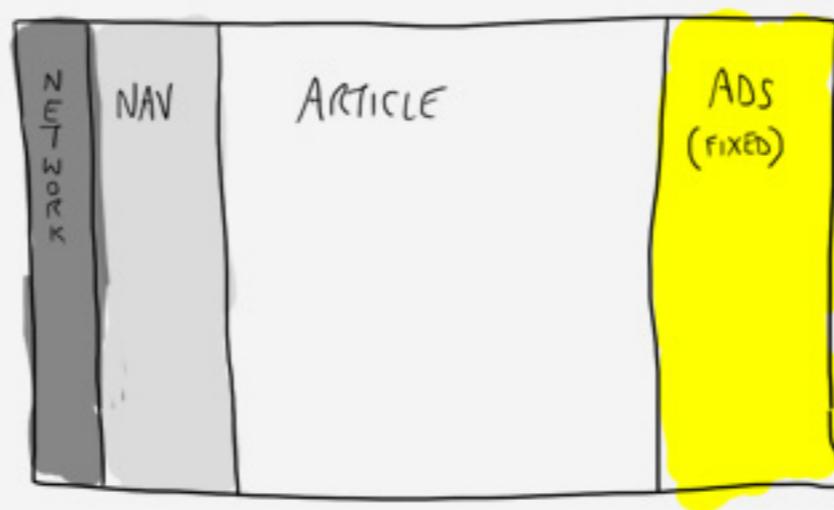
With regard to the contentious question of herbivores versus carnivores, I believe that we should not be too picky. Let us not give in to our passions on this issue and become distracted from the critical issue of body mass. After all, if regenerated dinosaurs can make the ground tremble beneath our feet, will



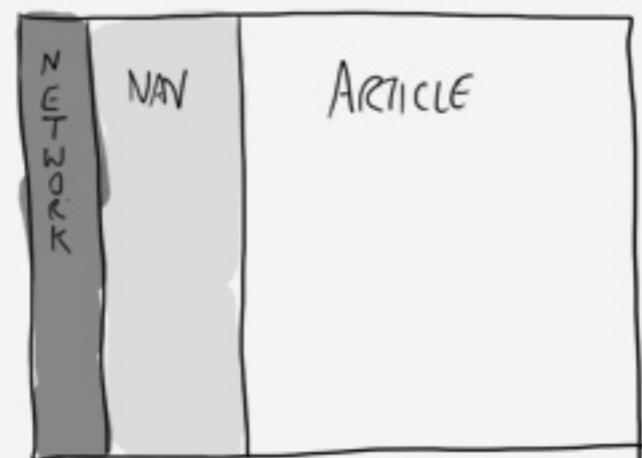
Very wide window (2000px+, Cinema Display, etc.)



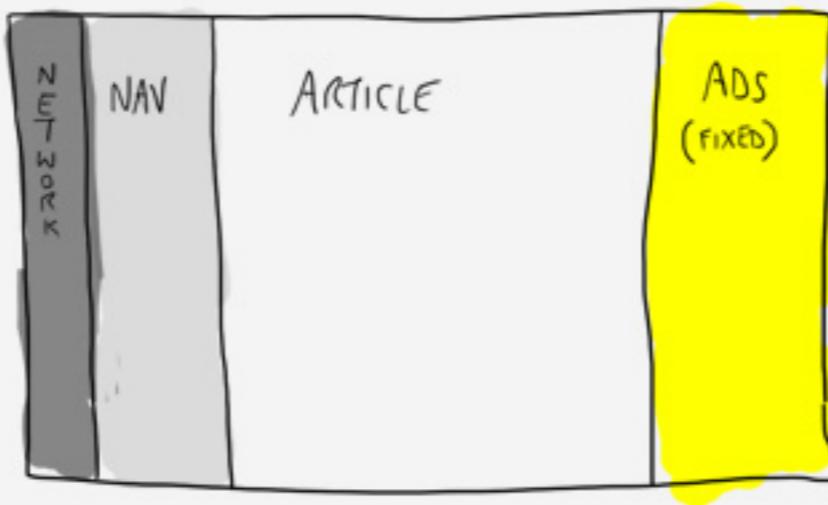
Average desktop size — comments drop below article



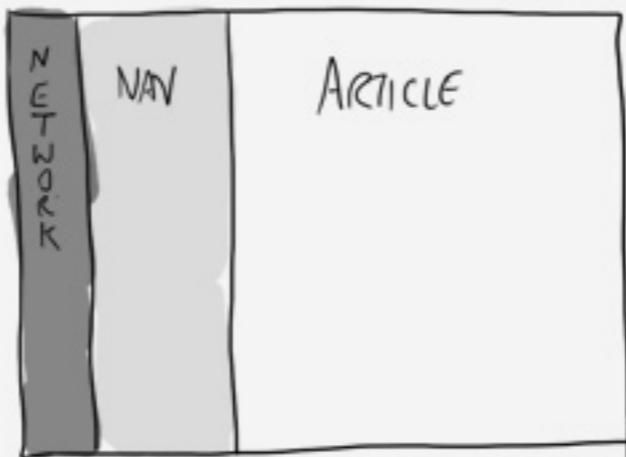
Small desktop / landscape iPad — comments and ads drop below article



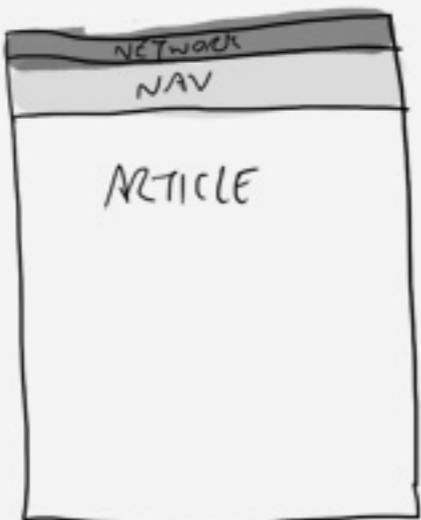
Average desktop size — comments drop below article



Small desktop / landscape iPad — comments and ads drop below article



Portrait iPad and below — top-down, vertical approach



Our design process was defined by one major constraint: **perfect measure.**

“

If we could adequately typeset an article and thus establish the general context of the design, everything else would follow. [...]

The key attribute for achieving perfect typesetting was **perfect measure**: a good average between 45 and 90 characters per line—on **all** screen resolutions.

— *Elliot Jay Stocks, “Smashing Book 3”*

Full Library | Typekit

https://typekit.com/fonts

typekit by Adobe

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Find fonts

Classification

M Sans Serif M Serif M Slab Serif M Script

M Blackletter M Mono M Hand M Decorative

Choose sample text... edit A A Sort by Featured

Freight Sans Pro Phil's Fonts

Futura PT ParaType

Adobe Text Pro Adobe

FacitWeb

Adelle Web TypeTogether

Museo Slab exlibris Font Foundry

FF Cocoon FontFon

FF Meta Serif Web FontFont

Trajan Pro Adobe

Chapa Adobe

AD AB 246 246

Standard or Caps Only Upper or Lower

So we started looking for typefaces that would best express our new vision, values and our design persona...and oh boy were we excited. We felt like a kid in a candy store... until we had to be thrown into cold shower.

With the abundance of rich typefaces on the Web, we excitedly jumped into the myriad of possibilities. We experimented with literally dozens of typefaces from several type foundries in various pairings: we considered Centro Sans and Centro Serif, Meta and Meta Serif, Adelle, Ronnia, LFT Etica, FF Tisa, just to name a few. We observed how they looked at different font sizes and how well they worked together. We examined how well they appeared in bold and italic and in headings and body copy, as well as how they worked in less obvious contexts such as image captions.



