

RESPONSIVE DESIGN

What's coming in 2018
and beyond.



Responsive Web Design Is...

The combination of flexible grids, flexible images and media queries. We help take the complexity out of responsive design with details on Design, Development and Strategy.

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CSS Grid Layout

Faster Websites

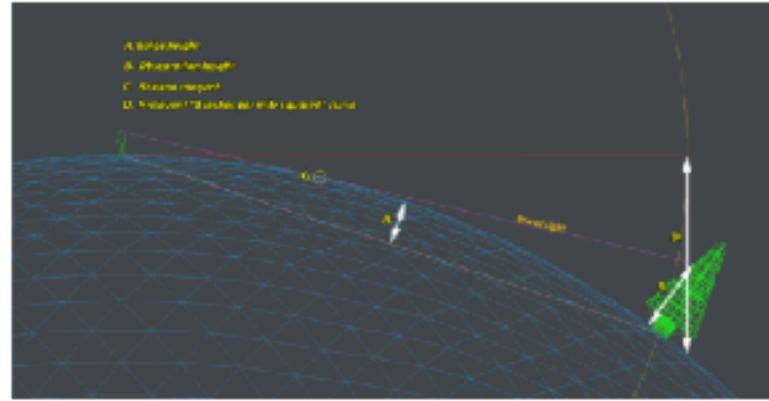
Offline / PWAs

Cool Sh*tuff

CSS Grid Layout

Problem with floats.

only five planets because five are all we can see with the naked eye: Mercury, Venus, Mars, Jupiter, and Saturn. Today we know why the planets take such unusual paths across the sky: though the stars hardly move at all in comparison to our solar system, the planets orbit the sun, so their motion in the night sky is much more complicated than the motion of the distant stars.



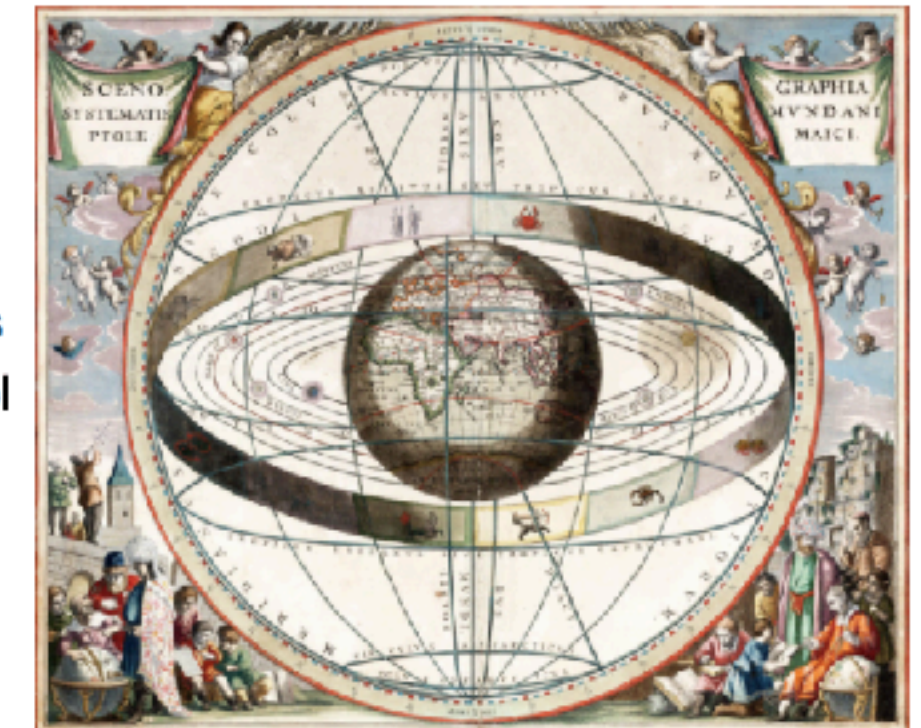
Aristotle thought that the earth was stationary and that the sun, the moon, the planets, and the stars moved in circular orbits about the earth. He believed this because he felt, for mystical reasons, that the earth was the centre of the universe and that circular motion was the most perfect. In the second century A.D. another Greek, Ptolemy, turned this idea into a complete model of the heavens. Ptolemy was passionate about his studies. "When I follow at my pleasure the serried multitude of the stars in their circular course," he wrote, "my

feet no longer touch the earth."

In Ptolemy's model, eight rotating spheres surrounded the earth. Each sphere was successively larger than the one before it, something like a Russian nesting doll. The earth was at the centre of the spheres. What lay beyond the last sphere was never made very clear, but it certainly was not part of mankind's observable universe. Thus the outermost sphere was a kind of boundary, or container, for the universe. The stars occupied fixed positions on that sphere, so when it rotated, the stars stayed in the same positions relative to each other and rotated together, as a group, across the sky just as we observe. The

was adopted by the Christian church as the picture of the universe that was in accordance with scripture, for it had the great advantage that it left lots of room outside the sphere of fixed stars for heaven and hell.

Another model, however, was proposed in 1514 by a Polish priest, Nicolaus Copernicus. (At first, perhaps for fear of being branded a heretic by his church, Copernicus circulated his model anonymously.) Copernicus had the revolutionary idea that not all heavenly bodies must orbit the earth. In fact, his idea was that the sun was stationary at the centre of the solar system and that the earth and planets moved in circular orbits around the sun. Like Ptolemy's model, Copernicus's model worked well, but it did not perfectly match observation. Since it was much simpler than Ptolemy's model, though, one might have expected people to embrace it. Yet nearly a century passed before this idea was taken seriously. Then two astronomers—the German Johannes Kepler and the Italian —started publicly to support the Copernican theory.



In 1609, Galileo started observing the night sky with a telescope, which had just been invented. When he looked at the planet Jupiter, Galileo found that it was accompanied by several small satellites or moons that orbited around it. This implied that everything did not have to orbit directly around the earth, as Aristotle and Ptolemy had thought. At the same time, Kepler improved Copernicus's theory, suggesting that the planets moved not in circles but in ellipses. With this change the predictions of the theory suddenly matched the observations. These events were the death blows to Ptolemy's model.

My Item

This is the items content based on the desinger. In real life the words are different in each box.

[Read More](#)

My Item

This is the items content based on the desingerThis will make some boxes appear to be really really really really really really really really long.

[Read More](#)

My Item

And some really short.

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CSS Flex Box

1 Dimensional Layout

```
<div class="container">  
  <div class="item"></div>  
  <div class="item"></div>  
  <div class="item"></div> <!--8 items -->  
</div>
```



```
.container {  
  width: 95%;  
  max-width: 1024px;  
  margin: 1em auto;  
  display: flex;  
  flex-wrap: wrap;  
}
```

```
.item {  
    padding: 1em;  
    margin: 1%;  
    flex-basis: 15em; /* be 15em wide */  
    flex-grow: 1; /* Grow full width */  
    flex-shrink: 0; /* Don't shrink. */  
}
```

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Bootstrap

Build responsive, mobile-first projects on the web with the world's most popular front-end component library.

Bootstrap is an open source toolkit for developing with HTML, CSS, and JS. Quickly prototype your ideas or build your entire app with our Sass variables and mixins, responsive grid system, extensive prebuilt components, and powerful plugins built on jQuery.

Get started

Download

Currently v4.0.0-beta



Foundation

The most advanced responsive front-end framework in the world.

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CSS Flexible Box Layout Module 📄 - CR

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

responsivedesign.is	90.16%	+	4.31%	=	94.48%
unprefixed:	82.83%	+	2.67%	=	85.5%
U.K.	84.42%	+	6.55%	=	90.97%
unprefixed:	83.87%	+	4.95%	=	88.82%
show more...					

Current aligned	Usage relative	Date relative	Show all						
IE	Edge *	Firefox	Chrome	Safari	Opera	iOS Safari *	Opera Mini *	Android Browser *	Chrome for Android
			37						
			39						
		35	40						
		36	41						
		37	42						
		38	43						
4 11	15	55	61	11	47	11	all	56	61
	16	56	62	TP	48				
		57	63		49				
		58	64						

FLEXBOX FROGGY

◀ Level 13 of 24 ▶

Help the frogs find their lilypads using `flex-direction`, `justify-content`, and `align-items`.

```
1 #pond {  
2   display: flex;  
3  
4  
5  
6 }  
7  
8  
9  
10
```



Next

Flexbox Froggy is created by [Codepip](#) • [GitHub](#) • [Twitter](#) • [English](#)

Want to learn CSS grid? Play [Grid Garden](#).



CSS Grid Layout

2 Dimensional Layout

CSS Grid Layout - CR

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

responsivedesign.is0% + 2.79% = 2.79%

unprefixed:0%

Global0% + 6.8% = 6.8%

unprefixed:0%

[show more...](#)

Current alignedUsage relativeDate relativeShow all

IE	Edge*	Firefox	Chrome	Safari	Opera	iOS Safari*	Opera Mini*	Android Browser*	Chrome for Android
			137						
			139						
		35	140						
		36	141	5.1					
		37	142	7.1					
		38	143	8		7.1			
211	214	349	154	10	141	10	all	53	53
		350	155	4TP	142				
		351	156		143				
		352	157						

CSS Grid Layout - CR

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

responsivedesign.is0%+ 2.79% = 2.79%

unprefixed:0%

U.K.70.46%+ 6.67% = 77.13%

unprefixed:70.46%

show more...

Current aligned	Usage relative	Date relative	Show all						
IE	Edge *	Firefox	Chrome	Safari	Opera	iOS Safari *	Opera Mini *	Android Browser *	Chrome for Android
			1 37						
			1 39						
		35	1 40						
		36	1 41	5.1					
		37	1 42	7.1					
		38	1 43	8		7.1			
2 11	2 15	55	61	11	47	11	all	56	61
	16	56	62	TP	48				
		57	63		49				
		58	64						

Josef Muller-Brockmann

Grid systems

in graphic design

A visual communication
manual for graphic designers,
typographers and three
dimensional designers

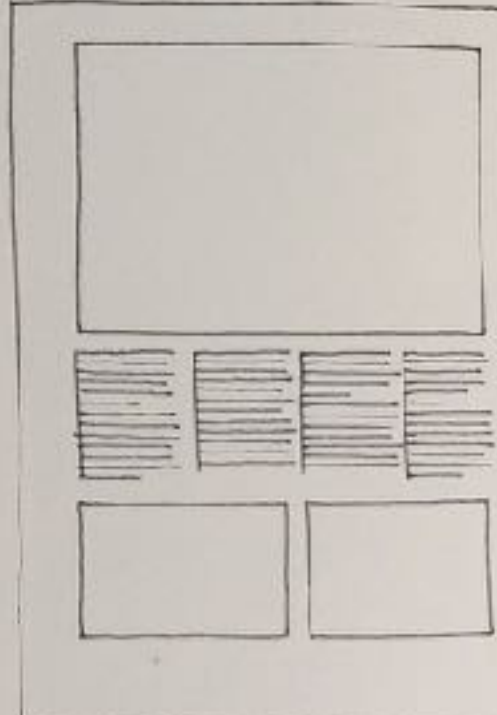
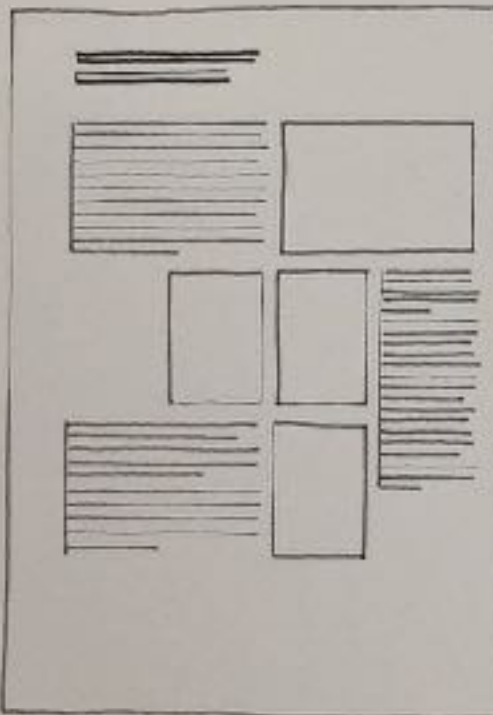
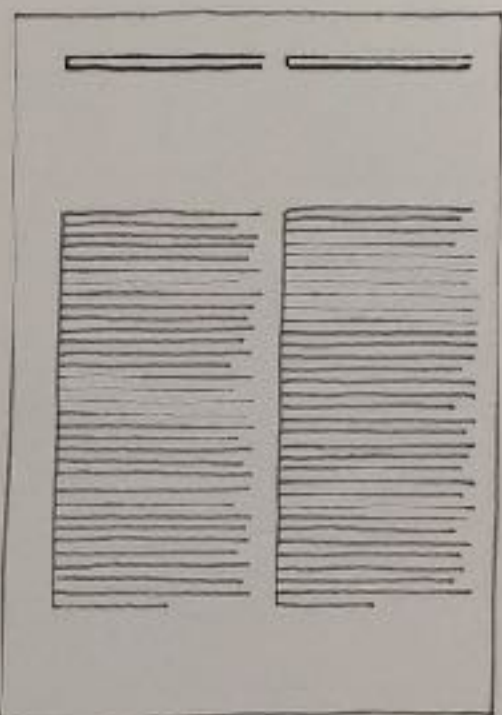
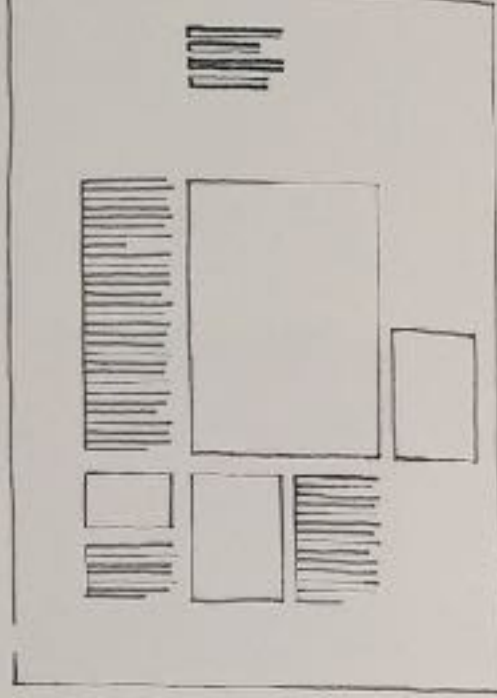
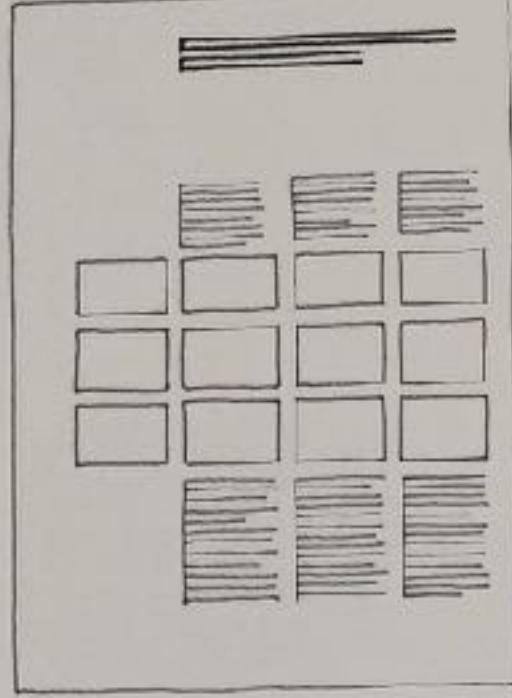
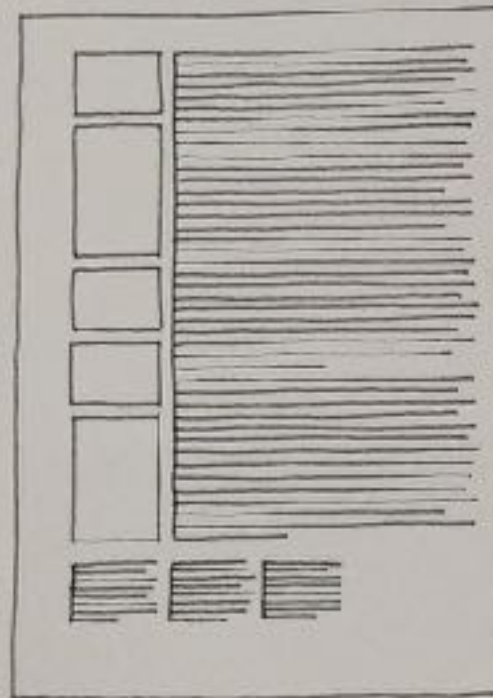
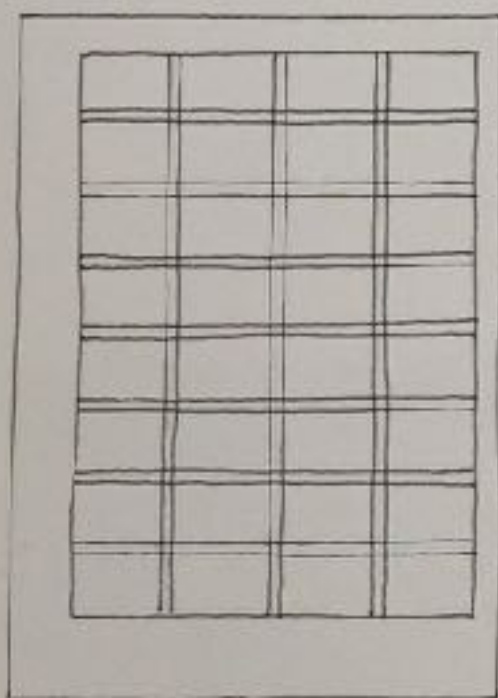
Raster systeme

fur die visuelle Gestaltung

Ein Handbuch fur Grafiker,
Typografen und
Ausstellungsgestalter

Niggli

Sketches for a grid with 32 fields



94

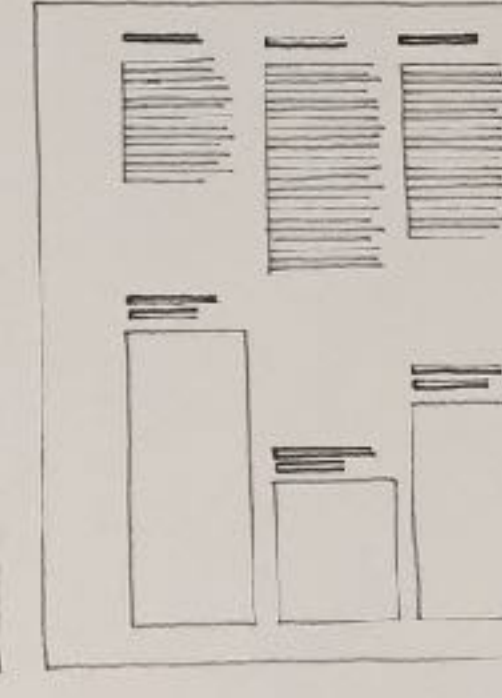
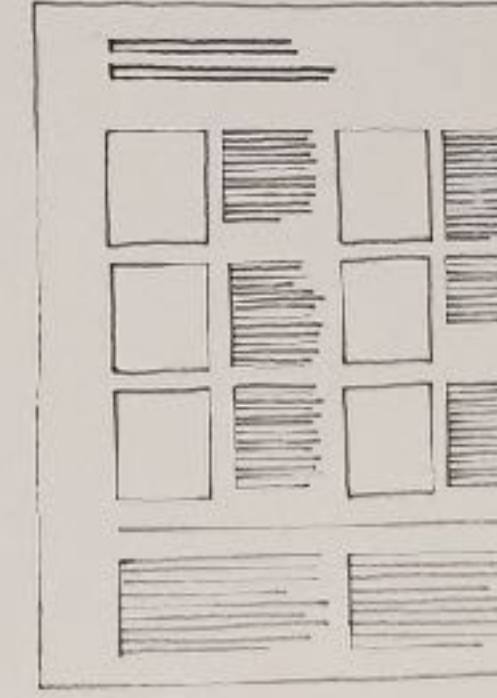
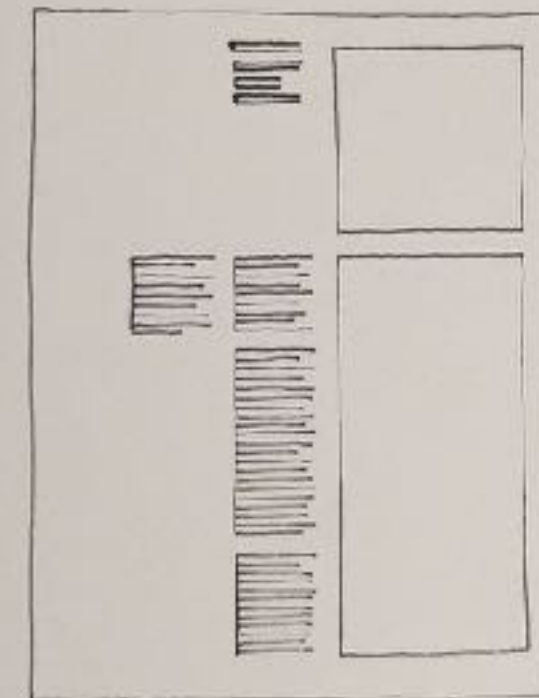
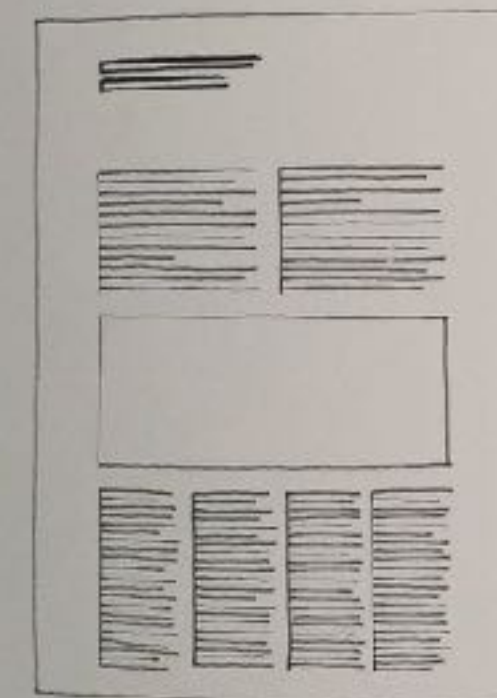
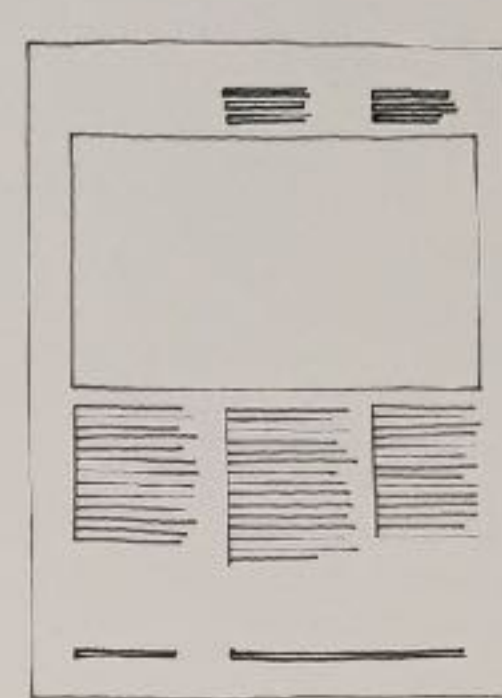
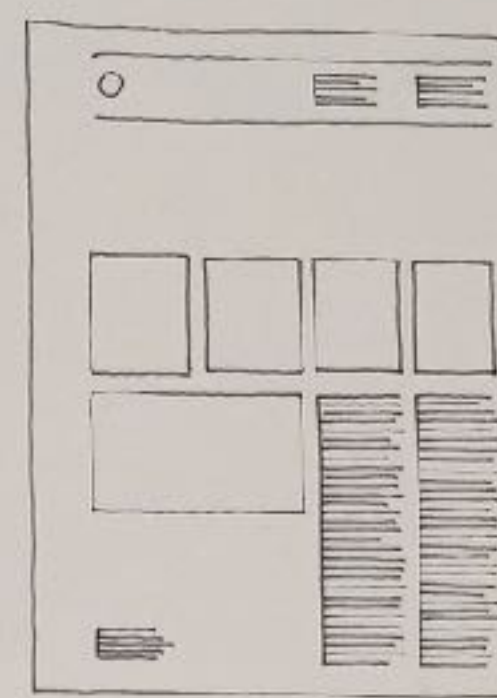
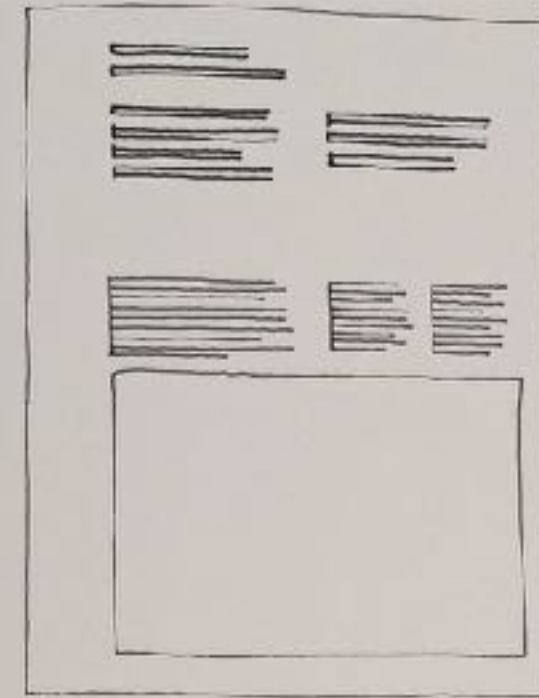
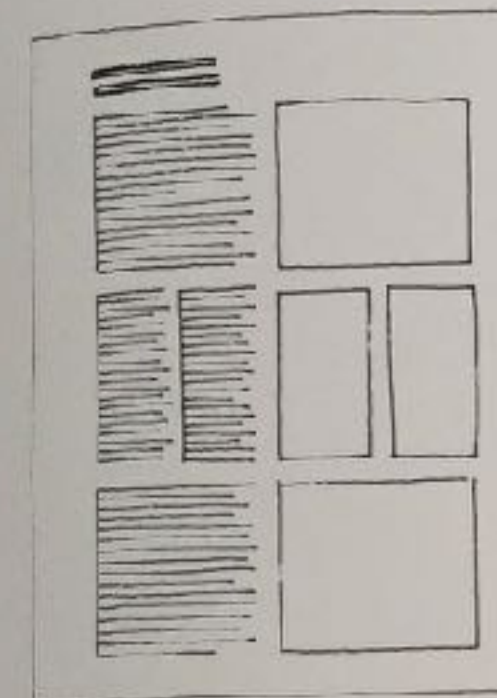
In sketching a grid, care must be taken to ensure that the sketch corresponds as closely as possible to the proportions of the final printed format. Particulars regarding the text columns and lines should be as precise as they can be. A good sketch can look like a scaled-down reproduction in print. This implies that the sketched lines representing lines of print and the outlines of the picture formats should be approximately proportional to the final printed work. Such a sketch should enable some idea to be formed of the quantity of text, the size of the type, the length of the

lines and how much of the area is type matter and how much picture. The designer can easily succumb to the temptation to indicate the type with excessively heavy and imprecise strokes of the pencil which give no intimation of the size of the letters and the width of the text columns. It needs concentration and sensitivity, and also a certain amount of practice, before the sketch begins to look like a precise original from which the printer can work. The sketches shown are 5.6 cm high in the original, i.e. only a few mm larger than the print.

Beim Skizzieren eines Rasters muss darauf geachtet werden, dass die Skizze möglichst genau der Proportion des endgültigen Druckformates entspricht. Die Angaben für die Textspalten und Textzeilen sollen so genau wie möglich sein. Eine gute Skizze kann wie eine verkleinerte Druckwiedergabe wirken. Das bedeutet, dass die skizzierten Linien für die Zeilen und die Umrisse für die Bildformate in der angenäherten Proportion zur definitiven Drucksache stehen sollen. Eine solche Skizze vermag bereits die Vorstellung der Menge Text, der Grösse der Schrift, der Länge der Zeilen

und vom Grössenverhältnis von Schrift zu Bildfeld zu geben. Der Gestalter ist leicht versucht, die Schrift mit zu schweren und flüchtigen Strichen anzudeuten, die keinen Eindruck der Grösse der Buchstaben und der Breite der Textspalten zulassen. Es braucht Konzentration und Sensibilität, aber auch eine gewisse Übung dazu, bis die Skizze den Eindruck der präzisen Druckvorlage liefert. Die abgebildeten Skizzen sind im Original 5,5 cm hoch, d. h. um einige Millimeter grösser, als sie hier im Druck erscheinen, gezeichnet.

Sketches for a grid with 32 fields



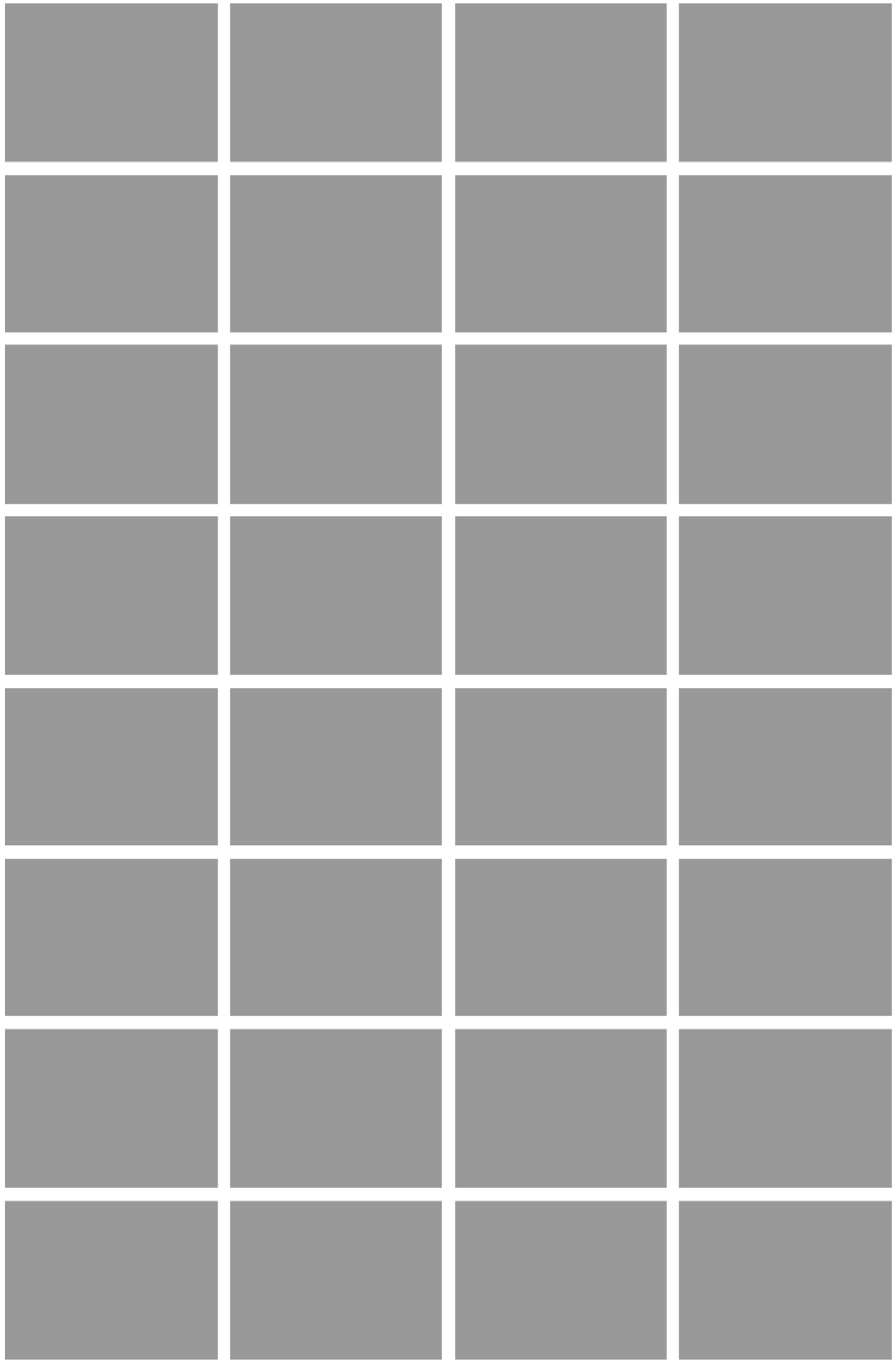
95

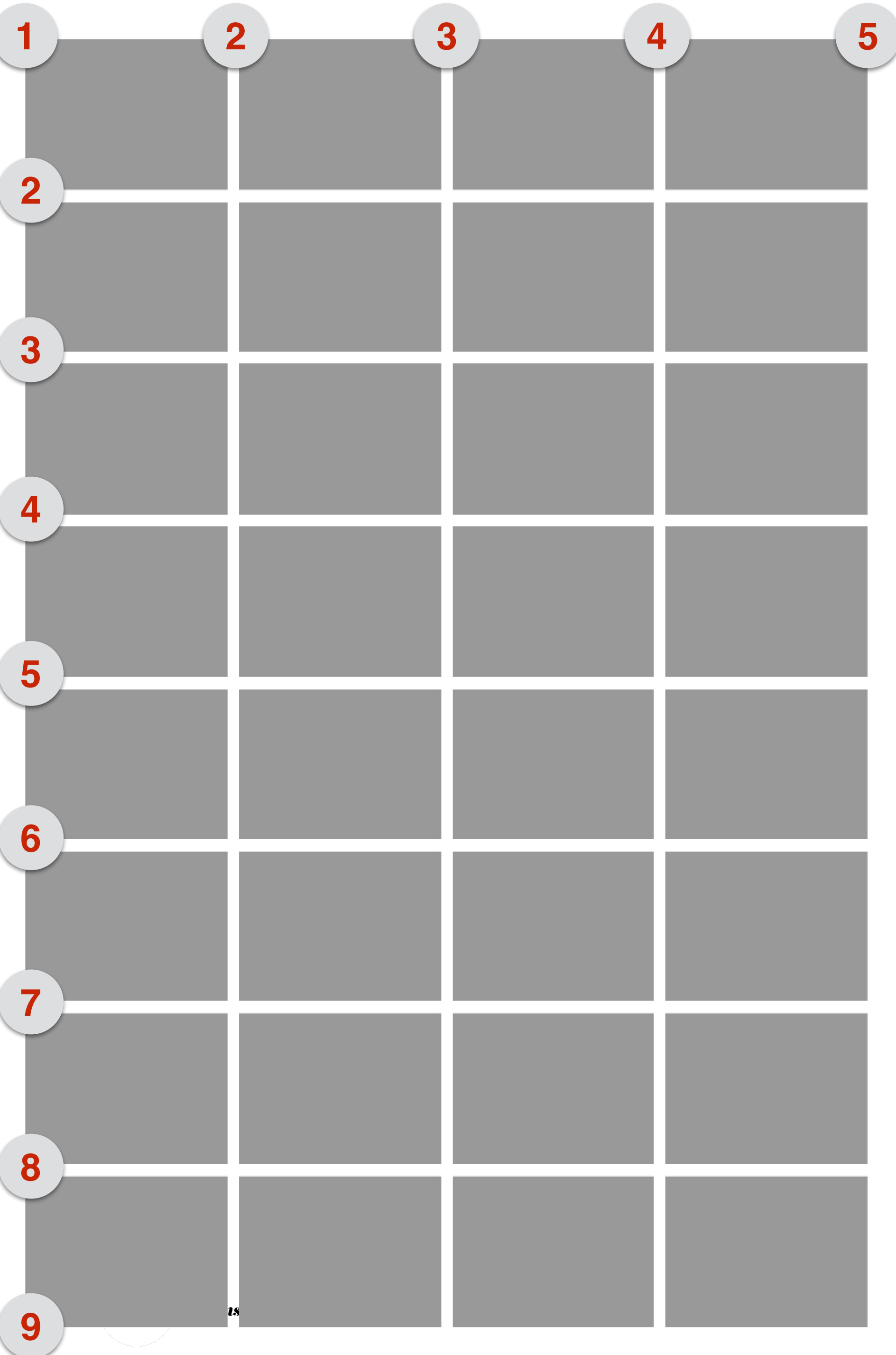
The sketches show only a few of the many possibilities of designing with a 32-field grid. Their purpose is to indicate how the sketches should be drawn so as to enable a picture to be formed of the final result. The more inaccurate the sketch, the more difficult it is to imagine what the finished printed work will look like. The more accurate the sketch, the easier it will be for the designer to test the idea behind it for suitability. There are designers who can produce, even for posters, the slightest sketches which nevertheless intimate quite clearly what the result will look like in print.

Sketches of this kind can be readily enlarged to the original size and the necessary finishing touches put to them only at this stage. A designer with no previous experience of the grid should study these pages closely and experiment for himself until he begins to grasp how the system works. Only then will he be able to benefit from thinking in terms of the grid and mathematics.

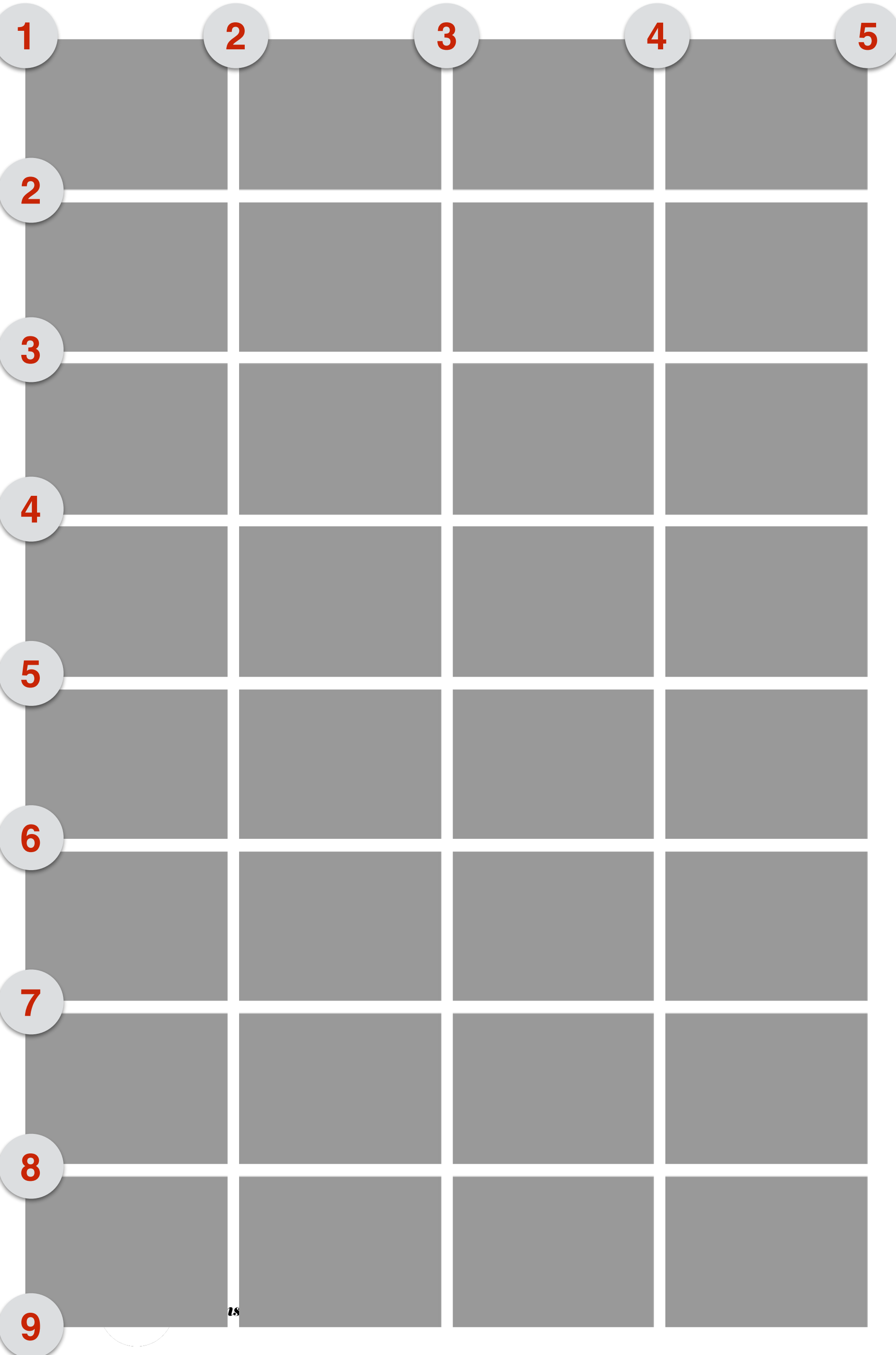
Die Skizzen zeigen nur einige wenige Möglichkeiten der Rastergestaltung mit 32 Feldern. Sie haben hier die Aufgabe anzuregen, wie beim Skizzieren vorgegangen werden sollte, damit es möglich wird, aus der Skizze auf das Resultat schliessen zu können. Je ungenauer eine Skizze angefertigt wird, desto weniger vermag sie eine Vorstellung davon zu geben, wie die Drucksache schlussendlich aussehen könnte. Je präziser die Skizze ist, desto leichter wird es dem Gestalter möglich, die dahinter liegende Idee auf ihre Verwendbarkeit zu prüfen. Es gibt Designer, die es verstehen,

selbst für Plakate kleinste Skizzen anzufertigen, bei denen das gedruckte Resultat bereits mit grosser Deutlichkeit zu erahnen ist. Solche Skizzen sind leicht auf die Originalgrösse zu vergrössern, wobei erst dort die notwendigen Feinkorrekturen vorgenommen werden. Der Gestalter, noch ungeübt im Umgang mit dem Raster, sollte diese Seiten genau studieren und eigene Versuche machen, bis ihm das Rastersystem verständlich geworden ist. Erst dann wird er mit Gewinn seine eigene Arbeit auf der Basis des Rasterdenkens, des mathematischen Denkens, erleben.

