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200th issue special

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Special guest editor
Matt Mullenweg

The king of CSS speaks
Eric Meyer



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“Flash is dead,
so let’s build a
better internet”
Patrick Van Kann, R/GA





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Special Guest editor Welcome to 200!

THE WEB DESIGNER MISSION

“To be the most accessible and inspiring voice for the industry, offering cutting-edge features and techniques vital to building future-proof online content”



Matt Mullenweg

The web is a first-class development platform



Web Designer magazine started in 1997 when the hot topics were searching with AltaVista, Dynamic HTML, and HotWired WebMonkey was hand-coded with bbEdit. I was in middle school. 200 issues later, an impressive feat for any publication, and the names and the technologies

have changed, but the passion that designers and developers have for creating the web as a craft is the same (and WebMonkey now uses WordPress).

Today the web has become a first-class development platform. Forget about nudging single-pixel GIFs and abusing tables – that’s in the past – today you can build an app with open-source tools and there are almost a billion people a click away. There’s never been anything like that in the history of our species, but what are you going to do with it?

With great power comes great responsibility, especially for testing. You’ll notice a good chunk of the carefully-assembled 200 must-have tools starting on [page 44](#) are either dedicated to testing your creation,

like Firebug and Browsershots, or libraries and services that normalise cross-platform differences like Twitter Bootstrap, Typekit, jQuery, and Modernizr. I’m honoured to be included in the list with WordPress, as well as being the guest editor for this issue.

Although there’s much more to be excited about this issue, I have to mention the five questions with Eric Meyer starting on [page 42](#). This is a special delight for me because Eric (and his css-discuss list) were my first introductions to modern web design. I had read Zeldman’s *Taking Your Talent to the Web* and started to dabble, but still struggled with CSS layouts. I posted a question to css-discuss one hot August day from Houston, and within a few hours Mr Meyer himself had replied – helping me bottom-align an image in a block element, thereby setting off a chain of events that led to me being passionate about web standards, meeting Eric at SXSW about a year later, and starting WordPress. I don’t think I’ve said it before, so: thank you, Eric. It’s a story to keep in mind next time you find yourself helping someone with a tech-related issue...

Matt Mullenweg

Highlight



We mustn’t put our eggs in one basket with one software solution

Web Designer takes the short hop over the English Channel to Paris to talk to French web architects Soleil Noir. They reveal a love of Flash and coffee, and how they keep their creative integrity by not doing sales strategies. [Page 36](#)

“Today you can build an app with open-source tools and there are almost a billion people just a click away”

Turn over to the contents to discover what’s going to get you excited this issue...

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This issue's panel of experts

Welcome to that bit of the mag where we learn more about the featured writers and contributors...



Matt Mullenweg

An exclusive insight to the past, present and future of WordPress

The WordPress co-founder not only takes the helm as guest editor for our special 200th issue but he also gives us an exclusive insight to the past, present and future of WordPress. To top it all off he recommends a host of WordPress tools and themes plus his favourite third-party apps. **Page 20**



Sam Hampton-Smith



Sam loves getting the most out of HTML and CSS. This month he creates a real-time friend-finder app. In part one of his tutorial he uses HTML5's geolocation API to grab, share and update your position using OpenStreetMap. **Page 68**



Louis Lazaris



Louis writes regularly for a number of top design blogs, including his own site Impressive Webs. In this issue's lead feature he unveils a collection of some of the best tools on the web that every designer needs in their arsenal. **Page 44**



Louis Simoneau



Louis slings Ruby on Rails for Flippa, and hosts the SitePoint podcast. This issue he has a close-up look at Git and GitHub. He reveals how version control works and why designers need to be fully aware of these two very popular tools. **Page 82**

Matt Gifford



Matt Gifford is a lead RIA consultant developer and industry author, who specialises in ColdFusion, Flash and AIR development. This month he demonstrates how to build a URL shortener with Ruby and Sinatra. **Page 88**

Mark Shufflebottom



Mark Shufflebottom is the programme leader of BA (Hons) Digital Media Design at Bournemouth University. In this issue he tackles the art of creating an interactive 3D navigation system using the JavaScript rendering API WebGL. **Page 54**

Ben Frain



Ben Frain is a freelance front-end developer and tech writer. He is also the author of 'Responsive web design with HTML5 & CSS3'. This issue he tells us how to serve hi-res images to high definition displays such as the new iPad. **Page 58**

Thord Daniel Hedengren



Known as TDH for short, Thord is an author and freelance journalist, as well as a huge supporter of open-source software. He has written several books on WordPress and runs the Odd Alice web agency in Stockholm. **Page 62**

Pete Simmons



Pete is a digital marketing manager for Lionhead Studios. He specialises in front-end development, PHP and social APIs. This month Pete tackles the Facebook Graph API and shows how to integrate images and data into a website. **Page 92**

Got web skills?
We're always looking for the hottest web-design talent. Email webdesigner@imagine-publishing.co.uk with examples of your creative work

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Cutting-edge features, techniques and inspiration for web creatives

Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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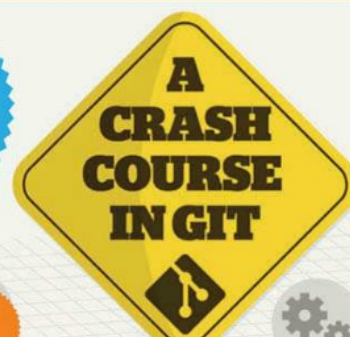
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Learn how to capitalise on geolocation technology with the first part of our new series

{web developer;}

Dedicated 14-page section offering features and tutorials for coders

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Discussing the hottest topics in the web-design world

If you have a creative project, new web product or great designer story, contact the editorial desk

 webdesigner@imagine-publishing.co.uk  @WebDesignerMag

15 years and counting

Web Designer first hit the shelves in 1997, when the web was a very different place. Here we take a journey through the evolution and revolution of web design

200 issues, 15 years and millions of lovingly crafted words. The lifespan of a magazine seldom reaches such a substantial figure, but **Web Designer** has undoubtedly achieved a significant milestone. And along the way there have been some seismic changes in web design across the board.

The world's first website is credited to Tim Berners-Lee, boasting the URL <http://info.cern.ch>. So back in December 1990, the internet had a population of one. By the end of 1991 the figure had risen to ten; at the close of 1992 it had reached 50, and a year later it had hit 623. Figures started to take a much bigger jump over the next couple of years. Indeed, by the end of 1994, websites had reached five figures, with just over 10,000. By the beginning of 1996 another milestone was reached as the 100,000 mark was passed. The growth in the intervening years has been massive – indeed, in less than ten years the web went from 100,000 to around 100 million, and in the last five years from 100 million to over half a billion.

Along the way technologies, techniques and trends have made huge strides in bringing the web to where it is today. HTML5, CSS3 and jQuery are the current ruling triumvirate of web design, but back in 1997 when **Web Designer** took its first steps into the market, things were a little different...

HTML has always been the major building block, but it was a different beast when HTML3 launched in 1995. HTML3 soon became HTML4 in 1997 and introduced a host of tags and recommendations that many have grown up with. The logical progression was HTML5, and almost ten years later a working draft was introduced. Semantic tags and a whole new set of APIs have made HTML more powerful than ever – and it's not even finished yet.



HTML's now constant companion – CSS – hasn't always been by its side. Page styling was once dominated by tables and nested tables, inline styling, Flash animation and a very small collection of system fonts. Even frames and framesets were popular, but looking back it's hard to think why. Building pages was a painful enough experience, and updating often proved even more irritating. If animation was needed, DHTML and Flash were the folks to call on. The lack of font support meant that graphics were still the key component for creating headline-grabbing text.

Thankfully, CSS revolutionised web design and unleashed the power of stylesheets. CSS had a plethora of plus-points, but as always browser support made sure that it would take a while to gain traction. The introduction of CSS3 has seen designers say goodbye to the old and hello to a new and much more powerful version of the styling language, one that is only now starting to fulfil its potential.

The new specifications, along with jQuery, have slowly pushed Flash to the wayside. Mobile is now as important – if not more important – than the desktop; indeed, mobile operating systems and tablet screens are now all part of the mix, making the current field of

web design and development – as well as the future – an incredibly exciting place to be. And, of course, **Web Designer** will be there to guide newcomers, enthusiasts and the experienced alike along the way. Here's to the next 200 issues!

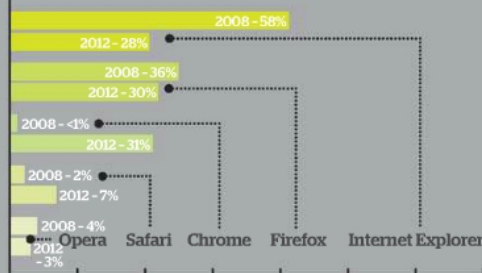
200 issues
15 years
250+ interviews
1,200+ tutorials
23,000+ pages
500+ features
19,258 followers

Battle of the browsers

Back in 2008, in Europe it was a straight fight between Internet Explorer and Firefox. IE was still top dog with Firefox the hot, up-and-coming contender. Opera and Safari were on an even keel.

Chrome was just a baby and SeaMonkey (remember that?) was making up the numbers. How times change...

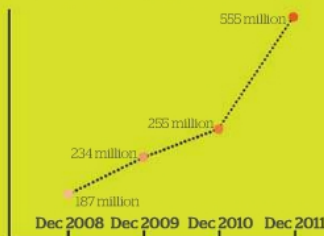
Source: gs.statcounter.com



The rise of the website

There are over half a billion registered names for websites, so potentially over half a billion websites. However, not every name is active. Active sites make up typically 25 or so per cent of the registered total. December 2011 saw 555 million websites, but only around 170 million were active, for example.

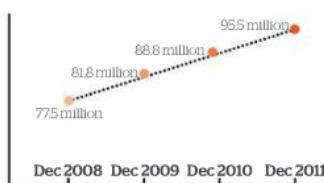
Source: www.pingdom.com



Dotcom still number one

There are nearly 100 million .com domain names registered in the world – a rise of almost 20 million in just three years. It's hard to believe that so many exist, but it does explain why it's so hard to get one!

Source: www.pingdom.com



COMMENT

Russell Barnes
Editor

“ I made the decision to work in computing and technology from a relatively young age, while the Internet was in its infancy. My thinking was simple – our demand for technology will never stop growing and neither will the career opportunities. It's proved to be the only sensible decision I've ever made. The industry as a whole is young, dynamic and bursting with creative vision and in no other area is this more true than in Web design. What the next 200 issues holds in terms of new web technologies is anyone's guess, but that's what brought me here in the first place – I can't wait to find out. ”



COMMENT

Steven Jenkins
Features Editor

“ 200 issues is an impressive feat, and while I haven't worked on every issue, I'm proud to say I have been associated with the magazine for nearly half of them. Imagine Publishing bought the rights to the Web Designer brand in 2005, and the mag has gone from strength to strength. Looking back it's staggering how far the web and web design have come in those few years. Flicking through a copy of 116 brings a wry smile to my face: the technologies have advanced beyond recognition, and design in general is far more sophisticated. It does make me wonder where we will be in another five or ten years: HTML6, CSS7, Dreamweaver 25, Firefox 100? Whatever happens, I am really looking forward to the future. ”



Web Designer posed the question: 'What year did you build your first website and does it still exist?' Here's a few of the replies from our dedicated band of followers...



@duskwebdesign

@WebDesignerMag 1998, and no it doesn't. Was for a blind users org I built for my final-year uni project. They've disbanded so site long gone



@changinghorizon

@WebDesignerMag Can't remember the year, but we're still proud of this one: <http://woodenfruits.com>



@create_oblivion

@WebDesignerMag 2001, my first portfolio site built with nested tables and a hideous Flash splash page! Thankfully it no longer exists



@seanlangweb

@WebDesignerMag First website that went online was 2007 and sadly it doesn't still exist because my hosting went down :(



@WeAreWebDesign

@WebDesignerMag 2007 and, painfully, yes; it looks embarrassingly awful now though!



@FotoLuna

@WebDesignerMag My first website: 1998. Doesn't exist any more – don't even have it backed up unfortunately

Stay at home designers

Is it time to make the switch to remote and home working? The facts show that businesses and individuals could both reap the rewards on offer

Design, by its very nature, is a profession that is typically performed in front of a screen with the designer sat at a desk. This scenario is the norm for agencies and offices across the globe.

The same scenario is one that can be applied to homes around the world. It is almost inevitable that most designers will have a very similar setup at home. An internet connection is almost guaranteed, a copy of the latest CS suite (or preferred tools) and a comfy chair will all make the grade. With all the necessary assets in place the next question is, 'why don't more of us work from home?' Is it the lack of intelligent company? The isolation of a home office?

Or is it that we simply cannot be trusted? On a more positive note, travel times will be immediately negated, overheads could be reduced, and more flexibility introduced to working practices.

Remote or home working is not a new scenario, but one that is gaining more ground as technology bridges the gap between the office and home. The recently departed Olympics were a great example of the practice in action.

The government advised London-based businesses to consider flexible working. It seems that their words were heeded, with around a third of businesses encouraging flexible working during the supposed Greatest Show on Earth™.

Cloud computing is one technology that helps bridge the gap between home and office. Andrew Gilbert, MD of cloud solution specialists Node4 said, "Cloud computing removes the need for executives to physically travel to their offices to meet with each other face-to-face, thus offering a perfect solution to businesses to ensure smooth operations."

This is just one face of home working, it also has a host of other benefits, as Gary David Smith of Prism Total IT Solutions pointed out, "Home working is more productive, greener and can save companies money."

For those who don't believe that workers will be as productive, the figures say

otherwise. British Telecom – one of the pioneers of home working in Britain – has 15,000 home workers among its 92,000 staff. They report that they have found home workers 20 per cent more productive than office based staff, less likely to take days off due to illness, and save the company about £6,000 each every year in business expenses.

Taking a slight side-step, a report from online employment specialists Elance reveals record-breaking growth in online work, with earnings and job opportunities far outpacing the traditional employment economy. It seems there are plenty of pluses for working at home and online, so why isn't it happening on a big scale?

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Zinio provides the apps (qb.zinio.com/apps/index.jsp) needed to get the best on-screen reading experience, while **Web Designer** provides the unmissable content.



Who delivers the fastest CDN for jQuery?

Choosing the right content delivery network can ensure best performance

A report from Pingdom (bit.ly/NLFHfE) has revealed that the most commonly used, and free, hosts of jQuery – Google, Microsoft, and Media Temple – have proved reliable, but with inconsistent performance.

To evaluate the networks, Pingdom performed tests from multiple locations across Europe and North America, once per minute, around the clock, over 30 days. The results found that all three offered excellent availability, but that wasn't the case for performance. For sites that don't use HTTPS or secure servers, Media Temple was by far the fastest. Google came a close second in Europe but lagged behind in North America. For HTTPS sites Google was the fastest in Europe, with Google and Microsoft similar in North America. Finally, Microsoft was deemed the worst performer in Europe, but on a par with Google in North America overall.



<news cloud>

Bite-sized coverage of the month's trending topics

Smartphones users lack security

YouGov research, commissioned by security provider Kaspersky Lab, has revealed that more users are grabbing a smartphone rather than going to the desktop when visiting the web. 78 per cent of respondents choose the smartphone compared with 57 per cent who chose their desktop. More worryingly, only 19 per cent had protection installed on their phones.

Smartphones

Yeoman

Client-side stack to change the face of front-end development

PhoneGap

Open-source framework reaches version 2

Mountain Lion

Mountain Lion for Windows

Not exactly, but software developer PARAGON Software Group has released NTFS for Mac OS X 10. This is a standalone Mac OS X 10.8 -compatible application that allows for dual-boot users to access Windows partitions via an Apple Mac. With the software installed users will be able to create, delete or modify files as desired.

HTML5

W3C announces four new editors to replace Ian Hickson

iPad mini

Will we really be able to get our mitts on a mini iPad in September?

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This month we discuss WordPress security, the importance of web fonts, and how best to train as a designer or developer

Subject Sticky disc

From Ken Toll



I've been reading the mag for about four or five years, and a subscriber for about the past three. Over that time, while the magazine has got even better, the mounting of the free disc has got worse. I really hate to mutilate a magazine, just to get the disc!

With the earlier clear plastic sleeves, I could remove the disc, and try and gently peel off the sleeve. The sleeve would be intact and usually I had an even's chance of not damaging the mag - unless they used a slightly different adhesive.

Now with the card sleeves, I can't even get the sleeve off undamaged, let alone the Mag. Please can someone investigate the disc mount - and come up with a viable solution, or give us a URL to get the disc content from...

Web Designer likes to keep its readers happy so your comment has been passed on to the relevant department. One solution is to keep the disc in the sleeve, simply take out disc when first received, copy the content to the desktop and pop it back in the sleeve. Then when you want to use any of the content, install from the saved location.



Web Kit

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developers.facebook.com/wordpress



Redesign the Web
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Subject Fonts and PHP, do you agree?

From Rogério Marques



I really liked your articles about fonts and PHP in issue 198 but somehow I felt compelled to write to you about just that.

The font revolution is maturing, we all know that, but everyone seems so excited about all this fuss that they seem to forget about print fonts (yeah I know that display fonts can be printed, I'll get there...) I believe it's time to start writing more about fonts that are used on paper, specifically those that allow us to reduce our costs and be economic.

Although we have all these portable devices connected, there is still a need for printed reports, invoices and so on. So what about an article on those fonts that only print on the border, not filling inside (or similar) allowing to preserve the ink and the printer (or other similar techniques).

Remember that saving a little here and there multiplied by several prints is a lot, and in these times of contention can be a very good feature on any website that needs print reports.

In reading the article about PHP tips, there's the mention that 'PHP has its problems, but then again, so do all languages' - and while I couldn't agree more, I just wanted to give my point of view as a computer programmer: it's not the language that defines the good or buggy program, it's often the coder. I've programmed with a lot of languages (BASIC, Pascal, Turbo C & C++, Clipper, COBOL, Visual FoxPro, Visual Basic, VBScript, HTML, Java, JavaScript, ASP, VBA, VB.NET, Delphi, CSS, PHP...) and each of them has their own pros and cons, some are better suited for jobs than others and some are all rounders, but they all evolve through time. Some were forgotten and might rise again later, others seem to fall into

oblivion and some are used according to what's fashionable... But they all do have something called best practices, and these are to be used; these exist for a reason and they too evolve, so we coders need always be learning and evolving.

Does anyone remember the GOTO command? Anyone?

Let's start by saying we are very happy that you like the magazine. We have to say that there are some great points raised. What do Web Designer readers think? Let us know if you agree or disagree.

Subject Using Accordion for content

From Douglas Toavs



Do you know of any examples of using the jQuery accordion method to lay out extensive, in-depth content? Eg the equivalent of 13 pages of print

☞ It's not the language that defines the good or buggy program, its often the coder ☞

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content placed in the accordion method with ten subheads? We're considering this method of avoiding layers of content and would like to see it in use.

The accordion method is an interesting option for displaying a lot of content. The BBC Sport site uses it to great effect, especially in the sidebar. However, this doesn't display masses of content. Take a look at this site - bit.ly/Qew5jd - for an imaginative way to display lots of content. Alternatively, take a look at this clever use of the accordion - bit.ly/fk3gzN.

Subject Thanks for the inspiration

From Earl Varona



Hi, I'm a big fan of your magazine and it really inspired me to be creative in designing and developing for the web. So thank you, and please keep inspiring us. My portfolio site I just made, inspired by you: www.earlvarona.com

Web Designer is here to inspire and help, and we love the portfolio site.



Subject In search of a great search function?

From Cliff Barragry



I am a huge fan of **Web Designer**. Great tutorials. I am currently doing a project in WordPress and I require a search form with multiple options, like a filtered search. This all seems very straightforward but I can't for the life of me find a tutorial or a plug-in that will do what I want. This is killing me as I have a limited PHP knowledge. Have you guys done a tutorial on this kind of thing? Or could you point me in the right direction? Any help you can give would be much appreciated.

There are thousands of WordPress plug-ins available on the market, but finding the right one to fit your needs is not always that easy. Unfortunately, we do not have a tutorial to match your request, though we will definitely keep it in mind for a future issue. A plug-in worth checking out is the Multiple Category Selection Widget wordpress.org/extend/plugins/multiple-category-selection-widget/. This allows for multiple dropdown lists to narrow down a search and make the terms more specific. Alternatively, try this option at matthewaprice.com/search-multiple-custom-fields-in-wordpress. This allows the user to add different keywords to help filter a search.

There are thousands of WordPress plug-ins on the market, but finding the right is not always that easy

Comments from the Blog



Web Designer is always keen to hear from its readers, followers and visitors. Here we bring together a specially selected collection from the last month



@RMolletje

@WebDesignerMag i'm a loyal subscriber for over 3 years now and do not like that <webkit> has been flushed. Why? Furthermore: great mag!



@thejamiefraser

Who needs breakfast tv when you have the latest @WebDesignerMag mag to read! (Breakfast is cold now though!)



@create_oblivion

Unwinding after a hard week of finishing off works new website, time for some tutorials courtesy of @WebDesignerMag #199 which one first?



@DesineCornwall

Reclined on the sofa, enjoying the latest issue of @WebDesignerMag . Perfect.



@deucecreative

For lunch today I'll be chomping through the latest @webdesignermag - it's looking pretty tasty to



@Mullins_Daniel

@WebDesignerMag still awake, still trying <tutorials>; thanks for t gr8 mag #coding #webdesign #html

Abstraction kills curiosity

Benjamin Bojko ventured to Brooklyn in 2009, leaving Germany to become a technologist at Big Spaceship. He thrives on tearing things apart with code to create emotional and immersive experiences. For more information, visit www.bigs spaceship.com



Benjamin Bojko

Are HTML shortcuts damaging to your creativity?

As a child, calculator watches fascinated me. Third-grade swag factor aside, I marvelled at the idea of fooling my teachers into thinking I was a fashionable math ace. They would never know of my devious plan to secretly let a machine solve my exam questions. Unfortunately, I never had the money to buy one and by the time I did, we were allowed to use calculators anyway. In the end, not only did I have to learn to read time off that analog watch I got for my birthday, but I also had to take the hard route and learn how to add, subtract, multiply and divide.

I often imagine what could have been if I had used a calculator from first grade. I would have blasted through exams as if they were a silly chore. Ultimately, I would have been stuck with entering in digits and generating abstract results in return. Would I have ever grasped the potential of what I could actually do with analysis, trigonometry and the like? I might never have realised that I can solve anything from the navigation systems used in satellites orbiting Earth to the (debatably equally significant) trajectories of birds being catapulted at green pigs.

Fast forward from naive elementary-school self to naive present self. Coming from a Flash and animation background, I was used to a cotton-wool world. I would code something once and it would magically run on oodles of browsers and devices. It was rewarding and flexible with countless ways of solving the same problem.

However, a year ago I left this happy place and faced fresh challenges. For me, the triumphant return of HTML and web standards meant learning new technologies. I did so with my first standards project for a beverage client. As an HTML-tenderfoot, I had an advantage: I was completely oblivious to the boundaries and limitations in this new world. Unsuspecting as I was, I pushed for more and more elaborate designs and visuals with the desire to create something that would capture the level of immersion we were all used to from Flash. In the end, we were able to create something unique that bent the venerable norm of standards websites at the time. We let our idea dictate the technology.

During my first excursion to standards-land, countless late nights taught me valuable lessons. Creating expressive experiences came at the high price of fragmentation. Suddenly, we had to account for platforms, devices and browsers. Whereas creating a gratifying visual effect in Flash was a matter of applying the right timing and easing to an animation, with web standards it meant doing the same thing for one platform and then altering it entirely for others.

Luckily, Web Standards have an incredibly talented, ever-growing community ready to swoop in for the rescue. There is a startling abundance of amazing frameworks, libraries, utilities, code-snippets, gists, forks and services to solve this fragmentation with abstraction. Above all, jQuery became the Swiss Army knife of my utility belt for all things cross-browser abstraction. Suddenly, tasks I deemed as tedious were done for me automatically behind the curtains. Soon, the ubiquitous inclusion of jquerymin.js was accompanied by an ever-growing army of fellow community creations. Any complex problem that needed solving? The Internet probably had a solution ready for me, and the utility belt kept growing.

After a while I became suspicious: grid frameworks determined our layouts, Typekit chose our fonts, and animations defaulted to easeOutQuad. Building something new and unique had turned into an orchestration of pre-existing pieces. All I had to do was lay out the string and tie those pieces together.

That's when it struck me: this utility belt had become the calculator watch. I didn't know or understand what was going on under the hood anymore. I realised that I had started to delegate my curiosity to the Swiss Army Knife. Technology was dictating my ideas.

Abstraction isn't inherently bad. Frameworks like Processing take away all the unnecessary baggage of low level languages. jQuery does the same deed for standards by ironing out the scattered browser landscape. However, in striving for innovation, we can't become complacent with the defaults we've grown accustomed to. Every once in a while we must risk breaking things and tearing them apart to push beyond what's just good enough into what is great.

Any complex problem that needed solving? The Internet probably had a solution ready for me

Working for killer clients

Devin Silberfein is the chief operating officer at Flash trailblazers 2Advanced Studios. Based in the California hills, he has over a decade of on-the-job experience in interactive, web and mobile development and a never-say-die attitude to getting things done.



Devin Silberfein

If they don't kill you, they will only make you stronger

To recycle (and modify) an old saying: clients, you can't live with them, and you can't live without them. That is the nature of our industry. We all have internal, back-burner projects (apps?) that we'll eventually finish and launch to wild reviews. We'll sell them and retire young. Until then though, we spend most of our hours on client work. After all, clients afford us the opportunity to create things for the masses on a daily basis, while providing a level of variety that most of us need, else we'd go crazy.

In our 13 years and over 1,000 projects, 2Advanced has had some great clients and our fair share of challenging ones. In time, those challenges make us stronger and more capable. My eleventh grade English teacher wasn't a big fan of my work, but I probably learned more from him challenging it than I did from any other teacher or professor.

Here are the clients who, like Mr Pepe in high school, have taught me the most (albeit accidentally).

'Here's the thing, we need to launch in 30 days.'

We've seen new and return clients come to us with that three-month project and only a month to do it. It'd be suicide to take on their work, but we've all done it - often because it really was a cool project and we wanted to prove we could do it. And that's exactly how this client has made our team better. By sheer will, the team pulls out a miracle and our confidence as a group rises. Suddenly the three-month projects are easy, if not boring. Additionally, when we put our process to a stress test like this, we learn what works and what doesn't.

'I have a background in design.'

Too many times I've had clients tell me about their background in design. I'm not sure if this is meant as a compassionate play ('see, I'm just like you') or a challenge ('I know what I'm talking about, so you'll have to try harder to 'wow' me'), but either way I see it as a warning sign. Regardless of the validity of their opinion, we end up defending our designs, and in time we'll look at our work more critically to make sure it's bulletproof. In doing so we find things to improve that we otherwise wouldn't have even considered, that ultimately make for a better product and happier client.

'Looks Fantastic! Just one more thing.'

We recently wrapped up a design project which easily set the record here at 2Advanced for 'one more thing' emails. Every time we delivered an updated comp, our client was ecstatic - loved it and graciously

thanked us - but they just had one little change. Scope and budget issues aside, this was especially challenging as we teetered at the edge of completion almost indefinitely only to get sucked back in for 'one more round' of revisions. Adding to the frustration, we knew that each revision weakened the design incrementally. In the end though, this was a lesson in detachment and patience. We fight to do great work, but it's our client's name on the line and they know their needs and customers better than we do. Just remember to breathe; it'll be okay.

'Our office is still using IE8, so we need to target that.'

When I look at penetration rates for different browsers, I always wonder how many of those IE users are the clients of the world, under corporate lockdown. Without turning this into a browser debate, it still warrants some consideration when clients are myopically focused on what it looks like within their walls and not on their customers' screens. A client on IE8 means nothing if the target audience mostly uses Chrome. If we must deal with older browser versions, we approach things from a standpoint of 'progressive enhancement' (a more glass-half-full version of 'graceful degradation'). We will design for ideal situations and also create a mock-up showing how older versions will perform. Once we have buy-off on that, we have a lot of room to optimise for each browser. In the end, we're on top of browser compatibility issues and we sleep well knowing that we provided the best possible experience for all users.

'We can't decide, so let's combine elements of both designs.'

It's been statistically proven that if you produce two unique comps for a client, 78 per cent of the time, they'll come back with an answer like this. I like to think of this as a good thing because it means two designers both hit the mark. It's a more complicated situation in practice, though there is an upside to this. Much like the client above who challenges everything you put together, we end up looking at our work under a microscope, and it's stronger in the long run because of it. With two designs each partially hitting the nail on the head, the new task is taking what's right from each without creating Franken-comp. This is a challenge, for sure, but any time we can rise above a challenge, we know we're making ourselves better.

All of these lessons were learned with the gift of hindsight. At the time, expletives were muttered, drinks were had and computer mice were thrown, all to handle the frustrations. Remind me of that next time my mouse makes it to the other side of the room.

Life after Flash

Patrick is responsible for driving and shaping R/GA's technological vision, while also working closely with clients to help develop their strategic technical requirements.

Prior to this, Patrick was director of engineering at the Walt Disney Company.



Patrick Van Kann

Flash is dead, so let's build a better Internet - with responsible JavaScript

Most developers celebrate the rise of HTML5 and JavaScript as the dominant rich Internet application technology, but few could have dared hope that Flash would disappear so quickly. In our enthusiasm to build a new Internet on open standards, we must be careful not to make the same mistakes with HTML5.

Flash was the standard for rich content on the Internet, mainly because there was no other option. Browsers did not support animations or web video natively, forcing developers to use plug-ins. Flash defeated competing plug-ins like Real Player and Microsoft Silverlight. According to Adobe, it's available on 98 per cent of desktop browsers.

The only non-plug-in option for rich content, JavaScript, suffered from the inconsistent way that it was implemented in different browsers, making cross-platform code difficult - but worse, many web developers (myself included) considered it a toy language in comparison with Java. JavaScript was confined to basic tasks such as form validation, dynamic navigations and basic content manipulation.

Although Flash achieved dominance, few regarded it as a good technology. Flash content was rich, but it was hidden from search engines, slow to download and confusing to users who tried to use browser controls like the back button. There just had to be a better way.

Even before Apple's refusal to include a Flash player in iOS, there was a growing realization that JavaScript and HTML were undergoing a renaissance, making it a viable alternative to Flash for RIA development - even without the new media features offered by HTML5 and CSS3.

How did this miracle transformation occur? First, JavaScript's critics had underestimated its capabilities for functional programming, which gives it flexibility, elegance and power. jQuery and other libraries showed JavaScript could be used for serious engineering; even high-concurrency server-side platforms can be made through [Node.js](#).

jQuery also made cross-browser JavaScript applications possible by providing universal abstractions over different browsers. And on top of jQuery, open-source developers built an array of new libraries around GitHub, including code analysis tools, test-driven development tools, and optimising frameworks - to modern application stacks in pure JavaScript.

jQuery's fluent API and ability to mitigate browser fragmentation made JavaScript's popularity hugely possible, but it is not the only alternative. Frameworks like MooTools or Prototype have their adherents - although no other library has been as widely adopted as jQuery.

The success of other non-compiled languages like Ruby and Python has shown that a compiler is not essential for building large-scale applications - unit tests and code analysis can replace or even extend the protection they offer.

Test frameworks like JsTestDriver and PhantomJS enable browserless testing from command line or build script. For actually writing unit tests, Jasmine and QUnit are leading the pack. For those ready to take testing to the next level, Sinon provides mocks, spies and matchers that enable you to write fine-grained tests where collaborating components are faked to isolate individual code units for testing.

JSLint is a widely used code analysis tool, which promises to hurt your feelings and make you a better programmer. And for those who find JSLint's flinty critiques too harsh there is the gentler JSHint tool.

To reduce the browser footprint of your JavaScript - both in terms of HTTP requests and in download size - there are numerous options for minifying or uglifying multiple script files into a single download. The YUI Compressor is most well known but also check out Google's Closure compiler and UglifyJS.

There are now many full application stacks, including model-view-controller platforms like Backbone, Spine and AngularJS. A completely browser-based JavaScript application can be built without the need for server-side scripting (other than a REST API to handle data requests).

All of this has created new possibilities for JavaScript engineers - but also new risks. As the capabilities of modern browsers enable more sophisticated and exciting interactions, many of us fall in to the trap of exploiting these opportunities without casting an eye back to our recent experience with Flash. The temptation to add imaginative interactions in the frontend is leading to practices that give poor browser performance, and cope poorly with the increasing number of mobile devices used to view our sites. Careful technical design is as critical as ever.

A colleague of mine at R/GA London often uses a quote in a talk on this very subject, where he references Jeff Goldblum's character in *Jurassic Park*, saying "...your scientists where so preoccupied with whether they could, they didn't stop to think if they should".

So next time you are building a 'totes amazeballs' parallax extravaganza in HTML5 and JavaScript, take a step back. Try to think about how it will work on a mobile device on 3G. Users won't congratulate you for using web standards if they have to wait three minutes for the page to load.

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MATT MULLENBACH

The WordPress superstar and co-founder and issue 200's guest editor takes time out to give an exclusive insight into the web's favourite publishing platform and his vision for the future of the Internet



WordPress is synonymous with the web, it revolutionised the site-building process and now accounts for around 16 per cent of sites on the Internet. The name and face behind the publishing platform is none other than Matt Mullenweg. In 2005 he founded Automattic, which grew into the now impossible to ignore WordPress.

With WordPress approaching its tenth birthday, Web Designer got to speak to Matt on the past, present, and future of the platform. He reveals how WordPress is a gateway to web design, the focus on improvements over the next 12 months, and the challenge of shifting to the mobile arena.

WordPress is fast approaching its tenth birthday. How has the platform changed and why do you think it has been so successful?

Where to start! When Mike Little and I were throwing ideas back and forth about the first release of WordPress I don't think either of us would have imagined where it has ended up today.

In the beginning we were totally focused on blogging, mostly for our own use, and in those formative years the community laid down the foundation for much of what we're known for today, including the ease of set up, customisation, and a fanatical focus on authors. We really wanted to build a great environment for authors to create in. That's why even today consultants choose WordPress because they can train clients in a fraction of the time it would take with other systems; it was that initial focus on regular end-users.

The second main phase was WordPress becoming a CMS. I saw a pretty clear need in our community from folks who wanted more than just a blog, they wanted the WordPress ease of use for their entire site. We started to think about what it would look like from an architecture point of view to manage content outside of

“For new developers, WordPress can be like a gateway drug”

a normal blog chronology, figured out a pretty elegant way to do it, added the page and theme frameworks we still use today, and finally introduced WYSIWYG shortly thereafter. Those seeds kept growing and finally matured in our 3.0 release when we made it easier for developers to use Custom Post Types to manage not just posts and pages, but really any type of content you can imagine inside of WordPress, whether it's albums, real estate listings, events, or really anything.

The phase we're in now is WordPress as an application platform. As our developer community has grown up, and experienced the flexibility of Custom Fields, Post Types, and formats, they're starting to build applications on top of the WordPress framework, or as plug-ins, that don't look like WordPress at all. BuddyPress, bbPress, and the commerce plug-ins like WP e-Commerce and WooCommerce are good examples of this, but I think there's way more coming down the road in places you'd never expect, like Spotify, which uses WordPress for its website. There's probably someone reading this very magazine who's going to build the next big thing or service using WordPress behind-the-scenes, beyond what I can even imagine right now.

The WordPress platform has been adopted by millions of designers and developers. Do you think that WordPress is removing the technical element of the design process, or encouraging a new generation of designers and developers?

I think for new developers, WordPress can be like a gateway drug. You can create great-looking sites without writing a line of code, but if you're serious about your craft, soon you'll want to colour a bit outside the lines. You'll start to pick up a bit of CSS to customise things, or a little jQuery to do an effect a client is asking for, and next thing you know you're knee-deep in PHP. I love that!

