

The edge of the web

Paul Robert Lloyd

Async

13 June - Brighton, England



- Just seen the titles for The Avengers.
- **Designed by Jerome Gask in 1963.** These titles are **typical of those of this period.**
- Television may have been around **20 years old** at the time, **but still a crude medium.**
- Pictures were **low resolution, unfocused** at the edges and **black and white** of course.
- Different television sets also cropped the picture at different points.

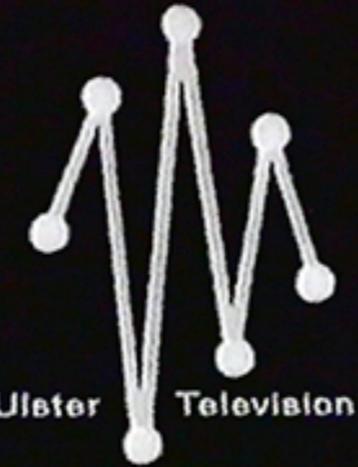
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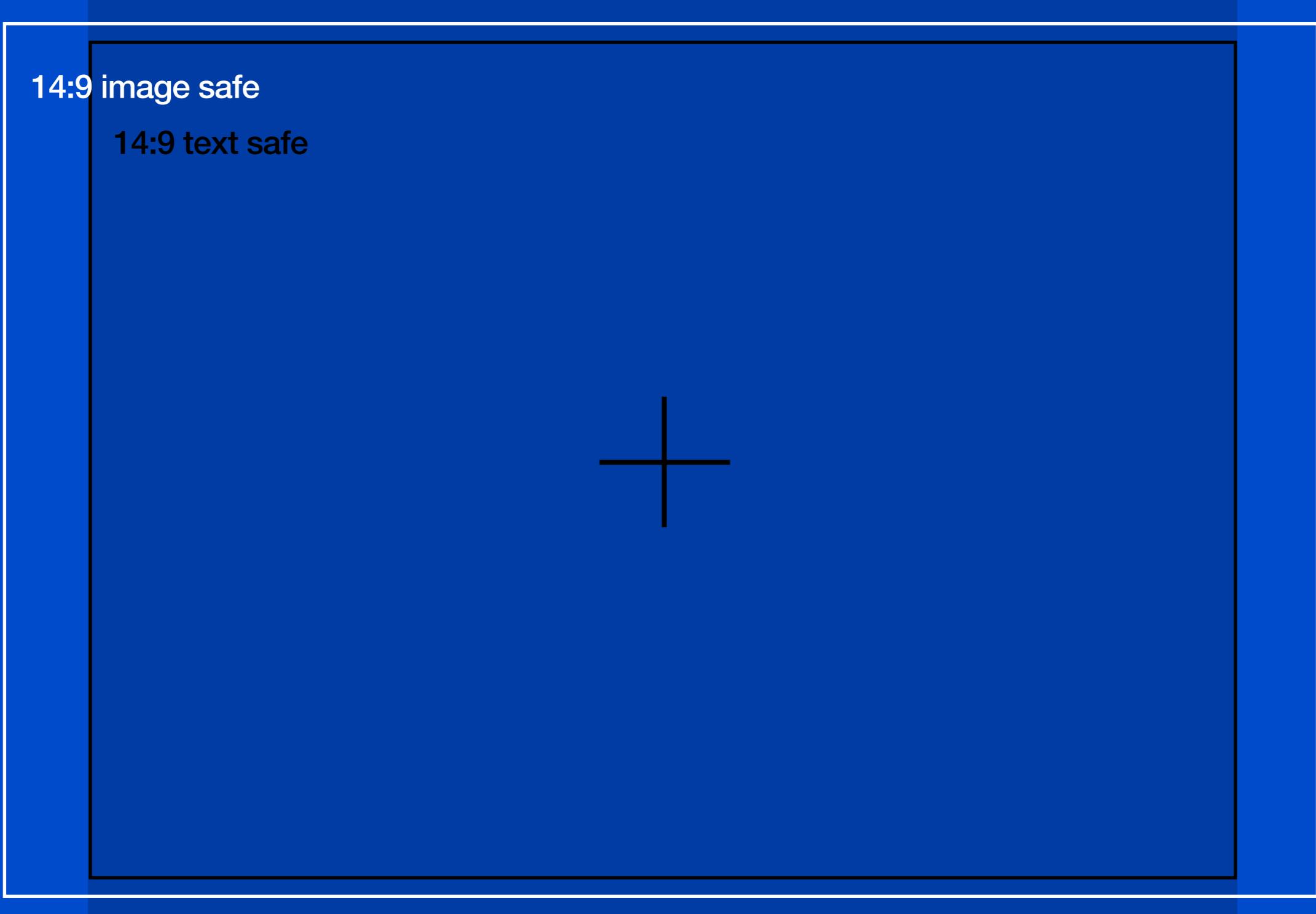

SOUTHERN

HARLECH

- Designers used **highly contrasting shapes, and large, bold lettering.**
- Titles required, **strong tonal contrast**, and **illustrations with heavy lines and little detail.**
- The influence of earlier cinema work by Saul Bass can also be seen (image top left).
- **Pop art and op art themes were also prevalent;** the titles for Harlech Television (later HTV, bottom right) are almost psychedelic.

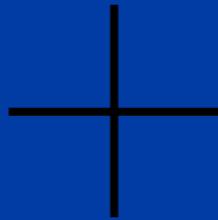


- **Colour broadcasts** were introduced towards the end of 60's.
- Yet for many years, designers needed to recognise that **many viewers still owned black and white sets**.
- This **ident for BBC1 introduced in 1981** was designed using highly contrasting colours for this reason.

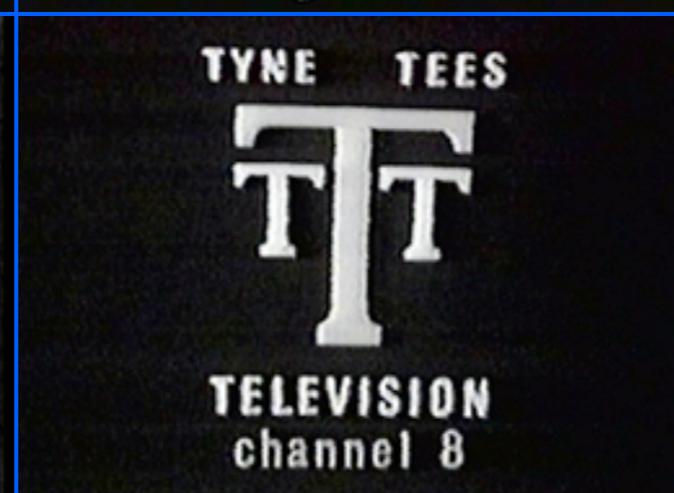
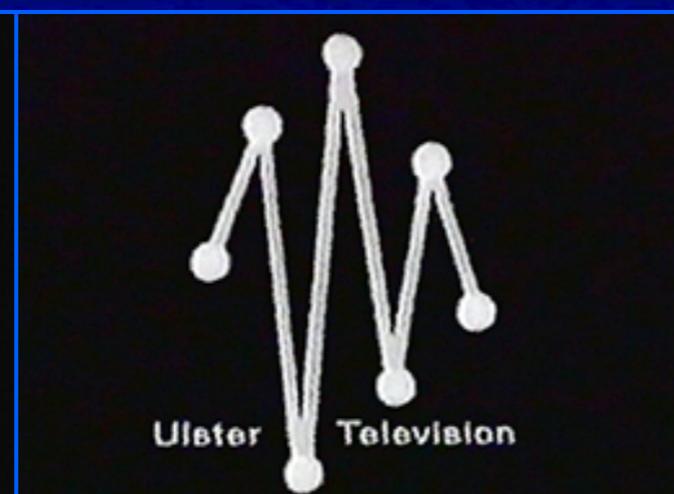


14:9 image safe

14:9 text safe



- Similar conditions exist today.
- Designers still have to design within a safe area so graphics aren't cropped on older (4:3) television sets.
- You'll notice that graphics are never placed at the far edges, for this reason.



- So **why am I talking about television design** at an event about web design?
- Sometimes, its **helpful to look beyond our little bubble**, and explore wider design landscape and history.
- I could spend 20 minutes talking about television graphics!
- You can clearly see how **designers in television adapted their craft to suit television**.



