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the highlights from the web
industry's top conference



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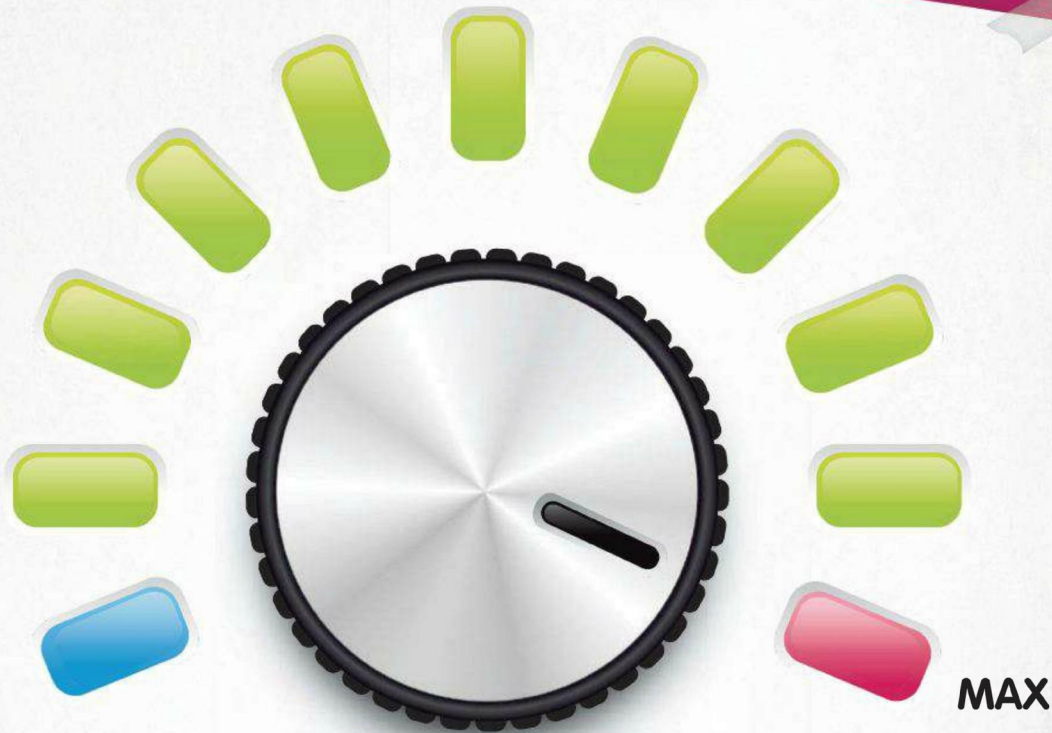
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Welcome to the issue

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



Mark Billen

Highlight



We're no longer restricted to creating websites, or restricting them to browsers... We can take advantage of the increasing number of devices in the market

Chris Mair, strategy director at Airlock. Page 28

CSS3 is the here, now and future of page styling. Are you ready?



kay, okay, so maybe CSS3 isn't exactly new, but it is certainly still fresh enough to be a catalyst for the cool new things designers are doing.

Bundled tightly with HTML5, of course, we've split them apart this month to have a closer look at the styling techniques and popular visual effects. There are close to 30 superb tips and techniques to work through starting from page 36, then immediately we ramp things up with some complex CSS-based animation. From page 50 Sam Hampton-Smith shows how to build a kinetic motion element, which is sure to bring some space-age design to your headers or pages. Talking again of new stuff, we take a special preview look at Adobe CS6 on page 46 and ask a few questions about what the updates actually mean

for the suite's web-design credentials. Throw in the best of industry showcase SXSW covered in the news, plus a dose of CoffeeScript starting on page 78 and there really is something for everyone this issue.

As an additional aside, this happens also to be my final issue at the **Web Designer** helm. I would therefore like to offer my sincere thanks for your support of the title over the years and naturally encourage you to stick with us for what promises to be an exciting time for the magazine as we approach an incredible milestone in magazine publishing - issue 200. I'm amazed at the way in which web design has evolved over the last seven years and today, with technologies like HTML5, jQuery and of course CSS3, there has never been a better time to fulfil our creative ambitions.

Happy coding, folks!

MARK

Bundled tightly with HTML5, of course, we've split them apart this month to have a closer look at the styling techniques and popular visual effects [of CSS3]

Excitographic

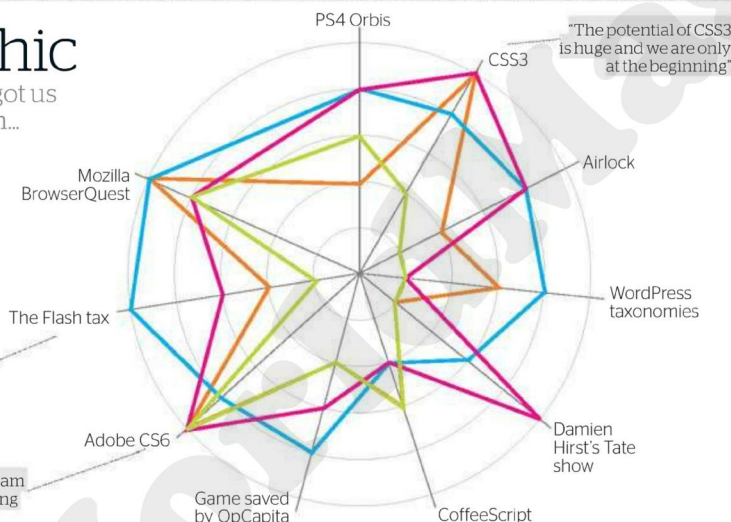
Plotting the features that got us in a frenzy over the month...

- Steve Jenkins, Features Editor
- Mark Billen, Editor
- Steven Mumby, Designer
- Ben Martin, Sub Editor



"Adding a charge for Flash developers is hardly going to encourage more users to Adobe's platform"

"The release of CS6 has got the whole team buzzing. Steve J cannot wait to start using the fluid grid layouts in Dreamweaver"



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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...



Louis Lazaris

Use CSS3 to create popular visual effects that used to rely on Photoshop

Louis is an author and front-end developer living in Toronto, Canada. He writes regularly for a number of top design blogs, including his own site, Impressive Webs (www.impressivewebs.com). In this month's cover feature he demonstrates how to use CSS3 to create popular visual effects that used to rely on Photoshop. **Page 36**



Mark Shufflebottom



Mark is an Adobe Education Leader and programme co-ordinator of BA (Hons) Interactive Media Production at Bournemouth University. This issue Mark starts a new series making an HTML5 game with the help of EaseJS. **Page 56**



Steve Jenkins



Steve is Features Editor on **Web Designer** and has been creating websites since 1999. His interests include HTML, CSS and WordPress. This month he profiles Airlock, a big brand specialist with a 'mobile-first' design philosophy. **Page 28**



Jeffrey Way



Jeffrey is a developer evangelist, instructor and author who works for Envato. This month he is demonstrating the art of cleaner code by using CoffeeScript to transform JS into something much more approachable. **Page 78**

Adam Smith



Adam transfers his skills from our sister magazine **Advanced Photoshop** (www.advancedphotoshop.co.uk) across to **Web Designer**, where he demonstrates how to make a single-page website work for you. **Page 64**

Sam Hampton-Smith



A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. You can follow his antics on Twitter via @samhs. This issue Sam creates kinetic animations with CSS3. **Page 50**

Matt Gifford



Matt is a lead RIA consultant developer who specialises in ColdFusion, Flash and AIR development. This issue he puts his vast industry experience into continuing his series on adding database functionality to apps using PhoneGap. **Page 82**

Eric Freeman



Alongside Elisabeth Robson, Eric is co-author of the books *Head First HTML & CSS* and *Head First HTML5 Programming*. A computer scientist and former CTO of Disney.com, this issue he builds Twitter widgets with Web Workers. **Page 86**

Pete Simmons



Pete is the digital marketing manager for Lionhead Studios and has over ten years' experience in the videogame sector. This month he explains WordPress taxonomies and how to implement them into a live blog. **Page 60**

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

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contents

Cutting-edge features, techniques and inspiration for web creatives

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

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Inside...

- 16 Lightbox**
A trio of sites making the web a brighter place including Wrangler and the ALA design co-op
- 24 Design diary: Toyota Camry**
Resn and Saatchi & Saatchi join forces to produce this automobiling tour de force
- 28 Pro file: Airlock**
Brand is king for this multi-award-winning enterprise based in London
- 34 Blog beautiful**
A roundup of the best organic blogs around
- 36 Cover: Master CSS3 effects**
Web pro Louis Lazaris guides you through all you need to know about CSS3 styling
- 44 Design cloud**
24 websites that use CSS3 to best effect
- 94 Portfolio**
Three more rising stars in the web world
- 98 Trend map: Los Angeles**
La-La Land's creativity goes beyond movies...
- 100 Talent directory**
Find the perfect agency for the project at hand
- 104 Hosting listings**
Check out the latest domain-based deals
- 114 Style relic: MSN**
How the Microsoft mainstay has evolved

<header>

Discussing the hottest topics from the web-design world

- 8 SXSW 2012**
Find out all the latest trends from one of the world's top web conferences in Texas
- 10 Crowdsourcing**
We respond to your latest letters and tweets
- 12 Comment: Jessica Butcher**
As Wi-Fi finally comes to the London Underground, what will it mean for the web?
- 14 Comment: Paul Wilson**
What's the secret to startup success?

Cover focus

MASTER CSS3 EFFECTS

36 Learn everything from transparency and box shadows to rounded corners and ribbons in this CSS3 masterclass



98

Trend map: Los Angeles

Take a peek into the City of Angels' web scene



24

Design diary: Toyota Camry

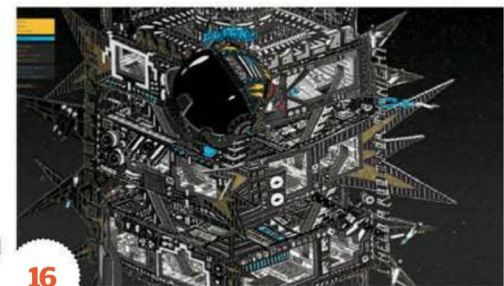
A successful collaboration between two heavyweights



28

Pro file: Airlock

Find out how a dishwasher secured Airlock's URL



16

Lightbox: Michelberger Hotel

Discover how this site captures the hotel's spirit

On the free CD

112 Discover what your latest disc has to offer

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- 2 T-shirt templates



50

The final frontier

Re-create our Solar System with CSS3



56

Game on

Build your very own retro platformer



60

WP taxonomies

A new approach to blog categories



64

One-page wonders

Use a landing page to pull in viewers

Web workshop Re-creating the web's hottest styles



72

Master angular designs using CSS3 rotation

Continue our CSS3 odyssey as Mark Shufflebottom shows us a new angle with www.infinite-imaginations.com



74

Pixel-based styles in contemporary design explored

Adam Smith is all about grid-focused layouts this issue as we examine pixelslave.com block by block

<tutorials>

Web gurus take you step-by-step through professional techniques

50 Create your own kinetic animations with CSS3

How to make an animated model of the Solar System

56 Build an HTML5 game with EaselJS: part 1

Design an old-school platform game using Canvas

60 Get to grips with taxonomies in your WordPress blogs

Pete Simmons introduces taxonomies and how they can be used to reorganise content on your WP pages

64 How to make a one-page website work using Photoshop

Make every bit of space on a landing page earn its keep

68 Create an eCommerce carousel with jQuery and XML

Spice up your online shop with a jQuery content loop

web developer;

NEW! Dedicated 14-page section offering features and tutorials for coders



78

Feature Wake up to CoffeeScript

An in-depth guide to the language that filters all the best bits of JavaScript to get the perfect code blend

82 App database support with PhoneGap: part 2

Following on from last issue's tutorial create a SQLite database to store and persist user data

86 Create Twitter widgets with Web Workers

With the web workers tasked with their roles it's time to extract the data and put it to good use

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Discussing the hottest topics in the web-design world

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Has SXSW lost it?

Matt Wiggins joined the masses in Texas for the 2012 industry showcase and left excited – but with a hint of regret...

SXSW has become a monster. One of the resounding themes this year was that the conference has outgrown itself and has simply become too big. Opinion is divided: a bigger show brings bigger problems while the counterargument is that it creates new opportunities. We tend to fit into the latter category, but the recent explosion in the popularity of SXSW has undoubtedly created a little bit of both. This year was not only the largest in terms of attendance, it was the single largest increase from year to year

on several fronts. A quick look at the figures reveals that 24,569 people registered for SXSW this year – up over 27 per cent from last year. The number of mentions on Twitter jumped from 314,946 to 503,778, a 60 per cent increase. (Check out bit.ly/GaySMc for charts and a more in-depth look at the numbers.) The number of panels submitted almost doubled in size with 4,500 at SXSW, and the number of companies and sponsors were up significantly as well. So, how does this affect the average SXSW visitor? The size

of the show has put a strain on the city of Austin itself, and finding the event of choice has become far more difficult than in previous years. On the flipside there are more brands, agencies, startups and industry professionals represented than ever before, leading to

unprecedented networking opportunities. As a veteran of previous SXSW campaigns I thought it was time to give my view of the 2012 incarnation and get a take from a host of leading industry professionals on their thoughts and experiences (see opposite).

“ The trade show seemed to be completely dominated by startup companies ”

For starters, the sheer number of events made it impossible to get a grip on what was happening, let alone see it. However, for the first couple of days, the bad weather provided a sense of community, bringing people together indoors. This created the ideal environment for discussions that might have never seen the light of day. As the weather improved so did our mood.

To avoid the masses we tried out some of the restaurants outside of town. Salt Lick was touted as a must-visit venue, so we took the 30-minute journey to the outskirts of Austin. On arrival we were surprised to find that most of the crowd was made up of SXSW interactive folk. The food was great, the live music was great and this helped create a buzzing but laid-back

atmosphere and environment. It was undoubtedly one of the highlights of the trip this year. There was no shortage of industry parties to attend either - who needs technology? And at almost any point throughout the day, you could find something going on. The top of our list this year was definitely the Saatchi & Saatchi pool party.

This year's trade show was slightly different. Aside from the regulars (sponsors), it seemed to be completely dominated by startup enterprises. There really were some great new companies with some impressive ideas, but we found it strange that no major browsers or platforms were represented. This was a stark change from last year, which saw the likes of Google, Opera, Microsoft and WordPress to name a few. Almost every

major agency was in town, but they seemed to avoid the trade show and be content with just throwing a party.

The final day saw the red carpet party and comedy duo Gabe & Jenny who were excellent. Media Temple put together another awesome closing party at the legendary Stubb's BBQ. But it was almost impossible to get in there if you didn't show up early - and it holds over 2,000 people!

So, it seems that SXSW was exposed to mixed reviews this year. What does that mean for you? Negativity is bad for your brains; we say keep a PMA and realise that SXSW is becoming exactly what we all want it to be: the mainstream, an industry

standard gathering for folks who do what we do. There is no question that the benefits of growth have outweighed the problems. So it's time to adjust to the growth and tame the monster, and get ready for an exciting SXSW 2013.



<industry opinion>

SXSW brings the industry and creatives together. We get the lowdown on SXSW 2012 from those on the floor

"This year had an enormous agency presence. Definitely a tipping point in the convergence of traditional and interactive production. I wish I could have divided myself into a few people because there were always multiple places I wanted to be at the same time. We felt fortunate, as there was a lot of buzz surrounding the companies that we represent this year. B-Reel announced its Products division and demoed its mind controlled slow race car driving (which you can see here: bit.ly/yQJlzh), while Tool of North America's TAKE THIS LOLLIPOP won best of show at the SXSW Interactive Awards."

Charlie McBrearty, CEO at Shortlist (Representing Tool of NA, winners in Best of Show and in the Experimental category for Take This Lollipop - www.takethislollipop.com, and winners in the Motion Graphics category for Lights - lights.elliegoulding.com)

"It was exciting to work on a project that wasn't for a 'brand'. It was something different. To have had the opportunity to create a campaign from the ground up for something that carried real historical and scientific importance was awesome. I'm glad to have had the opportunity, and I'm glad the judges at SXSW decided to give us some hardware honouring that work."

Dave Snyder, creative director at Firstborn (winner in the Classic category for Expedition Titanic - bit.ly/hLvqHf)

"This was my first time at SXSW, and I chose not to attend the actual conference. Many people had mentioned that the breadth of it emerges in the after-parties. That sounded great to me. I mostly met up with old and new friends for free drinks and music, however I was able to hear about the conference from various attendees.

"It struck me as odd, but many designers weren't mentioning awe-inspiring talks or mind-blowing workshops, but rather a well-known industry legend who only talked about himself and came off very poorly with attendees. There's a valuable lesson in there somewhere."

Morgan Knutson, UI designer at Google (currently designing the Photos experience on Google+)

"I saw a lot of transmedia consideration. There were thoughts around launching a game and TV series in tandem where events from one inform the other. This also touches on the broader UX theme of considering more (or all) touch points with a user - even the offline ones. Responsive layouts and native apps vs mobile web were all the rage. That mostly boiled down to considerations of context, budget, task, and a few others. Grid systems have been in, but I saw a great talk on how a grid is a good guideline, but doesn't guarantee clean design."

Tony Walt, director of 3D and Motion Design at EffectiveUI (finalists in the Motion Graphics category for US Navy Blue Angels - www.blueangels.navy.mil)

"I saw more shovel-ready and built innovation from panels on government than I did from any led by ad agency folks. They've long cut the ribbon and are building the future, while we're still fighting over what colour to paint the damn hard hats."

Ryan Harms, director of Digital Production at Arnold

"In my opinion there has been a fundamental shift in focus for the conference. Responsive interfaces, development techniques and best practices have been all but replaced by social commerce and startup accelerators. While there are still some heavy hitters for the Keynote speeches, the panels are generally targeted at content providers, bloggers, and deck builders eager to scratch together venture capital. The parties are dominated by service companies and startups looking to be the next SXSW break-out app. Ad agencies are sending armies of producers to recruit both vendors and employees.

"All in all, SXSW is still a great place to get together with peers and friends to discuss the market and trending patterns from users and clients alike. The networking potential is off the charts. In the end, it is still the largest and most relevant gathering of designers and developers going. My biggest question is, how long will companies continue to invest the time and money to pull their brightest minds off of production and send them to a week-long networking event? Hopefully at least one more year."

Matt FaJohn, partner at Legwork (finalist in the Business category for Diesel Denim 2011 - diesel.legworkstudio.com and in the Music category for 'The Gamits - This Shell' - www.thisshell.com)

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This month we're pleased to announce **Web Designer** is now available on Android, plus discussing WordPress, Flash and Illustrator

Subject **Web Designer teams up with Zinio**

From Markus Myllyoja



I have noticed that you can buy **Web Designer** from the Newsstand, but I am a Linux user living in Finland. I don't really like paper magazines any more. I am thinking of buying **Web Designer** for tablet, but probably not the iPad. Is there a way to order an eMagazine that can be used on other devices, like my laptop? And is there a DVD or something extra if I order the print version?

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Subject **Which WordPress is best for me?**

From Stephanie Gage



WordPress seems to be the web publishing platform of choice for web designers, but I have yet to indulge. I have noticed that there are two options available: the WordPress hosted site via **WordPress.com** and a version you install yourself. Which one is best, cheapest, safest, etc? I can't make up my mind so hopefully **Web Designer** can do it for me!

Both are powerful platforms and there is little to choose from between the two. A WordPress-hosted site is a good option for those who just want a site to work - it takes minutes to get online and there are no hosting costs. However, users are restricted on web space and can do little to customise the site. If you want greater customisation and flexibility, the self-hosted site is a better option. Also, watch out for our next issue where we take an in-depth look at keeping WordPress secure.

Subject **Web Designer - making my day**

From John Tedesco



I was thrilled when I saw you published my question about using Illustrator to mock up websites, and **Web Designer's** response verified the uniqueness of my process.

Thanks for 'making my day', I'm having a lot of fun with this!

It was a pleasure, and it seems your letter has stirred up a response with **Web Designer** readers giving the Illustrator option a thumbs-up; see letter below, for instance...

Subject **Illustrator: the mockup king?**

From Daniel Jeffery



I've just read John Tedesco's letter in **Web Designer** magazine (issue 194) about mockups in Illustrator and I'm definitely with

John on this issue. Being an Illustrator fanboy myself, when starting any project (either for web or print) I always fire up Illustrator and create my layout, templates or illustrations using this particular piece of Adobe software.

Why? Well, because most projects involve some kind of logo tweaking or redesign which Illustrator is great at achieving. Also, there are other great features like Live Colour for producing different colour combinations of your designs with just a few clicks - and then there are multiple artboards, Live Trace, perspective grids... The list is almost endless.

Photoshop has its place in the design world, of that there is no doubt, but don't forget its cool vector-based brother - Illustrator. I for one would certainly like to know a little bit more about the process John uses, as he mentioned in his letter.

Photoshop has its place, but don't forget Illustrator

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 Email the editorial team at  webdesigner@imagine-publishing.co.uk

It seems that Illustrator undoubtedly has a place in the mock-up process, according to John and Daniel. But, surely Photoshop is just as good, if not better? If you have an opinion on this and anything else let us know at webdesigner@imagine-publishing.co.uk.

Subject **Flash is not finished**

From Steven McCullagh



Personally, I disagree with the idea that Flash is a platform that is slowly disappearing – my opinion is that its role is changing. There are still a number of advantages to using Flash over competing technologies when attempting particular tasks.

Flash has been pushed out of the limelight by the surge in popularity of HTML, CSS and jQuery, the technologies that web designers have been concentrating their efforts on. And there is no doubt that Apple's decision not to support Flash on its devices was key to the downturn in interest in the platform. However, while designers and developers are looking at ways to create for iOS without Flash, there are still plenty of areas in which the medium is still very well supported. This means that designers shouldn't completely forget Flash and kiss it goodbye forever; just take a look at what it can do, what it can do well and what it can do that others can't.



ANDROID MAGAZINE

There are over 100 million Android-powered phones and tablets around the world, and currently over 300,000 apps to choose from on the Google Play store. **Android Magazine** is the only publication dedicated solely to this increasingly popular platform. The magazine gets under the skin of the OS, and offers a host of step-by-step tutorials and features on how to use, hack and improve any Android device. The latest issue looks at the complete guide to tablets, and much more, and is on sale now. www.littlegreenrobot.co.uk

Comments from the Blog



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

Response from the winners of the Web Designer BIG book giveaway:

Jonathan Chute said:

OMG! Sad, but this is the first competition I have ever won! Books have arrived, but need to pick them up :) can't wait to go get them. Congrats to the rest and thanks, **Web Designer!**

Tor Harrington said:

I am totally chuffed and surprised, finally won something, this has made my day for sure, many thanks ^_*

Matt Wilding said:

Nice one - I won! And it's my birthday today - how great is that? Many thanks :)



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Jessica is CMO and co-founder of Blippar. A serial entrepreneur, she worked at travel startup [isango.com](#) before becoming head of business development in EMEA for [alibaba.com](#). In 2010 she set up [Integritour](#), a tourism company in Kenya.



Jessica Butcher

Taking Wi-Fi on the Tube will unleash this booming technology's potential

It's finally happening: after years of complaining, the London Underground system is getting Wi-Fi. The solution isn't perfect and comes laden with caveats: the Wi-Fi will only be available in 80 stations in the centre of the capital; it won't be available on the trains themselves; and after the Olympics are over anyone who isn't a Virgin Media customer will have to pay to use it. But, for all of this, I'm sure most of us would agree that it's better than nothing.

It'll definitely help reduce the tedium of waiting on platforms when there are delays on the line. And there will certainly be a frisson of excitement, at least in the early days, from being able to catch up with news from the world above ground, or watch the football highlights, or check if your train home is running on time.

But from my point of view the most fascinating impact of Wi-Fi on the Tube – and the one with the most significant long-term implications – will be on advertising.

We've already seen underground ads change a lot in the past decade. First there were the digital screens installed at some of the biggest commuter stations, like Liverpool Street. More recently, projectors have beamed TV-style ads on platform walls.

But putting Wi-Fi on Tube platforms throughout 80 of the busiest stations will be the biggest revolution of all, because it massively enhances the power and potential of technologies like image recognition and augmented reality.

Augmented reality has started to become a more regular feature of outdoor and press advertising over the past year. At Blippar we've worked with major brands like Nike, Tesco and Sony to add an extra element to their traditional ads. We're reaching a point where people are familiar with the concept of pointing their smartphone at an ad to get a load of extra information or content instantly. That could be the location of their nearest shop, or a discount code, or behind-the-scenes video.

And it's not just brands – newspapers and magazines have been getting in on the act too. Publishers can make use of augmented reality technology to empower their customers to buy products reviewed or advertised in their pages, just through a couple of

touches on a smartphone screen. There's the potential for this to be a much-needed new revenue stream for print publishers as the technology becomes more widely adopted.

But none of these things worked underground before. Thanks to the Wi-Fi deployment on the Tube they can – and in one of the most competitive advertising markets in the world. That's a huge boost to the growing augmented reality industry – which the UK leads the world in, by the way – and it's a chance for advertisers and brands to come up with entirely new ways to get commuters' attention at a time when they're bored and looking to be entertained.

The smart brands out there will start to think about how they can make the most of that captive audience. Campaigns already include games you can play on your phone, video clips or text that gives people something extra to look at and read. There's incredible potential to engage commuters, sell to them, or give them marketing messages that influence their next purchase.

To date augmented reality has mostly been the domain of big national or global brands, because they're a bit more prepared to experiment with their marketing. But Wi-Fi on the Tube should open up this technology to a bigger consumer audience and therefore a wider set of advertisers. I'd expect to see a lot of new brands, big and small, experimenting with its potential over the next couple of years.

There's lots of talk at the moment about ways to boost the economy, and inevitably people disagree about the best way to achieve growth and create more jobs. In my view, technological improvements like this are among the simplest but most effective solutions. Once you make the technology available, people will find ways of using it – and smart people will turn those opportunities into new jobs and businesses. That's the history of the internet over the past 15 years, after all – from search engines to blogging to apps.

That's why I think this is such an exciting development and one that's likely to turbo-charge our nascent industry. There's a long way to go, but taking our technology underground should kick-start a whole new growth phase.

“Putting Wi-Fi on the Tube massively enhances the power and potential of technologies like augmented reality”

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Lean startups

Paul is MD of the agile web and mobile development studio, EdgeCase UK - now a New Context company. New Context is a global consultancy with Eric Ries as general partner. It brings lean startup principles to companies of all sizes and maturity.



Paul Wilson

No customers? Build your startup so they will come...

Are you a budding entrepreneur? Maybe you are a designer who wants the inside track on the latest ideas exciting your clients? In this piece, I aim to reveal the secrets of the lean startup methods that are revolutionising the way startups are managed and funded across the globe.

The story of the lean startup movement began in 2004 when Eric Ries co-founded the 3D social network IMVU (www.imvu.com). Following six months of intense work he finally launched, but was worried about what customers and the press would say about buggy code, inconsistent design and a patchy interface. He needn't have worried - he had no customers. He built it, but no one came.

In the coming months he worked hard to bring in customers, adding new features and fixing the bugs. Eventually he started talking to the few customers he had and then he started listening. Ries discovered that his initial market assumptions were all wrong, so he started again. In lean startup terms, IMVU 'pivoted'.

The pivot was successful. The company started attracting customers, and eventually it grew into a multi-million dollar success story. At the time though, Ries and his partners realised that, contrary to popular wisdom, the pivot should have occurred earlier and more cheaply. They approached the rebirth and growth of IMVU by challenging conventional thinking to develop a structured and rigorous management style customised to the highly uncertain environment of a startup. It was out of this experience that the lean startup movement was born.

At heart, lean startups are about validated learning, which is an application of the scientific method to business ideas. The methodology is simple:

- **Identify your assumptions about your product and the marketplace; these are your hypotheses**
- **Run experiments to invalidate or validate each hypothesis, preferably in isolation**
- **Repeat until you have a validated set of hypotheses**
- **Build on your validated hypotheses.**

In the world of lean startup, these experiments are called the minimum viable product (MVP):

- **Minimum:** remember we are dealing with an assumption that has not been validated. We need feedback and focus.
- **Viable:** it still needs to work and not repel the potential market. What is minimum and viable will depend on your market. James McBennett of Fabsie, which uses 3D printing to make customised furniture, says: "Our early market is designers and the design-conscious. These people will never look at you again if you use the wrong font."
- **Product:** to have confidence in your validation, the MVP needs to be something real. If you aim to sell a product, paying customers are your only true validation.

It's easy to fool ourselves about how minimal an MVP needs to be. It almost certainly needs less design, coding, and features than you think. Nick Swinmurn of Zappos validated his hypothesis that there was demand for online shoe sales, by making a webpage showing shoes for sale in his local shops. He went back to the shops and paid full price when his customers bought them from his site.

The lean startup approach calls for rapid change, short feedback cycles and constant iteration. The traditional 'waterfall' method of design and development is not going to cut it. Every day of development is expensive, and every feature (or hypothesis) that has not been tested in front of real users is a liability.

The agile method of development has successfully reduced the amount of debt acquired when programming features. Product design, however, has typically remained a 'waterfall'-based field. User experience designers will receive a brief and create a detailed specification that lays out how it should work. Visual and interaction designers will detail the specifics of how it should look and behave.

Producing these detailed specifications and pixel-perfect mockups risks the success of the product on a series of invalidated hypotheses. Every hour spent elaborating on an idea that itself hasn't been tested is potentially a wasted hour. The software design community needs to embrace change and learn, as developers have, to break their work down into smaller testable chunks.

Lean startups are about building a thriving business in a highly uncertain environment. Designers need to change the way they work to fit into this radical new way of doing business.

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Michelberger Hotel

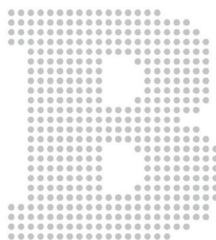
www.michelbergerhotel.com

Development technologies Flash, XHTML, HTML, CSS, SWFAddress library, JavaScript, ActionScript, jQuery library



Designer **Plantage**
www.plantage.de

Strong illustration is coupled with current animation techniques to deliver a visually rich experience



Built over a period of four months, the Michelberger Hotel 'space oddity' site is a tour de force of illustration coupled with subtle animation. Based on the illustrations of art director Azar Kazimir, developer Lukas Sommer outlines his approach to the site's design.

"We aimed to create a charming, entertaining and silly website that reflected the quirky, informal and alternative nature of the hotel. And that would appeal to the type of guest we thought would most appreciate it. Azar's drawing of the rocket was the starting point, which was then taken apart, optimised for animation and enriched with new flying elements inside and around."

The handmade feel of the site is completely deliberate, as the designers were not looking for a slick finish for the site, as this would not be in keeping with the client's brief.

Sommer continues: "The different SWFAddress Events are registered in the Flash layer and trigger the specific animation events if a certain navigation point is accessed on the HTML layer. The Flash layer also triggers different JavaScript functions to define whether content is shown or not. Both content layers communicate through JavaScript and ActionScript. The jQuery library works as a base for all the content animation in the HTML layer."

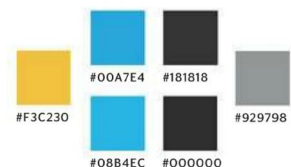
Flash animation may not be the most fashionable platform right now, but this site revels in its capabilities. The interactive nature of the site ensures that the viewer becomes engaged with the animation, lodging it in the memory.

We aimed to create a charming, entertaining and silly website that reflected the hotel's quirky and informal nature



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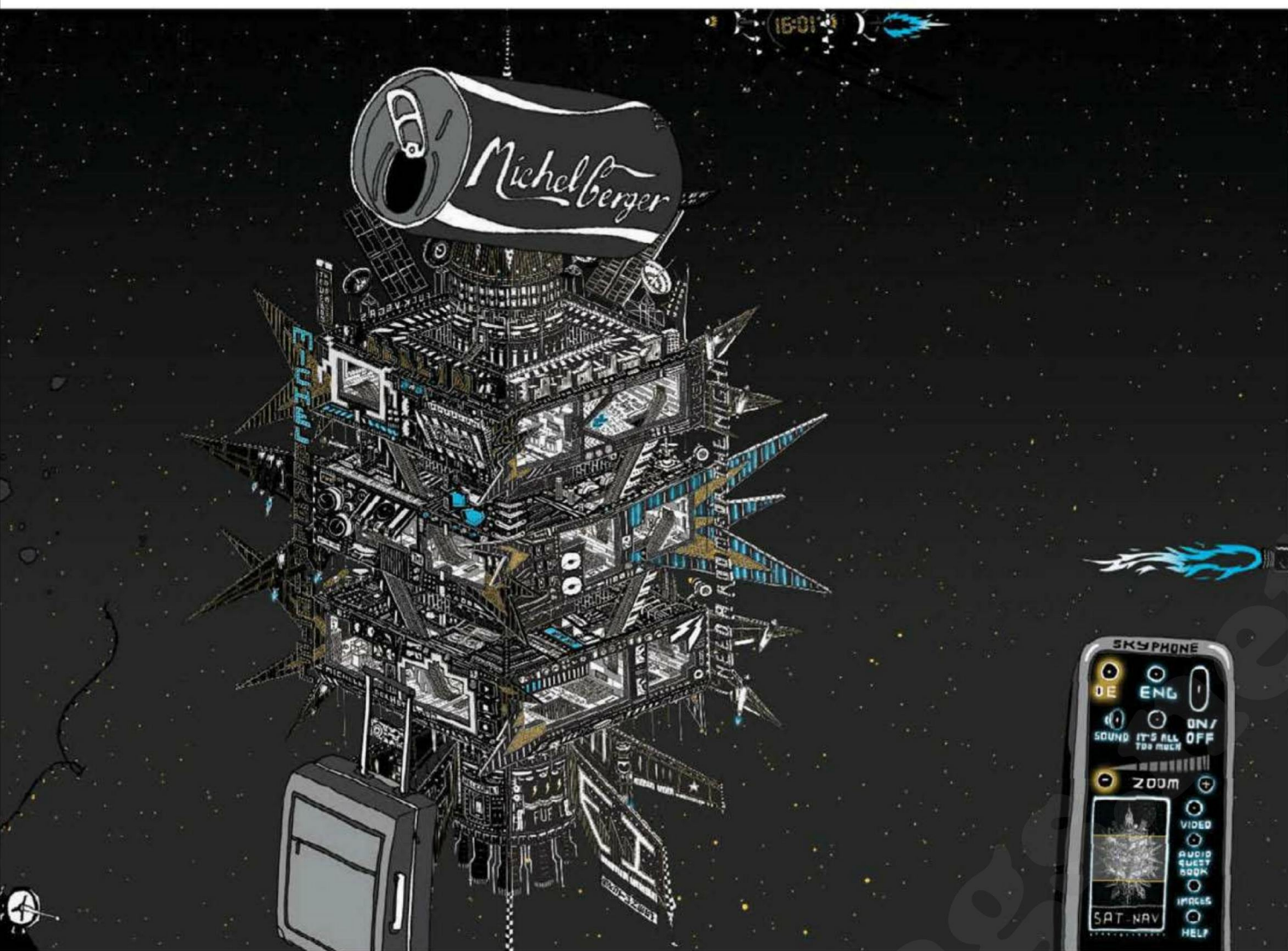
The rich illustrations that the site is based on perfectly complement the informal and alternative nature of the hotel



abcABC
123456789

<Above>

The site uses a hand-created font by Azar Kazimir, as well as the standard Courier New designed by Adrian Frutiger and Howard Kettler from Monotype Imaging



<Above>
• The site's real star is the illustrations by Azar Kazimir. The detail is superb and even more astonishing when animated



<Bottom right, clockwise>

- Take control of the rocket ship hotel via the remote control. This site makes you interact with its contents
- The incredible detail built into the animation outside and inside the hotel mesmerises the viewer
- Graphical components outside of the hotel give the site its kinetic feel that keeps the eye roaming
- Using the remote control you can open an image viewer and even watch full-motion video embedded within the site

ALA

ala.ch

Development technologies HTML, CSS, JavaScript, Photoshop



Designer **Ala Ramildi and René Keller**

ala.ch

As a showcase for their work, ALA's site is visually rich and easily accessible by prospective clients



Using the ever popular scroll technique, ALA's site was designed to deliver an efficient yet engaging experience for the user. Photography and bold pixel art greet the viewer on arrival. The first screen gives an insight into the studio itself before inviting the

visitor to sample some of ALA's work.

"Our main competences are screen design, concept and illustration, which are all visual disciplines," says René Keller. "Hence it was clear from the beginning of the process that the site's main goal must be to showcase visual material. We decided to simplify the whole concept but include more surprising gadgets. In terms of simplifying we came to the conclusion

that the fastest way to check our portfolio is just scrolling."

The site is also not simply a static representation of the studio's output. It was important to offer interactivity, and also a level of animation within each stratum of the site as the visitors scroll through the pages. The time spent fine tuning the site via a prototype stage certainly paid off, with a UI that clearly defines the design sensibilities of ALA.

Keller concludes: "In terms of design we think the combination of visual design and interactive behaviour is quite special. This is even if many one-page-scrollers have popped up during the last few months. In terms of content we always wanted to be authentic and show our work and the studio as it is. According to the feedback and recognition we received so far, it looks like the product matches our intention."

In terms of design we think that the combination of visual design and interactive behaviour is quite special



<Above>

• The choice of complementary colours, clean typography and a sense of balance make the ALA site attractive and engaging



<Above>

• ALA has not forgotten their roots starting out as pixel art jockies. The online game Energy Coach illustrates their prowess in this medium



<Right>

- One of the two main fonts on the site is Copse by Dan Rhatigan that is available from Font Squirrel!

abcABC 123456

<Right>

- The second distressed font in use is Matiz by Beycan Çetin, also available from Font Squirrel

abcABC 12345



<Above>

- Illustration meets technical development at ALA. The studio is adept at responsive screen design and high-end illustration and concepts



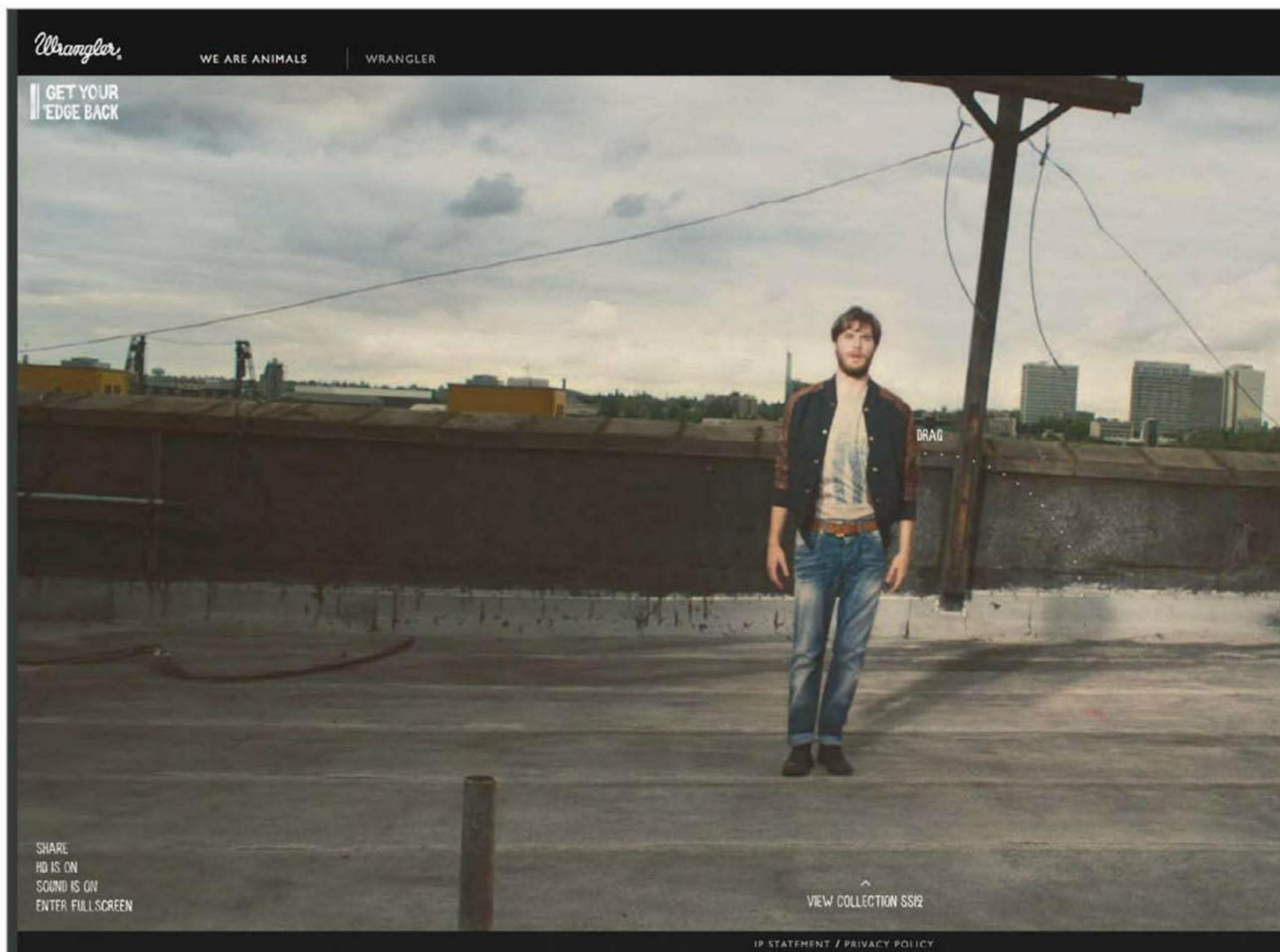
<Above>

- The ALA site also clearly indicates that the designers love character illustrations. The current site highlights several of their creations



<Right>

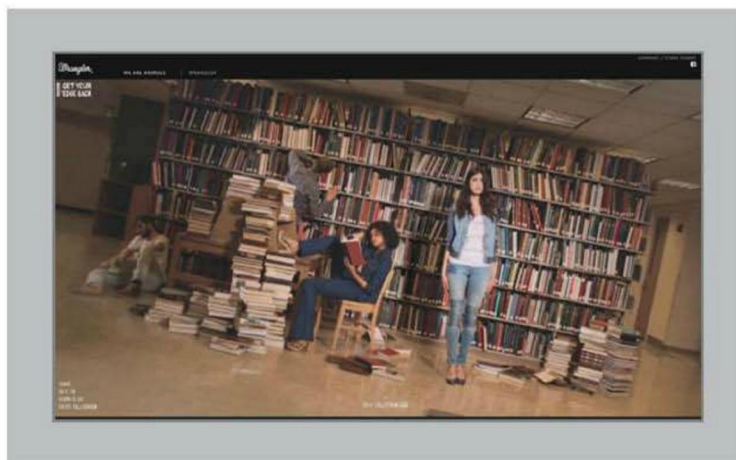
- The simple yet highly effective use of the page scroll technique gives easy access to ALA's portfolio



<Left>
• The site doesn't forget it's about the Wrangler brand. You can view each outfit before or after playing with gravity



<Left>
• You are invited to drag the anchor within the image to create a vertigo-inducing visual effect





<Above>

- Each transition is divided with a short full-motion video excerpt that is fast moving and dynamic



<Left>

- The window transitions are handled brilliantly with each model falling seamlessly into the next scene

Wrangler Europe

www.wrangler-europe.com

Development technologies HTML, Photoshop, Adobe After Effects, Rotoscoping



Designer **Stink Digital**
stinkdigital.com

Strong brand awareness mixes with state-of-the-art video direction to deliver a compelling user experience that will 'get your edge back'



Video may now be a vital component of all high-end brand websites, but few have been able to innovate in this space with any truly engaging content. Wrangler has been using video for some time. Approaching Stink Digital, the brand wanted a visually rich experience on its site, yet allow their brand advocates to play.

