

40
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HTML5 CSS3 jQuery WordPress

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Bootstrap

RESPONSIVE DESIGN MADE EASY

How to: Customise UI components • Work with templates • Create a carousel

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480px

640px

768px

960px

1024px

1152px

1280px



HOW TO

- Build flying modal boxes
- Create animated rollover effects
- Get faster, smarter code with RequireJS
- Implement fullscreen video backgrounds

SLIDE-IN SIDE MENUS

Create all-screen navigation with jQuery



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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”



Steve Jenkins

Highlight



“It’s an exciting time right now. The tools available to a developer are way ahead of the curve at the moment”

Web Designer talks shop with Denver-based digital renegades Legwork
Page 32

Making responsive design easy



Responsive design, or RWD, has matured into a key component in the site-building process – and it’s easy to see why with its all-screen solution.

Thankfully, designers and developers don’t need to build from scratch, since there are a host of tools and frameworks ready to take up the challenge. This issue

we focus on the Twitter-maintained powerful front-end framework Bootstrap. Our lead feature (page 40) offers up a comprehensive and practical guide to creating responsive, user-friendly, standards-compliant, plug and play sites in double-quick time. Create custom components, build with templates and much more.

Photoshop and the Web have long been the best of friends and the recent introduction of Photoshop CC simply reinforces how important it is. We have employed the talents of senior creative Zee Durrani from Creative9 (www.creative9.com) to unveil 25 of the best Photoshop tips for achieving visual web excellence. Check out his collection of must-know techniques on page 74.

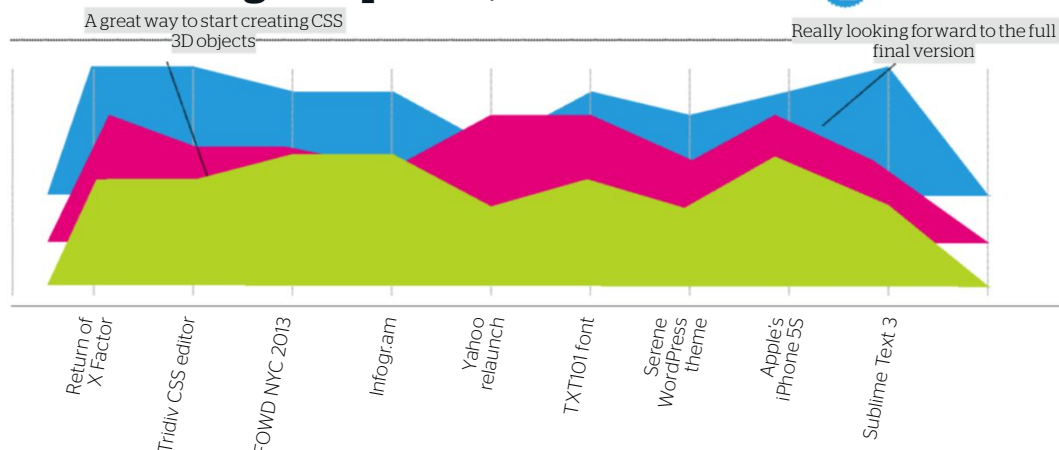
How good is your PHP? Looking to the developer side of web design, we have put together a guide that not only makes you realise how important testing is, but how you can make improvements to achieve the best code.

Finally, don’t forget to check out our new-look Lightbox pages offering inspiration and associated techniques. As always, look forward to seeing you again next issue.

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Excitographic

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

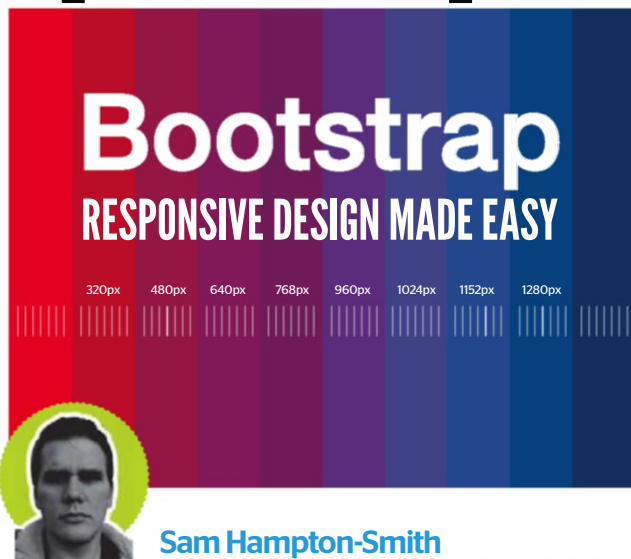
Steve Jenkins, Deputy Editor
Rachel Shemilt, Designer
Victoria Richards, Sub Editor

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

This issue's panel of experts

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

The different elements provide the basis of a plug-and-play, standards-compliant and user-friendly HTML5 website



Sam is a graphic designer and web developer based in Scotland. He works with a host of clients across the UK. This issue he gets to grips with the powerful and popular front-end framework Bootstrap. Sam guides you through the complete process of creating a responsive site **Page 40**

Jeffrey Way

Jeffrey is a developer, evangelist, instructor and author who works for Envato (www.envato.com). This issue he unleashes his expansive knowledge of server-side scripting and reveals how to test the delights of PHP. **Page 82**



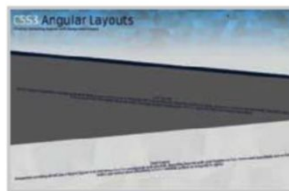
Zee Durrani

Zee is a senior level creative working at creative9.com. He is passionate about awesome UX and loves Photoshop. This issue he reveals 25 expert Photoshop tips that every web designer needs to know for creative excellence. **Page 74**



Mark Shufflebottom

Mark is a motion and interactive designer, speaker and an Adobe Education leader. This issue Mark examines how to create interesting and clever page designs using angled background containers with CSS3. **Page 64**



Neil Pearce

Neil is a web designer and instructor who currently works for the Envato network and is based in Essex in the UK. In this issue he takes a look at creating a folding caption effect using CSS3 transforms. **Page 60**



Richard Lamb

Richard Lamb is a web designer, writer and lifelong movie buff. He runs a movie blog called Celluloid Zombie. This issue he looks at creating a responsive navigation solution using slide-in menus built with the Sidr jQuery plugin. **Page 68**



Tim Stone

Tim is a front-end developer who earned a first-class degree in Interactive Media Production at Bournemouth Uni. This issue he takes on two tutorials, how to create HTML5 heatmaps and get smarter code with RequireJS. **Page 50**



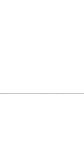
Mark Billen

Mark is a freelance technology journalist with a background in web design and development. This issue he tackles the new look Lightbox pages and reveals how to create a host of quick-fire techniques you need to know. **Page 16**



Matt Gifford

Matt Gifford is a lead RIA consultant developer and industry author from Cambridge, who specialises in ColdFusion and mobile development. This issue he tackles the challenge of automating app updates with Capistrano **Page 94**



Got web skills?
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web designer

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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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RESPONSIVE DESIGN MADE EASY

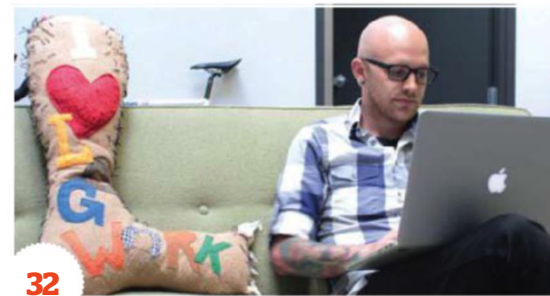
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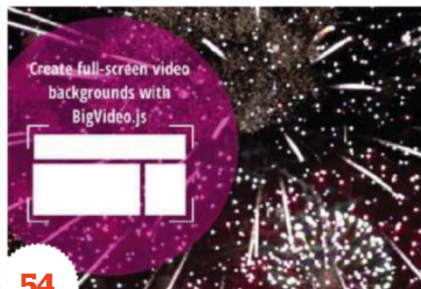
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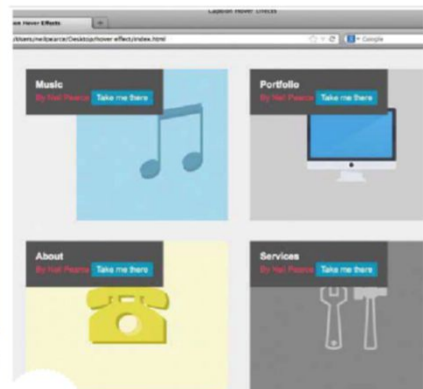
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If you have a creative project, new web product or great designer story, contact the editorial desk

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SEO vs content: who is number 1?

The right search strategy will bring a site success, but how do you get there? We take a closer look at the present and future of search

The quest to get to number one on Google is a mission that, if successful, will have seriously good side effects. Being on the front

page for a specific search term is guaranteed to get far more hits than any other page. The further down the rankings, past page one and beyond, the less likely a site is to be seen.

Admittedly, Google is not the only choice for getting seen. Bing and Yahoo still boast millions of searches and region-specific search engines such as Baidu and Yandex are hugely popular. But, with over 80 per cent of the world's searches being performed via Google it is still the benchmark for competitors to reach.

The benefits of hitting the front page are obvious; it makes a site really easy to find, which means more visitors. The more people that see a site the more likely that a site's content will get viewed and read. If it's good content, the cycle will continue and a wider audience will be engaged. Plus, more visitors and hits make a site a more attractive proposition to advertisers.

The payback for a high-ranking site is not too difficult to appreciate. What is more difficult is appreciating how to get up to the top rankings.

It used to be a bunch of keywords, a few SEO 'tricks' and a load of links. But Google and its search engine compatriots are far more sophisticated

“ Content needs to be good quality with a focus on the audience it wants to reach ”

than they used to be. Search is big business and getting it right is not just about SEO anymore. A successful content strategy needs to be implemented as well. Content per se is simply not good enough, content needs to be good quality with a focus on the audience it wants to reach. The shift to creating good content has to be admired, and there is no doubt it's a step in the right direction. However, good content alone will not take care of

business. SEO and content have become inextricably linked and will not exist without the other.

So, to make a site a success, good content needs to work with the technical aspects of SEO. Users will need to ensure that sites are being crawled regularly (and correctly), and

URLs are indexed as expected via sitemaps. Sitemaps need to be updated on a regular basis and should include text, video and images. These are crucial as searches are rarely the exclusive domain of text. Image searches are commonplace and, dependent on subject, can be even more important. The same can be said for video. Analytics need to be checked regularly to ensure content is pushing the site in the right direction.

Taking advantage of the key players in social media can also have a serious boost on visits and hits. However, the lifespan of social media can be very short. It provides an instant hit of satisfaction, but the glow soon disappears. However, regular retweets will become part of the fabric of a site leading to search engines indexing, offering long-term benefits. Remember to be creative, create a buzz and give value to anything that is written.

Google has many tools to help site owners give their ranking a boost. The obvious is Google Analytics, but it needs to be used correctly to achieve real success. Google runs online lessons, leading to the Google Analytics Individual Qualification (IQ). For more information head to www.google.com/analytics/iq.html. A recent addition to the Google lineup is the Knowledge Graph, a tool that collates results to create a focused collection of information (bit.ly/J8piWx). Finally, to get yourself some useful tips and tricks check out Google's Inside Search (www.google.com/insidesearch).



COMMENT

Luke Townsend

product director, Found

“Getting your website to rank organically can be difficult, especially if you are in a competitive area or industry. My advice would be to focus on the slightly more niche keywords and provide searchers with useful information around those, rather than targeting the popular and much more broad search terms where the competition is rife.

Once you have identified the search terms you will target, landing pages should be created and tailored specifically towards these keywords. Trying to target lots of different keywords with one page will be much less effective than a page focused around a small group of similar keywords. Ensure that you are including the subject keyword in the title tag, URL, image alt text and in the text content of the page – and take steps to make sure your page loads quickly. If you create a page with compelling and unique content then people should link to it, but you will need to kick start this by reaching out to your network and asking them for a link from any relevant pages they have.

Five tips for getting seen on search engines

Search engines directly affect how many hits a site gets – the higher up the rankings you are, the more chance your site has of getting noticed. SEO expert Luke Townsend from Found (www.found.co.uk) reveals these essential tips for getting your site seen.

- 1** Research the terms that your customers use, understand how they search and utilise those keywords in your strategy.
- 2** Don't create your site for Google; create it for your users. A good user experience is a great way to improve your rankings.
- 3** The content on your page should read naturally, don't stuff in lots of keywords. Use them only as often as you would speak them or include them in an essay.
- 4** Ensure your content is accessible to search engines. If your content isn't readable in the generated HTML code, it won't get indexed.
- 5** Add value – create compelling content you are proud of. If you think what you are producing is good, it's likely others will link, share and comment about it.

Luke Townsend, product director, Found.



We posed the following question to our dedicated band of Twitter followers: 'What would be your one essential tip for getting up the rankings in Google?' Here's what they had to say...

@Phil_Monk

@webdesignermag Create good content that has value and is interesting to actual visitors of your site, not search engines

@meteoracle

@WebDesignerMag Patience. Well produced and informative content on a regular basis, and the patience for Google to pick up on its relevance

@Adam_Bloc

@WebDesignerMag writing relevant content for the users of your website!

@jamesbavington

@WebDesignerMag "make sure you design & build a great website with quality content to encourage natural linking, sharing and engagement."

@IWFreshStart

@WebDesignerMag: What would be your one essential tip for getting up the rankings in Google? Pay them, they love it.

@NajArt

@WebDesignerMag Make sure your content is compelling and original

<news cloud>

Bite-sized coverage of the month's trending topics

Stop writing code, start drawing it

Macaw

Twitter

Is a new look Twitter just around the corner?

Twitter has great potential that is currently going unfulfilled. However, designer Fred Nerby has put together a new concept for the site that needs to be implemented as soon as possible. Take a look at Twitter: A Digital Experience at bit.ly/1bAQZpi. Let us know what you think @webdesignermag

WordPress 3.6 gets new theme

If you haven't upgraded your install of WordPress to 3.6, we suggest that you do it now. There is a new-look default theme, imaginatively titled Twenty Thirteen, ideal for the small screen as well. There is also a built-in HTML5 player, post locking for multiple authors and an improved menu editor.

WordPress

Wattpad

Social network for writers adds crowdfunding feature

Freeway Pro

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Augmented Reality

IKEA release app to create virtual room designs

Do you know your intellectual property rights?

How much protection do online designs have? Are the big brands taking advantage of smaller independents? **Web Designer** investigates...

Web design by its very nature is a subjective and occasionally divisive issue.

One designer's idea of a great design can be completely different to another's. So who is right? There is no definitive answer, but does the fact that one design is more popular than another make it a better design? If a design is copied, or inspires similar output, does that make it a good design? The answer in our opinion would have to be yes. Remember when Apple first released its all-white, shiny button site back in 2001? There were hundreds of copycat sites, inspiring (or is that influencing?) web designers to adopt much of the Apple design ethos.

In one way Apple should be flattered that they had inspired a generation of web designers. On the flip side, they don't want anyone abusing their intellectual property. Where this becomes an issue is where the lines are blurred. The law goes some way to protecting designs, but what and who exactly does the law protect?

Taking a look at who, and without taking sides, it is rare to see an individual seeking compensation from larger businesses and corporations for design

infringement. The opposite scenario is a more likely. Why? Businesses typically have more to protect, as they have a recognised brand. They will have an army of designers spending hours creating a design – well, this is what they will tell you. Typically, individuals don't have the financial clout to pursue any claims.

An area that needs serious consideration is how a design is used. Does an individual recreating a design, not for profit, or telling others how to recreate a design infringe a copyright? Apparently so, an example being a small project called Popular UIs run by Luke Chesser. The site demonstrates how to recreate popular UIs. It doesn't endorse that designers copy designs, but simply gives guidelines and help. MailChimp decided they didn't like this, so they asked Luke to remove any MailChimp-related content. See bit.ly/1344dRq for the full story.

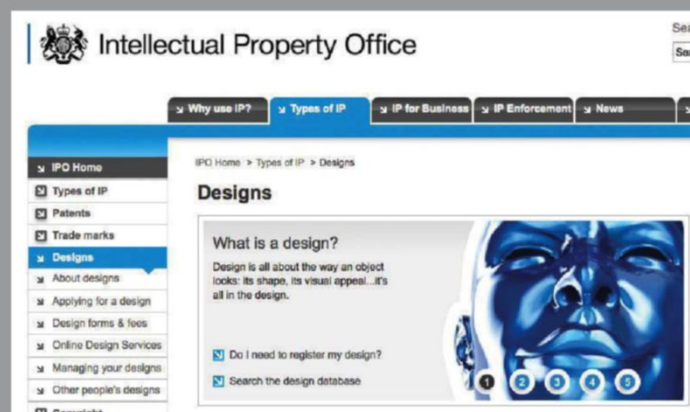
The design community is happy to share, but it seems that the bigger the business, the less likely this is to happen. However, it does raise the point of where design inspiration comes from in the first place. Nothing is original, so where did MailChimp get their inspiration from?

Need to know about copyright?

Protecting online intellectual property has become as much of an issue as its more physical counterpart. Just because it is in a virtual setting doesn't mean others can steal a design. One particular issue that can cause problems is location. Most laws are created by a country to protect the rights of those residing in that country. Does legislation created in the UK operate in the US and vice versa? It seems that this is still a rather grey area currently. For more information, check out the Intellectual Property Office site.

INTELLECTUAL PROPERTY OFFICE

www.ipo.gov.uk/copy.htm



Join the All About History revolution

Relive the greatest moments in history in glorious detail and design. **Imagine Publishing** unleashes its unique new visually stunning publication **All About History**

Where would web designers be without democracy? The opportunity to create, engage and design with a global audience in mind is crucial to the very fabric of the web. For many designers the desire to get creative in any way they want is seen as a right. But, do you know how modern day democracy became the power it is today? For those who don't know, the answer lies in **Imagine Publishing's** latest foray into the Knowledge/Science sector, the visually stunning and incredibly informative **All About History**.

Editor in Chief Dave Harfield reveals: 'All About History represents yet another unique and exciting addition to

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The art of reduction

Tom is in charge of design at a digital agency called Folk, where they look at projects as stories not websites. He's been meddling with things on the internet since 1999, which makes him quite old.



Tom Wittlin

Is boiling down a brand to a single word the key ingredient to design success?

Who's that chef famed for his sauces? Is it Marco Pierre White? (pre Knorr sponsorship). Probably. Anyway, I bet if you ask him what the key to his sauces is, he'd mention something to do with reduction. It makes sense when you think about it: boiling away the unnecessary to get the real flavour. It's getting to the essence without compromise from stuff like water. Unfortunately this isn't an article on sauces. Instead, it's about the principle of discovering the core of something.

For years I used to begin designing websites without fully understanding the core of the brand. Occasionally I'd wonder why my designs were mostly pretty-looking webpages without much feeling. Essentially, the water in the sauce that, if evaporated, wouldn't leave a great deal (apologies to my pre-2009 clients).

I put myself under enormous pressure to come up with an idea just from reading a brochure, brand guidelines and a couple of design books. When I couldn't think of anything, I assumed I was rubbish. I wasn't, I just hadn't reached the core in order to create the right idea.

But what's an idea? In his book *A Technique For Producing Ideas*, James Webb Young reckons it's 'a new combination' of things. So in order to create the idea for your client, you need two things: the core of what they're about (Ingredient A), and something else picked from general knowledge that goes with it (Ingredient B). I won't go into detail about ideas themselves right now, all of this is just about finding that all-important yet often elusive 'Ingredient A'.

If you begin designing without at least Ingredient A, chances are it'll feel fake, lightweight and dishonest. So how do you get to that core, or Ingredient A? And what the heck does it look like?

Where your man Marco continually reduces his sauces to get that concentrated flavour, for me it's about finding a single word or phrase that encapsulates everything. I find a single word works best, as words behave as symbols of emotional experiences. Once I've got that word, that anchor, things fall into place far easier in my mind.

Brand immersion is critical – I start with the mission statement. What have they always set out to do? I'll ask questions like, 'How do you want to make people feel?' and 'What are they famous for?'. I find out as much as I can, asking anything, no matter how seemingly irrelevant.

When it gets weird, it gets fun. I also highlight keywords or things someone says that grab my interest. Once I've learnt enough to the point I'm bored, I go off-road. I'm on Google and Wikipedia all day long, searching those keywords I picked up. Often, I'll find a sentence written by some obscure bloke from Norwich in 1932, and tucked away within it, might be my word.

If not, I keep boiling everything down until I can bring it to that single word (or particular phrase or sentence). I find this part actually more tortuous than design itself – but it's a lot less painful than trying to do both simultaneously and ending up with meaningless designs.

I don't know about you, but at this point when reading articles, I'm thinking, 'Oh that's nice, but there's not a hope in hell I'll apply all of this without some kind of example.'

So here it is. Recently I worked on a project for a flash sale site offering daily deals in fashion. They had a loose set of brand guidelines, but no word jumped out. So I began trying to understand the popularity of online flash sales. Okay, getting a bargain is one thing, but there's something that runs deeper. Why would someone suffer this bloody barrage of emails, day in, day out, urging them to buy stuff they generally don't need?

After further boiling, I reduced it down and got my word: 'spontaneity'. People like the feeling of spontaneity! The fact they're getting a bargain merely adds to the high, but it's the spontaneous nature they're addicted to. Nobody plans on waking up that morning and ordering three pairs of fluorescent jogging pants before they've brushed their teeth, but heck, they're going to anyway and now they're going to take up running. It's a lifestyle change!

So then I looked for visual references representing the word 'spontaneity', eventually linking it to bright, bold colours, full of vibrancy, life and creativity. The competitors did nothing like this; they all looked the same. Without this attachment to the essence of the brand's business ethos, I felt a new approach based on this essence was needed – and this was it.

And that's about it really. When thinking about design I just keep boiling down until I get what I need and – unlike my cooking – there's no fear of burning anything if boiled for too long.

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The art of web statistics

As marketing director for Fasthosts Internet, Claire brings with her a wealth of marketing and management experience and has developed her knowledge of both online and offline marketing.



Claire Lewis

Web designers must play a crucial role in helping firms understand their online audience

Web designers have the knowledge and know-how to ensure a website will hit the right notes for their clients.

However, research shows that the majority of small business website owners do not measure whether they are reaching their online audience, or how their site traffic is developing over time.

Worryingly, recent research has found that the average UK business only checks their web statistics every two weeks. Only one in five check and analyse these on a daily basis, and one in five firms have never looked at their web statistics at all. This means that many business owners have no measurements in place for analysis of their website performance, and so ultimately no measurement of their online success and how this impacts their overall business success.

In fact, a brand new study, conducted by Fasthosts at The Business Startup Show in London in June, found that 73 per cent of business owners attending admitted that they did not measure the effectiveness of their web presence. Put simply, only a quarter have statistical proof that their website is working well for them.

As such research figures suggest, there is clearly a great need for a wider understanding of the business value of interpreting business websites' statistics. An integral part of any business development is a website, delivering online presence, the ability to sell, communicate and market to end consumers. But what good are investments in such areas, if business owners are unable to quantifiably evaluate their online success? There is a need for web designers to work closely with their clients, to advise on what such statistics can reveal – a further example of web designers changing from creators to advisors.

Analysis of web statistics allows business owners to not only respond to issues they may have with their website design and functionality, but also tailor their communication and offers in response to their website visitors – a vital area of business intelligence today.

It is essential for small businesses to understand that looking at their website statistics can have a powerful guiding effect on their online success. All business owners should have the ability to see for themselves how many people have visited their site, which pages were popular, where traffic is coming from, and what search engines or referral websites are impacting them most.

Web designers have much to gain in the long run by promoting and sharing access to such data. An improvement in business intelligence is likely to lead to business owners having greater confidence in future online investments. Businesses should be checking their web statistics every day and consider it as important as checking their bank balance or sales figures.

There is a definitive need for education on web analysis and understanding how a business website can be modified in time to support a company's goals. The discussion of such topics could be the ideal way for web developers to align and further enhance their status as long-term business advisors.

Web designers are no longer only web creatives but also web advisors, and integral to the success of their clients' businesses. We all have an important role to play in guiding businesses towards a better understanding of their relationship with an online audience, and the right online processes to best support their business activity.

With practical guidance and direct access for clients to monitor their performance, business owners will in time become more educated about how the internet is influencing them, and the opportunities and options ahead of them – an understanding that will drive new investments in web design.

There are many ways of measuring an online audience. The number of website visitors is an obvious place to start, and this can be measured daily, weekly, monthly or annually. Also important is understanding where your web visitors come from – are they unique visitors who intend to visit the webpage, or do they stumble across the site via a search engine or partner site? If it's the latter, was there enough information available to keep visitors engaged?

Who your web visitors are is also worth knowing as it allows you to check their geographical locations and what operating systems and web browsers they are using. This metric is especially important for future business developments, such as expansion abroad.

Web statistics allow business owners to track their online success, and tailor their business to the needs of their customers. By making use of this readily available data, business owners can continue to develop and improve their websites for their online visitors.

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The promotional credit will be applied within approximately 5 days of your account reaching the threshold for accrued advertising charges specified above, as long as you've activated your account using the promotional code and fulfilled all requirements stated in the offer. Once applied, the promotional credit will appear on the Billing Summary page in your account. For the complete terms and conditions, see <http://www.google.co.uk/adwords-voucherterms>. Google Ireland Limited, a company incorporated under the laws of Ireland, with company registration number 368047 and registered office address at Gordon House, Barrow Street, Dublin 4, Ireland. Copyright 2013. Google and Google AdWords are trademarks of Google, Inc. and are registered in the US and other countries.

Juliana Bicycles

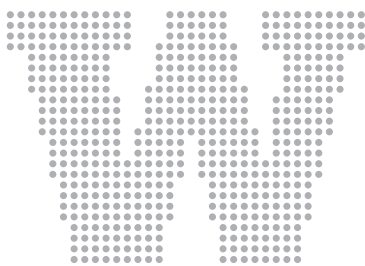
www.julianabicycles.com

Development technologies CSS3, HTML5, Modernizr, jQuery, Fontello



Designer/developer **VentureWeb**
www.ventureweb.net

Canadian webmasters click through the Shimano gears to spin a brochure site sprinkled with subtle dynamic touches



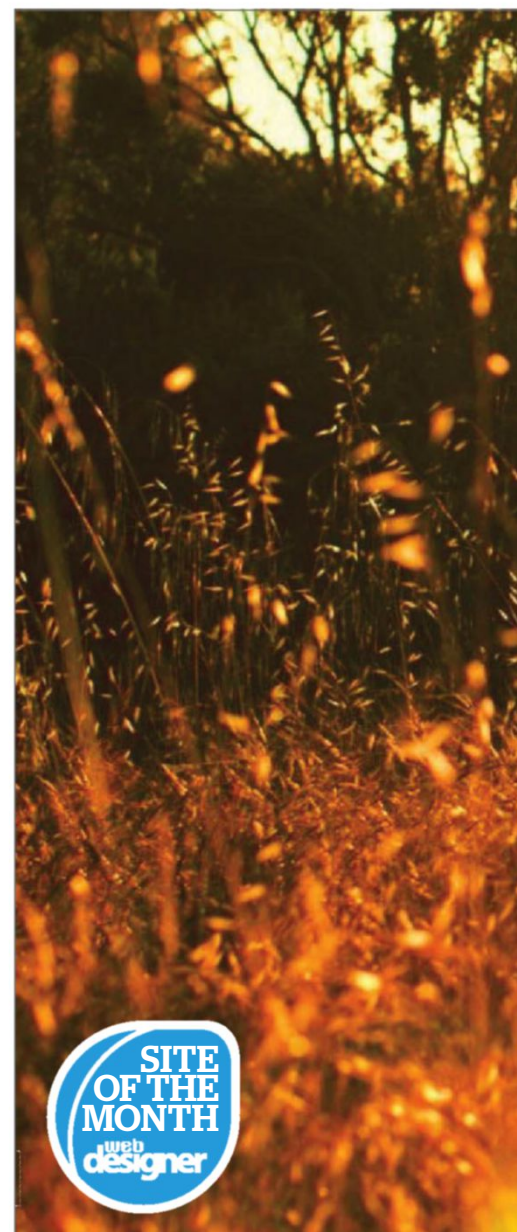
With cycling as trendy as it's ever been, it shouldn't be too surprising that this cool factor has spilled onto the web. This site has been designed to market high-end grade mountain bikes to women, taking an eye-catching approach.

Built by Vancouver agency VentureWeb, it keeps things remarkably concise while favouring high-impact photography. Utilising a mobile-friendly slider carousel header, thanks to Brad Birdsall's Swipe.js plug-in, content is sectioned into four key areas comprising a glossy, brochure-style experience. Drill down to the bikes themselves and enjoy slick loading

transitions between pages dubbed 'flying modal boxes' by the team. Using a little CSS and some jQuery, this technique loads a source.html into an animated box for a smooth and pleasant navigation effect.

"This project provided an opportunity to explore some new thinking around responsive web design and browsing content", explains creative director and designer Jesse Korzan. "Designing solely in the browser, I worked through a series of prototypes to both discover and inform the final design. Because we started with clear design objectives and a great content strategy, refining the visual design as CSS and JavaScript evolved didn't become an endless spiral. In the end, this process led to some striking web design that was well suited for the brand and nice to use."

This was an opportunity to explore some new thinking around responsive web design and browsing content

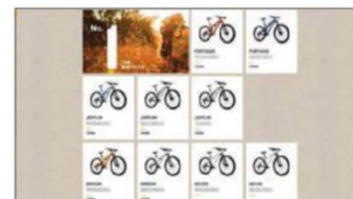


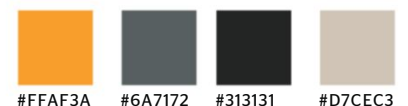
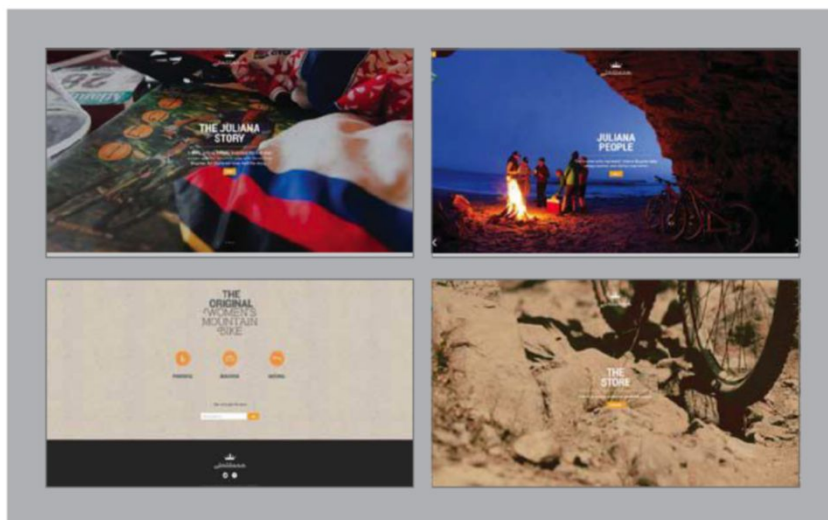
<Above>

- The site opens to a fullscreen slider component, which uses the Swipe.js jQuery plug-in for mobile compatibility

<Below>

- An array of toggled rollover images are used to showcase the bike range





<Top left, clockwise>

- Four main site sections are represented by oversized photography with a subtle slice of header text
- Each graphic captures the brand spirit and adds an immediate elegance that defines the overall design
- The final slide out of four provides a link to the store where clothing and accessories can be bought online
- An understated footer section echoes the brand identity and allows visitors to sign up for news

abcABC

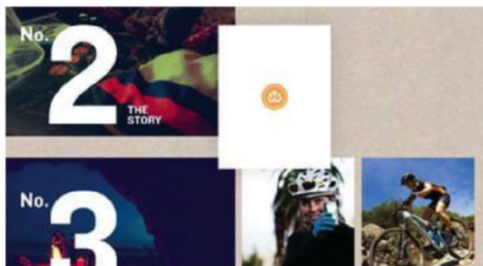
<Above>

- Roboto Condensed is a geometric font by Christian Robertson, proving a popular choice with Google Font users

<Below>

- Quicksand, a sans serif display font by Andrew Paglinawan is used for the lowercase heading text

abcABC



Build flying modal boxes with VentureWeb

Full code found on the resource CD

Creative director Jesse Korzan explains how to emulate the fly-out page navigation so skillfully used within Juliana Bicycles

01 Index HTML

This short tutorial consists of four files: index.html, source.html, styles.css and script.js. Starting with the index.html file, you can use any markup you prefer, just so long as the primary elements are an <a> with an href set. In this particular example, we are going to reference these as class="pages". In this example class="target" is the flying modal box.

02 Source HTML

This is the document we want to load into the flying modal box. It can be as complicated as you want, so long as a parent container has a unique ID called 'content', which is referenced in the JavaScript.

03 CSS for 'pages'

In styles.css, after the body class, we define a recommended box modal applied to all elements. We also define a pseudo element .page:before with an absolutely positioned span to maintain aspect ratios for a responsive grid. The 'pages' are then floated left to form the basic grid, held together by the wrapper class:

```
001 STYLES.CSS:
002 *{
003     -webkit-box-sizing: border-box;
004 }
005
006 a {
007     text-decoration: none;
008     -webkit-transition: all 0.6s ease-in-out;
009 }
010
011 .wrapper {
012     width: 100%;
013     max-width: 800px;
014     margin: 0 auto;
015 }
016
017 .page {
018     background: white;
019     position: relative;
020     width: 33%;
021     float: left;
022     margin: 0 1px 1px 0;
023     text-align: center;
024     cursor: pointer;
025     color: silver;
```

```
026 }
027
028 .page:before {
029     content: "";
030     display: block;
031     padding-top: 100%;
032 }
033
034 .page:hover {
035     background: silver;
036     color: white;
037 }
038
039 .page:last {
040     margin-right: 0;
041 }
042
043 span {
044     position: absolute;
045     top: 0;
046     left: 0;
047     bottom: 0;
048     right: 0;
049     padding: 44px;
050 }
```

04 CSS for 'target'

Next are the styles for the 'target' or flying modal box - basically speaking, an absolutely positioned element that is hidden until we need it. Using CSS3 transitions, the JavaScript will add and remove classes to the 'target' to give it the flying motion. Lastly, the 'close' element in our 'target' is so that we can close the modal and select a different 'page'.

```
001 STYLES.CSS:
002 .target {
003     position: absolute;
004     background: crimson;
005     color: white;
006     padding: 44px;
007     opacity: 0;
008     width: 0;
009     height: 0;
010     display: block;
011     overflow: hidden;
012 }
013 .target .content {
014     opacity: 0;
```

```
015     -webkit-transition: all 360ms
016     ease-in-out;
017 }
018 .target.move {
019     -webkit-transition: all 360ms
020     ease-in-out;
021 }
022 .target.on {
023     opacity: 1;
024     z-index: 99999;
025 }
026 .target.expand {
027     top: 0 !important;
028     bottom: 0 !important;
029     left: 0 !important;
030     right: 0 !important;
031     width: 100% !important;
032     height: 100% !important;
033 }
034 .target.expand .content, .target.expand .close {
035     opacity: 1; }
036 .target .close {
037     position: absolute;
038     top: 44px;
039     right: 44px;
040     opacity: 0;
041     -webkit-transition: all 360ms
042     ease-in-out;
043 }
044 .target .close:after {
045     position: relative;
046     content: "x";
047     color: white;
048     width: 30px;
049     height: 30px;
050     display: block;
051     border: 2px solid white;
052     text-align: center;
```

05 Follow the script

Our script.js listing uses jQuery and AJAX to cache the elements and crucially time the transitions. Check the full code on the CD and also the Scriptjs_FAQ.pdf for a function breakdown. Ensure script.js and jQuery are linked to your index.html page to preview. Be aware that this example is Chrome or WebKit only, but can be quickly adjusted for all modern browsers.

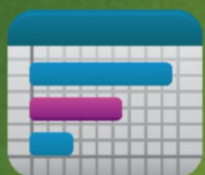
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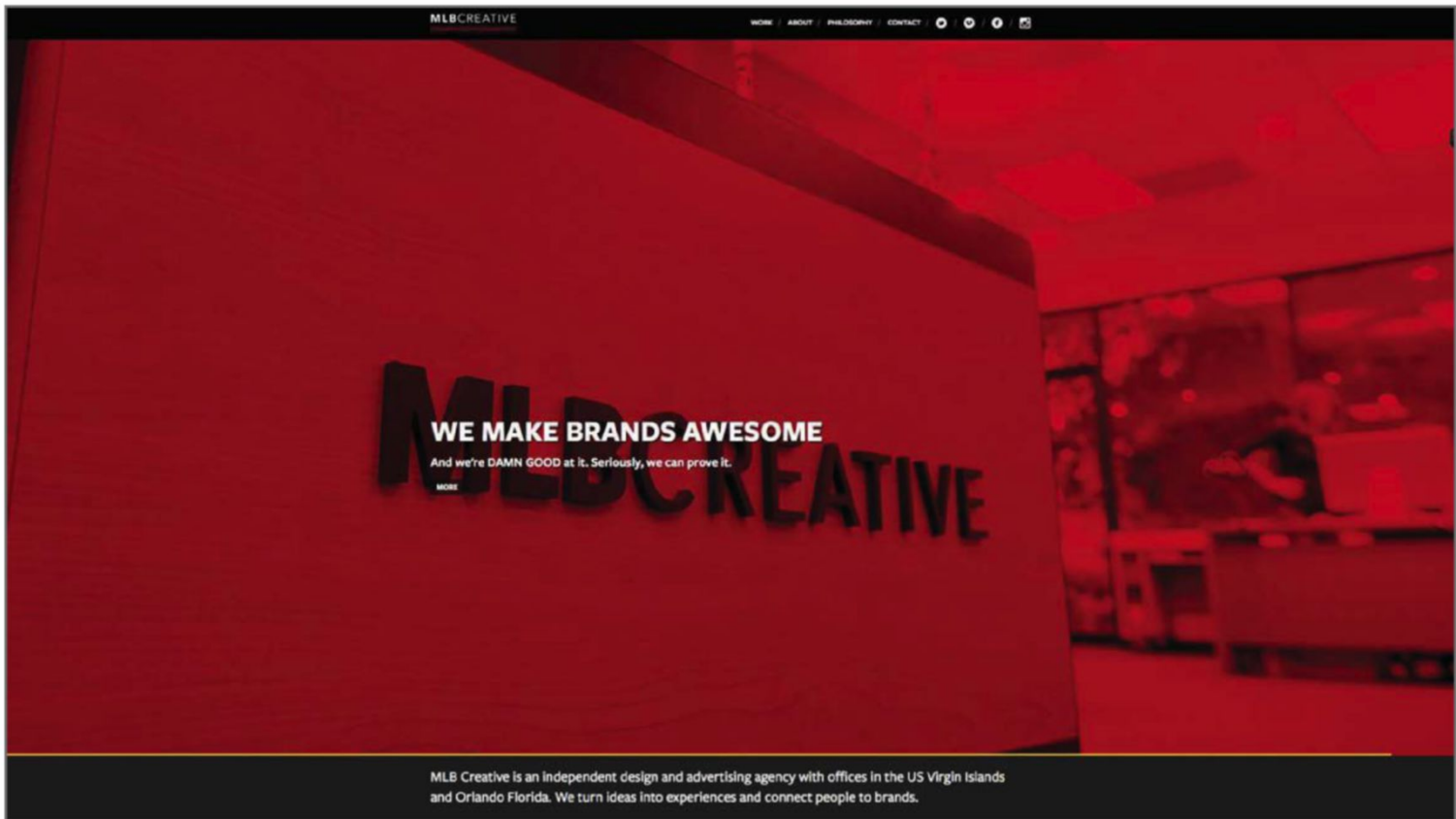
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<Above>

- The site opens with a wide aspect carousel element, shuffling through the key sections to draw you straight in

MLB Creative

mlbcreative.com

Development technologies WordPress, CSS, Typekit, Foundation

Floridian firm combines the world's most popular CMS with CSS to shine some light on its sun-drenched services



portfolio sites for solo freelancers are one thing, but arguably some of the most impressive designs emanate from full-size agencies. This site pick for Orlando Florida's MLB Creative is indicative of that trend, succeeding most in conveying the team's multidisciplinary

background. Straddling design, advertising, marketing and branding, the team has enjoyed client collaborations with the likes of McDonald's and Budweiser. Everything here is presented tastefully, weaving colour and imagery into a WordPress-

served 'coconut' template theme. Often oversized photographic backgrounds deliver an immediate message, supplementing quick bursts of text and an introductory carousel. Add to this some dashes of clever CSS-based animation effects and it all tells a story of an agency projecting a sunny disposition. Plus, it's all lightweight enough to behave on mobile.

"One of the goals of our website re-launch, beyond showcasing our work, was to offer a fast lightweight responsive experience", explains senior digital art director Charles Rosenberger. "We recognised that the mobile platform is increasingly the way users choose to access the web, particularly in the markets our clients are active in, so it was important to us that our audience could experience our company culture and story no matter what they chose to view it on."



Designer **MLB Creative**
mlbcreative.com



<Below>

Freight Sans Pro by Phil's Fonts and served by Typekit is used for larger typography and headings

abcABC
1234567890

MLB Creative describe how to get started designing responsive layouts with the Foundation front-end framework

Foundation is a lightweight responsive front-end framework from Zurb designed for a 'mobile-first' build approach. Foundation's power lies in its flexible grid, built-in CSS components and JavaScript plug-ins. It uses one breakpoint (768px) to determine if the site is being viewed via a mobile phone versus a larger display such as a tablet, desktop, television, etc. Get started by visiting foundation.zurb.com and clicking the download button.



On the next page you are given three key choices for how you download Foundation. The first Default CSS option includes preselected standard components without requiring Sass, while Customise Foundation enables you to be more specific. Via a series of checkboxes you can choose which components you want to include in your build as well as define the width of your grid, gutters, colours and other options.