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Olá Paul Robert

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...

- Can we say the same is true today on the web?

- Does the work we're producing make any consideration to the needs of our medium?
- [PAUSE]

“

*Creating layouts on the web
has to be different because
there are no edges.*

– Mark Boulton

A Richer Canvas

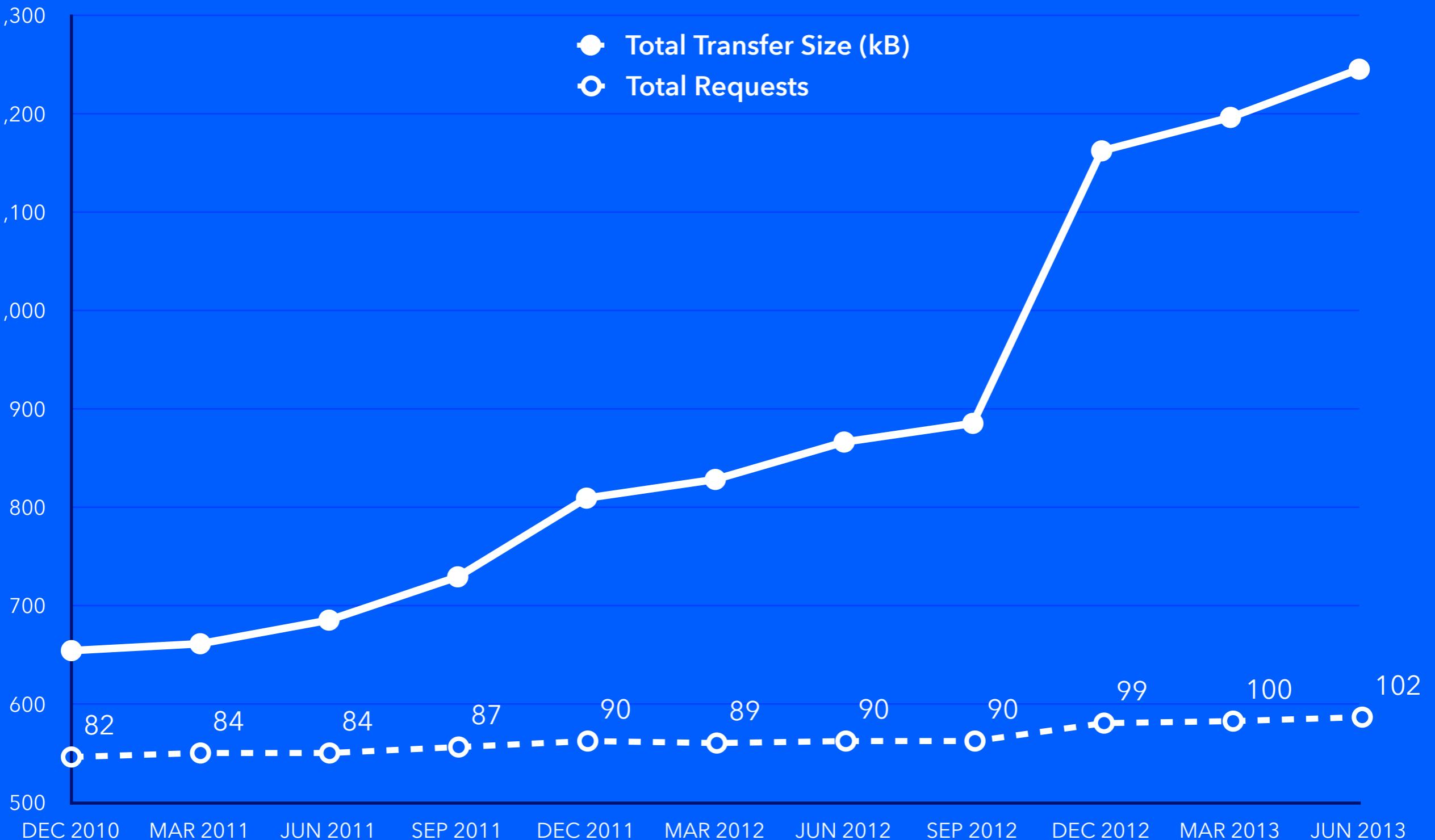
markboulton.co.uk/journal/a-richer-canvas

- As we're all starting to think about **responsive design**, it could be said that we are starting to.
- A lot has been written about how our practice needs to change.
- Mark has written a lot about how **our approach to design on the web needs to change**.
- “There are no edges”.



nasa.gov/mission_pages/cassini/multimedia/pia12320.html

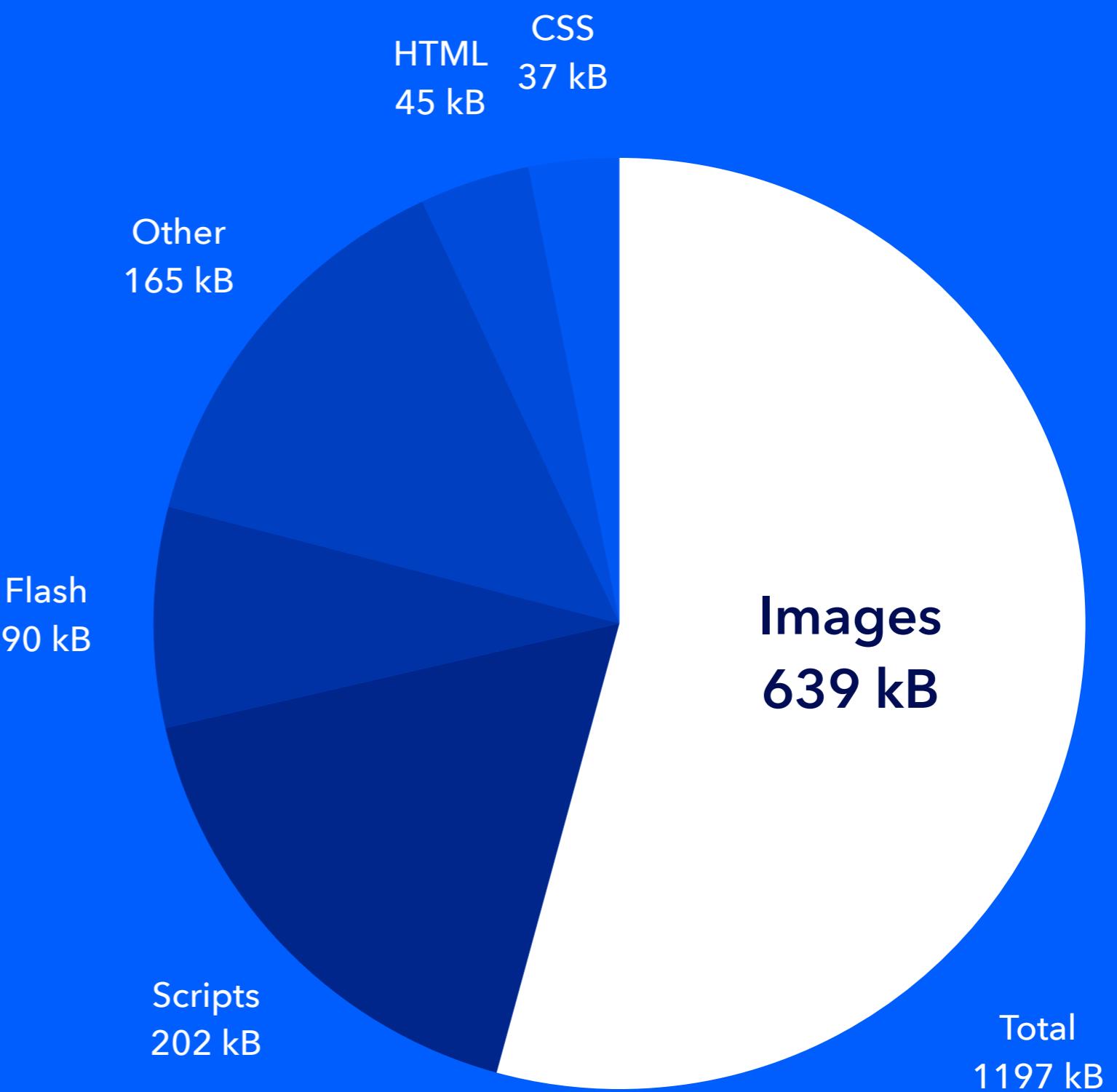
- The web does have **edges**, but they **are fuzzy and ill-defined**.
- They are **not seen**, but **felt**.
- Our work is **less constrained by the dimensions of the page**, but the **capabilities of the network**.
- Our experience is affected just as much by bandwidth and latency as it is by any visual concerns.
- In that respect, I'll **ask the question again**; is the work we're producing well suited to the medium?