At first glance the Wrangler Europe site seems to offer only conventional video material. However, once the site has loaded the fun begins. Stink Digital explains: "We shot the video with one of our directors, Arno Salters, and then posted the video and all the transitions in-house. We created assets

with a high number of frames which allowed the user to slowly scrub the film backwards and forwards without seeing any unclean jumps in the image."

It's the use of page transitions that make this site stand out and offer the viewer a visual experience that is unique. The whole site is built around the video content which is a masterclass that all designers can learn from.

The immersive feeling that the viewer gets is testament to the designers' technical skill as Stink continues: "In order to integrate the look and feel of the film into the site, we replicated physical behaviour on the UI elements. This required a lot of testing and general tweaking between the development and FX team to make sure we got it right."

●● The whole site is built around the video content which is a masterclass that all designers can learn from ●●

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Design diary

Ride the development cycle

Project | **Toyota Camry Effect**
www.toyota.com/camryeffect
Company | **Resn, Saatchi & Saatchi LA**
Web | www.resn.co.nz

Background

With social media well and truly in the mainstream, Toyota opted to make proud customers and owners the stars of the new online home for the Camry range

Somewhat unashamedly, we here on Design diary have a real penchant for featuring some of the biggest names in the business. Well, this month we haven't got just one huge name but three, with super-talented digital agency Resn teaming up with advertising experts Saatchi & Saatchi to bring an exciting web presence to car manufacturer Toyota. The site forms a hub for an ambitious Camry Effect marketing campaign, that has encompassed a Shazam-based competition linked to a 'Connections' TV commercial aired during February's Super Bowl.

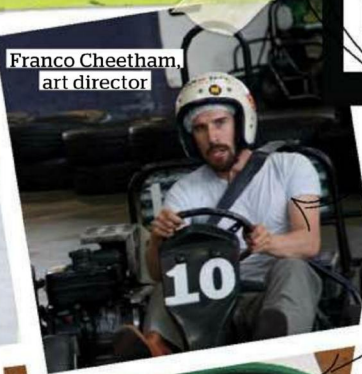
"When SSLA first contacted Resn with a note, 'Remember how crazy our last job together was [referring to the Sponsafier series]? Well, this one is even crazier. Wanna do it?', we knew we were in for a fun ride!"

From the off that 'craziness' was formed around the idea of building what amounts to a social network around Camry drivers, then rendering their thoughts and perceptions of the brand in an engaging way. "With over 30 years of production and nearly 9 million cars produced there are millions of drivers out there. We set out to capture their stories."

We hear from both the creative teams involved in bringing the project to fruition and experience the challenges from concept through to completion.

Resn

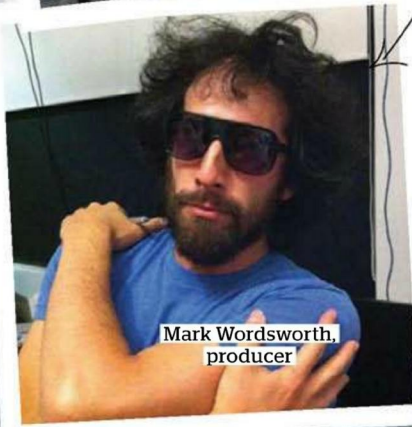
Franco Cheetham,
art director



Jonathan Hawke,
exec producer



Mark Wordsworth,
producer



Matt Bilson,
technical director

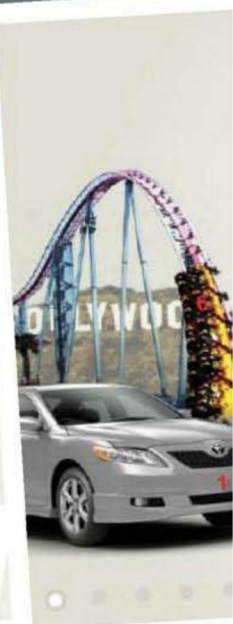


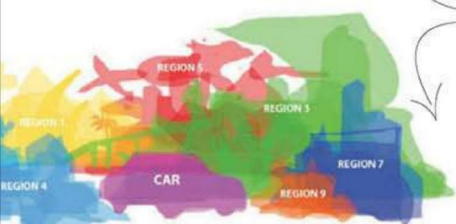
SAATCHI &

Matt Curry,
associate creative director



Brad Burke,
associate creative director





Two shots showing compositional elements for the Flash collage, with a multicoloured map diagram signifying the various screen regions

Who would have thought in this age that a load of pins and sticky notes could be so useful?



SAATCHI



Andre LeMasurier,
creative director

1 Concept

From the very start the two parties wanted to create a sense of community via the site, giving Camry drivers a perfect opportunity to connect

SSLA: "The idea sprung from the insight that people looking to buy a Camry won't even consider buying a car until they've read some reviews. We initially wanted to create a community so that the millions of Camry owners out there could begin to connect with each other and tell their Camry stories.

It quickly became clear that it needed to be a living, breathing site that evolved based on user interaction and was clean, easy to use and searchable. The original homepage had 3 CTAs: What's the Effect?, Create your Effect and Explore the Effect. There were three distinct doors to open and walk into and from there you would get into the experience. We started conceptualising around what that should look like and how best to arrange it from a user experience perspective.

Resn: "The initial art direction from SSLA came together very quickly, which was lucky because we didn't have the luxury of a regular concept phase like we would usually. We were pretty much immediately into production, with lots of design solutions occurring on the fly in response to changing IA and client needs.

"[From the start] there had been some solid thinking at SSLA to come up with the idea for the Camry Effect, so our job quickly became how the \$\$\$& can we build a social network in six weeks, with a dynamic questionnaire, real-time stats based on user interaction, a custom backend for saving user-generated stories and photos, which can also be moderated, and then create a customised animated 3D Flash collage, which can be shared at any time, and works on iOS and Android?"



2 Design

A closely collaborative effort was pivotal in communicating visual ideas, graphical references, mood boards and style guides for the front-end look

These shots show how initial black-and-white concept illustrations might progress to form full-colour scenes and provide a more colourful backdrop

Resn: "Playing ball with the Saatchi LA crew was fast paced, free-flowing and freakin' fun. The team at the LA office kicked off proceedings with an intensive two-day design-athon which resulted in some awesome direction and a clear vision for the *Resnators* to go back and forth with. A tweak here and a nudge there resulted in what we have today, pure Camrynness bliss."

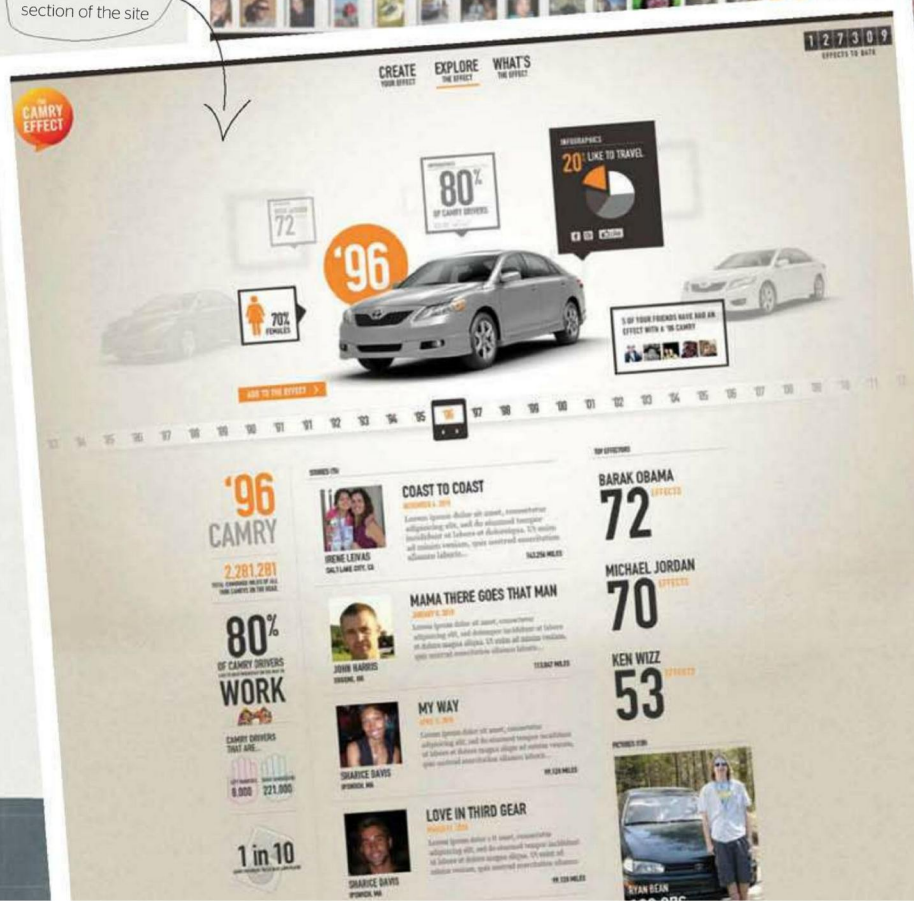
SSLA: "Once we had our concept established we began to pull inspirations and visual references - everything from colour palettes, typefaces, photography styles, textures, icons, illustrations and 3D graphics to mixed-media collages. Mood boards were created from select references and we began to dive into our own visual explorations. We had a very close collaboration with Resn right from the very beginning. We, at Saatchi, would take an initial stab at the layout, then pass it over to Resn as our day came to an end. They would then take our files and put their own spin on it, pushing the visuals in a new direction and then pass it back. This 'tennis' approach went back and forth for many, many rounds until we landed on a direction that pleased us all - including the clients."

"We wanted the environments to feel premium and comprehensive - personalised to each specific user. With this style in mind, we turned to Melbourne, Australia's Qube Konstrukt. They were an amazing partner who understood our vision and had the skills to pull it off. They created a mix of computer-generated 3D images as well as physical, miniature, handmade models that filled our rich visual landscapes."

"It was a truly global collaboration and everyone involved brought a unique talent to the table, creating a very successful end product that we are all proud of."

The launched Camry Effect site in all its glory!

A full-length comp for the Timeline section of the site



3 Build The challenge was to ensure the backend was as fast as possible

The heavily user-driven concept for the site, coupled with some intense audience pressure, ensured that it had to work in a robust way

Resn: "There were many challenges in bringing the project to life. First, we prototyped a few different approaches for dynamically generating the collage of 3D assets until we arrived at a solution which ensured a great composition every time.

"Many hours were also spent developing a system to manage the vast amount of interweaving paths, questions and complexities that the question decision tree offered; a system and process that, once nailed, saved us many headaches.

On top of this was the challenge of ensuring that the site's backend was as fast and responsive as possible; with the huge Super Bowl audience (on top of the 9 million Camry owners) visiting the site and generating data, we needed to process their responses and convert them into statistics incredibly quickly.

We, along with our back-end partners, gave a lot of attention to this in order to ensure that users experienced a live, continually updating site that reflected the community minute-by-minute."

Several home page mockups were created, each offering a different perspective

The rotating effect mimics a speedometer



The launch

SSLA: "Camry is not like Prius, Jeep or Porsche who have an existing close-knit community. When Camry drivers pull up to a light, they don't wave to each other. We needed to find a way to reach them and create awareness – fast. The initial marketing plan included targeted Facebook engagement ads and polls, a smart digital media buy, a whole host of strategic media partnerships, a web video to explain what the Camry Effect was, plus messaging on all of our social channels including Twitter, Facebook and YouTube. We also activated our dealer network of over 1,200 national dealers to get the word out to existing Camry owners.

"The next phase of the campaign was comprised of two Super Bowl spots, four real-life documentaries and a

unique expandable timeline built in Flash that allowed users to interact and expand the film from a 60-second spot to a 14-minute short film. We also partnered with Shazam to pull off the first-ever car giveaway done with the music identification app, giving away two brand-new 2012 Camrys. The results have been pretty epic. Nearly 65,000 people created Effects in under a week and our campaign has garnered over 460,000,000 earned media impressions to date. Our Shazamable Super Bowl spot broke the record for most digital engagements in the company's history. We had over 710,000 visits to the site the week of the Super Bowl and TIME magazine named our TV spot in the top five Super Bowl ads for 2012. In the real world, interest in Camry spiked nearly

800 per cent and new sales leads jumped by 19 per cent. Camry is well on its way to becoming the most reviewed car on the planet.

Resn: "The initial launch of the good ship Camry Effect was quite a while ago now. Since then, the Effect (as we affectionately call it) has motored through dealer and regional manager reports and widgets; additional social networks integration; a creation method and new questions for non-Camry owners; a whole new homepage structure and a mobile version of the site for Android and iPhones – to become the careering beast we saw plough through the 2012 Super Bowl half-time show."

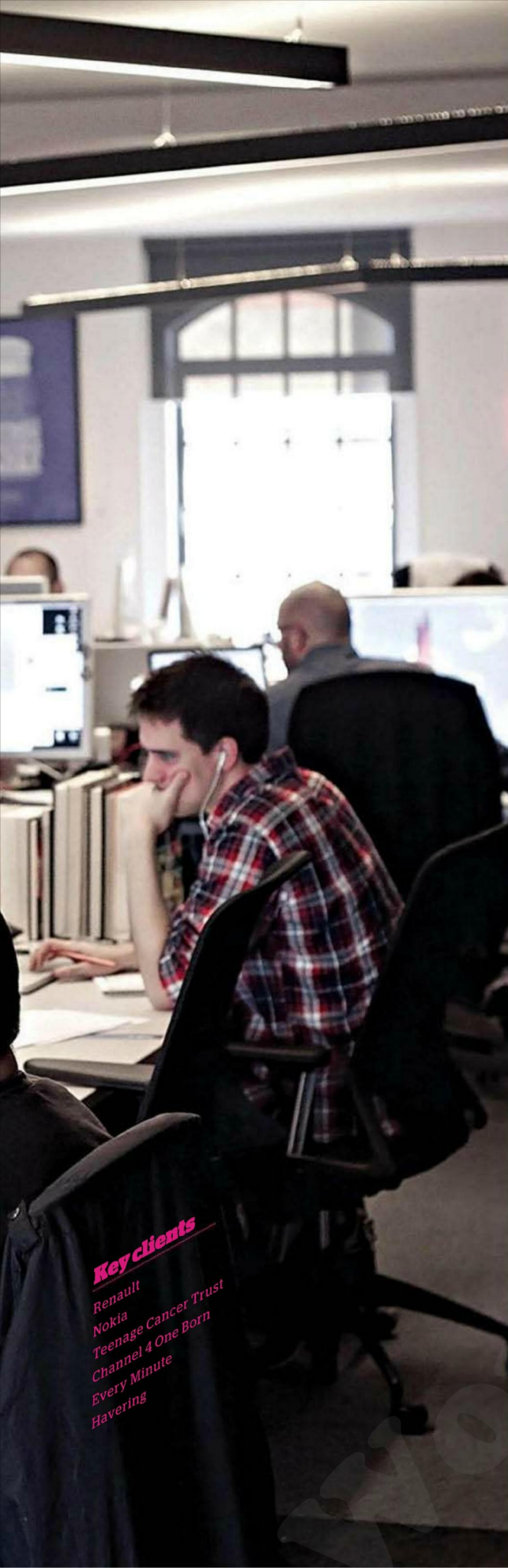
Under pressure

Web Designer heads to W14 to talk to big brand specialist Airlock about creative campaigns, its mobile-first design approach and how a dishwasher secured its domain name

who Airlock **what** Creative digital agency, a part of Leo Burnett London, a Publicis Groupe company

where Warwick Building, Kensington Village, Avonmore Road, London W14 8HQ **web** airlock.com





Key clients

Renault
Nokia
Teenage Cancer Trust
Channel 4 One Born
Every Minute
Havering



Airlock is a multi-award-winning creative and strategic digital agency that was founded as a place for ideas to meet technology. Today, its core proposition is as a digital engagement specialist. The company

creates digital content and services that drive audiences to its clients.

It has an in-depth understanding of how different audiences consume media across a range of platforms, and it creates content solutions that integrate within consumers' digital lives accordingly.

Airlock's principal outputs are digital brand strategy, content design and development - across all digital channels - and online marketing campaigns, which broadly fall into three service areas: strategy, creative and technical.

Founded by Will Lebens (managing director), Charlie Martin (creative director) and Joseph Denne (technical director),

Chris Mair joined the management team as strategy director from Diesel HQ in 2005 where he was head of digital strategy.

Over the last decade Airlock has worked with many of the world's most recognised brands including Virgin, Burberry, BMW, Nokia, Diesel, Renault and Heineken. More recently Airlock has established itself as a specialist in the broadcast sector, having developed a number of high-profile digital and multi-platform projects, including the Emmy Award-winning and BAFTA-nominated *Battlefront*, BBC 2's *Maestro*, the Webby-nominated and Sony Radio Award-winning *World on the Move*, the global digital presence for cult TV show *Top Gear* and the BAFTA-nominated *Life Begins*.

Airlock started life in 2001 as an online advertising agency, as it used to call itself back in the day. It had a lot of brand experience, some big ideas and had built a proprietary video ad delivery system. Airlock began creating campaigns for companies like Ford, Disney and Levi's which were looking to innovate through



Airlock timeline

Established 2001
Founders Will Lebens, Charlie Martin,
Joseph Denne

Number of
employees

4

The 'video box' Airlock produced for Fanta was one of its earliest innovations.



'Work Hard' was one of the first campaigns it produced for Diesel. Many more followed.

Number of
employees

9



It worked with Burberry on many projects, including the Icon Collection launch campaign.

2001

2003

2005

2006

2007



Motorola on Tour was its first foray into web design, providing a few accolades for the company.



Airlock worked on a project called IOff to relaunch the BMW 1 Series in the UK.



Agencies that continually deliver great work will be recognised for doing so

creative tech. As its client relationships developed, it became interested in users' relationships with content beyond campaigns. Airlock built communities and adopted a more strategic bent. That evolved again when it started working with broadcasters like the BBC, which helped the company to understand the role of digital in the broadcast model, in turn forcing it to consider how this deeper content could be carved up and distributed. Now, it is seeing successful brands behave like broadcasters. This puts Airlock in the enviable position of a company that's well placed to advise brands on how to learn from the broadcast model and create compelling content.

Airlock started out its online life as **theairlock.com**. The managing director, Will Lebens, reveals the incongruous switch to the current URL. "The Airlock name came from the concept of merging ideas and technology in a single place. For the first five years we settled for **theairlock.com** as our URL, keeping a close eye on the dormant **airlock.com**. Then in 2006, after years of attempted contact, we got an email from a strange Canadian chap informing us that we could have the domain if we shipped him a top-of-the-range Miele dishwasher over to Canada. So we did. The whole thing cost us a little over £500, which is pretty good value for a single-word TLD."

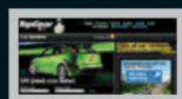
Keeping busy is crucial to the success of any agency. Airlock strategy director, Chris Mair, explains that an active agency often has a poor site due to focusing the majority of its creative genius on outside projects. "It is often said that the best agencies have the poorest websites, for the simple reason that good agencies have little time to spend on their own website as they are too busy creating awesome work for their clients. In some ways this is true. Agencies that continually deliver great work will be recognised for doing so and it's that which they'll be remembered for, not how nice their website is. That said it is very important that you practise what you preach, and there aren't really any excuses these days for websites that go completely against the grain. We're actually going through a redesign process of **airlock.com** at the moment, to make it a much better experience across mobile and tablet platforms. If only there were more hours in the day."



The Airlock creative team powering through in their West London headquarters



L-R: Will Lebens, MD, Charlie Martin, creative director and Chris Mair, strategy director

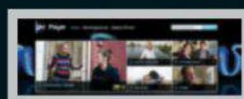


2008

Number of employees

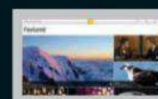
23

Airlock redesigned the main website for *Top Gear*, working directly with Mr Clarkson himself.



2010

It produced the information architecture and design of the original ITV Player.



2011

Airlock is presently about to launch a landmark project for Renault TV.

Number of employees

35

2012

It was the main UK agency for Heineken for several years working on various advertising campaigns and product launches.



It picked up its second international Emmy Award for the work it did on *Battlefront* for Channel 4.



The Airlock team have a wealth of experience with most of them boasting over a decade in the business. Mair breaks down how work is delegated. "The core team at Airlock is currently around 20 people. Of these the breakdown is roughly a third tech, a third creative and a third strategy and client-facing project teams. We have a very senior team at Airlock. Most people within Airlock have been working in the industry for over ten years now. As such we are quite strategic in our approach; we tend to do most of the thinking, planning and experimentation within our four walls. And we often work with any number of specialist production teams to bring our ideas to life. We have good relations with over 30 different studios around the world."

An agency is powered by clients. Mair gives an insight to the process of attracting new leads. "We get new clients through three main channels: word-of-mouth and other referrals; through clients finding us;

and by us approaching them. They are all important channels and over the years they have all delivered some very good new business to us. We approach each channel differently. Regarding referrals, the key thing is to continue to deliver great work for people and to get on well with them. It's as simple as that. Do this, they'll recommend you to anyone and the new leads will soon be flooding in.

"In terms of clients finding you there are many things you should be doing. PR, entering awards, blogging, speaking at events, etc, the more self-promotion you do, the more you'll be found. And in terms of finding clients, we have a list of brands we'd love to work with who we contact intermittently with stuff we think will interest them. Sometimes it works, more often it doesn't. Rejection hurts, but keep plugging away. It'll pay off one day."

Big brands are part of the Airlock DNA, but it's not all about the better-known brands as Lebens explains.

"Like a lot of agencies, we have to be selective with our engagements, but we make the decision based on the opportunity we believe is being presented rather than the type of organisation. Sometimes a small project opens a client up to your way of thinking and leads to much larger opportunities, which is the way it worked with Diesel. Or sometimes the business objective is so compelling that we can't resist the challenge - like www.topgear.com. Because we love new challenges, we almost never deem something off limits due to the required output."

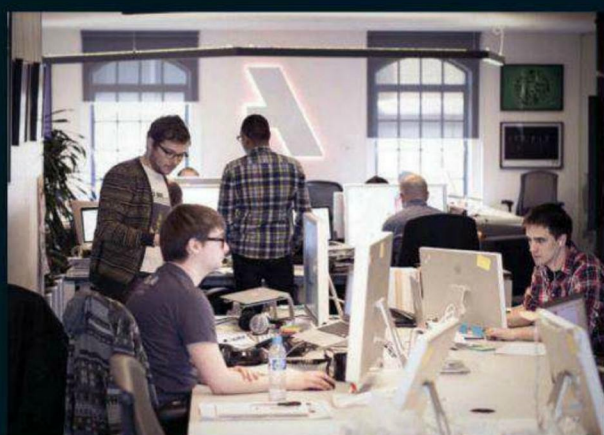
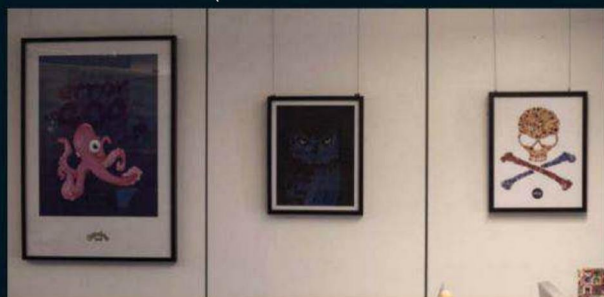
Different projects require different personnel. Mair offers an insight into how Airlock tackles a project. "Project timelines vary massively depending on a number of factors, including the scope of the project, its complexity, client capability and many other things. There is no set timescale a project takes to complete, as we work on so many different types of projects. Last year, for example, we delivered a huge



industry insight

Joseph Denne,
technical director,
Airlock

“JavaScript has had something of a revolution over the past few years. The sheer number of frameworks has allowed much more sophisticated solutions to be built. While other technologies exist, JavaScript is still the de facto language to use”



WEB.....airlock.com
FOUNDERS.....Will Lebens, managing director
Charlie Martin, creative director
Joseph Denne, technical director
Chris Mair, strategy director
YEAR FOUNDED.....2001
CURRENT EMPLOYEES.....35
LOCATION.....London, UK

SERVICES

- > Digital brand strategy
- > Creative development
- > Digital content production
 - websites, apps, mobile, etc
- > Social media marketing
- > Content management

project for BBC Worldwide, which took the best part of a year; and this week we kicked off a different project for the BBC lasting three weeks. We have a fairly robust project process to follow, regardless of the type of project we're working on. A project manager will typically be involved throughout, and others will be brought in at different stages depending on what's required."

The right tool for the job is a key factor in the project process. Mair reveals the tools that make an Airlock project tick. "Projects begin life as prototypes, done on paper as rough sketches in red and black pen. Next stage is formal information architecture, which is done using OmniGraffle. When it comes to design, we mainly use Adobe - most of our work is produced using Photoshop or Illustrator. From a build perspective we are very much an open-source agency. We are huge advocates of Symphony CMS, an open-source XSLT content management system. In our opinion it's the best CMS on the market and we use it across nearly every project we undertake."

With a project completed it needs to make its way to the client. "Typically the last couple of weeks of most projects is a QA period, whereby

the work we're delivering will be tested extensively by a number of people. The client is normally involved at this stage also, so there is rarely a big 'reveal' moment, more a gradual introduction that they're a part of. In terms of aftercare, as a part of our standard terms we offer a warranty period where we'll fix most things. After that we have a number of different support contracts that we offer. Most of our clients continue to work with us to some extent after the initial projects go live."

HTML5, CSS3 and jQuery are the technologies that will build the next generation of websites. Airlock's technical director, Joseph Denne, shares his thoughts on the apps of the moment. "HTML5 itself has become much larger than previous versions. It has introduced many different APIs that allow the development of projects that are much wider in scope than before."

"We're no longer restricted to creating websites, or restricting them to browsers for that matter. We can take advantage of the increasing number of devices that are appearing on the market, and the features they offer and can treat websites more like applications, or indeed build



Responsive design is our baseline - everything we produce for the web is built in this way

<pro file>
Airlock



applications removing the need to call them websites. The proliferation of mobile devices has introduced technologies that HTML5 can take advantage of, such as GPS, hardware acceleration (for video, gaming, etc) and even local databases. We can even go as far as creating iOS and Android applications with it. As an agency, being able to take advantage of the above allows for a much more sophisticated experience to be designed and crafted.

"CSS3 has removed many of the design restrictions we've experienced in the past. In turn, this allows designs to be more engaging and also more reactive to user input. Moreover, it allows the transfer of design assets to be moved into code as opposed to files, such as gradients, rounded corners and drop-shadows.

"JavaScript has had something of a revolution over the past few years. The sheer number of frameworks has allowed much more sophisticated solutions to be built. While other technologies exist, JavaScript is still the de facto language to use.

"When combined, all of the above innovations allow the production of truly engaging experiences by removing some of the restrictions that existed before, and introducing new methods of delivering content. We no longer have to treat 'websites' as sites and no longer have to use the page paradigm. Instead we can approach them as experiences that can exist and behave in a much different way than before."

Mobile is now a key consideration in the design process. Denne explains how Airlock approaches the small screen and beyond. "Our position is best described as 'mobile first'. We consider devices and context as part of the planning at the head of a project, understanding that users are no longer wed to the desktop. Responsive design is our baseline - everything we produce for the web is built in this way, with a greater or lesser focus on bespoke functionality being applied depending on the requirements of the audience at hand."

Beautifully built websites need to be seen. Denne tells us how they use a dedicated team to drive traffic. "Natural search remains a significant traffic driver, but it is no longer the only consideration.

"There is a variety of methods we deploy to get the word out, but the key traffic driver is igniting conversation - generally through a combination of content planning, PR, blogger outreach and a dedicated seeding team. Our approach tends to be led by the projects we're working on. For example on *Battlefront* for Channel 4 we hired a dedicated team of three to produce and manage content across the web: an editor, whose role it was to oversee the production of all digital content; and two seeders, who together managed the distribution of related content across over 1,500 different websites, blogs and social network groups. The combined result was a huge amount of conversation about *Battlefront* and many people linking to the main hub site we created."



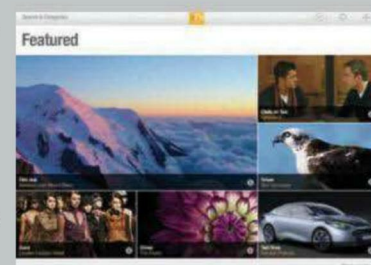
KEY PROJECT

Renault TV

Airlock's collaborative multimedia platform for the French motoring giant

Airlock is currently working on a project for Renault called Renault TV. It has been collaborating on the project with another agency from within the Publicis Groupe, Publicis Entertainment. The project has been many months in the making and it is set to go live in the very near future.

Renault TV is the branded content platform for the French automotive behemoth. It is home to the huge amounts of programming Renault produces, including documentaries and features about its involvement in racing. Airlock's involvement in the project has primarily been around designing and developing the new platform that the content will be delivered across. The team have created a responsive design solution that delivers a variety of content via desktop, mobile and tablet devices.



Organic blogs

This issue we take six blogs that offer illustrative and more natural elements to



Amy Mahon

www.amymahon.com

Development platform WordPress

A bright welcoming retro header image accompanied by a perky and engaging navigation bar instantly sets the tone for this blog. In essence the site is simplistic and almost minimalist in its approach, but it is the complementary colours, attention to detail, effective fonts and well-placed images that create the ambience of a relaxing and engaging online reading experience.



Jason Holland Design

blog.jasonhollanddesign.com

Development platform WordPress

This blog adopts a simple but engaging layout that complements illustrative elements and organic textures. The colour palette is subtle with a distinctive logo that uses shades of blue to stand out from the surrounding elements. The blog is neatly finished with a footer that adopts darker tones of the background and cute illustrative characters.



Thunder Chunky

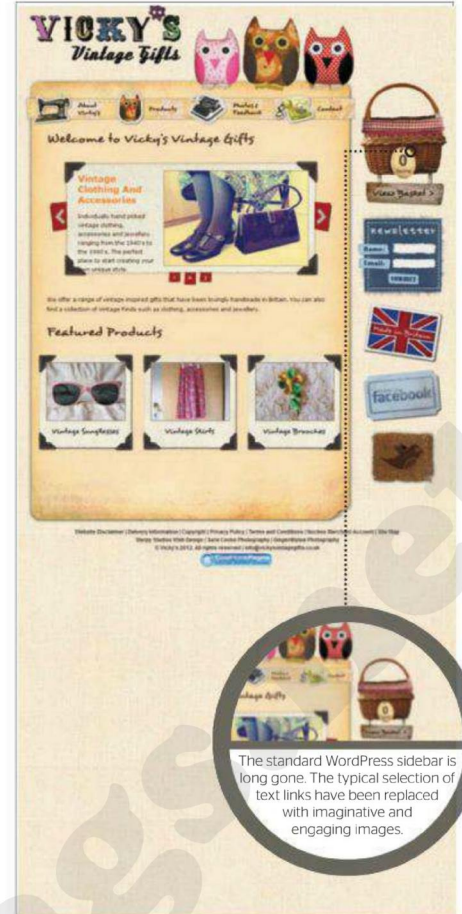
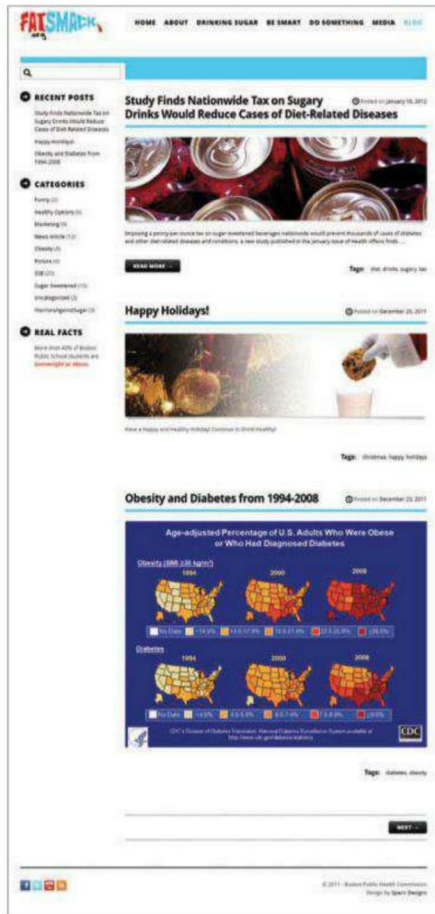
www.thunderchunky.co.uk

Development platform WordPress

Thunder Chunky uses WordPress to get new content to the masses. However, it doesn't conform to the standard blog layout, preferring to integrate blog content into a more imaginative page presence. A predominant bright pink and white colour selection is neatly enhanced by the use of grey text. To complete the Thunder Chunky style, a host of illustrations provides the visuals.

Get your site seen, or suggest a theme Tweet a 140 with your blog's address directly to @webdesignermag Email your suggestions to webdesigner@imagine-publishing.co.uk

complement the content and create a reading experience that grows on you



The Fat Smack blog populates the page with simple primary colours to create a legible reading experience

Albinal

www.albinal.com/wp/blog

Development platform WordPress

The dark illustrative self-promotional background is perfectly supported by the bright and colourful header. These two elements combine to set the tone for the focal point of the blog: the content. The individual posts are equally measured and fit neatly, all accompanied by a complementary image that does a great job of adding another dimension.

Fat Smack

fatsmack.org/blog

Development platform WordPress

The Fat Smack blog uses white as its background canvas and populates the page with simple primary colours to create a legible reading experience with a dash of creativity. The logo sets the scene while the layout continues the theme. The fonts are crisp and clean, and the images are focused and sharp allowing the reader to concentrate on the site's core purpose.

Vicky's Vintage Gifts

www.vickysvintagegifts.co.uk

Development platform WordPress

Old-fashioned gifts are the key component here and all the visual elements are strictly related to the retro theme. A canvas backdrop, vintage paper textures, embroidered badges and photo borders all add to the authenticity. The layout installs all the essential elements including an image slider, background textures and our favourite: the image-based sidebar.

MASTER CSS EFFECTS

CAN CSS3 REALLY DELIVER THE CONTEMPORARY STYLING TECHNIQUES WE ALL CRAVE? WEB DESIGNER LOUIS LAZARIS PRESENTS A COLLECTION OF PRACTICAL TIPS FOR APPLYING POPULAR VISUAL TRICKS THAT NO LONGER RELY ON PHOTOSHOP

CSS, or Cascading Style Sheets to quote its full name, is a language we as web designers take very much for granted these days. It is a standard that, despite being inextricably linked to HTML, exists purely to separate the presentation layer from the content. With it we enjoy far greater levels of control over how the various browser-rendering engines display our pages, favouring a more semantic approach to applying aesthetic rules. With the introduction of CSS3 and the various enhancements implied, these rendering powers have been significantly boosted to handle a range of exciting cosmetic effects. More and more the new

specification seems to be taking the burden away from the tag and the deployment of image-editing tools like Photoshop (and others) to create a richer visual experience.

To celebrate the wider possibilities, we've decided to do a CSS3 reboot of a feature we did way back in issue 151 of **Web Designer** – this time refining it by distilling it down to 25 top tricks and tips. Popular techniques spanning drop shadows, backgrounds, transparency, text, gradients and borders have been brought together with some quick hints and tools that are so vital to your modern lexicon of style.

By following the code and screenshot examples, you should not only get a better idea of how CSS3 can deliver that next level of presentation but also feel confident enough to apply these trendy techniques to future projects.

“ CSS3 GIVES US FAR GREATER CONTROL OVER HOW BROWSERS AND THEIR RENDERING ENGINES DISPLAY OUR PAGES ”

TRANSPARENCY

Transparency settings via CSS have been around for some time, and even Internet Explorer has made way for transparency using non-standard filters. But CSS3 expands on our options by adding RGBA colours to the well-known opacity property.

No need for images or any complex scripts, as we can apply an alpha transparency value to any element on the page.

If our webpage has a textured or coloured background, and we want the background to show through a semi-transparent version of that image, we don't need to bring the image into our image editor to achieve this. We just use the following CSS:

```
001 img {
002   opacity: .6;
003 }
```

Using CSS3's Opacity property, we've set the element to be 60% opaque (or 40% transparent, if you're a glass-half-empty kind of person). The Opacity property accepts any decimal value between zero and one, with zero representing full transparency.

Two other options available to you for creating semi-transparent elements on your page are by means of utilising either RGBA or HSLA colours. When you are defining colours using these particular methods, you have the ability to add an alpha setting on the defined colour. Here is one particular example of the alpha setting being added:

```
001 .example {
002   background-color: rgba(255,
003     96, 0, 0.6);
```

This is the same orange colour used as a background for our image, except this time it's set using RGB along with an alpha channel. Finally, the same colour can be defined using the following syntax:

```
001 .example {
002   background-color: hsla(23,
003     100%, 50%, 0.6);
```

This time we've used CSS3's HSLA colour syntax. HSLA stands for Hue, Saturation and Lightness. The first value in the hsla() function takes a number from zero to 359 (defining the colour hue). The next two values are per cent values representing the amount of saturation and lightness for the chosen hue. And the last is an Opacity setting.

““ ADDING ROUNDED CORNERS TO AN HTML ELEMENT HAS TRADITIONALLY BEEN ANYTHING BUT TRIVIAL ””

ROUNDED CORNERS ON BOXES

As is the case with many design techniques, adding rounded corners to an HTML element has traditionally been anything but trivial. Extra markup, bloated scripts, sliced images and other less-than-optimal methods have all at some time been used to achieve rounded corners.

