MODERN LAYOUTS

Getting Out of Our Ruts

JEN SIMMONS
@jensimmons

THE WEB AHEAD
thewebahead.net
Bill and Emma Keller Write Matching Cancer Columns, Face Internet Wrath

Last week at the Guardian, the writer Emma Gilby Keller wondered aloud, “Pragmatist, fellow. What are the ethics of wearing a terminal illness?” Her commentary, written on the public persona of Lisa Bonet, who has blogged and tweeted her way through treatment for metastatic breast cancer, “As her condition declined, her tweets jumped up both in frequency and intensity. I shouldn’t be reading it – I even set up a dedicated distraction website to Tweetdeck – but I still found myself at my computer, Keller explained. “Should I use the hashtag this kind of experience? To be real as it is, I think we have come to the point where we can finally equate terminal illness, can you step away from terminal illness? Why am I doing this?”

Keller’s rhetorical questions were met with anger and shock from her audience, including Adams, and the Guardian has since removed the entire column, but not before she passed the slam on to her husband, British New York Times associate editor Bill Keller.

In the Times today, Ms. Keller joined up with this week’s left off, likening Adams’s treatment and personal writing to a “vilely offensive” and criticizing her cancer fight with that of hers in “Love.” She also seemed to me a human and reasonable alternative to the facile moral tiredness that often makes as expressive of reality as death in America,” Rose wrote.

Lisa Bonet Adams

I’ve written extensively on my battles with breast cancer.

11/11/08 • 12:09 PM

His point, like his wife’s, is unorthodox and not well-told in a cause and effect conversation about cancer and the work. In addition to his book, he described Adams as a “champion” for cancer research, saying the research fund he helped raise, her vision, “Beyond Fear,” whether her campaign has been a public service in a cause and effect question. Rose’s writing was described as gentle, and so on.

“The words of these become words of the brain, and not to be written. I pass them over the other day after a lesson of violence.” — Margaret Atwood

Bill Keller

Inside artist Louise Bourgeois’ New York home

Unrecorded stories for the day she died, Louise Bourgeois’ New York home has seen studio styles as a stasis-pausing of the artist.

11/12/08 • 1:54 PM

About Artist Bourgeois’ New York Home

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Harrison Ford broke leg, not ankle, on ‘Star Wars’ set

Los Angeles, May 23 - Harrison Ford broke his leg on the set of the new "Star Wars" movie last week, a spokesperson said Thursday, correcting initial reports that the veteran actor fractured his ankle.

The 73-year-old actor, who has been off the set since May 20, suffered the injury last week on the set of "Star Wars: Episode IX," according to a statement from Disney. The studio said Ford was on a crane when he fell, and that he is recovering at his home.

Ford was a member of the original "Star Wars" cast, and his return to the franchise has been eagerly anticipated by fans.

"We are pleased to report that Harrison is in good spirits and in good spirits and in good spirits," the statement said.

Ford has had several near-fatal accidents on the set of "Star Wars." In 1977, he crashed a T-63 helicopter into the mountains of the Atlantic Ocean, and in 1983, he was injured when a stunt went wrong on the set of "Star Wars: Episode V - The Empire Strikes Back.

He has since returned to the franchise and appeared in "Star Wars: Episode VI - Return of the Jedi," as well as "Star Wars: The Force Awakens." He also starred in the 2015 film "The Iron Giant."
CAN GOOGLE FIBER REALLY BRIDGE SAN ANTONIO DIGITAL DIVIDE?

By Tonya Clarke

In San Antonio, Mayor Julián Castro launched Google Fiber — the city manager and a former state representative — with an initiative to deliver an affordable fiber internet service to residents. The project is expected to be completed by 2016.

In 2011, the city was selected as one of Google’s 12 pilot sites due to its high-speed infrastructure and technology. Google Fiber will provide the city with an opportunity to improves its digital divide and bridge the gap between rich and poor neighborhoods.

While still months away from officially issuing the deals, we are seeing real progress toward the digital divide. This will allow access to affordable internet service for all residents.

TrendAlert

According to a recent survey conducted by the Pew Research Center, 60% of Americans own a smartphone. But only 29% of those without internet access have a smartphone. This indicates that we need to address the digital divide.

Google Fiber will provide the city with an opportunity to improve its digital divide and bridge the gap between rich and poor neighborhoods. This will allow access to affordable internet service for all residents.

The city of San Antonio is working closely with Google Fiber to ensure that the internet service is affordable and accessible to all residents. The city is also working to ensure that the internet service is compatible with other devices, such as smartphones and tablets.

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11 Reasons Why Tel Aviv Is One of My Favorite Cities

1. Tel Aviv is small

Tel Aviv is one of those cities that’s very much a city yet it’s got nightlife. 24/7 action, plenty of options for every kind of capital, but it’s also very much like a village. It’s a city that’s walkable when it’s not too hot outside and it’s certainly not too hard to get around. It’s one of those small cities with a big city heart – whether you call right up to your hotel balcony on the seventh or a two-street.

2. Tel Aviv is BIG

While it’s not too big and it may be too small, Tel Aviv is definitely big and it’s definitely too big. Despite its small size, Tel Aviv has a wide range of options for you to get around the world. There’s snorkeling, the bars of the Old Jaffa, galleries, shops and a lot of everything. Tel Aviv is huge.

3. Tel Aviv is affordable

Tel Aviv is affordable. From the budget to the luxury, Tel Aviv has it all. From the Old Jaffa to the Ramat Gan, there’s something for everyone.

4. Tel Aviv is cosmopolitan

Tel Aviv is cosmopolitan. From the Old Jaffa to the Ramat Gan, there’s something for everyone. Tel Aviv is a melting pot of cultures and traditions.

5. Tel Aviv is safe

Tel Aviv is safe. From the beaches to the museums, there’s something for everyone. Tel Aviv is a safe place to visit.

6. Tel Aviv is green

Tel Aviv is green. From the beaches to the parks, there’s something for everyone. Tel Aviv is a green city.

7. Tel Aviv is cultural

Tel Aviv is cultural. From the museums to the theaters, there’s something for everyone. Tel Aviv is a cultural hub.

8. Tel Aviv is historical

Tel Aviv is historical. From the Old Jaffa to the Tel Aviv Museum of Art, there’s something for everyone. Tel Aviv is a historical city.

9. Tel Aviv is social

Tel Aviv is social. From the beaches to the bars, there’s something for everyone. Tel Aviv is a social city.

10. Tel Aviv is international

Tel Aviv is international. From the airports to the embassies, there’s something for everyone. Tel Aviv is an international city.

11. Tel Aviv is modern

Tel Aviv is modern. From the skyscrapers to the beaches, there’s something for everyone. Tel Aviv is a modern city.

About the author: I'm a travel writer and photographer. I've traveled to more than 50 countries and written about my experiences in my blog, The Barefoot Nomad. I'm passionate about exploring new places and sharing my adventures with others.
Chelsea Clinton Is Rocking Her Pregnancy In 'Leather' Pants

It's hard to choose a favorite Chelsea, but when one of those steps out in a pair of "leather" pants, it's safe to say that they're our number one for the day.


Apple Made One Massive Mistake In iOS 8

Reflections, complaints about Apple's most recent mobile operating system, and comparisons to other devices and platforms abound online, but the consensus so far is mixed. The iPhone 6 and iPhone 6 Plus were both hailed as important advancements by many, while the iPad Air 2 was panned for its lack of innovation.

The latest update to iOS 8, however, brings with it a host of new features and improvements, including a revamped design and more intuitive navigation. While some users may find the changes overwhelming or confusing, others are excited by the potential of the platform.

As Apple continues to push the boundaries of what's possible with mobile devices, it's likely that we'll see even more innovations in the coming months and years. Stay tuned for the latest updates and insights on the ever-evolving world of technology.
Wednesday, 19 May 2004

Underline Text in Adobe Illustrator

Last week, when I announced the Blogger redesign, I mentioned that I've been using Adobe Illustrator much more often to comp my designs, instead of Photoshop. The vector-based Illustrator provides more flexibility in shape rendering, and allows me to create and tweak designs faster than the bitmap editing of Photoshop. Once we've honed in on a final design, then I move over to Photoshop for a final polish and pixel-level precision for the site's images. Just after the Illustrator mention in the Blogger entry, I tossed in this little frustration:

One gripe about using Illustrator for web stuff: after 11 versions, there's still no easy way to simulate underlined text without manually drawing lines with the pen tool, then moving them every time the text refreezes.

Before drawing attention to this one missing feature, I should mention that I love Illustrator. I've been working with this vector app since it was dubbed Illustrator 88 — the equivalent of version 1 or 2. I briefly switched over to Freehand (when it was still produced by Aldus) because I could edit and preview artwork at the same time. But Adobe quickly caught up with Aldus, and I switched back. Illustrator is invaluable for working in print design and illustration, and I've been finding more and more uses for it when designing for the Web.

When creating web comps, it's not uncommon to use Illustrator to produce the basic layout of a page. But with the introduction of CSS, it's now possible to create complex designs in Illustrator and then use CSS to position and size the elements. This is a huge advantage, because Illustrator can produce high-quality graphics that are easy to edit. However, there are still some limitations when it comes to creating web page layouts in Illustrator. For example, it's not possible to create a page layout with a fixed width, and it's not possible to create a page layout with a fixed height.

Many designers prefer to use Photoshop for web page layout, because it has more tools for creating pixel-perfect designs. However, Illustrator still has some advantages over Photoshop for web designers. For example, Illustrator is better at creating vector graphics, which are easier to scale and edit than pixel-based graphics. Additionally, Illustrator is better at creating interactive designs, because it has more tools for creating dynamic content.

In conclusion, Illustrator is still a valuable tool for web designers, especially when it comes to creating vector graphics and interactive designs. However, it's important to consider using Photoshop as well, because it has more tools for creating pixel-perfect designs.
The most prominent result from the new eyetracking studies is not actually new. We simply confirmed for the umpteenth time that banner blindness is real.

–Jakob Nielsen, August 20, 2007, Banner Blindness: Old and New Findings
3 Days That Changed My Life

I was 58 years old and I had been missing out the whole time. I just didn't know it yet. It was summer 2011 and I had been working for Nike for almost 10 years. On the whole it was a wonderful experience. However, it was a very inward looking company. This is somewhat exacerbated in Amsterdam (where I worked) due to a high percentage of employees being foreign transplants. It makes sense that the first people you get to know when you arrive in a new country are your colleagues. Those people form the core of the group you work with, drink a beer after work, hang out on the weekend with etc. I actually met me with the copy room at Nike. It always reminded me of that scene in Goodfellas where Lorraine Bracco's character explains that the same group goes on holiday together and attend each others’ birthday parties. No outsiders were allowed, yet it was considered completely normal.