Total Transfer Size and Total Requests: Top 1000 Sites

<httparchive.org/trends.php>

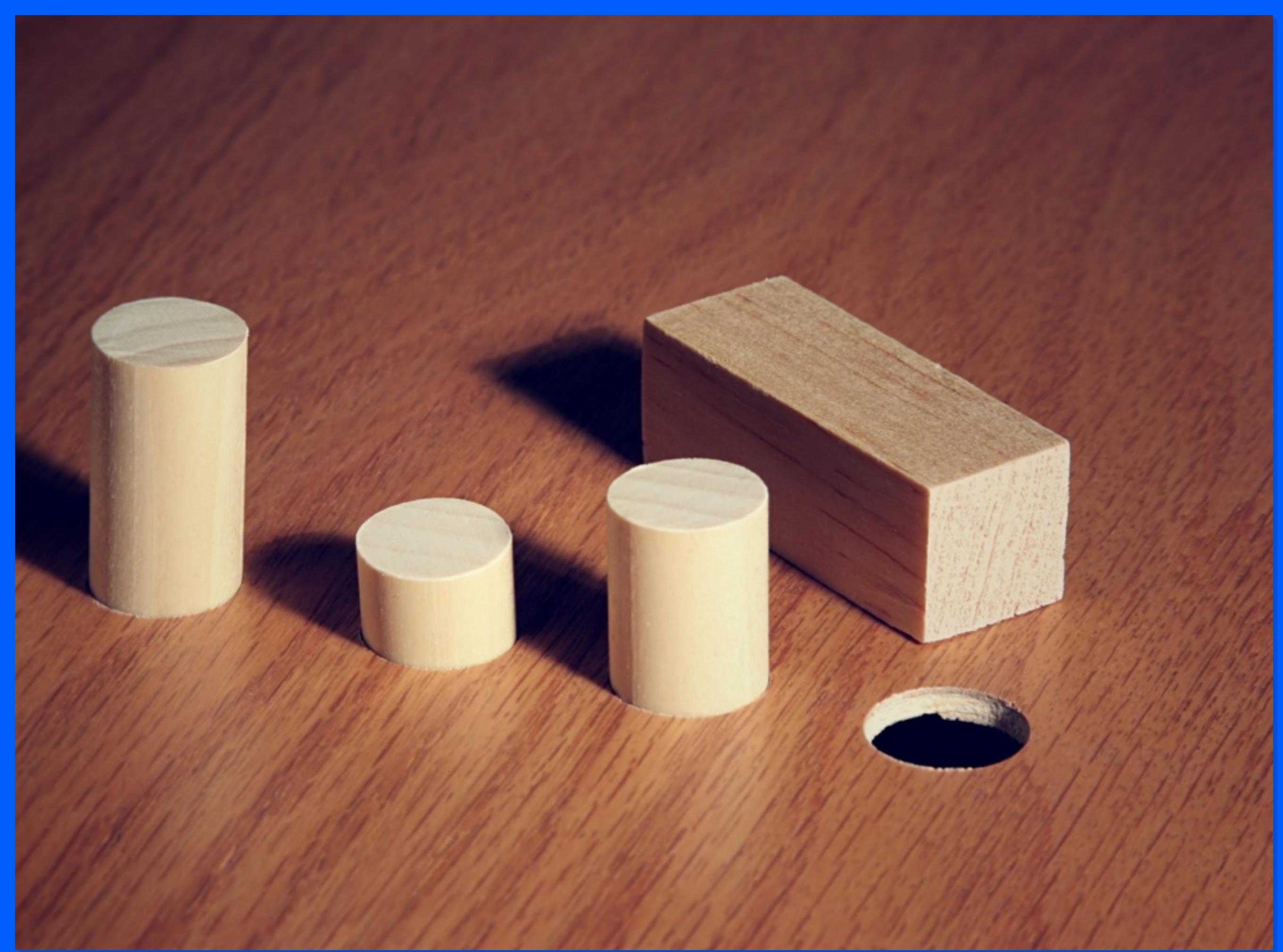
- Looking at this graph, you would have to say **no, it isn't**.
- The average size of a web age is increasing exponentially, now well over a megabyte in size.
- This at a time when the **conditions** in which web pages are viewed are **increasingly unknown**.
- Given the rising use of mobile devices, average bandwidth available is likely to be decreasing, not increasing.
- By that measure, **our work is failing to meet the needs of the medium** in a spectacular way.



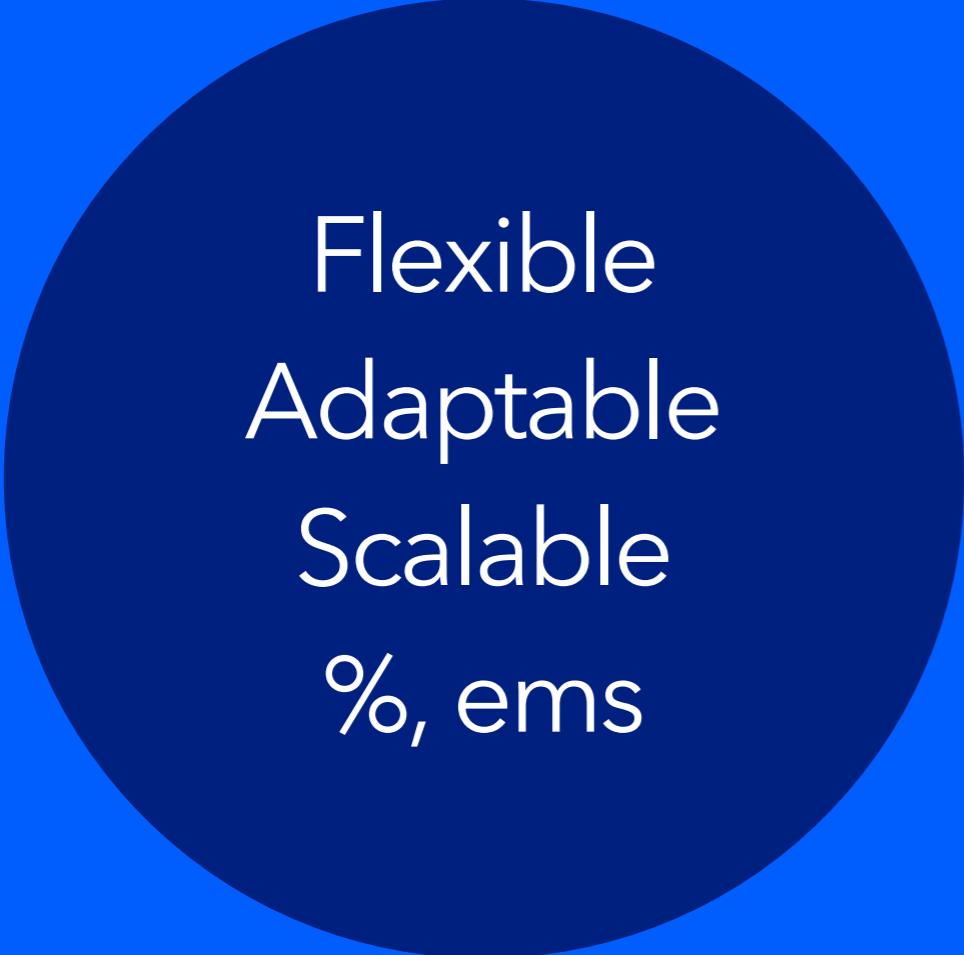
Average Bytes per Page by Content Type: Top 1000 Sites (March 2013)

<httparchive.org/interesting.php>

- Much of this **bloat is taken up by images**—well over half of all requests are for images.
- As we continue to refine our practice, images have quickly become the focus of our attention.
- There are now **several proposals calling for finer control of images**, but this isn't a straight forward issue.



