



TIL
was die Stunde von CSS geschlagen hat, Teil 2½



TIL
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TIL
was die Stunde geschlagen hat, Teil 2



TIL
was die Stunde von CSS geschlagen hat, Teil 2½



TIL
was die Stunde geschlagen hat, Teil 3





Foto: Black Chitsulo auf Unsplash



Foto: Jiyeon Park auf Unsplash







50x70cm

60x90cm

Royal Observatory Greenwich



**THE SHEPHERD
24-HOUR GATE CLOCK**

This is one of the earliest chronometers, designed by John Shepherd, and was used by the Royal Observatory from 1825 to 1859. It was the first clock to be used for the purpose of time-keeping at the Royal Observatory. The clock is made of brass and is mounted on a brick wall.

THE TIME BALL

The Time Ball is a large ball of wood, which is used to mark the time. It is mounted on a brick wall and is used to mark the time. The ball is used to mark the time and is used to mark the time.



**ORDNANCE SURVEY
BENCH MARK**

This is a bench mark, which is used to mark the time. It is mounted on a brick wall and is used to mark the time. The bench mark is used to mark the time and is used to mark the time.

**PUBLIC STANDARDS
OF LENGTH**

This is a public standard of length, which is used to mark the time. It is mounted on a brick wall and is used to mark the time. The public standard of length is used to mark the time and is used to mark the time.



CSS clock, vintage, Roman

24-hour CSS Clock, CSS prepro

CSS Clock, sibling-index(), sibli

three stripes

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codepen.io/gunnarbittersmann/pen/VwoeEpJ?editors=0100

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CSS clock, vintage, Roman numerals, single time custom property

Gunnar Bittersmann

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☁ Save

⚙ Settings

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HTML

CSS (SCSS)

```
52  /* preprocessor for convenience */
53  @for $i from 1 through 12 {
54    &:has(li:nth-of-type(#{ $i })) { --count: #{ $i } }
55    & li:nth-of-type(#{ $i }) { --index: #{ $i } }
56  }
57
58  & li {
59    font: 10cqw/1 'Alchemist', serif;
60    font-variant-numeric: proportional-nums lining-nums;
61    grid-column: 1;
62    grid-row: 1;
63    place-self: center;
64    text-align: center;
65    height: 100cqw;
66    padding: 3cqw;
67    --angle: calc(var(--index) / var(--count) * 1turn);
68    rotate: var(--angle);
69
70    &::marker {
71      content: counter(list-item, var(--style));
72    }
73  }
```

JS

Console

Assets

Comments

⌘ Keys

Last saved LESS THAN A MINUTE AGO

🔗

Delete

Add to Collection

🍴 Fork

Embed

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Share

HTML

- * **CSS (SCSS)**

```
54 ▾ /* preprocessor for convenience */
55 ▾ @for $i from 1 through 24 {
56     &:has(li:nth-of-type(#{ $i })) { --count: #{ $i } }
57     & li:nth-of-type(#{ $i }) { --index: #{ $i } }
58 }
59
60 ▾ & li {
61     font: 5cqw/1 'Alchemist', serif;
62     font-variant-numeric: proportional-nums lining-nums;
63     grid-column: 1;
64     grid-row: 1;
65     place-self: center;
66     text-align: center;
67     height: 100cqw;
68     padding: 3cqw;
69     --angle: calc(var(--index) / var(--count) * 1turn);
70     rotate: var(--angle);
71
72 ▾ &::marker {
73     content: counter(list-item, var(--style));
74 }
75 }
```



CSS clock, vintage, Roman num

24-hour CSS Clock, CSS prepro

CSS Clock, sibling-index(),

three stripes

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codepen.io/gunnarbittersmann/pen/myVpbJN?editors=0100

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CSS Clock, sibling-index(), sibling-count(), progressive enhancement

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❤

☁ Save

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⚙ Settings

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⌵

HTML

CSS

64

65

66

67

68

69

70

71

72

73

74

75

--angle: calc(sibling-index() / sibling-count() * 1turn);

rotate: var(--angle);

&::marker {

content: counter(list-item, var(--style));