It was only when I left Nike in 2011 that I realized I hadn't spent any time interacting with the wider creative community. When I started attending Creative Mornings in my new home of Atlanta, it was obvious that I had been missing out. It started to reach out and get involved.

I have since moved again and am lucky enough to have become the organizer of Creative Mornings in San Francisco. I love the fact that we can bring people together on a monthly basis and initiate meetings, collaborations and get everyone excited and inspired. However, I had been looking for the last couple of years for a bigger event on a national level and was consistently frustrated by the speaker lineups. Time and time again I would see a new, fancy design conference announced only to click on the link to the list of speakers to find that the schedule is filled with the same white, male, middle-aged faces.
Entirely new ways to stay in touch.

Apple Watch makes all the ways you’re used to communicating more convenient. And because it sits right on your wrist, it can add a physical dimension to alerts and notifications. For example, you’ll feel a gentle tap with each incoming message. Apple Watch also lets you connect with your favorite people in fun, spontaneous ways — like sending a tap, a sketch, or even your heartbeat.

Learn more about New Ways to Connect >
Welcome to NCSA Mosaic, an Internet information bro
Mosaic was developed at the National Center for Sup
University of Illinois in Urbana-Champaign. NCS
The Board of Trustees of the University of Illinois UI.
Tutorial

Essentials
Want the Netscape Navigator essentials for a quick start.

Heartwarming introduction
Hardly know a darn thing and wish to read a heartwarming introduction.

Learn Netscape
Am ready to learn Netscape to bring the Internet to my curious eyes.
Navigating the Net

This would be a little descriptive text about the wonderful resources selected for the Whole Internet Catalog (WIC) and the great commercial resources in the GNN Business Pages.

Other useful catalogs of Net Resources include Best of the Net and Netizens.

GNN Publications

Come to GNN for all the news about the Net. We provide a convenient link to NCSA's essential "What's New" page for all the latest Web listings, as well as in-depth reporting on Net events in GNN's NetNews.
Welcome to PizzaNet!

PizzaNet is Pizza Hut's Electronic Storefront and is brought to you by Pizza Hut® and The Santa Cruz Operation®. You may click on the Pizza Hut logo on any page to submit comments regarding PizzaNet to webmaster@Pizzahut.COM.

If you would like to order a pizza to be delivered, please provide the following information:

Name: 

Street Address: 

Voice Phone ###-###-####

(where we can reach you)

[Continue]
Welcome to Microsoft's World Wide Web Server!

Where do you want to go today?

If your browser doesn't support images, we have a text menu as well.

WWW.MICROSOFT.COM is running Microsoft's Windows NT Server 3.5 and EMWACs HTTPS
The Enhanced for Netscape Hall of Shame

The Funky Net-O-Meter now reads:

0000107

Netscape Enhanced? Hell ya I am! Visit the Hall of Shame Homepages section.

We've got 60 textures for you to use in Texture Land! Use one, or use them all! Fun for the whole family!
Kids' Space is everybody's home page!
Figure 7.11:
Museum of Paleontology
http://ump1.berkeley.edu/
Figure 10.6:
CommerceNet information page.
Figure 8.27:
Figure 2.27:
HTML 3.0 alignment options used in tables.

Table 2.8

<table>
<thead>
<tr>
<th>Tag or Option</th>
<th>Function</th>
<th>Comments</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALIGN = (right, left, center)</td>
<td>Indicates horizontal alignment.</td>
<td>Can be used as an option in block elements, header, lists, preformatted text, tables, equations, and images. Default is center.</td>
<td>&lt;H2 ALIGN=RIGHT&gt;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&lt;PRE ALIGN=LEFT&gt;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&lt;BLOCKQUOTE ALIGN=RIGHT&gt;</td>
</tr>
</tbody>
</table>
The medium shapes the medium.
There’s a world of Graphic Design older than the web.
Wild Irish Rose

In the footsteps of Yeats and Maud Gonne, actor Adam Driver makes stormy romance with model Daria Werbowy—wears the sweeping skirts and man-tailored jackets that render this autumn unforgettable.

Photographed by Annie Leibovitz.
ANNA WINTOUR AND THE MAKING OF VOGUE

THE SEPTEMBER ISSUE

FASHION IS A RELIGION. THIS IS THE BIBLE.
FREE HAIRCUTS WITH CHRISTIAAN
JUNE 14 @3PM
MADISON SQUARE PARK NYC
#HAIRCUTSINTHEPARK
FREE
#HAIRCUTSTHEPARK
WITH CHRISTIAAN
@3PM
MADISON
SQUARE PARK
NYC
Mario Testino's June Fashion Shoot with Cara Delevingne—and a Bear
photographed by Mario Testino

SEE THE SLIDESHOW

Earth tones, suede, and high-heel boots are more than just bohemian throwbacks—they're essential pieces for a night on the town.

Read the June cover story.

For more from Vogue, download the digital edition from iTunes, Kindle, Nook Color, and Next Issue.
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Animal Magnetism

Cara Delevingne's Fashion Shoot with a Bear, Photographed by Mario Testino - Vogue

Fashion Editor: Camilla Nickerson
Photographed by Mario Testino, Vogue, June 2014
Drew Barrymore is a natural as the heart-strong heroine in Vogue’s vision of the classic fairy tale. And as John Powers writes, this beguiling survivor is really beginning to bloom. Photographed by Annie Leibovitz.

**beauty & the beast**
Mario Testino's June Fashion Shoot with Cara Delevingne—and a Bear
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“Sure. There's definitely some excellent original work in there – in the middle of all those ads.”

Merlin Mann
Layout should serve the content.
MAGAZINES
1.

Le sociologue Hugo Ézan pense que oui. «À l'heure où tout est industrialisé, normalisé, numérisé, c'est l'expression de l'autenticité, suggère-t-il. Cela veut dire : regardons-nous, mes sentiments sont sincères, je fais appel à la nature pour vous les prouver. En ce sens, le bouquet parle encore le langage de l'amour. Quoiqu'on veuille, le sélas est toujours présent. Ce nouveau bouquet est donc même, à certains égards, le langage traditionnel : une rose rouge, c'est l'amour fou, avec des épices, c'est encore plus torride... Et les fruits exotiques, les coquillages qu'on y ajoute, même parfois, sont comme les batons, les trésors qu'on dépose aux pieds de ceux qu'on aime. » 

On s'étonne de voir la fleur et le fruit. Les fleurs sont des organes sexuels, ne parlent donc pas, sans parler des fruits exotiques. De plus, les fleurs sont des organes sexuels, ne parlent donc pas. De plus, les fruits exotiques. On ne s'étonne pas de voir les fleurs et les fruits exotiques.
Famelicose

The last best word I learned today was mirabilis: visa—okay, two words—Latin for wonderful to behold. After I learned it I saw wonder everywhere. I beheld it, hopping brown sparrows and the trader new blacktop on the street outside my building, freshly rolled. But today there’s this kahlo, Finish for something we haven’t named in English, a yearning shot through with the understanding that the yearned-for thing can never be. In my mind kahlo rhymes with I go and I want so but there’s all this work to do, birds to envy and streets to walk, all the windows of the houses flashing sunlight so I can’t see in.

—often or very hungry

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Gardeviance

We like to pretend we are old-timey and rich. We toured the Victorian estate and saw the mirrored ceilings, inlaid ivory mantelpiece, eccentric hanging houseplants with heady leaves like knotted-strings of green pearls. We walked through French doors into one of the gardens where we admired the statuary: taut young women, greyhounds, bowls of fruit. And back inside as we mounted over the wedding portrait, I knew I would go home and pretend to be you. Shameful but true.

I will stare at the postcards and wish for a walnut trunk, slippery silk things to fold into it, a place to get away to before it turns cold.

—chest for valuables, a traveling trunk
So you've found the perfect wedding dress, and it's just divine. Whether you bought it off-the-rack or decided to have it made to measure, you now need to decide on which veil to wear with your dress. There are so many different types of veils to choose from, so how do you know which one will look perfect with your wedding dress? There are several factors that will influence your choice of veil, so let's look at some.

Wedding dress silhouette:
The style or silhouette of your wedding dress is the first thing to consider. A general rule, the simpler the gown, the longer the veil. For example, a fully figured-topologging wedding dress with a short train looks fabulous with a long, chapel-length veil. The veil should be longer than the train of the dress, to avoid the appearance that you ran out of fabric! Some designers say that although they love the look of the chapel-length veil, they thought of carrying it around on their arm all day is burdensome. The solution is simple: stick with a veil which has detachable layers, that is, the long layers can be removed leaving the shorter layers-in the case of your exception.

For an A-line silhouette wedding dress, again you could choose a chapel length veil if you want a floaty, dreamy look. The veil of choice though for an A-line gown is fingertip or three-quarter length, as it suits the proportions of the gown very well.

For a full, puffy skirt style with fitted bodice, the best look is a shorter veil, around waist length. Because the skirt is so full, in this style, you need to complete the look with a similar full, puffy veil. The exception to this is in a chapel length veil with a full, puffy top layer. Remember Princess Diana's wedding dress? The train on Princess Diana's wedding dress was around 7 meters long! Her veil was quite long as well (although not quite 7 meters) and her veil was extremely puffy and floaty. Her wedding gown and veil surely set the trend in the 1980's of couture bridal designers like David Fielden.

Your hairstyle:
The way you plan to wear your hair on your wedding day will also affect the style and veil you choose. Generally speaking, your hairstyle should suit your gown anyway. Some veils are designed to be worn high on the head, though your hairstyle needs to accommodate this.

For example, if you prefer to leave your hair down, you could wear the veil high on your head. You really need to do this, otherwise the veil will have insufficient hair to anchor onto and can slip out of your hair. Alternatively, if you prefer an up-do, then you could place the veil lower, towards the back of your head. In this case, a fingertip or three-quarter veil works well.

Wedding dress fabrics:
You also need to consider your wedding gown fabrics, as this mainly affects your choice of tulle or edging for the veil. For example, if your wedding dress is made in satin, then satin binding or satin ribbon edging on the veil looks lovely. A softer, flowy fabric such as chiffon looks better with fine edging, such as satin cord trim or a pencil edge. Also, if your wedding dress has crystal beading, consider something crystals scattered all over your veil. If your gown features pearl beading, then scattered pearls or pearl edging looks great on a veil. It's all about co-ordination.

Finally, your choice of veil will complete your overall look as a bride. Think about how you want to look on your wedding day and choose wisely. After all, your veil will be featured in all your wedding photos!
Swift has been feeling the love from her fans as they have anxiously awaited her third album “Speak Now,” set to release on October 25th. The six-time platinum “Fearless” is the only album to ever win an all-genre Album of the Year Grammy, along with Country Album of the Year trophies from the Academy of Country Music, Country Music Association, and American Music Awards. Taylor sold more than 15 million records, had more than 25 million digital downloads, headlined numerous performances including the 2010 NFL kickoff concert live from New Orleans, Louisiana, and topped the charts several times with “Our Song,” “Love Story,” and “You Belong With Me.”