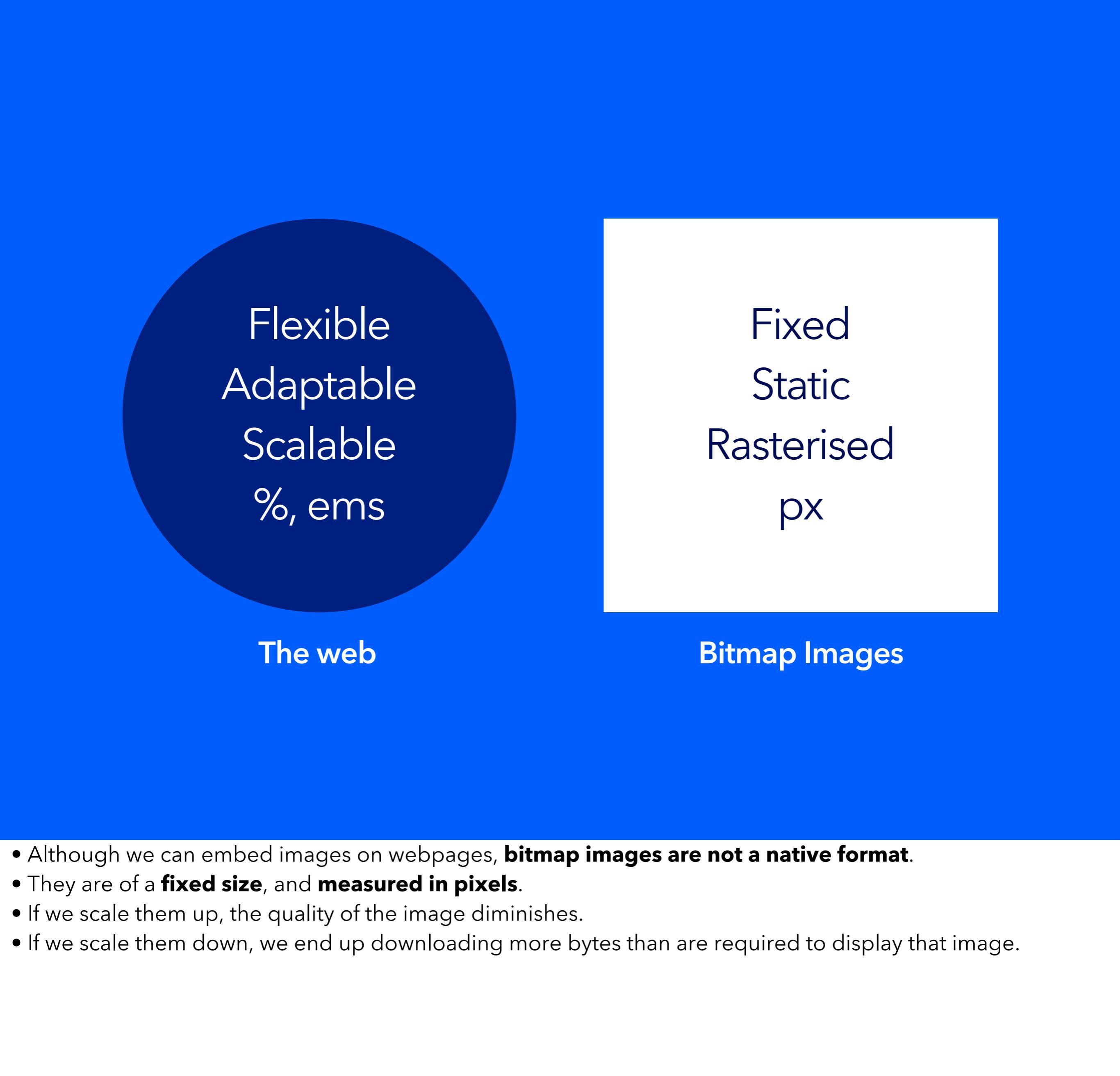
- **I like to use this image** when talking about responsive images.
- The idea of **a responsive bitmap image is a bit of a misnomer**.
- However we try to include images on the web, we're forcing them into place.
- It's just a question of how much mess we create while trying to do so!
- Let me dig into this in a bit more detail...



Flexible
Adaptable
Scalable
%, ems

The web

- We talk about the web as being **flexible, adaptable, fluid**.
- We can increase and decrease text size.
- And we describe our layouts using **proportional measures** like percentages and ems.



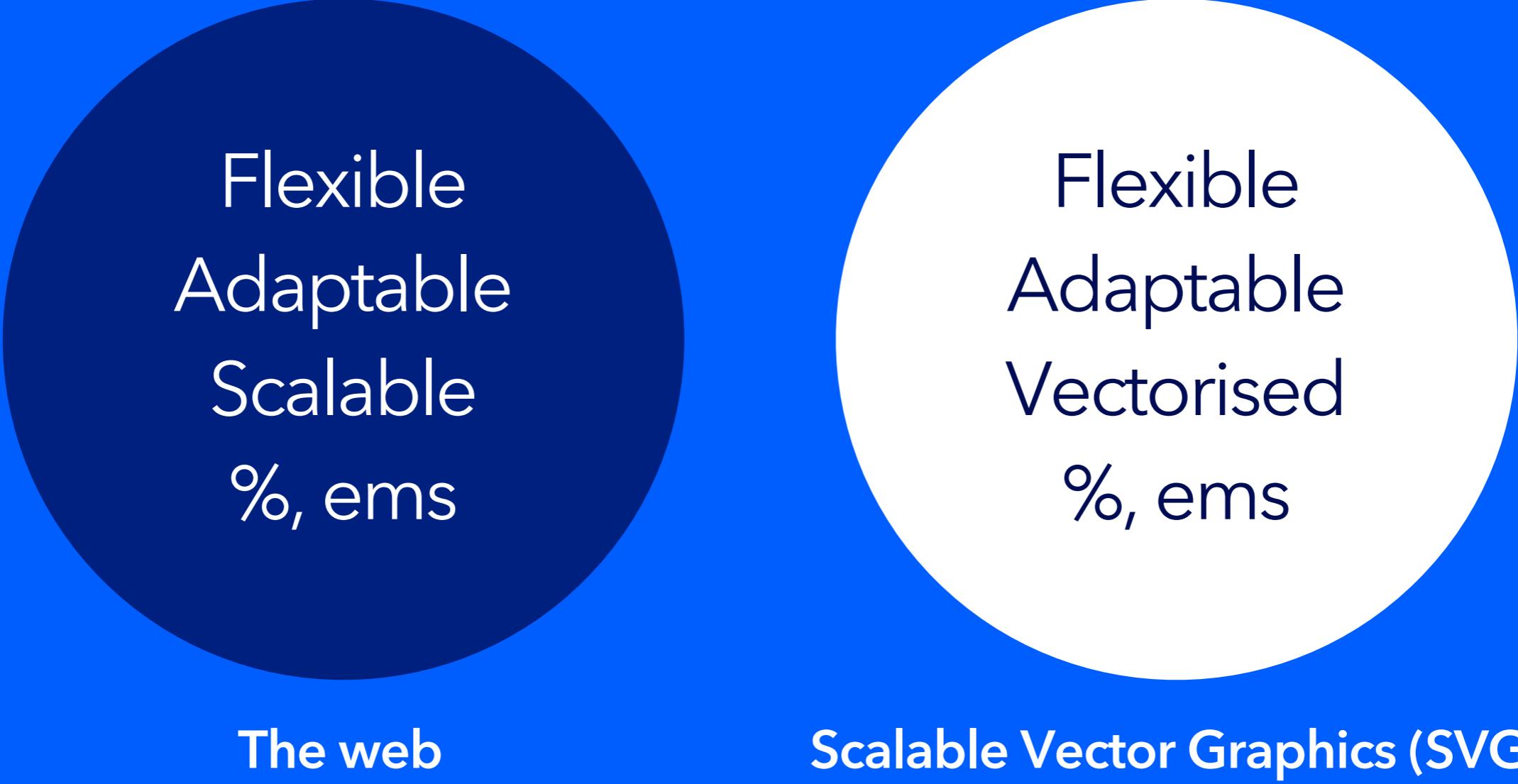
Flexible
Adaptable
Scalable
%, ems

Fixed
Static
Rasterised
px

The web

Bitmap Images

- Although we can embed images on webpages, **bitmap images are not a native format.**
- They are of a **fixed size**, and **measured in pixels**.
- If we scale them up, the quality of the image diminishes.
- If we scale them down, we end up downloading more bytes than are required to display that image.