Typefaces should be optimized for long reading on (many) screens and **fit various contexts.**

### The Dark Side of Usability →

There is some actual data supporting a counter-intuitive idea I postulated about a while back:

*People using the more difficult interfaces tended to perform better, were less fazed by distractions and were found more likely to transfer their skills to new interfaces or tasks.*



## EXPLORE THE ARCHIVES

### LEVEL-BASED LEARNING

- Beginner Foundations
- Intermediate Ideas
- Advanced Concepts

OS	Visitors		Filter results...
 Windows	<b>15,022,901</b>	60.4%	<div style="width: 60.4%; background-color: #337AB7;"></div>
 <a href="#">Windows 7</a>	<b>9,818,101</b>	39.5%	<div style="width: 39.5%; background-color: #337AB7;"></div>
 <a href="#">Windows XP</a>	<b>4,006,209</b>	16.1%	<div style="width: 16.1%; background-color: #337AB7;"></div>
 <a href="#">Windows Vista</a>	<b>1,137,177</b>	4.6%	<div style="width: 4.6%; background-color: #337AB7;"></div>
 <a href="#">Windows 8</a>	<b>39,325</b>	0.2%	<div style="width: 0.2%; background-color: #337AB7;"></div>
 <a href="#">Windows</a>	<b>15,746</b>	0.1%	<div style="width: 0.1%; background-color: #337AB7;"></div>
 <a href="#">Windows 2000</a>	<b>5,596</b>		
 <a href="#">Windows 98</a>	<b>406</b>		
<a href="#">More...</a>			
 Mac	<b>7,863,213</b>	31.6%	<div style="width: 31.6%; background-color: #337AB7;"></div>
 <a href="#">Mac OS X</a>	<b>7,863,213</b>	31.6%	<div style="width: 31.6%; background-color: #337AB7;"></div>
 Mobile	<b>1,468,924</b>	5.9%	<div style="width: 5.9%; background-color: #337AB7;"></div>
 <a href="#">iPhone</a>	<b>1,091,114</b>	4.4%	<div style="width: 4.4%; background-color: #337AB7;"></div>



The screenshot shows a web browser window with a toolbar at the top. The title bar reads "SM typeface proposals". The address bar shows the URL "clients.elliotjaystocks.com/smashin...". The toolbar includes various icons for file operations, search, and refresh.

**Set in Skolar**

*By Type Together.* This would be body copy. Far far away, behind the word mountains, far from the countries [Vokalia](#) and [Consonantia](#), there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean.

**Secondary level heading**

Further body copy. A small river named Duden flows by their place and supplies it with the necessary regelialia. It is a paradisematic country, in which roasted parts of [sentences](#) fly into your mouth.

**Button**

**Set in LFT Etica**

*By Type Together.* This would be body copy. Far far away, behind the word mountains, far from the countries [Vokalia](#)

We started out with setting up a couple of demo pages for typography, including links, italics, bold.

With all design distractions removed, we could pay a great deal of technical attention to the type once we set up our basic styles. How legible is this typeface at a particular size? How well does it perform on Windows? Is there a superior version from an alternative font delivery network that perhaps uses PostScript outlines for display sizes? Focusing on these fine details is much easier when you're looking purely at the type and nothing else.

Because there's a lot going on visually on Smashing Magazine—screenshots, buttons and noisy ads—a sans-serif felt like a more sensible, uncluttered route for body copy. In fact, it was difficult to imagine a serif typeface being used for code-heavy articles in the coding section.

SM typeface proposals

clients.elliotjaystocks.com/smashing\_...

## SM TYPEFACE PROPOSALS: FONTDECK & TYPEKIT

### Proxima Nova, rendered by Typekit

*By Mark Simonson.* This would be body copy. Far far away, behind the word mountains, far from the countries [Vokalia](#) and [Consonantia](#), there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean.

Sorry, Proxima Nova rendering is incorrect on this screenshot, but we lost the original files.:-)

[Button](#)

### Proxima Nova, rendered by Fontdeck

*By Mark Simonson.* This would be body copy. Far far away, behind the word mountains, far from the countries [Vokalia](#) and [Consonantia](#), there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean.

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[Button](#)

# New Approaches To Designing Log-In Forms

For many of us, logging into websites is a part of our daily routine. In fact, we probably do it so often that we've stopped having to think about how it's done... that is, until something goes wrong: we forget our password, our user name, the email address we signed up with, how we signed up, or even if we ever signed up at all.

These experiences are not just frustrating for us, but are bad for businesses as well. How bad? [User Interface Engineering's analysis](#) of a major online retailer found that 45% of all customers had multiple registrations in the system, 160,000 people requested their password every day, and 75% of these people never completed the purchase they started once they requested their password.

# New Approaches To Designing Log-In Forms

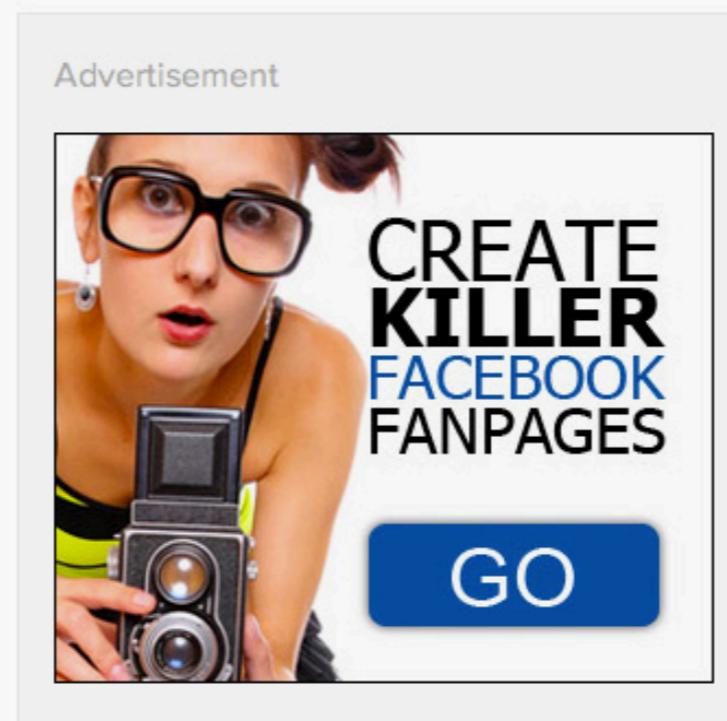
By [Luke Wroblewski](#)