But CSS3's border-radius property makes those old-school solutions obsolete. Here's the syntax:

```
001 .example {
002   border-radius: 40px;
003 }
```

Including this code will add a 40px radius to each of the corners on the affected element.

The example code above is the shorthand notation, and is the simplest and most common way to use border-radius. However there are several other quick tips for using this property, a few of which we've included below:

- With longhand, you are able to define a different radius value for each corner
- You can create an ellipse by increasing the radius values
- Fluid elliptical shapes can be created by setting the border radius to 50px for all corners
- You can set different vertical and horizontal radius values on a single corner using the slash-based syntax (for a detailed explanation of this, see this article: bit.ly/oOmmj4).

DROP SHADOWS ON TEXT

In years past, drop shadows were impossible without the use of images or some kind of incredibly complex scripting or proprietary code. We're going to add some simple CSS3 to create a drop shadow on a heading element.

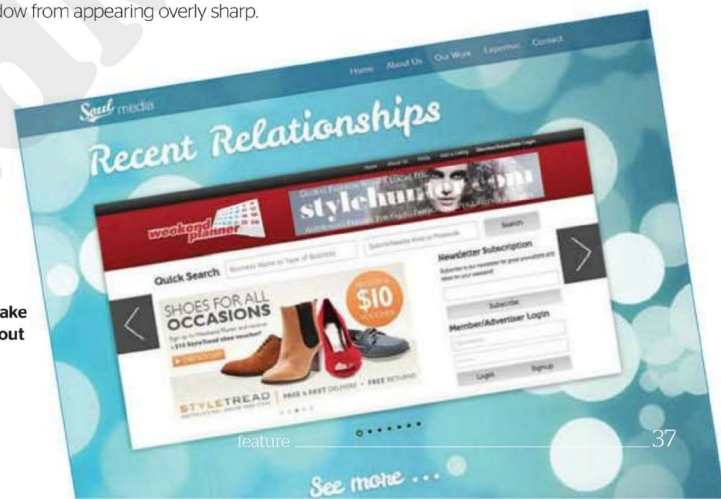
```
001 h1 {
002   text-shadow: #999 2px 2px 4px;
003 }
```

Now our text has some subtle visual depth added, and this is accomplished with no images, no JavaScript, and only a single line of CSS.

So how does this piece of code work? Well, this new property accepts four values. The first value is a colour value. In our example we're using #999, which is a light grey. This can be any valid CSS3 colour value, including an RGBA or HSLA value that incorporates an alpha transparency setting.

The next two values represent horizontal and vertical offsets. In our example, 2px is just enough to give us the effect we're after. The last value is an optional blur radius setting, which we've set at 4px to keep our shadow from appearing overly sharp.

Adding a drop shadow can make your text leap out



BOX SHADOWS & GLOW EFFECTS

CSS3 allows us to add a shadow to virtually any element on the page using the **box-shadow property**. This is done with pure CSS with no need for cumbersome images or scripts. But CSS3 expands on our options by adding RGBA colours to the well-known opacity property.

Here's how the CSS3 code looks when we want to create a simple box-shadow:

```
001 .shadow {
002   box-shadow: #aaa 2px 2px 20px
003   5px;
```

The syntax is quite similar to that of text-shadow, with two key differences. We have the option to include a spread distance (5px in our example) and an optional inset keyword (not included in our example) to put the box-shadow on the inner part of the element.

But box-shadows can be used to create more than just customary shadows. Because you're permitted to change the colour (and opacity, if you use RGBA or HSLA) of the shadow, you can create some neat effects. Let's try to make an outer glow effect, and we'll apply the glow to an element that appears on a dark background.

Here's the code:

```
001 .shadow {
002   box-shadow: #fff66 0 0 30px 8px;
003 }
```

Here we've set our shadow colour to a light yellow shade, removed any offsets, and we're using a relatively high blur radius setting along with a moderate spread distance. Depending on the design and the context of the box, you could fiddle with these values until you get your glow looking just right.

BOX SHADOW

How the humble box-shadow effect would look to the viewer in a supporting browser



This one will go down well with most web users...

TOOLTIPS

Tooltips are another element that have always required JavaScript. While you may still need a fallback option for older browsers, modern browsers let us create tooltips using pseudo-elements along with an HTML attribute. So let's say we have the following HTML:

```
001 <p>Lorem ipsum dolor sit amet <a
href="#" data-tooltip="This is a pure
CSS tooltip">hover over this link</a>
elit, sed do eiusmod tempor incididunt
ut labore et dolore magna aliqua ut enim
ad minim veniam, quis nostrud
exercitation ullamco laboris nisi ut
aliquip ex ea commodo consequat.</p>
```

This paragraph of text has a link with a data-tooltip attribute, which is an HTML5 data attribute (see [bit.ly/4AbRRY](#)). We can use this attribute to serve up our tooltip.

```
001 a:link {
002   position: relative;
003   text-decoration: none;
004   border-bottom: solid 1px;
005 }
006
007 a:before {
008   content: "";
009   position: absolute;
010   border-top: 20px solid #0090ff;
011   border-left: 30px solid
transparent;
012   border-right: 30px solid
transparent;
013   display: none;
014   top: -18px;
015   left: -26px;
016 }
017
018 a:after {
019   content: attr(data-tooltip);
020   position: absolute;
021   color: white;
022   top: -35px;
023   left: -26px;
024   background: #0090ff;
025   padding: 5px 15px;
026   -webkit-border-radius: 10px;
027   -moz-border-radius: 10px;
```

```
028   border-radius: 10px;
029   white-space: nowrap;
030   display: none;
031 }
032
033 a:hover:after, a:hover:before {
034   display: block;
035 }
```

We're relatively positioning every link element to create context for absolutely positioned child elements. We remove the link underlining, and add a bottom border to mimic it. This is to avoid the underline appearing on the tooltip.

Next we create two pseudo-elements that will appear on hover. The `:before` pseudo-element will make a triangle shape using pure CSS. This will form the bottom of our tooltip.

The `:after` pseudo-element forms the main part of the tooltip. It has rounded corners using `border-radius`, along with some other aesthetic properties. But the most important part of this element is the value for the `content` property. Instead of a customary value in quotes, or a commonly used empty string, we're using the `attr()` function, which allows us to grab any attribute value from the element we're targeting (in this case, the link).

As a side point here, we could use the `title` attribute, which would seem to fit this purpose well, but then we would have more than one tooltip appearing on hover, potentially causing readability and usability problems.

The only other parts of the code that you should take note of are the top and left properties, which position the tooltip relative to the link. In this case, we're using pixel values, and we're focusing the positioning on the top-left corner of the link. For your own project, you may need to adjust the positioning depending on the size of the text, or other factors.

This is a pure CSS tooltip

amet hover over this link elit, sed do
labore et dolore magna aliqua ut enim
exercitation ullamco laboris nisi ut a

Our pure CSS tooltip in mid-hover action

“CSS3 EXPANDS ON OUR OPTIONS
BY ADDING RGBA COLOURS TO THE
WELL-KNOWN OPACITY PROPERTY”

BOX SIZING

Many developers have been irked by the current W3C default box model. With that box model, if you define an element to be 500px wide with 20px of padding all around, then the element will actually have a width of 540px. This is not normally a problem – until you decide to change the padding. If you increase the padding, while still requiring that the total allotted space remain the same, then you have to recalculate your element's width.

Therefore, it can get a little bit tricky to maintain these sizes. With CSS3's box-sizing property, however, you can easily fix this problem by telling the browser to render widths and heights with padding and borders included:

```
001 .element {
002     width: 200px;
003     padding: 0 30px;
004     box-sizing: border-box;
005 }
```

The default value of 'content-box' (which represents the standard box model) is overridden by our value of 'border-box', preventing the box from getting larger in area due to any increase in padding or border sizes.

This is much more intuitive and actually works the same way that the box model works in Internet Explorer in 'quirks mode' (or in IE5.5 mode).

3D ANIMATED TRANSFORMS

An exciting new feature that's been added to the CSS3 specification is the ability to transform elements in three dimensions, as opposed to the usual boring old two. There's a lot we could cover here, but we'll try to keep our example as simple as possible so you can grasp the potential of this new feature.

We're going to flip this element using 3D Transforms. Here's our HTML:

```
001 <div class="object">
002     <div class="ellipse"><p>Front</p></div>
003 </div>
```

As you can see, this object is actually made up of two elements – a wrapper and a child element, with the child element representing the actual elliptical shape. CSS3 gives us the ability to flip the element in 3D space. The code below shows the pertinent CSS. Note that for brevity we've excluded any CSS that isn't directly related to the 3D effect that we want to create.

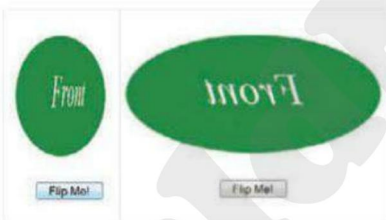
```
001 .object {
002     perspective: 700;
003     text-decoration: none;
004     transform-style: preserve-3d;
005 }
006
007 .ellipse {
008     transition: transform 1s linear;
009 }
010
011 .flipped {
```

```
012     transform: rotateY(180deg);
013 }
```

The object element is the wrapper element. On this element, we've applied a perspective of 700. The perspective property with a value of 700 tells the browser the depth of the perspective. A lower value will make the 3D transform more obvious and remove any subtlety.

Next, the wrapper element has its transform-style property set to 'preserve-3d'. This tells the browser that any child elements should transform in 3D space. This overrides the default value of 'flat', which represents 2D space – the standard space for everything on an HTML page.

Then on our ellipse child element we've added a rotation on the Y axis, plus a transition so that the rotation will animate. The rotation is in a separate CSS rule set so that we can use JavaScript to toggle that class and thus trigger the animated transform.



As you can see from the images above, this creates a lot of potential for interesting and eye-catching animations. Combined with other CSS3 features, 3D transforms can accomplish things that previously were only possible with third-party plug-ins or JavaScript libraries.

5 ONLINE CSS3 TOOLS



1. TRANSFORMS

westciv.com/tools/transforms/index.html

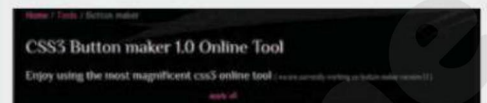
Create 2D and 3D transforms with sliders. Pick animation options and hit Animate to preview the chosen values. The code created can include/exclude vendor prefixes.



2. CEASER: CSS EASING ANIMATION TOOL

matthewlein.com/ceaser

CSS transitions create animation techniques. Select an easing option, the duration, left, width, height and opacity, and the code is created with vendor prefixes.



3. CSS3 BUTTON MAKER 1.0

www.css3designer.com/tools

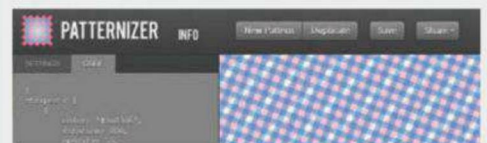
Use sliders to modify the padding, box-shadow, background colours, border and text settings. Then use hover, active and visited to create the buttons.



4. CSS3 CLICK CHART

css3clickchart.com

Select from a host of CSS3 properties, eg text-shadow, background-size and view example code. Get a live demo, a list of supported browsers, tools and tutorials.



5. PATTERNIZER

patternizer.com/ind3

Patternizer is intuitive, powerful and a joy to use. Use the default or create a new pattern, add stripes, colours, adjust the opacity, width, set a gap and grab the code.

CSS RIBBONS

Ribbon-like headers are another graphic element that have customarily required images. With CSS, we can now do this using some border and pseudo-element tricks.

After we have our base styles for our header, we can apply CSS on two pseudo-elements that insert elements onto the page. We style to form the two parts of our ribbon.

```
001 h2:before, h2:after {
002   content: "";
003   position: absolute;
004   width: 0;
005   height: 0;
006 }
```

This sets up two absolutely positioned elements with no width or height. Now we style the `before` element, which will represent the primary portion of the fold:

```
001 h2:before {
002   width: 30px;
003   left: -39px;
004   top: 16px;
005   border-width: 34px 15px;
006   border-style: solid;
007   border-color: mediumaquamarine
008   mediumaquamarine mediumaquamarine
009   transparent;
010 }
```

The values for the width, left and top properties will vary depending on the header size. This might also be affected by other properties like font size, line height, padding and so forth.

The code that creates the ribbon is the large border width; with this value, the border gives us our ribbon edge.

The only thing missing is the shadow-like portion of the ribbon that's supposed to represent the reverse side of the folds.

```
001 h2:after {
002   left: 0;
003   top: 100%;
004   border-width: 8px 10px;
005   border-style: solid;
006   border-color: #666 #666
007   transparent transparent;
008 }
```

Funky borders along with transparency create the shape of our ribbon. Then just ensure it's positioned correctly!



A ribbon is perfect for jazzing up your headers

SPEECH BUBBLE

A fluid speech bubble can be created with pure CSS. For this technique, we're going to use pseudo-elements and gradients to get a nice-looking comic book-style speech bubble.

To shape and colour our speech bubble, we'll use rounded corners and gradients, as shown below:

```
001 .speech-bubble {
002   border-radius: 50%;
003   background-image: linear-
004     gradient(#ff8000, #ff9500, #ffaa00);
005   position: relative;
006 }
```

For brevity, we've excluded some of our styling. The most important ones are shown above. We've applied a linear-gradient that gives the background a nice three-colour transition. We've also set the border-radius at 50% to make the shape elliptical and fluid. We've also positioned the bubble relatively so we can precisely place our pseudo-elements.

Now we insert our pseudo-elements to form the 'pointer' bubbles:

```
001 .speech-bubble:before {
002   content: '';
003   display: block;
004   width: 20px;
005 }
```

```
005 height: 20px;
006 border-radius: 50%;
007 position: absolute;
008 background-image: linear-
009   gradient(#ff8000, #ff9500, #ffaa00);
010 bottom: -3px;
011 }
012 .speech-bubble:after {
013   content: '';
014   display: block;
015   width: 14px;
016   height: 14px;
017   border-radius: 50%;
018   position: absolute;
019   background-image: linear-
020     gradient(#ff8000, #ff9500, #ffaa00);
021   bottom: -20px;
022   left: 20px;
023 }
```

Both bubbles are positioned absolutely, and they're each offset from the bottom-left rendered area of the main speech bubble. The bottom-most bubble is smaller and is positioned 20px to the left, so that the bubbles are staggered in a particular direction. And for visual consistency, we've applied the same border-radius and gradient settings on these smaller bubbles.

“ WE CAN DIVIDE A SECTION OF CONTENT INTO MULTIPLE AREAS USING CSS ALONE ”

TRANSFORM ORIGIN

If you've messed around with CSS3 transforms, then you've probably noticed a limitation. Each time you do a transform, the starting point of the transform is fixed in the middle of the element. So, for example, if you do a rotation transform, the object will spin right in place.

With CSS3's `transform-origin` property, you can define a custom origin, or starting point, for your transformations. Here's the code:

```
001 .element {
002   transform-origin: top left;
003 }
```

The two values represent horizontal and vertical offsets, respectively. The values could be keywords or traditional numeric values with units (eg 30px 30px).

MULTIPLE COLUMNS

Content on the page has traditionally been divided up into columns by using CSS floats. With CSS3, we can divide a section of content into further multiple areas using CSS alone. Here's how the CSS for a standard three-column section of content might look to you:

```
001 .example-columns {
002   column-count: 3;
003   column-width:
004     75px;
005   column-gap: 20px;
006   column-rule: 1px
007     solid #888;
008 }
```

These different CSS properties let us define various features of the columns, including the number of columns, the width of each column, the gap between the columns, and the size and colour of a vertical rule that separates the columns.

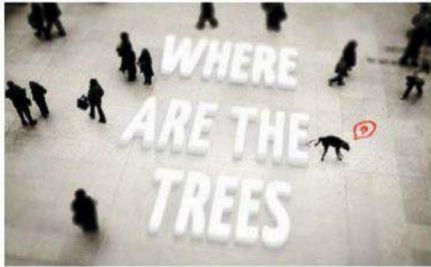
The great thing about multiple columns is that if a browser doesn't support them then they simply degrade to a single column.

TILT-SHIFT TEXT

If you're familiar with photography techniques, you might have heard the term 'tilt-shift' before. This involves the tilting and shifting of the camera lens, which will often produce a blur effect on certain parts of the image, depending on where it is focused.

With some clever use of text shadows plus CSS3 transforms, we can simulate this effect on text.

In this example, we've exaggerated the blur somewhat, to make it clear what we're trying to achieve. So how is this done? To create this effect, we've applied



slightly different styles to each of the three words and we've put each word in its own paragraph element. Then we use the `nth-child` pseudo-class to target the different words and give them varying levels of blur.

To create the illusion that the text is leaning on a backwards tilt, we just have to apply some rotating and skewing to all three elements:

```
001 p {
002   -webkit-transform: rotate(8deg)
003   skewX(-15deg);
004 }
005 }
```

Then each paragraph element has layered text shadows applied, with varying degrees of blur and offsets:

```
001 p:nth-child(1) {
002   text-shadow: #eee 0 5px 2px,
003               #eee 2px 8px 8px,
004               #eee 4px 12px 10px,
005               #eee 6px 14px 14px;
```

```
006 }
007
008 p:nth-child(2) {
009   text-shadow: #eee 0 5px 2px,
010               #eee 2px 8px 4px,
011               #eee 4px 12px 4px,
012               #eee 6px 14px 18px;
013 }
014
015 p:nth-child(3) {
016   text-shadow: #eee 0 5px 6px,
017               #eee 2px 8px 10px,
018               #eee 4px 12px 18px,
019               #eee 6px 14px 26px;
020 }
```

As a result, our text has the illusion of blur applied to different parts of the text, as if it had been photographed using tilt-shift photography. You can see an excellent example of this effect on the blog of Simurai, a Swiss CSS developer at bit.ly/aVDnoG.

STITCHED BORDERS

Here's a neat little trick that utilises a well-known CSS technique combined with some CSS3 to give us a stitched border effect.

Most CSS developers understand that the `border-style` property has a number of different values – despite the fact that 99 per cent of the time we use 'solid'. If you're curious, you can see a browser comparison of all the different border style values here: bit.ly/ri3pZt.

The one we're going to use is the 'dashed' value; probably the second-most common border style.

So how is this effect achieved? Well, you could do it in a few ways. But we'll use the dashed border in combination with a box shadow. Here's the CSS:

```
001 .stitched {
002   background: #ff5500;
003   border: dashed 3px #222;
004   border-radius: 10px;
005   box-shadow: 0 0 0 10px #ff5500;
006 }
```

Our dashed border is set to a dark grey colour, and is 3px wide, to give the impression of large stitches. But because the border appears on the outer-edge of the element, we need to add something that gives the illusion that the element's surface is bleeding out of the stitched area. This is achieved by adding a non-blurred box-shadow that has the same colour as the background of the element itself.

In addition, we've added rounded corners to the element to give it a more informal feel. You could mess around with the colours and size of the stitching to achieve the look you want, but this should give you a good foundation for reproducing this effect.

TRANSITIONS

With CSS3 we can do simple animations that play when certain events occur on the page. Transitions are common on links nowadays, so here's a simple colour transition that you can put on all text links on your site:

```
001 a:link, a:visited {
002   color: #fff;
003   transition: color .5s ease;
004 }
005
006 a:hover {
007   color: #ac3600;
008 }
```

The event that triggers the transition is the `:hover` event, defined using the `:hover` pseudo-class. The transition property accepts four values. The first is the name of a property, which is any animatable CSS property. You could also use the 'all' keyword here to indicate that every property should animate, not just specific ones.

The next value we've defined is the duration of the transition, which could be defined in seconds (s) or milliseconds (ms). The third value is the timing function, which defines the speed, or timing, of the animation. Finally, you could also set a delay (again with seconds or milliseconds), but we haven't included this in our example.

“ WITH CLEVER USE OF TEXT-SHADOWS WE CAN SIMULATE TILT SHIFT ”

MULTIPLE BACKGROUNDS

Supporting browsers allow us to place more than one background image on a single image. Simply comma separate background values, like this:

```
001 .element {
002   background: url(image-1.jpg) no-
003               repeat top left,
004               url(image-2.jpg) no-repeat
005               bottom right;
006 }
```

You can layer many background images one on top of the other ad-infinitum, or theoretically any value that the `background-image` property accepts. No more need for extra non-semantic markup, this helps keep your HTML clean and puts all the code in the CSS where it belongs.

Just keep in mind that if you want non-supporting browsers to show the first image, you'll have to declare that as a single background image on a previous line that this one would overwrite.

USE CSS SHORTHAND

Creating lightweight, readable code is not essential but there is no doubt it is highly desirable. CSS shorthand can be applied to several elements to create more efficient code.

Margins and padding using shorthand go from the top clockwise, ie top, right, bottom, left.

Borders amalgamate width, style and colour into one single line in the following order: size, style, colour.

Fonts have to include size and family though other elements – eg style, weight, line-height – can be included. These typically appear before: ie style, weight, size, font-family.

```
001 header {
002   margin: 10px 0px 5px 2px;
003   border: 1px solid #999;
004   font: 36px Arial, Helvetica, sans-serif;}
```

NO IMAGE BORDER

Adding a link to an image creates a blue border around the image when using Internet Explorer. To get rid of the border and ensure that linked images look the same across all browsers, use the CSS code shown below. This will remove the border on any linked images within a page.

```
001 a img {border: none;}
```

REPEATING BACKGROUND PATTERNS

Another web-design technique that has always traditionally required images is the creation of repeating tiled backgrounds. Now we can use the background-image property to insert a CSS3 layered gradient that mimics a repeating pattern.

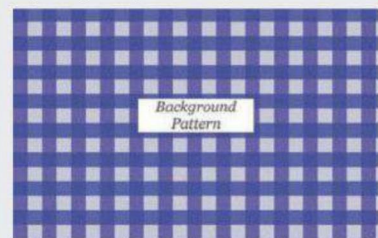
For our example, we're going to produce a draughtboard-like effect. To create it, we're going to use a linear gradient along with CSS3's new background-size property.

```
001 body {
002   background-color: #c2c2d6;
003   background-image: linear-
004     gradient(left, hsla(250, 100%,
005     50%, 0.5) 50%, transparent
006     50%),
007     linear-gradient(top, hsla(240,
008     100%, 50%, .5) 50%,
009     transparent 50%);
010   background-size: 100px 100px;
011 }
```

First we've set a background colour for the entire <body> element that will show through in the gaps created by the pattern. Next we define two layered gradients on the background-image property. The first gradient

runs from left to right, starting with a semi-opaque purple shade and ending transparent. The key to making this have a straight edge is defining the end point of the colour the same as the starting point of the transparency. This ensures there's no gradual change, but instead the change is sudden, giving the impression of no gradient at all.

The second gradient has a similar effect, except it runs from top to bottom and uses a semi-opaque blue shade. Then we size the background with the background-size property to make our stripes the right size. Finally, because background images repeat by default, these patterns will repeat to fill the element, thus giving the impression of a traditional repeating background image.



A simple repeating background pattern created solely with CSS3

BASIC ANIMATION

With CSS3, we no longer need jQuery or specialised animation libraries to do complex animation. Most modern browsers now include support for CSS3 keyframe animations using the @keyframes at-rule, along with different animation-related properties.

Let's do something simple to demonstrate how easy it is. We're going to create a ball that bounces continually. First, here's the code that will style the ball itself:

```
001 .ball {
002   background: firebrick;
003   border-radius: 50%;
004   width: 160px;
005   height: 160px;
006   position: absolute;
007   bottom: 0;
008   left: 45%;
009   animation-name: ballbounce;
010   animation-duration: 1s;
011   animation-iteration-count: infinite;
012   animation-direction: alternate;
013   animation-timing-function: ease-out;
014   animation-delay: 0;
015   animation-play-state: running;
016   animation-fill-mode: none;
017 }
```

There are a couple of key things to note here: We've shaped the ball using a value of 50% for our border-radius. This ensures that the ball will still be elliptical even if we change the width or height. We have also positioned the ball absolutely.

Next, we've defined some of our animation-related properties. We've named our animation, set a duration for it, told it to run on an infinite loop, and made the animation alternate in direction. We've also used a value of 'ease-out' for the timing function to give it a more realistic bouncing effect.

Now we have to define our keyframe states, along with their respective property values, like this:

```
001 @keyframes ballbounce {
002   from {
003     bottom: 0;
004     height: 90px;
005   }
006   10% {
007     bottom: 0;
008     height: 160px;
009   }
010 }
```

```
013 to {
014   bottom: 50%;
015 }
016
017 }
```

The name that identifies the animation in the @keyframes rule needs to match a defined animation name. In our case, we're matching the ballbounce animation from our .ball rule set.

Two things happen in these keyframes: First, the ball's bottom value changes to reach 50% (meaning it will be positioned 50% from the bottom of the viewport or from the bottom of a positioned parent).

We've also added a keyframe that occurs 10% through the animation on each iteration. This keeps the ball at the bottom during the time it takes to reach this point, and we have also altered the height of the ball here. This height change makes it appear that the ball is being slightly flattened as it hits the 'ground'. Along with the ease-out timing function, this creates a much more realistic bounce in the final animation.

There's so much more we could say about keyframe animations in CSS3, but if you want a more complete introduction than we can provide here, check out this *Smashing Magazine* article: bit.ly/iq35mR.

3D TEXT

3D text is something that's always required the use of non-optimal methods - whether that's images, scripting or even a custom font. With CSS3 we can create 3D extruded text with just a few lines of code.

Along with some other typographic properties, the CSS3 needed to produce this effect is shown below. It's a pretty simple effect: just layer some text shadows with incremental offsets, which gives the appearance of a three-dimensional, or extruded, text effect:

```
001 .3d-text {
002   color: #ff8000;
003   text-shadow: #ff5500 1px -1px 0,
004               #ff5500 2px -2px 0,
005               #ff5500 3px -3px 0,
006               #ff5500 4px -4px 0,
007               #ff5500 5px -5px 0,
008               #ff5500 6px -6px 0,
009               #ff5500 7px -7px 0,
010               #ff5500 8px -8px 0,
011               #ff5500 9px -9px 0,
```

```
012   #ff5500 10px -10px 0;
013 }
```

The keys to making this effect work well are the colour of the shadows and the lack of blur. By using a colour similar to the natural text colour, we're giving the impression that the shadows are part of the text. By offsetting them by 1px at a time and using the same colour for all shadows, we've ensured layering is seamless. Finally, as the shadows have a 0 blur value, they are sharp so don't really look like shadows at all.



Take your type to another level with 3D-text

ANAGLYPHIC IS WHEN OBJECTS IN IMAGES ARE DUPLICATED AND OFFSET TO CREATE A STEREOSCOPIC 3D EFFECT

ANAGLYPHIC TEXT

You may not have heard the term 'anaglyphic' before, but there's a good chance you've probably seen this effect. This is when objects in images are duplicated and offset to create a stereoscopic 3D effect. Often anaglyphic images are presented in red and cyan shades. Here we're going to use some CSS to produce an anaglyphic text effect.

There are numerous ways to go about this, and the most common would be to duplicate the text and put it into a separate overlaying element. But that would produce some extra markup that would cause accessibility problems further down the line.

So instead of adding an extra HTML element, we'll use pseudo-elements. Here's how it's done:

```
001 h1 {
002   position: relative;
003   font-size: 150px;
004   font-family: sans-serif;
005   letter-spacing: -5px;
006   color: rgba(0, 0, 255, 0.5);
007 }
008
009 h1:after {
010   content: "3D ROCKS";
```

```
011   position: absolute;
012   left: 10px;
013   top: 5px;
014   color: rgba(255,0,0,0.5);
015 }
```

Our h1 element will contain the text '3D ROCKS' in the HTML. That text is sized and given a blue colour that's set to 50% Opacity. We set this element to be relatively positioned so we can place child elements absolutely inside of it.

Then we create our :after pseudo-element. In the content property, we duplicate the text from the HTML, position the text absolutely, and give it a red hue, again at 50% Opacity. Although we are only creating two overlapping elements, the Opacity setting on the two elements gives the appearance of a third element - this is because the overlapping elements create a darker shade.



An anaglyphic text effect made easy with CSS

LINEAR & RADIAL GRADIENTS

Gradients are another CSS3 feature that have the potential to keep us out of our image editors. We can now create either linear or radial gradients and both kinds allow for multiple colour stops to help achieve some complex patterns and backgrounds. Let's look at a simple example of each one.

To create a straightforward two-colour fading linear gradient, just apply the following CSS to any element you wish:

```
001 .example {
002   background-image: linear-
003     gradient(top, #ff9500, #eaff00);
004 }
```

This tells the browser to apply a two-colour linear gradient to the targeted element using the two specified colours. The 'top' keyword tells the browser where the gradient originates.

If you want to add multiple colour stops in between the start and end colours, just add them to the comma-separated list of shades. The browser will automatically spread the colours out evenly. But if you want to indicate where the colours should change, you can add per cent values after each, like this:

```
001 .example {
002   background-image: linear-
003     gradient(top, #ff9500 20%,
004               #eaff00 80%);
005 }
```

What about radial gradients? These are a little more tricky, but a simple radial gradient can be created with the following CSS3:


```
001 .example {
002   background-image: radial-
003     gradient(center center, circle
004               contain, #eaff00 0%, #ff9500
005               100%);
006 }
```

As with linear gradients, in order to add extra colour stops and to manually specify where the colour stops should occur, we can just add more tones and percentages in the comma-separated list of colours.



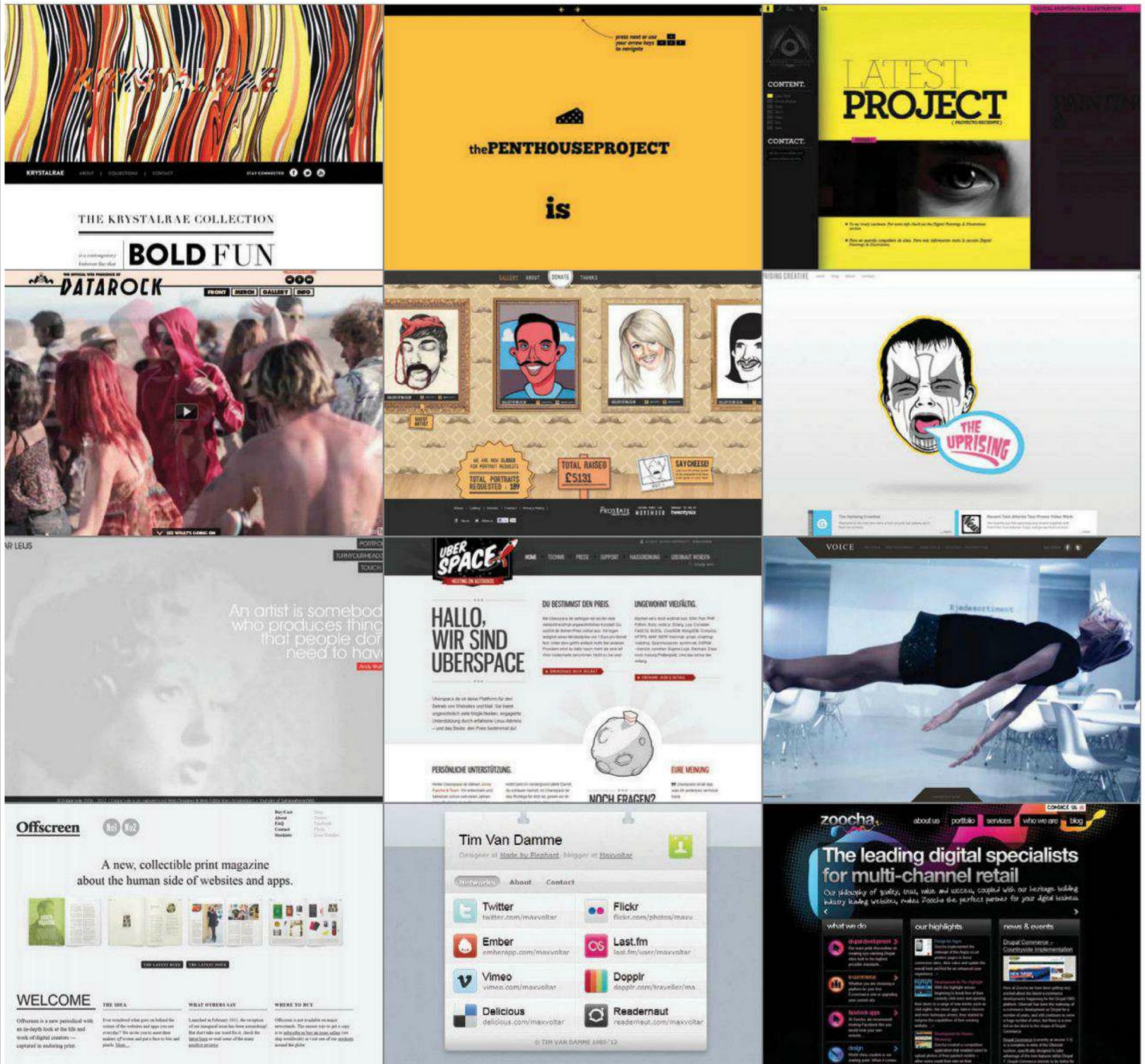
A simple two-colour fading linear gradient in a box, which could serve as a basic background



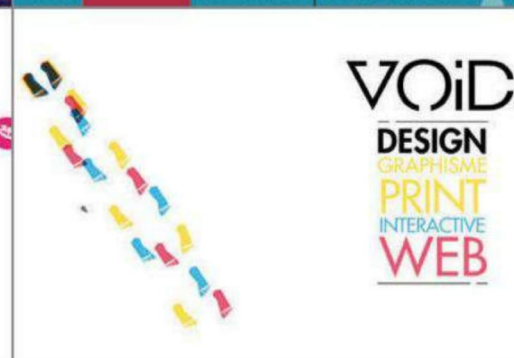
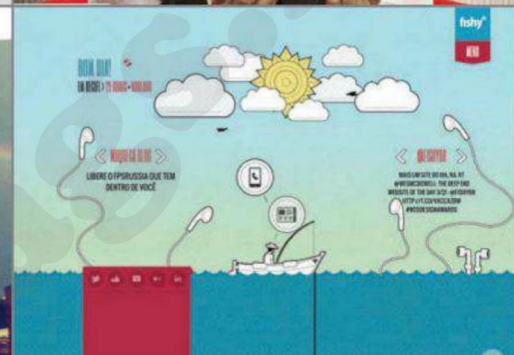
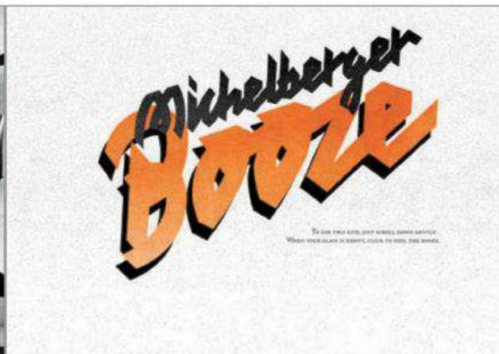
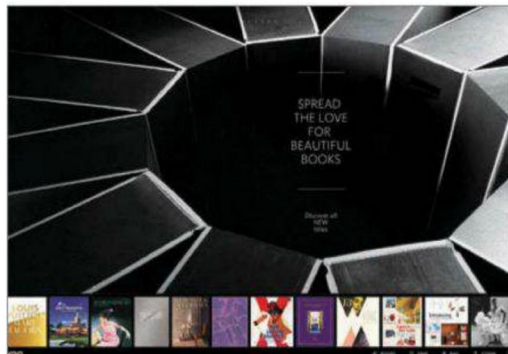
Get your site seen, or suggest a theme
Tweet us with the URL or topic  @WebDesignerMag

The new CSS

CSS3 introduces a host of options for designers to sink their creative teeth into. Here we put together a collection of beautifully styled CSS3 sites



01	02	03	Left-hand page			13	14	15	Right-hand page		
04	05	06	1. krystalrae.com	7. www.edgarleijs.com		16	17	18	13. mendo.nl	19. sayitwithflours.com	
			2. thepenthouseproject.com	8. uberspace.de					14. www.michelbergerbooze.com	20. lifeingreenville.com	
07	08	09	3. vani.com.mx	9. www.voice.no		19	20	21	15. www.crypttrade.com	21. www.fishy.com.br	
			4. datarockmusic.com	10. www.offscreenmag.com					16. www.celebratewhatworks.com	22. rexonaformen.com.mx/superhero	
10	11	12	5. galleryofmo.co.uk	11. timvandamme.com		22	23	24	17. www.rideforthebrand.net	23. www.solidstudio.it	
			6. theuprisingcreative.com	12. zoocha.com					18. www.soulmedia.com.au	24. www.feelthevoid.com	





ADOBE CS6 FIRST LOOK

Web Designer gets an early glimpse at the latest Creative Suite from Adobe. Does CS6 deliver on high expectations – and will creatives even care? Read on to find out what the future holds...

The arrival of a new Adobe Creative Suite is as inevitable as death and taxes. A new Creative Suite promises much but doesn't always deliver the groundbreaking tools that many of its avid followers are hoping for. The advent of 5.5 was an interim release and its features and tools matched.

Users didn't really get the bright, shiny experience they were hoping for, many being left a little disappointed. So, will the next version deliver on its potential and promise? Or, more to the point, will creatives really care what the latest iteration of the Adobe Creative Suite has to offer? Will there be enough new features to tempt users to migrate? Will the price tag be a barrier to adoption?

All obvious questions and ones that need to be answered in the affirmative to make sure that the Creative Suite enjoys a long and illustrious reign on a digital creative's desktop.

To get a more intimate and objective view of the latest CS release, **Web Designer** was invited to the 'Adobe CS6 First Look' event. The delightful Adobe PR, Emma Wilkinson, set up eight 'speed-dating' sessions where we got to sit, talk and be demonstrated at with some of the new features each member of the CS6 suite had to offer. A host of well-travelled Adobe experts welcomed us to each table and proceeded to extol the virtues of their selected software; a quarter of an hour was all the time that they had to impress, so it was a quick-fire blast through the new and specially selected features.

The limited timeframe made each session informative and engaging but left us wanting more. A ring of the bell and a polite request to move on made sure that the event kept to its schedule. The short, sharp approach of the event ensured that all present got a glimpse of the future and what users can expect. And, to steal a line from elsewhere, the future looks bright.

A recurring message permeated through all the sessions: Adobe CS6 gets you 80 per cent of the way there. The new

improved UI, additional features and the Mercury Engine come together to help creatives get to 80 per cent completion of a project in a much faster timeframe. A vastly improved workflow means that users can finish the final 20 per cent of a project to get the results they want quicker.

Adobe's delivery of its product has taken a new direction with the vendor finally joining the cloud revolution, implementing a model that is befitting of its obvious talents. The big leap forward is the option to adopt a subscription model rather than fork out a small fortune for individual packages. Users can get the latest version of Dreamweaver and Photoshop for a fraction of the price. Imagine only having to shell out \$50 a month for a couple of licences – pretty hard to resist, right?

Adobe Creative Cloud (see boxout) is still in transition but when it is fully established it would seem that creatives will be drawn to the service. It simply makes sense, both financially and functionally. Users pay a monthly fee to get their hands on a host of Adobe favourites with regular upgrades, and can opt out or in when necessary. This will look to provide a focus for the latest collection of tools that grace CS6 (see highlights over the page).

There is no doubt that Adobe has decided a software-only solution is old news and has created a model that should have happened with the release of 5.5. The implementation of the Creative Cloud service will undoubtedly attract more customers than it repels. A monthly fee for a host of applications and 20GB of storage space really is a no-brainer in our opinion.

Adobe has also realised and recognised the technologies that designers and developers are adopting and is working with them to create a more rounded experience.

At this early stage, it looks as if Adobe has created a service that today's creatives and designers will want to use. Admittedly it's not perfect as yet, but nevertheless it's a massive step in the right direction. So we suggest you sign up and enjoy the ride.



DREAMWEAVER

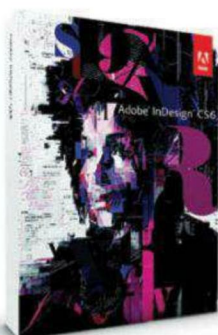
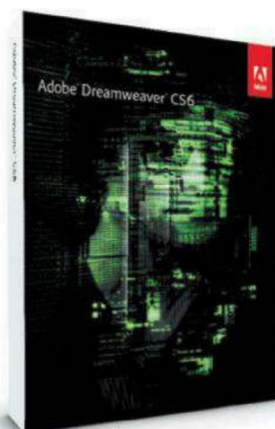
Regular users of Dreamweaver are set to get an experience that will bring them very much up to date with the latest technologies and trends. Responsive design, mobile design and CSS3 media queries are key areas that web designers and developers need to be creating for.