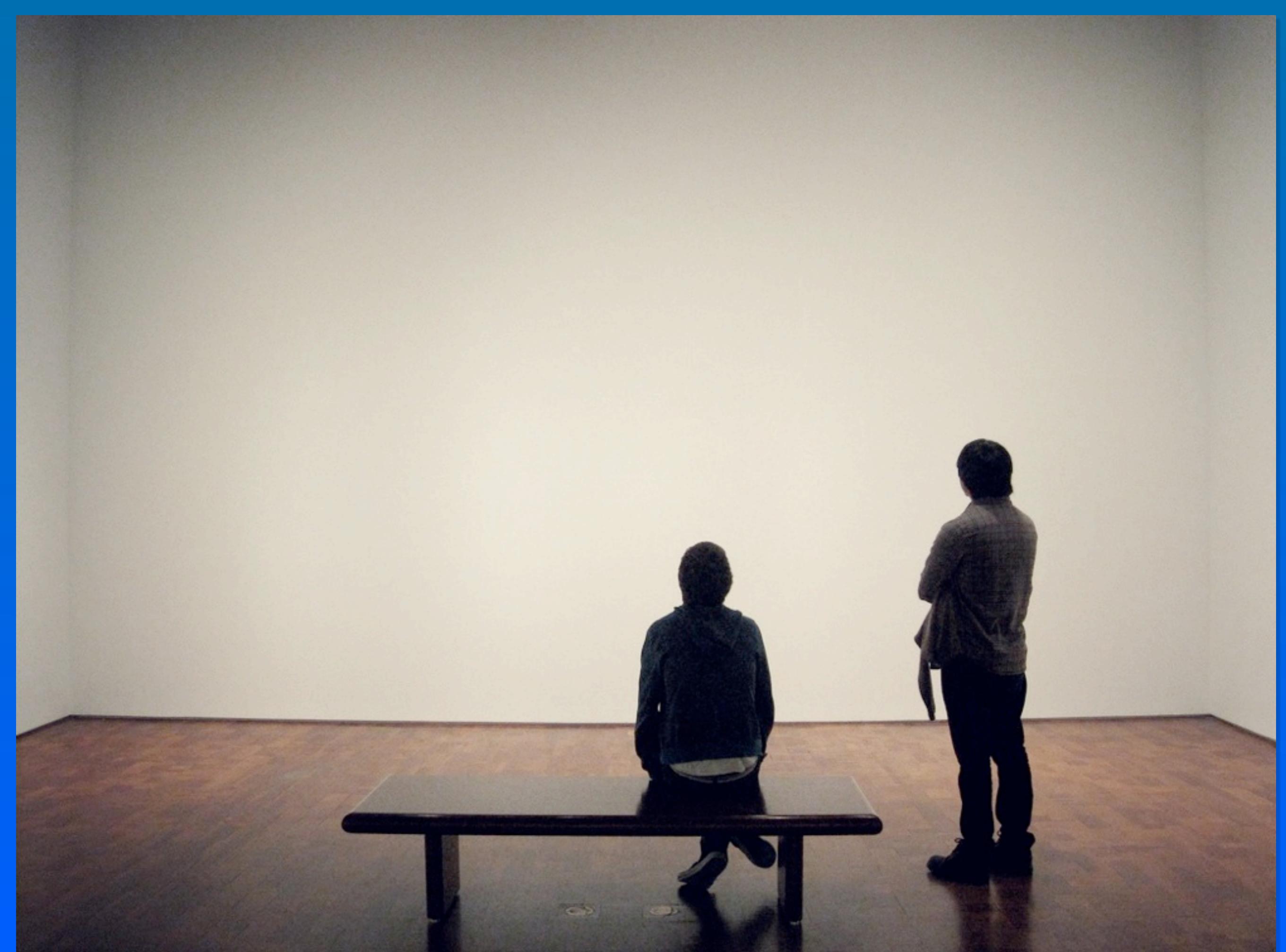
Flexible
Adaptable
Scalable
%, ems

The web

Flexible
Adaptable
Vectorised
%, ems

Scalable Vector Graphics (SVG)

- **Vector images** on the other hand, in particular SVG, **are a perfect fit**.
- SVG is XML based, if you know HTML, you're well on your way to understanding SVG.
- Like the web, it is also scalable. We can use proportional units. It can even be scripted and interacted with.
- So **should more imagery on the web be vector based**. Yes!



- But does that mean there's **no longer a place for rich, detailed bitmap photography on the web?**

“

The responsive web will be 99.9% typography

– James Young

The responsive web will be 99% typography
welcomebrand.co.uk/thoughts/the-responsive-web-will-be-99-9-typography/

- James Young wondered the same thing. he suggested that the responsive web will be 99.9% typography.
- This is similar to Oliver Reichenstein's 2006 article, in which he stated that the practice of web design is 95% typography.

#<<<

Async: A JavaScript meetup for Brighton & Hove (p1 of 4)

#author

Async:

A JavaScript meetup for Brighton & Hove
[logo-100x100.png]

Next Event:

Double Bill: Responsive Web Fonts, The Edge of the Web on Lanyrd

Presented by Richard Rutter & Paul Lloyd.

Thursday, 13 June 2013 7:15pm @ Lab for the Recently Possible 45 Gloucester Street, Brighton, BN1 4EW Map of Lab for the Recently Possible 'Lines of a wave I' by somebody

Part 1: Responsive Web Fonts

Richard Rutter will discuss web fonts in a responsive context. He'll demonstrate the different techniques available for optimum loading (or not) of web fonts and talk through the options around fallback fonts and other such implications.

Part 2: The Edge of the Web

-- press space for next page --

Arrow keys: Up and Down to move. Right to follow a link; Left to go back.
H)elp O)ptions P)rint G)o M)ain screen Q)uit /=search [delete]=history list

- The simple fact is, sometimes, the web is **100% typography—it's 100% text**.
- For example, when viewed in a text-only browser like Lynx.
- **Sometimes it isn't even seen at all**, but heard.
- These are totally **valid means of consuming content** on the web.
- In these scenarios, images have no value; that's **not opinion, but plain fact!**

Meaning is the **baseline**.

Design is an **enhancement**.

- I find knowing this **hugely liberating**.
- Suddenly, images, typography, layout, design—we can view all of these as **enhancements**.
- All we can do is merely provide suggestions, hints. There is **no guarantee your design will be seen**.
- What's more important is that **content is well structured, and meaningful**.
- Progressive enhancement, brought to its logical conclusion.

When is an image not an ?

- Therefore, when we think about image usage on the web, it's **less about whether it should be included as part of the design.**
 - More a question of **whether we should include images in our markup.**
 - So how might we make that decision?

Image Types



Interface:

- SVG images or maybe icons fonts, applied via CSS using image replacement methods.
- Icons may visually replace text, but that text will be expressed in the markup.
- Branding assets also fall under this category.

Image Types

	
Interface	Informative
Vector (SVG) Icon font	Bitmap (JPG, PNG)
CSS image replacement	



Content:

- Include important images in the mark-up.
- Such images are likely the exception rather than the rule, so can be saved with reasonably good quality.

Image Types

		
Interface	Informative	Decorative
Vector (SVG) Icon font	Bitmap (JPG, PNG)	Bitmap (JPG, PNG)
CSS image replacement		<div data-imgsrc="" /> CSS background Remove?

Decorative:

- Placeholder in markup, which we can **manipulate in the DOM with JavaScript**.
- Not placing the image in the markup, means we can avoid any race conditions.
- With JS, we can then make all kinds of judgements and detections as we see fit.
- **But what of the quality** of these images...?

Decorative



UK unemployment total falls to 2.5m

UK unemployment fell in the three months to December, while the number in work also jumped to a new record, official figures show.

The jobless total fell by 14,000 between October and December to 2.5 million, [the Office for National Statistics \(ONS\) said](#).

The number in work rose by 154,000 to 29.7 million. More than 580,000 more people are employed than a year ago.

The number of people claiming Jobseeker's Allowance in January fell by 12,500 to 1.54 million.

Informative

The Jobcentre Plus brand

Our brand encompasses the nature of our relationship with customers. It is expressed throughout our communications, the attitude of our staff, and is symbolised by our identity.