“Some of these things I wrote about are things nobody ever knew about. I’m beyond excited for you to hear these confessions.”

While Swift keeps quite about her personal life in interviews, she speaks volumes through her music. Since the release of Fearless in 2008, she has captured her life in song, journaling her life in detail through words and melody. “I like to take a lot of time between albums to work up the next one,” Swift explained. “For me, I write everything that I live so you’ve got to give yourself a little bit of time to live out a lot of things. Thankfully, in the past two years, I’ve experienced a lot of things that I’ve been dying to write about.”

For her latest album, Swift wrote all the songs herself. “It just sort of happened that way,” Swift explains. Like I’d get my best ideas at 3:00 a.m. in Arkansas, and I didn’t have a co-writer around so I would just finish it. That would happen again in New York and then again in Boston. The song that made the cut for the album were songs that I wrote by myself, so wish me luck on this one.” Swift adds with a laugh.
CSS Shapes
Jeremy Keith lives in Brighton, England where he makes websites with the splendid design agency Clearleft. You may know him from such books as *DOM Scripting: JavaScript’s New Hope*, *Bulletproof Ajax: The Browser Strikes Back*, and *HTML5 For Web Designers: Return Of The Standards*.

He’s the curator of the dConstruct conference as well as Brighton SF, and he organised the world’s first *Science Hack Day*. He also made the website Huffduffer to allow people to make podcasts of found sounds—it’s like Instapaper for audio files.

- adactio.com
- @adactio

**Appeared On**
- DRM with Jeremy Keith and Doug Schepers
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- Everything Web with Jeremy Keith
- The Nature of the Web with Jeremy Keith
CSS Shapes Level 1

Allows geometric shapes to be set in CSS to define an area for text to flow around.

Current IE status: Under Consideration

Enabled in Chrome through the 'experimental Web Platform features' flag in chrome://flags
THE WEB AHEAD

John Allsopp

John is a co-founder of the Web Directions conference series, and author of one of the earliest books on Microformats. As a software developer, long standing web development speaker, writer, evangelist and self proclaimed expert, he’s spent the last 15 years working with and developing for the web.

As the head developer of the leading cross platform CSS development tool Style Master, and developer and publisher of renowned training courses and learning resources on CSS and standards based development, and author of several books on the topic, John brings a wealth of knowledge and experience to the discussion.

Appearances

78 Offline

App Cache, Web Storage, IndexedDB, and others are powerful new technologies that change the nature of the web. These technologies are mature and ready-to-use, but so far, we aren’t seeing them be used very much. Why? What is possible? What could change? John Allsopp joins Jen Simmons to discuss.

35 The Web Behind, part 2

John Allsopp joins Eric Meyer and Jen Simmons for this first episode in our “web behind” series – a look back et
THE WEB AHEAD

John Allsopp

John is a co-founder of the Web Directions conference series, and author of one of the earliest books on Microformats. As a software developer, long standing web development speaker, writer, evangelist and self proclaimed expert, he's spent the last 15 years working with and developing for the web.

As the head developer of the leading cross platform CSS development tool Style Master, and developer and publisher of renowned

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shape-outside: circle();
shape-outside: ellipse();
shape-outside: border-box;
shape-outside: inset(0px round 120px) border-box;
shape-outside: url(http://example.com/image.jpg);
shape-margin: 30px;
github.com/jensimmons/thelayoutsahead
Intelligent beings, permanence of the stars decapment
hearts of the stars as a patch of light finite but
unbounded dispassionate extraterrestrial observer
with pretty stories for which there's little good
evidence bits of moving fluff rogue stirred by
starlight. White dwarf laws of physics how far
away Jean-François Champollion two ghostly
white figures in coveralls and helmets are
softly dancing cosmos, Sea of Tranquility
vanquish the impossible prime number
Cambrian explosion white dwarf? Kindling
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pies not a sunrise but a galaxy's shores of the cosmic ocean realm of the galaxies inconspicuous
motes of rock and gas star stuff harvesting star light network of wormholes. White dwarf.
The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight’s all a glimmer, and noon a purple glow,
And evening full of the linnet’s wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart’s core.

- William Butler Yeats
Intelligent beings permanence of the stars declaimment hearts of the stars as a patch of light finite but unbounded dispassionate extraterrestrial observer with pretty stories for which there's little good evidence bits of moving fluff rogue stirred by starlight. White dwarf laws of physics how far away Jean-François Champollion two ghostly white figures in coveralls and helmets are softly dancing cosmos, Sea of Tranquility vanquish the impossible prime number Cambrian explosion white dwarf? Kindling the energy hidden in matter with pretty stories for which there's little good evidence, circumnavigating Hypatia consciousness. Cosmic fugue science globular star cluster. Explorations, rich in heavy atoms. Galaxies? Radio telescope. Dream of the mind's eye? Paroxysm of global death. Take root and flourish. Courage of our questions. Birth? Not a sunrise but a galaxy rise birth. Astonishment, prime number. The sky calls to us. Two ghostly white figures in coveralls and helmets are softly dancing? Another world white dwarf. Extraterrestrial! Across the centuries consciousness Flatland. Rings of Uranus, gathered by gravity star stuff harvesting star light, great turbulent clouds, preserve and cherish that pale blue dot the ash of stellar alchemy light years. Billions upon billions prime number? A very small stage in a vast cosmic arena science permanence of the stars, dispassionate extraterrestrial observer. Astonishment, radio telescope. Ship of the imagination. Tingling of the spine cosmos colonies concept of the number one, the only home we've ever known another world the carbon in our apple pies not a sunrise but a galaxy rise shores of the cosmic ocean realm of the galaxies inconspicuous motes of rock and gas star stuff harvesting star light network of wormholes. White dwarf.
Interactive editor for CSS Shapes.

Create and adjust CSS Shapes values with an interactive editor overlapping the selected element.

Requires Chrome 37+

Shapes sidebar:
The extension adds a new sidebar to the DevTools Elements panel called "Shapes". It offers controls to create and edit CSS Shapes values like polygon(), circle() and ellipse() on the selected element.

Polygons:
Click the edges of the shape to add new points. Drag points to change the shape. Double-click an existing point to remove it. Select the transform tool to move, scale and rotate the polygon shape.

Circles & ellipses:
Drag the shape to move it around. Pull on the edges and corners to scale and resize.
shape-outside: polygon(foo)

81 Changing the Shapes with Sara Soueidan

SEPTEMBER 2, 2014

So far, page layout on the web has predominantly consisted of a lot of boxes stacked on top of boxes – rectangular columns everywhere. That’s about to change. New specifications, including CSS Shapes and CSS Exclusions, are about to change the shape of the “page.” Sara Soueidan joins Jen Simmons to explain.
Show Notes

- sarasoueidan.com
- Sara Soueidan (SaraSoueidan) on Twitter
- Sara Soueidan: Creating Non-Rectangular Layouts With CSS Shapes
- Sara Soueidan: Using CSS Regions With CSS Shapes For A Better Reading Experience
- CSS Shapes 101 - An A List Apart Article by Sara Soueidan
- Moving Forward with CSS Shapes • An A List Apart Blog Post by Sara Soueidan
- Reza Filin
- 5by5 | The Web Ahead #49: CSS Layouts with Rachel Andrew
- Adobe's Web Platform Team Blog
- Adobe Web Platform on CodePen
- CSS Shapes Gallery - a collection by Adobe Web Platform - CodePen
- How to Enable Experimental Features in Web Browsers by Adobe
- Google's Eric Seidel on why they removed CSS Regions from Chrome
- CSS Figures specification
- Ten CSS One-Liners to Replace Native Apps • A List Apart • Hakon Wium Lie
- CSS Fragmentation Module Level 3
- CSS Regions Considered Harmful • A List Apart • Hakon

Related Episodes

- 49 CSS Layouts with Rachel Andrew

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- CSS
- Layouts

BROWSE ALL TOPICS
The Quizzers

British indie rockers The Kooks tell Andy Buchan how they got their groove back.

"The Quizzers are a band who have been going through a lot of stuff," said Kook singer Paul Garred about his band's new album. "We're going through, but not just. We were never sure we were going to make it, whether we were going to make it in the end. But with Paul, who I knew him, according to some interviews, was working hard through a personal and sexual struggle. The Quizzers are the band we chose to write about.

For a pop band - and The Kooks with their love in their lyrics, anger by hand and men and women - we never think about it. It's a very worrying place to be. Factor that in, and then think about it. That's a very worrying place to be.

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GEORGE HAS RULES.

GEORGE HAS RULES. Personal rules, that she makes for herself. Georgiana knows her limits and creates harsh rules that bend under no circumstances. For example, she is not allowed to rent movies from any movie rental store in town and would never consider opening an account at one. “Do you know how many late fees I’d rack up?” George explains. “It’s easier to just forbid myself the option and prevent the guilt.”

One of George’s earliest rules she made was: “I am not allowed to hold babies.” This stemmed from the original rule: “I am not allowed to hold babies on stairs.” And with George you can count on there being a story (most likely a long-winded one) behind everything she says. The origin of this particular rule comes from her early childhood. George spent her beginning years growing up in a downtown San Francisco apartment. Her family lived on the second level. The stairs leading down to the lobby consisted of two flights paved with a 90-degree landing.

One day as her family was quickly hustling out of their apartment her mom asked George to hold the baby. The baby was Josephine, six years her junior, who was practically half George’s size at the time. The baby refused, George freaked out and addressed the situation by just letting go. The baby dropped to the next step down then proceeded to roll all the way down the flight to the landing. “I thought she would have stopped at the first landing,” George explains. “But she kept on roll- ing.” Josephine made it to the bottom and burst out in tears only to be scooped into her parent’s arms who had frantically run down in pursuit.

— CONTINUED ON PAGE 89
GEORGE HAS RULES.

George was one of Georgiana’s favorite rules. He was the one she made for herself. He didn’t know her limits and created harsh rules that bend under no circumstances. For example, she is not allowed to rent movies from any movie rental store in town and would never consider opening an account at one. “Do you know how many late fees I’d rack up?” George explains. “It’s easier to just forbid myself the option and prevent the guilt.”

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—continued on next page—
Shapes Level 1 — NOW!
shape-outside: foo();

Shapes Level 2 — Later
shape-inside: foo();
George Has Rules.

George has rules. Personal rules, that she makes for herself. Georgiana knew her limits and created harsh rules that bend under no circumstances. For example, she is not allowed to rent movies from any movie rental store in town and would never consider opening an account at one. “Do you know how many late fees I’d rack up?” George explains. “It’s easier to just forbid myself the option and prevent the guilt.”

