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Welcome to the issue

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”



Russell Barnes

Highlight



“The whole piece is built on top of HTML5 Boilerplate and scrolling was handled by skrollr”

Epiphany walks us through the making of an inspirational infographic charting James Bond's most classic cars through the years

Page 24

The new year in web design starts here

The HOT 100 has arrived, so another year of innovative and cutting-edge web design can officially get under way. Queue the champagne and the warm glow that only working with one of the tools, trends or talented individuals mentioned in this year's HOT 100 can bring.

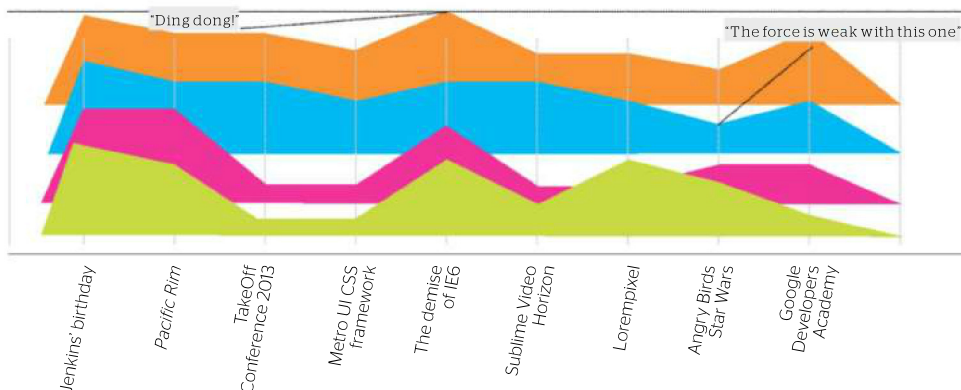
As is always the case, we've lent our ear to the entire industry to find out exactly what's going to be hot in 2013, and some of the biggest names in web design answered our call. We wanted 2013's effort to reflect the views of as much of the industry as possible, so while special thanks go to Stinkdigital, Fi, LBI, Starmen,

Legwork and Teehan+Lax, a huge number of contributions from well-respected freelancers right through to international agencies played an important part. Even those that didn't make it into the top 100 proper helped us argue the toss over tools and define some of the biggest trends we'll be seeing over the course of the year.

As unlikely as it sounds, there's more to January 2013 than the HOT 100 starting page 40. My personal pick is probably the inspirational and ingenious infographic from search specialists Epiphany. Their ultra-modern Bond car retrospective isn't to be missed (see page 24 for full details). All that's left to do is wish you all a very productive 2013 - here's to a great year ahead!

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Excitographic

Plotting the features that got us in a frenzy over the month...

- Steve Jenkins, Features Editor
- Russell Barnes, Editor
- William Shum, Designer
- Ben Martin, Sub Editor

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

This issue's panel of experts

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

“The HOT 100 welcomes a host of industry experts including Eric Meyer, Andy Budd and Patrick Van Kann”



HOT 100 2013 participants

This year **Web Designer's** annual HOT 100 welcomes a host of industry experts including Eric Meyer, Andy Budd and Patrick Van Kann among many others. A big thanks goes to all our contributors who look to make sure that our readers will be ahead of the game for 2013.



Jesmond Allen



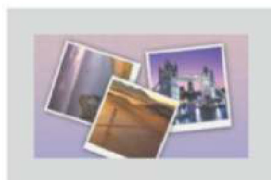
Jesmond Allen is a UX director at xpartners, a UX experience consultancy. She has been designing UI's for more than 16 years now and is the co-author of *Smashing UX Design*. This issue she reveals how to get users to click. **Page 78**



Jeffrey Way



Jeffrey is a developer, evangelist, instructor and author who works for Envato (envato.com). This issue he gives an insight into Laravel, the contemporary and elegant PHP framework that is taking the community by storm. **Page 86**



Mark Shufflebottom



Mark Shufflebottom is the programme leader of BA Hons Digital Media Design at Bournemouth University. This issue he tackles gestures on touch devices, creating a photo stack that can be pinched to scale and rotated. **Page 60**

Matt Gifford



Matt Gifford is a lead RIA consultant developer and industry author from Cambridge, who specialises in ColdFusion, Flash and AIR development. This issue he demonstrates how generate HTML code with Jekyll and Ruby. **Page 92**

Pete Simmons



Pete is a digital marketing manager for Lionhead Studios and has built websites for over ten years. This month he looks at implementing Twitter Cards into static and dynamic sites, using Twitter Bootstrap and Wordpress. **Page 64**

Jayson Winters



Jayson is the creative lead at www.bracedesign.co.uk and develops WordPress websites for a variety of businesses. In this issue Jayson explains how you can use a range of techniques to speed up Wordpress. **Page 54**

Richard Elliot



Richard has been working within the web design industry for the past six years and loves using the latest technologies. This month he'll tell you how to get to grips with HTML5's localStorage to store in the browser. **Page 96**

Tim Stone



Tim Stone is a front-end developer with a first-class degree in Interactive Media Production. This issue he takes a visit to Bang & Olufsen's fancy BeoPlay site and demonstrates how create CSS animations with Tween. **Page 74**

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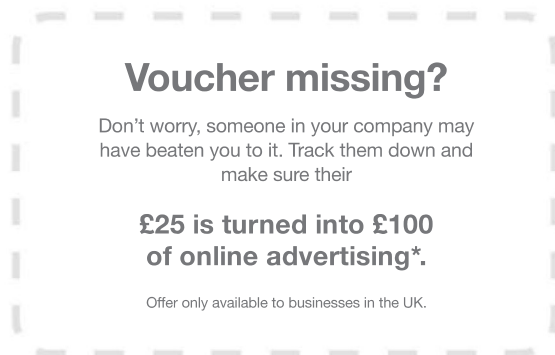
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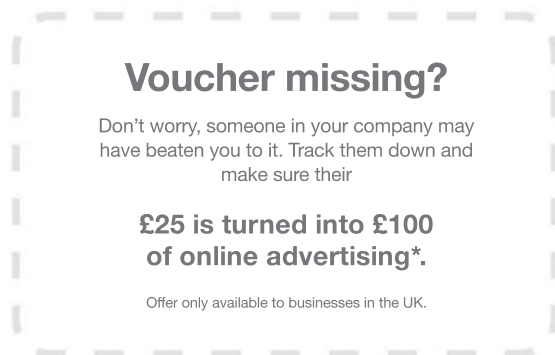


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Better Twitter interactions with Cards



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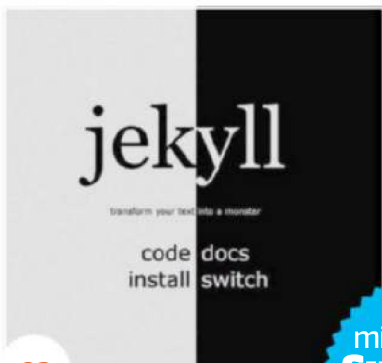
Touch-enable your site in easy steps



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Speed up WordPress

Essential tips for a faster experience



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Static HTML with Ruby...

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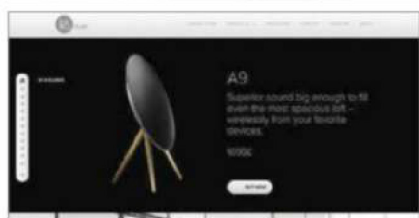
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Learn from dragoninteractive.com's neat navigation touches

74 Minimalist interactivity

www.beoplay.com is a treasure trove of minimal Dieter Rams-inspired design. Here's how it's done...



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60 Create touch-responsive web content

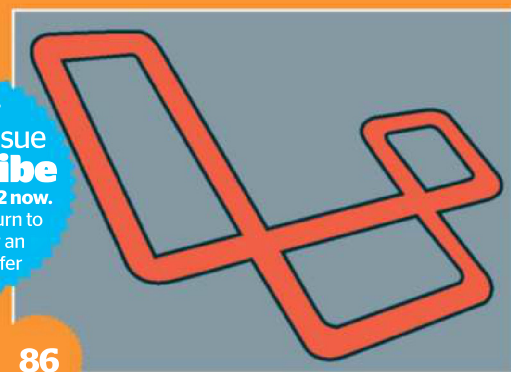
Take advantage of the growing number of mobile users by making your content touch-enabled

64 Implement Twitter Cards into your site

Offer your users a richer experience by attaching Twitter Cards to tweets on your site

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Feature

Laravel: A modern PHP framework

Find out why Laravel has been taking PHP fans by storm

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Create and compile static HTML content using Ruby and a monster of a gem...

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Master HTML5's new method of storing data locally

Discussing the hottest topics in the web design world

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How safe is your mobile browser?

According to a new report from the Georgia Institute of Technology, mobile browsers are three times more likely to access a phishing site than desktop devices

The mobile browsing revolution is already here. As **Web Designer** pointed out in Issue 204, almost 30 per cent of the nearly 6 billion subscribed mobile devices are accessing the web.

The increasing popularity of devices such as the Google Nexus, iPad mini, Kindle Fire and Nook HD can only mean that more and more consumers will be moving away from their desktop to their preferred mobile device for browsing. This also means that consumers will potentially be moving away from the long-established security that a desktop offers. Desktop users, more specifically Windows users, have been using anti-virus software and firewalls to protect themselves against incoming threats for years.

The same principles do not apply to mobile devices. How many of you have any additional protection running on your smartphone or tablet? The answer is most likely to be nothing. Mobile device users rarely give security a second thought. When browsing via a mobile device, users are relying on their browser to provide the necessary protection.

Before **Web Designer** instigates an outburst of widespread panic, mobile browsers do incorporate a range of

security and cryptographic tools. These provide a level of protection much like desktop browsers, but it is still worth noting how mobile users generally make the assumption that browsing on a smartphone or tablet is safe. How many Windows desktop users would connect to the net without any form of protection? Not many, so why are they happy to make allowances for mobile devices?

Patrick Traynor, assistant professor in Georgia Tech's School of Computer Science said in the report, "We found vulnerabilities in all ten of the mobile browsers we tested, which together account for more than 90 per cent of the mobile browsers in use today in

“ It seems that security is not high on the list when it comes to the browser UI ”

the United States." He went on to say, "The basic question we asked was, 'Does this browser provide enough information for even an information-security expert to determine security standing?' With all ten of the leading browsers on the market today, the answer was no."

One of the more obvious reasons lies in the design concepts for mobile browsers rather than the technology. Desktop users have long been accustomed to their favourite web browser displaying an icon to inform of secure servers and security certificates. This is something that mobile users will miss in their favourite browser. According to the Georgia Tech report 'all of the leading mobile browsers fail to meet security guidelines recommended by the World Wide Web Consortium (W3C) for browser safety'. This means that users have no visual indication to tell them whether

obviously far greater than a mobile browser. This provides the dilemma of, what to leave out? It seems that security is not high on the list when it comes to the browser UI. However, it should be, as mobile devices are predicted to face more frequent attacks from cyber-criminals. The principal author of the Georgia Tech report Chaitrali Amrutkar said, "Research has shown that mobile browser users are three times more likely to access phishing sites than users of desktop browsers."

It's a dilemma that all mobile browser vendors face, and one they should look to resolve as soon as possible. What can we do until more help is at hand? Much like with a desktop, simply take precautions. Don't open unsolicited emails, and visit trusted sites. If you want to be really careful, test a site on your desktop first - it could well be worth it.





COMMENT Patrick Traynor

Assistant professor in Georgia Tech's School of Computer Science

“ We understand the dilemma facing designers of mobile browsers, and it looks like all of them tried to do the best they could in balancing everything that has to fit within those smaller screens.

But, the fact is that all of them ended up doing something just a little different to what we expected- and all of it inferior to desktop browsers. With a little co-ordination, we can do a better job and make mobile browsing a much safer experience for all users.

”



COMMENT

Denis Maslennikov

Senior malware analyst, EEMEA, Kaspersky Lab

“ Currently mobile browsers are not the main route of attack. It is true that they often contain similar vulnerabilities to desktop browsers, but we have not seen any major outbreaks to date. However, this doesn't mean that vulnerabilities in mobile

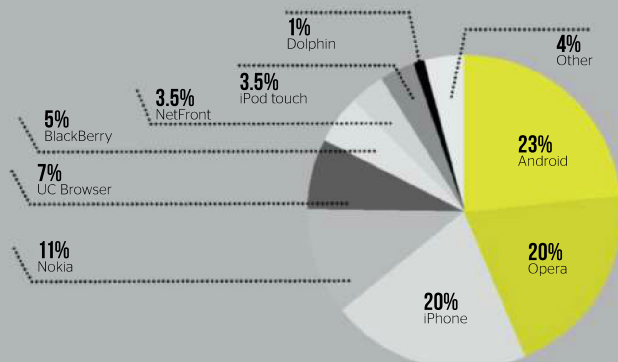
browsers are not being used by interested parties. In fact, many iOS jailbreaks were built using browser vulnerabilities. Additionally, screen size is small, so it might be easier for cyber-criminals to perform phishing attacks.

”

Top ten mobile browsers

Worldwide (Nov 2011-Nov 2012)

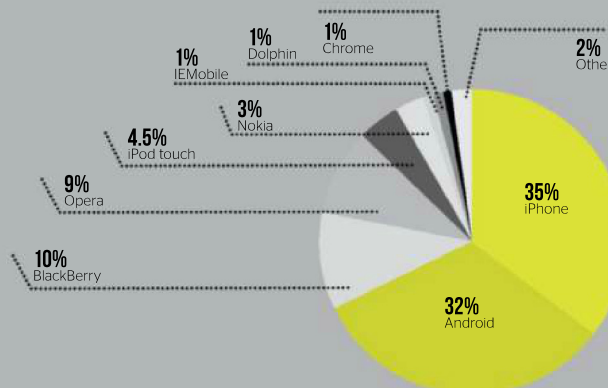
The top three contenders worldwide are Android, Opera and iPhone. This three-way split is boosted very much by figures from Africa where Opera is popular



Source: gs.statcounter.com

Europe (Nov 2011-Nov 2012)

As expected, Europe is strongly represented by iPhone and Android. Along with the US, Europe is one of the biggest purchasers of iOS and Android powered devices



Source: gs.statcounter.com

The figures point to Opera as a big player in the worldwide mobile market, but the figures are obviously boosted by the African market. This is propped up by a host of older phones being donated from richer countries, typically Europe and the US. Another factor is the mobile web infrastructure on the African continent. This is not as mature as Europe and the US, meaning older technologies such as WAP are still being used. Inevitably, Africa will catch up in both technology and infrastructure terms, which will see the Opera influence drop off as Android and iPhone takeover.

<news cloud>

Bite-sized coverage of the month's trending topics

BBC Sport joins the responsive design revolution

The extremely well regarded sports website has finally launched a new-look mobile site that has been tailored to work across all screens. The site is built using responsive design, with its initial release concentrating on the most popular sports. Check it out at m.bbc.co.uk/sport.

BBC Sport

Google+

The search giant's social network has over 500m members, with 235m being active

iPad mini

According to Apple CEO Tim Cook, the iPad mini is not an expensive product

PANTONE

HootSuite

Social media management tool integrates Vimeo, WordPress and Pinterest

LayerVault

New York startup that looks to solve version control for designers

PANTONE reveals the colour for 2013

It seems that 2013 is all about emerald according to colour expert PANTONE. The colour is described as 'a lively, radiant, lush green', and a 'vivid verdant green' that promotes balance and harmony. The hexadecimal code is #009B77. Get more information at the website bit.ly/YRwbCS.

WordPress 3.5 unveils new default theme

The latest iteration of the web publishing platform now includes the fully responsive Twenty Twelve theme

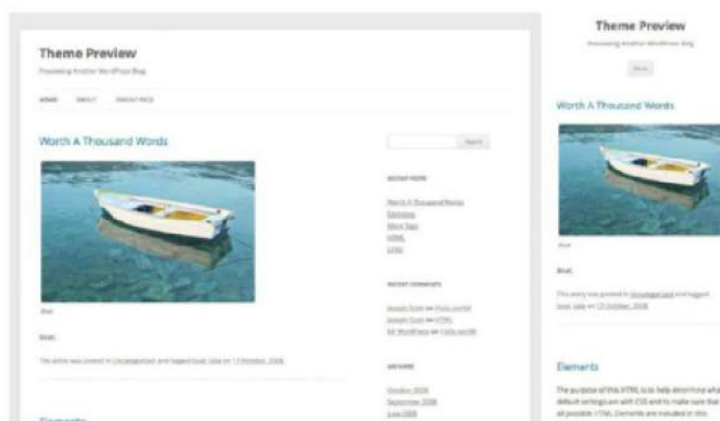
The almost omnipotent CMS has reached its latest iteration, 3.5, with a number of new and exciting improvements. Iterative updates often only include minor tweaks and enhancements, and while 3.5 has its fair share of these, it also has the added bonus of a new default theme in the shape of Twenty Twelve.

The new fully responsive theme is compatible with WordPress 3.4.2 as well as 3.5, so you don't even need to upgrade (but why wouldn't you?) to get the Twenty Twelve theme. It is available to download directly from the WordPress Themes Directory - wordpress.org/extend/themes/twentytwelve.

The new theme is a simple, minimalist skin that incorporates all the standard WordPress elements, but as already mentioned, is fully responsive. Images are responsive, and the menu shrinks down to

a single button. Users need to tap the button to reveal the full menu. The simplicity and sparse nature of the theme makes it an ideal base from which to build. Users can modify the CSS, background, header and menus to create a bespoke version of the theme. While the new, improved default theme may be the headline grabber, the latest update includes a host of tweaks and additions that are certainly worth a mention.

The media uploader has been upgraded, making it easier and more intuitive to add media. The Gallery function has also been tweaked, giving users the option to drag and drop to arrange images. The Media library is now a far more hospitable place than before. Users can edit captions, alt text etc, as before, but the big plus is the image editing options, compared with the



The new Twenty Twelve is fully responsive and is now the default theme with WordPress 3.5

previous version. Now it is easier to resize without losing quality.

Other modifications of note include Embeds for SoundCloud, SlideShare and Instagram, to sit alongside YouTube,

Vimeo and Flickr. And finally, a simplified Edit screen improves the user experience.

If you haven't upgraded yet, now is the time to add more power and features to your WordPress experience.

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COMMENT

Jayson Winters

Designer at Brace design

December sees the release of WordPress 3.5, and the CMS continues the philosophy of making each release easier to use. Twenty Twelve is now the default theme so you can implement a device friendly, responsive design 'right out of the box'. The upload/insert media workflow has been revamped and adds features like drag-and-drop gallery image reordering. To help streamline the interface, the little-used Link Manager is removed from the menu when it is not used by an existing site. The edit screen has been simplified and there's a new colour picker. On the Install Plugins page you can now select any plug-ins you have favoured on wordpress.org, and this greatly speeds up the process of adding plug-ins to a new site. There are a few more minor features to discover, but what's most encouraging about this release is the obvious commitment to increasing ease of use, while maintaining the ever-important compatibility and stability.

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Dean Guida is president and CEO of Infragistics, a company who offer products and solutions for those needing leading-edge UX. A man with technical dexterity and entrepreneurial drive, Dean oversees Infragistics' business operations and corporate direction.



Dean Guida

More employees are using their smartphones and tablets in the workplace - what does this mean for app designers?

Business users are beginning to demand a new set of user-friendly tools. Recent advances in mobile technology have spurred on a new wave of such users wanting to bring their own device to work, and to view their business data on these touchscreen phones and tablets. But what exactly is this 'BYOD' movement, and how will it impact application design both now and in the future?

Apple's iPhone and iPad have raised the bar in showing what experiences should be on the smartphone and tablet. With intuitive operation, fluid workflows and a seemingly endless supply of apps, it is easy to see how these devices have become favourites among users ranging from toddlers to boardroom warriors. With the emergence of Android and Windows 8 as viable contenders in this space, users now have more options than ever. All of these devices provide access to corporate email and calendars, and some even provide out-of-the-box support for editing common office document formats. The proliferation of these devices into the personal lives of business users has led to a strong desire to use these devices in the workplace as well. Hence, the 'BYOD', or 'bring your own device' movement was born.

The BYOD movement imposes some interesting challenges on app designers. In the past, usability has not always been a primary focus when building data-centric business applications. The main focus has usually been on analysing as much business data as possible and only worrying about presentation when there was a need to present something to the board. Even when usability was a main focus, app designers have rarely gone further than enabling data to be viewed on shallow dashboards that have not allowed for much exploration of the data. As more and more business users begin to use tablets and smartphones, they will begin to expect the same level of polish and usability when working with their business data that they get when they are reading the news or perusing applications like Facebook at home. This paradigm shift will have a profound impact on the application design landscape. This new crop of devices are capable of running sophisticated applications, written either directly for the native platform, or in the browser with

HTML5. Designers and developers alike need to begin thinking about and building this new wave of business applications today.

Some companies have already begun to forge ahead in to this new frontier, using self-service business intelligence tools (such as ReportPlus) that allow business users to create dashboards from a wide variety of common business data sources such as SharePoint, SQL Server and Excel. These tools allow business users to create and share dashboards with stunning data visualisation in an intuitive fashion, right on their iPad. If native applications are not your thing, then look for solutions that will help you build rich data visualisations for your mobile web and cross-platform experiences (for example, Ignite UI). Look for a product that has been optimised for touch, so you can be sure that the experience you deliver to your business users will be excellent. These new products are a great start, but businesses will need more developers to create the apps that business users are beginning to clamour for.

As you begin to think about reimagining current business applications for the mobile world, keep in mind that you do not always need to bring the full experience over to the device. Simply providing an easier way to browse and edit even a small subset of the data, may be enough to satisfy your users. It is really important to focus on only providing the most essential functionality and keep the design task focused. In the end you want the application to be much more intuitive than the original experience.

One thing is clear - the BYOD phenomenon is real and is here to stay. It won't be long before tablets and smartphones are ubiquitous in the business landscape. The users of these devices will come to expect more and more from the applications they use on these devices, whether their usage context is in the home or in the workplace. It is incumbent upon application developers and designers to provide the next generation business applications that these movers and shakers of the business world will come to expect. Whether you build native experiences that are highly integrated into the platform or you build cross-platform HTML5 experiences, these business applications are the wave of the future, and you should begin building them today.

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The labour market 2.0

Xenios Thrasyvoulou is the founder and CEO of PeoplePerHour, an online marketplace connecting small businesses with a pool of highly skilled freelancers. He is a passionate PPHer, avid blogger, lover of art, design, and all things quirky and minimal.



Xenios Thrasyvoulou

Scared of the recession job market? Go freelance

It's hardly in rude health, but Britain's economy is finally growing again. Unemployment is falling as jobs are being created, but the jobs market that's emerging from the recession is not the same as the one that went into it. The way people work, where they work, and how they work have all been changed beyond recognition by the economic trauma.

A quiet revolution is underway, and web designers are at the forefront of it. Web designers' skills – portable, transferable and perfectly suited to remote working – have always made them poster children for flexible working. But now the changing shape of Britain's workforce is benefitting them more than most.

The biggest change in the labour market in the past few years is the explosion in the number of self-employed people. Official government data released in November revealed that their ranks have swelled by 25 per cent since the financial crisis hit in 2008. The self-employed now account for a record 14 per cent of Britain's workforce, according to a separate study by the Financial Times.

People start working for themselves for a variety of reasons. Some resort to self-employment because they cannot find conventional jobs. Others find their inner entrepreneur after spotting opportunities in a recession. Many just prefer the freedom that comes with being your own boss; the flexible hours or the chance to work from home.

If workers' attitudes to self-employment have changed, so too have those of employers. With business confidence still fragile at best, there has been a huge increase in companies hiring freelancers, rather than taking on full-time staff.

From their point of view, freelancers are the ultimate in flexible workers – they can complete agreed tasks for an agreed fee, and there is no obligation to keep them on afterwards.

This is a model that's particularly well suited to web designers. A good designer can work from anywhere, without supervision – and there's a steadily growing pool of talented designers and programmers who prefer to work freelance.

We've certainly seen this growth at PeoplePerHour. The number of web designers registered on our online freelance marketplace has shot up 88 per cent in the past year alone.

Of the 342,000 freelancers using us to sell their services, 37,000 are web designers – more than any other profession.

Working freelance makes sense for web designers. In a field where short projects can come thick and fast, they can work on several projects at once. They can work from home, at hours that suit.

Web designing is a natural fit for freelancing, but that doesn't mean all web designers are great freelancers. However, with a bit of thought, careful planning, and plenty of hard work, they can be.

Clearly, building yourself a clean, slick website is the perfect place to start. What better shop window can there be for your skills? Make sure that you include some suitably glowing client testimonials, and provide a portfolio that shows a variety of past projects to highlight the full range of your work.

If you have time, you could do some pro bono work for a charity or a local school's website to boost both the size of your portfolio and show off your social conscience.

You should also blog and tweet regularly to keep your SEO rating high. You shouldn't just be writing about your own projects – any website that has caught your eye, or interesting developments in the industry can be a source of inspiration. This sort of constant marketing will stand you in good stead for the lean periods.

Equally, you should never turn work down – or at least not without careful consideration. A client who is turned down is unlikely to ask again. Think why you are rejecting the offer: if it's the fee, negotiate harder. If it's the nature of the work, remember that it could open the door to projects that are of more interest. When you do get the gig, make sure you agree all terms and timescales before you start work!

Perhaps the hardest part is gauging what to charge. Price a job too low and you'll feel you are working for nothing; set it too high and the order book will soon dry up.

Make sure you keep on top of invoicing – use a standard format and bill clients little and often. This will reduce the risk of bills going unpaid. Remember, no work is 'complete' until it is paid for.

Since the dawn of the internet, businesses have been happy to outsource much of their web development and design. While the first beneficiaries were web design agencies, now it's just as easy for individual web designers to sell their services directly to clients.

More Britons are freelancing than ever before. As an ever-growing portion of the population switches to self-employment, it's clearly a case of where web designers lead, the rest will follow.

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5 Eme Gauche

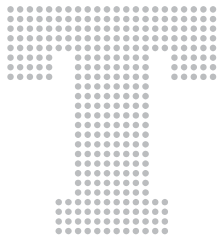
www.5emegauche.com

Development technologies HTML5 based on H5BP 4.1, CSS3 written in LESS, jQuery 1.8, AJAX, the CMS is built on Symfony 1.4



Designer/developer **5 Eme Gauche**
www.5emegauche.com

A new twist is put on the ubiquitous vertical scrolling technique. As each new image appears via a virtual walkthrough, the agency is revealed



The manipulation of space is at the heart of this agency's site design. At first glance, the visitor expects yet another vertical scrolling site, but this agency invites you into their creative space in a literal sense.

The site takes you on a virtual walk around of their offices to be introduced to its staff in a much more personal way than you might be expecting, and it's broken up by the different departments.

As the agency explains: "We wanted a site that reflects the agency's spirit which is encapsulated in the motto: 'We work well, we are professionals but we also claim our creative and special soul.' It's a mix of genders and the result of real teamwork that we cherish. Not the corporate type locked in rigidity, but

rather a lightness, a freshness that make visitors want to work with us. It also expresses a pride in belonging that we care to share."

The still footage that is used for the virtual walk through is handmade, which is the quality that the agency was looking for - lo-fi has a certain warmth to it. There is also a clear sense of humour that permeates each page of this site, none more so than on their awards page. There is clear technical and creative skill here, but this agency never takes themselves too seriously.

"Right from the first picture, we puzzle, we create a polemic: are the big fishes going to eat the small ones or are they following them without ever catching up with them?" the agency concludes. "That's the spirit of the site and the agency. We wanted to question and provoke the unexpected on each page."

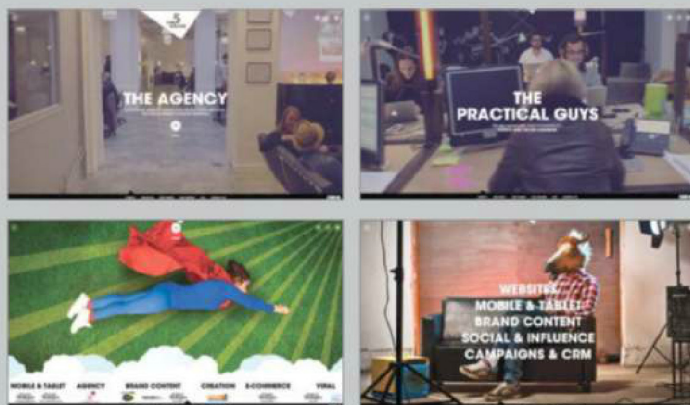
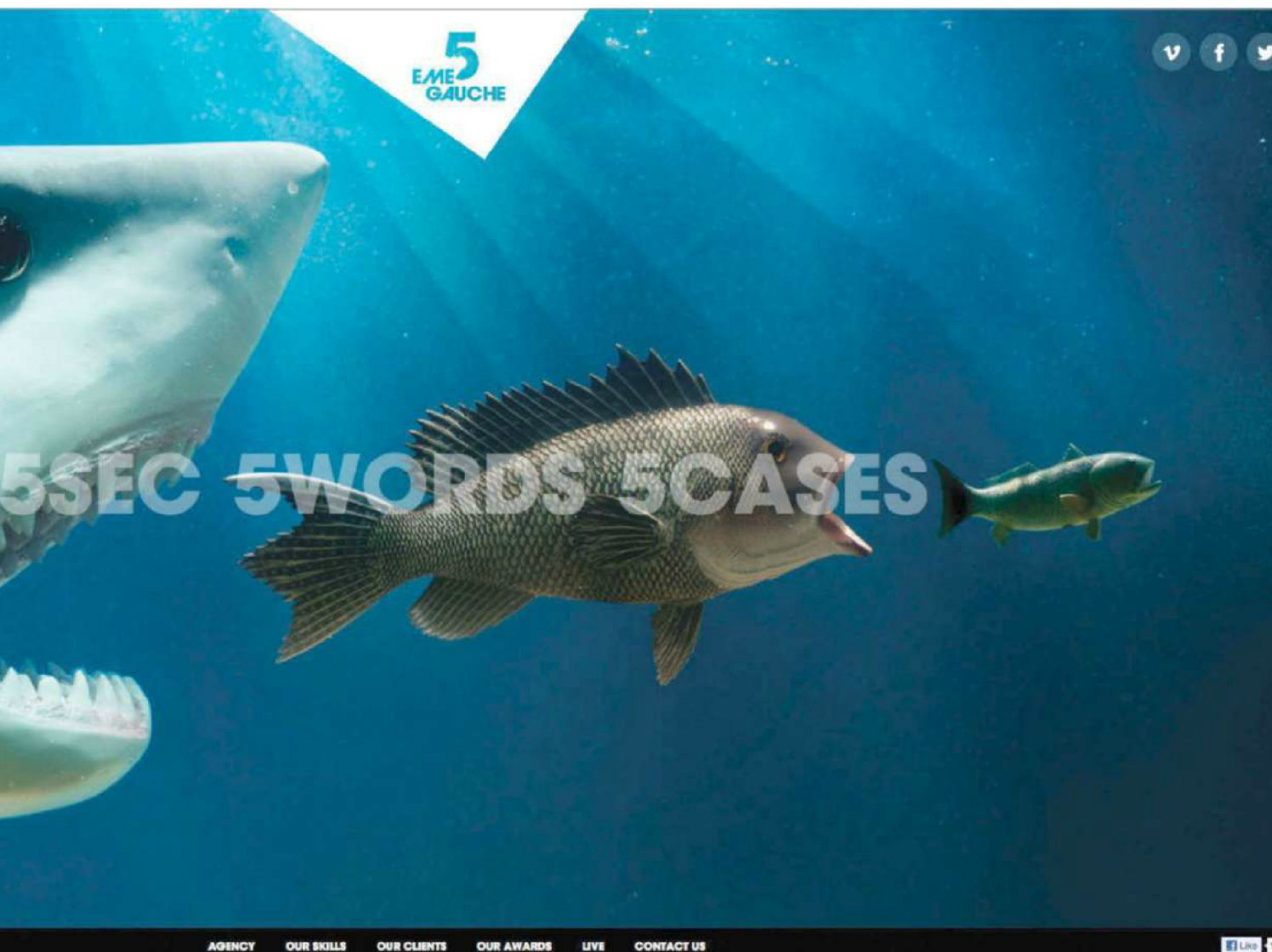
🧩 We puzzle, we create a polemic: are the big fish going to eat the small ones? 🧩



<Above>
 • The homepage of 5 Eme Gauche sets the tone for the rest of the site

<Below>
 • The main walkthrough of the site shows that life at the agency is fun yet highly productive - a formidable mix





<Top left, clockwise>

- Each page takes a while to load, but the wait is certainly worth it, as each page reveals a new side of the agency to the viewer
- Not just any ordinary scrolling website, here you are treated to a virtual walkthrough by department
- The team have all the skills a business needs to create every aspect of their digital branding
- The rewards page is described as 'an anti-institutional space full of self-derision'



abcABC 1234567890

<Above>

- ITC Avant-Garde Gothic created for the Seventies graphic magazine Avant-Garde by Herb Lubalin and available from MyFonts



<Above>

- This site never misses an opportunity to engage the viewer via full-motion video



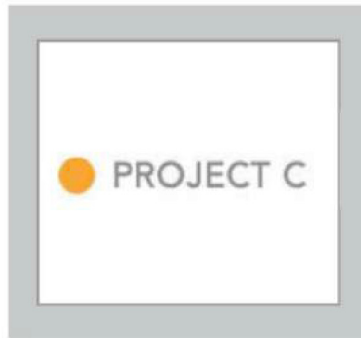
<Top left, clockwise>

- Across this site visitors can connect with each character in the movie
- Visitors can virtually explore each location the movie has to offer
- As well as the original virtual fly around background footage, visitors can also watch the latest videos and trailers
- The site design also invites you to download content and spread the word about Tarantino's new film

Django Unchained

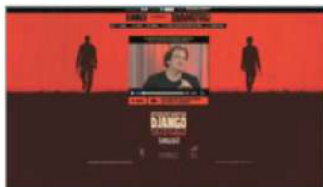
unchainedmovie.com

Development technologies Adobe After Effects, Premiere, Photoshop, Flash; steady-cam rig



Designer **Project C**
projectc.net

As the official site for Quentin Tarantino's new film, strong images and video coalesce to create a highly effective online environment



<Above>

• Fire up your webcam and let Tarantino direct you through a spaghetti western shoo-tout

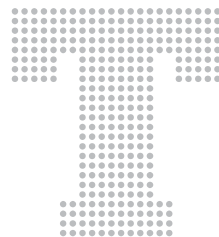
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• Holtwood was designed by Vernon Adams and is available as part of the free Google Web Fonts collection online

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• Designed by Ray Larabie at Typodermic Fonts Inc., Kirsty is available from DaFont

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he web is the perfect space in which to showcase new movie releases. Some of the most innovative websites of recent years have been linked to films, and some are a great place to hide Easter eggs, as was done for *The Blair Witch Project*. Project C knew they had to ensure the site for the new Tarantino movie was as engaging as the director himself.

John Christiano, founder and creative director at Project C explained: "We travelled to New Orleans and shot the set of *Django Unchained* with a steady-cam rig. Unfortunately, we only had a day to shoot as much as we could – but we still came out with enough to have some fun. We then used this footage to create an exploratory experience. As you travel

through the site, you can also uncover exclusive film information, character dossiers and animated GIFs that celebrate signature Tarantino dialogue."

An immersive experience is certainly created that pulls you into this world. Because of the dependence on video content, this loads in the background to deliver a seamless journey around the site. As Tarantino movies have their own particular style, this site emulates this to hook the viewer with masses of content to discover as you are taken around the site.

It would have been easy to design yet another point-and-click movie site. Project C shot original material as background for all the components you expect, from galleries to character profiles. All this rich content comes together to support the movie and ensure fans have a destination site.

As you travel through the site, you can also uncover exclusive film information, character dossiers and animated GIFs that celebrate signature Tarantino dialogue

Cirque du Soleil

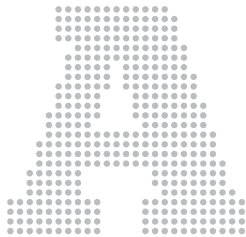
www.movikantirevo.com

Development technologies HTML5, CSS3 animations and filters, getUserMedia API



Designer **Google Chrome Experiments**
www.chromeexperiments.com

The challenge was to bring the sensory experience of the Cirque du Soleil to Chrome users on a range of devices



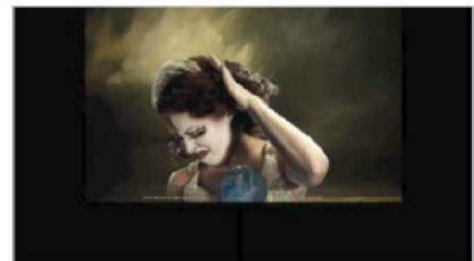
As one of the most challenging experiments yet undertaken by the Google Chrome Experiment team, the resulting site delivers a sensual experience that the Cirque du Soleil is world-famous for.

Pete LePage, developer advocate at Google, explained the approach to this project: "Cirque du Soleil wanted to use the interactive web to reach an even wider audience than with its live shows and transport them in a short period of time into an imaginary world full of beauty, awe and wonder. As with all of their shows, their aim was to evoke people's emotions, to awaken their imagination and to enrich their lives.

For Google the goal of this experience was to show the power and maturity of open web technologies supported by modern browsers."

The film world is currently obsessed with 3D, but until now no convincing use of this technique has really worked well online. LePage continued: "Like other Chrome Experiments, Cirque du Soleil's Movi.Kanti.Revo aims to do something that developers haven't seen before or haven't been able to do without plug-ins. We've seen a few 3D experiences on the web, but never one this interactive or immersive. This experience would not have been possible even six months ago, and is a testament to the evolution of the browser and the power of the web as an open platform; it is available on any device running Chrome."