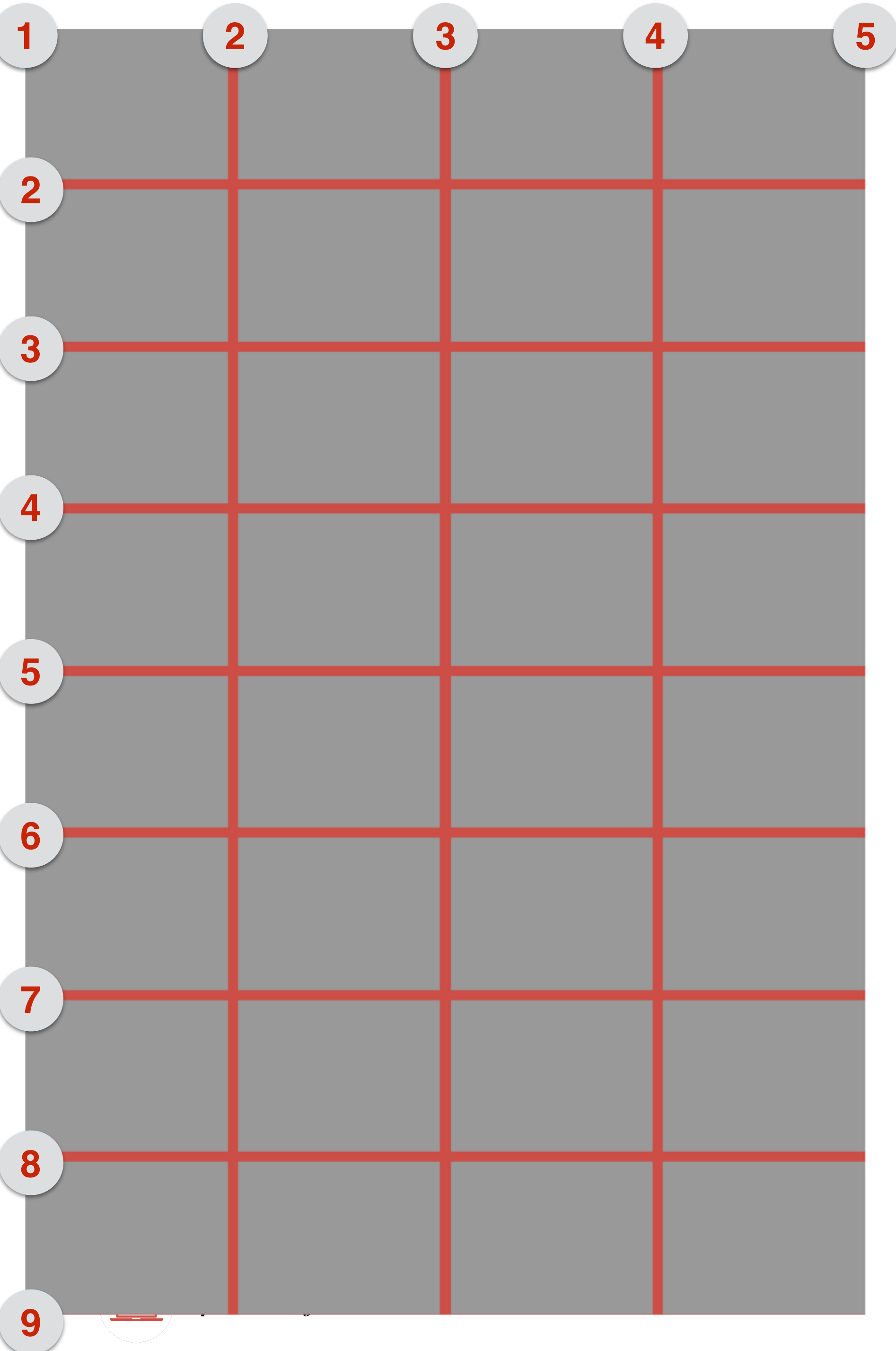




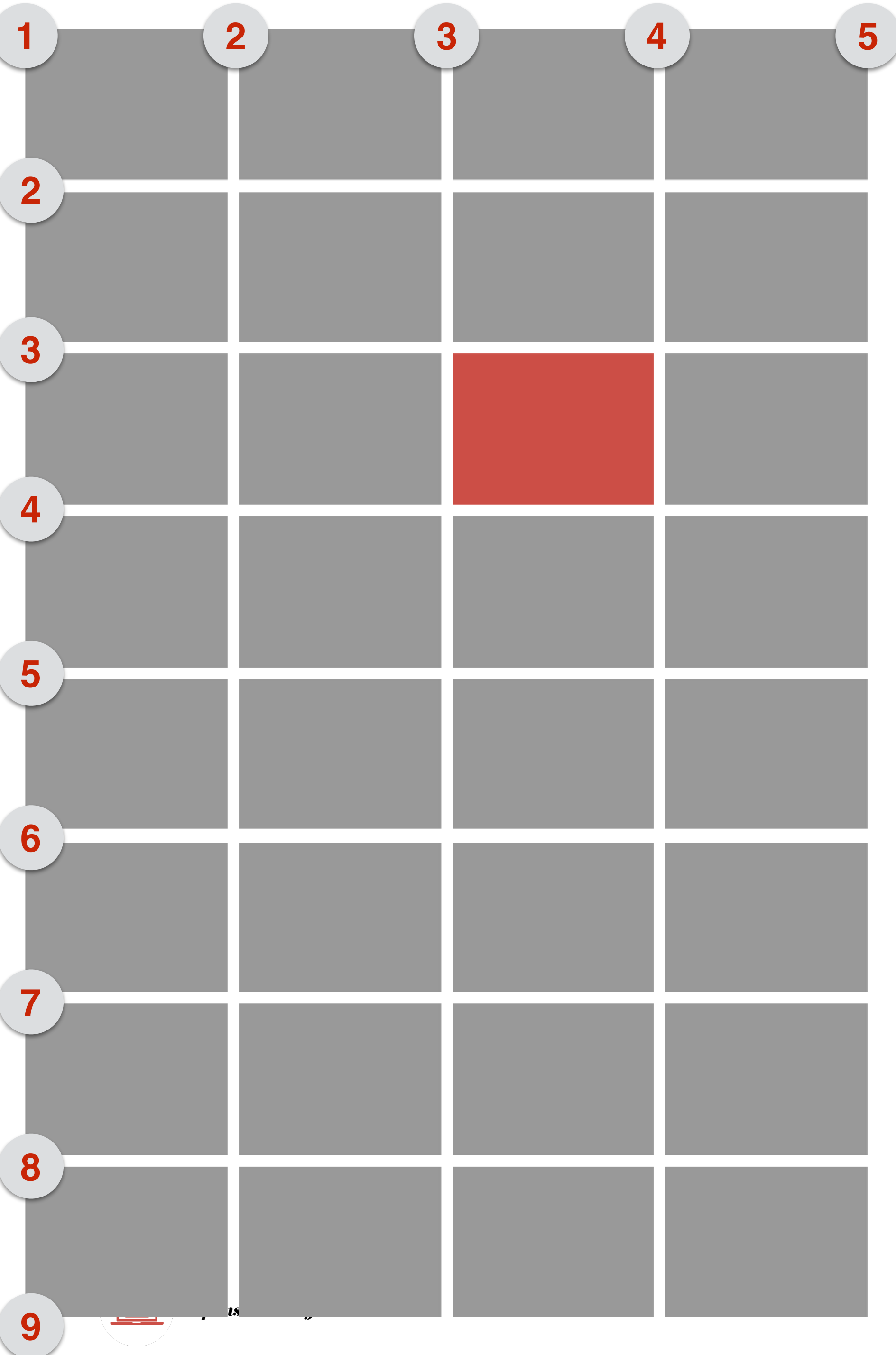
```
.container {  
  display: grid;  
  grid-template-columns: 1fr 1fr 1fr 1fr;  
  grid-template-rows: 100px 100px 100px  
    100px 100px 100px 100px 100px;  
  grid-gap: 10px;  
}
```



```
.container {  
  display: grid;  
  grid-template-columns: repeat(4, 1fr);  
  grid-template-rows: repeat(8, 100px);  
  grid-gap: 10px;  
}
```

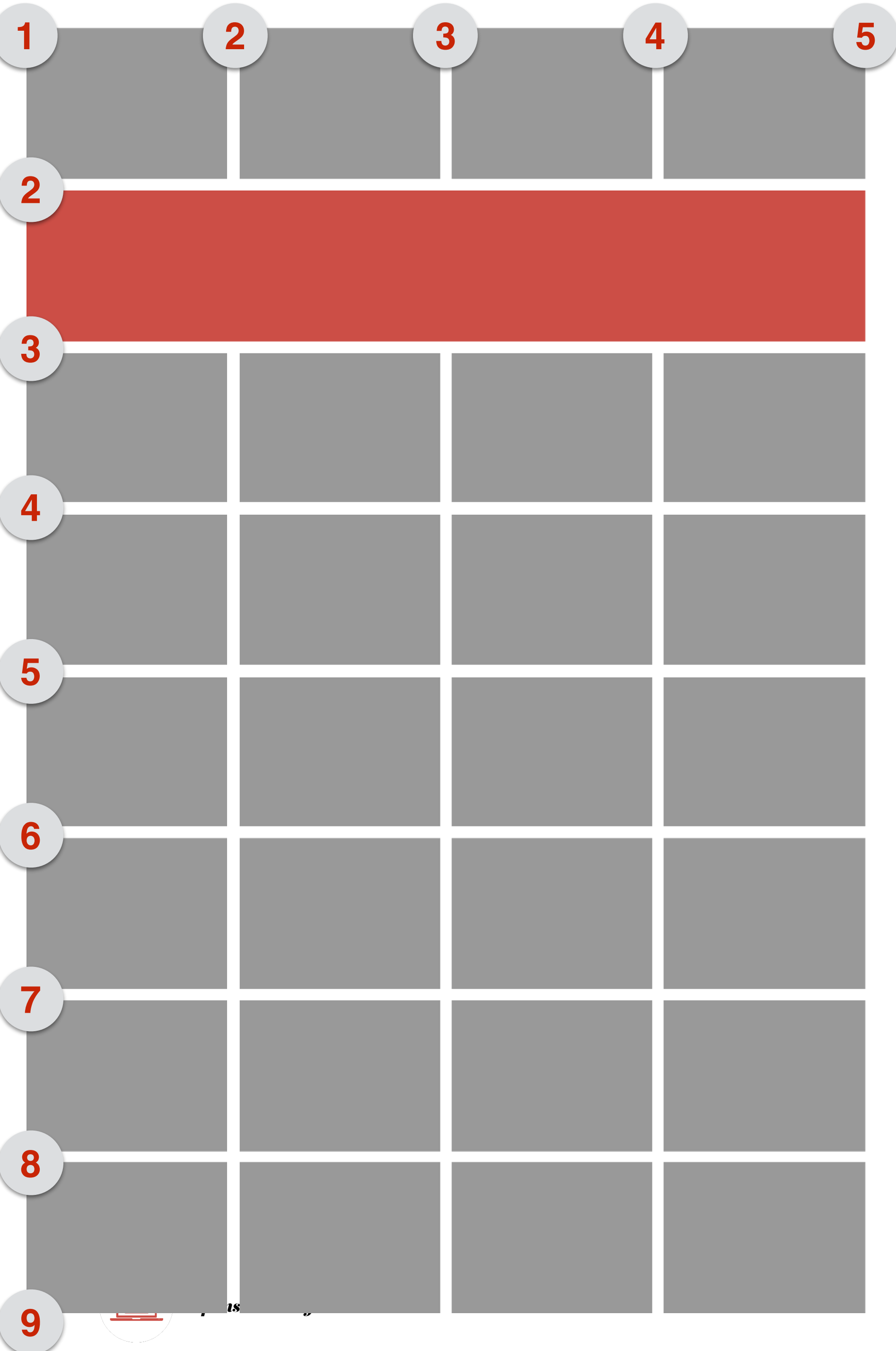


```
grid-column-gap: 10px;  
grid-row-gap: 1em;  
grid-gap: 1%;  
grid-gap: 10px 1em;
```

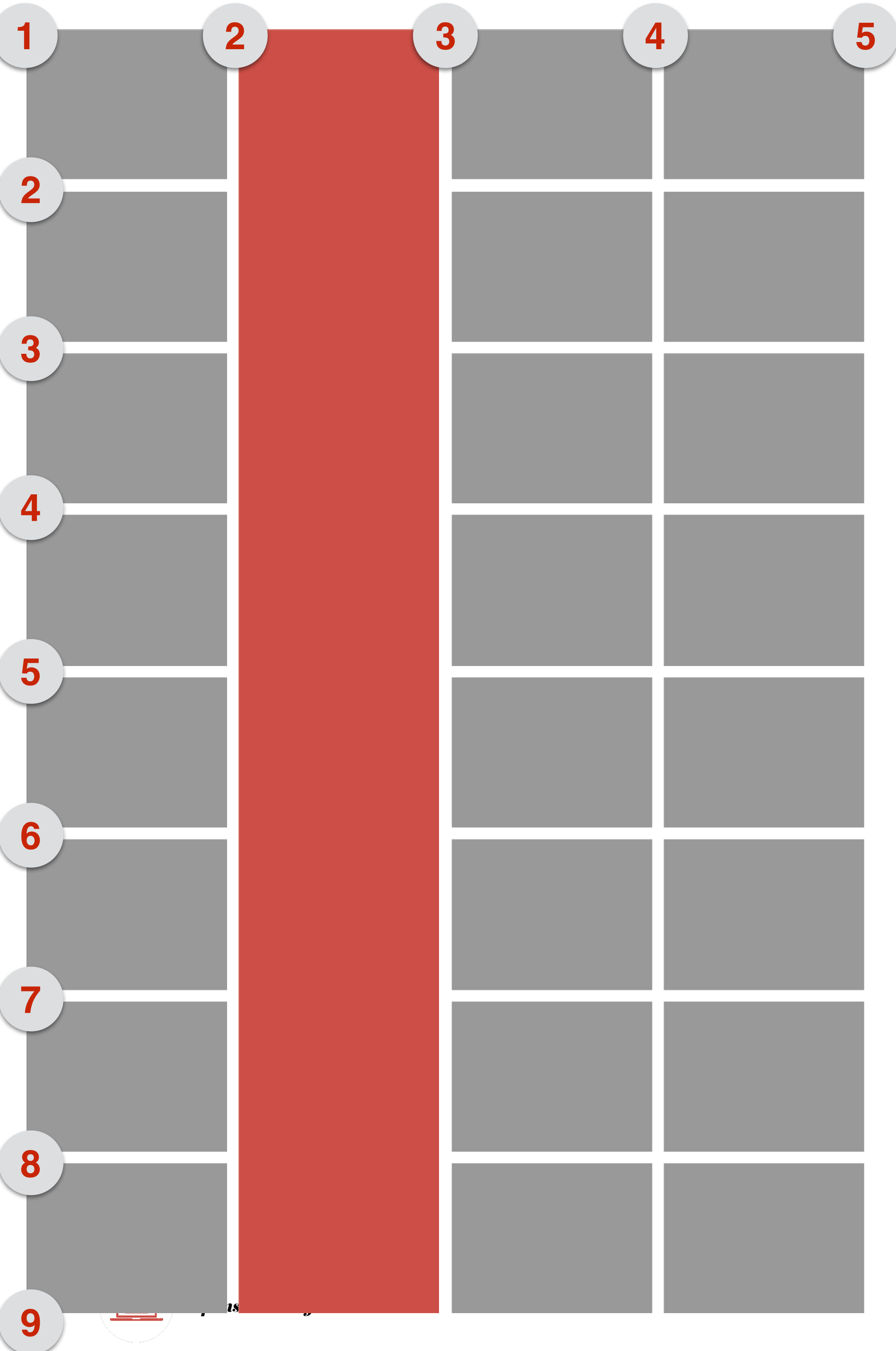
```
<div class="a-grid-cell"></div>
```

```
.a-grid-cell {  
  background-color: red;  
  grid-column: 3 / 4;  
  grid-row: 3 / 4;  
}
```



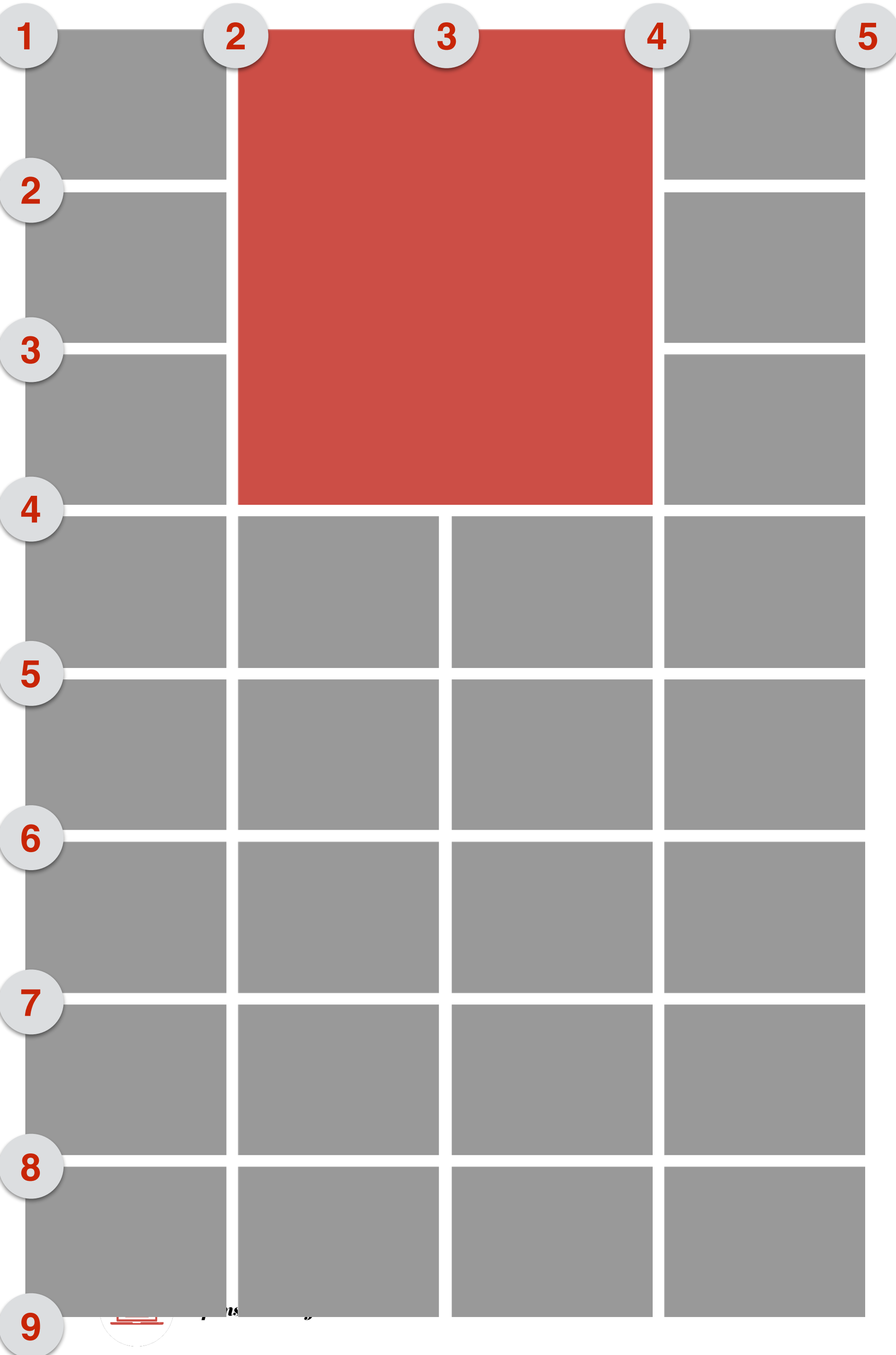
```
<div class="a-grid-row"></div>
```

```
.a-grid-row {  
    background-color: red;  
    grid-column: 1 / 5;  
    grid-column: 1 / span 4;  
    grid-column: 1 / -1;  
    grid-row: 2 / 3;  
}
```



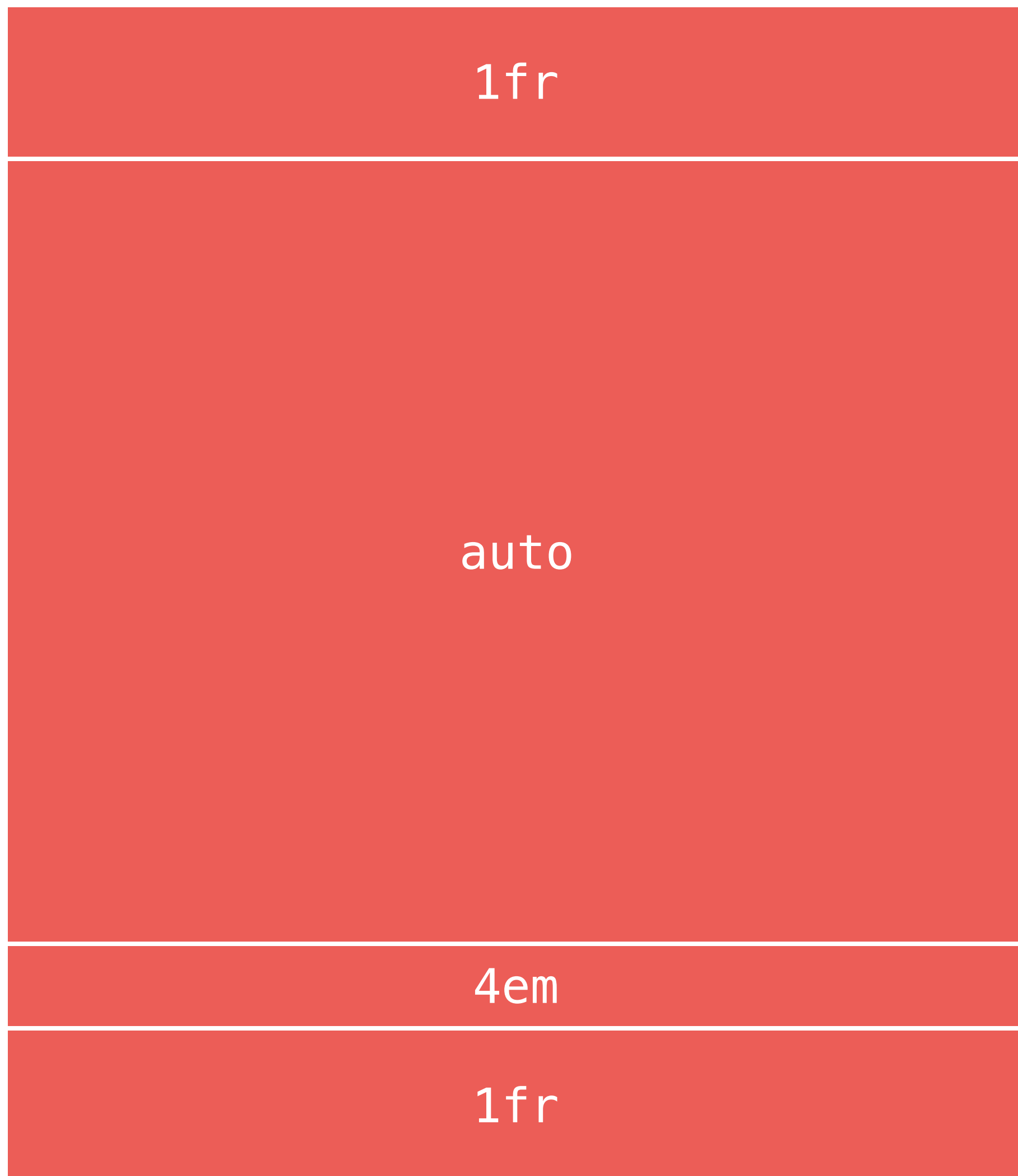
```
<div class="a-grid-col"></div>
```

```
.a-grid-col {  
    background-color: red;  
    grid-column: 2 / 3;  
    grid-row: 1 / 9;  
    grid-row: 1 / span 8;  
    grid-row: 1 / -1;  
}
```

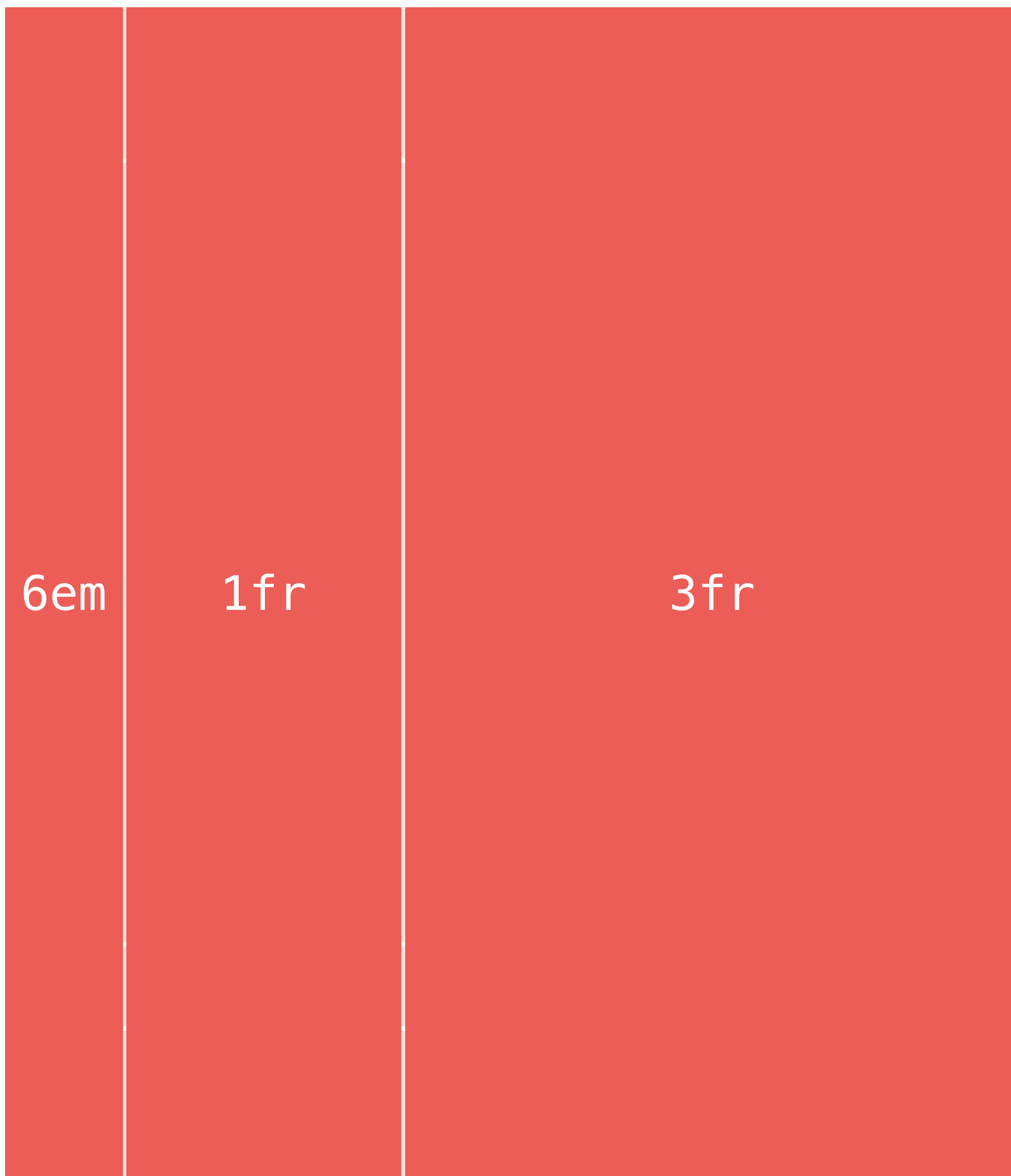



```
<div class="a-grid-area"></div>
```

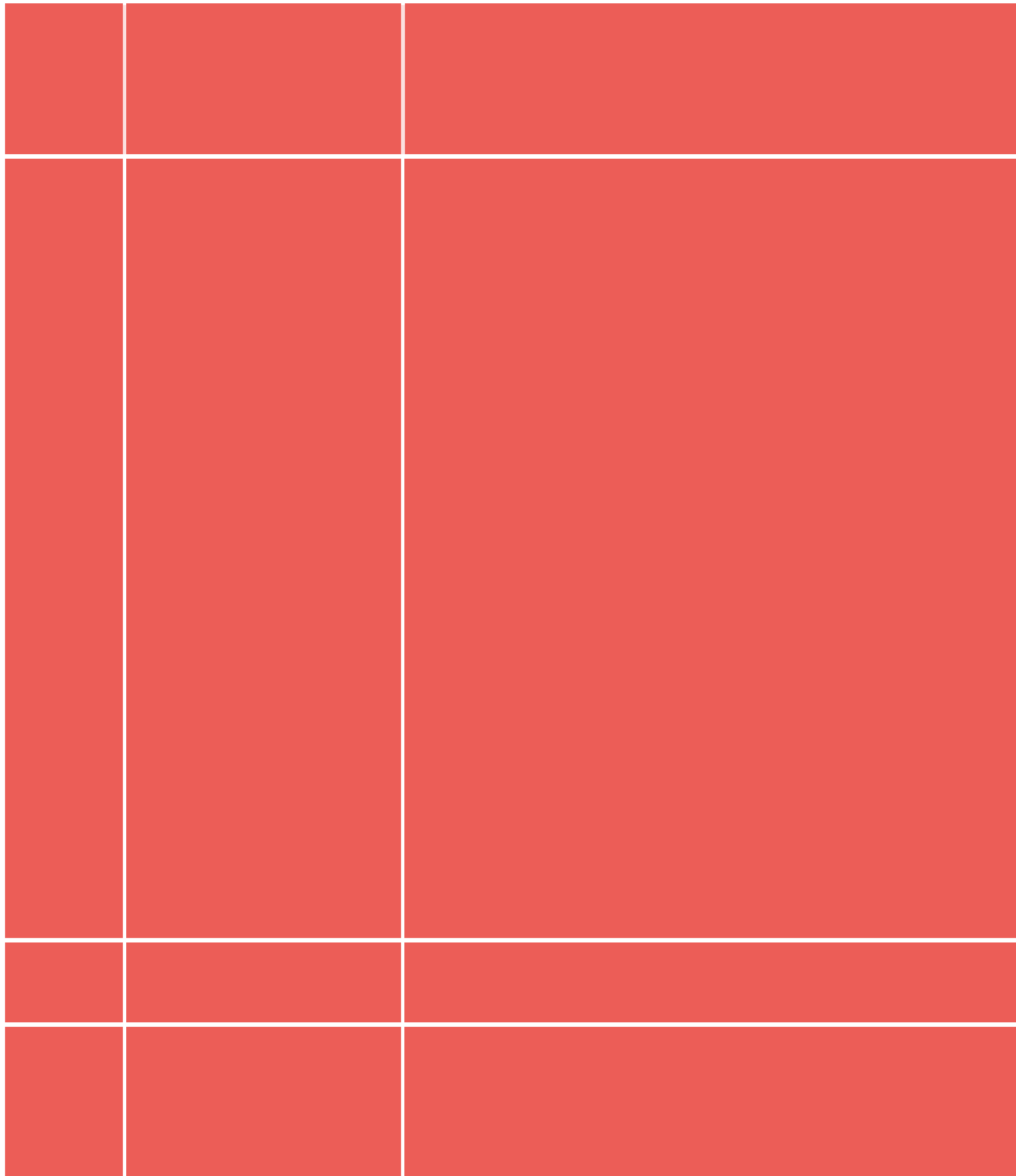
```
.a-grid-area {  
  background-color: red;  
  grid-column: 2 / 4;  
  grid-row: 1 / 4;  
}
```

```
.container {  
  display: grid;  
  grid-template-rows: 1fr auto 4em 1fr;  
}
```



```
.container {  
  display: grid;  
  grid-template-rows: 1fr auto 4em 1fr;  
  grid-template-columns: 6em 1fr 3fr;  
}
```



```
.container {  
  display: grid;  
  grid-template-rows: 1fr auto 4em 1fr;  
  grid-template-columns: 6em 1fr 3fr;  
}
```

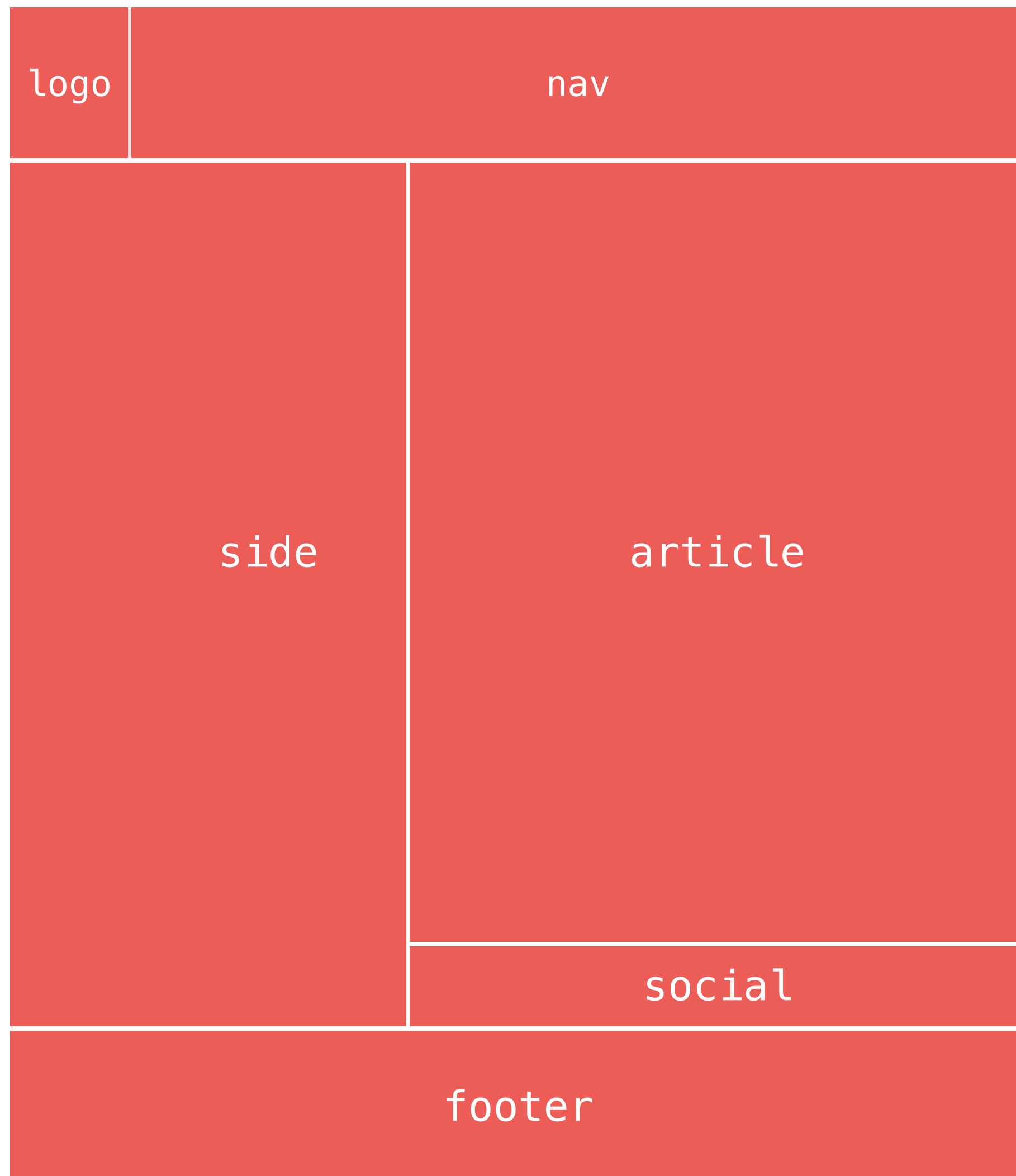


logo	nav	nav
side	side	article
side	side	social
foot er	footer	footer

```

.container {
  display: grid;
  grid-template-columns: 6em 1fr 3fr;
  grid-template-rows: 1fr auto 4em 1fr;
  grid-template-areas:
    "logo nav nav"
    "side side article"
    "side side social"
    "footer footer footer"
}

```

```
.container {  
  display: grid;  
  grid-template-columns: 6em 1fr 3fr;  
  grid-template-rows: 1fr auto 4em 1fr;  
  grid-template-areas:  
    "logo nav nav"  
    "side side article"  
    "side side social"  
    "footer footer footer"  
}
```

logo	nav	nav
side	side	article
side	side	social
foot er	footer	footer

```
.logo { grid-area: logo;}
```

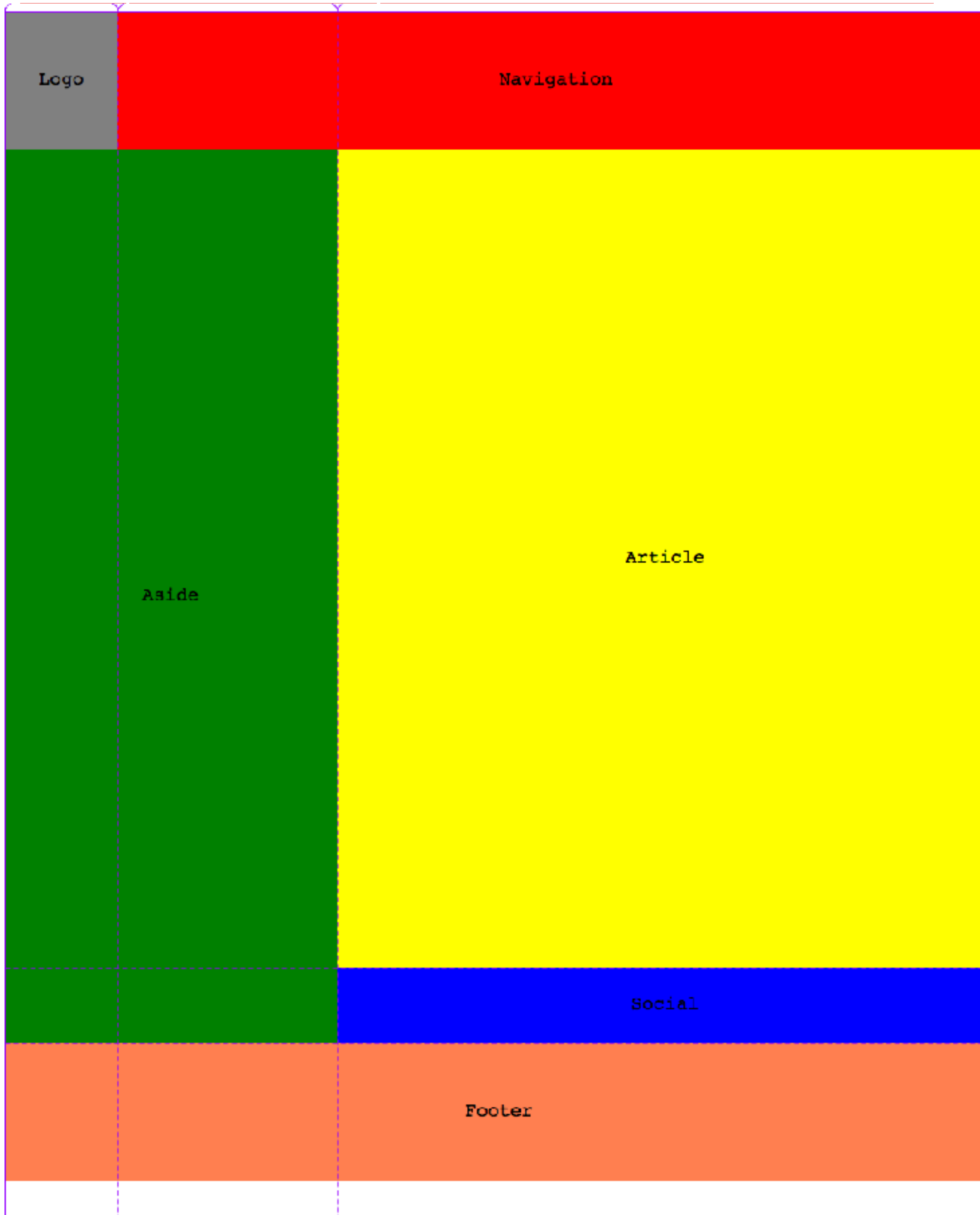
```
.nav { grid-area: nav;}
```

```
.aside { grid-area: side;}
```

```
.article { grid-area: article;}
```

```
.social { grid-area: social;}
```

```
.footer { grid-area: footer;}
```



```
.logo { grid-area: logo;}
```

```
.nav { grid-area: nav;}
```