Within the offices, the expression of the brand identity is delivered through branded signs, graphic communications, and a range of component elements that are synonymous with Jobcentre Plus. These are set against a backdrop of colours, finishes and materials of the brand environment. The consistent application of the

- I think it's important to recognise that there are no hard and fast rules; it depends.
- In one context the image of a job centre sign may be decorative, such as in a news story about unemployment...
- ...but in another, it becomes informative; the text describes the image being shown.

Decorative

'HiDPI' image



46kb

Facebook U-turn after charities criticise decapitation videos

Facebook has said it will delete videos of people being decapitated which had been spread on its site.

"We will remove instances of these videos that are reported to us while we evaluate our policy and approach to this type of content," it said.

The news came less than two hours after the BBC revealed a member of Facebook's own safety advisory board had criticised its stance.

The social network had previously refused to ban the

Decorative

Standard resolution image



8kb

Facebook U-turn after charities criticise decapitation videos

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- We can also ask ourselves if images need to be the highest quality possible.
- If not valuable enough to be included in the page source, perhaps we can lower its quality, too?
- Take these two images: does the higher resolution warrant the download of an additional 38kb?

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US forces 'must leave' Afghan region

24 February 2013



The Afghan president orders US special forces out of Wardak province, over claims Afghans working for them are involved in torture and disappearances.

Italy votes in key general election

24 February 2013

Italians vote in a general election regarded as crucial for the country's effort to tackle its economic problems and for the eurozone at large.

Hollywood awaits 'open' Oscars

24 February 2013

Final preparations are made for what is likely to be one of the most unpredictable Academy Awards for years.

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Italians vote in a general election regarded as crucial for the country's effort to tackle its economic problems and for the eurozone at large.

**Hollywood awaits 'open' Oscars**

1 minute ago

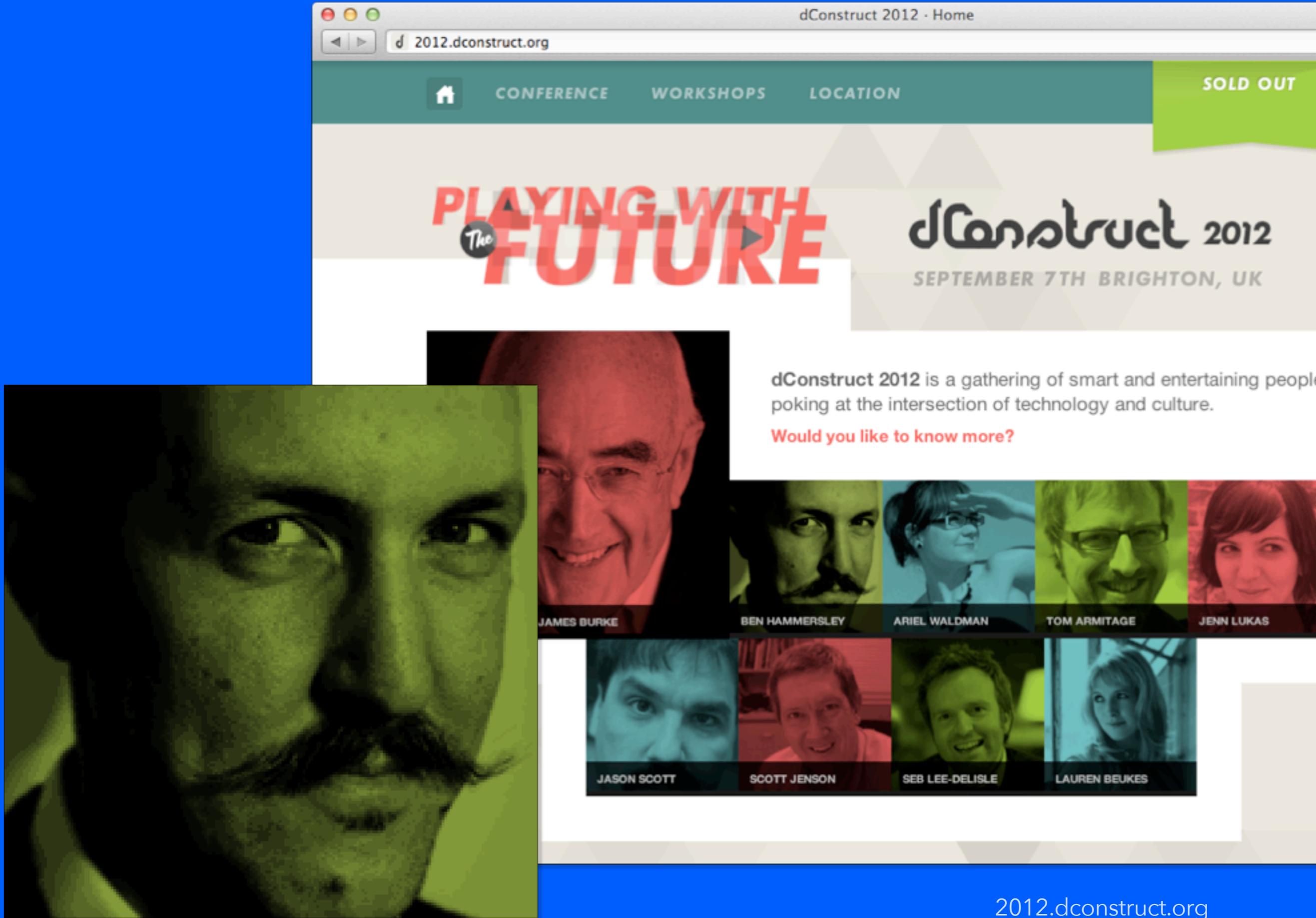
Final preparations are made for what is

- These **ideas are already in the wild**.
- In fact, the site that got me thinking along these lines was the BBC News responsive mobile site.
- Here, **only one image**—the headline story—is referenced directly in the markup.
- Images for **other stories only appear when certain conditions are met**.
- Since been told that in this example, headline image included as a sort of compromised between editors and developers—editors wanted to make sure older browsers still saw some images—that headline image may be decorative also.
- But I think this approach is more appropriate than perhaps the BBC realise.

http://

**paulrobertlloyd.github.io/
responsivepatterns**

- I've **put together some examples on GitHub**, which you can find at this address.



- It's also worth mentioning that **there are lots of other options too**.
- I particular fond of **last year's dConstruct website**, designed by **Bevan Stephens**.
- His design was such that it meant indexed **8-bit images** could be used.
- If they were scaled up, they actually felt more tied to the design!

```
<picture width="480" height="360">
  <source media="(min-width:45em)" src="image-large.jpg"/>
  <source media="(min-width:18em)" src="image-med.jpg"/>
  <source src="image-small.jpg"/>
  
  <p>Alternative textual description of image.</p>
</picture>
```

The picture element: An HTML extension for adaptive images

picture.responsiveimages.org

- Responsive image **proposals are well meaning** and an **incredible amount of effort** has gone in to them.
- But I find myself disagreeing with the proposed solution.
- Fundamentally, it **perpetuates the myth that we can have control on the web**.
- Imperfect because it strives to give designers the illusion of perfection.
- The **problem with images** on the web **is not their size or quality, but their usage**.
- We are not willing enough to optimise, or question their presence within our markup.