The package includes a baseline HTML file plus any CSS/JavaScript components included in your custom build. Open the `index.html` and look at the `<head>` tag. Foundation also includes a `normalize.css`. The only JavaScript it loads in the `<head>` tag is Modernizr, to speed up page loading. All other JS files will be added before the closing `</body>` tag.

```
001 <head>
002 <meta charset="utf-8">
003 <meta name="viewport"
content="width=device-width">
004 <title>Foundation 4</title>
005
006 <link rel="stylesheet" href="c
normalize.css">
007 <link rel="stylesheet" href="c
foundation.css">
008
009 <script src="js/vendor/custom.
modernizr.js"></script>
010 </head>
```

The grid is defined using the 'row' class and then inside that the 'columns' class. The 'large-12' class tells us that we want this grid to span 12 columns on a display larger than 768px wide. Foundation includes a separate set of classes for devices smaller than 768px. For example, if we wanted an element to span four columns on a non-mobile display but span six columns on a mobile display we would write it like this:

```
001 <div class="row">
002 <div class="small-6 large-
columns">Some Text and a picture here.</
div>
003 </div>
```

```
<body>

  <div class="row">
    <div class="large-12 columns">
      <h2>Welcome to Foundation</h2>
      <p>This is version 4.3.1.</p>
      <hr />
    </div>
  </div>

</body>
```

Just before the closing `</body>` tag, we include the Foundation JavaScript files. Foundation defaults to the `zepto.js` library, a minimalist JavaScript library for modern browsers with a largely jQuery-compatible API, but can fall back to jQuery for IE and legacy browsers. For more info visit zeptojs.com. You can see the JavaScript plug-ins included in your build and uncomment the ones you wish to use in your project. Finally, we initiate Foundation by calling:

```

<script>
  document.write("<script src='"+
    "&proto.='"+(0?"/js/vendor/zxtts/":"/js/vendor/jquery/")+
    "'></script>")
</script>

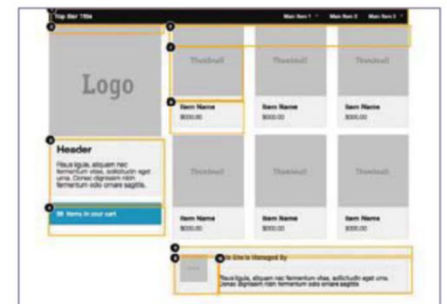
<script src="'+jsFoundationSite+'"></script>
</script>

<script src="'+jsFoundationFoundation.js'"></script>
<script src="'+jsFoundationFoundation.interchange.js'"></script>
<script src="'+jsFoundationFoundation.abide.js'"></script>
<script src="'+jsFoundationFoundation.dropdown.js'"></script>
<script src="'+jsFoundationFoundation.placeholder.js'"></script>
<script src="'+jsFoundationFoundation.forms.js'"></script>
<script src="'+jsFoundationFoundation.alerts.js'"></script>
<script src="'+jsFoundationFoundation.messages.js'"></script>
<script src="'+jsFoundationFoundation.tooltip.js'"></script>
<script src="'+jsFoundationFoundation.multiple.js'"></script>
<script src="'+jsFoundationFoundation.clearing.js'"></script>
<script src="'+jsFoundationFoundation.cookie.js'"></script>
<script src="'+jsFoundationFoundation.tooltip.js'"></script>
<script src="'+jsFoundationFoundation.sphinx.js'"></script>
<script src="'+jsFoundationFoundation.section.js'"></script>
<script src="'+jsFoundationFoundation.topbar.js'"></script>
</script>

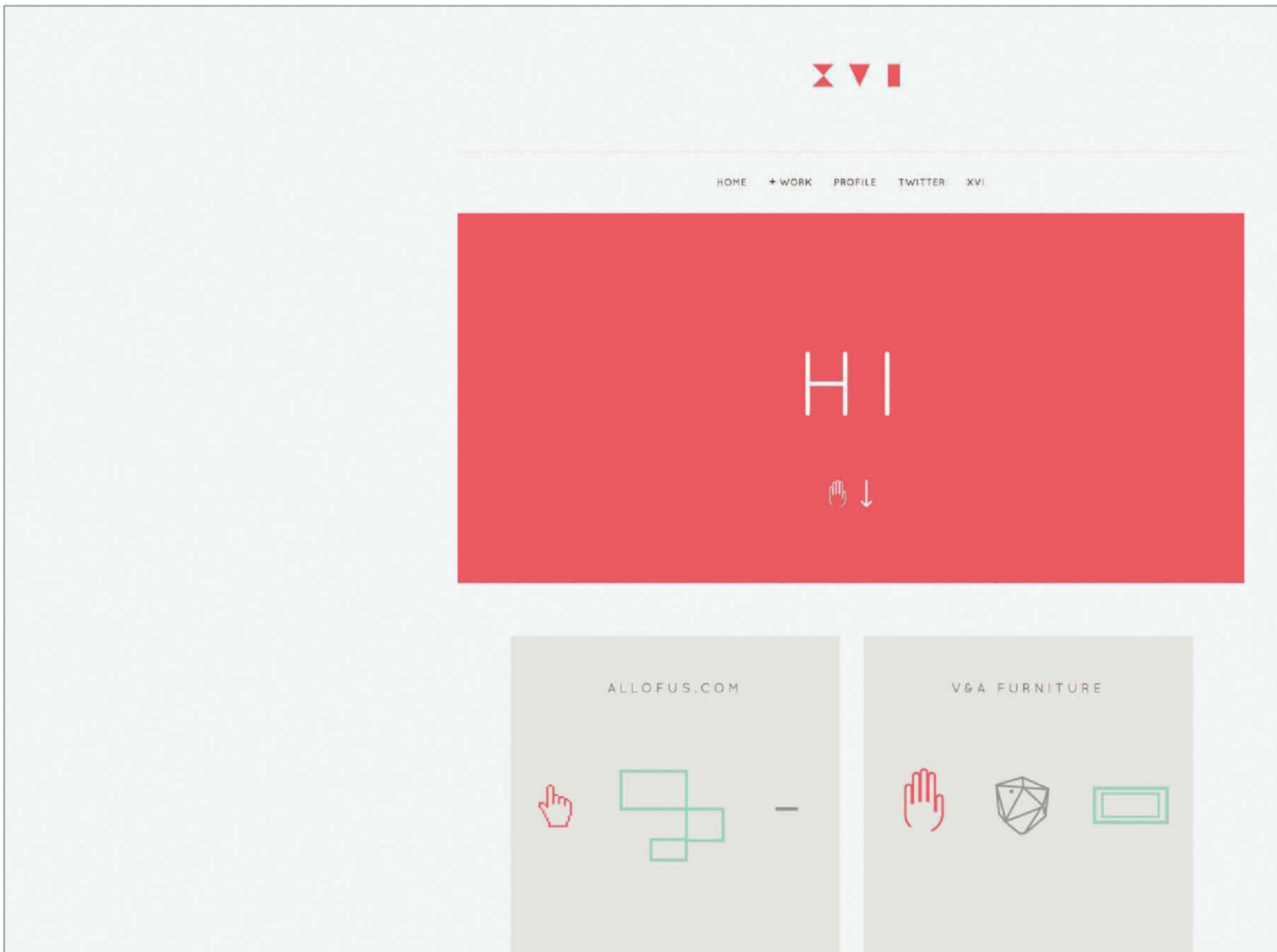
<script>
  if (document).foundation();
</script>

```

Choose from 13 pre-built page configurations based on Foundation



ZURB haven't stopped at just a framework, they also offer over a dozen robust templates based solely on Foundation CSS. Available in popular layouts spanning blogs, contact pages, eCommerce, feeds and grids, you can view the full selection at foundation.zurb.com/templates.php. Click through each and you'll get a live preview and even a brilliant rollover annotation dissecting every featured <div> element. When you've picked your favourite, you simply click the HTML link and paste the pop-up code listing between the <body> tags of your page!



<Above>

- A vertically sprawling homepage stacks 14 500 x 500 pixel JPEG images representing key projects



<Above>

- The page logo and header area shrinks down beautifully to become less obtrusive to the content below

<Above>

- Plenty of white space gives the content room to breathe and the images look superb

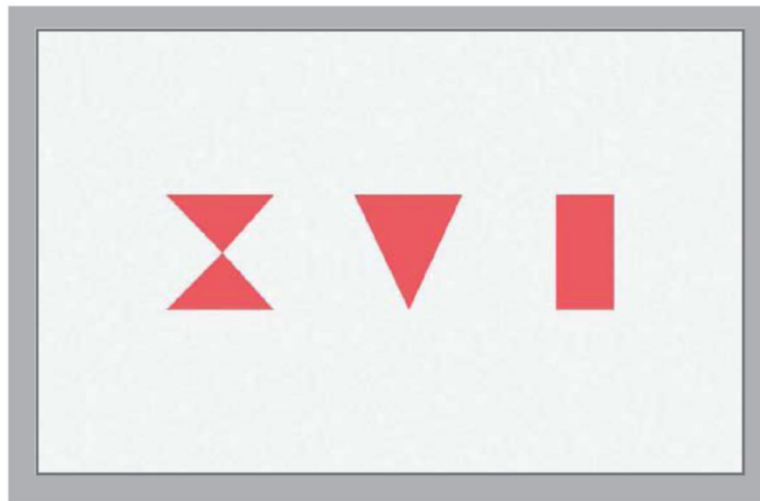
<Above>

- Crucially Derek ensures you learn about him, his professional work and how to get in contact

Derek Boateng

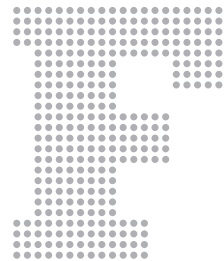
derekboateng.com

Development technologies Squarespace, JavaScript



Designer **Derek Boateng**
derekboateng.com

This talented digital freelancer presents a beautiful and restrained example of a classic modern portfolio served by Squarespace



or creative individuals and especially freelancers, portfolio websites have proven to be digital business cards. What better way for digital wizards to give potential clients the chance to interact directly with their work? This example for London's Derek Boateng does an understated but confident job of showcasing his eight-year industry experience. He

opts not to bombard you with his achievements but employs a simple single-column layout and plenty of negative space. Speaking of 'space', the site in fact takes advantage of the increasingly popular Squarespace, the CMS

platform launched in 2003. Despite harnessing the platform's templates and plug-ins, the site still oozes individuality and personality - something of obvious importance to Derek.

"I wanted to reflect my colourful, clean style not only in the work I would display in my portfolio site, but also in the way the site itself was designed", he explains. "I wanted this to manifest itself not just visually, but in the way it behaved on interaction. A simple animation style coupled with the visual language would help communicate my design style effectively. I found the perfect way to create the visually bold but still minimal portfolio site I had always wanted. Squarespace was a great tool to help me realise my vision."

abcABC
0123456789

<Above>

• Open Sans font by Steve Matteson is used in regular, Semibold and Light varieties, and available from Google Fonts

<Below>

• The font style Quicksand, once again, appears across this site in Light, Regular and Bold forms

abcABC
0123456789

I wanted to reflect my colourful, clean style not only in the work I would display in my portfolio site, but also in the way the site itself was designed

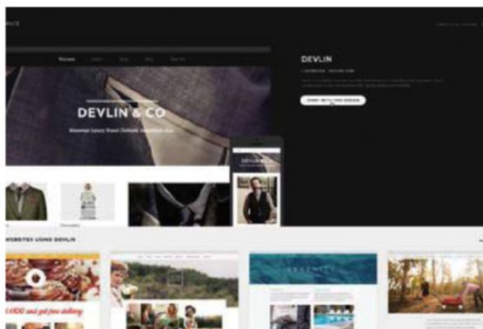


Squarespace first steps

Crafting a stylish site is a breeze with this intuitive platform

01 Starter theme

Starting an account and building a site with Squarespace begins with template selection. There is an impressive selection to choose from in many styles, each featuring default layouts and image assets. Thankfully you can also switch between them at any time too, if your initial selection isn't quite right or you just want to freshen things up.



02 Sign up

New users can start a trial account for 14 days, without any credit card details required, to evaluate the service and get started with the publishing tools. Normal service prices scale from \$8, \$16 and \$24 for basic to business packages, with all offering automatic hosting and a custom URL. Simply enter a name, valid email and password to get going.



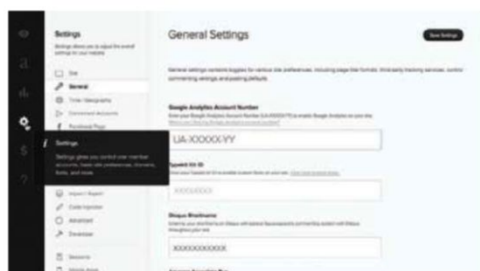
03 Content manager

Logged in and with the default template loaded, the first port of call is the content manager. Here you can call up pages and add new ones, but crucially manipulate the elements appearing on each. By intuitively adding and editing 'content blocks' you can quickly arrange images, text, video, audio, quotes, maps, custom code and even Amazon items.



04 Activity and settings

Being privately hosted, one of the best things about Squarespace is its ability to gather its own statistics. From here you can monitor traffic activity, referrers, search queries and manage comments straight away. In addition, the Settings area allows site information and descriptions to be set, along with Google Analytics codes, Typekit Kit IDs and a plethora of social media options.



05 Commerce options

eCommerce within Squarespace is built around the integration of the Stripe payment gateway, specifically designed for developers. To accept transactions you'll need a Stripe account (stripe.com), although you can still configure an online store setup from the integrated Commerce panel. Build or import a product inventory, set shipping rates, offer coupons and view orders all within one convenient dashboard.



Custom portfolio

Derek describes three key stages in choosing the Squarespace platform and adding personal touches via CSS



01 Perfect platform

Squarespace proved an excellent solution to achieve the look and feel of how the site had been envisioned, but also allowed for slight tweaking of the code. The big welcome header and introduction to the featured work was a very important aspect of the site. It allowed a playful component to be injected into the final portfolio.

02 CSS tweaking

Building from the bold graphical header animation and design approach established for the site, it was about finding ways to personalise it even further. This began with a slight change in the CSS that meant the default 'on scroll' behaviour of replacing the logotype for text, instead just made the site logo shrink to a smaller size. This felt a bit more seamless and decreased the default style of a disruptive visual jump while browsing the site.

```
001 .logo-image.header-hidden
#header .logo-image-title {
002   display: none;
003 }
004
005 .logo-image.header-hidden
#header .logo {
006   height: 80px;
007   overflow: visible;
008 }
```

03 Template choice

Squarespace's Adirondack template is a great modern design. It also facilitates the showcasing of work in a simple, easy to navigate way. The clean visual design and limited colour palette paired with the smooth animation worked well, helping the final site to have greater impact on visiting.

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Joy Division meets ultranoir

Project

Web

Agency

Web

Duration

People involved

Total hours

Project budget

Peter Hook and the history of Joy Division

joy-division.lemouv.fr

ultranoir

www.ultranoir.com

1 month

Guillaume Nicollet - artistic director

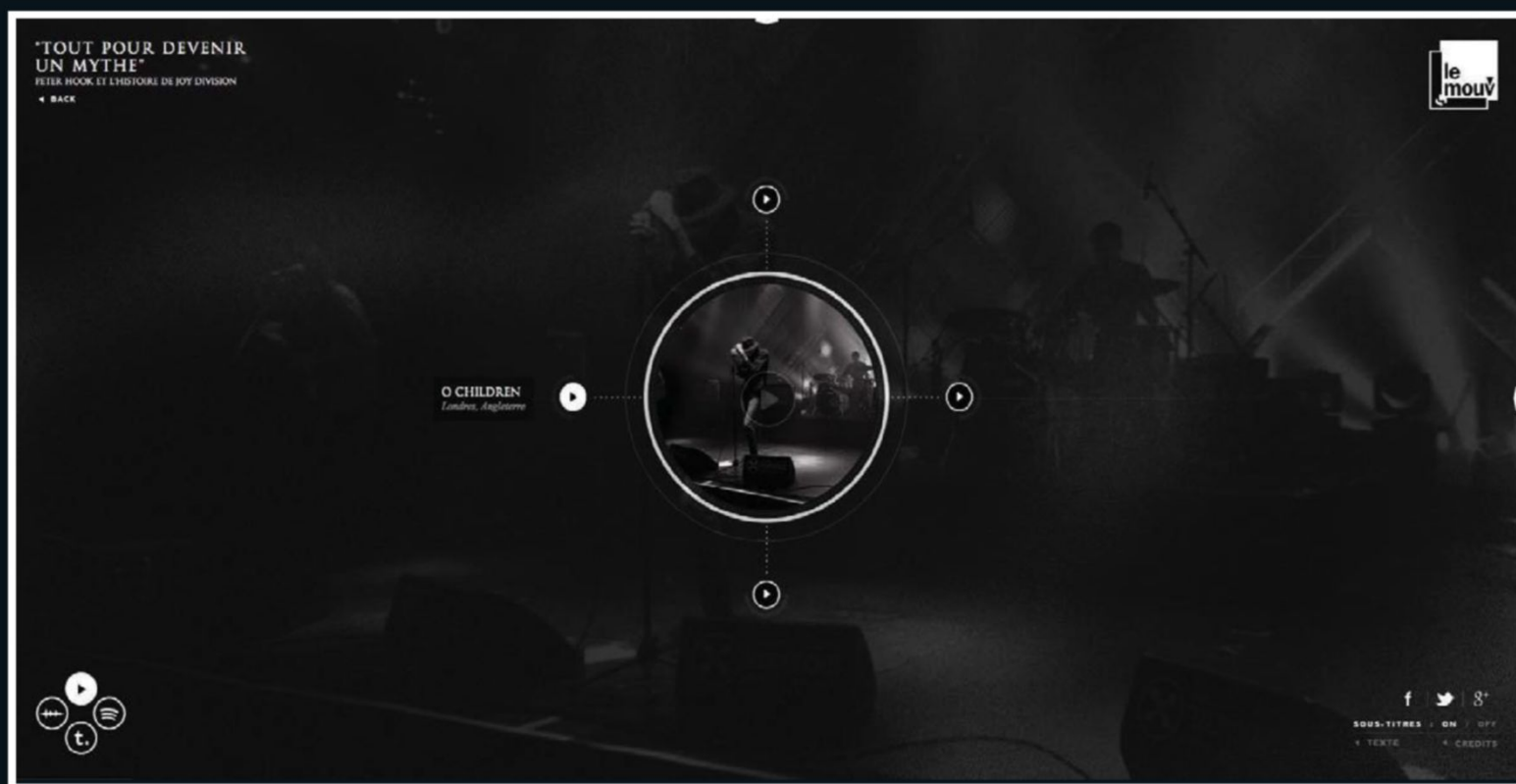
Mathilde Vandier - UX designer

Nathan Gordon - developer

Alizée de Bibikoff - project manager

210

n/a





Joy Division meets ultranoir

We reveal how Ultranoir, a stylish Parisian agency, were asked by French radio to pay tribute to one of the UK's most influential post-punk bands

For the uninitiated, it can often be quite tough to suitably justify what it is about Joy Division that forms their legacy. The English foursome was formed in 1976, achieving critical acclaim and a wide fan base – only for their time as a band to be cut short just four years later with the tragic death of their iconic front man Ian Curtis. Rising out of the raw DIY spirit of punk rock, the band drew on its own dour, grey Manchester roots to forge a unique sound that still remains relevant and resonates today.

Despite releasing just two studio albums, the band's brand of droning minimalism would eventually influence the remaining members to form the more electronically infused New Order.

This month Joy Division find themselves at the heart of a microsite project that only serves to underline the band's reach. French digital agency ultranoir was hired by alternative rock radio station Le Mouv' (www.lemouv.fr) to create an event experience for some exclusive new content. The dedicated website would present a never-heard-before interview with Joy Division bassist Peter Hook, shedding new light on the band's myth via intimate anecdotes. Culminating in a

refined multimedia sound and visual experience, this albeit small project would have an impressively rapid lifecycle without compromising on vision. Both graphically and typographically the resulting microsite remains true to the band's musical and aesthetic ethos.

"The design issue was to create and bring to life a complete graphic identity which would not betray Joy Division's spirit", explains ultranoir's own portfolio case study. Let's just say a dash of artful doom and gloom would not be out of place when it comes to this band. So, if the story of every digital project has 'Unknown Pleasures' to uncover, let's get a 'Closer' look at ultranoir's Joy Division tribute from the beginning...

Joy Division meets ultranoir

This particular project really started with a prior collaboration between the two parties. After being commissioned to deliver another microsite for Le Mouv', promoting scientific docufiction CO3, they had in many ways passed the ultimate sound check. The site, viewable at co3.lemouv.fr, not only garnered numerous Site Of The Day awards on launch but proved ultranoir's credentials at excelling under tight timelines. Coming straight off the CO3 gig and given a month to turn things around, the new project resonated so personally with the agency they couldn't really turn it down. "Radio France entrusted us with this second project which features musical inspirations and

aesthetics that reflect that of our own", explains the team. "As a matter of fact, our French digital studio founders are known for their rather rock-oriented personal tastes. This partnership sounded like an obvious choice and the result is a creation we hold very dear to our heart."

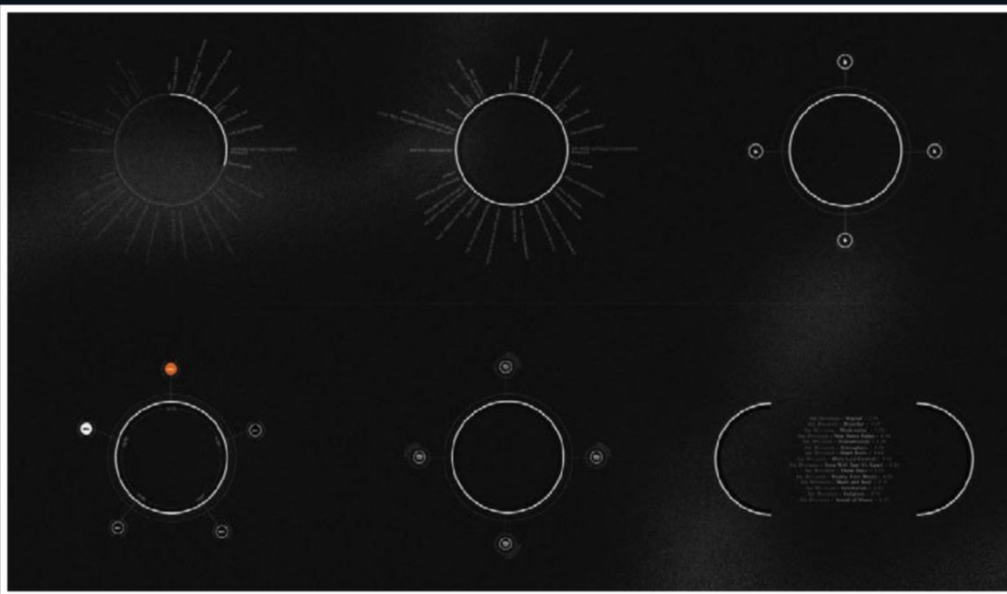
An inherent love for Joy Division would therefore be the catalyst, even if this brought its own additional perils. How would they transcribe the band's universe without betraying fellow fans? That challenge of weaving a new visual experience based on a scarcity of pre-existing material was surely a daunting one. "We try to find the right balance between aesthetics,

function and an easy-to-use approach. For our creative projects, every detail is carefully analysed and checked to ensure that we can guarantee total artistic coherence at every phase of user navigation. Our byword is 'useful design', since we believe that the role of artwork is to serve the application, its objectives and the end-user - not the other way around."

With the project scheduled for release on 2 May this year, marking the anniversary of Joy Division's final concert, time was clearly a major concern. All those worries over acknowledging a precious musical legacy would be heightened by a natural anxiety over deadline. "ultranoir is used to short delays and intense project deliveries but the stakes of this particular attempt were as high as our own expectations. We wanted to work fast and well. Our big break was that Radio France had enough faith in our results' quality that they gave us carte blanche on the design and we were able to dive into the production right away."

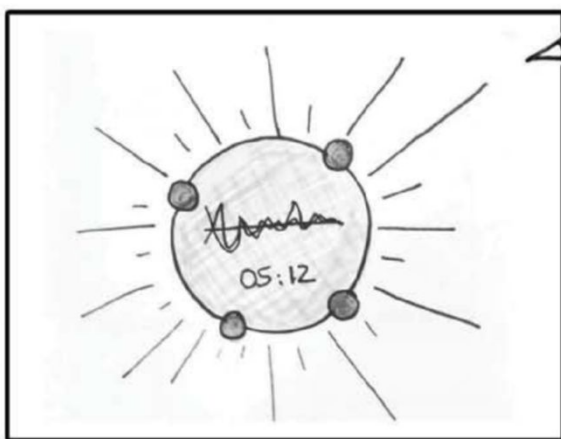
"At ultranoir, a project starts with one or a few shared brainstorming sessions with the client team at our atelier or workshop. We recently opened this functional and minimalistic space to receive our clients or to use as a war room during calls for tender. For this particular case, that was the moment when Radio France presented us with the opportunity to work on a Joy Division-themed website orientating the creation around the content. After an agreement on a budget, our creative team core works on the first concepts. That is when our creative director and our UX designer work together on the first storyboards, wireframes, or even some mockups. Then the rest of the team joins in and completes the basis we have agreed on."

Out of this process the team derives a 'full project perimeter', chiefly identifying core functionalities and, in this case, a rough number of pages to produce. This



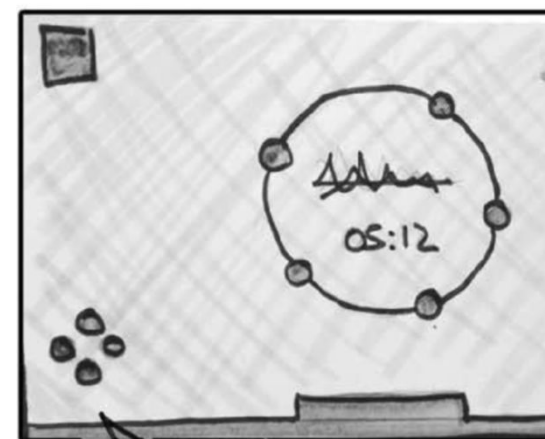
The site maintains a dark and artistic interface, matching the mood of the band's music perfectly

EXPERIENCE PRINCIPLE



KEYWORDS
+ BONUS

INTERFACE IA



NAVIGATION



**GUILLAUME
NICOLLET**
artistic director



**MATHILDE
VANDIER**
UX designer



**NATHAN
GORDON**
developer



**ALIZÉE DE
BIBIKOFF**
project manager

is used to communicate an initial commercial proposition to the client, reworking the draft until both parties reach agreement. "This is when the project manager comes in and becomes the agency interlocutor with the client. They will be the one introducing each expert to the client when and if needed and follow the whole project from the beginning to the delivery of the final product. He or she also is accountable for the whole history and to make sure the whole team stays focused on their goals. Once we agree on a design trend and concept, we usually work a lot through mail and phone conferences with

our clients. It is the fastest way to get where they want without having them lose time. That is when the project manager is the most important as they will act both as a buffer and a 'translator' in a way. For Joy Division everything went very smoothly during the the project, so there wasn't a lot of discussion involved."

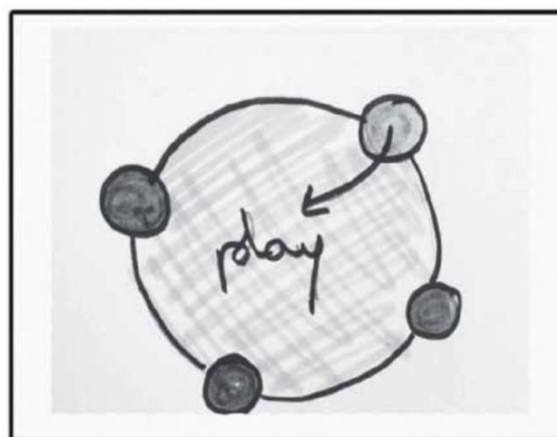
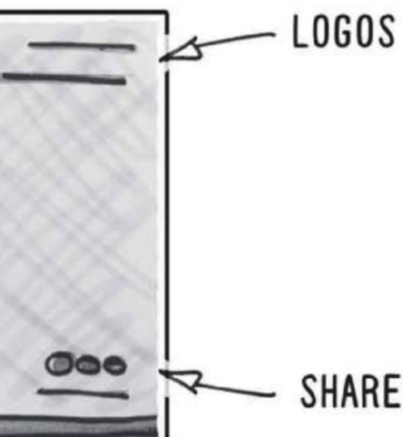
This seamless and fairly straightforward progress would again be crucial in moving things along quick enough for the May deadline. So when it came to imagining a design, they envisioned the exclusive interview forming the heart of a real treasure chest for fans. A repository for Joy Division enthusiasts that

would stretch out to reference the music and the band's lingering aesthetic – looking back but going forward. "We started to think about creating the interface for this content and not the other usual way around. Usually our initial concepts are more about the global theme or subject we are working on. Trying to formulate a brand new idea with a reverse reflection made us really excited about this particular project. It did not imply a revolutionary way to work, we did not change our processes but it forced us to work with a different point of view. It gave us a possibility to refresh our creative performance."

Although the primary concern was creating a module for embellishing this new interview content, the microsite could embrace other Joy Division assets. Indeed the team was pleasantly surprised by the

Trying to formulate a brand new idea with a reverse reflection made us really excited

PLAY BONUS VIDEO



MOVING INTO THE CIRCULAR PLAYER

The initial sketches and ideas for the site keep it simple but add plenty of visual interest

Joy Division meets ultranoir

amount of related videos, band tributes and exclusive Spotify playlists. "Although it was nice to work with such a rich content, it had to be presented in a more palatable way. New audiences had to be equally enticed by the project as die-hard fans would be. In the end, we chose to present the content as a whole sound and visual system, which demonstrates that even in 2013, the group still possess the same attraction quality and a very strong emotional impact."

Much of that emotional impact was of course down to Joy Division's often quite bleak and ominous sensibilities. To graphically honour that with the visual design would be essential, finding an iconography that wouldn't betray such a strong identity. The designers elected here wisely to follow the source directly,

creative technical approach and the client's requirements to achieve the ambitious objectives. "The immersive audio context, which included on new browsers a reaction to levels of frequency. As for the design principles, in this specific project, content lead to form and navigation. At last, the use of CSS3 combined with GSAP helped create a genuine principal navigational module. Secondly we had the social aspect, spanning the partnership with Spotify to host the audio tracks, the customisation of the HTML5 player and the possibility to share the experience on social media such as Facebook, Twitter and Google+."

Before long of course, the microsite's build had to be readied for the actual launch. The target day for going live would provide its own hurdles ultranoir would

☼ The fans were very thrilled once they were given the opportunity to try it out ☼

referencing the classic 'Unknown Pleasures' album art. "From their first album cover artwork, a sound wave pulsar sets the tone of the geometrical and spatial abstraction. The soundtrack is transformed into a data visualisation and divided into tags anchors as many rays around a black sun. The elliptic transitions animations are reminiscent of a vinyl disc rotation for a most contemporary presentation of the audio format. It was a static website so we didn't have to work for a front-end integration."

On the development side, the strategy was split across two principles: the audio and facilities for social interaction. Both would require a balance between a

ultimately negotiate. Once it was live the agency could watch calmly at how it was received, leveraging the publicity Le Mouv could command as a client. "As a media, they benefit from a very long list of press relations, so we were lucky enough to be featured on various important French cultural webzines such as Telerama. Finally, they planned a Joy Division special night and organised events on social media for people to not miss out on the website launch. The final product was very successful. Just as for CO3, the web industry, the Le Mouv community and the fans were very eager to discover this work and very thrilled once they were given the opportunity to try it out."

RACE AGAINST TIME

It would be fair to say that this project is unique amongst those typically featured within Design Diary – purely on the basis of scale and particularly timeframe, where a site is commissioned for delivery over just a few weeks. The whole concept for the project would in fact hinge on this, intended to form the heart of a genuine Joy Division tribute.

"The main challenge was time, as Radio France wanted to launch it on a precise day, on 2 May 2013, and in a very short period of time", admits the team. "The website was to be released on a weekend, which is not what you would usually recommend to a client. No delay or imprecisions were to be accepted there. We had to put everything else we had on hold and just focus on this project for a couple of days."

Leaving much of the promotional work down to the traditional campaigns of the client, there would still be much anticipation from fans for the launch to meet. "We generally don't offer that type of service to our clients so most of the time we usually let the client's marketing team step in. For this special project, as Le Mouv and Radio France are French radios, they focused their efforts through that media. They also had ads on their respective websites some weeks before the launch."

JOY DIVISION sur Le Mouv



1. Intro - Lancement du site

A la première connexion, le site se charge lentement grâce à un loader reprenant le visuel principal de l'expérience, en DataViz.



2. Entrer sur le site

Au clic de l'utilisateur, il lance la piste sonore de la vidéo principale : l'interview de Peter Hook.



3. Déroulement de la piste Audio

Une fois la piste lancée, l'animation principale autour de la DataViz se lance. Le cercle représente la timeline de la vidéo : au fur et à mesure que les minutes avancent, des mots de la représentation grossissent (en rapport avec l'audio). Les points bleus représentent les bonus vidéos, photos...

The site works around the premise of vinyl records, with its soundbites linking to specific parts of the Peter Hook interview

JOY DIVISION WERE A SEMINAL BAND WITH A VAST ARRAY OF CLASSIC SONGS. WHAT IS ULTRANOIR'S FAVOURITE JOY DIVISION TRACK AND WHY?

After a short reflection we realise that one of the best ways to end this case study would be New Dawn Fades as some of the lyrics suitably describe what web design should be all about:

⚙️ A change of speed, a change of style, a change of scene, with no regrets.
A chance to watch, admire the distance, still occupied, though you forget.
Different colours, different shades... ⚙️



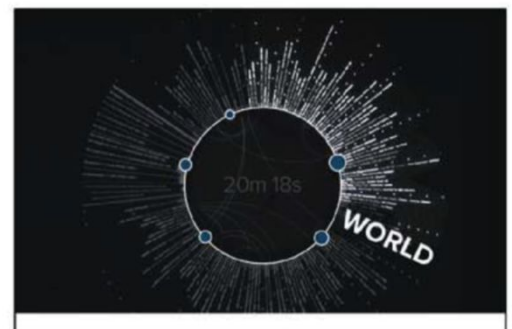
4. Arrivée sur un Bonus

Lorsque la timeline arrive sur un bonus, un aperçu apparaît sur le côté. L'utilisateur doit drag & drop le bonus au centre du cercle pour mettre pause sur l'expérience, et lancer le bonus. Le bonus se joue au centre et va pousser le contenu extérieur.



5. Lecture du bonus

Le contenu Bonus vient se jouer en fullscreen, en prenant le dessus sur l'expérience et la piste Audio principale, qui se met en pause.



6. Continuer l'expérience

Une fois le bonus visionné, l'utilisateur revient sur l'expérience et la piste Audio principale. En complément, une timeline peut être positionnée dans la partie basse du site, permettant une visualisation simple du déroulé de la piste Audio, la position des bonus et un accès rapide à tous les contenus.



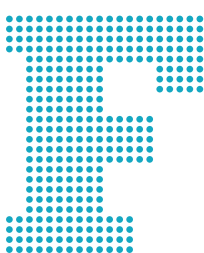
who Legwork Studio
what A team of highly creative individuals come together to create digital design that is ahead of the curve.
where 77 W 9th Ave, Denver, CO 80204
web www.legworkstudio.com

Key clients

Google, Wieden+Kennedy, The New York Times, Diesel, WK Kellogg Foundation

A drive for creative perfection

Despite being a young agency, Legwork Studio has built a reputation for cutting-edge design that never compromises their creative integrity



Founded in 2007, Legwork Studio is the brainchild of three college friends Joey Bullock, Aaron Ray and Sean Klassen. Sean studied sociology, Aaron motion graphics, and Joey business. Over the years they grew closer and, like many other agency founders, continued to feel that the

work they were doing at the time was unfulfilling. Eventually it became clear that they could be doing much more interesting work, but this would mean branching out on their own.

Sean explained: "To begin with the business was really just freelance, as we produced work for clients. We had conversations for about a year before we actually started to do any real work for clients. We spent this time trying to figure out what our name should be and what kind of work we wanted to do.

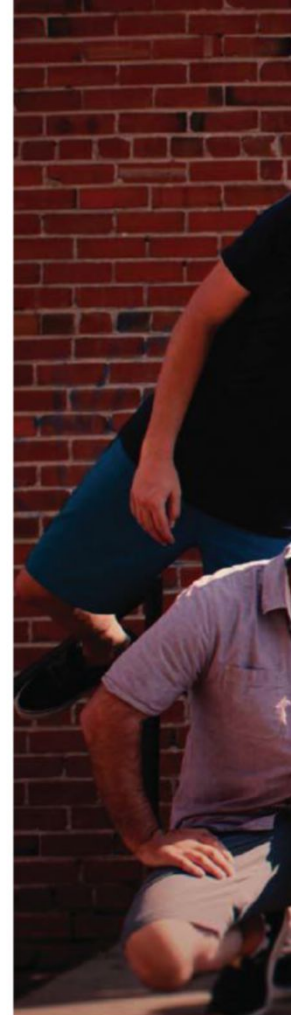
"Growing up heavily involved in our local music scene, we learned the value of DIY ethics and wanted to apply them to a design-focused company. We started slowly and worked on the side for the first year and a half, saving all the money we earned.

"One by one, each of us took the jump (and a huge pay cut) to quit our day jobs. At first, we worked out of Aaron's basement. Then, we rented a tiny 10'x10' room across the street from a homeless shelter. The first year was tough, but we managed to always stay in the black and never borrow money from banks, investors, or anyone else. From the very start, Legwork was a profitable, self-sustaining

business. We figured if we could survive during the worst economic collapse in generations, we should be in a great spot once things start to turn around.

"That first year we somehow managed to break our annual revenue goals and realised it was actually time to bring on more people and round out the team. This is when Matt Fajohn (sales and strategy), Matt Wiggins, and Andy McIntosh (both developers) came on board as partners in the company. They were offered more work for less money, but ultimately, a lot more opportunity by being co-owners of the business. We are one of the few companies that is made up completely of doers (rather than talkers). Each of the owners in our company represents each discipline in interactive and motion work. This helps us to keep a good balance and focus towards our bigger goals. It allows us to cut the fat that we'd watched similar companies in our space suffer from and work in the most efficient ways possible."

As well as this, being a relatively young agency had its benefits, as Legwork was happy to embrace digital design from the very beginning. "Because our agency came along after some of the key digital tools had been developed, we had a native interest and skills with these tools that many existing agencies didn't have, simply because they came from the pre-digital era. For us working in digital came very easily", commented Matt Wiggins. "I think some traditional agencies struggled with the transition. Our goal was to simplify everything. For instance, we flattened out the management structure of the business and we simplified our processes. Working for other businesses, we could see how complex their development systems were.



Legwork timeline

Established 2007
Founders **Sean Klassen, Joey Bullock**
and **Aaron Ray**



Legwork took the plunge and decided to quit their 'real jobs'.

Number of employees
3

A big year for Legwork, rounding out the partnership and moved to a bigger office.



Number of employees
7

Number of employees
3

Officially recognised by the US Government as a new business.



Expectations were exceeded, leading to the decision to grow the company at the end of the year.

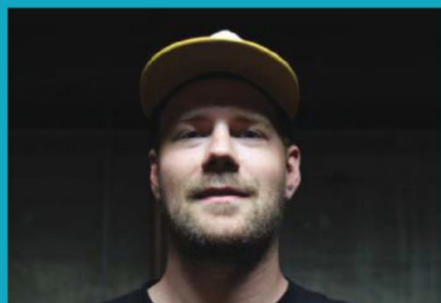


Number of employees
3

Continued growth and great opportunities with international-level brands.

industry insight

Matt Wiggins, partner/developer



“I think that it's an exciting time right now. There are so many people contributing to the different frameworks and libraries out there that I think the tools available to a developer are way ahead of the curve at the moment”

We wanted to change that. We knew that simplifying these processes would lead to better work, and in turn a more fun place to be in.”

Naming their new agency came next, as Sean explained: “We knew that anything can be good despite its name, but a solid name certainly helps with conveying a good first impression. We had a list going of ideas for a few months when Joey brought up a song by one of our favourite bands (None More Black) called ‘Oh... There's Legwork!’. Not only was this a great song by a great band, but it was also a reference to an episode of Seinfeld that we all loved. The word Legwork stuck in our heads and seemed to align well with our vision of being a DIY-focused company of creators. We attempted to buy legwork.com, but the owner replied back with an exorbitant offer that wasn't at all realistic. So instead we settled on buying **legworkstudio.com** and named the company accordingly.”

The website that Legwork subsequently developed to showcase their extensive talents is a comment on who Legwork is and what its design approach means to each client. Sean continued:

“A good agency site is absolutely critical to us. When we first started it was our only real form of marketing and brought us a lot of great opportunities. To help differentiate ourselves early on, we set out to make websites that were engaging and fun for visitors to use without the requirements of various plug-ins like Flash. Our site was our first good example of this and it made a big statement at the time, as the iPhone and mobile browsing were just starting to gain steam.

It took us nearly three years to finish the second iteration (what you currently see when you visit) as it kept taking a back seat to client work. In this version we've done what we can to keep it simple and flexible. It's fairly painless to add a project or even evolve the design over time. We didn't do the best job in the world of keeping up with our site in the first version, so we wanted to ensure we could do a better job this time around.”

For most agencies there is one client or a project that moves the business to an entirely new level. Sean explained that this came early on in the agency's life: “We had the opportunity to do a site for



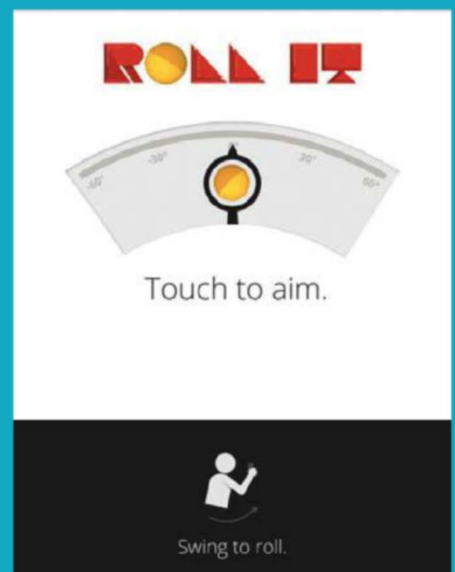
LEGWORK

Roll It

www.legworkstudio.com/rollit

'Roll It' is a Chrome Experiment that reimagines a classic boardwalk game using only the browser on your phone and computer. The browser on your phone lets you aim and roll the ball with a flick of your wrist, while the one on your computer renders the real-time graphics of the 'Roll It' alley with WebGL and Canvas. The two devices communicate via WebSockets with no apps, downloads or tokens. All you need is a modern browser.