Like other Chrome Experiments, Cirque du Soleil's Movi.Kanti.Revo aims to do something developers haven't seen



<Above>

- The immersive experience of the site is achieved via high-quality video coupled with stylised imagery



<Above>

- From the homepage it is clear that fans of Cirque du Soleil are in for a treat



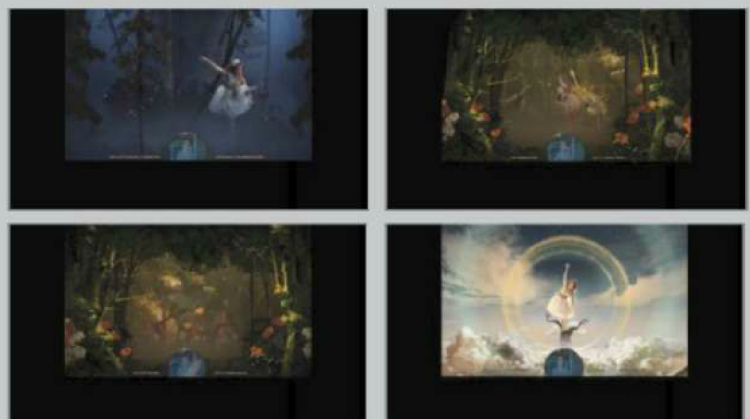
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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The majority of the site uses Gotham as its main font. The typeface was designed by Tobias Frere-Jones and can be bought from typography.com

<Top left, clockwise>

- Your webcam detects your movement, which in turn affects your journey through the dream experience
- Each scene transition is seamless to maintain the environment you are moving through
- Using gesture has now become commonplace in gaming. On this site basic gestures control the action
- More could have been made of sound control, but the rich graphics more than make up for this



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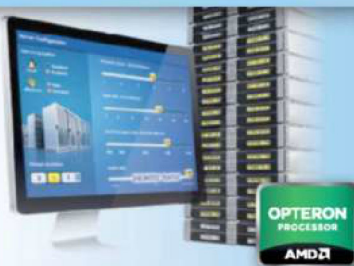


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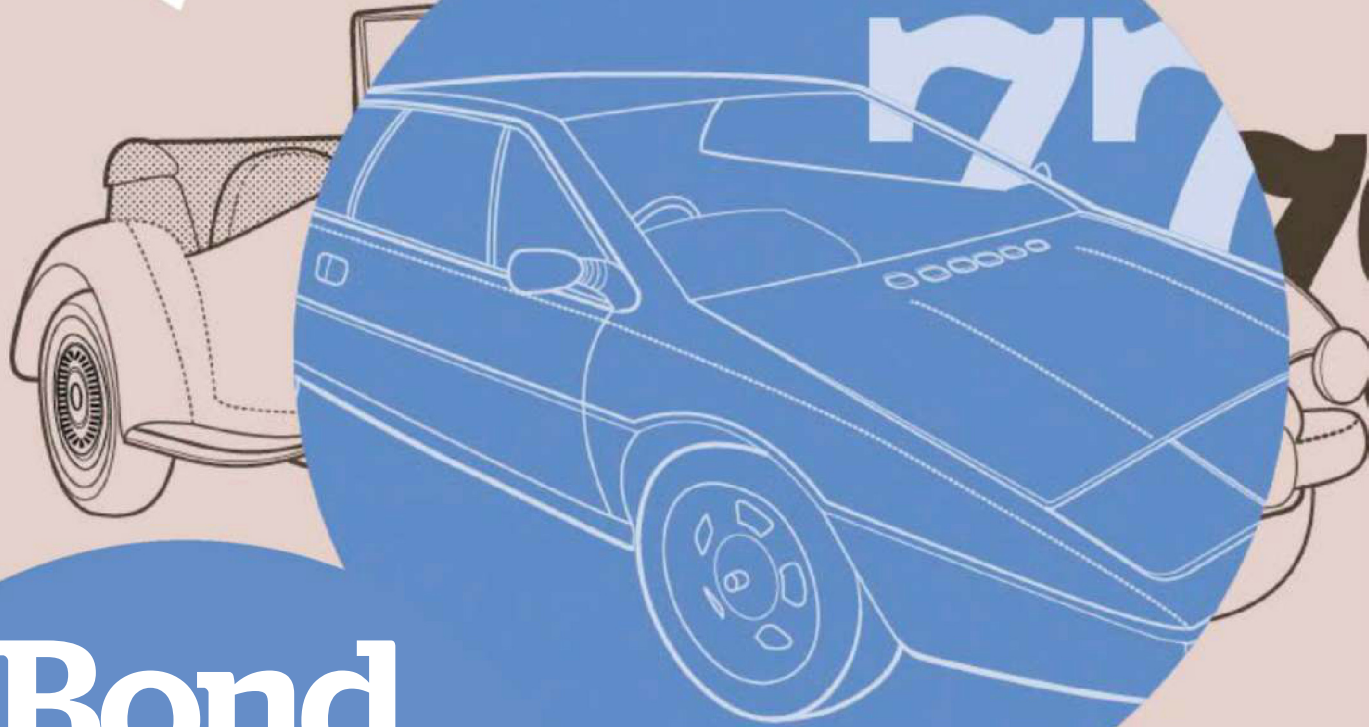
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Bond cars are forever



Bond cars are forever:

The making of an inspirational infographic

Search marketers Epiphany and motoring specialists Evans Halshaw were licensed to thrill when they created this ultra-modern and interactive Bond car retrospective

Project
Web
Agency
Web
Duration

Bond Cars

www.evanshalshaw.com/bondcars

Epiphany

www.epiphanysearch.co.uk

Approx six months - build one month

People involved

A core team of nine

James Bond and cars go together like diamonds and pearls, vodka and martini, outrageous aerial stunts and spectacular crashes.

The very British spectre of James Bond has always been deserving of special treatment, but how did search marketer Epiphany and UK motoring specialist Evans Halshaw get together to create this Bond Cars visual extravaganza? It's a seemingly odd pairing, but a delving a little deeper reveals that it's not quite as an unexpected combination. So, what's the connection? If you haven't guessed yet, it's cars.

The mission: to create an award-winning, headline-grabbing online presence that would win the approval of web designers and car enthusiasts alike.

There is no doubt that the finished project has grabbed the imagination of designers and Bond fans. Within weeks of its release, the site was making site of the day on FWA and Awwwards, as well as generating over 20,000 Facebook likes and grabbing the attention of top motoring show *Top Gear*. How did it all happen? Epiphany explains.

"Content is king, and this is no truer when trying to bring together the elements of a project. The right content not only engages the viewer but also has a direct effect on search rankings, which has an affect on traffic figures. The social implications are just as important and content needs to drive users to share and widen a site's presence and appeal."

Creative director Gaz Battersby is no stranger to a new project, and he reveals how the Bond Cars site epitomises the agency's approach to a brief.

"Content marketing is a term that's being thrown around a lot at the moment, but it is a useful way of explaining how this campaign came about. There are a number of objectives that content marketing can support, such as increased customer engagement, increased traffic, or growing brand awareness. We use it to improve visibility for our clients' websites by creating cool stuff that people like sharing and that earns links. The Evans Halshaw piece is an excellent example of the approach we take here at Epiphany.

"Our projects start life as data analysis and are always part of a wider search or visibility marketing strategy. Bond was designed to increase engagement and to earn a high number of links from influential and high domain authority websites. Our SEO analysts identified the campaign objectives and our creative teams (content marketers, designers, researchers, developers and PRs) came up with the concept and execution of the project.

"On the go-live date we held a session that MI6 would've been proud of. Our promotions and PR team held a hack event, where we took over a space in the studio to focus on seeding and promoting the page as widely as possible within our target audience. To date it has had over 20,000 shares and has been linked to by over 100 high-quality websites."

After the initial perceptions of a project, the two involved parties need to come together to establish common ground and direction. As



<Above>

The opening screen recreates the famous James Bond opening sequence. The background shifts left and right before the O in Bond grows as the user scrolls down the page

Bond cars are forever

THE LAUNCH

Launch day for any site is an exciting and nerve-racking occasion. Will it be the anticipated success both the agency and client are hoping for? Will it create a buzz across the web? Senior account manager Lu Jackson explains how Epiphany worked with a plethora of industry contacts in the run up to the launch, to make sure that the influential web movers knew it was on its way.

"This is the really exciting stage for us. We had already pitched the ideas to a lot of our contacts in the press and relevant blogging communities, and they were really excited by the prospect of having high quality content in the lead up to such an eagerly anticipated movie. On the launch day we worked our way methodically through our lists to make sure that we gave all of the publishers and journalists the content that we had promised them. This involved the old fashioned art of picking up the phone to people you've got good relationships with! The site was covered by the likes of *Top Gear* and *The Guardian* and was tweeted by *Empire Magazine*, among other highly influential publishers. We seeded the piece using Twitter, Facebook, Pinterest, StumbleUpon and a series of other social media sites in support of the authority seeding that we had done through the mainstream press sites.

"The great thing about the piece from an outreach point of view is that the film was launched in different territories in the weeks following the UK launch. This meant that we could get extra coverage from New Zealand, USA, Spain, Brazil, China and many other countries as the hype surrounding the film built around the planet. We've had tweets about the site in a whole number of different languages (and have done our best to reply to most of them)."



<Above>

Hiding behind the illustration of the legendary Aston Martin is the real deal. Grab the slider and drag to unmask a photo of the classic car from *Casino Royale*.

<Right>

Bond Cars is a single scrolling page with its menu stuck to the left side of the page. The menu allows the user to jump to a specific point on the timeline. A rollover effect reveals what car in the timeline a user is about to view.

senior account manager Lu Jackson explains, daily communication played on a key role on a project with a very tight deadline.

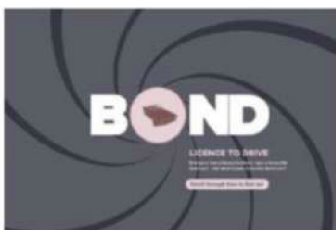
"Our approach to SEO and content marketing means that the agency and company have to be completely joined up. Poor quality content can have an impact on a client's reputation, so it's crucial to understand the client's brand, values, business and customer base in addition to the discrete objectives of the particular project.

"As the campaign developed we worked closely to make sure that everyone was comfortable with the strategy, concept, design, promotion and PR plan that would form the main elements of the project. "This involved daily communication between Evans Halshaw



and Epiphany as the go-live date approached. Everyone on the project was working to a tight deadline, as the site had to go live in the days leading up to the UK launch of the new

START



The opening page gives instructions to the user

SCROLL



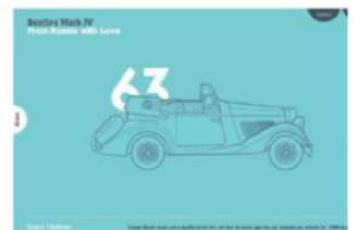
Cars start to appear in circles similar to Bond intros

SUNBEAM ALPINE



Bond's first set of wheels - from the classic *Dr No*

BENTLEY MARK IV



Never driven, but used for its car phone, oddly

WHAT IS YOUR FAVOURITE BOND CAR AND WHY?

We asked the crew at Epiphany which Bond motor they would like to get behind the wheel of

Bryan James

Creative designer

Well, despite all of the beauts on the site, I always like that the Renault 11 is in the middle of the mix, sticking out like a sore thumb.

Lu Jackson

Senior account manager

The Sunbeam Alpine from *Dr No*. Classic and often overlooked.

Dan Elson

Account executive

Favourite Bond car? The superb BMW Z3 from Pierce Brosnan's first appearance – who doesn't want a remote control Z3!?

Nicole Barbosa

Online PR executive

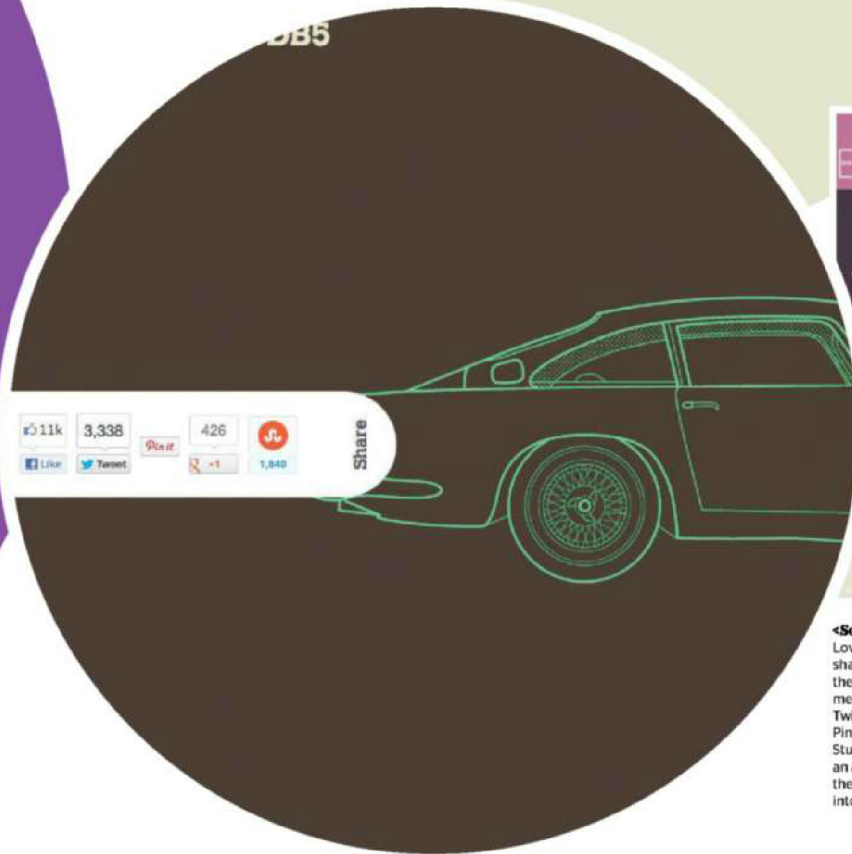
The Aston Martin DB5 from the latest Bond film, *Skyfall*, as this car epitomises the entire James

Bond image.

Gaz Battersby

Creative director

I actually hate Bond.



<Social>
Love Bond Cars? Then share it with the rest of the world. All the social media favourites – Twitter, Facebook, Pinterest, Google + and StumbleUpon, make an appearance when the Share text is called into action

<Download>
It's possible to download an image of your favourite car to use as a desktop wallpaper

<Uptospeed>
The site goes all the way up to the cars in *Skyfall*, including Bond's trusty Land Rover Defender

Bond film. The sign off and final stages of the build, including proofing and testing, were happening right up to the deadline, which required plenty of regular, quick and open communication between Epiphany and Evans Halshaw.

"This was an ambitious campaign and there were areas that we could have simplified in order to make it easier to deliver. However, we all wanted to go at the project with gusto and that decision has been rewarded with what we believe are great results."

When working on project with such a long and illustrious history as James Bond, there is plenty of material to work with. In fact, 50 years of Fleming's masterpiece meant that a few things instantly sprang to mind, cars being

one of them. Creative designer Bryan James talks about how the latest Bond film offered an opportunity to talk cars. And, how the original concept was a simple online competition, but Epiphany knew the concept deserved more.

"We knew that the hype around the new film gave us an opportunity to talk passionately about cars, and not just to car enthusiasts. The piece started life as a simple online competition to identify cars used by Bond over the last 50 years. However, we quickly realised that there was potential to do something far more interesting and ambitious.

"The interactive site was devised as a way of celebrating 50 years of the most famous motors ever seen in the movie franchise. The interactive experience was designed to look as

though the user is literally travelling through time, executed in the circular masks, which also reference the opening title sequences of the movies. This not only supplied an exciting way of exploring the illustrated vehicles, but also a unique one which was targeted for a market who enjoy 'cool' digital things!"

A selection of gorgeous classic supercars ensured that the front-end was always going to be a classy and attractive affair. But, with visual design duties established and ready to go, the next step is to bring the elements together with some behind the scenes wizardry. Front-end developer Stephen Griffin gives an insight into the challenges of bringing the collection of cars to the desktop and mobile devices. "There is no backend as such

TOYOTA GT 2000



You Only Live Twice's hot Japanese wheels

ASTON MARTIN DB5



Seeing out the Sixties with a classic British motor

REVEAL



On some slides you can drag to reveal the car

CHEVROLET IMPALA



Live and Let Die took on a distinctly US feel

Bond cars are forever



Gaz Battersby
Creative director

Bryan James
Creative designer

Stephen Griffin
Senior front-end developer

Lu Jackson
Senior account manager

“The whole piece is built on top of the HTML5 Boilerplate, and scrolling was handled by skrollr, a popular JavaScript parallax scrolling library”

<Above>
As the page scrolls down, elements, eg wheels, of the next vehicle in the timeline make an appearance from the edge of the screen, and complete the illustration at a predefined scroll point

<Right>
The drag and reveal tool makes an appearance on a selection of the Bond Cars in the timeline. The user simply drags across the illustration to reveal the image that's hidden underneath. Releasing the drag button closes the effect

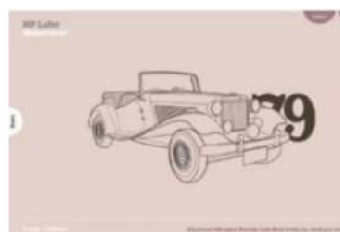


LOTUS ESPRIT S1



Yup, the car that turned into a submersible

MP LAFER



Not Bond's, but other characters get nice cars too

RENAULT 11



The mid-Eighties was an angular time for vehicles

BMW Z3



Brosnan heralded the start of the BMW monopoly

Bond cars are forever

VISUAL DESIGN DUTIES

Bond Cars has a heavy emphasis on illustration for its visual impact. Each car is lovingly recreated in digital pen. However, this wasn't the original concept for the site. Creative designer Bryan James reveals how the original use of photography proved too much of a barrier to recreate the Bond theme, and why Epiphany switched to illustration

"We knew that the design and user experience of this piece would be the critical factor in its success. We involved the creative designers heavily right from the start, to work with the promotion teams to make sure any design work adhered to the core aims of making Evans Halshaw's site more visible. The initial vision for the piece was photographic, but after hitting issues finding usable photography, all of the cars had to be illustrated. The vision changed, but the style decision was an important one - car enthusiasts don't want to see their nostalgia-inducing vehicles portrayed in a comical manner, so a sober and technical approach was required if the project was to become a success. This gave the studio the huge task of illustrating each and every one of the cars, which the entire design team got involved in. You wouldn't know that so many designers had been involved, which is testimony to their technical proficiency.

Once they were complete, the pages could be put together, but it wasn't until the final phase of visuals that the circular masking idea came about. We always had the thought of using parallax scrolling, but with it being such an overused technique we were keen to try something new that people would enjoy, and give the parallaxing actual reasoning and context rather than being a whimsical, thrown-on technique that simply showed off. The circle concept was sent as animated frames to the client with the stills that were sent over. Throughout this phase of design, discussions were continually held with developers to make sure everything was possible and workable as an interface."

<Above>

Viewers who love the Bond graphics are given the option to embed into a web page. Copy and paste the code to add to a site

to the site, it only uses HTML, CSS and JavaScript. The whole piece is built on top of the HTML5 Boilerplate, and scrolling was handled by skrollr, a popular JavaScript parallax scrolling library. It's open-source and available on GitHub, so check it out.

"Achieving the circle masking effect successfully across all browsers was the main challenge because some of the text was visible outside the circle in Chrome. This needed some clever thinking, and design amends, to make sure that text colours matched the background of the following car to create the illusion of masking.

"Setting each layer within a big enough circle, and offsetting it so the user is unaware of the circle edge required JavaScript,

especially as we didn't want the app to break if the user resized their browser. Desktop users who do resize their browsers will see the use of media queries, so it is responsive (up to a point).

"The design depended upon the use of position: fixed; which has notoriously bad implementations across mobile browsers. We created a fallback version with all cars stacked vertically for iOS devices and any device narrower than 960px."

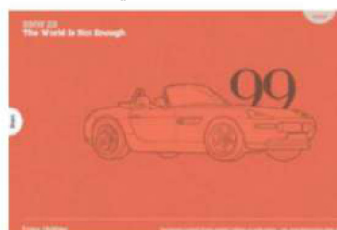
While the project is live, this doesn't signal the end of Epiphany's involvement. As Jackson says: "We work with Evans Halshaw on its wider and long term search marketing strategy, so any issues with aftercare are dealt with through our day-to-day work together."

BMW 750iL



Also handy for the school run or morning commute

BMW Z8



The end of the millennium had a sexy soft-top

FORD FAIRLANE



One for the classic car buffs in *Die Another Day*

ASTON DBS V12



A reimagined Bond means a reimagined Bond Car



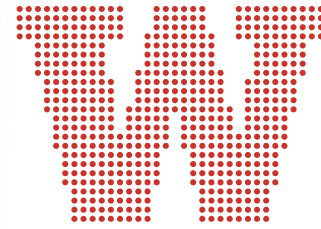
Standing out in a crowd

Web Designer visits the beach paradise of Santa Monica to talk to digital strategists, creatives and storytellers RED. They reveal how it was love at first site when they chose to work with HTML5, how they got to add to the *Star Wars* legacy, and how the CEO's mum started it all

who RED **what** Digital strategists, creatives, technologists, designers, storytellers and inventors
where 3420 Ocean Park Blvd. Suite 3080 Santa Monica, CA 90405 **web** ff0000.com

Key clients

Lego, BBC Worldwide, ESPN, Ford, Paramount Pictures, Sony Pictures



What's the hexadecimal code for the colour red? That's right #FF0000; and so begins the story of RED Interactive.

Born back in 1999, founder Brian Lovell had a simple mission to 'create a place where creative and motivated people can do extraordinary work.' Where was this happening? In the beautiful and inspirational city of Santa Monica, Southern California. An ideal location to get inspired and motivated.

But, how did the agency get started back when the online world was getting ready for the anti-climatic Millennium bug?

An unusual introduction to the world of technology saw founder and CEO, Lovell, swap his career in Hollywood for the new adventures that the burgeoning digital arena had to offer.

"You probably don't hear this often, but it actually starts with my mother. She was always an early adopter of technology and loved to tinker with things. She started building small websites for fun in the late Nineties and would talk to me about her projects. This ended up having a big impact on me. At the time, I was working in the film and television industry at a big studio in Hollywood, and began to realise I wanted to branch out and start my own company. Digital was new and adventurous and seemed like a great place to do exciting work. I started putting a team together, inked a deal with a really cool start-up called Celebrity Blvd, and before we knew it, we were creating some great sites (for that time anyway – 1999-2000). Soon we were working with other entertainment clients, and eventually brands. So? We started as a little company building websites. Now we're a digital agency with deep expertise in several key areas. We have an insanely talented team and great relationships with some of the most influential brands in the world. And it's thanks, in part, to mom."

Thanks to mom, Lovell was ready to create the digital agency he had always wanted. The next step was to create a name that would stand out from the crowd. The inspiration was a girl in a red dress, as Lovell explains: "I was at a technology and design conference in Toronto with our creative director, Jared Kroff, and we were discussing potential names for the agency. One night, at a club full of design and technology nerds, we were struck by a girl in a red dress walking through the crowd. It wasn't so much the girl herself (although I think she



<Above>
The RED offices are usually a hotbed of creative discussion

RED timeline

Established 1999
Founder Brian Lovell

Number of
employees

15

Number of
employees

40

Opened
another
office in
Boulder,
Colorado.

Number of
employees

105

Number of
employees

1

1999

Near the turn of the millennium, RED takes its first steps as a company.

RED INTERACTIVE AGENCY™

2003

2006

Launched multiuser company website, RED Universe.
Opened office in Salt Lake City.

2009



2011

RED achieves high praise and is inducted into the FWA Hall of Fame, alongside other creative contemporaries.

2012



was the only female in the club) as much as it was how the colour red stood out in dark room full of people. Over the weekend, we began to notice how much the colour red appears in our everyday lives, from nature, to art, to signage. We took note of how powerful and beautiful the colour was. This seemed to be a kind of metaphor for what we do for our clients. We help them stand out in a crowd, help them make an impact in a beautiful and elegant way. It was a name we thought people would remember.

We weren't completely sold on the idea, but needed to make a decision that weekend. Then Jared came up with the idea to use the hex code for the URL (www.ff0000.com), which we thought was much more interesting than the name alone. We secured the URL that weekend and decided to go with it."

In the early years, the agency was, according to Lovell: "just a group of guys known for doing great sites and digital advertising." How times have changed. Today RED has over a hundred employees and is still growing, with several

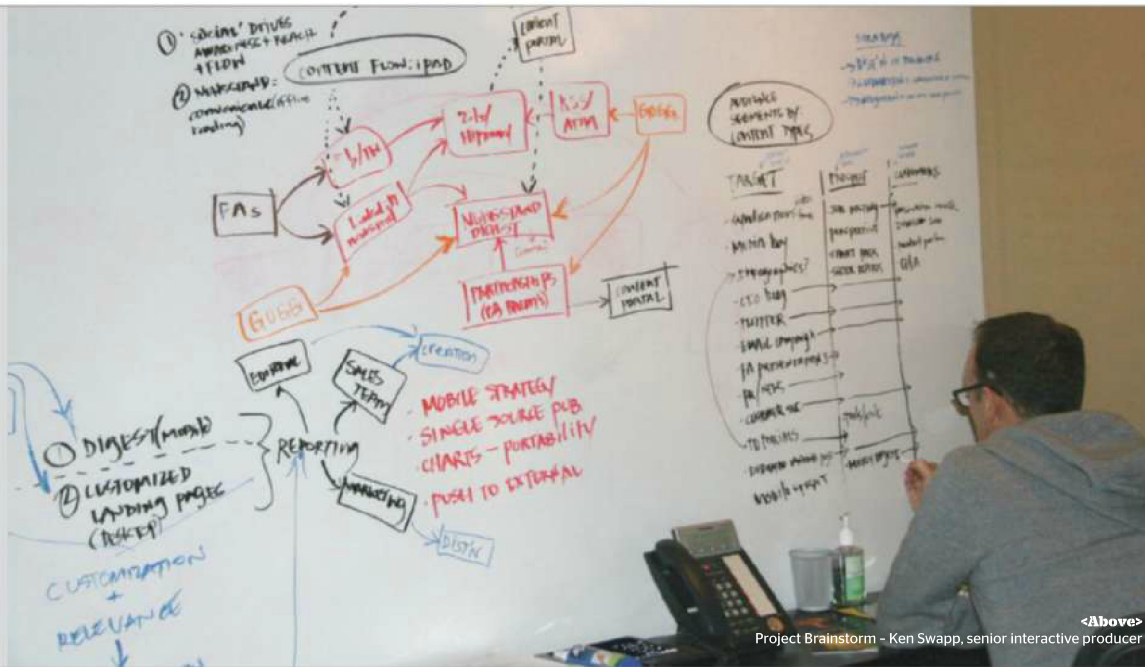
practice areas, including strategy and ideation, brand development and campaigns, digital advertising, site and applications, mobile, games and experiences, product development, media and social. No agency gets to 100 without hard work, a host of clients and an engaging web presence. Lovell reveals that it's obvious to make RED's site as good as it can be. "As a company that spends a lot of its energy making beautiful, fun, engaging websites for clients, it was sort of a no-brainer that our own site needed to be something special. It's the face we present to the world, and we wanted that face to reflect the things that make RED unique. We've always wanted our site to demonstrate our passion for creating innovative digital and social experiences that translate to long lasting emotional connections.

"One interesting site we had for several years was a multiuser experience where people could come from all over the world to chat, fly, dance (and engage in fisticuffs) while checking out our portfolio of work and learn about our company.

It ended up being a very effective way for us to communicate who we were and it helped drive the type of client engagements we excelled at. Although that site is officially retired, it's online at www.reduniverse.com and still has people from all over the world spending anywhere from 4 to 40 minutes on the site.

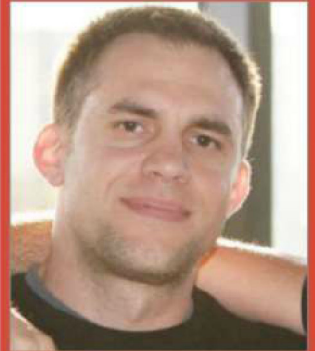
"As we grew as a company and our culture flourished, we decided it was time to update our site to reflect that growth. If our site was the face we presented to the world, we wanted to fill it with actual faces, because we believe we have some of the best and brightest minds in the business, and we wanted to show them off. So we decided to power our homepage with Instagram, so everyone in the company could share their photos, more or less in real-time, and the site would take on a life of its own.

"Our new site does a good job of showcasing our work, and who we are. We also dumped a tonne of technology into the site on the front and backend, which lets us keep it up to date without too much effort."



industry insight

Brian Lovell, founder and CEO



“We also dumped a tonne of technology into the new site on the front and backend, which lets us keep it up to date without too much effort”

RED's clients come from a broad spectrum of industries, with most of them being large brands. However, RED is not adverse to the challenge of working with interesting start-ups. These help keep the agency at the top of its game. President Donny Makower explains how the process of attracting new clients works.

“We attract new clients in a variety of ways. Fortunately, we have a good reputation and some longevity in the marketplace, which does prompt potential clients to reach out to us. Typically our team assesses the inbound inquiries and focuses on opportunities that are a good strategic fit. Referrals are also a significant source of new business, as happy clients are often eager to spread the good word.

“Additionally, we often get invited to participate in the RFP (request for proposal) processes, many of which are competitive and involve a handful of other agencies. We try to choose which opportunities to pursue very carefully, as this process can be very time consuming and expensive. Also, many of our clients engage us without going through this process, so we tend to give those clients priority and avoid the RFP process whenever possible.

“Finally, we proactively pursue new clients via our own outreach efforts. But rather than take a broad shotgun approach to business development, we pursue only those clients that make our shortlist of strategic brands.”

Attracting clients is part and parcel of working in the industry, but as RED has evolved and established its reputation it now has more scope

RED is not adverse to the challenge of working with interesting start-ups

on who it works with. The agency no longer has to take what it can get and now has the option to pick and choose. Budget does play a role in the adoption of a new client, but as Makower explains, it's not the key component. “For the most part we are able to pick and choose who we work with. As mentioned above, client opportunities come to RED through inbound inquiries, referrals, and outreach efforts. While budgetary considerations play a role in determining the viability of new work, we are particularly focused on engaging with clients that are an ideal strategic fit for us. We gravitate toward clients that strive to be extraordinary and to those that want to create a meaningful and positive impact in the marketplace.”

Among the many celebrated clients and projects, there is one that encapsulates the agency's ethos: LEGO Star Wars. Why? Director of client development, Nikki Shum-Harden, gives an insight what makes the project so special. “LEGO Star Wars is LucasArts' best selling *Star Wars* franchise of all time. To promote the third instalment of the game, LucasArts wanted to create an experience that would make *LEGO Star Wars III* stand out against a sea of other licensed kids games, with compelling and innovative creativity that clearly communicated the fun and humour in the console game. RED

concepted and executed a multiuser platform that extended well beyond the project requirements, and has become one of LucasArts' most successful online initiatives.

“In the real-time, multiplayer online experience, users learn about the new *LEGO Star Wars III* video game while taking control of a *Star Wars* character. They express emotions and wield lightsabers, all while working collaboratively to solve puzzles, earn studs points, unlock new content and push updates to Facebook. Gameplay and content are seamlessly integrated, and the experience highlights the console game's core features: co-operative play, realistic environments and large-scale battles. In the end, the digital experience broadens awareness of the game, increases social media activity and interaction with the brand, builds anticipation, and promotes increased sales.

“*LEGO Star Wars III* utilises RED's multiuser platform, which enables and promotes frequent content and feature releases. Our platform supports microtransactions and chat functionality, and is portable for custom use on other properties.

“The site drove millions of preorder sales and has amassed over 12.5 million lifetime unique users. And, despite launching two years ago, monthly visits exceed 800,000. The success of

LEGO Star Wars III is an illustration not only of RED's platform and product development capabilities, but also the value of creating branded, gamified experiences."

LEGO Star Wars is a great example of what RED is all about, but big projects are not seven-dayers from start to finish. They are months in planning, building and testing. And, as you would expect, they are no job for a one-person team. The process and timeline is ably explained by Lovell, who reveals the personnel. "Every big project begins with the client development team, who work with the client to understand its needs. Client development then brings in the appropriate thought leaders to define and scope the project. It's customary for us to begin work with some sort of strategy or discovery engagement, and this phase is handled by a project leadership team consisting of account management, project management, strategy/UX, creative and technical. In the ideal world this team remains on the project from beginning to end, and may utilise supporting resources such as visual design, 3D, front and back-end development, QA, etc, during the execution stage.

"Every engagement is different, of course, but by and large, the most time-consuming portions of a project tend to be the initial discovery and development phases. The process of honing in on the right idea and the best insight is a fun adventure, of course, but it's also something we take very seriously."

The project personnel are the creativity and imagination behind a project, but what tools drive the project to completion? The old favourites from Adobe get a look in, but as executive producer Donna Farmer explains, current technologies, including HTML5, play a critical part. "We typically use a number of

different tools to bring the work to life. For project management we use software called Redmine, for UX we use OmniGraffle, for visual design we use Photoshop and Illustrator, for motion we use After Effects, and for 3D we use Maya and some Studio Max. For front-end development we are doing a lot of work in HTML5, as well as Flash, Unity and native iOS. On the backend we are doing most of our work in Python and some work in Java."

HTML5 is the technology that is building the web, and one that RED has adopted over the last couple of years. But, what does it mean to the agency? As front-end developer Christian Shum-Harden reveals, it's not all roses, but there was an instant connection.

"It's been over a couple years now since we started working in HTML5, and I guess we'd call it 'love at first site'. To us, HTML5 represents a very successful surge in creativity and ingenuity that continues to advance the web platform; a surge that's given us the opportunity to develop new types of web content and new ways to experience the web. Technically, it's a specification defining the features of HTML - but at RED, HTML5 means specific browser implementations of web

improvements such as WebGL, CSS3, better JS performance, and the many new browser APIs for storage, history, camera access and the like. You probably didn't finish that run-on sentence; it's because the list of HTML5 features is crazy-long and it's still growing.

"HTML5 covers a lot of ground; varying feature implementations aren't always standard or reliable, and it can be difficult to navigate nuances between a slew of devices and browsers. So, it's not all roses when we're developing with HTML5, but the potential and final outcome makes it worth the effort. There are varying levels of 'HTML5-readiness' in terms of feature adoption across browsers, so we strategically manage HTML5 development-risk and collaborate with clients to identify and prioritise technical requirements and educate on the reality of web trade-offs ('Something something progressive-enhancement; something something graceful-degradation' - Palpatine). At RED we tend to push the limits of HTML5 because we really want to engage users with something unexpected and thoughtful - which means we're pretty good at identifying potential implementation risks and managing tradeoffs. We're developers, so we're always





RED INTERACTIVE AGENCY™

RED continues 'building the web' one project at a time, and over the coming years we'll be doing it with HTML5

eager to tinker with new features as browsers implement them, get involved in new W3C spec suggestions, and of course, leverage HTML5 features in our work because they're awesome.

"At RED, HTML5 also stands for the advancement of the web right now, and while RED continues 'building the web' one project at a time, over the coming years we'll be doing it with HTML5 because, a lot of it is ready now, it's still evolving, and we're really excited to be part of it. We're looking forward to new CSS specs inspired by Sass's nesting and use of variables, emergence of CSS3 filters, and continued browser adoption and standardisation of an evolving HTML5 spec."

Sitting alongside HTML5 is the mobile web experience, a crucial part of the design and development lifecycle. Shum-Harden goes into great detail on how the understanding of the requirements of a project determines the agency's approach to multiple resolutions. "RED's HTML5 work invariably features aspects of RWD, AWD, RESS and its constituent solutions; but that's a different, more interesting topic for later. First, we've learned that developing for the web requires an honest evaluation of priorities and trade-offs. In other words, the best solution for one device might make kittens cry on another device... So how do we make happy kittens, and do we really have to? Ultimately, we strive for a high degree of purpose and creativity in our work, and that requires intimate knowledge of what's relevant on each device that we're supporting and how that relates to the business priorities of a project. Thankfully, there are approaches and tools (like RWD, caniuse.com, Modernizr, Sass, jQuery, etc) that are essential to mitigating some pretty severe differences between environments; but the elephant in the room is that successful interoperability requires strategic

compromise; unless <tables> are your thing. So before we get into our technical approach, let's get compromisingly strategic!

"At RED, our approach involves first understanding the requirements of a project (+1), then defining and prioritising a 'graded browser' or 'target-environment support matrix' (wut?), then evaluating browser support for proposed technical solutions (guyz?) and finally, educating our clients about potential trade-offs, risks, and expectations of the experience in each environment (stahp!). More simply, prioritise what you are supporting (like this: yuilibrary.com/yui/environments) and evaluate how you can support it (with this: caniuse.com). Finally, be willing to take some risks, because sometimes you just don't know until you try (graceful-degradation is one hell of a drug, plus Paul Irish probably made a polyfill for that feature you're missing, three years ago). Anyway - strategic compromise means recognition that an experience varies across environments.

"Multiple environments means more than varying resolutions; it also includes vastly different browser features and feature-implementations. We're talking click vs touch-interactive models, gyroscopes, WebGL, and even the ability to browse/upload files - the things that greatly influence your creative and technical strategy. RWD is one viable solution for providing an optimal viewing experience at different resolutions (for developers this means CSS media-queries), but it doesn't account for the other factors that differentiate devices and browsers. Adaptive web design (AWD) however, allows you to conditionally support available features in an attempt to better serve multiple environments and better prepare yourself for the trade-offs that surface (be willing to compromise border-radius in IE8). So in the end, RED prefers a custom solution to achieve



interoperability, and typically that solution leverages technologies like Sass, Modernizr, jQuery, some amazing polyfills (Respond JS, Picturefill), and the ability to recognise, prioritise, and evaluate trade-offs. We also really like Chrome Frame."

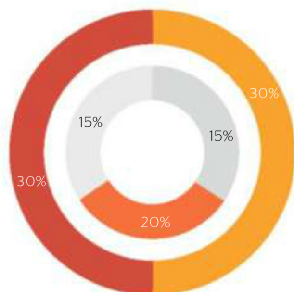
Technologies, tools and frameworks are great for improving workflow, productivity and efficiency in the design and development process. Newcomers are always emerging and Shum-Harden gives a quick insight into the technologies that are making RED's life just that bit easier. "We put a lot of stake in researching emerging technologies, and there's a lot to be excited about at the moment. One on our radar at the moment is Cactus, a Python/Django static site generator using Django templates syntax. RED developed a similar solution last year called Statix, which uses Node and Swig to compile Django-syntax templates, but the question of whether a Python solution makes more sense has us intrigued.

"Then there's Six, a language super-set of JavaScript that enables new syntactic features from the sixth edition of ECMAScript to be used, through a transpiler, in your scripts. And for me, one of the most interesting technologies on the rise is 3D printing. The sudden push and increased viability for this technology has entire groups of inventors creating products and art, and that's exactly how things should be.