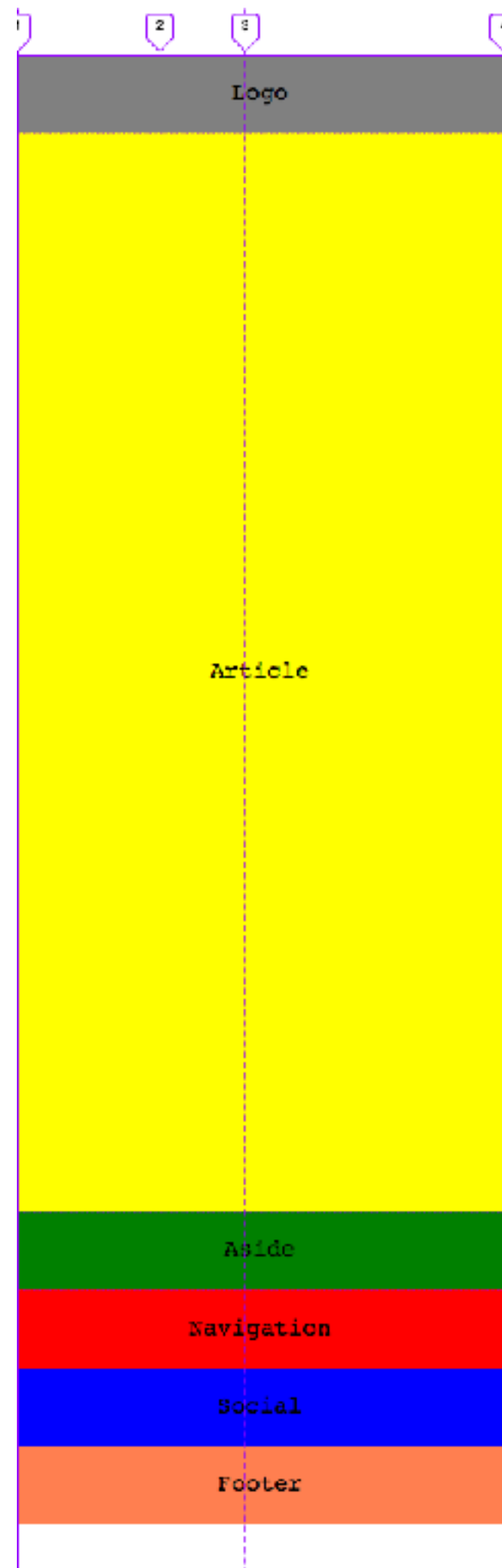
```
.aside { grid-area: side;}
```

```
.article { grid-area: article;}
```

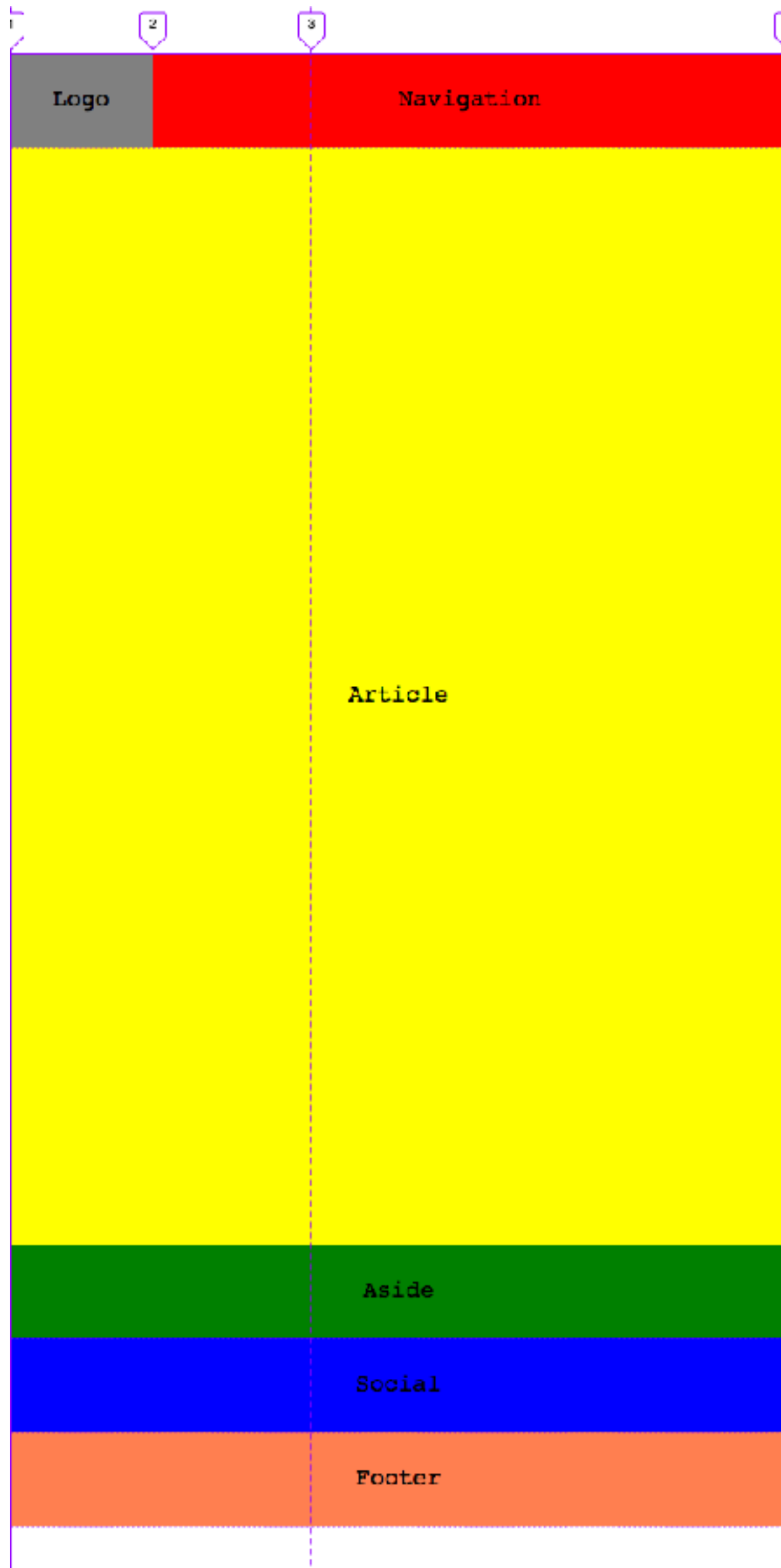
```
.social { grid-area: social;}
```

```
.footer { grid-area: footer;}
```

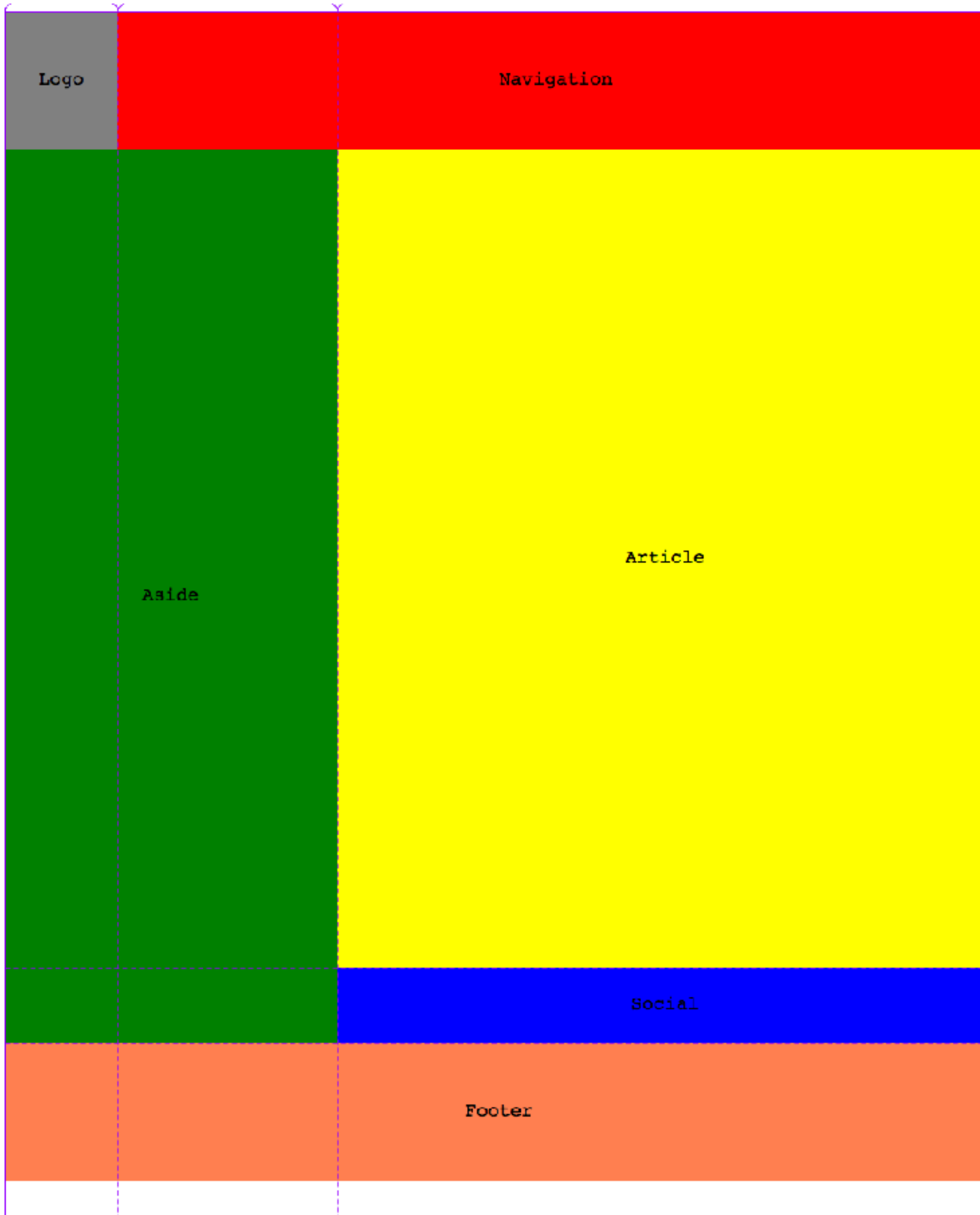




```
.container {  
  display: grid;  
  grid-template-columns: 6em 1fr 3fr;  
  grid-template-rows: auto;  
  grid-template-areas:  
    "logo logo logo"  
    "article article article"  
    "side side side"  
    "nav nav nav"  
    "social social social"  
    "footer footer footer";  
}
```



```
@media (min-width: 500px) {  
  .container {  
    grid-template-areas:  
      "logo nav nav"  
      "article article article"  
      "side side side"  
      "social social social"  
      "footer footer footer";  
  }  
}
```

```
@media (min-width: 800px) {  
  .container {  
    grid-template-rows: 1fr auto 4em 1fr;  
    grid-template-areas:  
      "logo nav nav"  
      "side side article"  
      "side side social"  
      "footer footer footer";  
  }  
}
```



Logo

Article

Aside

Navigation

Social

Footer

Josef Muller-Brockmann

Grid systems

in graphic design

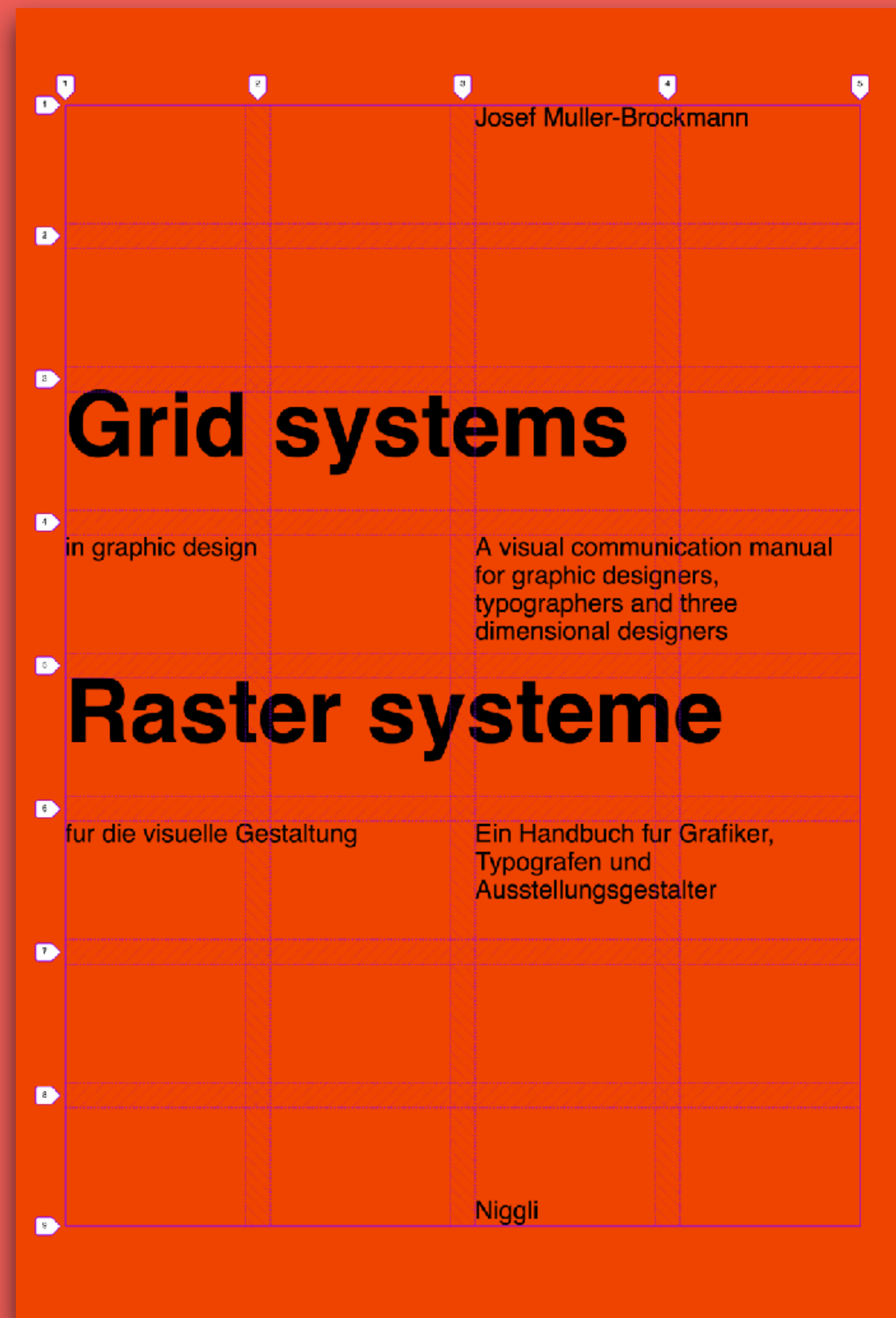
A visual communication manual
for graphic designers,
typographers and three
dimensional designers

Raster systeme

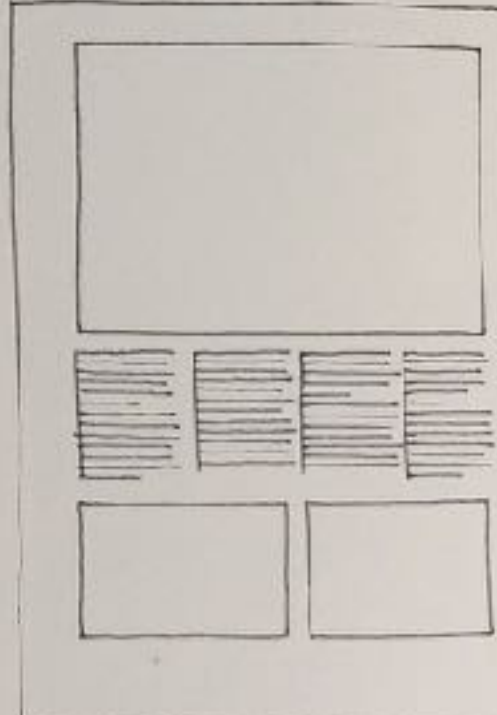
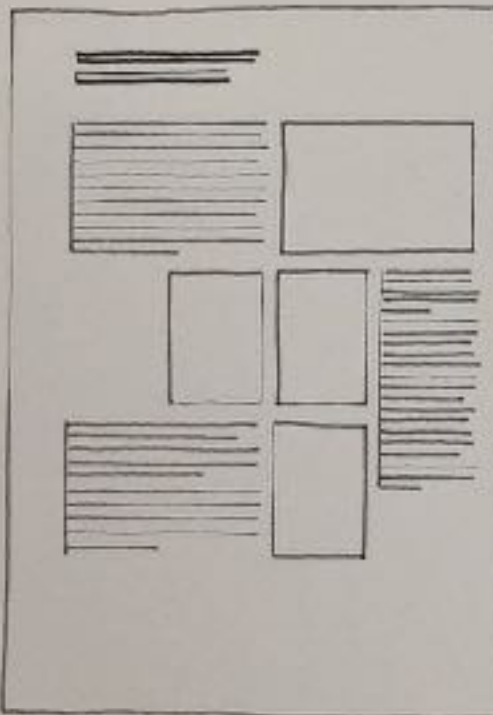
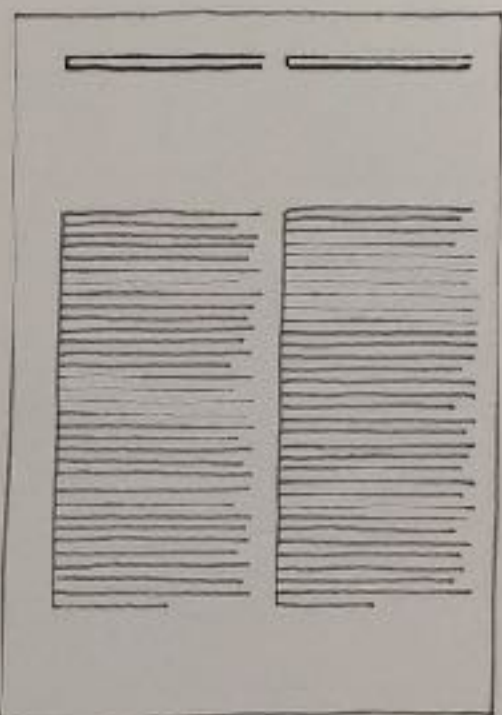
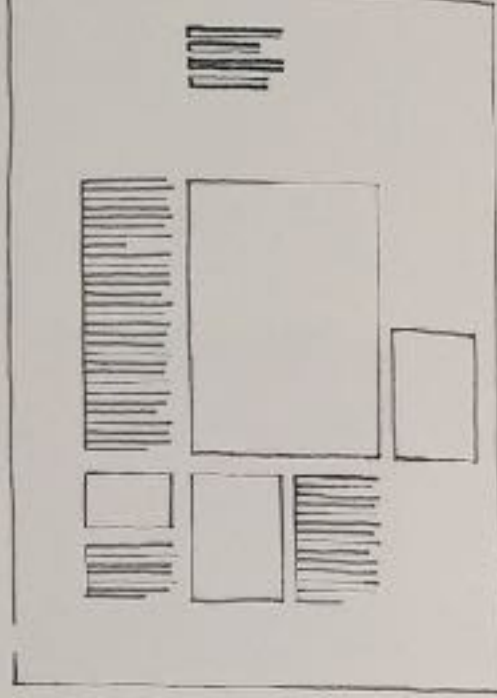
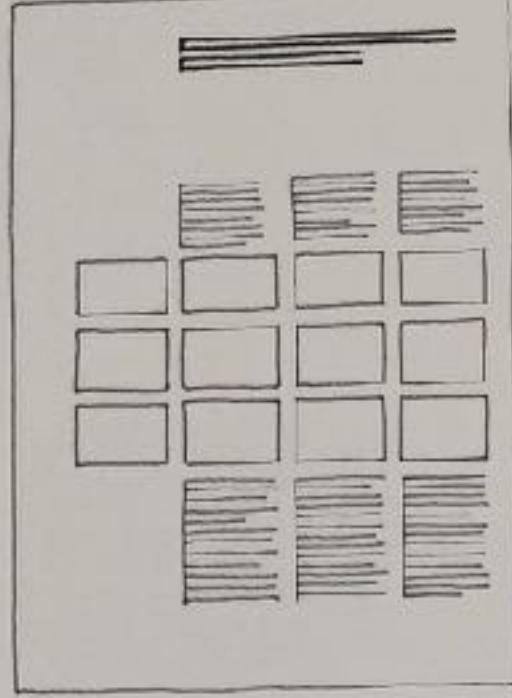
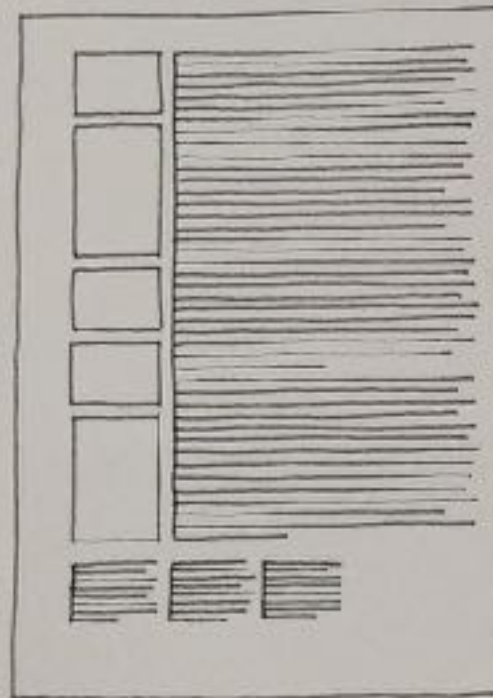
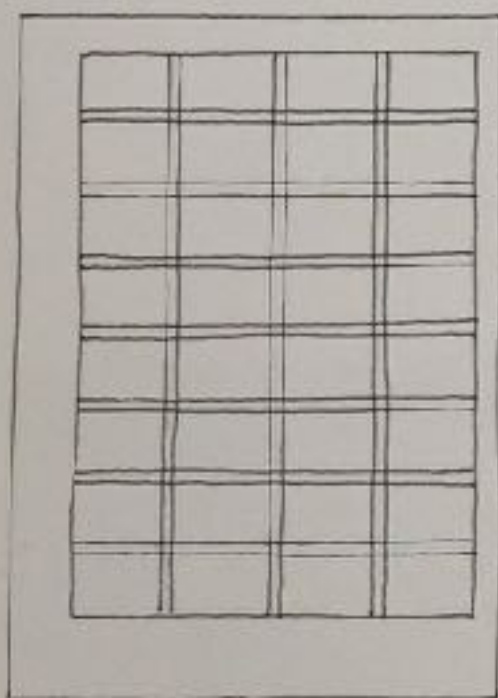
fur die visuelle Gestaltung

Ein Handbuch fur Grafiker,
Typografen und
Ausstellungsgestalter

Niggli



Sketches for a grid with 32 fields



94

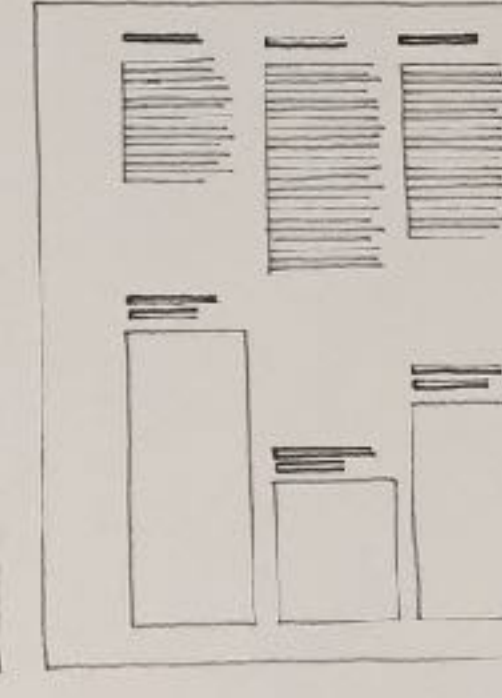
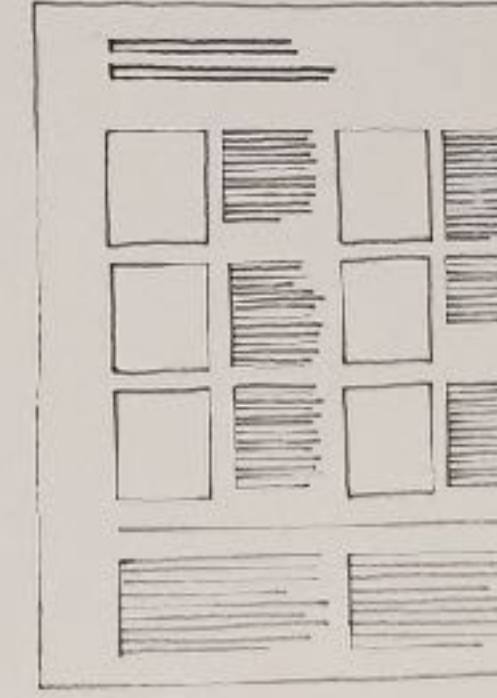
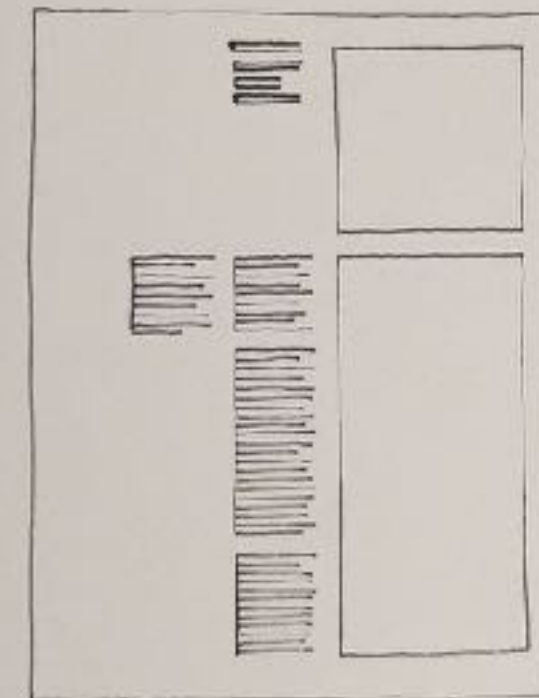
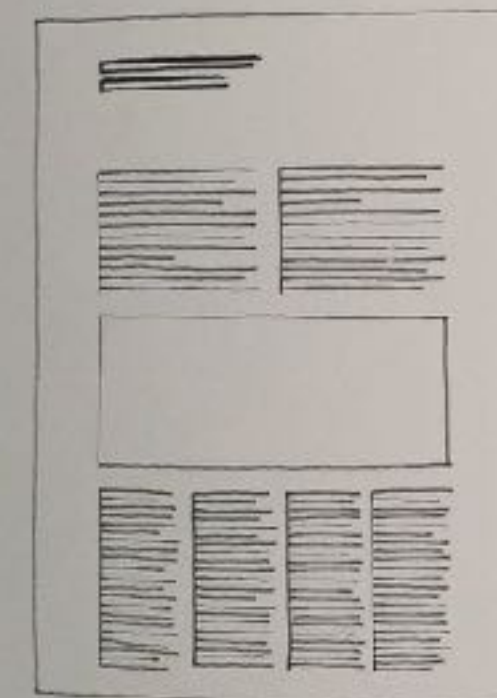
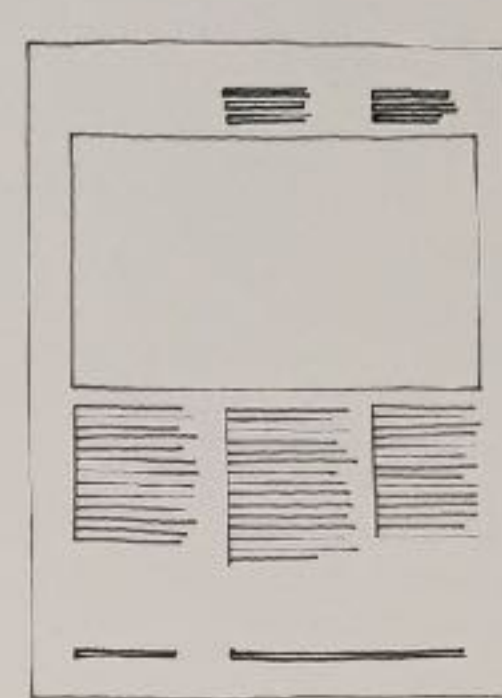
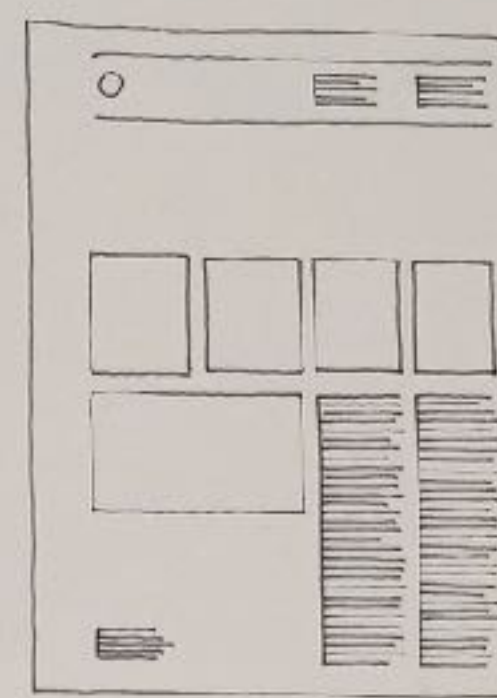
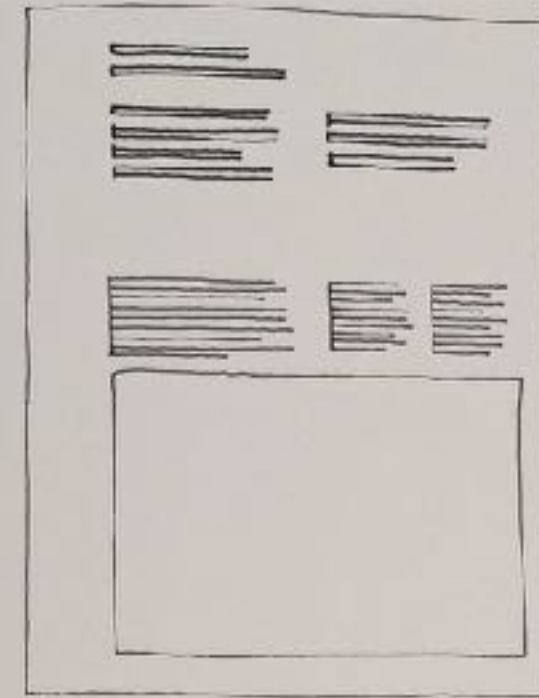
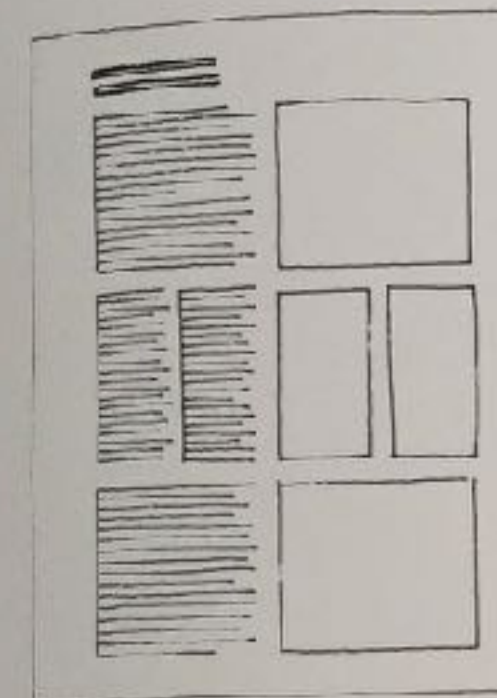
In sketching a grid, care must be taken to ensure that the sketch corresponds as closely as possible to the proportions of the final printed format. Particulars regarding the text columns and lines should be as precise as they can be. A good sketch can look like a scaled-down reproduction in print. This implies that the sketched lines representing lines of print and the outlines of the picture formats should be approximately proportional to the final printed work. Such a sketch should enable some idea to be formed of the quantity of text, the size of the type, the length of the

lines and how much of the area is type matter and how much picture. The designer can easily succumb to the temptation to indicate the type with excessively heavy and imprecise strokes of the pencil which give no intimation of the size of the letters and the width of the text columns. It needs concentration and sensitivity, and also a certain amount of practice, before the sketch begins to look like a precise original from which the printer can work. The sketches shown are 5.6 cm high in the original, i.e. only a few mm larger than the print.

Beim Skizzieren eines Rasters muss darauf geachtet werden, dass die Skizze möglichst genau der Proportion des endgültigen Druckformates entspricht. Die Angaben für die Textspalten und Textzeilen sollen so genau wie möglich sein. Eine gute Skizze kann wie eine verkleinerte Druckwiedergabe wirken. Das bedeutet, dass die skizzierten Linien für die Zeilen und die Umrisse für die Bildformate in der angenäherten Proportion zur definitiven Drucksache stehen sollen. Eine solche Skizze vermag bereits die Vorstellung der Menge Text, der Grösse der Schrift, der Länge der Zeilen

und vom Grössenverhältnis von Schrift zu Bildfeld zu geben. Der Gestalter ist leicht versucht, die Schrift mit zu schweren und flüchtigen Strichen anzudeuten, die keinen Eindruck der Grösse der Buchstaben und der Breite der Textspalten zulassen. Es braucht Konzentration und Sensibilität, aber auch eine gewisse Übung dazu, bis die Skizze den Eindruck der präzisen Druckvorlage liefert. Die abgebildeten Skizzen sind im Original 5,5 cm hoch, d. h. um einige Millimeter grösser, als sie hier im Druck erscheinen, gezeichnet.

Sketches for a grid with 32 fields



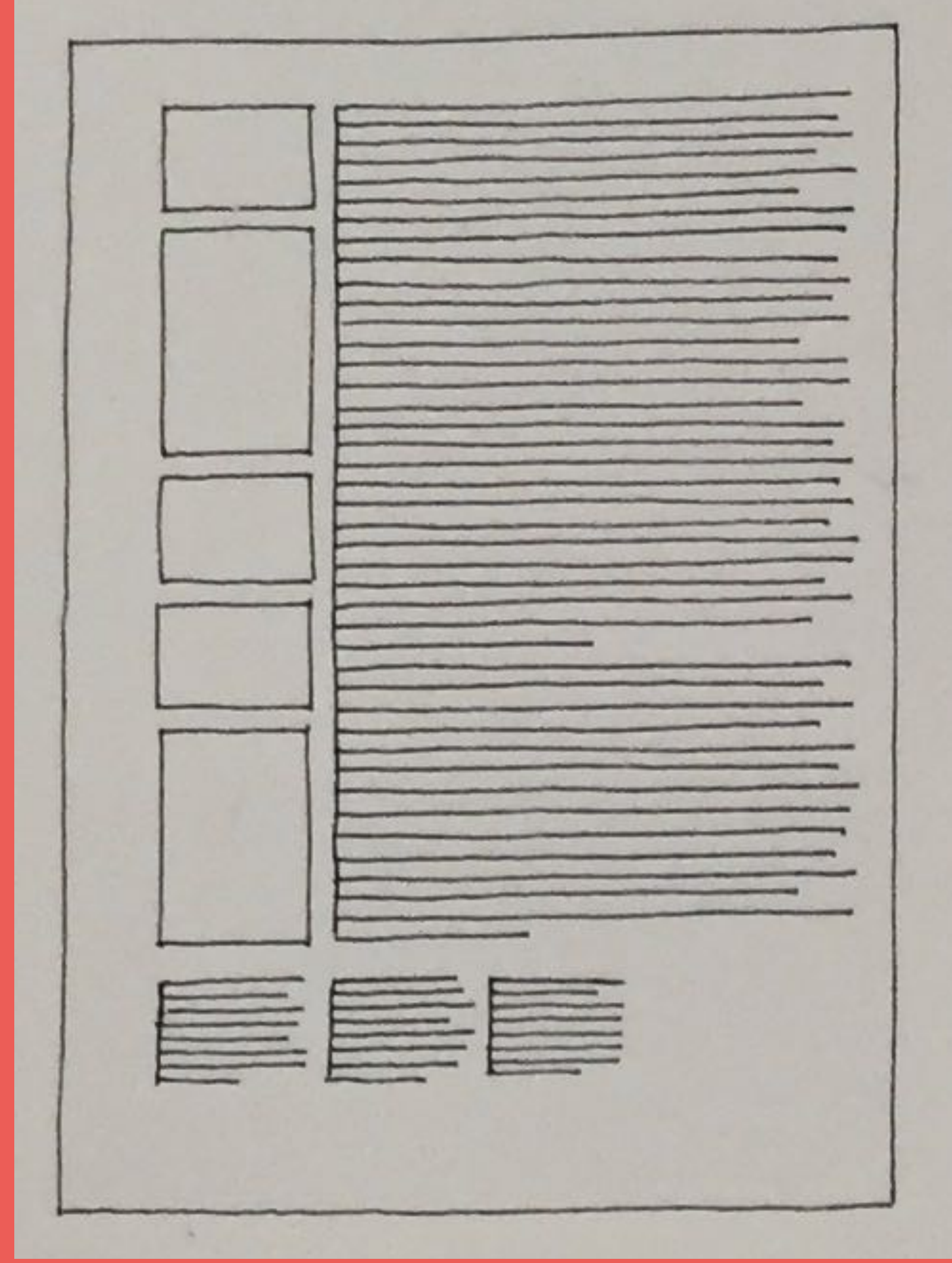
95

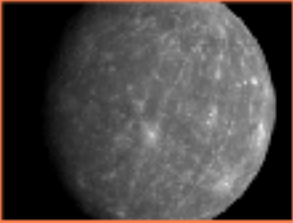
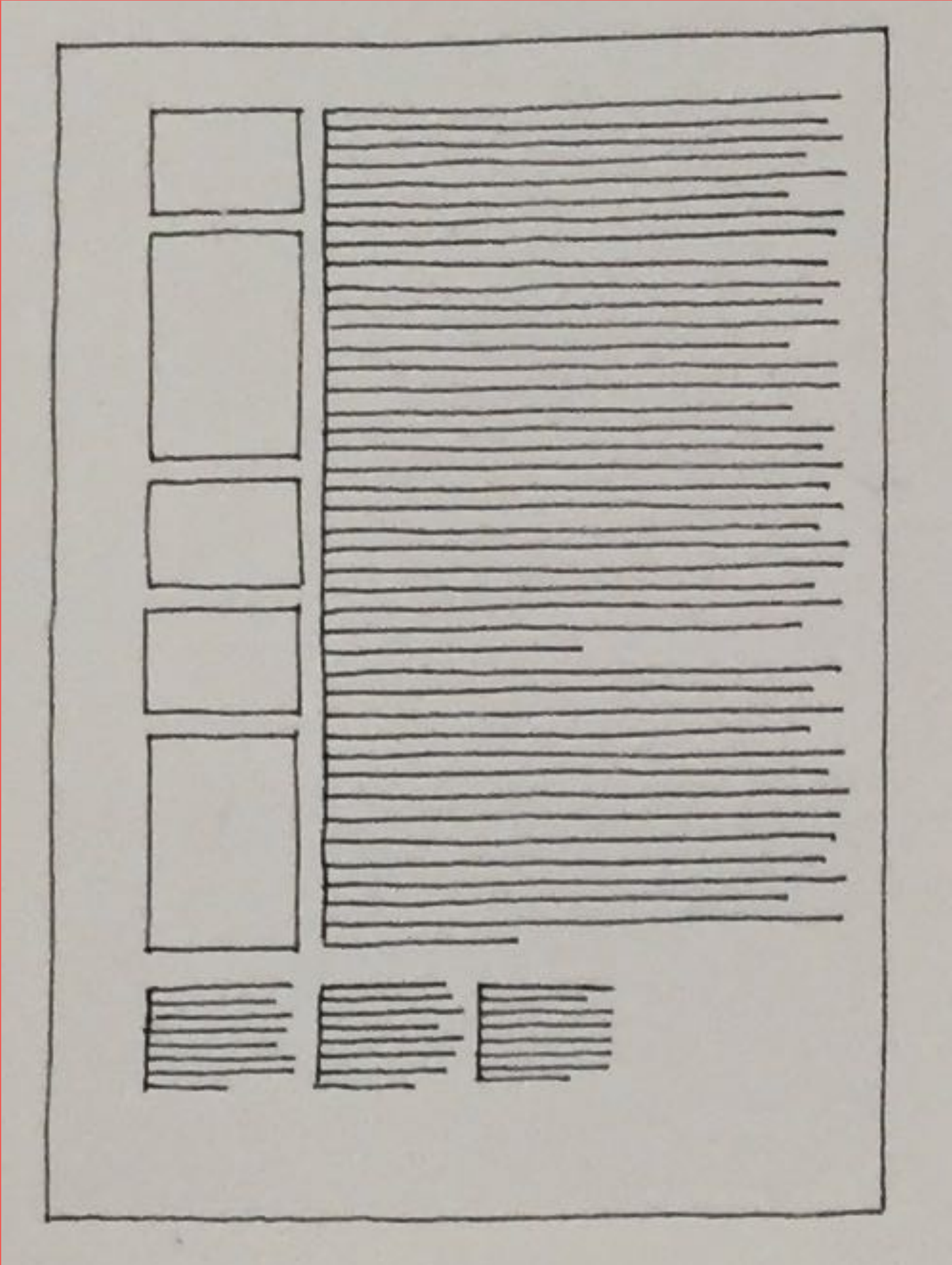
The sketches show only a few of the many possibilities of designing with a 32-field grid. Their purpose is to indicate how the sketches should be drawn so as to enable a picture to be formed of the final result. The more inaccurate the sketch, the more difficult it is to imagine what the finished printed work will look like. The more accurate the sketch, the easier it will be for the designer to test the idea behind it for suitability. There are designers who can produce, even for posters, the slightest sketches which nevertheless intimate quite clearly what the result will look like in print.