It's a lot how my own story was – I didn't learn a single line of HTML, CSS, or PHP in school, it was something I picked up along the way as I wanted to do more and more with the sites I was building. I read blogs like zeldman.com and meyerweb.com, books, and tutorials all over the web.

That's not just the future generation of web developers, it's the future of learning in general. There is more information put online every day than any of us could consume in our lifetimes, the only limits to what you learn are an internet connection and your curiosity.

WordPress is a champion of open source and open standards. The community is constantly pushing the platform forward. How big is the community, what is its purpose and how can people get involved?

The community has really surprised me in its growth: there are about a dozen core developers, 150 core contributors, about 300 active community volunteers on WordPress.org, 20,000+ plug-in and theme developers, and I estimate over 100,000 people making their living from WordPress as consultants, designers, developers, and writers.

The development side is pretty amazing to be a part of – you can't walk up to Google and ask to write code with their best engineers, but you can post a patch on the WordPress bug tracker and have a conversation with some of the best PHP developers in the world just a few minutes later. As the community has grown it can be intimidating to get involved, so we published a Core Contributor Handbook, like an open source field guide to getting involved with development – make.wordpress.org/core/handbook. And even if you can't write a line of code, there are a lot of ways to get involved with the forums, documentation, design, and more. It's a very open and welcoming community.

As WordPress has grown, so has the market surrounding the platform. Themes and plug-ins are key components. Is this something you like to promote and encourage, while also keeping an eye on quality and credibility?

Plug-in quality and security has been a huge focus for us this year. For security we've started proactively scanning and flagging all of the 20,000+ hosted plug-ins. We've fixed hundreds and hundreds of problems and pushed the updates out to all WordPress users, as well as helped educate plug-in authors on how to code in a more secure fashion.

Second, we've had some pretty effective redesigns in the plug-in directory to give people more indications of quality. For example, instead of just showing the star rating, we now show how many support threads that plug-in has and how many of them are resolved. That's more than a rating that will tell you how active the plug-in authors are in supporting their work, which is an excellent sign of quality.

What is the focus for updates/improvements to WordPress over the next 12 months?

I'm focused on three main things:

1. The core development team looking at making the media experience better, especially around how you upload and interact with photos, galleries, and featured images. I think users will appreciate this a lot.
2. Through the Jetpack plug-in Automattic is helping make WordPress more social, to make it easy for your visitors to share and comment using their Twitter and Facebook accounts, for people to subscribe via email, and in general to leverage the cloud services of





“I saw a pretty clear need in our community from folks who wanted more than a blog”



“Ten years from now there will be a dominant tablet CMS”

WordPress.com to make WordPress more capable.

3. At the heart of WordPress is customisation, and we want to make it more accessible for users to customise their sites without having to dive into theme code. Developers will be able to leverage these APIs to give their clients more ability to update their site and be independent, which is also exciting.

Beyond the short-term future of WordPress, what challenges lie ahead for the platform over the next ten years?

Our biggest challenge is the shift to mobile phones and tablets. WordPress was born, and grew up, in a desktop world. However every year we've increased our investment in our mobile apps and it's paid off with more than 4 million users already. We need to bring everything people love about WordPress in the browser – the flexibility, customisability, and usability – to native clients. Ten years from now there will be a dominant CMS on the tablet side of things, and whether it's us or not depends on how well we make this transition.

As a man with his finger on the pulse of web publishing, what do you expect, or hope to be the next big thing?

I'm really excited about responsive design, as much for its elegance as the fact that people are really thinking about their site as something that's experienced on different screens and in different contexts. The best thing about people giving more thought to mobile, or even thinking mobile-first, is that they're reconsidering what the most crucial aspects of their web presence is

and paring things down to the bare essentials. That simplification is extraordinarily hard for organisations to do, but they're forced to by the constraints of the mobile platform; and when they see the sky didn't fall down that reduction can make its way back upstream to the desktop experience.

We've been having the same experience in WordPress. The mobile apps have been inspiring me on how we can pare down our dashboard and make a radically simpler WordPress.

Beyond WordPress, you have been involved in a host of different startups such as Akismet and Polldaddy. As a veteran when it comes to putting startups into practice, what advice would you give to anyone looking to start their own online enterprise?

Thing single most important thing is the people you work with. Find people who are as passionate as you, share the same values, and who you want to stick with in good times and in bad.

You have been touted as one of 'The Top 10 Most Influential People Online' by a number of publications, only superseded by such notable web luminaries as Mark Zuckerberg, Larry Page and Steve Jobs. That's good company, but how do you view your achievements to date?

It's very humbling, and above anything it's a testament to the people I've had the good fortune of working with. I don't think we're done yet, there is so much work left to do still. I wake up every morning excited about the challenges ahead.

Finally, in keeping with our two-hundredth issue, what tools and themes would you recommend?

Now that we're responsible for over 16 per cent of websites, I think these are essential additions

For WordPress the following tools and themes:

1. Jetpack – includes stats, contact forms, sharing buttons, email subscriptions, and more. (jetpack.me)
2. VaultPress – bulletproof backup and security for business WordPress blogs. (vaultpress.com)
3. Akismet – the best anti-spam around. (akismet.com)
4. P2 Theme – an internal Yammer or Socialcast that you can run anywhere you can run WordPress. (p2theme.com)
5. _s theme – it's a terrible name, but check it out here: bit.ly/w4csYF
6. Theme Check – make sure your WP theme is up to snuff, code-wise. (wordpress.org/extend/plugins/theme-check)

For third-party tools these are an ideal choice:

1. Facebook for WordPress – an official plug-in from FB to connect your blog to the biggest social network in the world.
2. WP-Super Cache – caches and speeds up your WordPress, so it can run as fast as possible.
3. Email Post Changes – emails you a diff any time a WordPress page or post is changed. Great for keeping up with changes on multi-author sites.
4. All in one SEO – has a tonne of settings for SEO-optimising your site.
5. bbPress – Now bbPress is a plug-in so you can drop-in forums to your WP-powered site with just a few clicks, no need to try and integrate templates.



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Suzi Perry
Technology TV Presenter



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Nespresso Naora

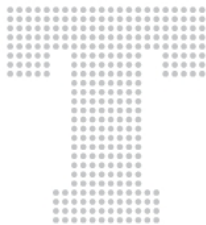
www.nespresso.com/naora

Development technologies HTML5, jQuery



Designer **Hello Monday**
www.hellomondays.com

Fluid video and layered graphics give this limited edition site a sense of emersion in the story it is telling



asked with communicating a complex marketing message involving how late harvesting is used within the coffee industry, Hello Monday created an emotive site that is a masterclass in the use of online video.

After loading, the viewer is drawn into the site with easy access to the Nespresso Naora story.

Hello Monday explains its approach: "We identified the main task of the site as being a playful and immersive presentation of the videos that carry the experience. We felt the need to add specific interactive features, eg a 'ripeness slider' that allowed the user to

get a perspective of the issues of timing involved in the coffee making process."

The site is also built to allow access on a number of platforms. The desktop version uses Flash, with the version aimed at mobile users optimised with HTML. This may break with trend for responsive design, but Hello Monday felt that this was the best way to present the site to as many potential viewers as possible, and keep the user experience intact across all platforms.

Striking in its use of 3D and video, this site shows the technical prowess that Hello Monday posses. The site is massively optimised to ensure a smooth viewing experience. Graphics, video and user interaction come together on a site that is at the cutting edge of interactive design.

We identified the main task of the site as being a playful and immersive presentation of - and navigation between - the videos that carry the experience



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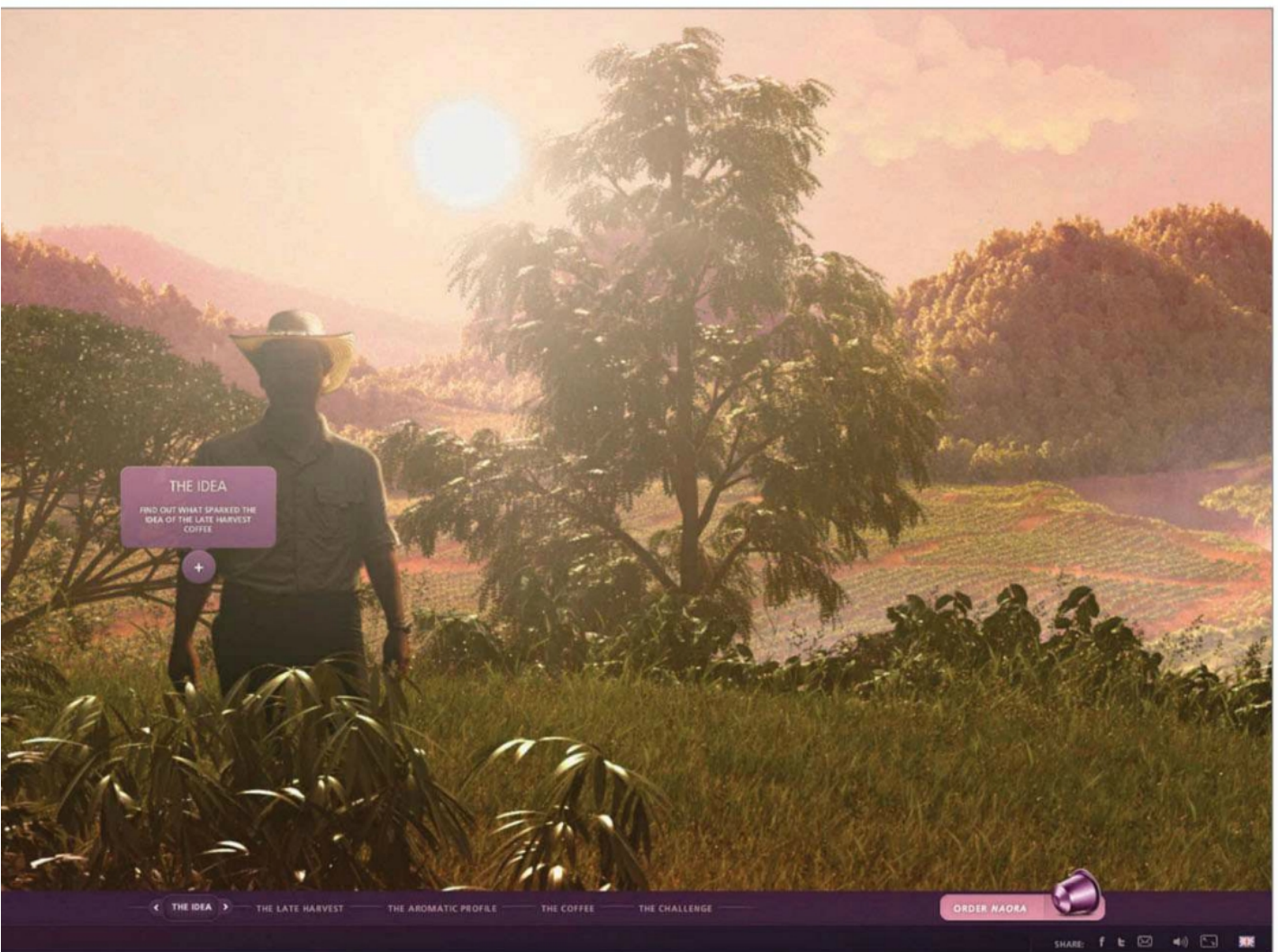
• The photorealistic graphics combine with smooth scrolling to offer a 'window' into the site



abcABC 1234567890

<Above>

• Frutiger was developed in 1968 by the legendary type designer Adrian Frutiger. The typeface is available from Linotype



<Below>

- The layered graphics and interactive components offer a depth to the scrolling homepage that instantly engages with the visitor



<Top left, clockwise>

- Full-motion video is augmented with interactive graphics, which allows the viewer to access more detailed information
- The graphic panels overlay beautifully when the video is paused. The site is an exemplary model of responsive design in every way
- The ripeness slider gives the viewer an insight into how the late harvest influences the taste of the coffee
- Branding and the commercial aspects of the site are not forgotten, offering visitors full a fully functioning eCommerce capability

BokicaBo

www.bokicabo.com/en

Development technologies HTML5, jQuery, CSS3, Vimeo Froogaloop API



Designer **Nikola Arežina**
www.bergb.com

The creative use of video is at the heart of this site that showcases the handmade clothes of this Serbian designer



Small businesses can now compete with even large fashion labels using sites like this. Nikola Arežina clearly understands the power that video now has within the eCommerce space. Using a combination of technologies, the innocuous looking

homepage of this site is a gateway to creative video footage of the designer's handmade clothing range.

Arežina explains the thinking behind the site's design: "The main idea was to draw attention to fashion by using the web as a medium of promotion rather than relying on conventional and expensive ways of advertisement. I think that this version of the site is our

best yet and illustrates the positive energy we have towards the project."

The use of video across the site allowed Nikola to showcase the fashion designs of BokicaBo with innovative video using the Vimeo API. With a limited budget it illustrates that with a little creativity and an understanding of what the brand offers, engaging video-based content can be created.

This small and exclusive brand uses traditional photo shoots, well-chosen typography and fun video footage to create a site that engages with the visitor, offering easily accessible information wrapped in a piece of seamless design. Nikola clearly understands how to present this brand and brings his design skills to the fore with each page element expertly delivered to the viewer.

I think that this version of the site is our best yet and illustrates the positive energy we have towards the project



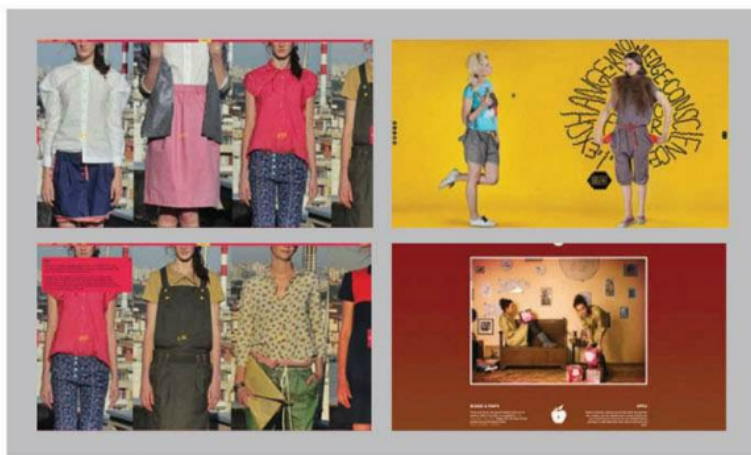
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The new site for BokicaBo showcases the new fashion range via engaging video footage



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The expert use of full HD-quality video footage shows off the exclusive handmade collection of the designer



<Top left, clockwise>

- The video can be paused and the clothing on show looked at in high-resolution detail
- The previous collections of the designer can also be accessed via a well-developed vertical scroll microsite
- As each piece of clothing is handmade, simple access to the buying options is always just a click away
- The older pieces in the BokicaBo collection use traditional static imagery that is professionally presented

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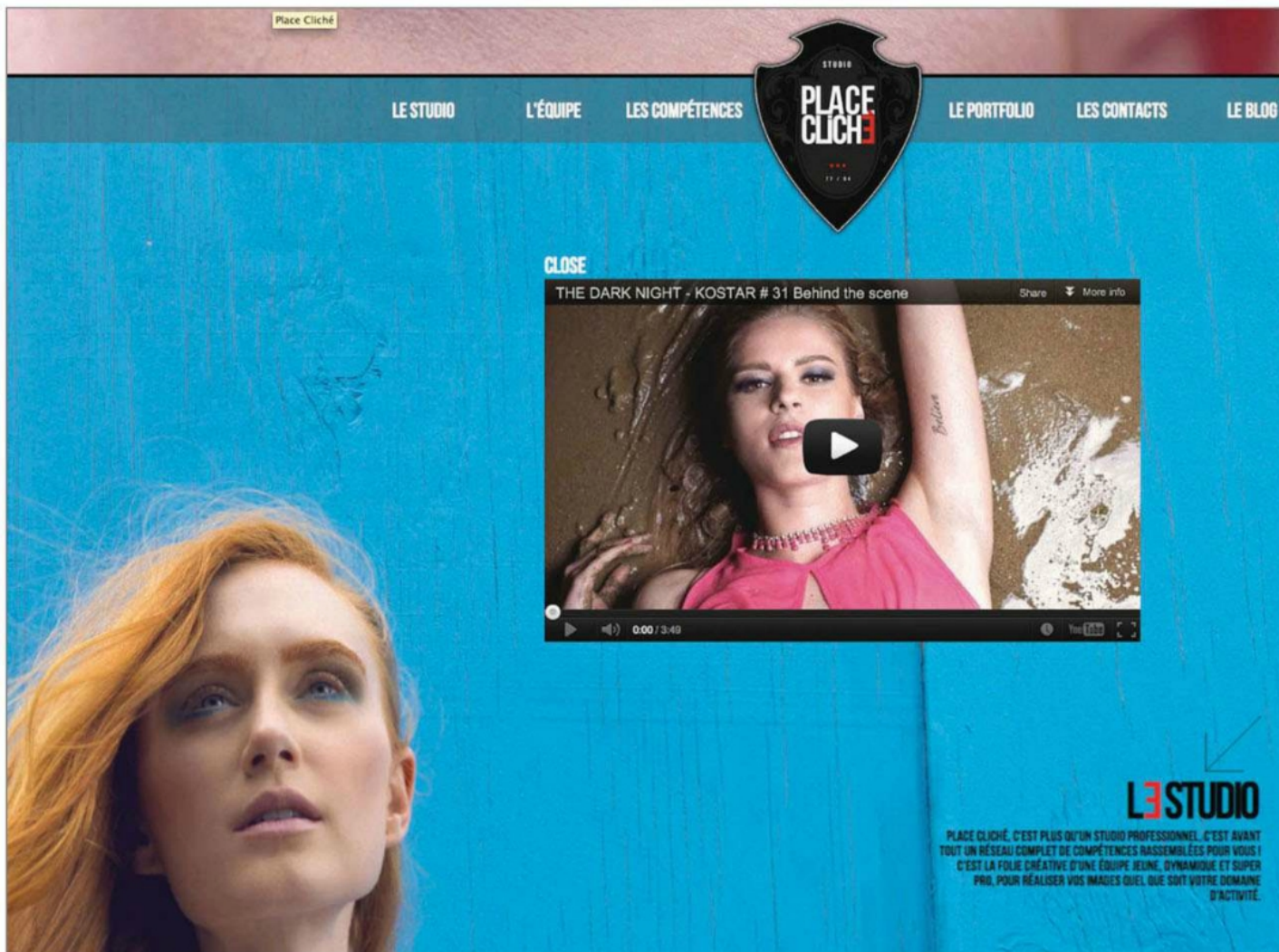
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- Rooney from Jan Fromm is an original font from the designer who has been working since 2003, and is available from Typekit

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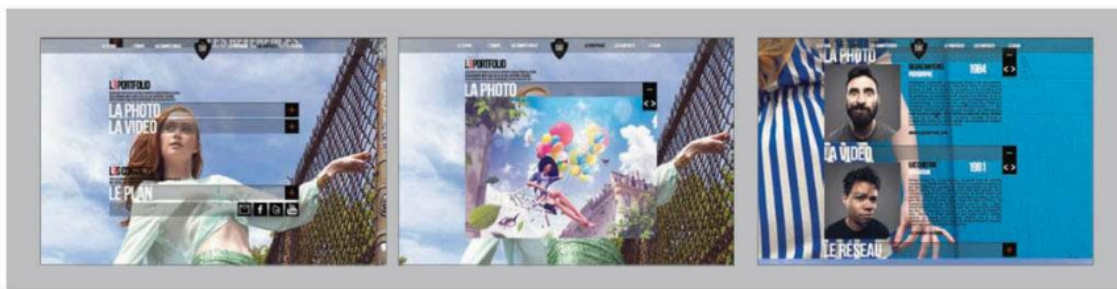
- Ronnia was designed by Veronika Burian and José Scaglione who are better known as TypeTogether. The font is available from Typekit





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- The one-page vertical scrolling site packs in the content to showcase the studio's many talents



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- The short vertical scroll of the site is a great design feature that the developers execute with ease

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- The visitor is invited to open additional windows to view detailed information about the studio's services

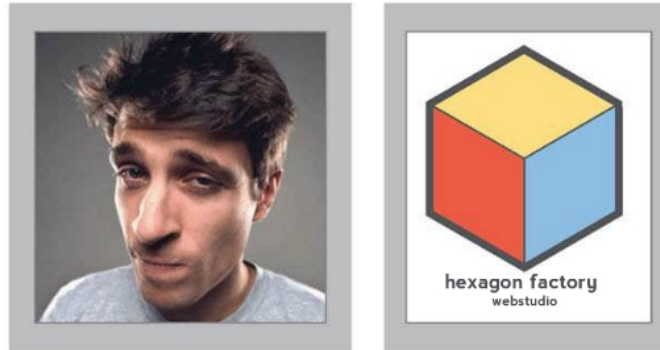
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- The Hexagon Factory's design places the people behind Place Cliché front and centre

Place Cliché

www.placecliche.com

Development technologies CSS3, jQuery



Designer **Benjamin Cochois**

www.hexagonfactory.com

A superbly realised site that showcases the wide range of services on offer from the Place Cliché studio is a feast for the eye

The brief for the Hexagon Factory was to showcase the services available from Place Cliché. As the studio prides itself on high-quality imagery, this site is dominated by pin-sharp images that give each page a high quality presence.

Says developer Benjamin Cochois: "Place Cliché is a professional photo and video studio, so we decided that the design should be based on hi-res pictures. The main content is hidden by default, and users need to click on sections' titles in order to make it appear, so they can enjoy huge high-quality background images first, then learn more about the studio only if they want to."

Using the now familiar vertical scroll technique, the Hexagon Factory didn't want the site to be a passive experience. The hidden content slides into view with a simple click on each window, that themselves horizontally scroll - this works as a great counterpoint to the vertical scroll. Static images mix with video and text to deliver a site that speaks volumes about Cochois' understanding of his client.

Stylistic in its approach, this site is also eminently functional as well. Prospective clients of Place Cliché will be in no doubt about the studio's competence, and with the Hexagon Factory's design perfectly complementing the studio's brand values, this site is a great example of how a business' web presence doesn't have to be conservative.

 **Static images mix with video and text to deliver a site that speaks volumes about Cochois' understanding of his client** 

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- Bebas Neue is an improved version of the earlier font Bebas created in 2005 by Dharma Type, where the font is a free download

ABCABC

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- The header on the site is a typical example of how the designers have used bold images as a key design statement

Design diary

Ride the development cycle

Project | **experience SONY**
 Web | **experience.sony.com**
 Company | **Firstborn**
 Web | **www.firstborn.com**

Background

New York strategists, designers, and technologists took up the challenge to make users believe in the Sony experience

The Sony brand is a global phenomenon that has been an integral part of the technology revolution – think Walkman or PlayStation for starters – they are leaders in a host of fields.

Firstborn, translator of engaging, intelligent and innovative user experiences, joined forces with Sony to help remind the consumer that there is much more to the digital behemoth than meets the eye.

Gabe Garner and Nikki DeFeo: "The brand recognition of Sony is outstanding – nearly everyone has owned a Sony product at some point in their lives. The problem is, people generally think of Sony as an electronics brand and don't know all the other things it does: it creates epic video games; it's one of the leaders in the movie industry; it signs some of the best names in music. It makes things that fans crave, but no one associates their favourite blockbuster hit with Sony. It's the type of problem we love to solve. We set out to make a great brand seem more relevant with a younger demographic, and insert it straight into their culture."

"Sony's brand message is make.believe. It means that anything you can imagine, you can make real. We had to bring this to life in a 360 program that was heavily rooted in digital. And, we had to do it in a way that only Sony could, one that reached our younger audience."



Jennifer Xin,
art director

Aaron Pollick,
creative director

Nikki DeFeo, creative
copy director

Kristin Keefe,
executive producer

Dofl Y.H. Yun, Senior
developer

1 Concept

Sony is not short on new commodities – NEX, Amazing Spiderman. Firstborn decided that it would make unexpected combinations

Garner and DeFeo: "Taking the various, well-known, Sony properties, we asked ourselves what it would be like if we combined them to create something completely new. What if we took a musical artist and combined it with the new Sony tablet? A blockbuster hit with a cutting-edge camera? This became our formula for developing our ideas into make.believe experiences."

We took a look at the big Sony launches in the upcoming year. We had a playground to choose from: big artists were getting signed, one of the most anticipated games of the year was being released and exciting movies were hitting theatres. One of the properties that really caught our eye was *The Amazing Spider-Man* reboot. We knew that it would be fun to concept and already had a built-in fan base of eager followers.

Around the same time, Sony was launching their new professional grade portable camera, the NEX. We thought it would be interesting to combine the NEX with *The Amazing Spider-Man*.

"After going through several rounds of ideas, we landed on one that captured the essence of make.believe and allowed us to bring imagination to life."

We created an interactive panorama that told the story of *The Amazing Spider-Man* chasing crooks through Manhattan. When it was first launched on the make.believe hub, it was incomplete—it was missing characters that were needed to finish the story. We asked fans to submit images of themselves in the various poses to star in the panorama. By simply submitting a photo, they could be chosen to be part of an *Amazing Spider-Man* adventure."



2 Design

Location scouting, user-generated content, and moody visual cues all make the site jump off the screen

Aaron Pollick: "The three main creative challenges of the experience were the panorama photo shoot, the composition of the final panorama, and the site interface design."

"Once we decided on the general plot of the panorama adventure, we went through many rounds of sketches to determine every element we would need to communicate the story. All the details, from the characters' wardrobe to the buildings in the scene, were planned so we knew what elements we would have to shoot both on the street and in the studio. We collaborated with photographer, Dave Hill, to capture all the pieces with a Sony NEX camera - we loved his style and knew this kind of project was right up his alley."

"For the background we scouted areas around NYC that fit the look and feel we were going for. We wanted an urban environment that was a bit rough around the edges. Full streets as well as individual buildings and urban elements were captured to be composited into the final scene. All the characters and props were shot in Dave's studio, allowing us to rig actors for dramatic moments-in-time like a robber flying off a bike. Each element was shot on white to make for easy extraction of the background."

"Once we had all the elements, we began compositing the scene. Each piece was cut out and combined into the master composition. The result was a massively long panorama that visually read from left to right. Bringing together user-submitted poses, studio-shot elements, and on-location backgrounds was quite a challenge. The lighting and colour had to be just right to make the scene believable."

"The NEX camera did a great job of getting us the content we needed, making it possible to bring all the pieces to life. The site experience interface design was crucial to the success of the campaign. Users needed to be able to easily contribute their photo to the panorama or the scene would be forever incomplete. The interface design centred on creating an exploratory experience, allowing users to easily upload their pose at any moment. While navigating the site was key to the experience, keeping it as minimal as possible put the spotlight on the panorama."

"It was important to marry the look and feel of the panorama with the interface navigation, all the while staying as true as possible to *The Amazing Spider-Man* aesthetic. Dark, moody and suspenseful visual cues managed to bring everything together perfectly."



Edwin Toh,
developer intern

Gabe Garner, SVP, digital
development



3 Build

A lazy loading system and a custom 3D panorama engine ensured that the Sony experience was quick and efficient

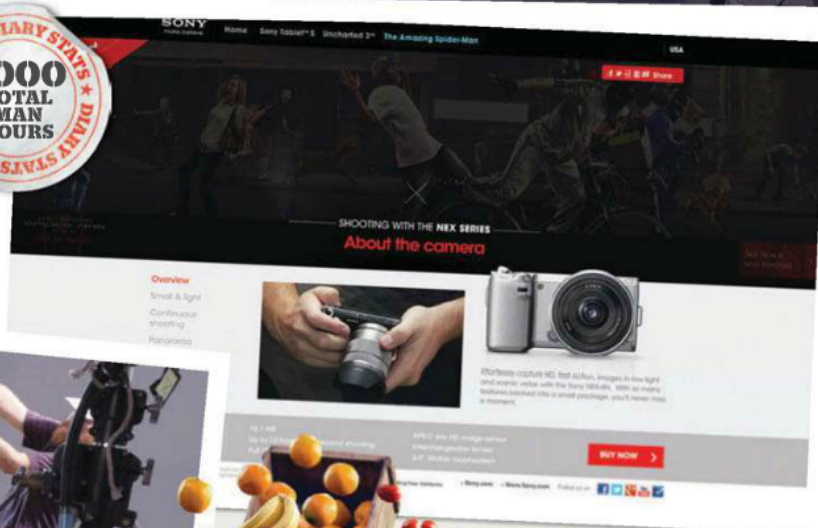
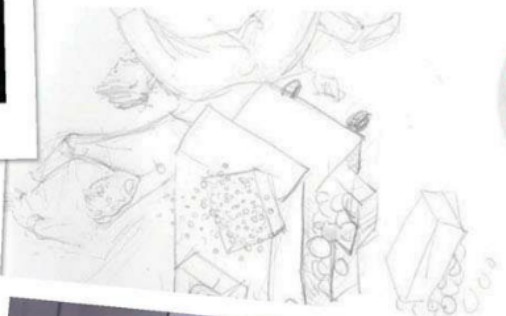
Dofl Yun and Francis Turmel: "The Firstborn development team handled the backend duties entirely in-house. In order for us to get the aesthetic totally right, a custom 3D panorama engine was built to make the interactive panorama. It also allowed us to show the layers of the scene in making-of videos and media units."

"A runtime asset coordinator was built to help the process of disposing objects into the 3D panorama world. By using this tool, designers could position each object exactly as they wanted it instead of relying on the development team to do it. Once the object was positioned, XML data – holding all of the information about each asset – was generated. In order to change or shift something, we simply had to replace the XML data with the necessary updates."

"For each section, a lazy loading system was used to make the experience load swiftly and efficiently. The panorama scene had a 5,000 pixel-width, so each object had to be loaded individually as it is displayed on the screen. This way, the experience didn't require all the assets to be loaded before a user enters."

🔊 In order to get the aesthetic totally right, a custom 3D panorama engine was built 🔊





Plenty of props were used to make sure the panorama had a cinematic quality to it that participants could see themselves in.

The launch

Kim Manley and Kristin Keefe: "The team knew that posing and submitting a photo was a big ask, even with the final payoff of being in the *Spider-Man* panorama. In order to push it out to the masses we worked with Sony to stage multiple in-store events across the country.

"Consumers could pose against a green screen and submit their photo with the help of the Sony event staff. This in-store initiative, along with a push across multiple media channels, helped us to get the word out to our target audience.

"We created a custom video and interactive version of the panorama to be featured in YouTube's masthead, and optimised the full experience for Facebook - our audience

could upload a photo right there without having to leave the Facebook environment. A mobile site let users explore the panorama and watch behind-the-scenes video content featuring a filming of the panorama shoot and the compositing process.

"We also had added extra incentives for the participants, like the chance to win a brand new Sony NEX camera. And of course, when users went ahead and submitted their photos, social sharing was key to get them to help spread the message."

Key clients

Nespresso, Samsung, Disney,
Alfa Romeo, Ubisoft

Dark side of the sun

Web Designer takes the short hop to Paris to talk to French web architects Soleil Noir. They reveal a love of Flash and coffee, and how they keep their creative integrity by not doing sales strategies

who Soleil Noir **what** A creative assortment of designers, developers, producers, copywriters and motion and sound designers **where** 1 Rue du Mail, 75002 Paris **web** www.soleilnoir.net



Soleil Noir was formed in 2000 under the leadership of its two founders, who shared a common vision: to provide brands and their audiences with interactive, immersive experiences. Experiences that tell stories, that bring unique moments to life for their users.

For the past four years, Soleil Noir has been working with Nespresso, an inspiring brand with which it has established a solid, trust-based relationship. The more successful achievements are a clear sign of the relationship; they include Variations 2010 and the cute Pixie, adapted for multiple supports (web, mobile and Apple's brand new ad format, iAd).

In addition, Soleil Noir have been working with the LVMH Group and more specifically Dior, for the past five years, as well as Disney Television, the Danone Group (Eviân) and Samsung Electronics.

Soleil Noir can claim over ten years of experience in the industry. CEO and creative director Benjamin Laugel gives an insight into the story behind the agency. "It's a long and exciting story, of course! Soleil Noir is a chemical reaction where the key ingredients are enthusiasm, hard work, and - as is the case in any kind of success story - luck. It all started with a meeting, of course, but not just anywhere. It was on IRC, the forerunner of modern social networking systems. Gradually, during a lively discussion about a VCD encoding codec, we got our first website creation gig, which was given to us by a small music label, Hostile Records.

"It was a website that quickly grabbed people's attention due to the innovative choice of Flash and its media capacities. At the time, it was a long shot, but we realised that it was a wise choice because we consequently worked with the entire EMI Group, coming up with such gems as Ben Harper's site, the site for the EMI record company, a site for Snoop Dogg, and one for Placebo.



Soleil Noir timeline

Established 2000
Founders Benjamin Laugel, Olivier Marchand

A mixer module for Roudoudou resulted in a panicky phone call from Virgin's network administrator, since he couldn't fathom how it could have generated so much traffic.



Hostile Clan, Soleil Noir's first site to earn an FWA award, was a tremendous source of pride for the team.



The fourth version of Soleil Noir's site surpassed resolution expectations held at the time.

Number of employees

4

2000

2001

2002

2003

2004

2005

2006

The first production for Hostile Records was created using Flash 3 - artists' sheets, clips, retransmission of live concerts, and chat.

The Disney Channel's day-to-day broadcast site, Zapping Zone, incorporated a number of modules and games.



Soleil Noir completely revamped the game engine for the first Myst flash game, and created Myst 4. More than 10 million fans approved!



The Proactive site was the first US brief for Soleil Noir, and a success.

☞ An agency's site is essential. It gives a first impression to a... client or someone who might wish to join the company ☞

"These websites strengthened our enthusiasm for animation and for aesthetically pleasing stuff. Indeed, it's hard to offer half-arsed site to a legend or to a group that you admire."

The agency uses a suitably sophisticated moniker. Laugel reveals how the name came about and how easy it was to get a matching domain. "The name Soleil Noir (meaning Black Sun) effectively reflects the mindset of the company back in the beginning; various points of view, shaping a shared ambition. We got into a lot of discussions, sometimes quite heated ones, but they always led to magical solutions.

"Soleil Noir is an oxymoron that is a perfect description of these opposing natures, our personalities and our exchanges.

"The chance to use the mysterious and intriguing side of a name that was also being used for other digital structures at the time was also a compelling reason for us to choose the title. We wanted to set ourselves apart.

"Next was the domain name. After we'd come up with a brand name, we were lucky enough to get it registered as a .com, .net and .fr. Back then, it was much more common to get an available domain

name that reflected your original idea. This is no longer the case these days, and it's getting harder and harder to avoid punctuation quirks that are rather pointless for the entry of a domain name. So you've got to have a lot of imagination."

An agency's web presence is the primary point of access. Laugel tells us how important it is to the company and reveals that a new version of the site is on its way. "I almost feel like playing my trump card given that our site is no longer in any way up-to-date.

"An agency's site is essential. It gives a first impression to a potential client or to someone who might wish to join the company.

"In my opinion, it needs to be rather neutral in order to showcase our creations and to describe, as effectively as possible, our know-how and all the work that's been done.

"Case studies are key components when we promote our projects and our values. It's a bit like



The Nespresso Variations site includes an interactive game



The work hard/play hard ethic in full effect

Number of employees
15

Experience 159 was SN's first FWA site of the month and Adobe Europe's winner for design in Milan.



The launch of the Nespresso Variations site won the company more than ten international awards - a flagship accomplishment.



Soleil Noir's 2012 greeting card showcases everything the brand, works for, loves, and believes in



2007

2008

2009

2010

2011

2012



The idea for Samsung Highlife was conceived on digital user experiences reflecting those in life.