"And of course, we're always watching for others' innovations for our own technologies, like Robyn, our open-source bootstrapper that helps standardise a client's development environment by installing/updating project

Agency roles

Admin & HR Account & producers
Strategy & UX Creative & design
Frontend & backend



dependencies and creating a customisable boilerplate for organisation, development, and deployment. When you're at a point where you can develop ideas and sell the plans, allowing your customers to build their own versions, you're opening a huge door for forward-thinking experimentation."

Another tool that is just as crucial to the success of a site is social media. What was life like before social media had an influence? RED's social media strategist Shane Stearns gives a brief synopsis on how things operated before and after. "To some degree, digital has always been social. Digital campaigns have always invoked thoughts and conversations, both of which have very social implications. Yet, before social media, these thoughts and conversations had no truly effective place to live digitally. The

presence of social media unlocked the unrealised social potential of digital advertising, driving valuable earned media, which increases the value of digital campaigns.

"The impact of social media on a digital campaign and its ability to create site traffic from earned media looks something like this... Before social media: I click on a compelling ad for a movie. Mildly intrigued, I leave the movie site and make a mental note to see it. Or, in the best case scenario, I purchase tickets online and email a few friends to join me. After social media: I click on an ad for a movie. The intrigue created from the movie site becomes a tweet asking friends if they have seen the movie yet. My tweet then sparks interest in a friend who subsequently posts to Facebook that he indeed wants to see this movie. That friend's wife sees the post and buys the tickets right then for a date night, and pins the movie poster on her Pinterest Board entitled Date Nights. The remaining evidence (earned media) is a trail of bread crumbs leading back to the movie's site.

"How important are services like Twitter and Facebook to the overall process of driving traffic to a site? They are vital. Without Twitter and Facebook, digital campaigns regress to their state of unrealised social potential where the conversations (earned media) they create have no place to birth, live and carry on.

"In the end, the digital trail of bread crumbs created by social media is the most trustworthy and compelling path to a website. Each crumb is an inbound link vetted by a friend or trusted peer, letting the user know that the site at the end of the trail is one worth visiting."

KEY PROJECT

Disney Cars Land campaign

www.carsland.com

www.carslandracers.com

RED has a long-standing relationship with Disney and works with several of its different business units. To promote the opening of Cars Land, Walt Disney Parks & Resorts' largest expansion to date, Disney asked RED to create a multiplatform digital campaign. The campaign RED executed included a destination website, mobile-optimised website, online racing game and online ad campaign.

The Cars Land campaign demonstrates RED's organisational model, which is based on servicing its client's digital needs across multiple areas of focus, through integrated, cross-disciplinary teams. The strategy team worked with Disney to devise a plan for introducing Cars Land to a broad audience through multiple digital tactics. Based on the strategy, RED's web and 3D teams came together to recreate Cars Land online, using 3D models of the actual park.

Those teams then worked with the games team to integrate the destination site experience with the online game experience, thereby enabling users to create virtual cars, then race them in the game. The digital ad team connected with the web team to create rich, interactive display units that evoked the spirit of the website and drove users to learn more. Finally, the mobile team, under the advisement of the



web and 3D teams, created a mobile-optimised version of the primary Cars Land website featuring a 2D isometric view of the park in place of the 3D model. While RED has seasoned pros focused on both clients' businesses and areas of focus, these teams are fully integrated, allowing RED to provide a unique, well-rounded 360 approach to client strategies, planning and execution.

UFC Social

social.ufc.com

Ultimate Fighting Championship is one of the fastest growing sports in the world. With its growing exposure on broadcast television and the ever-increasing number of UFC Pay-Per-View events, social activity around UFC topics is at an all-time high. This new platform was created to be the ultimate social destination for UFC.

UFC Social aggregates articles, posts, tweets, photos, videos and other social UFC content from the global web. The homepage visualiser showcases trending topics, the users who have contributed featured UFC content, and a unique map view highlights trending topics from around the world. Finally, the fight card, event trailer and countdown clock help to promote the next great UFC event.

UFC Social utilises RED's social platform, which enables and promotes frequent content and feature releases. This platform provides for both programmatic and client-administered topic trending, and utilises algorithms designed to expose current social trends. Most notably, RED's social platform is portable for custom use on other properties.

RED envisions that in 2013, social will continue to be an important part of the digital landscape, and the application of its social platform will extend further into a variety of industries and clients. So in the future, RED will not only grow and evolve UFC Social, but its global social platform as well.

<Above>
UFC Social sources
UFC information from
across the social web



RED undoubtedly has a succession of very talented people occupying its offices, creating digital masterpieces that demonstrate how the medium should work. What does a prospective employee need to join the RED crew? According to director of HR and recruiting Jenny Greenwald, dedication and passion are just the starting point. "We look for people who are dedicated and passionate about their work. Responsible, accountable team players. Small egos. Big talent. People who don't hop from job to job and who aren't solely concerned about their next title. We look for people who are focused on doing great work. Everything else will fall into place.

"To break into this industry, be realistic about your skillset. Reach out to someone in your dream job and ask them how they got there. Keep the companies that you admire up to speed on your latest work so they can see your improvement and keep you on their radar." Finally, it is a look to the future with RED. What is exciting them? What technology is grabbing their attention? What projects do they have lined up for the future? The final word goes to the main man, founder and CEO Mr Brian Lovell.

"This is an exciting time for RED. We are continuing to refine our core capabilities and

✦ To break into this industry, be realistic about your skillset. Reach out to someone in your dream job and ask them how they got there ✦

expand into new areas. We're seeing a lot of growth on the strategic and creative side of our business. We've added a lot of amazing talent and have made considerable investments in technology - including HTML5 frameworks and tools, custom CMS, lightweight rich-media ad serving platforms, multiuser game engines, a social platform and more. Projects like BBC's *Walking with Dinosaurs*, POM Wonderful, Sharecare, and **lionsgate.com** are just a few of the things we're excited about.

"Looking forward, our goal is to add more Digital Agency of Record-type relationships with our clients, as well as build on our project-based work. Additionally, we are continuing to focus on people and culture, and providing meaningful professional opportunities for our extraordinarily hard-working teams. From a longer-term standpoint we are working on creating an agency model that can be expanded into new markets and allow RED to do great work on a international level."

RED INTERACTIVE AGENCY™

WEB.....www.ff0000.com
FOUNDERS.....Brian Lovell
YEAR FOUNDED.....1999
CURRENT EMPLOYEES.....105
LOCATION.....Santa Monica,
.....Salt Lake City, Boulder

SERVICES

- > Marketing and media
- > Digital products and social platforms
- > Campaigns and product launches
- > Websites and applications
- > Digital advertising
- > Games and experiences
- > Facebook strategy and execution
- > Mobile strategy and applications

INSPIRING
BETTER
BUSINESS



"Elephants inspired me."

'This is my story'

"For quite some time I didn't believe I could run my own business. I desperately wanted to, but fear was holding me back.

It reminds me of a story I heard about an elephant who had been chained up for so long he gave up trying to escape. It was only after he was set free that he came back to life.

Hearing that story came at the right time for me. I was inspired to start my own business and find freedom myself, breaking free was a lot easier than I first thought. So you could say I owe my success to that elephant!

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Katy Dee MD
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Katy Dee.

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BROWSER COMPATIBILITY

ADOBE
EDGE
ANIMATE

CHRIS OLBERDING



NATIVE ADVERTISING



WEB REAL-TIME
COMMUNICATION



LARAVEL

OBJECT ORIENTATED JAVASCRIPT

INTERACTIVE STORYTELLING



JON LAX



READER'S TWEETS

INDEPENDENT
DESIGN STARTUPS

PREPROCESS
EVERYTHING

SKELETON FRAMEWORK



SARAH PARMENTER



DEMISE OF FACEBOOK



ERIC MEYER



TOOLS

TRENDS

TALENT

HOT
100

MOBILE BROWSERS FOR 2013



FLEXIBLE
BOX LAYOUT

TYPOGRAPHY

PATRICK VAN KANN



WHAT'S HOT IN WEB DESIGN FOR THE YEAR AHEAD

FROM FLEXBOX TO WEBGL AND CONTENT
STRATEGY TO UX METRICS, OUR CREATIVE
COLLECTION UNVEILS THE TOOLS, TRENDS
AND TALENT FOR THE NEW YEAR

ANDY BUDD



ERIC MEYER

Cofounder, An Event Apart

Eric got started on the web back in 1993 and has never looked back. He has long been associated with CSS and has written seven books on the subject. He pioneered one of the first comprehensive browser test suites, helped kick off the microformats movement and cofounded An Event Apart with Jeffrey Zeldman.

COMMUNITY DEVICE LABS

Dealing with multiple devices, platforms and the browsers they carry along is no easy matter, and budgets don't always cover the seventy modes you'd like to test. Community device labs are an obvious and practical answer. If you don't have one near, it's probably time to set one up yourself.

RESPONSIVE DESIGN

I know, this was number two on last year's list, but it's still huge because we're still figuring out what it really means and how best to use it. That's not a surprise: it took years to figure out all the ramifications of standards-based design. It's going to be even more critical as we start to seriously consider multi-device design.

MULTI-DEVICE DESIGN

We used to be we worried about differing monitor resolutions, now there are quite literally hundreds of different resolutions and display areas, thanks to mobile devices and web-enabled TVs etc. How do we deal with this? That's going to be one of the biggest questions of the next five years, let alone 2013.

CONTENT STRATEGY

Part and parcel of figuring out how to visually design for hundreds of devices is figuring out how to manage content across different modes of access (which doesn't divide up neatly along device lines). There's no single answer, but there may be a small set of principles we can find together. Again, this is a challenge beyond just 2013.

FLEXIBLE BOX LAYOUT

CSS has lacked a really strong layout system ever since its inception. Now it's gaining at least one, and very, very likely two. Flexible Box Layout is at Candidate Recommendation, and Grid Layout is advancing pretty quickly. These are going to be massive, massive additions to our toolboxes over the next year.

"FLEXIBLE BOX LAYOUT... AND GRID LAYOUT... ARE GOING TO BE MASSIVE, MASSIVE ADDITIONS TO OUR TOOLBOXES"

PHONEGAP BUILD

build.phonegap.com

The online mobile application compilation service offered by Adobe and the PhoneGap team made big waves last year, and I expect that to continue and grow in popularity. Compiling mobile applications for multiple platforms has never been easier than this!



Matt Gifford

Industry author & consultant developer

TYPOGRAPHY

Just when it seemed the use of typography was becoming a lost art, it bounces back. With the emergence of simpler, responsive layouts, web designers are turning back to typography, rather than imagery, as a means of giving their site a unique character. Big fonts, retro fonts, and artistically laid-out typography will be a key trend next year.



Richard Lamb,

Web designer & writer



MARK JAQUITH

What is a list of WP influencers without the WordPress lead developer on it? While retaining his independent consultant title he has great insight into both what users are doing with WP, and how the core team plan on innovating with new features.



Mark Forrester,

Cofounder of WooThemes

3D PRINTING

Although 3D printers are still expensive, the technology is easier to reach than ever, and we're starting to see street-side booths and installations using this, as well as third-party print-on-demand services. 2013 will be the year you touch something 3D printed on demand.



Marcel Kornblum,

Creative technologist at Stinkdigital

LARAVEL

Laravel will be to the PHP community what Rails was to the Ruby world. It's an incredibly elegant framework that will surge to the next level in early 2013, with the release of Version 4. Composer support, better testability, easy emailing, and resourceful controllers are just a few new features that you can look forward to.



Jeffrey Way,

Industry expert & author

"USING TOUCH EVENTS ON THE WEB IS A FAR CRY FROM THE NATIVE EXPERIENCE SO FAR. I THINK THAT SITES LIKE NIMBLETANK.COM WILL PAVE THE WAY FOR ADVANCED TOUCH GESTURES"



Tim Stone,

Front-end developer

TEN HOT FONTS FOR 2013

Typography evangelist and cofounder of Fontdeck, Richard Rutter reveals the top ten fonts to watch out for in the coming year.

LFT Etica | Karmina

A cracking sans-serif superfamily from TypeTogether. A replacement for Helvetica as the name suggests

A gorgeous, very screen-friendly serif again from TypeTogether

Karmina Sans | Apercu

A beautiful Meta-like sans and perfect accompaniment to Karmina

A quirky typewriter-like sans coming to an arty website near you soon, from Colophon

FS Joey

An increasingly popular sans from Fontsmith - capable of being both technical and friendly

Serifa

Slab serifs continue to be popular, and this gem from Adrian Frutiger is gaining in popularity

Avenir

A classic humanist sans that ships with OS X Mountain Lion and iOS 6

Source Sans

An open-source humanist sans from Adobe

Open Sans

A free humanist sans commissioned by Google

Exo

A sans-serif with a large extended family

"THE NEXT VERSION OF ECMAScript IS GOING TO CHANGE THE WAY YOU WRITE YOUR JAVASCRIPT"



Tim Stone,
Front-end developer



DEMISE OF FACEBOOK

It's the first year in which major brands start to back-burner Facebook programs (apps, etc) en masse. Facebook will become little more than a channel to promote basic giveaways or meaningless meme-esque JPGs. It's the end of anything exciting in advertising taking place on Facebook. Dare I say it's going the way of direct mail. But! Too afraid to turn their back on their 'fans', brands will turn to even more low-cost engagement tactics, driving more people to mute their brands and making it more likely for brands to turn the channel off entirely.



Dave Snyder,
Executive creative director at Firstborn



WINDOWS PHONE

Potentially a contentious suggestion here, but 2013 has got to be make or break for Windows phones - they've revamped the product range, aligned the desktop offering and are really pushing developers to get on board... but will the public? If not, then we can all sigh and keep our focus on our iOS and Android devices.



Alex Matthews,
Head of creative tech at BBH

BUILD 2013

Build is a unique conference held in Belfast that concentrates on the creator. Past speakers have included the likes of Jason Santa Maria, Frank Chimero, Ethan Marcotte, and Tim Van Damme. 2013 will see the last Build conference, and if it's a fraction of previous years, it'll be worth talking about well into 2014.



Tim Stone,
Front-end developer

CLEAN READING

Clean reading views will make a jump out of the increasingly popular mobile 'read it later' services like Instapaper, Readability and Pocket, into all sorts of web designs and UX. It is just a more pleasant and seamless way to read on digital devices.



Jon Lax,
Partner at Teehan+Lax

JEKYLL

The Jekyll static site generation tool has gained a lot of popularity since its release, and thanks to free GitHub hosting that will continue, although it's still relatively unknown to many. I think we'll start to see a large push of static content this year, built using Jekyll.



Matt Gifford
Author & consultant developer



DIGITAL RETAIL

There's a massive opportunity for connected experiences in retail stores. Fashion and sports brands are taking the lead, but I think every brand should be striving to make the real-world shopping experience even more exciting and engaging.



James Britton,
Executive producer at Stinkdigital



WEBGL

As Flash continues to dwindle and the rest of us are looking for alternatives to plain HTML5/CSS/JavaScript, we are always on the lookout for replacement technologies to perform much of what we were able to achieve before. Enter WebGL as one such technology that is basically 3D CSS on steroids.



Tony Novak,
President at 2Advanced Studios

GOING BIG

"AS RESPONSIVE DESIGN CONTINUES TO BECOME THE NORM, WE'LL BE SEEING MORE AND MORE DESIGNERS TAKING ADVANTAGE AND GOING BIG WITH IMAGES, BACKGROUNDS, TYPOGRAPHY"



Chris Olberding,
Creative partner at Station Four



PLATFORM INTEGRATION

This trend started in 2012, but I think the Apple model of building your own hardware is going to gain traction with Google and Microsoft. Although we will still see other PC and tablet makers vying for market share, I think we're going to enter a new era of platform and hardware integration.



Dr Christopher Peri,
Startup entrepreneur



COMPOSER

Composer is a tool for dependency management, similar to Bundler and NPM. Declare your dependencies within a configuration file, then run a single command to immediately pull them into your project! Though it picked up steam last year, in 2013, I expect wide-spread adoption of Composer.



Jeffrey Way,
Industry expert & author

NATIVE ADVERTISING

Advertising is forming a bigger part of web content, and is complementing editorial environments. Advertisers are increasingly flipping the traditional model of high CPCs & low CTRs of the hard sell adverts, for the low CPCs and high CTRs of real content.



Luke Townsend,
Product director at Found

ANDY BUDD

Clearleft cofounder

Andy is a founding partner and MD at UX design consultancy Clearleft. When he is not organising conferences, he takes time to speak at some of the biggest design events around. Andy and Clearleft are highly qualified to comment on what is going to be big in 2013.

UX METRICS

Metrics-based accountability is going to become much bigger in 2013. It's been a long time coming, but clients are now looking for more than 'faith based design' - they're getting savvy with analytics and business KPIs, and expect us to deliver. Agencies that can't keep up will lose out.

Harry Brignull, Clearleft

WEB-NATIVE DESIGN

2013 will see a growing discussion about which graphic practices are best-suited to web design. As we begin to appreciate it as a medium in its own right, and in the quest for reduced complexity, baseline grids, complex layouts and image-heavy designs may soon become old news.

Paul Lloyd, Clearleft

PREPROCESS EVERYTHING

Paid-for compiler apps such as LESS will increasingly replace open-source command-line tools. This will make it increasingly easy to build the preprocessing of CSS and JavaScript into workflows. Non-technical people will rejoice, while purists cry foul.

Mark Perkins, Clearleft

"THE RELENTLESS CONSOLIDATION OF BIG LONDON AGENCIES AND THE HOMOGENIZED OUTPUT WILL FORCE TALENT TO SEEK THEIR FORTUNE ELSEWHERE"

INDEPENDENT DESIGN STARTUPS

The relentless consolidation of big London agencies and the homogenized output will force talent to seek their fortune elsewhere. This will coincide with an explosion of design-led and design-savvy startups in the capital.

Andy Budd, Clearleft

THE RESPONSIVE BACKLASH

As with every new concept, there comes a time for it to hit a backlash. In late 2013 we'll see brands abandon responsive sites for mobile-specific solutions. However, this backlash will be short lived as we figure out solutions to the trickier problems.

Andy Budd, Clearleft

PATRICK VAN KANN

Head of technology, R/GA
London

Patrick is responsible for driving and shaping technological vision for R/GA's rapidly expanding London office. He also works closely with clients to help develop their strategic technical requirements. Prior to joining R/GA London, Patrick held the role of director of engineering at the Walt Disney Company.

WEB REAL-TIME COMMUNICATION

www.webrtc.org

WebRTC is a new HTML5 standard framework that enables the sharing of video, audio, and data directly between browsers. Some say WebRTC and HTML5 could be as disruptive to real-time communications as the web was for information.

REQUIREJS

requirejs.org

RequireJS brings CommonsJS-style modularity to browser-based JavaScript engineers. Modularity promotes coherent, loosely-coupled and testable JavaScript development, and the ability to load module dependencies asynchronously speeds up pages and reduces download sizes.

ASYNCHRONOUS FRAMEWORKS

WebSockets is a full duplex communications channel that enables push messaging. WebSockets frameworks can be used in combination with asynchronous programming techniques to build highly scalable, real-time systems that benefit Mobile webapps.

GRUNT

gruntjs.com

Grunt builds on Node.js to offer a huge array of command line utilities to help automate parts of your build process, including tasks like linting, concatenation, minification and testing. Its modular architecture (built on npm) has enabled many useful extensions, making it a great resource.

MOBILE OPTIMISATION

A few years ago it looked as if front-end dev was getting easier. However, the mobile web and explosion in tablets is changing all this again, except this time it's not standards that are the major front-end challenge (though it continues to be a problem), but producing highly optimised, mobile-first websites.

"WEBRTC IS A NEW HTML5 STANDARD FRAMEWORK THAT ENABLES THE SHARING OF VIDEO, AUDIO, AND DATA DIRECTLY BETWEEN BROWSERS"



ANGULARJS

“ANGULARJS SEEMS TO BE TAKING OFF THIS YEAR, WITH THE COMMUNITY GROWING FAST AND LOTS OF APPLICATIONS BEING BUILT – EXPECT TO HEAR ABOUT IT IN 2013”



Marcel Kornblum,
Creative technologist at Stinkdigital

DEATH OF INDEPENDENTS

Over the last ten years we've seen many of the biggest agencies swallowed up by large international groups. This makes great business sense, but is terrible news for clients and the ecosystem as a whole. By the end of 2013 there will only be a handful of large independent agencies topping the NMA Top 100 list.



Andy Budd,
Clearleft



MIKE JOLLEY

I may be biased, but Mike is the head developer for our eCommerce plug-in – WooCommerce, and with version 2.0 around the corner I have no doubt that with Mike steering the ship it's certain to cause even more of a stir in 2013.



Mark Forrester,
Cofounder of WooThemes

INTERACTIVE STORYTELLING

When it comes to interactive storytelling, the gaming industry is blazing a trail. I think web TV will open up lots of exciting new opportunities for interacting with content; introducing extended experiences where users can crack open scenes and go deeper into content, branching narratives, or driving the story. This recent experience for ONLY Jeans by North Kingdom and Camp David is a great example of where things are heading right now.



James Britton,
Executive producer at Stinkdigital

MINIMALIST DESIGN

After years of throwing every bell and whistle onto the screen, from sliders to videos, Flash animations to embossed and drop-shadowed buttons, the move toward minimalist design will really take hold in 2013. Flat buttons, simpler parallax scrollers and plenty of white space will create a high impact landing page, if used well.



Richard Lamb,
Web designer & writer



GOOGLE CREATIVE LAB

This is the year of the Google creative and development team, who are using their most important tools (Google Maps, Chrome etc) to develop really inspiring interactive experiences, such as Build with Chrome, Digital Creative Guidebook and Chrome Web Lab, and are setting an experimental trend that will allow for the creation of more innovative and dynamic websites.



Oscar Perez,
Founder, Awwwards



SKELETON FRAMEWORK

With responsive web design becoming a requisite for designers rather than an alternative, finding the right tool is imperative. My favourite is Skeleton, a simple and powerful CSS framework, which is mainly liked by developers and designers because of its simplicity and efficiency. There is no heavy-lifting with JavaScript, just good and pure CSS.



Anthony Wiktor,
Creative director at Starmen

PHP 5.5

PHP 5.4 introduced badly needed new features, such as a built-in servers, traits, and an improved array syntax. In 5.5, we can expect generators, support for list within foreach statements, and a vastly simplified password hashing API.



Jeffrey Way,
Industry expert & author

YEOMAN

2011/2012 has been the battle of the frameworks, and now it's all about your toolbox. Build fast, optimise code, and reuse boilerplates! Yeoman is your one-stop toolbox and will solve a lot of problems for client-side applications.



Dennis Green-Lieber,
Head of creative technology at LBi Copenhagen

PARALLAX

We're seeing more and more websites moving background elements at a different speed to that of the foreground elements. The result is the illusion of floating content. This type of design is dynamic and responsive. Prepare to see a lot more of this in 2013.



Anthony Wiktor,
Creative director at Starmen

“BY UNDERSTANDING HOW AND WHERE PEOPLE INTERACT, WE'RE ABLE TO CREATE BETTER HOLISTIC EXPERIENCES THAT GO BEYOND THE SILOED DESKTOP/TABLET/MOBILE ONES”



Flavio Ensiki,
Digital strategist at Soliel Noir

"MOBILE TARGETING WILL BECOME EVER MORE IMPORTANT IN 2012, AND EVERY NEW PROJECT SHOULD TAKE THIS INTO CONSIDERATION. IT'S PROBABLY NOT LONG UNTIL MOBILE DEVICES ARE THE DOMINANT FORM OF BROWSING"



Sean Klassen,

Founder at Legwork

DEVICE PROLIFERATION

The explosion of new devices, input methods, and grassroots innovation is only going to speed up the industry further now that audience-based sources of investment are becoming the norm. I'm looking forward to the Oculus Rift and the Leap Motion.



Ben Sauer,

Clearleft

ADOBE EDGE ANIMATE

With the ability to create stunning animations, transitions and interactive content with keyframes, and compiling the code to formatted JavaScript, Edge Animate has opened the doors for in-browser pieces. Animation on the modern web gets better still.



Matt Gifford

Author & consultant developer

RETINA DISPLAYS

The increase in high quality displays means a lot more vector-style design. Things like icon fonts, drawing with CSS, Canvas and high-resolution sprites. The move to more vector-style design will be both necessary to learn and essential to having a good looking site.



Matt Wiggins,

Partner at Legwork

BRACKETS

Brackets is an open-source code editor that takes HTML, CSS, and JavaScript to the extreme: it's built with those very technologies! As long as you have a relatively basic understanding of JavaScript, you have the necessary tools to extend the editor as you see fit.



Jeffrey Way,

Industry expert & author

BROWSER COMPATIBILITY

How's your favourite browser doing? My Chrome v23 is right up there in terms of HTML5, and we are seeing a great deal more love coming from the IE10 and FF16 camps; but they both still have leaps and bounds to go! Expect a great deal more updates in 2013.



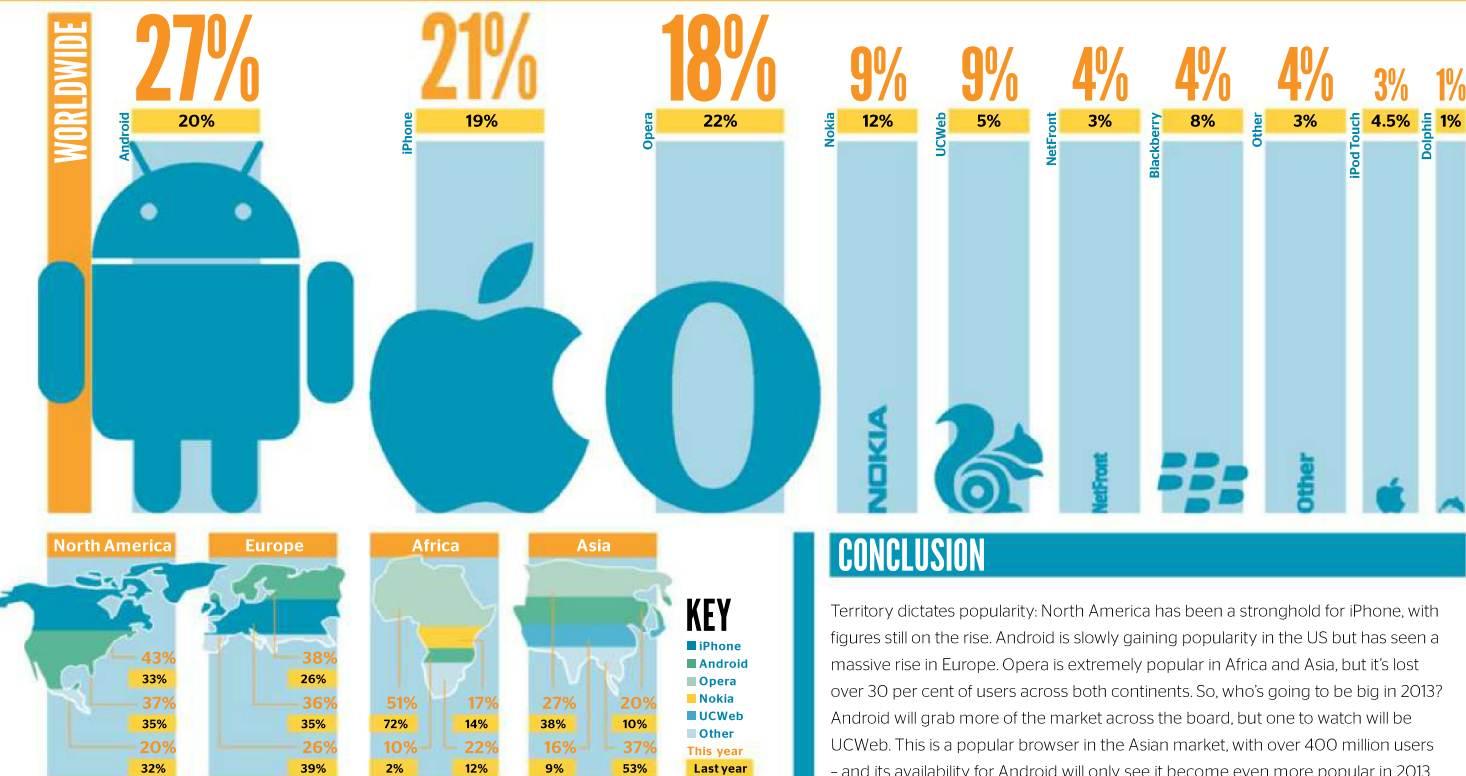
Tony Novak,

President at 2Advanced Studios



MOBILE BROWSERS FOR 2013

Mobile browsing is going to be bigger than ever in 2013, but who is going to be the number one choice



ONES TO WATCH

SARAH PARMENTER

Sarah is the owner and inspiration behind small design studio You Know Who (www.youknowwhodesign.com). She is a lover of all things Apple and is constantly looking to push the boundaries of UI design. She is a regular speaker at web design conferences across the globe. Expect to hear her name a lot more in 2013.

CORY MILLER

Cory (corymiller.com) is the owner of iThemes, and an incredibly smart and sincere character. iThemes has matured in terms of its offerings and brand image over the last few months, and it looks to be occupying a very cosy corner of WordPress.

(Recommended by:

Mark Forrester - WooThemes)

JACKSON ALVES

Given the current trend for custom typography, we think calligraphers and typographers like Jackson Alves (www.jacksonalves.com) will truly come in to their element next year. We love the craftsmanship in his work and feel it deserves recognition.

(Recommended by:

Luke Townsend - Found)

ADDY OSMANI

Addy (addyosmani.com/blog) is the developer programs engineer at Google, and is my go-to source on JavaScript tools, frameworks, design patterns, and optimisation of JavaScript. I'm sure there's a lot to come from this smart man.

(Recommended by:

Dennis Green-Lieber - LBI)

ORMAN CLARK

Someone we think is always on the cutting edge is Orman Clark (www.ormanclark.com). His designs, themes, and icon sets are already much loved in the web design community and we can see his reputation growing further.

(Recommended by:

Luke Townsend - Found)

"SARAH PARMENTER IS A LOVER OF ALL THINGS APPLE AND IS CONSTANTLY LOOKING TO PUSH THE BOUNDARIES OF UI DESIGN"



ADOBE EDGE

Flash has a second-life in the form of an HTML5 tool called Adobe Edge. Adobe's newest software allows designers and programmers to animate content, create parallax and responsive websites. Designers can be more interactive in HTML with this must have for 2013, Adobe Edge.

Anthony Wiktor,
Creative director at Starmen

THE MAKER MOVEMENT

I am incredibly interested in watching the maker movement in 2013. I see more design firms buying MakerBots and playing with Arduino as part of their creative toolkit. We will make more than just pixel-based UIs in 2013. Get your soldering skills tight.

Jon Lax,
Partner at Teehan+Lax



3D VIDEO

I think we're going to start seeing more exploration with 3D (via CSS) and immersive video. A lot of Flash sites were going down this route five or six years ago, before things went back to much more basic interactions once the iPhone was released.

Sean Klassen,
Founder at Legwork



CLOUD SERVICES

Although we think we have already seen storage and other cloud services really explode in 2012, you have seen nothing yet. Mobile devices are going to grow at an even greater rate in 2013, and cloud services are going to tie more of these devices together tighter than before.

Dr Christopher Peri,
Startup entrepreneur

TRELLO

We are increasingly relying on Trello to build great stuff. It has elements of a to-do list, elements of Pivotal Tracker, and elements of Basecamp but in a flexible, easy-to-use system. We are reworking a lot of our processes, and Trello is an enabler of that.

Jon Lax,
Partner at Teehan+Lax



"WEBSITES THAT FEEL MORE LIKE APPS. DEVICES WILL MANAGE CONTENT ENTRY POINTS/WEBSITES VIA APPS OR APP-LIKE CTA'S AND WE'LL MOVE AWAY FROM WEBSITES THAT ARE TOO CONTENT-HEAVY"

David Martin,
CEO at Fantasy Interactive

CREATE ONCE, PUBLISH EVERYWHERE (COPE)

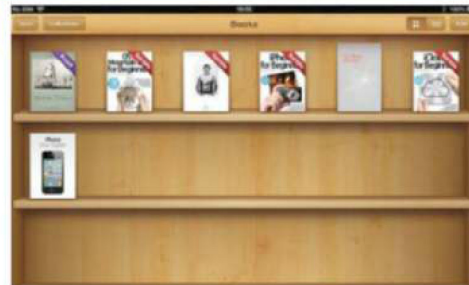
Brands need to adapt content to a more fluid approach with technology and strategy. Digital assets need to be managed more than ever, from access level to re-compiling versions to fit the needs of a specific platform.

Dennis Green-Lieber,
Head of creative technology at LBi Copenhagen

AN END TO SKEUOMORPHISM

Many people are likely more familiar with the practice than the jargon, but skeuomorphic design employs elements that were functional at some point but are now ornamental. Apple has often taken this approach (think iBooks). I see a move away from this in 2013 with the release and heavy marketing of Windows 8, which completely eschews the practice.

Chris Olberding,
Creative partner, Station Four

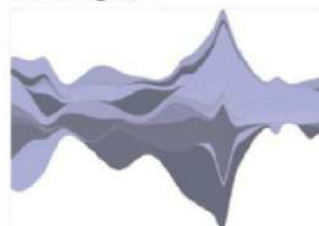


USER EXPERIENCE

This is definitely the year that User Experience will seriously mature, partly thanks to the boom in people using Apps. We'll see optimised environments, simple navigation, and content that privileges quality over quantity and is designed for action.

Oscar Perez,
Founder, Awwwards

Streamgraph



D3

D3 is a fantastic JavaScript-based data visualisation library that allows you to bind data to the DOM, and then make transformations to the document. To learn more, refer to D3's GitHub repository (bit.ly/JxY63n) for a massive gallery of examples.

Jeffrey Way,
Industry expert & author

OBJECT-ORIENTATED JAVASCRIPT

As the demands grow on JavaScript to keep up with new browser features, we will see the language move towards object orientation with design patterns. Already widely used frameworks like CoffeeScript and Backbone.js will continue grow in popularity. A perfect example is Flash's move from a prototype-based language to an object-oriented language from ActionScript 2 to ActionScript 3.

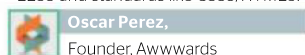
Matt Wiggins,
Partner at Legwork





BOOTSTRAP

Bootstrap, created by the Twitter team, is a framework that simplifies the creation of web designs combining CSS and JavaScript. This powerful tool, with a very short learning curve, integrates perfectly with the main JavaScript libraries and offers a solid design using LESS and standards like CSS3/HTML5.



INTERACTIVE ANIMATION

I'm really hoping that we'll see some great examples of interactive animation projects in 2013. I think Canvas opens up lots of really exciting opportunities for vector-based animation working across multiple platforms and devices. We have an animation-based project launching in the new year, working with two well known illustrators that we're really excited about. I'm also hoping to pursue another interactive project with illustrator Chris Martin.



SECOND-SCREEN APPS

Second-screen or TV companion apps just keep popping up, and I can only see this trend continuing as viewers want to engage socially while they watch TV. Apps that inform and educate about the content being viewed while adding a community will see the biggest increases.



PANTONE EMERALD

2013 is all about the colour green: emerald green. Described as 'a vivid verdant green that enhances our sense of well-being further by inspiring insight as well as promoting balance and harmony,' the beautifully energetic, and natural hue, is what colour designers will be using. Add the hexadecimal code, #009B77, to your palette. Here's the URL if you want to get some inspiration: bit.ly/11XNy3N.

RESPONSIVE WEB DESIGN

This year has seen responsive web design evolve from an interesting idea into a widely-embraced design ethic. Now that Google and Bing have endorsed responsive techniques, and statistics show tablets and mobiles quickly becoming the most popular web portals for end users, expect responsive web design to become the industry standard in 2013.



"IT IS NECESSARY TO MAKE THE SHIFT FROM THE IDEA OF 'CONNECTION' TO THE IDEA OF 'LINK' IN ORDER TO CREATE A SINCERE, GENUINE, HUMAN NETWORK"



ANIMATED INFOGRAPHICS

Many content marketing strategies were dominated by the use of charming infographics in 2012. In 2013 I foresee many companies evolving this practise into creating animated or interactive webpages. The more sophisticated of these webpages will be able to update in real-time by using data in API's or feeds.



READERS TWEETS

Web Designer asked its 22,000 followers what they thought was going to be big in 2013. Here's what they had to say

@SIMONKRISIUNAS

@triplebytes - Gesture controlled software will be on top!

@NALINDESIGN

Twitter Bootstrap! :)

@IANLUNN

www.sequencejs.com.
jQuery sliders rethought.
Create your own transition styles using CSS3.
No limitations.

@MATTSTENQUIST

Responsive & Adaptive Design. With the rising boom of tablets, it's going to become the norm for 2013 websites.

@ALEXBROOKEY

Adobe fireworks - i'm pretty sure way way way more people are going to start using it for all sorts in the coming year.

@HELLOPRABHAV

RWD, Progressive Enhancement,
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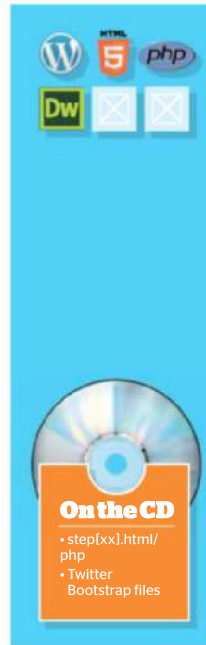
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Implementing Twitter Cards into your site

Attaching Twitter Cards to tweets shown on your site gives a richer experience when sharing via Twitter

tools | tech | trends Twitter Bootstrap, WordPress, PHP, HTML, Dreamweaver **expert** Pete Simmons



Twitter Cards are a great way of adding rich share content to your website. When a user clicks on a Twitter share button or shares a URL via **twitter.com**, Twitter will crawl the site for tags that add additional content to the tweet. These tags sit in

the `<head>` section of your site and contain information such as the title of the post, a short description of the post, and any media that may appear in that post. In this tutorial we will show you how to implement these tags on both a static website and WordPress website. We will be using the Twitter Bootstrap for the static section of the tutorial. It is not a requirement, but implementing it gives us a great starting point for our site design. Twitter Bootstrap allows you to quickly get a base CSS in place, with many cool features, such as responsive design and fancy buttons. The tutorial assumes that you know how to set up a WordPress site, and edit a header PHP file in a theme. If you are unsure how to do this, read through the WordPress Codex.