Sketches of this kind can be readily enlarged to the original size and the necessary finishing touches put to them only at this stage. A designer with no previous experience of the grid should study these pages closely and experiment for himself until he begins to grasp how the system works. Only then will he be able to benefit from thinking in terms of the grid and mathematics.

Die Skizzen zeigen nur einige wenige Möglichkeiten der Rastergestaltung mit 32 Feldern. Sie haben hier die Aufgabe anzuregen, wie beim Skizzieren vorgegangen werden sollte, damit es möglich wird, aus der Skizze auf das Resultat schliessen zu können. Je ungenauer eine Skizze angefertigt wird, desto weniger vermag sie eine Vorstellung davon zu geben, wie die Drucksache schlussendlich aussehen könnte. Je präziser die Skizze ist, desto leichter wird es dem Gestalter möglich, die dahinter liegende Idee auf ihre Verwendbarkeit zu prüfen. Es gibt Designer, die es verstehen,

selbst für Plakate kleinste Skizzen anzufertigen, bei denen das gedruckte Resultat bereits mit grosser Deutlichkeit zu erahnen ist. Solche Skizzen sind leicht auf die Originalgrösse zu vergrössern, wobei erst dort die notwendigen Feinkorrekturen vorgenommen werden. Der Gestalter, noch ungeübt im Umgang mit dem Raster, sollte diese Seiten genau studieren und eigene Versuche machen, bis ihm das Rastersystem verständlich geworden ist. Erst dann wird er mit Gewinn seine eigene Arbeit auf der Basis des Rasterdenkens, des mathematischen Denkens, erleben.

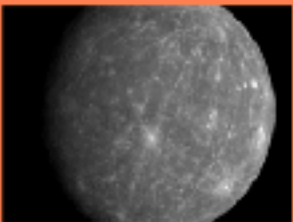




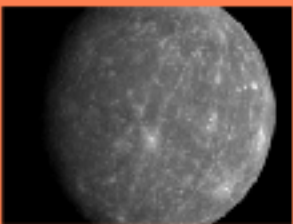
We live in a strange and wonderful universe. Its age, size, violence, and beauty require extraordinary imagination to appreciate. The place we humans hold within this vast cosmos can seem pretty insignificant. And so we try to make sense of it all and to see how we fit in. Some decades ago, a well-known scientist (some say it was Bertrand Russell) gave a public lecture on astronomy. He described how the earth orbits around the sun and how the sun, in turn, orbits around the centre of a vast collection of stars called our galaxy. At the end of the lecture, a little old lady at the back of the room got up and said: "What you have told us is rubbish. The world is really a flat plate supported on the back of a giant turtle." The scientist gave a superior smile before replying, "What is the turtle standing on?" "You're very clever, young man, very clever," said the old lady. "But it's turtles all the way down!"



Most people nowadays would find the picture of our universe as an infinite tower of turtles rather ridiculous. But why should we think we know better? Forget for a minute what you know—or think you know—about space. Then gaze upward at the night sky. What would you make of all those points of light? Are they tiny fires? It can be hard to imagine what they really are, for what they really are is far beyond our ordinary experience. If you are a regular stargazer, you have probably seen an elusive light hovering near the horizon at twilight. It is a planet, Mercury, but it is nothing like our own planet. A day on Mercury lasts for two-thirds of the planet's year. Its surface reaches temperatures of over 400 degrees Celsius when the sun is out, then falls to almost —200 degrees Celsius in the dead of night. Yet as different as Mercury is from our own planet, it is not nearly as hard to imagine as a typical star, which is a huge furnace that burns billions of pounds of matter each second and reaches temperatures of tens of millions of degrees at its core.



Another thing that is hard to imagine is how far away the planets and stars really are. The ancient Chinese built stone towers so they could have a closer look at the stars. It's natural to think the stars and planets are much closer than they really are—after all, in everyday life we have no experience of the huge distances of space. Those distances are so large that it doesn't even make sense to measure them in feet or miles, the way we measure most lengths. Instead we use the **light-year**, which is the distance light travels in a year. In one second, a beam of light will travel 186,000 miles, so a lightyear is a very long distance. The nearest star, other than our sun, is called Proxima Centauri (also known as Alpha Centauri C), which is about four light-years away. That is so far that even with the fastest spaceship on the drawing boards today, a trip to it would take about ten thousand years.



Ancient people tried hard to understand the universe, but they hadn't yet developed our mathematics and science. Today we have powerful tools: mental tools such as mathematics and the scientific method, and technological tools like computers and telescopes. With the help of these tools, scientists have pieced together a lot of knowledge about space. But what do we really know about the universe, and how do we know it? Where did the universe come from? Where is it going? Did the universe have a beginning, and if so, what happened before then? What is the nature of time? Will it ever come to an end?

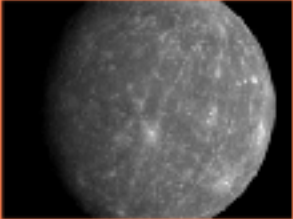
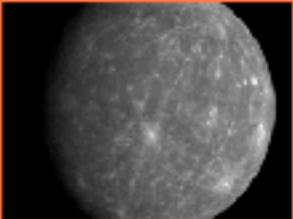
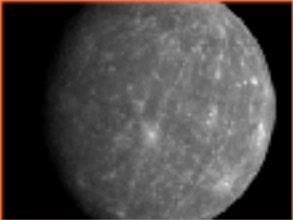
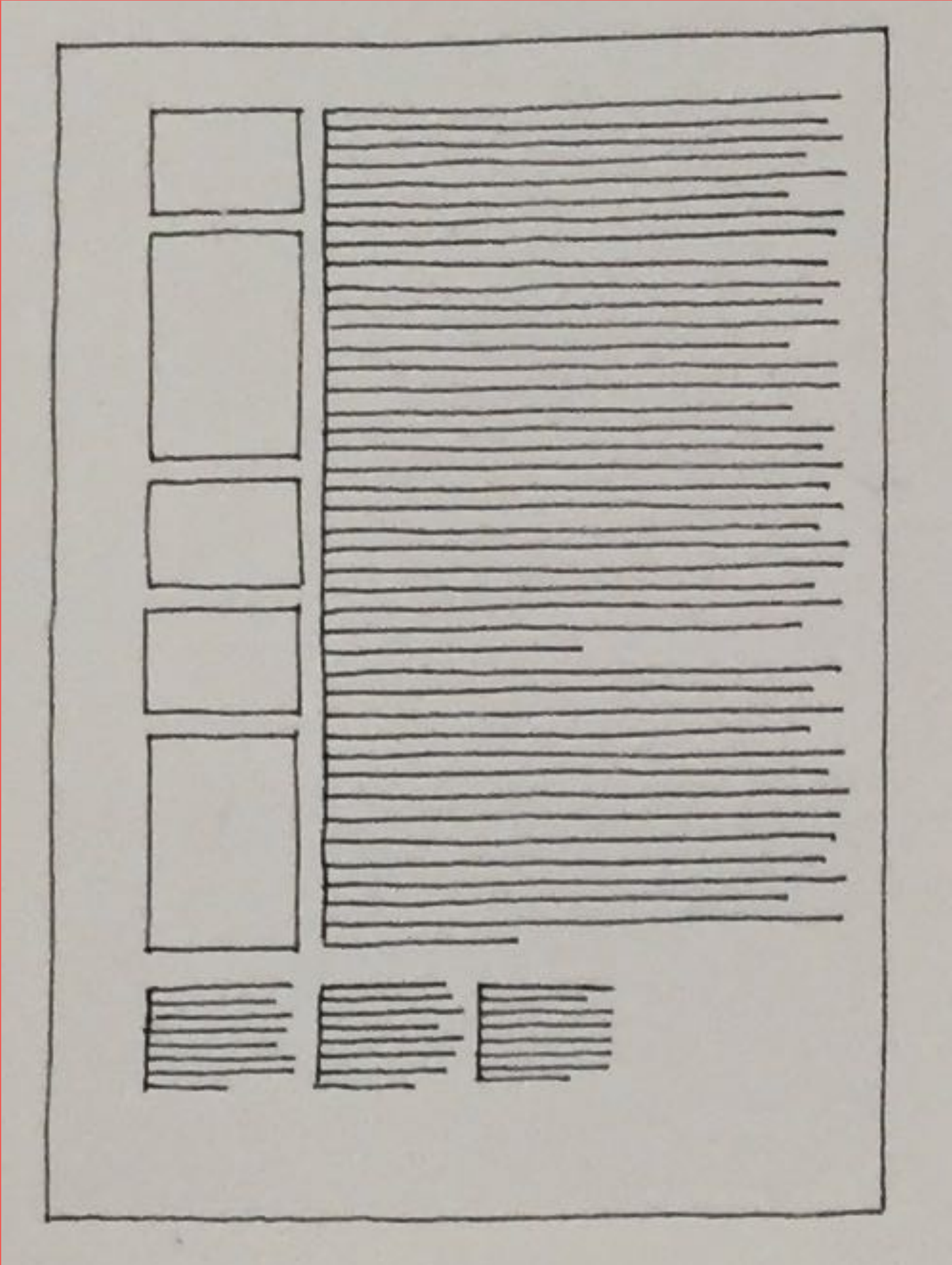


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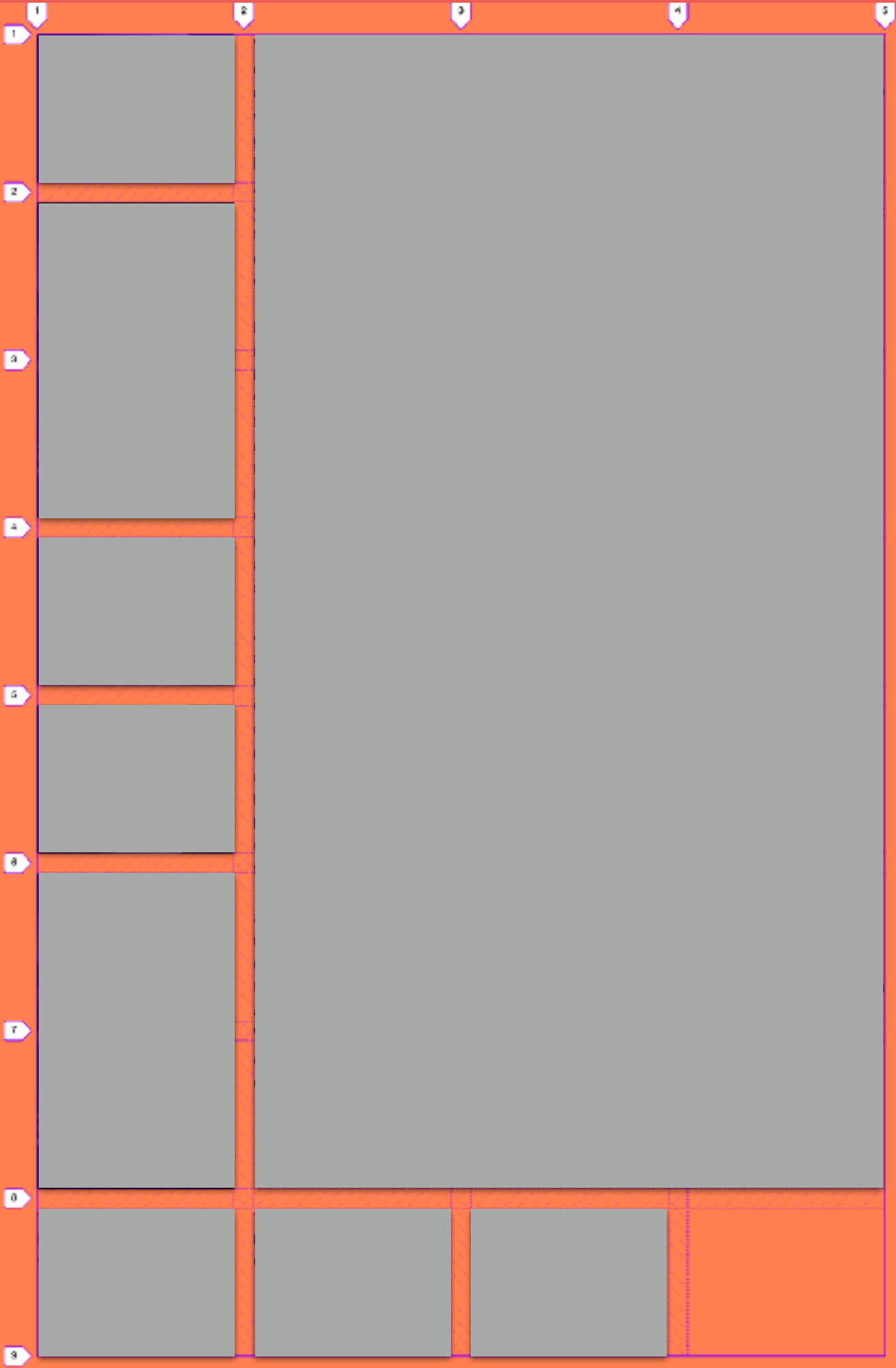
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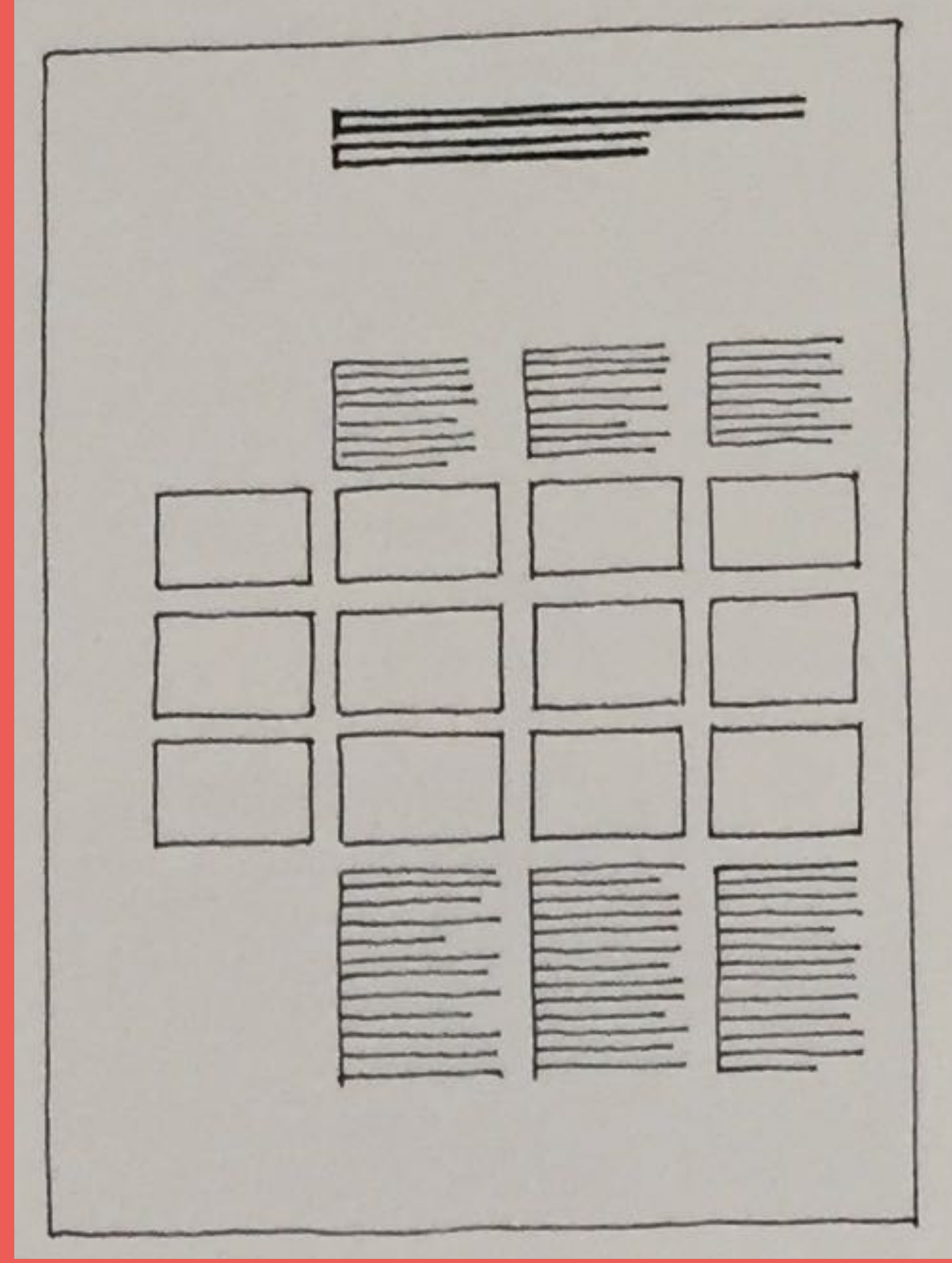
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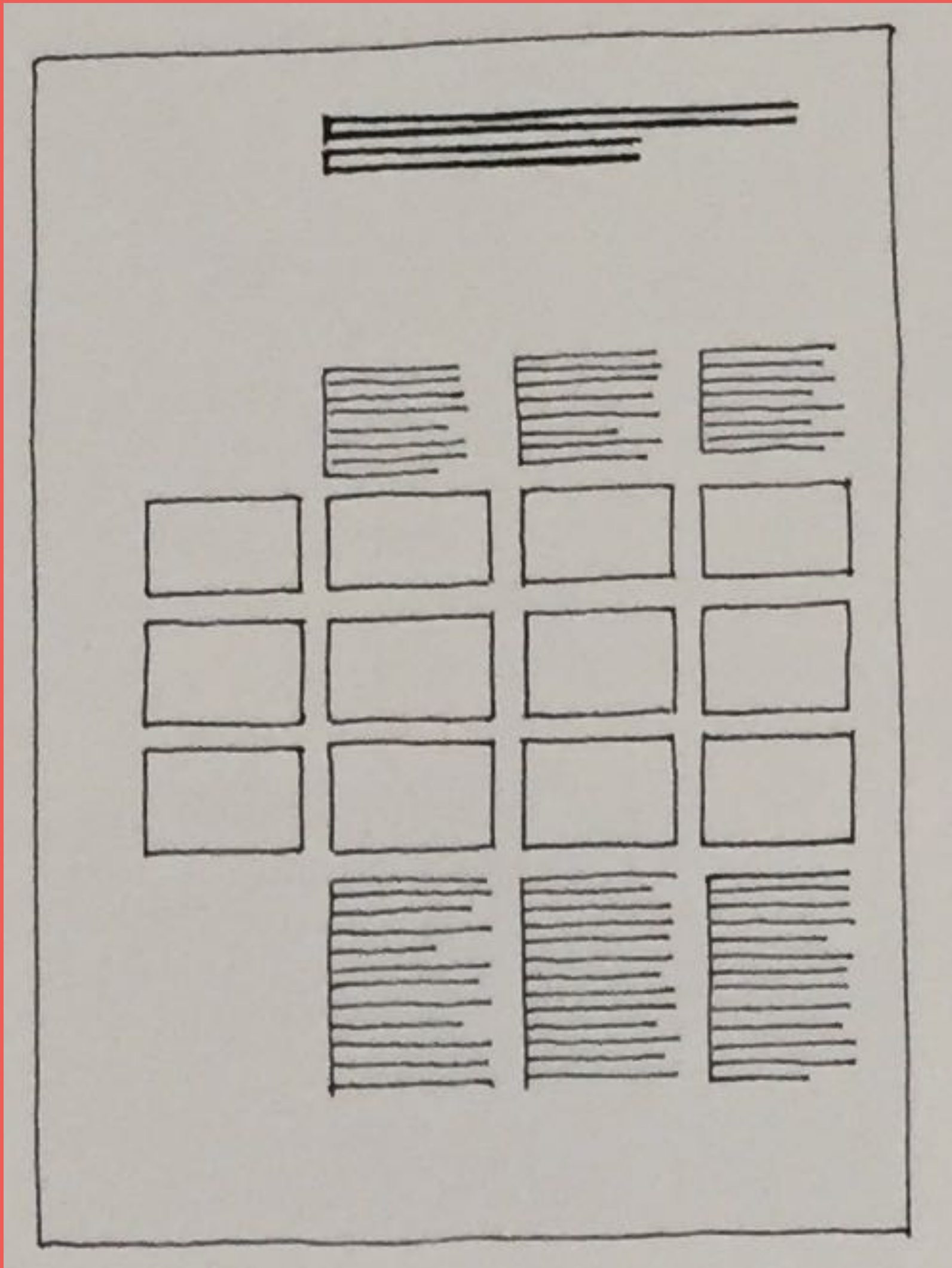
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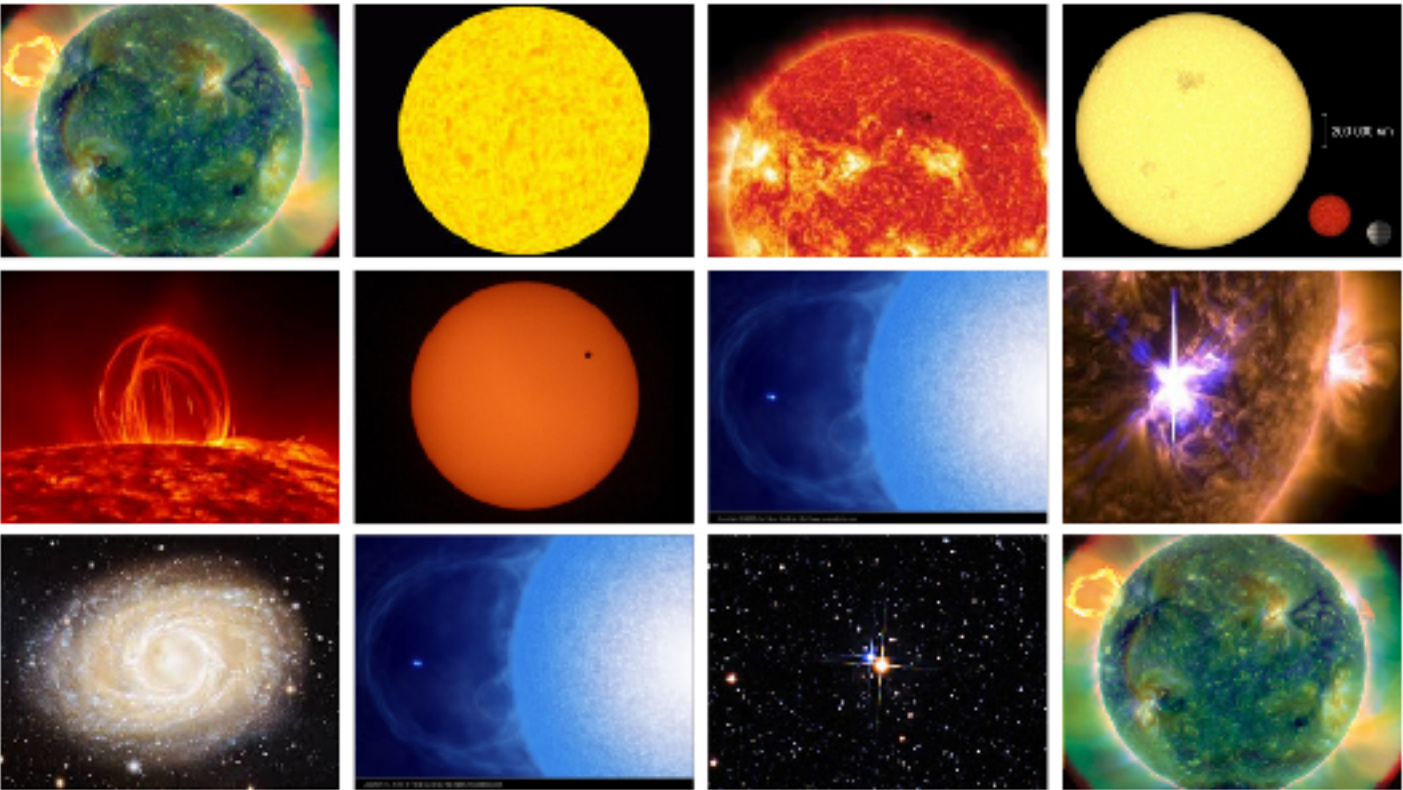


Space. The Final Frontier. These are the voyagers of the starship enterprise.

Paragraphs are wonderful things, they can be short and sharp

Paragraphs are wonderful things, they can be short and sharp or they can contain much than a designer would like.

Paragraphs are wonderful things..



Join Wes McDowell as he sits down with Adobe's Michaël Chalze to discuss upcoming additions to Creative Cloud, as well as a few cool things you can currently use that you may not have known about. They also touch on the cool things attendees can expect to do/see /learn at the upcoming AdobeMax conference in Vegas.

Did you know Adobe Spark Post is the fastest way to create stunning graphics for your social feed? Install the iOS app or log in on web before MAX so you'll be ready to share your favorite MAX memories in a beautiful graphic in just a few clicks. Here's a sample design to get you started. Just hit remix and give it your own spin.

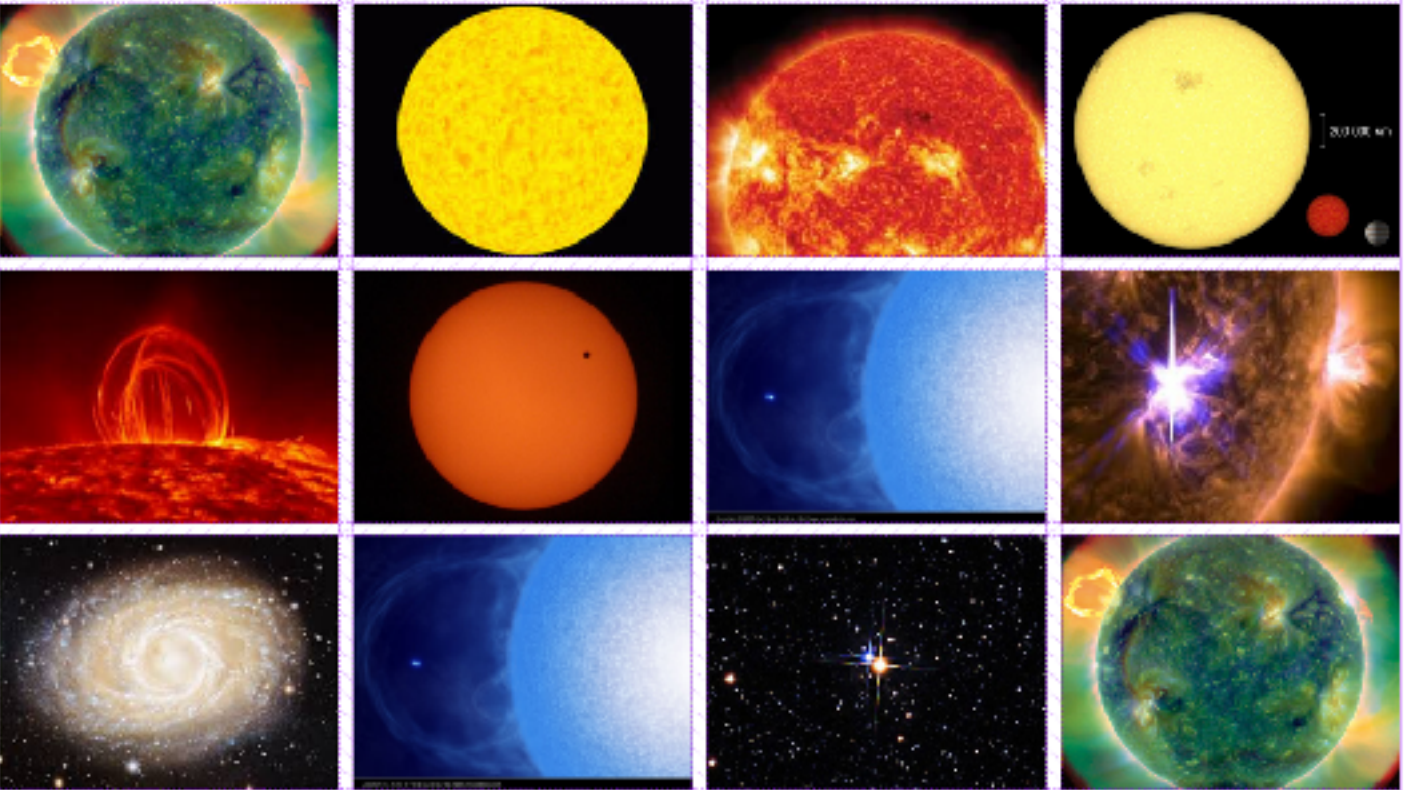
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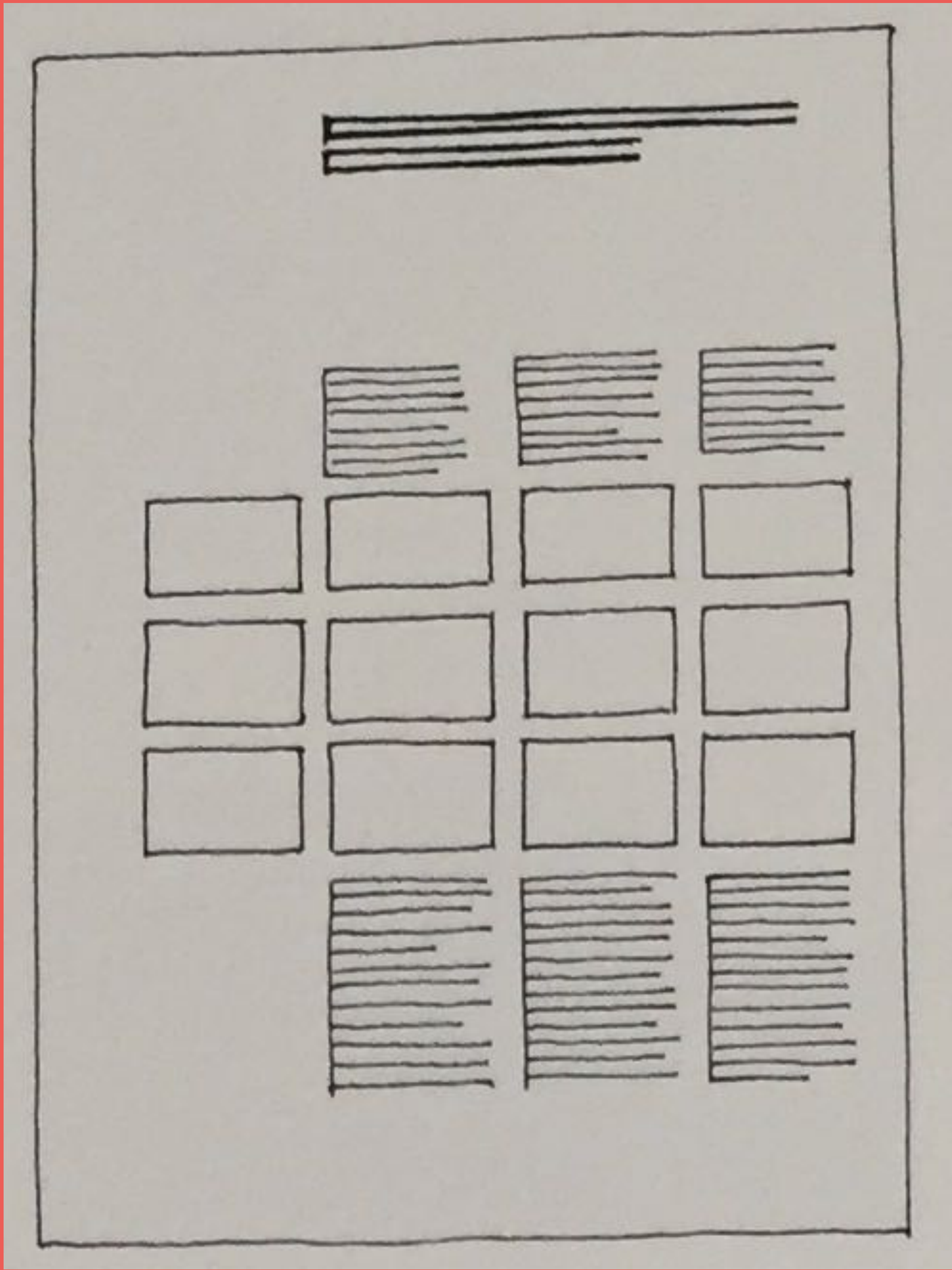
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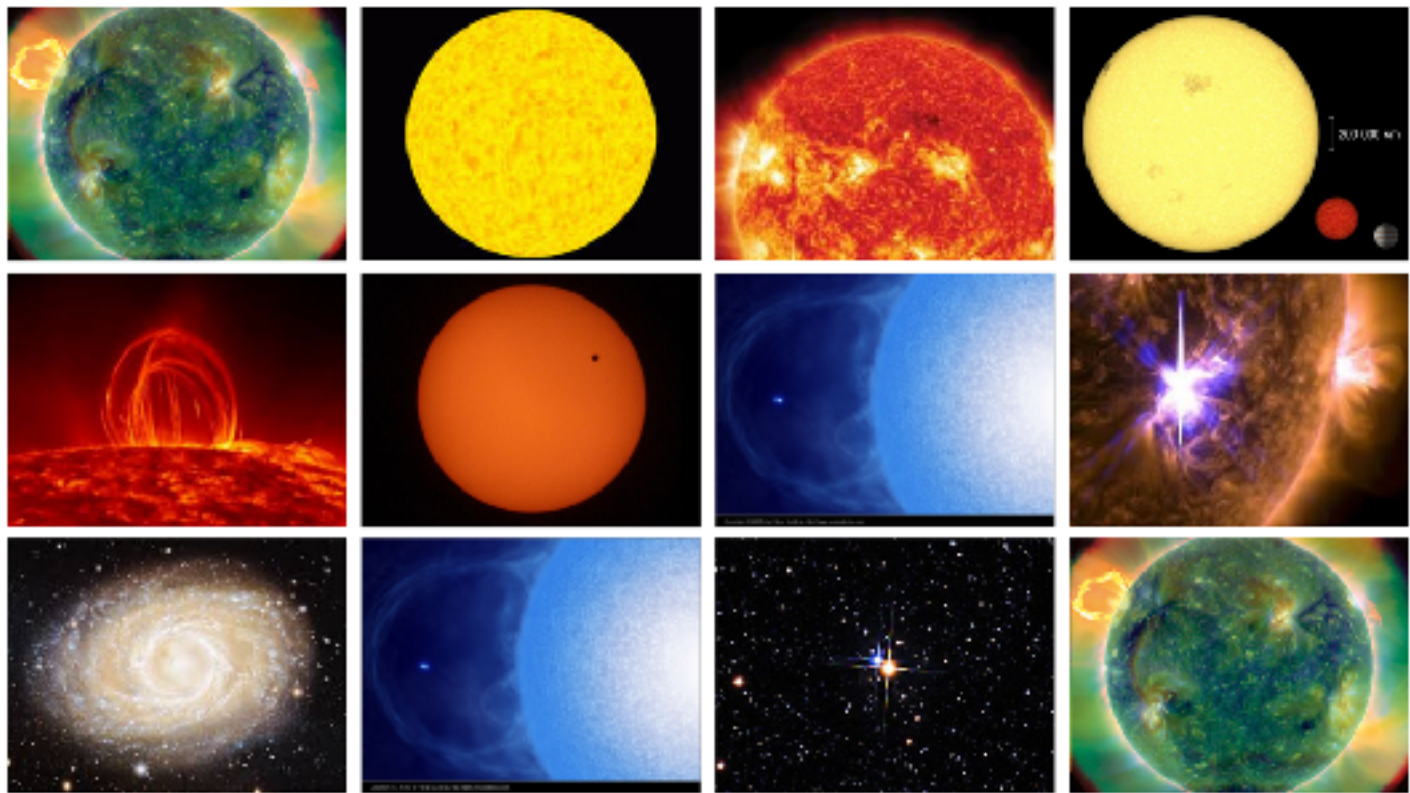


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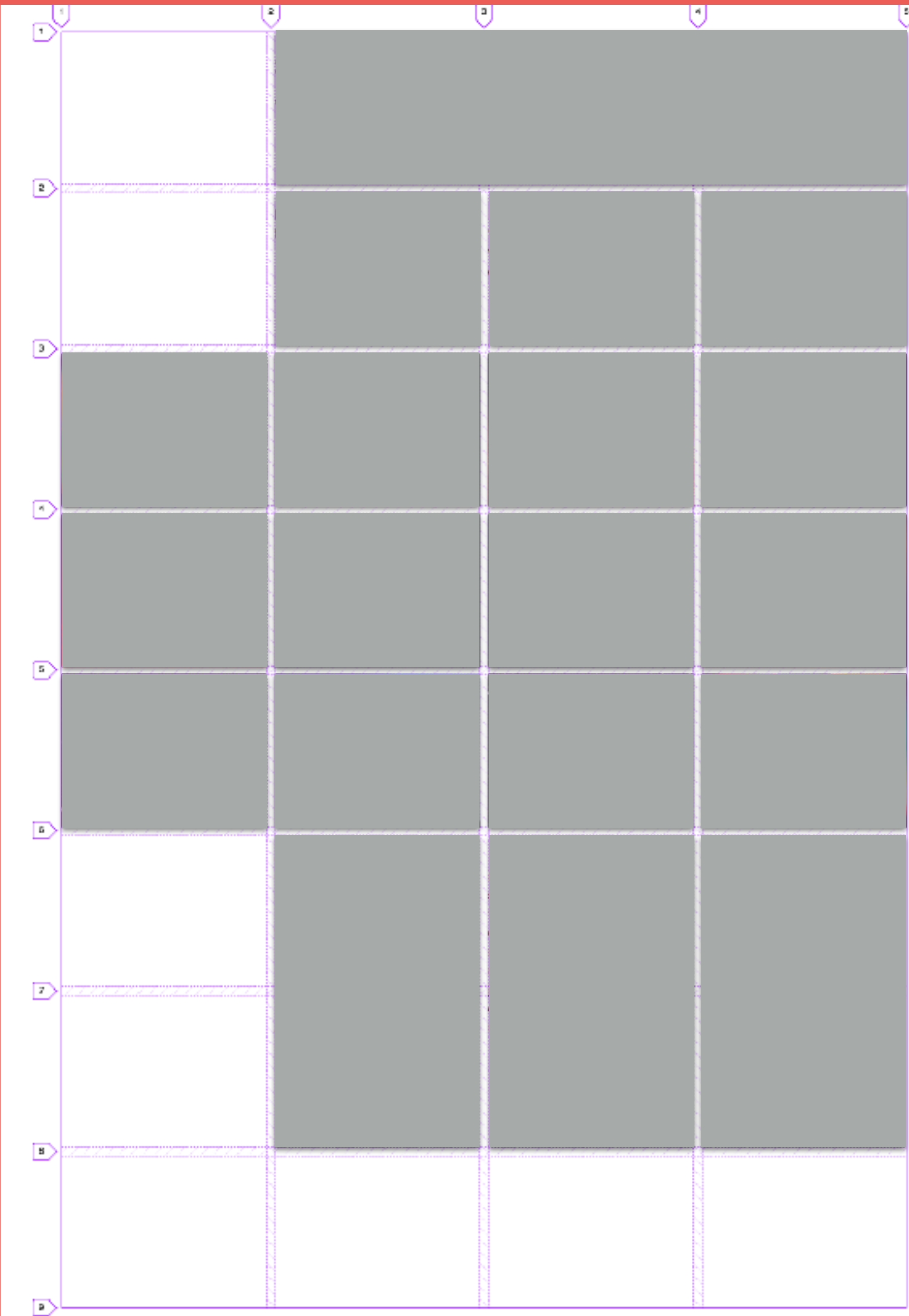
Paragraphs are wonderful things..