August 22nd 2011

Forms, UI

62 Comments

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Directory

CODING

UX DESIGN

PHOTOSHOP

ALL

# New Approaches To Designing Log-In Forms

By Luke Wroblewski



August 22nd 2011

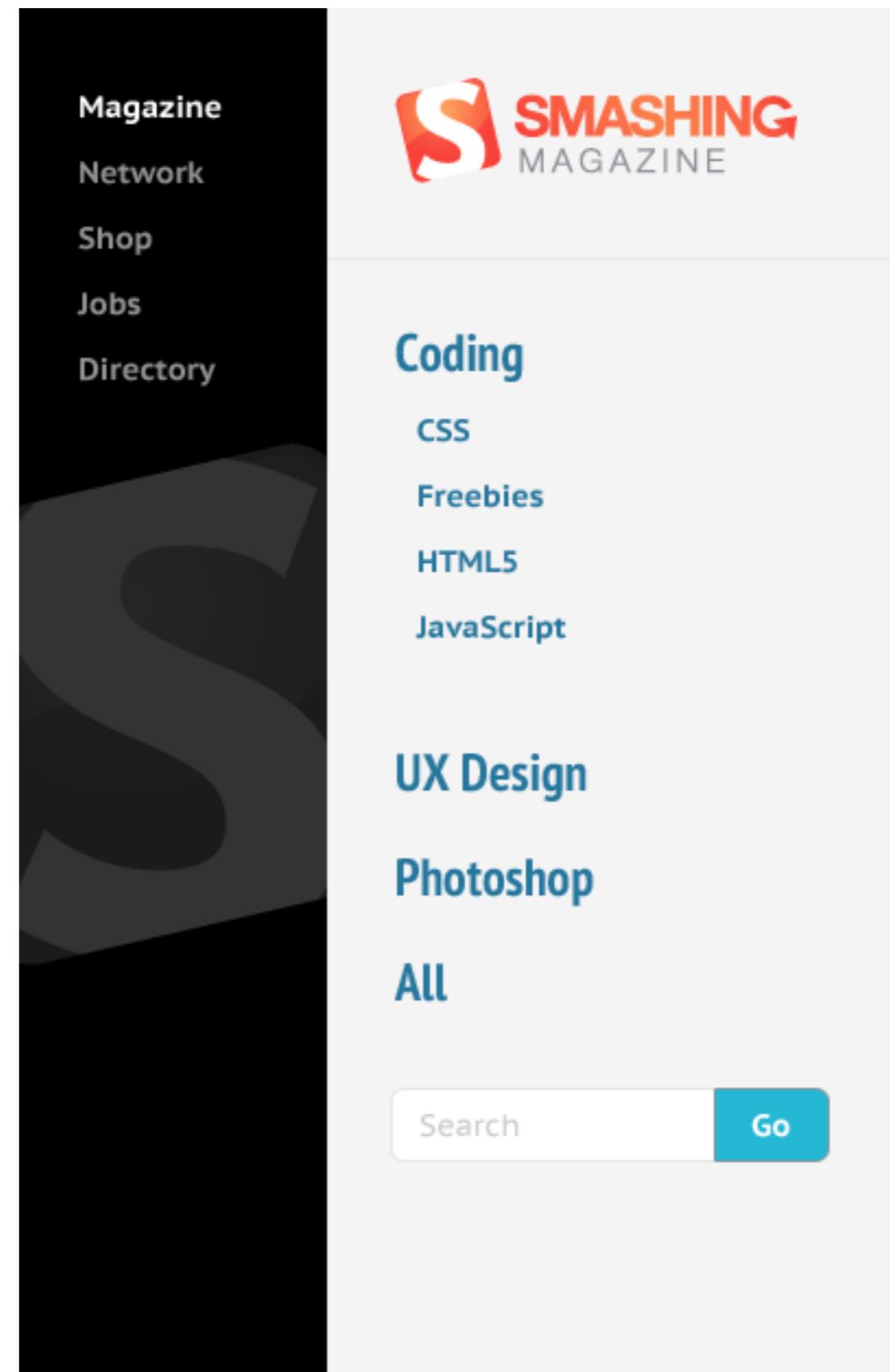


Forms, UI



62 Com

Advertisement



The image shows a mobile version of the Smashing Magazine website. On the left is a dark sidebar with a large, stylized white 'S' logo. The sidebar contains links: Magazine, Network, Shop, Jobs, and Directory. The main content area on the right features the Smashing Magazine logo at the top. Below it are several categories listed in blue: Coding (with sub-links for CSS, Freebies, HTML5, and JavaScript), UX Design, Photoshop, and All. At the bottom is a search bar with a 'Search' placeholder and a blue 'Go' button.

Magazine  
Network  
Shop  
Jobs  
Directory

**SMASHING**  
MAGAZINE

**Coding**

CSS  
Freebies  
HTML5  
JavaScript

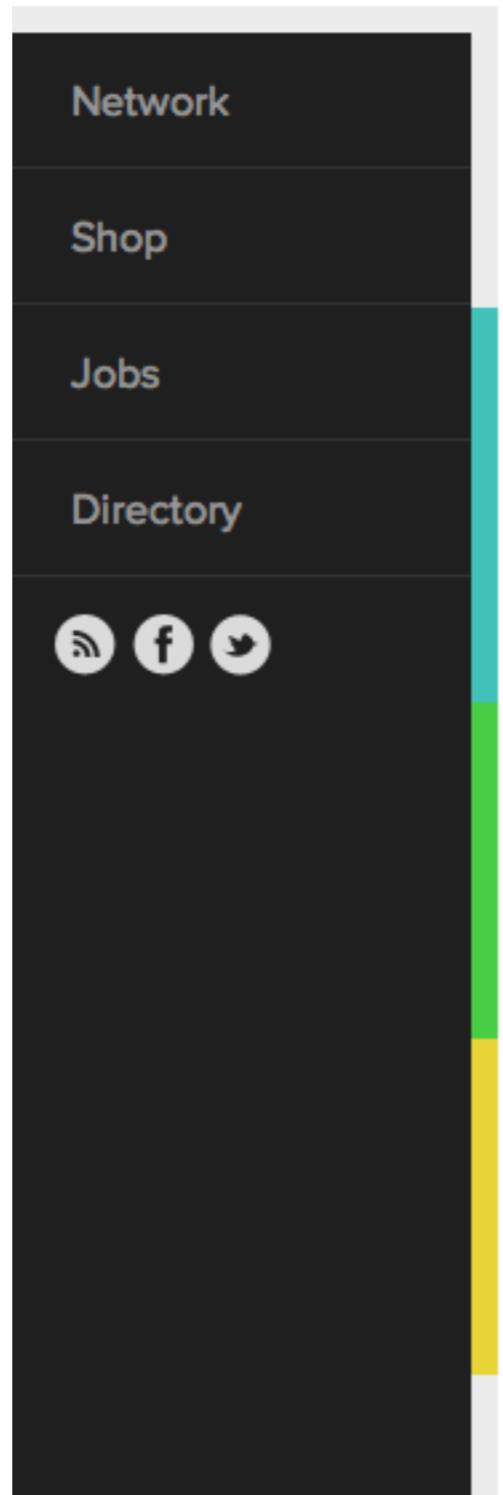
**UX Design**

**Photoshop**

**All**

Search **Go**

Magazine



## Coding

CSS  
Freebies  
HTML5  
JavaScript

## UX Design

Item one  
Item two  
Item three

## Graphics

Photoshop  
Illustrator  
Wallpapers

Magazine Network Shop Jobs Directory

RSS Facebook Twitter

 **SMASHING**  
MAGAZINE

Search... Go

Coding CSS Freebies HTML5 JavaScript

UX Design Item one Item two Item three

Graphics Photoshop Illustrator Wallpapers

Smashing Magazine

Reader Google

376 Beautiful Pen - future AJ shortener Gimme +

Magazine Network Shop Jobs Directory Newsletter

Advertisements Advertise with us

**SMASHING MAGAZINE**

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To top it off, visitors who are not logged in do not see a personalized view of a website's content and recommendations, which reduces conversion rates and engagement. So, log-in is a big deal—big enough that some websites have started exploring new designs solutions for the old problem.

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**Online Inv**  
**TIM Track**  
with ZOHO  
**ZOHO Work**

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**DES TO XHT**  
BRILLIANTLY A

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**EDIT your website DIRECTLY**  
no backend, no database  
**Learn**

MailChimp E-Mail Marketing

**Who need PHP**  
f(S)

MailChimp E-Mail Marketing

[Magazine](#)[Network](#)[Shop](#)[Jobs](#)[Directory](#)[Newsletter](#)

Search...

Go

## Coding

[CSS](#)  
[HTML5](#)  
[Javascript](#)  
[Freebies](#)

## UX Design

[Item One](#)  
[Item Two](#)  
[Item Three](#)

## Graphics

[Photoshop](#)  
[Illustrator](#)  
[Wallpapers](#)

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We started from mobile, and worked  
our way upwards to desktop views.

The screenshot shows a web browser window with the title bar "Designing The Well-Tempered Web" and the URL "dev5.smashingmagazine.com". The page content is from Smashing Magazine, featuring a search bar with placeholder text "e.g. JavaScript" and a red "Go!" button. Below the search bar is a dropdown menu labeled "Smashing Categories". The main article title is "Designing The Well-Tempered Web" by Rob Flaherty, published on January 17th, 2012. The article summary discusses the evolution of Web design as technology progresses.