01 Create a document

As we'll be implementing Twitter Bootstrap into our static website, we need to use the HTML5 standard headers. Create a new HTML document in Dreamweaver and replace the `<head>` section with the following. You can change the Title tag to anything you wish, and the viewport tag will be used in our responsive design.

```
001 <!DOCTYPE html>
002 <html lang="en">
003 <head>
004 <meta charset="utf-8">
005 <title>Twitter Cards</title>
006 <meta name="viewport"
007 content="width=device-width, initial-
008 scale=1.0">
009 </head>
```

02 Add Bootstrap

Grab the Bootstrap files from the resource disc or [twitter.github.com/bootstrap](https://github.com/twbs/bootstrap) and add them to the root of your working directory. Underneath the viewport meta tag from the previous step, add the following code - this will add all the necessary files.

```
001 <script src="js/bootstrap.
002 js" type="application/
003 JavaScript"></script>
004 <link href="css/bootstrap.css"
005 rel="stylesheet">
```

```
003 <style type="text/css">
004     body {
005         padding-top: 60px;
006         padding-bottom: 40px;
007     }
008     .sidebar-nav {
009         padding: 9px 0;
010     }
011 </style>
012 <link href="css/bootstrap-responsive.
013 css" rel="stylesheet">
```

03 Adding a template

Open step03.html from the resource disc - this file contains a basic template that you can use for your static site. We will change this by adding a Twitter sharing button. If you scale the browser up and down, you'll notice that the site is responsive.

04 Add Twitter button

On line 74 of our template, you will see a button that appears in the slider area. Replace the `Learn more »` with the following code - this will allow us to add a Twitter share button that will act as the entry point for our Twitter Cards crawl. Change the attributes to your details.

```
001 <a href="https://twitter.com/share"
002 class="twitter- share-button"
003 data-via="terrorfall" data-size="large"
```

```
data- related="terrorfall" data-hash
tags="WebDesigner205">Tweet</a>
```

05 Share button JavaScript

Now we'll jump down to the bottom of our code and add some JavaScript to make our share button work. Just before the closing `</body>` tag, add the following JavaScript. If you run the page now, you will see that our standard button has been replaced with a Twitter share button.

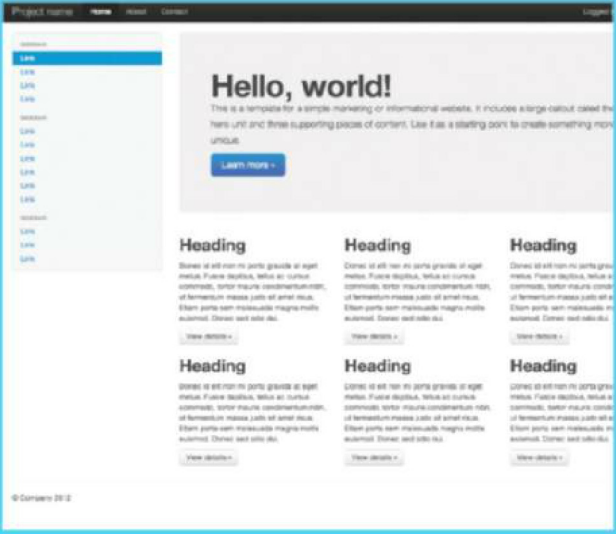
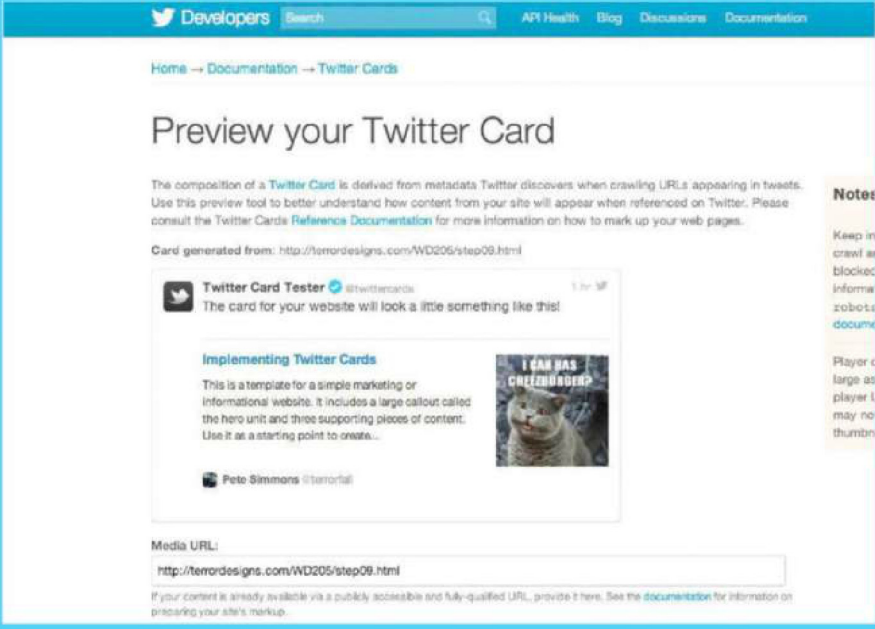
```
001 <script>!function(d,s,id){var
002 js,fjs=d.getElementsByTagName(s)
003 [0];if(!d.getElementById(id)){js=d.
004 createElement(s);js.id=id;js.src="//
005 platform.twitter.com/widgets.js";fjs.
006 parentNode.insertBefore(js,fjs);}}
007 (document,"script","twitter-wjs");
008 </script>
```

06 What's the meta?

The Summary Twitter Card is the most common, and will allow you to add basic information as well as a description of an item to URL share. Add the following code within the `<head>` section of your page, setting the variables to your own Twitter account. You can add a Twitter account for both your website, and a personal one.

```
001 <meta name="twitter:card"
002 content="summary">
```

Implementing Twitter Cards into your site

<Top left to right>

- Our responsive site template, courtesy of Twitter Bootstrap; a very useful tool for rapid prototyping
- Our standard button has now been replaced with a dynamic Twitter share button. The JavaScript pulls in the site title

<Middle left>

- Clicking the share button will bring up a dialog that has a predefined tweet message, taken from our href

<Bottom right>

- The Card preview tool, allows you to see what your tweet would look like once a URL has been crawled

```
002 <meta name="twitter:site" content="@terrorfall">
003 <meta name="twitter:creator" content="@terrorfall">
```

07 Page URL

Underneath the last step, add the following. It is important that this is publicly accessible, as Twitter will use this when crawling the page. If you are developing on localhost, it's a good idea to upload to a server. Once you have done that, add the URL of your page.

```
001 <meta name="twitter:url" content="http://terrodesigns.com/WD205">
```

08 More meta data

We will add a couple more meta tags after the last step. These tags add a Title to our Twitter card, as well as a description. The description is a useful way of getting around the character limit on Twitter as it does not count towards your actual tweet, but still appears in the timeline.

```
001 <meta name="twitter:title" content="Implementing Twitter Cards">
```

```
002 <meta name="twitter:description" content="This is a template for a simple marketing or informational website. It includes a large callout called the hero unit and three supporting pieces of content. Use it as a starting point to create something more unique.">
```


Implementing Twitter Cards into your site

<Far left>

- Our Photo-type Twitter Card focuses on making the image the main content piece of the card

<Top right>

- A Photo Twitter Card in the wild, notice the image is the focus of the card

<Bottom right>

- Remember to check mobile compatibility, as demonstrated by the lack of support for Instagram images available

09 Add an image

Every Twitter Card requires an image of some kind. If the content you are sharing does not feature images, then it may be worth adding your site logo into this attribute. Add the final meta tag in underneath the previous step. Save the file and upload to a server to test your card.

```
001 <meta name="twitter:image"
content="http://terrordesigns.com/
WD205/img/loocat.jpeg">
```

10 Testing a card

Go to dev.twitter.com/docs/cards/preview. Here you can test that your meta tags have been added correctly with a manual page crawl. Copy the URL of the page that you just uploaded to your server and paste it into the form. If all has gone well, you should see a preview of your Twitter Card.

11 Other Card types

There are two other types of Twitter card - Photo and Player. Photo displays an image

thumbnail and player displays an embedded video. You can edit which type of Card you are displaying by editing the first meta tag. Change our Card type from Summary to Photo, with the following code

```
001 <meta name="twitter:card"
content="photo">
```

12 Two more tags

When we change our Card type to Photo, we need to add two more additional required tags. These tell the Twitter Card the width and height of the image. Add the following code after all previous meta tags. Preview again via the tool to see the changes.

```
001 <meta name="twitter:image:width"
content="273">
002 <meta name="twitter:image:height"
content="398">
```

13 Player card type

The second card type is Player - this allows us to embed a video from an external source into our

card. Change the Card type to Player as per previous instructions, and add the following required tag. The content must come from a secure server with a valid certificate. You can grab the embed URL from any YouTube video.

```
001 <meta name="twitter:player"
content="https://www.youtube.com/embed/
QH2-TGU1wu4">
```


14 Height and width

As with the Photo Card previously, we need to specify a height and width to note the dimensions for our player. Edit the photo dimensions from the previous Card type to match the following. By setting these values small, our content will be displayed correctly everywhere.

```
001 <meta name="twitter:player:width"
content="435">
```

```
002 <meta name="twitter:player:height"
content="251">
```

Implementing Twitter Cards into your site




Tweets Top / All / People you follow

TNW ALL STORIES

The Next Web @TheNextWeb 5 Dec
Instagram confirms it disabled **Twitter Cards** support so it could boost its own Web presence [tnw.to/nQZ42](#) by @m4tt
Retweeted 236 times
Expand

Instagram Cuts Twitter Cards Support To Direct Users Back to its Site
By Matt Brian @m4tt
Despite assurances that it would stay independent following its acquisition by Facebook, a recent move by



<Right>

- Setting a featured image (of a cat, obviously) will allow us to pull out a thumbnail to use on our Twitter Card

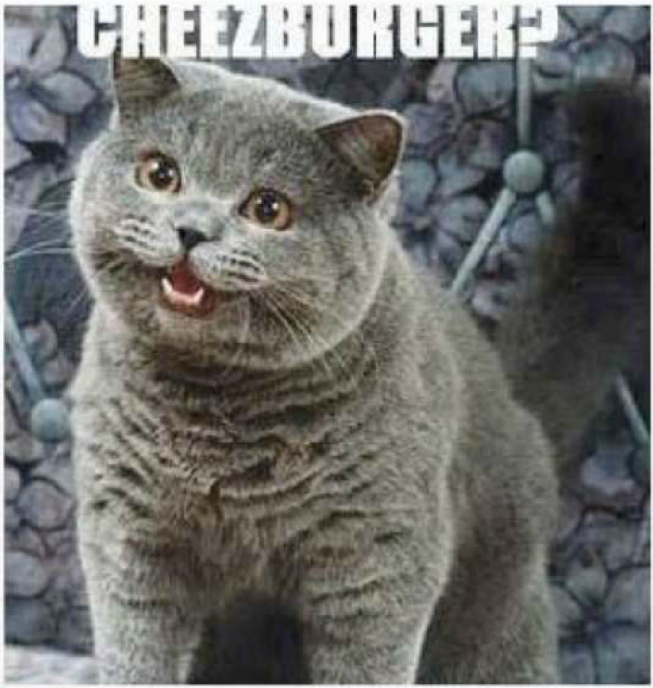
<Top>

- A Summary Twitter Card out in the wild, shown expanded by default when viewed in search results

<Above>

- Custom meta data can be added in to a post via the custom fields area of the WordPress admin panel

Featured Image



Remove featured image

15 Set up WordPress

We'll now show you how to implement Twitter Cards onto a dynamic site powered by WordPress. Set up a new instance of WordPress and open the header.php file in the default theme folder, found at WP-Content>Themes>twentyeleven.

16 Set up WordPress

With your header.php file open, navigate to just before the closing </head> tag and add the following. This code will make sure that our meta tags are only included in our page, if we are viewing a single post. It will prevent the tags from being added on list of posts.

```
001 <?php if(is_single() ) {?>
002 <?php } ?>
```

17 Add standard tags

Within the previous if statement, add the following. These are our standard tags, and don't need changing from post to post. You may wish to create a function that changes the card type based on a post category. Otherwise, set all Twitter Cards to Summary.

```
001 <meta name="twitter:card" value="summary">
002 <meta name="twitter:creator" value="@terrorfall">
```

18 Add page link

Adding a page link meta tag to our Twitter card can be done through the get_permalink function. Add this line of code under the previous step to automatically add the URL of the blog post into our meta tag. For more information on WordPress functions and what you can do with them, see the Codex on [wordpress.com](#).

```
001 <meta name="twitter:url" value="<?php echo
get_permalink();
?>">
```

19 get_the_title

get_the_title is another WordPress function that allows us to quickly add information to Twitter Card meta tags. Underneath the previous step add the following code. This will add the blog post title into the meta tag dynamically.

```
001 <meta name="twitter:title" value="<?php
echo get_the_title(); ?>">
```

20 Add a description

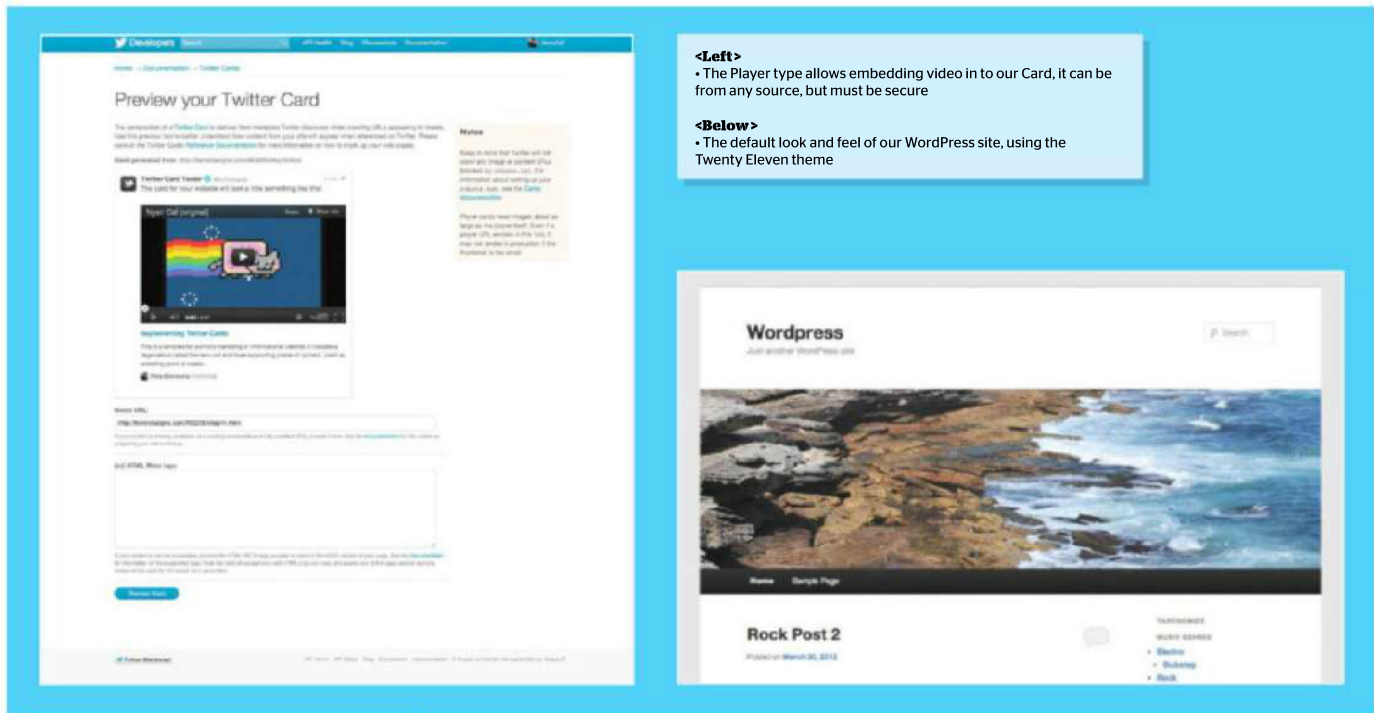
Go into your WordPress admin panel and add a custom field to a blog post. Call the custom field 'tw_description' and add a short description into the value field. Click Add Custom Field and update your blog entry. Adding the following line of code will allow you to add that description to your meta tag.

```
001 <meta name="twitter:description"
value="<?php echo get_post_ meta($post->ID,
'tw_description', true); ?>">
```

21 Post thumbnail

Use the Featured Image tool on WordPress to add an image to a blog post via the admin panel. In your code, add an if statement that checks for a thumbnail image - you can do this with the following code. Note the addition of another closing curly bracket to close both if statements in this section.

Implementing Twitter Cards into your site



<Left>

- The Player type allows embedding video in to our Card, it can be from any source, but must be secure

<Below>

- The default look and feel of our WordPress site, using the Twenty Eleven theme

Getting approved

In order for Twitter Cards to function on a production site, you need to submit your site for approval. This can be done at <https://dev.twitter.com/form/participate-twitter-cards>

Code library

Deep dynamic dive

We'll take a closer look at our dynamic meta tag generation script to give you a better understanding of how it works

```
001 <?php if (has_post_thumbnail($post->ID)) {
?>
002 <?php } } ?>
```

22 Add the thumbnail

The full if statement follows. This final block of code will grab the URL of the featured image and add it to our meta tag. The use of the full variable determines the size of the image and can be set to, small, medium, large or full. Use the Twitter Card test tool to verify that everything has been added correctly.

```
001 <?php if (has_post_thumbnail($post->ID)) {
002 $image_url = wp_get_attachment_image_
src(get_post_thumbnail_ id($post->ID),
'full');
003 ?>
004 <meta name="twitter:image" value="<?php
echo $image_url[0]; ?>" />
005 <?php } } ?>
```

The `is_single` function will only display meta tags on WordPress generated pages that contain one item only, this includes pages and posts.

```
001 <?php if(is_single() ) {?>
002 <meta name="twitter:card" value="summary">
```

You can make your `twitter:creator` tags dynamic by hooking them into the `get_the_author` WordPress function. Useful for multiple author sites.

```
003 <meta name="twitter:creator" value="@ terrorfall">
004 <meta name="twitter:url" value="<?php echo get_
permalink(); ?>">
005 <meta name="twitter:title" value="<?php echo get_
the_title(); ?>">
006 <meta name="twitter:description"
value="<?php echo get_post_meta($post->ID, 'tw_
description', true); ?>">
007 <?php if (has_post_thumbnail($post->ID)) {
```

`wp_get_attachment_image_src` is a WordPress function that assigns all featured image variables to an array.

```
008 $image_url = wp_get_attachment_image_ src(get_
post_thumbnail_id($post->ID), 'full');
?>
```

We can pull the image URL out of this array by calling `$image_url[0]`.

```
009 <meta name="twitter:image" value="<?php echo
$image_url[0]; ?>" />
010 <?php } } ?>
```

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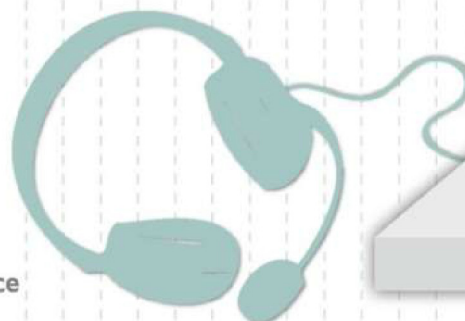
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Create touch-responsive web content

With the increase of browsing on portable devices, we take a look at making content touch-enabled

tools | tech | trends Dreamweaver, A touchscreen device (tablet)
expert Mark Shufflebottom



You may think that making websites responsive to touchscreen devices is a bit redundant, given that these devices can interact with most of the standard website functionality found online. That is true, but as this market continues to expand we can take advantage of the unique input that is on offer through such devices, and give an enhanced experience for those specific users.

In this tutorial we are going to offer the kind of functionality to our web content that you are more likely to find inside a native app. We are going to take three div tags and give them the functionality of letting the user drag them around the screen (which has been possible on the desktop for quite some time). But, we're taking this one step further – we will allow a pinch gesture to scale the content up and down. Not only that, but we'll

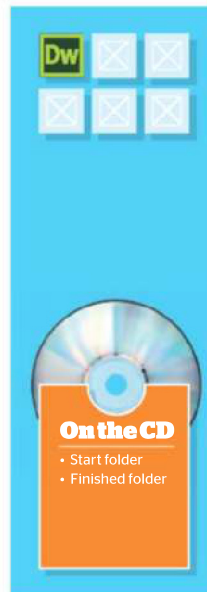
take the rotation of the two fingers and apply that to the div as well. Applying this to the div might seem a little odd, but add images to those divs and you have a sortable photo stack, just like you see on those BBC spy dramas! **Web Designer** will not take any responsibility for you sitting in a darkened room using the contents of this tutorial to brief your minions.



01 Getting started

Copy the start folder over to your computer from the resource disc and launch Dreamweaver or a similar code editor. Create a new HTML page and in the head section of the code add the meta tag, as shown, for the viewport to stop scaling on mobile devices – then we'll add a link to the jQuery library as well.

```
001 <meta name="viewport"
content="width=device-width; initial-scale=1.0;
maximum-scale=1.0; user-scalable=0;">
002 <script src="https://ajax.googleapis.com/
ajax/libs/jquery/1.7.2/jquery.min.js"></script>
```



02 Setting content

Move down into the main body tags of your document now, and we'll add the code shown here. First and foremost we want some instructions for our site visitors, so the paragraph will take care of that for us. Next we add a div tag that contains a unique id and a more generic class, which will help us with functionality later.

```
001 <p class="inst"> Touch to move, pinch to
scale and rotate</p>
002 <div id="move1" class="photo">
003 </div>
```

03 Finish the content

We add two more div tags to our page now, so this will generate three thumbnail photos on the document. These will be able to be scaled, rotated and moved later. The ids enable the addition of a separate image into the background using CSS so that there is a unique look to each of these div tags.

```
001 <div id="move2" class="photo">
002 </div>
003 <div id="move3" class="photo">
004 </div>
```

04 Setting the page style

We'll move back up to the top of the document now and into the head section of the code again. Add the opening style tag as shown followed by the styling for the body. This makes the background fullscreen by setting the height and min-height to 100%, but sometimes scrollbars are added, so set the overflow to hidden to prevent this.

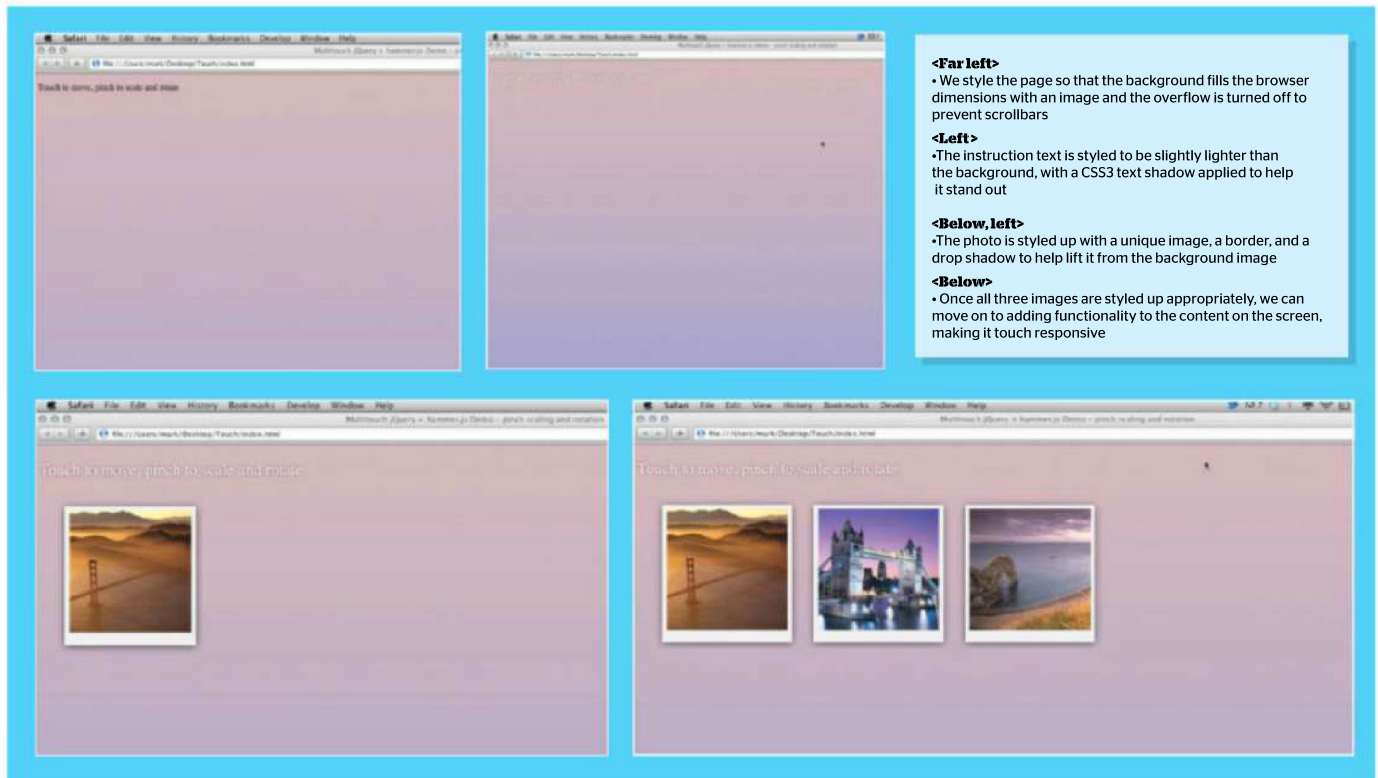
```
001 <style>
002
003 body {
004   height: 100%; min-height: 100%;
005   overflow: hidden;
006   background-image: url(images/bg.jpg);
007   background-size: 100%;
008 }
```

05 Style the instructions

The next style element that we are going to make is the instructions. Here, we make the colour of the text similar to the colour in the background image, and we set the size of the type and add a 4px drop shadow to add definition. There is no offset on either the x or the y axes, so the shadow will just sit behind the text with 70% Opacity.

```
001 .inst
{
002   color: #efdfef;
003   font-size: 1.6em;
004   text-shadow: 0 0 4px rgba(0,0,0,0.7);
005 }
```

“As this market continues to expand we can take advantage of the unique input that is on offer through such devices”



06 Add the photo

We are now going to add the styling for the first photo. We position this absolutely so we can then move it to any position on the display later, to coincide with our touch move. Once we've gone and set its position to 50px in from the left and 100px down from the top, we add the image and make it fill the size of the div.

```
001 #move1 {position: absolute; top:100px;
left:50px;
002 background-image:url(images/golden.jpg);
003 background-size:100%;}
```

07 Second photo style

The next photo style is pretty similar to the first. Notice that we are again positioning it 100px down from the top but are moving it to 300px in from the left. Each image will be a standard square of 200px in width and height, so this allows for 50px spacing between each of the images on the display.

```
001 #move2 {position: absolute; top:100px;
left:300px;
002 background-image:url(images/london.jpg);
003 background-size:100%;}
```

08 The final image

We now add the final styling code for the unique properties of the images. Again, we've moved it further

along the display at 550px to give us that extra bit of spacing, and we've added a brand new, different image in the background. All three of the images contain similar styling – this will be handled by the photo class in the next step, in order to keep the CSS for each to a minimum.

```
001 #move3 {position: absolute; top:100px;
left:550px;
002 background-image:url(images/durdle.jpg);
003 background-size:100%;}
```

09 Borders and shadows

Each of the images have some similar properties to them, so these are added as the photo class. We make the border and size the same, but we also add a drop shadow. Despite the fact that the Chrome browser on Android is a WebKit browser, it doesn't take the WebKit prefix for the shadow. This shadow will help give definition to the images.

```
001 .photo {
002 width: 200px; height: 200px;
003 border: 5px solid #eee;
004 border-width:7px 7px 20px 7px;
005 -WebKit-box-shadow: 0px 2px 15px #333;
006 box-shadow: 0px 2px 15px #333;
007 }
008 </style>
```

10 Set the script area

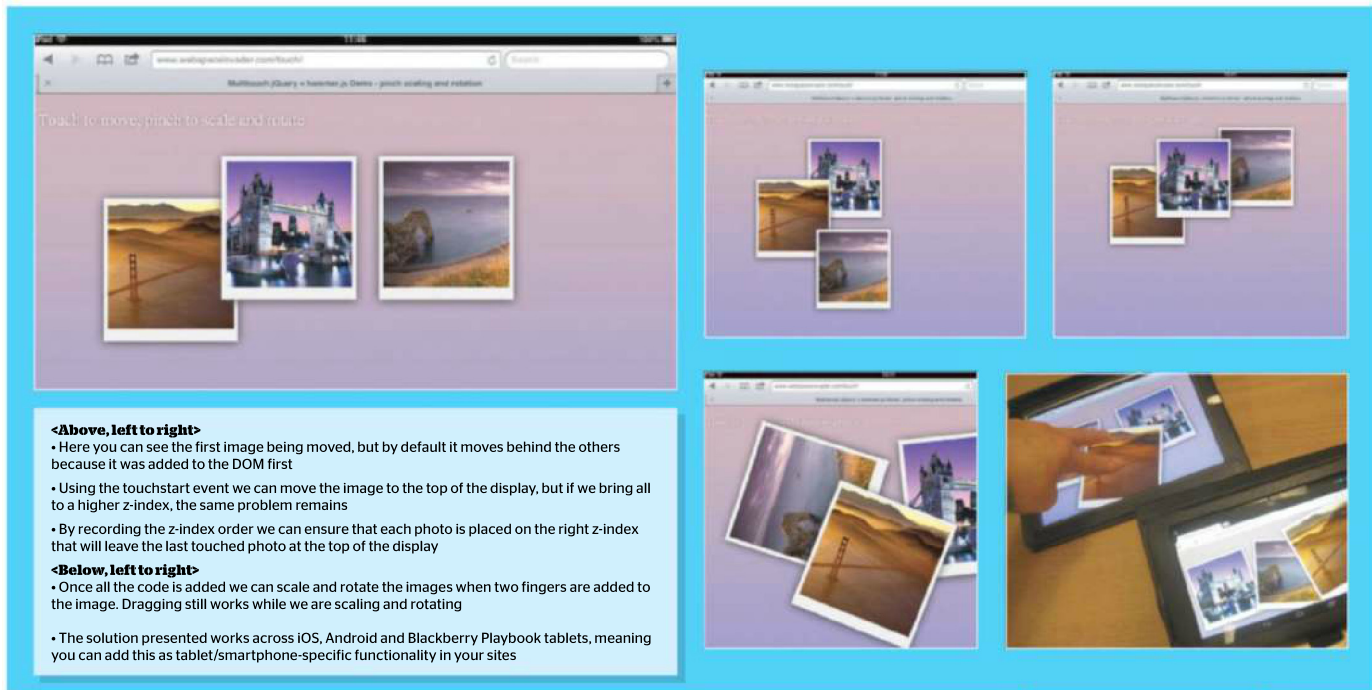
Save the page and test it in a browser to make sure the three images work. We are going to add the script section in the body tags of the page, just before the final closing body tag. Note we have a script section defined and a jQuery document-ready short hand function. Our code will be added where the comment is.

```
001 <script type="text/javascript">
002 function ($) {
003 //code will go here
004 }(jQuery));
005 </script>
```

11 Detect touch move

Add the following – it binds the touchmove event with any div that contains the photo class. The touchmove isn't an event recognized by default in jQuery, hence binding it. We then detect that the display is touched and grab the x and y location but half the width of the photos, which are 200 x 200px.

```
001 $(".photo").bind("touchmove", function(e)
{
002 var targetEvent = e.originalEvent.
touches[0] || e.originalEvent.
changedTouches[0];
003 var tempX = targetEvent.clientX-100;
004 var tempY = targetEvent.clientY-100;
```

12 Finish the touchmove

Once we have the x and y location we need to move the appropriate div to that position. Add the css properties for the left and top position to the selected photo image. The 'prevent default' code stops the page from being scrolled as the user moves their finger around the screen. Save and test your page on a device.

```
001 $(this).css({'left' : + tempX + 'px',
'top' : + tempY + 'px' });
002 e.preventDefault();
003 return false;
004 };
```

13 Defining the touchstart

After testing, one problem is that as you move one image over another, the page's stacking order is retained. We can change that by lifting the z-index order when the user initially touches the screen. This code makes the selected photo appear above the others on the page. Again, save this and test it on your device.

```
001 $(".photo").bind("touchstart", function(e)
{
002     e.preventDefault();
003     $(this).css({'z-index' : '500' });
004     return false;
005 });
```

14 Letting go of the photo

The last code lifts an image while pressed, but once all of the images have been touched, the same

problem still exists, in that the last image selected is not the top-most image on the page. As part of the solution, let's add the next section of code for when a user takes their finger off of the display. This then changes the z-index back to 100. It's still not fixed but it's the first part of the solution.

```
001 $(".photo").bind("touchend", function(e)
{
002     e.preventDefault();
003     $(this).css({'z-index' : '100' });
004     return false;
005 });
```

15 Define some variables

We are going to have a z-index value set in memory for each of the photos. This could just as easily be saved in an array if you are going to have a larger number of photos, but in this instance having a separate variable for each will suffice. Place these just after the JavaScript opening tag in the document.

```
001 var z1 = 100, z2 = 100, z3 = 100;
002 var scale = 1;
```

16 Change the depths

Go back to the touchend function and remove the css line, as this is not required now. Instead add the code as shown. This detects whether the photo being released by the finger is the move1 div tag. If so, it is set to have a value of 100, while the remaining two z values are set below this.

z-index order

The z-index is a CSS property for stacking elements in the DOM over each other. It's not a true z depth, like in 3D, just a way of ordering what is in front or behind, so an element with greater stack order will always be in front of an element with a lower stack order.

```
001 if (e.target.id == "move1")
002 {
003     z1 = 100;
004     z2 --;
005     z3 --;
006 }
```

17 Continuing the concept

Add the next section of code that builds on the last section, again identifying the move2 div container and setting the z value to 100. If the first had been selected prior to this, then the z order would place the third photo at the bottom, then the first and this second one would be at the top of the order.

```
001 if (e.target.id == "move2")
002 {
003     z1 --;
004     z2 = 100;
005     z3 --;
006 }
```

18 Last order sorted

Now we add the if statement for the last of our three photo div tags. It's interesting to note that `e.target.id` is the same as the jQuery command `$(this)`. The `e.target.id` is regular JavaScript that takes the event, then the target of that event, and grabs the actual id name. It's always useful to know both!

```
001 if (e.target.id == "move3"){
002   z1 --;
003   z2 --;
004   z3 = 100;
005 }
```

19 Set the z-index

As we have sorted whichever photo has been selected, we now write the values of the z variables into the z-index CSS property with the next block of code. Remember this should be inside the touchend function. Save this and give it a test; you will have self-sorting images, with the last selected always on top of the display stack.

```
001 $('#move1').css({'z-index' : + z1 });
002 $('#move2').css({'z-index' : + z2
});
```

```
003 $('#move3').css({'z-index' : + z3
});
```

20 Library link up

We're going to detect the scaling and rotation of two fingers on the photo. In order to do that, we need to get access to those specific properties. This is easy in iOS, but not so easy on Android or Playbook, so we are going to link to the hammer.js library. Add the two lines shown in the head section of the document.

```
001 <script src="hammer.js"></script>
002<script src="jquery.specialevent.
hammer.js"></script>
```

21 The transform event

The next section of code should be added after the touchend function. This saves the photo class into a variable and applies the transform function to every instance of that class. In this code we are just stopping the regular event propagation of moving the screen, which if pinched would zoom.

```
001 var $ph = $('photo');
002 $ph.on('transform', function (event) {
003   event.preventDefault();
```

22 Scale and rotate

The transform function automatically gives access to rotation and scale; as such we can simply write those factors into the CSS. We use the event prefix to get access to both the scale and rotate. The WebKit transform CSS3 property sets the values. Save this and test the final project. You should ideally test it on a tablet device such as an iPad or Android tablet, so you can get to grips with the functions when using a slightly larger touchscreen than a smartphone.

```
001 $(this).css({'-Webkit-transform' :
'rotate(' + event.rotation + 'deg)' + 'scale('
+ event.scale*scale +
002 ')'});
003 });
```

hammer.js tutorial

You can find other code examples on the GitHub page for hammer.js, but our code is the most condensed, easy to understand, and offers more functionality (move, scale and rotate all at once) than their own demos.

HAMMER.JS

A javascript library for multi-touch gestures

View Hammer.js
ON GITHUB

DOWNLOAD SOURCE
It's just 2kb (minified)

You can touch me...

Bust a few moves...

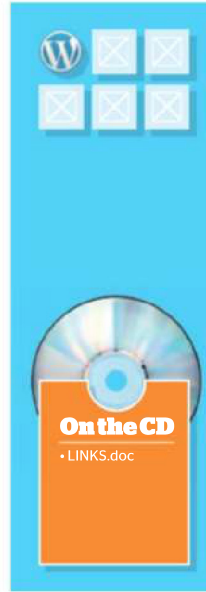
Gesture on iOS

Detecting gestures such as pinch and zoom is very simple to do on iOS devices because they have the JavaScript events `ongesturestart`, `ongesture` and `ongestureend`. These bring back properties such as rotate and scale very easily, ready to manipulate the DOM with. However, if you take a document using these events onto Android or Blackberry then quite simply there is absolutely no response. The W3C has specified `touchstart`, `touchend`, `touchmove`, `touchenter`, `touchleave`, and `touchcancel` as valid event types. As you can see the gesture event is not valid, and that's why it doesn't work as a cross-browser solution. In order to get this working across different devices, we have used the hammer.js framework (as in MC Hammer of *Can't Touch This* fame), from [eightmedia.GitHub.com/hammer.js](https://github.com/8media/hammer.js).