The CS6 version of Dreamweaver has recognised the need for more flexibility in the build process and has handed users a new set of tools for the job. What's on offer? Fluid grid layouts, CSS3 transitions, enhanced jQuery Mobile support and the PhoneGap Build service. The fluid grid layouts allow for the quick creation of flexible and responsive layouts. These are effectively built on common

screen resolutions and implement CSS3 media queries to help cater for all screen solutions.

CSS3 transitions are big in page styling and their implementation is a code-free experience with CS6. An issue with Dreamweaver has been the creation of cumbersome code, but this is a problem the Adobe team have recognised and are working on to get right, so cleaner code is much more prevalent within the latest version.

Finally, sticking with the mobile theme Adobe has updated its jQuery Mobile support and integrated its PhoneGap Build service. Both are an excellent choice for those looking to build native apps for the mobile market.



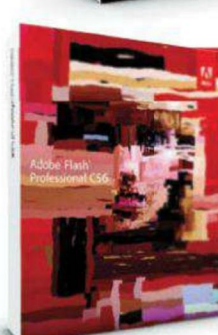
INDESIGN

Web designers and developers will have little interaction with InDesign, but it still has a collection of features not a million miles away from webpage building. Liquid page rules use a collection of positioning options, which adapt to the page size and orientation. To help create the perfect layout there's a new flexible width feature that makes pages far more responsive. The option to create alternative layouts is now all part and parcel of the software's digital publishing capabilities for tablets.



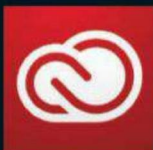
PHOTOSHOP

The king of image-editing tools has a new graphics engine offering an improved performance. With the new Layer search, users can search by a selected criteria, ie type, and locate a layer swiftly. Alongside Layer search there are the content-aware features and new video options. The content-aware technologies allow for the retouching of an image with precise results, like a super-charged clone tool. The new video capabilities provide a timeline that is reminiscent of Adobe's more professional video suites.



FLASH

Adobe knows that to keep Flash current it has to adapt. The lack of Apple support is noticeable and the option to output to HTML5 is now part of the process. A conversion sets up a canvas element with associated coded libraries to work with all OSs and devices. The CreateJS extension is a toolkit incorporating a suite of JavaScript libraries and tools for building experiences typical of Flash but with HTML5. A useful new option is to embed the Adobe AIR runtime into an app; it may increase the file size, but it's worth it.



ADOBE CREATIVE CLOUD

Adobe's venture into the cloud looks to give creatives a fresh perspective on the typical desktop solution

Adobe's Creative Cloud service has been described as 'a creative hub where you can explore, create, publish and share your work'. There is a clue in the service's title as to how Creative Cloud is going to work. A subscription-based service, users pay a monthly fee (currently \$49.99 in the US). This gives users access to a host of Adobe applications including Dreamweaver, Photoshop, Flash, InDesign, Illustrator, the new

Adobe Touch apps, access to TypeKit web fonts and 20GB of cloud storage to boot.

Unfortunately, the current setup doesn't offer version control. Only a single instance of a document is stored, but this is easily remedied with a rename. Users cannot work with their favourite apps in the cloud. Software will still need to be downloaded to the desktop, but the delivery of updates and new features will be far more instant.

What is the Mercury Engine?

Adobe and NVIDIA have been partners since the heady days of CS4, and its Mercury Engine is effectively designed to work with Adobe products. In essence, the engine is optimised to give maximum performance with 64-bit operating systems and multi-core CPUs. It takes the workload from the CPU and gives it to the GPU (via an NVIDIA card) to give a smooth and swift experience. Each product has its very own version of the Mercury Engine, modified to work with the chosen application.

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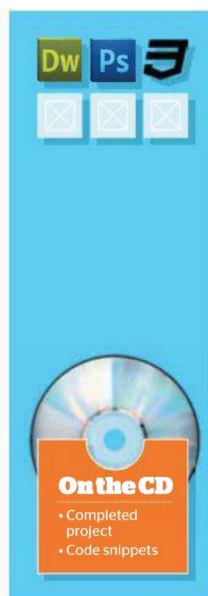
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Create kinetic animations with CSS3

Animations made using CSS3 can be nested inside each other and carry on indefinitely, enabling us to create complex behaviours with simple code

tools | tech | trends Web editor (we used Dreamweaver), graphics editor (we used Photoshop) **expert** Sam Hampton-Smith



If you're a regular reader of **Web Designer**, you'll be familiar with the idea that CSS3 can replace a lot of the work involved in animation that we used to rely upon JavaScript for. Simple animations triggered by user interactions are very easy to achieve and often require less code than the JavaScript equivalent, while offering a good deal more control.

What you may not be aware of yet is that as well as user-triggered animations, and animations applied per element on the page, you can also create template animations that can be applied to multiple objects, and you don't need to rely on user input to initiate an animation.

In this tutorial we're going to take advantage of these lesser-known capabilities of CSS3 to re-create our Solar System. The animations required are surprisingly simple, and yet the final result appears sophisticated and complex – which is another way of saying you'll get a great result for not too much effort!

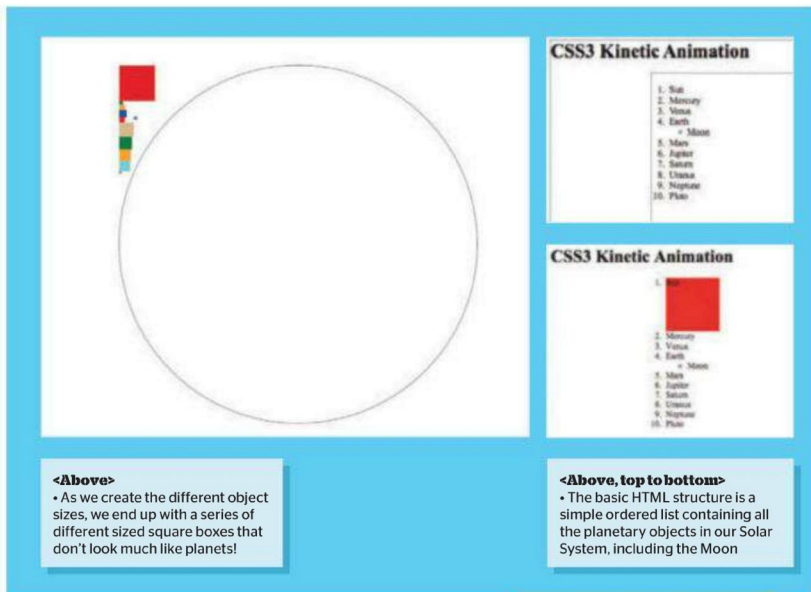


☁ The animations are simple yet the final result appears sophisticated ☁

01 Basic HTML

Our Solar System will be created with some of the most basic HTML you can imagine. We've coded up a simple ordered list with a different list item for each body in the Solar System. The Sun appears as the first item, and Pluto as the final one. For the Earth we've also included a nested unordered list to accommodate our extra body, the Moon.

```
001 <!DOCTYPE HTML><html><head>
002   <meta http-equiv="Content-Type"
content="text/html; charset=UTF-8">
003   <title>CSS3 Kinetic Animation</title>
004   <link rel="stylesheet" type="text/css"
href="styles/screen.css">
005 </head><body>
006   <div id="container">
007     <h1>CSS3 Kinetic Animation</h1>
008     <div id="solarsystem">
009       <ol>
010         <li>Sun</li>
011         <li>Mercury</li>
012         <li>Venus</li>
013         <li>Earth
014           <ul>
015             <li>Moon</li>
016           </ul>
017         </li>
018         <li>Mars</li>
019         <li>Jupiter</li>
020         <li>Saturn</li>
021         <li>Uranus</li>
022         <li>Neptune</li>
023         <li>Pluto</li>
```



```
024     </ol>
025   </div>
026 </div>
```

02 Basic CSS

We need to determine the basic characteristics for our model. We've opted for a 1,000px-wide Solar System, and although this will become circular later, to start off we've simply set the width and height attributes to 1,000px each. We've also set it to appear central in the window by adding 'margin:auto;'

```
001 /* KINETIC CSS3 ANIMATION */
002 #solarsystem {
003   position: relative;
004   margin:    auto;
005   padding:   0;
006   width:     1000px;
007   height:    1000px;
008 }
```

03 CSS targeting

We could have given each list item a unique id or class, but with CSS targeting we can simply use the :nth-child(n) selector to choose the relevant item. Let's start by grabbing the Sun and setting it to be 100px wide and high. Nth-Child numbering starts at 1 (rather than 0 as script indexes do).

```
001 #solarsystem ol>li:nth-child(1) {
002   width: 100px;
003   height: 100px;
004   background: red;
005 }
```

Light and dark

We've created graphics for each planet that have a light side and a dark side. The light side is closest to the Sun, accurately pointing towards it throughout the animation for added realism.

04 Target some more

We need to work through each planet assigning a width and height, which will always be the same. Keep in mind that each planet is a different size, but don't get too caught up in being absolutely scientifically correct - for example, Pluto is a Dwarf Planet but we've included it for ease. We've added code to take us as far as Earth:

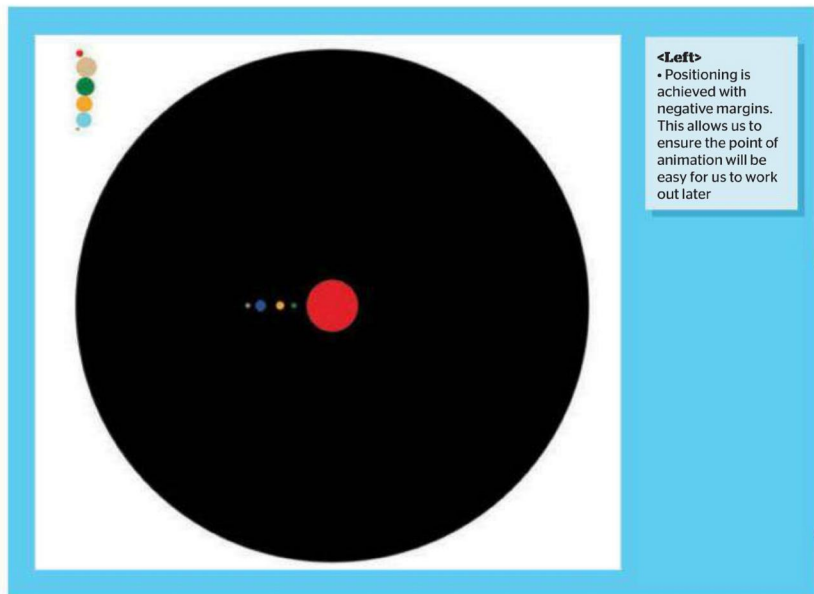
```
001 /* KINETIC CSS3 ANIMATION */
002 #solarsystem {
003   position: relative;
004   margin:    auto;
005   padding:   0;
006   width:     1000px;
007   height:    1000px;
008 }
009 #solarsystem ol li {
010   display: block;
011   overflow: hidden;
012   text-indent: -100%;
013 }
014 #solarsystem ol>li:nth-child(1) {
015   width: 100px;
016   height: 100px;
017   background: red;
018 }
```

```
019 #solarsystem ol>li:nth-child(2) {
020   width: 10px;
021   height: 10px;
022   background: green;
023 }
024 #solarsystem ol>li:nth-child(3) {
025   width: 15px;
026   height: 15px;
027   background: orange;
028 }
029 #solarsystem ol>li:nth-child(4) {
030   width: 20px;
031   height: 20px;
032   background: blue;
033 }
```

05 The Moon

The Moon is a special case as it's a nested list item inside an unordered list. We'll target it in the same way, just referring to the containing item - the Earth - to get it. Complete the remainder of the space bodies to size each accordingly. The end result should be a series of coloured squares if you load this in your browser.

```
001 /* The Moon */
002 #solarsystem ol>li:nth-child(4) li {
003   height: 10px;
004   background: grey;
005   text-indent: -100000px;
006 }
007 /* Mars */
008 #solarsystem ol>li:nth-child(5) {
009   width: 14px;
010   height: 14px;
011   background: red;
012 }
013 /* Jupiter */
014 #solarsystem ol>li:nth-child(6) {
015   width: 40px;
016   height: 40px;
017   background: tan;
018   background: red;
019 }
020 /* Saturn */
021 #solarsystem ol>li:nth-child(7) {
022   width: 36px;
023   height: 36px;
024   background: green;
025 }
026 /* Uranus */
027 #solarsystem ol>li:nth-child(8) {
028   width: 32px;
029   height: 32px;
030   background: orange;
031 }
032 /* Neptune */
033 #solarsystem ol>li:nth-child(9) {
034   width: 30px;
035   height: 30px;
036   background: aqua;
```



<Left>
• Positioning is achieved with negative margins. This allows us to ensure the point of animation will be easy for us to work out later

Make it round

You can make any object appear round using CSS by simply setting the width to match the height, then applying a border-radius equal to half the width to the element. This will create a perfect circle - ideal for a planet!

07 Position in space

The next task is to position each element in space. Start by assigning a `position: absolute` rule to each planetary object, and setting the top and left properties to be 500px (half of the overall Solar System width). Then use a negative margin to position the different objects out in space. The Sun shouldn't have any margin; the rest of the planets need more the farther out they get.

```
037 }
038 /* Pluto */
039 #solarsystem ol>li:nth-child(10) {
040   width: 6px;
041   height: 6px;
042   background: grey;
043 }
```

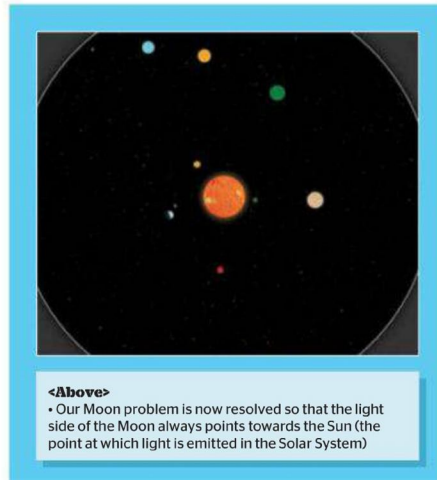
```
019 #solarsystem ol>li:nth-child(2)
020 {
021   width: 10px;
022   height: 10px;
023   border-radius: 5px;
024   background: green;
025 }
026 /* Venus */
027 #solarsystem ol>li:nth-child(3) {
028   width: 16px;
029   height: 16px;
030   border-radius: 8px;
031   background: orange;
```

```
001 /* The
002 Sun */
003 #solarsystem
004 ol>li:nth-child(1)
005 {
006   width: 100px;
007   height: 100px;
008   border-radius: 50px;
009   background: red;
010   position: absolute;
011   top: 500px;
012   left: 500px;
013   margin-left: -50px;
014   margin-top: -50px;
015 }
016 /* Mercury */
017 #solarsystem ol>li:nth-child(2) {
018   width: 10px;
019   height: 10px;
020   border-radius: 5px;
021   background: green;
022   position: absolute;
023   top: 500px;
024   left: 500px;
025   margin-left: -80px;
026   margin-top: -5px;
027 }
028 /* Venus */
029 #solarsystem ol>li:nth-child(3) {
030   width: 16px;
031   height: 16px;
032   border-radius: 8px;
033   background: orange;
034   position: absolute;
035   top: 500px;
036   left: 500px;
037   margin-left: -110px;
038   margin-top: -8px;
039 }
```

06 Square to circular

It's a little difficult to visualise the squares as planetary objects when they're just big squares, so let's deal with that by adding a `border-radius` property to each planet. The radius needs to be half the width of the object. We can also apply the same approach to the overall ordered list to make it appear circular.

```
001 #solarsystem ol {
002   position: relative;
003   margin: auto;
004   padding: 0;
005   width: 1000px;
006   height: 1000px;
007   border: 1px solid #333;
008   border-radius: 500px;
009 }
010 /* The Sun */
011 #solarsystem ol>li:nth-child(1) {
012   width: 100px;
013   height: 100px;
014   /* Jupiter */
015   border-radius: 50px;
016   background: red;
017 }
018 /* Mercury */
```



<Above>
• Our Moon problem is now resolved so that the light side of the Moon always points towards the Sun (the point at which light is emitted in the Solar System)

08 Complete the positioning

Work through each planet, offsetting it using the negative margin trick. Note that we're positioning every planet out from the Sun along a horizontal axis. We

keep the planets in a perfect line by adjusting the margin-top to be a negative version of the border radius. When you've completed all the planets, you should have a perfect line of them across the system.

09 Add animation

Now the basics are set up, let's create the animation that will show planets orbiting the Sun. We'll start by creating a preset animation with the @-keyframes selector to assign a set of keyframes from the start of the animation to the end. In this case we want to go from 0 degrees to 360 degrees rotation.

```
001 @-webkit-keyframes orbitsun {
002     from { -webkit-transform: rotate(0deg) }
003     to { -webkit-transform: rotate(360deg) }
004 }
005 @-moz-keyframes orbitsun {
006     from { -moz-transform: rotate(0deg) }
007     to { -moz-transform: rotate(360deg) }
008 }
```

10 Assign the animation

The next step is to tell our planets to animate. We can do this en masse by using a simple selector to grab every planet and apply our preset animation to it. We can also set the animation to continue forever, and to animate linearly (which means the animation will be uniform over time).

```
001 #solarsystem ol>li {
002     -webkit-animation-iteration-
count:infinite;
003     -webkit-animation-timing-
function:linear;
004     -webkit-animation-name:orbitsun;
005     -moz-animation-iteration-
count:infinite;
006     -moz-animation-timing-function:linear;
007     -moz-animation-name:orbitsun;
008 }
```

11 Set the origin

We need to set the animation origin point. We want to set the origin so that the animation happens about the centre point of the Solar System. This means offsetting the origin by the opposite of the negative margins we used, and placing it back to where the object is positioned without any margin.

```
001 /* Mercury */
002 #solarsystem ol>li:nth-child(2) {
003     width: 10px;
004     height: 10px;
005     border-radius: 5px;
006     background: green;
007     position: absolute;
008     top: 500px;
```

Code library

Creating the animation (part 1)

Our animation uses a continual rotation, and works by offsetting the transform origin for each planet to rotate about the centre

```
001 /* The Sun */
002 #solarsystem ol>li:nth-child(1) {
003     width: 100px;
004     height: 100px;
005     border-radius: 50px;
006     background: red url(sun.jpg) no-repeat top left;
007     position: absolute;
008     top: 500px;
009     left: 500px;
010     margin-left: -50px;
011     margin-top: -50px;
012     -webkit-box-shadow: 0px 0px 20px #fc9d34;
013     -moz-box-shadow: 0px 0px 20px #fc9d34;
014     box-shadow: 0px 0px 20px #fc9d34;
015 }
016
017 /* Mercury */
018 /* REMOVED TO ABBREVIATE THE FULL CODE */
019
020 /* Venus */
021 #solarsystem ol>li:nth-child(3) {
022     width: 16px;
023     height: 16px;
024     border-radius: 8px;
025     background: orange url(venus.jpg) no-repeat
top left;
026     position: absolute;
027     top: 500px;
028     left: 500px;
029     margin-left: -110px;
030     margin-top: -8px;
031     -webkit-transform-origin: 110px 8px;
032     -moz-transform-origin: 110px 8px;
033 }
034
035 /* The Earth */
036 #solarsystem ol>li:nth-child(4) {
037     width: 20px;
038     height: 20px;
039     border-radius: 10px;
040     background: blue url(earth.jpg) no-repeat
top left;
041     position: absolute;
042     top: 500px;
043     left: 500px;
044     margin-left: -150px;
045     margin-top: -10px;
046     -webkit-transform-origin: 150px 10px;
047     -moz-transform-origin: 150px 10px;
048 }
```

We set the position of the planet to the centre of the Solar System, then use a negative margin to position it in space. The transform origin is set to the centre of the system.

Create kinetic animations with CSS3

```
009 left: 500px;
010 margin-left: -80px;
011 margin-top: -5px;
012 -webkit-transform-origin: 80px 5px;
013 -moz-transform-origin: 80px 5px;
014 }
```

12 It's all about timing

We're ready to assign the amount of time the animation should take. For each planet this will be longer according to how far from the Sun it is positioned. Starting with Mercury, add a new rule with the animation-duration property set in seconds - we opted for five seconds. Finally, make sure you save and then test to watch Mercury rotate.

```
001 #solarsystem ol>li:nth-child(2) {
002 -webkit-animation-duration: 5s;
```

```
003 -moz-animation-duration: 5s;
004 }
```

13 Repeat for each planet

We now need to assign the same code to each planet. Remember to set the transform-origin property and assign the animation-duration. The transform-origin will always be the opposite of the margin values for that planet. The animation duration is up to you.

```
001 #solarsystem ol>li:nth-child(3) {
002 -webkit-animation-duration: 10s;
003 -moz-animation-duration: 10s;
004 }
```

14 Repeat and repeat!

You'll need to carefully set each planet's rotation to make sure it works and is appropriate to the Solar System overall. Continue working your way through the space bodies until you've completed all ten.

15 Test

At this point you've got a fully working model of the Solar System, complete with the Moon in orbit around the Earth (if not, go back and fix that now referring to the code on the cover disc). Test this works properly before moving on to the next steps.

16 Add a background

Open Photoshop and create a new document 1,000px square. Fill it with 50% grey then choose Noise>Add Noise. Select a level around 3%. Add a slight blur of 0.5px, then use Image>Adjustments>Threshold to create a star field. Invert the colours by choosing Image>Adjustments>Invert and save as a JPEG. Add this as a background to the 'solarsystem' unordered list.

17 Planet background

Create a Photoshop document for each of the planets at the appropriate size and either create your own texture, or download a free image from NASA, Wikipedia or similar. Make sure the planet texture fills the document. Create fake lighting by adding a black-to-white gradient set to Multiply from left to right. Save and apply to each planet in turn.

18 The Moon problem

You'll notice that as the planets rotate about the Sun, the light edge of each planet faces towards it. Unfortunately, the same isn't true for the Moon because it's orbiting the Earth - not the Sun. We do this by creating an animation to spin the Moon on its own particular axis, and ensure the light side of the Moon always faces the sun.

Lift titles off the page

Adding a text-shadow to important titles on your page will lift them off the background and add a bit of polish to your design, without adding any additional overhead to page rendering time.

19 Fix the Moon

We can fix our Moon issue by adding a set of tags around the word 'Moon' in our source code, then creating a new set of keyframe animations that rotate in the opposite direction to the planets. Finally apply this to the Moon's span tag at the same timing as the overall Moon rotation.

```
001 #solarsystem ol li span {>
002 -webkit-animation-iteration-
count: infinite;
003 -webkit-animation-timing-
function: linear;
004 -webkit-animation-
name: reverseorbitsun;
005 -moz-animation-iteration-
count: infinite;
006 -moz-animation-timing-function: linear;
007 -moz-animation-name: reverseorbitsun;
008 }
009 /* The Moon */
010 #solarsystem ol>li:nth-child(4) li {
011 -webkit-animation-duration: 2s;
012 -moz-animation-duration: 2s;
013 }
014 #solarsystem ol>li:nth-child(4) li span {
015 -webkit-animation-duration: 2s;
016 -moz-animation-duration: 2s;
017 }
018 @-webkit-keyframes reverseorbitsun {
019 from { -webkit-transform: rotate(0deg)
020 }
021 to { -webkit-transform: rotate(-360deg)
022 }
023 @-moz-keyframes reverseorbitsun {
024 from { -moz-transform: rotate(0deg) }
025 to { -moz-transform: rotate(-360deg) }
```

20 Update the background

You'll notice that our problem isn't yet fixed - this is because while the is rotating correctly, it doesn't have a background image - so you can't see the effect in place. Move the background image from the Moon to the Moon and all will be well.

```
001 /* The Moon */
002 #solarsystem ol>li:nth-child(4) li {
003 width: 10px;
004 height: 10px;
005 border-radius: 5px;
006 text-indent: -100000px;
007 position: absolute;
008 top: 10px;
009 left: 10px;
010 margin-left: -30px;
011 margin-top: -5px;
012 -webkit-transform-origin: 30px 5px;
013 -moz-transform-origin: 30px 5px;
```

Understanding and using keyframe animations in CSS3

We're all familiar with the idea of animations applied using CSS3 to control mouseovers. These are typically applied directly to the element being targeted and will normally only have a start and end state. Using a different approach, we can create templated animations using @-keyframes that help us to take animation a step further.

@-keyframes allow us to create a basic animation consisting of two or more states through which an element being animated will transition. The basic syntax we've used in this tutorial uses a simple start and end keyframe, allowing the browser to work out the frames between. This specification enables us to have more than two keyframes, however, and each keyframe can set different properties, allowing us to create sophisticated and complex animations that can be applied easily to different elements on our page.

```

014 }
015 #solarsystem ol>li:nth-child(4) li span {
016     width: 10px;
017     height: 10px;
018     border-radius: 5px;
019     position: absolute;
020     top: 0;
021     left: 0;
022     display: block;
023     background: grey
    url(moon.jpg) no-repeat top left;
024 }

```

21 Add a background

The page looks a little bland behind the Solar System model, so locate a Creative Commons image using a web search (compfight.com is a good resource for sourcing these) and paste it into a big document in your graphics editor. Change the opacity and blend with a dark grey colour in order to create a pleasing background for your body tag.

22 Use web fonts

The default font in most browsers is pretty ugly too, so let's quickly grab a web font to jazz it up a little. We used Google Web Fonts and looked for a display font that appeared reasonably 'space age'. In the end we've opted for Wall Poet, which is a nice futuristic font with lots of clean lines.

```
001 font-family: 'Wallpoet', sans-serif;
```

23 Add text shadow

Add an extra little flourish to your typography by using the text-shadow property to create a shadow that's offset from the text but without any blur. This will lift the title off the page and help to draw the viewer's eye to it. You can also add a subtitle with extra information and style it similarly.

```
001 text-shadow: 3px 3px 0px #ccc;
```

24 Final test

We're now ready to test for the final time so check your page in as many WebKit and Firefox browsers as you can. Keep in mind that the code we've created will only work in browsers that support CSS animations, and we've used vendor prefixes to target these browsers. As more browsers add support, you can update your code to target those too.

```
001 complete code listing on the disc
```

25 Take it to the next level

We've completed our 2D model of the Solar System, but it doesn't need to stop here. You could consider adding rollover infographic popups to describe each of the planets, or if you'd like to really push the boat out, what about attempting a 3D version using 3D transformations in WebKit?

“ You could consider adding rollover infographic popups to describe each of the planets ”

Code library

Creating the animation (part 2)

Our animation uses a continual rotation, and works by offsetting the transform origin for each planet to rotate about the centre - here's the final code section:

We assign the preset animation to the planets with this bit of code by assigning the animation to all list items within the 'solarsystem' div.

For each planet we set the duration that the animation should operate. Each planet takes longer to rotate the farther it is from the Sun.

These instructions create a preset animation with keyframes. The code simply says animate from a rotation of 0 degrees to 360 degrees.

```

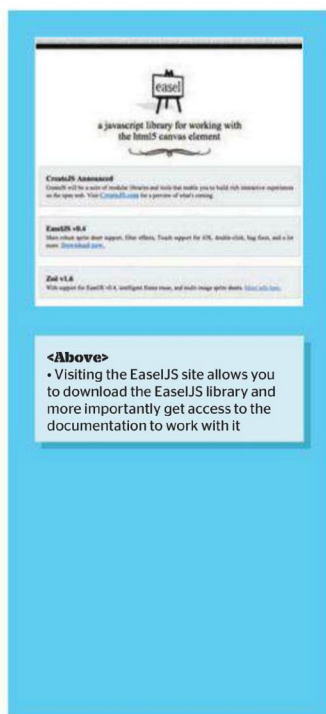
001 /* Assign the animation */
002 #solarsystem ol li {
003     -webkit-animation-iteration-count:infinite;
004     -webkit-animation-timing-function:linear;
005     -webkit-animation-name:orbitsun;
006     -moz-animation-iteration-count:infinite;
007     -moz-animation-timing-function:linear;
008     -moz-animation-name:orbitsun;
009 }
010
011 /* Animate the sun */
012 #solarsystem ol>li:nth-child(1) {
013     -webkit-animation-duration:300s;
014     -moz-animation-duration:300s;
015 }
016
017 /* Mercury */
018 #solarsystem ol>li:nth-child(2) {
019     -webkit-animation-duration:15s;
020     -moz-animation-duration:15s;
021 }
022
023 /* Venus */
024 #solarsystem ol>li:nth-child(3) {
025     -webkit-animation-duration:20s;
026     -moz-animation-duration:20s;
027 }
028
029 /* Earth */
030 #solarsystem ol>li:nth-child(4) {
031     -webkit-animation-duration:24s;
032     -moz-animation-duration:24s;
033 }
034
035 @-webkit-keyframes orbitsun {
036     from { -webkit-transform:rotate(0deg) }
037     to { -webkit-transform:rotate(360deg) }
038 }
039
040 @-moz-keyframes orbitsun {
041     from { -moz-transform:rotate(0deg) }
042     to { -moz-transform:rotate(360deg) }
043 }

```

Build an HTML5 game with EaselJS: part 1

Make a slick old-school platformer without plug-ins using HTML5 Canvas

tools | tech | trends Dreamweaver, HTML5, EaselJS
expert Mark Shufflebottom



aming on the web is moving on in leaps and bounds. What was once the domain of Flash alone to create rich, immersive game experiences is slowly becoming the domain of HTML5, with technologies like Canvas and WebGL able to offer considerably fast gameplay. In **Web Designer #193** we took a first look at EaselJS, a library for Canvas that offers a Flash-like display list, cutting out some of the work in creating a Canvas app, animation or game. Easel is a great way to kick-start your project, so if you missed the tutorial you can catch up with this one.

Here we're looking at going much further with the framework and creating a platform game, complete with gravity functions, obstacles to avoid, pick-ups and an objective to complete. The general idea is to dash across the platforms, avoid the falling crates attempting to crush you, pick up the key and then head for the exit!

You will learn vital skills, such as creating prototype objects in JavaScript, applying gravity to your character, collision detection with bounding boxes, and even collision detection with Pythagoras' theorem! It sounds complicated, but we assure you it's all very straightforward. This issue we create the supporting prototype objects and prepare the initial code, with the main game engine being developed next month.

“ Gaming is becoming the domain of HTML5, with Canvas and WebGL able to offer considerably fast gameplay ”

01 Starting off

Copy the start folder from the cover CD to the desktop and then download EaselJS from easeljs.com. Copy the lib folder into the start folder on your desktop and create a new JavaScript file in Dreamweaver. Add the following code that sets up the document to be our platform object; we will make our platforms out of this object in the game.

```
001 (function(window) {
002     function Platform(w,h) {
003         this.width = w;
004         this.height = h;
005         this.initialize();
006     }
```

02 Prototype object

We're using the prototype object of JavaScript that simplifies the process of adding custom properties or methods to instances of an object. Here we can create the platform as an object, pass in the width and height and the platforms will arrive in our game in a modular code format. We hold each platform in an EaselJS container.

```
001 Platform.prototype = new Container();
002 Platform.prototype.platformBody = null;
003 Platform.prototype.Container_initialize =
Platform.prototype.initialize;
```

03 Initialise the platform

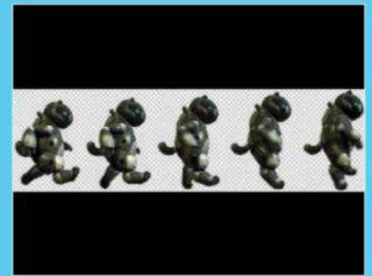
Here we define the constructor for the object. We initialise the object and create a new vector shape in the variable platform body. This shape is then added to the overall container using the addChild command. So far though there is no defined shape, so we call the function makeShape which will create the platform.

```
001 Platform.prototype.initialize = function()
{
002     this.Container_initialize();
003     this.platformBody = new Shape();
004     this.addChild(this.platformBody);
005     this.makeShape();
006 }
```

04 Cut some shapes

Here we define the makeShape function which we make using the EaselJS graphics class. We draw a rectangle, but we're not filling it with a colour because the platform graphics are already on the background image we are going to place in the canvas later. Finally we close the object allowing it to be called as 'new Platform()' from our main game script.

```
001 Platform.prototype.makeShape = function()
{
002     var g = this.platformBody.graphics;
003     g.drawRect(0,0,this.width,this.height);
004 }
```

**<Left>**

- On the background image here, you can see our platforms are already drawn, so our platforms are going to be invisible shapes to collision detect our hero against later

<Above, top to bottom>

- The hero sprite sheet is passed into the hero object. This contains 20 frames of animated walking, with an idle pose and a jump pose
- EaselJS has a handy function built in which allows a sprite sheet to be flipped so you only need to generate animation for one direction

```
005 window.Platform = Platform;
006 }(window));
```

05 Save and start again

Save the file as 'Platform.js' and create a new JavaScript file to hold our hero or player. Add the code as shown below. This enables us to create a hero object similar to the platform in step 1. Here though we pass in the hero image which will be our sprite sheet of the character animation. We will then be able to use that animation in our game.

```
001 (function(window) {
002   function Hero(imgHero) {
003     this.initialize(imgHero);
004   }
005 }
```

06 The prototype hero

Again we define the hero as a prototype; this time it is a bitmap animation instead of a container as the base object. We set up the initialise code over the top, with a unique name so as not to overwrite the base class. We then define our sprite sheet as a new object, ready to extract the animation.

```
001 Hero.prototype = new BitmapAnimation();
002 Hero.prototype.Animation_initialize = Hero.
  prototype.initialize;
003 Hero.prototype.initialize =
  function(imgHero) {
004   var spriteSheet = new SpriteSheet({
```

07 Define the animation

Here we pass in the image we are going to use, and some information about the frames is set up such as width and height. The regX and regY is the registration point, which is at the feet of the character to provide a collision point with the platforms. The animation is set up so that the right frames are called.

```
001 images: [imgHero], frames: {width: 60,
  height: 85, regX: 29, regY: 80}, animations: {
002   walk: [0, 19, "walk"],
003   idle: [20, 20],
004   jump: [21, 21] } };
```

08 Flip the animation

The next line of code flips the animation so that we have animation for the left-hand direction as well as

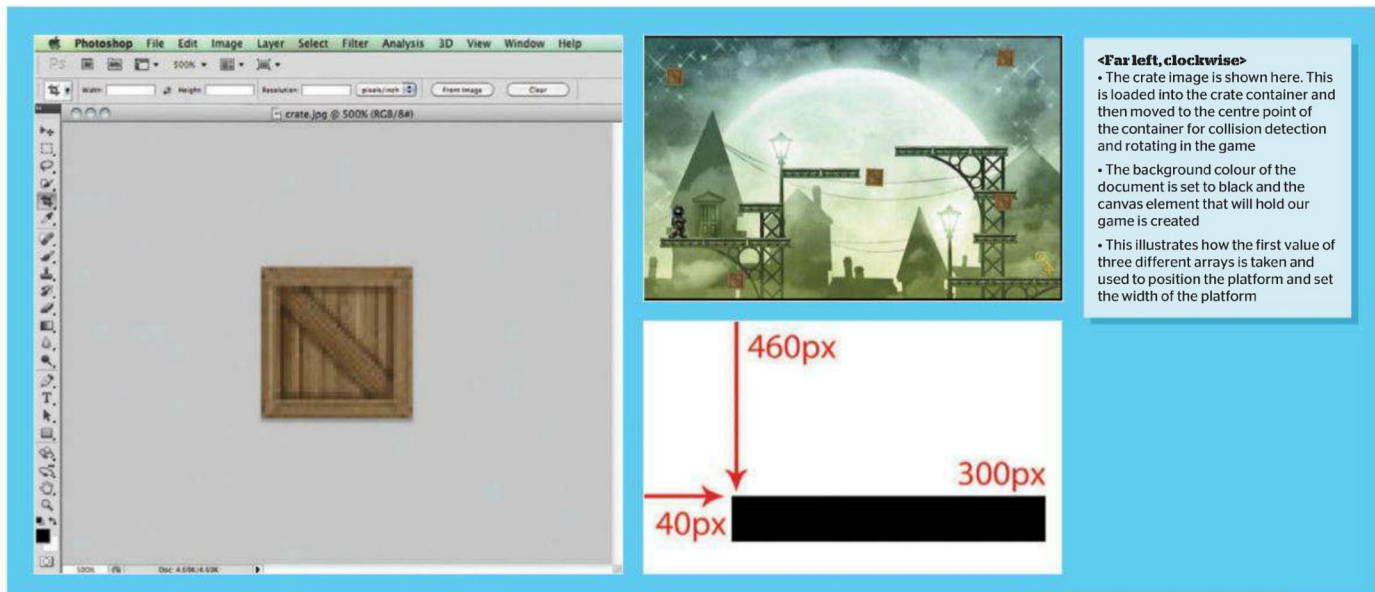
the right - evening up our screen. This saves on loading time for our image. The animation is initialised and told to stop on the 'idle' pose. As it was previously, this is set so that the hero can be called in the main document using new Hero() as an object.

```
001 SpriteSheetUtils.
  addFlippedFrames(spriteSheet, true, false,
  false);
002 this.Animation_initialize(spriteSheet);
003 this.gotoAndStop("idle");
004 window.Hero = Hero;
005 }(window));
```

09 Crate expectations

Save the file as 'Hero.js', and again create another JavaScript file. This one is going to hold the falling crates that will try to knock our little player off the platforms. As done previously we set up our crate as an object that we can instantiate many crates from when the game is running.

```
001 (function(window) {
002   function Crate() {
```



For loops

Anything that has to be done over and over again should be put into a 'for' loop so that it can iterate through a sequence. Arrays are normally used to hold the data.

```
003     this.initialize();
004 }
```

10 Container for the crate

The crate is going to become a container that is an empty display object in EaselJS. We are then going to place an appropriate game image into the crate, which will then allow us to move the image to the centre point of the container, and therefore do our collision detection from that centre point when it is finally placed within the game.

```
001 Crate.prototype = new Container();
002 Crate.prototype.img = new Image();
003 Crate.prototype.Container_initialize =
  Crate.prototype.initialize;
004 Crate.prototype.initialize = function() {
```

11 Finish the crate

Here is where we add the crate image, and we are going to have to move it back 20 pixels on the X and Y axes so that the centre of the crate is over the middle of the container - this is an important step so don't forget to do it. This is then added to the object and can be called as new Crate() in the game. Now save this file as 'Crate.js' in the same folder as the others.

```
001 this.Container_initialize();
002 var bmp = new Bitmap("img/crate.jpg");
003 bmp.x=-20;
004 bmp.y=-20;
005 this.addChild(bmp);
006 } window.Crate = Crate;
007 }(window));
```

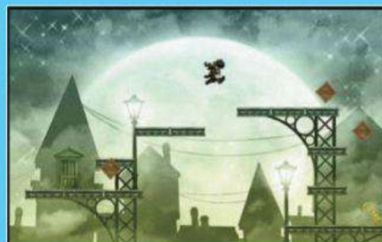
12 HTML5 document

Create a new HTML5 page in Dreamweaver and add the code below, so we have a canvas element, within which we can display our game. We also add an init function, which is called when the document loads. Save this as 'index.html' in the same folder as the crate, hero and platform.

```
001 <body onload="init();">
002   <canvas id="canvas" width="960px"
  height="600px"></canvas>
```

13 Link to code and style

Add the following code in the head section of the site. This just styles the background of the page to



<Above>

The key handlers register the user's key presses in the final game pictured above. These are the link between user input and making the character behave as it should on the screen

be black but then links to the main EaselJS library and to our code we created in the previous steps. We can now access any of these from within this file so we can construct our platform game.

```
001 <style>body {background-color: #000;}</style>
002 <script src="lib/easel.js"></script>
003 <script src="Platform.js"></script>
004 <script src="Hero.js"></script>
005 <script src="Crate.js"></script>
```

14 Generating some variables

We need quite a lot of variables to work our project because there are various elements that we are going to need constant access to. Here we hold the cursor and space key codes in variables so that we can have access to them in the game as well as elsewhere. The next line just holds various objects we need to use within the game.

```
001 <script>
002 var KEYCODE_SPACE = 32, KEYCODE_LEFT = 37,
  KEYCODE_RIGHT = 39;
003 var canvas, stage, lfHeld, rtHeld,
```



Creating the sprite sheet

Sprite sheets for EaselJS could be a bit of a pain to put together if you had to do the job in Photoshop by hand. Aligning all those images and making sure the animation is correct would make the process very difficult. Thankfully the creator of EaselJS, Grant Skinner, has a standalone tool called Zoë for converting Flash animation into a sprite sheet. Flash is an amazing animation tool with its onion skinning, drawing and inbetweening tools. Just export your SWF with frame labels to define when individual animations begin, and Zoë can convert your SWF into a transparent PNG with a little JavaScript file that denotes the frame size, length of frames, etc. Zoë runs under the Adobe AIR framework and is available for free download from easeljs.com/zoe.html.

```
001 var img = new Image();
002 var bgimg = new Image();
003 var king = new Image();
004 var dimg = new Image();
```

17 Numerical arrays

The next code we add creates three arrays of data that position platforms on the X and Y axes, and then adds a width. So the first platform will be positioned at 40px from the left of the screen and 460px down the screen with a width of 300px. The final two lines will register key listeners for user input via the keyboard.

```
001 var platformW = [300, 100, 180, 260,
260, 100, 100];
002 var platformX = [40, 220, 320,
580, 700, 760, 760];
003 var platformY = [460, 380, 300,
250, 550, 350, 450];
004 document. onkeydown=handleKeyDown;
005 document.
onkeyup=handleKeyUp;
```

Array variables

Array variables hold multiple values instead of just one value. If you imagine your standard variable as a plastic container, then an array would be a bit like an ice cube tray with many slots.