Designing The Well-Tempered Web

By [Rob Flaherty](#)

January 17th, 2012

Design, User Experience

28 Comments

As technology evolves, so does the art and craft of Web design. New technology creates new challenges, which require new solutions. Often we're working in uncharted territory, where the solutions

The screenshot shows a web browser window with the following details:

- Title Bar:** The title is "Designing The Well-Tempered Web".
- Address Bar:** The URL is "dev5.smashingmagazine.com".
- Toolbar:** Includes standard browser icons for back, forward, search, and refresh, along with several custom icons related to design and development.
- Header:** The Smashing Magazine logo is on the left, followed by a search bar containing "e.g. JavaScript" and a red "Search" button.
- Section Header:** A dropdown menu titled "Smashing Categories" is visible.
- Main Content:**
  - Article Title:** "Designing The Well-Tempered Web" by Rob Flaherty.
  - Article Details:** Published on January 17th, 2012, under the categories "Design, User Experience".
  - Comments:** 28 Comments.
- Text Preview:** A large portion of the article's text is displayed, discussing the evolution of Web design and the challenges it presents.
- Bottom Text:** "Given the limited history of Web design, we have to look beyond our

**Designing The Well-Tempered Web**

By [Rob Flaherty](#)

January 17th, 2012 | Design, User Experience | 28 Comments

As technology evolves, so does the art and craft of Web design. New technology creates new challenges, which require new solutions. Often we're working in uncharted territory, where the solutions demanded really are new. Other times, we're faced with problems of a more universal nature, problems that have a history.

Given the limited history of Web design, we have to look beyond our immediate domain for answers to the more challenging questions. We do this all the time when we draw on the rich history of graphic design and visual arts. But we're not limited to sibling disciplines. If we can identify the abstractions and patterns that constitute our challenges, we can look to any source for guidance. We can look to a seemingly unrelated field, such as psychology or music. We can even look to an episode from the early 18th century about Johann Sebastian Bach.

Designing The Well-Tempered Web

dev5.smashingmagazine.com

SMASHING MAGAZINE

Network Shop Job Board Directory

e.g. JavaScript

Search

CODING

CSS

HTML

JavaScript Techniques

DESIGN

Web Design

Typography

Inspiration

Business

GRAPHICS

Photoshop

Illustrator

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Designing The Well-Tempered Web

dev5.smashingmagazine.com

SMASHING MAGAZINE

Network Shop Job Board Directory

Search on Smashing Magazine

e.g. Responsive design

CODING DESIGN GRAPHICS UX DESIGN WORDPRESS

Smashing Highlights

New High-Quality Free Fonts (January 2012)

Every now and then, we look around, select fresh free high-quality fonts and present them to you in a brief overview. In this selection, we're pleased to present Tondu, Banda, Morning Glory, Matilde, Bohema, Weston Round Slab, Highlands, Cabin, Linden Hill and other fonts. [Read more...](#)

Eight Inspiring Stories Of ASCII Art

Labels are fragile: text and pictures have always been closely connected. From the dawn of written language to the era of microcomputers, much of human creation has explored the relationship between the literal and the figurative, the form and the function. [Read more...](#)

Portfolio Design Study: Design Patterns and Current Practices

We have carefully selected 55 design agencies and Web development agencies, analyzed their portfolio websites and identified popular design patterns. The main goal of the study was to provide freelancers and design agencies with useful pointers for designing their own portfolio. [Read more...](#)

View more articles...

# Designing The Well-Tempered Web

By Rob Flaherty

January 17th, 2012 | Design, User Experience

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In this article we'll look at what Bach has to do with modern Web challenges

Designing The Well-Tempered Web

dev5.smashingmagazine.com

SMASHING MAGAZINE

Network Shop Job Board Directory

Search on Smashing Magazine

e.g. Responsive design Search

CODING

CSS  
HTML  
JavaScript Techniques

DESIGN

Web Design  
Typography  
Inspiration  
Business

GRAPHICS

Photoshop  
Illustrator  
Wallpapers  
Freebies

UX DESIGN

Usability  
User Experience  
UI Design  
E-Commerce

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In this article we'll look at what Bach has to do with modern Web challenges — Particularly the challenge of designing for devices with diverse attributes and capabilities.

## Bach And “The Well-Tempered Clavier”

In 1722, Bach put together a book of solo keyboard works intended as a collection of educational pieces for young musicians. The book contained 48 pieces — a prelude and fugue in every major and minor key. Now a staple of the Western canon, it's regarded as one of the most important works in the history of Western music. He named the book *The Well-Tempered Clavier*.

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# Designing The Well-Tempered Web

By Rob Flaherty

January 17th, 2012 | Design, User Experience | 28 Comments

As technology evolves, so does the art and craft of Web design. New technology creates new challenges, which require new solutions. Often we're working in uncharted territory, where the solutions demanded really are new. Other times, we're faced with problems of a more universal nature, problems that have a history.

Given the limited history of Web design, we have to look beyond our immediate domain for answers to the more challenging questions. We do this all the time when we draw on the rich history of graphic design and visual arts. But we're not limited to sibling disciplines. If we can identify the abstractions and patterns that constitute our challenges, we can look to any source for guidance. We can look to a seemingly unrelated field, such as psychology or music. We can even look to an episode from the early 18th century about Johann Sebastian Bach.

In this article **we'll look at what Bach has to do with modern Web challenges** — Particularly the challenge of designing for devices with diverse attributes and capabilities.

## Bach And “The Well-Tempered Clavier”

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To appreciate the historical significance of the work, you have to understand that in Bach's day the notion that one might play keyboard music in all keys was unorthodox. It was a matter not of philosophy, but of physics: a fixed-pitch keyboard instrument could be in tune only with a selection of keys at a time. In the tuning systems of the era, playing in tune in all 12 major keys was simply not possible.

**Smashing Highlights**

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We never targeted specific devices—  
and introduced media queries  
whenever it felt natural to do so.

Responsive design affects viewports  
and media, including print.

## CODING

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HTML  
JavaScript  
Techniques

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Web Design  
Typography  
Inspiration  
Business

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# Beercamp: An Experiment With CSS 3D

By [Tom Giannattasio](#)

Pre-order now: [Printed Smashing Book 3](#)



April 17th, 2012

CSS3

53 Comments

I recently had the pleasure of organizing [this year's Beercamp website](#). If you're unfamiliar, Beercamp is a party for designers and developers. It's also a playground for front-end experimentation. Each year we abandon browser support and throw a "Pshaw" in the face of semantics so that we can play with some emerging features of modern browsers.

This year's experiment: a 3D pop-up book à la Dr. Seuss. If you've not seen it, [hop on over](#) and take a look. The website was a test to see how far SVG and CSS 3D transforms could be pushed. I learned a lot in the process and wanted to share some of

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# Beercamp: An Experiment With CSS 3D

By Tom Giannattasio

Published on April 17th, 2012 in CSS3 with 53 Comments

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## FOOTNOTES:

<sup>1</sup> this year's Beercamp website - <http://2012.beercamp.com/>

<sup>2</sup> <http://2012.beercamp.com/>

<sup>3</sup> Sylvester - <http://sylvester.jcoglan.com/>

<sup>4</sup> nclud - <http://nclud.com>

<sup>5</sup> Sylvester - <http://sylvester.jcoglan.com/>

<sup>6</sup> Beercamp 2011 - <http://2011.beercamp.com/>

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Tom Giannattasio happily makes things at [nclud](#). He works as an Editor for Smashing Magazine and teaches at Boston University Center for Digital Imaging Arts. He loves to experiment and share his work on his personal site: [attasi](#).