With Google Creative Lab's direction, Legwork came up with the concept that utilises the syncing technology, then developed the UX, interfaces and game environment. They teamed up with development partner, Mode Set, to build the experience. The project incurred a number of challenges; with the team going through several prototypes before settling on the final product.



<Above>
Legwork built 3D environments and a unique UI for Google

Moving on to bigger projects and gaining even bigger responsibilities.



Number of employees
12

2012

2013



Number of employees
10

Launch of the new site and moving into a custom-built new office.





Number of employees
15

a company called Vision Street in the skateboard industry. For us that job was ideal, as we all grew up in that world. We knew the brand and we were passionate to make it something that the audience would really love. That job gave us enough money to quit our jobs and give us time to get the business moving. That's what I think was the pivotal moment for us when the agency became real. Actually, the Vision Street Wear job led to another project for another skate brand called Airwalk. The Airwalk project ended up getting a lot of attention and was really positive for us. I think it was one of the first non-Flash sites to win an FWA."

Passion about each and every project that Legwork takes on is clearly a common factor. But how does the agency attract new business? Matt

outlined their approach: "Outside of our site, we primarily get new projects based on word of mouth. We do everything in our power to make each new project the best thing we've ever done and we have been really fortunate to be presented with a lot of great opportunities. Additionally, we try to enter our work in the award circuit where possible. That has been a simple and inexpensive way for us to get our name out to a wider audience."

"Lately, we've had the good fortune of being in a position to be more selective about work we take on - and even though that has been a conscious goal of ours, it's not something we take for granted. When we meet people we gel with, we do everything in our power to create great relationships and produce the best work we're capable of."

 We do everything in our power to make each new project the best thing we've ever done and we have been really fortunate 

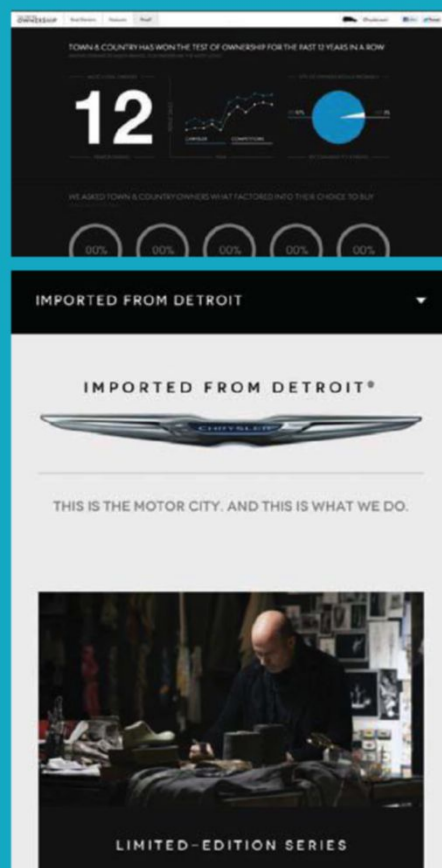
Chrysler's 'Imported From Detroit'

www.legworkstudio.com/chrysler-iffd

Legwork collaborated with Wieden+Kennedy in Portland to create a new site for Chrysler's 'Imported From Detroit' brand. It serves as a hub for all of the campaign-related digital properties. The site features subtle interface tricks, a responsive design and compelling content to make an interesting experience for its users.

Chrysler also came to Legwork for two other sites, one to go with their Super Bowl campaign and one for their 'Test of Ownership' television campaign. The Super Bowl Ad featured Clint Eastwood delivering a message called 'Halftime in America'. The site used custom geolocation and canvas mapping to visualise the reach of shares on Facebook and Twitter. 'Test of Ownership' focused on Chrysler's strongest statistic: they have the most repeat buyers of any minivan brand.

Legwork used scroll-activated SVG animations to display interactive stats that reinforced the message of the television campaign. Both were done with the same style guide and the goal of Imported From Detroit was to bring them together all under one domain.



<Above>
Legwork's sleek and sophisticated interface built for Chrysler



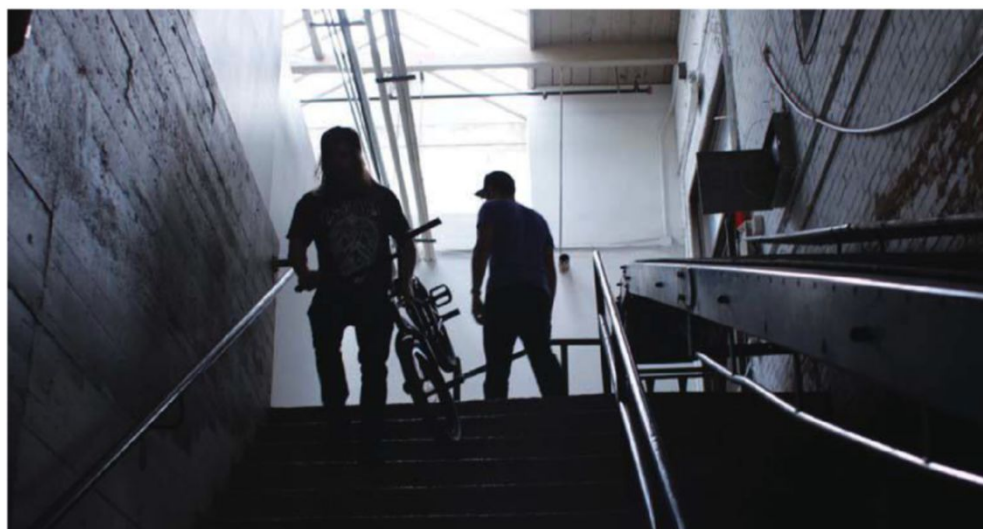
Looking at the extensive portfolio on the Legwork website, the breadth and diversity of the work stands out. "Our approach to every new project is to begin by asking how we can defeat the status quo and exceed our client's expectations. So, our goal for each and every project we take on is to define our ethos. We want to find new ways of doing our best work with every website that we build. We've been very lucky that this approach works on a consistent basis. We'd be lying if we said it worked every time, though. Like any other agency, we run into creative issues, technical limitations, or other issues that cause us to fail to execute the plan we originally set out. But we're proud to say, we've yet to actually fail in launching a

project. Sometimes it's just a lot different than what we had planned for in the beginning.

"A good example of a recent project that we are really pleased with is the Chrome Experiment we launched for Google called, 'Roll It'. In addition to working with a top-notch team, we got to use cutting-edge technology, build some fun 3D environments, explore a really unique UI, and... it's a game for Google!"

As an agency that grew up using digital tools, Legwork didn't have the legacy or the steep learning curve that many other agencies had who came from a traditional ad background when digital came along. Matt explained how Legwork approaches each project: "Every project that we take on has a

Our approach to every new project is to begin by asking how we can defeat the status quo and exceed our client's expectations





team that is dedicated from the beginning to the end. We have a very flat organisational structure, so a team typically consists of a strategist and any appropriate number of designers and developers. These people work directly with the client on the project on a day-to-day basis.

"Our goal is to simplify our work and enhance quality by eliminating unnecessary layers in our company. We are strong believers of communicating early and often and we try to include the client as much as possible. On the other side, the client usually really appreciates having direct access to the people who are doing the actual work.

"The build is always the most time consuming part of a project. This is where the entire team comes together and obsesses over every detail to ensure an exceptional execution comes to fruition. We keep trying to make things better and better until we run out of time.

"We call the way we work 'agency agile'. We know that for some clients using agile can be a bit scary. Large ad agencies, for example, can often be

reluctant to embrace full agile methodologies. So, we have modelled our own version of agile to make it more workable for our clients."

And the tools that Legwork uses across their accounts are also diverse. Sean explained their toolset: "On the design side we use Adobe Creative Cloud. It's nice to always have easy access to the latest versions of everything and we love some of the features that come with it. On the dev side, our team uses Sublime as an editor and we house all of our code on Github. We like to use Ruby on Rails with Heroku most often these days. However, larger clients typically dictate technology and platform choices. This isn't ideal, but we'll figure it out.

"For a long time the goal had been to catch up to Flash with these technologies. We've passed that point - well, except that even though we are now seeing more clients drop support for IE7, we've still got IE8 to contend with for a lot of projects. Now, we're going to see what they can do better. We think the next step is utility. Apps and websites that interact or combine in your physical life to make

every day things easier and more accessible. We're excited to continue to experiment, learn and push what's possible in our space."

Matt also commented: "I think that it's an exciting time right now. There are so many people contributing to the different frameworks and libraries out there that I think the tools available to a developer are way ahead of the curve at the moment. The biggest thing that is holding us back now is all the old browsers."

Mobile is a key component of the web experience. What is Legwork Studio's approach to designing and developing for different devices? Does Legwork think that responsive design is a viable solution or does it consider a more custom option to be the answer? Sean continued: "We've taken both approaches and they certainly each present their own challenges. We've decided that it's about what's right for the project. Sometimes your idea or project goals don't seamlessly translate to mobile and your best bet is a separate build. Sometimes it's vice versa and a responsive design is the way to go.

ParaNorman

www.legworkstudio.com/paranorman

Laika, the makers of ParaNorman, know a little something about attention to detail. They put so much energy into making this beautiful world, that the last thing Legwork wanted to do was sell the visual aspect of the movie short. So, they set out to replicate the stunning world that Laika created by using custom content and scoring, creating device-specific experiences, and peppering hidden worlds and behind the scenes content throughout the site.

This project came to Legwork through Wieden+Kennedy, a large-scale, traditional agency that they work with on a regular basis. They knew from the beginning that they wanted to do a parallax site. Parallax was really popular at the time, but they knew that they had the content to support doing it for function rather than style. They wanted the site to feel almost like a game.

Legwork set out creating several prototypes to figure out different types of interactions they could have in a horizontal parallax environment. You'll notice several different ideas that made it into the final build, including poppers (objects

that pop up from the bottom), droppers (objects that drop in from the top), faders (objects that fade in when you stop scrolling), position-specific sound and even a hidden secret in the final scene.



industry insight

Sean Klassen, founding partner/designer



“In terms of advice, put in the time and effort to be a master of your craft. Make it your passion in life. This includes knowing the history, staying up with the trends and knowing what's next. Study the methods of people who inspire you and see how you can improve them”

“A big problem, as we see it, is the loading of assets for different break points. For example, if you load everything up front, why should a mobile user have to load desktop assets? If you don't load everything up front, how do you handle resize on the desktop? There are a few solutions out there that are close, but nothing official yet.

“We love CoffeeScript right now. It is a language that compiles to linted, well-formed, prototypical JavaScript. From their own description: ‘we take the good stuff about JavaScript and make it easy’. Otherwise, we have been really into architecture, lately. It's fun to use new tools to set up systems that span from active dev into deployment in several environments across several types servers for a given client's needs.”

AGENCY BREAKDOWN

2x business affairs

3x designers/
creative directors

6x developers

3x animators



It's less about what you've already done and more about what you are capable of doing. We look for people who are fun to work with

Matt also said: “What we have to do is settle on a list of features their project will support. Often this can be a battle, as clients want features to work across every device that say, one version of Android supports. We have to think about the compatibility issue”, Sean pointed out. “We simply can't support every single Android device out there.

What has gotten us the most excited recently is the news that Chrome will eventually become the default browser on Android, which is much more solid than dealing with the native Android browser as we used to have to do.”

Still, it's worth remembering that as great as ideas are, an agency is effectively only as good as the people it employs – so how does Legwork find its employees? What are the criteria they look for? Matt outlined their approach: “Skills matter but motivation, passion and attitude are just as important. It's less about what you've already done and more about what you are capable of doing. We look for people who are fun to work with, know how to work hard, know how to manage their balance in life and keep a positive attitude with everything that they do. It is essential to our business model that every employee takes responsibility for the work they produce.

“In terms of advice, put in the time and effort to be a master of your craft. Make it your passion in life. This includes both knowing the history and staying up with the trends. Study the methods of people who inspire you and see how you can improve them. Remember to be patient and find the simple, elegant solution that is perfect for the problem. Be

as detail-oriented as possible. Your hard work and good attitude will definitely set you apart.”

Sean also outlined what the future has in store for Legwork: “We just moved into our new studio which is a huge milestone for us. We designed and built it specifically to foster our culture and suit the needs of our team in terms of creativity and collaboration. We've added a few great members to the team each year, but we don't really plan to scale up too much. We prefer being small. It allows us to be nimble and more selective with the projects we take on.”

LEGWORK

WEB..... www.legworkstudio.com

FOUNDERS..... Sean Klassen, Joey Bullock
..... and Aaron Ray

YEAR FOUNDED..... 2007

CURRENT EMPLOYEES..... 15

LOCATION..... Denver, CO, USA

SERVICES

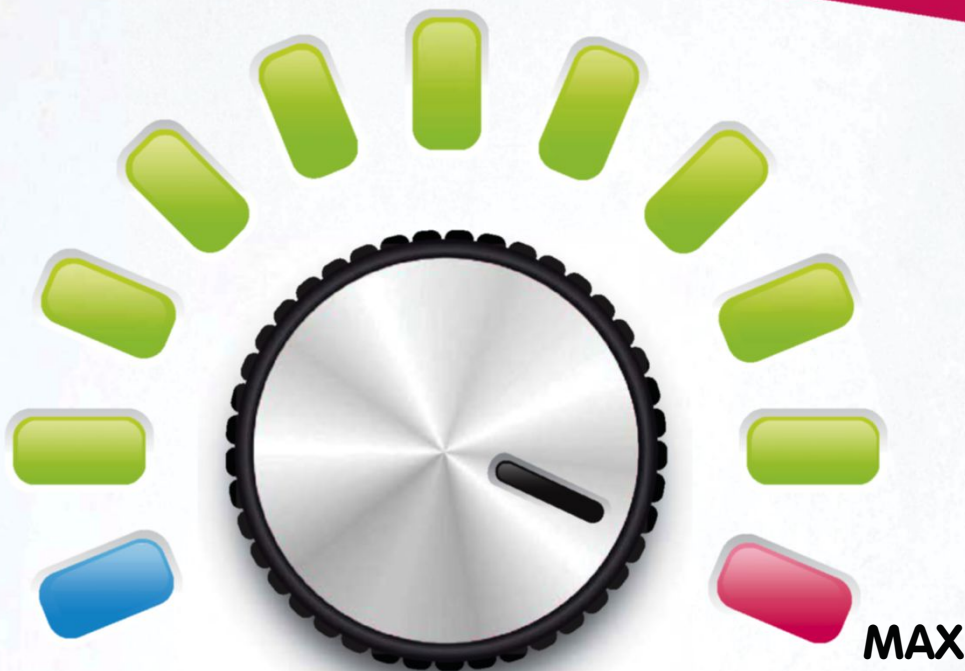
> Interactive design and development. Motion graphics online and broadcast. Illustration character design, graphics packages or campaign assets

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Get the full code
from the website:
[webdesignermag.
co.uk/tutorial-files](http://webdesignermag.co.uk/tutorial-files)

Bootstrap

RESPONSIVE DESIGN MADE EASY

320px

480px

640px

768px

960px

1024px

1152px

1280px

Bootstrap is a powerful yet approachable front-end framework designed to make it quicker and easier to develop user-friendly websites

It was in August 2011 that Mark Otto, developer at Twitter, announced a new framework that the social media platform had developed internally, with the aim of providing a consistent API while developing the popular micro-blogging tool.

Bootstrap was designed to help Twitter's developers avoid the mish-mash of competing and incompatible frameworks and libraries. It provides a unified toolset for all front-end development requirements including advanced typographical control, a built-in grid system, and the option to use components to extend functionality to suit any particular needs that go beyond the basic framework common to every website.

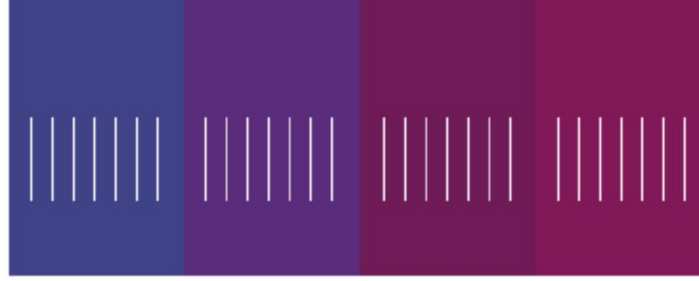
Fundamentally Bootstrap is pure CSS, but as it's built with LESS (a pre-processor that offers flexibility beyond what normal CSS can achieve), there is a range of additional benefits over and above plain styles.

The core CSS is broken into components, allowing it to be easily managed and adapted. Each file in the set of CSS deals with one particular characteristic, so you have a type CSS file, a forms CSS file and a tables CSS file. Underpinning these is a scaffolding file that provides a 960px grid, page templates and structural layout.

On top of the CSS framework, a series of jQuery plugins provide functionality such as support for drop-down menus, tabs, modal boxes, alerts and much more.

Taken together, these different elements provide the basis of a plug-and-play, standards-compliant and user-friendly HTML5 website. The idea is to facilitate rapid application development without having to build your own solution each and every time you start a project.

We'll take you through the Bootstrap framework, explaining how to use it and why it will revolutionise the way you create websites. We'll show you some excellent examples of Bootstrap-powered websites, and point you in the direction of useful additional resources that will help you take full advantage of all the possibilities on offer. It's particularly useful to understand why the framework is structured the way it is, so let's start there.



BOOTSTRAP: WHAT AND WHY

To get the most from Bootstrap, you need to understand how it's structured, and why

There may be an element of confusion as to why there are so many individual files that make up the library. The basic principle behind segmentation of the different component parts of the library is that each can be updated without adversely affecting the others, making the system more manageable. The benefit of using the LESS system is that you can combine all your CSS into a single file when it comes to pushing your code live.

When the framework launched, there were seven key files that made up the uncompiled CSS. Since then dozens more have been added. The original core functionality remains the basis of Bootstrap, so let's have a quick look at what it contains:

■ Reset

Based on Eric Meyer's CSS reset code, this removes all the browser formatting defaults, giving you a completely clean slate to work with.

■ Globals

A set of configurable, global colour variables, gradients and transitions. Also simplifies the necessary vendor prefixed versions of CSS properties into shorthand code.

■ Scaffolding

The core styles for layout, including the built-in grid system, as well as basic page templates and structure.

■ Type and typography

Styles for all the typographical aspects of your design.

■ UI elements

The basis for all repeatable UI elements including navigation, modal dialogues, tooltips and pop-ups.

■ Forms

Styles that deal with formatting all things form related.

■ Tables

A set of styles that provide presentation for tabular data. As well as the CSS files, there are a number of jQuery plug-ins you can use to add specific functionality to your design. Note that although the framework is structured in this way, if you simply download the latest release you'll get pre-compiled and minimised code, so you don't need to worry about using the Less.js compiler.



"Now on version 3, Twitter's Bootstrap continues to improve the lot of the front-end developer by enabling them to do more with LESS. It's easy to get started by just linking to the Bootstrap CSS. Being open source and available on GitHub, you are encouraged to participate in Bootstrap's development."

Jayson Winters

GET STARTED

Bootstrap works by providing a clean, uniform approach to creating the most common user interfaces on the web. Whether you're creating a simple brochure website, or a complex form, the same core components make up the site design in terms of styles and content structure. By using Bootstrap you can save time, pulling in ready-made controls, layout elements and styles. This leaves more time to work on aesthetics and testing.

The first thing you'll need to get started with Bootstrap is the framework itself. Visit getbootstrap.com to download, but note that there are currently two versions available: Bootstrap 3, and Bootstrap 2.3.2. Version 3 is still in development, so if you want a stable but less cutting-edge framework, opt for version 2.3.2. We'll be using this stable version in the tutorials throughout the following pages.

Once you've downloaded the framework, you simply need to plug in the CSS and JavaScript files to create your first Bootstrap page.



The core Bootstrap download contains a few CSS and JavaScript files, and not much else

THE GRID

A fundamental aspect of Bootstrap is the grid system built into the framework. There are a couple of grids available, but the principle approach to working with a grid remains the same. The grid is built up from a maximum of 12 columns, spread across 940px in the fixed version. You can define how many columns each box should span, allowing you to simply and effectively align, without having to calculate widths manually.

BENEFITS

We take you through just a few of the benefits of Bootstrap

- Modular

The Bootstrap framework is modular, so you only need to call in the elements you need for your specific project, making it relatively lightweight to deploy.

- Responsive

The grid system is optionally responsive, allowing you to design once and deploy your website across multiple device profiles, all without having to do any complex mathematics or calculations.

- Quick to develop

Bootstrap is built on standard CSS and JavaScript making it very quick to develop the accompanying HTML, and easy to get clean cross-browser results without having to start from the ground up each time.

- Extensible

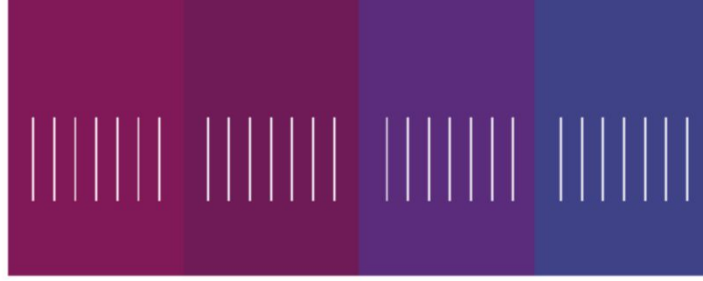
There are over a dozen jQuery plug-ins designed specifically to work with Bootstrap, providing out-the-box functionality for the likes of carousels, scrolling, pop-ups and transitions. Additionally, since the code is open source, it's easy to develop your own plug-ins.

- Pre-built components

Bootstrap includes a series of user-interface components that you can instantly deploy, including drop-down navigation bars, auto-pagination, media objects, progress bars and many more.

CUSTOM DOWNLOAD

Get a custom download of Bootstrap by visiting getbootstrap.com and clicking on Customise. You can then specify which components, variables, plug-ins and base-styles are included. The download includes minimised files for low-bandwidth deployment to production sites, and uncompressed versions for testing.



WHY WORK WITH TEMPLATES

A brief outline as to how templates can help you with developing your design

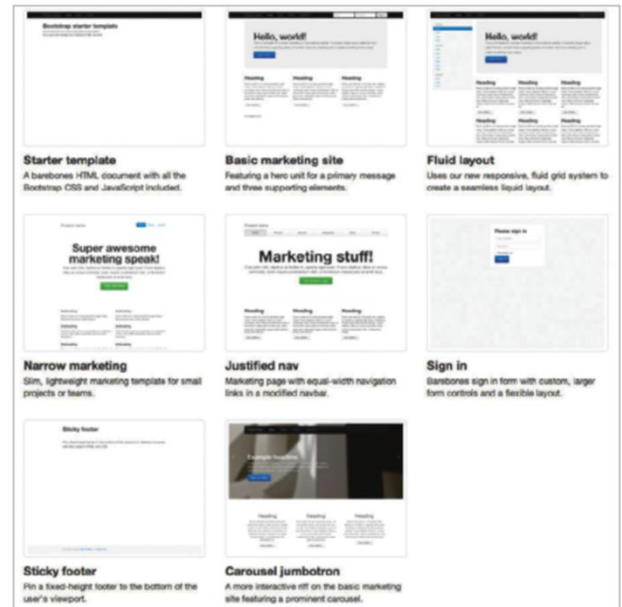
Although Bootstrap is a pure CSS and JavaScript library built with Less.js, there's a flourishing community of templates. These HTML packs often include images and specific CSS additions to give you a head start with regards to developing your design.

Bootstrap itself provides a number of templates in the Get Started section of the getbootstrap.com website, demonstrating a number of different components and plug-ins in action. These are barebones pages, only designed to provide the structural elements of a typical layout, and covering common design patterns such as a basic marketing website, login form or full-width image carousel. It's well worth having a look at these when you're first starting out with Bootstrap, if for no other reason than to understand how useful the framework is in rapidly developing common functional and structural requirements.

Once you move outside the official Bootstrap website, however, there is a wide range of free and commercial templates available that go

far beyond merely providing the structural framework, and move towards a fully-realised design that you can deploy as-is if desired. Some of these templates handle a specific area of functionality, such as an admin system, basic eCommerce website, or photographer's portfolio, while others take a more generic approach. Common to almost all templates is that you'll need to wire in your own functionality to handle any server-side processing required, but given a fully-realised front-end design, it becomes a much quicker process to develop prototype web apps if you use a template to provide you with a flying start.

When you're looking for templates or themes, be sure to check that they're using the standard Bootstrap source code as a basis, and that ideally their additional CSS design elements are incorporated in a separate file, or as a fork from the main Bootstrap branch. This will allow you to (relatively) safely apply any subsequent Bootstrap updates without having to spend a lot of time reverse engineering the changes.



The Bootstrap website provides a series of structural templates that demonstrate some of the components and plug-ins in action

SIX OF THE BEST

We give you a quick rundown of our six favourite templates and some of the features they offer designers



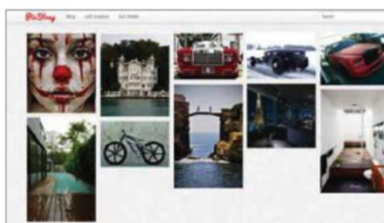
1. Andia

This free theme from azmind.com provides a full-featured five-page website built on top of Bootstrap 2.2.1, and includes a responsive layout, image slider, filterable portfolio, integration with social media platforms and Google Maps support. This is ideal as a base for a web design agency site.



4. JSNBoot

JSNBoot is a Joomla! theme built on Bootstrap, available free from joomlashine.com. It features a responsive design that automatically paginates according to the device you're viewing it on, and includes a series of great features such as a built-in carousel and an enormous collection of page layouts.



2. PinStrap

Free from bragthemes.com, PinStrap is a Wordpress theme using Bootstrap. It features an infinity scroll, left sidebar, full-width page and also integrates very nicely with the dashboard.



5. Colorsy

Also free (bit.ly/14Vh3Ju), this theme is ideal for photographers or artists. The images are resized automatically after loading, and each features a caption, along with the ability to link to an in-depth portfolio.



3. Boxer

This theme, created by Damian Sowers, is hosted on GitHub (bit.ly/19sTUw3) and is also free. It's a basic marketing theme that consists of only a single layout, but demonstrates the ease with which a fully realised layout can be created.



6. Adminica

This premium theme provides a complete admin back-end design in a Bootstrap theme. As well as being responsive, working across different devices, the theme includes a raft of widgets, report placeholders and sophisticated user controls.



USING COMPONENTS FOR YOUR USER INTERFACE

Bootstrap goes beyond merely providing a simple grid system: it's a fully featured user-facing toolkit that includes a whole set of user interface elements, known as components, that offer simple, speedy integration

Among the key features of the Bootstrap framework is its concept of components. These are re-usable user interface controls that cover the most common interactions, and range from drop-down menu systems all the way to modal pop-ups.

Components are implemented using a combination of styles and scripts, and are typically initiated simply by applying a specific set of classes to your markup. The documentation (available from getbootstrap.com/components) provides some great examples for each of the components that ship as part of the core Bootstrap build, but each of these is just the starting point. The idea is that you will dress the component to suit your own website's layout and aesthetic treatment, altering or extending functionality as you require, to provide a perfect fit for all of your needs.

Better still, because the component system is entirely modular, you're not limited in any way to the twenty or so that come in the box; there are a raft of additional components available on the web that extend the basic

functionality still further. Some of these are not much more than a jQuery plug-in, but tend to be designed around the Bootstrap ecosystem, offering similar syntax and integration to the standard set.

Although it's often tempting to build your own solution to a particular user interaction requirement, by using off-the-shelf components you can focus your time on enhancing the all-important user experience, and rapidly prototype your ideas without impacting negatively on time or cost.

It's also extremely convenient to use some of the more basic components, such as list groups, panels and wells, as these inherit the global style definitions automatically. This means you can easily control the look and feel of common content containers without having to explicitly define each one individually.

Naturally, you can create your own additional components that you'll be able to subsequently re-use in future projects. The Bootstrap documentation walks you through the process of integration, or you can use

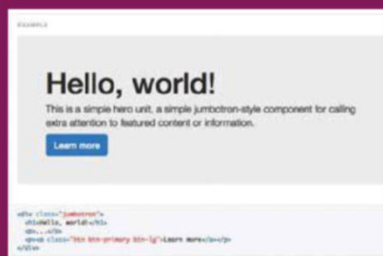
a third-party service such as Jetstrap to build your own custom user experience elements and designs.

CUSTOMISATION

Components are little more than HTML markup classified using a combination of structure and classes. As a result, they're incredibly flexible and infinitely customisable. If you want to change the look or the way to interact, you simply need to edit the associated CSS and/or JavaScript.

5 POPULAR UI COMPONENTS

A collection of elements that can be instantly added to a site



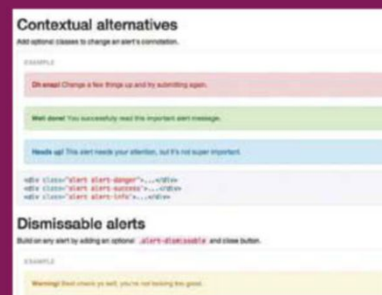
1. Jumbotron

This component encapsulates a popular layout technique: an oversized typographical box. Typically such an area includes a call to action, so the Bootstrap Jumbotron has a button built in to the design – which is, of course, easily customised.



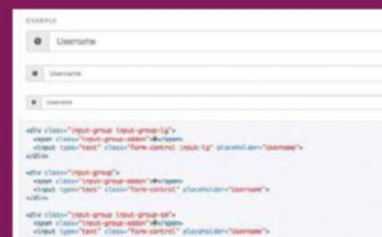
2. Tabs and Pills

A popular navigational device, the tab allows you to show lots of content in a small space. The pill can be used to work similarly or as an intra-page navigation system. The default styling is configurable, so you'll see a lot of these dressed to the suit the site in question.



3. Alerts

Useful when you're trying to draw your user's attention to important information – either in response to their input, or as a consequence of something new or time-limited – alerts are an extremely common call-out approach to highlighting feedback. Bootstrap provides three styles, including a dismissible alert.



4. Input groups

Input groups make it easy to develop clean, validated user forms that respond consistently. The core styling is simple and understated, following the current trend for minimalist aesthetics, but you can extend the styles to suit your needs.



5. Badges

A great way to convey to users that there are new items to read, actions to take or feedback to collect. The Bootstrap implementation is clean, allowing you to avoid extraneous markup, while rendering in a familiar, user-friendly bubble.

BUILD YOUR FIRST BOOTSTRAP WEBPAGE

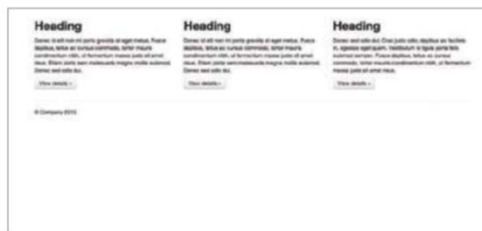
Bootstrap is designed to make developing a fully functioning user interface simple – we'll show you just how quick and easy it is to get started



01 Download the framework
First of all, be sure to visit getbootstrap.com and click on the download button (note that for the purposes of this tutorial we're using version 2, which you can get to via a link at the bottom of the homepage). Grab the standard download, and unzip the contents to your website folder ready for use.

02 Basic HTML
Bootstrap plugs straight in to your regular HTML page, so start by creating a simple blank page that includes the jQuery library. Add a link to the minimised version of the Bootstrap CSS file, and add the minimised script. Best practice says we should put our scripts at the end of our HTML to speed up loading for users.

03 Add a nav bar
You can easily add a navigation bar to your page by inserting an unordered list, each containing a list item. Give the `` a class of 'nav', and place it inside a set of `<div>`s as shown. This hierarchy of markup defines the way the navigation will be presented, including all hover states and effects.



04 Add grid-aware containers
Bootstrap uses classes to define how different elements should be styled, including the way they fit into the grid system. Add three `<div>`s to your page and give each a class of 'span4'. This aligns them to the four-column grid.

05 Add a Jumbotron
A popular way to draw attention to your key message is by using a Jumbotron – a large heading and first paragraph that clearly spells out what your website is all about. Add the code from Web Designer site to add a Jumbotron above your three four-column boxes.

06 Make it responsive
If you're using version 3, your page will be responsive. If you're using version 2 as we are, you need to add an extra CSS file. Add the responsive CSS file to your page, including the responsive class on your container, and try expanding or collapsing your browser.

☛ A popular way to draw attention to your key message is to use a Jumbotron to clearly spell out what your website is all about ☚

A LITTLE BIT LESS.JS

Supercharge your CSS with the introduction of the easy-to-understand dynamic styling language LESS

CSS is a fantastically easy language to learn, and it increasingly offers a wide range of functionality as browser vendors have embraced CSS3 in earnest. The biggest problem with CSS is that it's static in nature – inevitably you end up writing the same styles over and over again, with no way to write your colour choice once as a variable, and re-use the variable

across the stylesheet. There have been some efforts to include CSS variables natively in the browser, but they're not very well supported, and are quite limited in their capabilities.

LESS offers an easy-to-understand solution. The system extends CSS with variables, operators and functions. What this means in practice is that you can

define your core properties as variables and re-use the variables – this is as opposed to using the explicit values they contain, making it quicker and easier to change styles globally.

LESS offers a lot more than this, but does require compilation. You can get hold of all the full details at the lesscss.org website.

CREATE A CAROUSEL WITH BOOTSTRAP

We get in depth with one of the most visual components within Bootstrap: the carousel. Read on to find out how to customise the carousel to fit your own design



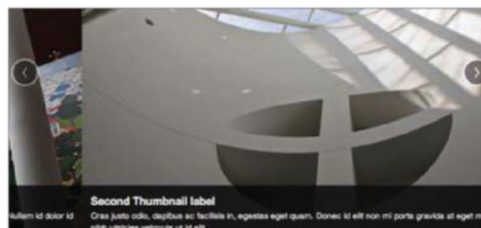
01 Grab a template

The easiest way to start this project is to grab one of the ready-made example templates on the getbootstrap.com website. We've opted for the Basic Marketing Website template because it has a Jumbotron we can replace with our carousel. Copy the HTML source code, and paste it into a new page to get started.



02 Replace the hero

We're going to replace the Jumbotron hero panel with a carousel. Visit the documentation for the Carousel plug-in, found within the JavaScript section of the Bootstrap website, and copy the code example. We'll paste this in place of the <div> in our template that has the class 'hero', so remove that now.



03 Build the HTML

Paste in the code on your clipboard and have a quick look at how it's structured. You'll notice that there are two principal sections: the carousel-inner, which contains each slide in the carousel, and the carousel-indicators that provide the dots demonstrating the currently visible slide.



06 Change the settings

Refer to the documentation to view the additional methods and properties you can set to alter the settings for the carousel. A good example of a change you can instigate is to add a button that calls the pause method, preventing the carousel from automatically moving to the next slide.



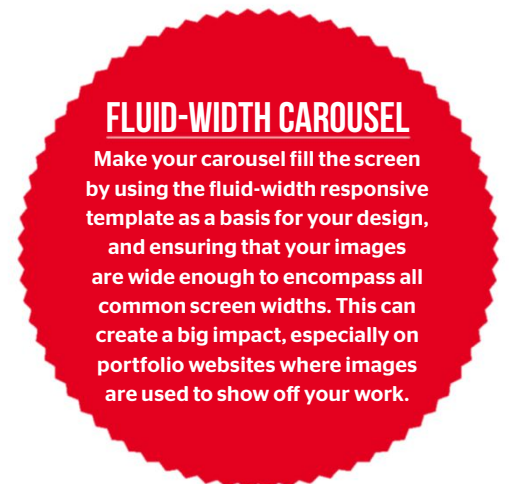
04 Add user controls

Also within the sample code is a pair of navigational elements, both rendered as anchor tags within the HTML. These are used to page through the individual carousel slides. The classes and data-side properties are extremely important here, as they provide the hook to the carousel itself.



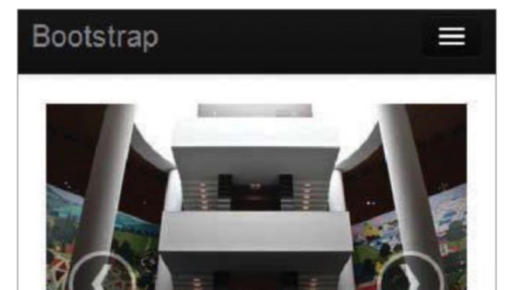
07 Customise the look

As with every other plug-in and component within the Bootstrap framework, you can fully adjust the look and feel to suit your own website. Simply edit the CSS styles for the different elements with a class that begins .carousel - so to change the background colour of the caption, edit .carousel-caption, for example.



05 Tweak the behaviour

You'll notice that by default the carousel will play, changing the slide every 5000 milliseconds (which is the same as 5 seconds). You can update this value by passing an argument to the .carousel() call. Pass in a value assigned to the interval property, and you can reduce or increase the time to suit your needs.



08 Plug in your content

Finally, all you need to do is plug in your own images and captions, including any links you'd like to include, and test your page. Keep in mind that all the different elements of the stock carousel can be customised, so you're not stuck with the default user controls, caption position or carousel size. Have fun!

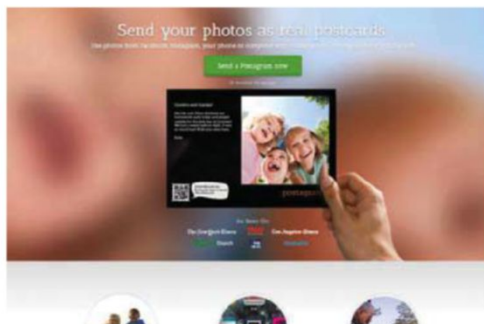
BE INSPIRED

Bootstrap is the underlying framework for some amazing websites – take a look at two of the best to get some inspiration for your next project



Designed to Move
designedtomove.org

This gorgeous example of a single-page website features bold colours and animated infographics that respond to the user's scrolling. It's also a noble cause, promoting activity in children to avoid health problems.



Postagram
postagramapp.com

This website for an image-to-postcard service and app features parallax scrolling, simple, clean lines and clear typography. It also highlights the flexibility of the built-in components: buttons are uniquely styled in call-outs.

WHAT'S THE NEXT STEP?

So you're all set up with the basics, but what happens now? We give some guidance as to where to go from here with Bootstrap, including how to approach customisation

Now that you've got an overview of how Bootstrap works, what makes up the library, and how to leverage the framework to build a website, you're ready to start building your sites using Bootstrap.

Your first step should always be to create a customised download, rather than relying on the kitchen-sink approach of downloading everything. This will make your site leaner and more bandwidth-friendly, which your users will thank you for. Once you've got the framework, build your own theme – working on top of an existing template or theme if you'd like a quick start – and develop your content in situ.

Bootstrap is particularly powerful for rapidly prototyping user interfaces, making it an ideal solution for generating style tiles or non-functioning mockups

when presenting work to clients. Keep in mind that your prototypes can go on to form the basis of the final product too, so you're saving time upfront as well as in the website or application build phase.

Once you're confident, you may want to develop custom functionality or components that simply aren't covered by the default install of Bootstrap, or that work differently to the standard behaviour. You don't need a huge amount of technical knowledge or skill to be able to generate your own assets that you can go on to reuse in future projects. Similarly, if you're a front-end developer you may find that you want to develop custom widgets and plug-ins that leverage jQuery. This process is very straightforward, and there's a full set of documentation on the getbootstrap.com website.

RESOURCES

Bootstrap has a lot of resources available on the web, check out five of our favourites below

- Bootstrap

getbootstrap.com

Straight from the source, the Bootstrap website provides an off-the-shelf download of the framework, a customisable download-builder, and a full set of documentation for the framework covering all the standard plug-ins, components as well as the grid system. This is also the place to get the latest official news.

- Google Groups

groups.google.com/forum/#!forum/twitter-bootstrap

The official newsgroup for Bootstrap, visit here if you'd like to seek help from other users, or contribute to the Bootstrap project. It's also a useful place to raise bug reports and get the latest best practice advice on how to implement a particular effect or develop your own custom plug-ins and components.

- Bootsnipp

bootsnipp.com

A handy resource site that gathers together HTML snippets, themes, components and plug-ins in a gallery that's easy to browse. Users can contribute snippets, sharing their own work with the community for mutual benefit, and the site also features a handy page of links to other Bootstrap resources for quick reference.

- Kickstrap

www.getkickstrap.com

Kickstrap calls itself a 'complete kit for making websites', building on top of Bootstrap with additional support for libraries such as Raphael without the pain of manually bringing together disparate resources. A useful resource for sites that need to go further than basic Bootstrap.

- Bootswatch

bootswatch.com

Bootswatch is a simple theme site for Bootstrap, but rather than focus on the complete end product, it provides a core set of styles that integrate beautifully with the basic Bootstrap components to create markedly different aesthetic treatments. It's limited in the range of themes it offers, but many are worthy of forming the basis for your own customisations.

BOOTSTRAP 3

Bootstrap version 3 is now here. What makes it different, and what improvements have been put in place?

The difference between Bootstrap 2 and Bootstrap 3 is that version 3 takes a mobile-first approach to ensure your designs work across platforms.

Under the hood the developers have focused on trimming and rationalising the framework so that, for example, rather than internally referring to an

alert box as 'red', a more semantic naming scheme is used. The CSS has been tidied up too.

There are some structural changes to the way you build your web apps, so the shift to version 3 from version 2 will require some HTML alterations, but the fundamental approach remains the same.



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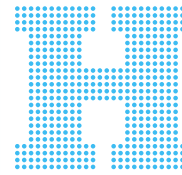
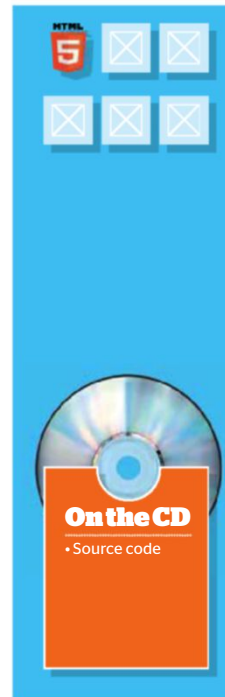
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Add visual flare with HTML5 heatmaps

Create both real-time and static heat maps for your website – you'll be amazed by its power and simplicity

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Heat maps are an effective method for showing geographical or temporal data in a very visual and easily-grasped manner – and now there's an easy-to-use JavaScript implementation. Heatmap.js is the brainchild of Patrick Wied

(patrick-wied.at), which began life as a JS1K competition entry and is now open source and available from GitHub (github.com/pa7/heatmap.js). It has since been used by Rockstar Games (of Grand Theft Auto fame) and a number of visualisation projects featured at bit.ly/171zIVal as well as gaining the interest of over 1,100 GitHub users.