@supports not (order: sibling-index()) {

content: '▼';

}

}

}

}

}

⚙

⌵

⚙

⌵

⚙

⌵

JS

Console

Assets

Comments

⌘ Keys

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CSS Clock, sibling-index(), si X

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CSS Clock, sibling-index(), sibling-count(), progressive enhancement
Gunnar Bittersmann

Save Settings

HTML

CSS

64 --angle: calc(sibling-index() / sibling-count() * 1turn);

65 rotate: var(--angle);

66

67 &::marker {

68 content: counter(list-item, var(--style));

69

70 @supports not (order: sibling-index()) {

71 content: '▼';

72 }

73 }

74 }

75 }

JS

Console

Assets

Comments

Keys

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Delete

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Fork

Embed

Export

Share

three stripes

codepen.io/gunnarbittersmann/pen/OPyeaqw?editors=0100

three stripes

Gunnar Bittersmann

HTML

CSS

JS

```
1 * { box-sizing: border-box }
2 :root { color-scheme: light dark }
3
4 ul {
5   list-style: none;
6   padding-inline: 0;
7   width: 6rem;
8   rotate: 60deg;
9 }
10
11 li {
12   height: 2rem;
13   background: linear-gradient(currentColor 75%, transparent 0);
14   margin-left: calc(sibling-index() * .4rem);
15   margin-right: calc(sibling-index() * 2rem/sqrt(3));
16   border-bottom-right-radius: calc(2rem/sqrt(3)) 2rem;
17   corner-shape: bevel;
18 }
19
```



Console

Assets

Comments

⌘ Keys

Last saved LESS THAN A MINUTE AGO

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Fork

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Progressive enhancement
is an escalator
that becomes stairs.



Graceful degradation
is building a lift,
then having to add stairs.

— Andrew Wight



Fotos: Gunnar Bittersmann

I like an escalator because
an escalator can never break,
it can only become stairs.
You would never see an
'Escalator temporarily
out of order' sign, just an
'Escalator temporarily stairs.
Sorry for the convenience.
We apologize for the fact
that you can still get up there.'

— Mitch Hedberg



Fotos: Gunnar Bittersmann

Es ist ein verbreiteter Irrglaube, dass progressive enhancement heißt, seine Zeit in alte Browser zu stecken – das Gegenteil ist der Fall. Die Grundfunktionalität zu erstellen dauert nicht allzu lange. Wenn man das getan hat, kann man seine Zeit damit verbringen, mit den neusten und großartigsten Browsertechnologien zu experimentieren; sicher in dem Wissen, dass selbst wenn diese noch nicht weitgehend unterstützt werden, man den Fallback ja bereits hat.

— Jeremy Keith



Der Schlüssel zu diesem Ansatz der Webentwicklung ist die Erkenntnis, dass es nicht ein einziges Nutzerinterface gibt – es kann viele leicht verschiedene Interfaces geben, abhängig von den Eigenschaften und Fähigkeiten des jeweiligen Browsers und Gerätes zum jeweiligen Zeitpunkt. Und das ist auch völlig in Ordnung. Webseiten müssen nicht in jedem Browser gleich aussehen.