The Nespresso Citiz site was the start of a fruitful collaboration between the brands that is still strong.



Soleil Noir went mobile with the Dior iPhone app. The Dior world in your pocket.

Number of employees
23



what happens in the 'behind-the-scenes' portrayals of films. We need to come up with things that are both interesting and inspiring.

"We're going to redo our website soon and pay as much attention as possible to the content that we're going to be creating in order to promote our work. So this is a 'project within a project', as we intend to come up with components solely designed to describe and showcase the actual project in question.

"We've also invested in social media and are proud of amassing a community of nearly 4,000 fans on our Facebook page and nearly 6,000 followers on Twitter.

"Our approach to communication is simple. We talk about our projects, about life at the office and about trends and other creations that matter to us.

"It's this level of interest displayed by our fans in what was going on within and outside our offices that inspired us to create our greeting card, 'A playful year' - vimeo.com/18466740."

Clients are an essential ingredient in the success of an agency. Laugel stresses exactly how important they are and how Soleil Noir is now in a position to choose who they work with. "Clients are more than just the lifeblood of the agency. They're the ones with the power to make or break our passions, trigger our moods, make us laugh and cry, and, in short, determine our emotions on a day-to-day basis!

"At Soleil Noir, we don't 'do' sales strategies. We get a lot of requests, and have the luxury of being able to choose with whom we wish to work. Regardless of the size of our projects, we always tackle them with the same amount of enthusiasm and the same desire to come up with something original that inspires us.

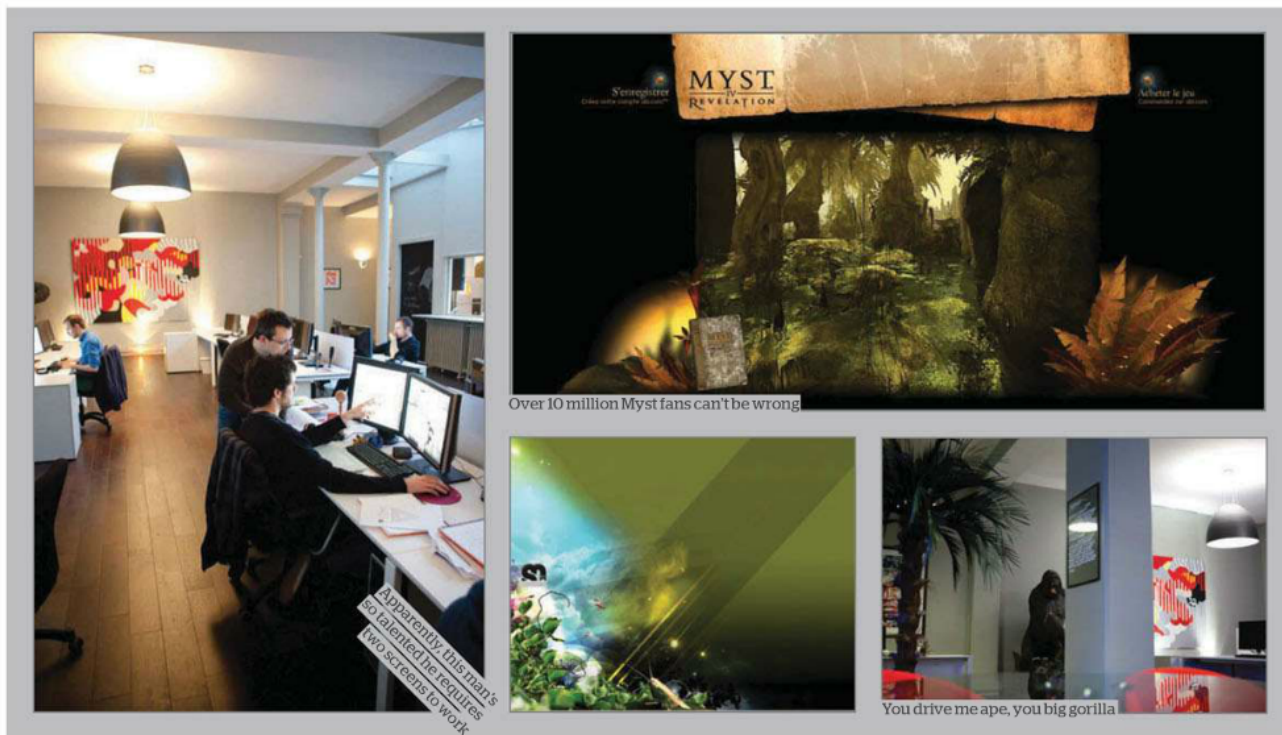
"Ultimately, the clients who want to work with us are frequently clients who share our desires, who want to be daring and exceed certain limitations, yet always with the level of impeccable quality that has established the agency's reputation."



industry insight

Olivier Marchand
Head of production

"What platform other than Flash would allow us to create real experiences... while making it possible for us to blend images, sound, video and interactivity easily?"



◆◆ We have an organisational structure that remains constant and ultimately ensures a high-quality project ◆◆

Soleil Noir has a well-established reputation which, as already mentioned, allows them to choose who they work with. Head of production Olivier Marchand defines which type of project they like to be involved with. "I often say that there are no bad brands, just bad ways of handling them. It's not so much that we pick and choose the brands with which we work, but rather we welcome clients with ambitions and ideas, and especially those who place their trust in us and give us a chance to wow them."

"We have lots of projects, and the size of a project has never scared us. As proof of this, we've just come up with an entire digital business strategy for our client Nespresso. This namely involves the creation of mobile platforms (iOS, Android and mobile web), as well as a corporate transactional web platform for 50 markets in 26 languages. It's not a question of size, but rather of know-how, imagination and the means of attaining a certain degree of perfection."

Projects are - by their very nature - extremely different from each other. Marchand gives an insight

into the lifecycle of a typical project. "Each project is, by nature, distinct. As we act in accordance with each product, specific launch dates, the number of markets that should be considered and the concept in question, we really never operate according to a so-called typical timeline."

"However, we have an organisational structure that remains constant and ultimately ensures a high-quality project. The processes, along with their tools, combined with creativity and perseverance, are a guarantee of success."

"This involves the brainstorming stage, in which everyone, even the youngest interns, may participate actively. It's a fact that, as far as digital technology is concerned, and owing to the openness of this medium, anyone can have the right idea since all of us are navigating through that realm every single day. What follows is a question of culture, knowledge and the big picture."

"The preparation stage is crucial for the project. We spend a great deal of time coming up with the

mechanics, challenging the technical aspect and re-examining what we've done."

Then we follow what we might call a 'traditional cycle' that entails a seduction phase (the first layouts), organisation (timetables), industrialisation (wireframes) and finally we work to persuade the client of the merits of our solution (if this step is necessary, of course!)"

As with any project the creation tools are a matter of preference. Marchand explains that Soleil Noir has a special relationship with Adobe, but still needs to find the best solution. "We mostly use Adobe software because we've had a special partnership with Adobe for nearly five years now."

"A certain amount of organisation is required for creative tasks, which is why our processes are also supported by software solutions like Merlin, Axure, activeCollab and ConceptShare for reviewing layouts."

"We're constantly striving to optimise our processes and thus to find the best possible software solutions for ourselves and for our clients."

The Flash platform is a key component in Soleil Noir projects. Marchand extols its benefits, but also adds a cautious note. "What other platform would allow us to create real experiences without having to worry about browser versions or platforms, while also making it possible for us to blend images, sound, video and interactivity easily?"

☀ We mustn't put our eggs in one basket and focus on one software solution ☀

"For more than 12 years, Flash has allowed us to breathe life into most of our projects.

"However - and we're very aware of this - we can't and mustn't put all our eggs in one basket and focus on only one software solution. Rather, we need to use the resources that allow us to accomplish our goals and fulfil the ambitions that we share with our clients."

HTML5, CSS3 and jQuery are seen as the technologies that will build the web over the coming years. Marchand gives an insight into how certain technologies are going to coexist. "All technologies that allow us to make our ideas a reality are worthwhile!

"HTML's return to the forefront as a tool used to create digital experiences is a good thing, with the ultimate goal being the vision of a single navigation mode on all supports. What's currently being observed, though, suggests that this goal is unfortunately pretty far-off. The multiplicity of screens and certain proprietary restrictions, such as those found on Android or the iPhone, lead me to believe that this project is even less within reach at the present time.

"I feel that, rather, we're going to witness a smart coexistence based on the projects themselves rather than submitting to an arbitrary selection of technologies. Flash's day in the sun isn't over yet as long as Adobe permits it."

Social media has reached the point where it is an integral part of any digital campaign. Marchand

explains how important it is in contemporary projects. "Trying to imagine a project without incorporating such tools is simply no longer possible.

"These tools let us give users the chance to interact and to embrace our platforms.

"Whether this is achieved by personalising the experience via Facebook Connect or by merely sharing a message, this approach allows us to continue to bring a story to life and to go beyond its initial context. Our greeting card 'believe in' is still being spread spontaneously, without prompting, seven months after its launch.

"Websurfers have now taken control of brands, so it's up to us to write stories that inspire and entertain them. It's up to us to write stories that are increasingly innovative and fun. It's a real challenge!"

The mobile revolution continues apace. Marchand offers his thoughts on how important it is, and even suggests that some services demonstrate we can live without websites. "Indeed, mobile has become a key factor for many experiences, as we're now able to access rich content easily. Gone are the days of newsletters that didn't accomplish much of anything. Consumption of video and social games and photo-sharing has shaken up this model, and mobile has

become a true passport to its own digital life. An experience without a mobile component is now considered outdated, and services like Instagram and Path show that we can actually do without websites.

"We currently advocate the development of native applications for both Android and iOS platforms, while also providing a mobile web version of a site that's available to everyone.

For us, the user experience is key, and this is the best solution to ensure it. But ours is a rapidly changing world - we've got to adapt to these changes and stay attentive if we want to keep offering the best possible selection.

"Responsive design and mobile first have become essential points to consider during the design phase. The related development time is, however, still too lengthy for the advertisers' liking."

Finally, the success of any agency is very much dictated by the people who work for it. Marchand offers some sound advice on the traits needed to succeed in the industry. "Be curious, be enthusiastic and really want something. Those are always the best pieces of advice that someone could offer. Without hard work, risk-taking and a sense of humbleness, nothing is possible.

Questioning yourself, challenging your own ideas, and establishing and defending your choices are complicated, often painful tasks, but that's what we do on a daily basis, and this is clearly the only way to achieve a convincing result. Work hard/play hard are the keys to success!"

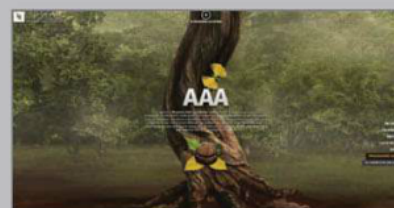
KEY PROJECT

DHJANA - Nespresso - 2011

www.nespresso.com/dhjana

Nespresso has launched Dhjana, its new award-winning limited edition 100 per cent blend, sourced from the Nespresso AAA Sustainable Quality™ programme. A blend composed of four origins (India, Costa Rica, Brazil, Colombia), discoverable by navigating through a unique tree.

The technologies behind the site were Flash CSS for the frontend and Flash Builder 4 and PHP for the backend. Besides the somehow small structure (a few pages with one level of content each), Soleil Noir wanted to create a real forest ambience, so it used larger-than-usual images to simulate this feeling. To put this into context, if the website had no scrolling, it would need a 4,000 x 8,000px resolution - approximately 16 displays at 1,680 x 1,050. This, added to the different layers of animations and contents, and localising the content in more than 30 languages, required a hell of a lot of work to optimise the loading time and overall performance.



WEB www.soleilnoir.net

FOUNDERS Benjamin Laugel - CEO,

Olivier Marchand - CP

YEAR FOUNDED 2000

CURRENT EMPLOYEES 23

LOCATIONS Paris, France

SERVICES

- > Digital Strategy
- > Art direction
- > Web development
- > Mobile development



THE KING OF CSS

Eric Meyer is considered by many as the go-to expert on CSS. **Web Designer** caught up with him to discover exactly what his thoughts are on the current state of CSS, and what the future holds



CSS and Eric Meyer have gone hand-in-hand for over fifteen years. He is an internationally recognized expert on the subjects of HTML and CSS – what this man does not know about CSS is not worth knowing. Eric is an established author and has written a number of acclaimed books including the self-titled *Eric Meyer on CSS*, *More Eric Meyer on CSS*, and more recently he has added his expertise to the *Smashing Book* series with *Smashing CSS*. Beyond the written word, Eric is a prolific speaker and can be found headlining many a web conference. Eric Meyer is undoubtedly the king of CSS. Long may he reign.

You've been at the forefront of the CSS revolution for a long time now. How do you rate the latest version of the specification and what do you think can be done to push it forward?

The stuff that's being worked on right now is really hard but really awesome – really powerful layout mechanisms, visual filters, useful but processor-heavy selectors, and so on. It really feels like we've solved, for the most part, most of the basically easy problems, like setting solid colours or having background images or defining borders. Even a lot of the medium-hard problems have been dealt with. Now we're moving into the really rough territory, where it's an incredible challenge to create powerful, complex tools that can still be described (and thus written) using simple syntax. Decisions of any sort can have huge long-term consequences, so it's tricky to navigate. So I rate the latest work very highly for ambition and potential. Forward progress may be a bit slower than we've seen lately, but there is need for caution. And, of course, any complex system is at least as hard to implement as it is to define. Browser teams are limited in terms of time and resources, so some things will be deferred, and that will be frustrating. Bear in mind what I've always said, though, "Never put down to malice what can be more adequately explained by resource constraints."

Browser support is a key factor behind the adoption of the latest CSS standards. Vendor prefixes help widen support, but why is it that all browser vendors cannot agree on a standard code of support?

They can, and often do. The devil is always in the details, and in the assumptions programmers make. For example, the CSS specification currently says of box and text shadows:

"A non-zero blur distance indicates that the resulting shadow should be blurred, such as by a Gaussian filter. The exact algorithm is not defined."

Right there is an inconsistency waiting to happen. Yes, the spec goes on to give an approximate guide to how shadows should be blurred, but the algorithm is not precisely defined, so it's up to each browser team to devise their own algorithm. What are the odds they'll come up with precisely the same formula? You might think the answer is to define a precise algorithm, but what happens if later on a serious flaw is found, or if a better algorithm is devised? CSS has long employed intentional ambiguity to allow browser makers to experiment and find the best

“The only way to have consistent implementations is to have one browser”

ways to do things. There's also the problem of interaction. CSS can define the behaviours of properties foo, bar, and baz, and browsers can implement them all so that they consistently pass all their individual conformance tests. What happens when they're used together, though? You could get wildly different results just based on slightly different resolution code deep inside the various rendering engines – say, if baz is handled before bar in one browser, and that order is switched in another. And that's just with three properties interacting. How many properties did you have in your last style sheet? Basically, the only way to have perfectly consistent implementations is to have one browser. We had that once, when there was only World Wide Web, the browser Tim Berners-Lee wrote. But it was Mosaic that ignited the popular web, and Netscape that shot it into orbit. Anyone who thinks browsers are horribly inconsistent now should look at that period of history. The divergence was extreme, bad enough that the same page would look wildly different across browsers, and it happened regularly. Madness! But now we know better.

The introduction of high-resolution displays has brought a new challenge to designers and developers. Pixel ratio is the current solution, but do you think there is a better answer?

I honestly think that pixel-based images are about to become an endangered species. Anything that can be vectorised will be – and I remember seeing demonstrations in the Nineties of vector formats for photographs and the like. It would not surprise me in the slightest to see those ideas make a comeback.

Web fonts have revolutionised web design, but how can the standard move forward and what else does it have to offer?

I'm not a typographer, so that's hard for me to say. I know that type enthusiasts are all excited about ideas like the ability to define ligature pairs and finer-grained control over kerning and the like, but when they talk about that stuff I'm like your grandma listening to you talk about work – there's a lot of nodding in pauses for breath and me saying, "That all sounds lovely, dear. Would you like another cup of tea?" I'm not trying to say that those things are irrelevant or useless. They aren't! They're just in a realm that I don't really grasp. I mean, I'm the guy whose results on 'which font is this, Arial or Helvetica?' quizzes are statistically indistinguishable from random guesses. Which, let's be honest, is what they are.

Responsive design is a key component of the site-building process. However, currently it is in the early stages of its lifecycle. How do you see responsive design evolving in the short-term and long-term?

It's a great question, and one I think we'll all have to answer together. We're still figuring out what works in what circumstances and finding out how old assumptions by browsers are clashing with the aims of responsive design – like, how browser prefetching (which is meant to speed up browsing) means an enormous increase in page weight when you're pointing to a lot of different media-specific style sheets. Responsive design is also pushing the edges of questions few of us thought about before: can the same content serve equally well in multiple media? Can the same page be useful cross-platform? I personally think the answer is, 'sometimes', but maybe I'm wrong. Maybe, as a result of responsive design, we'll find new and better ways of presenting content across all media. It has that potential.

The CSS standard is a constant work in progress. How long do you think it will be before CSS4 hits the web and what would you like to see in it?

We can't really talk about a CSS4 because there are no monolithic CSS specs. The last of those was CSS2.1, and I doubt we'll see one again. Now we have dozens of CSS modules, each proceeding at its own pace. Take Selectors for an example. Level 3, what we might call CSS3 Selectors, is a full recommendation now, and Selectors Level 4 is well underway. In the meantime, a whole bunch of Level 3 modules are wandering around in working draft phase. Some of them could still be there when Selectors moves to Level 7. So now we have to talk in terms of the next period of time. I think over the next year or so we're going to see a ton of movement in the area of advanced layout, finally, with modules like GridLayout, FlexBox, Regions, and Exclusions. Those four together could create an enormous shift in the kinds of layouts we create as well as how we structure them. CSS Filters are very interesting, too, though I'm not sure how popular they are to implementers other than Adobe, and as I said before, Selectors continue to barrel ahead. I'm also hoping to see some advances in colours and backgrounds, but the priority right now is layout, which is really where it belongs. We've needed this stuff since CSS was first written.

Finally, on a more personal level, are your goals the same as they were five years ago and what do you think you will be up to in five year's time?

Broadly speaking, yes, they are, and I think they will be. My goals have always been to explain how to make websites with CSS by explaining how CSS works, and to thus help the whole community advance the web. It's sort of like being a woodwork teacher who shows the class how to use all the tools safely and properly, so they can produce whatever masterpieces their hands and vision can bring forth. I could do that my whole life, I think, and thereby count myself luckier than most.



ESSENTIAL TOOLS AND TRENDS

To celebrate the 200th Issue of Web Designer we have put together a massive collection of tools that every web designer and developer needs

Every designer and developer will have their own set of tools that sit with the must-have big guns. Here we present an essential selection of tools as chosen by a wealth of industry experts. There are tools for every element of the design process, from concept to completion. Improve your workflow, build rapid prototypes, unleash killer code, create graphical gorgeousness, and test, test, test. All the big boys are included, WordPress, jQuery, Google, GitHub, Sass, plus a host of essentials. But, as always the devil is in the detail and the experts have revealed a multitude of tools that will become constant companions.

OPEN STREET MAP

www.openstreetmap.com

OpenStreetMap is a collaborative, open source alternative to the commercial mapping systems offered by Google and Bing. When used in collaboration with Open Layers, Open Street Map is capable of producing some very sophisticated mapping applications, and is often more up-to-date than its rivals due to the crowd-sourced nature of the cartography.



GOOGLE ANALYTICS

www.analytics.google.com

Google Analytics is an easy-to-use yet powerful reporting platform. It works by tracking visitors to your website through a tiny bit of JavaScript inserted into your page's HTML. The resulting data collected is presented through a series of interactive charts and reports that allow you to analyse metrics such as user-by-country, page-visits by age, or search terms by landing page. The ability to tie in with the AdWords campaign system (paid-for text adverts that appear alongside organic search results on Google), analyse return on investment and visitor conversion ratios, as well as recent innovations such as in-page analytics and real-time data make this a superb package; all the more so as a result of its zero cost pricetag!



ADOBE PROTO

www.adobe.com/proto

Design prototypes for your web project directly on your iPad or Android tablet, creating different page elements with gestures. The output can be linked together to create a fully interactive prototype and sent to Dreamweaver with the basic wireframe code created for you, once approved by the client.



ADOBE DEBUT

www.adobe.com/debut

Adobe Debut is a presentation app for your tablet, created to allow designers to showcase their designs directly to the client in a polished, slick style. The app supports artwork from Illustrator, Photoshop and InDesign without the need to convert files ahead of time. Currently only available for Android devices, Adobe promise support for iOS is on the way.



320 AND UP

www.stuffandnonsense.co.uk/projects/320andup

The 320 and up responsive boilerplate is a tool that has been used by many designers to create a 'mobile first' site. The tool has changed as its creator Andy Clarke has modified to ensure that the latest version of the 320 and up is better than ever. If you haven't tried, make sure that you do and soon.



OpenWYSIWYG

www.openwebware.com

An extremely easy to install rich text editor written entirely in JavaScript

CKEditor ckeditor.com

A fully-featured and supported rich text editor with plug-in architecture

BrowserShots www.browsershots.org

A simple way to view a preview of your site in many browsers simultaneously

If This Then That (IFTTT) ifttt.com

Program simple actions in response to tweets, Instagram photos and more!

MailChimp www.mailchimp.com

Create, manage and measure email newsletter campaigns with ease

SumoPaint www.sumopaint.com

Web-based image editor with a bevy of features and functionality

Sencha Touch

www.sencha.com/products/touch

Very flexible JavaScript framework for building HTML5 mobile web apps

PhoneGap www.phonegap.com

Use web technologies to develop and create native apps across seven platforms

Magento www.magentoocommerce.com

A fully-featured and very capable open-source eCommerce platform

OpenCart www.opencart.com

Free, easy to install and feature-rich open-source eCommerce platform

Lipsum www.lipsum.com

Generate dummy placeholder text for your projects quickly and simply

WolframAlpha API

products.wolframalpha.com/api

Connect with and integrate scientific charts, projections and data analysis

OpenID openid.net

Single authentication framework for use across multiple websites including social media

Ruby on Rails rubyonrails.org

Useful PHP framework for rapid development of applications with common functionality

Less Framework lessframework.com

CSS grid system designed to work across multiple devices responsively

MediaCore mediacore.com

Impressively capable Python-based video and multi-media Content Management System (CMS)

ImageAlpha www.pngmini.com

A very handy tool with which you can reduce 24-bit PNG file sizes

CSS3 Button Maker

www.css-tricks.com/examples/ButtonMaker

Chris Coyier's tool for creating image-less buttons with pure CSS3

ProCSSor www.procssor.com

A web-based service for reformatting your CSS

github

GITHUB

www.github.com

GitHub is the

immensely popular

hosting and code sharing service, currently used by more than a million people. GitHub hosts software development projects that use the Git revision control system. The power of GitHub comes from its collaborative tools and capabilities. It not only offers a place to share and fork code repositories, but also integrates wikis, issue tracking, and code review. GitHub has become the industry standard for making code projects public and getting feedback from potentially thousands of developers all around the world.



FONT SQUIRREL'S @FONT-FACE GENERATOR

www.fontsquirrel.com/fontface/generator

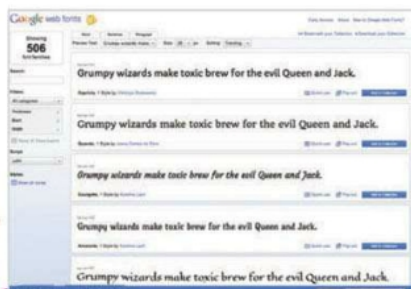
For a long time, using custom fonts on web pages has been a big challenge for web designers. Font Squirrel's @font-face generator is a big help in this regard. After you've chosen a font with appropriate licensing, it will give you the necessary cross-browser CSS.



GOOGLE WEB FONTS

www.google.com/webfonts

Google's new font repository is an easy way to add custom fonts that are free for commercial use, and can be embedded using a single line of code. Download from a selection of hundreds of fonts in different styles and scripts.



CONDITIONAL CLASSES

www.paulirish.com/2008/conditional-stylesheets-vs-css-hacks-answer-neither/

Extra HTTP requests are bad for page speed. So instead of targeting old versions of IE with separate stylesheets (which are also harder to maintain), use Paul Irish's conditional classes method instead. It's clean, easy, and it validates!



STACK OVERFLOW

www.stackoverflow.com

It's tough to avoid Stack

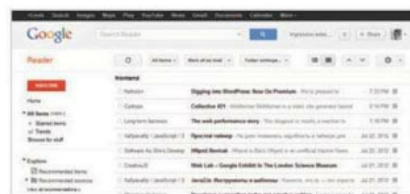
Overflow when Googling for solutions to coding problems. It's a fantastic community that's invaluable for collaborative problem solving. It should be one of your go-to-resources for getting your questions answered by knowledgeable developers.



GOOGLE READER

www.google.com/reader/

Print resources are great for getting concepts in your head, but there's nothing like online sources for keeping up with trends, coding tricks, and more. Google Reader (or any RSS reader) will help you stay up-to-the-minute on hundreds of feeds, for a nice complement to offline reading.



YEPNOPE.JS

yepnopejs.com

While Modernizr can help you detect features, yepnope lets you asynchronously load different scripts based on your feature detection results. This works great for avoiding loading polyfills unnecessarily, helping your pages load more efficiently.



SASS/COMPASS

www.sass-lang.com

www.compass-style.org

If you haven't started preprocessing your CSS, then get on it! The combination of Sass and

Compass brings real programming techniques to stylesheets, making your CSS much easier to code and maintain. Sass extends CSS by adding nested rules, variables, mixins, and much more. Compass helps you avoid unnecessary repetition in your CSS by providing reusable patterns for CSS3 vendor



CODEKIT

www.incident57.com/codekit

CodeKit is gaining traction as one of the hottest apps. It helps you process files using a number of different time-saving tools - Less, Sass, Stylus, Haml, CoffeeScript, Compass, and more. But it does so much more than that. And best of all? No command-line abilities required.



JSFIDDLE www.jsfiddle.net

Every developer needs a place to experiment with, debug, and share code publicly, without all the overhead of something like GitHub. jsFiddle has tons of great features, and a nice, clean, usable interface.



prefixed code, CSS typography, and more. Although these tools are command-line based, designers who aren't quite so familiar with the command-line can use one of the available GUI apps (for both Mac and Windows) that automates these tasks for you. So the only real learning curve is related to learning the syntax, which has quite a few differences from traditional CSS.



WHEN CAN I USE...

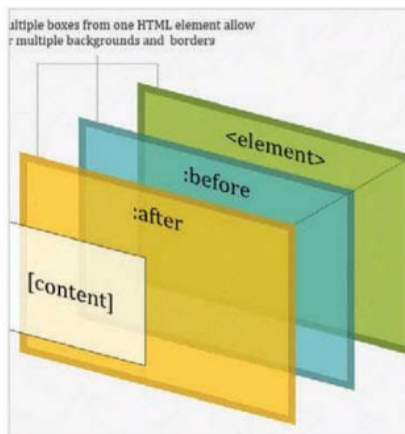
www.caniuse.com

This is a great online resource for finding browser support information on virtually anything. It's kept up to date and includes info on new CSS3 stuff, HTML5 APIs, and other miscellaneous DOM features. It's even great for browsing just to find out what's new.

PSEUDO-ELEMENTS

www.nicolasgallagher.com/an-introduction-to-css-pseudo-element-hacks

Pseudo-elements, recently promoted by a number of developer bloggers, are a CSS feature that can do so much with so little code. They're useful for decorative, non-essential content, and the number of things possible with them is only limited by your ability to innovate.



JSLint www.jshint.com

Crockford's code-quality checking tool for JavaScript. You might not agree with all of JSLint's strict recommendations, but this is an essential tool for JavaScript developers who want code that's up to standards and easy to maintain and debug.

YUI Library www.yuilib.com

Yahoo's open-source JavaScript and CSS Framework

Normalize.css

[necolas.github.com/normalize.css](https://github.com/necolas/normalize.css)

Nicolas Gallagher's modern, HTML5-ready alternative to CSS resets

YSlow www.developer.yahoo.com/yslow

A browser add-on that analyses webpages for speed improvements

HTML5 Cross Browser Polyfills

[www.github.com/Modernizr/Modernizr/wiki](https://github.com/Modernizr/Modernizr/wiki)

A huge list of polyfills for tonnes of brand spanking new web technologies

W3C CSS Validator Service

jigsaw.w3.org/css-validator

The W3C's tool for checking for invalid CSS

HTML5 Please www.html5please.com

Helps you to use the new HTML5 and CSS3 features responsibly

Isobar's Front-End Coding Standards

na.isobar.com/standards

Pillars of front-end development are outlined in this extremely useful guide

WAVE www.wave.webaim.org

A web accessibility evaluation tool from WebAIM

SMACSS www.smacss.com

Jonathan Snook's great guide to scalable and modular CSS

Wufoo's Current State of HTML5 Forms

www.wufoo.com/html5

A detailed guide for support of new HTML5 form features

StatCounter Global Stats

gs.statcounter.com

Worldwide, up-to-date browser and OS stats and trend charts

jQuery Boilerplate

www.jqueryboilerplate.com

A jump-start for your jQuery plug-in development

OpenCrypt IP Geo-Location API

www.opencrypt.com/ip-location.php

Get your visitor's location in the world from their IP address

Flowplayer flowplayer.org

An easy-to-implement media player to show self-hosted video

TinyMCE tinymce.moxiecode.com

Rich Text Editor with extensible platform for additional plug-in functionality

Subtle Patterns subtlepatterns.com

A gallery of free elegant background patterns

Responsivepx www.responsivepx.com

An easy-as-pie way to test where your responsive design breakpoints are

Espresso

macrabbit.com/espresso

The powerful Mac-based text editor with CSS3 support

ADOBE SHADOW

www.adobe.com/shadow

Adobe Shadow makes it easy to prototype and test on your mobile devices while building on your desktop computer. The concept is very simple – press a button on your computer and your devices will automatically navigate to and load the page you're working on, providing hands-free access to a real-life view of how your work renders on each device.

As well as making it simple to automatically navigate your device to the page you're currently working on, Shadow allows you to remotely inspect and debug individual devices, making it easier to track down and fix bugs than by traditional methods. This is an example of the work coming out of the Adobe Labs playground, and offers a genuinely useful solution to an increasingly common problem – designing for mobile devices.



OOCSS

www.github.com/stubbornella/oocss/wiki

Object-oriented CSS is a CSS coding technique popularized by Nicole Sullivan. Even if you don't agree with all the principles and suggestions of OOCSS, you should definitely understand the concepts. It's sure to make your code cleaner, faster, and easier to maintain.



TWITTER BOOTSTRAP

www.twitter.github.com/bootstrap

Bootstrap is a starting framework for web sites and webapps that includes ready-to-use HTML, CSS, and JavaScript-based modules for common UI components and interactions. Bootstrap helps you avoid reinventing the wheel, and lets you focus on innovation.



BACKBONE.JS

www.backbonejs.org

Backbone.js is a web app framework that helps you structure your JavaScript using the well-known Model-View-Controller (MVC) pattern. If you want better structure and maintainability in complex apps, it's well worth looking into the power of Backbone.



ADOBE BROWSERLAB

browserlab.adobe.com

BrowserLab is an easy way to get static screenshots of your web projects as they appear in various browsers on different platforms. It's not a full-function way of testing your interfaces, but it's definitely an option for getting a peek at browser versions you don't have immediate access to.



THE EXPERTS CHOICE



BEN FRAIN
Freelance front-end developer
Sass and Compass

www.sass-lang.com, www.compass-style.org

It's hard to imagine writing vanilla CSS once you've got to grips with Sass and Compass.

Sublime Text 2

www.sublimetext.com

Quite simply the best all-round text editor available. Cross-platform, infinitely extensible and incredibly fast.

Adobe Shadow

www.labs.adobe.com/technologies/shadow

Check your design/build across multiple devices without having to click refresh on each.



JONATHAN MITCHELL
PHP Developer at Adeo
Firebug
www.getfirebug.com

nibbler

nibblersilkride.com

nessus

www.nessus.org



Pam Turner
Sr Web Designer at Adeo
Notepad++
www.notepad-plus-plus.org

Google Chrome

www.google.com/chrome

Twitter Bootstrap

twitter.github.com/bootstrap



ALARA MILLS
Product designer
HTML5 Elements Table
Poster www.AlaraMills.com

W3C- Markup Validation Service

validator.w3.org

W3C - CSS Validation Service

jigsaw.w3.org/css-validator



BEN TRUYMAN
Tech Lead at Critical Mass
Adobe Shadow
www.adobe.com/Shadow

Response JS

www.responsejs.com

Font Awesome fontawesome.github.com/

FontAwesome



BRANDON R JONES
Web designer
CSS Hat
www.csshat.com

Subtle Patterns

www.subtlepatterns.com

Foundation 3

<http://foundation.zurb.com>



CHRIS MILLS
dev.opera.com editor
Opera Dragonfly
www.opera.com/dragonfly

The Opera Mobile Emulator

www.opera.com/developer/tools/mobile

Social networking

www.twitter.com

CSS HAT

www.csshat.com

If you're still designing your layouts almost completely in Photoshop, and you're using CSS3 heavily, then CSS Hat is a must-try tool. Simply put, this Photoshop add-on will convert your Photoshop layer styles to CSS3 that you can drop right into your text editor.



MODERNIZR

www.modernizr.com

Dealing with cross-browser inconsistencies has been an ongoing battle for developers since the days of the Netscape-IE browser wars. Modernizr makes these inconsistencies elegant to work with. This open-source JavaScript library dynamically adds helper classes to a document's <html> element, so you can have separate CSS rule sets for non-JavaScript users or users whose browsers don't support many new CSS3 features. But primarily, Modernizr helps you to easily detect support for new web technologies, including CSS3, HTML5, and miscellaneous DOM features, and then deal with the results (either support or non-support) accordingly.



CSS3 MEDIA QUERIES

www.w3.org/TR/css3-mediaqueries

Media Queries are at the heart of what is known as the responsive web design movement. Media Queries let you apply different styles to a web page depending on a number of factors. Primarily, developers are using Media Queries to target different devices based on browser width. You can also target device width, orientation, aspect ratio, and more. Media Queries can even be combined with CSS3 transitions for some cool effects that take place when elements on the page when the browser window is resized or a device's orientation is changed. Media Queries are a big step forward in helping developers create a one-size-fits all experience, without the need for a separate mobile website.



PREFIXR

www.prefixr.com

Prefixr is a great time-saving app that gives you cross-browser CSS3 in just one click. With this online tool (which has an API that integrates into many popular text editors), you can develop your code using a single vendor prefix and then automatically add the remaining code for other browsers.



LIVERELOAD

www.livereload.com

LiveReload makes your browser's refresh button obsolete. Instead of making changes, then hitting F5, LiveReload monitors changes in the file system and then it will automatically make the changes live in the browser without a refresh. It will even compile CoffeeScript, Sass, Hamli, and more.



CodeIgniter codeigniter.com

PHP-based open-source web application framework. Both flexible and powerful

Siimpler siimpler.com

Boilerplate code and files to kick-start your web project without unnecessary fluff

Open Exchange Rates

openexchangerates.org/documentation

Free API for getting exchange rates

programmatically over the web

Flickr API www.flickr.com

Grab and manipulate Flickr images using its API service directly from your code.

Transmit www.panic.com/transmit

Great FTP application for Mac computers from the makers of Coda and Diet Coda

Open Layers www.openlayers.org

Build custom maps with personalised overlays using various different providers

ColorHunter www.colorhunter.com

Upload a photo to get an instant colour scheme defined for you!