Speed up WordPress to improve UX and SEO

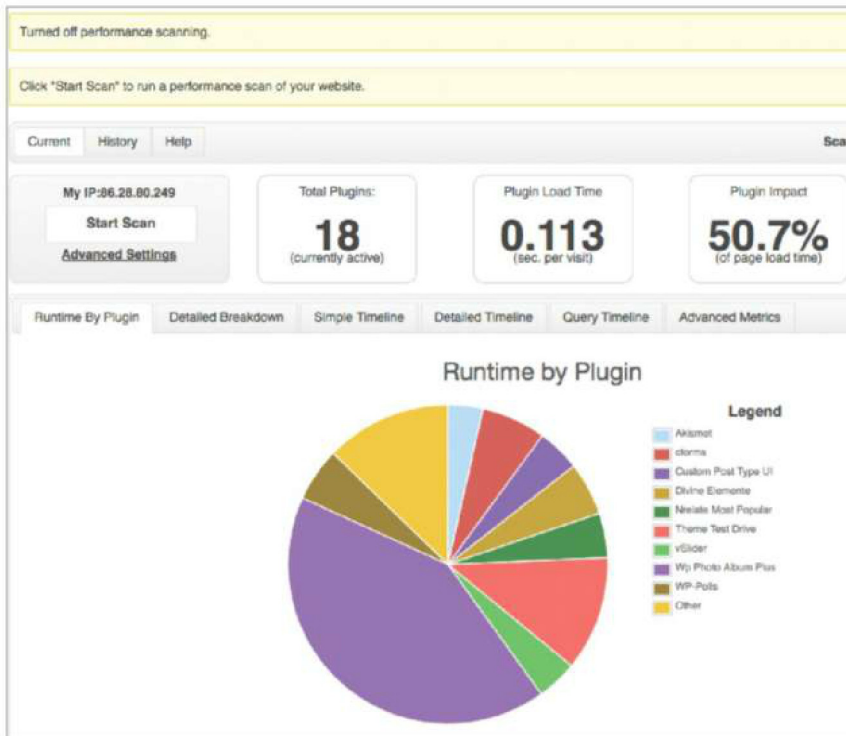
Easy to follow and practical hints and tips for improving the speed of your WordPress site

tools|tech|trends WordPress **expert** Jayson Winters

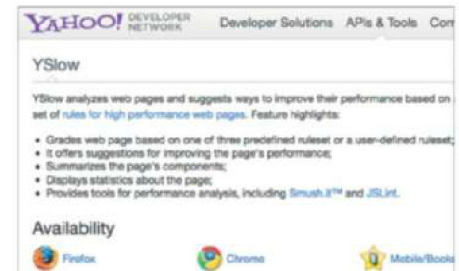


Since 2010 Google has used site speed as a 'signal' in its search ranking algorithms. The fact is that faster sites create happy visitors, and when a site loads slowly they spend less time there. Initially, Google has stated that this wasn't a significant

ranking factor, but if you want happier visitors and better search engine rankings (and who doesn't), site speed is something that you'll want to take a careful look at. In this tutorial we're going to look some popular and free tools for evaluating the speed of your site. We'll explain the most important factors that affect your site speed and suggest some of the most effective and easiest ways of making changes to improve your site speed, your visitor experience, and hopefully your search engine ranking. First you'll need to evaluate how your site currently performs...



“P3 plug-in... profiles the performance of each plug-in by measuring its impact on your site's load time”



01 YSlow performance analysis

Yahoo's Exceptional Performance team identified 34 rules affecting site performance, and YSlow is based on the 23 of those 34 rules that are testable. It is available as a plug-in for most popular browsers (except Internet Explorer). With Firefox you'll also need Firebug installed, which includes other useful dev tools.



02 Working with YSlow

Once installed, click on the YSlow (or Firebug) icon in the browser toolbar. There are a few differences in the results provided by different versions of YSlow, so stick to one version and concentrate on your site's grade for each of the 23 rules.

Every website is different, so the most relevant recommendations will be specific to your circumstances. All of the recommendations have detailed advice and there are many further online resources. At this stage it is worth taking a screenshot of your current site performance for referring back to after you've followed some of the tips in this article.

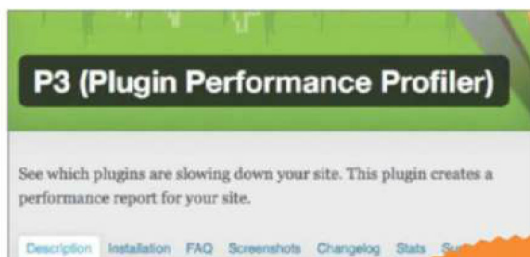


- **High priority.** These suggestions represent the largest first:
[Leverage browser caching](#), [Optimize images](#)
- **Medium priority.** These suggestions may represent [Combine images into CSS sprites](#), [Inline Small JavaScript Files](#)
- **Low priority.** These suggestions represent the smallest ones:

This service from Google analyses 29 factors affecting a site's page speed, ranking them in High, Medium and Low priority order. An additional useful feature is that you can generate reports for desktop clients and mobile devices. Take a screenshot of your current ratings here so you can compare back later when you have made performance tweaks.



It's important that your host supports `mod_rewrite`. First, you won't easily be able to use 'pretty' permalinks without `mod_rewrite` so your page addresses will have to be... er... 'ugly' permalinks. Second, without `mod_rewrite` you will not be able to use the most efficient form of disc caching - more on this later. For us a host with no `mod_rewrite` is a no go.



You're probably aware that the plug-ins running on your WordPress site can affect its performance. The P3 plug-in from godaddy.com profiles the performance of each plug-in by measuring its impact on your site's load time. Simply install the plug-in and from the Tools menu select P3 Plug-in Profiler and Start Scan.

**Consult the
codex**
codex.wordpress.org
has plenty to say on the
subject of WordPress
optimisation and
performance, so you
should definitely refer to
this useful resource.



With all these evaluation tools it's important to understand the potential benefit of any changes you make. In our tests Jetpack took a disproportionate 39 per cent of the total plug-in load time. Should we stop using Jetpack? That depends on a number of factors, but it only took 0.1857 seconds to load, so it probably shouldn't trouble us too much.

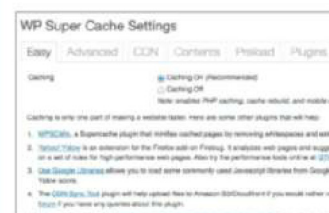


05 Your host's performance can be the most significant factor determining site speed. Changing hosts can be a hassle, but if you are stuck with one that isn't delivering good WordPress performance it really isn't worth your time wondering about what else you can do to speed up your site. Take some time online to choose a (new) host carefully.

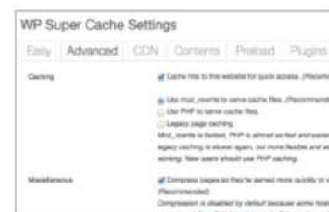
The screenshot displays two sections of the WP Super Cache plugin interface. The top section, titled 'W3 Total Cache', shows a 'Total' of 379, 'Disk usage' of 1,480, and 'W3 Total Cache' of 3,343. The 'Active versions' pie chart shows 96.1% for version 0.9.2.1. The bottom section, titled 'WP Super Cache', shows a 'Total' of 1,877, 'Disk usage' of 3,094, and 'WP Super Cache' of 24,638. The 'Active versions' pie chart shows 91.6% for version 1.0.

Category	Item	Value
W3 Total Cache	Total	379
	Disk usage	1,480
	W3 Total Cache	3,343
	Active versions	96.1% (0.9.2.1)
WP Super Cache	Total	1,877
	Disk usage	3,094
	WP Super Cache	24,638
	Active versions	91.6% (1.0)

This is the simpler of the two main cache plug-ins in WordPress (the rival being W3 Total Cache). Super Cache is easier to configure, but see step 13 before choosing.



Once installed, turn the caching on from the Easy tab and take a few minutes to read about the recommended links and plug-ins on this page.



To gain the most benefit from caching you'll want to select the Advanced tab and use `mod_rewrite`, and each of the other recommended options.

Speed up WordPress to improve UX and SEO



09 Test that theme

Theme performance is the next most important factor that determines your site's speed. When creating your own theme you'll need to keep this in mind. If you're choosing a pre-built theme, take some time to assess it. You should read up on the theme's support site (if you have pre-sales access to it) and feed its live demo through an evaluation tool to gauge its performance.

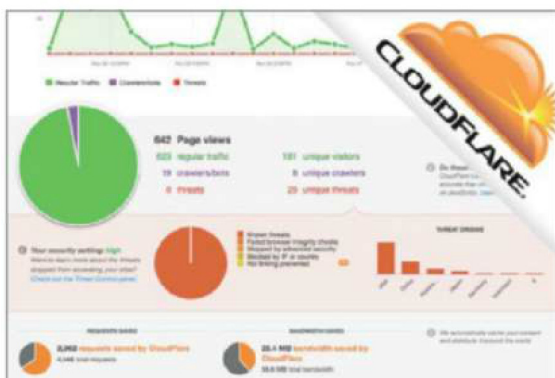
11 Jetpack Photon

Photon was launched as part of Jetpack 2.0. Jetpack is installed through plug-ins and you'll need to create a WordPress.com account if you don't already have one. Then select the Connect to WordPress.com option to Authorize Jetpack. If you're already using Jetpack, once you've upgraded to version 2.0, just click Activate on the new Photon panel.



12 CloudFlare

This is a network performance and security service delivering the benefits of a CDN and extra security features. Visit cloudflare.com to sign up and select the free option. Once you've added your website you will be given new DNS settings to replace the existing ones in your hosting control panel. Online analytical tools provide reassurance that everything is working.



10 Content Delivery Networks (CDN)

These are large distributed server systems deployed across multiple data centres, serving content with high availability and high performance. Once the preserve of large companies, there are now CDN services for even the smallest websites - including some (very nearly) zero-configuration solutions. If you're new to CDNs we recommend you start off simple and take it from there.



Optimising your WordPress database to speed up your site

WordPress stores a revision every time you save a new page or post. This can be very useful if you find you've introduced some kind of error that you quickly want to remove.

However, more likely you have developed the sensible habit of saving your work regularly, and by the time you have finished working on a page you may have saved it dozens of times. If you add to this all the spam and unapproved comments you have in your comments table, the wasted space (and processing overhead) starts to add up.

There are a number of database optimisation tools available - we use WP-Optimize because it's very simple to use. Simply install the plug-in, select from the five optimisation options and click Process.



13 The full CDN

If you're ready for a more fully-featured solution, consider services like S3 (aws.amazon.com/s3), CloudFront (aws.amazon.com/cloudfront), or MaxCDN (www.maxcdn.com). Each offers low costs for smaller websites and you should compare each to see which best meets your needs. W3 Total Cache, the better of the two main WordPress cache plug-ins, offers CDN configuration.

Need for speed

Google claims that an increased load time of 0.5s results in a 20 per cent drop in traffic. Amazon showed that for every 100ms increase, sales decreased one per cent.

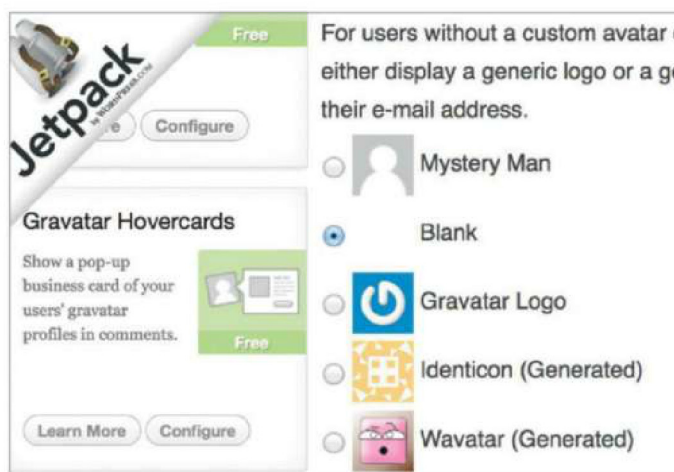


14 Managed WordPress solutions

If you're serious about performance and have the budget to pay for it, you may prefer to opt for a managed WordPress solution. These dedicated WordPress hosts will typically take care of a whole range of WordPress related services you would otherwise have to do yourself. Some come complete with a built-in CDN and others offer this for an extra cost.

15 Choosing a managed solution

Dedicated, managed WordPress hosts (versus hosts that have just added a page to their website) are a growth area as WordPress continues to grow in popularity. The two best known are WP Engine from \$30 a month (without CDN), and ZippyKid from \$25 per month (including CDN). Did you notice the dollar signs? Unfortunately there are no comparable UK providers at the moment.



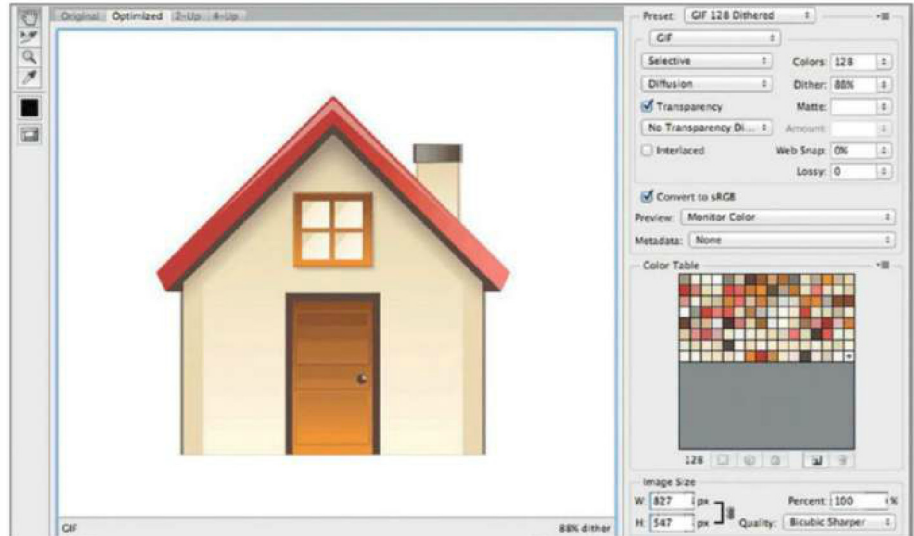
16 External calls

Pages or posts with comments will check externally for Gravatar images, so even where a user has no avatar set, your page will make an external call for the default icon. You can set the default to Blank to avoid this, but most importantly look at what other external calls your site makes that keep your visitors waiting.

17 Use Google Libraries

This plug-in allows your site to use common JavaScript libraries from Google's AJAX Libraries CDN, rather than WordPress's own versions. This increases the chance that a visitor already has these files cached and takes the load off your server. Joost de Valk (author of the mega popular WordPress SEO plug-in) rates Use Google Libraries five stars. We'll go with that.



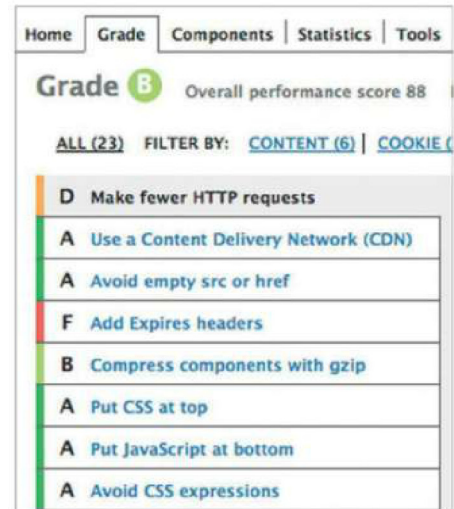
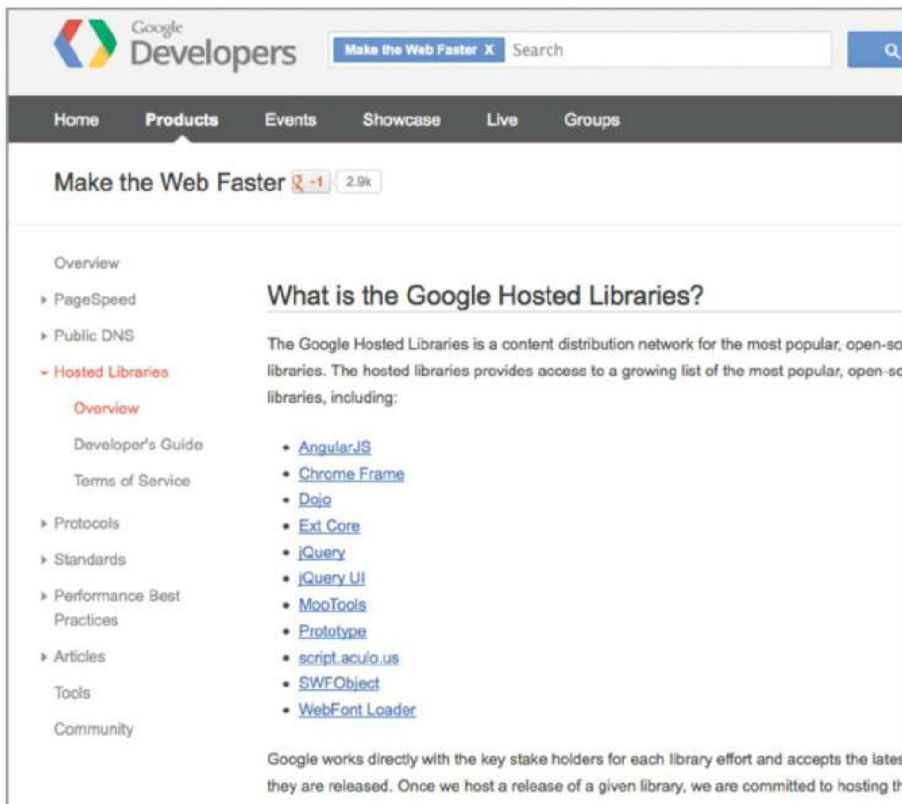


18 Think home first

For most websites the bulk of traffic arrives at the homepage, so ensure this page loads quickly. If you're running a blog with posts on the home page, don't feel the need to deliver all this content in one go. If your reader is engaged they'll happily dig deeper, but a first-time visitor might not be so happy to wait for a large page to load.

19 Optimise your images again

There must have been more written about optimising images for online use than any of these other subjects put together – and with good reason; a single improperly optimised image could wipe out all of the other improvements you've made in one go. If speed really matters to you, get brutal and shed some Kb off those images.



20 Evaluate again

Once you've made some changes to your site you might like to re-visit the evaluation tools. If you've configured a CDN you can add your CDN hostnames in the CDN rule in YSlow, and this should improve your grading. Hopefully you will see some improvements in your results, or at least have a good idea of what still needs to be done.

21 Keep up to speed

We've focused on changes that should give you the best return, but everyone's setup is different. YSlow will urge you to look at expires headers and entity tag settings (your cache may already be looking after these); some developers swear by minification, and image sprites. Do avoid experimenting with live sites, and know when you've done enough.

FOR THE GNU GENERATION

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web workshop

A friendly design for a serious application

inspiration www.oatbook.co.uk



ATbook is an iPhone app designed by Rob Cleaton to monitor Oral Anticoagulant Therapy: hence 'OAT'. This is for patients on a lifelong course of Warfarin, which has to be monitored through regular

blood tests. These tests have to match a range set by a clinic; falling out of this range can carry serious consequences, so it is important for patients to be able

to record their levels. The app was designed to eliminate the NHS recording book and keep blood test results, appointment notes and dates for the clinic, providing reminders to patients to carry out the regular tests. Being such a serious subject, the app's design, which inspired the web design, needed to be kept friendly and patient-focused.

Fullscreen photography

The photography shows the app on the device and gives the website a friendly feel because it is focusing on integrating the app into everyday life. This helps to draw the user away from the clinical aspect of the app while focusing on the new lifestyle that the medical condition requires.

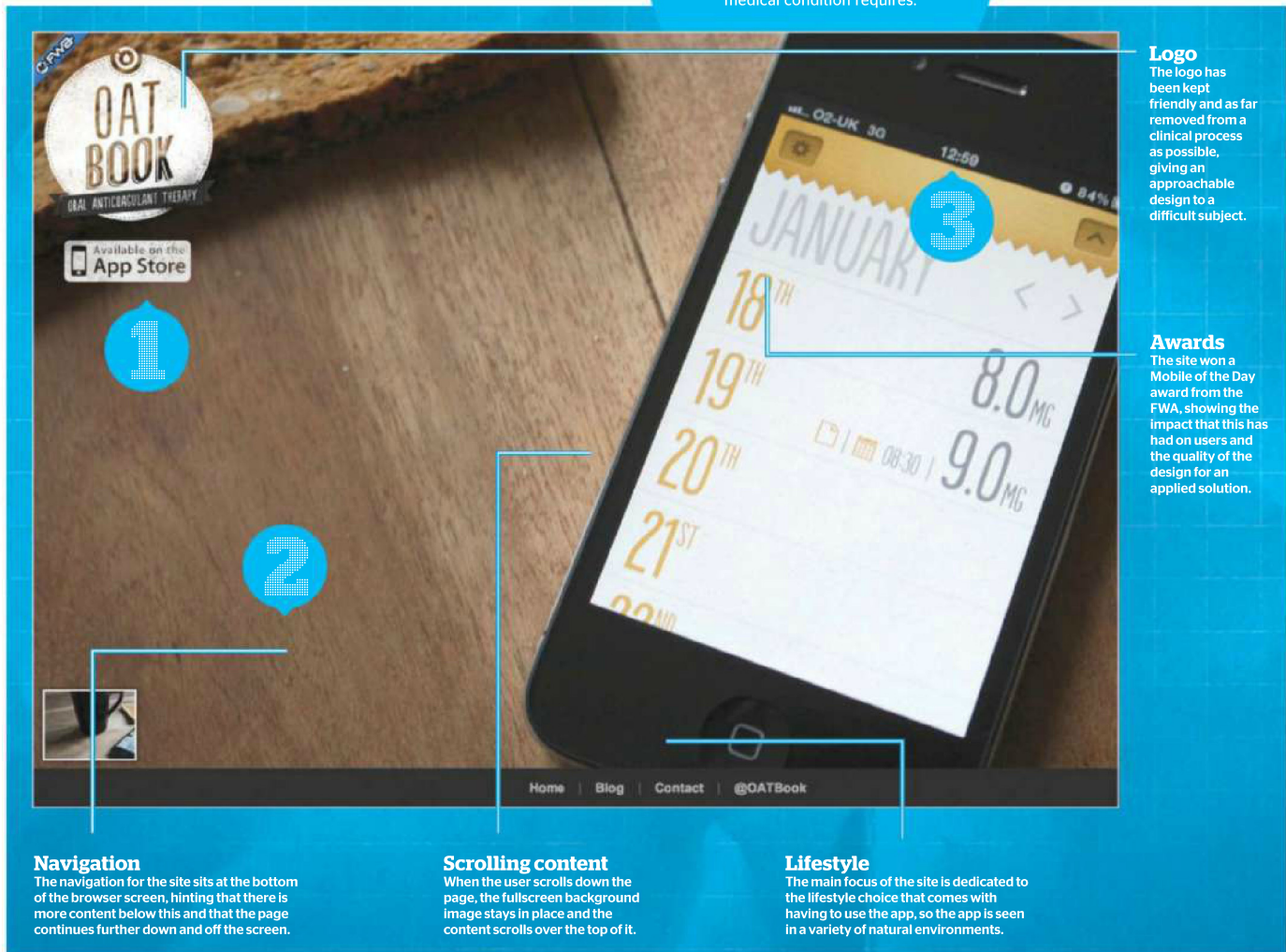
1

INSPIRATION

Focus on lifestyle

For a patient who is suddenly faced with taking medication and monitoring a serious ailment for the rest of their life, the design of any service designed to aid them is going to be key in helping that patient manage their condition. The patient has to integrate this process into their daily schedule, making it a natural part of their daily lifestyle and routine. As such, the design of OATbook focused on this particular aspect as the key points to drive the design. Rob developed a mood board that focused on creating a

friendly user experience, exploring different elements of typography and photography that presented a friendly, lifestyle identity for the digital experience.



Logo

The logo has been kept friendly and as far removed from a clinical process as possible, giving an approachable design to a difficult subject.

Awards

The site won a Mobile of the Day award from the FWA, showing the impact that this has had on users and the quality of the design for an applied solution.

Navigation

The navigation for the site sits at the bottom of the browser screen, hinting that there is more content below this and that the page continues further down and off the screen.

Scrolling content

When the user scrolls down the page, the fullscreen background image stays in place and the content scrolls over the top of it.

Lifestyle

The main focus of the site is dedicated to the lifestyle choice that comes with having to use the app, so the app is seen in a variety of natural environments.



Fullscreen photography

The idea of the fullscreen photography was to highlight the healthy lifestyle the app encourages, and put it in an everyday context. I wanted to use copy sparingly and be far away from the site appearing clinical, but instead patient focused. For more information on the design process of the app see madebymany.com/blog/oatbook-medical-iphone-app.

Rob Cleaton

<comment>

What our experts think of the site

2

TECHNIQUE Creating an image slider

01 Start the document

Open your web browser and visit www.buildinternet.com/project/supersized to download the supersized image slider. Open a new HTML document in Dreamweaver and add the following code in the head section, which links to the css files that style the slider.

```
001 <link rel="stylesheet" href="css/
supersized.css" type="text/css" media="screen"
/>
002 <link rel="stylesheet" href="theme/
003 media="screen" />
```

02 Link to the libraries

There are three important libraries to link to in order to get the background slide show running. The first is jQuery which is the base engine for the slideshow; next comes the jQuery easing library, for the transitions. The next two are for the library itself and the styling for the library, which is the shutter theme.

```
001 <script type="text/javascript"src="https://
ajax.googleapis.com/ajax/libs/jqu
ery/
002 1.6.1/jquery.min.js"></script>
003 <script type="text/javascript" src="js/
jquery.easing.min.js"></script>
004 <script type="text/javascript" src="js/
supersized.3.2.7.min.js"></script>
005 <script type="text/javascript" src="theme/
supersized.shutter.min.js"></script>
```

03 Set up the slider

Continue adding the code shown here, which initialises the supersized slider and gives it two images to present. If you need more images in your slider, just add them in this space. Make sure you change the name of the images to images that you are going to link to in the code, or they won't work.

```
001 <script type="text/javascript">
002 jQuery(function($){
003 $.supersized({
004 slide_interval:3000, transition:1,
```

```
transition_speed:700,
005 slide_links:'blank', slides:[
006 {image : 'img/image1.jpg'}, {image : 'img/
image2.jpg'}]
007 });
008 });
009 </script>
```

04 Style up the content

We are continuing to add the code shown here into the head section of the document, and here we set the body to have Arial as the text font. We put a logo in the top-left corner, and the base, which is scrollable, over the image set. There is no need to put the height tag if filling with your own content.

```
001 <style type="text/css">
002 body{font-family:Arial, Helvetica, sans-
serif;}
003 #logo{margin:30px;}
004 #base{
005 background: #333; padding: 10px;
006 width: 100%; height: 300px;
007 position: absolute; top: 750px;
008 text-align: center; color: #FFF;
009 }
010 </style>
```

05 Add the page content

Move to the body section of the page. Add the code shown below, which allows for the logo to be placed, previous and next buttons, and finally the content in the base section. Fill this with your own content, preferably with a menu that will be just visible on the bottom of the screen. Save this and test in the browser to see it in action.

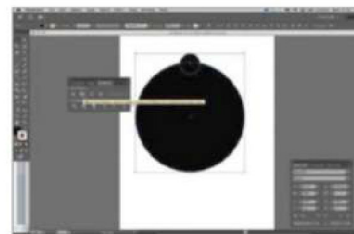
```
001 <div id="logo">Logo Here</div>
002 <a id="prevslide" class="load-item"></a>
003 <a id="nextslide" class="load-item"></a>
004 <div id="base">
005 <!--Put your menu and content in here-->
006 </div>
```

3

TECHNIQUE

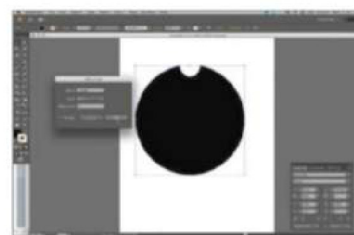
Creating an inset stroked logo

The logo uses a shape that has a stroke on the inside, creating a stitched look. This is easy to achieve in Illustrator. We explore how to create an inset stroke on an object that can be taken into Photoshop and dirtied up!



01 Open Illustrator

Open Illustrator and draw two circles, aligning them vertically and positioning one overlapping the other. Open the pathfinder window and press the Minus Front button so that one circle is removed from the other.



02 Duplicate the object

Copy the object that you are left with and choose Paste in Front from the edit menu. Now choose Object>Path>Outline Path. In the window add -10 for the offset. This makes it smaller than the first circle.



03 Add a stroke

Click OK and remove the fill, then add a white stroke. In the stroke panel make the stroke dashed, - 6pts seems to work, but this will depend on how large the original object is. Now you have a stitched effect!

web workshop

Lavish navigation with Photoshop

inspiration **dragoninteractive.com**

The design of your website's navigation is something that you should take into serious consideration, and it must retain the attention of your visitors. Of course,

we're not speaking entirely in terms of aesthetics. Good

navigation design must have good information architecture, which means conveying information through recognisable activities and systems.

Of course, you can't escape the fact that the aesthetics of your site's navigation (ie button design), lends much in the way of entertainment and interest. The layout and look of these buttons can vary, with current trends veering away from vertical menus, fully embracing the more logical horizontal layout. Popular styles include tabbed navigation and drop-down (secondary) menus. A great example of the latter is

viewable over at inkd.com, where you can see how the top navigation bar has drop-down menus, using a minimum amount of space.

The fashion of these navigation buttons is also usually very simple, so as not to confuse visitors, yet made lavish though the use of gradients, vivid colours, and tangible textures to make sure your attention is firmly fixed.

Inspired by the simple-yet-effective rollover navigation buttons at dragoninteractive.com, in this Web Workshop we show you how to create a similarly sophisticated navigation look, suited to horizontal menus with no secondary options. We'll be harnessing the power of Photoshop once more, but this time using little more than the Layer Style options. This means you can quickly and easily locate, add and amend your settings to affect and edit style.



<comment>
What our experts think of the site

Things to consider

"A successful navigation design should be many things. It must be accessible, but also meaningful. What we mean here is making links clear. New visitors should know immediately where a link takes them. Finally, be aware of image and effect use. If you don't couple these with some sort of text they become baffling nondescript icons that disrupt the navigation experience."

Adam Smith, Advanced Photoshop magazine, digital designer

Pre-planning

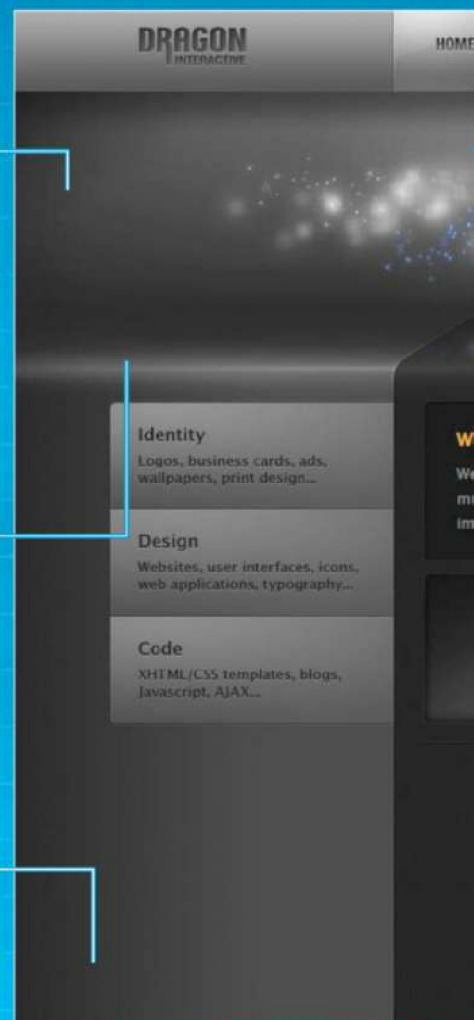
After writing the initial code to do the fades instead of regular instant hovers, Yuri Vishnevsky of weavesilk.com spent a few weeks with the dragoninteractive.com people, tweaking every single detail.

Original hover state

Originally, the active state of the buttons was orange, but that was too distracting so it was changed to a glossy grey that glowed bright orange on hover.

Blue buttons

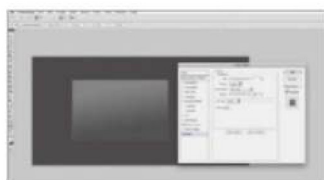
Changes to the original buttons made the bright blue colour scheme pop. Getting the perfect shade of blue and the ideal gradient took a lot of work.



1 TECHNIQUE

Lavish nav: phase one

This navigation menu is a great example of how stylish looks can be achieved with simple panels. Photoshop has plenty of option sets available to recreate this plush effect. Here we'll show you how with Photoshop Smart Objects and the Layer Style menu. This menu allows you to access all your options and settings from one location throughout your process. At the end, be sure to add noise and sharpen your panel.



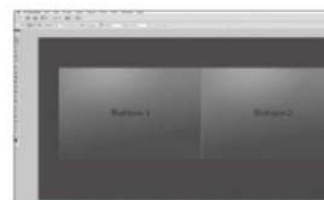
01 Adding a Gradient and Stroke

With your shape layer active, select Layer>Layer Style>Gradient Overlay. Set a dark to light grey Gradient at 55%, with a 97 degree Angle and Scale it at 150%. From the same options, then apply a light grey 1px Size Inside Stroke, Blend Mode set to Hard Light.



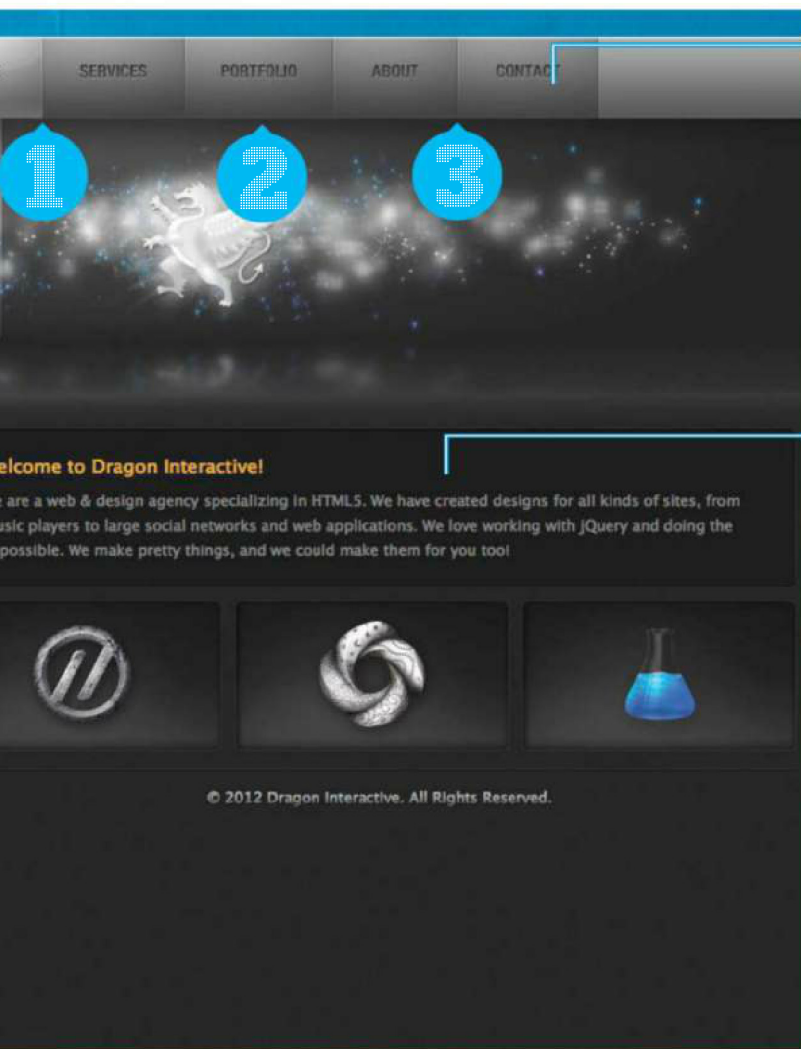
02 Apply Smart Object

Ctrl+click your layer selecting Convert to Smart Object. Apply Gradient Overlay to this layer, setting a lighter grey to transparent Gradient at 65%, -90 Angle, Scale at 150%, Blend Mode set to Overlay. Place at the top of your shape.



03 Bevel & Emboss

Activate Layer Style>Bevel & Emboss. Set Bevel Style to Inner, Technique to Chisel Hard, Depth at 100%, Size at 1px. Set Angle at -175, Altitude at 32 degrees and Highlight Mode Opacity at 30%. Convert this to a Smart Object and pair your panels.



Applying animation

Tweaking the interface animation like this takes time. There is a duration to make operation feel snappy, but not too instant, coupled with the right easing function.

Other elements

There are dynamic highlights that change as items get pressed in, and what is in shadow and highlight gets changed.

After thoughts

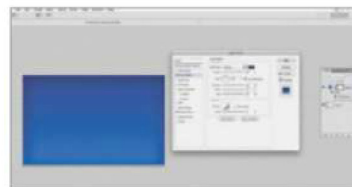
In the end this nav's design served its purpose as a super fun experience and a way to advance what is possible with CSS and good design. Over the years menus have become less flashy, but for a site like this where it's all about making a visual impact they can still be appropriate.

3

TECHNIQUE

Lavish Nav: phase two

Horizontal menus just make sense – they optimise the use of space when including drop down menus. Reading left to right is natural for western viewers, so option selection is obvious if that is your remit.



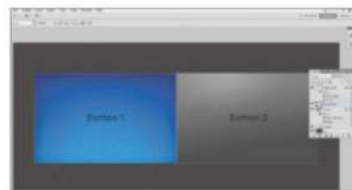
01 Inner Shadow

Select Layer>Layer Style>Gradient Overlay. Set a blue to dark blue Gradient at 100% Opacity, 150% Scale. Apply a Layer Style>Inner Shadow, Blend Mode set to Multiply, Opacity at 50%. Set Distance at 18px. Choke at 11px and Size at 81px.



02 More Bevel & Emboss

Cmd/Ctrl+click your layer, selecting Convert to Smart Object. Select Layer>Layer Style>Stroke. Set a light grey 1px Size Inside Stroke, Blend Mode set to Overlay, Opacity at 50%. Select Layer>Layer Style>Bevel & Emboss. Set Bevel Style to Inner, Technique to Chisel Hard.