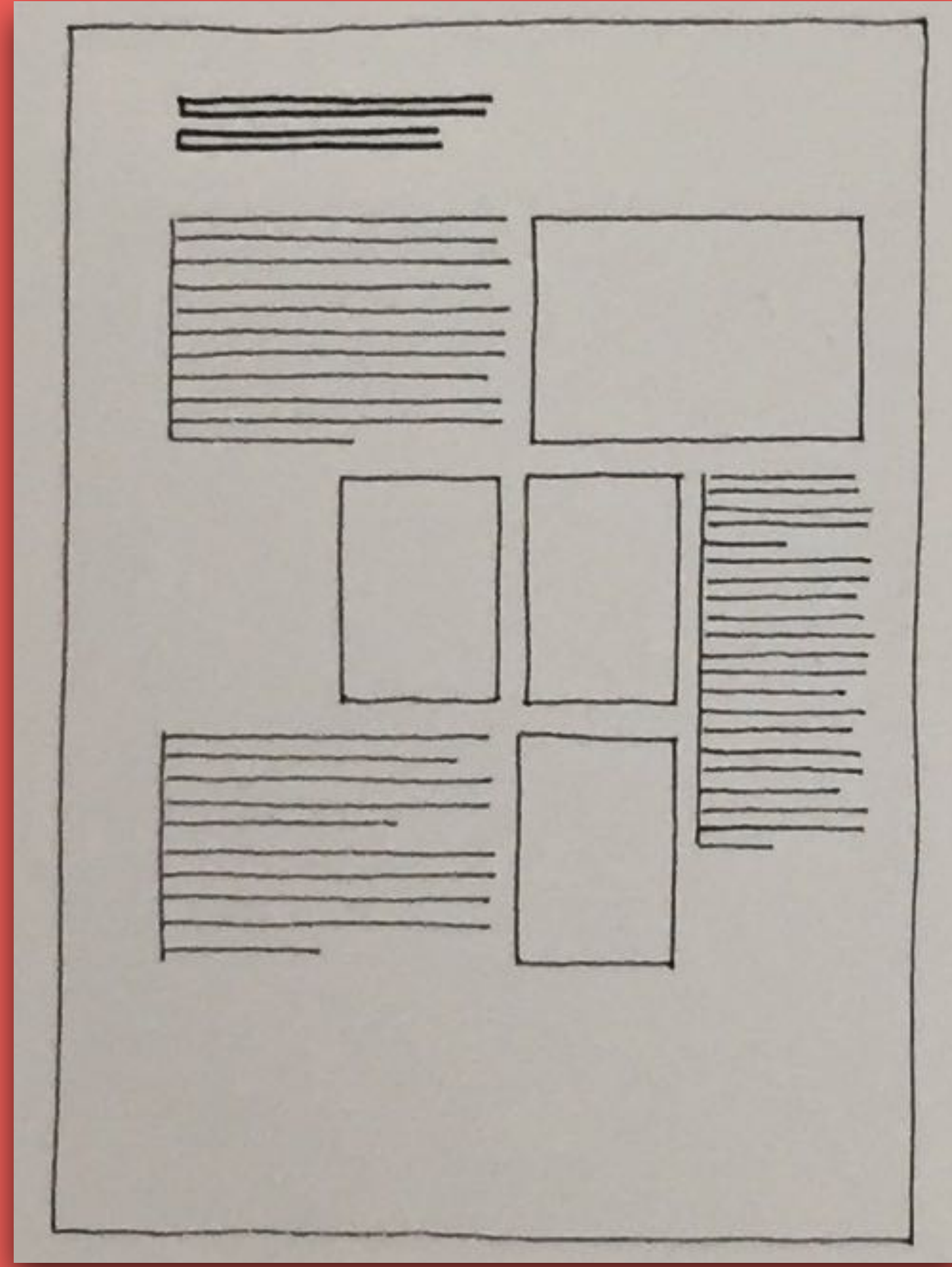


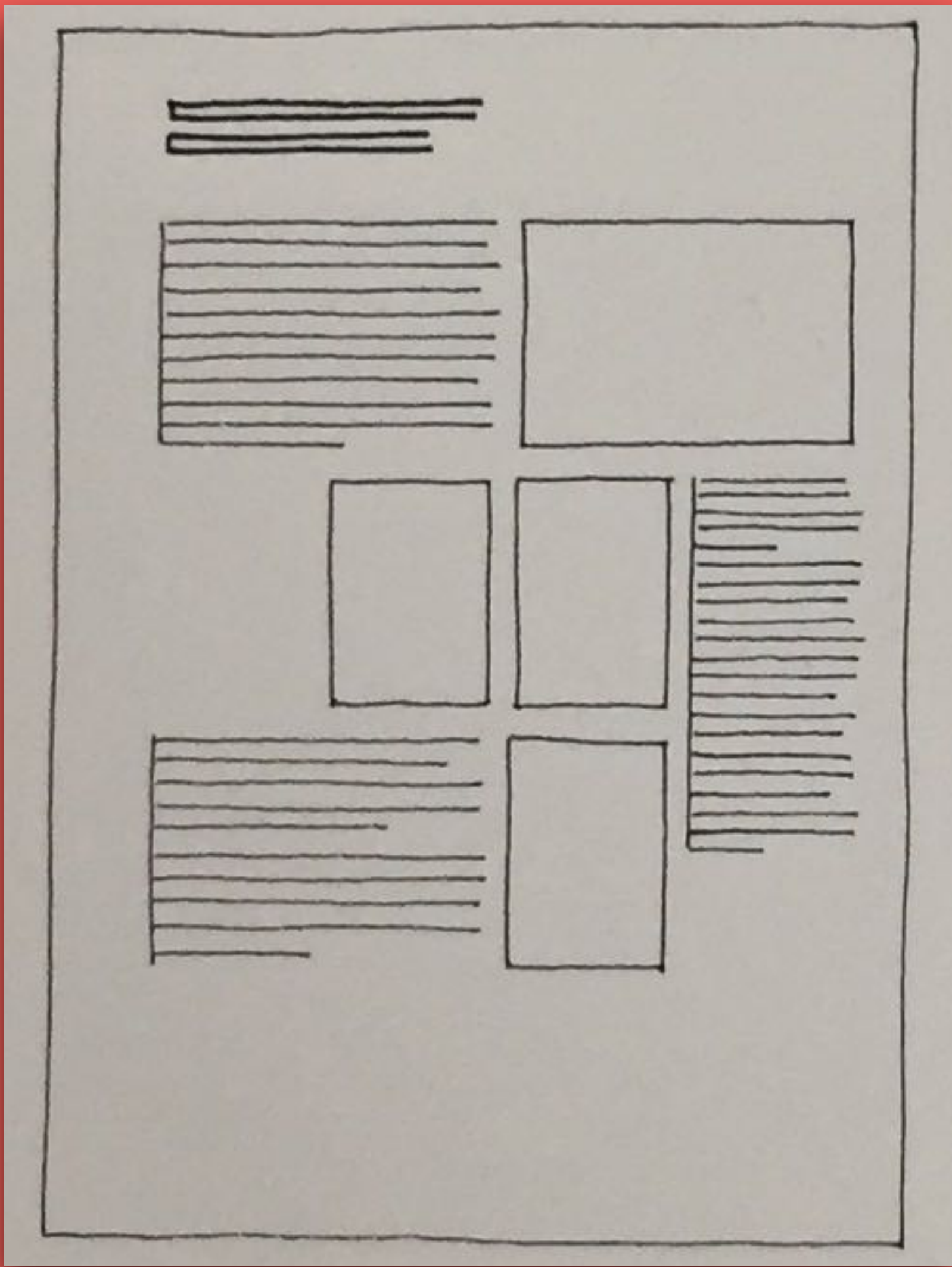
Join Wes McDowell as he sits down with Adobe's Michael Chalze to discuss upcoming additions to Creative Cloud, as well as a few cool things you can currently use that you may not have known about. They also touch on the cool things attendees can expect to do/see /learn at the upcoming AdobeMax conference in Vegas.

Did you know Adobe Spark Post is the fastest way to create stunning graphics for your social feed? Install the iOS app or log in on web before MAX so you'll be ready to share your favorite MAX memories in a beautiful graphic in just a few clicks. Here's a sample design to get you started. Just hit remix and give it your own spin.

We're honored and a bit humbled to have such breadth of talented designers and artists speaking at Adobe MAX. One of the best places to learn more about these creatives and their work is Adobe Create Magazine which has profiled a number of these speakers in the past few years. Take a deeper dive into the artists' work and approaches in these profiles from Create:

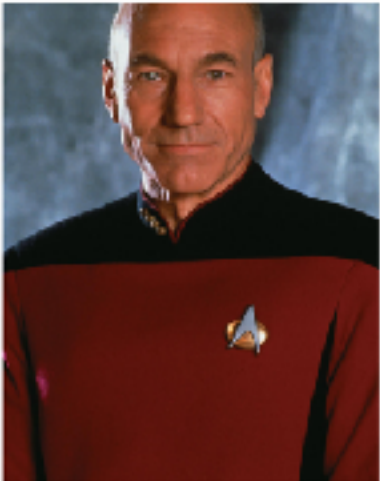






Star Trek. The Next Generation

Space, the final frontier. These are the voyages of the Starship Enterprise. Its continuing mission to explore strange new worlds, to seek out new life and new civilization, to boldly go where no one has gone before... Space, the final frontier. These are the voyages of the Starship Enterprise. Its continuing mission to explore strange new worlds, to seek out new life and new civilization, to boldly go where no one has gone before...



Jean-Luc Picard was born to Maurice and Yvette Picard in La Barre, France, on 13 July 2305, and he dreamed of joining Starfleet.[14] He and the rest of his family speak English, with English accents—the French language having become obscure by the 24th century, as mentioned in the Next Generation episode "Code of Honor". Suspiciously, Picard also has a number of British habits, including the regular consumption of Earl Grey tea, a fondness for Shakespeare, which he performs - authentically enough given the origins of The Bard.

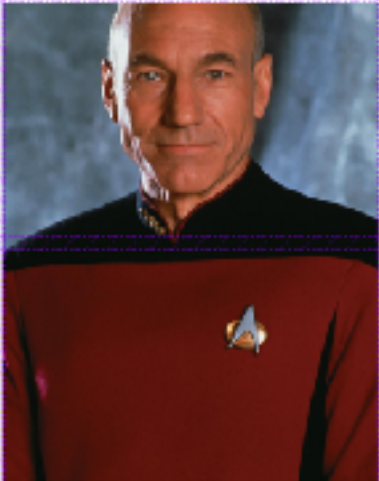


Deanna Troi was born on March 29, 2336, near Lake El-Nar, Betazed.[2] Deanna's parents are Betazoid Ambassador Lwaxana Troi (portrayed by Majel Barrett), and deceased human Starfleet officer Lt. Ian Andrew Troi (portrayed by Amick Byram). An older sister, Kestra, was accidentally drowned during Deanna's infancy (see "Dark Page"). Although Deanna Troi has little exposure to Earth culture, she attended Starfleet Academy from 2355 to 2359, as well as the University on Betazed, and earned an advanced degree in psychology.



Star Trek. The Next Generation

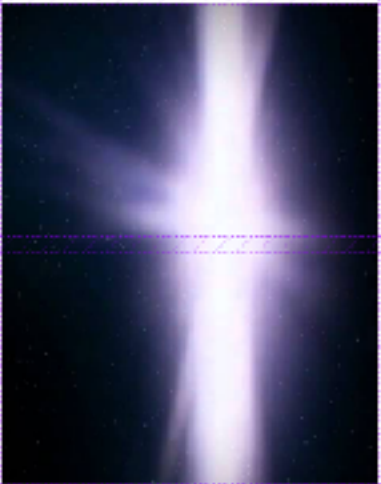
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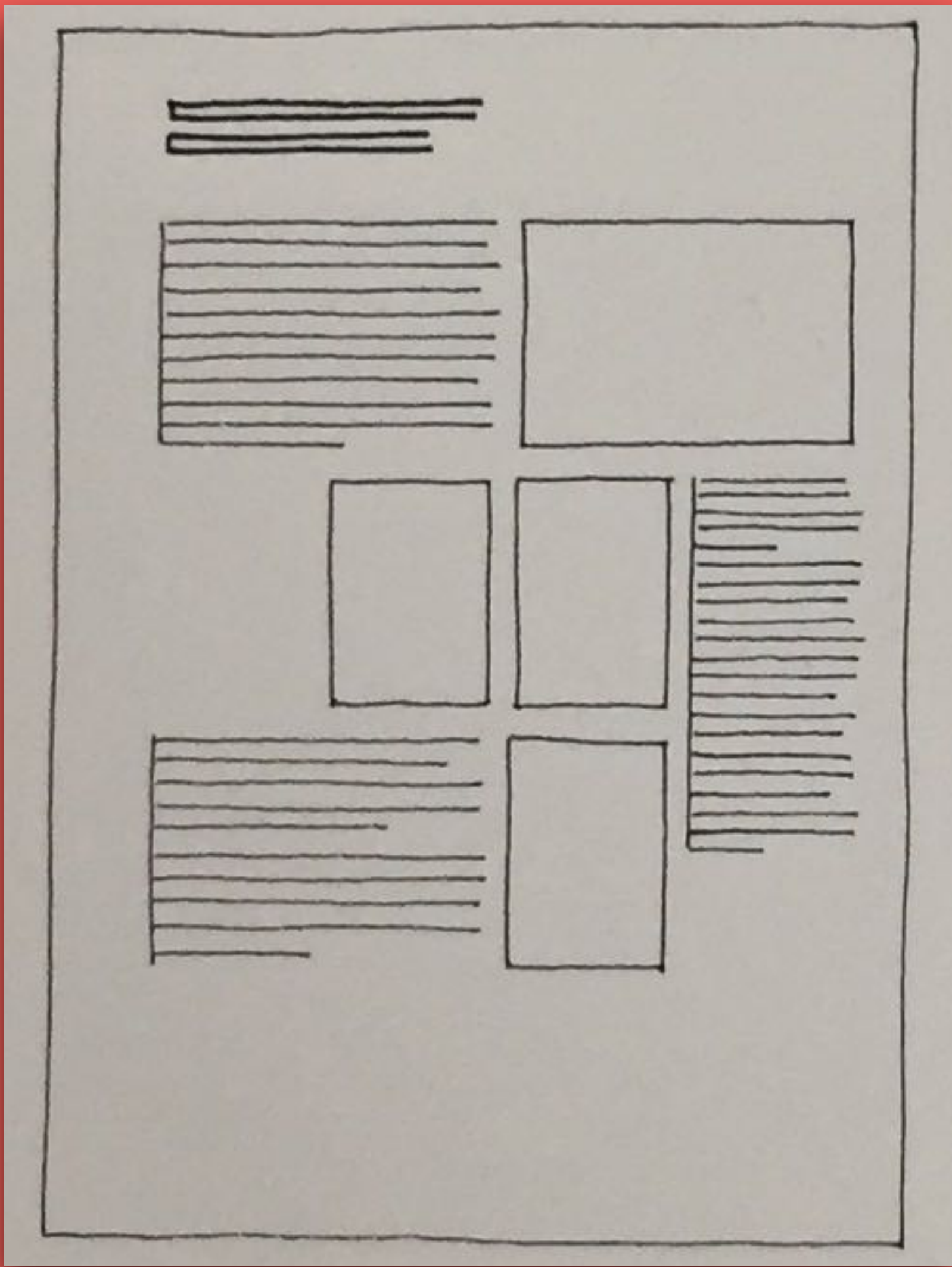


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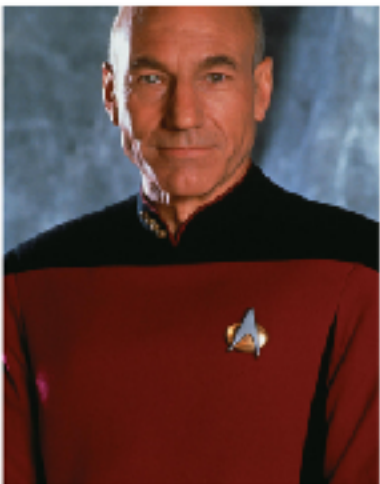
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National Film Theatre of Australia

The New Swiss Film

Canberra Melbourne Hobart Adelaide Sydney
Perth Brisbane

As a partner to Swiss filmmakers, it reinforces the visibility and positive awareness of Swiss film-making at home and abroad. The foundation's primary tasks include distribution, networking and cultural promotion of Swiss filmmaking. SWISS FILMS directs its activities towards film distributors, media professionals, specialist interest groups, cultural institutions and sectors of the general public interested in film. The foundation has a performance-based contract with the Federal Office of Culture and Pro Helvetia, the Swiss Arts Council.



Haut engespannt
Directed by: Jeanne Frey
Production: Les Productions D&A, Les Films



Alte Zeiten
Directed by: 17 artists
Production: Les Productions D&A, Les Films



Leslie's secret life
Directed by: Leslie Frey
Production: Les Productions D&A, Les Films



Carving the South
Directed by: Peter Frey
Production: Les Productions D&A, Les Films



Liberation
Directed by: Christian Frey
Production: Les Productions D&A, Les Films



Sitz - vier der Kollaboration
Directed by: Christian Frey
Production: Les Productions D&A, Les Films



Viel zu sehen in Tag
Directed by: Peter Frey
Production: Les Productions D&A, Les Films



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Production: Les Productions D&A, Les Films



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The New Swiss Film

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National Film Theatre of Australia

The New Swiss Film

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Perth Brisbane

Canberra 9th September 1974 Australian Information Service Theatre
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Das Album meiner Mutter
Ab 1. September im Kino in der
Deutschenswelt
Directed by: Christian Iseli



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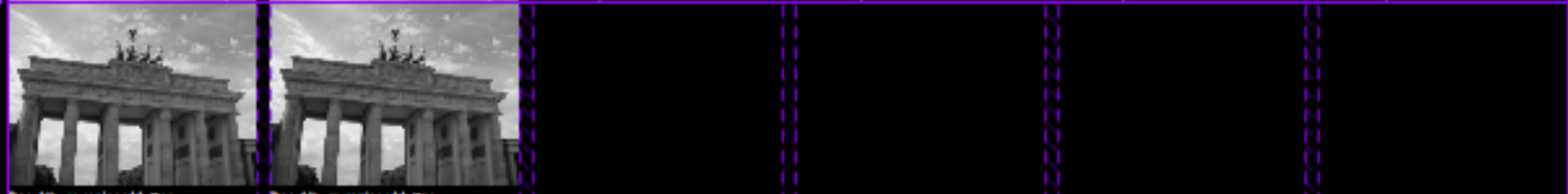
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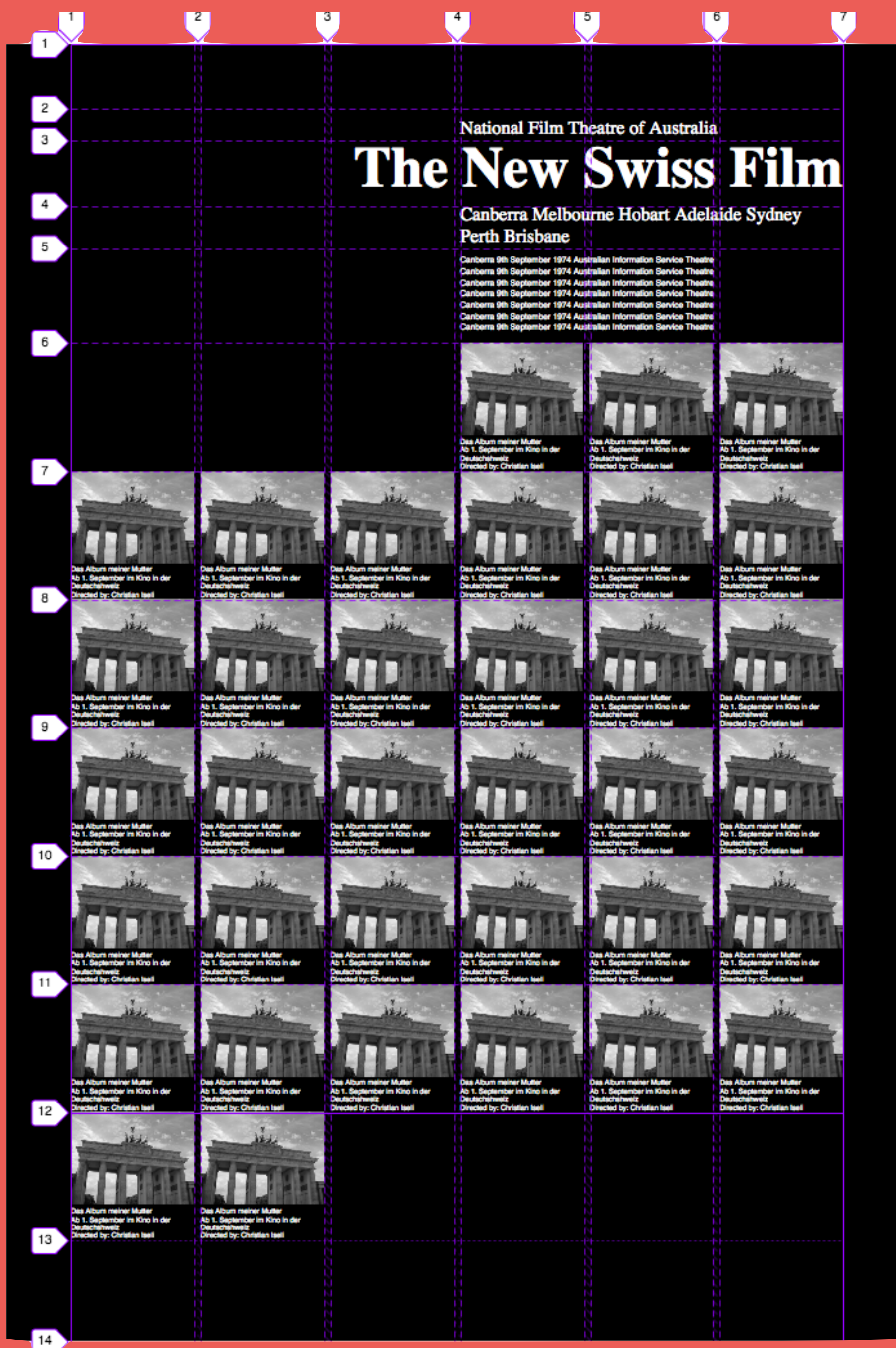
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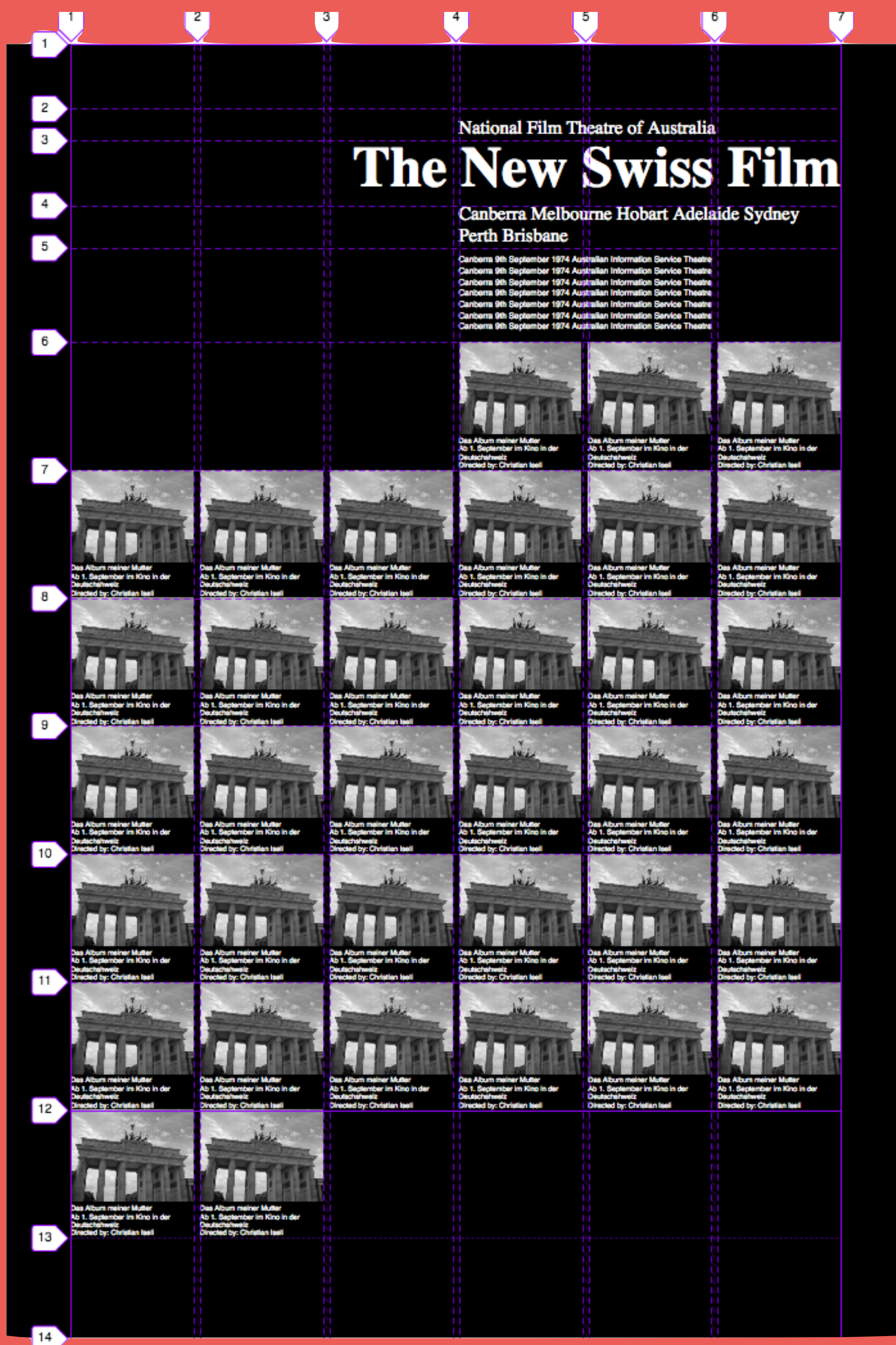
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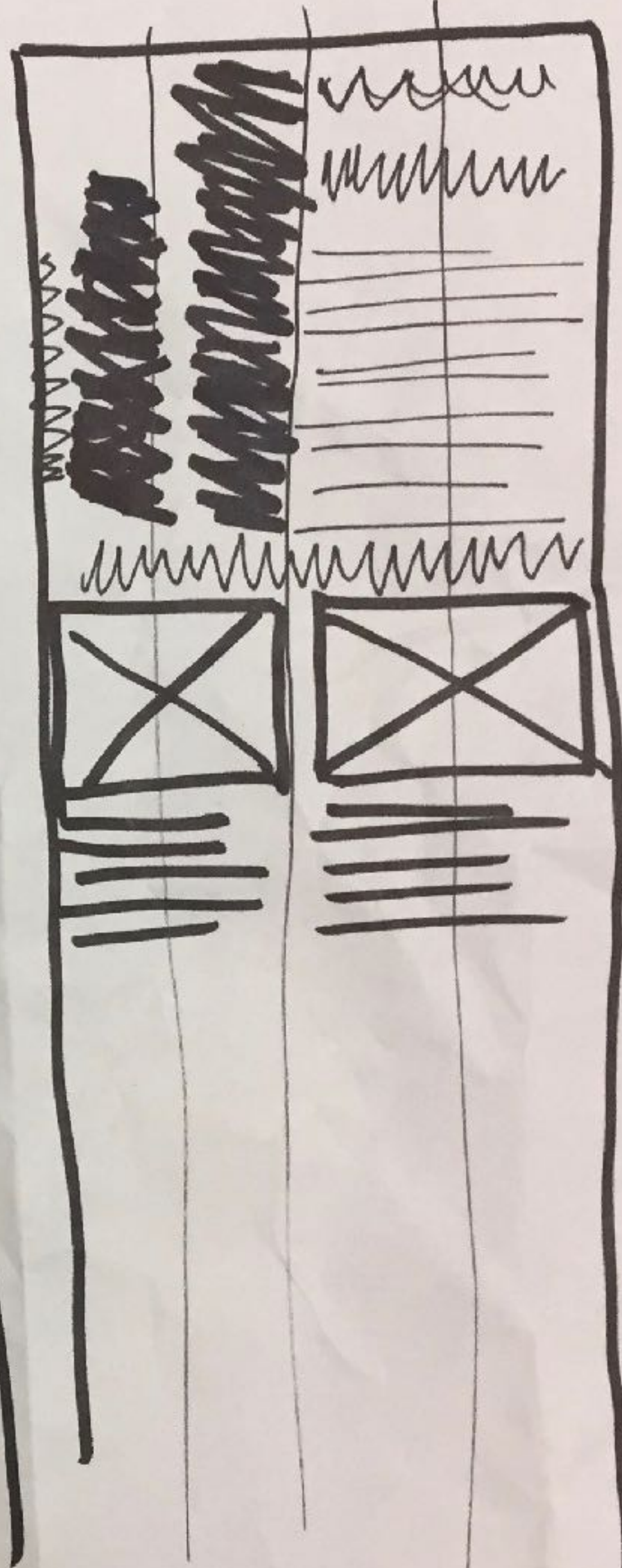
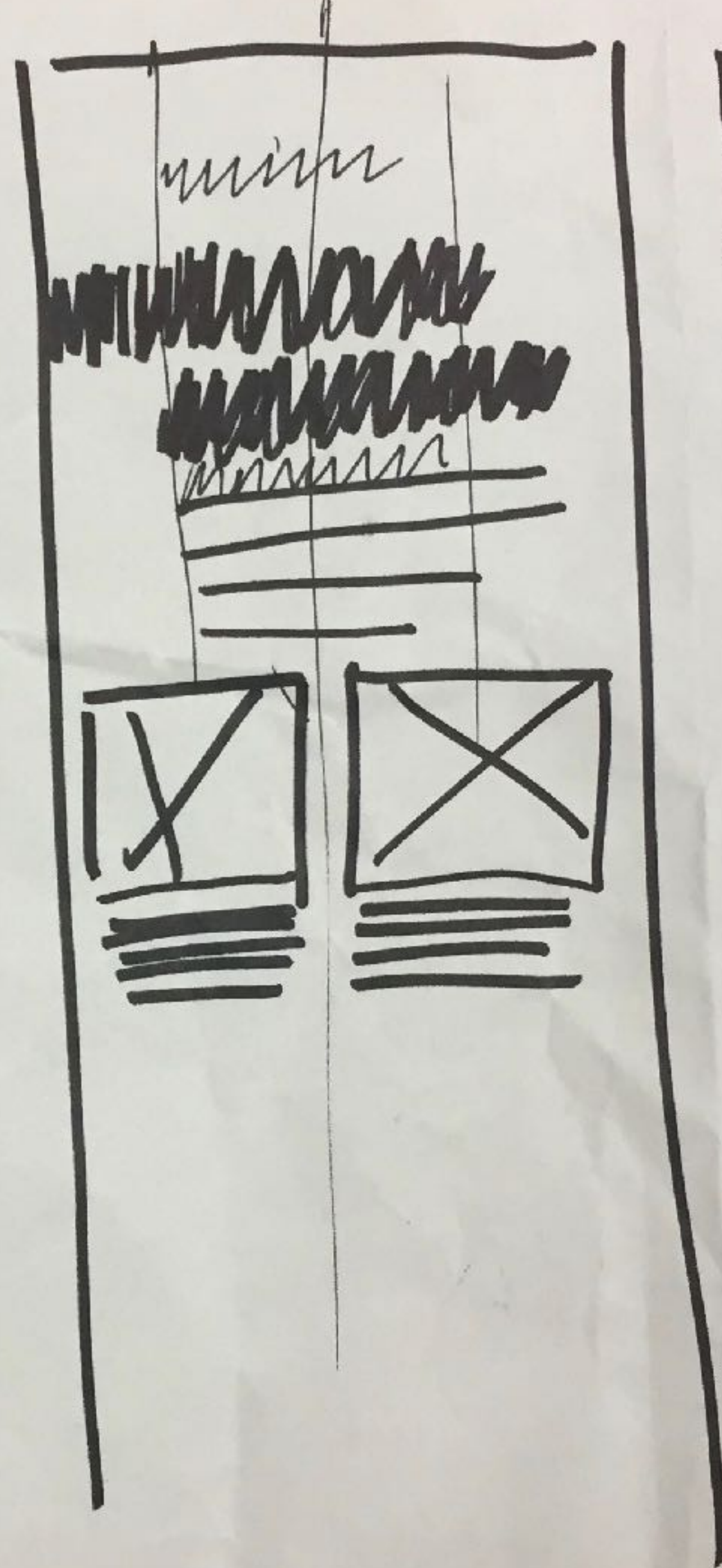
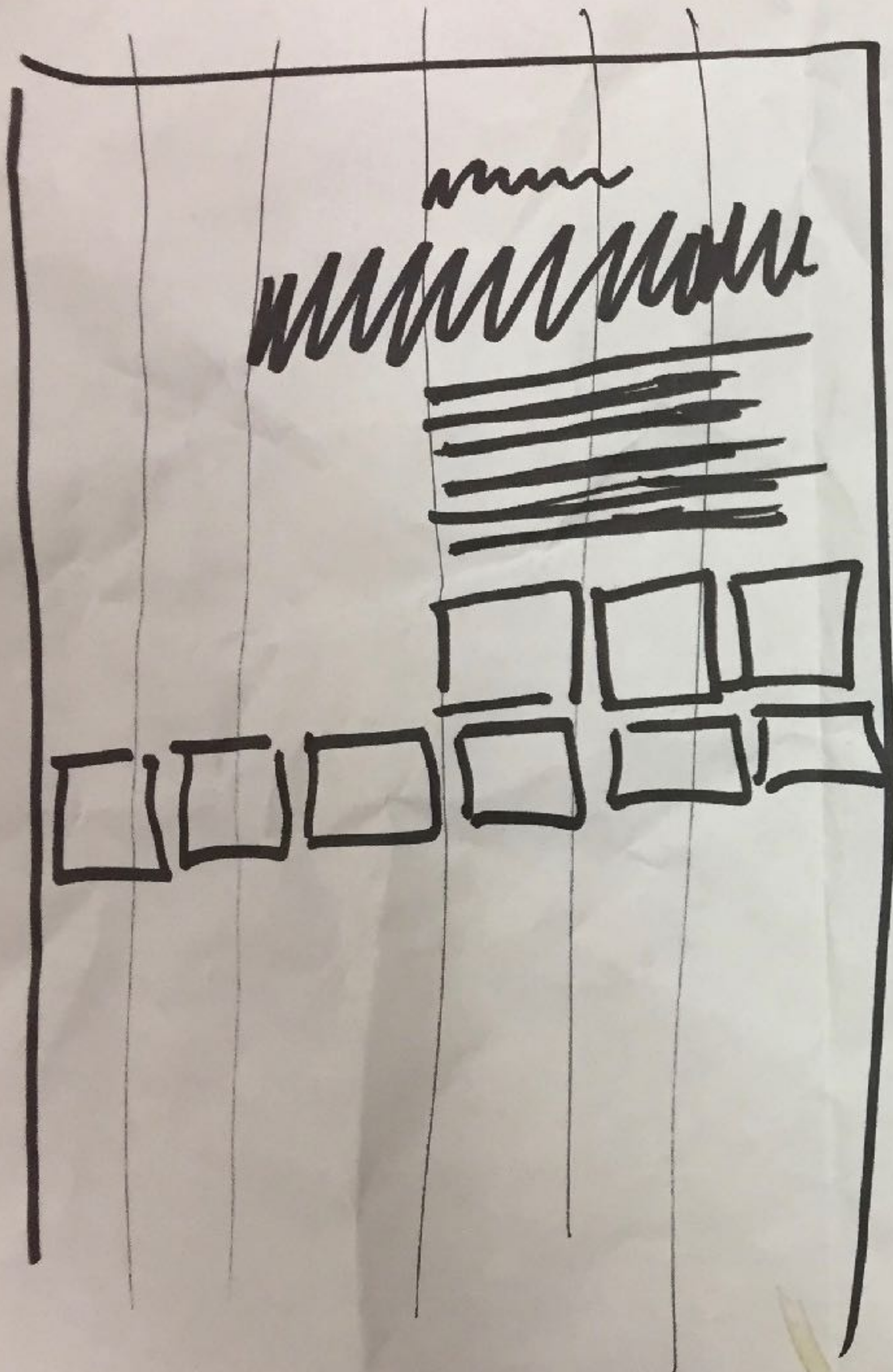
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The New Swiss Film

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Canberra Melbourne Hobart
Adelaide Sydney Perth Brisbane