Skitch www.skitch.com

A useful screengrab tool that allows you to annotate grabs with text and marks

Gridless thatcoolguv.github.com/

gridless-boilerplate

HTML5 and CSS3 boilerplate system aimed at a mobile-first approach

Page Speed Online

developers.google.com/pagespeed

Get useful hints and tips to increase the page load speeds on your site

FontStruct fontstruct.com

Create your own typefaces using this online editor and creation tool

HootSuite hootsuite.com

Monitor and react to your social network feeds using a single interface

Lettering.js letteringjs.com

Create interactive typography easily with this useful JavaScript plug-in

Mobilize.js mobilizejs.com

Make existing sites more mobile orientated with this framework

stock.xchng sxc.hu

Free stock photography, some without limitation - ideal for web designers

Prezi prezi.com

Create and deploy powerpoint-style presentations online with this interactive tool

Stitches draeton.github.com/stitches

Generate CSS Sprite sheets by uploading your existing images and copying the output

Cage cageapp.com

Useful online tool for collaborating with other designers and developers

PDF.js github.com/mozilla/pdf.js

Render PDF files directly as native HTML with this JavaScript plug-in!

W3C MARKUP VALIDATION SERVICE

validator.w3.org

The W3C's validator should be part of every developer's workflow. It's not going to make your code perfect, but it will help you track down errors and will help you better understand what kind of HTML is now considered best practice, and which elements have been removed from the spec.



CHROME DEVELOPER TOOLS

developers.google.com/chrome-developer-tools/docs/overview

Chrome's developer tools add-on comes bundled with the Chrome browser, and is essentially the Chrome equivalent to Firefox's Firebug and its developer tools add-on. You'll be continuously testing sites in Chrome, so its console, profiling, live CSS editing, DOM and resource checking tools are invaluable to your developer toolbox.

YEOMAN

www.yeoman.io

Yeoman is a client-side stack that provides a framework for building web applications. The system includes a built-in HTTP server for previewing output, automatic generation of cache manifests for offline HTML5 web app access, image optimisation and unit testing. The system incorporates several other open-source tools and libraries making the most out of other projects.

FIREBUG

www.getfirebug.com

Firebug is the very popular Firefox add-on that makes CSS and JavaScript debugging and profiling a breeze. Always just a keystroke away, Firebug lets you examine the DOM, change CSS on the fly, and create scripting breakpoints. The console lets you execute JavaScript as you go, and replaces the old-school method of firing alert messages to view values in mid-execution, allowing you instead to log values directly in the console. It also has excellent error logging, search functionality, cookie management, and more. Firebug is continually adding new features and improvements, and is absolutely essential for anyone testing and debugging code in Firefox.

TYPEKIT

www.typekit.com

Typekit makes it easy to use a full library of fonts on the web for the first time. Rather than limiting you to commonly installed fonts, Typekit uses a downloadable format that allows fonts to be temporarily installed in the browser. This allows font foundries to license their fonts without the risk of them being pirated, and opens up a world of typographic possibilities for web designers.



HOTGLOO

www.hotgloo.com

HotGloo is an easy-to-use prototyping and wireframing system that's entirely web based. It supports collaboration, allowing multiple users to work together to create interactive projects. Fully-featured tools allow for master pages as well as standard UI elements, and the system makes it simple to collect feedback for iterative improvements.



WORDPRESS

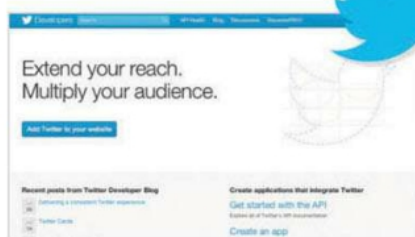
www.wordpress.com

WordPress is arguably the definitive blogging platform on the web. It powers millions of websites with its highly extensible platform, and has developed sufficiently to become a capable general-purpose Content Management System (CMS), such that it is easily the most popular CMS currently available. One of the key elements to the success of WordPress as a platform has been the license under which it's distributed - this allows the software to be freely used and adapted to suit each individual designer or developer's needs. As well as this generous licence, the extensible nature of the core system makes it easy to write plug-ins that work with the core, which has led to a hugely diverse and active ecosystem of supporting extensions covering functionality as disparate as eCommerce shops to video galleries.

TWITTER API

dev.twitter.com

The Twitter API provides easy access to real-time and limited historical data based on users, hashtags or pure search terms. The API can be accessed in a variety of ways to suit your project requirements, whether you're grabbing results via JavaScript or a server-side language, including JSON and XML.

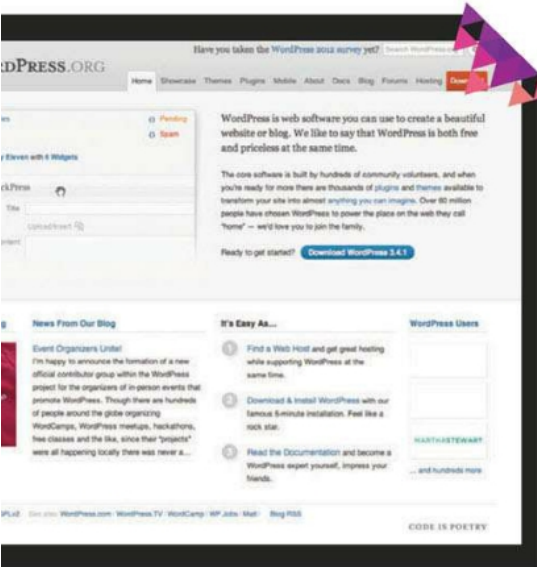


FACEBOOK API

developers.facebook.com

Facebook provides an API platform that allows for integration with the social media platform across websites, mobile apps and the Facebook website itself. It includes sub-APIs such as OpenGraph and makes it simple to deploy engaging social experiences into your app or website without having to create all the plumbing from scratch.

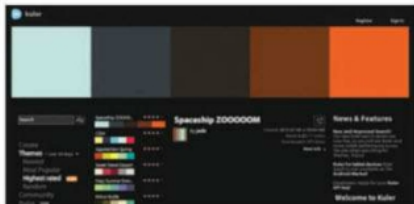




ADOBE KULER

kuler.adobe.com

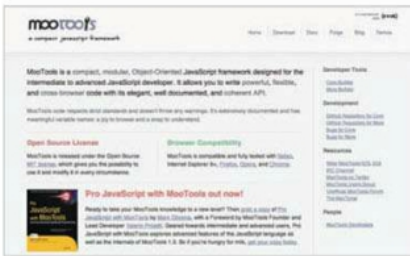
Adobe Kuler is an online colour scheming tool that uses mathematical equations to provide a range of palettes based on a core anchor colour. Features include photo upload to automatically create a complementary colour scheme, the ability to download swatch files, and store favourite schemes for later retrieval.



MOOTOOLS

www.moootools.net

A popular alternative to jQuery, MooTools offers a framework for achieving common tasks such as grabbing a DOM node and assigning a CSS class. As with jQuery, the system is extensible and there is a rich ecosystem of plug-ins and extensions available. While not as well-known now as jQuery, MooTools uses a JavaScript approach and is still very useful for rapid JavaScript development.



DREAMWEAVER

www.adobe.com/dreamweaver

Dreamweaver is the de facto web design tool, and while historically expensive is now far more accessible as a result of the Adobe Creative Cloud. The latest version offers enhanced WebKit-powered live view, live code and a host of integrated services including syntax support for jQuery, PHP, ASP.NET and more.



THE EXPERTS CHOICE



CHRIS SEES
MD at Square Circle
Media
X-Precise js3envato.com/files/240004/index.html

BrowserStack www.browserstack.com
Layer Cake www.macrabbit.com/layercake



ELIZABETH ROBSON
Author of Wickedly Smart

Hype www.tumult.com/hype
DietCoda panic.com
Adobe Shadow www.adobe.com/shadow



JEFFREY WAY
Editor at Netuts+
Prefixr www.prefixr.com

LiveReload livereload.com
Laravel laravel.com



DAVID MAY
Chief creative at
Wijmo
Theme Roller

jqueryui.com/themeroller
UXPIN & UXPin notepads
www.uxpin.com
ColorSchemer Touch
colorscschemer.com/touch_info.php



HAMPTON CATLIN
Inventor of Sass
Link Conditioner
mattgemmell.com/2011/07/25/network-link-conditioner-in-javascript

Bourbon thoughtbot.com/bourbon
Spracker mooxweb.github.com/spracker



ERIC MEYER
CSS Expert
BBEdit
barehones.com

Browser/Inspector Combo
various
Photoshop www.adobe.com

Moqups moqups.com

Online tool for generating advanced mockups before building a website

The Responsinator

www.responsinator.com

View websites in a host of resolutions for smartphones and tablets

Mustache.js github.com/janl/mustache.js

Less work with these logic-less templates for a host of coding languages

WPtouch Pro

www.bravenewcode.com/product/wptouch-pro

WordPress plug-in that instantly adds a mobile version of site

Patternizer patternizer.com

An online CSS3 stripe generator tool

Kendo UI www.kendoui.com

A framework to help build HTML5 apps

Coffeescript coffeescript.org

Lightweight language that compiles into JavaScript

Codesniffer pear.php.net/package/PHP

CodeSniffer

This tool checks PHP code to a defined standard

Moodboard Lite

itunes.apple.com/us/app/moodboard-lite/id369796813?mt=8

iPad app for creating mood and inspiration boards

Codosaurus itunes.apple.com/us/app/codosaurus/id382500932?mt=8

FTP Client which allows you to edit your code directly on the server

Coda www.panic.com/coda

The popular Mac-based text editor from Panic

Divvy www.mizage.com/divvy

A screen workspace management tool

Fitvids www.fitvids.com

A jQuery plug-in for fluid-width embedded videos

HTML-Ipsum www.html-ipsium.com

Quick and easy Lorem Ipsum placeholder text in various HTML contexts

Sublime Text 2 www.sublimetext.com

The feature-rich text editor for web app developers

Markdown

daringfireball.net/projects/markdown

Automatically expand marked-up text to full HTML using markdown

Video.js

www.videojs.com

Video player with the same API for HTML5 and Flash

AnythingSlider

www.css-tricks.com/examples/AnythingSlider

A multi-purpose content slider jQuery plug-in

BuySellAds

www.buysellads.com

An ad network that's popular among web designers

Notepad++ www.notepad-plus-plus.org

The popular and powerful text editor

SpritePad

www.wearekiss.com/spritepad

Drag-and-drop interface for creating CSS sprites



CAKEPHP

www.cakephp.org

Prototype PHP-based web applications rapidly using boilerplate code and scaffolding. CakePHP is MIT licenced, and comes with a lot of the common plumbing already taken care of including authentication, database access, caching and security. CakePHP has a loyal following so support is good too.

BIT.LY API


dev.bitly.com

The bit.ly API allows you to programmatically create shortened links in the same way that twitter does when you paste a link into its website. You can also track and monitor usage with some analytics support. It's a pretty simple service, but incredibly useful in the modern era of character-limited social media communication.

ADOBE AIR

www.adobe.com/air

Adobe AIR allows you to deploy native applications across different operating systems while using standard web development tools such as HTML, CSS, JavaScript and Flash. Apps can be compiled into the AIR format, which is then installed directly to the host operating system via the web, making it ideal for developing desktop widgets.



JQUERY
www.jquery.com

jQuery arrived at the same time as the explosion in front-end client-side rich user interface development, and helped to herald the arrival of HTML5 into everyday conversation as a result of its ubiquity. Before jQuery, creating cross-browser user interactions was tricky to achieve and often extremely time-consuming. jQuery solved this by abstracting the browser differences through a series of common methods, allowing developers and designers to spend time worrying about how to provide the best user experience rather than worrying about the nuts and bolts of supporting different DOM models and JavaScript engines. It also brought the idea of chaining commands together to the masses, making for dramatically more succinct code!

Today, jQuery can be found on more websites than any other JavaScript library, and it has an almost unlimited number of tutorials, plug-ins and extensions available to further enhance the core functionality.

EXPERT QUICK-PICKS

ONDREJ SKACEL

Interactive developer, Striker Digital

PSPad www.pspad.com

Lightweight-but-powerful text editor with handy features including FTP client, code highlighting, Lorem Ipsum generator, predefined HTML and much more.

Window Resizer

hchrome.google.com/webstore/detail/kkelicaakdanhinjdeammilcgcfonfh?utm_source=chrome-ntp-icon

Window Resizer is a Google Chrome plug-in that allows you to comfortably test your website in various predefined or your custom resolutions.

GSAP www.greensock.com/v12

Greensock brings the ease of animation from Flash to HTML. Animating DOM has never been easier.

THORD DANIEL HEDENGREN

Author, designer and speaker

iPad apple.com/ipad

The iPad is great for doing wireframes, especially when you complement it with a nice stylus.

Basecamp basecamp.com

Basecamp is a great way to organise yourself. The service will save you time and energy.

GitHub github.com

GitHub is Git for the rest of us, great for managing your code and inviting others to collaborate.

TOMI TONTTI

UX Lead at White Sheep Isobar, Finland

Live View for iPhone & iPad

www.zambetti.com/projects/liveview

Brilliant, yet simple remote screen viewing app. See your design on a device while you're still designing it.

MAGNUS DAHLSTRAND

Clipmenu www.clipmenu.com

BetterSnapTool

itunes.apple.com/us/app/bettersnaptool

iTerm2 www.iterm2.com

MARCEL KORNBLOM

Charles charlesprox.com

Liveview zambetti.com/projects/liveview

OmniGraffle www.omnigroup.com/products/omnigraffle

PETE SIMMONS

Firebug getfirebug.com

Wamp wampserver.com/en

Dreamweaver CS6

adobe.com/products/dreamweaver

ROBERT STALEKER

Screenfly quirktools.com/screenfly

Mobile Design Pattern Gallery

www.mobiledesignpatterngallery.com

A reference to mobile app design patterns, illustrated by hundreds of screenshots.

Pencil en.wikipedia.org/wiki/Pencil

Perfect tool for making quick real-size mobile interface sketches and paper prototypes.

ZEH FERNANDO

Senior Developer at firstborn

Charles www.charlesprox.com

A very handy tool to inspect and manipulate the data gets transferred around your computer and a server.

Chrome browser

www.google.com/intl/en/chrome/browser

Chrome's inspection and debugging tools for HTML, CSS and JavaScript are nothing short of revolutionary.

Google Drive drive.google.com

Great for making notes and sharing between the team. Sometimes considered the poor man's Project Management suite, but one that is very flexible when used well.

GROUP94

Belgian design agency

JSON json.org

JSON (JavaScript Object Notation) is a lightweight data-interchange format. It is easy for humans to read and write. It is easy for machines to parse and generate.

Screen Ruler www.microfoxx.com

The best solution to check if things are positioned pixel-perfect! We're using it since day one at group94.

Loempixel loempixel.com

Loempixel provides dummy images with the dimensions of your choice.

Wires quirktools.com/wires

Aviary Image Editor

advanced.aviary.com/tools/image-editor

SCOTT STAAB

Evernote www.evernote.com

Google Image tools www.google.com

WhatTheFont

www.myfonts.com/WhatTheFont

JAKUB SODOMKA

Capture screenshot

chrome.google.com/webstore

Droplr droplr.com/hello

Fontcase

www.bohemiancoding.com/fontcase

LUBOS BURACINSKY

Bootstrap.js twitter.github.com/bootstrap/index.html

Chrome Sniffer

chrome.google.com/webstore/detail

TexturePackerGUI

www.codeandweb.com/texturepacker

KIERON HOWARD

Symfony2 www.symfony.com

GitHub www.github.com

Terminal sites.google.com

MATT GIFFORD

ColdFusion10 coldfusion.com

Brackets brackets.io

PhoneGap Build API build.phonegap.com/docs/api



<tutorials>

Create an interactive 3D interface using WebGL

WebGL is hardware accelerated, native 3D graphics for web browsers, and here we harness its power to create a 3D interface.

tools | tech | trends Dreamweaver, A WebGL enabled browser
expert Mark Shufflebottom



WebGL has been around for a little while now, and the [three.js](#) library is really coming of age with each new release. WebGL on the whole is incredibly complicated, with mounds of code needed just to get a polygon to display. The [three.js](#) library abstracts all of that and gives you access to simple JavaScript commands that allow you as a web designer or developer to create stunning 3D scenes in the browser. The library now fully supports the COLLADA model format, which is an XML-based model, so is easy for browsers to read. This format also supports animation so feel free to incorporate fully animated content from your 3D application in your browser.

In this tutorial we are going to import a model in the COLLADA format and add interactivity to models contained within the overall COLLADA scene. We will attach mouse events to these models, which will give us effectively a 3D interface for a website or application. At present WebGL is supported by all the major browsers except Internet Explorer, which has no plans to support it because WebGL is based on OpenGL (the open graphics library) and Microsoft use DirectX instead. However, there are plug-ins available that will render WebGL. Please note that some browsers can only load models if they're accessed via a web server.

WebGL on the whole is incredibly complicated, with mounds of code needed just to get a polygon to display

01 Getting started

It's probably a good idea to start by downloading [three.js](#) from GitHub ([github.com/mrdoob/three.js](#)). Have a look through the projects to get an idea about WebGL. Now copy the start folder to the desktop and open index.html in Dreamweaver. There is some CSS already in there, so add this code to the head section.

```
001 <meta name="viewport"
content="width=device-width, user-scalable=no,
minimum-scale=1.0, maximum-scale=1.0">
002 <link href='http://fonts.googleapis.com/
css?family=Merriweather:700' rel='stylesheet'
type='text/css'>
```

02 Body content

We're going to add some text to the project, so paste the code shown below into the body section of the page. This adds a heading and a box that will only be shown when we roll over various models in the 3D WebGL scene with the cursor. Change the text here, to have some real content.

```
001 <div id="header"><h1>Discovery Centre</
h1></div>
002 <div class="info"
id="mountain"><h2>Mountain Valley</h2>
003 <p>Your text here.</p></div>
```

03 Copy the info

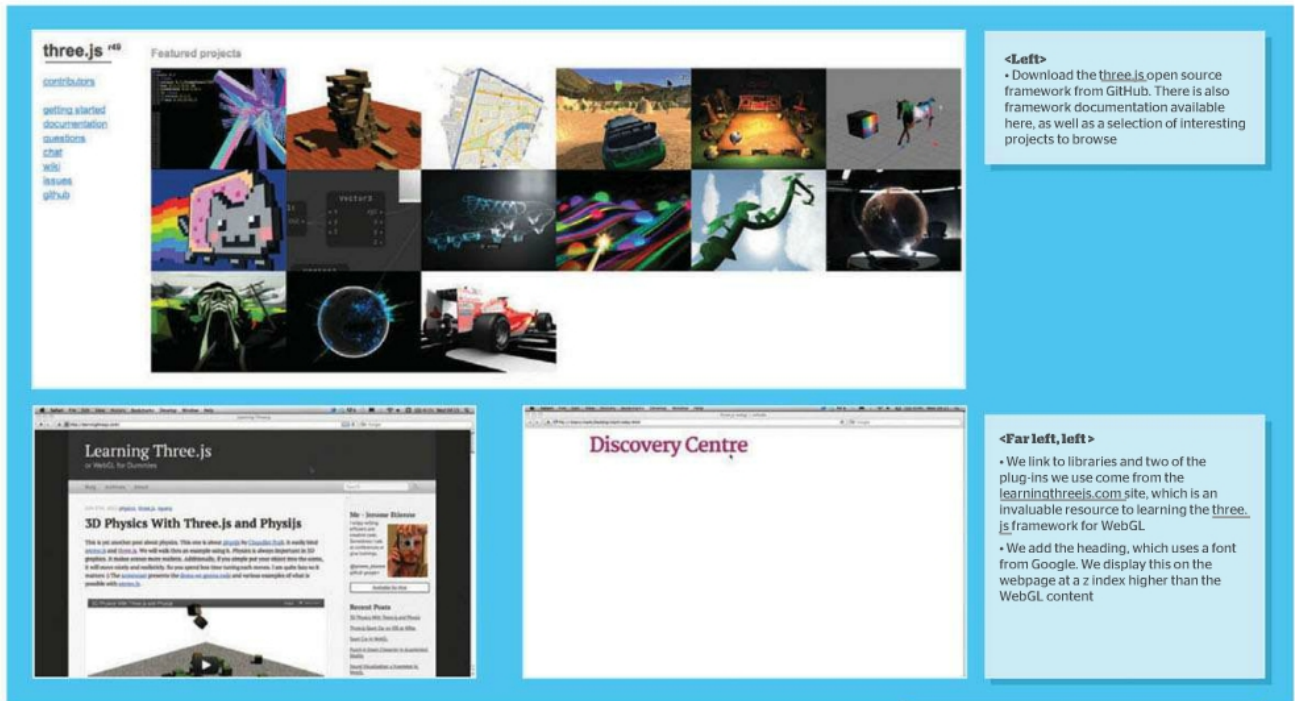
Copy the entire div with the class info and paste it after itself twice. Change the id of the first copy to 'lake' and the second to 'forest'. These are the two content sections which are hidden to start with, but when the user rolls over points in the scene, this content will be made visible.

```
001 <div class="info" id="forest"><h2>Forest
Trails</h2>
002 <p>Your text here.</p></div>
```

04 Link to libraries

Keeping inside the body tag add the following lines, which link to the JavaScript libraries that we use. The first is the main [three.js](#) library, while the second is a library for loading COLLADA models (an XML 3D model file). The detector code is used to see if the user has WebGL, while the remaining two are extensions to add events to 3D objects.

```
001 <script src="js/Three.js"></script>
002 <script src="js/ColladaLoader.js"></
script>
003 <script src="js/Detector.js"></script>
004 <script src="js/three.domevent.js"></
script>
005 <script src="js/three.domevent.object3d.
js"></script>
```

<Left>

• Download the [three.js](#) open source framework from GitHub. There is also framework documentation available here, as well as a selection of interesting projects to browse

<Far left, left>

• We link to libraries and two of the plug-ins we use come from the [learningthreejs.com](#) site, which is an invaluable resource to learning the [three.js](#) framework for WebGL.
• We add the heading, which uses a font from Google. We display this on the webpage at a z index higher than the WebGL content

05 Detecting WebGL

Using newer technology like WebGL requires you to ensure that the user knows if there is a problem. While most web browsers support WebGL, IE has no intention of doing so. There are plug-ins available for IE though. Add this code to detect WebGL.

```
001 <script>
002 if ( ! Detector.webgl ) Detector.
addGetWebGLMessage();
```

06 Adding variables

This is perhaps not one of the most exciting parts of our code, but these variables hold many important features that make our WebGL application work. Scene, camera and renderer are the basics required to get a WebGL scene. Obviously we then need content to make the scene actually work.

```
001 var scene, camera, renderer, model,
ground, rot;
002 var rotate=true, over=false;
003 var loader = new THREE.ColladaLoader();
004 var mnt, mbox, lk, lbox, fr, fbox;
```

07 Load the scene

The next block of code that we add loads the 3D COLLADA model into our scene. The scene is stored in

our model variable that we'll use later on. The scene is scaled down, and then two functions are called. First we call the init function, to initialise our scene, and then after that we call the animate function - this will make it move for us.

```
001 loader.load( 'scene.dae', function (
collada ) {
002     model = collada.scene;
003     model.scale.x = model.scale.y =
model.scale.z = 0.125;
004     init();
005     animate();
006 } );
```

08 Initializing the scene

To start our project we will create the init function. The first line creates a new div, which is then placed into the body. This will later be used to render our scene. The next line sets up a new scene that will hold everything we need to add, such as lights, models and a camera.

```
001 function init() {
002     var container = document.createElement(
'div' );
003     document.body.appendChild( container );
004     scene = new THREE.Scene();
```

requestAnimationFrame

You will notice that requestAnimationFrame is used in the code, this is a browser vendor API to save developers from using timer loops. Instead the browser handles the loop for us, pretty handy!

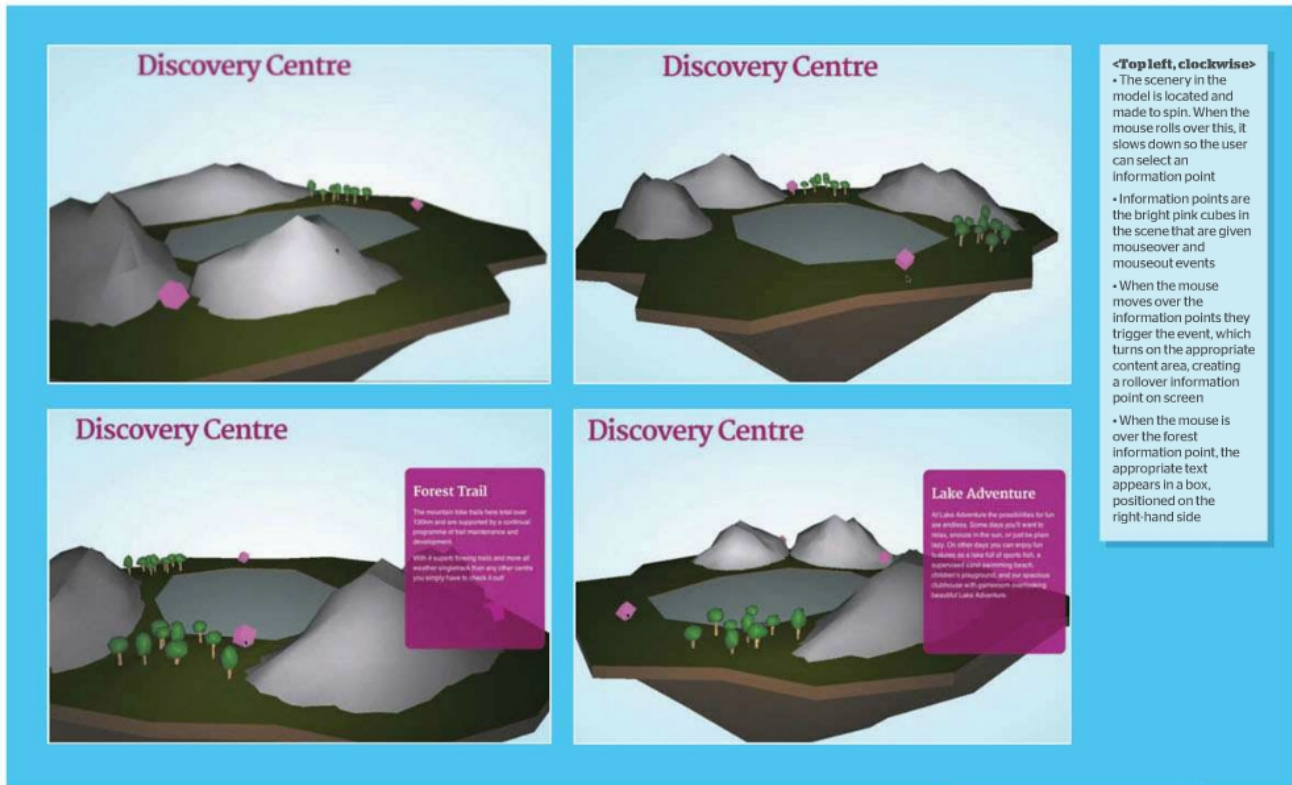
09 Creating the camera

The camera is a virtual way of controlling what we actually look at. It takes three arguments, the field of view, the aspect ratio and how near and far it can see. Here we position the camera and tell it which direction to look, which as you can see is almost the centre of the scene.

```
001 camera = new THREE.PerspectiveCamera( 40,
window.innerWidth / window.innerHeight, 0.01,
1000 );
002 camera.position.set( -45, 12, 15 );
003 camera.lookAt( new THREE.Vector3( -1, 2,
4 ) );
004 scene.add( camera );
```

10 Adding interactivity

We add interactivity to the models by using a plug-in from [www.learningthreejs.com](#). The first line of



code enables the camera to look at which model is under the mouse. The next line gets the ground plane from the COLLADA model. We can then add mouse events for when the mouse is over or has left, leading us to turn on and off the rotate variable causing the scene to rotate or not.

```
001 THREE.Object3D._threeDomEvent.  
camera(camera);  
002 ground = model.getChildByName( 'ID276',  
true );  
003 ground.on('mouseout', function(){  
rotate=true;  
004 });  
005 ground.on('mouseover', function(){  
rotate=false;  
006 });  
007 );
```

11 Mountain point

The first line of the code grabs the mountain information point from the COLLADA model and stores it in the variable `mnt`. The mountain text in the div tag with the id `mountain` is stored in the variable `mbox`. When the user moves the mouse out from the model it sets the `mbox` to be invisible.

```
001 mnt = model.getChildByName( 'ID43', true );  
002 mbox = document.getElementById("mountain");  
003 mnt.on('mouseout', function(){  
004     mbox.style.visibility = "hidden";  
005     over=false;  
006 });
```

12 Mouseover mountain

When the user rolls their mouse over the mountain information point, the relevant text becomes visible in the mountain div tag. In this way we create content that becomes visible when we rollover parts of the 3D model, and it disappears when the mouse moves out. The variable `over` is set to true to stop the whole model rotating.

```
001 mnt.on('mouseover', function(){  
002     mbox.style.visibility = "visible";  
003     over=true;  
004 });
```

13 More interactivity

Similar to what we did in step 11, we store the lake information point model in the variable `lk` and the div tag named `lake` in `lbox`. When the cursor moves out

Adding content to three.js Scenes

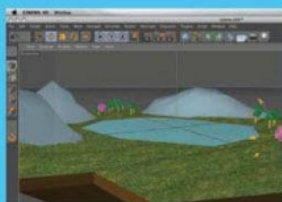
In earlier iterations of the three.js framework, you had to use `scene.addCamera` to add specific features. Now, however, there is a global `scene.add` that you can add all models, lights and cameras.

from the lake information point we turn the visibility of the lake div tag off so it can't be seen in the display.

```
001 lk = model.getChildByName( 'ID25', true );  
002 lbox = document.getElementById("lake");  
003 lk.on('mouseout', function(){  
004     lbox.style.visibility = "hidden";  
005     over=false;  
006 });
```

14 Going over the lake

When the user moves the mouse over the lake information point, we again use this to turn on the visibility of the lake div tag so that the content connected with it becomes visible on the screen. As



Accessing the model names in the COLLADA file

In the tutorial we access the COLLADA model and get access to specific internal models to give us the rollover points. You will have noticed that these internal models have unhelpful names such as ID25. You may well wonder how we know that this is the name of the specific model, or whether we named our model by such a peculiar name by choice? The answer is wrapped up in the software that was used to create the model. We used Cinema 4D, which allows each model to be named, however these names seem to disappear when we export to the COLLADA model format. With this format being an XML-based structure, we opened the model in a text editor and did a search for lakePoint, which has a modelID value of ID25, so we use this to get access to it.

you can see this is very similar to creating mouse events in the regular DOM.

```
001 lk.on('mouseover', function(){
002   lbox.style.visibility = "visible";
003   over=true;
004 });
```

15 Accessing the last model

You have probably got the hang of this by now, and so in this code we again access the model for the forest information point this time and store it in the fr variable. We store the associated div in the fbox variable. Using those variables we turn the visibility of the text off when we roll the mouse out of the model.

```
001 fr = model.getChildByName( 'ID34', true );
002 fbox = document.getElementById("forest");
003 fr.on('mouseout', function(){
004   fbox.style.visibility = "hidden";
005   over=false;
006 });
```

16 Final rollover

Finally we add the rollover for the forest information point. As done previously, we check if the mouse is over the model and turn on the visibility of the text so that the right information is displayed as we role over the model. This concludes the interactive features of the site.

```
001 fr.on('mouseover', function(){
002   fbox.style.visibility = "visible";
003   over=true;
004 });
```

17 Lighting up the scene

Our next section of code actually adds the COLLADA model into the scene so that it can be displayed. We then create an ambient light that has a dark grey colour and full luminosity, which is the 1 in the brackets. This light is also added to our scene. We do not have to position this as it just gives ambient light to the whole scene.

```
001 scene.add( model );
002 var ambient= new THREE.AmbientLight(
003   0x333333,1 );
003 scene.add( ambient );
```

18 Add a spotlight

Now the code sets up a spotlight; this can be placed in a position and targeted to light specifically. This is given a warm, almost white colour and is set to be stronger than 1. The light is set to the same position as the camera and is pointing towards the centre of the scene. Finally this light is added to the scene.

```
001 var light = new THREE.SpotLight( 0xFFDDDD,
002   1.2 );
002 light.position = camera.position;
003 light.target.position.set( 0, 0, 0 );
004 scene.add( light );
```

19 Rendering the scene

To make the scene visible we need to have a renderer to actually draw the scene. Notice how the renderer sets the anti-aliasing of the objects to true to give softer edges to the models. The render size is set to the inside dimensions of the browser window. The renderer is added to the container we added in step 8.

```
001 renderer = new THREE.WebGLRenderer( {
002   antialias: true } );
002 renderer.setSize( window.innerWidth,
003   window.innerHeight );
003 container.appendChild( renderer.
004   domElement );
004 }
```

20 Create the animation

The animate function contains the code that moves models on the screen. The if statement checks

that the user hasn't got the mouse over the model and not over one of the information points. It then rotates the scene. Otherwise it slows the rotations down so it's easy to hold the mouse over the information points.

```
001 function animate() {
002   if(rotate==true && over==false){
003     rot=0.005;
004   } else if (rotate==false || over==true){
005     rot=rot*0.95;
006   }
```

21 Update the display

The final code here updates the model position with the value of the rot variable. The renderer is told to render the scene using the camera. The animate function is set to be called at 60 frames per second using the requestAnimationFrame function. The function and the code block is closed.

```
001 model.rotation.y+=rot;
002 renderer.render( scene, camera );
003 requestAnimationFrame( animate );
004 }
005 </script>
```

22 Test the project

We have now finished all the code for the project, so save the file and test it in your browser. The main scene will rotate; if you move the cursor over the scene it will stop rotating by slowing down gradually. If you move your cursor over one of the pink information points, you will get the appropriate information appear in a box.



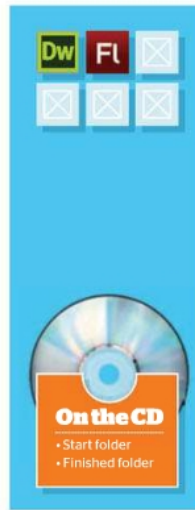
<Above>

• The final step is to test the scene in the browser once all of the content is saved. The user is able to rollover the scene to slow the rotation and hover over the information points

Serving images to high-resolution screens

As high-resolution screens become more and more commonplace, we need ways to display graphics that take advantage of their capability

tools | tech | trends CSS3, HTML5, JS
expert Ben Frain



The latest iPad has a 2,048 x 1,536 pixel resolution at 264 pixels-per-inch (PPI) screen, the iPhone 4 and iPhone 4S have greater pixel density: 960 x 640 pixel resolution at 326 PPI. It isn't just Apple's devices that can be considered high-resolution, even if they don't boast marketing terms like Retina display. The HTC One X uses a 4.7-inch display, with 312 PPI for example, and

even Sony's latest handheld gaming device, the PlayStation Vita, has a 220 PPI screen. We now have Apple's Retina display MacBook Pros too, at 220 PPI. It's easy to see where this is going, pretty soon high-resolution/PPI displays will be the norm on all devices that access the web. The pickle at present is that while text looks beautiful on these devices, web images usually don't. As high-resolution devices often have two dots per CSS pixel, the result is that images end up looking blurry.

Thankfully, there are a number of things we can do to address this issue. Let's take a look at how CSS3 media queries and icon fonts can ease our pain, and then deal with the obvious elephant in the room, delivering alternate images in markup.