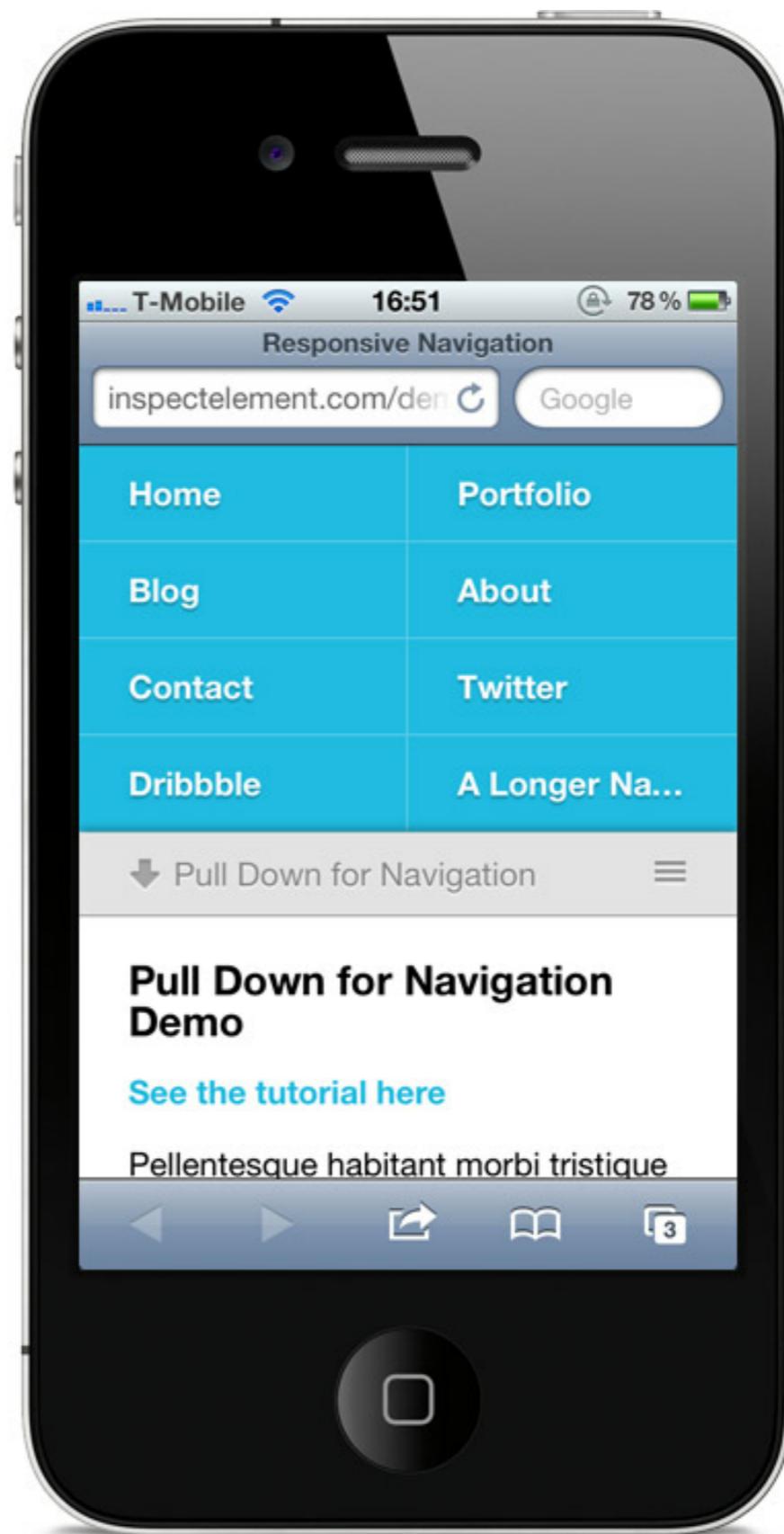
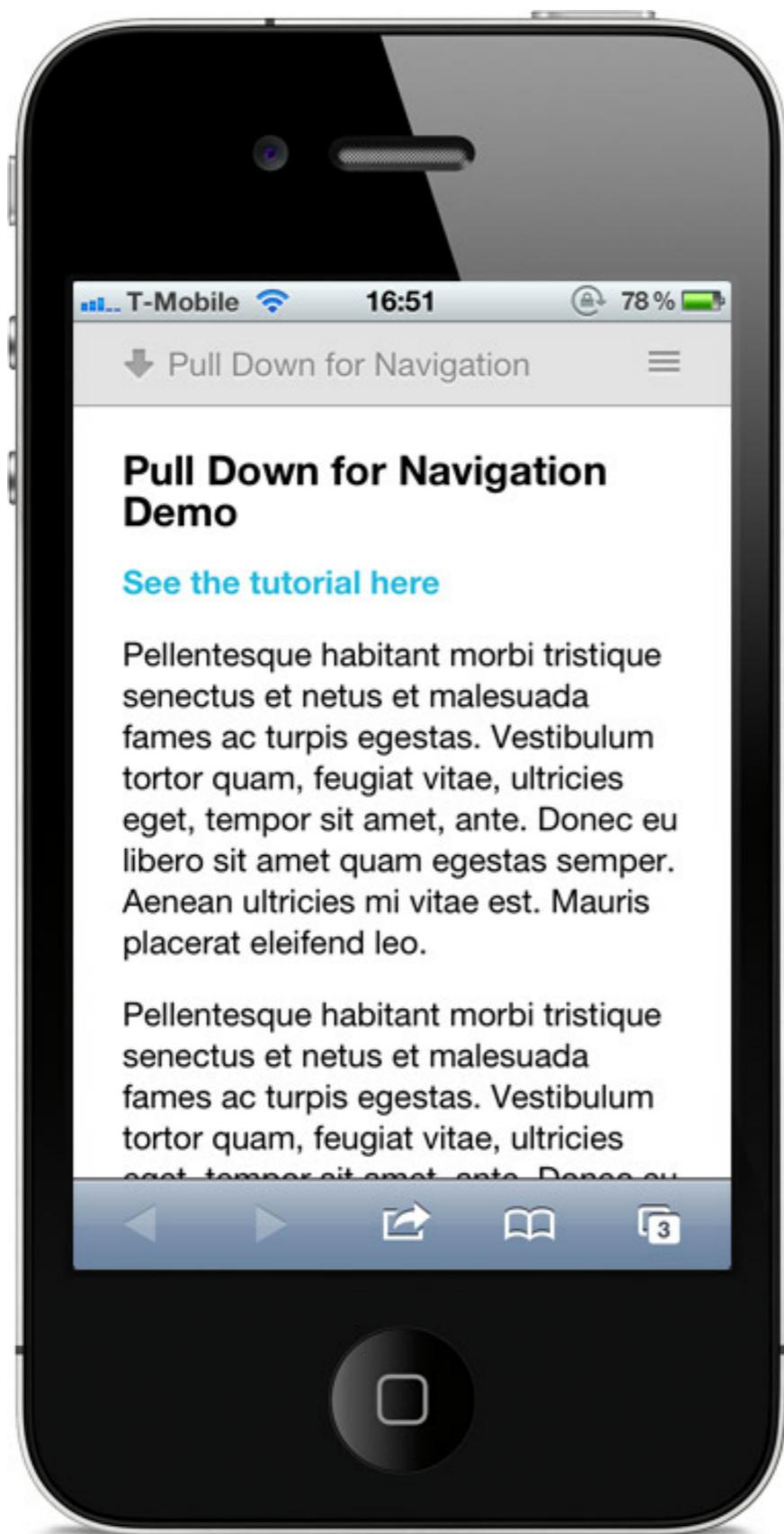
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# Responsive Design Patterns

# Responsive Design Patterns

- Responsive design affects **all** design assets: layout, images, type, navigation, tables, calendars, galleries, forms, maps, ads...
- Offline access and **mobile UX enhancements** complement RWD very well (e.g. HTML5 localStorage, GeoLocation, Telephone links).



BOTH EQUIALLY SUCK



## Selectively displaying data

The number of columns displayed in the table below depends on the available screen space, by default; a smartphone will display 2 columns, for example, while an expanded desktop browser displays the full set. This is accomplished by assigning semantic classes to the column headings that indicate which data values take precedence (essential vs optional), in combination with media queries to display them at different screen widths (a.k.a., [responsive design](#)).

We added a bit of JavaScript logic so you can control which data is displayed by checking column names in the "Display" menu on the right. Once an option is checked, the associated data will persist and display at all screen widths until the option is unchecked.

You can also set a column to always persist by assigning a class in the markup, in which case it has no menu option. Here, the "Company" column is persistent.