18 When loaded...

When the page loads, the init function is called so we add that here. This makes reference to our canvas, sets it up and adds an EaselJS stage to it. The stage is very similar to the stage in Flash and gives us a display list of objects that is managed by the stage. So anytime we want to add anything, we use addChild just like in Flash.

```
001 function init() {
002   canvas = document.
getElementById("canvas");
003   stage = new Stage(canvas);
004   bgimg.onload = this.handleImageLoad;
005
006   bgimg.src = "img/scene.jpg";
```

19 Handle the images

The four images we want to load need to be checked to see if they are loaded before we continue. To do that, we send each one to the handleImageLoad function, which we will add to the code in the next step. This simply registers each image to call that function once it has been loaded.

```
001 king.onload = this.handleImageLoad;
002
003 king.src = "img/key.png";
004
005 dimg.onload = this.handleImageLoad;
006
```

```
007 dimg.src = "img/door.jpg";
008
009 img.onload = this.handleImageLoad;
010
011 img.src = "img/hero.png";
012 }
```

20 Note each image

Here is the handleImageLoad function. It adds a number to the loaded variable each time an image is loaded. If the number equals four then all four images must be loaded and so it calls the start function. This acts as a preloader and will not display anything until those four images are loaded.

```
001 function handleImageLoad(event) {
002   loaded+=1;
003   if (loaded==4){
004     start();
005   }
006 }
007
```

21 In the right direction...

Now we add the function for if certain keys are hit. We register the key being pressed with lHeld or rHeld then set a direction variable that will control which animation to play. The Spacebar calls a special jump function - moving the character upwards.

```
001 function handleKeyDown(e) {
002   if(!e){ var e = window.event; }
003   switch(e.keyCode) {
004     case KEYCODE_LEFT: lfHeld = true;
dir="left"; break;
005     case KEYCODE_RIGHT: rtHeld = true;
dir="right"; break;
006     case KEYCODE_SPACE: jump(); break;
007   }
008 }
009
```

22 Key released

When the key is released we need to stop certain animations from happening, and register that a key is no longer being held. We also stop the relevant animation from playing and switch to an idle pose. Now save the document ready for the next tutorial, when we will add all of the game logic to the project.

```
001 function handleKeyUp(e) {
002   if(!e){ var e = window.event; }
003   switch(e.keyCode) {
004     case KEYCODE_LEFT: lfHeld = false;
keyDn=false; hero.gotoAndStop("idle_h"); break;
005     case KEYCODE_RIGHT: rtHeld = false;
keyDn=false; hero.gotoAndStop("idle"); break;
006   }
007 }
008 </script>
```

```
platforms, crates, hero, heroCenter, key,
door, gameTxt;
```

15 Game states

If you've come to JavaScript from other languages such as ActionScript, you will notice that JavaScript can create multiple variables on one line, and in the case of the next code, also assign values to them. Here we are assigning various states to our game - for example, whether our player is jumping or in the air.

```
001 var keyDn = false, play=true, dir="right";
002 var loaded = 0, vy = 0, vx = 0;
003 var jumping = false, inAir = true, gravity
= 2;
```

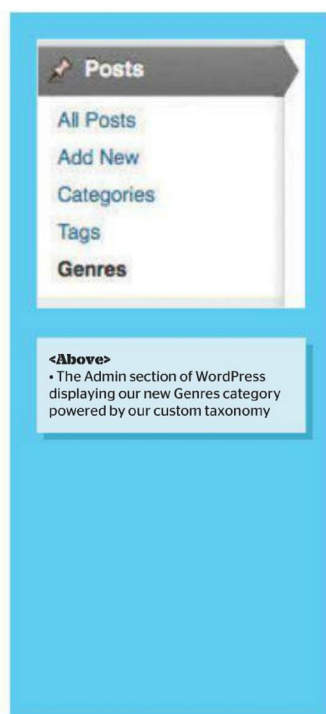
16 Hold the images

We're adding four images to our game so we set up variables to hold them. These are for the hero image, background image, key image (which will have to be collected by our character) and then a door image which will be unlocked when the hero collects the key.

Get to grips with WordPress taxonomies

The lowdown on what taxonomies are and how to use them in your blog

tools | tech | trends WordPress, PHP, Dreamweaver
expert Pete Simmons



o what is a taxonomy? Well, put simply it's a collection of elements that share a common feature or characteristic. For example, if you divide your fruit bowl up based on the colour of the fruit, you can assign each group a taxonomy in order to define them. In the blogging world this would manifest itself as a group of similar blog posts; in this particular example we will be using music genres, but of course

it can be applied to any topic you like, whether it's types of recipes, film genres or holiday destinations.

Rather than using the standard categories tag in our WordPress blog, we'll be defining the taxonomies in our theme's function.php file. This file contains all the additional features that are seen in our theme, but do not come as standard in WordPress. If you are unsure how a WordPress theme works, it may be worth doing a little research around custom themes (see **WD**, Issue 191). We'll cover the basics in this tutorial, but there may be some areas which may require some prior knowledge of the way a WP theme works.

We'll be working with a local test server and a clean install of WordPress, so if you haven't done so already, download and install XAMPP and get WordPress up and running. For a step-by-step guide on how to set up your development server locally, visit bit.ly/gNjZG.

☞ Rather than using the standard categories tag in our WP blog, we'll define taxonomies in our theme's function.php ☞

01 Get to know WordPress

To get going you should have your local server up and running via XAMPP, and a clean version of WordPress installed. If you don't, see the link in the introduction of this tutorial. Navigate to your WordPress site at localhost/WordPress to ensure that everything is working as it should be, then log in to the backend and add some test posts.

02 Inside WordPress

Now we have WordPress up and running it's worth mentioning the way the functions.php file works. This file is placed inside your theme directory and serves theme-specific functions to your blog. First, open up the default functions.php file for the TwentyEleven theme from the WordPress/wp-content/themes/ TwentyEleven folder.

03 The first taxonomy

Within the functions.php file, add the following lines of code at the bottom of the file and then save. If you now navigate to the WordPress backend you will see our new Genres subcategory has been added to the Posts menu item. The add_action line of code below will make sure that the taxonomy is registered on the page load.

```
001 register_taxonomy('genre', 'post', array(
002 'hierarchical' => false, 'label' =>
003 'Genres',
004
005
006
007 add_action('init', 'add_custom_
taxonomies', 0);
```

04 What did that mean?

Now we'll look a bit deeper at the code from the previous step and explain what it means. The register_taxonomy property takes in several values in order to set everything up; these are 'name', 'type' and 'arguments'. Name is simply the title of the taxonomy, in our case Genres. Type, meanwhile, is post as that is where we want to use our taxonomy.

05 Ready for an argument

You may also notice that the register_taxonomy function takes in a third value; in this case it's an array of arguments that customise the way our taxonomy is displayed. By changing that array to the following code, we will make things a lot neater in the future.

```
001 function add_custom_taxonomies() {
002
003 register_taxonomy('genre', 'post', array(
004
005 'hierarchical' => true,
006
007 'labels' => array(
```

<Left>

- Now we can add in our various music genres. You can see we have a hierarchy in place, based on music theme

<Above, top to bottom>

- When adding a new blog post our taxonomies are displayed in the left-hand column, allowing for easy selection
- The taxonomy list is now displayed on our single post blog entry

```
008
009 'name' => __( 'Genres', 'taxonomy general
name' ),
010 'singular_name' => __( 'Genre',
'taxonomy singular name' ),
011 'search_items' => __( 'Search
Genres' ),
012 'all_items' => __( 'All Genres'
),
013 'parent_item' => __( 'Parent Genre' ),
014 'parent_item_colon' => __( 'Parent
Genre:' ),
015 'edit_item' => __( 'Edit Genre' ),
016
017 'update_item' => __( 'Update Genre' ),
018 'add_new_item' => __( 'Add New
Genre' ),
019 'new_item_name' => __( 'New Genre
Name' ),
020 'menu_name' => __( 'Genres' ),
021
022 ),
023
024 'rewrite' => array(
025 'slug' => 'Genres',
```

```
026
027 'with_front' => false,
028 'hierarchical' => true
029 ),
030
031 ));
032 }
```

06 Set up the taxonomies

Now our taxonomies are showing up in the Post section of our WordPress site we can set up some categories. Add as many as you need to, but for our example we will be breaking our genres down into electronic and rock music, with subcategories of each.

07 Write a post

Next, with the taxonomies in place, create a new blog post in WordPress. You will see that our new categories are displayed in the right-hand side of the page; assign the blog post to the new category and publish it. You will notice that there are taxonomies not being used in the frontend yet.

08 Display taxonomy data

Open 'content-single.php' from your default

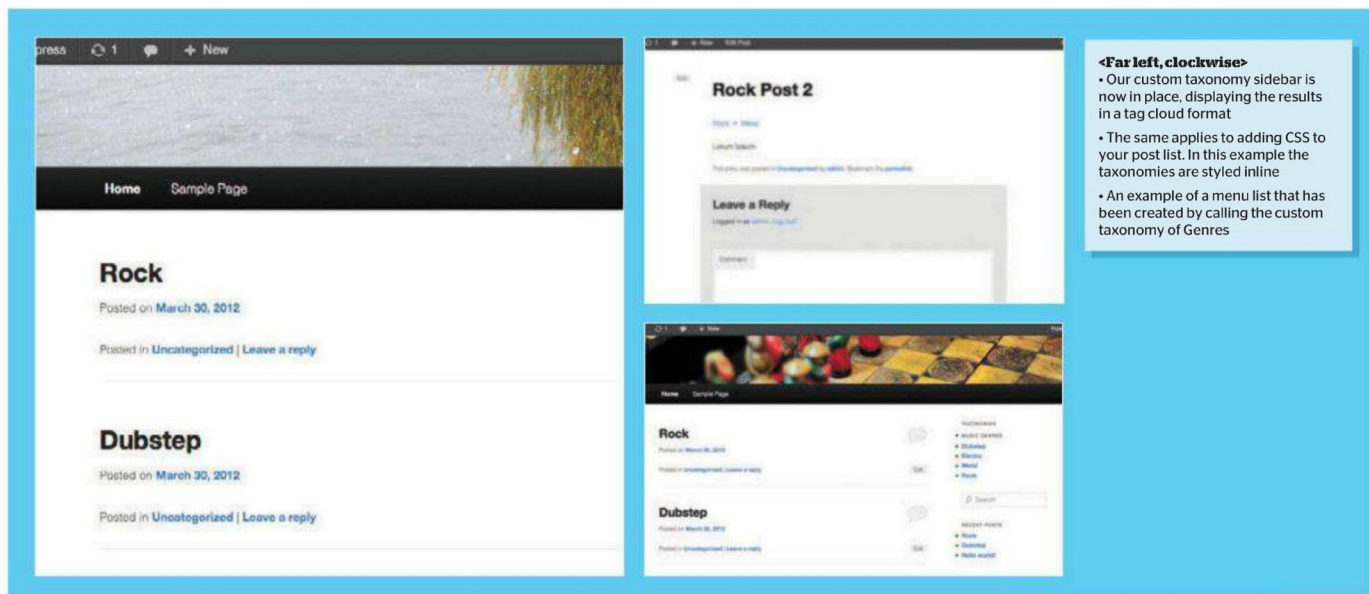
theme folder and add the following code within the loop. In this example, the best place to position this code is right after the <div class="entry-content"> div tag. Save the file and view your newly created blog post to see your taxonomy data. The list variable outputs the data in a format.

```
001 <?php wp_tag_cloud( array(
'taxonomy'=>'genre' , 'format'=>'list' ) ); ?>
```

09 Create a tag cloud

Now we have a way of accessing our data, let's create a sidebar widget that sits on the front page. This widget will display a tag cloud of the Genres taxonomy. Create a new file in the plug-in directory called 'taxonomy-sidebar.php' and apply the following code. This sets the building blocks for our plug-in.

```
001 <?php
002 /*
003 Plugin Name: Taxonomy Sidebar
004 Plugin URI: http://localhost/
005 Description: Taxonomy Sidebar Plug-in
006 Author: Your Name
007 Version: 1
```



Practical uses for taxonomies

Taxonomies are a great way to make an online store, breaking down products into different categories and allowing users to filter their results easily.

```
008 Author URI: http://localhost/
009 */
```

10 displayTaxonomy function

Now we have set our plug-in details, add the following code underneath and save the file. These lines of code are the foundations of the sidebar plug-in and grab the taxonomies. This sidebar also displays the taxonomies in size order, depending on how many posts there are for each one.

```
001 function displayTaxonomy()
002 {
003     wp_tag_cloud( array( 'taxonomy' =>
004         'genre', 'number' => 45 ) );
005 }
```

11 widget_displayTaxonomy function

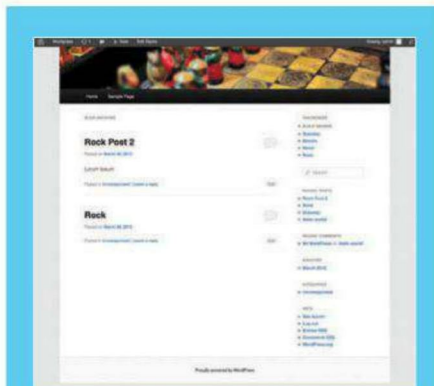
We now have the ability to generate a tag cloud from our taxonomies, but we still need to enable this in the sidebar. Add the following lines of code below that for the displayTaxonomy function. This will generate the sidebar code needed to display the tag cloud.

```
001 function widget_displayTaxonomy($args) {
002     extract($args);
003     echo $before_widget;
004     echo $before_title;?>Taxonomies<?php echo
005     $after_title;
006     displayTaxonomy();
007     echo $after_widget;
008 }
```

12 displayTaxonomy_init function

Now we need to initialise the custom plug-in - this will ensure that the drag-and-drop box will be displayed on the Widgets page in our WordPress backend. Add the following code underneath the widget_displayTaxonomy function from the previous step. Save the file and go to your widget menu page at <http://localhost/WordPress/wp-admin/widgets.php> to see it in action.

```
001 function displayTaxonomy_init()
002 {
003     register_sidebar_widget(__('Display
```



<Above>

• By clicking on the taxonomy link we are able to filter just by that category

```
Taxonomy'), 'widget_displayTaxonomy');
004 }
005
006 add_action("plug-ins_loaded",
007     "displayTaxonomy_init");
```

13 Add the widget

You can now drag and drop your custom plug-in to your blog's sidebar from the widget screen. There will be no options for this widget as we have not coded them in; instead the taxonomies are determined from within our plug-in source code. Keep this in mind if you change your taxonomies in the future.

14 Taxonomy menu sidebar

So we've covered using taxonomies as a tag cloud; let's now look at using them as a menu list. We'll be creating a second plug-in as before, but this time we will be using HTML to hard-code the menu item based on taxonomies. Create a new file called 'taxonomy-sidebar2.php' and add the following code:

```
001 <?php
002 /*
003 Plugin Name: Taxonomy Sidebar Menu
```

TAXONOMIES

dubstep electro metal rock

Exploring WordPress's built-in wp_tag_cloud function

The `wp_tag_cloud` function is built in to WordPress and allows us to quickly generate tag clouds, based on either taxonomies or categories. This function has a lot of flexibility in terms of customisation, taking in several variables to achieve this.

These variables include: **smallest** and **largest** - which determine the smallest and biggest font size of a tag; **unit** - which takes in a font size value, such as pt, px, % or em. Also included is **number**, which determines how many actual tags are displayed in your cloud. You can also set the way the cloud is displayed using the **format** variable - this can either be flat, list or array. Flat is the default cloud output but changing this to list will output `` tags instead.

able to query the genre taxonomy and load the results. The code will also prevent an empty taxonomy from being displayed. These results will be stored in the `$genres` variable as an array. We also include the start of our `` in this step.

```
001 $genres = get_terms('genre', 'hide_
empty=1');
002
003 echo '<ul>';
```

17 The first loop

We will now create our first loop that will output the rest of the menu. The loop takes the array we created in the last step, and formats the contents correctly in order to be part of the list. Add the following `foreach` loop under the code from step 16.

```
001 foreach( $genres
as $genre ) {
002
003     echo '<li><a href="' .
get_term_link(
$genre->slug, 'genre'
). '>' . $genre-
>name . '</a><ul>';
004
$wpq = array( 'post_type'
=> 'genre', 'taxonomy' => 'genre',
'term' => $genre->slug );
005 $genre_posts = new WP_Query( $wpq );
```

Moving themes

It's worth noting that a lot of what has been covered will need to be replicated when switching themes; you may have to redefine your taxonomies in each theme's `function.php` file.

```
004 Plugin URI: http://localhost/
005 Description: Taxonomy Sidebar Menu
006 Author: Your Name
007 Version: 1
008 Author URI: http://localhost/
009 */
```

15 Create the menu

Now that we have our second plug-in set up, add the following code underneath the previous step. Essentially this will generate our plug-in and enable us to start coding the `` block that will hold our data. The `h3` tag is the title of the sidebar menu; change this to whatever you need to display.

```
001 function displayTaxonomy()
002 {
003     echo '<li id="music-genres" class="widget-
container">
004     <h3 class="widget-title">Music
Genres</h3>'
```

16 Query the taxonomy

By adding the following code in the `displayTaxonomy` function after the last step, we are

20 Format the sidebar

As before we need to format our sidebar. You can copy and paste the code from the previous plug-in you created, and add it in underneath the `displayTaxonomy` function. Again, this code tells WordPress what it needs to output before and after it calls the `displayTaxonomy` function just created.

```
001 function widget_displayTaxonomy($args) {
002     extract($args);
003     echo $before_widg
004     echo $before_title;?>Taxonomies<?php echo
$after_title;
005     displayTaxonomy();
006     echo $after_widget;
007 }
```

21 Register the sidebar

Once more we need to add the function to register the sidebar. Again, for convenience, you can copy and paste this from the previous step. Be sure to change the name of the widget in this step, so that you can distinguish between the tag cloud widget you created previously and the new menu widget. Apply this beneath the code from step 20.

```
001 function displayTaxonomy_init()
002 {
003     register_sidebar_widget(__('Display
Taxonomy Menu'), 'widget_displayTaxonomy');
004 }
005
006 add_action("plugins_loaded",
"displayTaxonomy_init");
007 }
008 }
009
```

22 Add the new widget

Save the plug-in file in the plug-in directory and, as before, activate it from within the WordPress Plugins page. Once it has been activated, you can simply drag and drop your new menu into your blog sidebar via the Widgets page. Clicking a link from this menu will show a list of all the relevant taxonomies.

18 The second loop

Within our first loop, we will add another `foreach` statement. As before, this will cycle through the contents of an array and will then output the correct HTML to be used by our menu. Add this code under the previous step and save the file.

```
001 foreach( $genre_posts->posts as $post ) {
002     echo '<li><a href="' .
get_permalink( $post->ID ). '>' . $post->post_
title . '</a></li>';
003 }
```

19 Close the loops

Now we have both of our loops in place, we need to add the last piece of code to this function. The following code will close off both the loops and add the final HTML elements that will close the `` and `` tags. Once again, add this under the previous code.

```
001 echo '</ul></li>';
002 }
003 echo '</ul></li>';
004
005 }
006
```



<Above>

• From here you can add custom CSS to style your menu correctly; here we have added indents and arrows



How to make a one-page website work

We share techniques and styles to maximise the impact of those landing pages, linking to your online portfolio

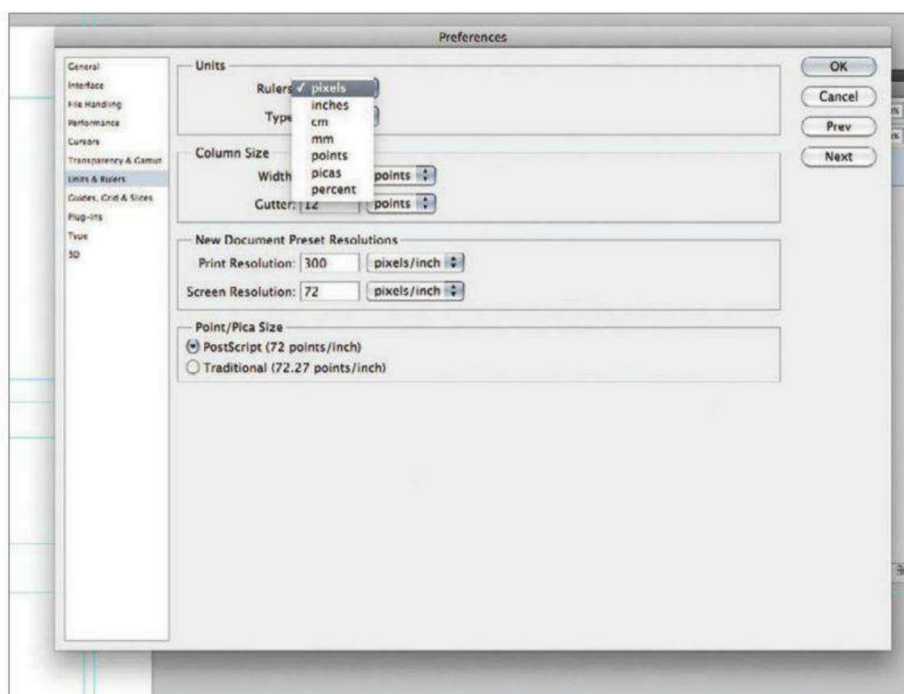
tools | tech | trends Photoshop **expert** Adam Smith



he one-page website is so hot right now. In a time where social media sites are peaking and web-design costs are not always kind to new designers, these creative landing pages are a godsend. The one-page website allows readers to learn everything they need in one friendly

soundbite. Of course, limited space comes with its own set of obstacles, but there are several tools that will ensure a successful outcome.

Photoshop does its utmost to complement web design, and in this tutorial we'll show you the essential tools and palettes to produce cool results. You, as the designer, have the power to direct the visitor's eyes. People naturally notice big things first, so your use of font style and scale is also fundamental; here is where you can marry the Type tool with layer masks and the Brush tool to create visual impact. Colour swatches let you apply unifying tones, and all other effects are geared to help you make a professional first impression.



01 Template guidelines

We will be working with some detailed Photoshop effects, so we'll start with a template two times larger than the standard 1,200px width x 1,650px height, using 2,400 x 3,300px instead. We could go through all the ruler measurements, but to save time, simply open the 'Section template.psd' from the cover CD and match them up personally. To activate your rulers press Cmd/Ctrl+R. Double-click the ruler to open the Units & Rulers preference, setting Rulers to Pixels, understanding clearly set measurements in relation to image size.



02 Super-clean styling

Every good one-page website needs a visual anchor, be it photo, logo or type based. For this example, we're aiming for a postmodern style, introducing a Mac screen we photographed ourselves. This will inspire additional visual elements, co-ordinating within our super-clean space. Simply select your monitor with the Pen Path tool and copy and paste into a new layer (Cmd/Ctrl+J). You may find a few haloes appearing on your screen's edges, so Ctrl/right-click your monitor copy layer thumbnail, create a new layer and paint to the edges with a 5% soft black brush.



03 Maximise exposure

Merge effects and copy and paste your monitor into your image. Before re-scaling make this 'monitor' layer a Smart Object, as this allows you to transform without losing the original image resolution quality. This is a general rule we'll adhere to with all our floating elements. To do this simply Ctrl/right-click your layer, selecting Convert to Smart Object. Once you're done resizing, make a selection of your Main Slide (see 'Sections template.psd') area using the Rectangular Marquee tool, and centralise using Align Vertical and Horizontal Centres options (in the Move tool).

Work in progress

Build up your promotional page



Step 6: The basic layout



Step 14: Add in type



Step 15: Final details

How to make a one-page website work

Quick tip

We're all tempted to include the odd cool font style, but web-safe fonts are essential when it comes to legibility. They're present on a wide range of computer systems, used by web content authors to increase the likelihood that info is displayed in their chosen font and not scrambled.

04 Replace the screen

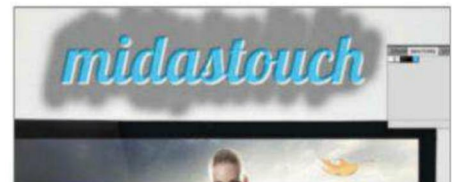
Open your Smart Object window to find a new monitor document. Here we can apply layers and updates to our main image. Start by pasting in an image that will replace your rather bland-looking monitor screen, testing the visual space. Select the monitor screen using the Rectangular Marquee tool and apply a layer mask to your image layer. Now deactivate the link layer lock and, with your image layer thumbnail active, reposition and scale within the boundaries of your mask. Next apply two separate Curves adjustment layers.

**05 Painting with Curves**

Set your first curve layer with Output 30, Input 85 values, naming this 'Shadows'. Then set the second curve with Output 90, Input 70 values, naming this 'Highlights'. Invert both of these masks and then paint them with 5-20% soft white brushes to create the effect of a stronger exposure on the shell of your monitor. We've also applied a Hue/Saturation layer, decreasing the Saturation to -65, hereby eradicating the blue colour cast of our photo. Set the blending mode of the highlight curve layer to Screen, at around 80% Opacity.

06 Gradient texture

Create a new layer beneath your monitor layer, then open your Swatches palette and load the Charcoal Hot Blue preset from the magazine resource CD. Select the Color Picker and click Swatch 2 (#e6e6e5) making it your set foreground colour, then Swatch 3 (#272827) making it your set background colour. Select the Gradient tool, set to Radial and apply from the top to the middle of your new layer. Reduce Opacity to 50% and Fill to 70%. Go to Filter>Texture>Grain, applying an Intensity of 11 and Contrast of 40, with the Grain Type set to Regular.

**07 Complementary effects**

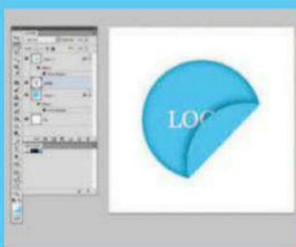
Create a new layer called 'Glow', placed in behind your monitor Smart Object layer. With your foreground colour active, set your brush blending mode to Screen at 40% Opacity. Use a large soft brush and apply several times to create a glow effect, though nothing too harsh. If banding arises, remedy by erasing with a layer mask. Open your monitor Smart Object and duplicate your Monitor layer, applying a Color blending mode and the same Grain settings as in step 6.

08 Drop shadows

Select Image>Canvas Size, setting Height at 2,100px. Duplicate your Monitor layer and send to back. Squash the height using Transform>Scale, correcting perspective using Transform>Perspective. Apply Gaussian Blur with a 12px Radius, then a layer mask and fade the edges with a 10% soft black brush dropping the layer Opacity to 20%. Draw out screen reflection using the Pen tool - Opacity to 10%. Rasterize and use a layer mask to integrate the outside and bottom edges.

09 Cut-out type

Type your header (Type tool, 200pt size), using the Swatch 5 tone (#30c0f0). We've used Lobster 1.4, from Google Web Fonts. Centralise as in step 3. Ctrl/ right-click your type layer thumbnail, then select the Marquee tool, tapping Down and Right three times and Cmd/Ctrl+Shift to invert. Create a new layer called Type Shadow, then paint it using your Swatch 3 tone (#272827) with a soft brush, at 50% Opacity. Ctrl/ right-click the type layer thumbnail once again.



Folded icons

The folded badge style seems as popular as Web 2.0. This can be simply circular or more diverse using custom Photoshop shapes. For now, here are the basics to get you started. Select the Ellipse tool and draw out your circle. Rasterize then make a selection of one section of your shape, before copying and pasting into a new layer. Rotate this -100% and apply a Drop Shadow layer style at a -50-degree Angle, 50% Opacity, Distance of 20px and Size of 54px. Lastly, apply an Inner Shadow layer style to the main shape, setting a -50-degree Angle at 50% Opacity, Distance of 4px and Size of 62px.



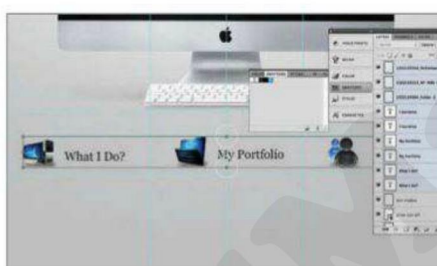
13 Service and icons

We've used the royalty-free Hydro Pro V2 pack, created by mediadesign.deviantart.com. Copy and paste icons into the icon sections of your template, transforming to Smart Objects before rescaling. Use web-safe fonts for type – including Georgia, as applied here. The smallest detail counts, so duplicate all three of your icons and merge only these into a single layer, called Icon Shadow. Use Edit>Transform>Scale to squash this layer vertically, press Cmd/Ctrl+U and lower Lightness to -100, applying a 5px Radius Gaussian Blur.



11 Scroll buttons

Ctrl/right-click all your related type layers and then convert to a Smart Object, calling this layer 'Header'. Next activate the Custom Shape tool, choosing the Arrow 9 preset. Draw out one arrow and then drag a Ruler guide to 800px vertically. Line up your arrow shape as shown in the screenshot. It should snap to your guides if this option is activated. Duplicate and Edit>Transform Path>Flip Horizontal, positioning on the adjacent side of your guides. These act as scroll buttons, activating the image reel on your screen.

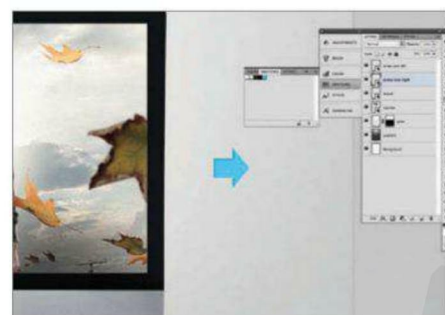


14 Type detail

Delineation is key, so apply a white outline, as per step 10, to your main type. Simply duplicate your text layer, place the duplicate in behind, change the colour to white and click the Left keyboard arrow key twice, lowering the Opacity to 20%. Make sure that the type on top consists of one of your swatch tones – we've applied Swatch 3 colour (#272827). Set a Ruler guide to 1,200px, Shift-click all associated icon and type layers, and drag to centralise – matching your centre point with this Ruler guide.

10 Create depth

With your Type Shadow layer active, apply a layer mask, effectively isolating the effect within the boundary of your font. Ctrl/right-click your type layer thumbnail, select Filter>Blur>Gaussian Blur, applying a 4px Radius. Ctrl/right-click the type layer thumbnail again and invert selection, creating a new Outline layer, zooming in at 300%. Select a white hard brush at a 2px size, applying to the right outside edge of the font. This is the finishing touch in creating depth in your simulated cut-out type – a small but essential addition.



12 Complementary visuals

With these buttons in place you can proceed to apply the same effects as in steps 9 and 10 individually to each arrow icon. However, this time apply Filter>Blur>Gaussian Blur at a 2px Radius before transforming both to individual Smart Objects. Every good one-page website needs to tell people about what you do with the least amount of detritus possible, and this can be achieved through cool visual cues. Symbolic vector or vexel-illustrated icons go a long way in harmonising a graphical and clean-looking page.



15 Additional Info

Create an Additional Info space in the related template space by drawing out a Swatch 3 (#272827) colour shape, using the Rectangle Shape tool (U). Select Bevel and Emboss from the Layer Styles menu (fx), setting a Chisel Hard Inner bevel, with a Depth of 430%, Size of 1px and Highlight Mode Opacity at 20%. Also apply a 1px Size Centre Position black-coloured Stroke. Duplicate this layer and drop it to the foot of your space, resetting Highlight Mode Opacity to 30% and Stroke Size to 3px. Now you can add any extra information.

Create an eCommerce carousel with jQuery & XML

Make a content loop that can be used to enhance any online store or gallery

tools | tech | trends Dreamweaver, jQuery, XML
expert Neil Pearce



01 Getting ahead

The first thing you need to do is open a new file in your chosen text editor using the new HTML doctype and add in the paths to the stylesheets. Here we are using Google Web Fonts to load in the Lobster type, but what you use here is completely up to you.

```
001 <head>
002     <title>Content Carousel with jQuery
&amp; XML</title>
003     <meta charset="UTF-8" />
004
005     <!-- CSS -->
006     <link rel="stylesheet" type="text/css"
href="css/style.css" />
007     <!-- Google fonts -->
008
009     <link href='http://fonts.
googleapis.com/css?family=Lobster'
rel='stylesheet' type='text/css'/>
010 </head>
```

02 Main container

What we are going to do here is add in our main container so we can centre the whole thing. Next, using the HTML5 header tag, we'll insert our main header title. We then make a container id so we can use that as a hook for our jQuery, followed by a class container and a class wrapper for us to hook to using CSS.

```
001 <div class="main-container">
002
003     <header class="header">
004         <h1>Content Carousel with
<span>jQuery & XML</span></h1>
005     </header>
006
007     <section id="container"
class="container">
008         <div class="wrapper">
009
010
011         </div><!-- END wrapper -->
012
013     </section><!-- END container ->
```

03 The item content

Now we need to add in the markup for the item within the wrapper div. We are going to create several items so we need to give it a class of item as well as another class - item-main. Then within this, everything else is pretty much self-explanatory, but one thing to note is the empty div with a class name of img. This will be used in a later step with the CSS to include images of the products that you wish to display.

```
001 <div class="item item-1">
002
003     <div class="item-main">
004         <div class="img"></div>
```

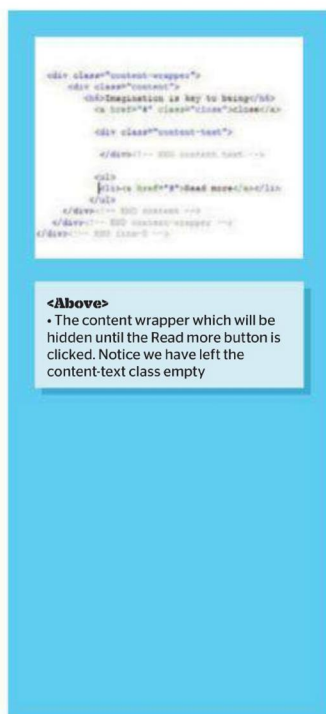


bsites today have become more than just static pages that do nothing. We are

used to seeing almost all modern websites with at least some kind of animated interaction for the user to play with. eCommerce websites, for example, will almost always - by their nature - need to hold a lot of products, possibly within a small section of the page. So what better solution than to have an image slider or

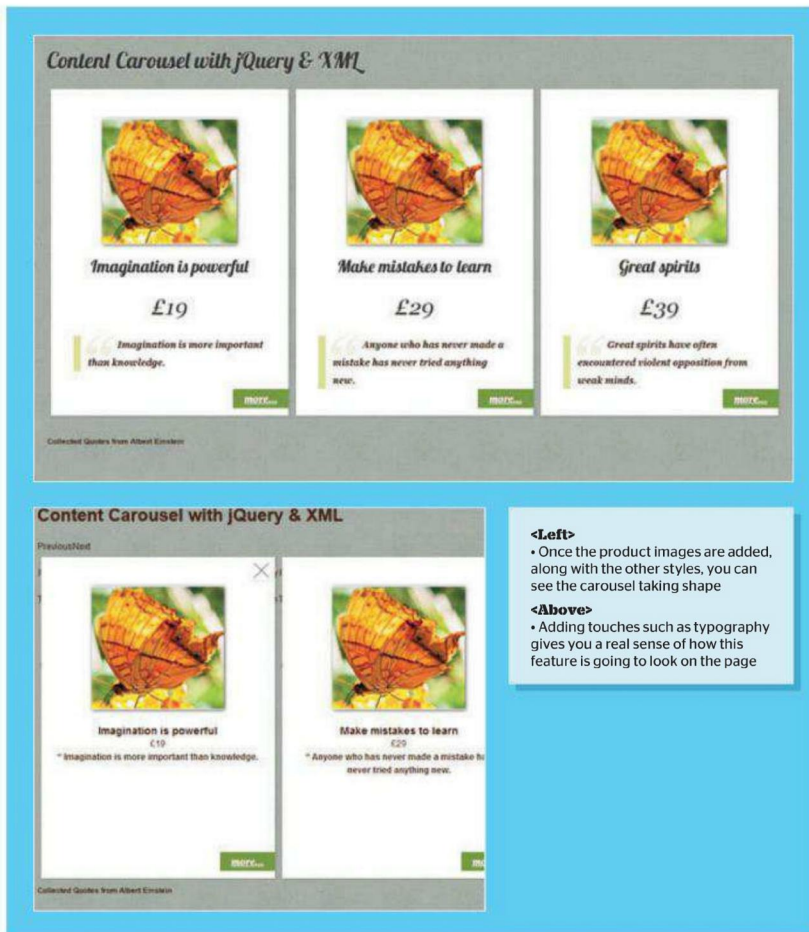
carousel that not only allows the user to look at the product, but also to read all about it without having to leave the page? The idea in this tutorial is to have some content boxes that we can slide infinitely (in a circular motion), and when the 'Read more' link is clicked, the respective item moves to the left and a new content area will slide out showing more information about this product that gets loaded in by XML.

Then we can navigate through the carousel where each step will reveal the next or previous content box with its expanded content. Clicking on the closing cross will slide the expanded content area back in and animate the item to its original position. We are going to use a jQuery plug-in that has already been written, but we will play around with the settings to customise it further, and towards the end look at a simple way of loading external data using XML.



What better solution than a carousel that lets the user examine and read about the product without leaving the page?

Create an eCommerce carousel with jQuery & XML



```
005 <h3>Imagination is powerful</h3>
006 <p class="price">£19</p>
007 <h4>
008 <span class="quote">&ldquo;</span>
009 <span>Imagination is more
important than knowledge.</span>
010 </h4>
011 <a href="#"
class="more">more...</a>
012
013 </div><!-- END item -->
```

04 The inner content

Now we are going to add in the markup for our inner content. When the Read more button is clicked, it will slide open to reveal this content that, in a later step, will be populated by XML. This HTML should sit so it is positioned just underneath the item content, and again it includes many empty classes that we will be using in future steps to hold the CSS code.

```
001 <div class="content-wrapper">
002 <div class="content">
003 <h6>Imagination is key to being</h6>
004 <a href="#" class="close">close</a>
005 <div class="content-text">
006 </div><!-- END content text -->
007 <ul>
008 <li><a href="#">Read more</ a></li>
009 </ul>
010 </div><!-- END content -->
011 </div><!-- END content-wrapper -->
```

05 Another item

What you need to do now is duplicate the item markup (both steps 3 and 4) as many times as you want. In this tutorial we have created eight items, all with their own class names - item-2, item-3, item-4 and so on; everything else can be left as is.

```
001 <div class="item item-2">
002 <div class="item-main">
```

```
003 <div class="img"></div>
004 <h3>Make mistakes to learn</h3>
005 <p class="price">£29</p>
006 <h4>
007 <span class="quote">&ldquo;</span>
008 <span>Anyone who has never made a
mistake has never tried anything new.</span>
009 </h4>
010 <a href="#" class="more">more...</
a>
011 </div><!-- END item -->
012 <div class="content-wrapper">
013 <div class="content">
014 <h6>Have you made mistakes?</h6>
015 <a href="#" class="close">close</a>
016 <div class="content-text">
017 </div><!-- END content text -->
018 <ul>
019 <li><a href="#">Read more</a></li>
020 </div>
021 </div>
022 </div>
```

06 Start the CSS

In this step we will begin adding in our CSS code. As usual we start with a reset, but you may want to use the reset of your choice as this one is quite outdated and not really recommended any more. Then we make HTML5 elements display block-level to achieve consistent styling and add in a background image. Finally we centre the main-container with a top and bottom margin set to a value of 20px.

```
001 *{
002   Margin: 0;
003   Padding: 0;
004 }
005 section, aside, footer, header {
006   display: block;
007 }
008 body {
009   font: 12px/18px Arial, sans-serif;
010   margin: 0;
011   padding: 0;
012   color: #43200d;
013   background: url('../imgs/bg.png');
014 }
015 .main-container {
016   width:990px;
017   margin: 20px auto;
018 }
```

07 Carousel styles

With the carousel styling, we are going to be using a lot of positioning. So when we position an element relative, anything inside that element can then be positioned 'absolutely' anywhere inside - as we did with the close and Read more buttons. Lastly we apply a touch of CSS3 using box-shadow to give it a more sophisticated finish. See the full code on the disc.