01 CSS minimum-resolution

CSS3 media queries can be used to target high-resolution/PPI screens; we can use them to serve different background images depending upon the pixel density of the device. By now you are no doubt familiar with the media query syntax. Let's suppose we want to show two images, one for standard screens and one for high-PPI devices. We can go ahead and use the old min-resolution property:

```
001 @media (min-resolution: 96dpi) {
002   /* rules here would apply to a normal
003   screens */
004 }
005 @media (min-resolution: 192dpi) {
006   /* rules here would only apply to high-
007   resolution screens */
008 }
```

02 About those iDevices

Sadly WebKit (iOS, Android, Safari, Chrome and others) hasn't implemented min-resolution, and so we need to use WebKit's own property. It uses a simpler system where the value represents the pixel density of the device. A 'normal' screen will have a pixel ratio of one. An iPhone 4 or similar, on the other hand, could be targeted like this:

```
001 @media (-webkit-min-device-pixel-ratio: 2) {
002   /*
003   WebKit high-resolution specific rules
004   here */
005 }
```

03 Other WebKit devices

While the WebKit prefixed rule also targets Android devices, many Android handsets (although still enjoying high-resolution screens), don't have quite the same pixel density as something like an iPhone 4, 4S or new iPad - and none have anything near Retina display. Therefore, you may want to lower the threshold to include more devices.

```
001 @media (-webkit-min-device-pixel-ratio:
002 1.5) {
003   /* lower threshold rules here */
004 }
```

04 Mozilla is different

Another vendor, another expression! Mozilla uses a comparatively odd syntax. If you want to target high-resolution/PPI devices that might be using a Mozilla based browser such as Firefox, pay special attention as the minimum part of the expression is written first, followed by a double-hyphen:

```
001 @media (min--moz-device-pixel-ratio: 2) {
002   /* Mozilla rules here */
003 }
```

05 Opera syntax

Unbelievably, Opera uses a different syntax again. While similar in syntax to WebKit's version (albeit with an -o- prefix as opposed to -webkit-), Opera has opted for a ratio representation of the pixel density. For example instead of writing 2 as the value (as you would with WebKit), it must be presented as 2/1.

```
001 @media (-o-min-device-pixel-ratio: 2/1) {
002   /* Opera rules here */
003 }
```

06 The W3C way?

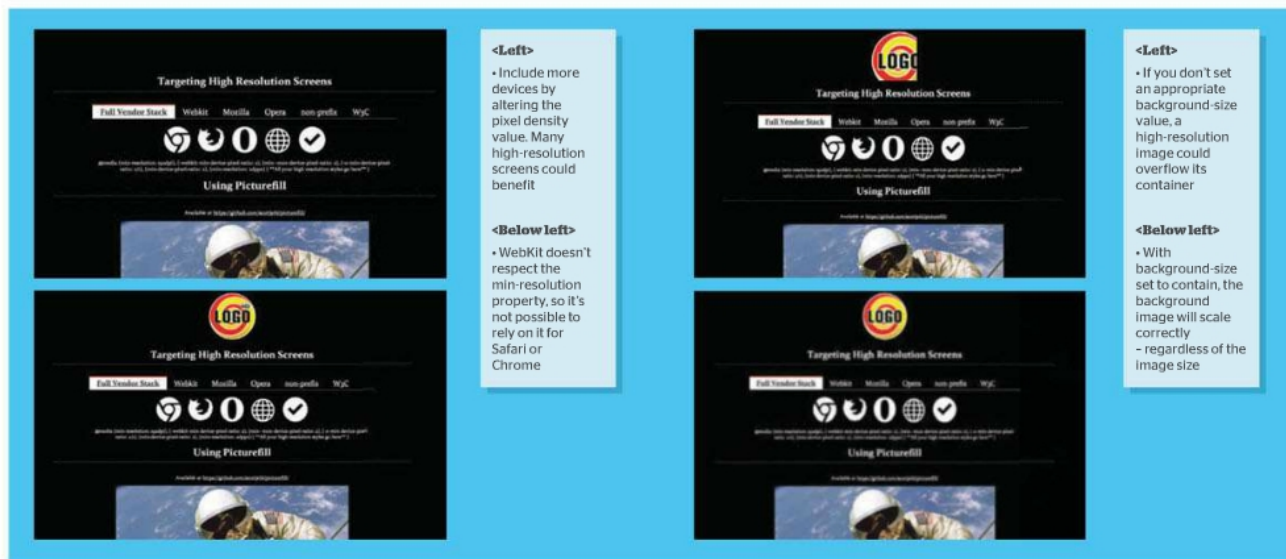
Owing to the prevalence of the -webkit- prefixed version of this media query, you may be forgiven for assuming that the W3C would follow suit, declaring an unprefixed version of that syntax as the global web standard. However, as minimum-resolution already existed, they have not done this and have instead opted to add a new unit of measure, dots per pixel, written as dppx in CSS. Below is what the syntax is likely to be styled as in the future:

```
001 @media (min-resolution: 2dppx) {
002   /* rules here will apply to high
003   resolution media in the future */
004 }
```

07 Full vendor stack

Let's go right ahead and put all these previous vendor versions together with the likely W3C implementation (dppx), into one media expression that we can use to bulletproof this technique whenever we implement it. The user-agent (whichever browser you are using) will happily ignore any expressions that don't apply and render the one most relevant, ensuring cross-browser functionality.

```
001 @media (min-resolution: 192dpi), (-webkit-
002 min-device-pixel-ratio: 2), (min--moz-device-
003 pixel-ratio: 2), (-o-min-device-pixel-ratio:
```

```
2/1), (min-device-pixel-ratio: 2), (min-
resolution: 2dppx) {
002 /* High Resolution styles go here */
003 }
```

08 A use case

Let's suppose we wanted two versions of a site logo, one for high-resolution screens and another for everything else. Using our full vendor stack from the previous step to achieve parity across browsers, here is an example of how we could set one image for normal screens and another for high pixel-density displays:

```
001 .logo {
002   background-image: url('../img/logo.
png');
003 }
004 @media (min-resolution: 192dpi), (-webkit-
min-device-pixel-ratio: 2), (min--moz-device-
pixel-ratio: 2), (-o-min-device-pixel-ratio:
2/1), (min-device-pixel-ratio: 2), (min-
resolution: 2dppx) {
005   .logo {
006     background-image: url('logo@2x.png');
007   }
008 }
```

09 Making it fit

While that will display the correct image, if we set a high-resolution background image as our logo, and the logo div it sits in is smaller in pixel size than the image, ordinarily it will overflow the container. Thankfully, there is a CSS3 property that can solve our issues. We can use

the background-size property with a px value or contain value to make it fit.

```
001 @media (min-resolution: 192dpi), (-webkit-
min-device-pixel-ratio: 2), (min--moz-device-
pixel-ratio: 2), (-o-min-device-pixel-ratio:
2/1), (min-device-pixel-ratio: 2), (min-
resolution: 2dppx) {
002   .logo {
003     background-image: url('logo@2x.png');
004     background-size: contain;
005   }
006 }
```

10 Background-size options

The background-size property can also take numerical values. Using pixels for size can be useful if you want your images to stay a set size within a fluid container. The width is given first, then height. If no height is given, auto is assumed for the height. A percentage can also be used and this will render the image as a percentage relative to the container.

```
001 .background-size-dimensions {
002   background-size: 300px 300px;
003 }
```

11 Naming conventions

You'll notice in step 9 that the high-resolution logo file name is the same as the standard resolution targeted one, except it has been suffixed with '@2x' before the file extension. This is a naming convention used by Apple when targeting their Retina displays. It's

actually not necessary, but many pre-existing JavaScript solutions use this convention, so it may be something that is worth adopting.

```
001 .standard {
002   background-image: url('image.png');
003 }
004 .high-resolution {
005   background-image: url('image@2x.png');
006 }
```

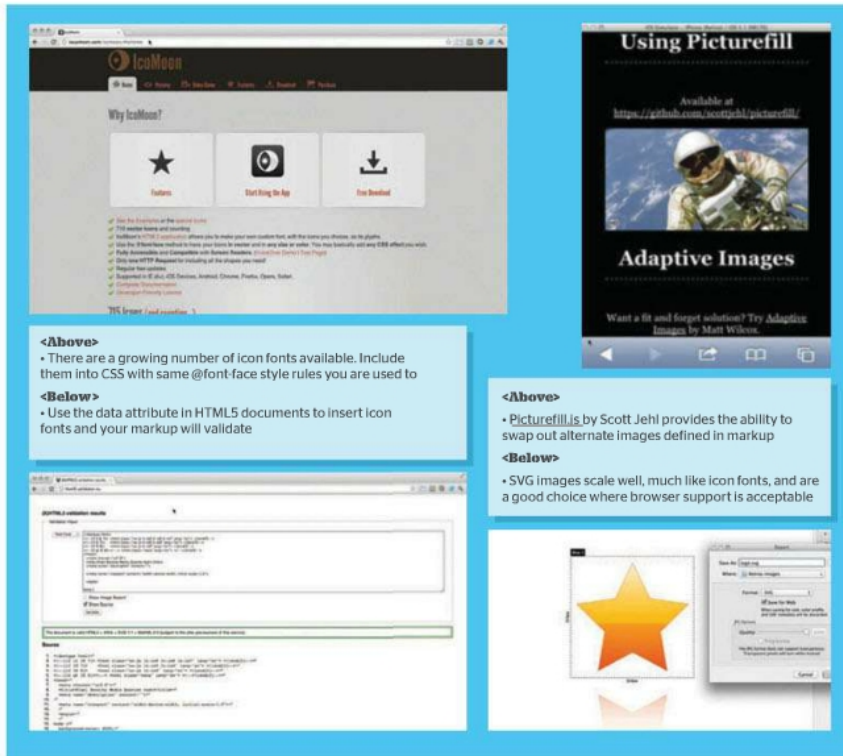
12 Icon fonts

If you want to provide scalable icons for a design, there is a better option than images: icon fonts. There are a growing number of icon fonts available, and they can be included in a design using the @font-face rule. You'll need a version of your icon font in WOFF, SVG, EOT and TrueType to cover all browsers. Then use the @font-face rule to include it.

```
001 @font-face {
002   font-family: 'hr';
003   src: url('fonts/hr.eot');
004   src: url('fonts/hr.eot?#iefix')
```

13 Setting up defaults

In this example we are using fonts from IcoMoon (which can be found here: keva-moon.com/icomoon/#toHome), which are mapped to characters. Therefore, we can add them by adding a particular class to the icons needed in the markup. First of all, we'll define styles that will be particular to all the icons. This will cover us wherever the classes are ordered among others.



<Above>

• There are a growing number of icon fonts available. Include them into CSS with same @font-face style rules you are used to

<Below>

• Use the data attribute in HTML5 documents to insert icon fonts and your markup will validate

<Above>

• [Picturefill](#) by Scott Jehl provides the ability to swap out alternate images defined in markup

<Below>

• SVG images scale well, much like icon fonts, and are a good choice where browser support is acceptable

```
001 [class^="icon-"]:before, [class*=" icon-"]
002 font-family: 'hr';
003 font-style: normal;
```

14 Adding with class

We can now add the relevant icon wherever we want by adding the relevant class. The icon is inserted before the element it is added to. If you want the icon to appear afterwards simply amend the pseudo selector from before to after.

```
001 .icon-chrome:before {
002   content: "\21";
003 }
004 .icon-firefox:before {
005   content: "\22";
006 }
007 .icon-opera:before {
008   content: "\23";
009 }
010 .icon-globe:before {
011   content: "\24";
012 }
013 .icon-check-alt:before {
```

```
014   content: "\25";
015 }
```

15 Adding icons inline

Adding the icons inline without a pseudo selector is not a good idea semantically, as the content is meaningless. If you wish to, remember to use character entities for each number. Otherwise the number will appear as is. Here, we are adding all the icons in a row.

```
001 /* CSS */
002 .icon-insert {
003   font-family: 'hr';
004   font-style: normal;
005   speak: none;
006   font-size: 5em;
007 }
008 <!-- HTML -->
009 <p class="icon-insert">&#x21; &#x22; &#x23;
&#x24; &#x25;</p>
```

16 Inserting as data attribute

You can also use data attributes to insert icon fonts. This lets you keep the icons out of the actual page

content itself. Remember that any attribute beginning 'data-' in HTML5 is perfectly valid code, so it isn't going to sour the markup for validators. Insert the icons in the markup in the same way as the previous step: using character entities.

```
001 /* CSS */
002 [data-icon]:before
003 {
004   font-family: 'hr';
005   content: attr(data-icon);
006   speak: none;
007   font-size: 5em;
```

17 Font flexibility

By using fonts, the icons will scale to any resolution and can have colour, text-shadows and even experimental 'webkit-mask-image' values (for WebKit browsers) added. What's more, compared with images, the file size is tiny. For the five icons used here, the largest font that would be served is just eight KB (before gzip).

```
001 [class^="icon-"]:before, [class*=" icon-"]
002 font-family: 'hr';
003 font-style: normal;
004 speak: none;
005 font-size: 5em;
006 color: green;
007 -webkit-mask-image:
-webkit-linear-gradient(white
,rgba(0,0,0,0.7));
008 text-shadow:0 -1px
black;
009 }
```

18 Using Picturefill

There is no *proper* way to add alternate high-resolution images such as photos in markup yet. One solution is to use Picturefill, a JavaScript solution that follows a markup pattern similar to the HTML5 <video> tag. After adding the Picturefill JS file within the markup, alternate images can be specified using media query style expressions. Note the slightly different syntax present for the media query.

```
001 <div data-picture data-alt="An
image, whose source changes depending
upon the media query style expressions">
002 <div data-src="normal.jpg"></div>
003 <div data-src="high-resolution.
jpg" data-media="(min-resolution:
192dpi), (-webkit-min-device-pixel-
ratio: 2), (min-moz-device-pixel-
ratio: 2), (-o-min-device-pixel-ratio:
2/1), (min-device-pixel-ratio: 2), (min-
resolution: 2dppx)"></div>
004 <!-- Fallback content for non-JS
```


browsers. Same `img src` as the initial, unqualified source element. -->

```
005 <noscript></noscript>
006 </div>
```

19 Adaptive images

A great tool for delivering images on a responsive website can also be used to deliver high-resolution images where needed. Head over to [adaptive-images.com](#) and after installing (you are going to need access to your server's `htaccess` file), alter the standard line of JavaScript used, to:

```
001 <script>document.
cookie='resolution='+Math.max(screen.
width,screen.height)+"(devicePixelRatio
in window ? ","+devicePixelRatio :
",1")+"; path=/";</script>
```

20 Uploading high-resolution files

When using Adaptive Images for high-resolution images, you'll probably want to limit which images are processed by it. You can limit this by altering the `htaccess` file. For example, if we didn't want Adaptive Images to resize images inside a folder called `no-thanks` (folder addresses are root relative) we could add a line that looks like this:

```
001 RewriteCond %{REQUEST_URI} !no-thanks
```

21 Fit and forget

One great thing about Adaptive Images is it works by re-using existing images where possible for high-resolution screens. For example, if viewing on an iPhone 4 in portrait, Adaptive Images will multiply the CSS pixel-width of the device (320px) by the pixel density reported (2) and use that value (640px) to check and use an image matching that size where possible.



22 SVG files?

If you have vector images, another option is to consider exporting them SVG(Z) files. Like icon fonts, SVG images (whether background or inline) will scale well regardless of screen size and pixel density. Browser support is generally good (IE9+) and file size is typically far lower than a PNG/JPG equivalent.

```
001 .svg .logo {
002 background-image: url('logo.svg');
003 }
```

Code library

All you need to use icon fonts

You can use icon fonts in a number of ways. They can be inserted with data attributes, class names or directly in the markup

First include the icon font using the `@font-face` declaration, with different font files for different browsers.

```
001 @font-face {
002 font-family: 'hr';
003 src: url('fonts/hr.eot');
004 src: url('fonts/hr.eot?#iefix') format('embedded-opentype'),
005 url('fonts/hr.svg#hr') format('svg'),
006 url('fonts/hr.woff') format('woff'),
007 url('fonts/hr.ttf') format('truetype');
008 font-weight: normal;
009 font-style: normal;
010 }
```

Use the CSS attribute selector if you want to add icons with data-icon attributes. Adjust the size to suit.

```
001 [data-icon]:before {
002 font-family: 'hr';
003 content: attr(data-icon);
004 speak: none;
005 font-size: 5em;
006 }
```

To add icons with classes, set the defaults using CSS3 substring matching attribute selectors and use the content property to add the individual icons for each class.

```
001 [class^="icon-"]:before, [class*=" icon-"]:before {
002 font-family: 'hr';
003 font-style: normal;
004 speak: none;
005 font-size: 5em;
006 color: #fff;
007 -webkit-mask-image: -webkit-linear-gradient(white,rg
ba(0,0,0,0.7));
008 text-shadow:0 -1px black;
009 }
010 .icon-chrome:before {
011 content: "\21";
012 }
```



Create tabbed boxes with multiple loops for WordPress themes

This tutorial will teach you how to add a tabbed box with content from several categories to your WordPress theme

tools | tech | trends WordPress, PHP, HTML, CSS and jQuery
expert Thord Daniel Hedengren



Sometimes you want to offer your visitors even more options to dive into your site than just a list of posts and whatever headline solution you might have employed for your front page. This tutorial aims to teach you about one of the options at your disposal, namely the tabbed box. We'll create three different loops and let the user switch between them using tabs. The same multiple loop

technique could obviously be employed with sliders or whatever solution that suits your fancy. As for the tabbed box, we'll rely on jQuery since it already ships with WordPress and is a popular and well known JavaScript library these days.

Before we get to the actual tutorial though, I'd like to talk a little bit about tabbed boxes (and content sliders for that matter). You see, it is important to use these the right way, because if you don't, you're not only adding a feature users will ignore, you're adding clutter and site weight overhead as well. Tabbed boxes that don't fill a specific need, sporting supporting content or additional ways into the site that the visitor will actually want to use, just shouldn't be there. There's also the mobile aspect to take into account, so make sure your tabbed box works well in mobile browsers should you choose to include it there as well.

Use tabbed boxes and sliders with caution; make sure you think them through, and you'll be just fine. Less is more, you know.

01 Decide what you're doing

Before we attempt to do anything at all, we need to figure out exactly what it is we're doing. We'll create three separate loops that list content from three different parts of the site. For this we are going to use categories and tags, so this is where you decide which categories to use. For the purposes of this tutorial, we will be using the categories Superstar and Movies, as well as the tags Duck and Rabbit.

02 Where to put the box

You obviously need to decide where your box should be. For this tutorial, I have created a child theme for the Twenty Eleven theme, and copied the [index.php](#) file to the child theme so I can make edits without having to worry about the theme breaking when it is updated by the author. You can do it any way you want; the files are available with this issue.

If you want to learn more about child and parent themes, read up on them in the WordPress Codex ([codex.wordpress.org/Child_Themes](#)) or alternatively you can check out my book, *Smashing WordPress: Beyond the Blog*, 3rd Edition.

03 But really, where did you put the box?

We want the box to be just above the content, so plan to add it under `div#content` in [index.php](#). Look out for the following code in [index.php](#), just below the `get_header()` part.

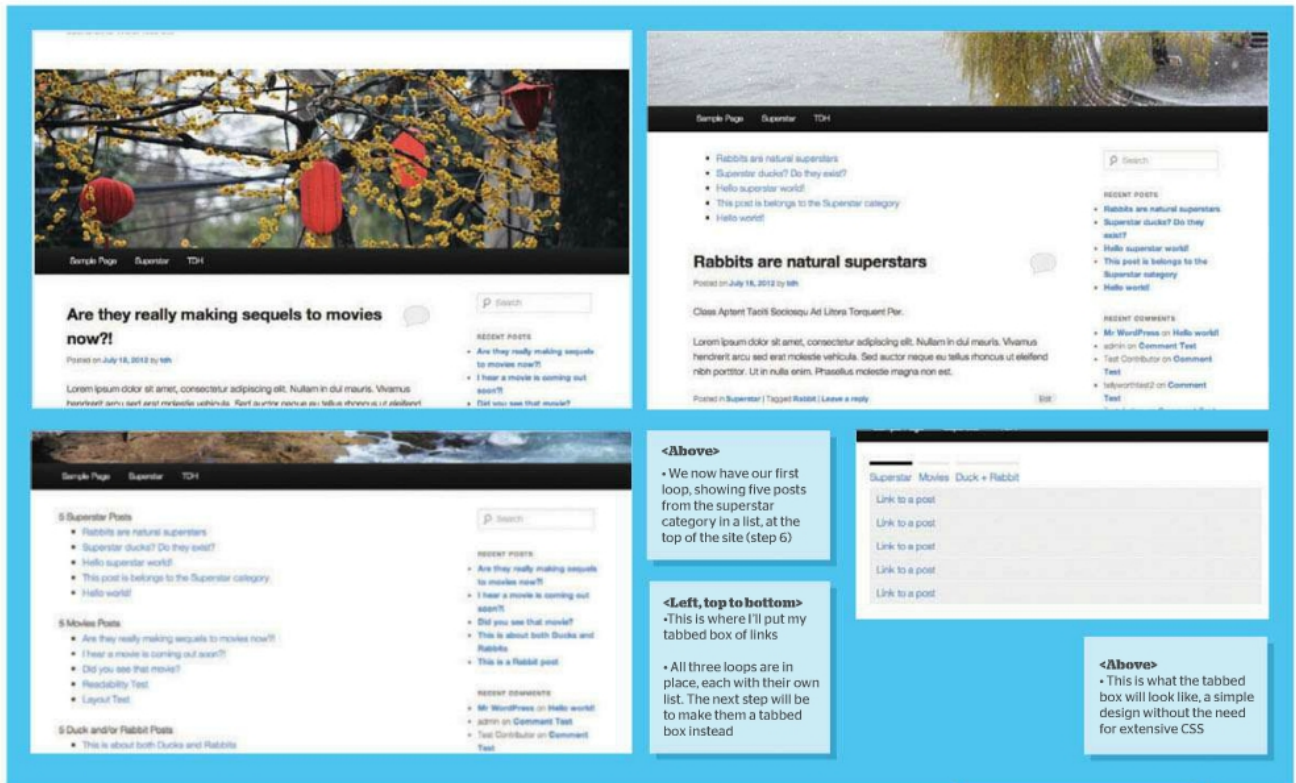
```
001 <div id="primary">
002 <div id="content" role="main">
003
004 <!-- THIS IS WHERE THE TABBED BOX WILL
BE -->
```

04 Creating a new loop

Let's start by creating a new loop. We'll use WP_Query to do this, and then we'll reset it so it won't interfere with other loops on the site. We'll pass the arguments to \$superstar and then we'll loop the content, like this:

```
001 <?php
002 // Arguments for WP_Query
003 $args = array(
004     'category_name' =>
'superstar',
005     'showposts' => 5
006 );
007 // The new loop stored in
$superstar
008 $superstar = new WP_Query( $args
);
009 while ( $superstar->have_posts()
) : $superstar->the_post(); ?>
010 <!-- Loop output goes here
-->
011 <?php
```


Tabbed boxes with multiple loops for WordPress themes



```
012 // Loop ends
013 endwhile;
014 // Reset the query
015 wp_reset_postdata();
016 ?>
```

This loop will fetch the five latest posts from the category superstar.

05 Populating the new loop

Now, we need some actual output as well. Look at the code in the previous step, we'll replace the Loop output goes here comment with actual linked titles to the posts. We'll place these links in a list, so we need to put each in a li as well.

```
001 <li>
002 <a href="php the_permalink();
?&gt;" title="<?php the_title_attribute();
?&gt;"&gt;
003 &lt;?php the_title(); ?&gt;
004 &lt;/a&gt;
005 &lt;/li&gt;</pre

```

06 Just what we want

Let's put this into our loop, also adding a div and ul container, like so:

```
001 <div id="tabbed-box">
002 <ul>
003 <?php
004 // Arguments for WP_Query
005 $args = array(
006 'category_name' =>
007 'superstar',
008 'showposts' => 5
009 );
010 // The new loop stored in
011 $superstar = new WP_Query( $args );
012 while ( $superstar->have_posts() ) : $superstar->the_post(); ?>
013 <li>
014 <a href="php the_permalink(); ?&gt;" title="<?php the_title_attribute(); ?&gt;"&gt;</pre

```

Avoid query_posts()

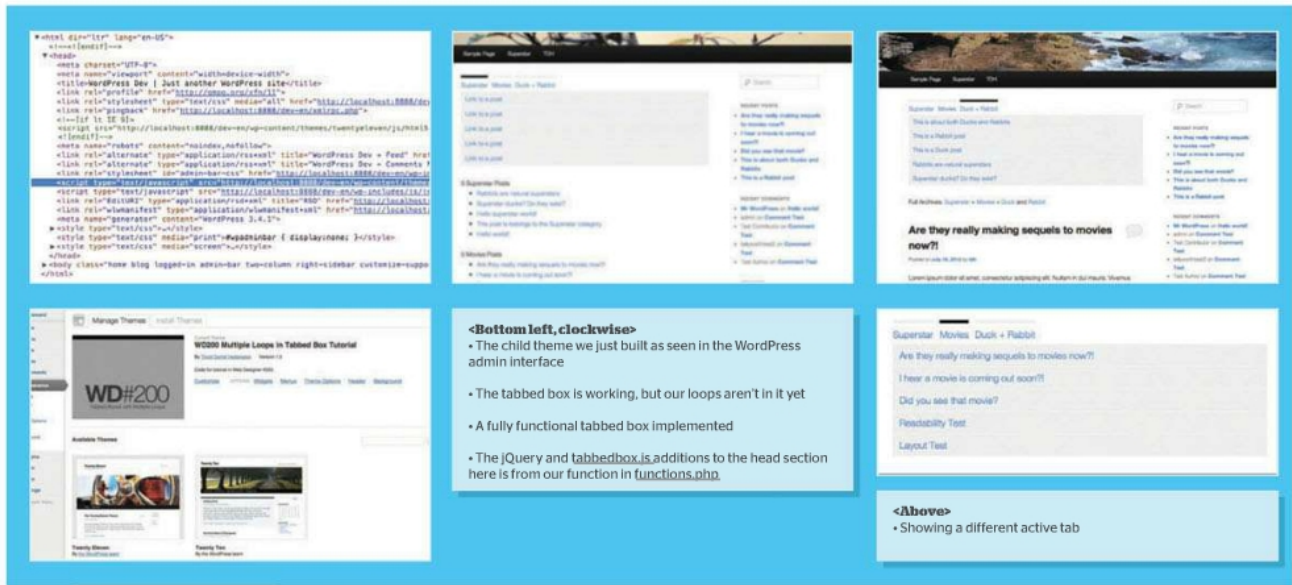
While it is entirely possible to use query_posts() to create multiple loops, you should avoid doing so - query_posts() is meant for small alterations of the main loop.

```
014 <?php the_title(); ?>
015 </a>
016 </li>
017 <?php
018 // Loop ends
019 endwhile;
020 // Reset the query
021 wp_reset_postdata();
022 ?>
023 </ul>
024 </div>
```

07 Don't forget to reset

Why do you need to reset the data? Well, if you don't you might end up with an altered query for subsequent loops, and that is usually such a headache to sort out. Use wp_reset_postdata() after your loops.

Tabbed boxes with multiple loops for WordPress themes



Always queue properly

The purpose of using WordPress queue methods for JavaScript is to rely on the platform to make sure everything is loaded at the optimal moment.

08 Create another loop

It is time to create our second loop, this one with five posts sourced from the Movies category. You'll no doubt recognise the code, the only change from the Superstar loop being the category and using \$movies instead of \$superstar.

```
001 <?php
002 // Arguments for WP_Query
003 $args = array(
004     'category_name' => 'movies',
005     'showposts' => 5
006 );
007 // The new loop stored in $movies
008 $movies = new WP_Query( $args );
009 while ( $movies->have_posts() ) :
010     $movies->the_post(); ?>
011     <a href="<?php the_permalink(); ?>"
012         title="<?php the_title_attribute(); ?>"
013     >?php the_title(); ?>
014 </a>
015 </li>
016 </?php
```

```
016 // Loop ends
017 endwhile;
018 // Reset the query
019 wp_reset_postdata();
020 ?>
```

09 Tag instead of category loop

Wouldn't it be great if our third and final loop gave us five posts tagged with duck and/or rabbit? Basically, let's remove the category argument and replace it with one for tags, this one accepting posts tagged with duck and/or rabbit. Both will work, as will just one of them.

```
001 <?php
002 // Arguments for WP_Query
003 $args = array(
004     'tag' => 'duck,rabbit',
005     'showposts' => 5
006 );
007 // The new loop stored in $duckrabbit
008 $duckrabbit = new WP_Query( $args );
009 while ( $duckrabbit->have_posts() ) :
010     $duckrabbit->the_post(); ?>
011     <li>
012         <a href="<?php the_permalink(); ?>"
013             title="<?php the_title_attribute(); ?>"
014         >?php the_title(); ?>
015     </li>
016 </?php
```

```
017 endwhile;
018 // Reset the query
019 wp_reset_postdata();
020 ?>
```

10 Three loops

Now we have three different loops, each in a list of their own. Add a heading above the post lists to make them stand out from each other. Here's the full code, including the wrapping div and ul tags around each loop so the lists will work properly.

```
001 <div id="tabbed-box">
002     <!-- First loop, 5 posts from SUPERSTAR
003     category -->
004     <h3>5 Superstar Posts</h3>
005     <ul>
006     <?php
007         // Arguments for WP_Query
008         $args = array(
009             'category_name' => 'superstar',
010             'showposts' => 5
011         );
012         // The new loop stored in
013         $superstar
014         $superstar = new WP_Query( $args );
015         while ( $superstar->have_posts() ) :
016             $superstar->the_post(); ?>
017             <li>
018                 <a href="<?php the_permalink(); ?>"
019                     title="<?php the_title_attribute(); ?>"
```


Tabbed boxes with multiple loops for WordPress themes

```

016 <?php the_title(); ?>
017 </a>
018 </li>
019 <?php
020 // Loop ends
021 endwhile;
022 // Reset the query
023 wp_reset_postdata();
024 ?>
025 </ul>

026 <!-- Second loop, 5 posts from MOVIES
category -->
027 <h3>5 Movies Posts</h3>
028 <ul>
029 <?php
030 // Arguments for WP_Query
031 $args = array(
032 'category_name' => 'movies',
033 'showposts' => 5
034 );
035 // The new loop stored in $movies
036 $movies = new WP_Query( $args );
037 while ( $movies->have_posts() ) :
038 $movies->the_post(); ?>
039 <li>
040 <a href="<?php the_permalink();
041 ?>" title="<?php the_title_attribute(); ?>"
042 <?php the_title(); ?>
043 </a>
044 </li>
045 <?php
046 // Loop ends
047 endwhile;
048 // Reset the query
049 wp_reset_postdata();
050 ?>
051 </ul>

052 <!-- Third loop, 5 posts tagged with
DUCK and/or RABBIT -->
053 <h3>5 Duck and/or Rabbit Posts</h3>
054 <ul>
055 <?php
056 // Arguments for WP_Query
057 $args = array(
058 'tag' => 'duck,rabbit',
059 'showposts' => 5
060 );
061 // The new loop stored in
062 $duckrabbit = new WP_Query( $args );
063 while ( $duckrabbit->have_posts() ) :
064 $duckrabbit->the_post(); ?>
065 <li>
066 <a href="<?php the_permalink();
067 ?>" title="<?php the_title_attribute(); ?>"

```

```

064 <?php the_title(); ?>
065 </a>
066 </li>
067 <?php
068 // Loop ends
069 endwhile;
070 // Reset the query
071 wp_reset_postdata();
072 ?>
073 </ul>
074 </div>

```

11 The tabbed box design

For this example we're going to go with a simple tabbed box, with each tab heading sporting a nice fat line above itself. The active one is highlighted with a black line, while the others are differentiated by having light grey ones instead. Within the tab is a simple list of links with lines separating them. Nothing fancy, just something simple. You could of course create anything you want, it is all CSS anyway.

12 The tabbed box markup

The markup for the tabbed box is really simple. We'll have a `ul#tabs` with a `li` for each tab link. Then we'll have three `div` containers, each containing the content of each tab.

```

001 <ul id="tabs">
002 <li id="tab-content-superstar"
003 class="tab-item active-tab">
004 <a href="javascript:viewTab('content-
005 superstar');">Superstar</a>
006 </li>
007 <li id="tab-content-movies" class="tab-
008 item">
009 <a href="javascript:viewTab('content-
010 movies');">Movies</a>
011 </li>
012 <li id="tab-content-duckrabbit"
013 class="tab-item">
014 <a href="javascript:viewTab('content-
015 duckrabbit');">Duck + Rabbit</a>
016 </li>
017 </ul>

018 <div id="tabbed-box">
019 <div id="content-superstar" class="tab-
020 content">
021 Content for Superstar tab.
022 </div>
023 <div id="content-movies" class="tab-
024 content" style="display: none;">
025 Content for Movies tab.
026 </div>
027 <div id="content-duckrabbit"
028 class="tab-content" style="display: none;">
029 Content for Duck + Rabbit tab.
030 </div>
031 </div>

```

13 Adding some CSS

Just the markup alone won't make the markup look like we planned, so here's the necessary CSS for making it work.

```

001 ul#tabs {
002 float: left;
003 width: 100%;
004 margin: 0;
005 padding: 0;
006 list-style: none;
007 }
008
009 li.tab-item {
010 float: left;
011 margin-bottom: -1px;
012 margin-right: 10px;
013 padding: 5px 0;
014 border-top: 5px solid #eee;
015 }
016
017 li.active-tab {
018 border-top-color: #000;
019 }
020
021 div#tabbed-box {}
022
023 div.tab-content {
024 float: left;
025 width: 100%;
026 margin-bottom: 30px;

```

Tabbed boxes and widget areas

There are a number of things you could do with tabbed boxes and the technique presented in this tutorial. Thanks to the flexibility of widget areas, and the plethora of widgets available through plug-ins for WordPress, it might be a better fit for your needs, rather than using loops. Employing widget areas instead of loops is easy. Just create a dedicated widget area per tab (in `functions.php`, as usual), and then use `dynamic_sidebar()` to include them rather than the loops. This will let you drop widgets in the different tabs and hence offer whatever functionality you might like. You could take it even further and let each widget become a tab on its own, although that means you'll have to alter the JavaScript and markup quite a bit.