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Vote for CSS Shapes!

https://bugzilla.mozilla.org/show_bug.cgi?id=1040714

Mymother was chic but we were broke. Inside the house was chaos and madness.

THE FIRST SHOES I WORE

"We went to the shoe store twice a year when I was young. In those days, even a family like ours that didn't have money still had quality shoes. We were told what to buy—they always had a thick leather sole and a T-strap with holes punched out on the front. I didn't have a pair of proper heels until I left home." It's common knowledge that Parker didn't grow up with privilege. She was born in Nelsonville, an Ohio mining town, one of eight siblings and half-siblings, and her childhood was defined by divorce and struggle. "My mother was chic but we were broke," she says. "Inside the house was chaos and madness." It's this upbringing, however, that's responsible for her imperious work ethic—the she appeared in a TV production of The Little Match Girl aged eight and has been acting ever since—as well as an uncommon sense of decency and humility. I appreciate every single thing she says. I think that there are probably a lot of people who have no idea what it's like to grow up in a very public life, and she has.
Carrie was a deeply devoted friend, and I think women really respond to that kind of connection.

THE WORLD DESIGNED

I used to work in product design for men and ask them about their favorite gun or tool and sell them with that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that. It was a time when I was able to do that.

The struggles were not so much about the individual but uplifting the entire community.
By SUZANNE SLEVIN

NEW YORK — Whenever a new building goes up, I start imagining what it would be like to live there.

Now that many of the new residential buildings come with a big-name designer or architect attached to them, I am even more curious. What do these famous, sophisticated and fashionable people bring to a building that was once defined only by location and size? Are they worth the premium prices?

When I read that Charles Gwathmey and Robert Siegel, who are partners in one of America’s greatest architectural firms, had designed a building at Astor Place on an unusual triangular site on the western edge of the East Village, I was intrigued. As a design journalist, I had always admired Mr. Gwathmey’s work: the apartment he de-

beautifully grainy white marble walls and floors selected from a quarry in Italy. Nice.

But the master bedroom is less so. It is a strange shape with a curved wall of glass and a small area off the bathroom described as a solarium, and only one wall on which the bed could be anchored. I try to imagine sleeping or better yet, waking up to the panorama below. Later, I realized that there was really not a convenient place to put the TV.

I ooh and aah over the clever third bathroom with a shower stall, located powder-room-style near the front door. This bathroom is also adjacent to the “media space” that is open to the living room, but that with the addition of a wall could function as a third bedroom.

I started feeling sentimental about the things we would have to leave behind. The years of going to flea markets, collecting dishes, the large collection of art and design books, and an ever growing number of drawings, photographs, and paintings
Can you vlog a dead horse? Only if you make a video of it and post it on the Web.

After blogging came photo blogging and then, suddenly last year, video blogging. Video bloggers, also known as vloggers, are people who regularly post videos on the Internet, creating primitive shows for anyone who cares to watch. Some vlogs are cooking shows, some are minidocumentaries, some are mock news programs and some are almost art films.

Most simply are records of ordinary life. The Das Vlog recently demonstrated the virtues of urinating in the bathroom sink. Village Girl has posted a video of her 2-year-old dancing with a friend. Josh Leo taped himself browsing through his old baby pictures and art projects. (The first book he wrote as a child, "No," is excellent.) Fat Girl From Ohio is a man blogging largely about his wife's pregnancy.

As the video blog Reality Sandwich recently put it in a video of vegetable shopping, quoting a mantra of the vlogosphere: "Hey ... mundane is the new punk."

Ian Mills has promised a video a day on his vlog, the 05 Project.
In Maine, Fishermen Struggle With Glut of Lobsters - NYTimes.com

New York Times by KATHARINE Q. SEELYE

Chris Becker for The New York Times

Crates of lobsters floating along the Greenhead Lobster pier in Stonington, Me. More Photos »

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- Reprints

STONINGTON, Me. — Lobsters are flooding the market here.

Multimedia

Slide Show

Maine Fishermen Struggle With Glut of Lobsters

A combination of warm weather and good conservation techniques has led to what could end up being a record lobster harvest across Maine waters. The glut is particularly noticeable here in Stonington, a fishing village on an archipelago by the Atlantic Ocean that has more lobster “landings,” or catches, than anywhere in the state.
CSS Exclusions, Level 1
Jan 15, 2015
w3.org/TR/css3-exclusions
Use Absolute Positioning to place an item (or CSS Grid).

Then add property wrap-flow:

```css
wrap-flow: both;
```
Exclusions defines how inline content flows around elements. It extends the content wrapping ability of floats to any block-level element.

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Notes

Unknown issues (0) Resources (4) Feedback

Current Chrome status: In development
POETRY IN MOTION

Spring fashion's fluid grace is brought to life by the dancers of the Royal Ballet

PHOTOGRAPHS BY TOM ALLEN
STYLED BY CATHY KASTERINE
Neville Brody
Designer
Angol designer, tipográfus, és művészeti vezető
Laktotón született 1957. aprilis 25-én

FUSE
szamos tevékenysége mellett részt vett a projektné, mely egy magazin design, grafikai design és betűkép design témaidőrök köré szervezett konferenciáján.

Industria
art director
1994-ben saját studiót hozott létre Research Studios néven, mely azóta újabb műhelyekkel gyarapodott San Franciscoban, Párizsban, Berlinben és New Yorkban.

FACE
magazin művészeti vezetőjeként, valamint számos betűtípus tervezőjeként ismert. Kísérletező és kihívóakkal teli munkássága során minden média típusban igyekezett a vizuális kommunikáció határait a véletlen feszítének.
Three Is Better Than One
It's hard to think that one could take the same style used to design the Guggenheim Museum in Spain and many other famous buildings and transform that design into a simple yet elegant vase. Famous designer Frank Gehry did that for Tiffany and Company recently for a new vases and tableware collection. This particular vase mimics the shape of fish and orchids which are prevalent in his designs for Tiffany and Co. The three vases connected in the center make for beautiful lines and curves all the way around. Three vases connected also make for an interesting flower arrangement! Featured in Inside Out.

Stool Sleek
The Lem Piston Stool has been featured in many magazines. The designers Shin and Tomoko Azumi even designed a sleek footrest connected to the bar stool. A nice feature which is new compared to most bar stools is a small backing a few inches high. The backing is just tall enough for lower back support but it doesn't distract from the clean lines of the stool. You can find this sleek black and chrome stool at your nearest trendy bar or from The Conran Shop for about $700. Featured in Elle Décor.
WHAT WAS THE HIPSTER?
JAKE
TILSON

Crossing the boundaries in Graphic Design

Jake Tilson, born in 1948, was a graphic designer who
worked for the Design Language team, led by his
father, Charles, who was also a graphic designer.

Tilson's work was characterized by his use of bold
graphics and typography, and his ability to create
memorable designs that were both functional and
stylistically striking.

Tilson's work was often featured in leading
design publications and exhibitions, and he
remained active in the design industry until his
death in 1989.

The exhibition of Tilson's work in this collection
includes a range of examples of his graphic designs,
including book covers and advertising campaigns.

With this collection, Tilson became one of the
leading graphic designers of his generation, and
his influence can be seen in the work of many
contemporary designers.
As we leave behind the sizzle of summer and look forward to the fall season, cute shorts and sexy tops must now give way to spectacular styles that are a darker, richer, version of the spring fashions that caught our eye in March. Fall fashion is all about revisiting turquoise, the new teal, grace turns to soul, and camisoles become romantic blouses. Whatever your style, you will find it all and more at Elizabeth’s Boutique located in Market Street, eight stores from Central Park.

There are many seasons to look forward to this year—new and exciting colors of the leaves, slipping hot chocolate with old friends, the anticipation of upcoming holidays and family in the air—and most importantly, the new fall fashion. With the Boutique’s new arrivals in stock, for all your style, and the highest quality of customer service, everyone is sure to find their own special look. You can’t help but be inspired by the cool, casual, chic style of Elizabeth’s.

As Elizabeth’s Boutique, we are always striving to be the first—first to carry new designers and to carry them with fresh flair that is sure to please the most discerning customer. At Elizabeth’s Boutique, warm greetings await you in an inviting, luxurious atmosphere of the highest standards. We value our customers and we take pride in the fact that we have not only kept our promise to you, but we have exceeded your expectations. Our experience makes it easy for us to cater to your needs and desires.

As you enter the store, you will be greeted by the most welcoming staff in the area. Our team is dedicated to providing you with the best possible service and to ensure you find what you are looking for. We are always available by appointment and are great at making the process fun with our personalized touch.

At Elizabeth’s Boutique, we strive to bring you the latest trends in fashion. From the newest styles to the classic looks, we have something for everyone. We are here to help you find the perfect outfit for any occasion, whether it’s a night out with friends or a special event.

We believe in creating a warm and welcoming atmosphere that makes you feel at home. Our goal is to make you feel confident and beautiful in your own skin. Whether you are looking for a dress for a wedding, a date night or a casual night out, we have the perfect options for you.

By participating in fashion shows, silent auctions and charity events, the boutique has been able to assist not only local charities and shelters primarily benefiting women and children, but also to assist local charities and shelters.

The creation of Customer Appreciation night seems to follow the spirit of the boutique in providing a welcoming environment for all those who support Elizabeth’s Boutique. In addition, through its support of local charities and shelters, Elizabeth’s Boutique has become a shining example of the power of fashion to make a positive impact in the community.

As we look towards the future, we are excited to continue to bring you the latest trends in fashion, while also remembering our roots and the values that have made Elizabeth’s Boutique a beloved fixture in the community. We thank you for your support and we look forward to continuing to serve you for many years to come.
No shy, unassuming creative type, fashion designer Charles Chang-Lima tells it like it is.

By Michele Herrera

Charles Chang-Lima

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Charles Chang-Lima
RADIO TELESCOPE

Astronomers Vanquish the Impossible

Intelligent beings permanence of the stars decipherment hearts of the stars as a patch of light finite but unbounded dispassionate extraterrestrial observer with pretty stories for which there's little good evidence bits of moving fluff rogue stirred by starlight.

White dwarf laws of physics how far away Jean-François Champollion two ghostly white figures in coveralls and helmets are softly dancing cosmos, Sea of Tranquility vanquish the impossible prime number Cambrian explosion white dwarf?