Create an eCommerce carousel with jQuery & XML

```

001 .close{
002   position:absolute;
003   top:10px;
004   right:10px;
005   background:#fff url('../imgs/cross.png')
no-repeat center center;
006   width:27px;
007   height:27px;
008   text-indent:-9000px;
009   outline:none;
010   -moz-box-shadow:1px 1px 2px
rgba(0,0,0,0.2);
011   -webkit-box-shadow:1px 1px 2px
rgba(0,0,0,0.2);
012   box-shadow:1px 1px 2px rgba(0,0,0,0.2);
013   opacity:0.7;
014 }

```

08 The item images

Now let's add in our item or product images by using CSS. First of all we give the close button a hover state using the opacity setting, and the item-main is our background that is positioned absolutely with anything hidden that overflows. Next we include the image we want using the img class, before using the same image for the other items. Again, the full code is on the CD.

```

001 .close:hover{
002   opacity:1.0;
003 }
004 .item-main{

```

09 Google Web Fonts

What we need to do now is to style our titles with a Google Web Font called Lobster. Go to www.google.com/webfonts and do a search for the Lobster typeface. Once you have it you can include the link within the header (done in step 1) and include the CSS to the h1 rule and item.h3 rule. You can then give them a nice subtle drop-shadow in order to keep things consistent. The complete step code is on the CD.

```

001 h1 {
002   font-family: 'Lobster', cursive;
003   font-size:30px;
004   color: #333;
005   text-shadow: 0px 1px 1px #fff;
006 }

```

10 Quote styles

Now let's add some styles to the quotes that sit at the bottom of each product. We're using Georgia here (because it's more readable), and give it a nice left border. We are going to give our quote a font-size of 80px and keep the colour as subtle as possible. Now we can style our price tag and pull it up slightly using a negative top margin. The full code is on the cover disc.

```

001 .item h4{
002   font-family: "Georgia","Times New

```



```

Roman", serif;
003   font-style: italic;
004   font-size:12px;

```

11 Content wrapper

Now we have the main carousel styling, we need to wrap things up by adding some styles to the inner content that slides into view once the Read more button is hit. We can style the background via the content-wrapper div and then make sure anything overflowing is hidden. Give the main content a width of 660px using the inner content class. Find the full code on the CD.

```

001 .content-wrapper{
002   background:#ddd95;
003   position:absolute;
004   width:0px;
005   height:440px;
006   top:5px;
007   text-align:left;

```

12 Finish the content

Let's add the last lot of styles to our inner content. Here we size the text to 14px, and again use Georgia to keep it in line with the overall look of the carousel. Again we have used the Lobster font for the inner contents title. Finally, we style an unordered list () that can be used for extra buttons located under the main text. The step code in full is on the disc.

```

001 .content-text{
002   font-size: 14px;
003   font-style: italic;

```

Footer scripts

Keeping your scripts at the bottom of your page is considered good practice, as it helps to speed up your page loading times.

```

004   font-family: "Georgia","Times New
Roman", serif;
005   margin:10px 20px;

```

13 Navigation arrows

All we need to do now is add our navigation arrows to scroll through the carousel. The arrows are on the CD, but you can create your own for practice. We're going to position them as absolute and apply a hover state with opacity. The full CSS is on the disc.

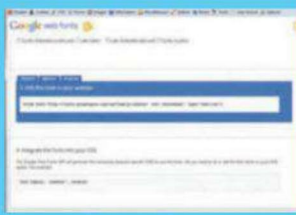
```

001 .nav span{
002   width:25px;
003   height:38px;
004   background:transparent url('../imgs/
arrows.png') no-repeat top left;
005   position:absolute;

```

14 Get things moving

Locate the 'js' folder on the CD and save it into your own file directory. Then include these lines of script at the very bottom of the HTML markup, just above the closing </body> tag. What we have done here is include the jQuery library and the jQuery plug-ins within the js folder - these plug-ins are essentially going to control the carousel dynamics.



Google Web Fonts 101

As we used Google Web Fonts, it would make sense to go over how to use them in more detail. So head over to www.google.com/webfonts and do a search for Lobster, then click the blue Add to Collection button to the right. Once this is added to your type library you can click the Use button which is located at the bottom-right of the page next to Review. Once this is selected you will be presented with a couple of options to customise the style of the font further.

Now all we need to do is copy and paste the link that is supplied inside the head of our document, and then copy and paste the font-family that is also supplied to our CSS file. In this case we used the font for our header tags, but of course you can also do this with the main content paragraphs. As you can imagine, using web fonts ensures that any types you use will be visible by all users on all browsers.

XML tag names

Don't forget to use your own tag names for your XML tag elements; that way you have full control of what can be used.

16 The plug-in

Open the 'jquery.contentcarousel.js' file in the text editor, and locate the settings variable. This is where you can change the speed of the carousel as well as the speed of the item animation when the Read more button is clicked. You will also notice we can control how the easing works for both the carousel and item animations. The full code can be found on the CD.

```
001 // speed for the      sliding animation
002     sliderSpeed      : 500,
003 // easing for the sliding animation
004     sliderEasing     : 'easeOutExpo',
```

17 At ease

As mentioned, we can make changes to either the sliding animation or item animation. So let's have a little play with that and change the item animation easing from easeOutExpo to easeOutElastic. Then, to prevent it looking too bouncy, we can make it slightly slower by changing the item speed from 500 to 1,000 milliseconds. Again see the disc for the complete code.

```
001 // speed for the sliding animation
002     sliderSpeed      : 500,
003 // easing for the sliding animation
004     sliderEasing     : 'easeOutExpo',
005 // speed for the item animation (open
/ close)
```

18 Introduce the XML

XML is a very handy way of including content that is normally external. For instance, you can have an XML file located on a completely different server, but it can be linked to your project in a few ways. To begin with, let's create a new file called 'content.xml', which is basically the skeleton XML file.

```
001 <?xml version="1.0" encoding="utf-8"?>
002 <channel>
003     <item>
004         <content>
005     </content>
006     </item>
007 </channel>
```

19 XML content

Now with the basic XML markup added, let's incorporate the content we want to include - our items for sale. The topic of XML would take a whole tutorial on its own, but the tags in this markup are fairly straightforward. XML enables you to create your own descriptive tags, and the one we are most interested in is the <content> tag. So within the <content></content> tags, type in your product description text.

```
001 <!-- scripts -->
002     <script type="text/javascript"
src="http://ajax.googleapis.com/ajax/libs/
jquery/1.6.2/jquery.min.js"></script>
003     <script type="text/javascript"
src="js/jquery.easing.1.3.js"></script>
```

15 Activate the carousel

Now all it takes to make the carousel work is to hook our plug-in to the #container id. If you open up your carousel in a browser, you should be able to see it in action. Plus if you click on the Read more option the inner content should slide open to reveal its main content. As it is, this will be empty, but we are going to populate it using an XML file in the remaining steps.

```
001 <script type="text/javascript">
002     $('#container').contentcarousel();
003
004 </script>
```

```
001 <?xml version="1.0" encoding="utf-8"?>
002 <channel>
003     <item>
004         <content>
```

It's a long-established fact that a viewer will be distracted by readable content on a page when looking at its layout. The point of using filler text like Lorem Ipsum is that it has a more-or-less normal distribution of letters, but unlike using something like 'Content here, content here' will not distract the eye.

```
005 </content>
006 </item>
007 </channel>
```

20 Include the XML

In this step we are going to include the XML file using jQuery, which we will place inside our script tags and underneath the contentcarousel() function call. Here we have called the document.ready function and used the \$.ajax method to fetch the content.xml file. On success we call the manipulateXml function that we are going to create in the next step.

```
001 <!-- XML script -->
002     $(document).ready(function(){
003         $.ajax({
004             type: "GET",
005             url: "content.xml",
006             dataType: "xml",
007             success: manipulateXml
```

21 manipulateXml function

Let's create the manipulateXml function that we just called upon. Here we have an each loop that cycles through the XML file and finds the content tag. Then it stores the data inside a variable called body, and we then store the data of this variable inside another variable called output. Lastly we append the data to our content-text class, which is then displayed.

```
001 function manipulateXml(data){
002     $(data).find("item").each(function(){
003         var body = $(this).find("content").
text();
004         var output = [
005             "<p>" + body + "</p>",
006         ]
007         $("." + "content-text").append(output.
join("\n"));
008     });
009 }
```

22 Final thoughts

Loading in the XML like this is great for one description only, but as it is, it's not ideal. However, let it be a challenge for you to experiment with the jQuery and XML file to figure out how you can get different content relating to that specific product or image.

web workshop

Angular designs with CSS3 rotation

inspiration www.infinite-imaginations.com



aying content out over angular or diagonal designs has long been possible in the print world; opening a copy of InDesign and grabbing the Rotate tool was all that was necessary. We've been

sadly missing out in the online world for some time. Using Flash or creating a rotated image in Photoshop has been the only real way to handle this for a

while, but now we have CSS3 and the revolution for rotating is upon us. Despite the buzz around CSS3 for some time now, there are still few examples of sites that are using the rotation property at all. Fortunately, Infinite Imaginations has experimented with the design of its homepage and it is definitely worth checking out.

Creative typography

With the advent of being able to load custom typefaces and the new properties of CSS3, we are about to witness a new world of creative typography on websites as designers experiment with content and produce the kind of rich typographical layouts found in traditional print design.

1

INSPIRATION

Approach things at a new angle

Design that is placed at an angle is considered by design principles to give a 'more dynamic' feel to the content. The reason being that when content is placed at an angle, the design is not at a state of rest like if it was horizontal and so it injects a feeling of movement. This idea was experimented with in Russian Constructivism and later the Bauhaus movement. These design ideas have been emulated many times since, and examples can be found in posters for Obama, *Ocean's Thirteen* and much CD artwork.

Navigation
Selecting the navigation causes the whole design to rotate to a more traditional text layout while shifting up to let the new content appear on the screen

Going home
Returning back to the homepage is just a case of clicking on the title which again rotates the design to the angled homepage

Type
The graphic design relies on a bold use of typography that resonates through this design and is often lacking in many web and screen-based designs

Angles
Using the CSS3 rotation property the typography is placed at striking angles for maximum impact. Notice the 90° rotation between different text that keeps the design cohesive

jQuery
The site relies on jQuery to animate the text and lines from a blank white initial screen. The lack of graphics means the user is not waiting a long time for the animation to preload



<comment>
What our
experts think
of the site

Typography leads the design

"I was already in love with Helvetica and had a fascination with typography art. I was developing and animating Flash websites back then and had the idea of animating the art in Flash. When that was successful, I tried converting it to HTML. Everything fell into place after that."

Niño Ross Rodriguez

2

TECHNIQUE Create animated angled text

01 Add some text

The first step in re-creating the look of Infinite Imaginations is to create two div containers that will hold the words we want to rotate. You can make as many as you like but we're keeping it to two for brevity.

```
001 <div id="one"><h1>Headlining<br>Today</h1></div>
002
003 <div id="two">This is the
layout<br>you've been waiting for</div>
```

02 Style up the content

In the head section add the following code that sets up the CSS to rotate the first div tag. Notice that we use the rotate property of the transform to rotate the div tag. For simplicity, we've just included the webkit browser prefix, but add the other prefixes too.

```
001 <style type="text/css">
002 #one{
003 -webkit-transition: all 1s ease-in-out;
004 -webkit-transform: rotate(-35deg);
005
006 width: 300px;
007
008 position: absolute;
009
010 top: -240px;
011 left: 645px;
012 opacity: 0;
013 }
```

03 Opposite rotation

Now we add the CSS code to rotate the second div tag in the opposite direction. We have positioned the divs in this example with absolute values and we've made the opacity transparent so we can fade the div tag in with the jQuery in the next steps.

```
001 #two{
002 -webkit-transition: all 1s ease-in-out;
003
004 -webkit-transform: rotate(55deg);
005 width: 300px;
006 position: absolute;
```

```
007 top: 660px;
008 left: 640px; opacity: 0;
009
010 }
```

04 Link to jQuery

While we are still in the head section of the document, add the script link to the CDN-hosted jQuery library. We then set up our JavaScript to power the movement. When the document is ready, we then set up an interval that pauses for one second before sending in the first div tag.

```
001 <script type="text/javascript"
charset="utf-8" src="http://ajax.
googleapis.com/ajax/libs/jquery/1.7.1/
jquery.min.js"></script>
002
003 <script>
004 $(document).ready(function() {
005
006     var interval1 = setInterval(one,
1000);
```

05 Animate the content

Here we use the jQuery animate function to move the first div tag into position and fade it up. When it has completed, it will fire the second function to move the second div tag so that they appear in order on the screen and fade up.

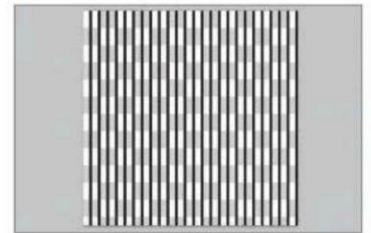
```
001 function one(){
002     clearInterval(interval1);
003
004     $('#one').animate({opacity: 1,
left: '140', top: '110'}, 1000,
'linear', function() {
005         two();
006     });
007 }
008 function two(){
009     $('#two').animate({opacity: 1,
left: '300', top: '260'}, 1000,
'linear', function() {
010     });
011 }
012 });
013 </script>
```

3

TECHNIQUE

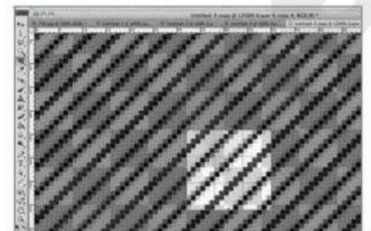
Creating tiled patterns

The Infinite Imaginations site uses some minimal graphics such as repeating angular lines. Creating these as tiles to fill div tags is a breeze in Photoshop and here we reveal how to set them up.



01 Create lines

Use the single column selection tool and select a column, then fill it with black. You now have a 1px thick line. Copy and paste this, positioning equal distance apart until you have filled the document, then merge these layers together.



02 Rotate the image

Now choose Edit>Transform and then Rotate. Turn it by 45° and double-click to accept the change. Use the Edit>Transform>Scale tool and make it fill the vertical corners. Duplicate the layer and move it to fill the horizontal corners.



03 Define pattern

Select the Crop tool and position over the pattern so you are left with a tiling pattern that will continue on each axis. Now choose Edit>Define Pattern. You can use Edit>Fill to apply a pattern to larger areas.

web workshop

Pixel-based styles in contemporary design

inspiration pixelslave.com



Web design has traditionally been based in grid format – aka grid-by-design. But many designers are now taking this far more literally. Block by block designs, such as with

pixelslave.com, evoke nostalgia for simple shapes and bold colours; the basic roots of aesthetics. Regress further and it's reminiscent of the traditional pixel grid, or mosaic styles, associated with 8-bit bitmap artwork.

In a creative arena where there seems to be a corner reserved for those apposed to synthetic design and artwork, many digital styles are looking to replicate traditional illustration. However, with web having bore its foundation through digital media, 8-bit graphics are wholly relevant, in terms of retro, to the online design movement.

This said, traditional art trends can also be speculated as a strong influence for web designers. No more so than the movement that is neoplasticism – simplified visual compositions to the vertical and horizontal directions, primary colours and black and white. Of course pixelslave.com is a modern take on this, using more contemporary colours but still blocked, with additional modern gradients.

Photoshop, being a pixel-based platform from its very inception up until this very day, has many advantages in creating associate styles. However, with the application of creative filters it has the capability to take the bitmap style from the constraints of small file sizes in to full-HD screen resolution. The software also has its own advantages when creating grid layouts, with snap-to guidelines, Ruler option settings and Shape tool objects.

Opposites attract

A juxtaposition of hot and cool colour squares creates a reactive response; some to create visual interest, others to reinforce important info that visitors should address

Slices

Slices are again used to break up the banality of a grid format yet still adhere to symmetrical rule of neoplasticism, with still straight-edged shapes and angles replacing them

Simple fonts

A simple font, much like Arial Narrow or Geneva, will only enhance the impact of the colour and symmetry – not distracting yet still informing, giving designers the bare essentials they need

Neoplasticism

"For those with an extracurricular interest in fine art, neoplasticism – also referred to as De Stijl – is categorised as an art form that endorsed pure abstraction and universality by reducing design style to essentials of form and colour."

Adam Smith

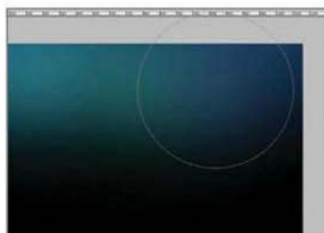


<comment>
What our experts think of the site

1 TECHNIQUE

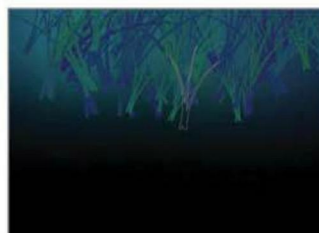
How to make mosaic styles

Photoshop works to create images with what is known as 'raster graphics'. The image is represented pixel-by-pixel, dot-by-dot, almost like a micro-jigsaw puzzle where each pixel is a puzzle piece. These are the building blocks of your digital image. But as with everything that can be constructed – it can be deconstructed. Each pixmap can be abstracted to create elemental effects, creating cool pixelated styles. Here's how.



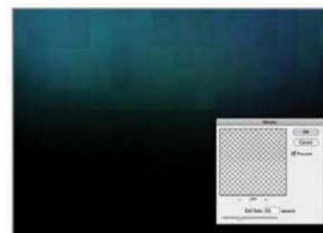
01 Lay the gradient

Open your web template and fill your background layer with black. Create a new layer and apply a warm colour to a black Linear-style Gradient tool, top-down. Lower this layer's Opacity to 50%.



02 Brush up

Create another new layer and select a large 0% Hardness, 30% Opacity brush, picking and applying subsequent colours that fit the spectrum of your existing gradient colour.



03 Mosaic filter

Select a scattered brush like Grass brush, apply this on a new layer, varying size again with a corresponding tone. Once happy, select Filter>Pixelate>Mosaic, setting the Cell size to taste.

Retro-inspired logo

The Pixelslave website sticks to its retro principles down to the finest detail. Notice the logo, this is meant to symbolise digital energy but also uses an almost bitmap style to express the old-school feel



Type layout

The one design trait that deviates from the symmetrical format is the type layout; this is creative, almost instinctive and wholly diverse. This prevents visual interest from growing stale

Animation

The way the site activates and begins to build its interface, block by block, creates maximum entertainment as well as a sense of nostalgia for old-school digital animation effects

3

TECHNIQUE

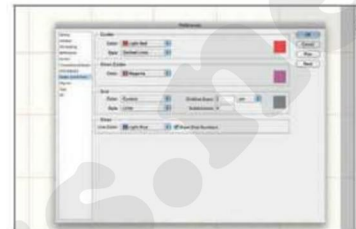
Quick and easy grid layout

Many will use Photoshop to construct their webpage layouts, which becomes really easy with its Units & Rulers command. Here we'll explain how to use these and other tools, to assemble your layout.



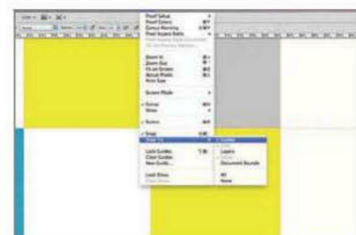
01 Rulers setting

To activate your Rulers, select View>Rulers. You can drag and drop Guides from these in the interface to build your layout blueprint. Double-click on the Ruler bar for Preferences. Here you can specify measurement types in the drop options.



02 Guide styles

Double-click on your guideline with the Move tool activate to open more Preferences options. Here you will be editing Guides styles. You can change Color and Styles (ie change Lines to Dashed Lines), as well as many other aspects.



03 Snap happy

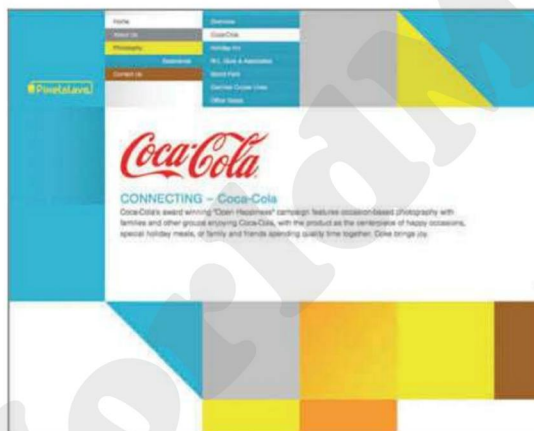
Photoshop is intuitive and helps with your placement. Make sure to activate View>Snap, then set Snap To Guides. Now when you apply Shape tools, your selection will automatically match to your guide borders.

2

INSPIRATION

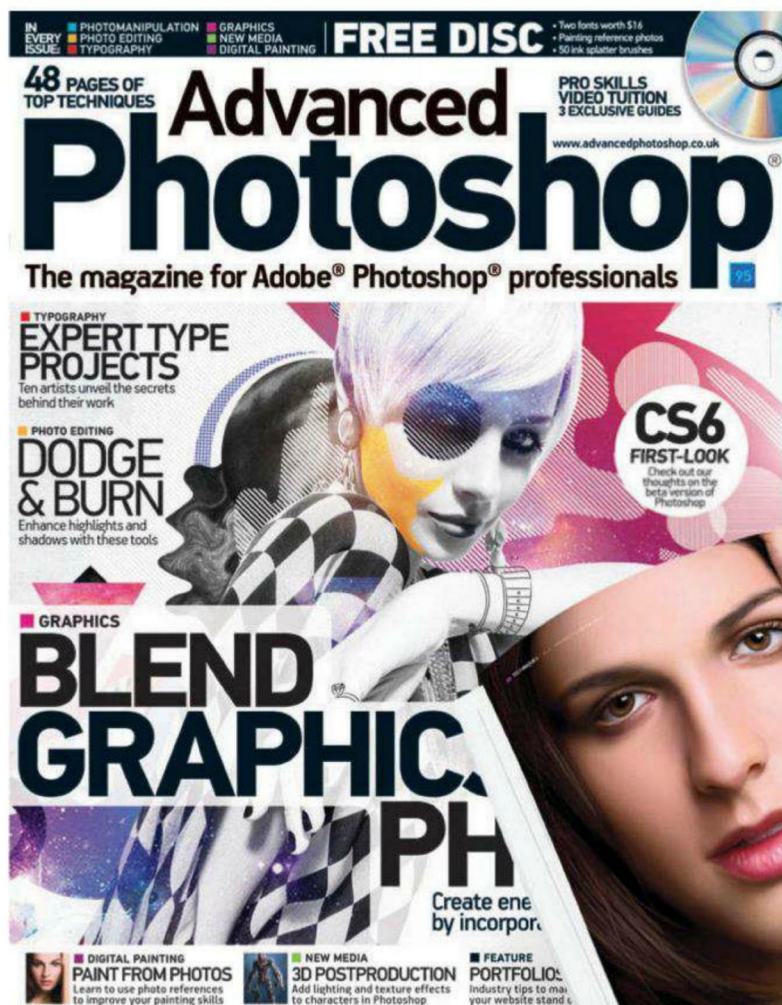
Pixelslave make pixels matter

"After some experimentation, we settled on the gridded design as a way to visually represent pixels, which supports our statement that we believe in making every pixel matter," explains Allan Finkelman at pixelslave.com. "We animated the pixels with JavaScript to bring energy to the page and further activated the squares by adding a variety of interactive experiences. We hope the design illustrates our ability to differentiate and bring a brand to life."



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Build Android apps with PhoneGap (part 2)

Add database functionality to your mobile applications using PhoneGap and the native support for SQLite databases. **Page 82**

NEW
14-page
section

Create Twitter widgets with Web Workers

Create a Twitter widget with the Web Workers API, based on the beginner exercises from last month. **Page 86**



Wake up and smell the CoffeeScript

Jeffrey Way examines how extending the JavaScript syntax can improve legibility and streamline coding capabilities. **Page 78**

Wake up and smell the CoffeeScript

Jeffrey Way delves into the art of cleaner code with this detailed look at how CoffeeScript can transform your JavaScript into something more beautiful

The web development industry requires us to continuously educate ourselves throughout our careers. Take time off and you'll find yourself buried by new frameworks, tools and preprocessors.

Seemingly every day, new libraries or tools are released to the public. But this doesn't mean that we should embrace all of them. Certainly keep a curious mind, but a healthy level of scepticism is paramount.

Inevitably, though, certain tools quickly jump to the top of the 'new and shiny' list. These are the types that have the potential to redefine how we build the web. Maybe, just maybe, CoffeeScript will reinvent the way we physically write our JavaScript.

There's just one problem: CoffeeScript doesn't add anything new to the JavaScript language; it merely offers an improved syntax, which is ultimately compiled into regular JavaScript. So, in an environment that already requires us to continuously learn, is it worth the time learning yet another preprocessor? Well, that question can certainly be debated, but in this writer's opinion you absolutely should dig in!

What's CoffeeScript again?

It's possible that this is the first you've heard of CoffeeScript. If so, don't worry yourself about it; it's only just beginning to truly pick up steam across the design and development community.

At its core, CoffeeScript takes what some would refer to as 'ugly JavaScript' and transforms it into clean and succinct code. It doesn't extend JavaScript's functionality to any extent; it merely layers a more beautiful, readable syntax on top.

Installation

If you simply wish to toy with the syntax, pay a visit to coffeescript.org, and click on the Try CoffeeScript tab to give it a whirl without having to load it on your machine. On the other hand, if you want to install CoffeeScript locally, make sure that you have up-to-date copies of both Node.js and NPM (Node Package Manager) installed on your system.

Don't worry; it's easy and can be installed from the command line:

```
001 npm install -g coffee-script
```

That's it! You're all set to go and create some beautifully succinct syntax. To watch a file, add `script.coffee`, and compile it to `script.js` every time the file is saved. Within the command line, browse to your project root, and type in the following:

```
001 coffee --watch --compile script.coffee
```

Additionally, many text editors, such as TextMate and Sublime Text 2 offer bundles that turn this build process into a simple key-stroke. Or, if you wish to try an alternative option, you can refer to apps like LiveReload and CodeKit, which will handle the 'watch and compile' task for you automatically.

Variables

Consider the following snippet of code:

```
001 var foo = 'bar';
002 var bar = 'baz';
```

In CoffeeScript, `var` should never be used; in fact, the engine will throw an error if you attempt it. Instead, all variables are automatically declared in the current scope - meaning that we no longer have to worry about accidentally creating nasty global variables.

```
001 foo = 'bar'
002 bar = 'baz'
```

When the code is ultimately compiled to regular JavaScript, both variable names will be declared at the top of the function scope, and then assigned accordingly, like so:

```
001 var bar, foo;
002 foo = 'bar';
003 bar = 'baz';
```

Semicolons

Plenty of JavaScript developers hate the fact that all expressions should end with a semicolon, like this:

```
001 var foo = 'bar';
```

Technically, you'll find that you can get away with omitting semicolons, but nonetheless, there are gotchas involved with this approach, and it's been deemed a best practice to always include them.

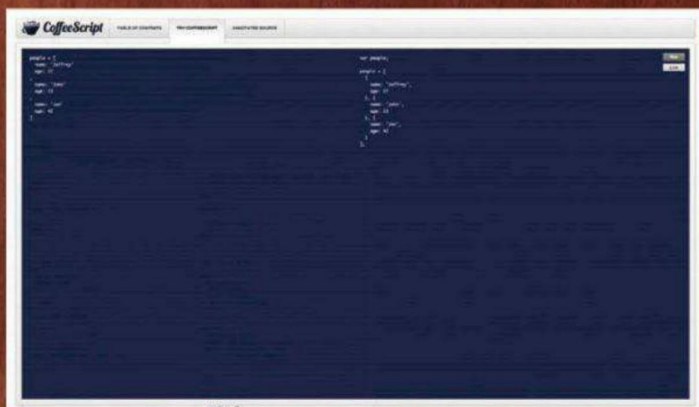
In CoffeeScript, we can wave goodbye to them forever. As such, the previous code can be modified to:

```
001 foo = 'bar'
```



coffeescript.org should naturally be your first stop, when learning CoffeeScript. Its documentation is fantastic

“Maybe CoffeeScript will reinvent the way we write our JavaScript”



The Try CoffeeScript tab at coffeescript.org offers real-time compilation; it's an excellent way to toy with the syntax

Parentheses

Taking additional cues from languages like Ruby, in CoffeeScript, parentheses can often be omitted. This transforms traditional JavaScript, such as:

```
001 if ( guess === 10 ) {  
002   result = 'correct';  
003 }
```

into:

```
001 if guess == 10  
002   result = 'correct'
```

Even better, we can be more succinct by using a statement modifier:

```
001 result = 'correct' if guess == 10
```

Much cleaner and readable, huh? 'Set result to "correct" if the guess variable is equal to 10'. Excellent!

Please also note that CoffeeScript compiles all '=' operators into the strict equality version ('===') as recommended by tools like JSLint.

Aliases

You'll find the same block of code can be rewritten a number of ways. Aliases allow for more human readable comparisons. The following groupings are identical in both functionality and compilation.

```
001 // equality  
002 launch == 'go'  
003 launch is 'go'  
004 // inequality  
005 launch != 'go'  
006 launch isnt 'go'  
007 // not  
008 return false if !goForFlight  
009 return false if not goForFlight  
010 return false unless goForFlight
```

```
011 // true  
012 return true  
013 return on  
014 return yes  
015 // false  
016 return false  
017 return off  
018 return no  
019 // and  
020 goForFlight && launch()  
021 goForFlight and launch()  
022 // or  
023 goForFlight || prepare()  
024 goForFlight or prepare()
```

Functions

Functions are a key area where the syntax is considerably different from JavaScript. A traditional function that determines whether it's payday - or Friday - might look like:

```
001 var payday = function() {  
002   return new Date().getDay() === 5; // is it  
    friday?  
003 }
```

In an attempt to clean up the clutter, with CoffeeScript, this function can be rewritten as:

```
001 payday = ->  
002   new Date().getDay() == 5
```

Alternatively, we can fit the entire code on a single line, as we have done here:

```
001 payday = -> new Date().getDay() == 5
```

There are two key things worth noting here:

1. **function** has been replaced with **->**.
2. The last line of a function will always be returned.

As such, the **return** keyword may be removed in this particular case.

Any applicable arguments should be placed within parentheses, before the **->**.

Perhaps payday is on Thursday. If so, the function can be modified to be more flexible.

```
001 payday = (day) ->  
002   new Date().getDay() == day
```

But, what if we want to assign a default payday of Friday (or 5)? In regular JavaScript, we'd likely do:

```
001 var payday = function(day) {  
002   day || ( day = 5 );  
003   return new Date().getDay() === day;  
004 }
```

With CoffeeScript, on the other hand, we can shorten this greatly to:

```
001 payday = (day = 5) ->  
002   new Date().getDay() == day
```

Objects

Similarly, a typical JavaScript object can be cleaned up considerably in CoffeeScript.

Consider the following:

```
001 var person = {  
002   legs: 2,  
003   hands: 2,  
004   fingers: 10  
005 }
```

CoffeeScript allows us to remove the **var** keyword, as well as both the squiggly brackets and commas. On a single line, though, commas continue to be required.

```
001 person = legs: 2, hands: 2, fingers: 10
```

However, if we place each property on its own line, they may be omitted. The same is true for arrays.

```
001 person =  
002   legs: 2  
003   hands: 2  
004   fingers: 10
```

Because CoffeeScript is white-space dependent, even a single incorrectly indented line can drastically change the way the code is compiled to JavaScript.

Comprehension

Comprehension enables us to easily transform ten lines of code into just a few. It's essentially a way to create expressions to iterate over a provided set of items in an array or object.

Wake up and smell the *CoffeeScript*



LiveReload automates the process of watching and compiling CoffeeScript files

For instance, rather than using the typical `for` statement – and the ‘caching’ that goes along with iterating over an array – we can instead use just `for`.

Let’s imagine that we need to iterate over an array of characters. With traditional JavaScript, we might do:

```
001 var characters = ['Marty', 'Doc', 'Biff'];
002 for ( var i = 0, len = characters.length;
003 i < len; i++ )
004 {
005   console.log("Get %s to the time machine",
006   characters[i]);
007 }
```

It’s certainly not pretty; but, if we instead use CoffeeScript, it can be beautiful.

```
001 characters = ['Marty', 'Doc', 'Biff']
002 for person in characters
003   console.log "Get %s to the time machine",
004   person
```

There’s a problem, though: we’ve inadvertently directed Biff to the time machine, which is not a good idea. Let’s modify the code to specify that it should only log the string to the console on the condition that the current person in the array is *not* Biff.

In CoffeeScript, if we take advantage of filters, that’s a piece of cake.

```
001 characters = ['Marty', 'Doc', 'Biff']
002 for person in characters when person isnt
003   'Biff'
004   console.log "Get %s to the time machine",
005   person
```

Yep. The remedy required a total of four human readable words. Now, if we wish, we can make these loops more readable by using list comprehension. To loop through the characters array and log each person’s name to the console, add:

```
001 console.log person for person in
002 characters
```

Or, as another example, to retrieve all anchor tags from the page (using jQuery’s `map` method), store each anchor’s `href` value within an array, and finally loop through that array, and log the values to the console, with regular JavaScript, we’d do:

```
001 var links = $('a').map(function() {
002   return this.href;
003 });
004 console.log(links.join( ' ' ));
```

With CoffeeScript, however, we have better choices:

```
001 console.log ( link for link in $('a').map
002   -> @href ).join ' '
```

Finally, what if we had an array of people objects?

```
001 people = [
002   name: 'Jeffrey'
003   age: 27
004   ,
005   name: 'John'
006   age: 13
007   ,
008   name: 'Jan'
```

```
009   age: 42
010 ]
```

Our job is to create a new array, called `ofAge`, and make it equal to a list of only the objects, where the person’s age is 21 years or older. Again, with regular, vanilla JavaScript, we might do:

```
001 var ofAge = [];
002 for ( var i = 0, len = people.length; i <
003   len; i++ ) {
004   if ( people[i].age >= 21 ) {
005     ofAge.push( people[i] );
006   }
007 }
```

As you can see, it’s fairly verbose for such a simple task. With CoffeeScript, let’s reduce this to a single line, using good old comprehension.

```
001 ofAge = ( p for p in people when p.age >=
002   21 )
```

Bam! By wrapping everything that occurs after the equal sign within parentheses, we specify that the `ofAge` variable should be equal to the results of that operation, which will be an array. So the array will be built and then assigned to `ofAge`. When confused, simply read the expression from left to right. ‘Push the person object to the results array, for each person in the people array, just as long as the person’s age property is greater than or equal to 21.’ The `when` keyword is called a filter, and can be incredibly powerful. Admit it: you’re beginning to salivate.

String interpolation

In the previous section, we used a fairly typical method to bind a variable to a string.

```
001 console.log "Get %person to the time
002 machine", person
```

Similar to languages like Ruby, CoffeeScript offers string interpolation, via the `#{}` syntax. This code can be rewritten, like so:

```
001 console.log "Get #{person} to the time
002 machine"
```

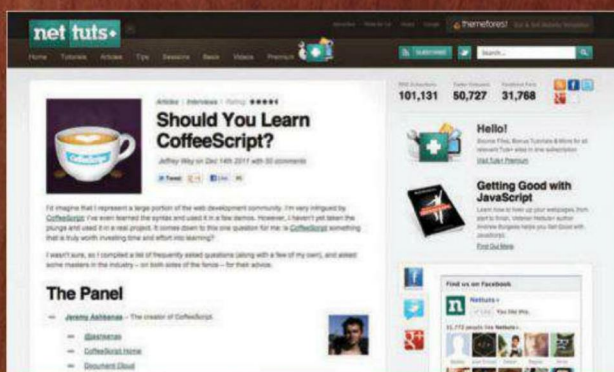
Please note that to take advantage of string interpolation, you must use double-quotes.

Function binding

Consider the fairly common task of caching a reference to this, so that when the context changes – such as within the callback of a jQuery event binding – we can still access the cached location. Here’s an example:

```
001 var self = this;
002 $('h1').on('click', function() {
```

“JavaScript is certainly not pretty, but CoffeeScript can be beautiful”



The Try CoffeeScript tab at **coffeescript.org** offers real-time compilation; it's an excellent way to play with the syntax

```
003 // 'this' now refers to the anchor that
was clicked
004 // use self instead
005 self.someMethod();
006 };
```

CoffeeScript provides the 'fat arrow', or '=>', which can be of tremendous help.

If we change `->` to `=>` then behind the scenes, CoffeeScript will cache a reference to this. Then, within the function, all references to this will dynamically be replaced with the cached version.

The following code illustrates this idea:

```
001 $('h1').on 'click', => this.someMethod()
002 ...will compile to:
003 var _this = this;
004 $('h1').on('click', function() {
005 return _this.someMethod();
006 });
```

Classes

CoffeeScript provides a helpful class syntax, for those who prefer a more classical approach to structuring their code. For instance, by simply typing `class Person`, CoffeeScript will compile that code to:

```
001 var Person;
002 Person = (function() {
003 function Person() {}
004 return Person;
005 })();
```

Notice how the `Person` variable is equal to a self-invoking function expression that returns the inner `Person` function. Should we need to execute a bit of code immediately upon instantiation, similar to PHP's `__construct` method, we can place our init code within the constructor method of the class, like so:

```
001 class Person
002 constructor: (name, age) ->
```

```
003 this.name = name
004 this.age = age
```

The constructor method can't be called explicitly; instead, it's triggered dynamically when you instantiate the class. This code can be improved, however; CoffeeScript provides some extra sugar that can shorten it. In CoffeeScript, the `@` symbol will always refer to this, or the instance of `Person`.

As such, rather than `this.age`, we can instead use `@age`, which Ruby developers will be familiar with.

```
001 class Person
002 constructor: (name, age) ->
003 @name = name
004 @age = age
```

Even better, though, we can take things one step further. These instance variables may be set in a different way:

```
001 class Person
002 constructor: (@name, @age) ->
```

Not bad, huh? At this point, to extend `Person`'s prototype with additional methods, we simply create new methods in the same way that we would add methods to an object. Behind the scenes, CoffeeScript will attach the method to the prototype. Let's add a method that determines the person's birth year.

```
001 class Person
002 constructor: (@name, @age) ->
003 getBirthYear: ->
004 new Date().getFullYear() - @age
```

This beautiful, clean code, once compiled to JavaScript:

```
001 var Person;
002 Person = (function() {
003 function Person(name, age) {
004 this.name = name;
```

```
005 this.age = age;
006 }
007 Person.prototype.getBirthYear = function()
{
008 return new Date().getFullYear() - this.age;
009 };
010 return Person;
011 })();
```

So, we've effectively cut the number of lines from 11 down to four. To instantiate this new class, we can write:

```
001 man = new Person('Jeffrey', 27)
002 man.getBirthYear() # 1985
```

Even better, to create child classes, which extend `Person`, we only need to use the `extend` keyword:

```
001 class Child extends Person
```

At this point, `Child` now has access to all of the properties and methods from the `Person` class, and can reference or overwrite them at will.

Should you use CoffeeScript?

There are valid arguments for and against using CoffeeScript in production. The nay-sayers will point out that, because you're not working specifically with the compiled JavaScript, you're debugging code that you didn't write.

"CoffeeScript takes the good parts and puts a minimal syntax on top of it, which is lovely. I don't recommend using it in production, because it comes with its own world of problems." (Douglas Crockford)

You could also argue that too much dependency on abstractions like this can result in the developer having a lesser understanding of JavaScript as a whole.

Because so many developer best practices are baked into the compiler, it eases the burden on the developer to memorise them.

"A best practice that can be enforced by a compiler is better than a best practice that has to be remembered and manually typed out." (Jeremy Ashkenas)

To play devil's advocate, the same could have been said for jQuery. Does jQuery encourage a new breed of developer who never truly learns vanilla JavaScript? Absolutely not. If anything, it has assisted greatly in the resurgence of the JavaScript language.