Tabbed boxes with multiple loops for WordPress themes

```

027 background-color: #eee;
028 }
029
030 div.tab-content ul {
031   margin: 0;
032   padding-top: 5px;
033 }
034
035 div.tab-content ul li {
036   margin-bottom: 5px;
037   padding: 0 10px 5px 10px;
038   border-bottom: 1px solid #f8f8f8;
039   list-style: none;
040 }
041
042 div.tab-content ul li:last-child {
043   border-bottom-width: 0;
044   padding-bottom: 0;
045 }

```

14 Loading jQuery

The JavaScript that we use for this tabbed box requires jQuery, so we need to make sure jQuery is loaded. We'll do this in the theme's `functions.php`, because it is better than having to add stuff in the head section in `header.php`. This is easily done with `wp_enqueue_script()`, and since WordPress ships with jQuery we just need to pass 'jquery' to it.

```
001 wp_enqueue_script( 'jquery' );
```

15 Queuing jQuery

To properly queue jQuery, we'll need to create a function that we will then hook onto the `wp_enqueue_scripts` hook, hence properly including the script the way WordPress wants us to. In `functions.php` we'll create the `wd200_scriptloader()` function that will contain all the scripts we need, and then we'll attach it to the hook with `add_action()`.

```

001 function wd200_scriptloader() {
002   // Enqueue the script
003   wp_enqueue_script( 'jquery' );
004 }
005 add_action( 'wp_enqueue_scripts', wd200_scriptloader );

```

16 The necessary JavaScript

Now, we need another JavaScript for the actual tabbed box. This script basically changes the display elements of the tab content containers, as well as applying the active-tab class on the active one.

```

001 // Function to view tab
002 function viewTab(tabId) {
003   // Get all child elements of "tabbed-box"
004   var elements = jQuery('#tabbed-box').children();
005   // Loop through them all

```

```

006   jQuery.each(elements, function(index, value) {
007     // Is clicked tab
008     if (jQuery(this).attr('id') == tabId) {
009       // Show element
010       jQuery(this).css({
011         'display': 'block' });
012       // Make sure CSS is correct for tab
013       jQuery('#tab-' + jQuery(this).attr('id')).addClass('active-tab');
014     }
015     // Is not the clicked tab
016     else {
017       // Hide tab
018       jQuery(this).css({
019         'display': 'none' });
020       // Make sure CSS is correct for tab
021       jQuery('#tab-' + jQuery(this).attr('id')).removeClass('active-tab');
022     }
023   });

```

17 Registering the tabbedbox.js script

Although we could just include that in the head section, it wouldn't be such a pretty solution. Let's register the script so that WordPress can use it, with `wp_register_script()`. The first parameter is the handle we'll use to include it in just a bit, the second points us to where the script is located. Note the use of `get_stylesheet_directory_uri()` here, which works with both child and parent themes. The script is in the theme's js folder.

```

001 wp_register_script( 'tabbedbox_script',
002   get_stylesheet_directory_uri() . '/js/tabbedbox.js' );

```

18 Queuing the JavaScript properly

Now we just need to add the script registration to the function we created in step 15, along with actually queueing the script, and it should load properly.

```

001 function wd200_scriptloader() {
002   // Register your script
003   wp_register_script( 'tabbedbox_script',
004     get_stylesheet_directory_uri() . '/js/tabbedbox.js' );
005   // Enqueue the script
006   wp_enqueue_script( 'tabbedbox_script' );
007   // Queue the script
008   wp_enqueue_script( 'jquery' );
009 }
010 add_action( 'wp_enqueue_scripts', wd200_scriptloader );

```

19 A working tabbed box

Look at that, we have a working tabbed box! Unfortunately there's nothing you'd want to show your grandparents in it, so we'll have to add the loops we created before. First of all, add another div container to wrap the whole thing in, give it the id `tabbed-box-container` and add the following to `style.css`:

```

001 #tabbed-box-container {
002   width: 100%;
003   display: block;
004 }

```

20 Adding the loops

This is easy enough, just copy and paste the corresponding loop to each tab content div container. Here's the Superstar category loop for reference. Note the removal of the `h3` heading since that doesn't make sense when you have a visual indicator in the active tab.

```

001 <!-- First loop, 5 posts from SUPERSTAR category -->
002 <div id="content-superstar" class="tab-content">
003   <ul>
004     <?php
005       // Arguments for WP_Query
006       $args = array(
007         'category_name' => 'superstar',
008         'showposts' => 5
009       );
010       // The new loop stored in $superstar
011       $superstar = new WP_Query( $args );
012       while ( $superstar->have_posts() ) :
013         $superstar->the_post(); ?>
014         <li>
015           <a href="<?php the_permalink(); ?>" title="<?php the_title_attribute(); ?>"
016             <?php the_title(); ?>
017         </li>
018       <?php
019         // Loop ends
020       endwhile;
021       // Reset the query
022       wp_reset_postdata();
023   ?>
024 </ul>
025 </div>

```

21 In all its glory

This is all there is to it. The complete code for the tabbed box is on the coverdisc, loops and all.

22 Save and test

You'll find the finished code as a working child theme on the disc. The theme is free to use and abuse, so take what you need from it and build your own. Just remember that you need the parent theme installed for a child theme to work, in this case Twenty Ten.

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Build an HTML5 friend-finding app: part 1

HTML5 has some amazing APIs that allow web developers to make smart sites with geolocation aware tech

tools | tech | trends PHP, MySQL, HTML5, CSS3
expert Sam Hampton-Smith

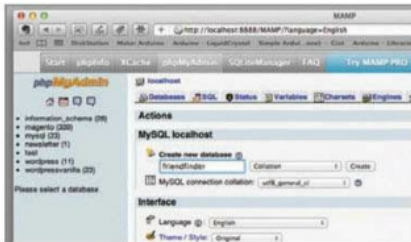


recent survey showed the UK has a smartphone penetration of over 50 per cent, meaning more than half of UK mobile phone users have a smartphone. This is fantastic news for us web developers, because we can really start to take advantage of the many

unique features these devices have, building exciting new sites and applications with smartphones in mind. One of the benefits of the modern smartphone is that it typically supports HTML5 out the box, and in this two-part tutorial we'll use one of the other common features - GPS - in combination with HTML5's geolocation API to build a friend-finding app in the vein of Apple's Find My Friends iPhone app. This month we're going to set up the server-side parts needed to support our app, including a database, security and the basics of allowing users to share their details with friends. Next month we'll connect to the geolocation API and use it to present our users' locations.

01 Create a database

Our web application is going to need a database, server-side scripts and client-side scripts to work. We'll start off by creating the database, and for this project we've opted for MySQL as the database system. Create a new database on your webserver and name it 'friendfinder'. Ask your host if you're unsure of how to access your MySQL database.



02 Create a user table

The core functionality of our app will be to enable friends to see each other's locations on a map. To do this, we'll need somewhere to store details - a user table. This will need to store both the user's details, such as their name and email address, and their last known location expressed in latitude and longitude.



03 Add fields

As well as the fields we've already identified, we're also going to require users to log in with a password, and we'll give them a marker to allow them to go private with their location. Although this isn't strictly necessary (as they could just leave the webpage), it's best practice to make it obvious to users about how to protect their privacy.



```
001 CREATE TABLE `friendfinder`.`users` (
002 `userid` INT NOT NULL AUTO_INCREMENT,
003 `firstname` VARCHAR( 100 ) NOT NULL ,
004 `surname` VARCHAR( 100 ) NOT NULL ,
005 `email` VARCHAR( 255 ) NOT NULL ,
006 `password` VARCHAR( 100 ) NOT NULL ,
007 `latitude` DOUBLE NOT NULL ,
```

```
008 `longitude` DOUBLE NOT NULL ,
009 `hidelocation` INT NOT NULL ,
010 PRIMARY KEY ( `userid` )
011 ) ENGINE = MYISAM ;
```

04 A word on security

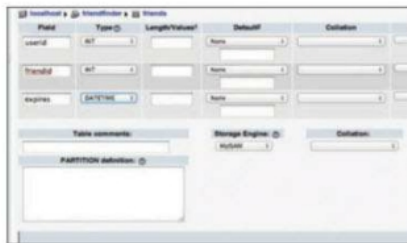
For the purposes of a test, you might be tempted to store the user's password as plain text, but you should never be tempted to do this. Instead, when it's time to store data in our table, make sure you run the password through an MD5 hash to encode the password data. It's essential to consider security at every stage.



05 A lookup table

To define the relationship between friends, we need to have a second table that stores the relationships between a user and their approved friends. To make it more user friendly, we're also going to allow users to approve friends for a limited period of time, so we'll create a field to store a permission expiry date.

```
001 CREATE TABLE `friendfinder`.`friends` (
002 `userid` INT NOT NULL ,
003 `friendid` INT NOT NULL ,
004 `expires` DATETIME NOT NULL
005 ) ENGINE = MYISAM ;
```



06 Unrequited love

It's up to you whether you want to design your app to automatically allow access both ways when a user approves a friend for access, but we suggest that each user should approve their friends independently for maximum security. This means that when we perform lookups later on, it's important to know who has approved whom - rather than just who is connected to whom.

07 Sign-up forms

We'll need to provide some form of method for users to register with our website, so let's start by creating a basic HTML form to collect the user's details. Keep in mind that we'll need to create form elements for all the data we defined in the user table. Save your HTML page as 'register.php' in anticipation of the next step!

```
001 <!doctype html>
002 <html>
003 <head>
004 <meta charset="UTF-8">
005 <title>Friend Finder - Create An
Account</title>
006 </head>
007 <body>
008 <form action="register.php"
method="post">
009 <label>Firstname <input type="text"
name="firstname" placeholder="First name"
/><span>Enter your first name</span></label>
010 <label>Surname <input type="text"
name="lastname" placeholder="Last name"
/><span>Enter your family name</span></label>
011 <label>Email <input type="text"
name="email" placeholder="Email address"
/><span>Enter valid address</span></label>
012 <label>Password <input
type="password" name="password" /><span>Minimum
6 characters</span></label>
013 <label>&nbsp;<input type="submit"
value="Register with Friend Finder" /></label>
014 </form>
015 </body>
016 </html>
```

08 Store the data

The form we've just created posts back to itself, so let's add some PHP processing at the top of the page to handle post-backs and write the submitted data to the database. Add the code shown to create a simple implementation of this. Substitute in the connection details for your own MySQL database.

```
001 <!doctype html>
002 <html>
003 <head>
004 <meta charset="UTF-8">
005 <title>Friend Finder - Create An
Account</title>
006 </head>
007 <body>
008 <?php
009 if (isset($_POST['firstname'])
&& isset($_POST['surname']) && isset($_
POST['email']) && isset($_POST['password'])) {
```

Now that the form has been submitted, let's go ahead and create the account in the database.

Build an HTML5 friend-finding app: part 1

```

001 $firstname = $_POST['firstname'];
002 $surname = $_POST['surname'];
003 $email = $_POST['email'];
004 $password = $_POST['password'];
005
006 $db = mysql_connect("localhost",
"friendfinder", "dbpassword") or die("ERROR:
unable to connect to the database server.");
007 mysql_select_db("friendfinder", $db)
or die("ERROR: unable to connect to the
database.");
008
009 $sql = "INSERT INTO users
(firstname, surname, email, password) VALUES
('$firstname', '$surname', '$email', '$passwo
rd')";
010 $result = mysql_query($sql) or
die("ERROR: unable to query the database. <!--
$.sql.-->");
011 mysql_close();
012
013 } else {
014 ?>
015 <form action="register.php"
method="post">
016 <label>Firstname <input type="text"
name="firstname" placeholder="First name"
/><span>Enter your first name</span></label>
017 <label>Surname <input type="text"
name="lastname" placeholder="Last name"
/><span>Enter your family name</span></label>
018 <label>Email <input type="text"
name="email" placeholder="Email address"
/><span>Enter valid address</span></label>
019 <label>Password <input
type="password" name="password" /><span>Minimum
6 characters</span></label>
020 <label>&nbsp;<input type="submit"
value="Register with Friend Finder" /></label>
021 </form>
022 <?php } ?>
023 </body>
024 </html>

```

09 Error checking

As with any user input, we need to ensure we've validated it before writing it to the database, and most importantly, protect ourselves against any SQL injection attacks. We can do this with a couple of utility methods to clean the input and validate it. Update your code to match our changes. The code for this step can be found on the coverdisc.

10 Create a log-in form

Once the user has registered, they'll need a way to log in. This is simple to achieve - create a form to collect the user's email address and password, then run a query on the database using the submitted values to check for validity. If the credentials are good, a row will be returned and we can create a user session.

```

001 <!doctype html>
002 <html>
003 <head>
004 <meta charset="UTF-8">
005 <title>Friend Finder - Log In</title>
006 </head>
007 <body>
008 <?php
009 if (isset($_POST['email']) && isset($_
POST['password'])) {
010 // The form has been submitted, so let's
check the details
011 $email = cleaninput($_POST['email']);
Clean the email address
012 $password = md5($_POST['password']);
013 Password has been MD5 hashed
014 $db = mysql_connect("localhost",
"friendfinder", "dbpassword") or die("ERROR:
unable to connect to the database server.");
015 mysql_select_db("friendfinder", $db)
or die("ERROR: unable to connect to the
database.");
016 $sql = "select * from users where
em7il='$email' and password='$password'";
017 $result = mysql_query($sql) or
die("ERROR: unable to query the database. <!--
$.sql.-->");
018 mysql_close();
019 if (mysql_num_rows($result)>0) {
020 // We've got a record, so the user has
provided good details
021 } else {
022 // No records returned - so it's an invalid
username and password combination
023 }
024 } else {
025 ?>
026 <form action="login.php" method="post">
027 <label>Email <input type="text"
name="email" placeholder="Email address" /></
label>
028 <label>Password <input type="password"
name="password" /></label>
029 <label>&nbsp;<input type="submit"
value="Log In" /></label>
030 </form>
031 <?php } ?>
032 </body>
033 </html>
034 <?php
035 function cleaninput($inp) {
036 // This function cleans out any bad strings
before insert to database
037 if(is_array($inp))
038 return array_map(__METHOD__, $inp);
039 if(!empty($inp) && is_string($inp)) {
040 return str_replace(array('\'', '\0',
"\n", "\r", "\t", "'", "\x1a"), array('\\\\',
'\\0', '\\n', '\\r', '\\t', '\\\'', '\\Z'),
$inp);

```

```

041 }
042 return $inp;
043 }
044 ?>

```

11 Create an invitation

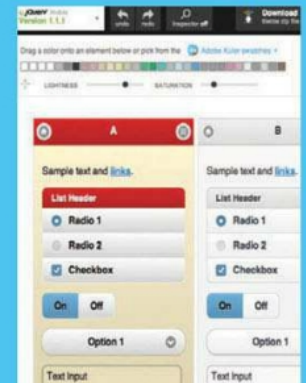
We're going to allow users to invite their friends to view their location on a map. To do this we'll create another page and form, this time asking a logged-in user to enter the email address of the friend with whom they want to share their location. We'll use

Building for mobile devices

Website design for mobile devices is exactly the same as design for a desktop. The only real difference you should consider is the screen real estate, and lack of a mouse. Otherwise, all the same skills you employ in designing for a regular computer will apply here.

There are lots of online tools that can help you quickly design effectively for mobile platforms. These vary from simple CSS frameworks that help you define rules appropriate to the device, to fully-fledged webapp development systems. In this tutorial we touch on using jQuery Mobile, which falls into the latter category.

jQuery mobile also has an excellent resource, ThemeRoller, for creating aesthetic treatments for your mobile sites. This works really well if you're using the standard user controls. Don't be afraid to think outside the box though - it often pays to be original with user interface.



this to generate an email to the friend, inviting them to accept the offer.

```
001 <!doctype html>
002 <html>
003 <head>
004   <meta charset="UTF-8">
005   <title>Friend Finder - Invite</title>
006 </head>
007 <body>
008   <?php
009     if (isset($_POST['email']) &&
010         isset($_POST['name'])) {
011       // The form has been submitted, so
012       // let's check the details
013       $email = cleaninput($_POST['email']);

014       // Clean the email address
015       $name = cleaninput($_POST['name']);
016       // Clean the email address
017       $db = mysql_connect("localhost",
018         "friendfinder", "dbpassword") or die("ERROR:
019         unable to connect to the database server.");
020       mysql_select_db("friendfinder", $db)
021       or die("ERROR: unable to connect to the
022         database.");
023       // $sql = "...";
024       // $result = mysql_query($sql) or
025       die("ERROR: unable to query the database.
026       <!--
027       ".$sql.">");
028       // mysql_close();
029     } else {
030       ?>
031       <form action="invite.php"
032       method="post">
033         <label>Friend's Email <input
034           type="text" name="email"
035           placeholder="Friend's
036           Email address" /></label>
037         <label>Friend's Name <input
038           type="text" name="name" placeholder="Friend's
039           Name" /></label>
040         <label>&nbsp;<input type="submit"
041           value="Invite to share your location" /></
042         label>
043       </form>
044     <?php } ?>
045   </body>
046 </html>
047 <?php
048 function cleaninput($inp) {
049   // This function cleans out any bad
050   // strings before insert to database
051   if(is_array($inp))
052     return array_map(__METHOD__, $inp);
```

```
053 if(!empty($inp) && is_string($inp)) {
054   return str_replace(array('\n', '\0',
055     "\n", "\r", "'", '"', "\x1a"), array('\\\\n',
056     '\\0', '\\n', '\\r', '\\'', '\\"', '\\Z'),
057     $inp);
058 }
059 return $inp;
060 }
061 ?>
```

12 Store pending invitations

For security, we can't rely on passing the user and friend details through a URL. Instead, we'll create another table for pending invitations and send an email that uses the primary key in the accept address to abstract the user's details. Create a table to store the friend's details, then check to see if the friend already exists before sending an email to invite them.

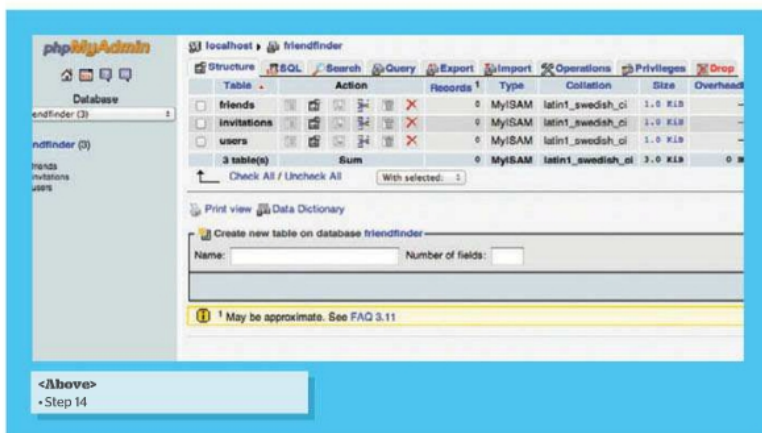
```
001 CREATE TABLE `friendfinder`.`invitations` (
002   `inviteid` INT NOT NULL AUTO_INCREMENT ,
003   `userid` INT NOT NULL ,
004   `name` VARCHAR( 255 ) NOT NULL ,
005   `email` VARCHAR( 255 ) NOT NULL ,
006   `approved` INT NOT NULL ,
007   PRIMARY KEY ( `inviteid` )
008 ) ENGINE = MYISAM ;
```

13 Handle invites to non-users

If a friend receives an invite before they've created a user account, we need to invite them to create an account before they can accept the invitation. To do this, we'll redirect them to our register form, pre-filling their email address and name from the pending invitation table.

14 Test

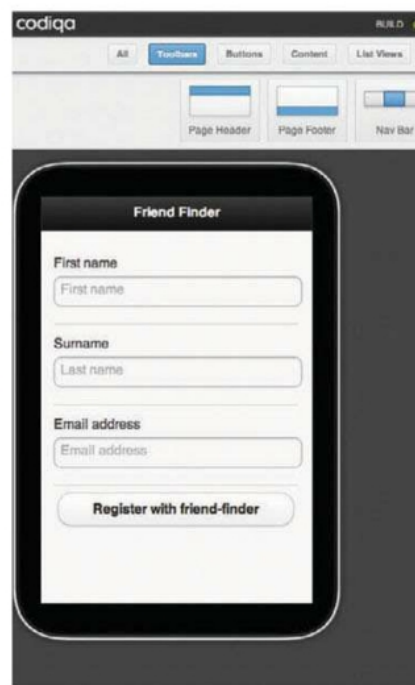
Now we've got our complete set of server-side scripts set up, we need to thoroughly test the functionality. To do this you're going to need to create



several accounts, with different email accounts, and invite different 'friends' to check the emails work. Make sure the database records are set up accordingly.

15 Make it pretty

The chances are that visitors to our site will be accessing from a mobile device, especially once we've added the geolocation positioning in next month's concluding part. Add some basic CSS to give your pages a smartphone orientated design. Make use of @media queries to change the design to fit the screen size of the device accessing the page.



Create the structure

This tutorial creates the structure for our app, but the real fun will come next month when we grab the user's location and plot it on an interactive map!

16 jQuery mobile

The main application, once a user has signed up and invited friends to view their location, will consist of an interactive map that shows the device's current location, and super-imposes the position of local friends onto the map. To make this easier we'll use jQuery mobile, found at www.jquerymobile.com.



17 Create the skeleton

The final thing we need to do (before moving on to the client-side script next month) is to create the skeleton jQuery mobile page that will hold all our user interaction with the map. Create a new page using the code shown, and save it as 'friend-finder.html'. Make sure you've included the jQuery libraries.



Code library

Register your users

Our app will make use of user records to let friends share their location with each other. First they need to register an account. Full code on disc

This section of PHP code checks to see if the form has been submitted, and if it has, it cleans up the input and creates a user record within the database.

We store the password with an MD5 hash. This means the password isn't plain text any more, and provides additional security for our users.

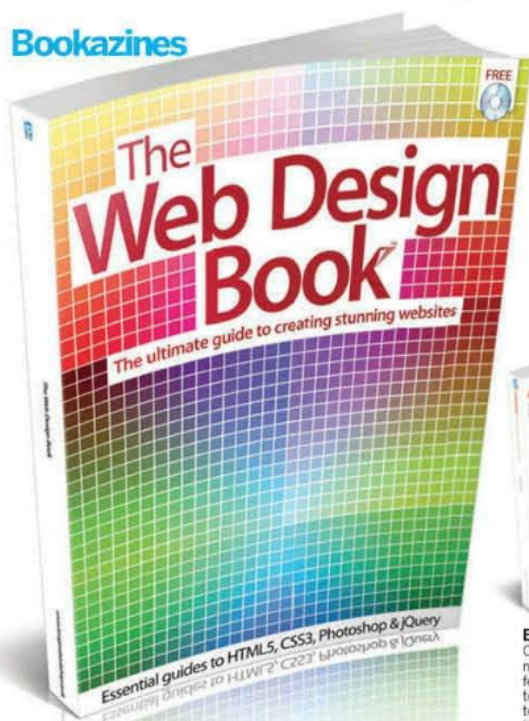
Our form makes use of the new HTML5 input type email to allow for browser-led validation. It also means that on mobile devices the soft-keyboard will be specific to the data type being entered.

```
001 <!doctype html>
002 <html>
003 <head>
004 <meta charset="UTF-8">
005 <title>Friend Finder - Create An Account</title>
006 <link rel="stylesheet" href="styles/screen.css" type="text/
css" />
007 </head>
008 <body>
009 <?php
010 if (isset($_POST['firstname']) && isset($_POST['surname'])
&& isset($_POST['email']) && isset($_POST['password'])) {
011 // The form has been submitted, so let's create the
account in the database
012
013 $firstname = cleaninput($_POST['firstname']); // Clean
the first name
014 $surname = cleaninput($_POST['surname']); // Clean the
last name
015 $email = cleaninput($_POST['email']); // Clean the email
address
016 $password = md5($_POST['password']); // Password has
been MD5 hashed
017
018 $db = mysql_connect("localhost", "friendfinder",
"dbpassword") or die("ERROR: unable to connect to the database
server.");
019 mysql_select_db("friendfinder",$db) or die("ERROR:
unable to connect to the database.");
020
021 $sql = "INSERT INTO users (firstname, surname, email,
password) VALUES ('$firstname','$surname','$email','$password')";
022 $result = mysql_query($sql) or die("ERROR: unable to
query the database. <!--$.sql.-->");
023 mysql_close();
024
025 } else {
026 ?>
027 <form action="register.php" method="post">
028 <label>Firstname <input type="text" name="firstname"
placeholder="First name" /><span>Enter your first name</span></
label>
029 <label>Surname <input type="text" name="lastname"
placeholder="Last name" /><span>Enter your family name</span></
label>
030 <label>Email <input type="text" name="email"
placeholder="Email address" /><span>Enter valid address</span></
label>
031 <label>Password <input type="password" name="password"
/><span>Minimum 6 characters</span></label>
032 <label>&nbsp;<input type="submit" value="Register with
Friend Finder" /></label>
033 </form>
034 <?php } ?>
```


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Get creative with CSS transitions

inspiration julienrenvoye.com

When you first load the page to Julien Renvoye's portfolio you are met with a blank screen and loading bar. What follows is the kind of motion graphic animation that became associated with the best sites created in Flash. The page builds up by each element using a series of CSS transitions that allow the page to be

presented to the user, rather than just loading in one element at a time. This gives the website a lovingly crafted feel and the impression that Renvoye pays close attention to the minor details that make a project successful. The layout is clean and clearly-presented with a nice info graphic at the end of the page that shows Renvoye's location and areas of expertise.

Link to top

As you scroll down the page you become aware of a button appearing which is anchored to the bottom right-hand corner. This button is a quick link back to the top of the page, and the menu for the site. Little touches like this help to make the site stand out.

1 INSPIRATION

Lovingly crafted rollovers

The main portfolio consists of some large thumbnail images of the projects. These thumbnails have been given a custom shape. In order to alleviate much Photoshop frustration, the thumbnail is a regular square image with a mask placed over the top. This is simply a transparent PNG on which the edge is the same colour as the background. When you roll over the images, the mask uses a CSS transform to scale it slightly. This allows you to see a little more of the thumbnail image below. A great touch that highlights a clever use of transitions.

2 **Preloader**
The site uses a preloader, which is the orange bar along the top-edge of the site. This shows the loading before showing the actual site and starting the animation.

3 **Link to top**
As you scroll down the page you become aware of a button appearing which is anchored to the bottom right-hand corner. This button is a quick link back to the top of the page, and the menu for the site. Little touches like this help to make the site stand out.

1 **Rollovers**
The thumbnail images have a subtle rollover effect created using CSS3 transitions. The mask over the top of the thumbnail gets slightly larger, allowing the user to see more of the portfolio thumbnail image.

4 **Image masks**
The portfolio thumbnails are cleverly created, with image masks over the top of the thumbnail images to give them that unique and distinct shape that makes them stand out.

5 **Thumbnails**
The portfolio thumbnails appear one at a time by fading in. They appear from a central position on the page, then zoom out to their final position, giving them real impact as they arrive.

Infographic
The bottom of the page shows the many skills that the designer and illustrator has so that people know exactly what his area of expertise is

Presentation
Each element of the design animates into position using CSS3 transitions. This gives the feeling of presenting the site as opposed to it just loading.

THINGS YOU SHOULD KNOW ABOUT ME
MY CAREER: **5 YEARS IN THE MAKING**
CURRENT STATUS: **SAN DIEGO CALIFORNIA**



One page portfolio

"Julien Renvoye's portfolio site is just a single page to hold the content, with the actual content being shown on new pages. The idea of presenting your portfolio content on the homepage is good because it presents the user with the relevant content as soon as the page loads."

Mark Shufflebottom

<comment>
What our experts think of the site

2

TECHNIQUE Rollover CSS mask transitions

01 Set up the document

Create a new HTML document in Dreamweaver and add the following code to the document. We are going to recreate the scaling mask rollover effect using CSS3 transitions. This sets up an unordered list with a container div that holds the mask div, and the image div that holds the image to be masked out.

```
001 <ul class="thumb"><li>
002 <a href="#">
003 <div class="thumbContainer">
004 <div class="mask"></div>
005 
006 </div></a>
007 </li></ul>
```

02 Style the document

In the head section of the HTML document add the following code to create the CSS styles. Here we set the background colour of the document. The next line gives us the transition effect, using the scale property to increase the size slightly. Notice that we have only included one browser prefix here for brevity in the code.

```
001 body {background: #202024;}
002 ul.thumb li:hover .mask {
003     -webkit-transform: scale(1.1);
004 }
```

03 Style the container

We add the CSS code now for the container, which holds both the mask and the image. This is set to a specific width and height in order to keep the mask and the image aligned at all times. The overflow is set to hidden to stop any nasty movement when the mask is increased in size on rollover. Here we've set autoplay to false and told the slide links to open in a blank window so that the main page stays open behind it. The last option is the actual portfolio slides that will be shown in the background.

```
001 .thumbContainer
002 {
003     width: 273px;
004     height: 293px;
005     display: block;
006     overflow: hidden;
007 }
```

04 Add the mask

We now add the mask CSS code. Notice the transition time, this is fast so that it is responsive to the user. When the rollover is called it will be done at this speed. The image itself is a transparent PNG shape. The centre of the PNG is cut out so that the image underneath can be seen through it. The z-index is made to the highest on the page.

```
001 .mask {
002     -webkit-transition: all 0.3s ease;
003     position: absolute;
004     background: url(images/thumbMask.
005         png) no-repeat center;
006     left: 0;
007     top: 0;
008     width: 273px;
009     height: 293px;
010     z-index: 999;
011 }
```

05 Add the thumbnail

Finally we add the thumbnail image, which is positioned two pixels smaller and one pixel in from the left and top so it can't be seen at the edge of the mask. Note that the z-index of this div is set lower than the mask so that this is always behind the mask on the page. Save the document and test this out in your browser to see the transitions.

```
001 .thumbContainer img {
002     position: absolute;
003     left: 1px;
004     top: 1px;
005     width: 271px;
006     height: 291px;
007     z-index: 990; }
008 </style>
```

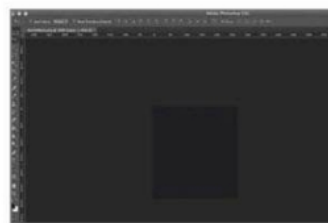


Creating a mask saves you having to apply complicated shapes to every thumbnail that you create. Instead, create one shape of mask and apply this to every image in code.

3

TECHNIQUE Creating the mask

To create the rollover effect we need a mask that will cover our content, so to make this we need to fire up Photoshop to start creating an image that has areas of transparency. This will enable us to see through it to the thumbnail image below.



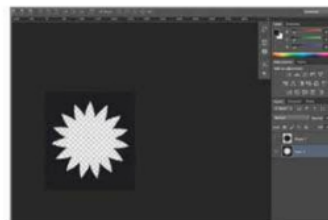
01 Create the document

Create an image that is 273 x 293px. Make the image with a transparent background then click okay to create it. Add a new layer and fill it completely with the same colour as you've used in the background of your web page.



02 Make the shape

Use the vector shape tool, it comes in a variety of shapes and there are custom shapes as well. Select an appropriate shape and draw this within the document. Now go to Layer>Rasterize>Choose Layer.



03 Select and delete

Go to Select>Load Selection and click OK in the pop up window. Turn off this shape layer and choose the filled layer from step 1. Hit the delete key to remove the shape from the layer. Finally save the image as a transparent PNG image.

web workshop

Mainstream banner styles

inspiration www.theworldwelivein.co.uk,
www.georgebadea.com,
www.malaga-creation.com/#agence

No doubt you've spotted examples of corner ribbons, small ribbon badges and logo banner navigation bars around the web. They're not new, but the bevy of examples make these trends

mainstream. But what are the reasons behind this newfound popularity? Many examples can be seen in portfolio, one-page and 'coming soon' website designs. Their application seems a direct response to presenting work over a host of devices, including smartphones and touch tablets.

A smaller screen space usually prompts more white space. Therefore standing elements need to be straightforward in build, yet sophisticated in style, which many banner examples are. Drop shadows, embossed and texture effects, illustrated elements, and rich gradients all add

something. Photoshop CS6, with its latest Shape tool options makes the creation of banners and the like much easier. UI designers can now apply many visual effects from one location.

The Photoshop CS6 Shape tool options offer users the ability to add solid and gradient colour, and importantly, styled border effects through Stroke settings. Here you can apply another popular technique used in modern web design at the moment, creating a stitch effect – up until now this has been a drawn out manual process.

Furthermore, these latest Shape tools are now wholly vector-based. This means that resizing assets for use across multiple devices and multiple resolutions can be done freely. Pixelation and the use of Smart Objects to control asset delineation is no longer necessary. Here we show you the ways to create said assets with these new CS6 tools and others that can be implemented to improve your banner creations.



<comment>
What our
experts think
of the site

Importing vectors with Photoshop CS6

"Those who create in Illustrator and apply effects in Photoshop will be pleased to know the two are more allied than ever. When pasting vectors into Photoshop you no longer have to force resolution, pasting into a designated selection space. Photoshop CS6 now pastes vector shapes from Illustrator that always align to the pixel boundary."

Adam Smith



1 TECHNIQUE

Create a web ribbon

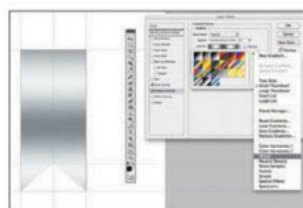
We're seeing more and more tangibly textured web elements, but carbon and gloss effects still ring true with many digital designers. So here we're offering up an opportunity for everyone who loves web 2.0 styles to see how you apply these to your web ribbons.

Creating these isn't all that hard, utilising the power of Photoshop Layer Styles and the Gradient tool. Follow these three easy steps to discover how to apply these.



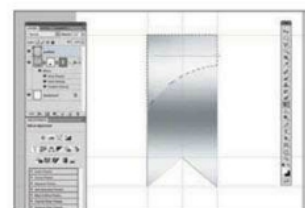
01 Masking your shape

Create a light grey rectangle using the Rectangle Shape tool. Using guides, make a selection with the Rectangle Marquee tool, holding Shift for 45-degree angles. Apply a layer mask to this selection, activate the mask, and invert it (Cmd/Ctrl+I).



02 Layer Style effects

Open your Layer Styles dialogue and apply Gradient Overlay – gradient style Silver – from the Metals presets. Set Opacity at 75%. Apply a saturated blue colour with Color Overlay, setting Blend Mode to Screen, and Opacity at 35%.



03 Apply gradient

Cmd/Ctrl-click your shape layer Vector mask. Select the Elliptical Marquee tool, and holding Alt, apply to create a concave selection. Apply a White to Transparent style Gradient tool to this, and Drop Shadow settings.

3

TECHNIQUE

Create a wrap around ribbon

We'll show you how to work up this asset in a matter of minutes using Photoshop CS6 Shape tool options, working up stitch and colour effects along with drop shadows.



01 Rounded rectangle

Apply a Rounded rectangle shape with a Radius of 2px to your iPad-screen sized (720 x 1280) template. Using guides, make a selection with the Rectangle Marquee tool, holding Shift for 45-degree angles. Apply a layer mask to this selection and invert this (Cmd/Ctrl+I).



02 Angling shapes

Create a darker small square with the Rectangle tool, place behind your template and, holding Cmd/Ctrl, move the bottom-corner point up to meet the top-corner point at a 40-degree angle.



03 A little bit of script

Create a similar colour Rectangle shape, on top and inside the guides of your Rounded Rectangle shape. Apply a white colour dashed line style from the Stroke Options, masking away both ends. Apply an Inner Shadow Layer Style and text to achieve further effect.

Supplement ribbons

Here you can see how web ribbons have been applied to reinforce the character of this personal one-page website, displaying the designer's age.

Circular logo

The effects shown here are contemporary, again reflecting the designer's portfolio. Stitches and drop shadows have been applied to the main logo to add depth, and a sense of the tangible, as is fashionable at present.

Alternate looks

In each case presented the banners are anchored by a strong circular logo. However, there are many other examples of banners that go down a more radical design route. Much like www.pado.com.pl with its floating interface, or using the triangular shapes seen at tekkuafor.de.

Type and colour

The carbon effects here aren't only heightened by the texture applied to the options bar, but also the juxtaposition of small accents of colour, applied to the logo graphics and creative type.

Perfect balance

Here the designer's logo sits central to the option bar, creating symmetry with the perfectly spaced and numbered options situated each side. This strikes up a focal point and creates a clean, harmonic banner.

Less is more

This website has the same creative harmony as before. However, here the embossed lines replace definable options, with the logo as an anchor to still create a sense of a banner in the actual absence of one.

2

INSPIRATION

Embossed effects

Embossed effects are noticeable with menu bars, but now creative web type styles have adopted this method. Previous editions of Photoshop required manual effects, but CS6 allows you to create them fast.

Doing so is simple. Just choose your font, type out using the Type tool, then Cmd/Ctrl-click your layer selecting Convert to Shape. Now your previous Type layer is subjected to the same options as all Shape tool elements, from the new Shape options. Here you can set a similar colour to your type from the background, combining low value Stroke settings and Inner Shadow Layer Style settings to create embossed effects. Furthermore, these are fully recallable now being vector.





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Chances are, if you've been browsing the latest JavaScript libraries or CSS frameworks, or even just checking out demos of cool techniques created by other developers, you'll have seen a link to a page on GitHub

Getting started

Before we can grab a project on GitHub and start contributing to it, we'll need to learn a bit about how Git works independently of GitHub.

First things first, that means installing Git. Head over to git-scm.com/downloads and follow the instructions for your platform of choice.