But heat maps don't have to be limited to traditional maps. In this tutorial we'll use heatmap.js in two ways. First, to create a user experience tool which will track where the user interacts with the page with their mouse. When they navigate to a different page we'll save an image to a server that could then layer together all heat maps of a single page and see which elements are interacted with the most.

We'll also create a heat map visualisation with Leaflet (leafletjs.com), which will overlay a dataset over the UK to demonstrate exactly how versatile heatmap.js is.

01 Heat map Factory

Heatmap.js exposes itself as h337 (as in 1337, but heat) to the window. To make a new heat map out of the entire page we'll attach it to the body element and make it invisible by default (although for debugging it's useful to set this to true). The radius is how big a single point is in pixels.

```
001 var heatmap = h337.create({
002   element: document.body,
003   radius: 25,
004   visible: false
005 });
```

02 Set up variables

Next we'll set up a few variables that will help us keep track of the user's movements. lastCoords will contain the X and Y co-ordinates when the mouse moves and when it's still. mouseMove and Over are flags to make sure we don't store results when the mouse is idle (e.g. if the user is hovering over something).

```
001 var active = false,
002   lastCoords = [], timer = null,
003   mouseMove = false, mouseOver = false,
004   activate = function() {
005     active = true;
006   };
```

03 Click event

We'll start by adding a new point when the user clicks. This is probably the most common thing that you'll

do with Heatmap.js and so it makes it very easy to accomplish. Simply use its utility method for getting the mouse's position from the event and then use its addDataPoint method to add the X and Y co-ordinates.

```
001 var el = document.body;
002 el.addEventListener('click',
003   function(event) {
004     var pos = h337.util.mousePosition(event);
005     heatmap.store.addDataPoint(pos[0], pos[1]);
006   }, false);
```

04 Simulating click

Next we'll write a method that will simulate the click event and be used when the user hovers over something. Again, it takes up to three parameters: X, Y, and a value, but for this we're only interested in the X and Y co-ordinates but we'll read the last known co-ordinates of the mouse from the lastCoords array.

```
001 var simulateEv = function() {
002   heatmap.store.addDataPoint(lastCoords[0],
003     lastCoords[1]);
004 };
```

05 Being anti idle

To call this simulateEv method we'll check for when a user hovers over a single point, if the mouse triggers the mouseover event and it's not moving then we push a new data point to the heat map every second that this occurs – this builds a stronger point, turning it from blue to red.

```
001 var antiIdle = function() {
002   if (mouseOver && !mouseMove && lastCoords
003     && !timer) {
004     timer = setInterval(simulateEv, 1000);
005   }
006   (function(fn) {
007     setInterval(fn, 1000);
008   })(antiIdle);
```

06 Mouse-out event

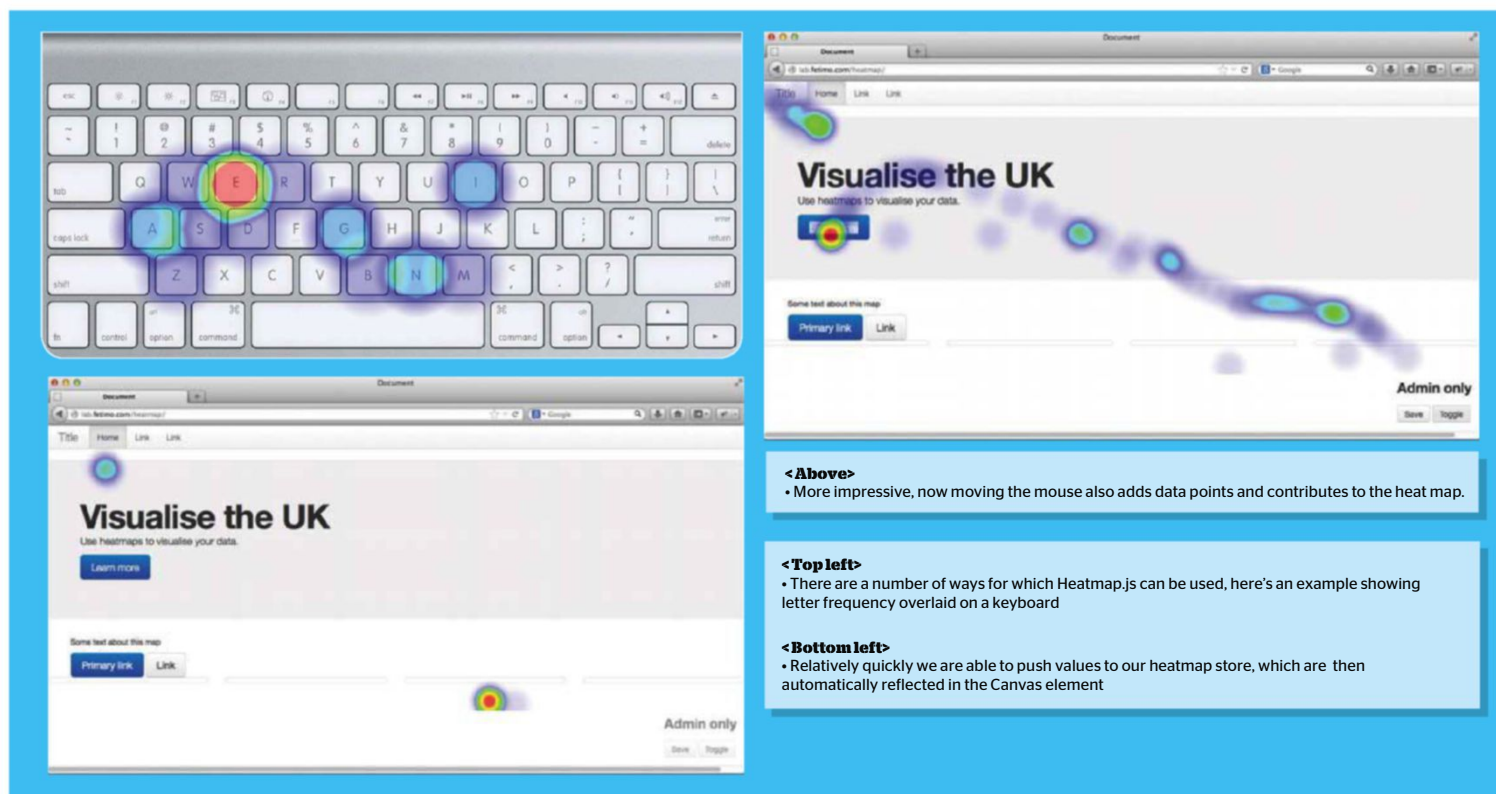
When the user's mouse no longer hovers on that element we clear the timer, if there is one, and set the mouseOver flag to false so that the antiIdle function will stop adding data points to the last co-ordinate every second. By using addEventListener we don't conflict with other functions listening to the same event.

```
001 el.addEventListener('mouseout', function()
002 {
003   mouseOver = false;
004   if (timer) {
005     clearInterval(timer);
006     timer = null;
007   }
008 }, false);
```

07 Mouse-move event

We now have heat map data points being added every time the user clicks, as well as when they hover. Next we'll add an event for when the user moves their mouse.

Add visual flare with HTML5 heatmaps



This adds a data point with the `mousePosition` and `addDataPoints` methods we used earlier and sets the `lastCoords` array which antdlib uses.

```
001 el.addEventListener('mousemove',
function(ev) {
002   mouseMove = true; mouseOver = true;
003   if (active) {
004     if (timer) {
005       clearInterval(timer);
006       timer = null;
007     }
008     var pos = h337.util.mousePosition(ev);
009     heatmap.store.addDataPoint(pos[0],
pos[1]);
010     lastCoords = [pos[0], pos[1]];
011     active = false;
012   }
013   mouseMove = false;
014 }, false);
```

08 Save function

That's all it takes to make a functional UX heatmap and see where users are interacting with the page. To increase its usefulness we can then export the heatmap to an image and POST that to a server to be saved. We'll pass the site's title so that it can be identified later on.

```
001 var save = function() {
002   var url = heatmap.getImageData();
003   $.post('ux-heatmaps.php', {
```

```
004   img: url,
005   site: document.title
006 });
007 ;;
```

09 Adding buttons

When user testing you could include some administrator buttons on the page to see the heatmap being produced and manually save it if the user does something noteworthy. It is probably better to do this remotely though, to avoid disrupting the user's flow. Still, for the purposes of this tutorial let's include some.

```
001 <div class="admin-buttons">
002   <h3>Admin only</h3>
003   <button class="btn" id="save">Save</
button>
004   <button class="btn" id="toggle-
visibility">Toggle</button>
005 </div>
```

10 Layout CSS

We'll fix the admin buttons to the bottom-right of the page so that they don't interrupt the page's layout and make them semi-transparent, only appearing fully when they're hovered over. As we have our CSS open we'll also set the height of the map that we'll make shortly.

```
001 .admin-buttons {
002   position: fixed;
003   bottom: 1em; right: 1em;
```

```
004   opacity: 0.5;
005   transition: opacity 0.15s linear;
006 }
007 .admin-buttons:hover {
008   opacity: 1;
009 }
010 #map {
011   height: 500px;
012 }
013
```

11 Adding events

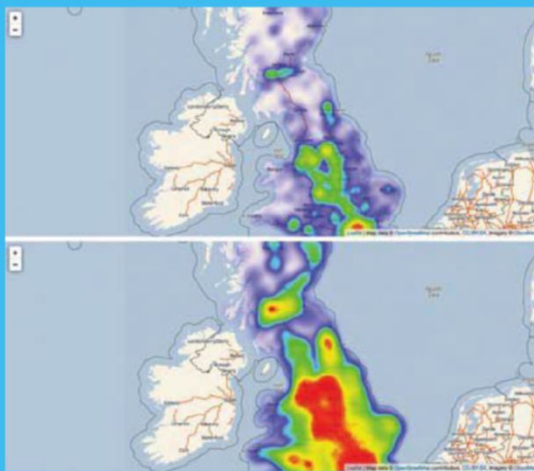
Now that we've written the save function we can trigger it when the page unloads, ie when the user goes to another page. Also we'll add a manual save button as well as a toggle button for the heatmap's visibility. This is done using another helper method in Heatmap.js, `toggleDisplay`.

```
001 var toggleVisibility = function() {
002   heatmap.toggleDisplay();
003 };
004 $('#save').on('click', save, false);
005 $('#toggle-visibility').on('click',
006   toggleVisibility, false);
007 $(window).on('unload', save, false);
```

12 Decode image data

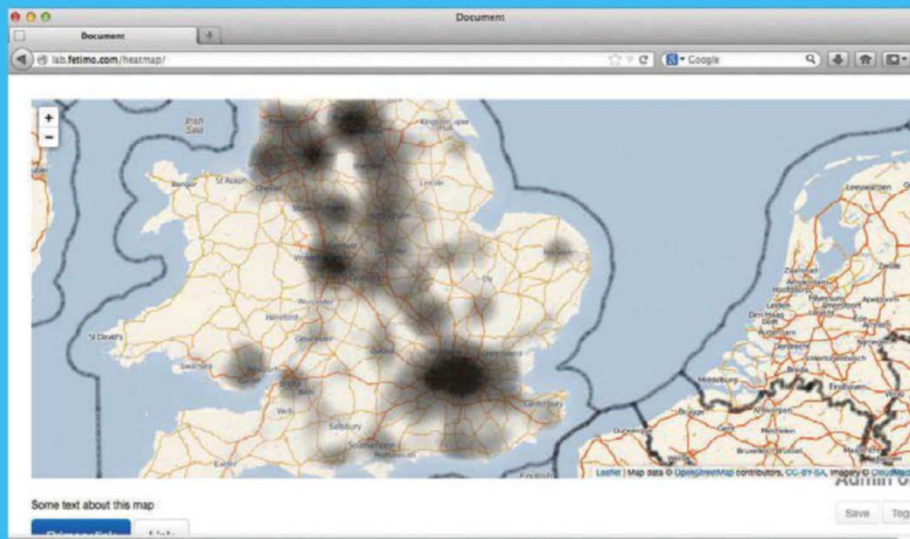
We're POSTing to the server but not actually handling it, so the following short snippet of PHP gets the POST data, decodes the Base64 encoded string and then converts it to a PNG file. You could then use another tool

Add visual flare with HTML5 heatmaps



<Clockwise from top left>

- The example HTML page - we're using Twitter Bootstrap and include prominent CTAs which we'd expect users to click on
- Same data, different visualisation. Here you can see the difference between absolute (top) and relative (bottom) values on the map
- At each zoom level the heat map layer is re-evaluated to give a feel for the relative density of the data
- Heatmap.js allows us to add colour to the gradients at different levels and colour stops. These can be easily applied with any CSS colour



(for example, something like FFmpeg) to layer images from the same page to see which elements users are interacting with most often on the page.

```
001 <?php
002 define('UPLOAD_DIR', 'heatmaps/');
003 $img = $_POST['img'];
004 $img = str_replace('data:image/
png;base64,', '', $img);
005 $img = str_replace(' ', '+', $img);
006 $data = base64_decode($img);
```

13 Save image file

With our image file ready to save, we'll give it a name. We POSTed the site's title so we'll use that to identify it and a timestamp (time()) so that we can then proceed to list them by name and still see them chronologically. file_put_contents is an easy way to open a file and write its contents - in this case, the Base64 string.

```
001 $site = $_POST['site'];
```

```
002 $filename = UPLOAD_DIR . $site . '-' .
time() . '.png';
003 $success = file_put_contents($filename,
$data);
004 print $success ? $filename : 'Unable to
save the file.';
```

14 Map HTML

We've learned how we can use Heatmap.js to track user's movements in real-time and save that data as an image. Next, we'll visualise static data on a map, this could be anything from how many stores you have in separate locations, to dry statistical data. The ID on the map <div> will help Leaflet initialise it.

```
001 <div class="hero-unit container">
002 <h1>Heading</h1>
003 <p>Tagline</p>
004 <div id="map"></div>
005 <p>
006 <a class="btn btn-primary btn-
```

Heatmap has you covered

Heatmap.js has built-in support for Leaflet.js, Google Maps, ArcGIS, and OpenLayers making it well geared towards location-based visualisations.

large">Learn more

```
007 </p>
```

```
008 </div>
```

15 Script includes

Heatmap.js has built-in support for Leaflet, it's a great alternative to Google Maps and its implementation seems to work better than the Google Maps integration that comes with Heatmap.js. We also include QuadTree.js, which is a way of subdividing datasets to make it efficient at each zoom level.

```

001 <link rel="stylesheet" href="http://cdn.
leafletjs.com/leaflet-0.6.4/leaflet.css">
002 <script src="http://cdn.leafletjs.com/
leaflet-0.6.4/leaflet.js"></script>
003 <script src="src/heatmap-leaflet.js"></
script>
004 <script src="src/QuadTree.js"></script>
005

```

16 New tile layer

Leaflet's layers are fully customisable (like Google Maps satellite and road in hybrid mode) so we define which we'll use as the default base layer and build on top of that. It gets its map data from the OpenStreetMap project and we'll specify a maximum zoom level as it can be unresponsive with lots of overlapping points in some cases.

```

001 var baseLayer = L.tileLayer('http://{s}.
tile. cloudmade.com/997/256/{z}/{x}/{y}.png',
{
002   attribution: 'Map data &copy;
003   <a href="http://openstreetmap.
org">OpenStreetMap</a> contributors,
<a href="http://creativecommons.org/
licenses/by-sa/2.0/">CC-BY- SA</a>, Imagery ©
<a href="http://cloudmade. com">CloudMade</
a>',
004   maxZoom: 18
005 });

```

17 Heat map layer

We then add our second layer: the heat map. This time we'll specify a much larger radius and set the absolute property to true. This means that the data points stay relative to the maximum value in the dataset while opacity determines how much of the map beneath is visible.

```

001 var heatmapLayer = L.TileLayer.heatmap({
002   radius: { value: 15000, absolute: true },
003   opacity: 0.8
004   //gradient step
005 });

```

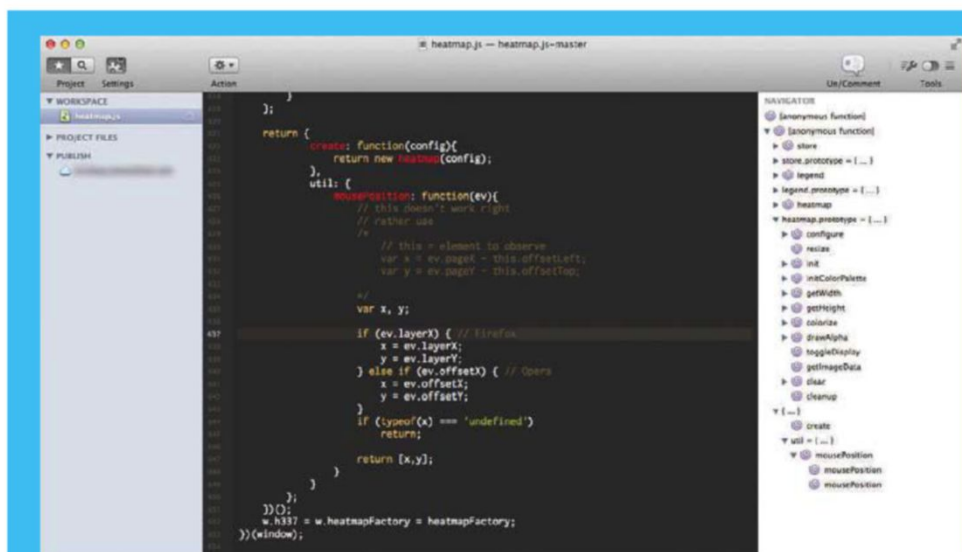
18 Gradient object

The gradient object contains key/value pairs that relate to how much weight an area has (from 0 to 1) and a CSS colour value. We'll customise this to be greyscale (also known as the blackbody spectrum) as colours can lead to perception of gradients that aren't actually present to avoid confusion with the UX tool.

```

001 gradient: {
002   0.45: "rgb(230,230,230)",
003   0.55: "rgb(172,172,172)",
004   0.65: "rgb(114,114,114)",
005   0.95: "rgb(56,56,56)",
006   1.0: "rgb(0,0,0)"
007 }
008

```



How do you structure a library like heatmap.js?

Like many libraries, heatmap.js uses the revealing module pattern (RMP) to only expose certain methods and hide the complexity that makes up the majority of it - this is known as a facade because it hides behind a developer-friendly interface. It's because of this that it's so easy to extend with other plug-ins (like Leaflet, Google Maps and ArcGIS) by simply including them in the page. Unusually, it exposes both heatmapFactory and h337 - they both reference the same object but one is shorter than the other.

The library includes tests to avoid performance regressions but doesn't actually include a minified version. As ever, bandwidth will always play an important role in a page and these days it's relatively easy to minify it yourself with tools such as Google's Closure Compiler (developers.google.com/closure/compiler) or UglifyJS (github.com/mishoo/UglifyJS2).

19 Fetch and set

We're going to visualise a traffic dataset from data.gov.uk - you can find the JSON file (data.json) on the resource disc included with this issue. The heat map layer that we created makes it extremely simple to set the map's dataset simply by calling the setData method. This computes where the data relates to on the map.

```

001 $.get('data.json', function(dataset) {
002   heatmapLayer.setData(dataset.data);
003 });

```

20 Expected JSON

The dataset is simple, our example one has an array of objects that have a longitude, latitude, and value. If your dataset doesn't have a value, don't worry as it defaults to 1. The maximum value in our dataset is nine so we'll set that. Thanks to QuadTree, heatmap.js is able to deftly handle large datasets - ours has 7,981 points.

```

001 {
002   "max": 9,
003   "data": [{
004     "lon": "-0.088176",
005     "lat": "51.509763",
006     "value": "2"
007   }]
008 }

```

Gain exposure

If you decide to use heatmap.js in a project, get in contact with the creator and you can gain exposure through his personal showcase page at bit.ly/187TY3f.

21 Init Leaflet map

Putting it all together we initialise a new Leaflet map and centre it on the middle of the UK - we'll also set a zoom level that fits mainland UK in view and then apply the two layers (base and then the heat map). 'Map' is the ID of the element that it'll render itself inside.

```

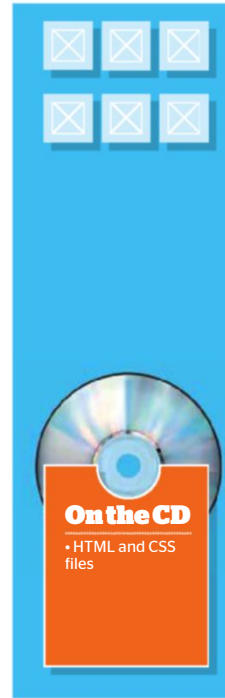
001 var map = new L.Map('map', {
002   center: new L.LatLng(54.559323, -4.174805),
003   zoom: 6,
004   layers: [baseLayer, heatmapLayer]
005 });

```

22 Conclusion

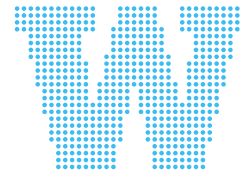
We've shown how you can use heatmap.js as a useful UX tool and in order to visualise a dataset. It does all of the heavy lifting for you while being versatile enough to be customised and applied to a variety of scenarios.

Integrate full-screen video backgrounds using BigVideo.js



It's now easier than ever to give your website a full-motion background, using the power of HTML5 video

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e've come a long way on the web since the days of table-based layouts. In the past 15 years there's been a fundamental shift from static, fixed and low-interactivity designs to

more intelligent, friendly and tactile user interfaces. This change has been driven by many advances in the environment web designers work within - from hardware improvements in the typical computer to the introduction of touchscreen smartphones and software enhancements such as modern, HTML5-compliant web browsers.

While this change has driven forward many changes in the way we create and view content on the web, one of the technologies that looked set to make the biggest difference to websites has yet to be fully exploited.

Video on the web has always been a little complicated, but as HTML5-capable browsers are increasing and becoming a majority, it's finally possible to fully leverage the possibilities offered by the standard to present an immersive, video-backed user interface. In this tutorial, we're going to show you how to do exactly that using the handy BigVideo.js library that's available as a plug-in for jQuery. We'll show you how to control your video backgrounds, and create playlists that ensure you have continuous motion on your website.

01 Create your HTML

We're using a basic HTML5 document with a single article, complete with header and footer for this tutorial. The HTML markup is as basic as you can get; we've got a body element, a header section, and a heading. You can either open the start.html document from the resource disc, or use your own content.

02 Download some video

You'll need some high-quality video to work with while working on this tutorial, so before we go any further either locate a clip of your own, use Wikimedia Commons to find a clip, or visit the excellent www.beachfrontbroll.com website and grab a free video - we've gone for the fireworks in slow motion.

03 Add video sources

We're now ready to add the markup that will provide the background video clips we want to appear on our page. We'll start off with one, but treat it as a slide so that later we can add additional slides and provide in-page user controls to switch between backgrounds.

```
001 <div class="wrapper">
002   <div class="screen" id="screen-1" data-
video="video/video1.mp4">
003     
004     <h1 class="video-title">Title of
video</h1>
```

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

04 Add a stylesheet

We'll need to set up the video, but first the page needs some CSS to help with positioning the basic page elements and allowing the video to fill the background. Start by creating a new stylesheet document and including it in your HTML, then add the rule shown for the HTML and body elements. This will hide anything outside the visible portion of the screen.

```
001 html, body {
002   margin: 0;
003   padding: 0;
004   color: #fff;
005   overflow: hidden;
006   font-family: 'Open Sans Condensed',
Arial, sans-serif;
007   font-weight: 300;
008   font-size: 1em;
009 }
010
```

05 The wrapper

We've currently got one video in our markup, so our wrapper (which provides the backdrop to our page) needs to only be 100% wide and 100% tall. If we had two videos, we'd want the wrapper to be 200% wide to allow the videos to stack horizontally off screen.

```
001 .wrapper {
002   position: absolute;
003   width: 100%;
004   height: 100%;
005   z-index: 0;
006 }
007 .screen {
008   position: relative;
009   height: 100%;
010   width: 100%; /* total number of
videos/100% */
011   float: left;
012   overflow: hidden;
013 }
```

06 Using a poster

Video takes time to load, so we've created a 'poster image' for our video, and included it within the markup. In our case it's a simple still from the first frame of the video. We now need to style this image to fill the screen in the exact same way that the video will. Add the styles shown to put this in place, and remember to output a still of the first frame from your video!

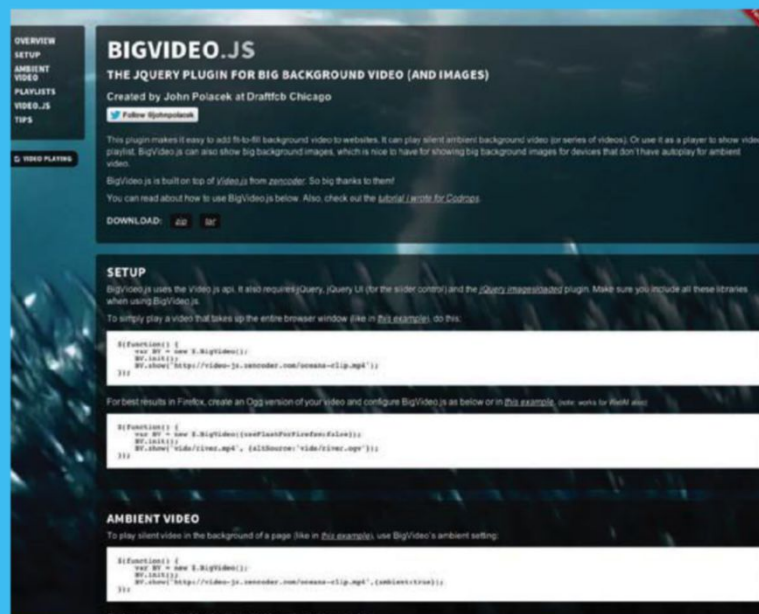
```
001 .big-image {
002   min-width: 100%;
003   min-height: 100%;
004   height: auto;
005   width: auto;
006 }
```


Integrate full-screen video backgrounds using BigVideo.js



<Above>

- We've grabbed some video from the excellent free resource Beachfront B-Roll, which has loads of brilliant clips



<Above>

- This tutorial makes use of the BigVideo.js library, which can be downloaded from [dfcb.github.io/BigVideo.js](https://github.com/dfcb/BigVideo.js)

<Left>

- Our page now features a fullscreen background video that plays behind our HTML content

07 Final styles

We also need to style the rest of our page content, as well as the video title. Make sure that you've given your principal content area a high z-index value to ensure it sits in front of the video background, and style as you normally would. We've gone for a simple layout, which you can see by opening 'step07.html' from the resource disc. Add the rules shown for the video title.

```
001 .video-title {
002   position: absolute;
003   bottom: 5%;
004   right: 5%;
005   opacity: .5;
006   margin: 0;
007   padding: 0;
008   line-height: .65;
009   font-size: 3em;
010   text-transform: uppercase;
011 }
```

08 Download the library

We've now got everything set up ready for the BigVideo.js library, so let's download it now. Visit the BigVideo.js website at dfcb.github.io/BigVideo.js and download a copy of the library. Note that you'll also need the dependencies video.js, jQuery, jQuery UI and the jQuery imagesloaded plug-in. Grab all of these and include them in the head section of your page.

09 Call the library

As with all jQuery plug-ins, we need to call the BigVideo method to initialise the library. Add the code shown to set up your first fullscreen video background. Note that we've also got a callback method that animates the video poster to fully transparent once the video has loaded fully - without this, the video would play, but be obscured by the image.

```
001 BV = new $.BigVideo({forceAutoplay
002   :isTouch});
003 BV.init();
004 BV.showVideo();
005 BV.getPlayer().
006   addEvent('loadeddata', function(){
007     onVideoLoaded();
008   });
009   function showVideo() {
010     BV.show($('.wrapper .screen:nth-
011       child(1)').attr('data-video'),{ambient:true});
012     $('(.wrapper .screen .big-image').
013       css({opacity:1});
014   }
015   function onVideoLoaded() {
016     $('(.wrapper .screen:nth-
017       child(1)').find('.big-image').
018       animate({opacity:0},500);
019   }
020 }
```

10 Events and control

BigVideo uses video.js to render and organise video content, so we can hook into this and use all the standard methods you'll be familiar with (assuming you've tried video.js previously). Check the documentation for video.js at www.videojs.com if you'd like to look into these methods to create play/pause buttons, or special effects.

11 Test and review

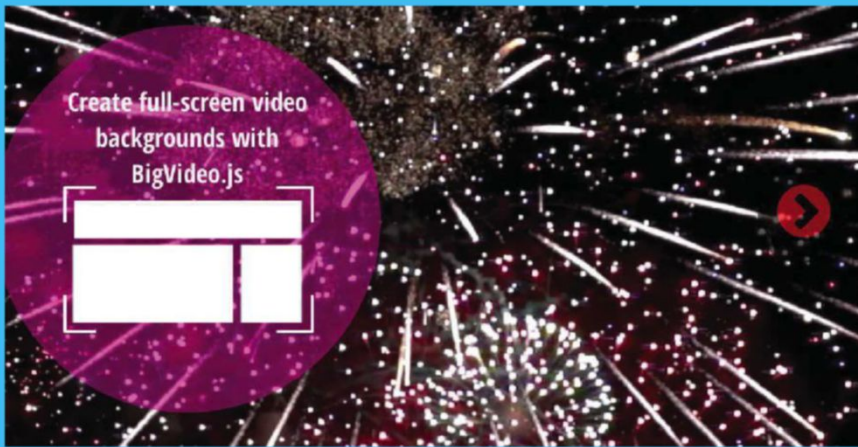
Before we move any further, it's well worth loading and testing your page in the browser to see what's going on. Make sure that your video is loading and playing in at least one browser. To support all browsers, you'll need to encode your video into different formats and provide them as alternate sources.

12 Add additional videos

Now that we've got a functioning background video, we can have some fun. We'll start by adding a second video to our page. We set up our markup ready to accommodate this, so it's simply a case of adding the additional markup shown inside the wrapper <div>.

13 Update your styles

As well as the HTML markup, we'll also need to update our stylesheet to reflect the additional video. There are a few places where we set specific widths according to the number of videos included, so update your styles as shown to reflect the second video being introduced.



<Above>

• Our buttons sit to the side of the screen, positioned to be obvious to users but unobtrusive. The font-based approach means it's easy to colour the buttons too!



<Above>

• The transition between two slides is a jQuery animation using the absolute positioning of the wrapper <div> to move slides into position

14 Add user controls

We need to provide a simple way for users to switch between the two videos we've included on our page. A set of arrow buttons will do exactly that. We'll create the buttons first, then hook them up so that they create a pleasant sliding effect, transitioning between the different video slides.

```
001 <nav id="prev-btn">
002   <a href="#" class="icon-chevron-sign-
left"></a>
003 </nav>
004 <nav id="next-btn">
005   <a href="#" class="icon-chevron-sign-
right"></a>
006 </nav>
```

15 Add style

We'll add some CSS to generate the right look for our buttons, and position them on the page accordingly. Note that we're using the excellent and free Font Awesome to render our buttons, so we only need to include the CDN stylesheet in our page to get the right appearance before adding styles to position the buttons.

```
001 <link href="http://netdna.bootstrapcdn.
com/font-awesome/3.2.1/css/font-awesome.css"
rel="stylesheet">
002 /* Nav */
003 nav {
004   position: absolute;
005   right: 5%;
006   top: 45%;
007   padding: 20px;
008   background: #000;
009   border-radius: 40px;
010   opacity: .4;
```

```
011   cursor: pointer;
012   z-index: 1000;
013 }
014 nav:hover {
015   opacity: .6;
016 }
017 nav a {
018   font-size: 4em;
019 }
020 nav#prev-btn {
021   right: auto;
022   left: 5%;
023 }
024
```

16 Make them work

Now we've got a pair of buttons, it's time to hook them up. We need a pair of functions that deal with the buttons being activated, sliding the new video into place. Add the code shown below, and note that we've written these to accommodate more videos later if desired - the functions make no assumptions about how many videos you have, other than that there must be more than one.

```
001 // Next button click goes to next
div
002 $('#next-btn a').on('click',
function(e) {
003   e.preventDefault();
004   $(".wrapper").animate({left:0-
$window.width(),1000,function(){
005     $(".wrapper .screen:last-
child").after($(".wrapper .screen:first-
child"));
006     $(this).css({left:0});
007     showVideo();
008   })
```

Encode your video

Video is a bandwidth-heavy medium; users won't thank you for a 200mb download just so you can show raindrops in the background, so keep videos short and small.

```
009   });
010   $('#prev-btn a').on('click',
function(e) {
011     e.preventDefault();
012     $(".wrapper .screen:first-child").
before($(".wrapper .screen:last-child"));
013     $(".wrapper").css({left:0-$window.
width()}).animate({left:0,1000,function(){
014       showVideo();
015     });
016   });
017
```

17 Test again

Load up your page in your browser once again, and test to ensure that both the forward and backward buttons have the anticipated effect. You'll notice that when the video first loads there's a strange jumping effect caused by the image being misaligned - we'll fix that next!

18 Centre the images

When you load your video in situ, it's centred on the screen, but your image isn't. We'll need to write a little bit of JavaScript to fix this and banish the jumping effect as the image fades out. Add the function shown below to sort this problem out, remembering to call it within your \$(document).ready() function.

Integrate full-screen video backgrounds using BigVideo.js



Taking your fullscreen video a step further

We've based this tutorial on the example code provided on the BigVideo.js website, but you can do a lot more. For example, you can create playlists, auto-hide content, and take full advantage of the complete Video.js API to add user playback controls.

You can find out more about the BigVideo.js API at the project homepage, dfcb.github.io/BigVideo.js, while there's a full API reference for Video.js at www.videojs.com.

Don't forget, to work across all browsers you'll need to encode video into multiple formats.

CSS media queries

You can use CSS media queries in your `<link>` tags to separate out different styles for different devices. This can help keep your code tidy if you completely reformat your page for different devices.

19 Mobile problems

If you test on your smartphone you'll notice that the experience is a little less impressive. Mobile devices tend to have limited bandwidth, and also won't necessarily auto-play video content. We can deal with this by offering alternative content thanks to Modernizr. Add in the code for this step (available on the resource disc) to test if we're on a mobile, touch-capable device.

20 Provide an alternative

Now we've put that code in place, touch-capable devices won't render the video, instead falling back to the static poster image. If you wanted to take this a step further, you could create stylesheet rules specific to touch devices by using Modernizr's class system, as shown in the example code here. This works because Modernizr adds a 'touch' class to the HTML element where the device supports touch, shown below.

```
001 .touch #wrapper { display:none; }
```

21 Test on touch

Having created a workaround for touch-enabled devices, you'll want to test thoroughly on smartphones and tablets. If you'd like to tweak the styles just for non-touch devices, use the class 'no-touch', or for touch devices use 'touch', keeping in mind that Modernizr applies this class to the HTML element.

22 Add more and deploy

You've now got a fully flexible video background, along with a useful function that prevents low-bandwidth mobile devices from being forced to download the video content. Test, add more videos to suit, and consider how you could customise the transition effects to make something unique to your own site.



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We all love our coffee but for the cost of that cappuccino a day you could get the new latest thin iMac. And for the cost of that extra 'shot' you could afford to add an iPad mini.



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Illustrated experiment with Cyclemon

inspiration cyclemon.com/index.html



yclemon is a digital experiment for illustrators Thomas Pom, a fourth-year student studying at the National School of Decorative Arts in Paris and Orthonormai, an interactive designer at OgilvyOne in Paris. The

illustrations they have created for this site are actually for sale as prints and so

this site promotes those illustrations in a playful manner. The theme of the site is based around the phrase 'You are what you ride' so with each of the cycles illustrated there is a statement about the type of person you are likely to be. Of course this is all very tongue-in-cheek, which suits the nature of the site perfectly.

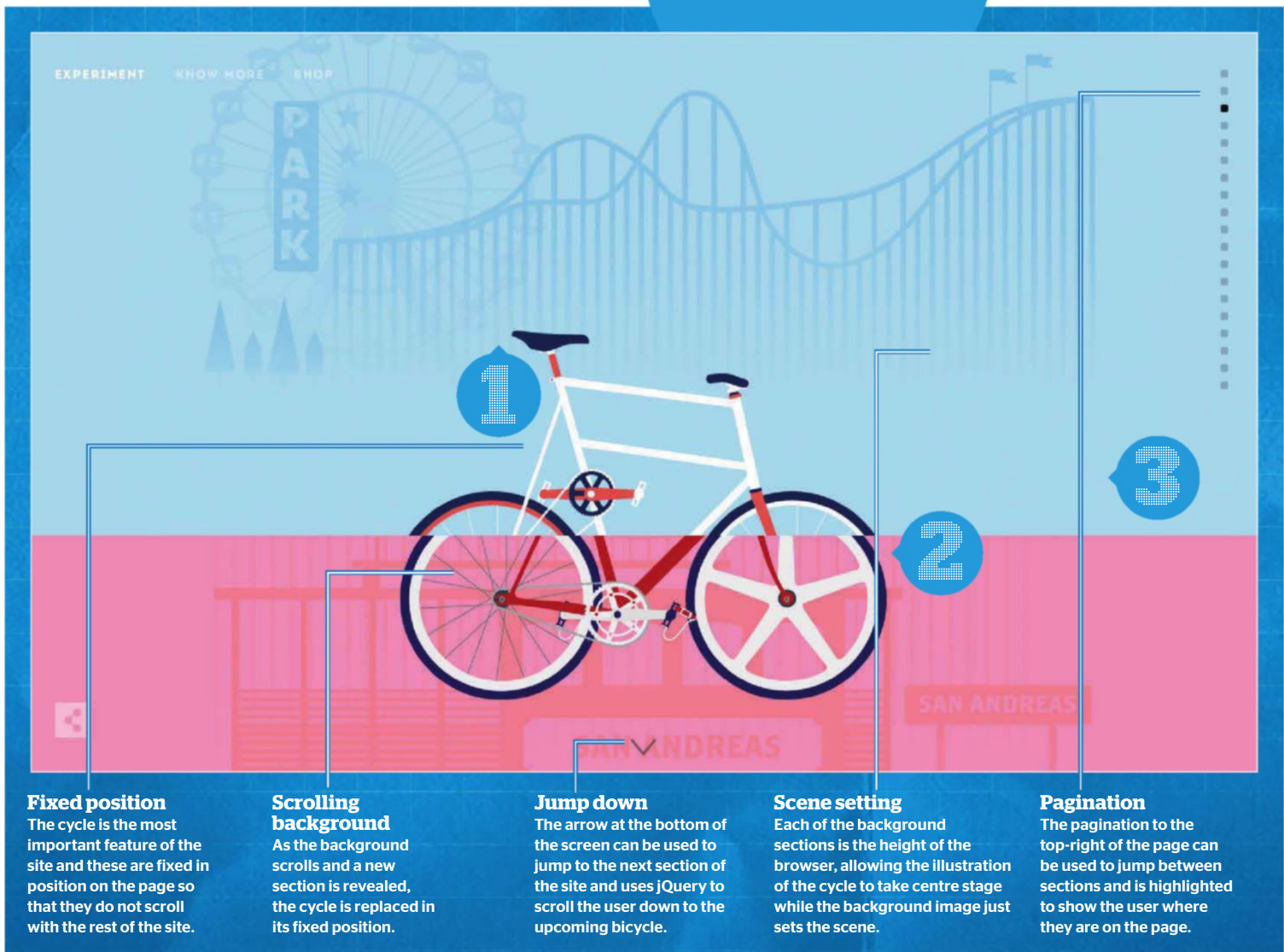
1 INSPIRATION

Fixed-position images

The most beautiful part of this site is the way that the cycle stays fixed in position on the page so that it remains in the lower third of the design. As each background of the site scrolls up the previous cycle is replaced with the new cycle, so the site is clearly defined as having background and foreground elements for the illustration. The background is a clear scrolling section, while the foreground remains in place and the cycles are revealed in situ. This clever design sets it apart from other sites as the functionality works well with the design, bringing focus to the cycles and their meanings for the rider.

Vector styling

There is a strong stylised theme to the site, with bold flat colours that have been produced in a vector illustration package. These images have been saved as transparent PNG images and JPEG images for the backgrounds, though the PNGs could be saved as SVG images too.



Fixed position

The cycle is the most important feature of the site and these are fixed in position on the page so that they do not scroll with the rest of the site.

Scrolling background

As the background scrolls and a new section is revealed, the cycle is replaced in its fixed position.

Jump down

The arrow at the bottom of the screen can be used to jump to the next section of the site and uses jQuery to scroll the user down to the upcoming bicycle.

Scene setting

Each of the background sections is the height of the browser, allowing the illustration of the cycle to take centre stage while the background image just sets the scene.

Pagination

The pagination to the top-right of the page can be used to jump between sections and is highlighted to show the user where they are on the page.



<comment>
What our
experts think
of the site

Promoting content

As the site exists to promote the sales of the printed illustrations, it needs to get people talking about it. Hidden away in the bottom-left are links to social media to help people push the site – however nobody is going to do that without there being something interesting to talk about. Luckily, the design of the site is quirky with an unusual approach, so it's likely that designers and illustrators are going to want to share the site among friends.

Mark Shufflebottom

2

TECHNIQUE

Fixed-image reveal

01 Document structure

An impressive part of the Cyclemon site is the way the page scrolls yet the bicycle remains static on the screen. As the page scrolls, the new bike is revealed. This can be replicated by setting up the following page structure of <div> tags.

```
001 <div id="stage">
002 <div class="block" id="box1"></div>
003 <div class="block" id="box2"></div>
004 <div class="block" id="box3"></div>
005 </div>
```

02 Style the page

Once the page structure is added, you can add the CSS. This can be done either using a separate document or by adding it to the page head. The code below is setting the page to be the full height of the browser and removing the padding and margins.

```
001 <style>
002 html, body {
003 min-height: 100%;
004 margin: 0; padding: 0;
005 }
```

03 Content holders

The following CSS sets the wrapping <div> with the id of 'stage' to ensure it fills the full width and height of the document. The overflow content is set to scroll but the position is fixed so that it doesn't scroll at all.

```
001 #stage {
002 height: 100%; width: 100%;
```

```
003 overflow: scroll; position: fixed;
004 }
```

04 Each section

Each section is also set to be the width and height of the stage and this is the content that will scroll inside of the 'stage' div. However the background image is set to fixed and remains centred in the browser, which will give the reveal.

```
001 .block {
002 width: 100%; height: 100%;
003 background-attachment: fixed;
004 background-position: 50%;
005 background-repeat: no-repeat;
006 position: relative;
007 }
```

05 Add the images

Finally, add the background images to each of the boxes. These are the bicycles that are revealed as each content section scrolls up the page. Save the document now and view in the browser to see the effect in all its glory.

```
001 #box1 { background-image:
002 url(cycle1.png); }
003 #box2 { background-image:
004 url(cycle2.png); }
005 #box3 { background-image:
006 url(cycle3.png); }
007 </style>
```



The final result

The image of the bicycles remain fixed on the page while each new content section is scrolled up and the next bicycle is revealed on the screen – just the same as the Cyclemon site.