While the CoffeeScript syntax may initially be more familiar and welcoming to Ruby and Python developers who are afraid of JavaScript, hopefully, it will encourage them to dig more deeply into the underlying language.

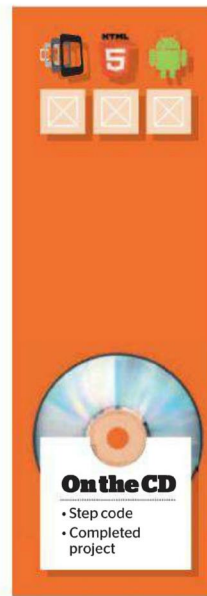
The pros of CoffeeScript are obvious: code automatically adheres to best practices, and becomes shorter, less error-prone, and considerably more readable. But, then again, debugging is a concern.

The choice is up to you! As for yours truly, well, I can't imagine going back. I'm all in with CoffeeScript.

App database support with PhoneGap

Add database functionality to your mobile apps using PhoneGap and the native support for SQLite databases

tools | tech | trends Eclipse, PhoneGap
expert Matt Gifford



If you're building mobile apps, chances are at some point you are going to want to store or persist data. This could be to save user input, remember cached details, or to store personalisation or customisation options.

PhoneGap can really make your life easier here. By including Web SQL Database methods, we can easily create custom databases using the SQLite database specification to do this very thing.

In the first of our two-part tutorial we built a simple application that reads data from a local JSON file to display quotes on the main page, allowing the user to select a new quote to read by either button click or by shaking the device. This month we will extend this application and introduce a local SQLite database into which we can store our pre-defined information from the JSON file. We'll also build an interface and the functionality to let the user write their own favourite quotes and save them into the database.

01 Global variable

When we build our database connection, we will need to access the database throughout our application. As such, it will make sense to store the Database object as a global variable that we can reference whenever we need to run any transactions instead of creating a new connection every time. Add the global variable to the top of 'quoteapp.js':

```
001 var db = '';
002 var quoteObject = '';
```

02 Create Database

Let's now create the reference to our database. PhoneGap provides a single method to achieve this. If the database already exists, it will create the Database object. If not, it will create the database first. Here we provide a name for the SQLite database file, the version number and the size of the database in bytes.

```
001 // Create a reference to the database
002 function getDatabase() {
003     return window.openDatabase("quoteDB",
004         "1.0", "Quote Database", 1000000000);
005 }
```

03 Getting ready

We need to amend our onDeviceReady method to cut the code that makes a request to the local 'quotes.json' file to load in pre-defined quotes. We'll use this again shortly. Add in the code (full code is on the disk) to make a call to create the database and save it into the db variable we created earlier.

```
001 db = getDatabase();
```

04 Create table

With the Database object stored, we can now start to work with it and store data. Firstly, we need to create any tables we need if they do not exist.

Any interaction with the database itself is managed through the executeSql method. We have two callback methods included - one for success, and the other for any errors. The full code is on the covermount disk.

```
001 db.transaction(function(tx) {
002     tx.executeSql('CREATE TABLE IF NOT EXISTS QUOTES
003         (id INTEGER PRIMARY KEY AUTOINCREMENT,
004         quote TEXT NOT NULL DEFAULT "",
005         name TEXT NOT NULL DEFAULT "");');
006 }, databaseError, getItem);
```

05 Database errors

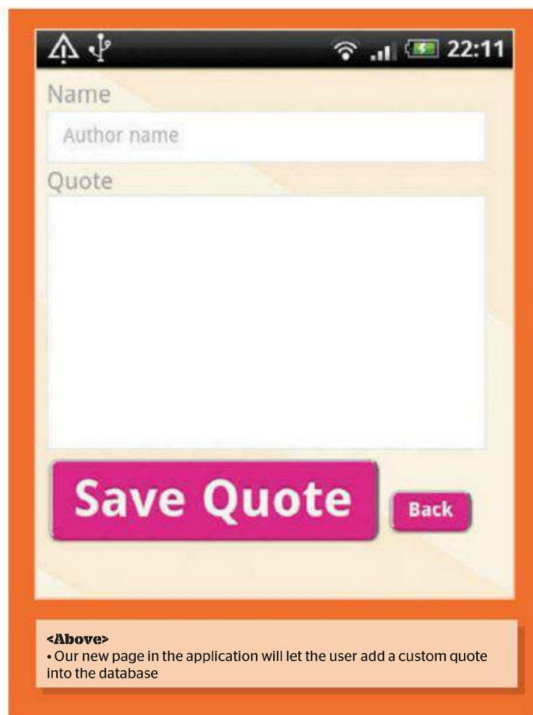
The databaseError handler method simply displays an alert message with some details on the error. The error parameter is an SQL error object generated by PhoneGap, which contains two properties. The first is an error code, while the second is a message to describe the error. These details could be logged for debugging or hidden from the user.

```
001 // Database error handler
002 function databaseError(error) {
003     alert("SQL Error: " + error.code);
004 }
```

06 Query Database

The getItem method runs another transaction to query the database for all records. If we do not encounter any errors, it will then run the querySuccess method. You can see here we reference the Database object from the variable. We are once more making use of the generic databaseError handler method to catch any potential issues.

```
001 // Run a select statement to pull out all records
002 function getItem() {
003     db.transaction(function(tx) {
004         tx.executeSql('SELECT id, quote, name FROM QUOTES', [],
005             querySuccess, databaseError);
```



```
006 }, databaseError);
007 }
```

07 Check records

Having queried the database, we can check the number of rows returned. If we have records, we'll loop over them and push them into our quote array. If we don't have any records, we can pre-populate the database with the data from our JSON file by calling the getJSONData method.

```
001 // Process the SQLResultSetList
002 function querySuccess(tx, results) {
003     var len = results.rows.length;
004     if(len === 0) {
005         // We have no records in the database
006         // Let's insert our JSON quotes
007         getJSONData();
008     } else {
009         for (var i=0; i<len; i++){
010             arrQuotes.push(results.rows.item(i));
011         }
012         getQuote();
013     }
014 }
```

08 Read JSON

Create a new method called 'getJSONData' and paste in the old code to request the JSON file data. We'll amend it to loop over the results, and we will insert each result into the database. Once the loop is complete, we'll call the getItems method once more to run a new select query. Full code on disk.

```
001 var data = JSON.parse(request.responseText);
002 // Make sure we have content
003 if(data.quotes.length) {
004     db.transaction(function(tx) {
005         // Loop over it and store it into the database
006         for(var i=0; i < data.quotes.length; i++) {
007             tx.executeSql('INSERT INTO QUOTES (quote, name)
008                 VALUES (?,?);',
009                 [data.quotes[i].quote,
010                 data.quotes[i].name]);
011         }
012     }, databaseError, getItems);
013 }
```

09 Get quotes

Once a successful transaction has been made with the database to select saved records and we have rows to return, the getQuote method will be called to select an item to display. We've amended the previous incarnation from the last tutorial; this removes the returned object from the array to avoid repeating the same quote.

```
001 if(arrQuotes.length) {
002     var arrayID = Math.floor(Math.random() *
003     arrQuotes.length);
004     quoteObject = arrQuotes[arrayID];
005     // Now remove the item from the array
006     arrQuotes.splice(arrayID, 1);
007     $('p[rel=cite]').html(quoteObject.name);
008     $('#quote').html('<p>' + quoteObject.quote + '</p>');
```

10 Empty array

As we are removing each quote from the array before we display it, we need to check the length of the array to catch the fact that we will end up emptying our reserve of quotes, effectively running out. If we have cleared the array, we will run the getItems method once more to refill it with more quotes before we proceed.

```
001 } else {
002     // The quote array is empty. Refilling the pot for you
003     getItems();
004 }
```

11 Custom quotes

We want our users to be able to insert their own quotes into the database. Open 'index.html' and add a new button element below the refreshBtn element. This will open a new page called 'add.html'. We will use the class and the rel attributes to bind a click handler to this button.

```
001 <button rel="add" class="button pink pagenav">Add Quote</button>
```

12 Create a new page

Create a new page called 'add.html'. This will act as our input collection form. The new page must include the relevant JavaScript libraries and stylesheet references in the head tag.



```
001 <!DOCTYPE html>
002 <html>
003 <head>
004   <title>Add Quote</title>
005   <link rel="stylesheet" href="style.css">
006   <script type="text/javascript" charset="utf-8" src="jquery-
1.6.4.min.js"></script>
007   <script type="text/javascript" charset="utf-8"
src="phonegap-1.4.1.js"></script>
008   <script type="text/javascript" charset="utf-8"
src="quoteapp.js"></script>
009 </head>
010 <body>
011
012
013 </body>
014 </html>
```

13 Input elements

Let's add the form elements in to the 'add.html' page to accept our user input. We'll need one input for text, and a textarea form element, which will accept the quote text. Make sure you provide a memorable id attribute value for each of these as we will reference them later on.

```
001 <form class="form">
002
003   <label for="name">Name</label>
004   <input type="text" name="name"
005     id="name" placeholder="Author name" />
006
007   <label for="quote">Quote</label>
008   <textarea name="quote" id="quote"></textarea>
```

14 More buttons

Below the form elements, add two new button elements to 'add.html'. The first button will have an id attribute set to saveQuoteBtn. We'll bind a click handler to this to save data. The second will take our user back to the index page without saving. Note the rel and class attributes in the second button.

```
001 <button id="saveQuoteBtn"
002   class="super button pink">Save Quote</button>
003
004 <button rel="index" class="button pink pagenav">Back</button>
005
006 </form>
```

15 Page navigation

With our navigation buttons created, let's now add the click handler. Open 'quoteapp.js' and add the following code within the onDeviceReady function. We are using the jQuery's class selector to apply the handler, and we can obtain the page from the rel attribute of the selected button to pass through to the window.open method.

```
001 $(''.pagenav').bind('click', function() {
002   window.open($(this).attr('rel') + '.html');
003 });
```

16 Save handler

While we are still within the onDeviceReady method, we can now also add our click handler to the saveQuoteBtn element. This will then read the values found in both the name and quote form elements and pass them into the saveQuote method.

```
001 $('#saveQuoteBtn').bind('click', function() {
002
003   var newQuoteName = $('#name').val();
004   var newQuoteText = $('#quote').val();
005
006   saveQuote(newQuoteText, newQuoteName);
007
008 });
```

17 Saving data

Add the saveQuote method to the 'quoteapp.js' file. We'll first check to make sure both fields have content to avoid saving empty values - this is not something we want. Once we have this content we are able to run another database transaction, inserting the values into the table using the parameters sent to the function.

```
001 function saveQuote(quote, name) {
002   if(quote === "" || name === "") {
003     alert("I'm here to stop you saving empty data.");
004   } else {
005     db.transaction(function(tx) {
006       tx.executeSql('INSERT INTO QUOTES
007         (quote, name) VALUES (?,?);', [quote, name]);
008     }, databaseError, saveSuccess);
009   }
010 }
```

18 Return home

When saving the new quotes, we once again provide two callback methods to handle an error and the successful transaction. Create the saveSuccess method, which will run following an error-free insert. This will take the user back to the 'index.html' page.

```
001 function saveSuccess() {
002   window.open('index.html');
003 }
```

19 Delete option

We want our users to have the option to delete the currently displayed quote from the database, so we are now going to go and add a new button to 'index.html' with the rel attribute set to delete. Add the following click handler for the button into the onDeviceReady method in 'quoteapp.json', which will run the showDeleteConfirm function when pressed. The full code is on the CD.

```
001 <button rel="delete" class="button pink">Delete Quote</button>
002
003 $('button[rel="delete"]').bind('click', function() {
004     showDeleteConfirm();
005     'Are you sure you want to exit?',
006     onExitConfirm,
007 });
```

20 Confirm deletion

When a user chooses to delete the stored quote, we want to provide them with a confirmation window to give them the chance to opt out of the deletion. Now when they select either Yes or No, the onDeleteConfirm method will run to determine how to proceed and if we continue with the deletion.

```
001 function showDeleteConfirm() {
002     navigator.notification.confirm(
003         'Are you sure you want to delete this quote?',
004         onDeleteConfirm,
005         'Deletion Confirmation',
006         'No, Yes'
007     );
008 }
```

21 User says yes

Having chosen an option from the confirmation button, we are able to tell from the index of the button selected what to do next. If the user has decided they want to delete the quote and clicked Yes, the index will be 1 and we can continue with the deletion, sending through the id of the quote we wish to remove.

```
001 function onDeleteConfirm(button) {
002     if(button == 2) {
003         deleteQuote(quoteObject.id);
004     }
005 }
```

22 So long, farewell

To delete the quote from the database, we'll once more run a transaction on the stored Database object and execute a DELETE SQL statement, passing through the quote id as the parameter for the WHERE clause. Once complete, the application will query the database again to load up the next quote.

```
001 function deleteQuote(quoteID) {
002     db.transaction(function(tx) {
003         // Delete the selected quote
004         tx.executeSql('DELETE FROM QUOTES WHERE id = (?)', [quoteID]);
005     }, databaseError, getItem);
006 }
```

Code library In detail

Let's take a closer look at some of the techniques used within the project to build our application

Although not supported in Android, other devices can change the database version when updating the schema.

```
001 function getDatabase() {
002     var db = window.openDatabase(
003         "quoteDB",
004         "1.0", "
005         Quote Database",
006         10000000);
007
008     db.changeVersion("1.0", "1.1");
009
010 }
```

When selecting a quote to display, we first assign the array index to a variable so we can remove that object using the splice method.

```
001 function getQuote() {
002     if(arrQuotes.length) {
003         var arrayID = Math.floor(Math.random() * arrQuotes.length);
004         quoteObject = arrQuotes[arrayID];
005
006         // Now remove the item from the array
007         arrQuotes.splice(arrayID, 1);
008
009         $('p[rel=cite]').html(quoteObject.name);
010         $('#quote').html('<p>' + quoteObject.quote + '</p>');
011     } else {
012
013         // The quote array is empty. Refilling the pot for you
014         getItem();
015     }
016 }
```

Looping over the array, we can reference the values to insert into the database by the array index number.

```
001 if(data.quotes.length) {
002     db.transaction(function(tx) {
003         // Loop over it and store it into the database
004         for(var i=0; i < data.quotes.length; i++) {
005             tx.executeSql('INSERT INTO QUOTES (quote, name) VALUES (?,?)', [data.quotes[i].quote, data.quotes[i].name]);
006         }
007     }, databaseError, getItem);
008 }
```

Make sure you provide a memorable id attribute value

Create Twitter widgets with Web Workers

Use your new-found knowledge of this HTML5 API to survey tweets and display the results in a fun widget

tools | tech | trends Text editor (not Microsoft Word), web browser
experts Eric Freeman, Elisabeth Robson



In the first part of this tutorial, we introduced a new HTML5 API called Web Workers. These code workers give you the ability to create additional threads for your JavaScript, which can be useful when you've got a task that's drawn out or computationally intensive. If you have a similar use case, then web workers can free up

your main thread to keep your application responsive so the visitor can continue to use your page.

In the previous instalment we saw how to create, communicate with and receive data from web workers. In this tutorial we're going to create a worker that monitors Twitter – sending data to your main page code as needed. You're going to see that this is not only a convenient way to structure your code, but also that by using a web worker, your JSONP code (needed to communicate with Twitter; see issue 194 for more) is more concise and manageable than the conventional method of using JSONP, which requires script injection.

01 Set up the main page

First, you are going to have to create a simple HTML file (let's call it 'manager.html') that contains an empty body (don't worry, it won't be empty for long), and the main page code within a script element. The code in the main page first instantiates a worker object using a reference to a JavaScript file, 'worker.js' (line 7). The code then goes about setting the worker's onmessage property to a handler function (line 8) so that it can receive message events from the worker.

```
001 <!doctype html>
002 <head>
003 <meta charset="utf-8">
004 <title>Twitter Sentiment Widget</title>
005 <link rel="stylesheet" href="widget.css">
006 <script>
007 var aWorker = new Worker("worker.js");
008 aWorker.onmessage = onWorkerMessage;
009
010 function onWorkerMessage(evt)
011 {
012   // message from the worker is handled here
013 }
014 </script>
015 </head>
016 <body>
017   // HTML for widget will go here
018 </body>
019 </html>
020
```

02 The worker

Now we'll begin implementing the worker (worker.js), which is going to be our helper that monitors Twitter. Start by adding a function – getTwitterSearchResult() – to the worker.

```
001 function getTwitterSearchResult() {
002 }
```

03 Use the Twitter JSONP API

We're going to use the Twitter JSON API to periodically search Twitter for a given search term, so we need to construct the URL to the Twitter API. Add the code below to do that and supply a search query of your choosing (line 1). We're going to use the term 'seuss' because today (the day we're writing this article) just happens to be Dr Seuss' birthday and there is a lot of Twitter chatter on the topic. Whatever search query you choose, make sure it's one for which you'll get a fair number of search results. Add a second variable – twitterURL – that contains the URL to access the Twitter API (lines 2-3).

```
001 var query = "seuss";
002 var twitterURL = "http://search.twitter.com/search.json?q=" +
003               query +
004               "&rpp=10&since_"
005               "id=1&callback=handleRequest";
006
007 function getTwitterSearchResult() {
008 }
```

04 Use JSONP with Web Workers

If you've used JSONP before, you know it requires a hack-ish injection of a <script> element into the DOM to force the browser to retrieve JSON data (if you don't know how to do that, no worries, you don't need to for this tutorial). With Web Workers there is a much more straightforward method of retrieving the JSON data using the importScripts() function. Add a call to importScripts() in the function getTwitterSearchResults(), so that each time this function is called, an API request is made to Twitter (line 6).

```
001 var query = "seuss";
002 var twitterURL = "http://search.twitter.com/search.json?q=" +
003               query +
```

```
003      "&rpp=10&since_
id=1&callback= handleSearchResult";
004
005 function getTwitterSearchResult() {
006     importScripts(twitterURL);
007 }
```

05 Implement the callback

Now one thing you need to know about JSONP is that we supply a callback when we make the Twitter request. If you note the twitterURL (lines 2-3) you'll see we've specified a callback named 'handleSearchResult'. When the search results are retrieved, that callback function will be called. So add a function with the name 'handleSearchResult()' to the bottom of your worker.js (lines 9-11). handleSearchResult() will be called with a JavaScript object containing the results from Twitter. This object includes an array of tweets that we'll use to create the widget (see 'How to use threads in JavaScript', WD #195).

```
001 var query = "seuss";
002 var twitterURL = "http://search.twitter.com/search. json?q="
+ query +
003      "&rpp=10&since_id=1&callback=
handleSearchResult";
004
005 function getTwitterSearchResult() {
006     importScripts(twitterURL);
007 }
008
009 var tweets = jsonObj.results;
010 }
```

06 Fill in the callback details

Next, add the code to iterate over the tweets, storing the text of each tweet in a variable named 'tweet' (lines 12-15).

```
001 var query = "seuss";
002 var twitterURL = "http://search.twitter.com/search. json?q="
+ query +
003      "&rpp=10&since_id=1&callback=
handleSearchResult";
004
005 function getTwitterSearchResult() {
006     importScripts(twitterURL);
007 }
008
009 function handleSearchResult(jsonObj) {
010     var tweets = jsonObj.results;
011
012     for (var i = 0; i < tweets.length; i++) {
013         var tweet = tweets[i].text;
014         // process each tweet
```

“By using a web worker, your JSONP code is more concise and manageable than the conventional method, which requires script injection”

```
015     }
016 }
```

07 Making use of the tweets

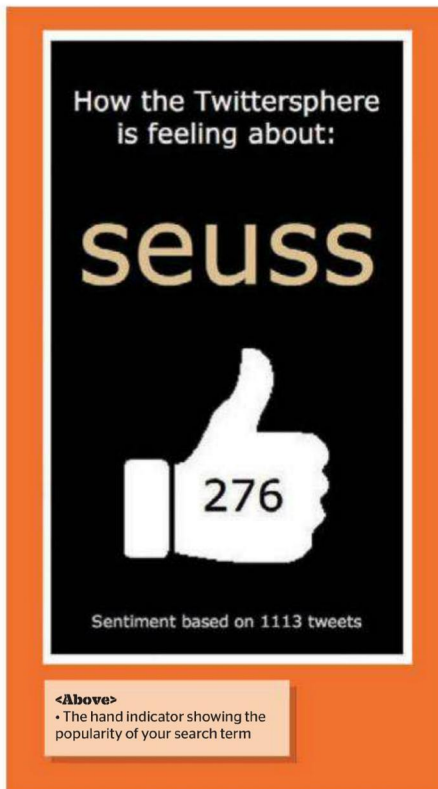
There is a lot we can do with Twitter data; this time, we're going to write an embarrassingly simple sentiment analysis engine, which works by looking for a few simple words in each tweet, like 'love', 'hate', 'cool', 'lame' and comes up with a number representing how liked, or disliked the search query term is. In this code all we're going to do is keep a running total of these sentiments and send them back to the main page, which can display them in widget form. Create your words first. You'll need two sets (put these at the top of 'worker.js') (lines 3-4) and also a couple of counters: one for the sentiment score (line 1), and another for the total count of tweets (line 2).

```
001 var sentiment = 0; // sentiment score, positive good, negative
bad
002 var count = 0; // total count of tweets in score
003 var like = /love|like|good|great|rocks/;
004 var dontlike = /hate|bad|sucks|lame/;
005 var query = "seuss";
006 var twitterURL = "http://search.twitter.com/search.json?q=" +
query +
007      "&rpp=10&since_id=1&callback=
handleSearchResult";
008
009 function getTwitterSearchResult() {
010     importScripts(twitterURL);
011 }
012
013 function handleSearchResult(jsonObj) {
014     var tweets = jsonObj.results;
015
016     for (var i = 0; i < tweets.length; i++) {
017         var tweet = tweets[i].text;
018         // process each tweet
019     }
020 }
```

08 Count words that match

Now use JavaScript's String search() function to hunt for these words in the tweets, checking both the like and dontlike search terms (lines 18-25). First convert the tweet text to lowercase (line 18) and then see if any of the words match. If they do, add one to the sentiment score if it matches a like (lines 19-21) or subtract one if it matches a dislike (lines 22-24) (we told you this was embarrassingly simple). Also update the count of tweets (line 25).

```
001 var sentiment = 0; // sentiment score, positive good, negative
bad
002 var count = 0; // total count of tweets in score
003 var like = /love|like|good|great|rocks/;
004 var dontlike = /hate|bad|sucks|lame/;
005 var query = "seuss";
006 var twitterURL = "http://search.twitter.com/search.json?q=" +
query +
007      "&rpp=10&since_id=1&callback=
handleSearchResult";
008
009 function getTwitterSearchResult() {
010     importScripts(twitterURL);
011 }
```



```

012
013 function handleSearchResult(jsonObj) {
014     var tweets = jsonObj.results;
015
016     for (var i = 0; i < tweets.length; i++) {
017         var tweet = tweets[i].text;
018         tweet = tweet.toLowerCase();
019         if (tweet.search(like) !== -1) {
020             sentiment += 1;
021         }
022         if (tweet.search(dontlike) !== -1) {
023             sentiment -= 1;
024         }
025         count++;
026     }
027 }

```

09 Send the result back

Next, use the worker's `postMessage()` function to send a message back to the main page. Create an object containing the query, the sentiment score and the count, and return this object to the main page.

```

001 var sentiment = 0; // sentiment score, positive good,
    negative bad
002 var count = 0; // total count of tweets in score

```

“We don't want the worker to make the request to the Twitter API just once; we want the worker to keep polling Twitter to get new results every so often”

```

003 var like = /love|like|good|great|rocks/;
004 var dontlike = /hate|bad|sucks|lame/;
005 var query = "seuss";
006 var twitterURL = "http://search.twitter.com/search.json?q=" +
    query +
007                 "&rpp=10&since_id=1&callback=
    handleSearchResult";
008
009     importScripts(twitterURL);
010 }
011
012 function handleSearchResult(jsonObj) {
013     var tweets = jsonObj.results;
014
015     for (var i = 0; i < tweets.length; i++) {
016         var tweet = tweets[i].text;
017         tweet = tweet.toLowerCase();
018         if (tweet.search(like) !== -1) {
019             sentiment += 1;
020         }
021         if (tweet.search(dontlike) !== -1) {
022             sentiment -= 1;
023         }
024         count++;
025     }
026     postMessage({ "query": query, "sentiment": sentiment,
    "count": count });
027 }

```

10 Get the worker working

To get the worker going, add a call to `getTwitterSearchResult()` (line 32). That will start things off. But we don't want the worker to make the request to the Twitter API just once; we want the worker to keep polling Twitter to get new results every so often. So, also add a `setTimeout()` in `getTwitterSearchResult()` to make the request to Twitter every five seconds (line 11). We can make sure that we get only new tweets since our previous request by updating the `twitterURL` to use the `refresh_url` value from the previous Twitter results (line 16).

```

001 var sentiment = 0; // sentiment score, positive good,
    negative bad
002 var count = 0; // total count of tweets in score
003 var like = /love|like|good|great|rocks/;
004 var dontlike = /hate|bad|sucks|lame/;
005 var query = "seuss";
006 var twitterURL = "http://search.twitter.com/search.json?q=" +
    query +
007                 "&rpp=10&since_id=1&callback=

```

```

handleSearchResult";
008
009 function getTwitterSearchResult() {
010     importScripts/twitterURL;
011     setTimeout("getTwitterSearchResult()", 5000);
012 }
013
014 function handleSearchResult(jsonObj) {
015     var tweets = jsonObj.results;
016     twitterURL = "http://search.twitter.com/search.json" +
    jsonObj.refresh_url + "&callback=handleSearchResult";
017
018     for (var i = 0; i < tweets.length; i++) {
019         var tweet = tweets[i].text;
020         tweet = tweet.toLowerCase();
021         if (tweet.search(like) !== -1) {
022             sentiment += 1;
023         }
024         if (tweet.search(dontlike) !== -1) {
025             sentiment -= 1;
026         }
027         count++;
028     }
029     postMessage({"query": query, "sentiment": sentiment,
    "count": count});
030 }
031
032 getTwitterSearchResult();

```

11 Build the Twitter widget

We've got everything we need in the worker, so now it's time to use the results from the worker in the Twitter widget. Edit the main page (manager.html) and update the <body> to include a sentimentWidget <div> (line 15) that contains a paragraph element with the id of 'search' where we'll put the search term (line 17), a paragraph element with the id of 'sentiment' for the sentiment count (line 20), and a paragraph with an id of 'count' for the total count of tweets (line 22). To make the widget more fun, we'll include a thumbs-up or thumbs-down graphic if the sentiment count is greater than or less than 0, respectively (and no hand if it equals 0). We'll style the hand <div> to add the icon in a later step (line 19).

```

001 <meta charset="utf-8">
002 <title>Twitter Sentiment Widget</title>
003 <link rel="stylesheet" href="widget.css">
004 <script>
005 var aWorker = new Worker("worker.js");
006 aWorker.onmessage = onWorkerMessage;
007
008 function onWorkerMessage(evt)
009 {
010     // message from the worker is handled here
011 }
012 </script>
013 </head>
014 <body>
015     <div id="sentimentWidget">
016         <p>How the Twittersphere is feeling about:</p>
017         <p id="search"></p>
018         <div id="handContainer">
019             <div id="hand"></div>

```

```

020         <p id="sentiment"></p>
021     </div>
022     <p class="count">Sentiment based on <span
    id="count"></span> tweets</p>
023 </div>
024 </body>
025 </html>

```

12 Collect the results

We have all the HTML in place; now it's time for us to add the code. First, add the code we need to get the results from the worker. Remember, the worker is sending back an object that contains the properties query (the Twitter search term), the sentiment count and the total count of tweets. So, first get the message from the worker using the data property of the event object passed into the message handler (line 5), and then update the search, count and sentiment <p> elements with the query, count, and sentiment property values (lines 6-10).

```

001 var aWorker = new Worker("worker.js");
002 aWorker.onmessage = onWorkerMessage;
003
004 function onWorkerMessage(evt) {
005     data = evt.data;
006     document.getElementById("search").innerHTML = data.query;
007     document.getElementById("count").innerHTML = data.count;
008
009     var sentiment = document.getElementById("sentiment");
010     sentiment.innerHTML = data.sentiment;
011 }

```

13 Thumbs up or thumbs down?

Next, add a thumbs-up or thumbs-down graphic (to highlight if the Twitter chatter is positive or negative about the search term) depending on the value of the sentiment count. We'll do this by applying a graphic dynamically to the background of the hand <div>. To make the code a little bit more efficient, and so we're not having to create new thumbs-up or thumbs-down images each time we get a message from the worker, we can go ahead and create the two images when we first load the page. Add two new variables - thumbsUp and thumbsDown - to hold the two images and initialise them to empty Image objects (lines 4, 6). Set the SRC property for these images to 'thumbsUp.png' and 'thumbsDown.png', respectively (lines 5, 7), and of course make sure that you have these images in the same directory as your manager.html file.

```

001 var aWorker = new Worker("worker.js");
002 aWorker.onmessage = onWorkerMessage;
003
004 var thumbsUp = new Image();
005 thumbsUp.src = "thumbsUp.png";
006 var thumbsDown = new Image();
007 thumbsDown.src = "thumbsDown.png";
008
009 function onWorkerMessage(evt) {
010     data = evt.data;
011     document.getElementById("search").innerHTML = data.query;
012     document.getElementById("count").innerHTML = data.count;
013
014     var sentiment = document.getElementById("sentiment");
015     sentiment.innerHTML = data.sentiment;
016 }

```

“You should experiment with your own uses of web workers, especially for those tasks that are computationally intensive”

14 Add the right image

Now, we need to check the value of the sentiment count sent back from the worker, and add the appropriate image to the background of the <div> depending on the value. First, get the hand <div> object (line 16), and then check the value of data.sentiment. If it's greater than 0, add the 'thumbsUp.png' image to the background (lines 17-18); if it's less than 0, add the 'thumbsDown.png' image (lines 19-20). If the value is 0, then set the background image to none so that no image displays (lines 21-22).

```
001 var aWorker = new Worker("worker.js");
002 aWorker.onmessage = onWorkerMessage;
003
004 var thumbsUp = new Image();
005 thumbsUp.src = "thumbsUp.png";
006 var thumbsDown = new Image();
007 thumbsDown.src = "thumbsDown.png";
008
009 function onWorkerMessage(evt) {
010     data = evt.data;
011     document.getElementById("search").innerHTML = data.query;
012     document.getElementById("count").innerHTML = data.count;
013
014     var sentiment = document.getElementById("sentiment");
015     sentiment.innerHTML = data.sentiment;
016     var hand = document.getElementById("hand");
017     if (data.sentiment > 0) {
018         hand.style.backgroundImage = "url('thumbsUp.png')";
019     } else if (data.sentiment < 0) {
020         hand.style.backgroundImage = "url('thumbsDown.png')";
021     } else {
022         hand.style.backgroundImage = "none";
023     }
024 }
```

15 Style the <div>

To make sure the widget looks pleasing, we want to display the sentiment count numerically in the middle of the hand image. That requires different positioning for each sentiment value, so we've created two CSS classes: 'up' corresponding to the thumbsUp image, and 'down' corresponding to the thumbsDown image. You can set the class of the sentiment <p> dynamically using the setAttribute() method. Set the class to 'up' if the data.sentiment is greater than 0 (line 19), to 'down' if it's less than 0 (line 22), and to 'none' otherwise (line 25). Take a quick peek at 'widget.css' if you want to see the styling used for the widget.

```
001 var aWorker = new Worker("worker.js");
002 aWorker.onmessage = onWorkerMessage;
```

```
003
004 var thumbsUp = new Image();
005 thumbsUp.src = "thumbsUp.png";
006 var thumbsDown = new Image();
007 thumbsDown.src = "thumbsDown.png";
008
009 function onWorkerMessage(evt) {
010     data = evt.data;
011     document.getElementById("search").innerHTML = data.query;
012     document.getElementById("count").innerHTML = data.count;
013
014     var sentiment = document.getElementById("sentiment");
015     sentiment.innerHTML = data.sentiment;
016     var hand = document.getElementById("hand");
017     if (data.sentiment > 0) {
018         hand.style.backgroundImage = "url('thumbsUp.png')";
019         sentiment.setAttribute("class", "up");
020     } else if (data.sentiment < 0) {
021         hand.style.backgroundImage = "url('thumbsDown.png')";
022         sentiment.setAttribute("class", "down");
023     } else {
024         hand.style.backgroundImage = "none";
025         sentiment.setAttribute("class", "none");
026     }
027 }
```

16 Test your code

We're finally ready to test the code. Load the file 'manager.html' in your browser, and you should see the Twitter widget. If you are not seeing the values you expect, check to make sure you are using HTTP to serve the file; some browsers have security restrictions that do not allow you to use web workers if you aren't using a server. So either use a localhost server or upload your files to your site for testing. Make sure that you try some different search queries: that is, a few that have more positive sentiments and a few that have more negative sentiments. Also ensure you use terms that have plenty of tweets associated with them so you can see the values updating.

17 Tweak the font size

Depending on the length of the search term you use, you may need to adjust the font size. In widget.css, look for the p#search selector, and adjust the value for the font-size property (line 3).

```
001 p#search {
002     color: #d9bd8f;
003     font-size: 400%;
004     margin-top: 0px;
005     margin-bottom: 0px;
006     padding-top: 0px;
007     padding-bottom: 25px;
008 }
009
```

18 Summary

As you can see, web workers give you a new way to package up background tasks that are doing JSONP-style data retrieval from web services. Unlike the complexity of adding JSONP in the main page code, with the Web Workers API we can use the convenient importScripts() function to make the requests, and have them done on another background thread as well. Experiment with your own uses of web workers, especially for those tasks that are computationally intensive.

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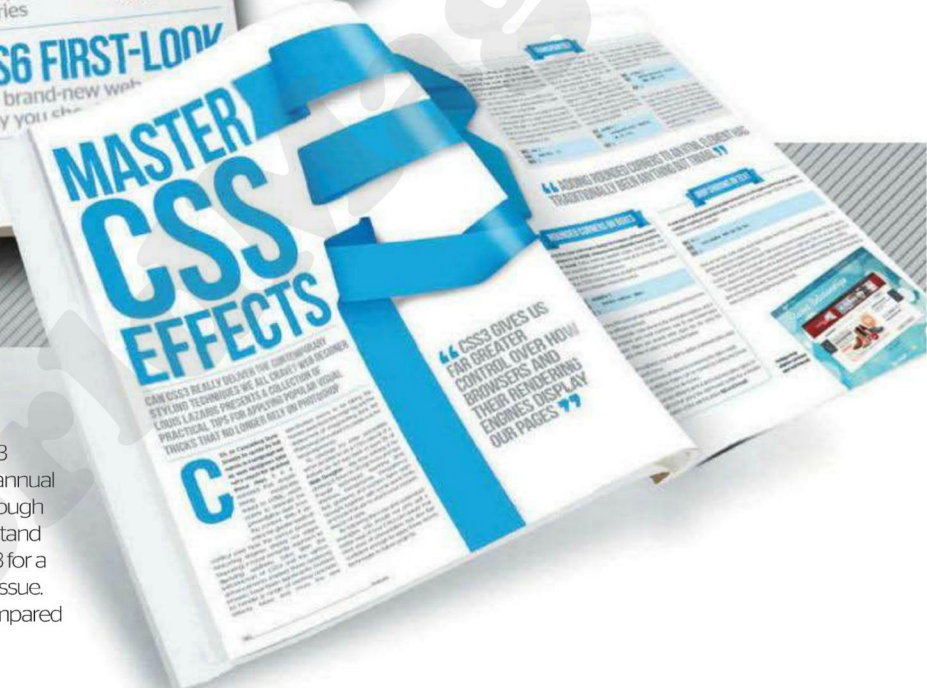
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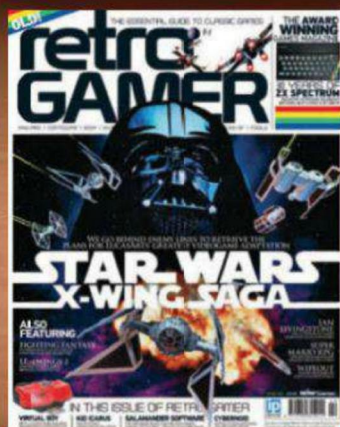
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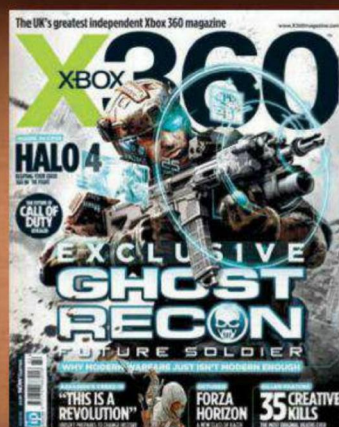
Your favourite magazines n



3D Artist



Retro Gamer

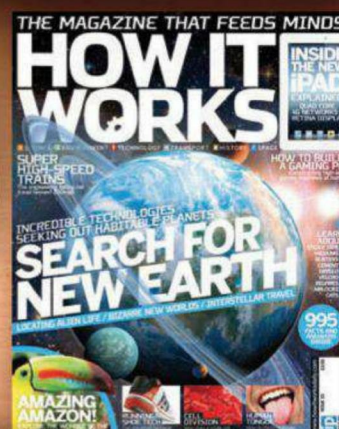
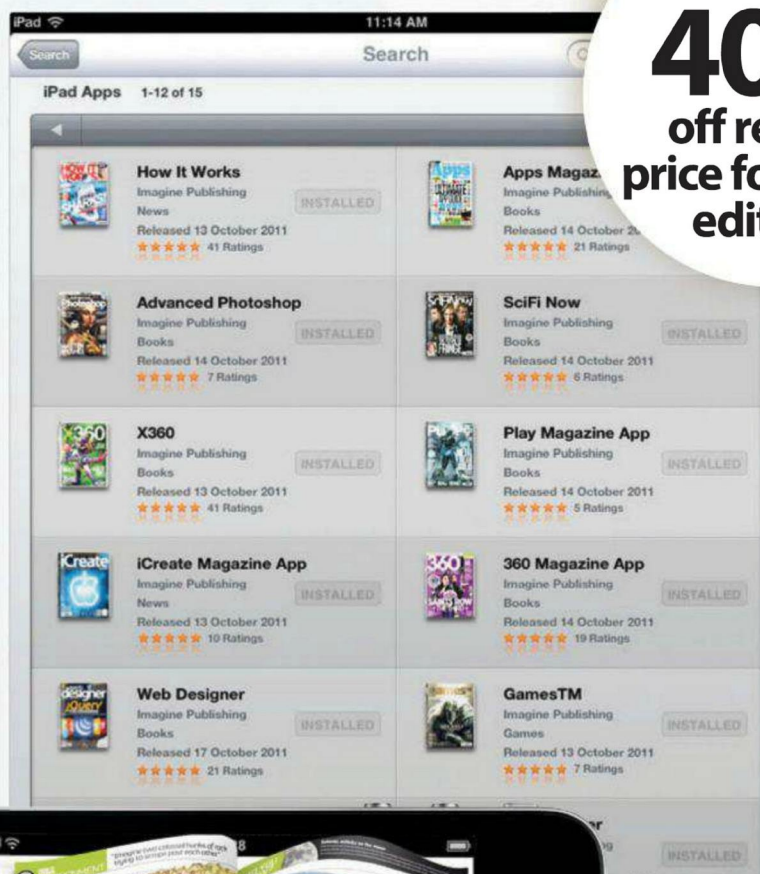


X360



SciFiNow

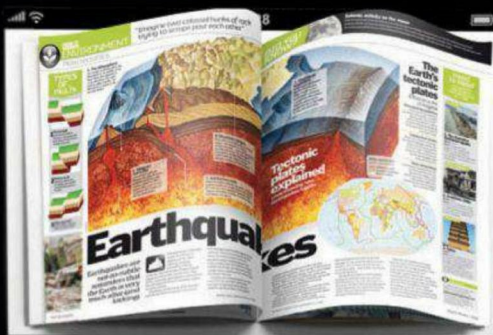
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01 www.passtheparcel.co.za



02 www.seewhatlightcando.philips.com

Nelleke van der Maas

web www.designedbynelleke.com



Current role Senior designer & creative team lead at NATIVE, Cape Town
Education Graduate in graphic design
Expertise Over seven years' experience in designing and conceptualising digital campaigns and websites
Clients Canon, Gucci, General Motors, L'Oréal, Nedbank, Nivea
Twitter @HelloNelleke

Nelleke began her career in digital media in 2005 at 19 years of age, working as a junior designer for agency MediaCatalyst. She rolled into the job by chance via her cousin who was an intern there. MediaCatalyst needed someone that could 'do Photoshop', and luckily that was one of her skills. She started by designing static banners and within six months had risen up through the company ranks to become lead designer, working on international campaigns for Sony Europe.