National Film Theatre of Australia

The New Swiss Film

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Hydrogen <i>H</i>																	Helium <i>He</i>
Lithium <i>Li</i>	Beryllium <i>Be</i>											Boron <i>B</i>	Carbon <i>C</i>	Nitrogen <i>N</i>	Oxygen <i>O</i>	Fluorine <i>F</i>	Neon <i>Ne</i>
Sodium <i>Na</i>	Magnesium <i>Mg</i>											Aluminum <i>Al</i>	Silicon <i>Si</i>	Phosphorus <i>P</i>	Sulfur <i>S</i>	Chlorine <i>Cl</i>	Argon <i>Ar</i>
Potassium <i>K</i>	Calcium <i>Ca</i>	Scandium <i>Sc</i>	Titanium <i>Ti</i>	Vanadium <i>V</i>	Chromium <i>Cr</i>	Manganese <i>Mn</i>	Iron <i>Fe</i>	Cobalt <i>Co</i>	Nickel <i>Ni</i>	Copper <i>Cu</i>	Zinc <i>Zn</i>	Gallium <i>Ga</i>	Germanium <i>Ge</i>	Arsenic <i>As</i>	Selenium <i>Se</i>	Bromine <i>Br</i>	Krypton <i>Kr</i>
Rubidium <i>Rb</i>	Strontium <i>Sr</i>	Yttrium <i>Y</i>	Zirconium <i>Zr</i>	Niobium <i>Nb</i>	Molybdenum <i>Mo</i>	Technetium <i>Tc</i>	Ruthenium <i>Ru</i>	Rhodium <i>Rh</i>	Palladium <i>Pd</i>	Silver <i>Ag</i>	Cadmium <i>Cd</i>	Indium <i>In</i>	Tin <i>Sn</i>	Antimony <i>Sb</i>	Tellurium <i>Te</i>	Iodine <i>I</i>	Xenon <i>Xe</i>
Cesium <i>Cs</i>	Barium <i>Ba</i>		Hafnium <i>Hf</i>	Tantalum <i>Ta</i>	Tungsten <i>W</i>	Rhenium <i>Re</i>	Osmium <i>Os</i>	Iridium <i>Ir</i>	Platinum <i>Pt</i>	Gold <i>Au</i>	Mercury <i>Hg</i>	Thallium <i>Tl</i>	Lead <i>Pb</i>	Bismuth <i>Bi</i>	Polonium <i>Po</i>	Astatine <i>At</i>	Radon <i>Rn</i>
Francium <i>Fr</i>	Radium <i>Ra</i>		Rutherfordium <i>Rf</i>	Dubnium <i>Db</i>	Seaborgium <i>Sg</i>	Bohrium <i>Bh</i>	Hassium <i>Hs</i>	Meitnerium <i>Mt</i>	Darmstadtium <i>Ds</i>	Roentgenium <i>Rg</i>	Copernicium <i>Cn</i>	Ununtrium <i>Uut</i>	Flerovium <i>Fl</i>	Ununpentium <i>Uup</i>	Livermorium <i>Lv</i>	Ununseptium <i>Uus</i>	Ununoctium <i>Uuo</i>
		Lanthanum <i>La</i>	Cerium <i>Ce</i>	Praseodymium <i>Pr</i>	Neodymium <i>Nd</i>	Promethium <i>Pm</i>	Samarium <i>Sm</i>	Europium <i>Eu</i>	Gadolinium <i>Gd</i>	Terbium <i>Tb</i>	Dysprosium <i>Dy</i>	Holmium <i>Ho</i>	Erbium <i>Er</i>	Thulium <i>Tm</i>	Ytterbium <i>Yb</i>		
		Actinium <i>Ac</i>	Thorium <i>Th</i>	Protactinium <i>Pa</i>	Uranium <i>U</i>	Neptunium <i>Np</i>	Plutonium <i>Pu</i>	Americium <i>Am</i>	Curium <i>Cm</i>	Berkelium <i>Bk</i>	Californium <i>Cf</i>	Einsteinium <i>Es</i>	Fermium <i>Fm</i>	Mendelevium <i>Md</i>	Nobelium <i>No</i>		



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Sodium <i>Na</i>	Magnesium <i>Mg</i>											Aluminum <i>Al</i>	Silicon <i>Si</i>	Phosphorus <i>P</i>	Sulfur <i>S</i>	Chlorine <i>Cl</i>	Argon <i>Ar</i>
Potassium <i>K</i>	Calcium <i>Ca</i>	Scandium <i>Sc</i>	Titanium <i>Ti</i>	Vanadium <i>V</i>	Chromium <i>Cr</i>	Manganese <i>Mn</i>	Iron <i>Fe</i>	Cobalt <i>Co</i>	Nickel <i>Ni</i>	Copper <i>Cu</i>	Zinc <i>Zn</i>	Gallium <i>Ga</i>	Germanium <i>Ge</i>	Arsenic <i>As</i>	Selenium <i>Se</i>	Bromine <i>Br</i>	Krypton <i>Kr</i>
Rubidium <i>Rb</i>	Strontium <i>Sr</i>	Yttrium <i>Y</i>	Zirconium <i>Zr</i>	Niobium <i>Nb</i>	Molybdenum <i>Mo</i>	Technetium <i>Tc</i>	Ruthenium <i>Ru</i>	Rhodium <i>Rh</i>	Palladium <i>Pd</i>	Silver <i>Ag</i>	Cadmium <i>Cd</i>	Indium <i>In</i>	Tin <i>Sn</i>	Antimony <i>Sb</i>	Tellurium <i>Te</i>	Iodine <i>I</i>	Xenon <i>Xe</i>
Cesium <i>Cs</i>	Barium <i>Ba</i>		Hafnium <i>Hf</i>	Tantalum <i>Ta</i>	Tungsten <i>W</i>	Rhenium <i>Re</i>	Osmium <i>Os</i>	Iridium <i>Ir</i>	Platinum <i>Pt</i>	Gold <i>Au</i>	Mercury <i>Hg</i>	Thallium <i>Tl</i>	Lead <i>Pb</i>	Bismuth <i>Bi</i>	Polonium <i>Po</i>	Astatine <i>At</i>	Radon <i>Rn</i>
Francium <i>Fr</i>	Radium <i>Ra</i>		Rutherfordium <i>Rf</i>	Dubnium <i>Db</i>	Seaborgium <i>Sg</i>	Bohrium <i>Bh</i>	Hassium <i>Hs</i>	Meitnerium <i>Mt</i>	Darmstadtium <i>Ds</i>	Roentgenium <i>Rg</i>	Copernicium <i>Cn</i>	Ununtrium <i>Uut</i>	Flerovium <i>Fl</i>	Ununpentium <i>Uup</i>	Livermorium <i>Lv</i>	Ununseptium <i>Uus</i>	Ununoctium <i>Uuo</i>
	Lanthanum <i>La</i>	Cerium <i>Ce</i>	Praseodymium <i>Pr</i>	Neodymium <i>Nd</i>	Promethium <i>Pm</i>	Samarium <i>Sm</i>	Europium <i>Eu</i>	Gadolinium <i>Gd</i>	Terbium <i>Tb</i>	Dysprosium <i>Dy</i>	Holmium <i>Ho</i>	Erbium <i>Er</i>	Thulium <i>Tm</i>	Ytterbium <i>Yb</i>			
	Actinium <i>Ac</i>	Thorium <i>Th</i>	Protactinium <i>Pa</i>	Uranium <i>U</i>	Neptunium <i>Np</i>	Plutonium <i>Pu</i>	Americium <i>Am</i>	Curium <i>Cm</i>	Berkelium <i>Bk</i>	Californium <i>Cf</i>	Einsteinium <i>Es</i>	Fermium <i>Fm</i>	Mendelevium <i>Md</i>	Nobelium <i>No</i>			

GRID GARDEN

◀ Level 9 of 28 ▶

You can also use the `span` keyword with `grid-column-start` to set your item's width relative to the end position.

```
1 #garden {  
2   display: grid;  
3   grid-template-columns: 20% 20% 20% 20% 20%;  
4   grid-template-rows: 20% 20% 20% 20% 20%;  
5 }  
6  
7 #water {  
8     
9   grid-column-end: 6;  
10 }  
11  
12  
13  
14
```

Next

Grid Garden is created by [Codepip](#) • [GitHub](#) • [Twitter](#) • [English](#)

Want to learn CSS flexbox? Play [Flexbox Froggy](#).



Grid or Flex

2 Dimensions vs 1 Dimension

Rachel Andrews

<https://gridbyexample.com>

Jen Simmons

<http://labs.jensimmons.com/>

Melanie Richards

<https://summit.microsofedge.com/>

Jen Kramer

<http://jenkramer.org/>

~~CSS Grid Layout~~

Faster Websites

Offline / PWAs

Cool Sh*tuff

Faster Websites

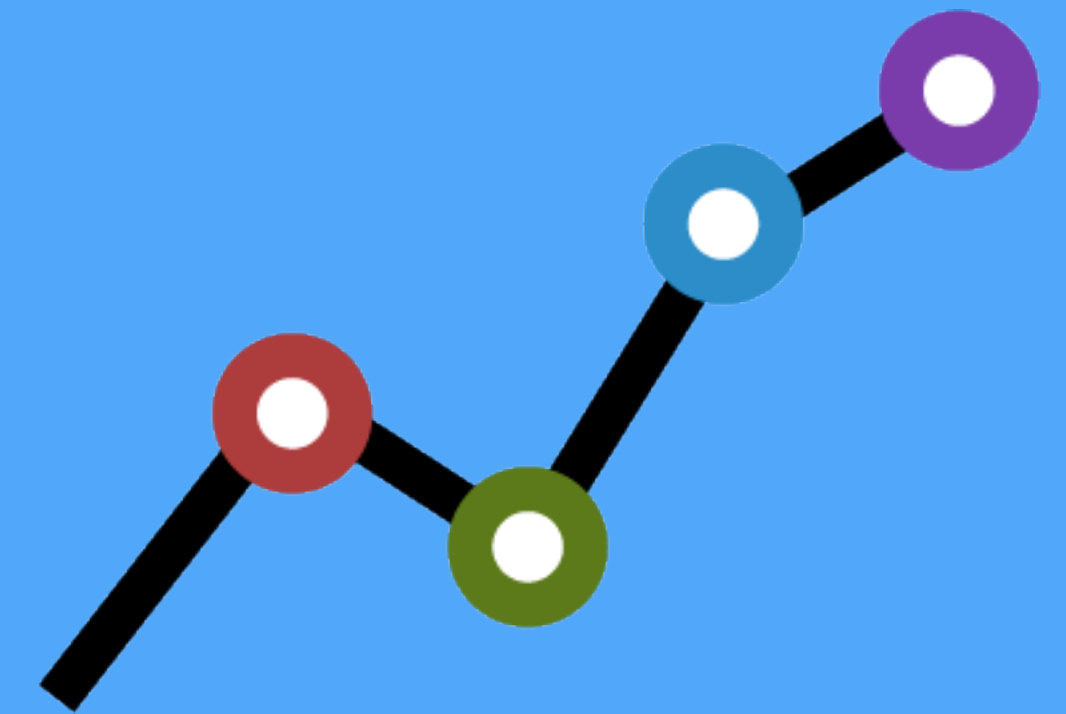
Amazon sees a 1% decrease in revenue for every 100ms increase in load time.

Netflix saw a 43% decrease in their bandwidth bill after turning on GZip.

The Trainline reduced latency by 0.3 seconds across their funnel and customers spent an extra £8 million (~\$11.5 million) a year.

Tests of the new, faster FT.com showed users were up to 30% more engaged—meaning more visits and more content being consumed.

WPO stats



<https://wpostats.com/>

The next billion users

WORLD INTERNET USAGE AND POPULATION STATISTICS

JUNE 30, 2016 - Update

World Regions	Population (2016 Est.)	Population % of World	Internet Users 30 June 2016	Penetration Rate (% Pop.)	Growth 2000-2016	Table % Users
Asia	4,052,652,889	55.2 %	1,846,212,654	45.6 %	1,515.2%	50.2 %
Europe	832,073,224	11.3 %	614,979,903	73.9 %	485.2%	16.7 %
Latin America / Caribbean	626,054,392	8.5 %	384,751,302	61.5 %	2,029.4%	10.5 %
Africa	1,185,529,578	16.2 %	340,783,342	28.7 %	7,448.8%	9.3 %
North America	359,492,293	4.9 %	320,067,193	89.0 %	196.1%	8.7 %
Middle East	246,700,900	3.4 %	141,489,765	57.4 %	4,207.4%	3.8 %
Oceania / Australia	37,590,820	0.5 %	27,540,654	73.3 %	261.4%	0.8 %
WORLD TOTAL	7,340,094,096	100.0 %	3,675,824,813	50.1 %	918.3%	100.0 %

NOTES: (1) Internet Usage and World Population Statistics updated as of June 30, 2016. (2) **CLICK** on each world region name for detailed regional usage information. (3) Demographic (Population) numbers are based on data from the [US Census Bureau](#), [Eurostats](#) and from local census agencies. (4) Internet usage information comes from data published by [Nielsen Online](#), by the [International Telecommunications Union](#), by [GfK](#), by local ICT Regulators and other reliable sources. (5) For definitions, disclaimers, navigation help and methodology, please refer to the [Site Surfing Guide](#). (6) Information in this site may be cited, giving the due credit and placing a link to www.internetworldstats.com. Copyright © 2001 - 2016, Miniwatts Marketing Group. All rights reserved worldwide.

World Internet Usage and Population Statistics June 30, 2017

World Regions	Population (2017 Est.)	Population % of World	Internet Users 30 June 2017	Penetration Rate (% Pop.)	Growth 2000-2017	Internet Users %
<u>Africa</u>	1,246,504,865	16.6%	388,376,491	31.2%	8,503.1%	10.0%
<u>Asia</u>	4,148,177,672	55.2%	1,938,075,631	46.7%	1,595.5%	49.7%
<u>Europe</u>	822,710,362	10.9%	659,634,487	80.2%	527.6%	17.0%
<u>Latin America / Caribbean</u>	647,604,645	8.6%	404,269,163	62.4%	2,137.4%	10.4%
<u>Middle East</u>	250,327,574	3.3%	146,972,123	58.7%	4,374.3%	3.8%
<u>North America</u>	363,224,006	4.8%	320,059,368	88.1%	196.1%	8.2%
<u>Oceania / Australia</u>	40,479,846	0.5%	28,180,356	69.6%	269.8%	0.7%
<u>WORLD TOTAL</u>	7,519,028,970	100.0%	3,885,567,619	51.7%	976.4%	100.0%

“Our” Users

“Our” Target Market



**There are more people living inside
this circle than outside of it.**

World Internet Usage and Population Statistics June 30, 2017

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“Our” Users

“Our” Target Market

No one sets out to build a slow
site that costs a fortune to see

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You are now connected

You are currently surfing
at max speed, up to 1
Mbps

When you have used your quota you can still surf for
free, at reduced speed.



You have used 55 MB of your 125 MB quota

We have to share the WiFi capacity between all customers on board the train. This is why you are only given a limited quota, at maximum speed. Once you have used up your quota, the service speed will be reduced. You may, of course, continue to surf free of charge, but the pages will take longer to load.

[Support](#)

[Terms](#)

powered by
icomera

What Does My Site Cost?

Find out how much it costs for someone to use your site on mobile networks around the world.

<https://max.adobe.com> weighs 20.96MB. Here's what that costs around the globe.

Want to make things better? Check out the [full results and recommendations at WebPageTest.org](#).

Cost in USD

Cost in USD, PPP

Cost as % of GNI, PPP

● Postpaid

○ Prepaid

Cost in USD, PPP (PREPAID DATA)

This is the cost of the site based on data from the [ITU](#) and [World Bank](#). The cost of data is standardized based on the [PPP](#) factor. Prices were collected from the operator with the largest marketshare in the country, using the least expensive plan with a (minimum) data allowance of 500 MB over (a minimum of) 30 days. Prices include taxes. Because these numbers are based on the least expensive plan, they are **best case scenarios**.

Country	Cost (in USD, PPP)
United States	\$2.05
This exceeds the \$1.25 per day poverty level. Approximately 5,420,994 people in United States live below this level.	
Switzerland	\$1.92
This exceeds the \$1.25 per day poverty level.	
Ireland	\$1.84
This exceeds the \$1.25 per day poverty level.	
Canada	\$1.28
This exceeds the \$1.25 per day poverty level. Approximately 281,280 people in Canada live below this level.	

What Does My Site Cost?

Find out how much it costs for someone to use your site on mobile networks around the world.

<https://max.adobe.com> weighs 20.96MB. Here's what that costs around the globe.

Want to make things better? Check out the [full results and recommendations at WebPageTest.org](#).

Cost in USD

Cost in USD, PPP

Cost as % of GNI, PPP

☒ Postpaid

☐ Prepaid

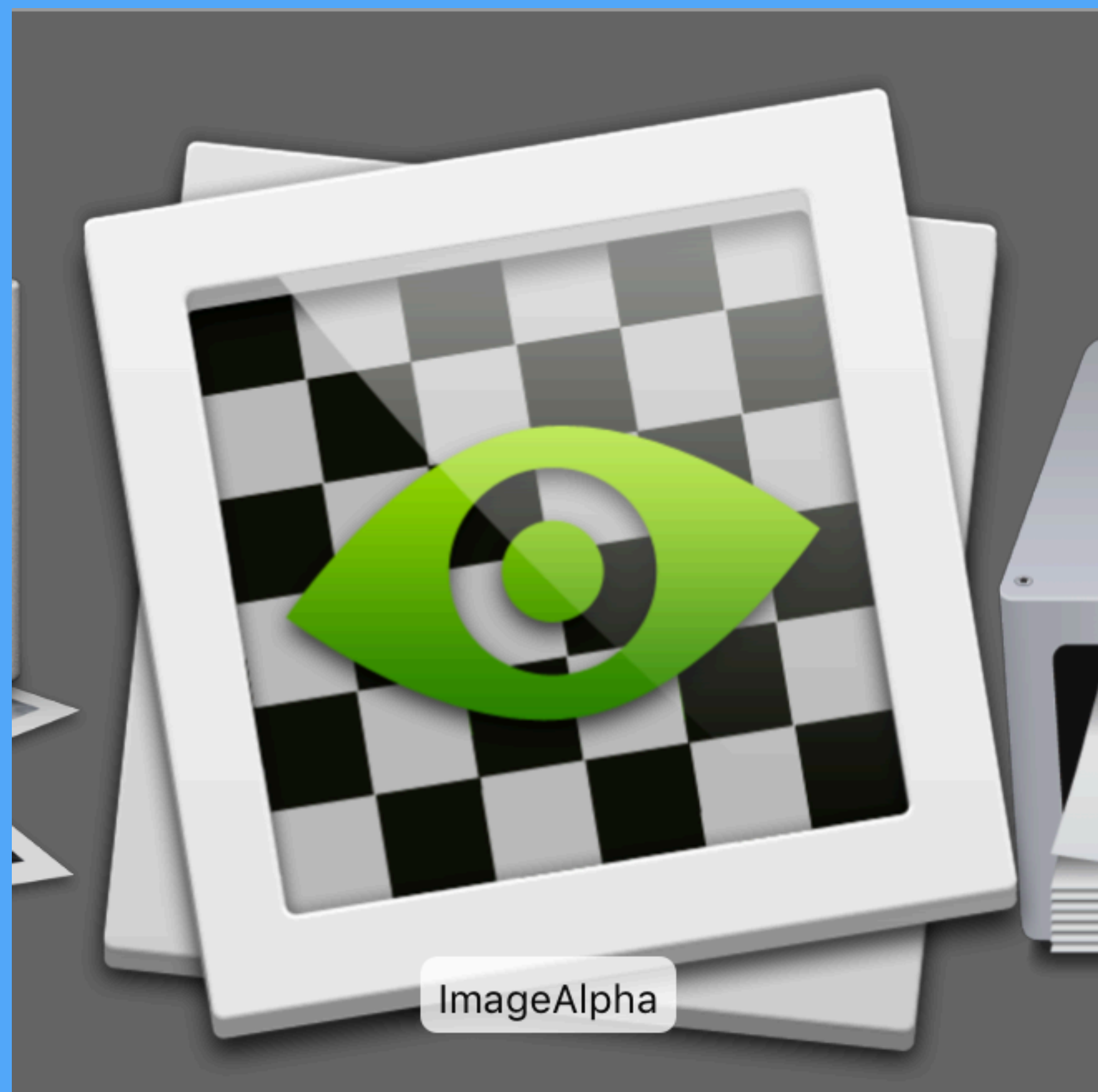
Cost as a percentage of GNI (PPP method) (PREPAID DATA)

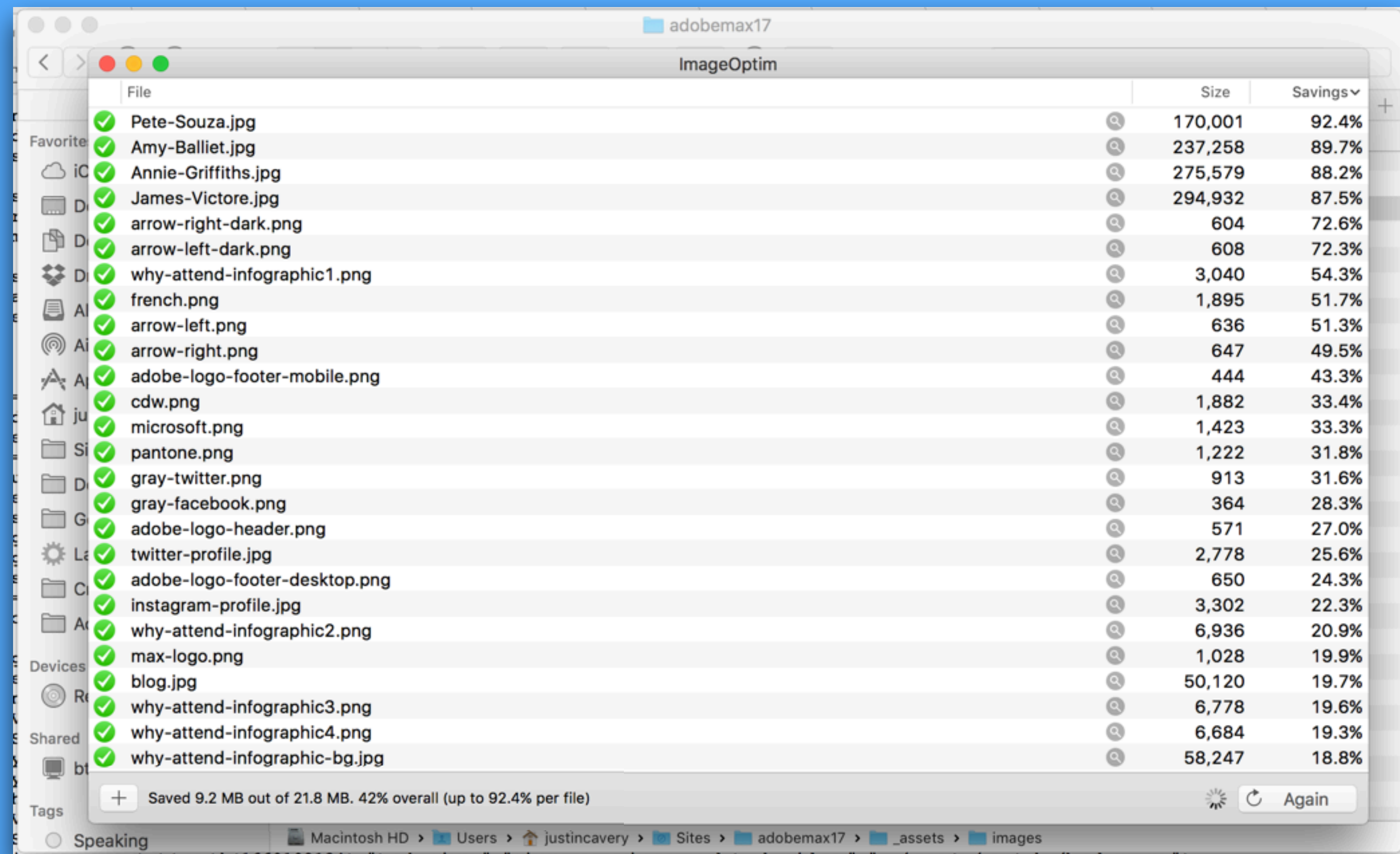
This is the relative cost of the site based on data from the [ITU](#) and [World Bank](#). The cost of data is standardized based on the PPP factor. The cost then has affordability factored in by comparing to the GNI per capita (broken down to a daily number). Prices were collected from the operator with the largest marketshare in the country, using the least expensive plan with a (minimum) data allowance of 500 MB over (a minimum of) 30 days. Prices include taxes. Because these numbers are based on the least expensive plan, they are **best case scenarios**.

Country	% of GNI per capita (daily)
Vanuatu	14.65%
Mauritania	13.76%
Madagascar	11.54%
Niger	8.21%
Tanzania	4.56%
Angola	3.92%
Botswana	2.02%

Step 1

Optimise the images





adobemax17

ImageOptim

File	Size	Savings
✓ Pete-Souza.jpg	170,001	92.4%
✓ Amy-Balliet.jpg	237,258	89.7%
✓ Annie-Griffiths.jpg	275,579	88.2%
✓ James-Victore.jpg	294,932	87.5%
✓ arrow-right-dark.png	604	72.6%
✓ arrow-left-dark.png	608	72.3%
✓ why-attend-infographic1.png	3,040	54.3%



Saved 9.2 MB out of 21.8 MB. 42% overall (up to 92.4% per file)

✓ adobe-logo-footer-desktop.png	650	24.3%
✓ instagram-profile.jpg	3,302	22.3%
✓ why-attend-infographic2.png	6,936	20.9%
✓ max-logo.png	1,028	19.9%
✓ blog.jpg	50,120	19.7%
✓ why-attend-infographic3.png	6,778	19.6%
✓ why-attend-infographic4.png	6,684	19.3%
✓ why-attend-infographic-bg.jpg	58,247	18.8%

+ Saved 9.2 MB out of 21.8 MB. 42% overall (up to 92.4% per file)

Macintosh HD > Users > justincavery > Sites > adobemax17 > _assets > images

Step 2

Resize the images





2237KB



2302KB



2342KB



2358KB



60KB



69KB



91KB



74KB



<https://images.guide/>



fastly

 Cloudinary

img*ix*

 **Image
Engine**



Step 3

Apply GZIP & Browser caching

<> Code

! Issues 17

🔗 Pull requests 5

📁 Projects 0

📖 Wiki

⚡ Pulse

📊 Graphs

Branch: master

html5-boilerplate / dist / .htaccess

Find file

Copy path

9078387 on 7 Apr 2015



alrra Update Apache Server Configs to `v2.14.0`

1 contributor

985 lines (781 sloc) | 38.8 KB

Raw

Blame

History



```
1 # Apache Server Configs v2.14.0 | MIT License
2 # https://github.com/h5bp/server-configs-apache
3
4 # (!) Using `.htaccess` files slows down Apache, therefore, if you have
5 # access to the main server configuration file (which is usually called
6 # `httpd.conf`), you should add this logic there.
7 #
8 # https://httpd.apache.org/docs/current/howto/htaccess.html.
9
10 # #####
11 # # CROSS-ORIGIN #
12 # #####
13
14 # -----
```


Step 4

Optimise Typography

Tk Adobe Typekit

Embed Code | Kit Settings

Default

All Characters

Language Subsetting

OpenType Features

Which should I choose?

Weights & Styles

14/14

Include these in your kit:

Thin

29K

Thin Italic

28K

Light

34K

Light Italic

32K

Regular

34K

Italic

32K

Semibold

35K

Semibold Italic

32K

Bold

34K

Bold Italic

29K

Extra Bold

30K

Extra Bold Italic

28K

Heavy

29K

Heavy Italic

27K

Using weights & styles in your CSS

CSS Stack

Adelle by TypeTogether

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoP...

Le Monde Livre Classic Std Swash by Typofonderie

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoP...

Kit Size: 462K 4 fonts, 4 selectors, for Adobe's site site

Publish

4 Families Selected

Your Selection

Clear All

Roboto Condensed

Oswald

Source Sans Pro

Raleway

EMBED

CUSTOMIZE

Load Time

Slow

Roboto Condensed

✓

light 300

✓

light 300 Italic

✓

regular 400

✓

regular 400 Italic

✓

bold 700

✓

bold 700 Italic

Oswald

✓

light 300

✓

regular 400

bold 700

Source Sans Pro

✓

extra-light 200

✓

extra-light 200 Italic

✓

light 300

✓

light 300 Italic

✓

regular 400

✓

regular 400 Italic

✓

semi-bold 600

✓

semi-bold 600 Italic

✓

bold 700

✓

bold 700 Italic

Adelle by TypeTogether

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoP...

Le Monde Livre Classic Std Swash *by Typofonderie*

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo P...

4 Families Selected

Your Selection **Clear All**

Clear All

Roboto Condensed Oswald 

Source Sans Pro

Raleway 

EMBED

CUSTOMIZE

Load Time

Fast

Roboto Condensed

☐ light 300

 *light 300 Italic*

 regular 400

□ *regular 400 Italic*

 bold 700

bold 700 Italic

Oswald

light 300

☐ regular 400☐ hold 700

Source Sans Pro

☐ extra-light 200

□ *extra-light 200 italic*

light 300

 *light 300 Italic*

 regular 400

regular 400 Italic

 semi-bold 600

 semi-bold 600 Italic

 **bold 700**

 ***bold 700 Italic***

```
body {  
    font-family: -apple-system,  
                 BlinkMacSystemFont,  
                 "Segoe UI",  
                 Roboto,  
                 Oxygen-Sans,  
                 Ubuntu,  
                 Cantarell,  
                 "Helvetica Neue",  
                 sans-serif;  
}
```


Systems Fonts Saved 574KB

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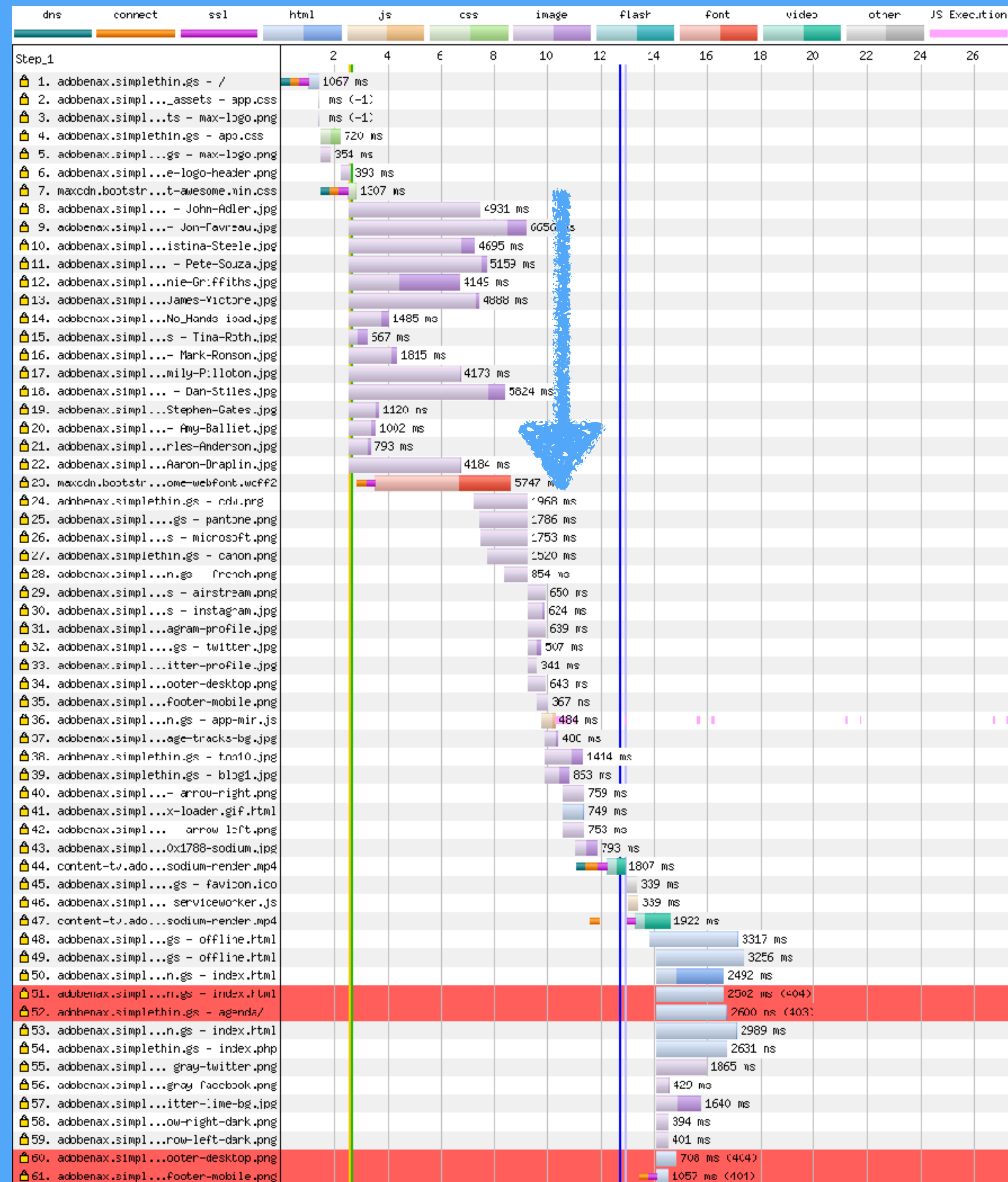
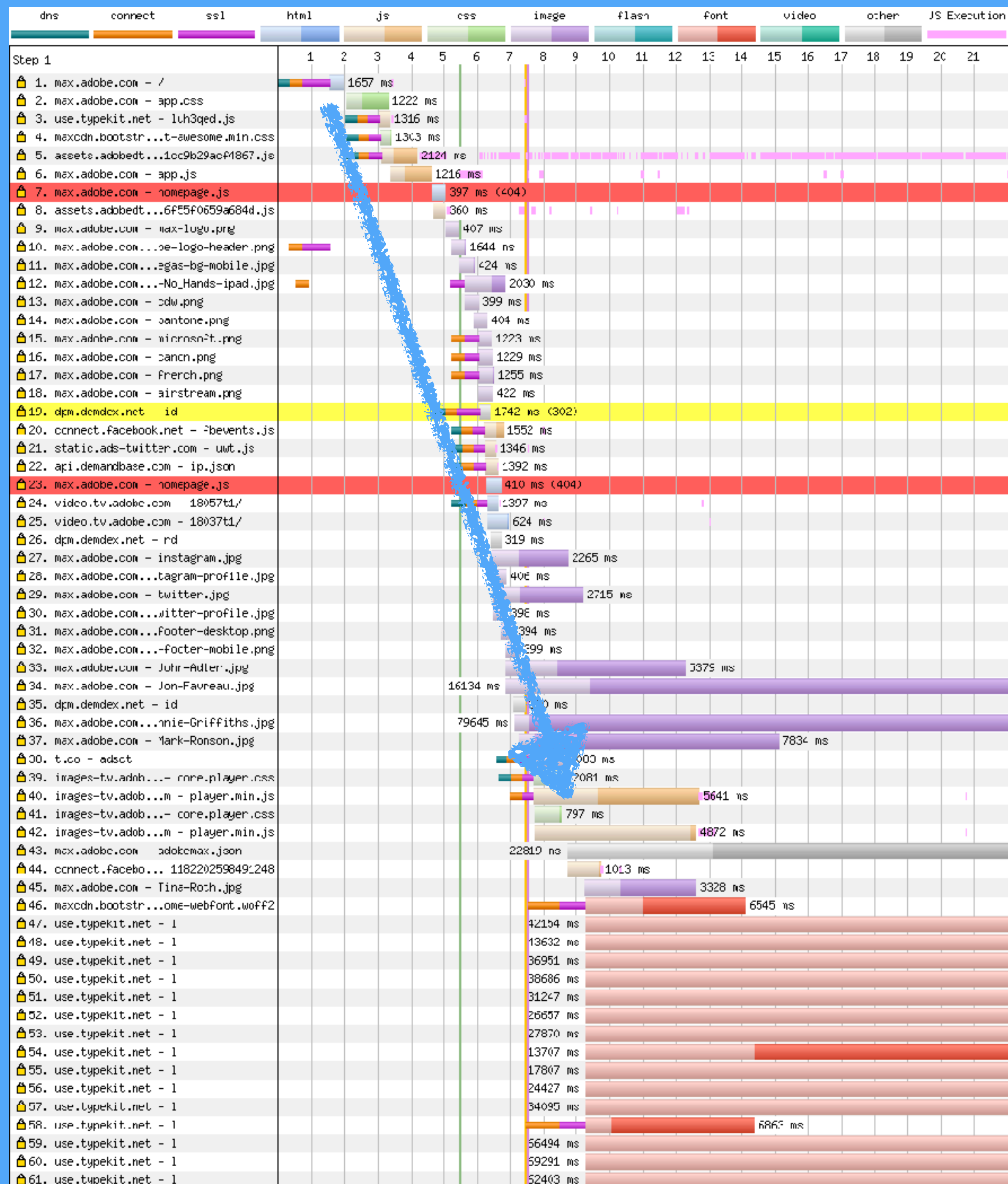
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PRECONFERENCE OCTOBER 16–17

Step 5

here
HTTP2 is ~~coming~~

Turn. It. On.



Step 6

HTTP2 PUSH



MOON



EARTH

YOU ARE HERE

151,721,929.8 km ▼



HTTP2 PUSH

```
header("Link: <_assets/app.css>; rel=preload;  
as=style", false);  
header("Link: <_assets/images/global/max-  
logo.png>; rel=preload; as=image", false);  
echo '<div id="headers-sent"></div>';
```


HTTP2 PUSH

```
header("Link: <_assets/app.css>; rel=preload;  
as=style", false);  
header("Link: <_assets/images/global/max-  
logo.png>; rel=preload; as=image", false);  
echo '<div id="headers-sent"></div>';
```

Step 7

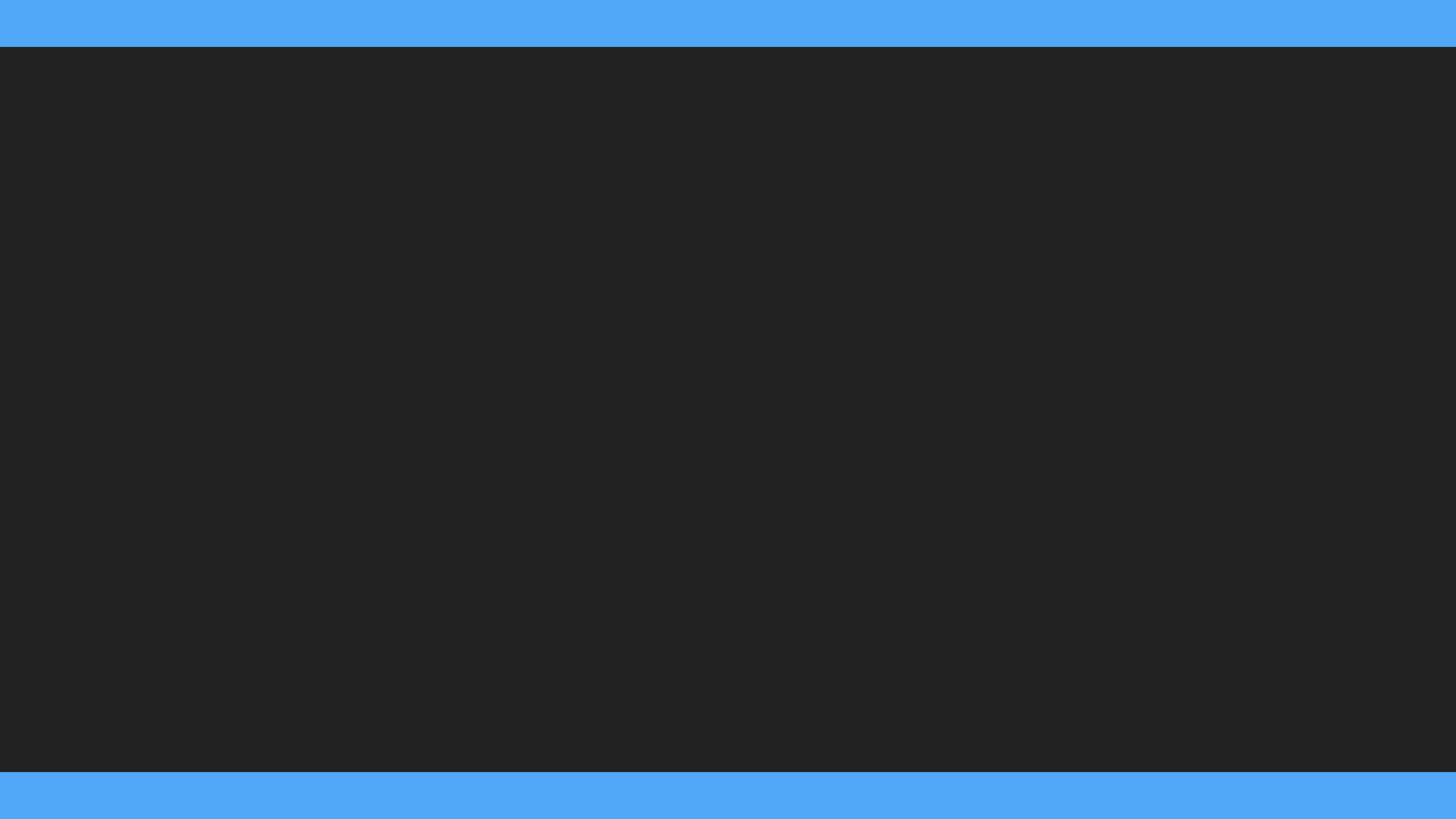
What is a video worth?