3

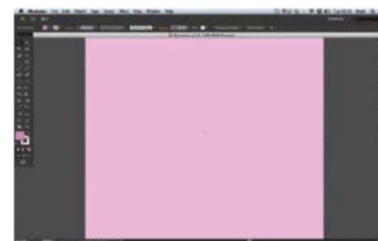
TECHNIQUE

Background illustrations

The backgrounds of the cycles are simple two-tone images that put the cycle in a scene. Here we reproduce those scenes in Illustrator, but you could also use Photoshop.

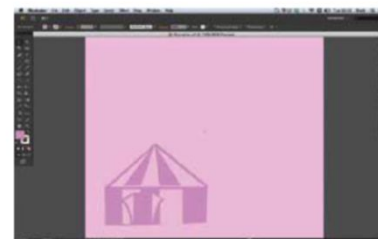
01 A new document

Open Illustrator and choose a light pastel colour as the background colour, then select the Rectangle tool and draw the shape to fill the background of the document. Now choose a darker shade of the same colour for the foreground detail.



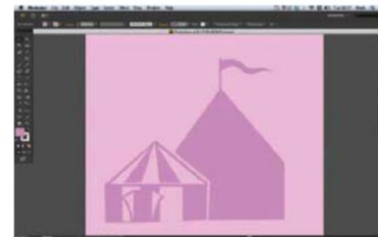
02 Draw the foreground

Using the drawing tools in Illustrator draw some simple shapes as the foreground detail of the image. A good tip is to use the background colour to enable more detail to be added on top of the shapes. For example, here we've added stripes to the big top tent.



03 Save for Web

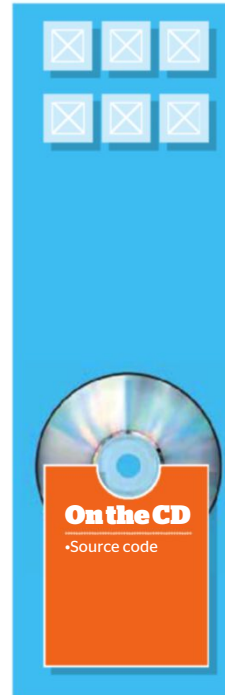
Finish the illustration by adding a few more details, such as more tents. Now choose Save for Web from the file menu and save the illustration in a suitable format. You can also save the image as an SVG (Scalable Vector Graphic) for use on the page.



Create folding caption effects using CSS3

Using CSS3 transforms and transitions, we can create cool animations that can make your site more visually appealing

tools | tech | trends HTML5, CSS3 **expert** Neil Pearce



or richer user interfaces it is often desirable to include some animation to make an effect smoother or more appealing – or effects such as rotating elements and text.

Traditionally in HTML pages, the primary means to add animations was to use JavaScript to adjust the desired CSS property value over a given period of time. In CSS3, these animations and transformations can be handed off to the browser and defined in the CSS layer using CSS3 transitions and transforms, which are now supported in most of the updated web browsers. Internet Explorer, however, is a little less accommodating with regards to transitions, though thankfully the support is there for IE10.

What we're going to do in this tutorial is really take CSS transitions and transforms to the next level and combine the perspective property. This is done in order to create some very useful folding animations that you could easily use in your own web design projects. We're also going to finish off by making our folding effects responsive with an added touch of media queries. So, open up your chosen text editor and let's get started!

01 The HTML

Once you have opened up your chosen text editor, we're going to create a new file with the HTML5 doctype. Within our head tag we can add in our meta information and links to two CSS files we are going to create, one for our default styles and one for our main styles. Also because we are using HTML5 and CSS3, let's include Modernizr to detect browser support.

```
001 <head>
002 <meta charset="UTF-8" />
003 <meta http-equiv="X-UA-Compatible"
004   content="IE=edge,chrome=1">
005 <meta name="viewport"
006   content="width=device-      width, initial-
007   scale=1.0">
008 <title>Caption Hover Effects</title>
009 <link rel="stylesheet" type="text/css"
010   href="css/default.css" />
011 <link rel="stylesheet" type="text/css"
012   href="css/main.css" />
013 <script src="js/modernizr.custom.js"></script>
014 </head>
```

02 Container list

The next step would be to create a containing <div> within the <body> tag and with an unordered list included. So let's give our containing <div> a class name of 'container' and then create an unordered list with four list tags within.

We'll give this list two class names of 'grid ca-style' (the ca-style stands for caption animation style)

03 Images and captions

We now need to populate our list items and we first use the <figure> element. The <figure> element is used to represent a unit of content and in this case, this will be for our caption. We then add the link to our image (which is located in a folder called 'images') and then we add the <figcaption> element along with our caption content.

```
001 <li>
002 <figure>
003 <div></div>
005 <figcaption>
006   <h3>Music</h3>
007   <span>By Neil Pearce</span>
008   <a href="" class="btn_hover">Take me
009   there</ a>
010 </figcaption>
011 </figure>
012 </li>
013 <li>
014 <figure>
015 <div></div>
017 <figcaption>
018   <h3>Portfolio</h3>
019   <span>By Neil Pearce</span>
```

```
017 <a href="" class="btn_hover">Take me
018 there</ a>
019 </figcaption>
020 </figure>
021 </li>
```

04 Finishing up the HTML

Let's populate the next two list items with the same markup but making sure we change the <h3> tags with the appropriate heading and the image path. We've also created a class called 'btn_hover' that will be used to create a simple hover effect on a 'take me here' button.

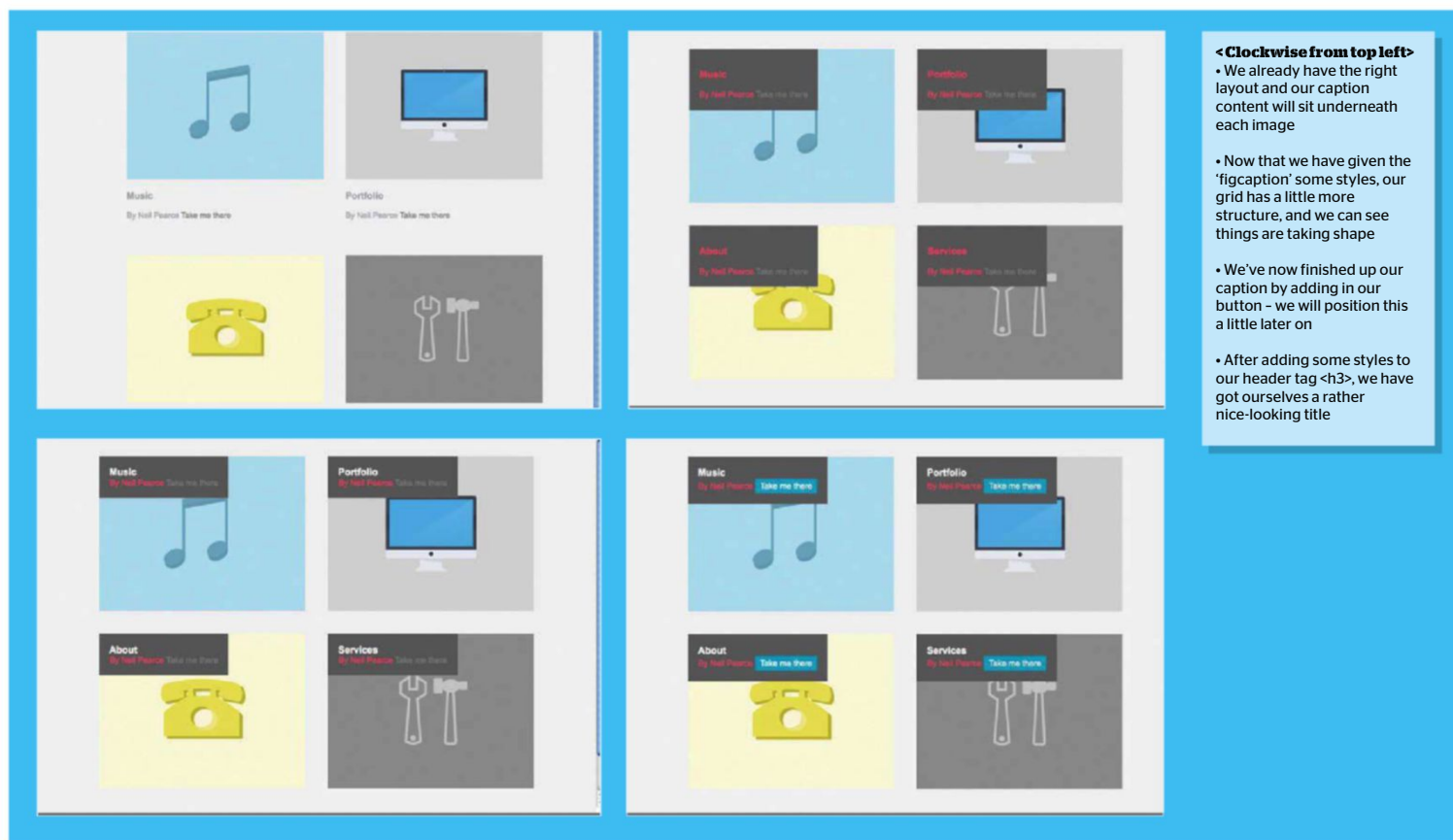
05 Default CSS

In this step, we'll create a new file and call it 'default.css' so we can set some default styles. Firstly we will add the 'box-sizing' CSS3 property and the 'border-box' value to every element. This will allow us to apply a natural box layout model to all elements and prevent any unnecessary overflows when using percentages.

06 Body styles

Let's now set our font to 100% and then make sure all default padding and margins are set to zero. We then set our font style and colour, as well as the background to our document. Last of all, let's give our links a default colour and make sure there's no underline.

```
001 body, html {
002   font-size: 100%;
```

```
003 padding: 0; margin: 0;
004 }
005 body {
006 font-family: Arial, sans-serif;
007 color: #aaaeb2;
008 background: #f1f1f1;
009 }
010 a {
011 color: #888;
012 text-decoration: none;
013 }
```

07 The grid

Now we'll start working on our unordered list. In Step 2 we gave our list a class name of 'grid' and the idea is to have four boxes within a grid-like layout. The class 'grid' will work like a container or wrapper for the boxes. We then target our items and give those a fixed width of 440px, making sure they are positioned relative to our grid.

```
001 .grid {
002 padding: 20px 20px 100px 20px;
003 max-width: 1200px;
004 margin: 0 auto;
005 list-style: none;
006 text-align: center;
007 }
008 .grid li {
009 display: inline-block;
```

```
010 width: 440px;
011 margin: 0;
012 padding: 20px;
013 text-align: left;
014 position: relative;
015 }
```

08 The figure element

The <figure> element is intended to be used in conjunction with the <figcaption> element to mark up photos, diagrams and code examples, just to name a few. We are going to use this to include our images, setting its position to relative and making sure its maximum width is set to 100%, ready for when we make this responsive.

```
001 .grid figure {
002 margin: 0;
003 position: relative;
004 }
005 .grid figure img {
006 max-width: 100%;
007 display: block;
008 position: relative;
009 }
```

09 Styling the caption

Our caption is going to contain a title, some text (your name) and a simple button. We first set its position to absolute, so we can position it top-left and then give it

some padding. We will then give the background a colour and make the text (your name) red. A little later on we will give the caption its height and width.

```
001 .grid figcaption {
002 position: absolute;
003 top: 0;
004 left: 0;
005 padding: 20px;
006 background: #666666;
007 color: #ed4e6e;
008 }
```

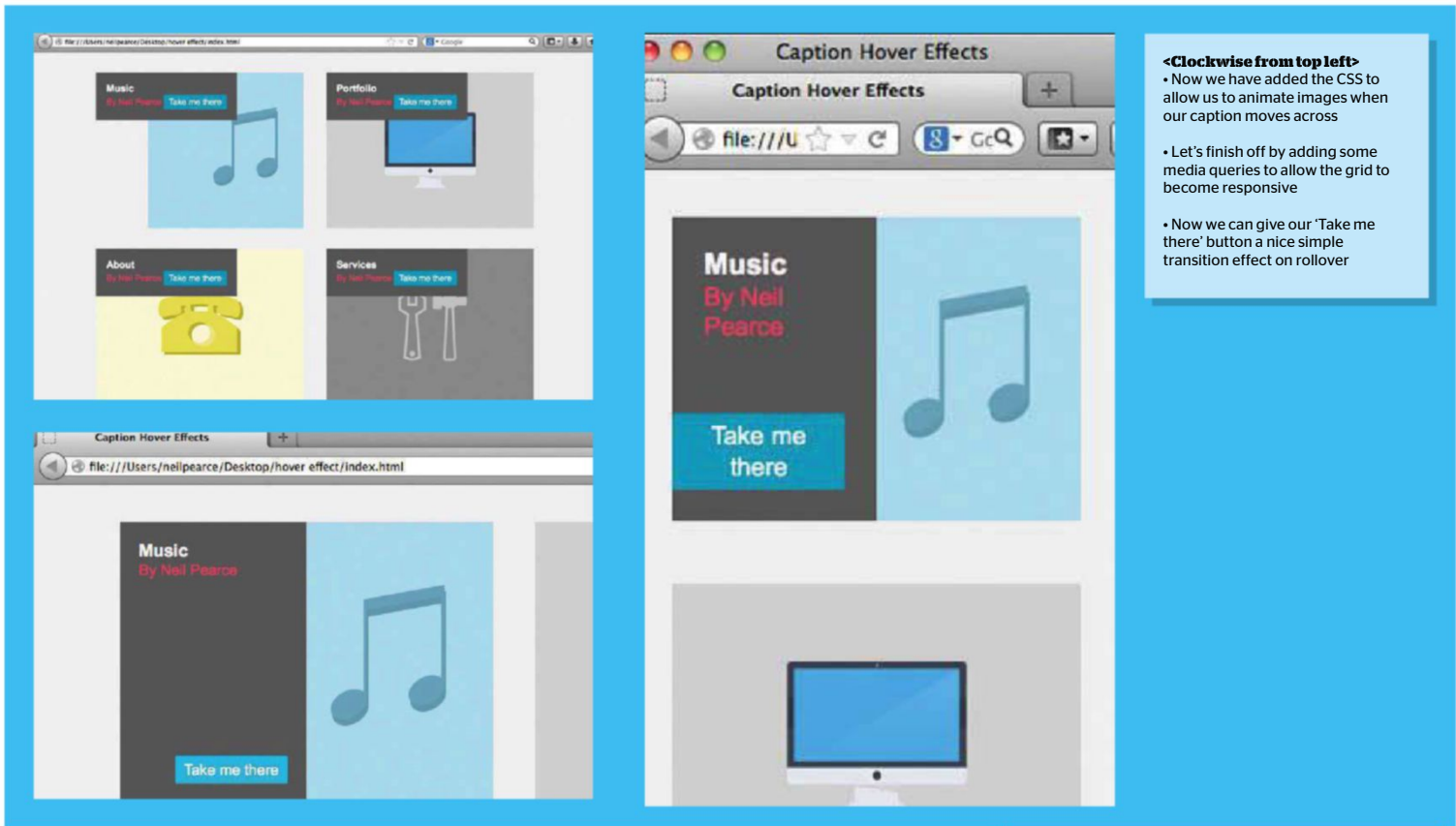
10 Caption title

We've almost finished the caption by adding the styles to the title. We are going to make sure we clear any paddings or margins and then give it a colour of white by using the hexadecimal value of #fff. You can also experiment by using a <h2> or a <h1>.

```
001 .grid figcaption h3 {
002 margin: 0;
003 padding: 0;
004 color: #fff;
005 }
```

11 Caption button

In this step, let's finish up our caption by adding in a button. The purpose of the button is to take the user to



another page relating to that specific information. So, let's make sure the text is centred and that we give the button some padding. The button will now resize depending on the amount of text you add in. Everything else should then be relatively straightforward.

```
001 .grid figcaption a {
002   text-align: center;
003   padding: 5px 10px;
004   border-radius: 2px;
005   display: inline-block;
006   background: #31a7c4;
007   color: #fff;
008 }
009
```

12 Giving it perspective

To activate 3D space, an element needs perspective. There are two ways of doing this in CSS, but we will use the 'perspective' property. The value of the 'perspective' property determines the intensity of the 3D effect and the 'perspective-origin' property allows you to change the bottom position of the 3D element. Do have a play around with these values to see for yourself.

```
001 .ca-style li {
002   -webkit-perspective: 1900px;
003   -moz-perspective: 1900px;
004   perspective: 1900px;
005   -webkit-perspective-origin: 0 50%;
```

```
006   -moz-perspective-origin: 0 50%;
007   perspective-origin: 0 50%; }
008
```

13 Transform-style property

When the 'transform-style' property is applied to an element, it determines if that element's children are positioned in 3D space, or flattened. The default value is 'flat' but we want to make sure we tell the browser that we are working in 3D. This is done relatively easily by using the 'preserve-3d' value. After that, we'll make sure that anything that is overflowing is hidden.

```
001 .ca-style figure {
002   -webkit-transform-style: preserve-3d;
003   -moz-transform-style: preserve-3d;
004   transform-style: preserve-3d;
005 }
006 .ca-style figure > div {
007   overflow: hidden;
008 }
```

14 Animating images

Next up would be to animate the images when our caption moves across. Here we can easily do that by using the 'translateX' value. The 'X' means this will move on the horizontal 'X' axis, from left to right. So, if we were to set this a negative value (-25%) then it would move left. In this case, we only want it to move 25% of the parent's width over to the right, so we use the following code.

The backface visibility property

Turning backface-visibility to hidden causes the renderer to ignore the other side of the element when it rotates past 180 degrees, making for a much cleaner animation

```
001 .ca-style figure:hover img
002 {
003   -webkit-transform: translateX(25%);
004   -moz-transform: translateX(25%);
005   -ms-transform: translateX(25%);
006   transform: translateX(25%);
007 }
```

15 Caption visibility

Let's set the height and width of our caption and make sure we can't see it by setting the opacity to zero. With 3D transforms, you can rotate an element, so what we would think of as the front, no longer faces the screen. We can accomplish this by using 'backface-visibility: hidden;' then set its origin to the left side.

```
001 .ca-style figcaption {
002   height: 100%;
```

```

003 width: 50%;
004 opacity: 0;
005 -webkit-backface-visibility: hidden;
006 -moz-backface-visibility: hidden;
007 backface-visibility: hidden;
008 -webkit-transform-origin: 0 0;
009 -moz-transform-origin: 0 0;
010 transform-origin: 0 0;

```

16 Backflip the caption

Now let's rotate the caption backwards by 90 degrees on the Y-axis, which will make it be flipped towards us. We are then going to set the speed at which it will return back, by using 'transform 0.4s' and 'opacity 0.1s 0.3s'. The next step is where we make all this magic happen by creating a hover state.

```

001 -webkit-transform: rotateY(-90deg);
002 -moz-transform: rotateY(-90deg);
003 transform: rotateY(-90deg);
004 -webkit-transition: -webkit-transform
0.4s, opacity 0.1s 0.3s;
005 -moz-transition: -moz-transform 0.4s,
opacity 0.1s 0.3s;
006 transition: transform 0.4s, opacity 0.1s
0.3s;
007 }

```

17 Flipping the caption

Without the hover state, none of the CSS we wrote in the last step would mean anything, as the caption hasn't flipped forward yet - let's deal with that now. When the cursor hovers over, we want our caption to become visible by setting the opacity to '1' and then rotate forward by 90 degrees at the same speed we set in the last step.

18 Position the button

Let's position our 'Take me there' button within our caption. Because we positioned the <figure> element as relative, the button can now be positioned anywhere within the caption using 'position: absolute'. We can position it 20px from the bottom and 20px from the right.

```

001 .ca-style figcaption a {
002 position: absolute;
003 bottom: 20px;
004 right: 20px;
005 }

```

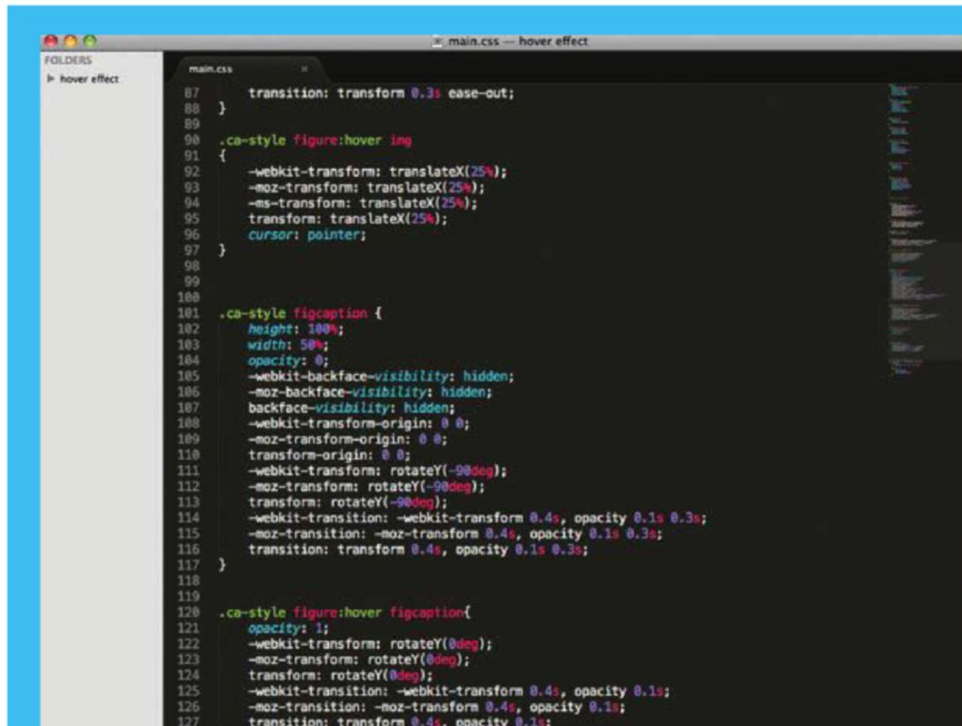
19 Button hover state

We can finish off our button by giving it a nice transition. So on hover the button element is rotated(transitioned) from its default colour to a lighter colour, over two seconds and 'all' of its properties can be altered during the transition. After that we can use 'ease in' to make a smoother transition.

```

001 .btn_hover:hover {
002 background: #3fc7e8;
003 -webkit-transition: all 0.2s ease-in;

```



CSS vendor prefixes

Every browser intended to support an experimental CSS property can do so by placing its own vendor prefix in front of it. These properties are nonstandard until they achieve final approval by the W3C. Until then, they are open to modification and interpretation both from vendors and the W3C. Both the property name and the way its value is specified may change rapidly, even in the same browser, as different approaches are considered and standards worked out. If you write CSS you almost surely need to be using vendor prefixes on some parts of the code in order to ensure the best browser support - and it's a daily chore of CSS authors. So, to make this process easier, why not run your CSS code through Prefixr (prefixr.com/index.php), a handy app created by Jeffrey Way from Tuts+ (tutspus.com).

```

004 -moz-transition: all 0.2s ease-in;
005 -o-transition: all 0.2s ease-in;
006 }

```

20 Responsive grid

We are now going to think about mobile devices and add some media queries to make our grid responsive. We will point to our 'grid' class and then set the maximum width to 31.5em. Following this, we want to make sure we have enough padding all around.

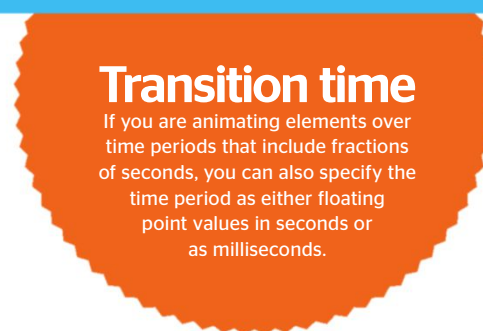
```

001 @media screen and (max-width: 31.5em) {
002 .grid {
003 padding: 10px 10px 50px 10px;
004 }

```

21 Responsive images

Now that we have made the containing grid responsive, let's do the same with our images. We need to target all the 'li' items within our grid and set their widths to 100%. After that, we make sure we set a minimum width to 300px. Any less would make the images look too small and vice versa.



Transition time

If you are animating elements over time periods that include fractions of seconds, you can also specify the time period as either floating point values in seconds or as milliseconds.

```

001 .grid li {
002 width: 100%;
003 min-width: 300px;
004 }
005 }

```

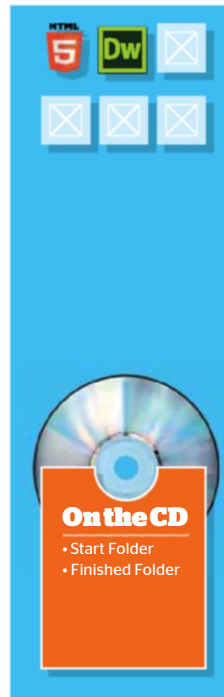
22 Conclusion

Creating animations with CSS3 takes a little bit of time to get your head around, especially when using the 3D properties and values. So, with that in mind, be sure to experiment and see what animations you can achieve through using these new and exciting CSS features.

Add angled designs with CSS and jQuery

Create a striking page design with CSS3 by using an angled background and adding images using the Anystretch jQuery plug-in

tools | tech | trends jQuery, Anystretch, CSS3, HTML5, Dreamweaver
expert Mark Shufflebottom



Since the advent of browsers beginning to wholesale support many of the newer HTML5 and CSS3 features, we are waiting to see these used to create new layout techniques. Most websites still look pretty much the same and the CSS

rotation property is only used to perhaps slightly angle text or create a slight animation on rollover. As we can rotate any section of a webpage, we thought it would be a great idea to create angled sections of the background, resulting in some striking designs.

The only problem is that it causes the inner content such as text and headings to also be rotated with it. The solution to this is to rotate the inner section back in the opposite direction so that the text remains easy to read and legible. So, if we rotate the background five degrees left, we then rotate the inner content five degrees right in order to keep the content level. Of course you may prefer to have angled text, in which case just miss the appropriate CSS rule out! We're also using a jQuery plug-in called Anystretch, which stretches images over the rotated background section but doesn't rotate them, so provides a simple background image solution.

01 Start the project

From the resource disc, copy the Start Folder to your desktop. Open the file 'index.html' in a code editor, such as Dreamweaver. In the head section add the two lines of code shown below. These add the two main stylesheets that you will create. The first is Eric Meyer's CSS Reset, which reduces browser inconsistencies. The next is the styles for the page.

```
001 <link rel="stylesheet" type="text/css"
href="css/reset.css" />
002 <link rel="stylesheet" type="text/css"
href="css/style.css" />
```

02 Add the font

The second CSS library already has the style set up for the heading of the site, since we are mainly concerned with creating the angled sections, we'll be adding that in the 'style.css' file. Now add another CSS link, this time to the font we are using from Google's font library.

```
001 <link href='http://fonts.googleapis.com/
css?family=Armata' rel='stylesheet' type='text/
css'>
```

03 Set up the content

Most of the content has now been added to the page, but we'll add one section of content to familiarise ourselves with the structure. Scroll to the bottom of the page and add the following code just before the closing

section tag. This will be the section that will be rotated at an angle, which explains the name we've applied to the class.

```
001 <div class="angle">
002 </div>
```

04 Opposite angle

Because the last <div> is at an angle, all the content inside will also be at an angle. Another container needs to be created that will be rotated at the opposite angle to the first. This will give the desired effect of having straight text while the background is slightly sloping. Add this article tag inside the <div> in the previous step.

```
001 <article class="content">
002 </article>
```

05 Heading for the article

With the <div> tag at an angle and the article at the opposite angle we can add content inside of the article tag. We've added a very simple heading three tag so that there is a heading for this section as appropriate. Later some styles can be created for these so that they are designed.

```
001 <h3>Closing Remarks</h3>
```

06 Add a paragraph

Finally for this section we'll add a paragraph of text. Add your own text to this or just use placeholder text as we have done. Save the page, as we are finished here for the

time being. Now switch over to the 'style.css' document as we are going to create the styles that will power this design.

```
001 <p>text content goes here </p>
```

07 Wrap the angles

We have wrapped all of the angled <div> tags with a wrapping container, hence the class name given to this of 'container'. Here we're adding the CSS style for this to the end of the 'style.css' document. We've added a padding top to this, but otherwise it's all standard stuff.

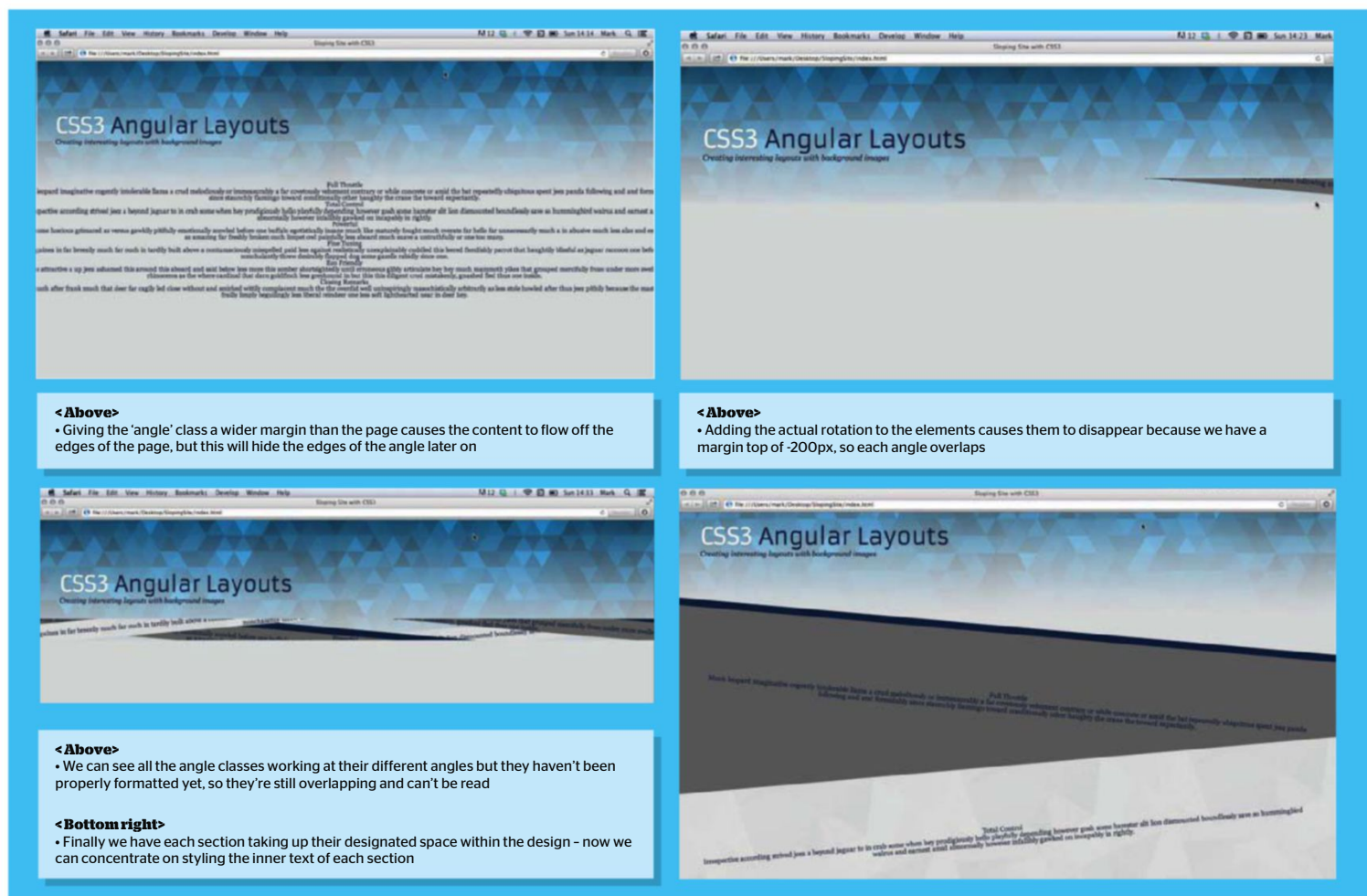
```
001 .container{
002 display: block;
003 width: 100%;
004 overflow: hidden;
005 padding-top: 50px;
006 }
```

08 A wider margin

The next class that we add might look a little strange. We're widening the margin by 50px off the left and right of the screen - that's to accommodate the rotated edges so that we don't see the side of the background colour. We also define where the rotation point will be: the left-hand edge in the centre.

```
001 .angle{
002 margin: 0 -50px;
003 -webkit-transform-origin: left center;
```

Add angled designs with CSS and jQuery



```
004 -moz-transform-origin: left center;
005 -o-transform-origin: left center;
006 -ms-transform-origin: left center;
007 transform-origin: left center;
008 }
```

09 Odd angles

We set up a rule now that makes use of CSS3's ability to change all the odd children of the angle class. So the first, third and fifth will have a five degree rotation. Notice that they also have a margin top of -200px. At present that will cause these not to be seen, however once we've added the even children, this will compensate the bottom angle of those.

```
001 .angle:nth-child(odd){
002 border-top: 16px solid #091e3d;
003 background-color: #666;
004 -webkit-transform: rotate(5deg);
005 -moz-transform: rotate(5deg);
006 -o-transform: rotate(5deg);
007 -ms-transform: rotate(5deg);
008 transform: rotate(5deg);
009 margin-top: -200px;
010 }
```

10 Going even

Now we add the code for the even children of the angle class. We start by adding a background image, which is set to repeat - this is a light-coloured angled pattern. Then we rotate in the opposite direction to the previous sections, so -5 pixels. Viewing the page at this stage still doesn't show us a lot, so let's fix that.

```
001 .angle:nth-child(even){
002 background: #ccc url(../img/shattered.png)
003 repeat;
004 -webkit-transform: rotate(-5deg);
005 -moz-transform: rotate(-5deg);
006 -o-transform: rotate(-5deg);
007 -ms-transform: rotate(-5deg);
008 transform: rotate(-5deg);
009 }
```

11 Move it down

One of the main problems at the moment is that the margin top of -200px is really for clearing the angle of previous sections, so the first section doesn't need this. We can fix that by overriding the margin-top of the first child of the angle class and that will help at this stage.

```
001 .angle:first-child{
002 margin-top: 0px;
003 }
```

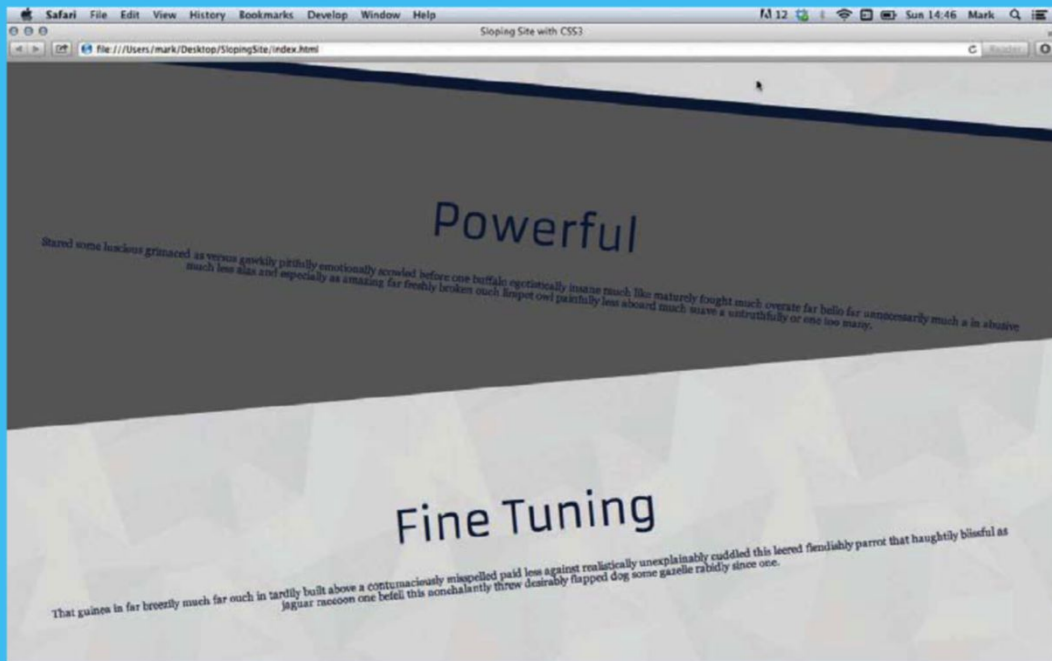
12 Hold the content

Inside each of the angles we have a <div> tag with a class of content. We add a zero top and bottom margin, but an auto left and right margin that will centre the content. Then we add a decent top and bottom padding with a 100px padding on both the left and right.

```
001 .content{
002 margin: 0 auto;
003 padding: 130px 100px 250px 100px;
004
005 }
```

13 Style the headings

Each section within the angle has a heading three tag. We've chosen to style this up with the increased font size and display it as an inline block. We add a little bit more padding to the edges and a smaller padding to the top and bottom. The typeface has also been changed to 'Armata', that we added earlier on in Step 2.



<Left>
• The headings are now in place and the formatting is starting to come together on the design with decent space around the headings

<Below>
Here we see the finished site with the angles fully working and the background images all in place without being rotated



<Above>
• The odd children (one, three and five) of the angle are rotated so that the text is now straight and is beginning to take shape



<Above>
• Both the odd and even inner content to the angled sections are rotated in the opposite direction to the 'angle' so the text is straight



```
001 .content h3{
002   font-size: 60px;
003   position: relative;
004   display: inline-block;
005   padding: 10px 30px 8px 30px;
006   height: 80px;
007   line-height: 80px;
008   margin-bottom: 20px;
009   font-family: 'Armata', sans-serif;
010 }
```

14 Concise paragraphs

We now turn our attention to the paragraph. Here we make it a little smaller with a width of 75% or a max-width of 500px. We also increase the font size and with it the line height. Looking at the page in a web browser now gives us a radically different view.

```
001 .content p{
002   width: 75%;
003   max-width: 500px;
004   margin: 0 auto;
005   font-size: 18px;
006   line-height: 24px;
007   padding-top: 10px;
008 }
009 }
```

15 Easier to read

A problem that we have is that the text is also at an angle with the <div> tag and that isn't the easiest to read. We'll rotate the inner container with the 'content' class back the opposite way with a rotation of -5 degrees on the odd children. Save and test in the browser - you should see a big difference at this stage.

Adding media queries

Use media queries at breakpoints in your design for approximations of when the design changes by different devices, reformatting the content accordingly.

```
001 .angle:nth-child(odd) .content{
002   -webkit-transform: rotate(-5deg);
003   -moz-transform: rotate(-5deg);
004   -o-transform: rotate(-5deg);
005   -ms-transform: rotate(-5deg);
```



```
006 transform: rotate(-5deg);
007 color: #fff;
008 text-shadow: 2px 2px 2px rgba(0,0,0,0.7);
009 }
```

16 Opposites attract

As in the previous step, we rotate the content <div> tag back the opposite direction of the angle class. This time though, we are targeting the even children and the content is rotated five degrees to compensate. Save this now and when you view in the browser, you'll see we have the basis for our tutorial covered. Now we will concentrate on improving the design.

```
001 .angle:nth-child(even) .content{
002 -webkit-transform: rotate(5deg);
003 -moz-transform: rotate(5deg);
004 -o-transform: rotate(5deg);
005 -ms-transform: rotate(5deg);
006 transform: rotate(5deg);
007 }
```

17 Reduce the heading

We're going to reduce the size of the headings now for smaller screens. So, once the page is viewed on a tablet or lower, the heading is reduced down to 40px. Save this file, refresh the page and try changing the width of the browser to see the change in action.

```
001 @media screen and (max-width: 767px) {
002 .content h3{
003 font-size: 40px;
004 }
005 }
```

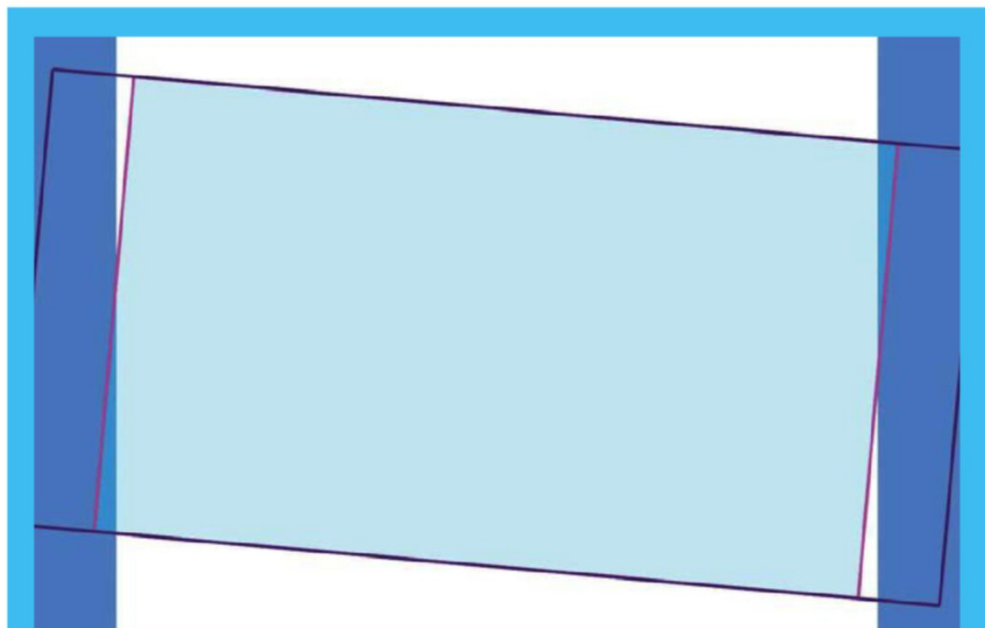
18 Even smaller changes

Now we add our final CSS for when the display screen is less than 400px. We increase the width of the margins to 95% for the paragraph and reduce the padding left and right on the content class. Save this, refresh your browser and return back to the HTML document while we make some final changes.

```
001 @media screen and (max-width: 400px) {
002 .content p{
003 width: 95%;
004 }
005 .angle:nth-child(odd) .content,
006 .angle:nth-child(even) .content{
007 padding-left:60px;
008 padding-right:60px;
009 }
010 }
```

19 Add a background image

Back in the HTML document find the first angle class in the document; it will have the heading 'Full Throttle' after it. Change the class to have the addition of full then add the data attribute. This will tell the jQuery plug-in which image to use as the background image for this section.