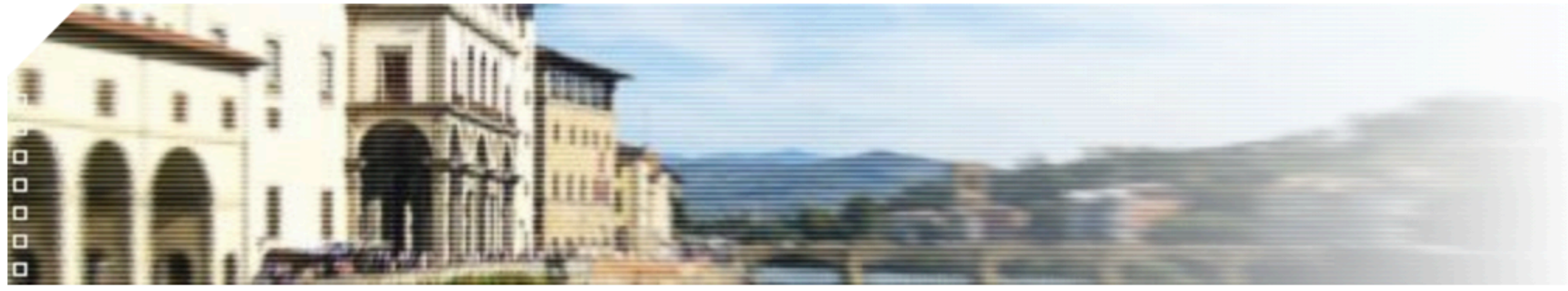
— Jeremy Keith



Wenn man das so akzeptiert, ist das ein wahrhaft befreiender Gedanke. Anstatt seine Zeit mit dem Versuch zu verbringen, Webseiten in den verschiedensten Browsern gleich aussehen zu lassen, kann man seine Zeit darin investieren sicherzustellen, dass die Kernfunktion dessen, was man baut, überall funktioniert, und gleichzeitig in fähigeren Browsern die bestmögliche Nutzungserfahrung zu bieten.

— Jeremy Keith





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Responsive Enhancement

December 9th, 2014

This article first appeared in 24 Ways, the online advent calendar for geeks.

24 Ways has been going strong for ten years. That’s an aeon in internet timescales. Just think of all the changes we’ve seen in that time: the rise of Ajax, the explosion of mobile devices, the unrecognisably-changed landscape of front-end tooling.

Tools and technologies come and go, but one thing has remained constant for me over the past decade: progressive enhancement.

Progressive enhancement isn’t a technology. It’s more like a way of thinking. Instead of thinking about the specifics of how a finished website might look, progressive enhancement encourages you to think about the fundamental meaning of what the website is providing. So instead of thinking of a website in terms of its ideal state in a modern browser on a nice widescreen device, progressive enhancement allows you to think about the core functionality in a more abstract way.

Once you’ve figured out what the core functionality is—adding an item to a shopping cart, or posting a message, or sharing a photo—then you can enable that functionality in the simplest possible way. That usually means starting with good old-fashioned HTML. Links and forms are often all you need. Then, once you’ve got the core functionality working in a basic way, you can start to enhance to make a progressively better experience for more modern browsers.

About this site

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

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A LIST APART

A Dao of Web Design

by [John Allsopp](#) · April 07, 2000

Published in [Accessibility](#), [CSS](#), [Layout & Grids](#), [Typography & Web Fonts](#)

What Zen was to the 70’s (most famously with motorcycle maintenance), the *Tao Te Ching* was to the 90’s. From Piglet and Pooh to Physics and back, many have sought sense in applying the *Tao Te Ching* to something (the *Tao of Physics*), or something to the *Tao Te Ching* (the *Tao of Pooh*). It can be a cheap trick, but lately it has struck me that there is more than a little to be understood about web design by looking through the prism of the Tao.

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A Book Apart:
Brief books for people who make websites.

Daoism is a philosophy, like Buddhism, a way of living, of being in the world, which stems from a text of great antiquity, the *Tao Te Ching*, whose 81 “chapters” enigmatically sweep across human experience, but with a strong common theme, that of harmony.

For the last couple of years, for better or worse, my life has revolved more than a little around style sheets. I write software, tutorials, and guides for them; I’ve answered too many questions to count about them on newsgroups and via email; I’ve fought for their adoption with [The Web Standards Project](#). And slowly I’ve come to understand web design entirely differently because of them, and to see a strong association between design and the Tao.

What I sense is a real tension between the web *as we know it*, and the web *as it would be*. It’s the tension between an existing medium, the printed page, and its child, the web. And it’s time to really understand the relationship between the parent and the

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Translations

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A person in silhouette stands on a grassy hill at sunset, reaching up to release a cluster of colorful balloons (red, blue, green, orange) into the sky. The background is a soft, hazy sky with the sun low on the horizon, creating a warm, golden glow. The person is wearing a cap and athletic wear.

**“ The journey begins by
letting go of control,
and becoming flexible.**

**John Allsopp
Dao of Web Design**