Company	Last Trade	Trade Time	Change	Prev Close	Open	Bid	Ask	1y Target Est
GOOG Google Inc.	597.74	12:12PM	14.81 (2.54%)	582.93	597.95	597.73 x 100	597.91 x 300	731.10
AAPL Apple Inc.	378.94	12:22PM	5.74 (1.54%)	373.20	381.02	378.92 x 300	378.99 x 100	505.94
AMZN Amazon.com Inc.	191.55	12:23PM	3.16 (1.68%)	188.39	194.99	191.52 x 300	191.58 x 100	240.32
ORCL Oracle Corporation	31.15	12:44PM	1.41 (4.72%)	29.74	30.67	31.14 x 6500	31.15 x 3200	36.11
MSFT Microsoft Corporation	25.50	12:27PM	0.66 (2.67%)	24.84	25.37	25.50 x 71100	25.51 x 17800	31.50
CSCO Cisco Systems, Inc.	18.65	12:45PM	0.97 (5.49%)	17.68	18.23	18.65 x 10300	18.66 x 24000	21.12
YHOO Yahoo! Inc.	15.81	12:25PM	0.11 (0.67%)	15.70	15.94	15.79 x 6100	15.80 x 17000	18.16

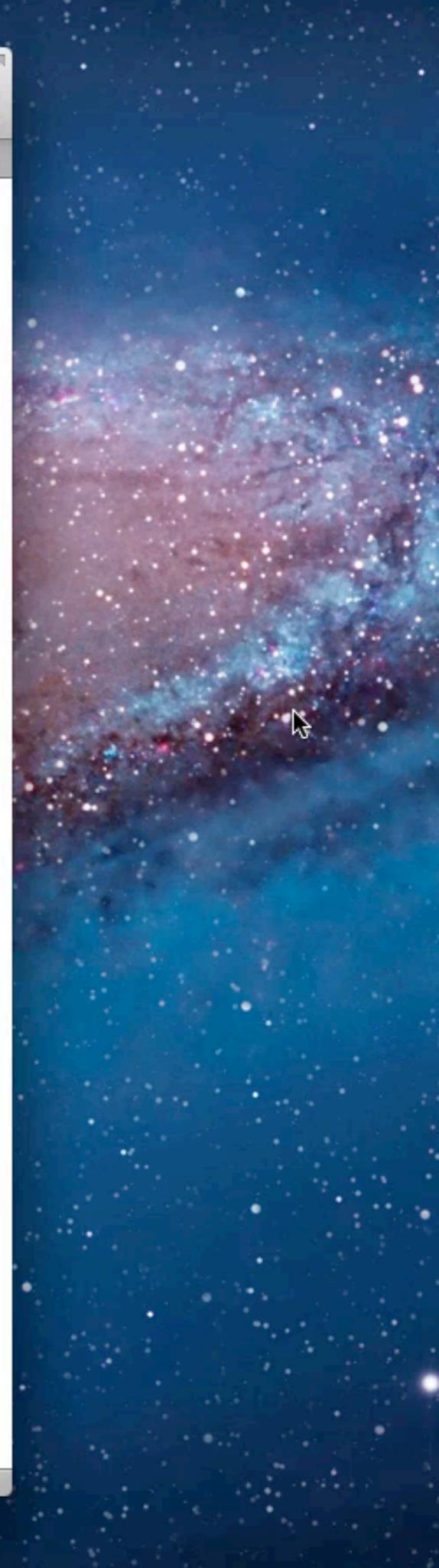
Responsive Calendar

# Responsive Calendar

This is Demo #1 of the [Responsive Calendar Experiment](#) – 3rd January, 2012.

## January 2012

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		27	28	29	30	31
26						1
2	<a href="#">Event One</a> <a href="#">Event Two</a> <a href="#">Event Three</a>	3	4	5	6	7
<a href="#">Event Four</a>	9	10	11	12	13	14
	16	17	<a href="#">Event Five</a>	<a href="#">Event Six</a>	19	20
23	24	25	26	27	28	<a href="#">Event Seven</a>
30	31	1	2	3	4	5



Calendario: A Flexible Calen x

tympanus.net/Development/Calendario/index.html

« PREVIOUS DEMO: ADAPTIVE THUMBNAIL PILE EFFECT      BACK TO THE CODROPS ARTICLE

## FLEXIBLE CALENDAR

DEMO 1 | DEMO 2

NOVEMBER 2012

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY

			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

HEADIN SET ST...

GAMMA GALLER...

RESPONSIVEVIEW...

MOBILE DESIGN...

BARAJA: A PLUGI...

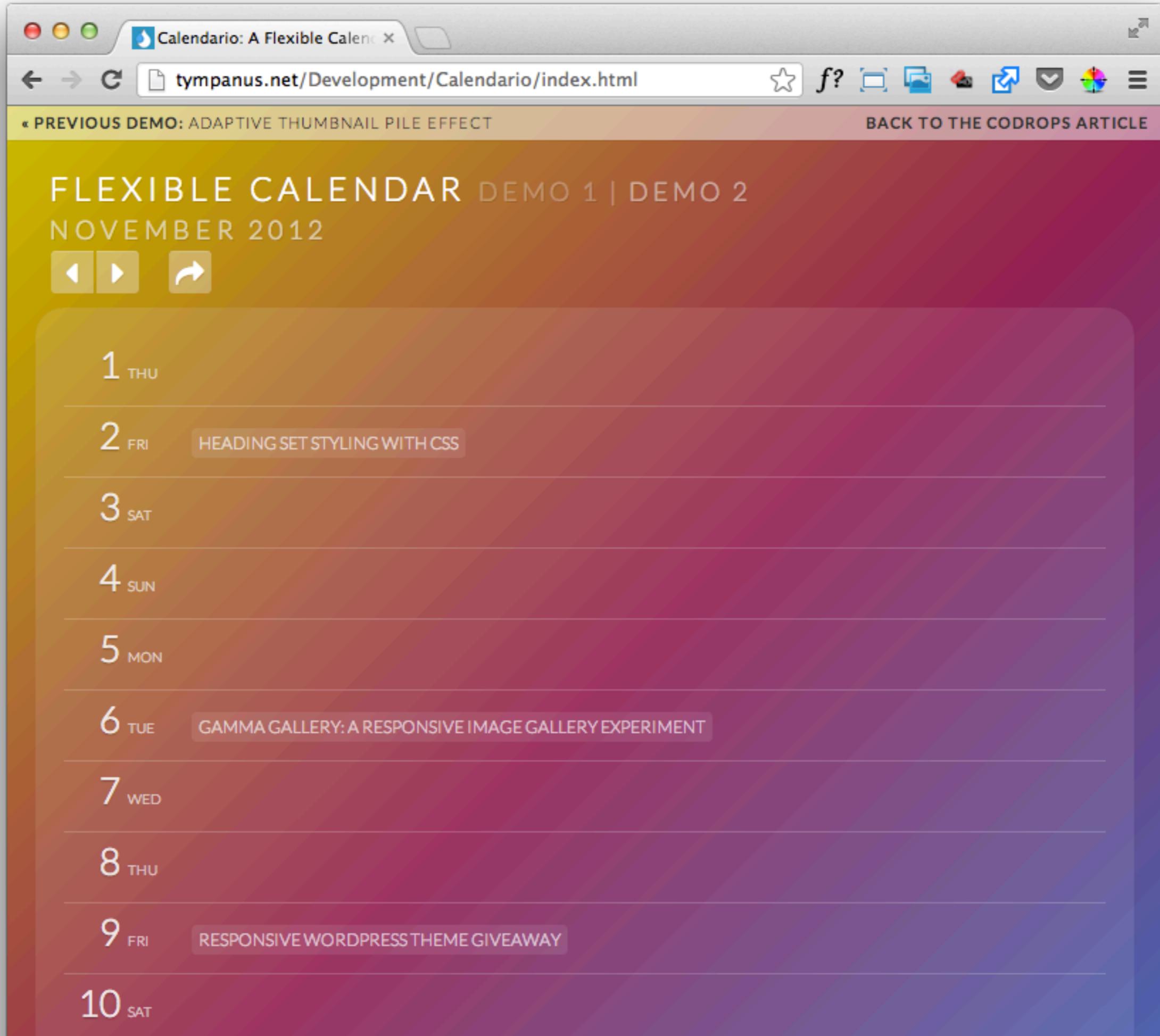
CREATIVE CSS L...

RESPONSIVE CSS...

LEARNING PRIN...

ADAPTIVE THU...

THREE SCRIPT U...