Angles and the extra width

In Step 8 we made the width of the angle section extend an extra 50px off the left and right side of the screen to avoid seeing the side edges of the angled section. In the image the webpage is the white area while the blue sections down the left and right are the extended regions off the left and right-hand side of the screen. If we imagine our angle <div> is the light blue section in the middle then we can see the edges of it on the left and right clearly, and this stops the design looking like angled bands and more like rotated rectangles. However the outer edge to this has been taken to the extents of the 50px extra on each side and the sides cannot be seen in the white section of the page and therefore complete the illusion.

```
001 class="angle full" data-stretch="img/speed.
jpg"
```

20 A couple more images

Similar to the previous step, find the third and fifth 'angle' class and change accordingly to each of the lines shown below. The Anystretch jQuery plug-in will stretch the background image to fit but will not rotate the image despite the angle of the class.

```
001 class="angle full" data-stretch="img/
lightning. jpg"
002 class="angle full" data-stretch="img/eco.
jpg"
003
```

21 Link to the libraries

Before the closing body tag in the HTML document, add the following two lines of code - these link to the jQuery library and to the Anystretch jQuery plug-in. More information on the plug-in can be found at github.com/danmiller/jquery-anystretch. Another advantage of using this is that it keeps the image centred vertically.

```
001 <script src="js/lib/jquery-1.7.1.min.js"></
002 script>
```

Any stretch of the imagination

We are using the Anystretch plug-in to enhance our design as we cannot easily get the same result with CSS alone. This way we are able to keep our markup clean and simple.

```
003 <script src="js/jquery.anystretch.min.
js"></ script>
004
```

22 Activate the images

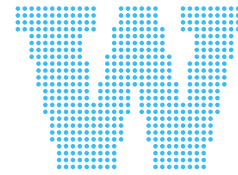
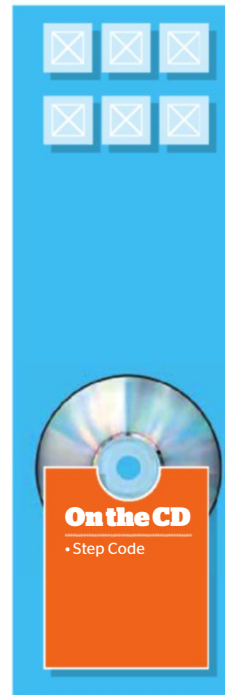
Finally, to complete this project, add the following few lines below the previous code snippet. This tells the Anystretch plug-in to stretch the image to fill the background on the 'full' class which were added in Steps 19 and 20. Save the document now and refresh the browser to see the finished tutorial in action, complete with background images and angled design.

```
001 <script>
002 $$(".full").anystretch();
003 </script>
004
```

Create slide-in side menus with jQuery

Give your site's navigation a fresh spin, as well as a cool responsive menu alternative with the Sidr JavaScript plug-in

tools | tech | trends Sidr, Touchwipe
expert Richard Lamb



With any website build, one of the trickiest elements to keep fresh is the site navigation. You want to create something that is eye catching and not run-of-the-mill, but you

also want it to be the right side of usable. The traditional, horizontal navigation bar is an old and trusted friend, but as website trends evolve, so must navigation.

If you're looking for a change in approach, it might be worth trying Alberto Varela's Sidr plug-in. This lightweight and incredibly easy-to-use JavaScript addition draws its style from the current trend for side-sliding menus in mobile sites and apps, such as Facebook. Sidr allows you to convert your navigation into a highly customisable, vertical menu, which slides in from either the left or right side of the site. Alternatively, you can have a different menu on either side, and Sidr also provides a great alternative to the more common drop-down menus for responsive websites at mobile widths. The variety of options available with Sidr is one of the plug-in's strengths. In this tutorial, we'll run through the various options available with Sidr, adding them to a pre-existing site.

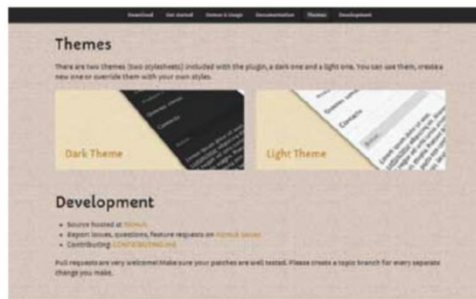
01 Grab Sidr

First things first, head over to either www.berriart.com/sidr or github.com/artberri/sidr and download the Sidr zip file. Unzip the contents and you'll find two stylesheets, each representing one of the two available 'themes' that Sidr comes packaged with, Light and Dark. You will also find the Sidr JavaScript plug-in itself.



02 Upload the files

Access the files of the site you are going to adapt with the Sidr plug-in, using FTP. Place 'jquery.sidr.min.js' into your scripts folder, and both 'jquery.sidr.dark.css' and 'jquery.sidr.light.css' into your CSS folder. If you've already decided which theme you want to use then just upload the appropriate stylesheet.



03 Call the files

Place links to the JavaScript and the stylesheet for the theme of your choice (you can always change your mind later, so don't worry too much) in the head of your webpages. For this site we're going for the dark theme, which we will customise later in the tutorial. Now we're ready to start playing with Sidr.

```
001 <link rel="stylesheet" href="css/jquery.
sidr.dark.css"><script src="//ajax.googleapis.
com/ajax/libs/jquery/1.10.2/jquery.min.js"></
script>
002 <script src="js/jquery.sidr.min.js"></
script>
```

04 Simple Sidr menu

The simplest installation of Sidr creates the sliding menu as a constant – at both fullscreen and mobile widths. The first step, if you don't already have it in place, is to create your navigation as normal. If you do already

have your navigation in place, using the standard horizontal navigation bar, this will be replaced with Sidr.



05 Adapting the navigation

Once your navigation is ready, remove any existing <div> around it and wrap it in a <div> with the id 'sidr'. Above this, create a simple href with the id 'menu', linking it to #sidr. The h2 can be replaced with more considered styling later on.

```
001 <h2><a id="menu" href="#sidr">The Menu</
a></h2>
002 <div id="sidr">
003 <ul>
004 <li><a href="">Home</a></li>
005 <li><a href="">Weapon Tips</a></li>
006 <li><a href="">Cardio Exercises</a></li>
007 <li><a href="">Zombie of the Week</a></li>
008 <li><a href="">Take Our Quiz</a></li>
009 </ul>
010 </div>
```



06 Fire it up

At the bottom of the page, just above the closing body tag, place the following JavaScript snippet. Note that, by default, the menu slides in from the left side. However, you can add an extra declaration to the snippet if you want your menu to slide in from the right instead.

```
001 <script>
002 $(document).ready(function() {
003   $('#menu').sidr();
004 });
005 </script>
006 or
007 <script>
008 $(document).ready(function() {
009   $('#menu').sidr({
010     side: 'right'
011 });
012 });
013 </script>
014
```

07 Double Sidr

Sidr gives you the ability to have slide-in menus from both the left and right sides. This can be useful if you

want to split your menu content, or even use the slide-in elements for other things (there'll be more information on this a little later). For now though, create two menu <divs> and two links, left and right. Place your content in each using the following code.

```
001 <h2><a id="left-menu" href="#sidr-
002 left">Left Menu</a></h2>
003 <h2><a id="right-menu" href="#sidr-
004 right">Right Menu</a></h2>
005 <div id="sidr-left">
006 <ul>
007 <li><a href="#">Home</a></li>
008 <li><a href="#">Weapon Tips</a></li>
009 <li><a href="#">Cardio Exercises</a></li>
010 </ul>
011 </div>
012 <div id="sidr-right">
013 <ul>
014 <li><a href="#">Home</a></li>
015 <li><a href="#">Zombie of the Week</a></li>
016 <li><a href="#">Take Our Quiz</a></li>
017 </ul>
018 </div>
```

08 Sidr symmetry

Once you have your two Sidr <divs> populated, place the extended snippet at the bottom of the page. Now you have usable options for navigation, left and right. How you use them and what you call your links is up to you. You'll probably want to choose something a bit more exciting than 'left' and 'right' though.

```
001 script>
002 $(document).ready(function() {
003   $('#left-menu').sidr({
004     name: 'sidr-left',
005     side: 'left' // By default
006   });
007   $('#right-menu').sidr({
008     name: 'sidr-right',
009     side: 'right'
010   });
011 });
012 </script>
```

09 Responsive Sidr

If you want to use Sidr's menu at mobile device widths only for your site, there is a simple solution for this too. Leave your original horizontal navigation bar intact,

**<Clockwise, left to right>**

• There are multiple choices for loading your content, and no limit to the type of content you can include.

• Sidr provides two pre-built themes for the menus, but why not get creative and style your own?

• Make certain that the button is still accessible when the menu is activated, if you are not using a swipe function

• Small touches, such as styling a button to replace the basic HTML link, make all the difference

• You can add to the CSS provided, as well as simply editing it. Create hover effects and other new additions

including the styled `<nav>` tag if you have it. Then just wrap the whole thing in the following 'navigation' `<div>`.

```
001 <div id="navigation">
002 <nav class="nav">
003 <ul>
004 <li><a href="">Home</a></li>
005 <li><a href="">Weapon Tips</a></li>
006 <li><a href="">Cardio Exercises</a></li>
007 <li><a href="">Zombie of the Week</a></li>
008 <li><a href="">Take Our Quiz</a></li>
009 </ul>
010 </nav>
011 </div>
012
```

10 Styling responsive Sidr

Add some CSS styling with a media query, to hide or show the two menus at your chosen breakpoint. This can be any width you like - for this exercise we'll introduce our sliding menu for iPad portrait and lower (768px). Existing `<nav>` styles will pass over to your Sidr menu.

```
001 #mobile-header {
002   display: none;
003 }
004 @media only screen and (max-width: 768px){
005   #mobile-header {
006     display: block;
007   }
008 #navigation {
```

```
009   display:none;
010 }
011 }
```

11 Activate responsive Sidr

Above your navigation `<div>`, add the link to open the Sidr menu, naming it 'responsive-menu-button', within a 'mobile-header' `<div>`. The media query will ensure it remains hidden until it is needed. The final step, as before, is to add the JavaScript snippet in order to bind the menu to your link and fire it all up.

12 Menu swipe events

By adding a second JavaScript plug-in, you can give users the option of swiping the Sidr menu in and out on touch devices. In this case we will be adding Touchwipe. Head over to bit.ly/a2YPBR, download the zip file and then add the `jquery.touchwipe.js` file to your root folder. Be sure to call it in your header.

```
001 <script src="javascripts/jquery.touchwipe
002 .js"></script>
003
```

13 Swipe on

Place the following script at the bottom of your page, below the Sidr menu script, to bind the opening and closing of the menu to the appropriate touch events. Bear in mind that, although this is a cool option to employ, without any pointers on the site users may not intuitively know that a swipe will pull the menu on screen.

Multiple links

If your site is particularly lengthy at mobile widths, it might be worth your while to place a second menu link, or button, at the bottom of the site.

14 Calling content

The simplest way to call content for the menu is existing HTML from the page itself. We used the `` wrapped in the `#sidr` tag, but if you wish to use a different tag, there is an option for calling the content source in the JavaScript by changing the source option. Make sure the source `<div>` is 'display:none' in the CSS.

```
001 <style>
002 #source {display: none;}
003 </style>
004 <h2><a id="existing-content-menu"
005 href="#existing-content-menu">Existing
006 content</a></h2>
007 <div id="source">
008 
009 This is the content for menu, right here.
010 </div>
011 <script>
012 $(document).ready(function() {
013   $('#existing-content-menu').sidr({
```



Sidr's other selectable options

Aside from the major functionality covered in this tutorial, Sidr provides some extra options that can be included in the snippet. So, in addition to the aforementioned 'name' and 'source', there is also 'speed', with a default setting of 200, which controls how rapidly the menu slides into view. A slower speed can give the menu a pleasing smoothness. 'Body' indicates which elements should be animated when the menu activates. That is, which parts of the site will slide aside to make room. The default is the <body> itself, but if you are working with a 960-width site, you may have enough room to allow the menu access without sliding the site. 'Renaming' allows for the option to rename the classes and ids of existing content in the menu, with true as the default.

Play around

While designed for menus, Sidr is seen as a tool for any kind of content – see what original ways you can find to use and experiment with it.

```
013 name: 'sidr-existing-content',
014 source: '#source'
015 });
016 });
017 </script>
018
```

15 Remote content

Loading the content remotely simply comes down to altering the source section in the JavaScript again. Replace the named source id or class with the full URL of your content HTML. You have the choice to style that content either at source or locally.

```
001 <script>
002 $(document).ready(function() {
003   $('#remote-content-menu').sidr({
004     name: 'sidr-remote-content',
005     source: 'http://www.mysource.com/menu-
006     content.html'
007   });
008 </script>
```

16 Content through callback

You can use any number of callback functions as an alternative method for loading content into your menu, as per the example below. Finally, you have the option to call the content through AJAX.

```
001 <script>
002 $('#callback-menu').sidr({
003   name: 'sidr-callback',
004   source: function(name) {
005     return '<h1>' + name + ' menu<h1>This was called by
007     callback.</h1>';
008   }
009 });
010 </script>
```

17 Create new theme

Once you've chosen the style of menu, and method of loading the content, you might want to further personalise your Sidr by creating your own theme. For this site we want to keep to the green scheme. So create a duplicate of 'jquery.sidr.dark.css' and rename it 'jquery.sidr.green.css', then change the link in the page head.

```
001 <link rel="stylesheet" href="css/jquery.
002 sidr.green.css">
```

18 Change the colour

You may want to run the minified CSS through minify.avivo.si to beautify it and make it that much easier to find the areas that need editing. Once that is done, make some changes to the background colour and shadow effects of the main .sidr <div>.

19 Change the font

We also want to bring in the font we've been using on the site, in this case 'Allan' from Google Fonts. It could use an increase in size after the change, so alter the font-size aspect, and maybe consider adding a text-shadow. Most of the changes to the menu's basic look can be implemented in this one <div> class.

```
001 .sidr {
002   display: none;
003   position: absolute;
004   position: fixed;
005   top: 0;
006   height: 100%;
007   z-index: 999999;
008   width: 260px;
009   overflow-x: none;
010   overflow-y: auto;
011   font-family: 'Allan', cursive;
012   font-size: 26px;
013   text-shadow: 1px 1px #000;
014   background: #3d3e0e;
015   color: #fff;
016   -webkit-box-shadow: inset 0 0 1px 1px
017   #2b2c02;
```

```
017 -moz-box-shadow: inset 0 0 1px 1px #2b2c02;
018 box-shadow: inset 0 0 5px 5px #2b2c02;
019 }
```

20 Other tweaks

If you have a minimal list of navigation elements, it might be a good idea to increase the line-height of each to make the link super easy on the finger. Alternatively, create hover effects by implementing an :hover property in the CSS. You can add your own styles in addition to changing existing ones.

```
001 .sidr ul li {
002   display: block;
003   margin: 0;
004   line-height: 65px;
005   border-top: 1px solid #4d4d4d;
006   border-bottom: 1px solid #1a1a1a
007 }
008 .sidr ul li a:hover {
009   background:#000;
010   color:#c30808;
011 }
```

21 Make a button

What's really needed now is some attention on the link that activates the whole thing. At the moment it's just a hyperlinked <h2>, so let's make it stand out a little more by building a button. Place this in any available stylesheet, but keeping it theme specific is the best way to keep track.

```
001 #responsive-menu-button {
002   font-family: 'Allan', cursive;
003   font-size: 26px;
004   text-shadow: 1px 1px #000;
005   background: #3d3e0e;
006   color: #fff;
007   text-decoration:none;
008   padding: 5px 20px;
009   -webkit-border-radius: 10px;
010   -moz-border-radius: 10px;
011   border-radius: 10px;
012 }
```

22 Positioning the button

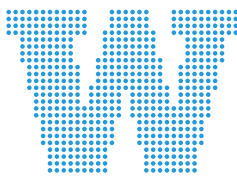
You have the option to centre the menu button, as it may look tidier – but bear in mind that, at mobile portrait widths, the user may not be able to access it once the menu is open, should they want to close the menu again. This can be solved with a media query to left-align the button only at 380px or less.

```
001 #mobile-header {
002   text-align:center;
003 }
004 @media only screen and (max-width: 380px) {
005   #mobile-header {
006     text-align:left;
007   }
008 }
```


web workshop

Fullscreen browser backgrounds

inspiration www.blackramwhisky.com



We all know by now that web marketing for products is essential in the modern age. Manufacturers can't be without it because in so many ways it possesses the power to engage customers in a far richer experience than any newspaper or TV advertisement. The site featured here does this brilliantly and goes even further, using progressive techniques to increase awareness for a brand that isn't necessarily a UK household name – not yet, at least. The Bulgarian tipple won gold at London's 2011 Whisky of the World Masters event and has a rapidly expanding global following. So while we're talking about awards, Black Ram's sumptuous website has already

been named awwwards.com's Site of the Day on 23 July and continues to impress the industry. Built by eDesign, an agency based in Sofia, Bulgaria, the project is a wide-aspect visual treat and a genuinely great showcase for HTML5 brilliance. "The whole work on this project was a real pleasure for the entire team", explains eDesign's George Kostov. "From the beginning of the product introduction and numerous tastings, to the launch of the final version of the site and the positive way in which it was received by the users."

Here we'll highlight the general design but also hear from the creators on the key inspirations. In addition we'll derive our own practical techniques inspired by Black Ram, chiefly the use of fullscreen background images and CSS dot overlays for adding texture.

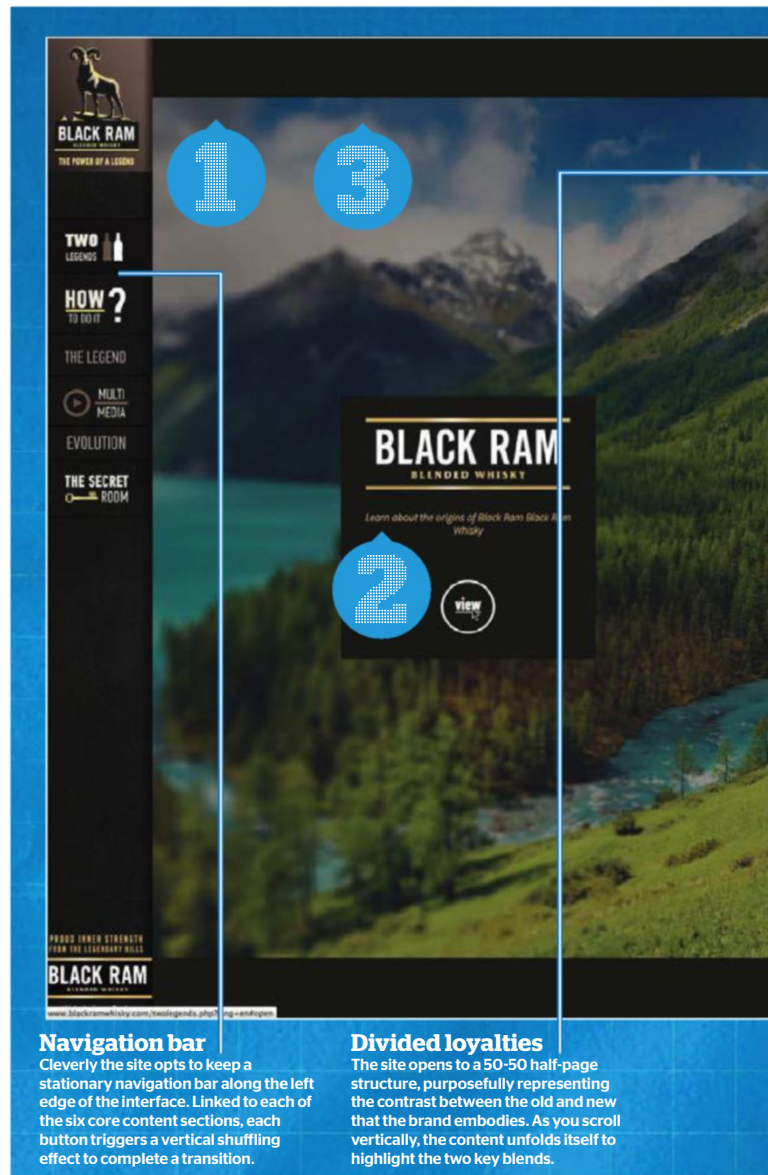


Design distilled

"I am very happy and proud that Black Ram Whisky decided to contact us for the overall realisation of their digital campaign. The great HTML5 effects and animations that eDesign's front-end team realised were key factors to the final state of the site and the memorable impact that it currently has on the users."

George Kostov - Creative director, eDesign (www.edesign.bg)

<comment>
What our experts think of the site



Navigation bar
Cleverly the site opts to keep a stationary navigation bar along the left edge of the interface. Linked to each of the six core content sections, each button triggers a vertical shuffling effect to complete a transition.

Divided loyalties
The site opens to a 50-50 half-page structure, purposefully representing the contrast between the old and new that the brand embodies. As you scroll vertically, the content unfolds itself to highlight the two key blends.

1 TECHNIQUE

Full-browser CSS3 backgrounds

The Black Ram Whisky site has big full-browser background images, while using a dot overlay to mask the stretch. We'll start emulating this technique by demonstrating how to fix a small-image graphic so it fills the full height and width of the page, and adjusts with the browser window. With just a few lines of CSS you can add one of the most popular and widely used front-end tricks in contemporary web design.



01 Background image

We start with our chosen background image. Here we've purposefully kept it lightweight and small by making the dimensions roughly 640px x 480px, saved as 'background.jpg' at medium quality, just over 100KB.



02 CSS3's cover

We next add a tiny CSS class to the page <head>, referencing the HTML element instead of the page body. Position is set to fixed and with no repeat, before background-size uses the new 'cover' attribute to fill the window size.



03 Stretchy background

Save and preview the blank HTML page and you'll see that the original background image now completely fills the browser window. As you resize the window, the image expands and shrinks to follow as intended.

3

TECHNIQUE

Adding patterned overlays

As our background images are small but designed to stretch the width and height of the browser, they will inevitably degrade in quality. Here we show how to mask this with a stylish video-like patterned overlay.



01 Patternify

To generate any one of a number of cool patterns, we're using Patternify. Head to www.patternify.com and use this handy tool to design or pick a repeating pattern then click 'download PNG' to name and save.

02 Auto sizing

Thanks to CSS3's support for multiple backgrounds we simply add our pattern PNG on top of our original background. Still using the same property, we fix it in place but crucially add 'auto' to the background-size property below.

```
001 <style type="text/css">
002 media="screen">
003 html {
004   background: url(dots.png)
005   fixed, url(background.jpg) fixed no-repeat;
006   background-size: auto, cover;
007 }
008 </style>
```



03 Patterned preview

If you view the page now you'll find the pattern graphic will be repeated over the top of the background. Using the 'auto' property instead of cover means you don't simply get a pattern tile that has been stretched across the whole window.



Big bottles

Heavily stylised illustrations of the Black Ram bottles appear throughout, here using CSS-positioned transparent PNGs. Click either of these and they also act as buttons, shifting each side of the page to take the focus.

Quick links

The navigation is really a journey driven by vertically scrolling the browser, however you are still able to jump between sections at will. Here we have simple rollovers revealing the two different whisky origins.

Interactive slideshow

Structurally this site can be visualised much more as an interactive slideshow than a typical site. The core user flow works vertically with each component section asking you to scroll left or right to reveal content. This leans on cutting-edge HTML5, CSS3 and JavaScript to add the visual effects.

2

INSPIRATION

Modern meets retro

To follow the brand equity, eDesign had to create a fresh, forward-thinking site with a sense of heritage. These seemingly contradictory messages would provide a nice split-page style contrast seen throughout. "Visually, these problems were solved by achieving a balance between the modern typography and by using soft but not hot solid colours on one side, with old-school sketches and retro retouched photos on the other."





PS Web

25 AMAZING PHOTOSHOP TIPS FOR CREATING PERFECT WEB VISUALS

Take control of your design skills with an unmissable selection of top Photoshop tips to help you strive for creative excellence on the web

The web is constantly changing; we're working on high-definition screens, dealing with an ever-changing number of viewports, and technology stacks like HTML5, CSS3 and JavaScript are increasingly gaining more control of the designs we produce. Despite all of this, one thing that remains unchanged is Photoshop's role in the creation of concepts, ideas and finished production assets.

This issue we're packing 25 amazing tips and techniques that are sure to boost your creativity and overall Photoshop excellence. So, whether you're designing HTML5 games, slick user interfaces, or simply seeking an overall boost to your Photoshop

skill set, you'll be sure to find some amazing tips and techniques over the coming pages.

We start by re-examining the importance of knowing your fundamentals by delving into layer management, blend modes, masks, the Pen tool, and taking control of your Vector tools – all of which have seen a boost in functionality since CS6.

We also take a thorough look into document presets, how to set up your layouts for responsive design and how to deal with high-density screens such as Apple's Retina displays.

Finally, we explore Photoshop's Type and Paragraph tools as well as some general tips on how

you can improve your overall productivity when it comes to using Photoshop for the web.

There are also four separate mini walkthroughs to explore, covering the methods for creating a flat-style banner illustration, a HTML5 game page consisting of an abstract background, a futuristic, glossy icon and a dynamic loading graphic.

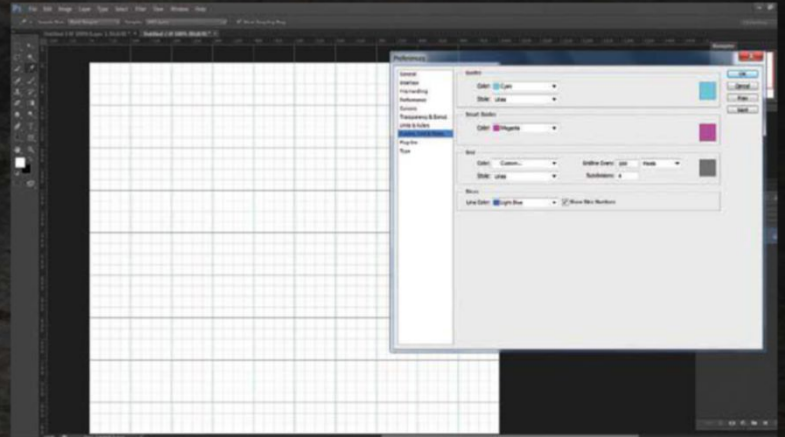
Most of the tips will be aimed at Photoshop CS5-CS6 users with a few bits exclusively relevant to the new CS6 CC. However whichever version you're using, we're sure you'll find something relevant to boost and enhance your understanding of Photoshop and its use for the web. So, let's get stuck in.

PIXEL-PERFECT LAYOUTS

Perfect your layouts by mastering grids, guides and rulers

They're not the most glamorous of tools within Photoshop but overlooking them is risky business. With responsive design considerations and a vast array of viewports to consider it's essential that you pull out the Ruler (Cmd/Ctrl+R) and drag out your guides to help lay the foundations of your design. Used in combination with grids (View>Show Grid) and snapping (View>Snap) you'll set yourself up with a safe way of building pixel-perfect designs.

Now, before you start pulling out your guides, you'll need to set up your grid options, which you can do by selecting Edit>Preferences>Guides, Grid & Slices. If, for example, your template file is 1000px wide and you wanted a ten-column layout, make sure you set the 'Grid Line Every' option to 100px. You can further set up how many sub-divisions each block in the grid will have to further divide each column. To hide grids, press Cmd/Ctrl+' and Cmd/Ctrl+; for guides.



A 1000px layout with 10 columns set up using the Preferences panel

UNIQUE SHAPES

Generate cool shapes and ideas with the Marquee tool

The Marquee tool may only create raster shapes but it's got Illustrator's Pathfinder-like toolset, which can be extremely useful when conceptualizing early ideas. Press M to activate the Marquee tool and create some shapes. Using the add, subtract or intersect options, chop and change your shape into something unique. Once you're happy, you can use the Pen tool to turn it into a vector. Job done!



A selection of raster shapes generated very quickly using only the Marquee tool

DOCUMENT PRESETS

Set up document presets for each of the most commonly used viewport sizes you design for - doing so will save you a lot of bother. Create your preset by going to File>New, set up your preset then click on Save Preset.

FINDING LOST LAYERS

Select the move tool (V), then press Cmd/Ctrl-left-click to auto select the layer at that pixel. This may not always work as it might select another layer at the same pixel. In that case, point your mouse at the object you're after and press Cmd/Ctrl-right-click. This will bring up a list of layers that correspond to said pixel location and will narrow down your search considerably.

SAVE FOR WEB

The Save for Web feature is already built in, making sure your images come out as 72DPI RGB-ready assets. It also has settings that control aspects such as file size and image quality. For certain photographic elements you can often lower image quality to medium, saving bandwidth with no visible loss in quality.

FLAT-STYLE BANNER ILLUSTRATION

Use vector shapes to create a flat-style banner illustration

01 Draw the background

Using the Rectangle tool, lay down a flat blue (#70bdd6) background. Take the Pen tool, making sure the shape is selected and create some jagged mountains. Fill with colours #6887c2 and #3d5f9a. Create the ground using rectangles and the colours (#179641, #1e8b52, #442e23, #2e2017).



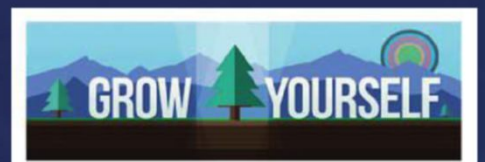
02 Create some trees

Create a triangle using the Polygon shape tool, setting sides to three and colour #1a7861. Duplicate and resize them twice, then stack them. Draw a rectangle in #3f291f for a trunk, then Shift-click the layers and merge shapes. Highlight with a white rectangle in Overlay mode, at Opacity 53%.



03 Font and lighting

Duplicate and place the tree twice. Drop the Opacity of the smaller trees to 90% and 54%. Using font Bebas Neue with colour #ffffff, size 78pt, type 'Grow Yourself', applying the style grow-yourself. Create the beams of light using white rectangles at 12% Opacity in Overlay mode.



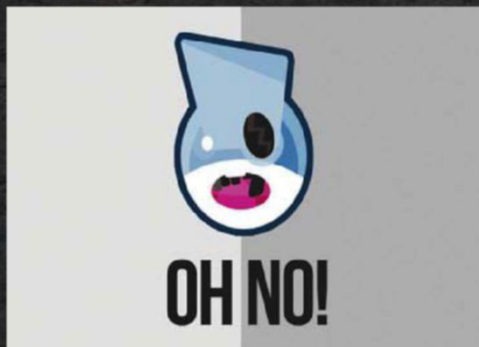
SHAPING UP

Establish a workflow with the Pen tool

Don't be afraid to start your design process with the traditional pencil and paper. Ideas can often flow a lot quicker with a quick sketch and sometimes inspiration can hit you in bizarre places.

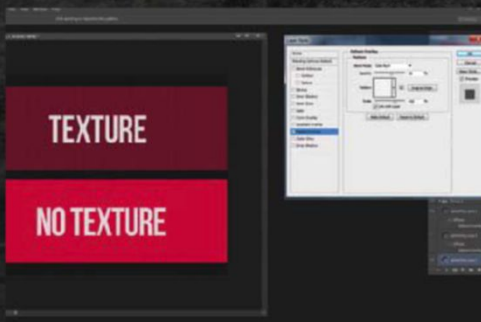
The beauty of Photoshop kicks in when you import your sketch and begin composing your image. The Pen tool is the most flexible piece of kit in Photoshop and lets you quickly build the core shapes of your design. Practise with it until you are comfortable.

Alternatively, make use of the Shape tool and merge items together to create new and interesting shapes - and if that isn't enough, feel free to push and pull anchor points to create completely random shapes. Mastering the basics in Photoshop goes a



A simple mascot illustration made only from shapes

long way, so make sure you feel at ease with the Pen and Shape tools. If you're new to the pen tool, try enabling the Rubber Band setting in the options - it allows you to preview your path as you're creating it.



A subtle texture added from subtlepatterns.com

TEXTURE DESIGNS

Add textures to liven up your designs

Textures add extra detail where it's needed and help designs look more natural. Experiment with photographic textures by desaturating them (Cmd+Shift+U/Ctrl+Alt+U) and putting them into Overlay mode. Drop the Opacity until you achieve a subtle effect - keep it subtle or your work will start to look amateur. You can also use patterns - download free ones from sites like www.subtlepatterns.com.

ADJUSTMENT LAYERS

The problem with applying adjustments is that they're destructive, ie once applied you can't roll back unless you undo (and that isn't always an option). To solve this, make use of adjustment layers which place adjustments in their own non-destructive layer. Hit F7 to open the layers panel and click the adjustment layer icon at the bottom to bring up a list to use.



CORRECT LIGHTING

A quick way to correct the lighting on an image, web element or anything else for that matter is to create a new layer in Overlay mode at 30%-40% Opacity. Position this layer above the group or layer you want to fix and attach it as a clipping mask (Opt/Alt-right-click). Then, use an airbrush, press D to reset the colours to black and white and start painting in shadows (black) and lights (white). Doing this you can very quickly add depth and correct any lighting problems.



KNOW YOUR FONTS

Using Photoshop's own type tools to play with headings and hierarchies is crucial. Doing so in a browser isn't always smooth and for those that don't code it's a real problem. Thankfully, since Photoshop CS6 CC there's built-in support for using Typekit fonts directly within Photoshop. For other font libraries third-party plug-ins are also available.



GAME LOADING SCREEN: PART 1

Use vector shapes to create an abstract textured background

01 Set up the background

Set the foreground and background colours to #8c1936 and #242424. Next, use the Gradient tool with a Radial Gradient and drag from bottom-left to top-right. Hold shift and use the Ellipse tool with colour #160409 to create a large circle at Opacity 20% as per the diagram. Then create a white rectangle in Overlay mode, Opacity 29% to cover the left half of the image.



02 Navigation bar

Add a rectangle shape across the bottom using colour #160409. On top of this add two more rectangle shapes with the same colour, merging the shapes. Next create some more shapes using the same colour but dropping the Opacity and attaching them as clipping masks. Feel free to try different blend modes, such as Overlay.



03 Texturise it

Next create a new layer in Overlay mode and Opacity around 20%-40%. Grab a blocky brush (check the resource disc) and start to lay down random brush strokes using colour #ffffff. Use the same brush for the Eraser and chop away bits until you get something that looks abstract. You could also do this step by overlaying an abstract texture.



BLENDING OPTIONS

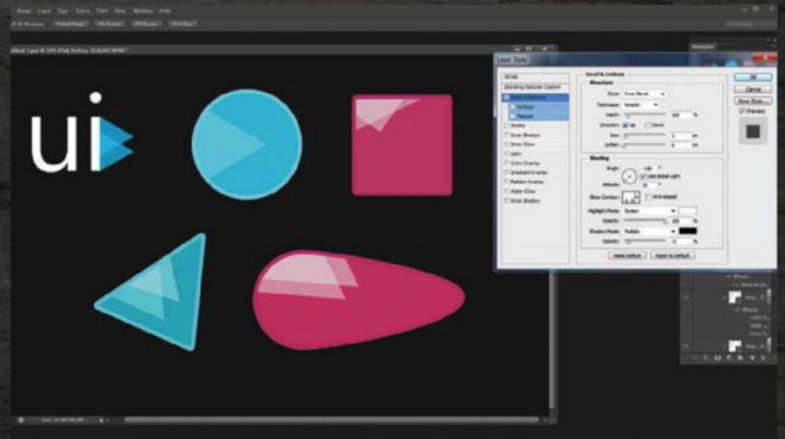
Master blending and build up a collection of styles for re-use

For the web designer mastering the array of options conveniently located under the Blending options panel (right-click>Blending options) is critical. Not only are there more options there than anywhere else in Photoshop, but the combination of effects you can create and save for re-use are mind blowing.

Web elements especially benefit from the styles in here. As an example, you can very quickly build a slick-looking UI button by adding a 1px stroke, followed by a 1px white inner glow in Overlay mode.

If the style is something you repeat on a regular basis, click on the new style button and save it under a suitable name. Not only is this a time saver but it's an easy way to share styles without having to explain how you made them.

Another highly used option is the Bevel & Emboss setting, which is great for adding dynamic lighting to buttons, icons and other user interface elements.



Mastering blending options opens up an array of possibilities

RETINA READY IMAGES

Learn to correctly create images for high-density screens

A common approach is to create everything at twice the size and then scale them down with adjustments. Try to make the dimensions divisible by

two so that it scales down cleanly. In most cases you'll have two versions of the image, one for regular screens and one for high-density screens.



Be sure to stick to the same DPI across all your files



A subtle blur was added to the planet to help add depth

DEPTH OF FIELD

Add depth and a third dimension to your designs

Every page has a focal point, whether it's a pop-up box or an animated spaceship. Make use of blur to create a depth of field effect, keeping the focal point nice and crisp. This technique is useful in parallax and animated sites that use a lot of graphics.

First, convert your background into a Smart Object. To do this, select your layer, right-click>Convert to Smart Object. This allows us to add filter effects in a non-destructive manner. Select Filter>Blur>Gaussian Blur, and set the radius to whatever suits you.



Each spaceship was set up as a Smart Object with different filters applied

SMART OBJECTS

Employ Smart Objects into your workflow for maximum flexibility

Convert any layer or group of layers into a Smart Object by selecting them followed by right-click>Convert to Smart Object. Now we can resize the Smart Object without any loss of quality. Need to create three objects stacked at different positions on the horizon? Simply duplicate the Smart Object and create three smaller versions, quality unaffected. You can apply filters without worrying about them being permanent. Tweak, enhance, remove or even stack filters. If at any point you want to go back and change the Smart Object, perhaps editing the layers that originally made up the object for example, simply double-clicking the object will reveal the original layers for you to edit.

Smart Objects can be imported and exported to different projects. If you're using Adobe Illustrator, you can create a Smart Object and bring it into Photoshop.

MASTERING LAYERS

Learn to manage and control your layers

True mastery of Photoshop only comes when you take control of your layers. As organisational elements it's important to label and group them (Cmd/Ctrl+G). It's a good idea to get into the habit of grouping and using good labels no matter the size of the project. It saves time and a lot of bother for everyone.

Beyond good labels, you can also colour a layer by right-clicking on the eye icon next to a layer. As an example you might want to make all user interface elements marked as red and background elements as blue.

Finally, each layer has a blending mode and if you don't know the difference between Multiply, Color Dodge, Screen, Overlay and Luminosity, it's a good idea to read up on them because without them you won't get far. The sooner you understand how layers work, the more creative you'll become with Photoshop.



Over 100 layers organised to create this HD web background

TRY HIGH PASS

There are many ways to sharpen an image in Photoshop. Common techniques include Filter>Unsharp Mask or Filter>Sharpen. However, an often overlooked method and one that can give amazingly realistic results is the High Pass filter.

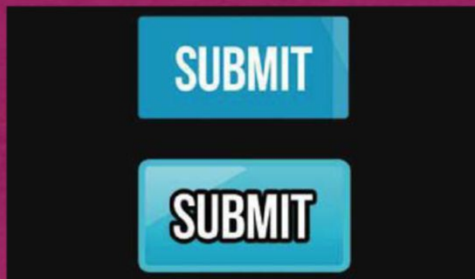
Simply duplicate the layer you want to sharpen. Select Filter>Other>High Pass, this should turn your image into a very bland grey. Next, change the blend mode to either Overlay, Soft Light or Hard Light and drop the Opacity to reduce the effect.



DON'T OVERUSE EFFECTS

There's nothing worse than seeing 10px strokes, bright neon glows and pillow emboss style effects plastered across a design. Blending options and filters are great but they're so powerful that you have to use them in moderation.

The term 'less is more' is absolutely true when using these type of effects and failure to follow this principle will always make your work look quite amateur - remember, subtlety is key.



FONTS TO SHAPES

Earlier we mentioned using the Pen and Shape tools to make interesting shapes. However, don't forget the good old Type tool, which can be used to great effect.

Fonts by their very nature have some extremely interesting lines and curves so convert fonts into shapes and experiment with them (right-click>Convert to shape).

If you're familiar with Dingbat fonts then you can save even more time by converting these into shapes and using them in your workflow.



GAME LOADING SCREEN: PART 2

We add some characters and a big shiny versus icon

01 Create the hexagon

Select the Polygon shape tool with sides set to six and colour to #070203. Apply style vs-icon.asl (on the resource disc) to the hexagon. Using a clipping mask, add a new Overlay layer at 26% Opacity and use a soft white air brush to paint in some light at the top of the hexagon.



02 More abstract shapes

Using the same blocky brush we used in Part 1, attach another Overlay layer this time at 100% Opacity. Use white as your colour to paint in some more abstract shapes. See the diagram to see our brush strokes before we clipped them to the hexagon.



03 Add text and characters

Next, using font Bebas Neue with colour #ffffff, size 39pt, type 'Vs' on the icon. Load style 'vs-text.asl' and apply to the text. Finally open the files 'pirate-yeti.png' and 'electro-yeti.png' (all on the resource disc) and place them onto the background.



25 AMAZING PHOTOSHOP TIPS FOR THE WEB

ADDING GLOW EFFECTS

Brighten up your designs with futuristic glows and lights

The key here is knowing how to use the Color Dodge blend mode. Stick a layer into Color Dodge and expect everything below it to explode in terms of vibrancy and value (brightness) – a perfect result if you're looking to paint in futuristic neon type lights.

Knowing the above you can very quickly add bright glows by simply duplicating an image and changing its layer blend mode to Color Dodge. In most cases you'll need to drop the Opacity and use a layer mask to selectively paint out the areas you don't actually need or want.



Add vibrancy easily to your backgrounds using the Color Dodge blend mode

An experimental method that can yield amazing results is pasting random textures and photos onto a Color Dodge layer to see how it interacts with other layers. With a layer mask, brush out bits not needed.