Fluid Life



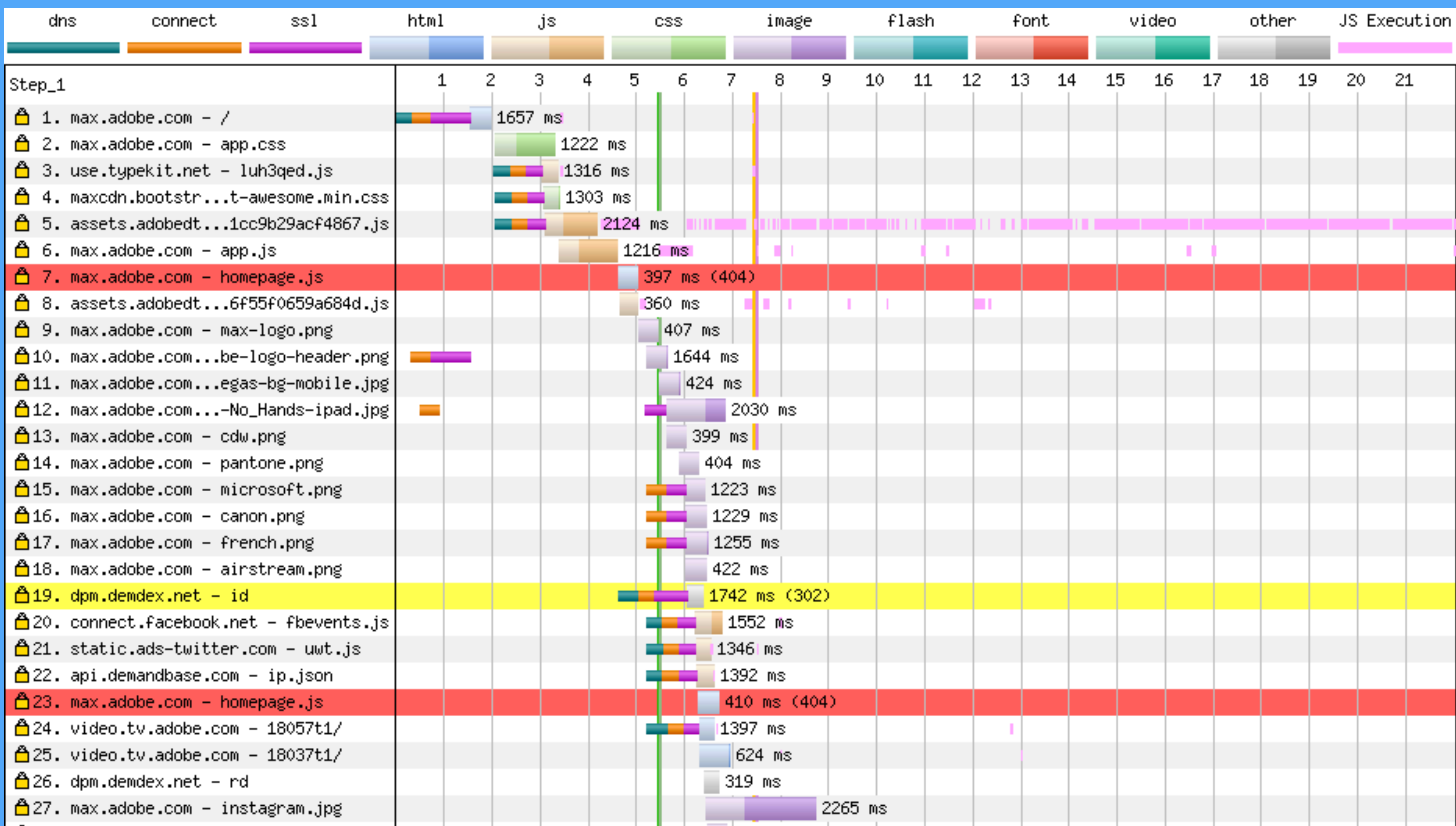
#demo 3

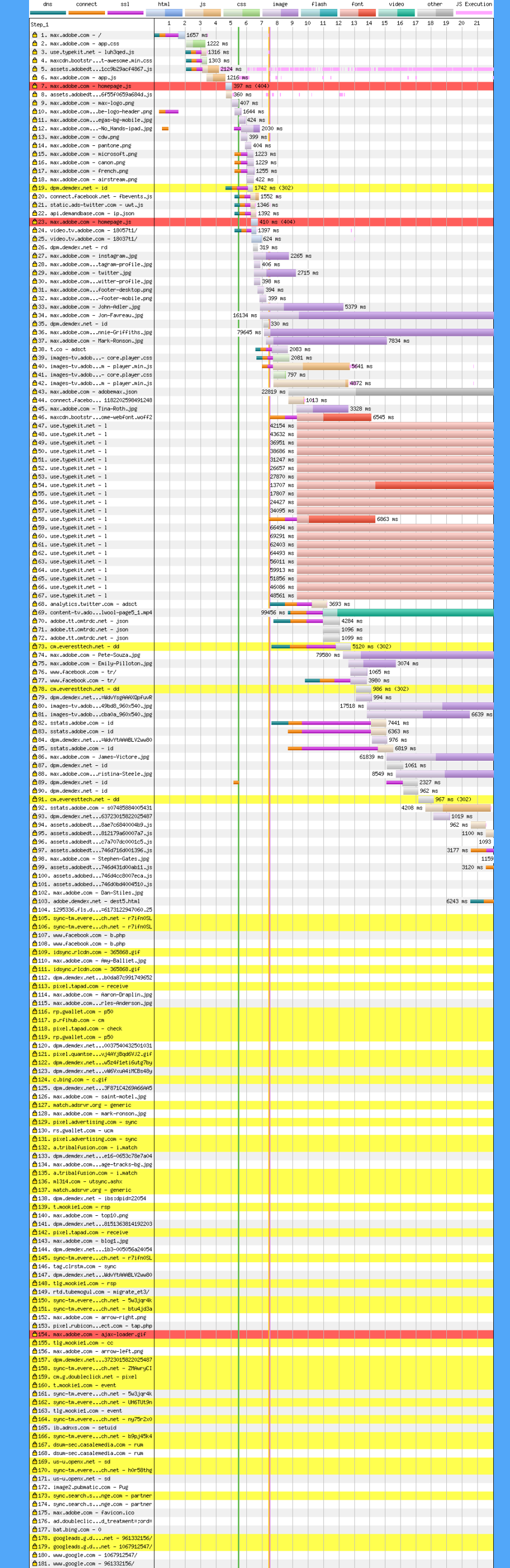


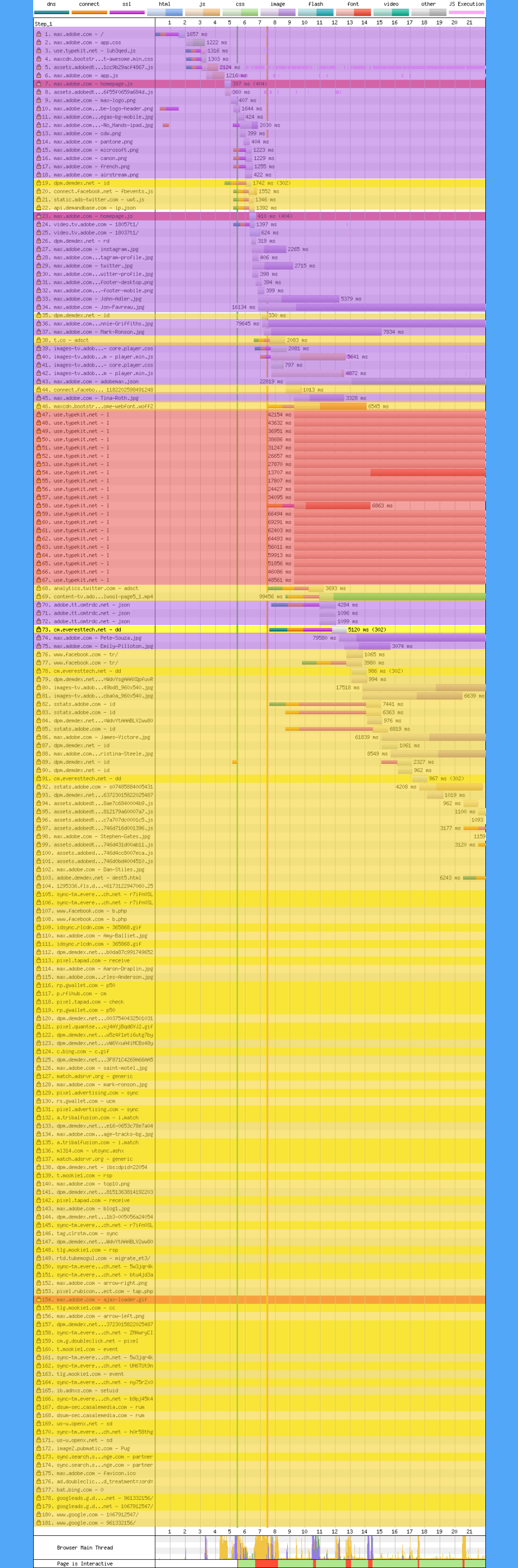


Step 8









Step 9

Monitoring

RENDERING TIMES

Notes

Start Render

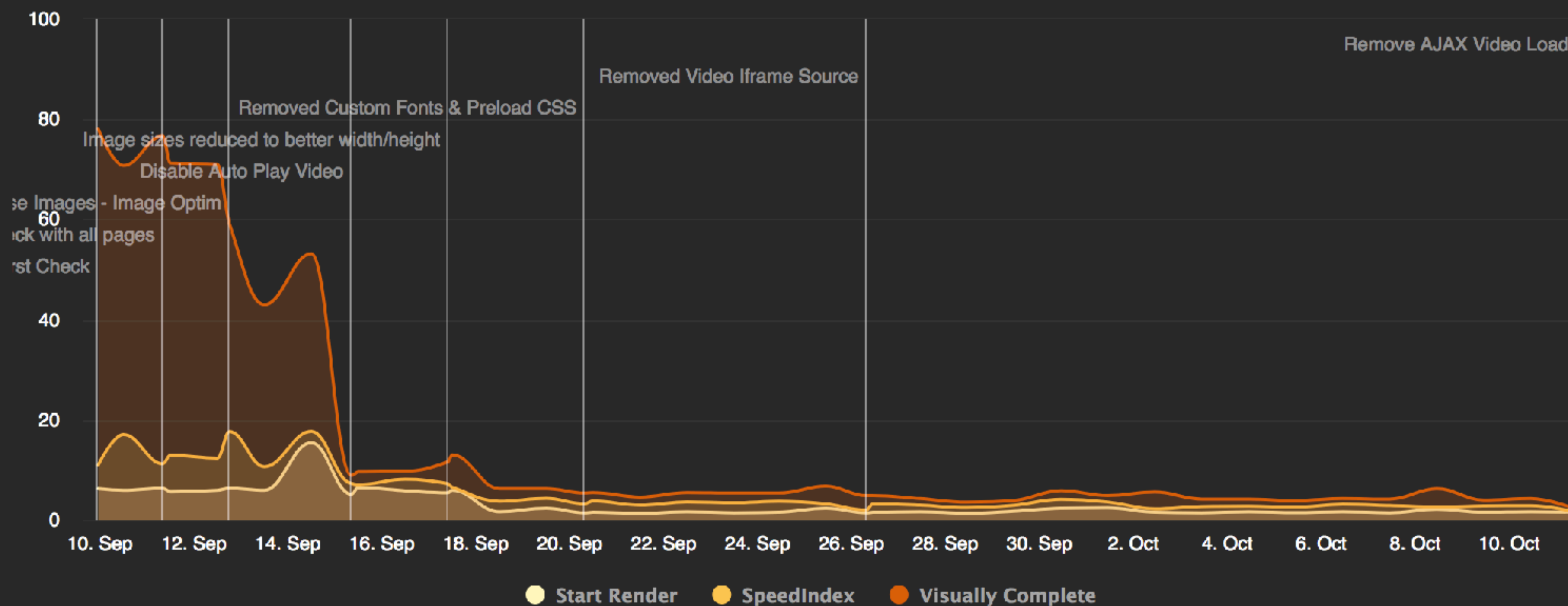
1.68s

SpeedIndex

3.62s

Visually Complete

5.5s



START RENDER TIME BUDGET

Notes

Current Start Render Time

1.57s

Start Render Time Budget

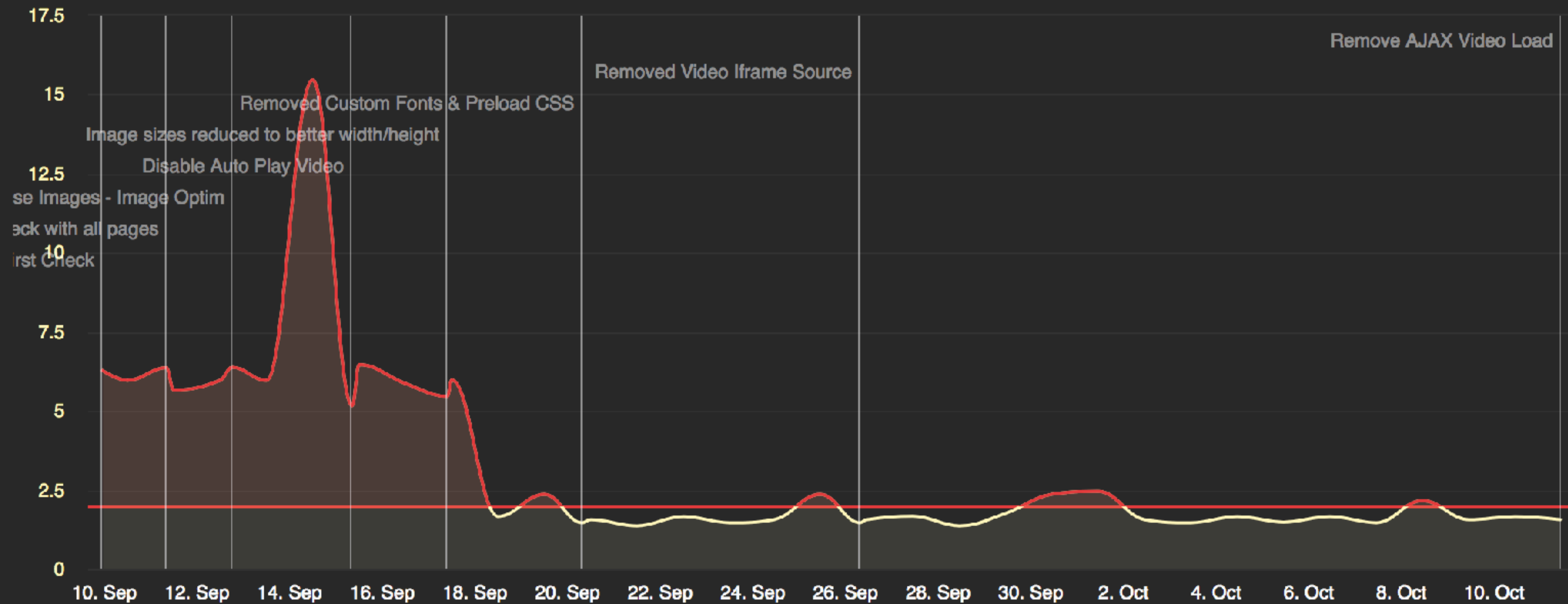
2s

Decrease over 90 days
(-75%)

-4.71s

Remaining budget (21%)

0.43s



Fonts Size Budget

Notes

Current Fonts Size

76KB

Fonts Size Budget

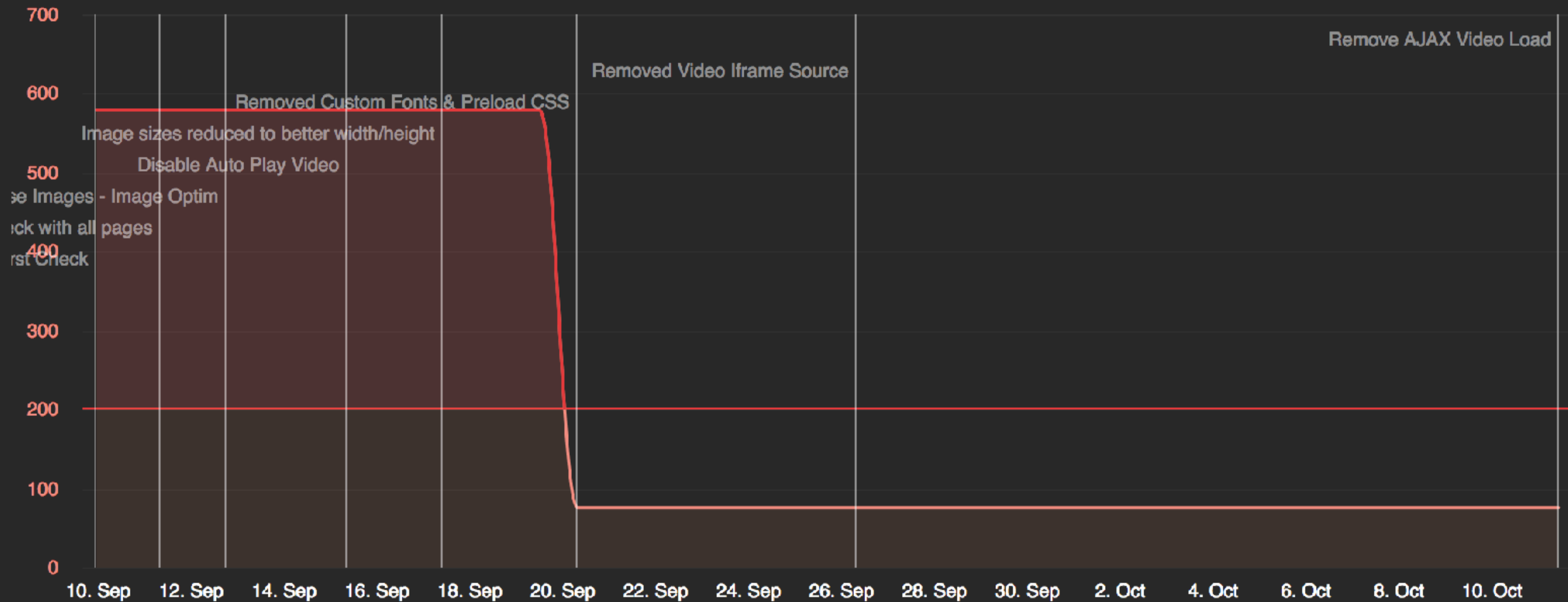
200KB

Decrease over 90 days
(-87%)

-503KB

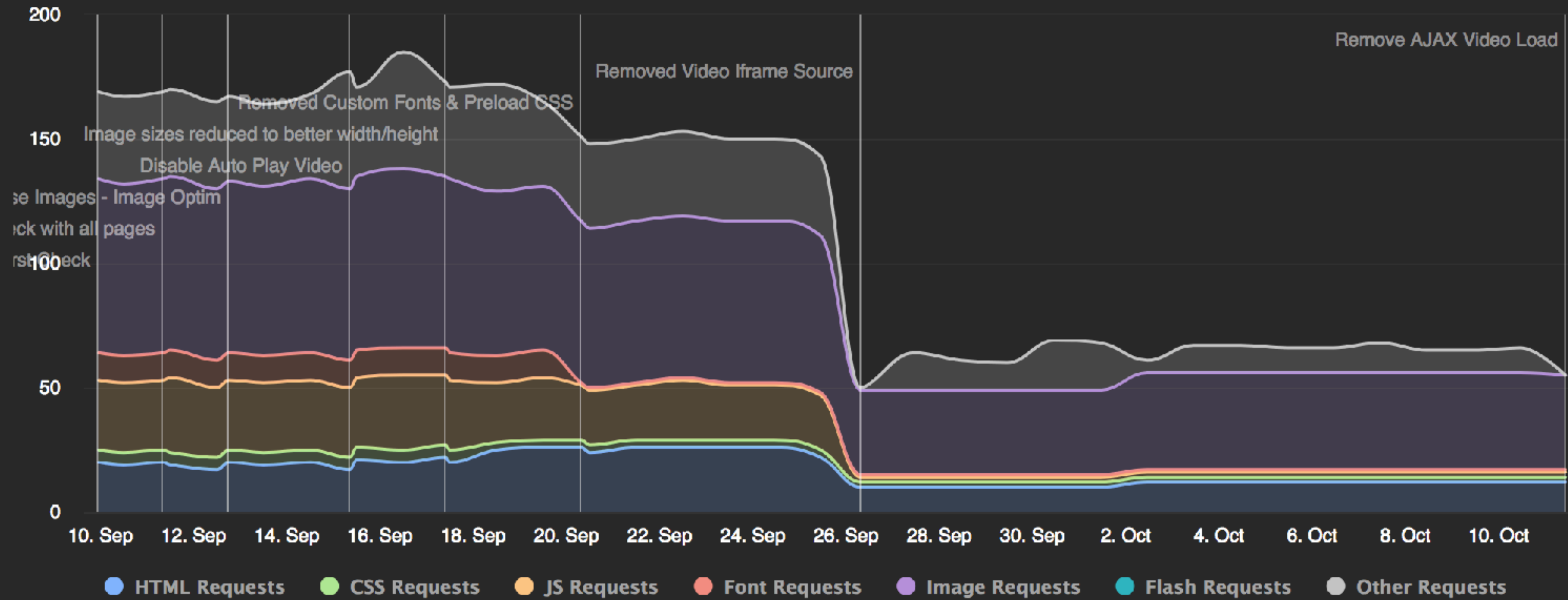
Remaining budget (62%)

124KB

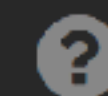


CONTENT REQUESTS

Notes



SITE: ADOBE MAX (NEW) AND HOME IN CHROME IN US WEST COAST LAST 3 MONTHS ▼



ADOBE MAX

ADOBE MAX (NEW)

BLOG

FAQS

HOME

SCHEDULE

SESSION TRACKS

SPEAKERS

APPLE IPHONE 6

CHROME

VERY BAD NETWORK

US WEST COAST

IRELAND

SINGAPORE

AUSTRALIA

BRAZIL

3 DAYS

7 DAYS

1 MONTH

3 MONTHS

LAST YEAR

CUSTOM DATES

GO



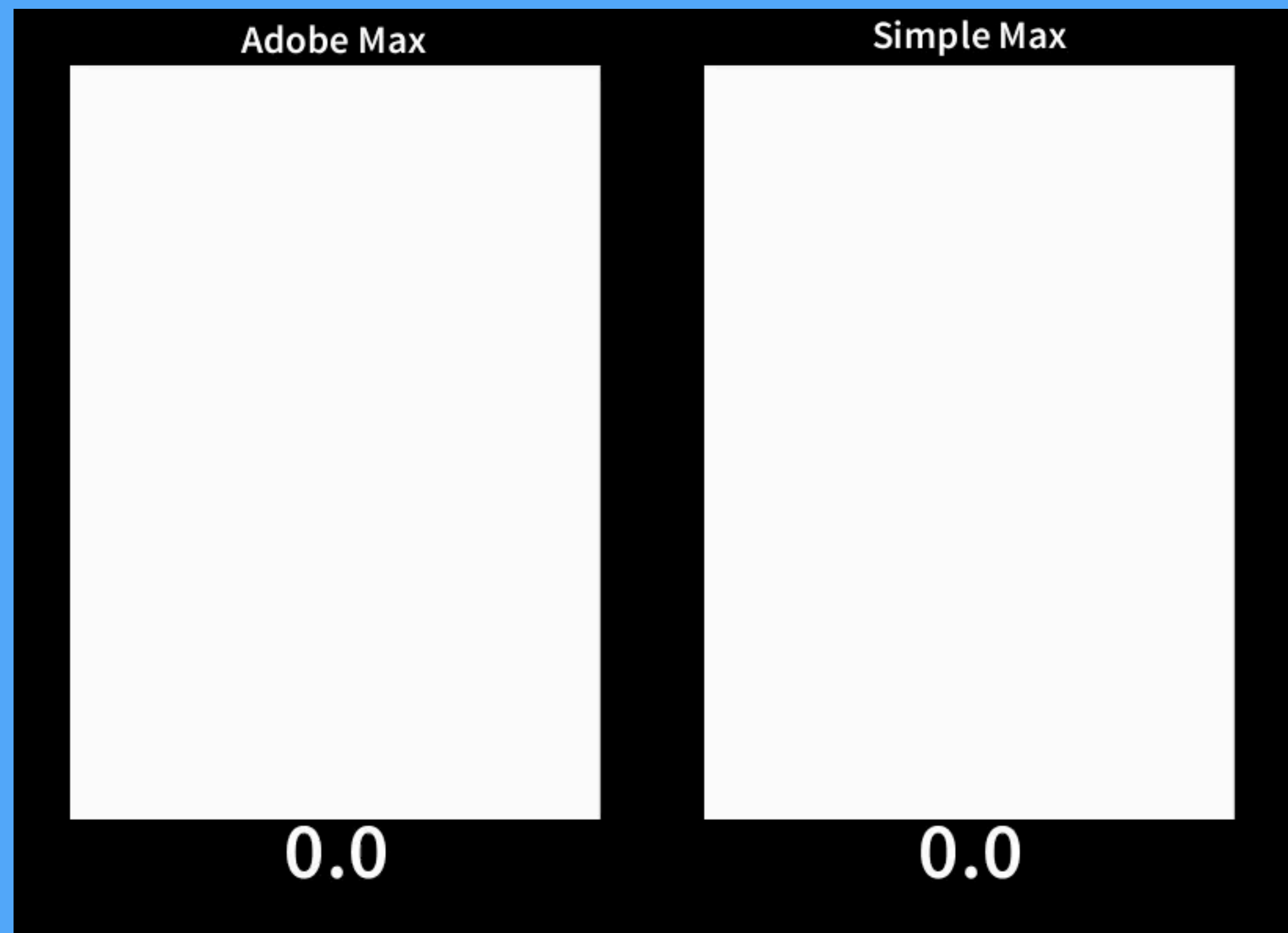
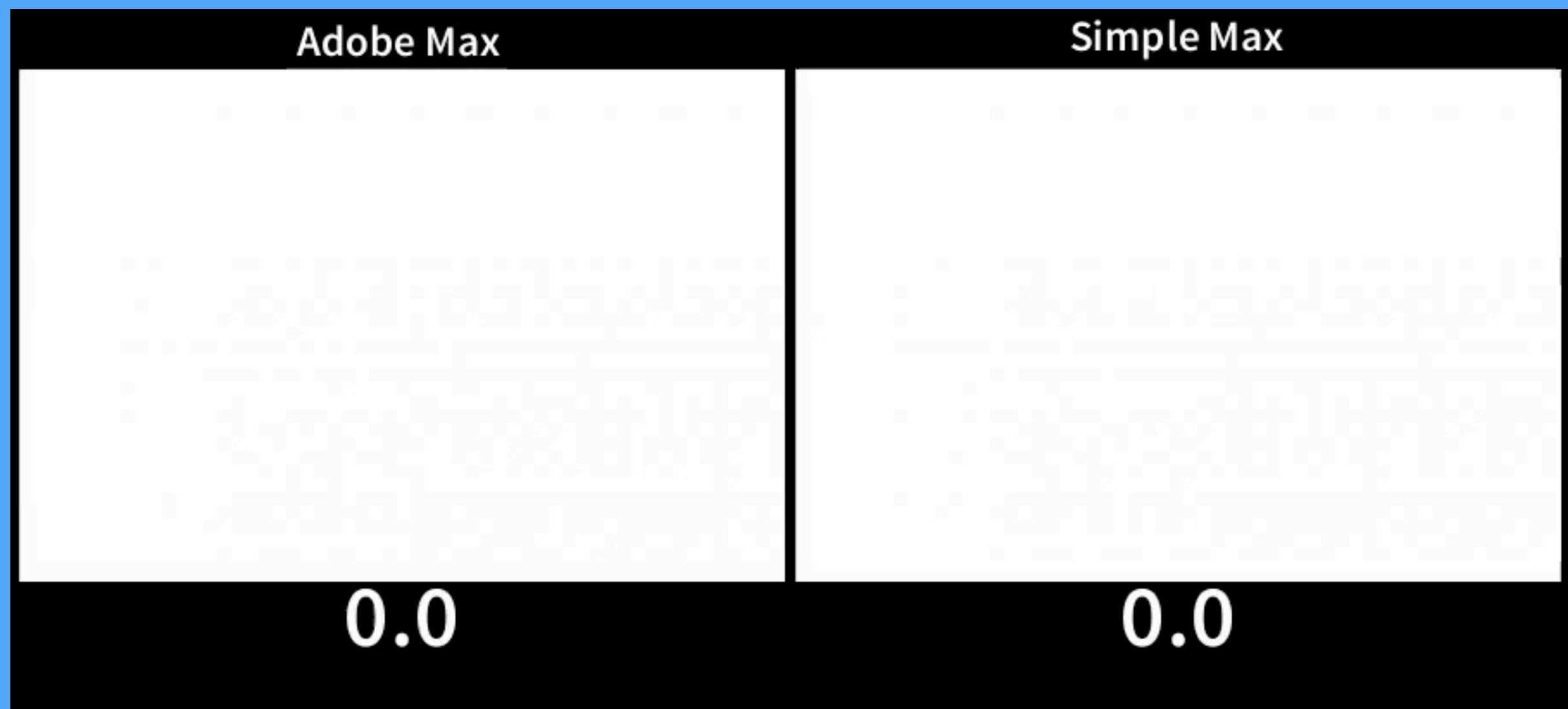
Speed Curve



SiteSpeed.io



Speed Tracker



~~CSS Grid Layout~~

~~Faster Websites~~

Offline / PWAs

Cool Sh*tuff

Offline / PWAs

PWA

- Provide an offline experience
- Prompt users to add your 'app' to the home screen
- Available through the app store
- Available literally by just visiting a website



Unable to connect to the Internet

Person 1

← → ↺

https://www.theguardian.com/info#1-across

☆ ≡

free

become a member

sign in

search

jobs

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the guardian

home > home

UK

world

politics

sport

football

opinion

culture

business

≡ all

Unable to connect to the Internet

In the meantime, how about a quick crossword?

Quick crossword No 14,188

1	A	L	2	B	I	3	O	N		4		5		6		7
				I				8								
9				N						10						
				C												

Across

1

Poetic name for Britain (6)

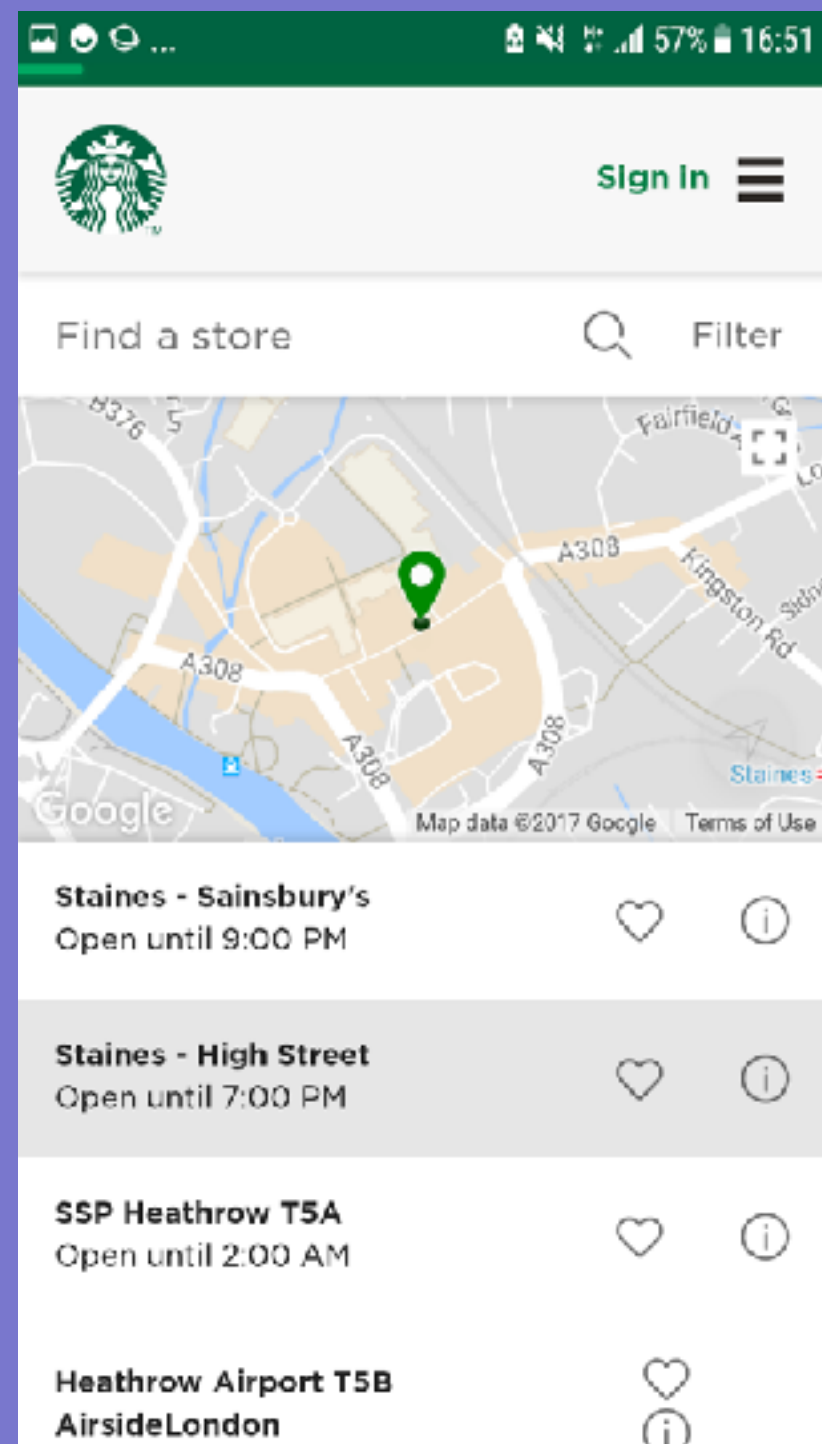
4

Unpowered aircraft (6)

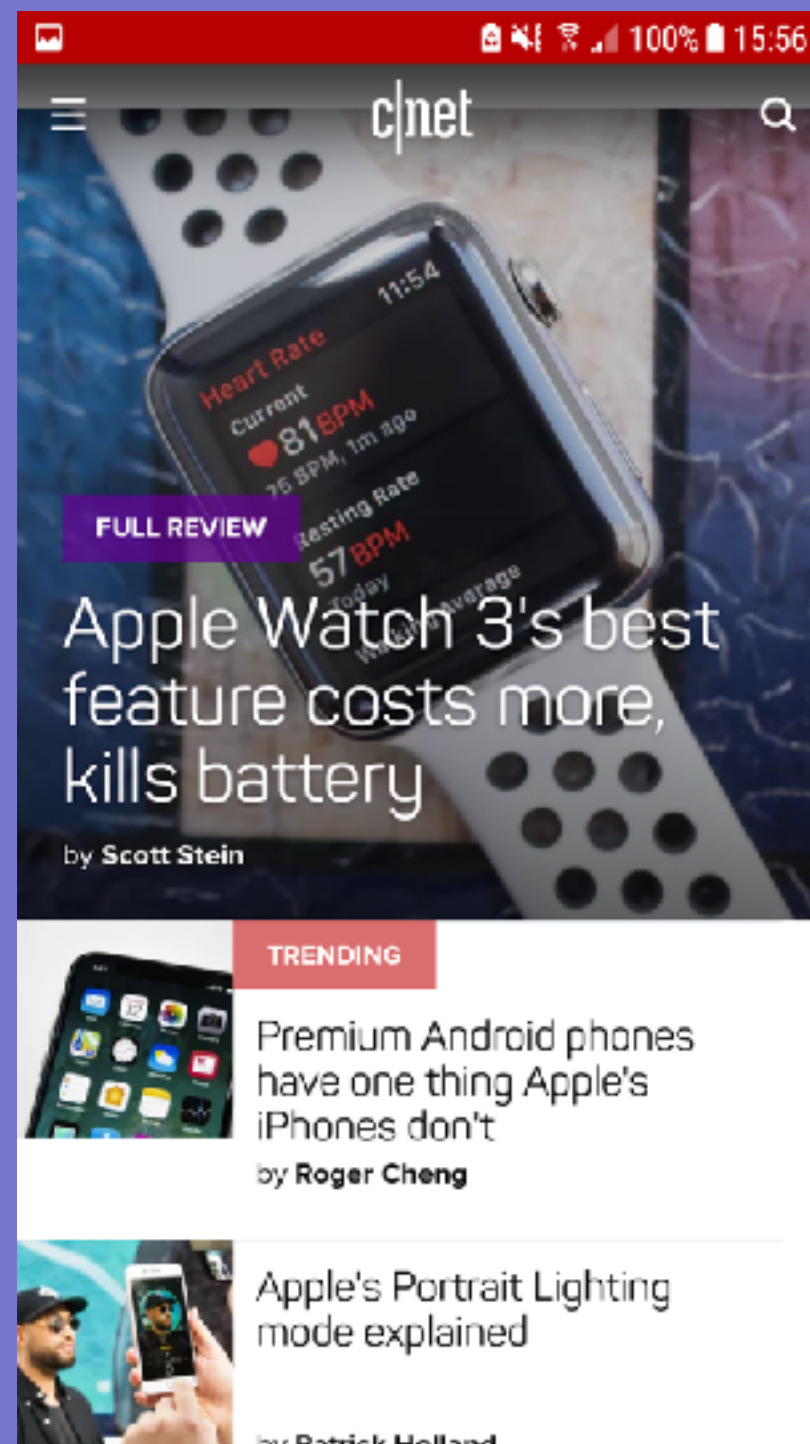
9

British royal house from 1714 (7)