Calendario: A Flexible Calendar

« PREVIOUS DEMO: ADAPTIVE THUMBNAIL PILE EFFECT

BACK TO THE CODROPS ARTICLE

# FLEXIBLE CALENDAR

DEMO 1 | DEMO 2

NOVEMBER 2012

◀ ▶ ⌂

1	THU	
2	FRI	HEADING SET STYLING WITH CSS
3	SAT	
4	SUN	
5	MON	
6	TUE	GAMMA GALLERY: A RESPONSIV...
7	WED	
8	THU	
9	FRI	



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Twitter Inspires With Unique

litmus.com/blog/twitter-inspires-with-unique-responsive-design

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## Twitter Inspires With Unique Responsive Design

By Lauren Smith  
31 Oct 2012

As the number of email opens on mobile devices continues to increase (123% in 18 months!), so does the talk about responsive design. And while I frequently hear about responsive design, I rarely see it in action. In fact, while we definitely make all of our emails "mobile-friendly," only one of our templates here at Litmus is responsive. Since responsive design involves complex coding, requires more design time, and doesn't work on all mobile devices, many organizations haven't started creating mobile-friendly templates — which makes it that much more exciting when I see a responsive email!

After tuning into Yesmail Interactive's webinar, "Mobile Email Design: Scalable & Responsive," I was really impressed with (and excited by!) Twitter's use of responsive design. Here is the example from that presentation:

Email on desktop

Email on iPhone

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From: Twitter <n-whfgvar=yvgzhf.pbz-0332e@postmaster.twitter.com>  
Subject: Because you have more to show  
Date: September 26, 2012 2:49:31 AM EDT  
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**RELEVANT, DIRECT CONTENT & SIMPLE IMAGERY**

Before even realizing that it was a responsive design, I was impressed with the email's content and simplicity. As we've stated in so many of our blog posts, [relevant content is key to getting your subscriber's attention](#) and, email serves as a feature update email for Twitter users, the cont

Questions? Get in touch! +

Twitter Inspires With Unique X

litmus.com/blog/twitter-inspires-with-unique-responsive-design

Twitter <n-ynhera=yvgzhl.pbz-477e8@postmaster.twitter.com>  
To: Lauren Smith <...>  
Because you have more to show

September 25, 2012 8:50 AM

AT&T 4G 11:54 AM 8 of 40

Because you have more to show  
September 25, 2012 8:50 AM

Lauren Smith  
We have something for you...

**Responsive design:  
Desktop version --- Mobile version**

**Lauren Smith,**  
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# Responsive Design Patterns

- Media queries aren't supported in Android 2.1 native client, Gmail app on all platforms, Win Mobile 6.1 & Phone 7, BlackBerry OS 5.
- Also, Webmail services tend to **ignore** media queries and overwrite them with their custom CSS code.

Creating a Mobile-First Respo

www.html5rocks.com/en/mobile/responsivedesign/

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## CREATING A MOBILE-FIRST RESPONSIVE WEB DESIGN



By Brad Frost  
Published April 16, 2012  
Updated April 16, 2012



SUPPORTED BROWSERS:     

53 Comments and 189 Reactions

### TABLE OF CONTENTS

- Introduction
- The Need for Adaptivity
- What We're Making: The Humble Product
  - Detail Page
- Structure
  - Setting the viewport
  - Content fragments
  - HTML Special Characters
  - The tel: URI Scheme
- Style
  - Separate style sheet for larger screens
  - Mobile-First Styles
  - Applying Media Queries
  - Using Relative Units
  - Using CSS to Reduce Requests

### INTRODUCTION

We're going to walk through how to create an adaptive web experience that's designed mobile-first. This article and [demo](#) will go over the following:

- Why we need to create mobile-first, responsive, adaptive experiences
- How to structure HTML for an adaptive site in order to optimize performance and prioritize flexibility
- How to write CSS that defines shared styles first, builds up styles for larger screens with media queries, and uses relative units
- How to write unobtrusive Javascript to conditionally load in content fragments, take advantage of touch events and geolocation
- What we could do to further enhance our adaptive experience

### THE NEED FOR ADAPTIVITY



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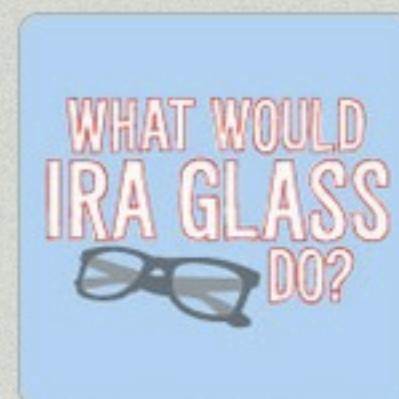


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Annotations:  
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# This Is Responsive.

Patterns, resources and news for creating responsive web experiences.

There are still many  
unsolved problems.

There are still many  
unsolved problems.