FORMATTING TEXT

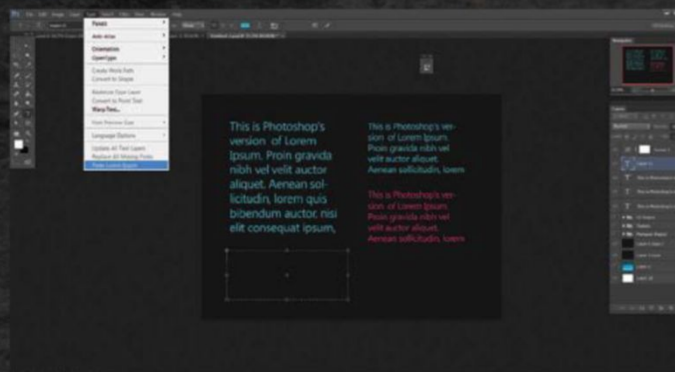
A large part of working with the web has to do with text and paragraphs. Thankfully CS6 brought with it a whole host of features that not only enhance the existing toolset but also help speed things up.

The first cool feature is definitely the Type>Insert Lorem Ipsum option which automatically inserts

Build paragraph and text layouts more efficiently

the ever-useful 'Lorem Ipsum' placeholder text into your text blocks. Finally, no more repeated copy and pasting to fill generic text blocks.

Another feature worth noting is the Paragraph and Character Styles options. These weren't available in CS5 so are completely new features in CS6. Make



Quickly create text blocks with dummy text in CS6

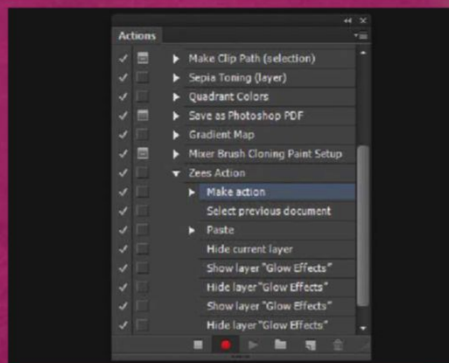
sure that the panels are visible by checking Window>Character Styles and Paragraph Styles respectively. These are not the same as the regular Character and Paragraph windows.

Use these options to set up reusable Paragraph and Character styles that you can save and re-use throughout your project time and again, or perhaps on any other projects you have. This is a real time saver.

SPEED UP WITH SHORTCUTS

To get the most out of any tool you need to find shortcuts for your most used tools. This will largely depend on how you use Photoshop, but it's a good idea to learn both the standard keyboard shortcuts eg numerical keys to change Opacity, as well as defining your own shortcuts using Photoshop actions.

Photoshop actions allow you to record your most commonly used sequences and are great when a default shortcut isn't available or you need to record a longer sequence of actions. Don't overlook this tip, all professionals make use of these and you should too.



GAME LOADING SCREEN: PART 3

As a final touch we'll add a cool loading indicator graphic

01 Loading text

Create a new layer and using font Bebas Neue with color #ffffff, size 10pt type the word 'Loading'. Now change the layer blend mode to Soft Light and right-click>Convert to Shape. Duplicate this layer three times and make sure to group them into a folder. The smaller text is just font Arial at size 1.5pt.



02 Circular graphic

Select the Ellipse shape tool, holding down shift to create a perfect circle. Set the fill to 0%, right-click>Blending options and set a stroke with colour #f1466f, size 17px and position to inside. Attach a layer mask to our new shape and with a hard black brush paint out a part of the shape.



03 Finishing touches

Using font Bebas Neue, color #ffffff, Opacity 72% type in your number and percentage icon. Highlight the percentage icon and from the character window select the Superscript option. Position it so that it sits in the centre of your loading graphic. Finally, apply a Curves Adjustment layer, press auto and drop the layer Opacity to 32%.



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TESTING PHP

Discover the benefits and tools for creating
cleaner code that works **Page 82**

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Automate app updates with Capistrano

Take the pain out of deployment and
simplify the release process **Page 94**

PHP TESTING: THE PITFALLS, TRAPS, AND GOTCHAS

Get to grips with all the information you need to begin reliably testing and improving your PHP

Testing is a tricky thing – it sounds easy enough: write some code that describes how you intend to interact with your API or application, and then prepare the necessary code to make the test pass. Easy! Unfortunately, it's not quite as simple as that. The basic concept holds true, however, a surprisingly steep learning curve awaits you. Once you learn how to use basic tools such as PHPUnit, the next step is then figuring out exactly what you're supposed to test. Do we exclusively unit test? Do we verify

JavaScript events and interactions? Should we touch the database? What about writing user stories? As you can imagine, very quickly, this all becomes quite confusing – so much so that often people simply don't test. Do not fall into this trap! We can't have that. We're better than that. We're not the types who give up at the first sight of confusion, are we? Like most things in life, true change requires us to plant our feet in the dirt, and yell 'No more! I'm done with the old way'. Thousands of programmers are doing it. Now, it's your turn.

5 SIGNS OF UNTESTABLE CODE

Learning how to test code is a bit like relocating to a country where no one speaks your language. Eventually, the more you push through, the more you begin to recognise certain patterns. Before long, you miraculously find yourself speaking fluently. It's genuinely not rocket science that we're working with here; anyone can learn this stuff.

As your testing chops improve, you'll begin to instantly recognise coding pitfalls. Instinctually, you'll find yourself silently scanning a piece of code and making a note of each anti-pattern. Here are five easy things you can look out for throughout your code:

1. New operators

The principles of unit testing dictate that we should test in isolation. In short, your goal should be to test the current class and nothing else. Don't access the database, don't test that your Filesystem class fetches some data from a web service. Those should have their own tests, so don't double up. Once you begin littering the new operator throughout your classes, you break this rule. Remember: testing in isolation requires that the class itself does not instantiate other objects. Here's an anti-pattern:

```
001 public function fetch($url) { // We can't test
    this!     $file = new Filesystem;    return $this->
    >data = $file->get($url); }
```

Hunt down the new keyword in your classes like a hawk. They're code smells in PHP (at least for 90 per cent of the cases!)

This is one of those situations where PHP isn't quite as flexible as we might hope. While languages like Ruby offer the ability to reopen a class (known as monkey patching) and override methods (particularly helpful for testing), PHP, unfortunately, does not – at least, not without recompiling PHP with special extensions. As such, we must make use of dependency injection religiously. So, the much better option is something like this:

```
001 protected $file; public function __construct(Filesystem $file)
{     $this->file = $file; } public function fetch($url) {     return
$this->data = $this->file->get($url); }
```

With this modification, a mocked version of the Filesystem class can be injected, allowing for complete testability. Don't worry if the code is foreign to you – you'll learn the inner workings soon! For now, simply try to soak it in.

```
001 public function testFetchesData() {     $file =
Mockery::mock('Files     ystem');     $file->
>shouldReceive('get')->once()->andReturn('foo');
$someClass = new SomeClass($file);     $data =
$someClass->fetch('http://example.com');
$this->assertEquals('foo', $data); }
```

The only time when it's acceptable to instantiate a class inside of another class is when that object is what we refer to as a value-object, or a simple container with getters and setters that doesn't do any real work.

WHAT WILL YOU GET FROM TESTING YOUR CODE?

The benefits of testing are not always obvious. Here is a quick list of what you will get out of testing.

- Peace of mind backups
- Community contributions
- An improved skillset
- Better architecture
- Documentation
- A sense of fun

1. SECURITY

Should you accidentally make a mistake or break a piece of existing functionality, the test robots will notify you right away. Imagine making an edit, clicking save, and immediately receiving feedback on whether you screwed up. How much better would you sleep at night? Remember that terribly coded class you were too afraid to refactor because you might break the code? If tests were backing up that code, your fear would have been unwarranted.

Six wins from testing

We offer you an in-depth guide through the six major benefits that PHP testing can offer you

2. CONTRIBUTION

As you begin developing open-source software, you'll likely leverage the convenience and power of social coding through GitHub. Eventually (one of the perks), other members of the community will begin contributing to your projects when they encounter bugs or hope to implement new functionality. However, if your project doesn't contain a test suite, when developers submit pull requests, how could you (or they) possibly determine if their changes have broken the code? The answer: You can't – not without manually testing every possible path through the code. Who has the time to do that for every pull request?

Think of a highly tested project as a well-oiled machine. If someone wants to contribute to your project, they only need to follow a handful of steps:

1. Clone the repository
2. Write a test that describes the bug (testThrowsExceptionIfUserNameDoesNotExist)
3. Make the necessary changes to fix it
4. Run the tests to ensure that everything returns green (meaning successful)
5. Commit the changes, and submit their pull request

There are even continuous integration services like

Travis, which will automatically trigger a project's tests when a pull request is submitted. If those tests fail, the other user immediately knows that it shouldn't be merged without further tweaking.

SHOULD YOU TEST FIRST?

We've established that testing is vital – but a consensus on when those tests should be written is yet to emerge. Some evangelists, like Bob Martin (Uncle Bob), recommend strict adherence to the TDD philosophy: do not write a line of production code until you've first written a test. He says "It has become infeasible for a software developer to consider himself professional if he does not practice test-driven development."

However, other equally influential developers, like David Hansson (creator of Ruby on Rails), admit that he writes tests after the production code – roughly 80 per cent of the time: "Don't force yourself to test-first every controller, model, and view (my ratio is typically 20 per cent test-first, 80 per cent test-after)."

2. Control-freak constructors

A constructor's only responsibility should be to assign dependencies. Think of this as your class asking for things. Can I have the Filesystem class, please? If you're doing anything beyond that, consider refactoring. Here's an example of an anti-pattern:

```
001 public function __construct(Filesystem $file, Cache $cache) {
    $this->file = $file;    $this->cache = $cache;    $data =
    $this->file->get('http://example.com');    $this->write($data);
}
002
```

Here is a much better solution:

```
001 public function __construct(Filesystem $file, Cache $cache) {
    $this->file = $file;    $this->cache = $cache; }
002
```

The reasoning behind this is that, when testing, you'll repeatedly follow the same process:

- Arrange
- Act
- Assert

If a class's constructor is littered with its own actions and method calls, each test you write must account for these actions.

Keep it simple: limit your constructors to dependency assignments.

3. And, and, and

Calculating what responsibility a class should have can be a difficult thing at first. Sure, we hear and understand The Single Responsibility Principle, but putting that knowledge into practice can be tough – old habits are hard to break, but it all makes for much better code.

Four ways to spot a class with too many responsibilities

1. The simplest way to determine if your class is doing too much is to speak aloud what the class does. If you find yourself using the word 'and' too often then, chances are, refactoring is in order.

2. Train yourself to immediately analyse the number of lines in each method. Ideally, a method should be limited to just a few (one is preferable, even). If, on the other hand, every method is dozens of lines long, this is a clear indication that too much is going on.

3. If you're having trouble choosing a name for a class, or simply defining what it actually does, this too might just be a sign that you've gone off track, and are in need of restructuring.

4. If all else fails, show the class to one of your developer friends. If they don't immediately realise the general purpose of the class ('oh, this class handles the hashing of passwords'), then some changes should be made.

3. HONE YOUR SKILLS

When it comes to the PHP community, WordPress has been a double-edged sword. On one hand, it brought blogging to the masses. This is undeniable, and must be respected. It also provided an easy-to-use theming framework for developers. Create an `index.php` file, insert a loop to fetch the recent posts and then style. What could be easier than that?

Well, that's true. But it also inadvertently nurtured a community of PHP developers who hesitated to reach beyond WordPress. Consequently, modern practices and patterns, such as test-driven development, MVC, and version control are largely foreign to them.

This unfortunate truth has had two side effects. First, much of the vitriol directed toward the PHP community is the result of PHP 4 and WordPress code. Second, making the leap from WordPress to a full-stack framework, like Laravel or Symfony, can prove incredibly difficult. Due to the number of new tools and patterns, the learning curve can be quite steep.

Is WordPress responsible for these side effects? Yes and no. One thing's for sure, it certainly hasn't pushed the boundaries of software craftsmanship. In fact, testing is completely ignored for many of the available WordPress plug-ins.

Eventually, though, we all need to hone our skills. We refer to that old-fashioned practice of coding without thinking as being a cowboy. Don't plan, don't think, don't test; just start coding, guns a-blazing, while frantically refreshing the browser to determine if each change has broken the application. We're better than that. We're developers. Let's not be cowboys.

An interesting transition takes place, when you force yourself to think before coding: it actually improves the quality of the code. Who would have thought? What you'll quickly learn is that there's more to testing than simply verifying that a method performs as expected. When we test, we interact with the class or API before it has been written. This forces us to remove all constraints and instead focus on readability. What would be the most readable way to fetch data from this web service? Write it as such, watch it fail, and then make it work. It's a beautiful thing!

4. TESTABILITY IMPROVES ARCHITECTURE

One thing that you'll learn, as your skills improve, is to bring the question 'How might I test this?' to the forefront of every new piece of code. This simple question will be your security blanket, keeping you safe

from repeating the reckless, jumbled code of your past. No longer will you get away with, out of laziness, making a method perform too many actions. Doing so isn't testable. Tests encourage structure by making you design before launching into coding.

5. DOCUMENTATION

A huge, huge bonus to writing tests is that they provide free documentation for the system. Want to know what functionality a particular class offers? Poke around the tests and, if they were named properly (meaning that they describe the behaviour of the system under test), then you'll have a full understanding in no time!

6. SENSE OF FUN

Let's face it: we're geeks – and what geek doesn't enjoy a good game? A fun side effect to test-driven development is that it turns your job into a game. How can you take this code from red to green? Follow each step until you get there. It may sound silly at first, but really, it can be quite fun. You'll see for yourself soon enough – problem solving is a big part of testing, and you can get great satisfaction from it.

🌀 An interesting transition takes place when you force yourself to think before coding... what you'll quickly learn is that there's more to testing than simply verifying that a method performs as expected 🌀

Here are some examples to get you started:

- A **FileLogger** class is responsible for logging data to a file.
- A **TwitterStream** class tweets from the Twitter API, when given a username.
- A **Validator** class is responsible for validating data against a set of rules.
- An **SQLBuilder** builds an SQL query, given a set of data.
- A **UserAuthenticator** class determines if the provided login credentials are correct.

Notice how, in none of the examples above did the word 'and' occur. This makes them easier to test, as you're not forced to juggle multiple objects.

4. Too many dependencies

In the Control-freak constructor tip, we noted that dependencies should be injected through the class's constructor. Having said that, if you find that a particular class requires four or more dependencies, this is often a tell-tale sign that your class is asking for too much.

A basic principle of object-oriented programming is that there's a correlation between the number of parameters a class or method accepts, and the degree to which it is flexible – and therefore testable. Each time that you remove a dependency or parameter, you're taking steps to improving the code.

If one of your classes lists too many dependencies, you may want to consider refactoring to make it fully testable.

Reduce each class to being responsible for one thing. This is referred to as The Single Responsibility Principle.

5. Too many bugs

Ben Orenstein once remarked that bugs love company – a true statement if ever there was one. If you notice that they crop up in a particular class too frequently, then the code just might be screaming for refactoring and sub-classes. Think about it: the reason for the bug's existence is because you couldn't understand the code well enough the first time around; it was too complicated! And guess what? Complicated code often signals untestable code. The coupling may simply be too strong, opening the way for sneaky bugs... and all their pals too.

For those who don't know, coupling refers to the degree in which two components in your system are dependent upon one another. If removing one affects the other, then you've likely written tightly coupled code that, unfortunately, isn't particularly easy to change.

As Ben beautifully put it, if there was a bug on line seven, then, chances are, there's also a bug on line eleven. Be sure to nip that in the bud as early as possible to save plenty of time going over it later.

If bugs love company, you need to pull out the bug spray and get rid of those couples – you'll be on your way to testable code soon enough.

When presented with bugs, begin asking yourself how you can split the logic up into smaller (easier to test) classes. In addition to improved testability, one perk to this pattern is that it allows for significantly more readable production code

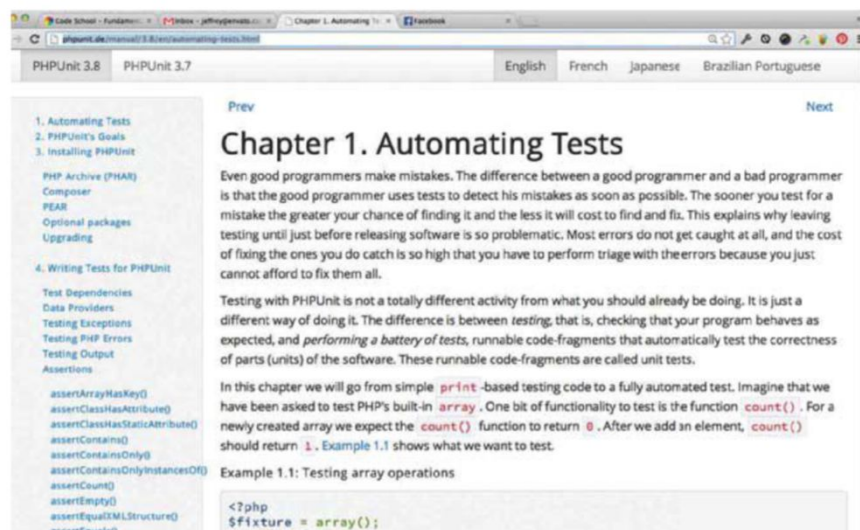
PHP testing tools

Thanks to the PHP community's continued renaissance, a number of top-notch tools and frameworks are available to assist in the testing process

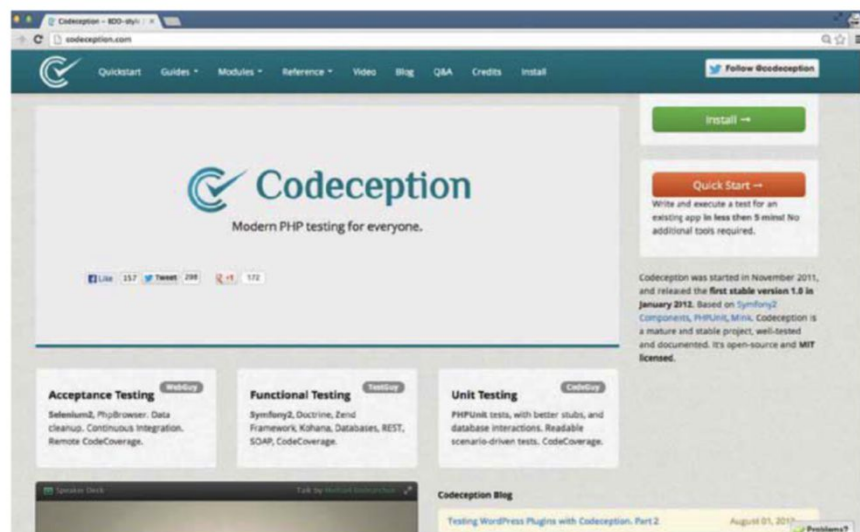
■ PHPUnit

phpunit.de/manual/3.8/en/automating-tests.html

No PHP tooling list would be complete without the blue print: PHPUnit. Adhering to the XUnit style of testing framework, PHPUnit remains the defacto tool for testing in PHP. Now that it's easily installable through the increasingly popular Composer, there's no excuse for not diving in!



■ Adhering to the XUnit style of testing framework, PHPUnit remains the defacto tool for testing in PHP



■ Codeception provides a laughably simple API for preparing acceptance tests

■ Codeception

codeception.com

A rising star in the PHP world, Codeception provides a laughably simple API for preparing acceptance tests (from your client's point of view). The framework takes readability so seriously to the point that it recommends that your main object be called, \$I.
`$I = new WebGuy($scenario); $I->amOnPage('/'); $I->see('Hello World');`
 You can't get much more readable than that!

■ Behat

behat.org

PHPUnit is excellent for your everyday unit testing. However, when it comes to describing how your application should behave from a distance, it can fall short. Many may argue that Behat is the solution.

Behat allows you to write human-readable stories that describe the desired behaviour for your application. These stories may then be easily translated into executable tests.

■ AspectMock

github.com/Codeception/AspectMock

Just released in the PHP world, AspectMock, which leverages the Go! AOP framework, takes a slightly different approach to mocking. The concept of dependency injection is ingrained in the fingers of every modern PHP developer. To allow for testability, dependency injection (or injecting a class's dependencies through the constructor) is a requirement – or is it?

What if dependency injection wasn't required? What if you could easily mock a class that is instantiated within another class? Until now, this has never been possible.

■ Mockery

github.com/padraic/mockery

Mocking refers to the pattern of replacing a given class with a faked version. This allows for what is known as testing in isolation. In other words, if you're not interested in testing a certain dependency, then don't bother: mock it and simply perform your expectations. Mockery is the most popular mocking framework available today.

WHAT SHOULD I TEST?

When it comes to testing web applications, the basic guideline is to test anything that has the potential to break. Is it possible that one of your routes could break, leading to a 404 page? Yes? Then write a test to ensure that you catch any breaks as quickly as possible. What about your custom class that fetches some data from a table and writes it to a file as a report? Should you test that? Definitely. What about a utility that fetches your latest tweets and displays them in the sidebar of your website? If you find that the only alternative is to open Google Chrome and check the sidebar then, most certainly, the answer is yes. Selenium is excellent for these JavaScript-specific tests.

The downside, at least initially, is that this 'test-all-the-things' mantra can quickly become rather overwhelming. With such a steep learning curve, it's okay if you take just one step at a time. Learn how to test your models. Once you become comfortable with the process, then move on. Baby steps is the way to go – there's a reason why we begin by counting on our fingers.

Further learning

Have we piqued your interest? Here are some texts to help you continue your path to testable code

A single article can only take you so far, and your learning has only just begun. Moving forward requires reading, practice, and even anger. Yes, at times, you might find yourself screaming at your computer: 'Why aren't you working?!'. Feel free to yell (assuming you're in private), as it's often at these desperately confused points that you might finally, magically 'get it'. Here are some great resources to guide your learning.

Laravel Testing Decoded

leanpub.com/laravel-testing-decoded

"Want to learn the basics of PHPUnit, or how to use the increasingly popular Codeception framework? Then this book is tailor made for you."

Though this book does include testing examples for the Laravel framework, many chapters are framework-agnostic. Want to learn the basics of PHPUnit, or how to use the increasingly popular Codeception framework? Then this book is tailor made for you! Even better, the examples are provided in PHP.

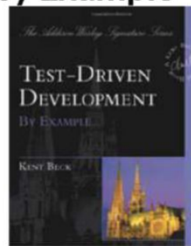


Test-Driven Development by Example

amzn.to/16uBHfl

"Kent Beck's Test-Driven Development By Example is essential reading for any development."

Often referred to as the testing bible, Kent Beck's *Test-Driven Development By Example* is essential reading for any developer. While the code examples are provided in Java, it shouldn't prove too difficult to mentally parse.



The Grumpy Programmer's Guide to Building Testable Applications

leanpub.com/grumpy-testing

"Ever wondered what testable code actually looks like?"

One of the testing champions in the PHP world, Chris Hartjes' book makes for an excellent read. Geared for the developer who has already chosen a testing framework and learned the basic syntax, the book attempts to answer the question, 'what does testable code look like?'



Test-Driven PHP

net.tutsplus.com/sessions/test-driven-php

"Offers a complete session on test-driven development in PHP."

The popular Nettuts+ blog offers a complete session on test-driven development in PHP. Covering everything from the basics of PHPUnit, to mocking, to Selenium testing, this free tutorial series shouldn't be missed!



CONFUSING TERMINOLOGY

As you continue learning about the art of testing, you'll likely come across incredibly confusing jargon. Worse, this terminology is inconsistent from language to language! Let's break things down into their simplest terms. Scan the following definitions, but don't feel that you must commit them to memory all at once.

■ Unit testing

Think of unit testing as going over your classes and methods with a fine-tooth comb, ensuring that each piece of code works exactly as you expect. Unit tests should be executed in isolation, to make the process of debugging as easy as possible. 80 per cent of your tests will be in this style.

If it helps, when you think of unit testing, think one object, and one object only. If a test fails, you know exactly where to look.

■ Model testing

Unit testing traditionally refers to the act of isolating all of a class's dependencies. Once you ignore this basic rule, you're no longer unit testing - you're writing integration tests. Imagine that a method in your model is responsible for sending an email. If following good design patterns, you'll likely have a class that is dedicated to sending email (single responsibility principle). This presents a problem, however: how do we successfully unit test this method, if it calls an external Mailer class?

The answer is to use mocks. A mock allows us to fake the Mailer class, and write an expectation to ensure that the proper method is called. This way, even if the Mailer component is currently broken (it will have its own tests), we can still verify whether or not the model method is working as expected.

■ Integration testing

If a unit test verifies that code works correctly in isolation, then an integration test will fall on completely the other end of the spectrum. These tests will flex multiple parts of your application, and typically won't rely on mocks or stubs. As a result of this, remember to create a special test database.

As an example, think of a car. Sure, the engine and fuel injection system might individually work as expected (each passes its own set of unit tests), but will they work when grouped together? Integration testing will verify this.

■ Functional testing

Think of functional testing as a way for you and your team to ensure that the code does what you expect. While unit tests verify each unit of a class, functional testing is broader and can trigger multiple pieces of your application. Most frequently, these tests will be triggered from the outside in, which is why they're also commonly referred to as system tests. An important note is that functional tests may not require a server to be running.

■ Acceptance testing

You've already learned that functional testing ensures that the code meets the requirements of the development team. However, there will be cases when, even though the tests return green, the final implemented feature will not meet the requirements of the client. This is what we refer to as acceptance testing. In other words, does this code meet the requirements of the client? Your software can pass all unit, functional, and integration tests, but still fail the acceptance tests - especially if the client or customer realises that the feature doesn't work as they expected.

The truth is, the developer community can't agree on any terminology. You'll also come across terms like system testing, request specs, medium tests, etc. Don't worry about this, as there's usually a close overlap across terms. The important thing is to get you testing!

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This offer expires 31 December 2013.

Get faster, smarter code with RequireJS

By understanding how to code in a modular fashion you'll level up your JavaScript prowess

tools | tech | trends HTML, JavaScript
expert Tim Stone



Building websites can often lead to head tags stuffed with tens of script tags, some of which may depend on each other, others of which may be standalone. Managing these files and the order in which they're loaded can be time consuming, and browsers stop rendering when parsing these files. This can, at worst, cause an unresponsive UI.

Like a knight in shining armour, RequireJS comes to the rescue. Unlike other programming languages, JavaScript doesn't have a package management system but Asynchronous Module Definitions (AMD) are part of a solution to this. RequireJS is a module loader, which, as the name might suggest, loads in modules that you specify asynchronously (ie without blocking the page from rendering).

The RequireJS project also has a few helpful plug-ins and tools: domReady, text, a CoffeeScript adapter, i18n, and rjs. In particular, i18n makes converting international strings a doddle and rjs is a separate tool to help minify files or projects, concatenating dependencies into a single file to reduce HTTP requests. We will be using domReady, text, and rjs.

In this tutorial you'll learn how to use RequireJS to manage library dependencies by building a simple application that'll pull in photos from Flickr and display them in a slideshow.

01 Data-main

We'll start with our HTML page. The most interesting part here is the script tag. We load Require.js as we would any other JavaScript file - but this one has a data-main attribute. This sets the base URL to the scripts folder and runs the code found in scripts/main.js - with most RequireJS definitions you can omit the file extension.

```
001 <!doctype html>
002 <html>
003   <head>
004     <meta charset="utf-8">
005     <title>Flickr Slideshow</title>
006     <link rel="stylesheet" href="styles/main.css">
007   </head>
008   <body>
009     <div class="slideshow"></div>
010     <script data-main="scripts/main" src="scripts/components/
require.js"></script>
011   </body>
012 </html>
```

02 Directory structure

Our directory structure will look like the following code, as RequireJS encourages a shallow structure. However, it can be customised when it is being configured to match your preferences. Instead of thinking of your scripts by filename, think of them like IDs. For example, if we require jQuery as an ID it'll request scripts/components/Query.js.

```
001 .
002  scripts
003    app.build.js
004    components
005    app.js
```

```
006  slides.html
007  jquery.js
008  main.js
009  styles
010  main.css
011  index.html
```

03 Require configuration

The first thing we'll do in our main.js file is set up some custom configuration options. The baseUrl defaults to the folder that data-main points to in our HTML, but in this case most libraries are housed under components. We can also set up paths for each dependency separately. Now RequireJS will look for domReady at scripts/components/requirejs/domReady.js.

```
001 require.config({
002   baseUrl: 'scripts/components',
003   paths: {
004     domReady: 'requirejs/domReady'
005   }
006 });
```

04 Shim configuration

Many scripts will need to be 'shimmed' so that RequireJS can work with them. Scripts that declare themselves in the global scope are 'legacy' and RequireJS needs to be told what they call themselves (eg Underscore.js is _). We can also set dependencies so if we define a module which requires Backbone, then it'll automatically grab jQuery and Underscore too.

```
001 shim: {
002   handlebar: {
003     exports: 'Handlebars'
004   },
005   'jquery.slideshow': ['jquery'],
```

<Above>

- Ta-da! When all the dependencies are met, our basic slider is displayed and brought to life

<Top Left>

- The RequireJS site is an invaluable resource thanks to its exhaustive documentation and links to its helpful community

<Left>

- Handlebars has useful helpers, in this case we're displaying a message if no results were returned using its `{{else}}` helper

<Left>

- Note that the slideshow plug-in isn't called until the jQuery dependency has been satisfied

Name	Method	Status	Type	Initiator	Size	Time	Timeline
require/	GET	200	text/html	Other	801 B	358 ms	
require.js	GET	200	applicatio...	lab.fetimo.com/:17	20.6 KB	699 ms	
main.css	GET	200	text/css	lab.fetimo.com/:9	853 B	179 ms	
main.js	GET	200	applicatio...	require.js:1880	1.0 KB	174 ms	
domReady.js	GET	200	applicatio...	require.js:1880	1.9 KB	174 ms	
jquery.js	GET	200	applicatio...	require.js:1880	29.5 KB	685 ms	
jquery.slideshow.js	GET	200	applicatio...	require.js:1880	3.5 KB	174 ms	

```

006 backbone: {
007   deps: ['underscore', 'jquery'],
008   exports: 'Backbone'
009 },
010 underscore: {
011   exports: '_'
012 }
013 }

```

05 Define a module

Defining a module is pretty simple but there is actually a lot going on here. First we call `define` and pass it three things: a module ID ('main'), its dependencies (if any) and a function that'll contain the rest of the code. The dependencies get passed to the function in the order that you specify them so you could write `function(require, app)`.

```

001 define('main', ['require', 'app'], function(require) {});
002

```

06 Requiring dependencies

Within our module we'll require `domReady`, a RequireJS plug-in. `domReady` is a cross-browser solution to waiting for the `DOMContentLoaded` event without having to wait for jQuery to be loaded. It's especially important waiting for `domReady` with asynchronous scripts because they could attempt to change the DOM before it's finished parsing.

```

001 'use strict';
002 require(['domReady', 'http://api.flickr.com/services/
003 rest/?method=flickr.interestingness.getList&api_key=df82aea164aa1
004 83a555938136493c82&format=json&extras=url_l&jsoncallback=define',
005 'app'], function (domReady, data, app) {
006   domReady(function() {
007     app.setSlides(data);
008   });
009 });

```

07 External dependencies

RequireJS can also make AJAX calls to different domains, making it very useful for API calls. In this case we'll get a JSONP feed containing Flickr's most interesting photos; note that the callback method is called `define`. This means that we can depend on external services alongside other dependencies, like libraries from content delivery networks.

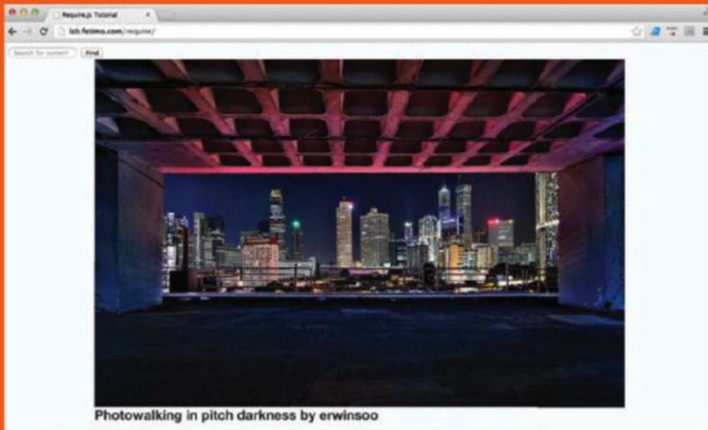
```

001 'use strict';
002 require(['http://api.flickr.com/services/rest/?method=flickr.
003 interestingness.getList&api_key=API_KEY&format=json&extras=url_l&jso
004 ncallback=define']);

```

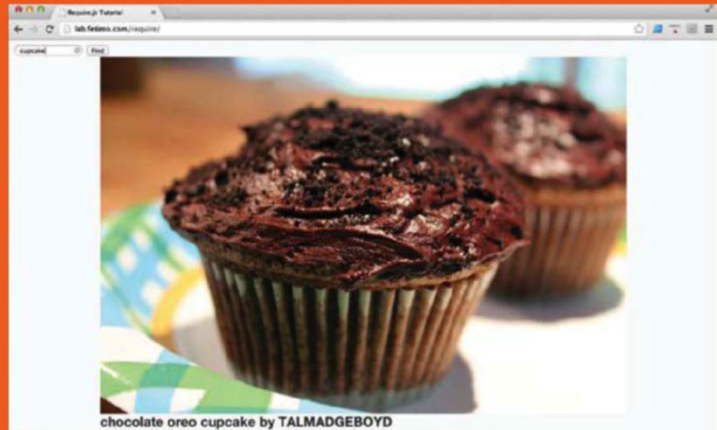
08 Custom dependencies

Requiring 'app' will make a request to `scripts/components/app.js` where we'll define our own module. Again, we pass through the arguments in order



<Above>

• We're going to add a simple search functionality to our slideshow to display images that are determined by the user



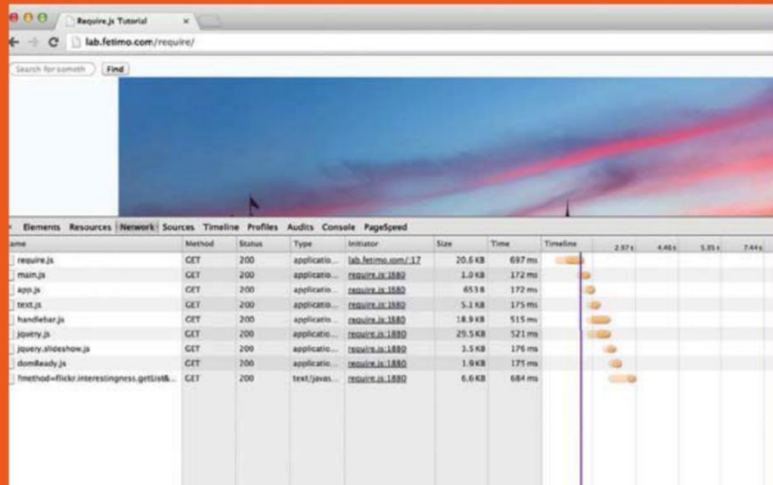
<Above>

• Just like that we can now gaze upon cupcakes to our heart's (stomach's?) content instead of moody cityscapes

```
1. bash
npm ERR! cwd /Users/timstone
npm ERR! node -v v0.10.1
npm ERR! npm -v 1.3.2
npm ERR! path /usr/local/lib/node_modules/requirejs
npm ERR! fstream_path /usr/local/lib/node_modules/requirejs
npm ERR! fstream_type Directory
npm ERR! fstream_class DirWriter
npm ERR! code EACCES
npm ERR! errno 3
npm ERR! stack Error: EACCES, mkdir '/usr/local/lib/node_modules/requirejs'
npm ERR! fstream_stack /usr/local/lib/node_modules/npm/node_modules/fstream/lib/
dir-writer.js:36:23
npm ERR! fstream_stack /usr/local/lib/node_modules/npm/node_modules/mkdirp/index
.js:37:53
npm ERR! fstream_stack Object.oncomplete (fs.js:107:15)
npm ERR! Additional logging details can be found in:
npm ERR! /Users/timstone/npm-debug.log
npm ERR! not ok code 0
Tims-MacBook-Pro:~ timstone$ sudo !!
sudo npm install -g requirejs
Password:
/usr/local/bin/r.js -> /usr/local/lib/node_modules/requirejs/bin/r.js
requirejs@2.1.8 /usr/local/lib/node_modules/requirejs
Tims-MacBook-Pro:~ timstone$
```

<Above>

• Optimising our project over the command line makes you feel quite empowered, and there are real benefits of doing so



<Above>

• Before the r.js optimisation we have nine script calls totalling 87.8kb. Still, at least now they're not being loaded synchronously

so: domReady, the Flickr response we'll call 'data', and the 'app' will be an object with different methods attached to it. If you get script errors it could be because the file cannot be found.

```
001 'use strict';
require(['app'], function (domReady, data, app) {
002   console.log(domReady, data, app);
003 });
```

09 Define another module

Now we'll write app.js. Along with domReady, another RequireJS plug-in is text.js. This is used to load simple text files, we'll use it in conjunction with Handlebars, a JavaScript templating engine, to load in some HTML. It's simple to use, just 'text!' suffixed with the filename. We've already told RequireJS that jquery.slideshow is dependent on jquery, so it'll load both.

```
001 /*global define */
002 define('app', ['text!slides.html', 'handlebar', 'jquery.
```

```
slideshow'], function (slides) {
003 });
```

10 Text.js and Handlebars

slides.html contains this morsel of HTML. The curly brackets are where Handlebars will replace the text with the value of the data that we'll pass to it. The great thing about Handlebars is that it's highly readable. It goes through each photo if there's a length greater than 0, else it displays the message.

```
001 <ul class="slides">
002   {{#each photos.photo}}
003     <li></li>
004   {{else}}
005     <li><p>There were no results!</p></li>
006   {{/each}}
007 </ul>
008
```

11 setSlides method

Within our app module definition we can set up a method that will take the Flickr data (although because of the implementation abstracting the source away it could be any service). We then return the method so that our service will be able to be used by other parts of the application.

```
001 var setSlides = function(data){/* next step */};
002 return {
003   setSlides: setSlides
004 };
```

12 Compile Handlebars template

We've made a request to get slides.html with the Handlebars brackets and passed it in as a variable called slides. To interpolate our data with the template we need to compile the HTML (Handlebars.compile) and then pass the data to the template, appending it all to our slideshow element.

```
001 var setSlides = function(data) {
002   var template = Handlebars.compile(slides);
003   $('#.slideshow').html( template(data) );
004 };
```

13 Responsive slides plug-in

We'll use Viljami Salminen's ResponsiveSlides.js to easily convert our list of images into a slideshow that simply fades between each one. Again, because of our implementation, it's trivial to swap this out with another library if needs change. Because we call this after the Handlebars template has compiled and been appended, we can trust that .slides exists.

```
001 $('#.slides').responsiveSlides();
```

14 Use app module

That's all there is to it! At this point the most interesting Flickr images will populate the slideshow. By arranging individual pieces of functionality into separate files, RequireJS encourages a more modular approach to your front-end software architecture. This is something that other languages have had for some time and comes into its own in large-scale projects.

```
001 require([ ... 'app'], function (domReady, data, app) {
002   console.log(domReady, data, app);
003   app.setSlides(data);
004 });
```

15 Form HTML

Now we'll add search functionality to our page. We'll build a simple form with a search input and a button so that people can type in a search term and we'll ask Flickr for all of the images that are tagged with that term.

```
001 <form>
002   <input type="search" placeholder="Search for
003   something" required>
004   <button>Find</button>
005 </form>
```

16 Flexibility of asynchronicity

In our original main.js file we'll require domReady, app.js and jQuery. Newer versions of jQuery register themselves as a named AMD module called 'jquery'. Again we'll wait for domReady but here's where the asynchronicity of RequireJS comes in to play - because we're not waiting for a response from Flickr, this function will fire before the one above it.

How it works

RequireJS loads JavaScript files asynchronously by creating a new script tag and calling 'head.appendChild(script)' - but it has many other features that make it more than a simple script loader.

```
001 require(['domReady', 'app', 'jquery'], function (domReady, app)
002 {
003   domReady(function() {
004     // next step
005   });
006 });
```

17 Listen for submit

We'll use jQuery to listen for the form to be submitted. When it is submitted we'll get the text of what they typed in (by reading .value) and pass it through encodeURIComponent, this converts special characters e.g. '&' becomes '%26', so that the search term can be passed to a URL parameter.

```
001 $('#.search-flickr').on('submit', function (e) {
002   e.preventDefault();
003   var term = encodeURIComponent(e.target[0].value);
004   // next step
005   return false;
006 });
```

18 Get images

This time we'll use jQuery to make the request using \$.getJSON and adding the term in as the tags value. When there's a response we call the setSlides method exactly as we did before. As the data format is the same we don't need to change anything else, and you should see the images update.

```
001 $.getJSON('http://api.flickr.com/services/rest/?method=flickr.
002 photos.search&tags=' + term + '&api_key=API_KEY&format=json&extras=
003 r1_l1&jsoncallback=?', function (data) {
004   app.setSlides(data);
005 });
```

19 RequireJS command line

RequireJS isn't limited to just handling dependencies, a spinoff project of RequireJS is rjs, which can be loaded either from Node or Java (Node is recommended as it's much faster). Note that to install it you'll need to have Node installed and you may have to use sudo if you get permission errors.

```
001 $ npm install -g requirejs
```

20 Minify main.js

rjs traces all of the dependencies in a given file and collates them all into a single output file - it has extensive configuration options but checking out the documentation (requirejs.org/docs/optimization.html) is a very good

place to start. It does have some limitations, especially when working with remote sources like CDNs but there are workarounds for this.

```
001 r.js main.js
002 // => results in a minified main.js
    file
```

21 Build configuration

You can pass arguments over the command line each time but it's easier to maintain if you have a build file with your settings in it. We'll write a new file called `app.build.js` in the `scripts` directory. `appDir` is the root of the project, `baseUrl` is where the majority of our required scripts live.

```
001 ({
002   appDir: '../',
003   baseUrl: 'scripts/components',
004   dir: '../build',
005   paths: {
006     'main': '../main'
007   },
008   modules: [{
009     name: 'main'
010   }, {
011     name: 'app'
012   }]
013 })
014
```

22 Use build file

In the configuration we've added a custom path for `main` (because it lives above the other scripts) and told it what our two named modules are called. To build it now we run `r.js` with the `-o[ptimise]` flag pointing to our `app.build` configuration file. Note that command line values supersede those set in the configuration file.

```
001 $ r.js -o app.build.js
002
```

23 Exclude files

Optimising a project will combine all of the JavaScript files into as little as possible and collate CSS files using `@import` into one file too. However, this process can be quite complicated and can take up a lot of time when developing. As a result, a 'shallow exclude' function is also added in order to exclude the file(s) that you're currently working on.

```
001 //app.build.js
002 baseUrl: 'scripts/components',
003 optimize: 'none',
004
```

Code library

Structuring a RequireJS application

RequireJS can be confusing and daunting at first, but knowing how to structure your application is half the battle to understanding it.