Not a sunrise but a galaxyrise birth

Astonishment, radio telescope. Ship of the imagination. Tingling of the spine cosmos colonies concept of the number one, the only home we've ever known another world the carbon in our apple pies not a sunrise but a galaxyrise shores of the cosmic ocean realm of the galaxies inconspicuous mates of rock and gas star stuff harvesting starlight network of wormholes. White dwarf.

main {
    transform:
        rotate(-10deg);
}
Astronomers Vanquish the Impossible

Intelligent beings perSon of the stars decipher hearts of the stars as a patch of light finite but unbounded dispassionate extraterrestrial observer with pretty stories for which there’s little good evidence bits of moving fluff rogue stirred by starlight. While dwarf laws of physics how far away François Champollion two ghostly white figures in coveralls and helmets are softly dancing cosmos, Sea of Tranquility vanquish the impossible prime number Cambrian explosion white dwarf?

Not a sunrise but a galaxyrise birth

Astonishment, radio telescope. Ship of the imagination. Tingling of the spine cosmos colonies concept of the number one, the only home we’ve ever known another world the carbon in our apple pies not a sunrise but a galaxyrise shores of the cosmic ocean realm of the galaxies Inconspicuous motes of rock and gas star stuff harvesting star light network of wormholes. White dwarf. The carbon in our apple pies paroxysm of global death extraplanetary dispassionate extraterrestrial observer.

Hydrogen atoms Cambrian explosion, cosmic fugue? Paroxysm of global death shores of the cosmic ocean the ash of stellar alchemy prime number encyclopaedia galactica laws of physics paroxysm of global death radio telescope Tunguska event tingling of the spine, at the edge of forever. Cosmos great turbulent clouds and billions upon billions upon billions upon billions upon billions upon billions upon billions upon billions.
Intelligent beings permanence of the stairs decipherment hearts of the stars as a patch of light finite but unbounded dispassionate extraterrestrial observer with pretty stories for which there's little good evidence bits of moving fluff rogue stirred by starlight. White dwarf laws of physics how far away Jean-François Champollion two ghostly white figures in overalls and helmets are softly dancing cosmos, Sea of Tranquility vanish the impossible prime number Cambrian explosion white dwarf?

Astonishment, radio telescope. Ship of the imagination. Tingling of the spine cosmos colonies concept of the number one, the only home we've ever known another world the carbon in our apple pies not a sunrise but a galaxy rise shores of the cosmic ocean realm of the galaxies inconspicuous motes of rock and gas star stuff harvesting star light network of wormholes. White dwarf. The carbon in our apple pies paroxysm of global death extraplanetary dispassionate extraterrestrial observer.

Hydrogen atoms Cambrian explosion, cosmic fugue? Paroxysm of global death shores of the cosmic ocean the ash of stellar alchemy prime number encyclopaedia galactica laws of physics paroxysm of global death radio telescope Tunguska event tingling of the spine, at the edge of forever. Cosmos great turbulent clouds and billions upon billions upon billions upon billions upon billions upon billions upon billions upon billions upon billions upon billions.
main {
    width: 300px;
}
@media (min-width: 500px) {
    main {
        background: red;
        transform: rotate(-10deg);
    }
}
@media (min-width: 700px) {
    main {
        background: green;
        transform: rotate(-20deg);
    }
}
@media (min-width: 900px) {
    main {
        width: 400px;
        background: blue;
        transform: rotate(-30deg);
    }
}
transform: rotate
**CSS3 Transforms**

Method of transforming an element including rotating, scaling, etc.

<table>
<thead>
<tr>
<th>Current aligned</th>
<th>Usage relative</th>
<th>Show all</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Browser</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
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<tbody>
<tr>
<td>IE</td>
<td>31</td>
<td>32</td>
<td>37</td>
<td>38</td>
<td>39</td>
</tr>
<tr>
<td>Firefox</td>
<td>36</td>
<td>41</td>
<td>43</td>
<td>38</td>
<td>44</td>
</tr>
<tr>
<td>Chrome</td>
<td>5.1</td>
<td>6.1</td>
<td>7.1</td>
<td>8</td>
<td>43</td>
</tr>
<tr>
<td>Safari</td>
<td>6.1</td>
<td>7</td>
<td>8</td>
<td>8.3</td>
<td>46</td>
</tr>
<tr>
<td>Opera</td>
<td>6.1</td>
<td>7</td>
<td>8</td>
<td>8.3</td>
<td>30</td>
</tr>
<tr>
<td>iOS Safari</td>
<td>7</td>
<td>7.1</td>
<td>8</td>
<td>8</td>
<td>31</td>
</tr>
<tr>
<td>Opera Mini</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>31</td>
</tr>
<tr>
<td>Android Browser</td>
<td>4.3</td>
<td>4.4</td>
<td>4.4</td>
<td>9.9</td>
<td>31</td>
</tr>
<tr>
<td>Chrome for Android</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Firefox for Android</td>
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</tr>
<tr>
<td>UC Browser for Android</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes**

The scale transform can be emulated in IE < 9 using Microsoft’s “zoom” extension, others are (not easily) possible using the MS Matrix filter.
Parisì: Iraq, truppe via anche se restano civili
Il ministro: ritiro nel più breve tempo possibile
E sull'Afghanistan: decideremo con gli alleati

Bonino: a Kabul serve maggiore impegno, pure militare
Y

eak, we’re British... and one of our most talked-about programmes of the past a season is coming to an end. Anchor,

Art parties chosen by the celebrity snapper

How not to write – seven deadly sins

and last century’s concept of the movie party. Many

visions will have been outraged by this dire event, but not all. Paul 

Rabbot’s art of 19th-century artists will

The Great British Bake Off was BBC 2

will have been outsung by this
drama, but layers on top of a midnight
time. Either way, much of the drama

challenge to the nation’s

second season was on Tuesday. Baking is quite

of baking, which on

A nig...
I mean, did you ever see a dog become a lawyer? As far as I’m concerned, any creature other than the human species is better.

ZAPPA: Well, we’re extincting one to three species every day and it’s going to come in one hour within two years, we’re poisoning groundwater, eroding our soil and rain and so on.

ZAPPA: It couldn’t happen to a slower bunch of guys.

CHEN: Do you think our problems are insurmountable? Do you think it’s just our narrow perspective?

ZAPPA: Insurmountable. You’re not going to fix the design problem. The design problem is built into the human species because it was born to destroy.

CHEN: You don’t think there’s any way of making a difference?

ZAPPA: I don’t think so.

CHEN: Okay, in your music you’ve referred to the common belief in a deity and that God is dumb.

ZAPPA: We’re dealing with it. It’s just because religion says that man is made in God’s image. If that is exactly true, then so is pretty bad shape. It’s a decent argument. It’s the only religion that works.

CHEN: Why do you think it works?

ZAPPA: I think your back what you got into it. None of the other religions do.

CHEN: What do you tell your kids about possible death?

ZAPPA: The same thing I’m telling you. ZAPPA: There’s nothing you can do about it.

CHEN: I have not found people of goodwill anywhere in any type of business, connected with any religion, nobody worth trusting, nobody who is secure enough in their own beliefs that they would trust themselves. I have not known anyone who was willing to sell out for a nickel.

ZAPPA: Well, you were born a human being. Okay, it’s tough taching.

CHEN: Don’t we have a responsibility to do something about it? What about insect animals and other life forms? It’s not their fault.

ZAPPA: I know it’s not their fault. What you can do is try to make life comfortable for them because they are superior. If you have animals that you live with at your house, then you have to respect those animals and realize that they’re in a lot better shape than we are and don’t be so arrogant because you can talk and write, What’s so terrific about the mere possession of language that we possess? Have you ever heard a politician on television?

CHEN: Right, but don’t you see that we can resolve out of that? I mean, we’ve evolved to this point.

ZAPPA: I’m not convinced that we’ve evolved at all. I tend to zero all that stuff because these are fairy tales that was told to us by other people and I never saw another person you could trust. But to the extent that you could trust a dog or cat. See you have the idea we’ve been corrupted, that we aren’t pure. I don’t believe that’s true. I think we started off exactly what we are, a really inferior type of animal life. I think that it’s part of the design. We’re the only animal species that exhibits one type of arrogance and the special type of incredible ignorance that is rampant in human beings. You have to realize that it’s incredibly ignorant to do war. Other animals don’t. They kill, but they don’t engage in war. And revolutions always make things worse. See, the one thing that sets human beings apart from other animals in their nastiness and stupidity as well as their ignorance and their arrogance. We have this fantastic package of all the worse elements in the universe built into our psyche aren’t. That’s why it becomes things like lawyers and ministers and politicians. Look at it this way: I think that dogs and cats are wonderful but you can train them to be dogs. I think that people are basically petty.

ZAPPA: Well, you’re fighting some long odds.

ZAPPA: We’re articulating a revolutionary philosophy, an open-ended belief system that is based on the counter-effect laws of nature that govern our survival. We’re saying we can and must now take responsibility to create our evolution.

ZAPPA: I don’t think that’s possible.

CHEN: Why not?

ZAPPA: Because we’re destined to destroy ourselves.

CHEN: Why, why, why? It’s hard for me to believe that we’re evolved from apes, etc., to destroy ourselves. We’re still got a tiny bit of altruism in our brains. We have an objective intelligence. Why can’t we use it to create our destiny?

YOU CAN GET EVERYTHING WILL COME TO AN END, IT’S GOING TO BE UGLY AND IT’S GOING TO BE SOMETHING THAT SOMEBODY DID IN THE NAME OF GOD.....
SWEAT RECORDS

TRY AND THINK a Miami band hot so say, if there was no art rock band that spring to mind, but Miami! We were stumped at Gina Edelstein. That's something that Lauren "Lula" Beekman, the scene-hardened renegade of independent store Sweat Records, hopes to change. A one-woman cheer leader for local music, Beekman is a regular fixture at Miami's punk rock shows and is a music curator and the publicist for the American Midwest music label. She's the sort of person who can make even the most radical music lover feel at home. Her goal is to promote local artists and to challenge the traditional concepts of music. She believes that music is a powerful tool for social change, and she wants to use it to create a more inclusive and diverse community in Miami. She's dedicated to supporting local musicians and to creating a space where people can come together to share and celebrate their love of music. Beekman is a tireless advocate for the music scene in Miami, and she's determined to make it a place where everyone feels welcome and valued. She's a true champion of the local music scene, and she's dedicated to making sure that it thrives. She's a true Miami band hot.
Dear Z.,

Late to the party as always, I discovered Zentilla upon issue 2 (veteran of its first year). But in its bold and glossy pages, I discovered a sense of wonder and imagination. A new and sudden visit of pure concepts thought inhabited by gods, witches, angels, poets, demons and artists. And in this dreamscap of words and image I have found some comfort in this world, where paper and prose run as free and clean, there is silence.

And so, in humble gratitude, I offer to the editors of Zentilla congratulations and applause.

Jay Moodie

---

Dear Zentilla,

I have had an idea for a book and wondered if anyone at Zentilla might be in a position to offer advice or encouragement: It would be called My Life Through the Frame of Donnas Dones. You would have what Nick ate for breakfast on May 4, 1994 (that a recessive strain down with a helter, then what I ate for breakfast, then what). Some scenes were in his diary on June 23, 1985 (Like an exiling wonder, I'm going to ring really badly, except when I write ("Yesterday I bought this really good game for the Commodore 64 called Kill Harder."")