03 Manual lighting

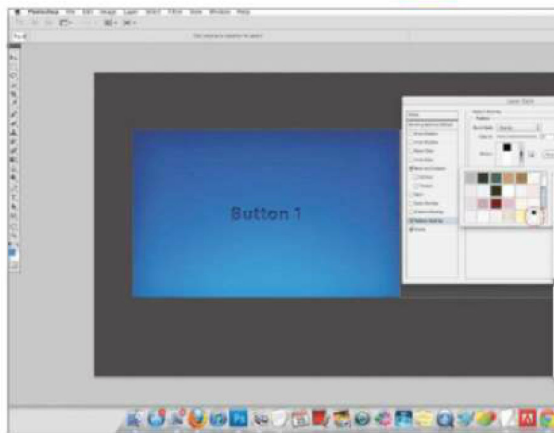
Still in Bevel & Emboss set Depth at 80%, Size at 1px. Set Angle at -110, Altitude at 32 degrees and Highlight Mode Opacity at 30%. Finally create a new Screen blending mode layer at 55% Opacity, Cmd/Ctrl+click this layer's thumbnail and apply a large, light blue, low opacity brush.

2

Pattern

Lavish Nav: special effects

Here's how to get our navigation's futuristic look. Select File>New. Set Width at 1px, Height at 3px. Zoom in at 3200%. Select 1px (one third) at the top of your layer with the Rectangle Marquee tool. Fill this with black (Shift+F5). Deactivate your selection (Cmd/Ctrl+D) then select Edit>Define Pattern, titling this 'Monitor'. Select Layer>Layer Style>Pattern Overlay. Load the Monitor pattern style supplied. Set Blend Mode to Overlay, Opacity 25%.



web workshop

Minimalist interactive sites

inspiration www.beoplay.com

Nail navigation

Unlike most one-page sites where scrolling can misalign elements, the B&O page hijacks the scroll event and makes sure users only scroll to and from sections, similar to the scrollTo jQuery plug-in.



ang & Olufsen's BeoPlay site is a treasure trove of minimal, Dieter Rams-inspired design with modern interactive twists. Each product has its own one-page brochure site, tailor-made and unique to highlight each product's features.

Doing this is a much better approach than most eCommerce sites achieve with multiple items on the same template. By taking the time to make each product its own sumptuous page it adds to the brand's premium feel – akin to what Apple and Google do with their pages.

This site lets images do much of the work, but each interaction is given life through fluid transitions. For example, the image slideshows use transitions that reflect the direction of the images; if there's vertical movement in the images then it'll slide up and down, while others will fade. Clearly, much thought has gone into every section on this site. We'll be concentrating on the A9's page, B&O's flagship BeoPlay product and finding out how it achieves such a high-end feel.



<comment>
What our experts think of the site

UX done right

Highlighting a product range isn't easy but the BeoPlay site does it with aplomb. A great level of detail is present throughout the site. A central tenet is highlighting each product and how best to display it in a very visual manner, while at the same time encouraging visitors to interact.

Tim Stone

1 TECHNOLOGY

CSS with TweenMax



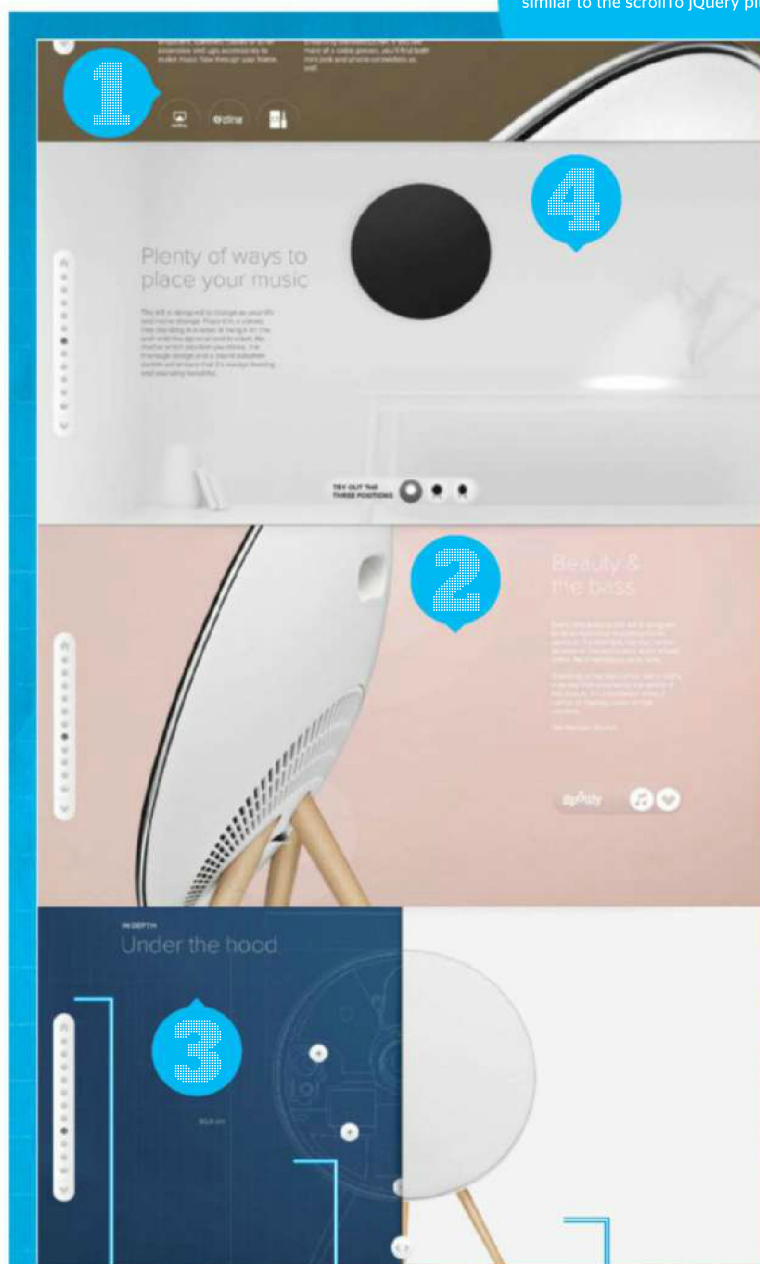
01 Applying TweenMax

BeoPlay A9 uses a JS library called TweenMax (www.greensock.com/get-started-js/) to animate elements like images. It applies a 2D CSS transform on the image making it easy to animate between frames without canvas or Flash.

```
TweenMax.to(_hand_blurred,
  delay: 1.1,
  css: {
    rotation: -56,
    transformOrigin: '0 0'
  },
  ease: Quad.easeOut
);
```

02 A magic touch

We apply this code to animate the hand graphic, as per the 'Magic touch' section. When the user clicks the play button the transform origin, x, y and rotation properties are changed – the advantage being it works on mobiles too.



Navigation

The navigation for each page is consistent throughout the website with custom titles. Clicking on one of them slides the user down to the relevant section.

Interface

A predictable UI means that, despite the myriad controls, they are still united and familiar when navigating across the site so the user does not get confused.

Banners

Banners show extra information to strengthen trust in the brand and to redirect to other sites. These are present for each section until dismissed and are a great way to show relevant tidbits.

2

CODING

Adding some sound waves

To add life to one of the static images sound waves are emitted from the bass reflex. This is visualised by circles radiating outwards behind the image. Incorporating movement into a site is a simple way to add extra dynamism and hook in visitors. It also draws the user in to read the copy as this is where the eye naturally follows the waves to. We'll take a quick look at how they do this with JavaScript now.



01 Concentric circles

The resonating concentric circles representing sound waves are actually divs with a border radius of 1,000 pixels applied that change opacity and scale over time. Triggering them at different times leads to the overlaying effect that makes this so mesmerising.



02 Mutating objects

Again, this is made with TweenMax but it wouldn't be hard to accomplish the same effect without a dedicated animation library. Simply create a new div element and then decrease its opacity and increase its scale.

03 In practice

Our solution was to use `setInterval`: one to make three new waves every five seconds and another in the constructor to alter its appearance and remove the element at 0 opacity.

```
001 var timer =
002   setInterval(function() {
003     wave.style.opacity =
004       opacity - 0.01;
005     wave.style.transform =
006       "scale(" + ( scale++ ) + ")";
007     if (opacity <= 0)
008       document.body.removeChild(w);
009   }, 40);
```

3

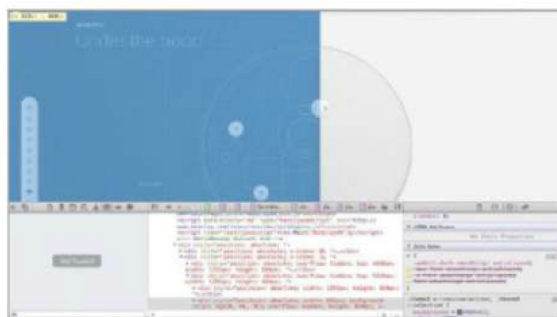
TECHNIQUE

Going under the hood



01 Sliding the slider

This is a neat way to add interactivity and also to get users to actively explore your website's content. The slider moves by changing its CSS transform property and vertically translating it up and down the side of the white, covering div; this is also how it stays moving with the divide when dragging it horizontally.



02 Moving the div

It shows a demo on how to use this feature so users aren't confused. The blueprint div moves into view by changing its width from 50% to the difference between how far across the screen the cursor is. The white div fills the remaining space, giving way to reveal the content.

4

INSPIRATION

Delight your visitors

A mix of striking visuals, cool typography and innovative techniques make the BeoPlay website a great place to draw inspiration from. Five times FWA-winning agency Hello Monday conceived, designed and developed the site showing what you can do with a WordPress install, an understanding client and a generous pinch of creativity.

Each page uses a multitude of different techniques to hook people in to explore each product. This can take the guise of parallax, inline video, audio, slideshows - all fairly familiar conventions but each one executed in a wonderful way. The very simple task of showing how the A9 can be positioned is accomplished with three basic icons that make the background slide to the next part of the white room with the black product in stark contrast. By letting the imagery speak for itself and a clever use of UI, B&O achieves a clean and premium finish.

It's the subtleties of each interaction that sets this site apart from others. It's pleasing how elements pop up sequentially (like the 'Magic touch' section) and each section boasts some movement or interaction. This really helps complement the products and encourages users to stick around for a while - and who doesn't want that?

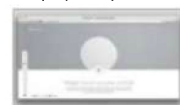
Link to Spotify

The site's Spotify integration helps draw customer and product together. On some pages it links to Spotify playlists made to highlight personal tastes and others to promote the product. The 'Beauty and the Bass' area links to a Spotify playlist with bass-heavy tracks with relevant social sharing links, for example.

Tech tip

Keep it usable

When making one-page sites it's important not to lose sight of the fact that it is still a site! People still need to be able to bookmark sections and share the bits that they like. BeoPlay achieves this by changing the hash in the URL and scrolling to that part of the site if linked directly to it, eg <http://beoplay.com/Products/BeoplayA9#up-close>.



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10

Ways to Make Users Click

Discover the essential techniques to satisfy, engage and meet an end-users' online needs

You can't force anyone to click, or do anything they don't want to do on the internet. So how do you encourage visitors to your website to do what you want them to?

The answer is to use websites to engage in conversations with their users, just as a business would with a potential customer face-to-face. In person, they'd be polite, trustworthy, expert, answer questions (perhaps even before they'd been asked) and show off the business's benefits over its competitors. In short: make the customer feel relaxed and in good hands.

You can anticipate the conversations a business would like to have with its customers and design the website to reflect that. Whether the business wants to make an online sale, provide information online before an offline sale takes place, or simply provide information – a website that answers its users' questions will stand any business in good stead.

The practice of UCD (user-centred design) means considering a website's end-users at every stage of the design process. As a designer, it is your job to balance the needs of clients with those of their users. The user-centred design techniques help you and clients understand what their customers want and need.

Understand what you want users to do

It sounds obvious, but if you don't know what you want your users to do, how can you possibly design an online experience that encourages that behaviour? The business goals for the website and any given webpage are key. Goals provide a clear understanding of what the page is for and what the desired user actions are.

If a business or organisation wants a new or improved website, there will always be a reason behind it. Some businesses will have a list of goals or KPIs (key performance indicators) for its new website. Others will be less explicit. If you understand its reasons, you can design to meet its goals.

Eliciting business goals is often a case of simply asking. It's something that's easy to forget, especially when you're caught up in the thrill of a new design project. For that reason, it can help to have a more formal approach to drawing out the information and documenting it. When starting a new project, the first step is to conduct stakeholder interviews, asking people in the business with an interest in the website a series of questions. Typically one of the most useful ones is 'what will make this redesign successful for you?' Answers can range from 'a 5 per cent uplift in conversion rates' to 'a website that isn't embarrassing', but they are always helpful in shaping the design work ahead.

At the level of individual pages, it's hugely useful to discuss business goals. It gives focus to the design work and provides a framework for critique of proposed designs. Does the design meet the business goals set for the page?

Consider documenting the page goals as part of the design process, perhaps as annotations to wireframes or alongside early sketches or content lists.

Understanding the goals of a webpage has the added benefit of allowing you to set up analytics to measure the outcome of your design choices.

Understand what users want to do

Considering likely user goals for any given webpage before you start design work is hugely important. It is always interesting to compare user goals with business goals. Are there any tensions there, and how can they be addressed? It is very difficult to encourage users to click in an environment that makes them feel uncomfortable or over-sold-to. Later on in this article, we'll discuss specific ways of understanding what your users need and want. The point here is to list out user goals alongside business goals, and discuss any conflicts before you start on design work.

An extremely common example of business needs conflicting with user needs is within transactional forms. Businesses typically want to gather as much customer information as possible, alongside eliciting permission to use that information for marketing purposes. Customers, on the other hand, want to complete their

☞ If the website speaks the same language as its users, they are far more likely to click where the owner would like them to ☞

task as quickly as possible, give away as little information as possible, and sign up for no spam at all.

Prioritise, prioritise, prioritise

A prioritised list of page content is the first thing to start with when designing a new webpage. If you don't know what the most important item on the page is, how can the page be laid out to convey that?

Discussing the conflict between business and user goals is an invaluable tool for prioritising page content and calls-to-action. If you want users to click, you need them to clearly understand what and where to click. If there are too many options, choice paralysis will set in.

There are often lots of things that the business would like the user to do (buy now, add to shortlist, share on Facebook, Twitter, Google+ or Pinterest, read reviews, add a review, understand the returns policy, look at more products, read another article – the list goes on and on). Clearly, the most important item on that list is

to actually buy the item. In order to design a coherent experience, we need to know which of those options the business most wants users to go for. If we know that, we can design a page that supports the business goals. If we don't know the answer, we'll have to design a page that equally supports all those options, which is likely to provide a bewildering array of choices. A prioritised list of desired page content and outcomes is every UX designer's friend.

Reflect users' language

Remember that conversation the website is having with its customers? Here's where the analogy comes into its own. If the website speaks the same language as its users, they are far more likely to click where the website's owner would like them to. If site content is organised in a manner that is logical to its users, they are far more likely to find what they are looking for. A sales person wouldn't use complicated jargon when



A user test in progress in the cpartners test suite. Video of the user and the computer screen are relayed to a remote viewing room

copyright James Chudley

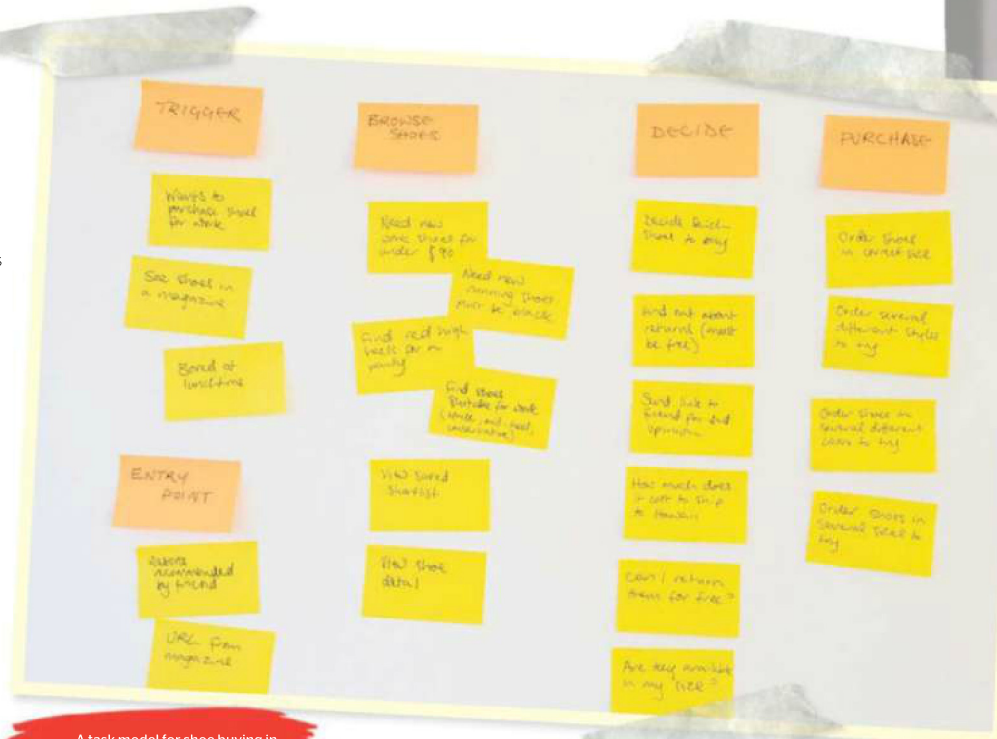
speaking to a new customer face-to-face, so don't do it on the website.

Common mistakes here include using business- or system-centric language. For example, my current pet hate is a link on the Virgin Tivo UI. It says, 'express series link'. I know from experience that this means 'record series', but I'm always reluctant to click it as the wording introduces doubt in my mind. What on earth does 'express' mean, and why do I want a 'series link'? Another easy mistake to make is to organise a website's navigation and information architecture around the business's internal structure. Where I work, we call this "showing your organisational underpants" (www.cxparkers.co.uk/cxblog/showing_your_organisational_underpants). An example might be having main navigation options based on revenue streams, when these names mean very little to new users arriving from a Google search. Is my virtual course listed under Training or Online shop? Who knows, but a joined-up experience would be much more useful.

UX practitioners have a number of tools and techniques to help them understand their users' worlds. Chief among them is user research in the form of user testing. Interview existing or potential website users about their needs and concerns. Watch them use the website or those of competitors. This is the single most valuable activity you can do to improve a site's UX. I'm lucky enough to work somewhere with a dedicated user research lab. It contains a computer and cameras, with audio and video links to a viewing room elsewhere in the building. We use a market research company to recruit existing customers, or people matching the customer profile, as test participants. We typically devise hour-long user tests and invite our clients to come and view them so they can learn along with us.

However, you don't need all this fancy kit to conduct invaluable user research. You just need a computer and some test participants. The key with test participants is to get people who have experience of the content you're designing around. For a camera website, your dad may not be suitable, but your mate the photography enthusiast could be. Your client may be able to help you out here - can they point you at any existing customers? Talk to your interviewee about their experiences in your area of interest. Try to ask them about past experiences rather than asking them to speculate about what they would do - you'll get much more accurate information. Note the words they use to describe the things they are looking for. Watch them using relevant websites. What works, what doesn't, and why?

There is a veritable wealth of information to be found on how to conduct user research, it's all over the internet and in plenty of books (sorry for the shameless plug, but that includes my own book). There is also a number of online tools that allow you to conduct user testing remotely.



A task model for shoe buying in the form of a wall of Post-it notes

copyright James Chudley

Website analytics are another useful tool for informing user-centric navigation and other naming structures. What search terms are users typing into Google before arriving at the site? What about the search terms users type into any existing site search? Can you adapt the terms the website uses to better match the terms real people use?

Support users' tasks

The key here is to understand what the website's users are looking for and to tell them that the website has it (or to not waste their time if it doesn't). Answer their questions at the appropriate time and don't bombard them with too much information up front.

It is useful to capture the gems we learn in user research in diagrams. These diagrams are then used to support our decisions throughout the design process. For example, a task model is a diagram that describes the activities users perform in order to reach their goals. They help us to create websites that fit seamlessly into users' lives.

To generate a task model after conducting user research, look for patterns. One way to do this is to write each task or activity you heard from your test participants on a Post-it note. If you were looking at a website selling shoes, you might have heard someone say 'I need to know if this heel is low enough to walk in', so you could write 'Heel height' on your Post-it. Keep going with all the needs you heard in user research. Get your client involved - are there any other questions they get asked? Once you've got a wall full of Post-its, you can start to organise them. Take away duplicates, and then try to put them in chronological order,

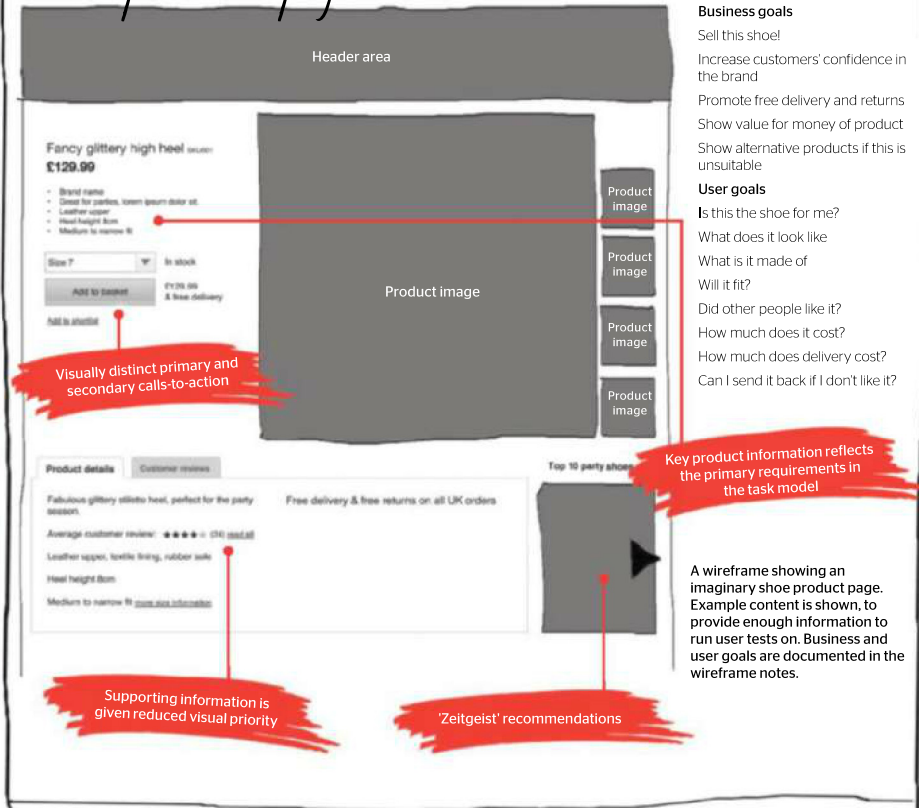
perhaps grouping them into phases in the process. This is your task model. You might want to document it in a drawing program so you can share it and easily refer back to it, but you have all the information right there in your wall of Post-its.

The illustration shows a possible shoe buying task model (don't rely on it, it's made up!). There's a free task model template available to download from www.cxparkers.co.uk/ux-resources.

Task models come into their own when designing the user journey through a website. This is often a balancing act between too much information and a clean design. For example, a page with a list of many products on it needs to provide summary information to allow users to decide which product to click to find out more. If you know that the main things that your shoe buyers care about are price and appearance, design a product-listing page that allows users to easily see what the shoes look like, as well as refining by price.

Use a task model to help you decide which features are important enough to users that you need to filter out unsuitable options early on. Provide richer details later in their journey, for example on an individual product page where the information may be more relevant. Returning to the shoe example, your task model might show that most users need to understand material and heel height, in addition to the overall appearance. Some users care about wide fittings and others about returns information. When you design the page, prioritise the information most users need, then provide the information that others want, but give it a reduced visual priority so the page remains clear.

Shoe product page wireframe



Be careful with advertising. A poorly located or ill-chosen advert can really undermine trust. Conversely, unintrusive ads from companies that your users feel complement your offering can be seen as helpful.

Use clear, well-written, proofread copy. Even a small thing like a spelling mistake will make some users doubt your veracity.

If you have a customer services phone number, show it in the header area of every page. I have often seen user test participants looking for the phone number of a company they are unfamiliar with. They generally don't want to actually call the company, but a concrete number is reassurance that the business exists in the real world, and they are not about to get shafted.

Use clear design. Make clickable things look clickable. Provide clear calls-to-action: make it obvious what your users should do next.

Use social proof

Social proof is one of psychologist Robert Cialdini's six principles of persuasion, which have really worked their way into the world of UX over the last few years. One persuasion principle is that of reciprocity, whereby if someone gives you something, you are more likely to give them something in return. Another principle is scarcity, in that we feel compelled to act faster if we feel that we will otherwise miss out.

Psychological persuasion techniques can be extremely powerful, but be careful not to go too far and undermine trust. For example, using the scarcity principle to show that there is only one item left in stock may well cause users to act, but it will seriously erode trust if they think it's made up ('are there really 20 other people looking at this hotel room right now?')

The social proof persuasion principle states that people are more likely to do something if they see that others are doing it too. There are clearly many applications of this to web design projects:

- Customer ratings and reviews. Make sure you stay trustworthy, though. Don't remove negative reviews. I've often seen user test participants deliberately seek out negative comments in order to reassure themselves the content is genuine. "People who looked at this eventually bought..." and other recommendations. The key here is to be genuinely useful. Irrelevant recommendations really undermine trust.
- 'Zeitgeist' links (which reflect what's popular at this moment in time) such as top tens, most reads, bestsellers or most shared

Test, iterate, and test again

If you have examined the business and user goals for the website, then they are the first things you should test your designs against. Does your design support the

Anticipate users' problems and concerns

This is goes hand-in-hand with supporting users' tasks, and is again about having a conversation with a website's users that they find helpful. What are your customers worried about, and what can you do to address their concerns? Again, creating a task model helps here. Also, customer-facing staff are great people to ask for this information: shop assistants or anyone who speaks to customers on the phone. Ask them about common customer questions or problems. Ask them what they do or say to resolve them.

Recent research has revealed that some users wanted to search for a particular product by name, while others wanted to use its code. The website only used codes to refer to the product, so users who wanted to search by name ended up leaving in frustration. We redesigned the website to use both name and code every time the product was referred to, including in main navigation and in search results, and this has tested well. If you fail to solve your users' problems on the website, they will have to go elsewhere to solve them, and they may never come back.

Be trustworthy

Again, this is about the conversation the website is having with its users. Does the business want to come across as a trustworthy one? There are many, many things that contribute to users' perceptions of trustworthiness. User research will identify the important factors for the website's specific situation. As food-for-thought, here are some examples I've come across:

- Users don't like surprises, particularly when their hard-earned cash is involved. Be really clear about stock levels, pricing, and the implications of options and extras.
- Be consistent. Always refer to the same product or concept using the same words, whether that's in site navigation, content or in the shopping basket. Make sure sums always add up and show what's included.
- Users prefer 'real' content. Showing your expertise with blogs or news can be compelling, but don't resort to filler as it will erode trust. Think twice before using obvious stock photography.

business goals for the site as a whole or for any given page? Does your design answer users' needs and concerns, as documented in the task model?

If you really want to make users click, you need to watch them using your product. Look at when they click what you want them to, and crucially, when they don't. Why didn't they do what you wanted them to? Is there anything you can do about it?

You don't have to wait until you've finished building a new website before you test it with users. In fact, it's best to test as early as possible. That way, if you need to make a change, it should be quick and easy to make. Where I work, we typically design wireframes to convey the initial UX of a website. Wherever possible, we conduct user tests on these wireframes.

Of course, different practitioners will produce different deliverables, ranging from sketches to PSDs to fully-functional HTML. But the principle of testing with real users remains the same. It is surprising how quickly test participants happily interact with even the most low-fidelity sketch. We generally test on wireframes because we find they provide the best balance between understanding if the design meets user needs, and making cost-effective changes. They provide enough information for users, before requiring the visual designers and developers to make changes.

User testing your designs, whatever fidelity they may be, will always show you ways in which you can improve them. This time, you're trying to understand if users can find everything they need. Do the words you have used for the navigation system make sense to them? Can they predict what will happen when they click on a link? Are they able to complete any forms there may be? Even if there is any information missing, or your users cannot find it, or your forms are tricky,

It is surprising how quickly test participants happily interact with even the most low-fidelity sketch

you'll come away from the testing sessions knowing what needs changing, and buzzing with ideas on how to improve your design.

Don't assume context of use

Don't assume you know where users are or what device they are using. They may be at home, at work, on public transport, or out shopping. They may be on a desktop, a laptop, a tablet, a smartphone, an internet TV or next year's new gadget. They may be using more than one of these items at once and they will likely be using more than one of these devices over the course of several interactions with the website.

Yes, it's unlikely that someone's going to buy a £2,000 holiday on their iPhone on the bus on the way home, but it's not impossible. Do you really want to miss that sale? Admittedly, a more likely scenario is that someone who's considering buying a holiday is using that spare half an hour on their commute home to browse for holiday ideas.

There is plenty of debate about approaches to this question. First, it was all about iPhone apps, then mobile-specific websites. Now the focus is on

responsive design, with techniques and best practice shifting over time as lessons are learned.

Technology issues aside, I would argue that consistency is the most important factor here. What if your commuter on the bus wants to take another look at the holiday they saw in your print brochure or on their laptop computer at home? They might be very frustrated if their iPhone redirected them to a mobile-only website that did not provide as much detail as the brochure or the desktop website. How many times have you found yourself madly scrolling to the bottom of a mobile website in the hope of finding a link to the desktop version?

Of course, you don't want to force mobile users on patchy connections to download loads of superfluous images, but if the images are truly redundant, why subject your desktop users to all that clutter?

Prioritising your page content and having a thorough understanding of the website's users and their tasks really helps with decision-making when it comes to considering context of use. My advice would be to never give your users a reason to go to another website to complete their task, even if they are on the bus.

Finding the perfect pair of shoes

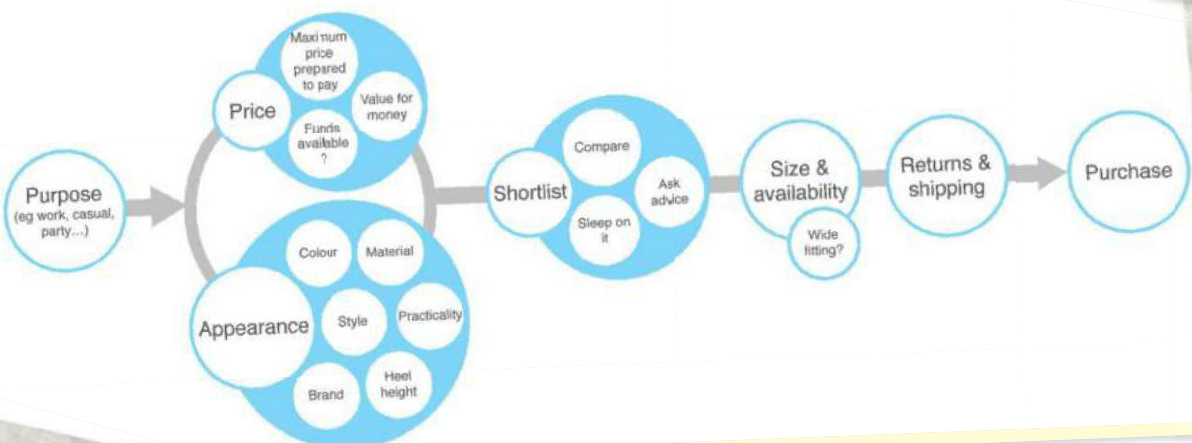


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Get to grips with HTML5's localStorage

Discover how to use HTML5 to store data locally, without the need for cookies **Page 96**

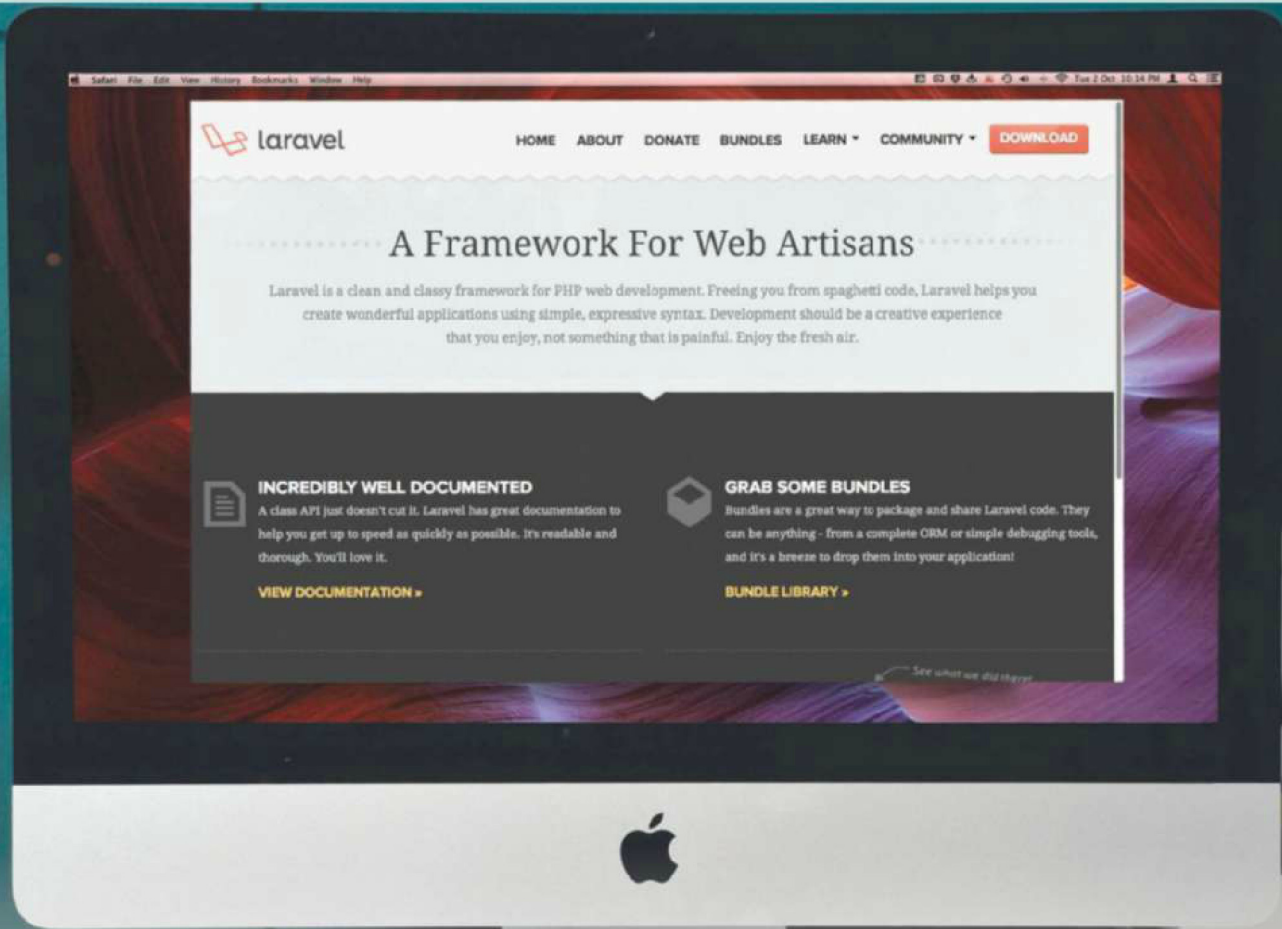
An Introduction to Jekyll

Generate and compile static HTML site content using Ruby and Jekyll **Page 92**



Laravel: A modern PHP framework

Find out why the contemporary and elegant Laravel framework is taking the community by storm **Page 86**



Laravel: A modern PHP framework

PHP has been crying out for a contemporary framework. Find out why Laravel is taking the community by storm

It's difficult to deny the fact that, in recent years, the web development community has been incredibly hard on the PHP language and its faithful devotees. It's no wonder why; at the time, a number of poignant PHP-hate articles began circling the web like a virus, and some of its flagship frameworks, such as CodeIgniter, were quickly growing stale. All the while, Ruby on Rails seemed to be leading the pack, in terms of innovation and ease of development. As time moved on, more and more coders found themselves ignoring PHP, as they instead reached for their Ruby toolbelts.

But things change; they always do. Along came a ridiculously smart young former .NET developer, Taylor Otwell, who was on the verge of unleashing a modern, elegant framework called Laravel, into the universe. At first, as is typically the case when yet another framework pokes its head up to say hi, many developers dismissed it as nothing but one more Sinatra clone that would quickly diminish into nothingness. But still, week after week, social network feeds were all of a flutter, praising Laravel's elegance and readability. Could it be that PHP finally has a truly modern framework?

Are you no longer willing to sit on the sidelines? It's time to dig in and discover why it is that in such a short timespan, Laravel has amassed such an enormous community of evangelists. Is it true, as they say, that Laravel actually makes PHP fun again? And could it be that PHP, as a framework, is no longer forever doomed to predominantly personal sites and ugly WordPress blogs?

Nope; in fact, the PHP community just might find that, thanks to Laravel, Composer, and PHP 5.5, they're about to experience the next renaissance of the web's most popular server-side language.



To install the latest development version of Laravel (v4), you'll need to first install Composer. Then, simply clone the repo, and install the dependencies. `Git clone git://github.com/illuminate/app.git myApp` and `composer install`. You're ready to go!

ELOQUENT

Most PHP developers begin their journey by nesting countless lines of SQL directly into their frigid, unreadable PHP. Needless to say, excluding the most basic of websites, this quickly leads to an unmanageable mess.

Remember when you first heard about Ruby on Rails' ActiveRecord? Well, in the PHP end of the world, Eloquent is its premier implementation.

Need some examples?

```
001 // Fetch all tasks
002 $tasks = Task::all();
003
004 // Fetch the task with an id of 1
005 $task = Task::find(1);
006
007 // Update a task
008 $task = Task::find(1);
009 $task->title = 'Put that cookie down!';
010 $task->save();
011
012 // Create a new task
013 Task::create([
014     'title' => 'Write article'
015 ]);
016
017 // Delete a task
018 Task::find(1)->delete();
```

Folks, it's not possible to write more readable code in PHP! Now it would be one thing if Eloquent only allowed you to perform basic CRUD operations on a table, but that's certainly not the case.