For all the examples in this article we'll be working with Git from the command line. On Linux and Mac, this will be your built-in terminal application. On Windows, use the Git Bash application provided by the Git installer.

Configuring Git

Before we start, we have a few basic configuration steps to go through. Git will only store a record of the changes made to a project, but a record of who made those changes. For this to work properly, we first need to tell Git who we are.

Open up your terminal for the Git Bash program if you happen to be using Windows and run the

following two commands using your own name and email address:

```
git config --global user.name "Louis  
Sorensen"  
git config --global user.email "louis@  
flop.co.uk"
```

Now you're ready to start using Git!

Repositories

A collection of files living in a directory and managed by Git is called a repository. Whenever you're working with Git you'll be working in a repository, whether it's your own code or code you've copied from GitHub. This could be all the code for a website, or a particular JavaScript library, or anything you can think of. Let's create a simple Git repository that we can use to learn all of Git's basic commands.

Create an empty directory, and then navigate to it in your terminal. Windows users can right-click on the

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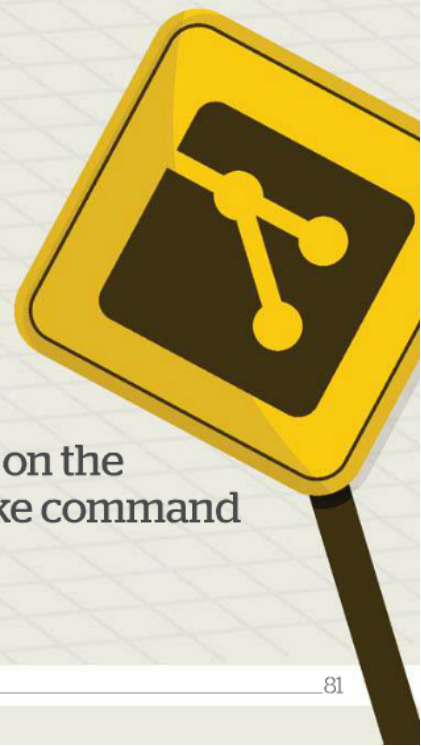
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NEW
14-page
section

A crash course

in Git

Discover how to collaborate with web developers on the latest techniques and projects via GitHub. Plus, take command of version control with Git **Page 82**



A CRASH COURSE IN GIT



Chances are, if you've been browsing the latest JavaScript libraries or CSS frameworks, or even just checking out demos of cool techniques created by other developers, you'll have seen a link to a page on GitHub



Increasingly, if you want to collaborate with other web developers on any kind of project, GitHub is where you'll go.

GitHub, at its core, is an online host of Git repositories. What's Git, you ask? Git is a revision control system (also called a source code management, or version control system). If you've ever found yourself

working on a site and had a number of folders, each named `mysite_version1`, `mysite_version2`, and so on, you've inadvertently created your own revision control system, albeit a very inefficient one.

Using Git (or any other revision control system) allows you a far greater degree of control over those revisions, and it also greatly facilitates collaboration between different developers (often in different locations) working on the same project.

Let's look at a few situations where revision control comes in really handy. Let's say you have a website, and you want to experiment with a different layout. Because this will involve rewriting big chunks of your CSS, you'd normally have a few options: create an entirely separate copy of the website in a

separate folder, or perhaps just comment out all your existing layout CSS temporarily.

Both of these approaches have significant drawbacks: in the first case, you might wind up making changes to other aspects of the CSS (say, fonts or colours) in the primary (live) version of your site, which you'd lose if you simply copied your alternate layout CSS over the top of it when you were done. In the second case, you'd actually be unable to make changes to your current layout until you were done with the new one, since they both live in the same file.

It only gets worse if you're working on a team: another developer may have made changes to the main CSS file, unbeknown to you, which you'd then accidentally squash when you copy in your updated version of the file. Messy.

Revision control solves these issues and makes it easy to combine different changes made to the same files (even when those changes are made in parallel by multiple developers), experiment with alternate versions of your code while retaining the ability to switch back to the primary version painlessly, and keep a complete log of all the changes you've made.



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Simoneau"
002 git config --global user.email "louis@
flippa.com"
```

Now you're ready to start using Git!

Repositories

A collection of files living in a directory and managed by Git is called a repository. Whenever you're working with Git you'll be working in a repository, whether it's one you've created or one you've copied from GitHub. This could be all the code for a website, or a particular JavaScript library, or anything you can think of, really.

Let's create a simple Git repository that we can use to learn all of Git's basic commands.

Create an empty directory, and then navigate to it in your terminal. Windows users can right-click on the

directory and select the Git Bash option to open a new Git terminal in that directory. For these examples, we'll create a directory called `hello_git`.

The most basic Git command, and the one you'll likely find yourself using the most often, is:

```
001 git status
```

This will give you information about the status of the current repository. Go ahead and try it out in the new `hello_git` directory: type `git status` and hit Enter.

```
001 $ git status
002 fatal: Not a git repository (or any of the
parent directories)
```

Whoops! Our new directory isn't a Git repository (yet), so Git is complaining that it can't tell us the status.

Fortunately, turning our newly-created directory into a Git repository couldn't be easier. Simply type `git init` and press Enter:

A CRASH COURSE IN GIT

```
001 $ git init
002 Initialized empty Git repository in c:/
Users/Louis/hello_git/.git/
```

If you're using the Git Bash terminal on Windows, you'll now see the word **master** in parentheses at the end of your command prompt. This refers to the current branch your repository is on, but don't worry about that for now. We are going to discuss branches in more detail later on.

Now that your directory is a Git repository, try running `git status` again, and this time you'll be rewarded with a bit more information:

```
001 $ git status
002 # On branch master
003 #
004 # Initial commit
005 #
006 nothing to commit (create/copy files and
use "git add" to track)
```

The key bit there is nothing to commit. This is Git's way of telling us that there's nothing new in the directory for it to track (in fact, there's nothing at all in the directory, but the message would be the same if nothing had changed).

Commits

The basic unit of change that Git deals with is a commit. Your basic workflow when working with Git will involve making changes to one or more files, then committing those changes to Git. This creates a new commit, with a unique identifier that allows you to access it later on (for example, to return your repository to the state it was in at that commit).

Let's create the first commit for our `hello_git` repository. Create a file in the directory with some text in. If you're familiar with command-line editors like `Vim` or `nano` you can use those, but otherwise simply create

a file in your editor of choice and save it inside the `hello_git` directory.

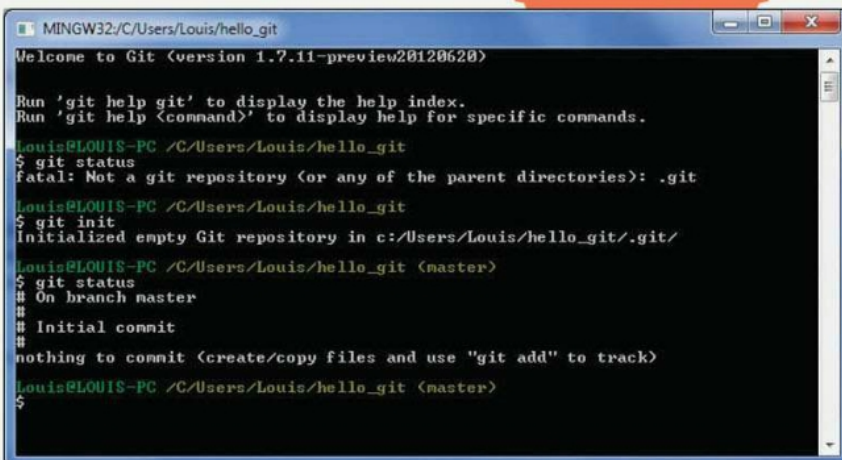
Let's say we created a file called `hello.txt` with the contents `Hello, Git!`. Now, when we run `git status` again, it notices our new file and lists it in a section called **Untracked files**:

```
001 $ git status
002 # On branch master
003 #
004 # Initial commit
005 #
006 # Untracked files:
007 #   (use "git add <file>..." to include in
what will be committed)
008 #
009 #       hello.txt
010 nothing added to commit but untracked
files present (use "git add" to track)
```

On the last line of code above, Git is informing us that there's nothing to commit, even though we've added a new file. This is because Git won't track every file in the directory by default: it is up to us to tell it which files to track. As the output above states, we are going to need to use the `git add` command to tell Git to track our file.

Learn to love the command line

While there are some great graphical programs for working with Git repositories (including the excellent GitHub application for Mac and Windows), you'll get a much better understanding of how Git works and how to use it effectively if you learn it on the command line.



```
MINGW32/C:/Users/Louis/hello_git
Welcome to Git (version 1.7.11-preview20120620)
Run 'git help git' to display the help index.
Run 'git help <command>' to display help for specific commands.
Louis@LOUIS-PC /C:/Users/Louis/hello_git
$ git status
fatal: Not a git repository (or any of the parent directories): .git
Louis@LOUIS-PC /C:/Users/Louis/hello_git
$ git init
Initialized empty Git repository in c:/Users/Louis/hello_git/.git/
Louis@LOUIS-PC /C:/Users/Louis/hello_git (master)
$ git status
# On branch master
#
# Initial commit
#
nothing to commit (create/copy files and use "git add" to track)
Louis@LOUIS-PC /C:/Users/Louis/hello_git (master)
$
```

Using `git init` to initialise a repository and `git status` to check its status

Creating a commit involves two steps: first, stage the files you want to commit to the staging area, and second, commit them.

To stage files for a commit, go ahead and use the `git add` command:

```
001 git add hello.txt
```

This produces no output, but you can simply run `git status` again to verify that it worked. Now you'll see the `hello.txt` file in the changes to be committed section.

Now that the file is staged, we want to commit them. Each commit in Git is accompanied by a message explaining what changes it contains. To add the message, include it in quotes after the `-m` flag, like so:

```
001 git commit -m "initial commit, added the
hello.txt file"
```

This produces the following output:

```
001 $ git commit -m "initial commit, added the
hello.txt file"
002 [master (root-commit) 4f73b98] initial
commit, added the hello.txt file
003 1 files changed, 1 insertions(+), 0
deletions(-)
004 create mode 100644 hello.txt
```

Git provides a brief description of all the changes that are contained in this new commit, like how many files were changed, and how many lines of code were inserted and deleted.

At any time in a Git repository, you can see a history of all the commits leading up to your current state by running the `git log` command. At the moment, our repository only has one commit, so running `git log` only shows us that commit:

```
001 $ git log
002 commit 4f73b989922b0ec6e528209b95cbd99c9f
28858e
003 Author: Louis Simoneau <louis@flippa.com>
004 Date: Sat Jul 14 13:57:02 2012 +1000
005 initial commit, added the hello.txt file
```

Git uses long alphanumeric strings to uniquely identify each commit, ours is

`4f73b989922b0ec6e528209b95cbd99c9f28858e`. (The hash will be different on your machine.) You can see a shortened version of this string (containing only the first few characters) in the output from the `git commit` command.

You can use the `git show` command to display all the changes made in a given commit by providing its identifier (the short version works fine here too):

```
001 $ git show 4f73b989922b0ec6e528209b95cbd99
c9f28858e
```




```
002 commit 4f73b989922b0ec6e52820b95cbd99c9f
28858e
003 Author: Louis Simoneau <louis@flippa.com>
004 Date: Sat Jul 14 13:57:02 2012 +1000
005
006 initial commit, added the hello.txt
file
007
008 diff --git a/hello.txt b/hello.txt
009 new file mode 100644
010 index 0000000..670a245
011 --- /dev/null
012 +++ b/hello.txt
013 @@ -0,0 +1 @@
014 +Hello, Git!
```

Lines preceded with a plus symbol (+) were added in this commit. Lines preceded by a minus (-) were deleted (our example commit only has one line added, and none removed). If you make changes to a line, Git will show you the old version of the line as deleted and the new version as added, so you can easily compare both versions to see the changes.

That's all there is to committing changes to a Git repository: we edit some files, add them to the staging area with `git add <filename>`, then commit them with `git commit -m <commit message>`.

Then, at any time, you can review the history of your changes with `git log`, or review the changes made in a specific commit with `git show <commit>`.

Branching and merging

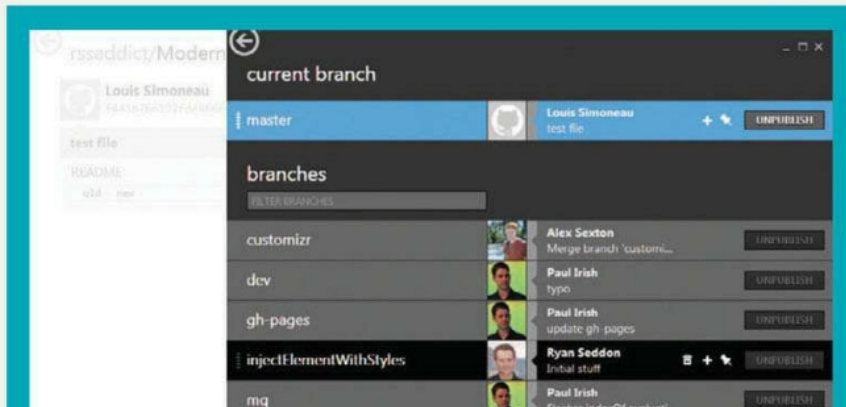
So far we've only seen the simplest features of Git: adding files to a repository and committing changes. If that's all Git was capable of, it probably wouldn't be worth using. Now it's time to look at Git's real killer features: branching and merging.

Git branches allow you to have several versions of your project side-by-side. For example, if you're working on an experimental feature, you can do all that work on a branch. If you discover a bug in your application that needs fixing urgently, you can simply save your work on the experimental branch by committing it, switch back to the main branch, commit your fixes there, and deploy the fixed code. When you switch back to your experimental branch, all your work will still be there.

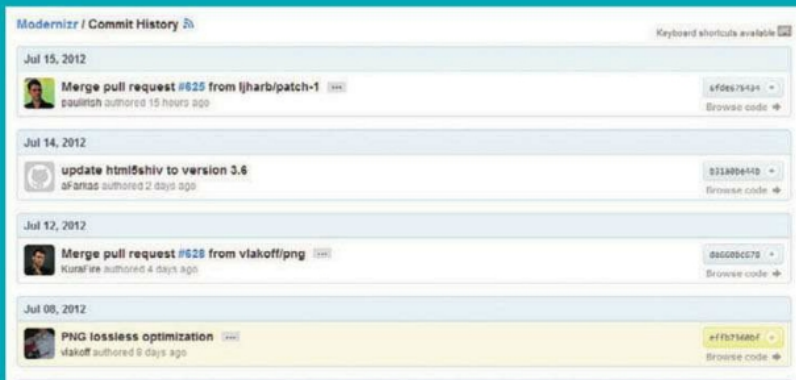
When you're done working on your new feature, you merge that branch back into the main branch. Git will automatically combine the changes made on each branch for you. If there are conflicts - if, for example, you made different changes to the same line of the same file in both branches - you can pick which change you want to keep.

As we noticed earlier, our Git repository is currently on the master branch: this is the default primary branch for any repository. To switch between branches, you use the `git checkout` command, followed by the name of the branch you want to check out.

Let's create a new branch in the `hello_git` repository. To do this, we pass the `-b` flag to `git checkout`:



GitHub's desktop applications provide a nice visual interface for working with branches



A few recent commits to the Modernizr project, as seen on GitHub

```
001 $ git checkout -b test_branch
002 Switched to a new branch 'test_branch'
```

The new branch will inherit all the commits of the branch you're on up to this point. Think of it like a real branch on a tree, where the bottom of the trunk is the first commit. The new branch will have all the history down to the bottom of the tree, but any new commits on the master branch (known as the trunk) won't be visible on the branch, and vice versa. So if you type `git log` at this point, you'll still be able to see your initial commit.

To verify that you're on the new branch, you can either type `git status` again, or use the `git branch` command. `git branch` will give you a list of all the branches of your repository:

```
001 $ git branch
002 master
003 * test_branch
```

Now let's make some changes on our new branch. Create a new file, called `goodbye.txt`, with a line of text in it, and commit it:

Small commits are best

When you first start working with Git, try to avoid making changes without committing, and train yourself to commit in the smallest possible increments: this makes it easier to revert specific changes, or to pinpoint where something got broken.

```
001 $ git add goodbye.txt
002 $ git commit -m "add goodbye message"
003 [test_branch 1e1285e] add goodbye message
004 1 files changed, 1 insertions(+), 0
deletions(-)
005 create mode 100644 goodbye.txt
```

Verify that your new commit is there using `git log`, then switch back to master by typing:

```
001 git checkout master
```

A CRASH COURSE IN GIT

At this point, if you inspect the directory, you'll note that `goodbye.txt` is nowhere to be found. That's normal; it's tucked away on the `test_branch` branch. If you want, you can switch back and forth from `master` to `test_branch` to see the file appear and disappear. The same thing would be happening to the contents of your files if you had changes to them on a branch. When you check out a branch, the files on disk will be changed to match the latest commit on that branch.

Let's say that we're satisfied with the new feature on `test_branch`, and we want to incorporate it into the project. We want to merge the `test_branch` branch into the `master` branch.

Make sure you have `master` checked out, then type:

```
001 git merge test_branch
```

Now all your changes to `test_branch` will be brought over into `master`. You can verify that this is the case with `git log`:

```
001 $ git log
002 commit 1e1285e896491b7757987f091682a17613d5f74d
003 Author: Louis Simoneau <louis@flippa.com>
004 Date: Sun Jul 15 11:46:52 2012 +1000
005     add goodbye message
006
007 commit 4f73b989922b0ec6e528209b95cbd99c9f28858e
008 Author: Louis Simoneau <louis@flippa.com>
009 Date: Sat Jul 14 13:57:02 2012 +1000
010     initial commit, added the hello.txt file
011
012
013 Remember: when merging, you should start from the branch you want to merge the changes into.
```

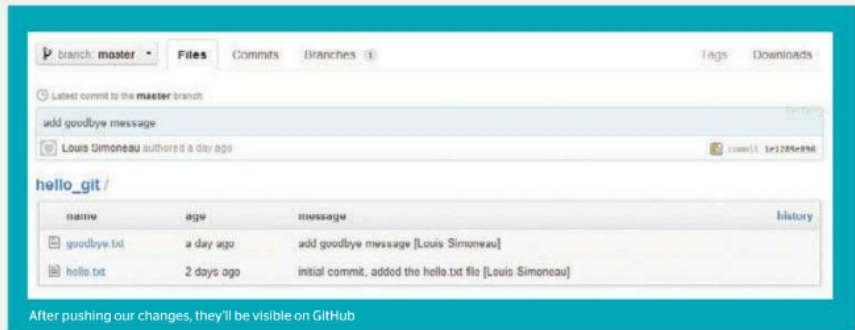
GitHub

Okay, now that we have learned how to commit and review changes, and switch and merge branches, we're finally ready to start sharing our code with the world, using GitHub.

We'll first learn how to upload our new repository to GitHub and keep it up to date with our changes, and then we'll have a quick look at contributing to some of the existing projects.

Head over to github.com and sign up for a new account if you don't already have one (GitHub is free for open-source projects, you only need a paid account if you want to keep some of your repositories private). Then locate the link to add a new repository (it's a little icon next to your username in the top-right, with a book and a plus icon) and click it. Enter in the name for your repository (in our case, `hello_git`), and submit the form.

As soon as you've created your repository, GitHub helpfully provides a page of instructions for setting up a new repository or uploading an existing one. Jump to



the section titled Existing Git Repo? and follow those instructions. After entering the directory where your existing repo lives, there are two more steps: `git remote add` and `git push -u`:

```
001 git remote add origin git@github.com:rssaddict/hello_git.git
002 git push -u origin master
```

In Git terminology, a remote is a version of your repository that's stored elsewhere. This could be on a co-worker's machine, on a local server, or somewhere on the Internet. In this case, it will be hosted by GitHub.

The first command, `git remote add`, is telling Git that our repository has a remote, called `origin`, that lives at the provided address (this will be different for your project, since it contains your GitHub username.)

The next command, `git push`, is telling Git to take the local commit history on the `master` branch, and send it to the `master` branch of the remote named `origin` (which is GitHub.) The `-u` option is only required the first time you push your changes to GitHub.

When you run the `git push` command, Git will ask you for your GitHub username and password. Type them in, and your code will be pushed to GitHub. You can see it published on the site by refreshing your repository page.

Contributing to an existing project

Now that you know how to upload your own projects to GitHub, it's time to learn how to contribute to other people's projects. After all, that's exactly what open source is all about!

Of course, you can't push directly to a project you don't own - that would be chaos. However, GitHub introduced the concept of forking - making a copy of a GitHub repository inside your own account.

To fork a project, just navigate to that project's page on GitHub and click the fork button in the top-right corner. As an example, let's try forking `Modernizr`. Go to github.com/modernizr/modernizr and click Fork. After a few seconds, you'll land on your own copy of the `Modernizr` repository.

Now you need to download a copy of the repo to your computer so you can work on it. Copy the URL from the box at the top of the page (it will look

something like <https://github.com/rssaddict/Modernizr.git>). Open your home directory in the terminal, and issue the `git clone` command, passing in the GitHub URL you just copied:

```
001 git clone https://github.com/rssaddict/Modernizr.git
```

This will copy the entire repository to a directory with the same name on your machine. You can now make changes, commit them, and push them back up to GitHub however you like.

If you make changes that you think would be valuable for all users of the project, or fix a bug, you can submit a pull request, which invites the owners of the repository you forked to incorporate your changes. There's a pull request button conveniently located at the top of the page when you're viewing any of your forked repositories.

Conclusion

Now that you've mastered the basics of Git and GitHub, you'll be in a far better position to contribute to open-source web projects. Not only can you share your own work with others, you'll also be able to help out the community by fixing bugs and improving on the work of those who've come before.

Extra reading

This article has only skimmed the surface of what's possible with Git, and if you want to start using it as part of your workflow you'll have a bit more learning to do.

Here are some of the best places to polish up on your Git skills:

git help: type `git help` in your terminal to get a list of available commands, and `git help <command>` to get a detailed description of the command and all the available options.

The Git Book: the Git website has an entire book about Git, available completely for free online. This is a fantastic resource that goes into a lot more detail about Git. git-scm.com/book.

Git Immersion: Git Immersion is a fantastic online tutorial that walks you through a series of short exercises to learn all of Git's features, from the most basic to the more advanced. gitimmersion.com.

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Build a URL shortener with Ruby and Sinatra

Make an impact with your brand and start sharing shortened URLs generated using your own application

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expert Matt Gifford



A

s we make our daily dive into the world of social media, we see shortened URLs at every turn. Not only do they provide us with a quick and easy way to share potentially long URLs that are prone to being misspelled, they can also provide marketing

benefits if the domain is brand-specific.

In this tutorial we will build our very own URL shortening service. The application itself will be built using Ruby and Sinatra – a small yet powerful addition to the programming language. Sinatra is a Domain Specific Language (DSL) that helps us create our application in a RESTful manner by defining certain HTTP actions, and then building the application to cater for these requests and how it will respond to them. Unlike other frameworks such as Rails, Sinatra has no concept of separate models, views or controllers. Nor does it have any helper functions to help you create forms, links or database connections. What it does offer you, however, is a simple way to create some truly powerful applications.

01 Install Ruby

The installation procedure for Ruby is fairly straightforward. Windows users benefit from RailsInstaller (railsinstaller.org), which will install everything with ease thanks to the package. We recommend the Ruby Version Manager (RVM) application, available from rvm.io, which allows us to install and switch between multiple versions of the language.



02 Install Sinatra

To ensure we can run Sinatra applications, we need to install the required gems. Open the Terminal window and enter the following code to install the Sinatra gem. To assist us during the initial phases of building the application we'll also need to install the gem for shotgun, which is a reloading development server:

```
001 > gem install sinatra
002 > gem install shotgun
```

03 Sinatra template

Although Sinatra can run an application from a single file, larger projects may require specific directory structures. To help us get started,

download the core template for the project from github.com/coldfumekeh/URL-Shortener-Template or clone it using git in the command line. This template project has everything we need to build our application.

```
001 > git clone git://github.com/coldfumekeh/URL-Shortener-Template.git urlshortener
```

04 First run

Once we've downloaded the template project files into your desired location, we'll run the application. We first need to run the bundle command to install any required gems that our app needs. Once this has completed, we'll run the application using the built-in WEBrick server on port 4567.

```
001 > cd urlshortener
002 > bundle install
003 > ruby application.rb
```

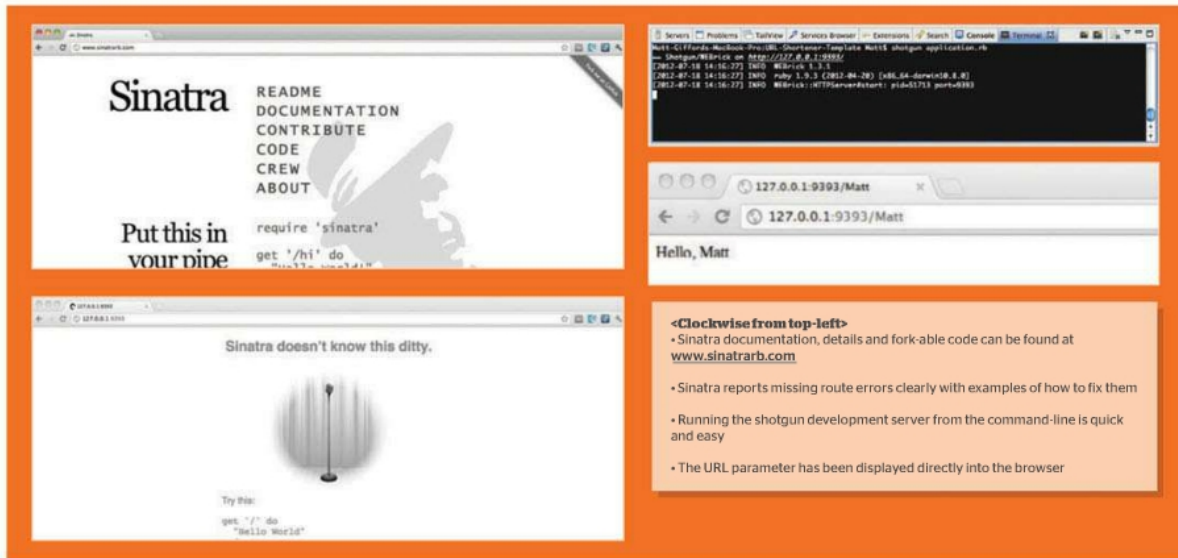
05 Missing route

Sinatra was kind enough to let us know that we had not added any routes for the application, and even gave us a simple example to fix the error. Let's add that example route now, as well as a second route, to create another page within the application. Restart the WEBrick server to see the results.

```
001 get '/' do
002   "Hello World"
003 end
004
005 get '/hello' do
006   "Who shall we say hello to?"
007 end
```

06 Using shotgun

As we saw in the previous step, we had to restart the server to pick up the updated code. This is where we can use shotgun instead, which reloads



the code with every request to allow for continuous development. To run shotgun, simply run the application from the command line below, which will open on port 9393.

```
001 > shotgun application.rb
```

07 Sending parameters

Let's create a third sample route within our application file, so we can see how we can pass variables into the URL, thereby creating more of a RESTful approach. This route will accept a parameter in the URL and display it directly in the browser. Browse to <http://127.0.0.1:9393/Matt> to see.

```
001 get '/hello/:name' do
002   'Hello, ' + params[:name]
003 end
```

08 Build model

Our URL shortening service application will use an SQLite3 database to store the saved URLs. To manage the control and validation of the values we will create a model to represent one entity from the database. Create 'shorturl.rb' in the lib folder and add the following code to complete the model.

```
001 class ShortURL
002   include DataMapper::Resource
003   property :short_url, String, key: true, unique_index: true,
004   required: true
005   property :url, Text, required: true
006   property :created_at, DateTime
007   property :updated_at, DateTime
008 end
```

09 Root page

With our initial data model complete, let's revise the routes for our application. Delete the example routes we added earlier, and add the new

route for the home page in our application. This route checks for the existence of a URL parameter called url. If it exists, it will send it through to a new method to shrink it.

```
001 # root page
002 get '/' do
003
004   if params[:url] and not params[:url].empty?
005     generate_short_url(params[:url])
006   else
007     @urls = ShortURL.all;
008     erb :index
009   end
010
011 end
```

10 Allow posts

We want users to be able to shorten a URL not only by sending a parameter via the URL and a GET request, but also by a form POST submission. Let's add the revised route below the first. If no submission is made, we will display an index file to show the form and current number of URLs we have shortened.

```
001 post '/' do
002
003   if params[:url] and not params[:url].empty?
004     generate_short_url(params[:url])
005   end
006
007   @urls = ShortURL.all;
008   erb :index
009
010 end
```

Build a URL shortener with Ruby and Sinatra

11 Helper methods

To generate our shortened URL, we will use helper methods. Add the following function to the helpers code block. This accepts the long URL provided by the user, generates the random string, saves the information to the database using the model and builds the new short URL, which we can use for display purposes later. The code for this step is on the coverdisc.

```

Servers Problems TailView Services Browser Extensions Search Console Terminal
$ rails -mode column
$ rails -headers on
$ rails select * from short_urls;
short_url url created_at updated_at
-----
hznbf http://www.google.com 2012-07-18T15:19:03+01:00 2012-07-18T15:19:03+01:00
stfda http://yahoo.com 2012-07-18T15:21:49+01:00 2012-07-18T15:21:49+01:00
f8tca http://yahoo.co.uk 2012-07-18T15:22:30+01:00 2012-07-18T15:22:30+01:00
nc8xa http://www.webdesignmag.co.uk 2012-07-18T15:26:46+01:00 2012-07-18T15:26:46+01:00
$ rails
$ rails

```

12 Random string

Our random string for the shortened URL is created by another helper method. Add this below the previous entry. This will generate a random string value limited to the total length of characters we send through, which in this application defaults to five.

```

001 def random_string(length)
002   rand(36**length).to_s(36)
003 end

```

13 Build URL

Finally, we'll add our last helper method, which completes the functionality to create the short URL. This method will build the revised URL link, creating a string that concatenates the site URL from the configuration object and the generated random string. Add this below the other helper methods in application.rb.

```

001 def get_site_url(short_url)
002   SiteConfig.url_base + short_url
003 end

```

14 Track clicks

It may be useful to track or record how many times a shortened link, has been followed. Create a new model called clicktrack.rb in the lib directory and add the following code, which will validate the properties for the object and help to manage database transactions for us.

```

001 class ClickTrack
002   include DataMapper::Resource
003   property :id, Serial, key: true, unique_index: true,
004     required: true
005   property :short_url, String, required: true
006   property :url, Text, required: true
007   property :clicked_at, DateTime
008 end

```

15 View URL

Create a new route in the application file to allow users to follow a generated link. This route allows for two entry points, both with the shortened URL in the path. If a matching short URL exists in the database, we'll log the visit in the database using the clicktrack model before we redirect the user to the original long URL. The code for this step is on the coverdisc.

16 Expand info

Create a new route that will allow us to expand a shortened URL via an API request to return information about the link as a JSON object. In this route we set

the content type for the response and set the values of the object from our model, which has retrieved the data from the database using a get() method.

```

127.0.0.1:9393/expand/nc8xa
127.0.0.1:9393/expand/nc8xa
{"url":"http://localhost:4567/nc8xa","long_url":"http://www.webdesignmag.co.uk/","baah":"nc8xa"}

```

17 Debug params

As we have the Terminal or command-line interface open during development, we can use this to help us debug and test our application. Add the following to the application file. This will output any parameters sent to our application in the Terminal window as they are submitted, which is very useful for testing expected parameters. The code for this step is on the coverdisc.

18 Create form

Open views/index.erb from the project files. We'll add the form to allow users to submit URLs here. We can display the application title, already set in the configuration object, as well as the current count of generated URLs. The h() method escapes any unwanted HTML from the URL parameter.

```

001 <div class="container">
002
003   <h1><%= SiteConfig.title %></h1>
004   <p>Currently serving <%= @urls.count %> shortened
005   links</p>
006   <form method="post">
007     <input type="text" value="<%= h(params[:url]) %>"
008     name="url" id="url" />
009     <input type="submit" value="shorten" id="submit" />
010   </form>
011 </div>

```

19 View results

Below the form in views/index.erb, let's now add the code to display the freshly-created short URL after a successful request. Using a simple if statement to check for the existence of the variable, we can set the generated value as both the display text and the href attribute for the anchor tag.

```

001 <% if @shortenedURL %>
002 <div class="result">
003 Your shortened URL is:
004 <a href="<%= @shortenedURL %>"><%= @shortenedURL %></a>
005 </div>
006 <% end %>

```

20 Create test page

Create a new file called application_spec.rb in the spec directory. This will hold our unit tests for the application, which will help us debug and ensure our code works as expected. Add the following code into the test file to set up the dependencies and testing processes. Notice that we require the actual application file to run the code.

```

001 require_relative '../application.rb'
002 require 'rack/test'

```



```
003
004 set :environment, :test
005
006 def app
007   Sinatra::Application
008 end
009
010 describe 'URL Shortening Service' do
011
012   include Rack::Test::Methods
013
014 end
```

21 Define tests

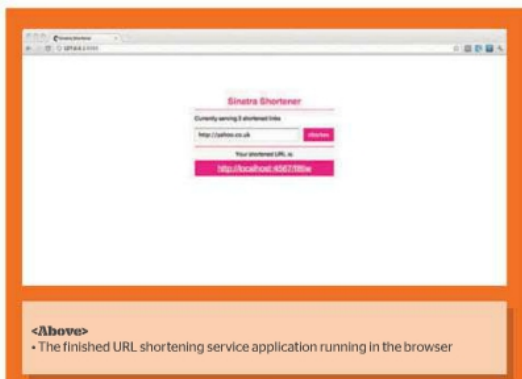
Now we need to add some tests into the document. Place these tests after the Rack include in the tag block. The description of each test is clear, informative and written in plain English, which makes it ideal for anyone to read and understand what should be happening as it runs.

```
001 it "should load the home page" do
002   get '/'
003   last_response.should be_ok
004 end
005
006 it "should pass when a short url is viewed directly" do
007   get '/jirey'
008   last_response.should be_ok
009 end
010
011 it "should fail when trying to expand a hash that hasn't
012   been sent" do
013   get '/expand/'
014   last_response.should_not be_ok
015 end
```

22 Running tests

With our test cases written, we can now run the entire test script against our application to make sure everything is up and working as it should be. Open the Terminal window and type in the code below to run the rspec tests. The output and results will be visible in the Terminal.