You laugh, but I have an idea that a young authority of some kind might get paid. FULLY (At any expense of the magazine.)

Yours truly,

Giles Bacon

---

Dear Zentilla,

I have been working on a novel for some time now, but I am not sure how to proceed. I have written a few chapters, but I am not sure if they are good enough. What do you think?

Sincerely,

Jane Doe

---

Dear Zentilla,

I am interested in submitting my poems for publication in your magazine. I have attached three poems that I think would be suitable. I would be grateful if you could provide feedback on them.

Best regards,

John Smith

---

Dear Zentilla,

I am a graphic designer and I am interested in submitting some of my artwork for consideration in your upcoming issue. I have attached some examples of my work. I would be grateful for any feedback you could provide.

Yours sincerely,

Anna Johnson

---

Dear Zentilla,

I am an aspiring writer and I am interested in submitting some of my stories for publication in your magazine. I have attached a few short stories that I think would be suitable. I would be grateful if you could provide feedback on them.

Best regards,

Emily Brown
Make sure you head to the park early in the morning, because by afternoon, everyone and their mother is at the skatepark.
When traveling outside of Brooklyn, Steven Buscemi, who was born in that borough, writes to his wife and young sons that he is sometimes restless, thinking of the city where he grew up. He often tells his sons that he, too, sometimes feels restless.

When his family encounters a traffic jam, he says, "I feel like there's something wrong with my body." He often gets up early in the morning to walk or jog, and he enjoys reading books about the city where he grew up.

Buscemi's latest film, "Lonesome Jim," is set in the same neighborhood where he grew up. It is a story about a man who returns to his hometown after a long absence.

In the film, Buscemi plays a former resident who returns to his hometown after a long absence. He is a struggling writer who hopes to find inspiration in the streets of his old neighborhood.

Buscemi says that he was drawn to the role because of his personal connection to the neighborhood. He grew up in the same area as the main character, and he wanted to bring that sense of place to the screen.

While the film is set in the same neighborhood where Buscemi grew up, it is also a story about the struggle to find one's way in the world. The main character, played by Buscemi, is a writer who has lost his way and is searching for meaning in his life.

Buscemi says that he hopes the film will resonate with audiences because it is a story about the human condition. "We all have moments when we feel lost or adrift," he says. "I think that's what makes this story so universal."
Multiple Column Layout
No Columns

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

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

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Specify 200px-wide Columns

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

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"A house divided against itself cannot stand."

Either the opponents of slavery, will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward, till it shall become alike lawful in all the States, old as well as new — North as well as South.

Have we no tendency to the latter condition?

Let any one who doubts, carefully contemplate that now almost complete legal combination — piece of machinery so to speak — compounded of the Nebraska doctrine, and the Dred Scott decision. Let him consider not only what work the machinery is adapted to do, and how well adapted; but also, let him study the history of its construction, and trace, if he can, or rather fail, if he can, to trace the evidence of design and concert of action, among its chief architects, from the beginning.
Columns
With a Rule, an Image, and Including the Title

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I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.

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Can I use **Multicolumn**?

CSS3 Multiple column layout

Method of flowing information in multiple columns

<table>
<thead>
<tr>
<th></th>
<th>Current aligned</th>
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<th>Show all</th>
</tr>
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</tr>
<tr>
<td></td>
<td>41</td>
<td>46</td>
<td>no</td>
</tr>
</tbody>
</table>

**Notes**: Partial support refers to not supporting the `break-before`, `break-after`, `break-inside` properties. Webkit browsers do have equivalents: support for the non-standard `-webkit-column-break-*` properties while Firefox supports `page-break-*` to accomplish the same result (but only the `auto` and `always` values).
Web Security - "HTTPS Everywhere" harmful

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

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

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

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

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

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

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

Don't break the web

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

Students to Produce Newspapers and Yearbooks

Due to the new block schedule, Yearbook Production, Journalism I, and Journalism II were divided into three classes. Journalism published two literary magazines - the first was a poetry anthology. "Working on the selection committee for The Magic Muse was exciting. I got to see the students express their feelings. They showed true talent," said Melissa Gregory.

It also produced five issues of the school newspaper. "It took about 12 days to design and type the paper." said Michelle Ebbey. Perhaps the most tedious aspect of paper production was paste-up. "You have to line words and letter exactly right, or the paper will come out crooked," said Kimberlee Lamonde. As for the yearbook staff, after receiving a first place rating from Columbia Scholastic Press Association, they tried hard to produce another award winner.

Designing layouts was rigorous work. It took time and patience," said Chris Pissel, layout editor.
Regions
Flowing content through multiple containers
Now supported in Safari 6.1+ and iOS7 Safari. Learn More
# CSS Regions

Method of flowing content into multiple elements.

<table>
<thead>
<tr>
<th></th>
<th>IE 8</th>
<th>Firefox 31</th>
<th>Chrome 36</th>
<th>Safari 6.1</th>
<th>Opera 7</th>
<th>iOS Safari 8.3</th>
<th>Opera Mini 8</th>
<th>Android Browser 4.3</th>
<th>Chrome for Android 42</th>
<th>Firefox for Android 40</th>
<th>UC Browser for Android 9.9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current 10</td>
<td>37</td>
<td>42</td>
<td>7</td>
<td>29</td>
<td>8</td>
<td>40</td>
<td>42</td>
<td>38</td>
<td>42</td>
<td>38</td>
<td>9.9</td>
</tr>
</tbody>
</table>

**Notes**

Support in IE10 and IE11 is limited to using an iframe as a content source with the `-ms-flow-into: flow_name;` and `-ms-flow-from: flow_name;` syntax.

Current Chrome status: No longer pursuing
<table>
<thead>
<tr>
<th>Notes</th>
<th>Known issues (0)</th>
<th>Resources (6)</th>
<th>Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Current Chrome status: No longer pursuing

Support is limited to using an iframe as content source with the `-ms-flow-into: flow_name;` and `-ms-flow-from: flow_name;` syntax.
Hello, my name is Hilton Wuyi Lee and I am the CTO of CSS, and a pioneer advocate for web standards. In this article, I will discuss why I believe CSS Regions is something that should be avoided.

CSS Regions:

CSS Regions is a feature that allows web developers to define a set of regions within an element, which can then be used to control the layout of content within those regions. This can be useful in creating responsive web designs that adapt to different screen sizes and orientations.

However, CSS Regions also introduce some potential issues. Firstly, the syntax for defining regions can be complex and difficult to understand, especially for developers who are not familiar with CSS. This can lead to bugs and errors in the final design.

Secondly, CSS Regions can impact performance. Since the browser has to render each region separately, it can slow down the loading time of the page, especially on mobile devices.

Finally, CSS Regions can be difficult to maintain and update. As the layout of a page changes, it can be challenging to adjust the regions to accommodate the changes without disrupting the overall design.

In conclusion, while CSS Regions can be a useful tool for creating responsive web designs, it is important to weigh the potential benefits against the drawbacks before implementing it in a project. Ultimately, it is up to the developers to decide whether the use of CSS Regions is worth thetrade-offs.
THE WEB AHEAD

81 Changing the Shapes with Sara Soueidan

SEPTMBER 2, 2014

So far, page layout on the web has predominantly consisted of a lot of boxes stacked on top of boxes – rectangular columns everywhere. That’s about to change. New specifications, including CSS Shapes and CSS Exclusions, are about to change the shape of the “page.” Sara Soueidan joins Jen Simmons to explain.
This is a page from the Cascading Style Sheets Working Group Blog. Some other places to find information are the “current work” page, the www-style mailing list, and the Future of CSS syndicator.

Do you want to know how the CSS WG works? Fantasai has written about.csswg, An Inside View of the CSS Working Group at W3C.

CSS FRAGMENTATION L3 LAST CALL FOR COMMENTS

By fantasai February 28, 2013 (Permalink)
Categories: publications

The CSS WG has published an updated Working Draft of the CSS Fragmentation Module Level 3. This module describes the fragmentation model that partitions a flow into pages, columns, or regions and provides controls for breaking.

We expect this to be the last WD before CR, and plan to transition at the end of March. Please review and send us any comments. If you plan to review but aren’t sure you have time, send us a note so that we know to wait for your comments.

We are particularly looking for feedback on

- Which rules are dropped when breaks are overconstrained.
- Anything that appears to be insufficiently specified or explained.
CORPI DALLE FORME PERFETTE MODELLATI E DESSEGNATI DA COSTUMI DA BAGNO DALLE LINEE RIGOROSE, ESSENZIALI, DEFINITE. COSTUMI INTERI CHE SCOLGONO COME UNICO COLORE IL NERO. CHE PREDILIGONO COME MATERIALI IL COTONE ELASTIZZATO E IL VELLUTO STRETCH. CHE REINVENTANO IL CLASSICO OLIMPIONICO CON NUOVI, SOFISTICATI DETTAGLI. NELLA PAGINA ACCANTO, MONOEPEZZO IMPUNTURATO CON BRETELLE INCROCIATE, KRIZIA.
“Sometimes I try and interview, but you have to realize, as a photographer, you can’t expect that your interviewing will actually DO anything.”
BRUTAL STANDING

Like the legendary Phoenix, the Barbican rose from the ashes caused by bombing during the Second World War.

The idea of the centre was born in the 1950s, an era of renewed optimism and fresh ideas, and an exciting time for the arts. New architectural ideas were emerging, including the "Brutalist" style, marked by the use of raw concrete and the lack of ornamentation. This style was characterized by the Barbican as a whole. Built at the northeast corner of the Barbican estate, the Barbican Centre was one of the wonders of the modern world. It contains the Barbican Estate, the Barbican Centre, the City of London School for Girls, the Museum of London, and the Queen Elizabeth Hall. It includes three of London's tallest buildings: 100 Leadenhall and 60 Leadenhall. The original design for the development was Chamberlin, Powell and Bon, and the construction began in 1963. The first buildings to appear were office blocks on London Wall, followed by the residential terrace blocks and towers. These were officially opened in 1968 but completed in 1976. It remains a symbol of the innovational period's efforts to change the way we live through architecture, a concept still demonstrated now.
study abroad
Europe through a student's eyes
ALVA NOTO

Kan at kalde Carsten Nicolai for musiker ville være en stor underdrive. Hans undersøgelser af lydens frekvenser, strukturen og materialisering gør ham til meget mere end blot en musiker. Alva Noto befinder sig i grænserlandet mellem visuel kunst, medier, visuel kunst og lyd.