HTML Markup

```

```

DOMContentLoaded

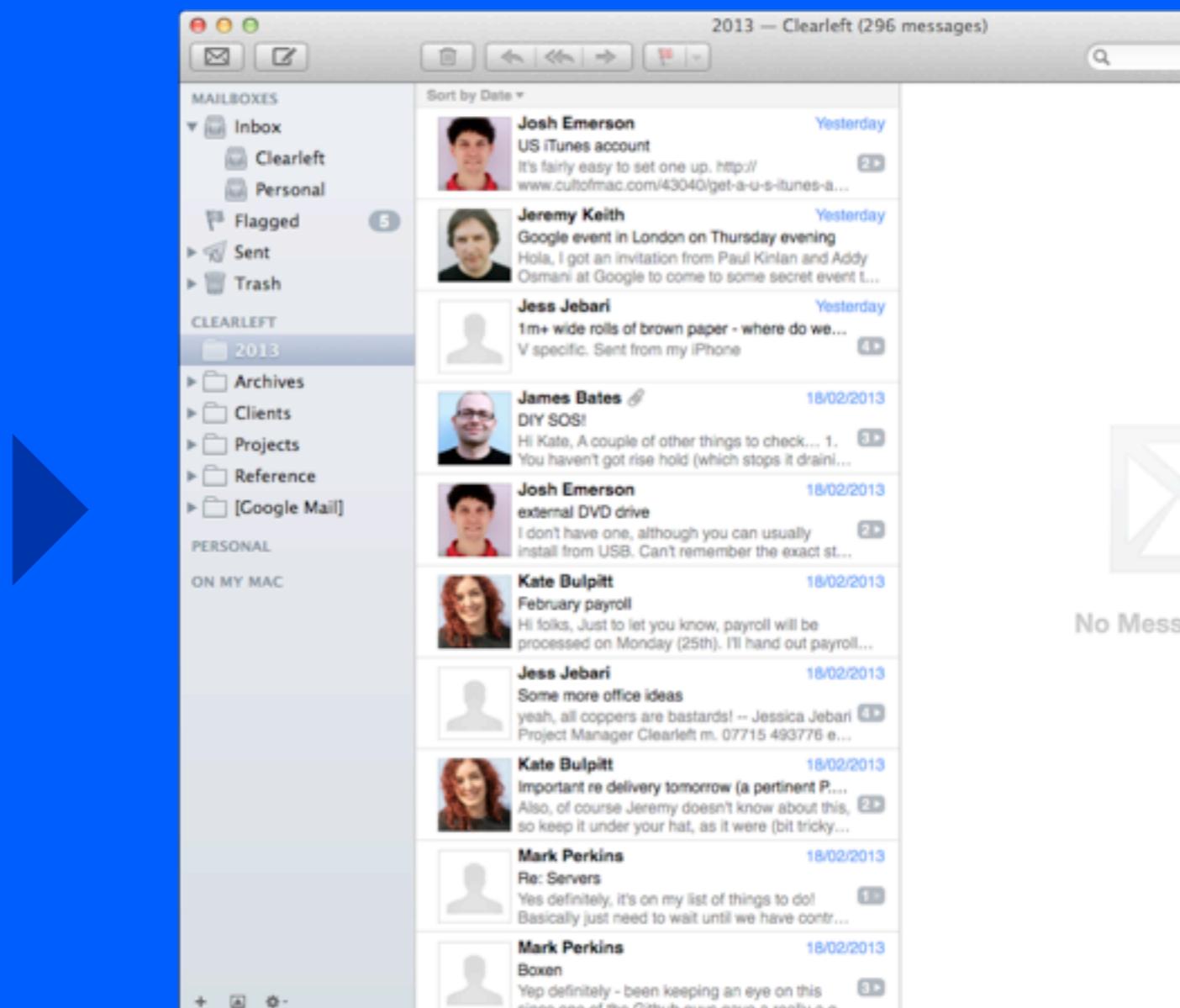
```

```

Feature to make elements not load their images until needed
w3.org/Bugs/Public/show_bug.cgi?id=17842

- I'm actually more excited about the more recent discussions around a new delay attribute for images.
- Actually solves the real problem, which is browsers aggressively prefetching.
- Could place images in markup, then replace with different images before the referenced image is downloaded.

Towards a web aesthetic



The Web Aesthetic

alistapart.com/article/the-web-aesthetic

- It's also important to think about the usage of imagery on the web in a broader context.
- As the web matures, we're starting to see **designs that are less influenced by that of print, more by software.**
- This is something I wrote about last year in A List Apart.

Arts – The New York Times

www.nytimes.com/pages/arts/index.html

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ART REVIEW

A Spectrum From Slaves to Saints

By HOLLAND COTTER 2:30 PM ET



Museo Nacional del Prado, Madrid

"The Three Mulattoes of Esmereldas" (1599) is one of the works in "Revealing the African Presence in Renaissance Europe," at the Walters Art Museum in Baltimore.

The rich and complex exchange between Africa and Europe and how this is revealed in Renaissance art is the subject of an exhibition at the Walters Art Museum in Baltimore.

[Slide Show](#)

MOVIE REVIEW | LINCOLN

A President Engaged in a Great Civil War

By A. O. SCOTT

"Lincoln," starring Daniel Day-Lewis, is more a political thriller than a biopic, a civics lesson that is energetically staged and alive with moral energy, placing slavery at the center of the story.

[Daniel Day-Lewis on Playing Abraham Lincoln](#)



ARTS & LEISURE

Restart Me Up Once More

By JON PARELES 5:00 PM ET

The Rolling Stones, who are celebrating 50 years together as a band, are preparing to hit the road again.

[Slide Show](#)

Man in the Middle

By SAM TANENHAUS

John Updike's 1971 novel "Rabbit Redux" remains the most illuminating and prophetic of modern political novels, though on the surface it seems not about politics at all.

Broadway's Just a Suburb of Cincinnati

By PATRICK HEALY 9 minutes ago

Katie Holmes (once Mrs. Tom Cruise, if you hadn't heard) and Norbert Leo Butz are among the Midwesterners in "Dead Accounts," a play set in Cincinnati and opening this month on Broadway.

Special Section

From the International Herald Tribune

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Christie's Sale Suffers From Sky-High Expectations

By SOUREN MELIKIAN

"Water Lilies," a major work by Monet, went for a fortune, but other works earned little enthusiasm during an auction of Impressionist and Modern art.

Egypt's Poet of the People

By ABDALLA F. HASSAN

Abdel-rahman Elabnoudy, the songwriter,

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- ArtsBeat: Gagosian Suit Offers Rare Look at Art Dealing
- An Appraisal: Elliott Carter, Master of Complexity
- Fake Art May Keep Popping Up for Sale
- Teri Shields, Mother and Manager of Brooke Shields, Dies at 79
- Video Games: Unfinished Swan, Assassin's Creed and Need for Speed

nytimes.com

- One of the best examples of this transition can be found at The New York Times.
- Here is a page from their current website, **largely unchanged in a decade...**
- Traditional layout: header, body, sidebars, footer.

Times Skimmer by The New York Times

www.nytimes.com/skimmer/#/Arts

The New York Times | Arts



ART REVIEW +

A Spectrum From Slaves to Saints

BY HOLLAND COTTER

BALTIMORE — In a fall art season distinguished, so far, largely by a bland, no-brainer diet served up by Manhattan's major museums, you have to hit the road for grittier fare. And the Walters Art Museum here is not too far to go to find it in a high-fiber, convention-rattling show with the unglamorous title of "Revealing the African Presence in Renaissance Europe."

Visually the exhibition is a gift, with marvelous things by artists familiar and revered — Dürer, Rubens, Veronese — along with images most of us never knew existed. Together they map a history of art, politics and race that scholars have begun to pay attention to — notably through "The Image of the Black in Western Art," a multivolume book project edited by David Bindman and Henry Louis Gates Jr. — but that few museums have addressed in full-dress style.

Like the best scholarship, the Walters show, organized by Joaneath Spicer, the museum's curator of Renaissance and Baroque art, is as much about questions as answers, and makes no bones about that. Many wall labels begin with an interrogative, suggesting that a museum visitor's reading of a particular image carries as much weight as the curator's.

And, like most ambitious but risky undertakings, it has flaws. There is evidence of budget limitations. Although no corners were cut in getting crucial European loans, the catalog — a good one — has come in a third smaller in size than planned and with signs of changes-at-the-last-minute production.

The presence of a chatty "resource center" midway through the show, with gamelike audience-participation activities on offer, will rile museum purists. (I

MOVIE REVIEW +

A President Engaged in a Great Civil War

BY A. O. SCOTT

"Lincoln," starring Daniel Day-Lewis, is more a political thriller than a biopic, a civics lesson that is energetically staged and alive with moral energy, placing slavery at the center of the story.

ART REVIEW +

Relics of a Sculptor's Bronze Age

BY ROBERTA SMITH

"Calder: The Complete Bronzes" brings together nearly all Alexander Calder's forays into bronze in one place, the first exhibition to concentrate almost exclusively on these works.

BOOKS OF THE TIMES +

Verses Wielded Like a Razor

BY DWIGHT GARNER

Louise Glück's latest collection assembles poems spanning her four-decade career.