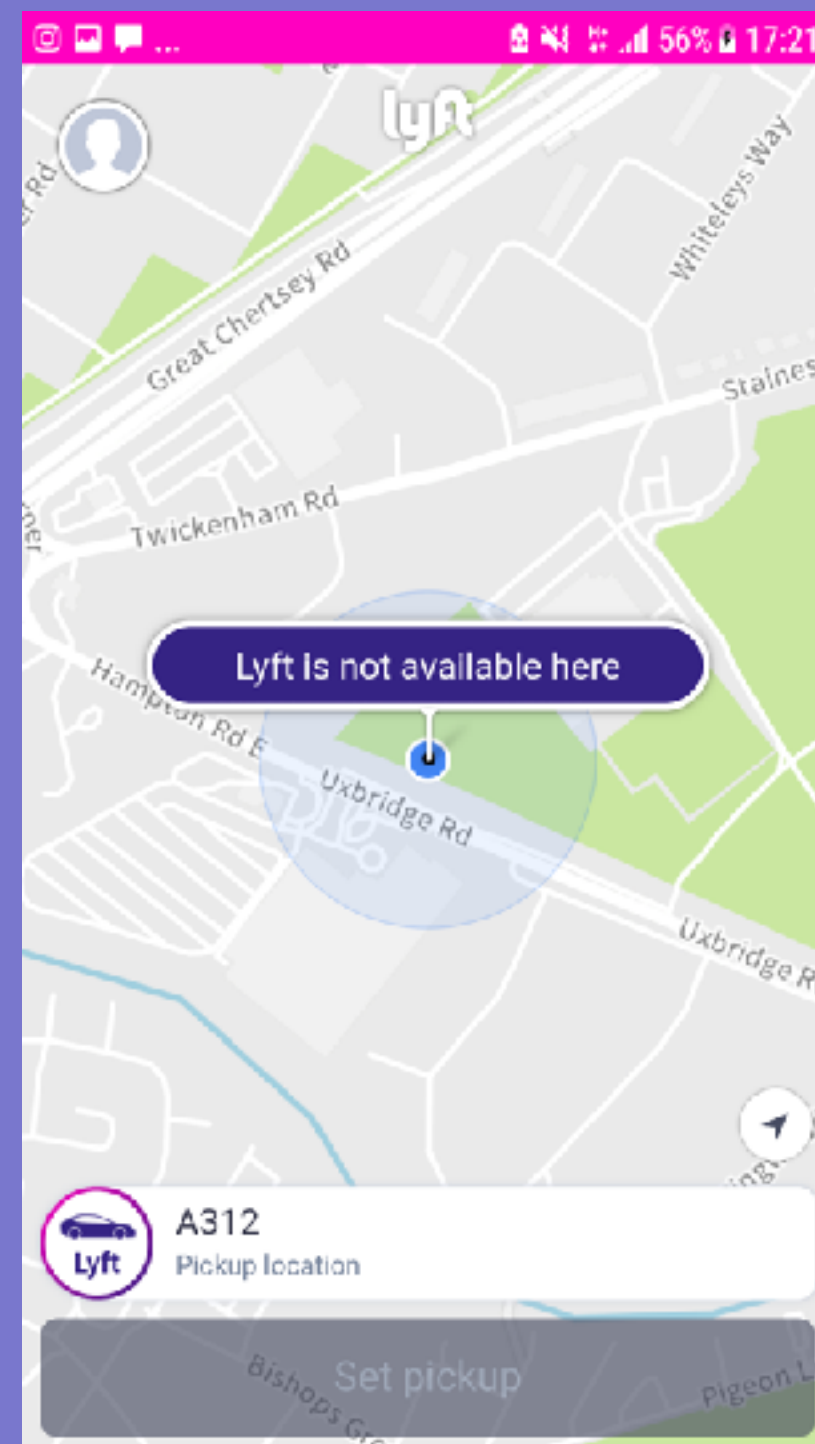
Companies using PWAs



Starbucks



Cnet



Lyft



FT

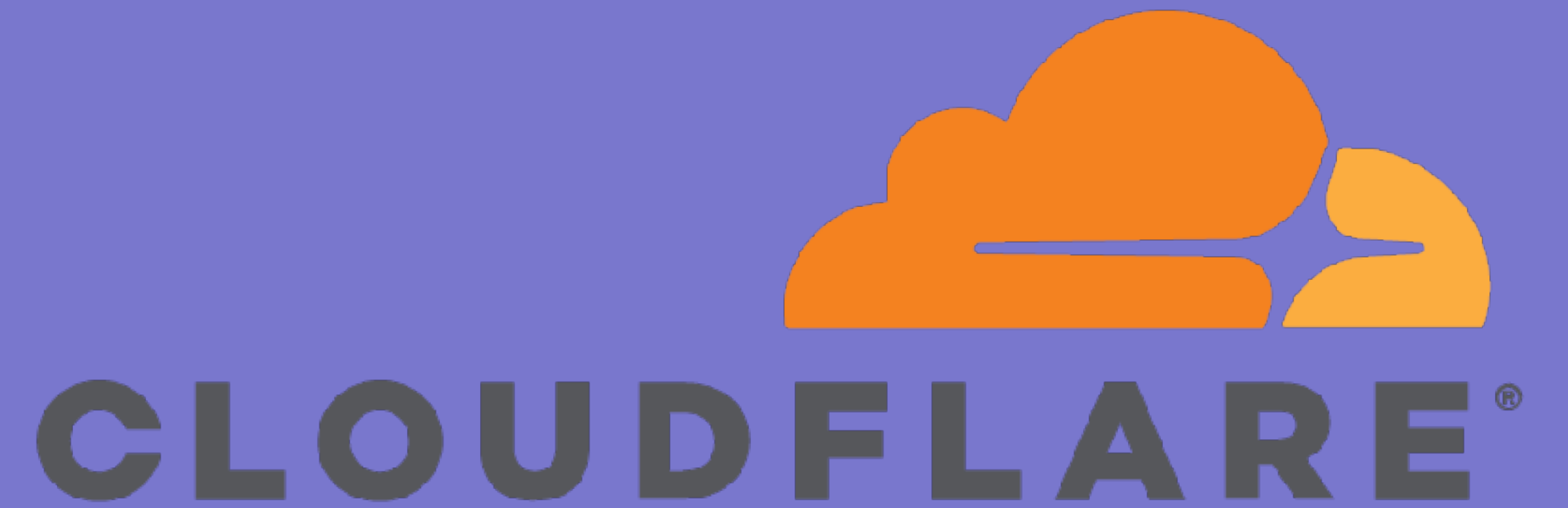


Twitter



NASA

Step 1: HTTPS

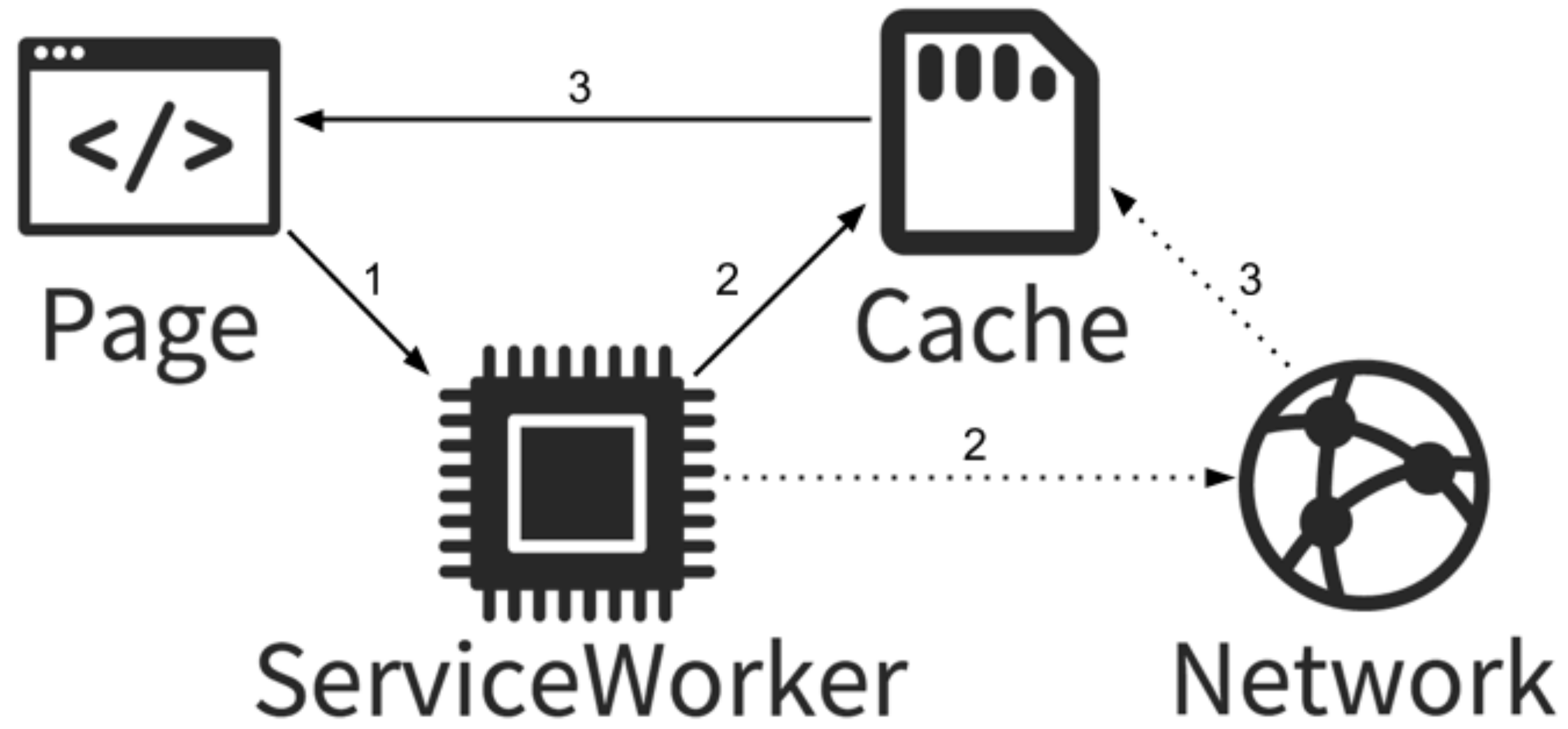


Step 2: manifest.json

Step 2: manifest.json

```
{
  "short_name": "AdobeMax",
  "name": "Adobe Max 2017 Conference",
  "icons": [
    {
      "src": "launcher-icon-1x.png",
      "type": "image/png",
      "sizes": "48x48"
    },
    {
      "src": "launcher-icon-2x.png",
      "type": "image/png",
      "sizes": "96x96"
    },
    {
      "src": "launcher-icon-4x.png",
      "type": "image/png",
      "sizes": "192x192"
    }
  ],
  "start_url": "index.html?launcher=true"
}
```

Step 3: Add a `serviceworker.js`



brieferhistoryoftime.com

adobemax.simplethin.gs

Service Workers - WD

Method that enables applications to take advantage of persistent background processing, including hooks to enable bootstrapping of web applications while offline.

responsivedesign.is	0%	+	56.94%	=	56.94%
Global	0%	+	60.7%	=	60.7%
U.K.	0%	+	58.1%	=	58.1%

Current aligned	Usage relative	Date relative	Show all						
IE	Edge *	Firefox	Chrome	Safari	Opera	iOS Safari *	Opera Mini *	Android Browser *	Chrome for Android
			37						
			39						
		35	40						
		36	41	5.1					
		37	42	7.1					
		38	43	8		7.1			
11	14	49	54	10	41	10	all	53	53
		50	55	TP	42				
		51	56		43				
		52	57						

~~CSS Grid Layout~~

~~Faster Websites~~

~~Offline / PWAs~~

Cool Sh*tuff

Cool Sh*tuff

Call us: 0800 108 8824 Email: info@ellipseenergy.co.uk

Menu 



Who we are

A leading **provider of energy efficiency services**, Ellipse Energy is at the heart of **creating a more energy efficient, comfortable and sustainable**

Call us: 0800 108 8824 Email: info@ellipseenergy.co.uk

Menu 



Who we are

A leading **provider of energy efficiency services**, Ellipse Energy is at the heart of **creating a more energy efficient, comfortable and sustainable**



```
<meta name="viewport"  
content="width=device-  
width, initial-scale=1.0,  
viewport-fit=cover">
```


Call us: 0800 108 8824 Email: info@ellipseenergy.co.uk

Menu 



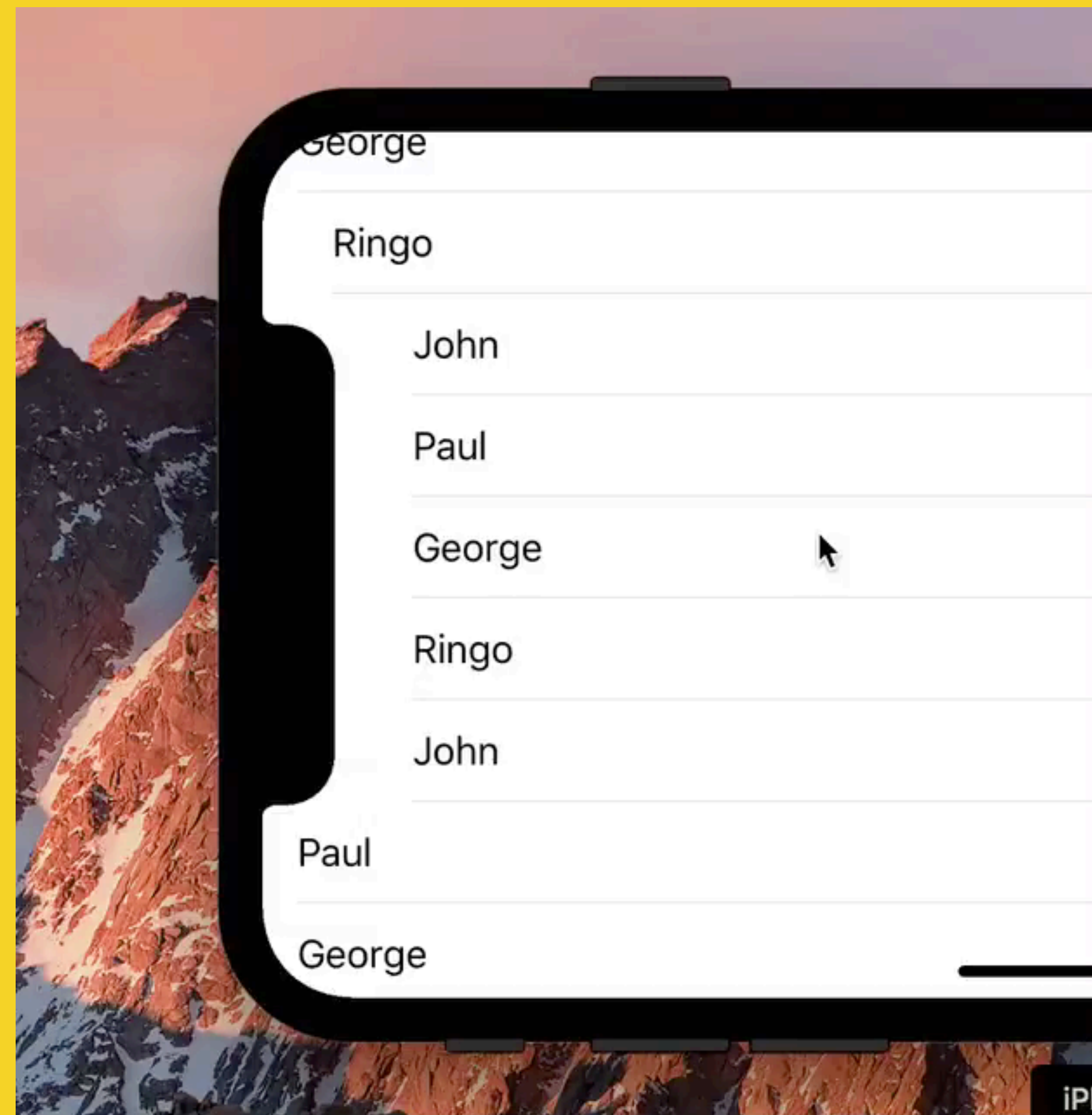
Who we are

A leading **provider of energy efficiency services**,
Ellipse Energy is at the heart of **creating a more
energy efficient, comfortable and sustainable
environment** for all our clients.

iPhone X - iOS 11.0 (15A372)

```
padding: constant(safe-area-inset-top)  
constant(safe-area-inset-right) constant(safe-  
area-inset-bottom) constant(safe-area-inset-  
left);
```

<https://drafts.csswg.org/css-round-display/#viewport-fit-descriptor>



Web VR



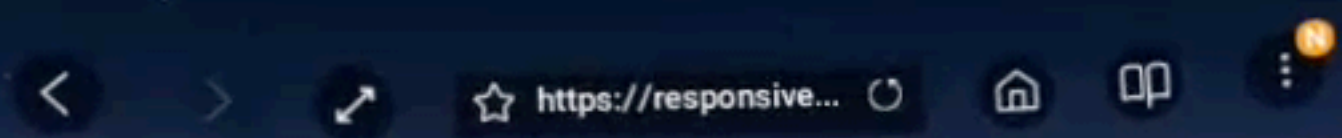
Hologram

All-in-one WebVR creation.

GREAT! LET'S GO!

hologram.cool

Samsung Internet



https://responsive...

Tabs (8)

red media

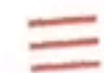
leo history

My Files

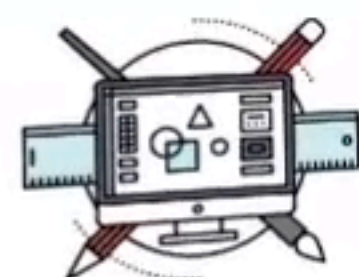
ET MODE



EXPLORE



Learn & Improve



The reasons you should move across to responsive design continues to grow. It saves you time, it saves you money, and best of all enables your user to access your content the way they love.

EXPLORE MORE

Be Inspired

Quick access



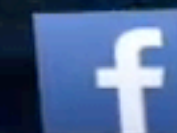
Samsung VR



Tips.

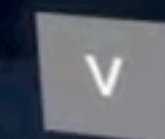


Youtube

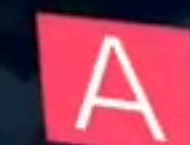


Facebook

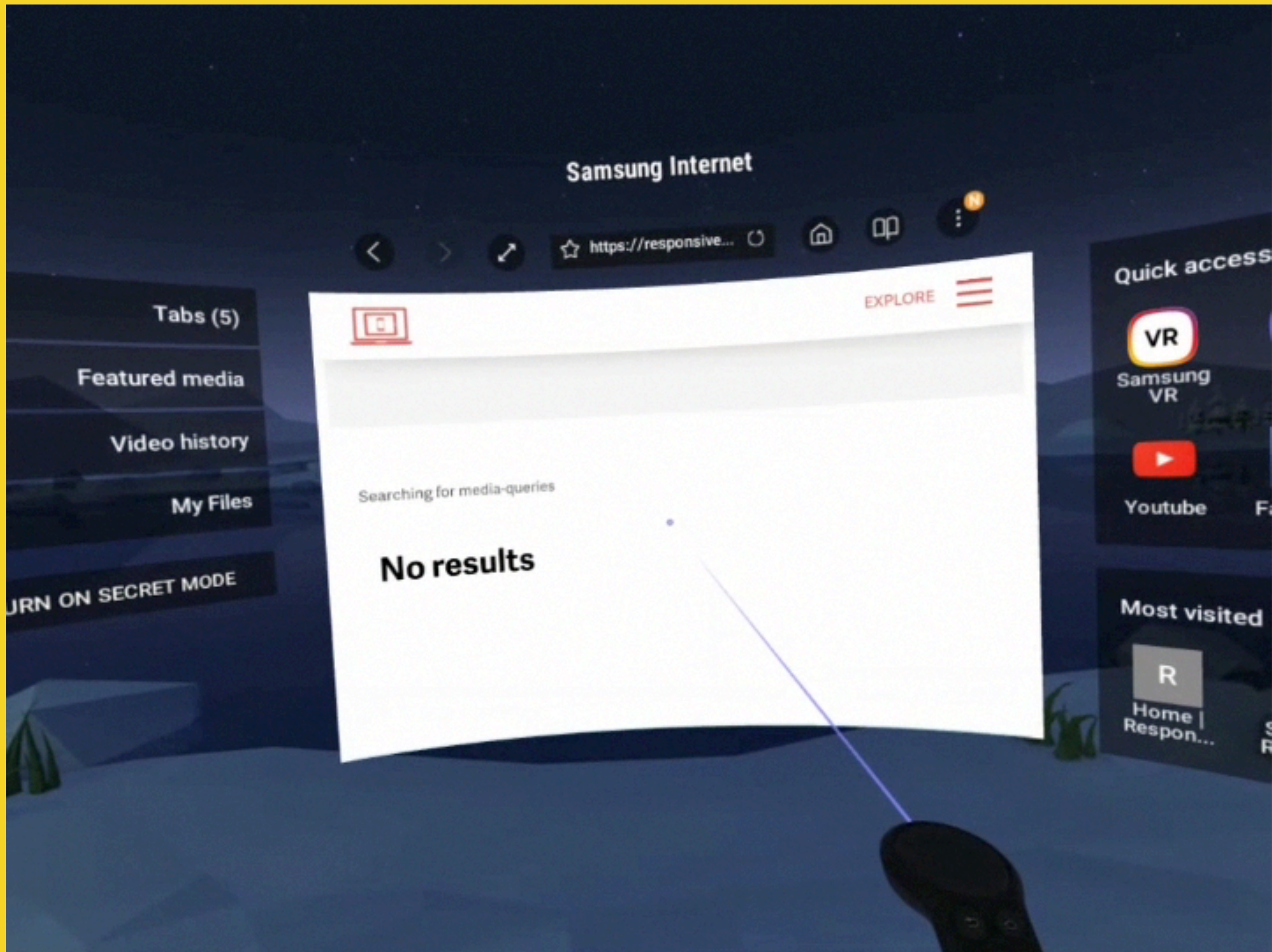
Most visited



VR for AA



Hello WebVR...





<https://archilogic-com.github.io/aframe-gblock/>





@joshcarpenter

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Radio

News

Sports

Music

Arts

Local

Search



LIVE 15:50, OCT 19

Celebration in Egypt as
Morsi declared winner

Tahrir Square, Cairo

Egypt
30.04°N, 31.23°W



BREAKING California aftershocks continue



Grand jury testimony begins in McDonnell case



Ro

@joshcarpenter

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LIVE 15:50, OCT 19

Celebration in Egypt as
Morsi declared winner

Tahrir Square, Cairo

Egypt
30.04°N, 31.23°W



BREAKING

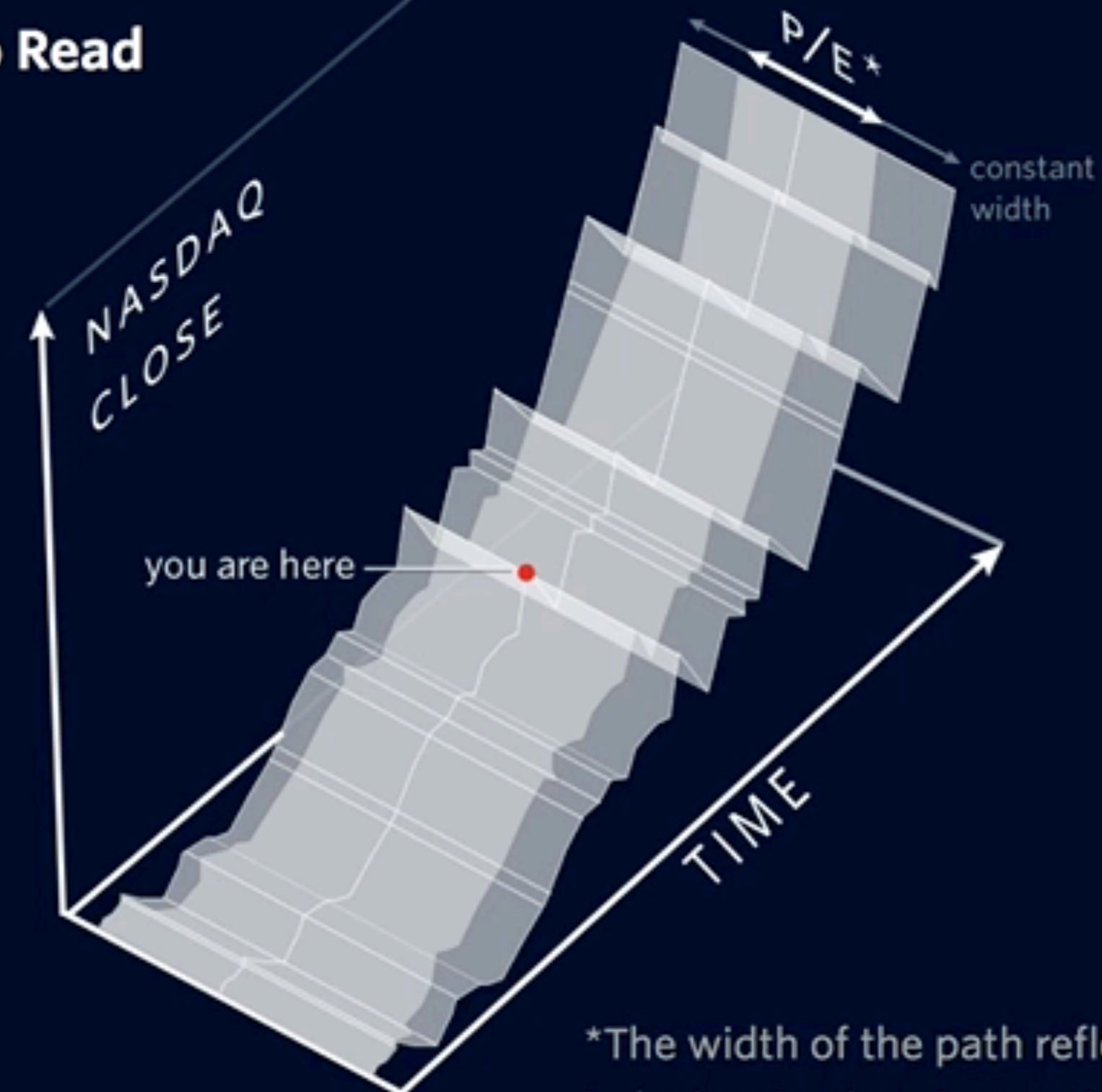
California aftershocks continue

Grand jury testimony begins in McDonnell case

Ro

@joshcarpenter

How to Read



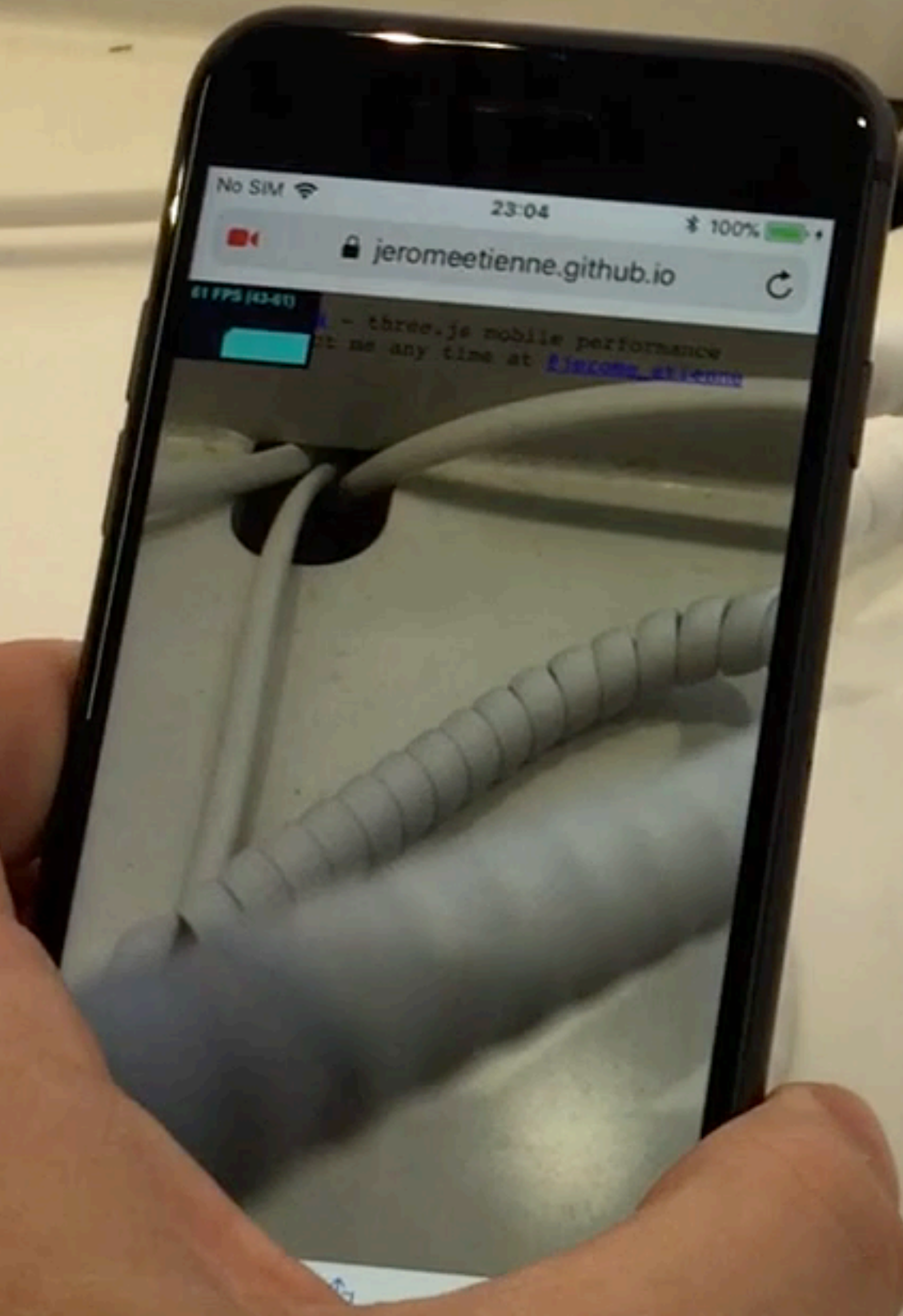
*The width of the path reflects the index's price/earnings ratio, with a narrower path reflecting higher share prices relative to earnings. A narrower path indicates a "bubble."

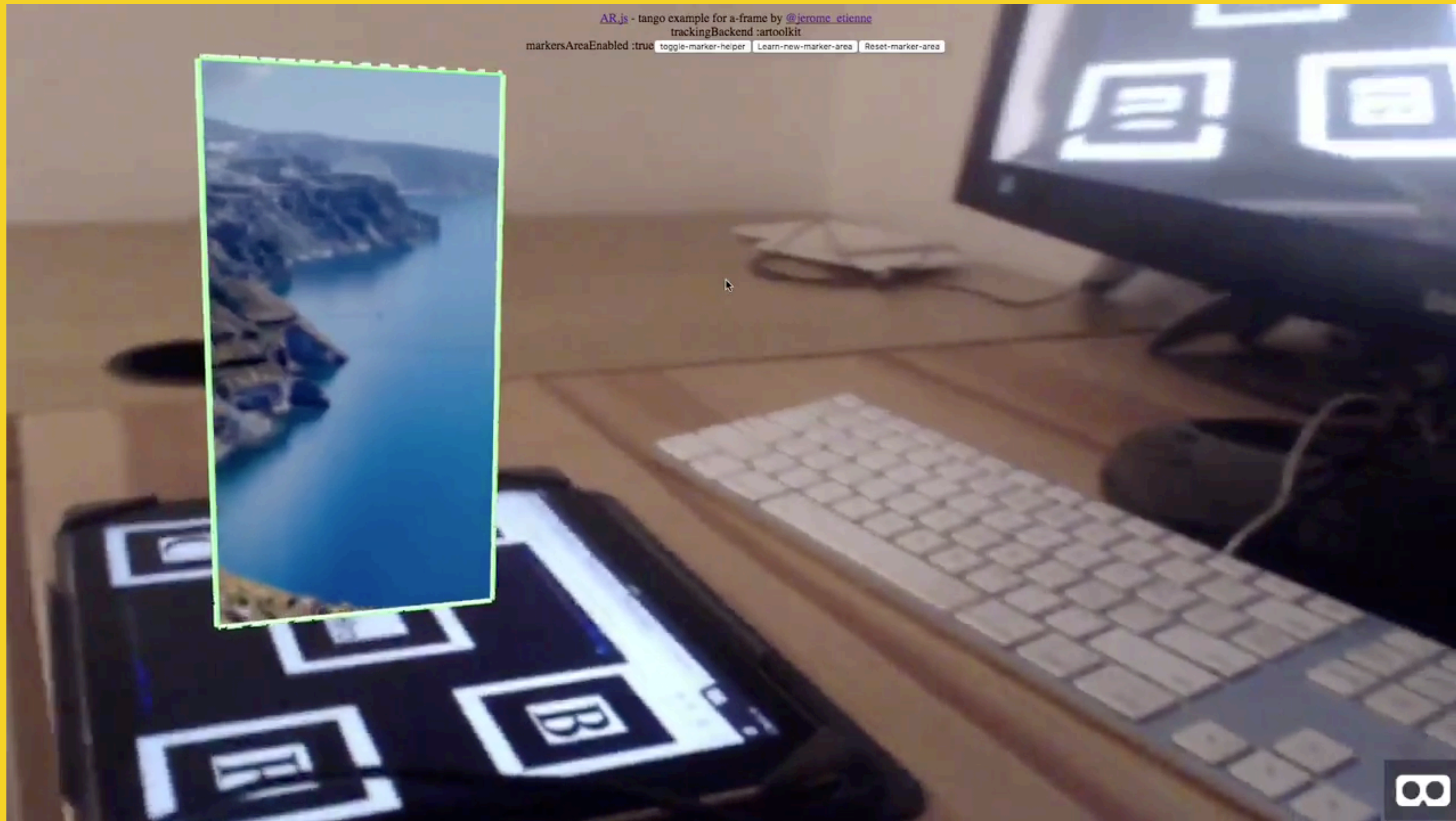
BACK

BEGIN

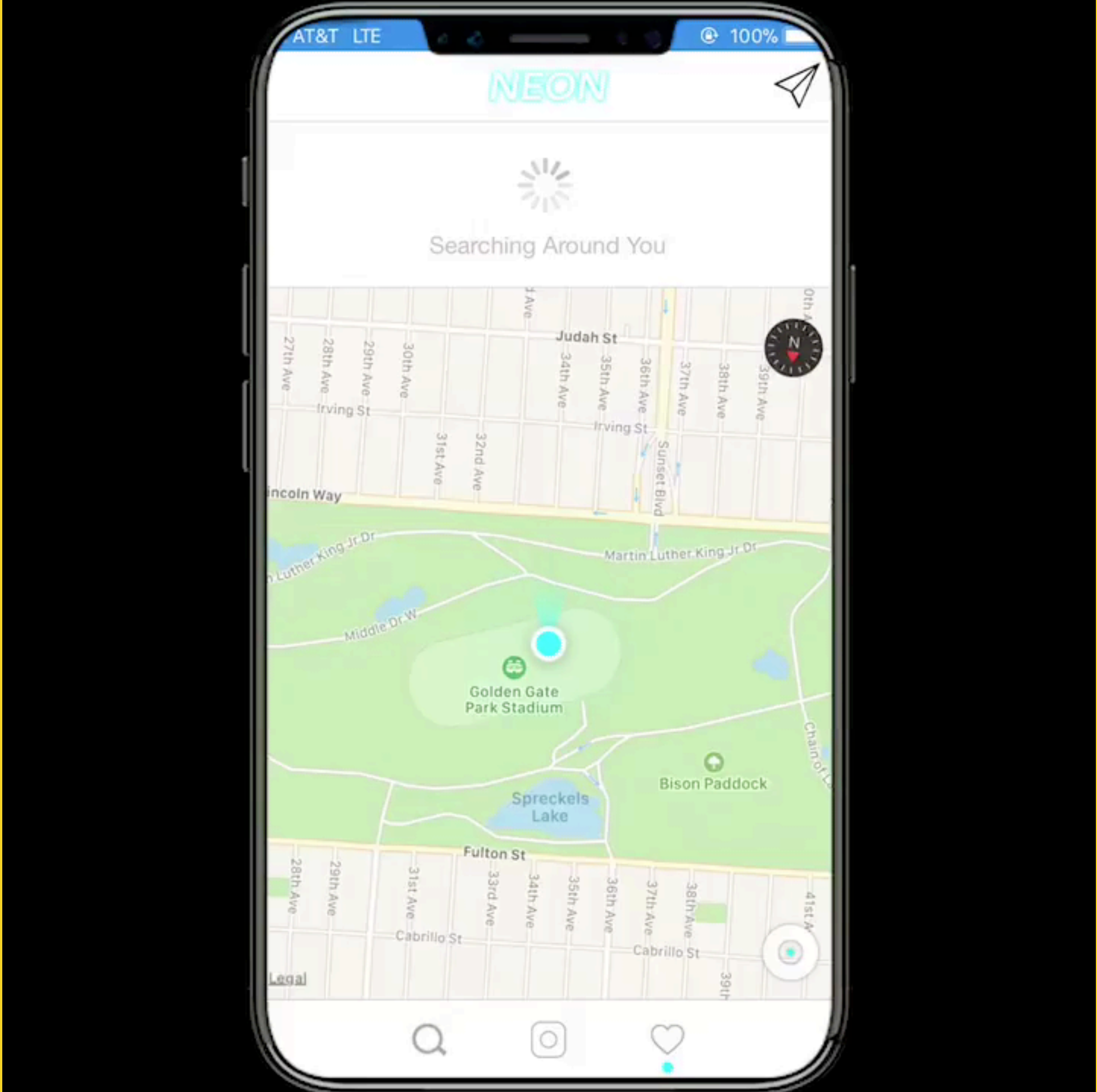


Web AR





https://twitter.com/jerome_etienne/status/893217730517749760



CSS Media Queries 5

@media (light-level: *variable*)

normal | *dim* | *washed*

@media (light-level: *variable*)

```
@media (light-level: normal) {  
  p { background: url("texture.jpg"); color:  
#333 }  
}  
@media (light-level: dim) {  
  p { background: #222; color: #ccc }  
}  
@media (light-level: washed) {  
  p { background: white; color: black; font-  
size: 2em; }  
}
```

@custom-media: **name** [media-
query]

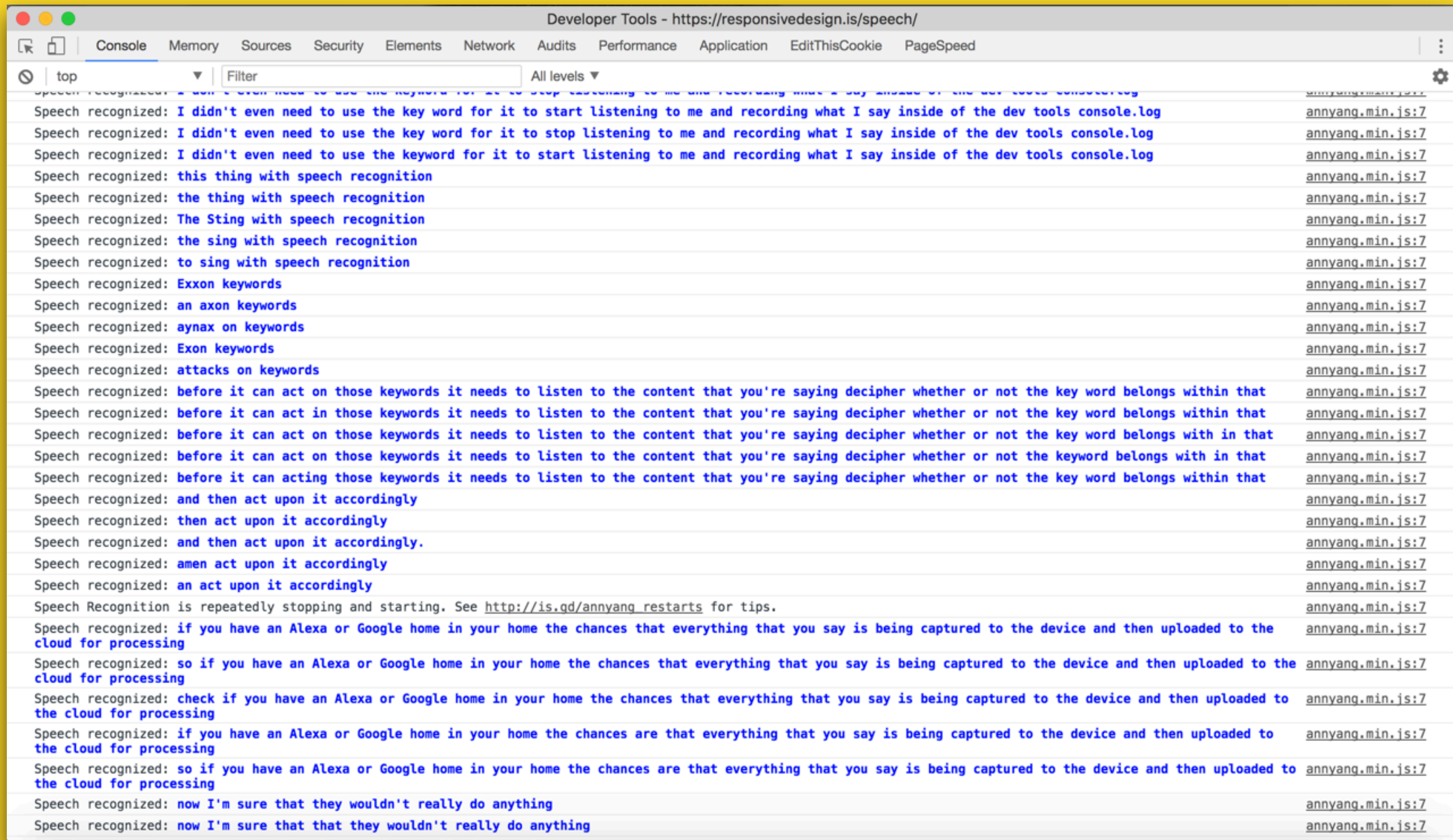
@custom-media: **name** [media-query]

```
@custom-media --big-screens(min-width: 100em);  
@custom-media --dark(light-level: dim);
```

```
@media (--big-screens) {  
    /* big screen styles here */  
}  
  
@media (--big-screens) and (--dark) {  
    /* special styles for when your on a big  
screen in the dark */  
}
```

Voice

Wanna see something scary as sh?t



Building Progressively

“Web design must mature and accept the developments of the past several years”

“The goal of web design is not merely to dazzle, but to deliver information to the widest audience.”

3.8 billion users

What will you create?

Thank you



- <https://responsivedesign.is>
- @justinavery / @reswebdes
- <https://maxtalk.simplethin.gs>