Web forms

Images

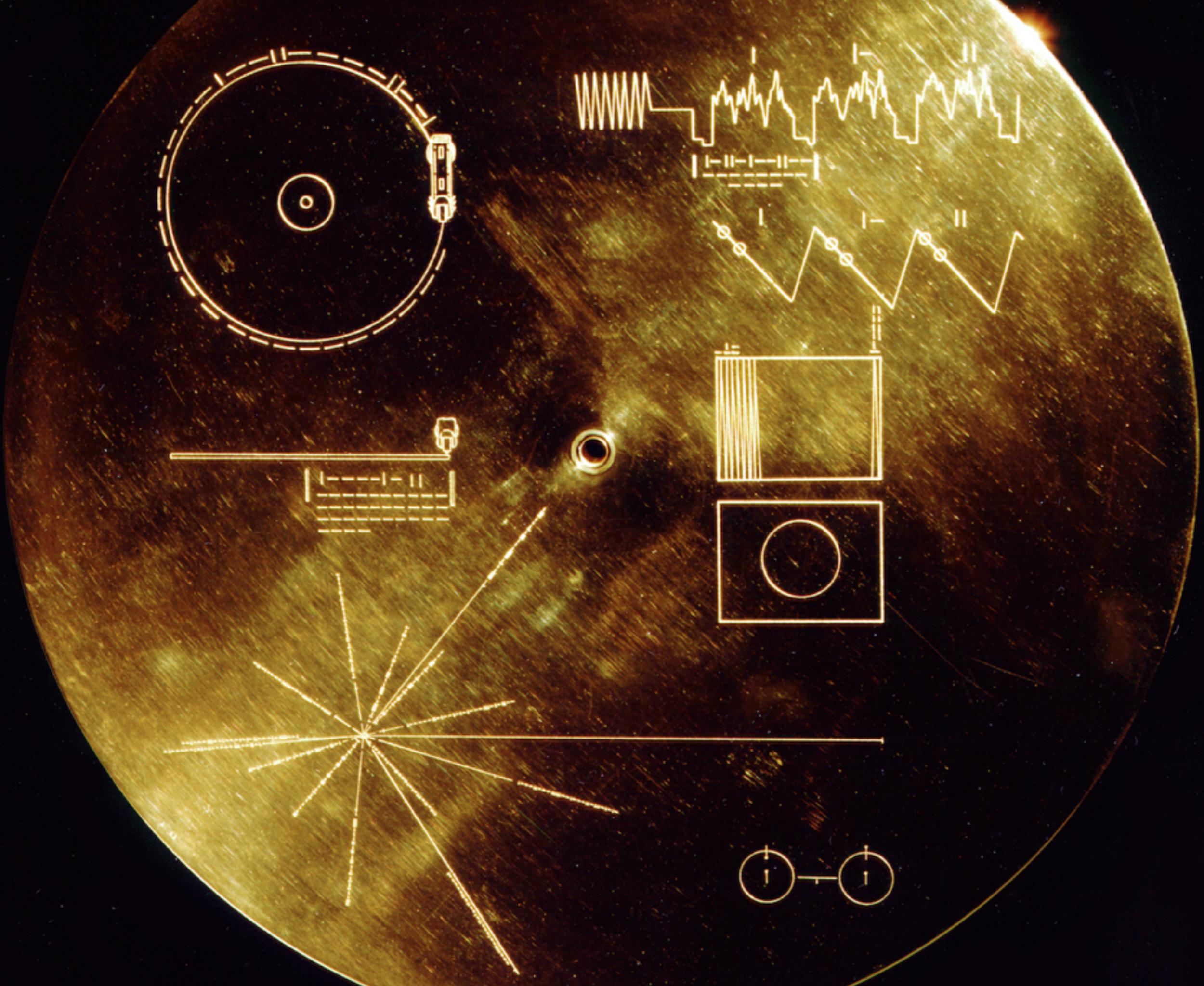
Performance

Consistency

Debugging

Maintenance

# The Very Final Conclusion





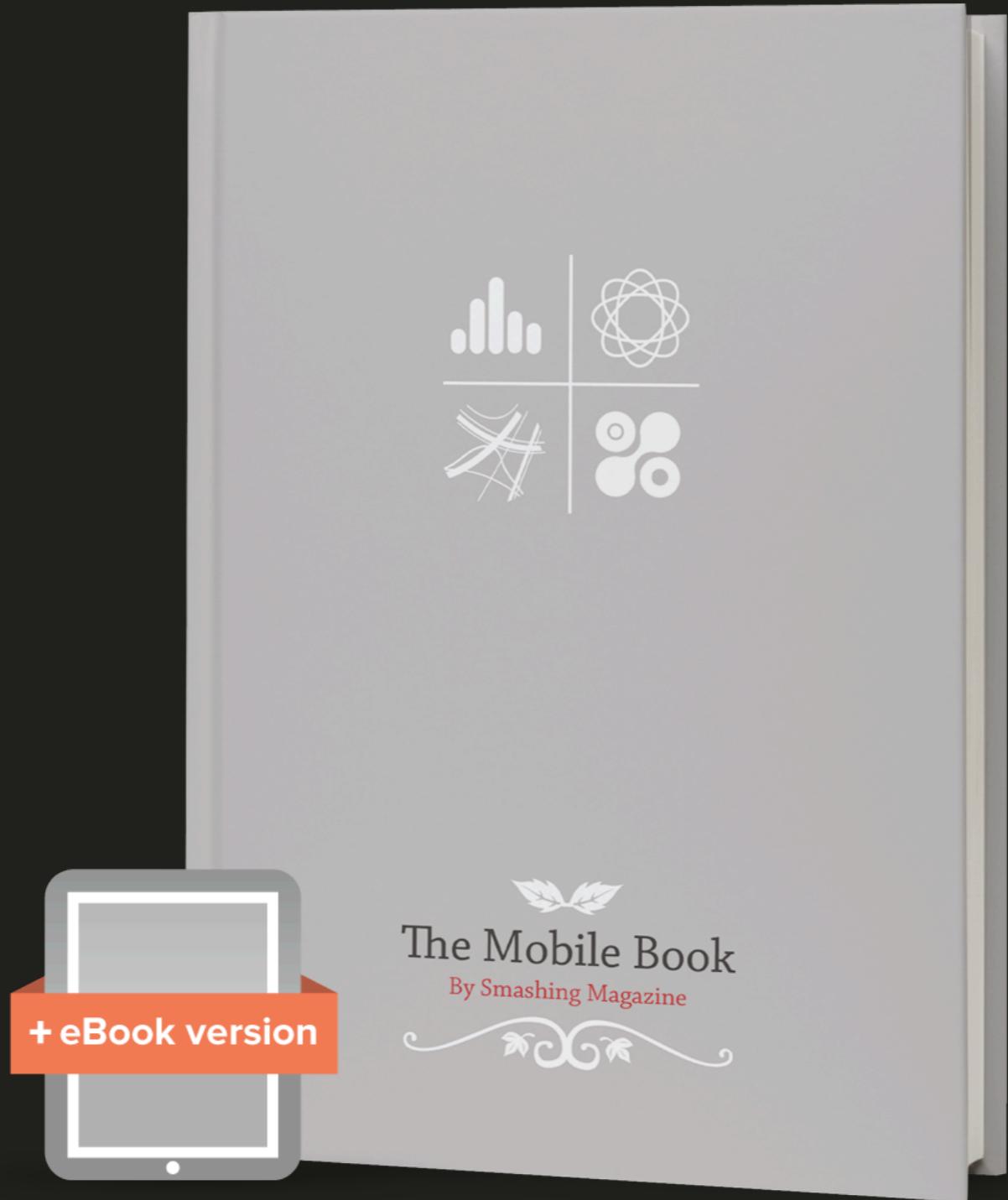


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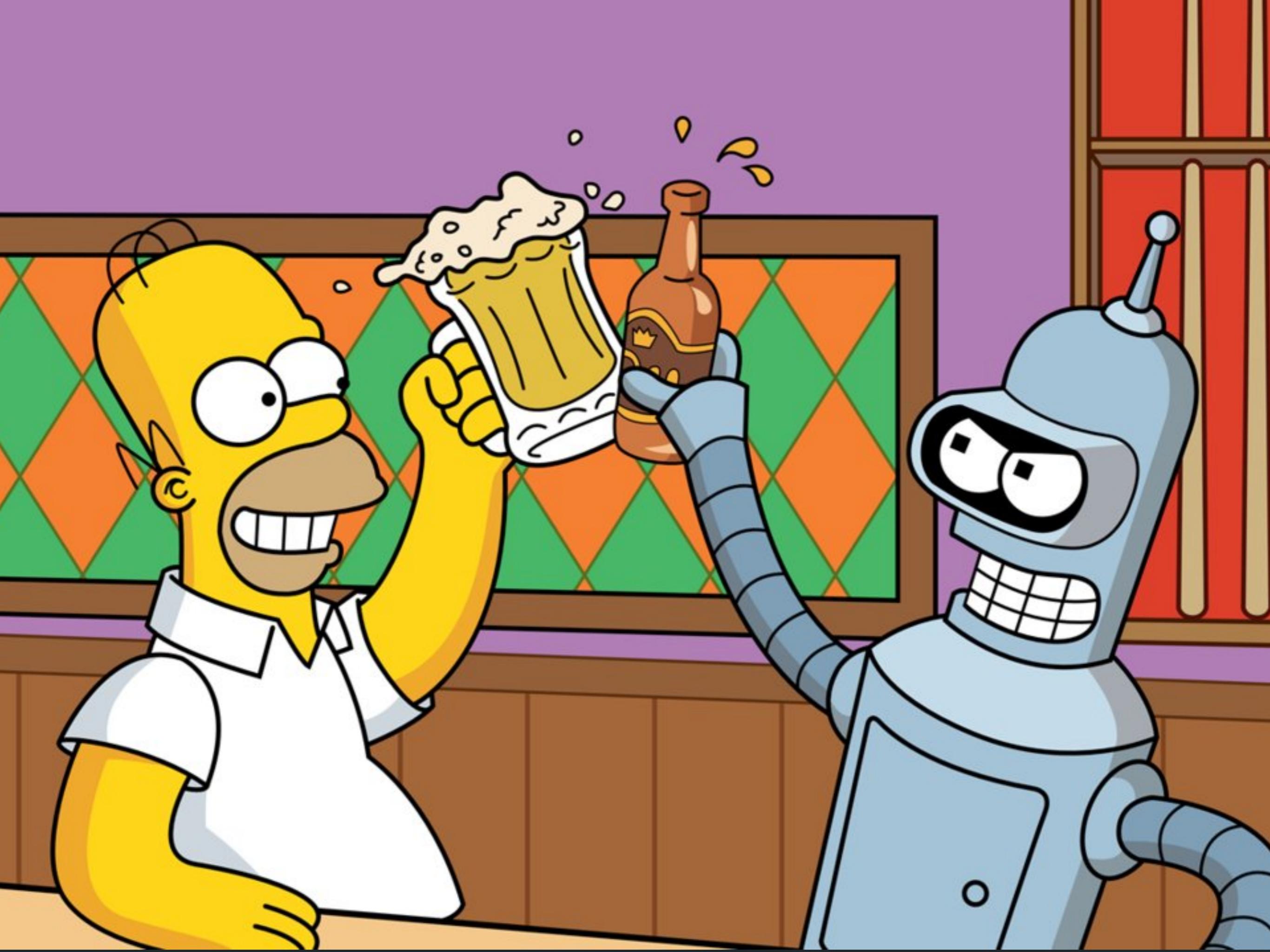
*Written by Vitaly Friedman and Elliot Jay Stocks*



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