Critic's Notebook : Women's TV Block With 2-Track Mind

Pop : Restart Me Up Once More

Essay : Man in the Middle

Broadway's Just a Suburb of Cincinnati

ArtsBeat : A Benefit Concert Is Planned for Victims of Hurricane Sandy

ArtsBeat : Under The Radar Festival Announces Full Roster of Shows

ArtsBeat : New Interactive App for 'Goodnight Moon'

Inside Art : Metropolitan Museum Buys a Jusepe de Ribera Painting

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nytimes.com/skimmer

- Compare that to their 'skimmer' application, which takes on a more app like appearance.
- Clearer **delineation between the interface and the content**.
- Already you can see **different decisions around the use imagery being made**.
- In this example, only one image is shown—for the headline story—regardless of where the app is viewed.

Chicken, edamame & ginger pilaf recipe – Recipes – BBC Good Food

www.bbcgoodfood.com/recipes/1840665/chicken-edamame-and-ginger-pilaf

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Ingredients

- 2 tbsp vegetable oil
- 1 onion, thinly sliced
- thumb-sized piece ginger, grated
- 1 red chilli, deseeded and finely sliced
- 3 skinless chicken breasts, cut into bite-sized pieces
- 250g basmati rice
- 600ml vegetable stock
- 100g frozen edamame / soya beans
- coriander leaves and fat-free Greek yoghurt (optional), to serve

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Chicken, edamame & ginger pilaf

Make this healthy rice pot for a mid-week supper - crammed with fibre and vitamin C

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Cook 17 mins

Prep 10 mins

Ingredients

Serves 4

- 2 tbsp vegetable oil
- 1 onion, thinly sliced
- thumb-sized piece ginger, grated
- 1 red chilli, deseeded and finely sliced
- 3 skinless chicken breasts, cut into bite-sized pieces
- 9 oz basmati rice
- 1 pint vegetable stock
- 4 oz frozen edamame / soya beans
- coriander leaves and fat-free Greek yoghurt (optional), to serve

Method

- Heat the oil in a medium saucepan, then add the onion, ginger and chilli, along with some seasoning. Cook for 5 mins, then add the chicken and rice. Cook for 2 mins more, then add the stock and bring to the boil. Turn the heat to low, cover and cook for 8-10 mins until the rice is just cooked. During the final 3 mins of cooking, add the edamame beans. Sprinkle some coriander leaves on top and serve with a dollop of Greek yogurt, if you like.

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- Moving away from traditional layouts (header, body, sidebars, footer).

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0:00      

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- Previously two separate applications
- Consolidated into one

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By Christopher Mims | @mims | May 1, 2013



qz.com

- Designed tablet-first
- Now this used to work without any dependance on JavaScript

Dynamic Views: seven new ways to share your blog with the world | Blogger Buzz

buzz.blogger.com/2011/09/dynamic-views-seven-new-ways-to-share.html

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Dynamic Views: seven new ways to share your blog with the world

As we said a few weeks ago when we launched a completely rebuilt, streamlined authoring and editing experience, we're in the process of bringing you a much improved and modernized Blogger. The next phase of these updates starts today with seven new ways to display your blog, called Dynamic Views.

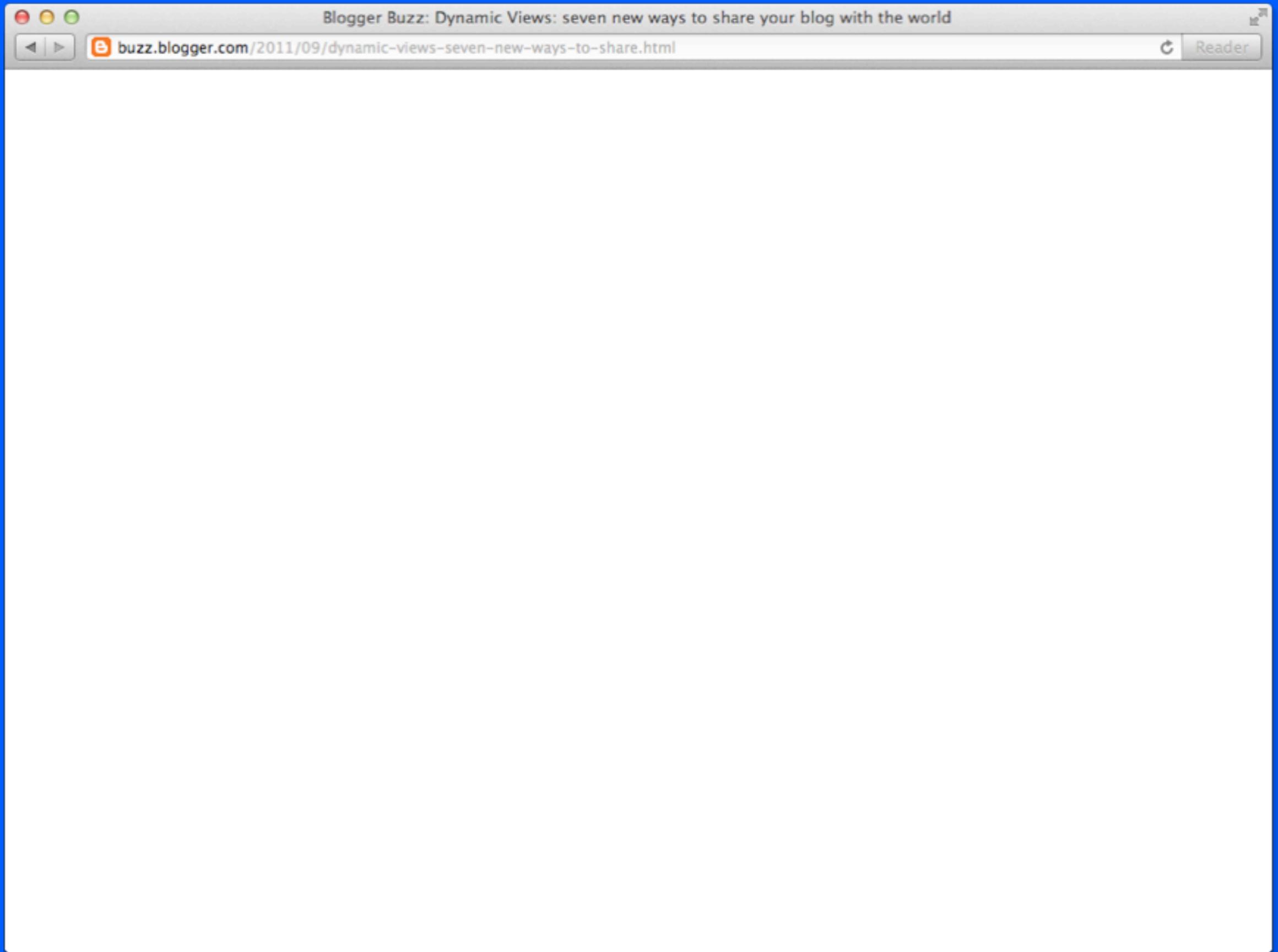
Built with the latest in web technology (AJAX, HTML5 and CSS3), Dynamic Views is a unique browsing experience that will inspire your readers to explore your blog in new ways. The interactive layouts make it easier for readers to enjoy and discover your posts, loading 40 percent faster than traditional templates and bringing older entries to the surface so they seem fresh again.



Dynamic Views is much more than just new templates. With just a couple clicks, you'll get infinite scrolling (say goodbye to the "Older posts" link), images that load as you browse, integrated search, sorting by date, label and author, lightbox-style posts for easy viewing, keyboard shortcuts for quickly flipping through posts, and one-click sharing to Google+ and other social sites on your post.

buzz.blogger.com/2011/09/dynamic-views-seven-new-ways-to-share.html

- Blogger updated their blog templates, and they also have an app-like design...



buzz.blogger.com/2011/09/dynamic-views-seven-new-ways-to-share.html

- ...but look what happens if JavaScript is not available!



- Those were the first titles for Doctor Who, designed by Barnard Lodge, also in 1963.
- Lodge **created this more abstract, organic, ghostly effect by pointing a television camera towards a monitor.**
- He had an in-depth understanding of the constraints of the medium, but didn't let this limit his creativity.
- Created an iconic set of titles with an **underlying concept that has become timeless.**

Opportunity

- It's at the limits of this blurred edge that creative solutions can be found.
- If we want **to produce our own designs that stand the test of time**, we need to become **familiar with this edge**.
- We should strive not to cross it, but not be afraid to push against it either.

Thank you!

 paulrobertlloyd.com

 @paulrobertlloyd

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- Thank-you!