Consider for a moment table relationships, such as a user and their respective tasks. In Laravel, after setting a quick lookup method for each model, we can easily handle one-to-one relationships - or any kind of association for that matter. Here are a few examples, just to whet your appetite.

```
001 // Get all tasks by the author with an id
    of 1
002 $tasks = User::find(1)->tasks;
003
004 // Get the author of a task
005 $author = Task::find(5)->user()->username;
006
007 // Insert a new task by author
008 $task = new Task([ title: 'Go to store.'
    ]);
009 User::find(1)->tasks()->insert($task);
```

It's not a stretch to consider Eloquent to be the best ActiveRecord implementation in the PHP language.



Above: install Composer through getcomposer.org

COMPOSER PACKAGES

Beginning with Laravel 4 (currently in Alpha), the entire framework will be modularized and available as individual Composer packages.

Composer is a packaging system for PHP that is similar to PEAR, but better. It makes the process of dependency management as easy as possible.

Think of the existing framework ecosystem. Right now, you're forced to live with each framework's core set of features. You can't choose to, say, use Eloquent in a CakePHP application. As you can imagine, this truth has led to an insane process of reinventing the wheel over and over... and over.

Ladies and gentleman, the future of PHP is a modular one. Why install a bloated, massive framework, when you only require a few of its offerings? Well soon you won't have to. Only require Eloquent in a simple project? Fine - not a problem at all! Simply install it through Composer, and move on!

So, if we're moving to a more package-based, modular PHP world, how does Laravel fit in? Well, think of it as a predetermined collection of packages, wrapped in a bow! Even better, should you need to update to the latest version of the framework, it's as easy as running `composer update`.

As an example of the flexibility that this provides, let's add the popular Mockery testing library to a Laravel application. Begin with a new Laravel 4 project, and edit its `composer.json` file to require Mockery.

```
001 {
002     "require": {
003         "illuminate/foundation": ">=1.0.0",
004         "mockery/mockery": "dev-master"
005     },
006
007     "autoload": {
008         "classmap": [
009             "app/controllers",
010             "app/models",
011             "app/database/migrations",
012             "app/tests/TestCase.php"
013         ]
014     }
015 }
```

Refer to packagist.org for a list of Composer packages, as well as installation instructions. Now that we've informed Composer that our application requires Mockery, we can install the applicable dependencies.

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001 composer update

And voila, that's it! We can now use Mockery within our tests. This is the power of Composer and Laravel 4 at work! We have wheels; let's stop creating new ones! Hundreds upon hundreds of packages are available through Packagist.org.

```
001 <?php
002 use Mockery as m;
003 class ExampleTest extends PHPUnit
Framework_TestCase {}
```



Above: Hundreds upon hundreds of packages are available through Packagist.org

ROUTES

Most beginner PHP developers aren't familiar with anything other than the most natural of route systems. Create a directory tree to match your desired URI, and move on. For example, add an index.php file to the following directory: blog/admin/, and now you can access it by browsing to: localhost:8888/blog/admin/index.php. Easy! Well, maybe at first, but you'll likely find that you need more flexibility and control over which route is triggered in your application.

Laravel takes an incredibly simple and easy-to-use approach to routing. As an example, let's write the necessary route to display a view for a user's profile.

```
001 Route::get('users/{id}', function($id)
002 {
003     // find the user
004     $user = User::find($id);
005
006     // display view, and pass user object
007     return View::make('users.profile')
008         ->with('user', $user);
009 });
```

Now, when a user requests example.com/users/1, the users/profile.php view will be rendered.

Alternatively, we can use traditional controllers to instead handle the logic.

```
001 Route::get('users/{id}', 'Users@show');
```

Now, Controllers/Users.php will be responsible for rendering the view - specifically the show method.

```
001 <?php
002
003 class UsersController extends Controller {
004     /**
005      * Display the specified resource.
006      */
007     public function show($id)
008     {
009         // find the user
010         $user = User::find($id);
011
012         // display view, and pass user
object
013         return View::make('users.profile')
014             ->with('user', $user);
015     }
016 }
```

EASY AUTHENTICATION

Nearly any web application of any substance will require a form of authentication on some level. Laravel provides a simple but easy to use interface for authenticating users.

Begin by creating a users table with the necessary fields for the username and password. Remember: this is a perfect use-case for a migration!

Laravel can then attempt to login a user - probably based upon user-supplied values from a form. Here's a basic example, minus the validation aspect.

```
001 Route::post('login', function()
002 {
003     $credentials = array(
004         'username' =>
Input::get('username'),
004         'password' => Input::get('password')
005     );
006
007     // perform validation
008
009     if ( Auth::attempt($credentials) )
010     {
011         // Credentials match. Logged in!
return Redirect::to('admin/profile');
012     }
013 });
```

Note that behind the scenes Laravel will automatically hash the provided password and compare it against what's stored in the user's table.

Assuming that the user's credentials match, the user ID will be stored in the session, and the user will be logged in. Upon subsequent requests, you can grab the currently logged in user's username with:

```
001 $user = Auth::user()->username;
```

SENDING EMAIL

Admit it: sending email through your application is always more complicated than it should be. Not anymore in Laravel 4!

Built on top of the popular SwiftMailer package, you'll now find a new config/mail.php file in your application. This is where you can specify the necessary credentials to your email provider. Here's a stripped down version of what you'll find:

```
001 <?php
002 // app/config/mail.php
003
004 return array(
005     'host' => 'smtp.example.com',
006     'port' => 2525,
007     'from' => array('address' => null,
'name' => null),
008     'encryption' => 'tls',
009     'username' => null,
010     'password' => null,
011 );
```

Simply replace the values with those from your email server, accordingly.

Next, we need a view for the email. Let's create one called 'welcome.blade.php', which will be used when a new member registers for our Justin Bieber fan website.

```
001 <?php
002 // app/views/emails/welcome.blade.php
003
004 <html>
005     <body>
006         Hi there, {{ $user->name }}. Thanks
again for signing up for the latest Justin
Bieber news! We'll look forward to seeing you
around.
007
008         Thanks,
009         Management
010     </body>
011 </html>
```

With everything in place, let's set up the necessary example route, and send the email.

```
001 Route::get('/', function()
002 {
003     $user = User::find(1);
004     $data = [ 'user' => $user ];
005
006     // email view, data for view, closure to
send email
007     Mail::send('emails/welcome', $data,
function($message) use($user)
008     {
009         $message
010             ->to($user->email)
011             ->subject('Welcome Bieber Fan!')
012             ->attach('images/bieberPhoto.
jpg');
013     });
```



Above: Backbone provides structure for your messy spaghetti code!

```
014 return 'Welcome email sent!';
015 });
```

Pretty simple, eh? We grab the new user from the table, and fire off an email to that user's associated email address. Thanks to the SwiftMailer functionality, performing seemingly complex actions, such as attaching files, is a cinch! Now, every new member receives a photo of Justin Bieber upon signup. Perfect!

BFFs WITH BACKBONE

Laravel 4 makes the process of creating RESTful APIs as simple as humanly possible. The key is in how, by default, JSON will be returned from a route.

Let's imagine that we need to return a list of all users as JSON. Well, we can accomplish that in a single line.

```
001 Route::get('users', function()
002 {
003     return User::all();
004 });
```

If you go ahead and run this route, a bit of JSON will be displayed, such as:

```
001 [{"id":1,"username":"jeffrey@example.
com"}, {"id":2,"username":"joe@example.com"}]
```

Are you wondering where the password field is? In Laravel, within the table's associated model, we can specify, via a \$hidden property, which fields to hide from JSON output.

Now, with a JavaScript library like Backbone, we can fetch this data with ease.

```
001 var User = Backbone.Model.extend({});
002 var UsersCollection = Backbone.Collection.
```

```
extend({
003     model: User,
004     url: '/users'
005 });
006
007 var users = new UsersCollection;
008 users.fetch();
009
010 users.toJSON(); // [Object, Object,
Object]
```

What about fetching a single user instead? Well, we'd first need to set up the proper Laravel route:

```
001 Route::get('users/{id}', function($id) {
002     return User::find($id);
003 });
```

As we've learned, this will return the JSON for the requested user (minus the password). Next, we create a Backbone model, and fetch the data.

```
001 var User = Backbone.Model.extend({
002     urlRoot: '/users'
003 });
004
005 var user = new User({ id: 1 });
006 user.fetch(); // { id: 1, username:
'jeffrey@example.com' }
```

Notice how the brunt of the work is on the client-side? Our Laravel code is as barebones as it can possibly be.

MIGRATIONS

If you're exclusively a PHP developer, it's likely that you haven't yet experienced the joy of migrations, which

were first popularised by the Ruby on Rails framework. Think of migrations as version control for your database. What would happen if, the day after you added that new field to your tasks table, you realised that it wasn't needed after all? Well, you'd manually remove the field, right? But what about the other developers on your team? Their code may break if you don't tell them. With migrations however, we merely roll back the previous migration, and continue on with our day! Even better, when pushing changes to your server, a simple php artisan migrate command will automatically update your production database. When combined with Laravel's Schema Builder, this makes the process of managing databases as easy as possible.

Let's create a migration to add a new users table to our database. From the command line:

```
001 php artisan migration:make create_users_
table --table=users --create
```

In the snippet above, we specify the name of the table, as well as the --create flag. This is to specify that we're creating a new table, rather than simply modifying an existing one.

This command will create a new migration file within our application. We can then leverage Laravel's Schema class to prepare our table's schema.

```
001 <?php
002
003 use Illuminate\Database\Migrations\
Migration;
004
005 class CreateTasksTable extends Migration {
006     /**
007      * Run the migrations.
008      */
009     public function up()
010     {
011         Schema::create('tasks',
function($table)
012         {
013             $table->increments('id');
014             $table->string('title');
015         });
016     }
017
018     /**
019      * Reverse the migrations.
020      */
021     public function down()
022     {
023         Schema::drop('tasks');
024     }
025 }
```

Notice how this class offers two methods: up and down, which specify what action Laravel should take when executing a migration, as well as rolling it back.

LARAVEL: A MODERN PHP FRAMEWORK

In this case, on up(), we create a new table, tasks, and specify two fields for the id and title of the task, respectively. When rolling back the migration, we simply drop the table.

Run the migration by returning to the Terminal, and typing:

```
001 php artisan migrate
```

That's it! You now have a brand new tasks table with two fields! Uh oh, need to roll it back? Simple:

```
001 php artisan migrate:rollback
```

Goodbye tasks table.

BLADE

Laravel's Blade templating engine provides a clean syntax for views. For example, with regular PHP, to filter through a list of people and echo their respective names within a list item, we might write:

```
001 <ul>
002     <?php foreach($people as $p) : ?>
003         <li><?php echo $p; ?></li>
004     <?php endforeach; ?>
005 </ul>
```

This syntax can be applied to most of PHP's control structures. It's not too bad, but we can do better. Any Laravel view that contains the .blade.php file extension will be parsed accordingly. As a result, the previous snippet can be then replaced with:

```
001 <ul>
002     @foreach($people as $p)
003         <li>{{ $p }}</li>
004     @endforeach
005 </ul>
```

Notice how variables to be echoed are wrapped within {{ }}, similar to what you'd find in a JavaScript templating engine, like Handlebars.

Blade may also be used for elegant layouts and master pages. Let's create a base master view to demonstrate this functionality.

```
001 // views/layout.blade.php
002 <!doctype html>
003 <html>
004 <head>
005     <title></title>
006 </head>
007 <body>
008     <div class="container">
009         @yield('container')
010     </div>
011 </body>
012 </html>
```

The @yield line is key here. This specifies that any child views with a section id of container should be nested there. Let's next create a new view.

```
001 // views/home/hello.blade.php
002 @layout('layout')
003
004 @section('container')
005     <h1>Hello, {{ $user->name }}!</h1>
006 @endsection
```

Done! Easy master pages in PHP!

RESOURCEFUL CONTROLLERS

Without a bit of help, creating a RESTful service in PHP can prove to be somewhat difficult. Well, in Laravel 4, it couldn't be simpler. The framework offers what we refer to as Restful Resources. Let's test it out.

Within your routes file, specify a new resource.

```
001 Route::resource('tasks',
    'TasksController');
```

This line of code designates that we want to create a new resource, tasks, and place the TasksController controller in charge of handling the logic for each route.

When following the principles of REST, this resource will automatically register routes for:

- GET tasks (Show all tasks)
- GET tasks/{id} (Show single task)
- GET tasks/create (Display form to create a new task)
- POST tasks (Create a new task)
- GET task/{id}/edit (Edit single task)
- PUT tasks/{id} (Update task)
- DELETE tasks/{id} (Delete task)

Next, let's create that TasksController, but, rather than doing it manually, we'll let Artisan handle the boilerplate.

```
001 php artisan controller:make TasksController
```

This will create a new controllers/TasksController.php controller, and fill it with a bit of boilerplate.

```
001 <?php
002
003 class TasksController extends Controller {
004     /**
005      * Display a listing of the resource.
006      */
007     public function index() {}
008
009     /**
010      * Show the form for creating a new
011      * resource.
012      */
013     public function create() {}
014
015     /**
016      * Store a newly created resource in
017      * storage.
```

```
016     */
017     public function store() {}
018
019     /**
020      * Display the specified resource.
021      */
022     public function show($id) {}
023
024     /**
025      * Show the form for editing the
026      * specified resource.
027      */
028     public function edit($id) {}
029
030     /**
031      * Update the specified resource in
032      * storage.
033      */
034     public function update($id) {}
035
036     /**
037      * Remove the specified resource from
038      * storage.
039      */
040     public function destroy($id) {}
041 }
```

Each of these methods will be triggered when the applicable RESTful route is triggered. So to display a form to create a new task, we'd load the applicable view within the create method, which will be triggered when example.com/tasks/create is requested. That form should POST to /tasks, in which case the store method will be triggered.

It couldn't be cleaner!

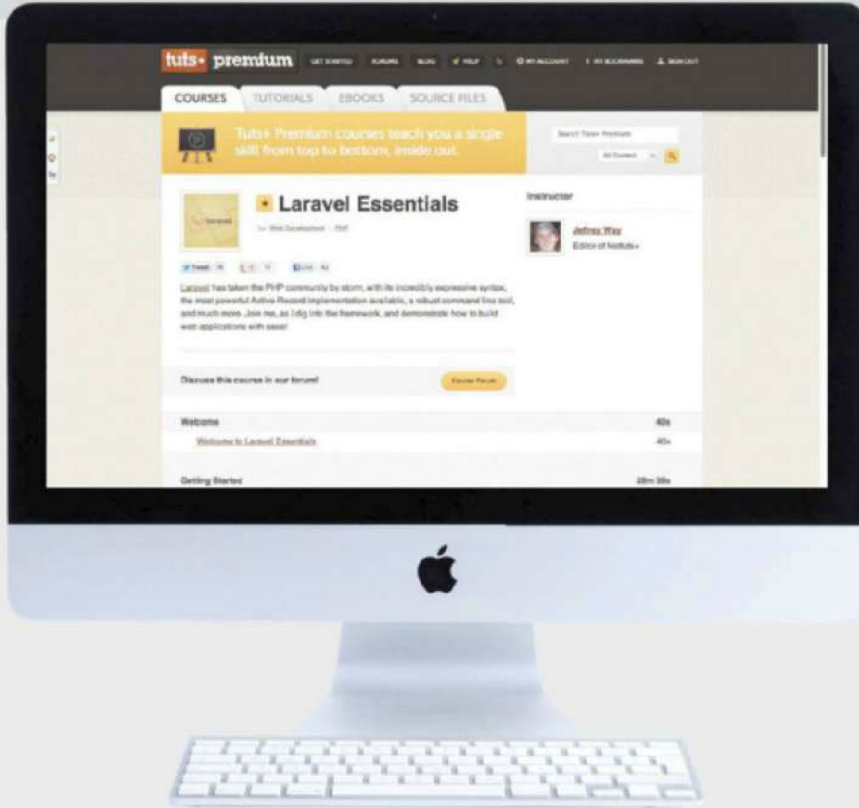


Above: Refer to UserScape's Vimeo page for the latest official Laravel screencasts: vimeo.com/userscape

DATABASE SEEDING

How many times have you found yourself manually seeding a database table with dummy records, for the purposes of testing? For me, well, it's a large number! Laravel 4 allows us to specify a seed file for a table.

To try it out, create a new file with the same name as its respective table within the app/database/seeds directory of your application. This file should store an array of arrays, each containing the necessary key-value pairs. Here's an example:



Above: Learn the ins and outs of Laravel at Tuts+ Premium: tutsp.com/course/laravel-essentials

```
001 <?php
002 // app/database/seeds/tasks.php
003
004 return [
005     [ 'title' => 'Go to the store' ],
006     [ 'title' => 'Finish Laravel article' ],
007     [ 'title' => 'Pick up eggs.' ],
008 ];
```

We've now described three new rows for the tasks table in our database. Let's seed it.

```
001 php artisan db:seed
```

Done!

MODEL SETTERS AND GETTERS

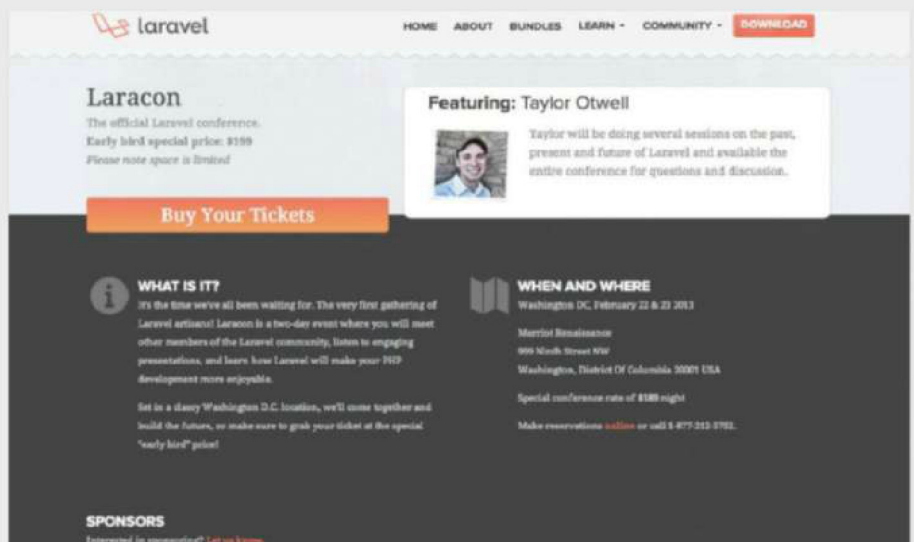
There's likely a variety of actions that you frequently trigger when setting or getting a field from a database table. For instance, when a user registers, to follow security best practices, we should always hash their password. Rather than manually doing the work, let's instead update the User model, and specify that when setting a password, it should first be hashed.

```
001 <?php
002 // models/User.php
003
004 class User extends Eloquent {
005     public function setPassword()
006     {
```

```
007         return Hash::make( $this->password
008     );
009 }
```

Easy! Now, we never have to worry about that piece of the puzzle when registering a new user. Naturally, the reverse option is available as well, should you need

Below: The first ever Laravel conference, Laracon, will be held in Washington D.C. on 22-23 February 2013. Learn more at conference.laravel.com



process a field's value before getting it. What if we need to prettify a timestamp or name? This too can be accomplished through the model if you wish.

```
001 <?php
002 // models/User.php
003 class User extends Eloquent {
004     public function fullName()
005     {
006         return $this->firstName . ' ' .
007             $this->lastName;
008     }
```

This new fullName() method will now be available to our user instance.

```
001 echo User::find(1)->fullName(); // John Doe
```

COMMUNITY (CONFERENCE)

Perhaps more important than anything else, Laravel, in a relatively short timespan, has amassed a thriving, evangelical community, comprised of some of the most influential developers in the PHP community.

Why is this important? Simple: with evangelism comes education and contribution. The biggest hurdle for a new framework is getting the word out, and showing folks how to use it. Luckily, Laravel excels in documentation and tutorials and screencasts - including a full course by yours truly!

Truth is, we've barely scratched the surface of what's possible in Laravel. We've yet to cover Laravel's error handling, PHPUnit integration, eager loading (before and after retrieving collections), and much more. Be sure to refer to the documentation to dig deeper into the framework, and keep your eyes peeled for the official release of Version 4!

Generate HTML code with Ruby

Blogging for hackers? Create and compile static HTML site content using Ruby and a monster of a gem...

tools | tech | trends Ruby; any code editor
expert Matt Gifford



Content management systems are powerful tools in their own right, and have become a popular way for bloggers and organisations to share and manage online content.

While using a pre-built CMS or blogging platform can be beneficial, we start to tie ourselves into dependencies. We need a hosting solution that provides the server-side language required by the CMS and a database for data storage, as well as references to media libraries and a host of other data relationships.

Databases can seriously impact site performance, especially if not regularly maintained, while server-side languages take time to process files for display. What you may need is a pure HTML site that is fast to load, intuitive to manage and easy to update and deploy on any server. In this tutorial we dive into the world of static site generation using Jekyll, a Ruby gem which compiles and creates static HTML site content from simple markdown files. We'll create multiple layout templates and see how to use include files to increase modularity and reusability, as well as taking a look at Rake files.

01 Install Jekyll

Jekyll is best installed as a Ruby gem, direct from the source. Open up your Terminal window and enter the following command (line 1) to install the Ruby gem. We're also going to install some other gems which we'll use in our automated tasks. Once complete, verify that you have Jekyll installed by running the version request command (line 2):

```
001 > gem install jekyll rake term-ansicolor
002 > jekyll --version
```

02 Create a project

The structure of a typical core Jekyll project relies on a number of directories, into which all of our written content will be placed and the resulting code generated automatically to make our lives a little easier. Enter the following commands into the Terminal window to generate the required structure as well as the default layout files. Alternatively, the start project is also available on this issue's cover disc.

```
001 > mkdir jekyll_site
002 > cd ./jekyll_site
003 > mkdir _layouts _plugins _includes _posts css javascript
    images
004 > touch index.html _config.yml _layouts/default.html _layouts/
    post.html _includes/post.html
```

03 Configuration file

Open up `_config.yml` in your preferred text editor. This file lets you define some configuration variables used to generate and compile your Jekyll static files. The full code content for this file is included in the project files on the CD, so copy and paste the content into the config file.

```
001 safe:      false
002 auto:      false
003 server:    false
```

```
004 server_port: 4000
005 base-url:    /
006 source:      .
007 destination: ./_site
008 plugins:     ./_plugins
```

04 Start the server

Now let's activate the Jekyll server to make sure that we can access the site on our local machine. You need to open the Terminal window again and then navigate to the directory where your Jekyll site is located. Run the following command to turn on the server. You should see a response flag up indicating the localhost URL development port.

```
001 jekyll server --auto
```

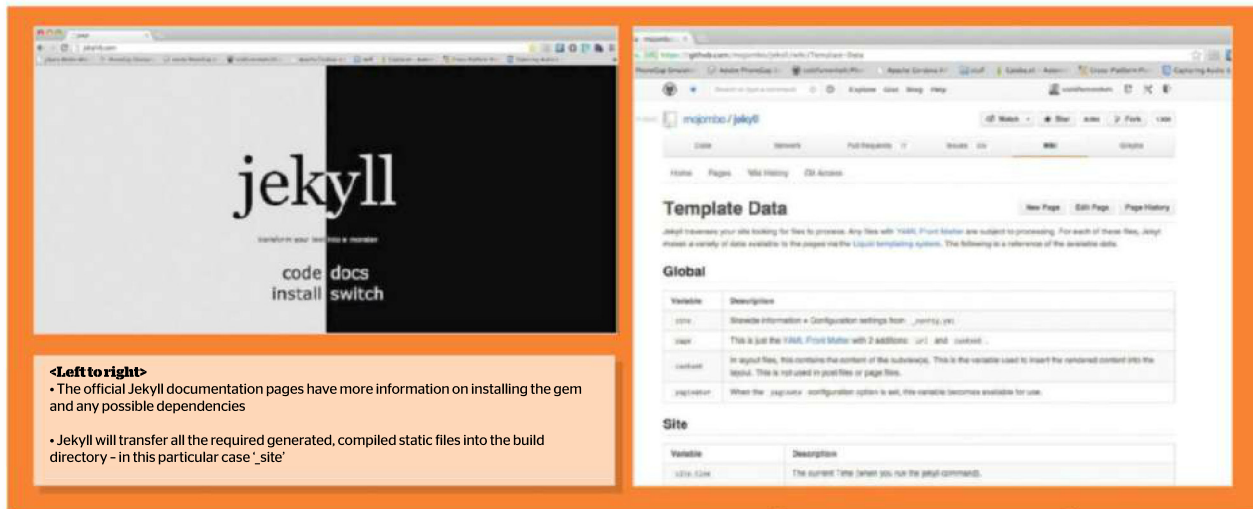
05 Initial compile

With the server running, we can view to the local site in our browser by going to <http://localhost:4000> (assuming the default values are unchanged in `_config.yml`). You will see an empty page as we have not yet added any content, but viewing the source code you will also see a copy of the root `index.html` file has been moved to the `_site` directory.

06 Work up the layout

The next thing we need to do is open the `_layouts/default.html` file. This will contain the main HTML template for our website. The title tag is populated with a variable to display the current page title, which will be drawn from the YAML Front Matter values which we'll be placing in each file that we generate. The `{{ content }}` tag, meanwhile, will display the content from the requested page.

```
001 <!DOCTYPE html>
002 <html>
003 <head>
004 <meta charset="UTF-8" />
```



Left to right

- The official Jekyll documentation pages have more information on installing the gem and any possible dependencies
- Jekyll will transfer all the required generated, compiled static files into the build directory - in this particular case '_site'

```
005 <link rel="stylesheet" href="/css/style.css" type="text/css"
media="screen" />
006 <title>{{ page.title }}</title>
007 </head>
008 <body>
009 <div id="wrapper">
010 <div id="aside">
011 <h1><a href="/">My Jekyll Site</a></h1>
012 <p>Sub-Heading</p>
013 </div>
014 <div id="content">
015 {{ content }}
016 </div>
017 </div>
018 </body>
019 </html>
```

07 Homepage

Open the index.html from the root of the project. Define the YAML Front Matter at the very beginning of the file and make sure that it's surrounded in a block of three dashed lines. Here we specify that this file must use the default layout, as we also set the title for page, which will be used in the template after it is rendered.

```
001 layout: default
002 title: My Jekyll Site
```

08 Post template

For this step, you will need to open up _layouts/post.html. Any posts which we create will use this template, but this in turn must implement the default template so that the content will be rendered the way that we want. Once again, set the YAML information, as per step 7. We also assign the post variable to a new variable - page - and we'll use an include file for reusability, which we'll be focusing on in the next step.

```
001 layout: default
002 {% assign post = page %}
003 {% include post.html %}
```

Liquid templates

Jekyll uses any files with a YAML Front Matter block as it searches your site for files to process. When complete, a number of data objects and properties are available to use in your templates. Read here for more: <http://monkeh.me/92u2f>.

09 Include file

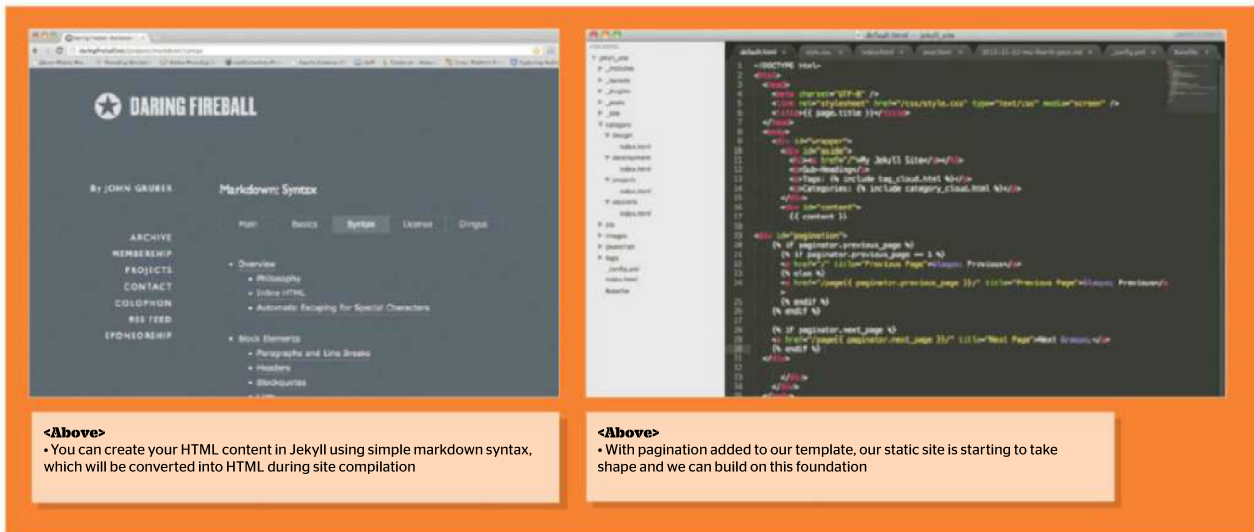
Open _includes/post.html. This HTML will handle the display formatting for our individual post content only. Here we are able to use the post-specific Liquid template variables to create the URLs to each post and output the title as a header. We can also control the output of the page content and truncate the length when we're displaying it in a list (page.

```
001 <h2><a href="{{ post.url }}" title="[Permalink] {{ post.title
002 }}">{{ post.title }}</a></h2>
003 {% if page.title != post.title %}
004 {{ post.content | strip_html | truncate: 200 }}
005 {% else %}
006 {{ content }}
007 {% endif %}
```

10 Stringing it

Let's add more to the include template. Below the content variable, we can output the date of the post and, using a built-in function, we can convert it to a readable string format. We'll also display another link to open the full article, but again only if it is currently being shown on a page.

```
001 <ul class="meta_data">
002 <li>
003  Posted {{ post.date | date_to_string }}
```

```
005 </li>
006 {% if page.title != post.title %}
007 <li>
008   <a href="{{ post.url }}" title="[Permalink]
009 {{ post.title }}"> Read full article</a>
010 </li>
011 {% endif %}
012 </ul>
```

11 Looping posts

Open up the root `index.html` file once more. Inside here we'll add some code to loop over the generated posts and display them within the template. The loop itself is a simple 'for in' loop, and for each post we discover, we'll implement the post template file from the `_includes` folder.

```
001 {% for post in site.posts %}
002 {% include post.html %}
003 {% endfor %}
```

12 Generate a post

We can produce a post by creating the file manually within the `_posts` directory. The file must follow a strict naming convention of the post date and the title of the post with spaces separated by hyphens (see below). Jekyll will use this format to generate the necessary directory structure when compiling. Here we are using markdown, so the file extension will be `.md`.

```
001 2012-11-01-my-new-post.md
```

13 Post YAML

Each post must also contain the required YAML Front Matter at the top. Here we are telling it to use the post layout, as well as giving the post title for display purposes. We can also assign the post to any categories, and any number of tags to the post by setting them as a YAML list, like so:

```
001 layout: post
002 title: "My New Post"
003 categories:
```

```
004 - development
005 - design
006 tags:
007 - web
008 - jekyll
```

14 Post content

The content of your post can then be written directly into the file. You can use HTML tags if you prefer, but a big benefit of using Jekyll to compile the site is that we can also use markdown language or plain text. Jekyll will convert the content into relevant HTML tags for you. Check out this resource for more information on markdown syntax: <http://monkeh.me/8lvdb>.

15 Stylesheet

Copy the stylesheet from the cover disc project `Start` folder and add it into the `CSS` directory within the working project location. Any files or directories not prefixed with an underscore character will automatically be included in the generated site directory by Jekyll. This can be overridden by adding them to the excluded property list in the `_config.yml` file.

```
001 exclude: ['Rakefile', '.gitignore']
```

16 Rake automation

Although not required for Jekyll sites, this project includes a Rake file to help automate tasks and manage some code generation. Open up your Terminal window and type the following command to return a list of available tasks we can perform to help when working with our static site.

```
001 > rake
```

17 Rake it over

Run the `rake post` command in the Terminal window. This will automatically create a new post page for you, ready to edit and fine-tune. This task accepts two optional parameters, which allow you to specify the title of the post and also add a particular post date. If not supplied, the current date will be entered by default along with a generic title.

```
001 > rake post title="My Second Post" date="2012-11-03"
```

18 Preview the site

Run the rake preview command in your Terminal window. This will fire a number of dependent tasks to clean and rebuild your static site content. It will also create a directory structure for category and tag archive pages, as well as a tag and category cloud files in the `_includes` directory. You can give the site a quick once-over at <http://localhost:4000>.

```
001 > rake preview
002 ==> Cleaning build directory...
003 ==> _site directory is now empty. Housecleaning rocks!
004 ==> Generating tag cloud...
005 ==> Done.
006 ==> Generating tags...
007 ==> Done.
008 ==> Generating category cloud...
009 ==> Done.
010 ==> Generating categories...
011 ==> Done.
012 Auto-regenerating enabled: . -> ./_site
013 [2012-11-22 23:15:10] regeneration: 21 files changed
014 [2012-11-22 23:15:10] INFO WEBrick 1.3.1
015 [2012-11-22 23:15:10] INFO ruby 1.9.3 (2012-04-20) [x86_64-
                                darwin10.8.0]
016 [2012-11-22 23:15:10] INFO WEBrick::HTTPServer#start:
                                pid=43174 port=4000
```

19 Adding meta

Open `_includes/post.html`. Now that we have the tag and category listing files generated for us, we can incorporate them into our template. We only want to display them when viewing a specific post and not in a list page, which we can control by amending the existing conditional statement.

```
001 {% if page.title != post.title %}
<li>
002 <a href="{ post.url }" title="[Permalink] { post.title
    }"> Read full article</a>
</li>
{% else %}
003 <li>Tags: {% include tag_cloud.html %}</li>
004 <li>Categories: {% include category_cloud.html %}</li>
{% endif %}
```

20 Includes in sidebar

We can also include the tag and cloud link lists within the sidebar of our site design. Open `_layouts/default.html` and add the two references to the include files within the aside `<div>` element. This will show on every page request as it is now part of the main template.

```
001 <div id="aside">
002 <h1><a href="/">My Jekyll Site</a></h1>
003 <p>Sub-Heading</p>
004 <p>Tags: {% include tag_cloud.html %}</p>
005 <p>Categories: {% include category_cloud.html %}</p>
006 </div>
```

21 Add pagination

At this point we're going to add pagination to our Jekyll site. The `_config.yml` file accepts a `paginate` property for the number of posts to show

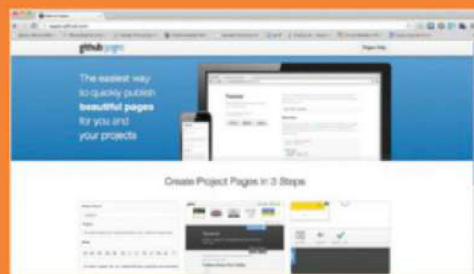
on each page. We also need to amend the loop within `index.html` to change the collection value from `site.posts` to `paginator.posts`, which will govern the number of posts returned during generation.

```
001 {% for post in paginator.posts %}
002 {% include post.html %}
003 {% endfor %}
```

22 Pagination links

Finally we need to include the code into `_layouts/default.html` to add the pagination links. We will only display the next and previous links if we have content to display on those pages, and if the first page number is '1', we will take the user back to the homepage.

```
001 <div id="pagination">
002   {% if paginator.previous_page %}
003     {% if paginator.previous_page == 1 %}
004     <a href="/" title="Previous Page">&laquo; Previous</a>
005     {% else %}
006     <a href="/page{{ paginator.previous_page }}"
title="Previous Page">&laquo; Previous</a>
007     {% endif %}
008   {% endif %}
009   {% if paginator.next_page %}
010   <a href="/page{{ paginator.next_page }}" title="Next
Page">Next &raquo;</a>
011   {% endif %}
012 </div>
```



Deployment and GitHub

One of the main benefits of creating sites using the Jekyll server generation processes is that we end up creating and managing static site content, fully populated and compiled, and ready for deployment. As such, we're not dependent on any specific hosting plans or the requirements for database access or server-side languages - the processing itself is taken care of locally on our own machines.

With the static content created, we can upload and transfer our pages to any web server that works with HTML files. We can use a straightforward FTP program, the command line and tools like `rsync` or `scp`, or even the open-source Capistrano for automated deployment.

If you store your raw Jekyll site in a GitHub repository, you can take advantage of free hosting offered by the repository provider and serve your site using GitHub Pages. This will convert the raw code through Jekyll on your behalf every time that you push updated content to the repository. Head over to <http://pages.github.com> to learn more.

Make the most of HTML5's localStorage

Learn how to use HTML5's new method to store data locally



I'm sure you have all heard about how great HTML5 is, but how familiar are you with one of its awesome features, localStorage? It's been around for a while, but many websites and web applications seem to be reluctant to adopt this new functionality. LocalStorage allows any web application to store data

within the browser and retrieve it seamlessly, even if the browser is closed and restarted. Many of you may now be thinking, 'hmm isn't this the same as cookies, which have been around since the dawn of the internet?' The answer is no. LocalStorage is in fact very different. For starters it typically allows for a whopping 5MB of storage space per domain and is primarily used only at the client side. Cookies are sent in the headers of an HTTP request and are usually used server-side. Plus, localStorage data never expires unless the browser cache is cleared. It also uses a key/value paired system for storing the data. One of many ways you could implement localStorage is by saving form data as the user enters it. Imagine you have a multi-page form which may take a while to fill out - if the user were to go away, restart the browser and return to the form, it could remember all the data previously entered, thus increasing conversion rates.

tools | tech | trends HTML5, CSS, jQuery, JavaScript
expert Richard Elliot

01 Create your HTML

For this tutorial we will simply need a single HTML file with some simple styling. Remember to include jQuery as this will make life easier later in the tutorial. Make sure you dynamically include it from an external server to save your own overheads.

```
001 <!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN"
"http://www.w3.org/TR/html4/loose.dtd"> <html>
<head>
002 <meta http-equiv="Content-Type" content="text/html;
charset=ISO-8859-1">
<title>Local Storage Tutorial</title>
<link href="style.css" rel="stylesheet" type="text/css" />
003 <script type="text/javascript" src="http://ajax.googleapis.
com/ajax/libs/jquery/1.4.4/jquery.min.js"></script>
</head>
```

02 Give the page some style

We are mainly interested in how the JavaScript API works with localStorage, but hey, everyone likes a bit of colour right? So let's introduce some style to our page.