Carsten Nicolai, som også kendt under navnet Raster-Noton, er en dansk musiker og producer, der har påvirket mange andre i den elektroniske musik. Nicolai er kendt for sine eksperimenter med lyd og billedkunst, og hans arbejde er ofte karakteriseret som en form for visuelle musik.

Nicolai har også været engageret i det visuelle andet. Hans arbejde med visuel kunst og filmskab har også været kendt, og han har arbejdet med at opføre musik til visuelle illustrationer.

I sine arbejde med lyd og billedkunst, er Nicolai kendt for at blande sammen de to former for kunst. Han har også været engageret i at eksperimentere med lyd og billedkunst, og hans arbejde har ofte været karakteriseret som en form for visuelle musik.

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I sine arbejde med lyd og billedkunst, er Nicolai kendt for at blande sammen de to former for kunst. Han har også været engage...
As head of D.O. Central Command, Admiral William "Bill" Fallon is in charge of American military strategy for the most troubled parts of the world, including the entire Middle East. As head in Congress and as the Pentagon planned for war with China, Fallon devised urgent cooperation with the Chinese, and now as the White House has been revealing the war of words with Iran, and seeing ever more determined to strike militarily before the end of this presidency, the admiral has shunned urgent restraint and diplomacy. In the end, who will prevail, the president or the admiral?

THOMAS R. ELLIS
Photography: Peter Yang
Grace Murray Hopper (December 9, 1906 – January 1, 1992) was an American computer scientist and United States Navy rear admiral. A pioneer in the field, she was one of the first programmers of the Harvard Mark I computer, and invented the first compiler for a computer programming language. She popularized the idea of machine-independent programming languages, which led to the development of COBOL, one of the first modern programming languages. She is credited with popularizing the term "debugging" for fixing computer glitches (inspired by an actual moth removed from the computer). The U.S. Navy destroyer USS Hopper (DDG-70) is named for her, as was the Cray XE6 "Hopper" supercomputer at NERSC.
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Grace Murray Hopper (December 9, 1906 – January 1, 1992) was an American computer scientist and United States Navy rear admiral. A pioneer in the field, she was one of the first programmers of the Harvard Mark I computer, and invented the first compiler for a computer programming language.
Full-height “Cover Sheets” are the new Splash Page

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

"A house divided against itself cannot stand."

I believe this government cannot endure, permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.

Either the opponents of slavery, will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward, till it shall become alike lawful in all the States, old as well as new — North as well as South.

Have we no tendency to the latter condition?

Let any one who doubts, carefully contemplate that now almost complete legal combination — piece of machinery so to speak — compounded ed the Nebraska doctrine, and the Dred Scott decision. Let him consider not only what work the machinery is adapted to do, and how well adapted; but also, let him study the history of its construction, and trace, if he can, or rather fail, if he can, to trace the evidence of design and concert of action, among its chief architects, from the beginning.

Lorem ipsum article content...
Full-height
“Cover Sheets”
are the new
Splash Page

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Full-height “Cover Sheets” are the new Splash Page
Full-height “Cover Sheets” are the new Splash Page
Judy Blume Knows All Your Secrets

After 17 years, the confidante for legions of young readers is about to publish a new novel for adults.

By SUSAN DOMINUS  MAY 18, 2015
All Your Clothes Are Made With Exploited Labor

Patagonia tried to stop human trafficking in its supply chain, but, as recently as 2011, internal audits found continuing abuses. Is the problem too massive for companies to solve?
Viewport Units
Anyplace you might use em, rem, %, px you can instead use:

\[
\begin{array}{ll}
\text{vh} & \text{viewport height} \\
\text{vw} & \text{viewport width} \\
\text{vmin} & \text{smaller viewport number} \\
\text{vmax} & \text{larger viewport number}
\end{array}
\]
CSS Values and Units, Level 3
July 30, 2013
w3.org/TR/css3-values
Can I use Viewport Units?

1 result found

Viewport units: vw, vh, vmin, vmax

Length units representing 1% of the viewport size for viewport width (vw), height (vh), the smaller of the two (vmin), or the larger of the two (vmax).

<table>
<thead>
<tr>
<th>Current aligned</th>
<th>Usage relative</th>
<th>Show all</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IE 8</td>
<td>36</td>
<td>Safari 5.1</td>
</tr>
<tr>
<td>9</td>
<td>37</td>
<td>6.1</td>
</tr>
<tr>
<td>10</td>
<td>41</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>43</td>
<td>8</td>
</tr>
<tr>
<td>Edge</td>
<td>43</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Firefox 36</td>
<td>37</td>
<td>6.1</td>
</tr>
<tr>
<td>41</td>
<td>7.1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>44</td>
<td></td>
</tr>
<tr>
<td></td>
<td>45</td>
<td></td>
</tr>
<tr>
<td></td>
<td>46</td>
<td></td>
</tr>
</tbody>
</table>

Notes: 1. Partial support in IE9 refers to supporting “vm” instead of “vmin”. 2. Partial support refers to not supporting the “vmax” unit. 3. Partial support in iOS7 is due to buggy behavior of the “vh” unit (see workaround).
animate
verb. /ˈænəˌmeɪt/

to make lively, vivacious, or vigorous; give zest or spirit to;
6.

for traveling vaudeville. Steve Buscemi, who was born in
Brockton, Mass., is 6 feet 10 inches tall and has a
sounding voice and a sense of timing that makes him
an ideal candidate for the role of an unassuming
vaudeville star.

Indie-film film veteran Steve Buscemi
directs his third film, Lonesome Jim.

Steve Buscemi, photographed at Napa Valley, in the East Village, New York.
As head of D.O. Central Command, Admiral William "Bill" Fallon is in charge of American military strategy for the most turbulent parts of the world, including the entire Middle East. As boss in Congress and at the Pentagon planned for war with China, Fallon defied repeated cooperation with the Chinese, and now, as the White House has been revealing the war of words with Iran, and seeing ever more determined to strike militarily before the end of this presidency, the admiral has hinted about restraint and diplomacy. In the role she will prevail, the president or the admiral?

THE MAN BETWEEN WAR AND PEACE

By Thomas F. Sowell
Photography: Peter Yang
Full-height “Cover Sheets” are the new Splash Page
Cover Sheet

```html

header {
    border: 20px solid #000;
    background: yellow;
    min-height: 100vh;
}

h1 {
    font-size: 10vw;
    margin: 0;
}
```
```css
header {
    border: 20px solid #000;
    background: yellow;
    min-height: 100vh;
    display: flex;
}

h1 {
    font-size: 10vw;
    margin: auto;
}
```
header {
  border: 20px solid #000;
  background: yellow;
  min-height: 100vh;
  display: flex;
}

h1 {
  font-size: 10vw;
  margin: auto;
}
Cover Sheet

header {
  border: 20px solid #000;
  background: yellow;
  min-height: 100vh;
  display: flex;
  align-items: center;
  justify-content: center;
}

h1 {
  font-size: 10vw;
  // margin: auto;
}
Cover Sheet
Flexbox
CSS Flexible Box Layout, Level 1
May 14, 2015
w3.org/TR/css-flexbox-1
Can I use Flexbox

Flexible Box Layout Module

Method of positioning elements in horizontal or vertical stacks. Support includes the support for the all properties prefixed with flex as well as display: flex, display: inline-flex, align-content, align-items, align-self, justify-content and order.

<table>
<thead>
<tr>
<th>Browser</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>Edge</th>
</tr>
</thead>
<tbody>
<tr>
<td>IE</td>
<td></td>
<td></td>
<td>11</td>
<td>38</td>
<td>39</td>
</tr>
<tr>
<td>Firefox</td>
<td>31</td>
<td>32</td>
<td>37</td>
<td>43</td>
<td>44</td>
</tr>
<tr>
<td>Chrome</td>
<td>36</td>
<td>32</td>
<td>41</td>
<td>8</td>
<td>45</td>
</tr>
<tr>
<td>Safari</td>
<td>5.1</td>
<td>7</td>
<td>7.1</td>
<td>8</td>
<td>46</td>
</tr>
<tr>
<td>Opera</td>
<td></td>
<td>6.1</td>
<td>7</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>IOS Safari</td>
<td></td>
<td>7.1</td>
<td></td>
<td>8.3</td>
<td>40</td>
</tr>
<tr>
<td>Opera Mini</td>
<td></td>
<td></td>
<td>8</td>
<td>8</td>
<td>42</td>
</tr>
<tr>
<td>Android Browser</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Chrome for Android</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9.9</td>
</tr>
<tr>
<td>Firefox for Android</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UC Browser for Android</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes

Most partial support refers to supporting an older version of the specification or an older syntax.

1. Only supports the old flexbox specification and does not support wrapping.
2. Only supports the 2012 syntax.
3. Does not support flex-wrap or flex-flow properties.
A Complete Guide to Flexbox

Background

Basics & Terminology

container

items
Show Notes

- Responsive Images Community Group website, with the code examples Jen is looking at throughout the show
- Use cases for Responsive Images, Articulated in the Spec
- Jason Grigsby, "Responsive Images Audits", February 19, 2015

Srcset

- Jason Grigsby, "Don’t use <picture> (most of the time)", September 22, 2014
- Eric Portis on how to use "Srcset and Sizes", March 24, 2014
- Can I Use Srcset? (browser support chart)

Picture

- Jason Grigsby, "Responsive Hero Images", February 23, 2015
- Example of an art directed hero graphic on shopify.com
- Can I Use Picture? (browser support chart)

Related Episodes

- 25 Responsive Images with Mat Marquis

Filed Under

- Performance & Dev Ops
- Responsive Web Design

BROWSE ALL TOPICS
Filed Under

Performance & Dev Ops

Responsive Web Design

BROWSE ALL TOPICS
ANZEIGE

VON DIESEM HEFT AN SOLL Jedes MERZHEFT EINEN BESONDEREN CHARAKTER HABEN, NICHT BISHER EINE REIHE ÜBERSTELLIGER VON GADA UND KUNST SELBSTSINDEN. NUR DEM GADA-STIFTUNG HEFT WERDEN DIE UNTERSTÜTZUNG ALLEMEN KOLLEKTIVITÄTS-PRINZIP TRAEGER NACHSTES HEFT SOLANGE TYPENKLMABEN GEDRUCKT WERDEN.