```
001 > rspec spec/application_spec.rb
```



Code library In detail

Let's take a closer look at some of the code functions used in this application

We use the first_or_create method on the entity only to save the record if it doesn't already exist

```
001 def generate_short_url(long_url)
002
003   @shortcode = random_string 5
004
005   su = ShortURL.first_or_create(
006     { :url => long_url },
007     {
008       :short_url => @shortcode,
009       :created_at => Time.now,
010       :updated_at => Time.now
011     })
012
013   @shortenedURL = get_site_url(su.short_url)
014
015 end
016
017 configure do
018   SiteConfig = OpenStruct.new(
019     :title => 'Sinatra Shortener',
020     :author => 'Your Name Can Go Here',
021     :url_base => 'http://localhost:4567/' # the url of your application
022   )
023
024   # load models
025   $LOAD_PATH.unshift("#{File.dirname(__FILE__)}/lib")
026   Dir.glob("#{File.dirname(__FILE__)}/lib/*.rb") { |lib| require File.basename(lib, '.*')}
027
028   DataMapper.setup(:default, "sqlite3://#{Dir.pwd}/shorturls.db")
029
030 end
031
032 source "http://rubygems.org"
033 gem 'sinatra', '>= 1.2'
034 gem 'rake'
035 gem 'data_mapper', '>= 1.1'
036 gem 'dm-core'
037 gem 'dm-sqlite-adapter'
038 gem 'dm-timestamps'
039 gem 'dm-validations'
040 gem 'dm-aggregates'
041 gem 'dm-migrations'
042 gem 'haml'
043
044 group :test do
045   gem 'rspec', :require => 'spec'
046   gem 'rack-test'
047 end
```

The site configuration is set in environment.rb. You can edit or change the config object properties here

The Gemfile contains a list of all gems required by the application. Running bundle install will manage these for us

An introduction to the Facebook Graph API

A powerful API that allows you to access the data behind Facebook

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In this tutorial we'll be recreating elements of Facebook, under the guise of 'Fakebook'. This practical demonstration will show you how you can access certain elements of the Graph API for use on your website. There is no real point to recreating Facebook in its entirety using the graph, as they seem to be doing a pretty good job of that themselves! This is more a convenient way to show you the basics, so you can pick and choose what you use for future projects.

In this tutorial we will cover how to set up a Facebook application, how to authenticate a user on your website, and how to pull information from the graph to display on your website.

It is worth noting that Facebook has a tendency to change API features on a regular basis, so it is worth keeping up to date with what is going on, via the Developer Roadmap (found at developers.facebook.com/roadmap). Keep a mental note of anything that you may have coded for future reference, as you may find that your application suddenly stops working for no reason. It is unlikely that anything we cover in this tutorial will change, as the Facebook graph could be considered a core feature of the API.

01 Set up your application

Navigate to bit.ly/pquEvv and click Create New App. In the pop-up box, enter a name for your application and an application namespace. The namespace cannot contain uppercase letters, numbers or spaces and must be unique. Agree to the Facebook terms and conditions and press Submit.

02 Your APP ID

You will be taken to your App settings page. At the top of this page you will see your Application ID and Application Secret. It is important that you do not surface the Application Secret in any way, including via the page source code. Make a note of your Application ID, you will need this later.

03 Application settings

On your application settings page, there are a couple of fields that you need to fill out with server information – the first is App Domain. Enter the domain of your website without the HTTP or WWW; this will authorise all subdomains and directories on your server. Scroll down and click the Website box and fill in your server details here as well.

04 Authenticating a user

Now we have our application set up, we need to create a way of obtaining an access_token from Facebook, the Access Token is the key that unlocks all sensitive data about a user. We'll need to redirect our user to a Facebook authentication page and then push them back to our application. Copy the code from the disc into a new PHP document.

05 Adding app variables

You'll notice on lines three and four that our code requires our unique APP ID and APP Secret. Add these details in from step 2, as well as the domain on line five and save your PHP page at [index.php](#). Running this page now will redirect you to a Facebook authentication page and ask for permissions. Don't accept these permissions yet!

06 Extended permissions

The code we used in step 4 is taken from the Facebook documentation and only provides us with basic access information. If you had allowed access in the previous step, you would now need to delete the application from your Facebook and re-add it. To get access to more in-depth data, change the \$dialog_url variable (line 12) to the following.

```
001 $dialog_url = "https://www.facebook.com/dialog/oauth?client_id=" . $app_id . "&scope=user_about_me,user_activities,user_birthday,user_checkins,user_groups,user_interests,user_likes,user_photos,user_status,email,user_hometown&redirect_uri=" . urlencode($my_url) . "&state=".$SESSION['state'];
```

07 Testing our permissions

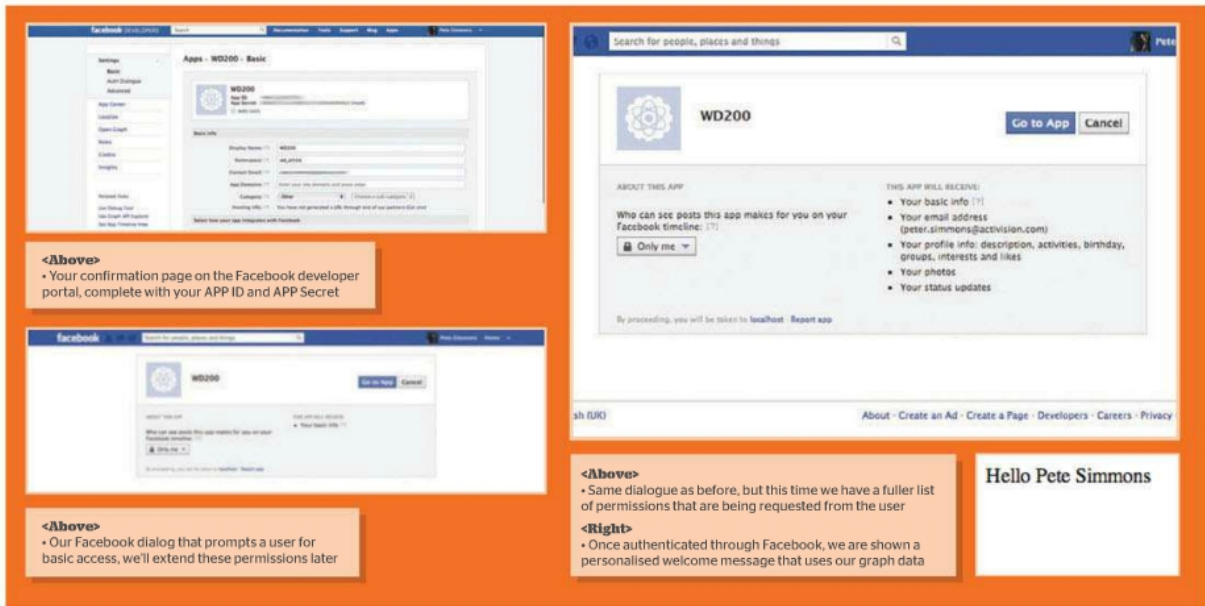
Run your code and click Go to App when prompted, you should be redirected back to the domain you entered on line 5 of your code, you should also see a welcome message with your name. You will also have stored an access_token in the \$params[access_token] variable. Delete the echo command outputting your name and add the following code to see available user data.

```
001 print_r($user);
```

08 Styling our data

Open the CSS file from the disc and save it to the same folder as your project, add the following code above our PHP code. This will allow us to quickly style our information and give you a starting point for the layout of your project. You'll need to move the session_start to the top of the page.

```
001 <? Session_start(); ?>
002 <!DOCTYPE html>
003 <head>
```

```
004 <title>Facebook Graph API</title>
005 <link href="style.css" type="text/css">
006 </head>
007 <body>
```

09 Displaying basic information

Now we have everything set up, it's time to pull some data and display it. The following code will pull in a user's profile picture, print a welcome message, and then construct a sentence based on their Facebook data. Replace your `print_r` line with the code for this step, which is on the coverdisc.

10 Getting users likes

Now we'll connect to a different part of the Facebook graph and collect a list of pages that the user is a fan of. We'll be limiting this list to ten for speed reasons, but you can display as many as you like. Add the following code underneath our info div.

```
001 <div style="clear:both;"></div>
002 <div class="likes"><? $user->first_name ?> likes</div>
003 <ul>
004 <?
005 $likes = json_decode(file_get_contents("https://graph.
facebook.com/me/likes?limit=10&access_token=".$params['access_
token']));
006 foreach ($likes->data as $value) {
007     echo '<li>'. $value->name. '</li>';
008 }
009 ?>
010 </ul>
```

11 Making pages clickable

We can go one step further with our list of fan pages, by making them clickable. To do this we need to know the URL of each page, this information is not included in the graph data, but the page ID is. We can simply go to

facebook.com/[page_id] and get to where we need to be. Alter your echo code to:

```
001 echo '<li><a href="http://facebook.com/'. $value->id. '"
target="_blank">'. $value->name. '</a></li>';
```

12 Getting interests

Getting a user's interests is very similar to getting their likes. Add the following code underneath the previous step, to show a list of clickable user interests. Again these will link through to a fan page based on the page ID.

```
001 <div class="interests"><? $user->first_name ?>'s interests</div>
002 <ul>
003 <?
004 $likes = json_decode(file_get_contents("https://graph.
facebook.com/me/interests?limit=10&access_token=".$params['access_
token']));
005 foreach ($likes->data as $value) {
006     echo '<li>'. $value->name. '</li>';
007 }
008 ?>
009 </ul>
```

13 Adding photo albums

The next step is for us to add a list of photo albums that the user has uploaded. Again we need to connect to a different section of the graph, and interpret text data and convert it to a clickable image. This image will in turn lead us into the photo album itself. Add this code under the last step.

```
001 <div class="albums"><? $user->first_name ?>'s albums</div>
002 <?
003 $albums = json_decode(file_get_contents("https://graph.
facebook.com/me/albums?limit=6&access_token=".$params['access_
token']));
```



```

004     foreach ($albums->data as $value) { ?>
005         <div class="albumcover">
006             <a href="album.php?id=<?= $value->id ?>">
007                 
008             </a>
009             <div class="description"><?= $value->name ?></div>
010         </div>
011     } ?>

```

The Authentication process

At the start of this tutorial, we pushed our users away from our application, on to Facebook. More information on this process can be found at bit.ly/J6HnhG.

14 Exploring albums

We now need to create a new PHP page that will display all the photos in a previously clicked album. Open [step14a.php](#) from the disc and save it as 'album.php' in your project folder. Under the \$user variable add the following code, this will pull all thumbnails from an album, and their descriptions.

```

001 ?>
002     <h1><a href="index.php">&lt;- Back </a></h1>
003     <div class="albums"></div>
004     <?
005     $album = json_decode(file_get_contents("https://
graph.facebook.com/" . $_GET['id'] . "/photos?access_
token=" . $params['access_token']));
006     foreach ($album->data as $value) { ?>
007         <div class="albumcover">
008             
009             <div class="description"><?= $value->name ?></div>
010         </div>
011     } ?>
012 <?

```

15 Adding fancyBox

The next step is to demonstrate how we can integrate the Facebook graph into a third-party tool, like fancyBox. Download the source files from

fancyapps.com/fancybox and add them to the head of your HTML and into your project folder. Now all we need to do is wrap our thumbnails around a link like so.

```

001 <a class="fancybox" href="<?= $value->source ?>"
rel="gallery" title="<?= $value->name ?>">
002     
003 </a>

```

16 Comments and Likes

As it stands we currently have the description of the image appearing twice. We'll amend our code to show the number of likes and comments under each thumbnail, rather than the description. We can do this through the following code in our description div.

```

001 <div class="description"><?= count($value->likes->data)
?> Likes <br /> <?= count($value->comments->data) ?>
Comments</div>

```

17 Tidy up errors

You may notice that if your image has no likes or comments, your code will throw up some errors. This happens because the Graph does not include certain data if there are no likes or comments. To get around this,

change the previous code to include some isset if conditions.

```
001 <div class="description"><?
if (isset($value->likes-
>data)) { echo count($value-
>likes->data) ; } else { echo
'0'; }?> Likes <br /> <? if
(isset($value->comments->data)) {
echo count($value->comments-
>data) ; } else { echo '0'; }?>
Comments</div>
```

18 Display comments

So we have our likes and comments text in place under our images, now we want to be able to click them and have a fancyBox open with the comments, for this we'll use a hidden inline div. Add this under our albums div. We'll need to make one more call to the graph using the album ID from our previous foreach loop.

```
001 <?
002 $album_comments
= json_decode(file_get_
contents("https://graph.facebook.
com/" . $value->id . "/?access_
token=" . $params['access_
token']));
003 if (isset($album_
comments->comments->data)) { ?>
004 <div id="inline" style="
display:none;width:500px;">
005 <? foreach ($album_
comments->comments->data as
$value2) { ?>
006 <h2>Comments</h2>
007 <h3><?=$value2-
>from->name ?></h3>
008 <p
class="comment"><?=$value2-
>message ?></p>
009 <? } ?>
010 </div>
011 <? } ?>
```

19 One more error

There is one more error that may have passed you by, as it's hidden in the source code. If your picture does not have a caption, it will throw up an error. Update your img title tag to the following to get around this. Add an else statement in here to show No Caption if you wish.

```
001 title="<? if (isset($value-
>name)) { echo $value->name; }
?>"
```

20 Making inlines unique

If you view source on your page, you will notice that all of our inline hidden divs have the same id. This is a problem if we want to display the contents in a fancyBox, as each has to be unique. In order to get around this, change the div id="inline" section to the following:

```
001 <div id="inline_<?=$album-
>data->id ?>"
style="display:none;
width:500px;">
```

21 Clickable comment links

We now need to add links to our album page to show the comments, we need to account for the fact that our inlines are now unique, so don't forget to pass the ID into your href. This can be done like so, and needs to be placed inside our first foreach loop.

```
001 <div class="description">
<? if (isset($value-
>likes->data)) { echo
count($value- >likes->data)
; } else { echo
'0'; }?> Likes
<br />
<? if (isset($value-
>comments->data)) { echo
'<a class="fancybox"
href="#inline_' . $value->id . '.">
count($value->comments-
>data) .
' Comments</a>' ; }
else { echo '0 Comments'; }?>
</div>
```

22 Putting faces to names

Adding the following code into our second foreach loop will add a user's profile picture to our comments box. The image displayed will be the Facebook square image, meaning we don't have to resize anything. If you want to, you can also make their name and picture clickable as described in Step 11.

```
001<div class="profile_pic">

</div>
```

Code library The Facebook authentication process

We'll take a look inside the Facebook authentication process to show you what is happening

The first three lines define our application settings from Facebook. This ensures that the application is only accessed from within the app domain.

```
001 $app_id = "";
002 $app_secret = "";
003 $my_url = "";

004 session_start();
005 $code = $_REQUEST["code"];
```

We then move on to create a session and check to see if we already have a valid \$code set.

```
006 if(empty($code)) {
007     $_SESSION['state'] =
md5(uniqid(rand(), TRUE)); //CSRF
protection
008 $dialog_url = "https://www.
facebook. com/dialog/oauth?client_
id="
009     . $app_id . "&redirect_uri="
.
urlencode($my_url) . "&state="
010     . $_SESSION['state'];
```

If no valid \$code is found, the PHP will output a <script> command to redirect the user back to Facebook.

```
011 echo("<script> top.location.
href='\" . $dialog_url . \"'</
script>");
012 }
```

```
013 if($_SESSION['state'] &&
($_SESSION['state'] ==
$_REQUEST['state'])) {
014     $token_url = "https://graph.
facebook. com/oauth/access_token?"
015     . "client_id=" . $app_id .
"&redirect_uri=" . urlencode($my_url)
016     . "&client_secret=" . $app_
secret . "&code=" . $code;
```

```
017 $response = file_get_
contents($token_ url);
018 $params = null;
019 parse_str($response,
$params);
```

```
020 $graph_url = "https://graph.
facebook. com/me?access_token="
021     . $params['access_token'];
```

Once we have our valid \$code, the contents of the graph are decoded and a welcome message is displayed.

```
022 $user = json_decode(file_get_
contents($graph_url));
023 echo("Hello " . $user->name);
024 }
025 else {
026     echo("The state does not
match. You may be a victim of
CSRF.");
027 }
```

Robby Leonardi

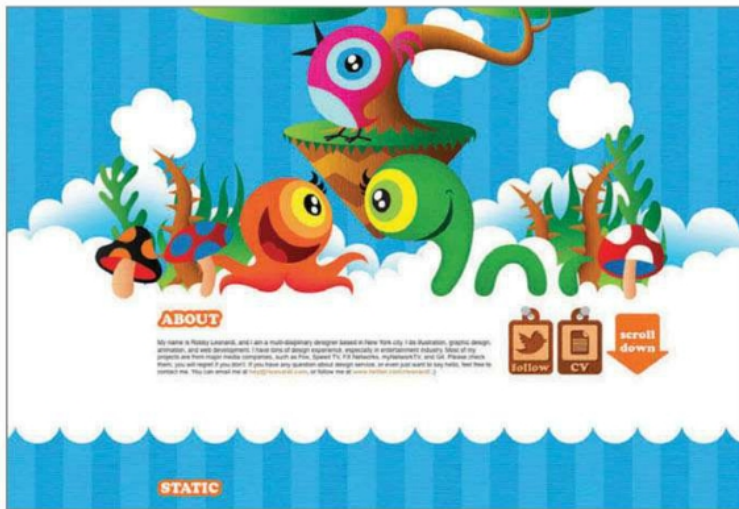
web www.rleonardi.com



Current role Digital media designer
Education Graduate of communication design, Pratt Institute
Expertise Photoshop, Illustrator, Flash, HTML, CSS, JavaScript, ActionScript
Clients Fox, Speed TV, FX Networks, myNetworkTV, and G4
Twitter @rleonardi

Robby Leonardi is a multidisciplinary designer based in New York City. He does graphic design, animation, illustration, and front-end development. Most of his work is online media projects such as banner ads and websites, and most of it is for major media companies. He got into web design simply because he loves to design and to program, and he feels there is some sort of excitement in combining things that require very different thought processes. Sometimes his work takes tons of effort, especially when the idea is a kind of wild; but when he succeeds in building something in to one complete final product, he believes it creates tons of joy too.

As a designer, Leonardi is inspired by the competition. For him, the design world is a contest between the designers. Each trying to better the other by creating a superior design. He believes this is good because it will motivate designers to always deliver the best. Designers need to push the limits to wow the audience, and it is a major accomplishment for designers to create new styles that change design trends set new precedents - something Leonardi hopes to achieve. He also likens designers to entertainers. He thinks design should bring happiness to people, and that there is nothing more satisfying than seeing a smile on a clients face when viewing his work.



01 www.rleonardi.com



02 www.speedtv.com/programs/pinks-all-out



03 www.skyy.com



04 www.foxnews.com/on-air/war-stories/index.html



05 Mobile app

01

This is Robby Leonardi's design portfolio website. He utilises plenty of illustration as it is a love of his. He also uses some animation to give life to the pages.

02

Biography page with a dark theme to represent a night scene. It also applies car racing motifs to reinforce the petrolhead nature of the Pinks All Out experience.

03

The microsite uses mainly blue colour to mimic the iconic Skyy Vodka bottle. It also projects a luxurious look and feel to represent the Skyy Vodka brand.

04

This show page uses mainly brown colour to represent a middle-eastern warzone. It also uses war elements to enhance the storytelling of the show.

05

The blue colour reinforces the Fox News colour palette. The futuristic look and feel is aimed to match the Xbox Kinect brand as an advanced digital device.

Andre Weier

web www.Nalindesign.com



Currentrole Freelance communication designer, founder & creator of Polarfox

Education Diploma in communication design

Expertise Flash, Photoshop, Illustrator, Dreamweaver, ActionScript, HTML, CSS, SEO

Clients Abandoned, Subraumstudio, The Asura, Freikirchliche Gemeinde

Twitter @Nalindesign

Andre Weier graduated in 2005 after studying communication design for four years at Ruhrakademie in Schwerte (North Rhine-Westphalia, Germany). Over the years he specialized in innovative navigation concepts and entertaining experiences.

One of Andre Weier's works, freikirchliche.com, became in 2008 a finalist at the prestigious FlashForward Award for Best Navigation/Experience with competitors such as MSNBC and Adobe.

Andre Weier's work was featured in a number of books like Web Design: Navigation, The Web Designer's Idea Book, numerous web design index books and has won web awards like the DOPE Award, DesignTAXI award and American Design Award.

In mid-2011 Weier founded Polarfox, a multi-platform desktop app that lets you beautify,

save and multi-post images to social networks, blogs and clouds including Facebook, Flickr and Twitpic (www.PolarfoxApp.com).

The beauty of web design for Andre is the flexibility and possibility it offers to reach and get in contact with millions of people.

The reason Andre got into web design was a desire to design and build beautiful interfaces, a hallmark of all of his work. His inspiration comes from his everyday life; everything he sees helps shape his design. He also loves to surf, and again, this provides endless streams of inspiration that are incorporated into his designs.

Keeping an eye on web trends is crucial for Andre and it is Pinterest, where he has his own presence (pinterest.com/PolarfoxApp) and a site that has been getting a lot of his attention is www.indiegogo.com.



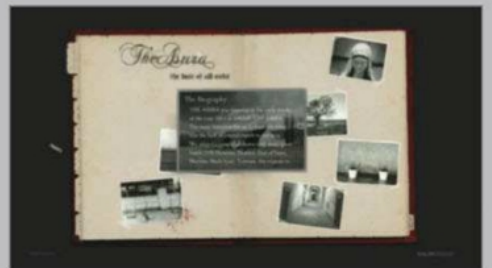
01 www.polarfoxapp.com



02 drips.nalindesign.com



03 audiotennis.nalindesign.com



04 the-asura.nalindesign.com



05 the-desk.nalindesign.com

01

Polarfox is a free desktop application that lets you beautify, save and multi-post images to a variety of social networks, blogs and clouds.

02

Webcam, light, microphone and mouse action painting application inspired by legendary American artist Jackson Pollock.

03

Audiotennis is a Pong-esque flash game which can be played by making noise into a microphone, or by scrolling a mouse wheel.

04

Grungy style Flash & XML driven website for the hardcore and death metal band The Asura, who hail from the Sauerland in the west of Germany.

05

Flash-based design portfolio displayed on a variety of cards that you can flip, move and throw with the click, hold and shake of your mouse.

The Smart Marketing & Media Group LTD

web www.smartuk.net



Current role Web design and marketing specialist
Education N/A
Expertise Full service marketing group, digital & print
Clients Henry Hunt, Big Green Technology, Colstoun House, Velvet Mule, Warners
Twitter @TheSmartGroupUK



01 www.sallymorgan.tv



02 www.hamiltonbradshaw.com



03 www.essensuals.com

The Smart Marketing & Media Group has been supplying its web design service to advertising agencies, SMEs, global corporate, and blue chip companies for over ten years - in the UK and worldwide. With experience and a fresh approach to web design, Smart produces inspirational web-based products. They attract visitors and return on investment.

It currently resides in a state-of-the-art facility that is the home of cutting-edge design and brilliant marketing concepts, all under one roof in the West Midlands. Whether a client of Smart is new to the Internet, or rebuilding an existing website, they can be assured of intelligent solutions to grow their business. All of Smart's web design is one hundred per cent bespoke, and is customised to exact client requirements. Unlimited design revisions ensure that clients are

completely satisfied with the process. Smart develops bespoke eCommerce solutions and content management systems, and has been independently reviewed and rated as one of the top web design companies in the world, by the venerated Which Web Design Company for a number of years.

As a full-service marketing group, Smart plans and executes targeted marketing campaigns that drive traffic to websites. It specialises in a wide range of proven marketing techniques, including SEO, PPC, email marketing and social media.

Smart prides itself on supplying exceptional service and market-leading products. This has lead to a sharp increase in reseller interest. Smart also offers other design agencies and resellers exemplary website design and development with real profit-making benefits.



04 **The Smart office**

01

TV superstar psychic Sally Morgan's CMS-based website is designed and developed with a shop facility and events calendar. It was built in association with her smash hit TV show on Sky Living.

02

Hamilton Bradshaw's CMS website was developed by The Smart Marketing Group. The chairman of Hamilton Bradshaw is the well-known member of the BBC's *Dragon's Den*, James Caan.

03

The Essensuals Hairdressing national website was built by Smart. Essensuals are a sister company to Toni & Guy, and Smart created the fresh new look for the UK hairdressing giant.

04

The Smart Marketing Group's state-of-the-art head office in Shrewsbury. It is strategically positioned in the centre of the Country, close to the M6 motorway.

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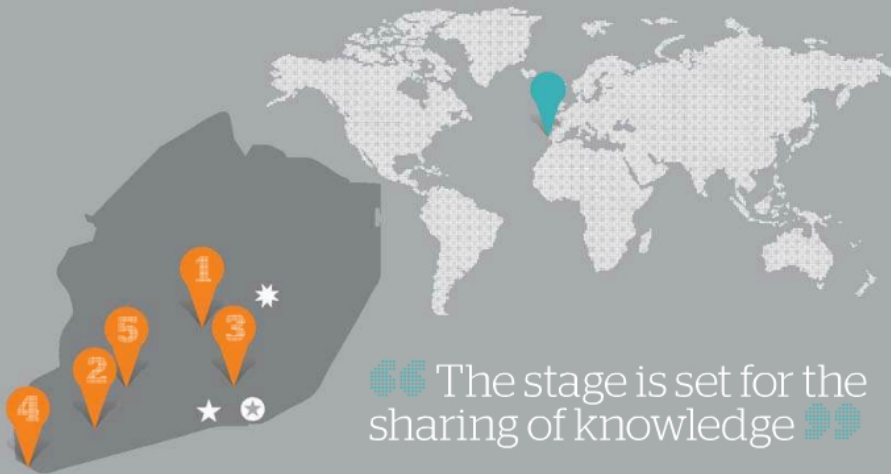


TREND MAP

Hotbeds of worldwide web design

Lisbon

Searching for creative advances in Portugal's capital



☞ The stage is set for the sharing of knowledge ☜

1 Quodis

www.quodis.com

More than a decade old, Quodis happily works on the web out of its beautiful co-working space, Liberdade 229, smack in the middle of Lisbon. Quodis is also a part of the growing web community in Lisbon, organising the monthly meet up Florida After Seven - an after-work event with a great view, where like-minded folk can grab a bite to eat and share a glass of wine while the city races by.



Welcome to Lisbon, an affordable city where sun, sand, gastronomy and architecture come together on the shores of the Atlantic, providing a healthy dose of inspiration to web creatives. With a small but emergent web community, the feeling that there is still plenty of room to grow serves as a constant motivation.

Not only has the number of web agencies in Lisbon risen recently, the quality of their work has improved massively as well. Working out of sun-filled classical offices on narrow terraced streets, or one of the several recent co-working spaces, the stage for a vibrant web community is set.

Perhaps for these same reasons, a wide array of community-held events have been springing up lately. Lisbon currently holds some of the best UX (UX Lx) and Design (Refresh LX) conferences in the international scene. Healthy WordPress and Drupal communities, and for the more technically minded, the first Lisbon JavaScript conference (LXJS) is held this year, integrated in the first Lisbon Digital Week. Also, for years now, the local Telco has organized Codebits, a massive yearly event that brings together over 800 developers in a three-day 24-hour hack-a-thon.

Mix in a strong entrepreneurial spirit, backed by governmental programmes and inspiring events such as the SWITCH Conference, several TEDx and Ignite editions, and the stage is set for the spiralling effect that comes from the sharing of knowledge and quality work.



2 SWAT

www.weareswat.com

With a group of specialist developers, each with their own specific skillset, SWAT is able to offer its clients a complete service. Their work showcases their prowess as pixel-jockies that can turn a client idea into reality, and push what is possible online to new heights.



5 we are boq

weareboq.com/en

Bold design and a strong typographic sensibility characterises the work of this studio that, since establishment in 2004, has gained a diverse portfolio of work. Whether designing for print or the digital space, clients can be confident that their relationship with we are boq will produce unique and innovative design.



3 Massive

www.itsmassive.com/en

As an award-winning agency, Massive lever every digital tool currently available to develop its client briefs. At Massive there is only one rule, and that is to break the rules. This enables it to push the envelope with the work it does for the brands in its extensive portfolio, which includes some of the biggest brands in Europe.



4 Wiz Interactive

www.wiz.pt

Diverse is the perfect word to describe the work that comes from Wiz Interactive. High-end, graphic-based, branded sites rub shoulders with bold illustration and motion graphics to create an eclectic range of work that inspires others. The team at Wiz fully understand not only the design technology they use, but also how to powerfully apply their skills to each client brief.



Lisbon predates other European cities such as London, Paris and even Rome by several hundred years

Recommended hotspots



Leo Xavier
Founder of Quodis
LXFactory
www.lxfactory.com/EN/

A huge old printing factory that is now returned to the city. A creative island occupied by corporations and professionals that the industry serves, it also has stage for a diverse set of events related to fashion, publicity, design, architecture and music.



Bruno Abrantes
Web developer
Fundação Calouste Gulbenkian
www.gulbenkian.pt

If you have a hunger for art and culture, you must visit Gulbenkian. Its sprawling corridors house regular exhibits from global artists, and its concert floor features an eclectic musical selection. The beautiful park that surrounds it is perfect for a weekend picnic.



Ricardo Mestre
Web designer
Museu Nacional de Arte Antiga
www.mnarteantiga-ipmuseus.pt

Behind MNA, there's a wonderful garden overlooking the Tagus; grab a book and bathe in the sun, surrounded by beautiful sculptures and trees. There's free Wi-Fi and a small self-service restaurant. The museum itself is free on Sundays before 2pm.

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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1&1 1 & 1 Internet Ltd. www.1and1.co.uk	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Standard (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
111WebHost 111WebHost.com http://111webhost.com	Unlimited Web Hosting Pack	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Web Hosting Pack	N/A	£30	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Budget Web Hosting Pack	N/A	£12	1GB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	WordPress Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Drupal Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	osCommerce Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	ZenCart Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	PrestaShop Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo4 (http://bravo4.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓

Featured host of the month: **Blackfoot Hosting** www.blackfoot.co.uk



Offering more reasons for choosing one of the listed providers

Blackfoot is an experienced UK-based web-hosting provider with a proven pedigree in offering hosting and domain name registration services since 1999. Specialising in Linux-based servers, housed across three London data centres, Blackfoot promises 24/7 monitoring and a dedicated support team to guarantee uptime

and first-class delivery. Hosting options are available in five flavours ranging from the entry-level Home solution for £40 per year, up to the powerful eCommerce, Professional and Partner packages priced between £100-200. All come with access to the feature-packed cPanel control panel for intuitive maintenance.

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Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipbase (www.equipbase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
fasthosts Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	Advanced Reseller	0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓



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Hosting listings

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Continued...

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHOG Affordable Internet Solutions NameHOG www.namehog.net	EMAIL ONLY STARTER HOME PRO BUSINESS	01604 212 904 01604 212 904 01604 212 904 01604 212 904	£11.99 £36.99 £59.99 £109.99	2.5GB 10GB 25GB Unlimited	15GB 150GB Unlimited Unlimited	10 Unlimited Unlimited Unlimited	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NETCETERA Netcetera www.netcetera.co.uk	DEVELOPER ONE RESELLER VM500 Server 2200DC Server 3000DC Server 2600QC Server	0800 061 2801 0800 061 2801 0800 061 2801 0800 061 2801 0800 061 2801 0800 061 2801 0800 061 2801	£32.89 £109.99 £274.89 £300 £720 £1,200 £1,800	1GB 5GB Unlimited 20GB 160GB 2x500GB 2x500GB	Unlimited Unlimited Unlimited Unlimited Unlimited Unlimited Unlimited	500 1000 1000 Unlimited Unlimited Unlimited Unlimited	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓ ✓ ✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓



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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POPs ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✓	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Entry	0844 884 9100	£25	100MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Home	0844 884 9100	£50	500MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	HomePro	0844 884 9100	£100	1GB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Business	0844 884 9100	£150	2GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	BusinessPro	0844 884 9100	£250	5GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic55	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard55	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business55	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced55	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓	✓
 Zen Internet www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✓
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✓
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✓	✓	✓	✓	✓	✓	✓
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✓	✓	✓	✓	✓	✓	✓

Golden rules to top hosting

We identify and explain the key criteria for success...



The best resources for you

Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements.



Competitive and reliable

The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.



Putting you in control

Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award-winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.



Fantastic customer support

If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.

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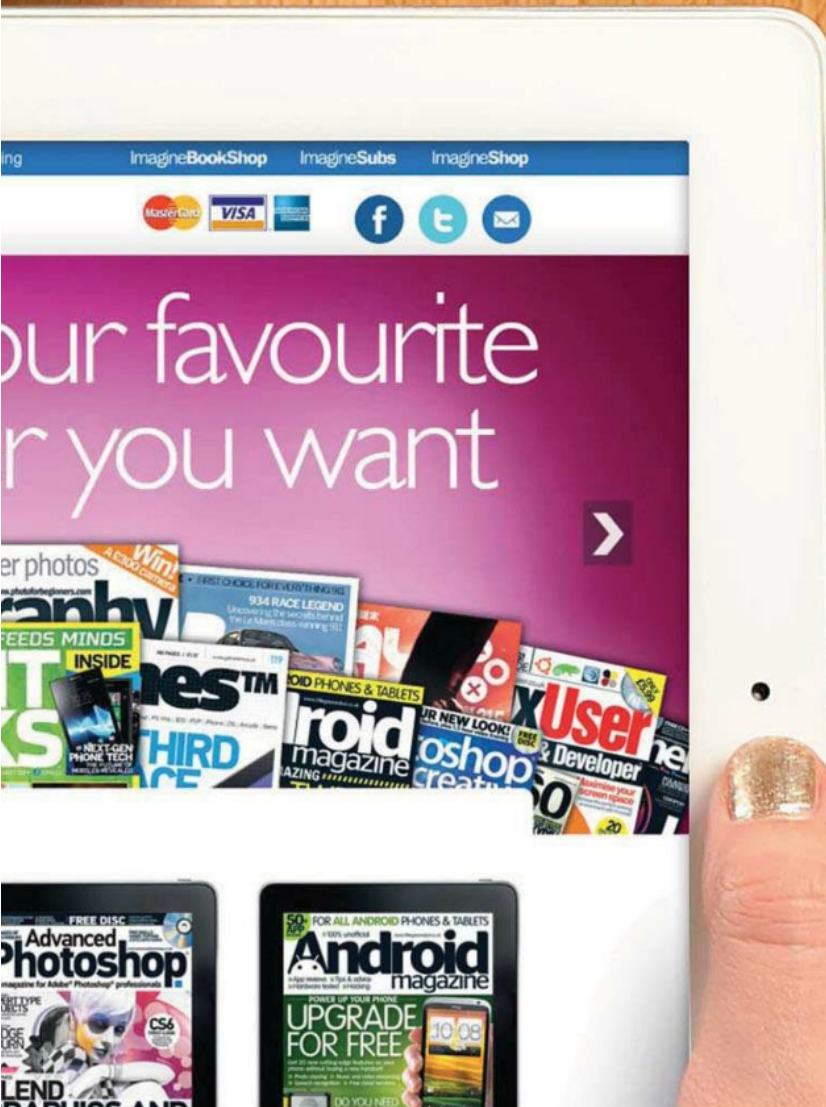
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Logo

The Vimeo logo in 2007 is the same as it is in place today. Although it is no more than a selected font, it demonstrates the power behind a logo as part of a brand.



2007

Web design relic

Header

The header is simple and straight to the point. The colour is calming and engaging. A big logo ensures that visitors know where they are and a couple of salient messages get the core principles across.

Load time!

Page size: 92KB



01 second on a 1MB connection

Three columns

Another new look for 2007 saw a switch to three columns. This allowed more information to be presented on screen, and a more personal experience.



Vimeo www.vimeo.com

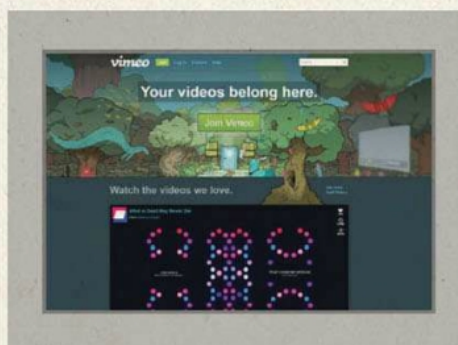
The video sharing site has stuck to its core principles of providing a venue for filmmakers of all levels, to become the hit it is today

Founded back in 2004, Vimeo is a video sharing website that gets its name from a play on the phrase 'video me'. Users can upload, share and view videos, with a focus on user-made content.

At the beginning of its lifecycle, Vimeo was a very basic site that was little more than a point to upload videos. It very quickly developed into a

more coherent and cohesive experience, allowing users to share videos and interact with other users. The design was simple two-column stuff with a colour palette that made it inviting. It has slowly evolved since the early days, and now has a contemporary design, over 8 million registered users and 65 million visits a month.

 The design style was simple two column stuff with a colour palette that made it friendly and inviting 





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