03 Build a form

Ok, there are some important things to mention here. Note the ID of the form. This will be used later when we want to find out what fields are contained within the form. We also have an empty div with an ID of message. This will be used when we want to tell the user we have stored data.

```
001 <form id="localStorageForm" method="post" action="">
002 <label>First Name</label><input type="text"
003 id="firstname" name="firstname" value="" class="input" />
```

```
004 <label>Surname</label><input type="text"
005 id="surname" name="surname" value="" class="input" />
006 <label>Email</label><input type="text" id="email"
007 name="email" value="" class="input" />
008 <label>Telephone</label><input type="text"
009 id="telephone" name="telephone" value=""
010 class="input" />
011 <input type="submit" class="submit">
012 </form>
```

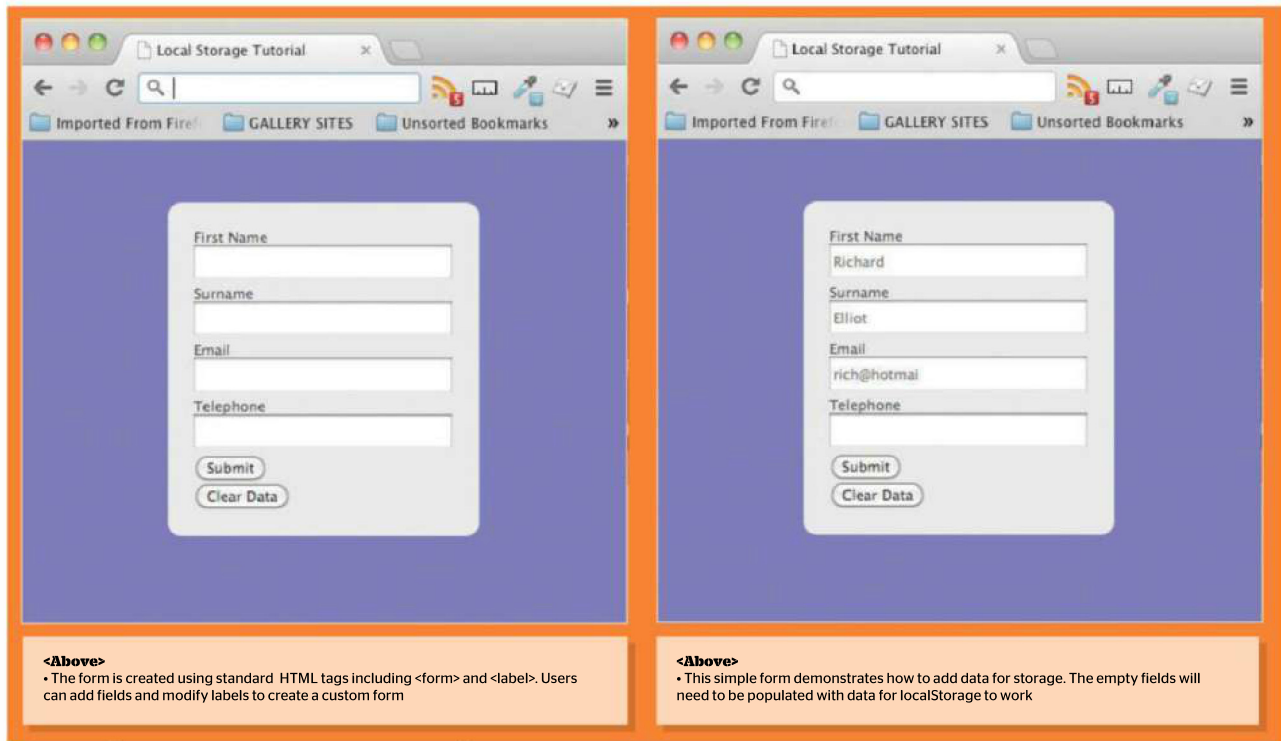
04 Browser support

So which browsers actually support local storage? Well it's the same story with many of HTML5's new features, which means pretty much every modern browser - and that even includes Internet Explorer! Here is the breakdown: Internet Explorer 8+, Firefox 3.5+, Safari 4.0+, Chrome 4.0+, Opera 10.5+, iOS 2.0+, and Android 2.0+.

05 Browser Fallback

It is more than likely that there will be a whole range of users visiting your website, so it is important to cater for everybody's needs. You must remember that not everyone is savvy enough to update their browsers so they will need to make sure you have considered these people too when using new technologies. An easy way of detecting whether a user has the ability to use localStorage is simple. The code below will allow you to test if the browser has localStorage capabilities.

```
001 function hasLocalStorage()
{
002 if (localStorage)
003 return "Local Storage: Supported";
else
```



LocalStorage and Lag

Overuse of localStorage may have adverse effects on your UX. Every time you assign a value to a key, the browser has to process this information and may cause lag. To prevent this, only use localStorage when you absolutely need to.

```
004 return "Local Storage: Not Supported";
}
```

06 Store some data

We want to save the user's input as they begin to complete the form. An easy way to achieve this is to use jQuery to detect when a keyup action occurs. Then we can start assigning data to a unique identifier (known as a key) for each form field. We can do this by giving every form field a class called 'input' and listening for a keyup action on anything that has that class associated with it. Once we have detected some input from the user we can start storing some data.

```
001$('.input').keyup(function () {
002 localStorage.setItem("savedData", "true");
003     localStorage[$(this).attr('name')] = $(this).val();
});
```

07 How it works

localStorage is basically a persistent key-value store within the browser. It has a full JavaScript API to set/get/remove data and events to track changes. We just created a key and assigned some data to it. It's that simple! You can do this by typing literally one line of code:

```
001 localStorage.setItem("mykeyname", "This is my stored data");
002 if you then wanted to retrieve the data we saved, and store it
in a variable for later use, you could do so by simply writing:
003 var mydata = localStorage.getItem(mykeyname);
```

08 Naming your keys

Deciding what to name your keys can be a very important factor. Key names such as 'name' or 'email' can be a bit too common and lead to confusing results. Including a prefix that relates to your site can be a good idea. I would suggest something like: re-email or re-name. This will make it a lot easier to handle and clear your data.

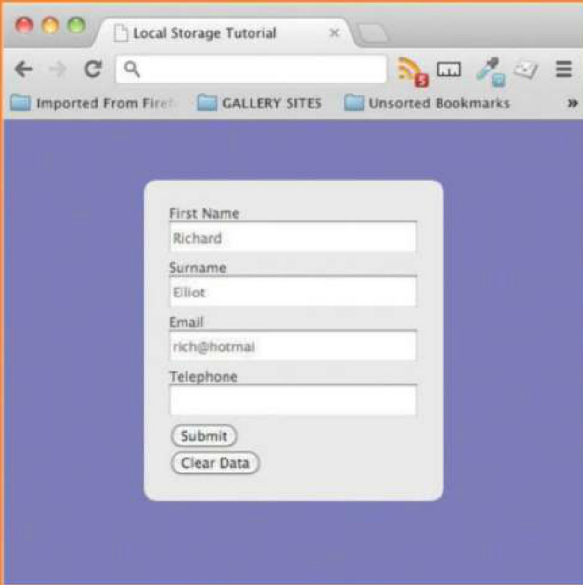
09 Overwriting keys

Another helpful feature when using localStorage is the way it allows you to overwrite the value associated with a key using the same method it was created with in the first place. This is nice to know as you don't have to worry about any errors being thrown. Be careful though, as it is easy to overwrite a key's value when using localStorage on different sections of your site. Make sure every key has a unique name otherwise you may get unexpected results. When getItem() is called with a non-existent key it will simply return null rather than throw an exception.

10 Reading stored data

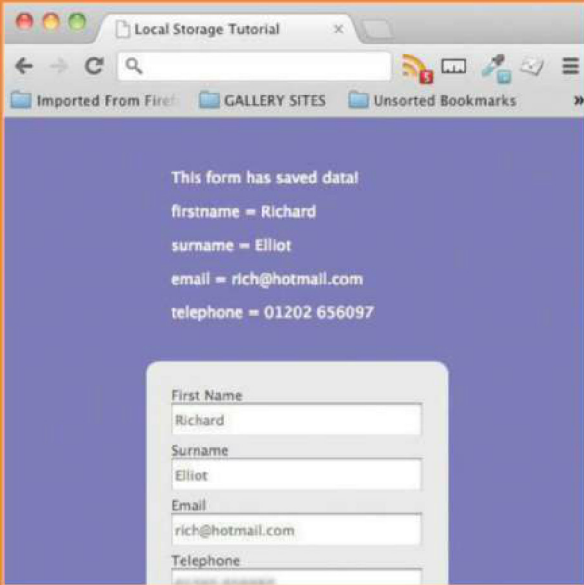
Reading stored data is just as easy as saving it. Because we have given our form an ID of localStorageForm, we can use this to our advantage by using

Make the most of HTML5's localStorage



<Above>

- Every time we press a key the data entered is then stored. A flag is also set to make a notification to the user that data is available should they close the window and return



<Above>

- If data is entered and the window is closed then re-opened, the form should automatically display the stored data

jQuery's serializeArray function. A new array will then be created and each array key will have the same name as each of the form elements. This makes life easy, as we know that each localStorage key name already matches that of the form fields.

```
001 var data = $("#localStorageForm").serializeArray();
002 $.each(data, function(i, obj) {
003   $("[name='" + obj.name + "']").val(localStorage.getItem(obj.name));
});
```

11 Add a Clear data button

Not only do we want to store data, but we may actually wish to delete it too. This can be done by adding a button that calls a JavaScript function to clear any stored data we already have. This can be achieved using the localStorage.clear().

```
001 $('#clearData').click(function() {
002   localStorage.clear();
003   window.location.reload()
});
```

12 Use caution

It is worth noting that using the clear() function will wipe all stored data associated with the domain it is called from. There may be times where you want to remove a piece of data from a specific key. This can be done using the remove key method.

```
001 localStorage.removeItem(mykeyname);
```

A tip to remember

LocalStorage is based on named key/value pairs. You store data based on a unique key, and this allows you to read that data with the same key. The data is always stored as a string. However, what you store can be any type supported by JavaScript including strings, integers and Booleans - though parseInt() will convert data types.

13 Test your code

Now we have code in place that will handle storing the data, we can start to fill out our form fields. Note that every time you press a key the name of the form element you are typing data into is recorded as the localStorage key name. The value then assigned to this key is the value of the form element. This value is updated every time you press a key.

14 Feedback to the user

Remember that empty div with the ID of message we included above the form? We can now populate that div with a message to the user to let them know that the page they are currently visiting has previously saved data. The message we have used is 'This form has saved data!', as you can see from the image above. However, The message can be customised to say whatever you choose. We can detect whether or not we have saved data by checking if a value has been assigned to the savedData key.

15 Show your saved data

Okay, lets retrieve the saved data by looping over each form field to see if there is a localStorage key with the same name. If there is, then we can build a string that will include this saved data and output it to the screen.

```
001 if (localStorage.getItem("savedData") == "true")
{
002   var data = $("#localStorageForm").serializeArray();
003   var savedData = '<p>This form has saved data!</p>';
004   $.each(data, function(i, obj) {
005     if (localStorage.getItem(obj.name))
    {
006       savedData = savedData + '<p>' + obj.name + ' = ' +
007       localStorage.getItem(obj.name) + '</p>';
    }
  });
008   document.getElementById('message').innerHTML = savedData;
}
```

16 Give it a go

Now that we have a way of telling the user if we have previously stored data available, we can test out the form. Try typing some data into the form, then close and re-open the browser window. Voila! You will see that the form automatically loads the saved data and the message div container above the form displays what you had entered!

17 Other uses

In essence you could use localStorage every time you need to save the current state of a webpage. You may want to save the state of your widgets and in theory you could store entire blocks of HTML. Many applications allow you to save their current state so it is good news that websites can now follow suit. Mobile devices can benefit from this technology as they often suffer from connectivity issues, meaning that data no longer has to be lost.

18 Final words

It is important to remember that localStorage is not a replacement for cookies. Yes, cookies have their limitations (the 4KB maximum storage size being one of them), but they will continue to be a critical part of your web applications despite the introduction of this newer technology. It is important not to be put off of embracing these new technologies that we are presented with, as that will only slow the evolution of the web. Instead, why not start using these little handy functions next time you are building something or working on a project. This is result in a more feature-rich user experience for your users, which can only be a good thing.



Code library Form building

Use HTML to create the form and enter details, before adding the script

The stored data will need to be displayed somewhere. The placement of this div tag means that it appears above the form.

```
001 <div id="message"></div>
002 <div class="formContainer">
003   <div class="layout">
004     <form id="localStorageForm"
005       method="post" action="">
006       <label>First Name</label><input
007         type="text" id="firstname" name="firstname"
008         value="" class="input" />
009       <label>Surname</label><input
010         type="text" id="surname" name="surname"
011         value="" class="input" />
012       <label>Email</label><input
013         type="text" id="email" name="email" value=""
014         class="input" />
015       <label>Telephone</label><input
016         type="text" id="telephone" name="telephone"
017         value="" class="input" />
018       <input type="submit"
019         class="submit">
020     </form>
021     <input type="submit" value="Clear
022       Data" class="submit" id="clearData">
023   </div>
024 </div>
025 </body>
```

The form is a tool to input data. In typical form building fashion, the form will use a selection of labels, text fields and a submit and clear button.

To see if we have any stored data, grab the form field names and put them into an array.

```
013<script type="text/javascript">
014 $(document).ready(function () {
015   function loadData() {
016     // grab all the form fields and put
017     into an array
018     var data = $("#localStorageForm").
019     serializeArray();
020     // Loop through form field array
021     $.each(data, function(i, obj) {
022       $("[name='" + obj.name + "']").
023       val(localStorage.getItem(obj.name));
024     });
025   }
026   loadData();
027   $.each(data, function(i, obj) {
028     // Loop through form field array
029     $.each(data, function(i, obj) {
030       $("[name='" + obj.name + "']").
031       val(localStorage.getItem(obj.name));
032     });
033   });
034   // save a flag to let the user know
035   there is saved data
036   localStorage.setItem("savedData",
037     "true");
038   //Store the data
039   localStorage[$(this).attr('name')] =
040     $(this).val();
041 });
042 </script>
```

We can loop through each one and check against the localStorage key names, which we know are the same.

Kieran Delaney

web kierandelaney.co.uk



Current role Freelance digital designer
Education Left college when offered first job at a publishing company
Expertise HTML5, CSS3, responsive design, JavaScript, jQuery, Flash, Photoshop, Fireworks, WordPress, Drupal, PHP, SQL
Clients Nike, Ray-Ban, Xbox, *NME Magazine*, ITV, Vauxhall Motors, Warner Bros
Twitter @kierandelaney

Kieran is a 31-year-old web designer with 14 years' experience. Initially self taught, Kieran was offered his first job working for a design and architecture publishing company, where he was schooled alongside "serious" print designers, giving him a close attention to detail and ability to work to tight deadlines.

This led on to him working for publisher Emap as commercial art director at FHM.com, producing campaigns and websites for large brands and producing editorial content, followed by joining a startup headed by the ex-editors of *FHM* and *Rolling Stone*.

Kieran is heavily influenced by the print discipline and experimenting on side-projects. In his spare time he has set up an independent label and took care of branding, artwork, distribution and marketing. He also put together

Offset Festival - a 5,000-capacity weekend event that ran successfully for three years, giving him a unique understanding of marketing, working to budgets, dealing with clients and, most importantly, organisation.

Kieran is currently excited by the shift towards responsive web design, due to the focus on presenting information without gimmicks, and putting simplicity at the core. "Web design shouldn't be about huge flash sites vying for your attention," he told us. "It should be about presenting information in a way that clearly benefits the audience; often the best design is design you don't even notice."

Kieran is now freelance, working with companies big and small. His main client is IPC Media's *NME.com* - the largest dedicated music website in the world.



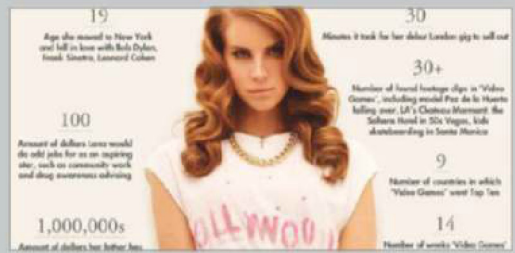
02 www.offsetrecordings.co.uk



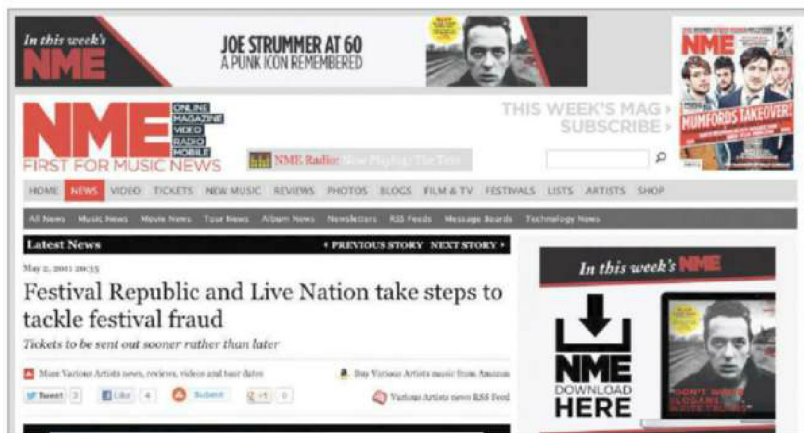
03 www.uncut.co.uk



04 www.givt.co.uk



05 [Lana Del Rey infographic](#)



01 www.nme.com

01

A hugely popular website - Kieran's work on it is divided between UX and UI, ensuring a focus on usability and presentation of NME's content.

02

Designed and built as a one-page site to look as cool as the label. A JS slider script drives navigation and the site focuses on drawing people into purchases.

03

His approach with this redesign was to free up plenty of white space and let the site 'breathe' - the articles can be quite long so good typography was key.

04

Kieran works for small companies as well as mainstream brands - this was a site to test the market for a young startup, designed and built in PHP.

05

If approached right, infographics can be a great marketing tool. This one brought in lots of traffic by presenting compelling info about an increasingly popular artist.

Diana Costa

web dianacosta.prosite.com



Current role Interactive designer
Education MA in Design and Visual Culture (IADE)
Expertise User experience, illustration, Photoshop, Illustrator, Flash
Clients Microsoft, PT Telecommunications, Moche Wild Camp, TMN, Super Bock, Carlsberg, LG Electronics PT, CTT, Pingo Doce
Twitter @define_gravity

Diana Correia Costa is an interactive designer with over two years' experience, who was born and raised in the sunny capital of Portugal, Lisbon.

A long-time fascination of the hidden meanings behind visual communication and advertising got Diana into studying design initially. After she graduated she decided to pursue a Master's degree in Design and Visual Culture and, around the same time, she started working at FullSIX Portugal - one of the most successful interactive marketing agencies in the country - as a digital designer.

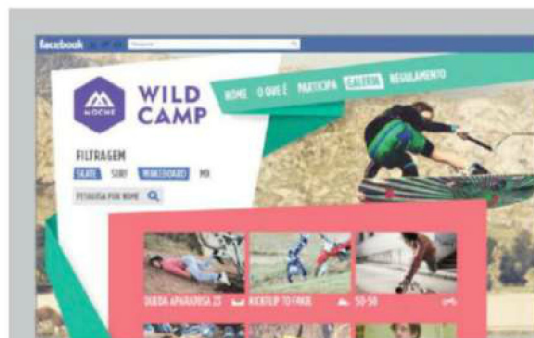
Having created web and interactive pieces ranging through a variety of displays for major clients such as CTT, Super Bock, Carlsberg, TMN and Pingo Doce, she recently started to work on Windows 8 projects. Among those was the MEO GO! application which was designed

for PT Telecommunications - the leading Portuguese cable operator. This particular project gave her the opportunity to become more involved with Windows 8 applications, work with international clients and also to become a UX/UI consultant for major worldwide groups, eg McCann Norway.

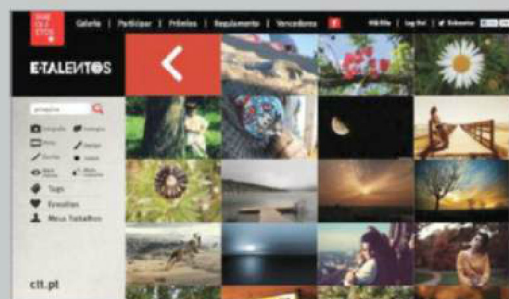
Believing in pushing boundaries in all areas of creativity, not just web design, Diana is keen on exploring new ways to create beautiful visual imagery through photography, film or programming languages with the goal of providing users with new visual journeys and eye-candy treats. Her passion with the ever-evolving digital world keeps her motivated on learning, meeting new people and travelling, as well as sharing knowledge and inspiration via her Twitter account and her blog/visual diary: iwildefinegravity.tumblr.com.



01 tinyurl.com/8tlybv8



02 apps.facebook.com/moche-wild-camp



03 etalentos2011.irrequietos.com



04 www.pingodoce.pt/os-nossos-produtos/garrafeira



05 N/A

01

PT required a Windows 8 app that provided a seamless experience with the MEO GO! service. The aim of the design was to show off the content to best effect.

02

This app was to promote Moche Wild Camp where kids can go to learn cool sports. The design needed to highlight the visual culture of extreme sports.

03

The gallery based on a grid system allowed users to focus on the visual content compiled from a talent competition which was hosted by CTT.

04

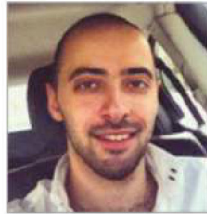
Promoting a vote for the top ten wines with the result revealed at Christmas. The design had to be festive but clean, so the products wouldn't be overshadowed.

05

A Halloween-themed game - part of a series of games for the Kids section on the CTT website. The illustrations were based upon the CTT's brand book.

Frederique De Sousa

web cv.fredods.com



Current role CTO of All Together
Education Self taught, eg 3D Artist, Web Designer, etc
Expertise PHP, HTML, CSS, jQuery, MySQL, Symfony2, Zend, Slim, Twig, Smarty, AJAX
Clients FinanceTesEtudes.com, PixyJob, WeAreDigital, Sampleo, All Together
Twitter @Fredods

Frederique is a chief technology officer and web developer from Paris, France, and he likes everything that you can find on the internet. He loves to develop websites and code in PHP, always thinking about making things more intuitive for the end user. Indeed, he considers this to be one of the most important elements for creating an awesome website.

Frederique started out in the web design field when he was very young. At 15 years old, he built his first mini-website for a friend's college to share homework between students. Now he develops all day long, building backends for various websites. His current skillset includes HTML5/CSS3, jQuery, MySQL and Photoshop. He is also a keen observer of a host of APIs, Google, Facebook, Twitter, and is an advocate of the world's favourite web

publishing platform WordPress. He also works with PrestaShop and Drupal. At the moment, he's learning the ins and outs of iOS with a view to start developing top-quality apps.

He likes to travel to other cities and countries to find inspiration, as well as to share his ideas to help evolve them. He is currently working on three different projects. One of these projects is for All Together, a platform to meet people by interest; the second is to design a new website for a surgeon; and the last is a CV-making tool to simplify life for people searching for a new job. It's a big challenge to successfully realise a simple and intuitive design, but Windows 8, with its modern UI, is helping him achieve that.

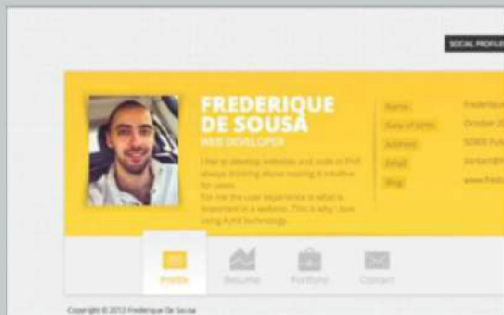
He is seeking to move to London in the near future, with an eye on finding a new job in web design and development.



01 all-together.net



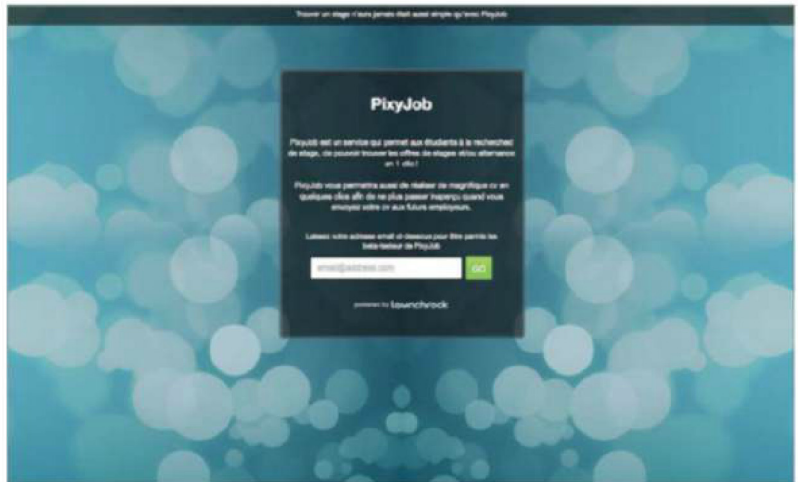
02 www.financetesetudes.com



03 cv.fredods.com



04 sampleo.com



05 pixyjob.com

01

A big image slider takes centre stage, complemented by an orange and blue colour palette. A stitch effect lends a natural look to the footer and navigation.

02

A simple design with all the necessary elements for the user to get the information they need. A rotating image element adds more punch to the front page.

03

The CV is a basic tabbed panel that incorporates all the info needed to view and get in touch. Clicking a tab activates an ease-in/ease-out jQuery effect.

04

An orange and blue scheme, along with a subtle background texture, form the canvas. The guide at the top ensures users know how to use the product.

05

Powered by the LaunchRock platform PixyJob uses a single background image that utilises percentages to ensure that it works with all resolutions.

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This offer expires 30 April 2013.



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webdesigner@imagine-publishing.co.uk

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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 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 (Windows)	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 (Windows)	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 (Windows)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
111WebHost.com 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	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✓	✓	✓	✓	✓	✓	✓
	Bus Pro	0845 859 0018	£179.88	20GB	200GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✓
	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✓	✓	✓	✓	✓	✓	✓
	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✓	✓	✓	✓	✓	✓	✓
	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✓	✓	✓	✓	✓
	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓


Featured host of the month: **Netcetera** www.netcetera.co.uk



Getting more out of one of our quality listed hosting providers

Netcetera is a long-established and experienced hosting provider who has been around since 1996. It provides solutions with managed web hosting services, dedicated servers and cloud hosting services. The award-winning company boasts a 16,000 square foot ISO27001 certified Data Centre facility located in the Isle

of Man. They offer a £1 Hosting trial for those who want to try before they buy. Developer packages are powered by the latest Microsoft ASP.NET 4.5 platform, and include 1GB of web space for just £2.99 a month. Ideal for newbies, designers and developers who want a quick, simple and cheap hosting solution..

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
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	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost (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	✓	✓	✓	✓	✓	✓	✓	✓
 Fasthosts www.fasthosts.co.uk	Personal	0808 168 6777	£32.87	5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
	Business Bronze	0808 168 6777	£58.38	50GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
	Business Silver	0808 168 6777	£76.39	Unlimited	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
	Business Gold	0808 168 6777	£101.89	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter	0808 168 6777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	WD Advanced	0808 168 6777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
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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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	01604 212 904	£11.99	2.5GB	15GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	STARTER	01604 212 904	£36.99	10GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	HOME PRO	01604 212 904	£59.99	25GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	BUSINESS	01604 212 904	£109.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
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 www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1,800	2x500GB	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	✓	✓	✓	✓	✓	✓	✓	✓
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)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	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	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Business Reseller	0844 358 1450	£499.95	20GB	200GB	5,000	✓	✓	✓	✓	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Starter Pro	N/A	£10.99	5GB	40GB	50	✓		✓	✓	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Business Pro	N/A	£46.99	10GB	80GB	500	✓	✓	✓	✓	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Ultimate Pro	N/A	£79.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Bronze (Linux)	0845 058 9000	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓

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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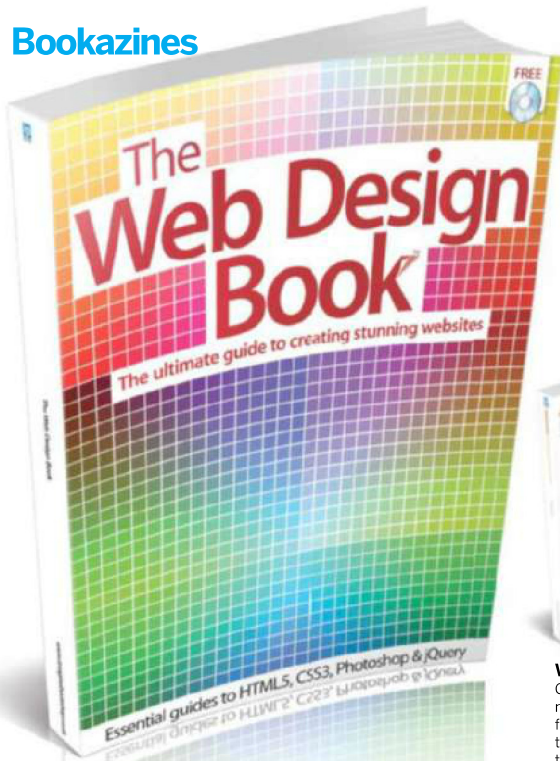
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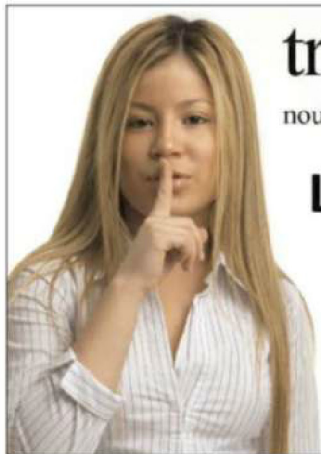
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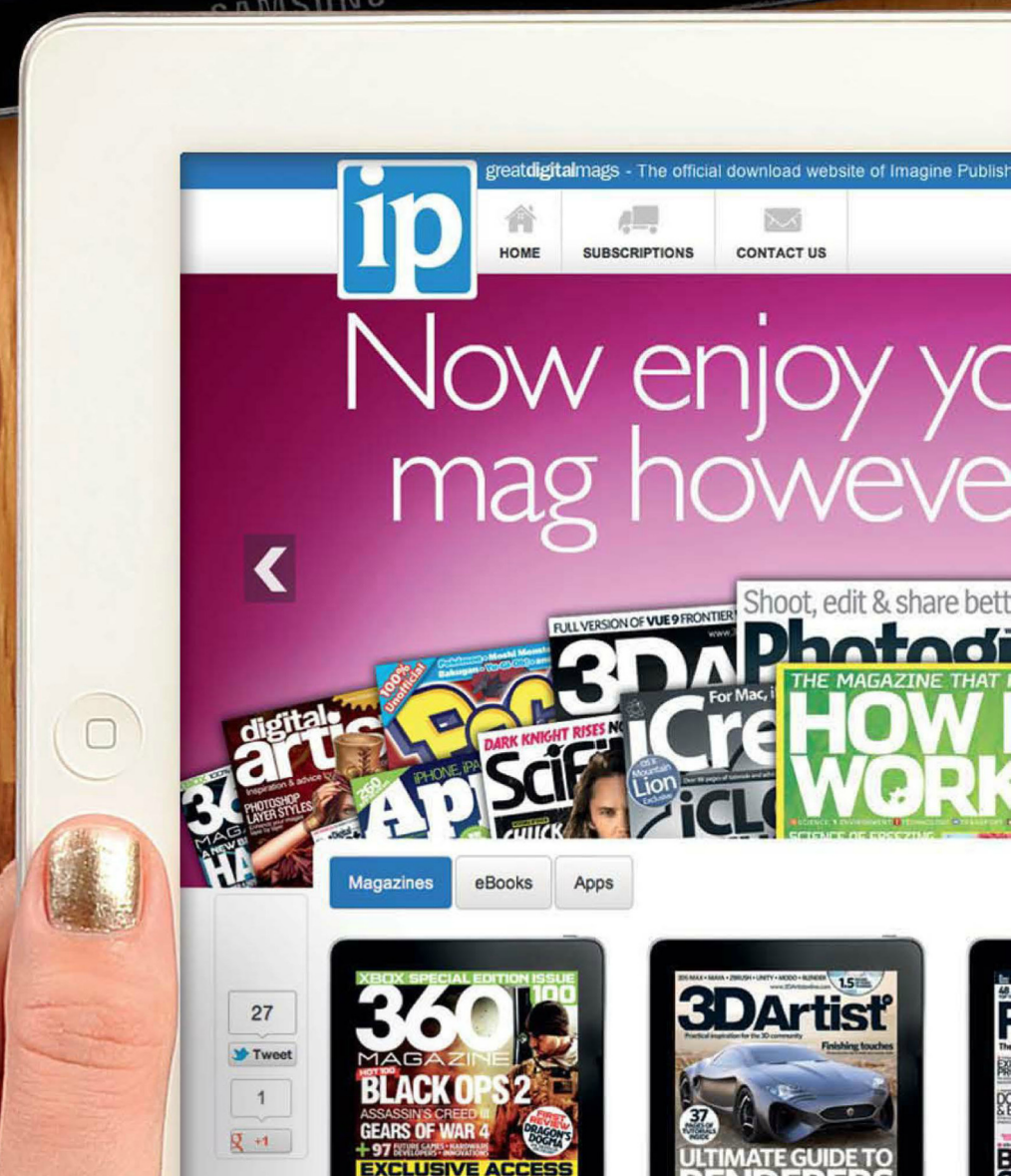
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Starting point

The sports giant's first step into the digital arena was a simple repeating animated graphic.



1996

Web design relic

2000

Load time!

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06 seconds on 128kbps connection

Location, location

Before the days of auto-detection users had to input a selection - typically from a drop-down list - in order to go to their preferred website.

Animated GIF

Moving images were very popular back in the Nineties and the animated GIF was a commonly used alternative to Flash that didn't need a plug-in.

Flash introduction

Back in 2000 Flash was the cool go-to technology to create dynamic animations. Adidas used Flash 4 to create its main animated image.



Adidas www.adidas.com

The international sportswear specialist has had a web presence for well over 15 years. Here we take a look at where it all began...

The Adidas brand is synonymous with sportswear and is one of the biggest of its kind. The company has been around much longer than the web, founded in 1924 and registered in 1949. Its introduction to the web came almost 50 years later in 1996. The web was still in its infancy and Adidas's initial offering was little more than an animated splash screen and a set of

links. By 2000, however, the site had matured into a presence much more befitting of the brand. Flash had been added into the mix - created with Flash 4 - and the option to view a location-specific version of the site was introduced. Both are a long way from the cutting-edge features of today, but back at the beginning of the 21st century they were state of the art.

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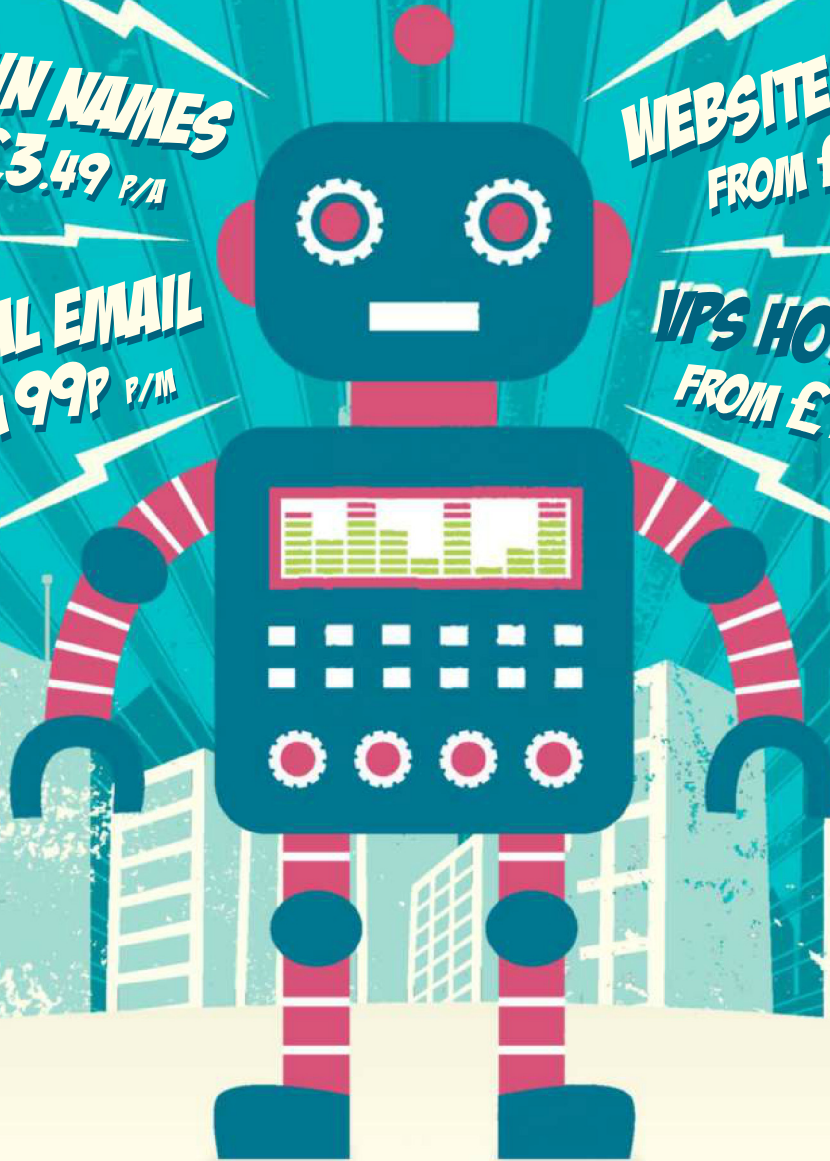
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