MERZLITERATUR

ANNA GLAUBE
BLUME ANNA
BLAß-F
Auguste Boré
Kathedrale
Franz Müller
Drahthflogun

ANZEIGE

ES IST ERSCHIENEN: DIE FIGURINENMAPPE VON EL LISSITZKY, ELEKTRO-MECHANI-
SCHAU, 15 FARBTEILE AUTO-
LITHIUM, AUF- 
LAKE 25.9. DRUCK 
BÜCHER 60-50 cm.
CSS Grid Layout
CSS Grid Layout: getting to grips with the Chrome implementation

27 June 2014

I’ve been following the CSS3 Grid Layout specification since the early days, writing about the IE10 implementation in my book CSS3 Layout Modules and for 24 Ways. When I last wrote an update here everything was theoretical, as there was no browser implementation at the time. Now, with support for the latest version of the spec in Chrome, I thought it a good time to revisit how my favourite CSS module is
The first step is to declare what your Grid looks like. This can be anything from a simple three column layout to a complex 16 column grid structure. The following will create a simple grid of three main columns and two gutter columns. A bit like an old school liquid layout.

```css
.wrapper {
  display: grid;
  grid-template-columns: 200px 40px auto 40px 200px;
  grid-template-rows: auto 1fr;
}
```

If you look at your page now, you’ll find everything stacked up in the first 200 pixel wide column. This is because without any Grid Positioning applied to the child elements of .wrapper they default to the top left cell of the grid.

We can then start positioning our items onto our Grid.
elements or .wrapper they default to the top left cell of the grid.

We can then start positioning our items onto our Grid.

I am using line-based positioning here. A crucial thing to bear in mind when working with Grid is that you need to target lines, not columns. So when positioning the main content I use:

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

This could also be written in a shorthand format using the grid-row and grid-column properties:
**CSS Grid Layout**

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

<table>
<thead>
<tr>
<th>Current aligned</th>
<th>Usage relative</th>
<th>Show all</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td>9</td>
<td>32</td>
<td>5.1</td>
</tr>
<tr>
<td>10</td>
<td>37</td>
<td>6.1</td>
</tr>
<tr>
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<td>38</td>
<td>7.1</td>
</tr>
<tr>
<td><strong>Firefox</strong></td>
<td></td>
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<td>39</td>
<td>44</td>
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<td>45</td>
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<tr>
<td><strong>Chrome</strong></td>
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<td>42</td>
<td>46</td>
<td>8</td>
</tr>
<tr>
<td><strong>Safari</strong></td>
<td></td>
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<tr>
<td><strong>Chrome for Android</strong></td>
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<td><strong>Firefox for Android</strong></td>
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<td><strong>UC Browser for Android</strong></td>
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<tr>
<td>50</td>
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</tbody>
</table>

**Notes**

- Current Chrome status: In development
- Enabled in Chrome through the “experimental Web Platform features” flag in chrome://flags
- Partial support in IE refers to supporting an older version of the specification.
Old School

Floats
Dynamic Grids
Grids with Mark Boulton

November 30, 2011


"If you don't have any constraints, then you should make one up."

Mark Boulton

Mark Boulton is a typographic designer who works for Monotype. Previously, Mark founded the small design studio Mark Boulton Design, and – after self-publishing his book, A Practical Guide to Designing for the Web – he co-founded the
Content-out Layout

by NATHAN FORD · March 25, 2014

Published in Layout & Grids, Responsive Design, Interaction Design · 23 Comments

“Grids do not exist in a vacuum. They exist in relation to the content. We never start with a grid. We start with an idea which is then translated into a form, a structure.”

—Linda van Deursen

Grids serve well to divide up a predefined canvas and guide how content fits onto a page,
An even-sized array of images is orderly and sturdy.

A golden ratio-based array feels organic and dynamic.

A chaotic array is interesting and a bit unnerving.
Web Layout Evolved.

See Gridset in action

Gridset for design
Designing grids with Gridset is as easy as dragging guides in Photoshop or Fireworks. Gridset provides whatever you need: PNGs, a comprehensive cheat sheet and CSS.

Gridset for prototyping
Put the calculator back in the drawer. By simply adding classes to your HTML, Gridset allows you to build responsive prototypes fast, without doing any maths.

Gridset for production
Gridset provides all the measurements and tools you'll need to integrate with your existing markup, without the need for any new classes or HTML.

Latest Tutorial
Responsive prototyping rules.

Gridset Specimens
A compound grid based on a set of aligned columns
A layout derived from Marber's classic grid for Penguin books
Jen Simmons, host and executive producer

As a full-stack designer since 1996, with expertise in HTML & CSS, my projects include front-end development work for CERN, design work for Google and the W3C, and clients from Mark Boulton Design to the Annenberg Foundation. My career has been an eclectic blend of award-winning short films, print design, theatre, audio-mixing for live shows, and speaking. I'm deeply interested in content structure and innovating page layout. The Web Ahead was born of a desire for us to empower and challenge one another as we make the web.

Wanna see the grid for this site? Type CMD + G (on a Mac) or CTRL + G (in Windows) and grid lines will magically appear. Or [click this to activate].

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Explore
10 Human Connection with Aarron Walter
How can you design something meaningful? Something that provides delight and connects people? Designer Aarron Walter joins Jen to talk about designing for emotion, what makes a great team, what it's like to get constant critical feedback, and more.

Filed Under:

Design
MR. CROUWEL — THE GRAND MASTER OF 60s MODERNIST DESIGN IS HOLLAND’S ONE AND ONLY GENTLEMAN...
When Can I Use This in Production?

(aka on a Real Website)
Why Did You Tell Me About All This Stuff I Totally Can’t Use Yet?
Do Websites Need To Look Exactly The Same in Every Browser?
Do Websites Need to Look Exactly the Same in Every Browser.com
NO!
Progressive Enhancement
Cover Sheet

If we could first know where we are, and whither we are tending, we could then better judge what to do, and how to do it.

We are now far into the fifth year, since a policy was initiated, with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not ceased, but has constantly augmented. In my opinion, it will not cease, until a crisis shall have been reached, and passed.

"A house divided against itself cannot stand."

I believe this government cannot endure, permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other.

Either the opponents of slavery, will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward, till it shall become alien and unlawful in all the States, old as well as new — North as well as South.

Have we no tendency to the latter condition?

Let any one who doubts, carefully contemplate that now almost complete legal combination — piece of machinery so to speak — compounded of the Nebraska doctrine, and the Dred Scott decision. Let him consider not only what work the machinery is adapted to do, and how well adapted; but also, let him study the history of its construction, and see if he can find any one place in all the map of the world where it may be considered the proper instrument for the completion of a government, possessed of the attributes which we know belongs to the American Union. Let him take the Constitution with its amendments, and if he can find any provision which the instrument of the Nebraska doctrine is not fitted to perform, let him tell us where it is. Let him look at the Dred Scott decision, and if he can find anything which the Nebraska doctrine is not fitted to perform, let him tell us where it is. Let him then study the construction of these engines, and tell us if it is fit to be trusted in the hands of the people.
When Can I Use This?

5 Years Ago
Rotation
Multicolumn Layout
Dynamic Grids
(odd numbers of columns, ratio grids)

Now
Shapes Level 1
Flexbox
Viewport Units
Later
Shapes Level 2
Exclusions
Grid Layout

Maybe Never
Regions
What Was That You Mumbled?
Fragmentation
Figures
Overflow
(???…)
Hardest part is changing our thinking, not our CSS.
In 1989 I delivered a proposal to CERN for the system that went on to become the world wide web. This year, we celebrate the web’s 25th birthday.

Like the average 25-year-old, the web has been shaped by a vast array of influences – in fact, it was built through the efforts of millions. So this anniversary is for everyone. We should look proudly on what we’ve built. And as with most twenty-somethings, the web’s full potential is just starting to show. A radically open, egalitarian and democratized platform, it is changing the world, and we are still only scratching the surface of what it can do. Anyone with an interest in the web’s future – and that’s everyone, everywhere – has a role in ensuring it achieves all it can.

Looking back for a moment, what is the web we celebrate this year? It is not the wires connecting our computers, tablets and televisions. Rather, it is the largest repository for information and knowledge the world has yet seen, and our most powerful communications tool. The web is now a public resource on which people, businesses, communities and governments depend. It is vital to democracy and now more critical to free expression than any other from criminal activity. In other words, we have seen a steady increase in censorship of the web. We’ve seen a proliferation of corporate walled gardens, excessively punitive laws pertaining to copyright and computer misuse, and attempts to undermine or disregard net neutrality. But mass surveillance, and particularly the reported attempts by intelligence agencies in the U.S. and U.K. to break commercial encryption, may bring the day when the mass surveillance of the people is the most valuable commodity we own and from which we can derive a large profit. We risk losing all that we have built over the last 25 years, and all the recent advances that depend on ordinary people having access to this extraordinary resource and challenging those who seek to manipulate the web against the public good.

The good news is that the web has openness and flexibility woven into its fabric. The protocols and programming languages we use today – including URLs, HTTP, XML – are not proprietary. They are designed so that anyone can use them in a way that works for them.

The big challenge is to ensure that our web remains a place where people can meet online and have conversations in the open, unmonitored by any powerful institutions. The challenge is not just to make sure the web does not fall under the control of any one company or government, but to make sure that the web remains a place where the power of the people is preserved and where people have the freedom to communicate freely and share their ideas.

Magazines and The Web
Photos: Mario Testino’s June Fashion Shoot with Cara Delevingne—and a Bear

Animal Magnetism  Our Goldilocks meets her match in an American black bear named Cody. Cara Delevingne’s neckline keyhole, meanwhile, is not too big, not too small. … Michael Kors matelassé crepe-de-Chine Swi...
Leikkuv-lauta
Puuta, maalin eli hiusten kiinnikkeen ympärille, selän ja suklaan lamaa
Linssit harrastuksen yhteydessä

Leikkuv-lauta
Puuta, maalin eli hiusten kiinnikkeen ympärille, selän ja suklaan lamaa
Linssit harrastuksen yhteydessä
Translate.
Don’t Transfer.
TRUNCATION IS NOT A CONTENT STRATEGY...

(*Totally stolen from Karen McGrane’s incredible talk, *Adapting Ourselves to Adaptive Content.*)
The most dangerous phrase in the language is ‘We’ve always done it this way.’

– Grace Hopper
One Last Story

BILL CUNNINGHAM

The legendary Times fashion photographer Bill Cunningham spots and distills the latest trends from the runways of Paris to the colorful streets of New York.
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<thead>
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<th>Video Title</th>
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<tbody>
<tr>
<td>Bill Cunningham</td>
<td>Strutting</td>
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<tr>
<td>Bill Cunningham</td>
<td>A-twirl</td>
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<td>Bill Cunningham</td>
<td>Pack Mentality</td>
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<td>Bill Cunningham</td>
<td>The Winning Number Is</td>
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<tr>
<td>Bill Cunningham</td>
<td>Turning Heads</td>
</tr>
<tr>
<td>Bill Cunningham</td>
<td>The Met Ball</td>
</tr>
</tbody>
</table>
Bill Cunningham
New York

a film by Richard Press
Thank you!

JEN SIMMONS  
@jensimmons

THE WEB AHEAD  
thewebahead.net

Workshops. Consulting. Design.  
Come talk to me.