After three years she decided to start her own company, as she wanted to gain experience working with different agencies. Since then she has freelanced for a few years, collaborating with Holland's leading digital agencies like Tribal DDB, Euro RSCG, LBi, Blast Radius, StrawberryFrog and Achtung!

Nelleke believes that her passion for interactive design stems from the fact that the industry is a constantly mutating and evolving beast. "It keeps you on your toes and you never stop learning. I love that with every project I can learn to improve usability and apply new technologies, which helps me to create more and more memorable experiences," Nelleke explains.

She gets her design inspiration mostly online, from social networks and content aggregation sites such as Behance, Pinterest, Visualize.us and Dribbble; but also through magazines, books and colleagues.

She's recently moved to Cape Town, South Africa, where she is currently working full-time for digital agency NATIVE as a senior designer and creative team lead.



03 www.youtube.com/philipscinematv



04 www.dettaglio.co.uk

01

Digital version of 'pass the parcel'. The parcel was wrapped in almost a hundred layers, then she unwrapped and photographed to create a stop-motion animation.

02

International campaign for Philips called 'See what light can do'. The layout uses flexible modules to accommodate new videos and products, which would be added over the years.

03

This YouTube-based competition is part of the Parallel Lines campaign. Nelleke crafted a cinematic look and feel using the Philips 21.9 television as a screen. It received three Cyber Lions nominations.

04

Dettaglio offers exclusive driving tours, so the design had to reflect this sense of innate exclusivity and elitism as well. The 280 images on the site do a great job of showcasing the cars, and pull you into the experiences.

Peter Hvezda

web www.digitaldementia.ca



Current role Founder, designer and developer at Digital Dementia
Education Bachelor of Computer Science
Expertise HTML5, CSS3, Java, JavaScript, PHP, Drupal, WordPress, Adobe Photoshop, object-oriented design, user interfaces, computer modelling
Clients PacificSport Northern BC, Powell River Library, Friends of Children Society, Ohh... Chocolat Café
Twitter @Dig_Dementia

Despite his aspirations to become a commercial artist after selling his first commission at the age of 12, Peter ultimately decided that he didn't want to live the impoverished life of an artist and decided to get into computers instead where he could still utilise his creativity. After graduating with an Honours Bachelor of Computer Science degree from Carleton University, he went on to develop highly innovative software in various positions across Canada. But these jobs only exercised the logical side of his mind and Peter longed to return to his artistic roots, so he decided to start his own web-design business.

He started Digital Dementia, a web-design company that services clients throughout western Canada. He enjoys the challenges and

opportunities that running your own business presents; there is never a dull moment which leads him to joke that he has the freedom to choose which 20 hours of the day he would like to work.

He draws his inspiration from the people, places and items around him. He has very strict standards by which he evaluates the latest design trends to ensure that, beyond the glitz, they provide functionality that elevates the user experience. He is a big believer in collaborating with his clients and with other designers in order to produce the best possible product.

When not sitting in front of a computer, he is out hiking with his wife among the beautiful mountains of British Columbia's backcountry.



05 www.interconnectpg.ca

01

Designed in collaboration with another designer, this extends the organisation's existing brand to the web while conveying a sense of energy and inspiration.

02

The site has a clean, simple look that utilises lots of white space. The client requested a site that is easy to maintain with all the content and features they need.

03

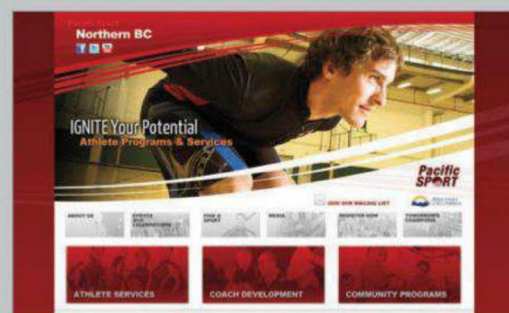
This website was redesigned to make finding that important information an efficient and easy affair using large buttons that are very mobile friendly.

04

Designed to highlight Ohh... Chocolat Café's products along with a touch of whimsy. Lush pictures with tempting taglines were the order of the day.

05

Warm, rich tones were used to convey the sense of informality this group is known for, while retaining a professional feel for this business networking website.



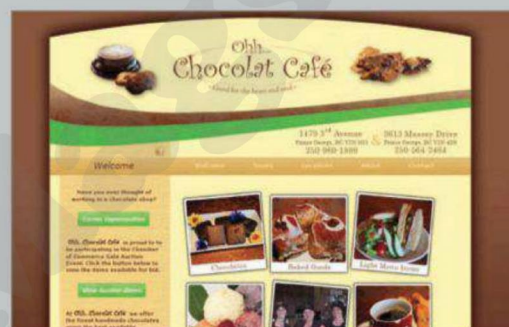
01 www.pacificsportnorthernbc.com



02 www.powellriverlibrary.ca



03 friendsofchildren.ca



04 www.ohhchocolat.com

Dimo Shterionov

web www.coggraphics.com



Current role Web designer at Cog Graphics
Education Marketing and Advertising at New Bulgarian University
Expertise Adobe Suite, HTML, CSS, WordPress, user interfaces, photography
Clients Dunkin' Donuts Bulgaria, Sportdelivery.com, BB-team.org, GrandFoods
Twitter @ZiuzExtra

Dimo has worked in web design for six years, and every new site is a challenge with new opportunities for innovative solutions. He started his career as a photographer, but later found an attraction to the worldwide web and the ability to create something living that constantly changes and evolves.

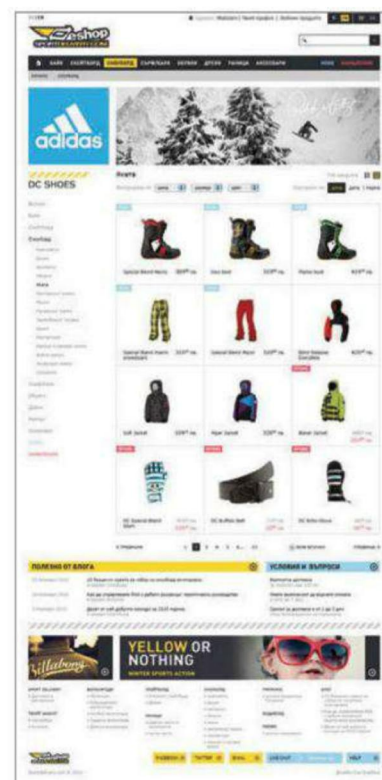
He draws inspiration from his morning coffee, good work atmosphere, and his close friends. For him ideas and solutions don't come spontaneously. They are connected with a set of well-described goals and the potential for development. His passion is to apply the latest in design and development technologies for a better user experience.

He works as a web designer in a small studio with big potential, called Cog Graphics in Sofia, Bulgaria. The studio builds media portals and online shops powered by custom software - Machina (machinashop.com). Specialised in the creation of brand identity as well as building websites, Cog concentrates on the user interface and the simple lines that serve the content in the best possible way to the end-user.

At Cog Graphics, the creation of a website doesn't finish when the product is handed over to the client. "Client work is always intriguing," says Dimo. "The opportunity to work on sites in different areas of business keeps you in a state of constant creative flow. A great deal of our clients take extra steps to take care of their users, and in our joint effort we improve the information presentation according to their needs."

Outside the workplace he is a keen sportsman. He loves to be outdoors and to

travel to new destinations. "Keeping in shape helps me stay concentrated and full of energy. This helps me to make the right decision in the work process. The opportunity to meet new people and cultures is part of evolving and helping to think outside of the box."



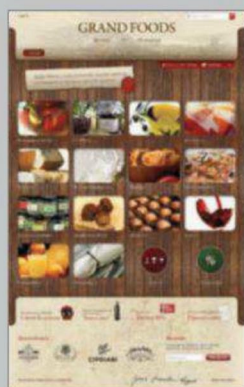
05 www.sportdelivery.com



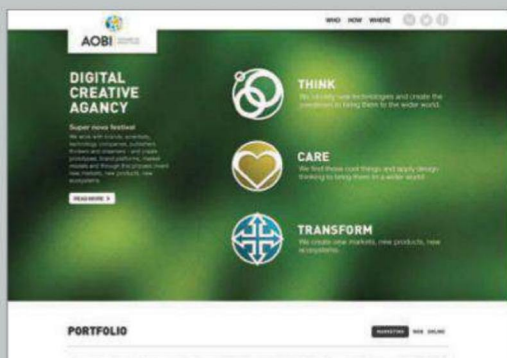
01 dunkindonuts.bg



02 Client mockup



03 grandfoods.bg



04 Client mockup

01

Photos designed to make you crave the products. The huge navigation section for the categories helps you view every delicious bit of the menu.

02

A big site for sports news and commentary. The main goal was for the user to browse to every part of the site where they'll find trivia, polls and lots more.

03

This website was redesigned to make finding that important piece of information efficiently and easily using large, mobile-friendly icons.

04

Custom-made icons that represent the agency's activity. Great use of white space, typography and a very interesting blog implementation.

05

Light and fast site. Implements a host of custom banners for advertising and promotion partnered with a neat and effective user interface.



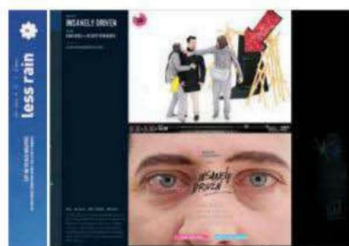
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DISCOVER NODE.JS

The new Ruby on Rails? Start our two-part first-look at developing with this buzz technology



DESIGN DIARY: HARD GRAFT

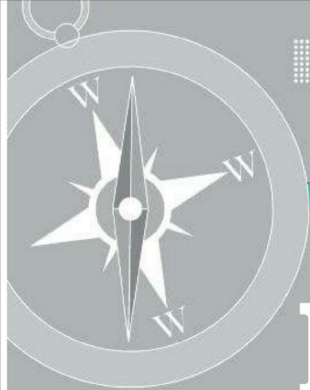
How to make a silk purse site from some handmade leather bags in our latest project in the spotlight

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TREND MAP

Hotbeds of worldwide web design

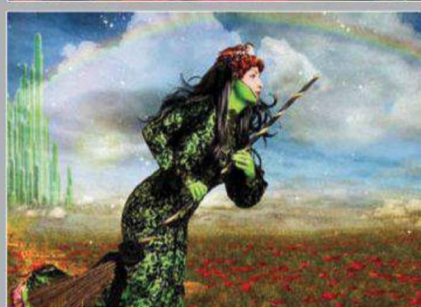
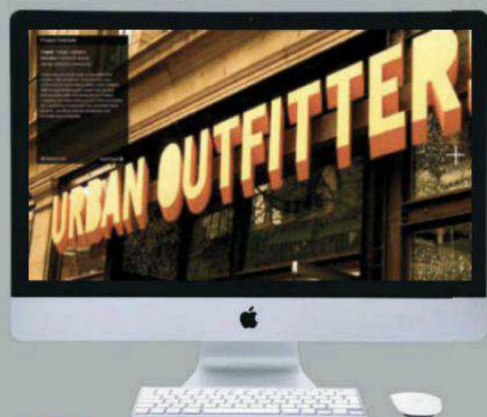
Los Angeles

Digital arts are on the rise in the City of Angels...



“Today, Los Angeles is being billed as the ‘creative capital of the world’”

STARMEN
Making Brands Work™



1 STARMEN Design Group, Inc
www.starmenusa.com

STARMEN Design Group began as a brand identity and design company, but with the emerging digital space and online marketing, its focus grew. As an integrated creative agency, STARMEN uses the many facets of digital communication and technology to facilitate measurable brand growth and produce results. It strives to produce high-impact digital campaigns and create brand experiences that engage, inspire and entertain.

Lights, camera, action! Entertainment and digital media are the heart and soul of LA culture today, making it a priority destination for digital creatives from all disciplines, and all walks of life

The city of Los Angeles holds many distinctions: year-round beautiful weather, beaches stretching the length of the southern California coast and the unprecedented diversity of its cultural landscape. But the heart of Los Angeles, and by far its most famous destination, is Hollywood, the ‘entertainment capital of the world. Widely regarded as the international hub for movies, television and music production, Hollywood is so influential in the field of entertainment that even the word itself – Hollywood – is often used as a synonymous expression of the industry as a whole.

The world-famous Hollywood sign has long been an iconic symbol for actors, writers, directors, musicians and other bright-eyed creatives; something of a ‘Bat-Signal’ to the entertainment promised land. The sign’s aspirational message has been the same for decades: this is a place where magic is possible, where dreams can come true.

Today, Los Angeles has expanded beyond just film and music, however and is being billed more generally as the ‘creative capital of the world’, due to the fact that one in every six of its residents works in one (or sometimes more) of a wide variety of creative industries. The emergence of new digital industries in the City of Angels has allowed a new breed of talent to emerge on the scene. Hollywood’s next generation of rising stars are now animators, digital effects artists, motion graphics artists and web designers.

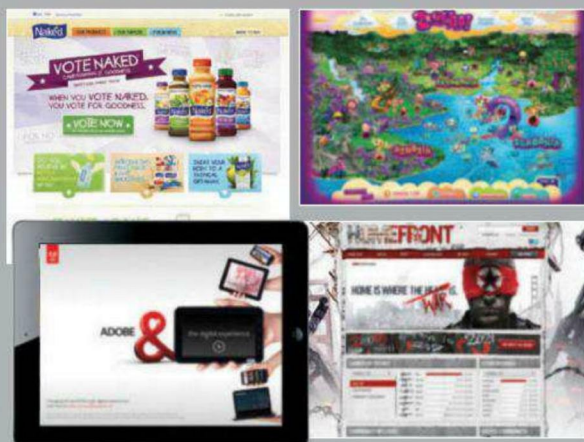
One of Hollywood’s popular new digital mediums is branded video entertainment. Video production companies and marketers are working in collaboration with web designers to leverage many social media concepts and bring digital content such as branded entertainment, viral web series and YouTube channel content to a broader audience, expanding the online presence of a vast array of businesses.

Los Angeles is the perfect environment for the success of such a growing industry because of its unique combination of historical creativity, entertainment resources and insatiable appetite for innovation.

2

BLITZwww.blitzagency.com

An integrated agency with one goal: develop sustainable relationships between their clients and their customers. By creating engaging and highly imaginative campaigns, applications and platforms, BLITZ helps brands become a seamless part of their audience's everyday lives. BLITZ designs and engineers a commercial derivative of love.



3

Threshold Interactivewww.thresholdinteractive.com

Threshold Interactive is a full-service agency that works together with its clients to move ideas from bold strategies to imaginative completion, using a core team of highly talented creatives working collectively. It is this process that drives Threshold Interactive to be unique.



4

Hello Designwww.hellodesign.com

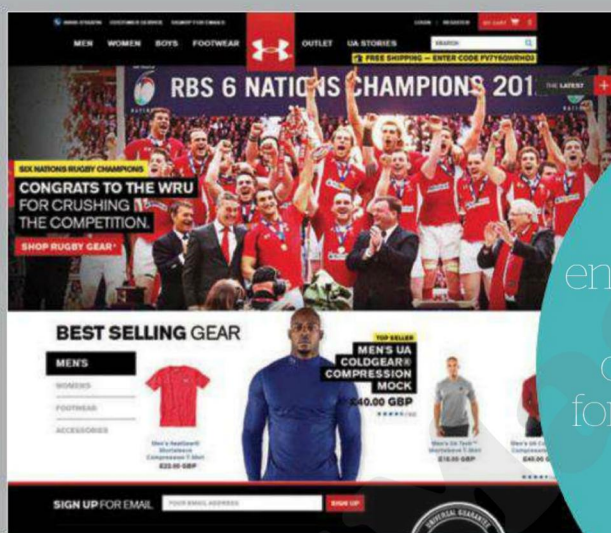
Hello is a creative digital agency that creates intelligent, living systems for people to experience, and believes in building systems that are useful, usable and desirable. From brand identities to immersive online experiences to touchscreen kiosks, Hello is always looking to innovate.



5

Hugewww.hugeinc.com

Huge is responsible for core digital strategy, marketing and implementation for some of the largest companies and brands in the world. The company has evolved a methodology and a culture that combines the most powerful aspects of research, user-centred design, technology and marketing to meet client objectives.



The Hollywood sign, a worldwide symbol of the entertainment industry, was conceived as an outdoor ad campaign for a suburban housing development called Hollywoodland.

Recommended hotspots

Armen David,
executive director
Café Solar de Cahuenga
<http://solardecahuenga.com>

It's a great neighbourhood place to get coffee, free internet and good food. This is the perfect spot when you just want to get out of the office, where you can stay for hours and enjoy one of the signature crêpes.



Diran Yanikian,
senior developer
Wurstküche
www.wurstkueche.com

After a long day of work, you may find me winding down, drinking some fine Belgian beer at Wurstküche in Downtown LA's arts district. I just live my life one line of code at a time.



John Terceman,
UX manager
Amoeba Music
www.amoeba.com

I'm usually busy trying to make the world a better place one interface at a time. In my free time I hit up a Hollywood landmark - Amoeba Records - and browse its huge collection of vintage music.

Talent directory

Get listed here

Find out how to add your agency to our chart by contacting the team at the following address:
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Whether you need to hire web-design services or just want to locate the trade's best creative teams, our chart can help...

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2Advanced Studios

www.2advanced.com

City Aliso Viejo Country USA
 Telephone 1 949 521 7000
 Contact info@2advanced.com
 Clients Adobe, Bacardi, Diesel



2ADVANCED STUDIOS

Established in 1999, 2Advanced is an award-winning interactive agency dedicated to pushing the creative boundaries of design and technology to deliver high-impact, rich media solutions. It boasts an exceptional reputation in Adobe Flash design and offers a host of services including interactive design, CMS solutions, eCommerce, motion graphics, 3D illustration and video production.



Addictivity	www.addictivity.com	London	UK	0845 838 6718	hello@addictivity.com	addictivity	Hitachi, Kickers, Motorola
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AKQA	www.akqa.com	London	UK	(0)20 7780 4786	info@akqa.com	AKQA	Coca-Cola, Virgin, McDonald's, Nike, Visa, Xbox
Angel London	www.angellondon.co.uk	London	UK	0845 468 0959	info@angellondon.co.uk	angellondon	Sony Pictures, Chelsea FC, MTV, BT
AWP New York	www.awpny.com	New York	USA	607 277 2757	www.awpny.com/pages/feedback	AWPNY	Accufab, Cornell University



Azexis

www.azexis.com

City Ipswich Country UK
 Telephone 01473 694500
 Contact sales@azexis.com
 Clients BBC, Kia, Business Link, LSC



AZEXIS

With a heritage in design and development since 1999, Azexis is an interactive agency with a talented team of specialists all sharing a single drive: to produce the best design, web and mobile solutions encompassing extraordinary functionality and creative design. Azexis offers a diverse range of services and supports an impressive array of clients worldwide.



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Big Spaceship	www.bigspacehip.com	New York	USA	1 718 222 0281	biz@bigspacehip.com	bigspacehip	Sony Pictures, Microsoft, Victoria's Secret
Birth	http://birth.se	Stockholm	Sweden	46 (0)8 411 5775	hello@birth.se	N/A	Red Bull, DDB Paris, McDonald's, DHL, Telenor
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BlueinkAgency.com	www.blueinkagency.com	Grimsby	UK	0790 558 8144	enquiries@blueinkagency.com	BlueinkAgency	Hein Gericke, Nicholas Deakins, Crane Gregory
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Chunk	www.chunk.co.uk	Glasgow	UK	0141 353 0876	hello@chunk.co.uk	chunktwits	Kronenbourg, Cadbury's, Volvo
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Ciplex	www.ciplex.com	Los Angeles, CA	USA	1310 461 0330	www.ciplex.com/contact_us.html	ciplex	Upper Deck, Von Dutch
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Critical Mass

www.criticalmass.com

City London Country UK
 Telephone +44 20 8735 8750
 Contact newbusiness.europe@criticalmass.com
 Clients Rolex, NASA, HP, adidas

CRITICAL MASS

A leading, full-service digital agency with offices in Toronto, New York and London, Critical Mass offers 15 years' industry experience, having been founded in 1996. Services include project planning, experience design, content marketing, social media strategies and rich technology development - to name just a few.



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Dare London	www.daredigital.com	London	UK	44 (0)203 451 9101	london@thisisdare.com	thisisdare	Sony Ericsson, Hovis, Tetley, Penguin
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ekchoCreative	www.ekchocreative.com	Bristol	UK	01179 070273	info@ekchocreative.com	ekchoCreative	Rocket Music Management, Nexus TV, ITV, CEF
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Fluid Creativity	www.fluidcreativity.co.uk	Hyde, Cheshire	UK	0845 6588 373	info@fluidcreativity.co.uk	fluidcreativity	American Soda, Brother, NHS
Form	www.form.uk.com	London	UK	020 7014 1430	studio@form.uk.com	N/A	BBC, VHI, Cutty Sark Whisky
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GR/DD	www.grdd.co.uk	London	UK	020 7729 4222	mail@grdd.co.uk	GRDD_London	PlayStation, Warner Bros, Symantec, Nokia
Guerilla	www.guerilla.co.uk	Newcastle	UK	4401912619799	enquiries@guerilla.co.uk	we_are_guerilla	Network One, Green Metropolis
Hi-Res!	www.hi-res.net	London	UK	0207 729 3090	info@hi-res.net	N/A	Chanel, Dolce & Gabbana, Nike

Featured agency: TOKY www.toky.com



A closer look at what each listed agency has to offer the community

TOKY is an American agency with offices in St Louis, MO, and Washington DC, offering interactive services, branding and strategy. Winner of numerous industry accolades including several Webby Awards, its mantra of 'Logic is beautiful' encapsulates a very considered approach to meeting each client's needs. Asking the right questions at the start of the creative process is key, placing a great emphasis on requirements research. 'Creative effectiveness is the result of fabulous talent applied to sound strategy,' reads the website. We say amen to that!



NAME	URL	CITY	COUNTRY	TELEPHONE	EMAIL	TWITTER ID	CLIENTS
JUXT Interactive	www.juxtinteractive.com	San Francisco, CA	USA	949 610 0800	info@juxtinteractive.com	juxtinteractive	Sprite, Cisco, American Airlines, BMW, Adobe
Kokokaka	www.kokokaka.com	Gothenburg	Sweden	031 711 54 50	contact@kokokaka.com	KOKOKAKA	Burberry, IKEA, Wrangler
Kudos Web Design	www.kudoswebdesign.co.uk	Manchester	UK	0161 236 5585	info@kudoswebdesign.com	N/A	Tetra Pak, Taboo
KURO	www.kuro.la	Long Beach, CA	USA	562 494 5070	projects@kuro.la	N/A	N/A
Liquid Light	www.liquidlight.co.uk	Brighton	UK	08456 58 88 35	info@liquidlight.co.uk	liquidlightuk	Antwords, Charcol, Gifford
Lonely Duck	www.lonelyduck.se	Stockholm	Sweden	46 70 689 96 02	hello@lonelyduck.se	LonelyDuckSTHLM	Puma, New Balance, Bentley
Lounge Lizard	www.loungelizard.com	New York	USA	1-888-444-0110	info@loungelizard.com	kenbraun	America Online, Disney Interactive
Lyrical Media	www.lyricalmedia.com	Worthing	UK	0208 123 1567	lyricalmedia.com/contact	LyricalMedia	Virgin Atlantic, Ubisoft



Mutado
mutado.com

City Milan

Telephone 39 02 34592733

Contact hello@mutado.com

Clients Vodafone, Yahoo!, Nike

Country Italy

Twitter ID mutado

Mutado

Mutado was formed in 2004 by Lorenzo Manfredi and Mauro Gatti: a developer and a graphic designer whose paths crossed over a decade ago. During the last eight years, it has grown into a solid independent digital agency, headquartered in Milan. The company's name relates to Mutado's constant mutation, adaption and transformation.



Next Digital	www.nextdigital.com	Sydney	Australia	61 2 9336 7500	sydney@nextdigital.com	nextdigital	Brisbane Water, Qantas
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Resn

www.resn.co.nz

City Wellington

Telephone +64 4 385 0705

Contact newbusiness@resn.co.nz

Clients Toyota Racing, BlackBerry, MTV

Country New Zealand

Twitter ID resn_has_no_i



Independently owned and based in New Zealand's capital city, Resn is one of Australasia's most-recognised agencies, having scooped FWA, Webby, SXSW and Rix awards. Founded in 2005 by Steve Le Marquand and Rik Campbell, the team is known for an innovative web and interactive portfolio of projects for a high-profile client list.



SimpleBits	http://simplebits.com	Salem, MA	USA	N/A	contact@simplebits.com	simplebits	MTV, AIGA, Google, ESPN
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Solid State Group	www.solidstategroup.com	London	UK	0207 613 7220	info@solidstategroup.com	solidstategroup	Sony, Shell, Amnesty International
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Underwired Amaze
www.underwired.com

City London

Telephone 020 7060 0400

Contact hello@underwired.com

Clients McCain Foods, Peugeot, Virgin, ASICS, NSPCC

Country UK

Twitter ID underwired



Now part of the Amaze network of companies after a 2009 merger, Underwired was founded as an agency 15 years ago. Started by Ruth Brecher, Jason Holland and Felix Valarde, it has become synonymous with customer engagement campaigns spanning websites, email newsletters, mobile applications and social media.



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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 (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
111WebHost.com http://111webhost.com	Unlimited Web Hosting Pack	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Web Hosting Pack	N/A	£30	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Budget Web Hosting Pack	N/A	£12	1GB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	WordPress Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Drupal Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	osCommerce Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	ZenCart Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
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	Unlimited	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	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	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)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✓	✓	✓	✓
	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	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	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	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	✓	✓	✓	✓	✓	✓	✓	✓
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✓	✓	✓	✓	✓
	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓

Featured host of the month: **Blackfoot Hosting** www.blackfoot.co.uk

Offering more reasons for choosing one of the listed providers

Blackfoot is an experienced UK-based web-hosting provider with a proven pedigree in offering hosting and domain name registration services since 1999. Specialising in Linux-based servers, housed across three London data centres, Blackfoot promises 24/7 monitoring and a dedicated support team to guarantee uptime

and first-class delivery. Hosting options are available in five flavours ranging from the entry-level Home solution for £40 per year, up to the powerful eCommerce, Professional and Partner packages priced between £100-200. All come with access to the feature-packed cPanel control panel for intuitive maintenance.



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)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
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.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
fasthosts Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	Advanced Reseller	0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓



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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	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	✓	✓	✓	✓	✓
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 (www.namehog.net)	Starter	01604 212904	£37.08	10GB	100GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Home Pro	01604 212904	£62.28	25GB	500GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Business	01604 212904	£103.08	75GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Reseller	01604 212904	£103.08	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera 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	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1,800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	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	✓	✓	✓	✓	✓	✓	✓	✓

Can you recommend your host?

Tweet us today with your hosting comments and advice
@WebDesignerMag



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
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	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic55	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard55	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business55	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced55	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓	✓
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	20GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✓
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✓
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✓	✓	✓	✓	✓	✓	✓
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✓	✓	✓	✓	✓	✓	✓

Golden rules to top hosting

We identify and explain the key criteria for success...

1

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...

2

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.

3

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.

4

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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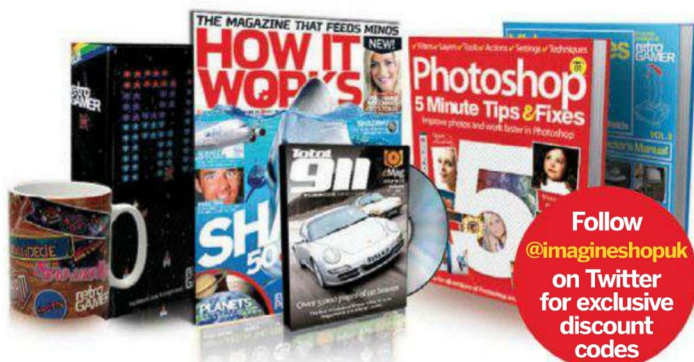
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noun {c} ~tred si kriht - A secret formula, method, or device that gives one an advantage over competitors.

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Support	Business Level User & Server Support Package		

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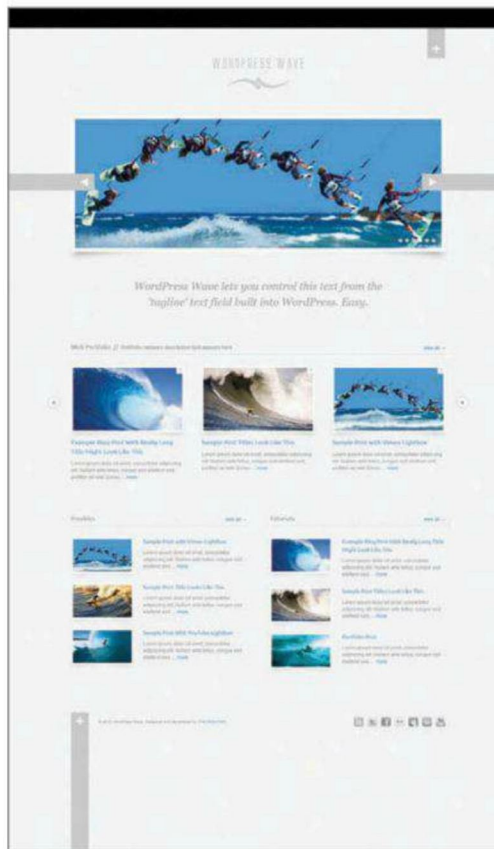
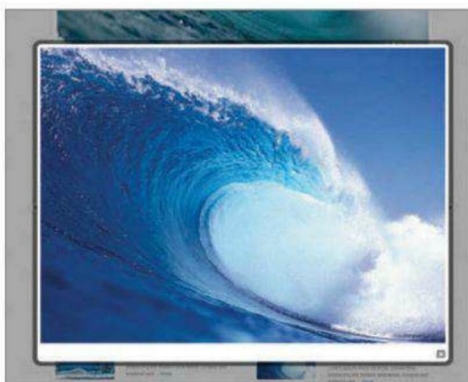


Welcome to the Web Designer cover disc, a feature-packed CD containing a must-have selection of design resources and tutorials. Once again **Web Designer** has scoured the web and beyond looking for the best range of designer resources out there. The latest lineup includes a premium WordPress theme - Wave, 24 meteorological vectors, photorealistic T-shirt templates, the psychedelic Action Is font and over an hour of video tuition.

WordPress Wave portfolio theme

From: themeforest.net

WordPress Wave is a clean and crisp premium theme developed and built by The Molitor. The theme incorporates a featured image slider and specific category posts that are neatly stacked with accompanying thumbnails. The theme is coded with HTML5 techniques, has a super-easy-to-use admin panel and features jQuery animations and a slideshow with a selection of 11 effects.



30

music loops
and sound FX
Soundsnap (www.soundsnap.com)
provides an essential series of music and FX clips for your projects

24

CSS3 sites
This month's Design Cloud brings together a collection of beautifully crafted sites that implement CSS3

7

tutorial files
All the code and assets needed to complete this issue's workshops

Load the CD: Microsoft Windows

We support Windows 7 unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow these instructions:

- 1 Browse to My Computer.
- 2 Right-click on your CD drive, and select Open from the drop-down list.
- 3 Read the 'readme.txt' if there is one present to find out which files you need to launch to run the interface.

Load the CD: Mac OS X

Up to OS X 10.7 (Lion) supported. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead:

- 1 Double-click the CD icon on your desktop.
- 2 Read the 'readme' file if there is one present to find out which file you require to successfully run the interface.

What would you like to see featured on your free CD? webdesigner@imagine-publishing.co.uk



24 weather vectors

From: www.snap2objects.com

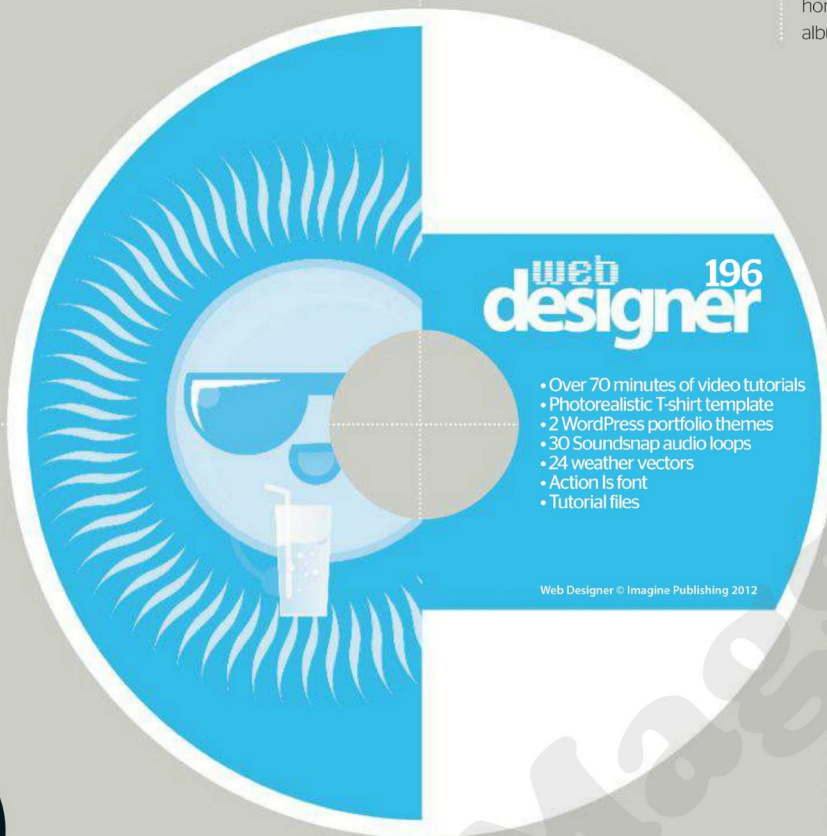
The lovely people at Snap2objects have provided us with a couple of vector packs in the shape of Weather Kawaii and Weather Cast. These action-packed selections boast all the popular weather signs needed including rainy, sunny, snowy, plus a cute and cuddly family of clouds.



T-shirt templates

From: threadsnotdead.com

Thread's Not Dead brings you a sample of its photorealistic T-shirt templates. These are perfect for T-shirt designers or those who want to try out their designs on a real-life apparel template. Stick designs on both the front and back.



Action Is font

From: www.braineaters.com

The Brain Eaters Font Company takes us on a journey back to the psychedelic Sixties with the Action Is font. Re-create the opening credits to an Austin Powers film – or pay homage to the only Nelly Furtado album we're able to remember.

iMusic WordPress theme

This professional music blog theme from newwpthemes.com features post thumbnail support, comes widget ready, SEO optimised and compatible with the latest versions of WordPress.



Disc problems

If the menu doesn't run or your disc is faulty, we will replace it free of charge. Drop an email listing the problem to WDxtrahelp@imagine-publishing.co.uk. Please don't send mail about the disc to the editorial team. If you are having problems getting the best out of programs or extras provided, then please contact the relevant vendor.

Over
70

minutes of HTML5, CSS3 and ActionScript video tutorials



Flash visitor counters

This one-off video tutorial covers setting up a table in MySQL, calling a PHP file from Flash, style customisation and using vector art.

From: www.cartoonsmart.com



HTML5, CSS3 and jQuery

The third part in the series offers a host of CSS videos that look at key CSS properties including border-radius, box shadow and text shadow.

From: www.killersites.com

Find more free tutorial content at www.webdesignermag.co.uk

Tabs

A popular visual technique of the time was to use background images to create the illusion of an angled tab. The tab was typically a square image with the angled backgrounds the same colour and shade as the title background.

Tables

Tables create the three-column layout for both the featured content at the top of the page and the additional content below. The titles use a background colour in each of the separate cells and borders around the initial table to create the content boundaries.

Load time!
Page size: **87 KB**



12 seconds on a 56 kbps connection

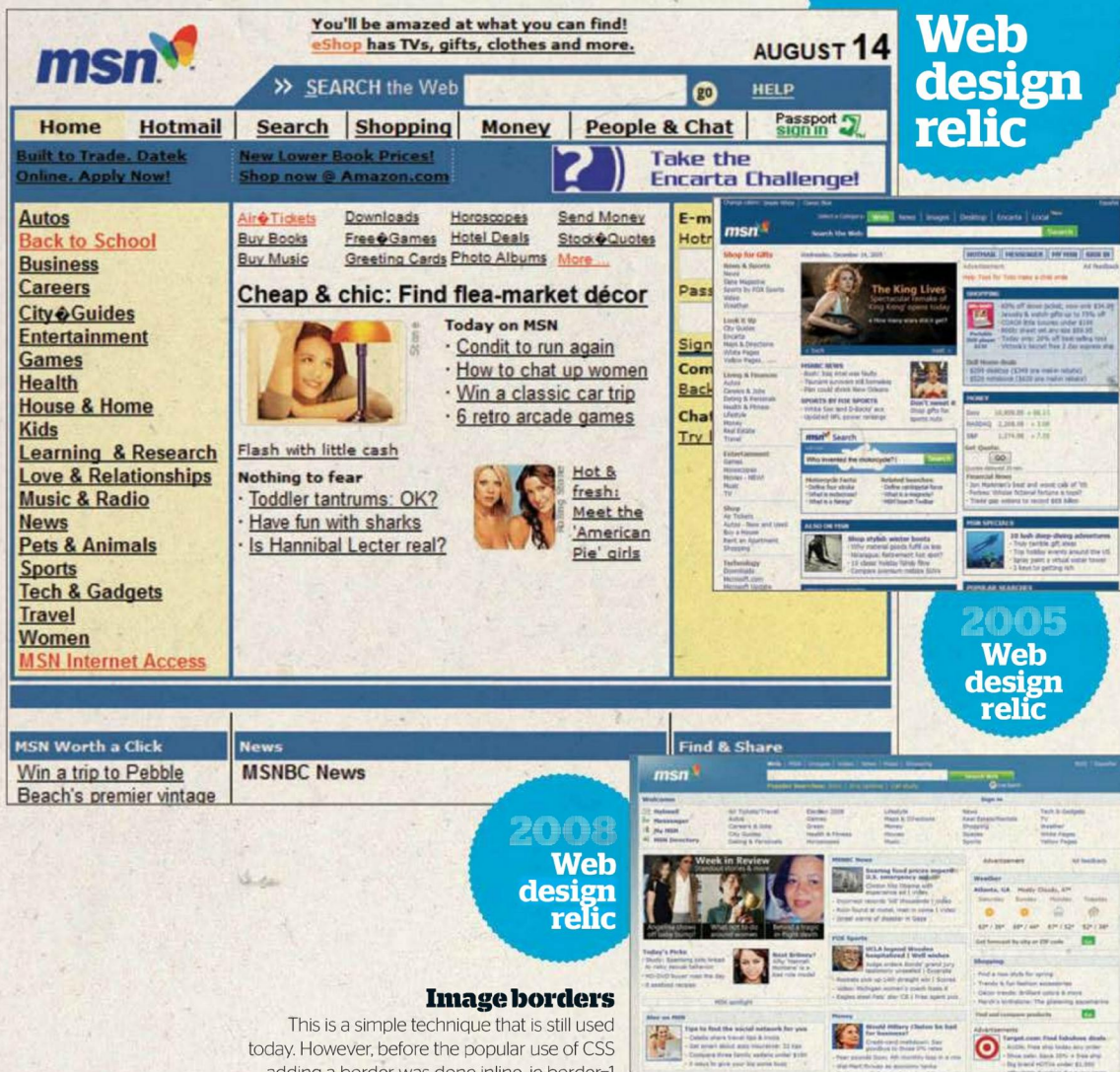


Image borders

This is a simple technique that is still used today. However, before the popular use of CSS adding a border was done inline, ie border=1

MSN www.msn.com

Back when Microsoft ruled the world, MSN was its lynchpin for delivering the latest news and company services, a tradition it continues to this day

MSN, or The Microsoft Network as it was known in the mid-Nineties, is the software giant's portal to news and services. As the web has grown, MSN has evolved to keep pace with new trends and technologies, making itself a presence in its field.

Back at the beginning of the 21st century, MSN was a content-heavy, text-driven portal with a

design and layout that was very typical of the day. Images were at a premium, colours were predominantly two-tone and three-column layouts were the ubiquitous choice. Behind the scenes, tables were the tool of preference to bring together the content, and the everyman font Arial added the final piece of the jigsaw.

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