RequireJS has many configuration options available to customise your project, details of which can be found at bit.ly/153Gdzy

Our application specifies Backbone and Underscore but doesn't use them - and Require is clever enough to know not to include them.

Registering as a named AMD module is safest as some concatenation scripts don't know how to handle anonymous modules.

RequireJS fires the callback when each of the dependencies is satisfied, no matter where it's specified in the code.

```
001 require.config({
002   baseUrl: 'scripts/components',
003   paths: {
004     domReady: 'requirejs/domReady'
005   },
006   shim: {
007     handlebar: {
008       exports: 'Handlebars'
009     },
010     'jquery.slideshow': ['jquery'],
011     backbone: {
012       deps: ['underscore', 'jquery'],
013       exports: 'Backbone'
014     },
015     underscore: {
016       exports: '_'
017     }
018   }
019 });
020 define('main', ['require', 'app'], function(require) {
021   'use strict';
022   require(['domReady', 'http://api.flickr.com/services/
023     rest/?method=flickr.interestingness.getList&api_key=API_
024     KE
025     Y&format=json&extras=url_l&jsoncallback=define', 'app'],
026     function (domReady, data, app) {
027       domReady(function() {
028         app.setSlides(data);
029       });
030     });
031     require(['domReady', 'app', 'jquery'], function
032     (domReady, app) {
033       domReady(function() {
034         $('search-flickr').on('submit', function (e) {
035           e.preventDefault();
036           var term = encodeURIComponent(e.target[0].value);
037           $.getJSON('http://api.flickr.com/services/
038             rest/?method=flickr.photos.search&tags=' + term + '&api_key=d
039             fe82aea164aa183a555938136493c82&format=json&extras=url_l&json
040             callback=?', function (data) {
041               app.setSlides(data);
042             });
043           return false;
044         });
045       });
046     });
047   });
048 });
```

 RequireJS has many configuration options to customise your project 

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Deploying static sites and web apps with Capistrano

Take the pain out of deployments with Capistrano, a powerful tool to help automate your release process

tools | tech | trends Ruby **expert** Matt Gifford



So you've written your dynamic web application or HTML site. You now need to get it onto your web server. It's time to fire up the FTP client to transfer the files over, right? That can take some time – and what happens if a file is wrong and you want to revert to an older version prior to the update?

Perhaps you have more than one server to deploy to, or you may need to in the future.

Enter Capistrano, a free open-source tool designed and developed to automate deployment tasks on remote servers via an SSH connection. It comes bundled with a number of tasks that cover the majority of your default requirements, but can easily be extended and enhanced by writing custom tasks that work exactly how you need them to.

Although initially designed to deploy Ruby on Rails applications, Capistrano can be used to transfer and deploy any web files to a remote server. This tutorial will set up a simple project to deploy and explore the various settings and configurations, as well as how to rollback and update an existing deployment.

01 Install gem

To begin using Capistrano for our deployments we first need to install the relevant Ruby gem onto our system. We are going to install the core Capistrano gem, which is incredibly easy. Open your terminal or command prompt and enter the following code to do just that.

```
001 > sudo gem install capistrano
```

02 Capify the project

With the gem installed, we now need to start the process of configuring our application and Capistrano. Change directory into the root of your project and enter the command to capify your application. This will create the two files needed to progress: Capfile and config/deploy.rb.

```
001 > cd /your/application/root/directory
002 > capify .
```

03 Application name

Open up the config/deploy.rb file in your text editor of choice. Here we need to start setting some values for Capistrano, relating to the application. Firstly, let's set the name of the application. Ideally this should be descriptive of the app itself and as individual as possible to differentiate from any similar configuration files you may have in the future.

```
001 set :application, "ultimate_bearzling"
```

04 Source control repository

We next need to provide Capistrano with the address details for our source code repository. This address must be accessible by both the local machine that will make the deployments, and the remote machine that will receive them. Although it's completely optional, we'll also set the scm type to save Capistrano having to guess.

```
001 set :repository, "git@bitbucket.org/<your repository
```

```
address >"
```

```
002 set :scm, :git
003 set :scm_username, "username for git"
004
```

05 Server details

Let's now look into setting up the remote server. We can specify the base directory path on the server to deploy to. By default, Capistrano will deploy to a different directory using the application name value set earlier on in Step 3. These configuration options allow us to bypass that and have greater control over the target location.

```
001 t :deploy_to, "/var/www/#{application}"
```

06 Which server?

Capistrano has the ability to control deployments to a number of servers, each with different roles; staging, testing and production, for instance. In this example, we'll use just one server that contains the web application layer, the web server that will run the application we deploy, and database. This address must have SSH access enabled to allow Capistrano to connect.

```
001 server "your_domain.com", :app, :web, :db, :primary =>
true
```

07 User access

Whenever you access the remote server via SSH, you'll need to specify a different account name compared to the one used on your local machine. As a result, you can specify a separate configuration value so that Capistrano knows which username to use to make the connection. If you don't require sudo to run commands on the remote server, turn that option off as well.

```
001 set :user, "your_remote_account_name"
002 set :use_sudo, false
003
```

<Above

- It's easy to prepare your project to use Capistrano, simply run the capify command within your project directory - it's as easy as that

<Above

- After running the capify . command, the Capistrano gem will create the required folder and files in your project location

<Above

- The deploy:setup command will create the required directory structure for your project deployment using the application name and remote location provided

<Above

- To make sure you have the correct binaries and dependencies on the remote server, run the deploy:check task

08 Set up deployment

With the initial configuration values made, we can now make a request using Capistrano to the remote server, which will create the necessary directory structure, as either specified in the deploy_to value or the default structure used by the script. Open Terminal and run the following from the command line to perform the request and achieve this.

```
001 > cap deploy:setup
```

09 Check deployment

We now need to run another deployment task against the remote server. This time, to check and validate (to an extent) the directory permissions created, as well as the existence of required dependencies such as git or svn bins. Run the following in your Terminal to achieve this.

```
001 > cap deploy:check
```

10 Remote cache

By default, with every deployment request a full repository clone is completed. Depending on the size of the code and application, this can cause some serious latency and overheads on the server itself. We can bypass this by using a remote cache, which will read from the local git repository and run a fetch command instead of a clone.

```
001 set :deploy_via, :remote_cache
002
```

11 Which branch?

By default, Capistrano will pull from the master branch of the repository. We may want to deploy to a staging server or from a particular feature set or branch. As a result, we can specify within the deploy.rb file exactly which branch to checkout during the deployment process, which offers us a greater level of control.

```
001 set :branch, "master"
```

12 Running a deployment

With the code checked into the remote version control repository (in this case a Git repo) we can now run a deployment to the server. With Terminal or your command line interface open, type the default deploy command to start the process. You will see a number of tasks completed during this stage.

```
001 > cap deploy
```

13 Deployment success

Following our deployment, if we log in to the remote server we can now see that the application directory has been filled with releases and also


```

Matts-iMac:cap_tut_github coldfumonkeh$ cap -T
cap deploy                # Deploys your project.
cap deploy:check           # Test deployment dependencies.
cap deploy:cleanup         # Clean up old releases.
cap deploy:cold            # Deploys and starts a 'cold' application.
cap deploy:create_symlink  # Updates the symlink to the most recently deployed version.
cap deploy:migrate         # Run the migrate rake task.
cap deploy:migrations      # Deploy and run pending migrations.
cap deploy:pending         # Displays the commits since your last deploy.
cap deploy:pending:diff    # Displays the 'diff' since your last deploy.
cap deploy:restart         # Blank task exists as a hook into which to install your own environment specific b...
cap deploy:rollback        # Rolls back to a previous version and restarts.
cap deploy:rollback:code   # Rolls back to the previously deployed version.
cap deploy:setup           # Prepares one or more servers for deployment.
cap deploy:start           # Blank task exists as a hook into which to install your own environment specific b...
cap deploy:stop            # Blank task exists as a hook into which to install your own environment specific b...
cap deploy:symlink         # Deprecated API.
cap deploy:update          # Copies your project and updates the symlink.
cap deploy:update_code      # Copies your project to the remote servers.
cap deploy:upload          # Copy files to the currently deployed version.
cap deploy:web:disable     # Present a maintenance page to visitors.
cap deploy:web:enable      # Makes the application web-accessible again.
cap invoke                 # Invoke a single command on the remote servers.
cap shell                  # Begin an interactive Capistrano session.

Some tasks were not listed, either because they have no description,
or because they are only used internally by other tasks. To see all
tasks, type 'cap -vT'.

Extended help may be available for these tasks.
Type 'cap -e taskname' to view it.
Matts-iMac:cap_tut_github coldfumonkeh$

```

<Above>

- Use the command line help manual to view available methods, tasks and arguments that can be passed through

Capistrano task help

Working from the command line can be a little daunting at times. To get help with Capistrano and to see what tasks are available, type 'cap -T' into the command line.

shared directories. Each deployment is added into a time-stamped directory within the releases folder. On top of that, a symbolic link to the latest release called 'current' has also been created.

14 Updated deployment

Make a change to the index.html file or change something within the version-controlled directory. Commit and push the changes to the remote repository and run another deployment from the local machine. Log in to the remote server to make sure that the current directory symlink has been updated to point to the latest release directory.

15 Rolling back

If for any reason the latest deployment contains errors or you wish to revert to the previous version on the remote server, you can do this incredibly easily using the rollback command. This will delete the unwanted release and update the symlink to point to the previous deployment directory. To do this, run the following command on your local machine.

```
001 > cap deploy:rollback
```

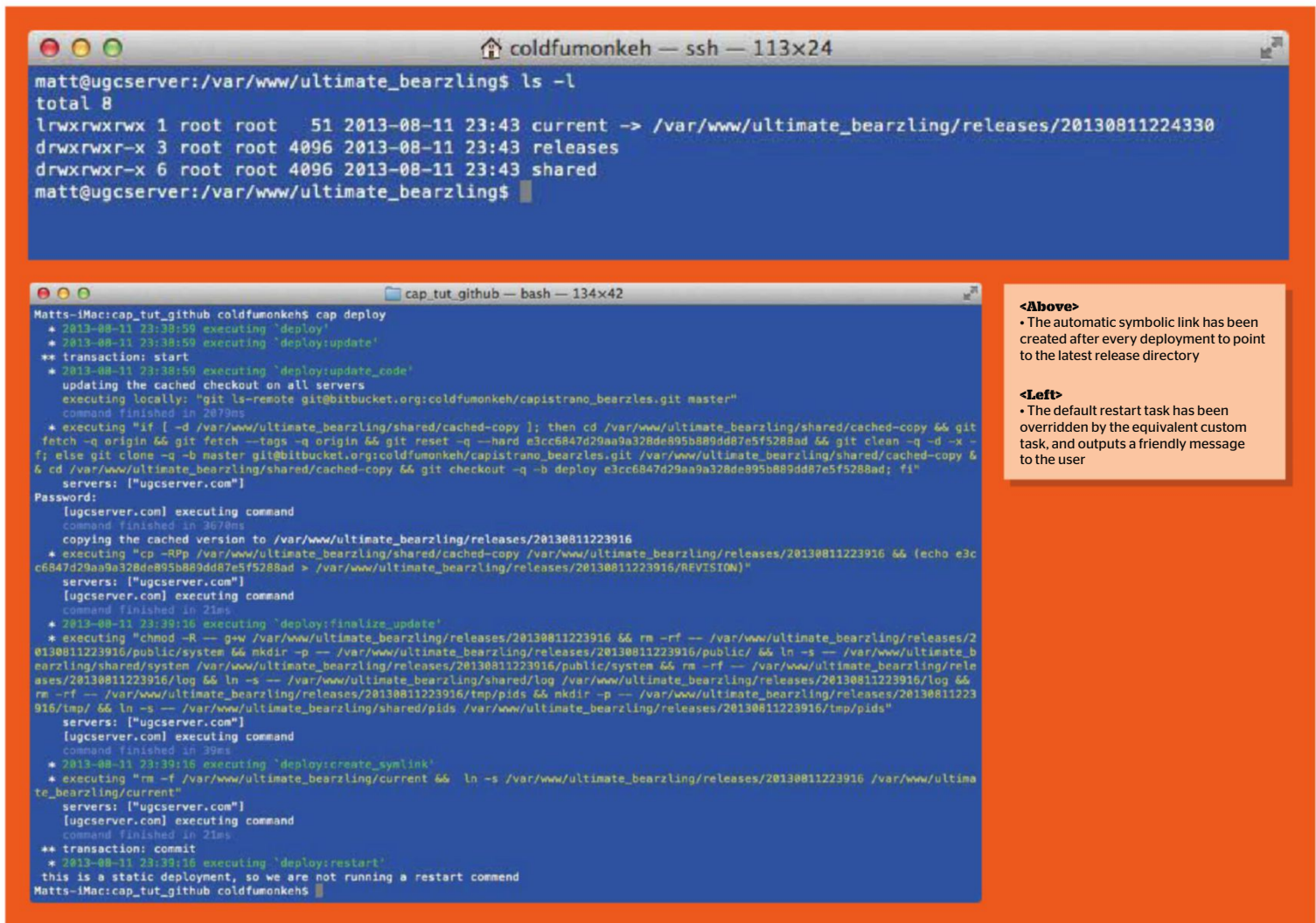
16 Using Passenger

If you are deploying an application onto your web server that uses a Passenger mod_rails layer such as Phusion Passenger for Ruby, Python or Node we can ask Capistrano to restart the system for us. The skeleton deploy.rb file has a custom deploy task commented out at the bottom. Uncomment this and it will override the default deploy task.

```

001 namespace :deploy do
002   task :start do ; end
003   task :stop do ; end
004   task :restart, :roles => :app, :except => { :no_
release => true } do

```



```
005 run "#{try_sudo} touch #{File.join(current_
path, 'tmp', 'restart.txt')}"
006 end
007 end
008
```

17 Overriding tasks

You may be using Capistrano to deploy static content to your server, or perhaps have no need to restart or migrate your server or application. We can easily override the default tasks in the deployment file to stop certain tasks from running automatically. Firstly we need to define a new namespace block and set the value to 'deploy'.

```
001 namespace :deploy do
002 end
003
```

18 Adding tasks

Let's start with the 'restart' task, which is run by default on every deployment request. Add a new task block within the namespace block, setting the task value to 'restart'. Now add the following code to return a

message to the command line to remind yourself that you are not using an application that requires the restart ability in this process.

```
001 task :start do
002 puts " this is a static deployment, so we are not
running a start command"
003 end
004
```

19 Repeat as needed

Whenever a deploy task is now requested, the automatic request to perform the restart task will run the custom task and not the built-in one. Repeat the above process and add as many tasks as you wish to override. We are also choosing to override the stop, restart and migrate default tasks.

```
001 task :stop do
002 puts " this is a static deployment, so we are not
running a stop command"
003 end
004 task :restart do
```



```
total 12
drwxrwxr-x 6 root root 4096 2013-08-11 23:43 20130811224330
drwxrwxr-x 6 root root 4096 2013-08-12 00:19 20130811231904
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233007
matt@ugcserver:/var/www/ultimate_bearzling/releases$ ls -l
total 16
drwxrwxr-x 6 root root 4096 2013-08-11 23:43 20130811224330
drwxrwxr-x 6 root root 4096 2013-08-12 00:19 20130811231904
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233007
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233022
matt@ugcserver:/var/www/ultimate_bearzling/releases$ ls -l
total 16
drwxrwxr-x 6 root root 4096 2013-08-11 23:43 20130811224330
drwxrwxr-x 6 root root 4096 2013-08-12 00:19 20130811231904
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233007
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233022
matt@ugcserver:/var/www/ultimate_bearzling/releases$ ls -l
total 12
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233007
drwxrwxr-x 6 root root 4096 2013-08-12 00:30 20130811233022
drwxrwxr-x 6 root root 4096 2013-08-12 00:33 20130811233302
matt@ugcserver:/var/www/ultimate_bearzling/releases$
```

<Above>
• After using the `deploy:cleanup` command, we can see the number of release directories have changed as some have been deleted

```
005 puts " this is a static deployment, so we are not
006 running a restart command"
007 end
008 task :migrate do
009   puts " this is a static deployment, so we are not
010   running a migrate command"
011 end
012 end
```

20 Older releases

By default, the last five releases are kept on the remote server, although this can be changed by adding the `keep_releases` variable to the `deploy.rb` file. In this example we will only keep the last three releases (just to make sure we have something to roll back to if needed). Update the `deploy.rb` file and save the changes that we've made.

```
001 set :keep_releases, 3
002
```

21 Cleaning up

Although we have set the variable to keep a limited number of releases, each deployment request adds another release directory to the structure. You can set the deployment task to run an automatic cleanup after each request by adding the following line in to our `deploy.rb` file, which will run the `deploy:cleanup` task for you after each deployment.

```
001 after "deploy:restart", "deploy:cleanup"
```

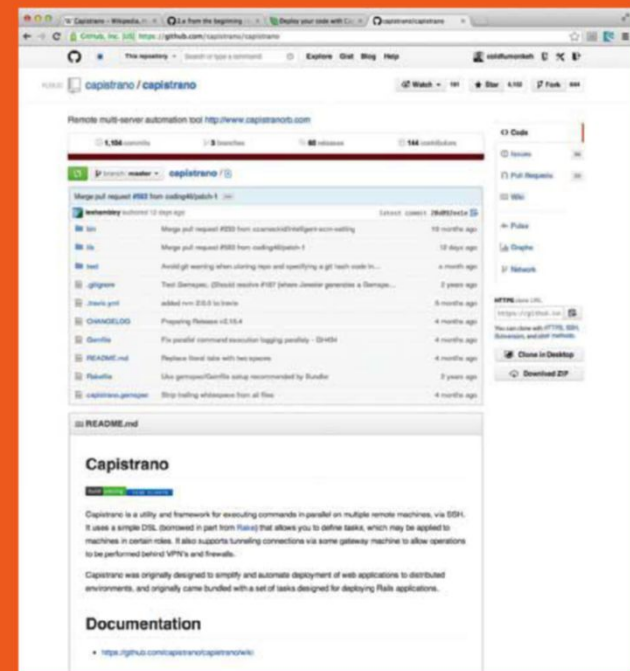
22 Forcing cleanup

The ability to run the cleanup task in this manner is incredibly powerful and a big time saver. We can, however, run the task manually and actually implicitly set the total number of releases we wish to keep as an argument

Deploying to multiple server instances using Capistrano extensions

The default Capistrano skeleton `deploy.rb` code allows you to deploy your web applications to multiple servers easily, assuming that the web, app and database servers are running in separate server/IP addresses.

We can easily extend the functionality offered by the default Capistrano gem and build a deployment system that pushes code out to your servers based upon their usage. This may be to a development, staging, testing or production server. This can be achieved through the installation and inclusion of a separate gem called `capistrano-ext`, which extends the native functions available. By creating a separate recipe (deployment file) for each server instance, you can then easily specify which server to deploy to. For instance, 'cap testing deploy' or 'cap production deploy'. Build up a system that suits your requirements and needs.



Detailed documentation

There are some fantastic resources to help you build upon this intro tutorial into Capistrano deployment. Make sure you check out the official getting started guide, available from monkeh.me/xfcou

passed in to the request. Simply run the following in your Terminal or command line to perform a clean up limited to keep only two releases.

```
001 > cap deploy:cleanup s keep_releases=2
002
```


FOR THE GNU GENERATION

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Allison Cassels

web www.allisoncassels.com



Current role Freelancer
Education Self-taught
Expertise Adobe Creative Suite, HTML, HTML5, CSS 2.1 + 3, jQuery, JavaScript, Google, Apps for business productivity, Microsoft OneNote
Clients World Federation of Orthodontists, Smile Dayton Dentist Collaborative, New Tampa Plastic Surgery, DSML Executive Search, PDAIS
Twitter @allisoncassels

Allison is a designer of everything from southern California who began working in web design and development back in the early days of AOL, continuing to build her knowledge ever since. She began learning HTML by looking at others' code and attempting to replicate the features, then applying this knowledge to her own designs.

Her first business venture involved designing and coding templates for online journals and at 16, she began working as a freelance web designer. Since then, Allison has continued to build her design and development knowledge through self-education, continuously striving to be at the forefront of new technology.

Allison specialises in a skeuomorphic style meshed with current web trends and maximum

usability. Her goal in designing a website is to find the feel that best represents the client, whether that's minimal and modern or elaborate and elegant. She enjoys pushing the boundaries on websites that result in highly effective designs for her clients and, though she respects the current surge in interest for more simplistic designs, feels that all designers should explore a wide range of styles both for personal growth and in order to make the web a beautiful, diverse environment.

In addition to web, Allison also has a strong knowledge of print, Flash and email design. She recently transitioned from creative direction to freelance and hopes to gain momentum within the writing and acting communities as she feels her style is best suited for creative individuals.



02 www.newtampaplasticsurgery.com



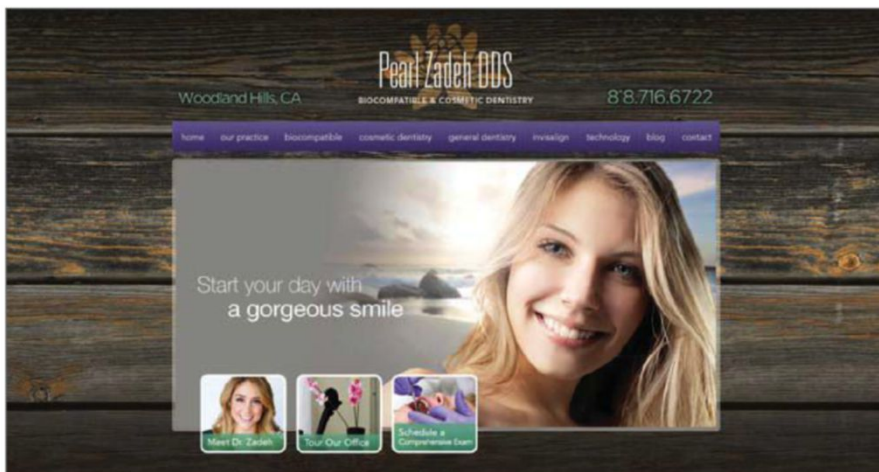
03 dsmlexecutivesearch.com



04 www.moabdental.com



05 www.smileddc.com



01 www.pearlzadehdds.com

01

Pearl Zadeh is a holistic dentist who wanted a rustic but modern look. The site aspired to create a spa-like feel for visitors, using imagery and wood textures.

02

This website was created closely with plastic surgeon Peter Fakhry. The premise for the site was to be minimal but beautiful, achieved with a simple UI.

03

DSML Executive Search is a recruiting firm for companies in Europe that do business in the US. The site is responsive and built using WordPress.

04

The MOAB dental health centre based in Utah wanted a western theme to match their office. The background wood textures, rope and stitching helped achieve this.

05

A clean, minimal layout uses bright office photography and interactive jQuery to feature the office's elemental theme. An image slider further enforces the core message.

Tom Oakley

web www.tomoakley.me



Current role Front-end developer at 5 Lines Creative
Education Self-taught
Expertise HTML5, CSS3, responsive and mobile-first design, Coda 2, WordPress theme development, Photoshop, jQuery, UI/UX design
Clients Calinoi, Katy Jane Rose, Owlsmoor Preschool, Beauty4You
Twitter @tomoakley125

Tom is an 18-year-old front-end web developer and designer living in north Hampshire, UK. He has just completed his A Levels and plans to attend Brunel University this year to study Computer Science.

Tom got into web design by agreeing to maintain the website of a private server for an MMORPG game, while knowing next to nothing about HTML, CSS or PHP. This meant that he learned everything on the job, and made more than a few mistakes along the way!

During his GCSEs, he continued to learn web design, and in September 2011 met two friends on community website Forrst, who together co-founded 5 Lines Creative, a web design agency focusing on small businesses.

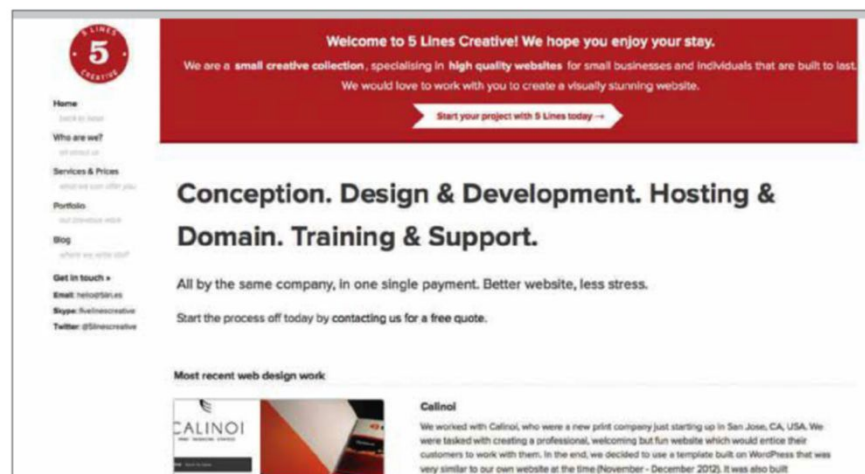
Tom enjoys web design because the industry is always changing – new techniques, software and processes are always emerging which can

be potentially utilised in a future project. Standing still is never an option in the web industry – don't risk falling behind the curve.

Tom most enjoys coding CSS3, using transitions, transforms and keyframe animations to make a deliciously sweet and impressive website. He then adds some jQuery, both to create more complex animations, and add a layer of interactivity, bringing a site to life.

Tom's designs are clean and utilise healthy amounts of white space. Most of his projects are on WordPress, and are designed responsively, with a mobile-first workflow to ensure maximum future compatibility.

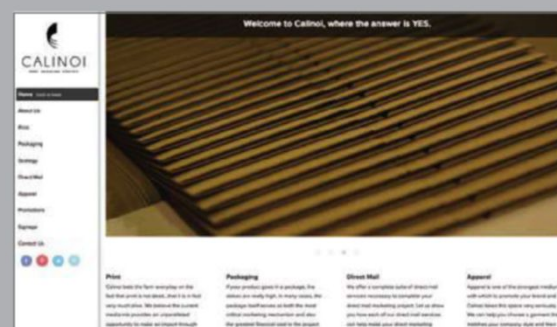
In the future, he would love to transition over to app design and development, working with a young startup that will make a difference. Above all else, this is what matters – do something that will make a difference.



01 5lin.es



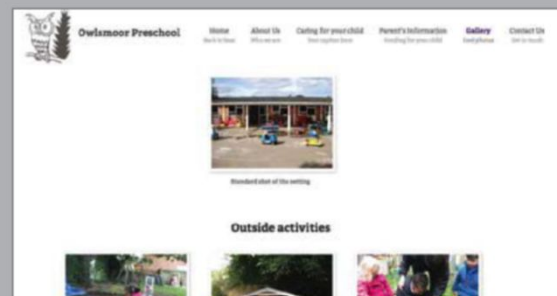
02 tomoakley.me



03 calinoi.com



04 www.katyjanerose.com



05 www.owlsmoorpreschool.co.uk

01

The 5 Lines site uses a fixed sidebar with a red and white colour scheme to create an eye-catching design from which to sell their services.

02

Tom's site represents many firsts for him, the main one being the fact that it's built with Jekyll. It also uses rems for sizing and ems in media queries.

03

Calinoi wanted a website quickly and decided that they liked the fixed sidebar on the 5 Lines site. This provided the base for the complete site build.

04

A new beautician wanted a site that visually portrayed the essence of beauty. To help build the brand, large images and a handwritten font were used.

05

A local preschool wanted to create a site that would be simple to use and display information for parents and teachers. The colour scheme used reflects the nature of the site.

David Pottrell

web www.davidpottrell.co.uk



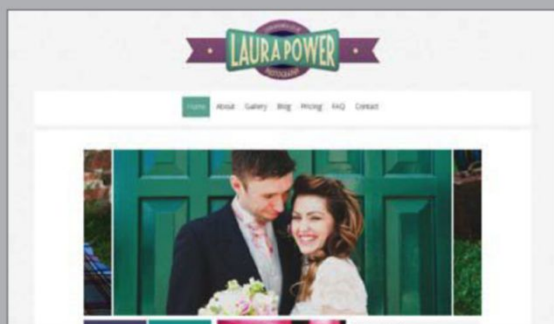
Current role Freelance web designer
Education BTEC IT Practitioner – Distinction
 Web Design, Southampton Solent University (BSc (Hons) Web Design)
Expertise Adobe Photoshop and Adobe Illustrator CS6, NotePad++, HTML5, CSS3, jQuery, WordPress, responsive design
Clients Laura Power Photography, Voyager VoIP, Let's Put Pen to Paper, Sadie Anne Photography, Bridget Woolven Designs
Twitter @davidpottrell

Born and raised in Bristol, England, David Pottrell was surrounded by computers from an early age. In school, David enjoyed Art and Information Technology over other classes. It was these combined interests that led him into web design. Eventually at the age of 15, David built his very first website.

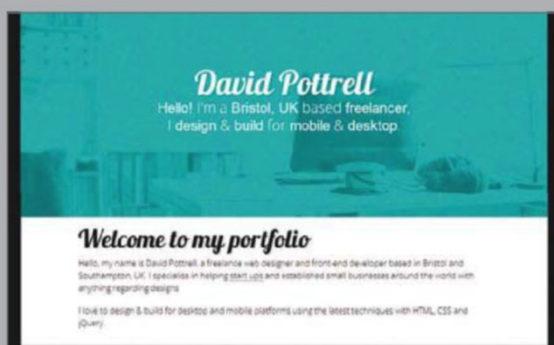
Later on, David created websites for himself, family members and friends. It wasn't until enrolling on a four-year web design course at university that David really fell in love with the idea of web design as a career and started developing for clients. David now has over six years of self-taught industry experience and three years of university behind him.

The pace in which the web design industry continues to evolve and grow as new technologies and techniques emerge is what David loves most about being a web designer. David also believes one of the greatest perks of the job is seeing a client's business growing as a result of his work.

David looks for inspiration at every opportunity during his day using his smartphone's camera. Whether it's walking around the local market, relaxing at the pub or simply browsing the internet and reading tutorials. This simple process has helped him develop what he feels are some really unique and effective designs for his clients.



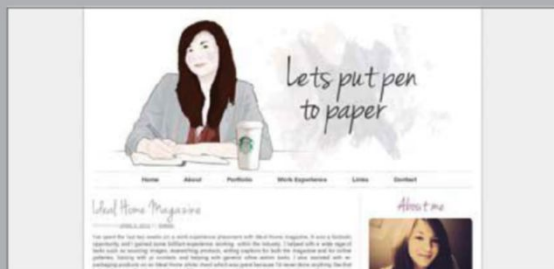
01 www.laurapower.co.uk



02 www.davidpottrell.co.uk



03 sadieannephotography.co.uk



04 letsputpentopaper.co.uk



05 www.bridgetwoolvendesigns.co.uk

01

Laura's site uses a responsive layout build on the WordPress CMS. The main site features include a blog, gallery and custom contact form.

02

The portfolio of David is displayed in a simple one-page site. The colour scheme, fonts, images and icons aim to enhance the UX, guiding users around the site.

03

The client wanted a simple site based on WordPress to host her photography. The main features include a gallery, slideshow, blog and contact form.

04

Sarah required an easy-to-maintain blogging site that reflected her personality. The main features of this site are the hand-drawn logo and blog itself.

05

Bridget Woolven Designs' main features include the events management section, a slideshow, gallery, blog and contact form, all of which are easy to update.

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This month we look at WordPress themes and further developments to responsive images

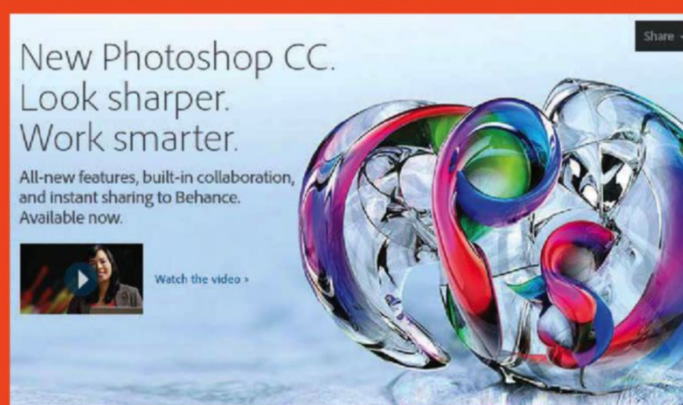
Subject We love Photoshop

From Chris Admass



I was really pleased to see a Photoshop tutorial in the previous issue. As a budding web designer I am learning the basics, such as HTML and CSS, but I also want to be able to create great-looking graphics for my website. I have decided that Photoshop is going to be my tool of choice, so I have got myself a Creative Cloud account. Looking forward to seeing even more useful Photoshop tutorials in the mag.

Photoshop is a key tool for web designers, but as CSS and browser support has progressed, the remit of the software has changed. Text and simple effects such as curved corners and shadows can now be done with CSS. However, Photoshop still has plenty to offer and we will endeavour to include more web-related Photoshop magic in the future.



Tutorials

Discover the techniques to help create some truly inspirational and interactive webpages



Build HTML5 charts
bit.ly/12zcWkV



Make animated Canvas elements with Create JS
bit.ly/11fme2p



5 Must-have jQuery plugins for 2013
bit.ly/17yVrzd

Subject Free web hosting

From Harriet Carter



I am on the lookout for some free web hosting. I want some space to test my sites in a live environment and be able to put up designs and sites without others having access to them, unless I supply the URL. Any suggestions?

If you already have some web space, one simple solution would be to create a folder after the domain with a difficult to guess name, for example, something like 'Y778Dt'. You could add files in this folder to test and preview the site. It is unlikely that anyone will guess the complete URL. To make it more difficult do not name any of the files as index. Another option is to create a subdomain eg, dev.mysite.co.uk.

If you do not want to use your current web space you could use Google Drive to view

live pages. Google Drive provides 5GB of free space and allows users to add HTML, CSS and JavaScript. The process is quite simple: create a folder structure for the files and images, select the HTML file, click Open, and Preview the code. Copy the URL and keep it for future reference.

Subject A good WordPress theme is hard to find

From Tom Wright



There seems to be thousands of WordPress themes on the web, but I am struggling to find one that I really like. I seem to have looked through hundreds and only found a few that I like. I don't mind paying for a theme if it is good enough. Can you recommend any?

There are a ridiculous amount of themes on the web and finding one that suits all of your

needs can be a time-consuming task. Nevertheless, there are several very good sites that are well worth a look if you haven't seen them already: Elegant Themes (www.elegantthemes.com), ThemeForest (themeforest.net), Themify (themify.me), Graph Paper Press (graphpaperpress.com), WooThemes (www.woothemes.com) and WP Zoom (www.wpzoom.com/themes) all of which should provide you with ample choice. If you cannot find anything here, let us know and we will continue the quest!

Subject Responsive images

From Georgie Simmonds



I read your article in the UX issue about responsive images with interest. It's an issue that I have been seeking a solution to for some time and your pointers in the article certainly helped. I hope that this issue gets resolved

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

Readers' tweets



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

@webspaceinvader

Just read latest @WebDesignerMag It's a full on Bournemouth fest in there -
 @timofetimo, @folkdigital, @Redweb and me!

@traceyrickard

@WebDesignerMag website of the month is gorgeous to look at with stunning
 effects like the 3D menu, nice touch! axel-aubert.fr

@Cyberduck_uk

Great article on 'UX: Psychology of Great Design'
 by Cyber-Duck's @DuckyMatt featured in this
 month's @WebDesignerMag bit.ly/15PzmyU

@martynmorrish

Woohoo. My tweet about responsive.js was quoted in @WebDesignerMag.

@nigelmiller

@WebDesignerMag after the disaster with hostgator yesterday, what about a
 hosting comparison article?

@yuridek

@ImAdamTM I have just read the article about you in @WebDesignerMag. I
 like your work, you are very talented. All the best!

@GT549

@WebDesignerMag Every time I'm confused with a term or phrase, trust
 WebDesignerMag to release in-depth info on that subject. #amazing

soon, but until then I will stick with
 my solution: I load different images
 for different breakpoints. It's not a
 particularly elegant fix, but
 one that I think works.

Glad we piqued your interest.
 Responsive images undoubtedly
 have a long way to go. But, at least
 the problem is being given plenty
 of input from the community.

We have done a little more
 investigating since the article and
 have found a couple of interesting
 options. Foresight.js (github.com/adamdbradley/foresight.js) is a
 library that 'gives webpages the
 ability to tell whether a user's
 device is capable of viewing
 high-resolution images (such as
 retina display devices), before the
 image has been requested from
 the server'. Another solution, or
 part solution is Focal Point CSS (bit.ly/13AeXdH). This is 'a small set of
 CSS classnames to help keep
 images cropped on the focal
 point for responsive designs.
 Visit the link and be sure
 to check out the demos.



Finding the right WordPress theme is not always an easy task, but there are plenty out there

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1&1 Standard (Windows)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	X	✓	✓	✓	✓	✓	X
1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	X
1&1 Unlimited (Windows)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	X	✓	✓	✓	✓	✓	X
1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	Free	✓	✓	X
1&1 Business (Windows)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	X	✓	✓	Free	✓	✓	X



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Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	X	✓	✓	X
Reseller Hosting Pack	N/A	£300	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	X	✓	✓	X
Budget VPS Hosting	N/A	£216	1GB	Unlimited	Unlimited	✓	✓	✓	✓	X	✓	✓	X
Email Hosting	N/A	£6	0GB	0GB	5	✓	✓	✓	✓	X	✓	✓	X

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123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	X	X	✓	✓	✓	✓	X
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	X	X	✓	✓	✓	✓	X
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	X	X	✓	✓	✓	✓	X
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	X	X	✓	✓	✓	✓	X
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	X	X	✓	✓	✓	✓	X
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	X	X	✓	✓	✓	✓	X
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	X
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	X
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	X
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	X
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	X
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	X	✓	✓	✓	✓	✓	X
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	X	✓	✓	✓	✓	✓	X
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	X	✓	✓	✓	✓	✓	X
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	X	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	X	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	X	✓	✓	X
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	X	✓	✓	X
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	X	✓	✓	X
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	X	✓	✓	X
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	X
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	X
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	X
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	X	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	X	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	X	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	X	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	X	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	X	✓	✓	✓
catalyst2 (www.catalyst2.com/web-hosting)	Mega Deal	0800 107 79 79	11.99	250MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	X
catalyst2 (www.catalyst2.com/web-hosting)	Mega Plus	0800 107 79 79	29.99	400MB	10GB	10	✓	✓	✓	✓	✓	✓	✓	X
catalyst2 (www.catalyst2.com/web-hosting)	Power	0800 107 79 79	49.99	750MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	X
catalyst2 (www.catalyst2.com/web-hosting)	Power Plus	0800 107 79 79	89.99	1000MB	40GB	100	✓	✓	✓	✓	✓	✓	✓	X
catalyst2 (www.catalyst2.com/web-hosting)	Power Xtra	0800 107 79 79	129.99	1500MB	80GB	150	✓	✓	✓	✓	✓	✓	✓	X
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	X	✓	X	✓	✓	X
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	X	✓	X	✓	✓	X

Featured host of the month: **Netcetera** www.netcetera.co.uk



Getting more out of one of our quality listed hosting providers

Netcetera is a long-established and experienced hosting provider which has been around since 1996. It provides solutions with managed web hosting services, dedicated servers and cloud hosting services. The award-winning company boasts a 16,000-square-foot, ISO 27001-certified data centre facility located

in the Isle of Man. They offer a £1 Hosting trial for those who want to try before they buy. Developer packages are powered by the latest Microsoft ASP.NET 4.5 platform and include 1GB of web space for just £2.99 a month. Ideal for newbies, designers and developers who want a quick, simple and cheap hosting solution.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Designwasp (http://designwasp.com)	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	✓	✓	✓	✓	✓	✓	✓	✓
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	Unlimited	Unlimited	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	£349.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓

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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
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://mediatemplate.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemplate.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Email Only	01604 212 904	£11.99	2.5GB	15GB	10	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Starter	01604 212 904	£36.99	10GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Home Pro	01604 212 904	£59.99	25GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Business	01604 212 904	£109.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
 Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1,800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✓	✓	✓	✓	✓	✓	✓

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NAME AND URL

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Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Entry	0844 884 9100	£25	100MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Home	0844 884 9100	£50	500MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	HomePro	0844 884 9100	£100	1GB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Business	0844 884 9100	£150	2GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	BusinessPro	0844 884 9100	£250	5GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Business Reseller	0844 358 1450	£499.95	20GB	200GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Bronze (Linux)	0845 058 9000	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Reseller (Linux)	0845 058 9000	£479.88	150GB	500	250	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✓	✓	✓	✓	✓	✓	✓



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UNLIMITED	0208 123 2730	£21.48	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
SEMI-DEDICATED	0208 123 2730	£95.40	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓

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 aspects 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 do 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 your own peace of mind and factor good, comprehensive technical support against the price.



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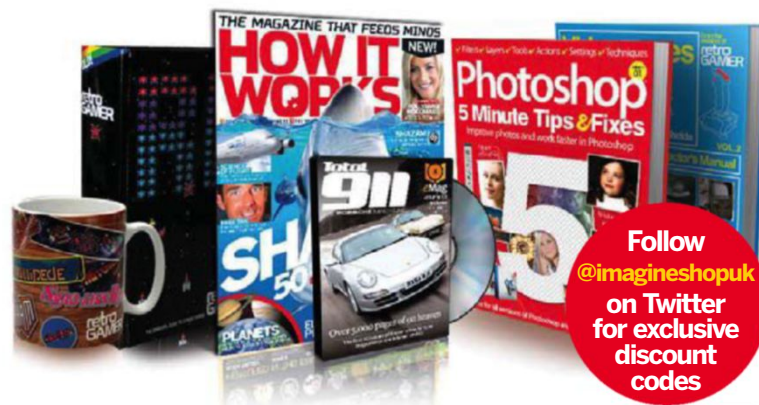
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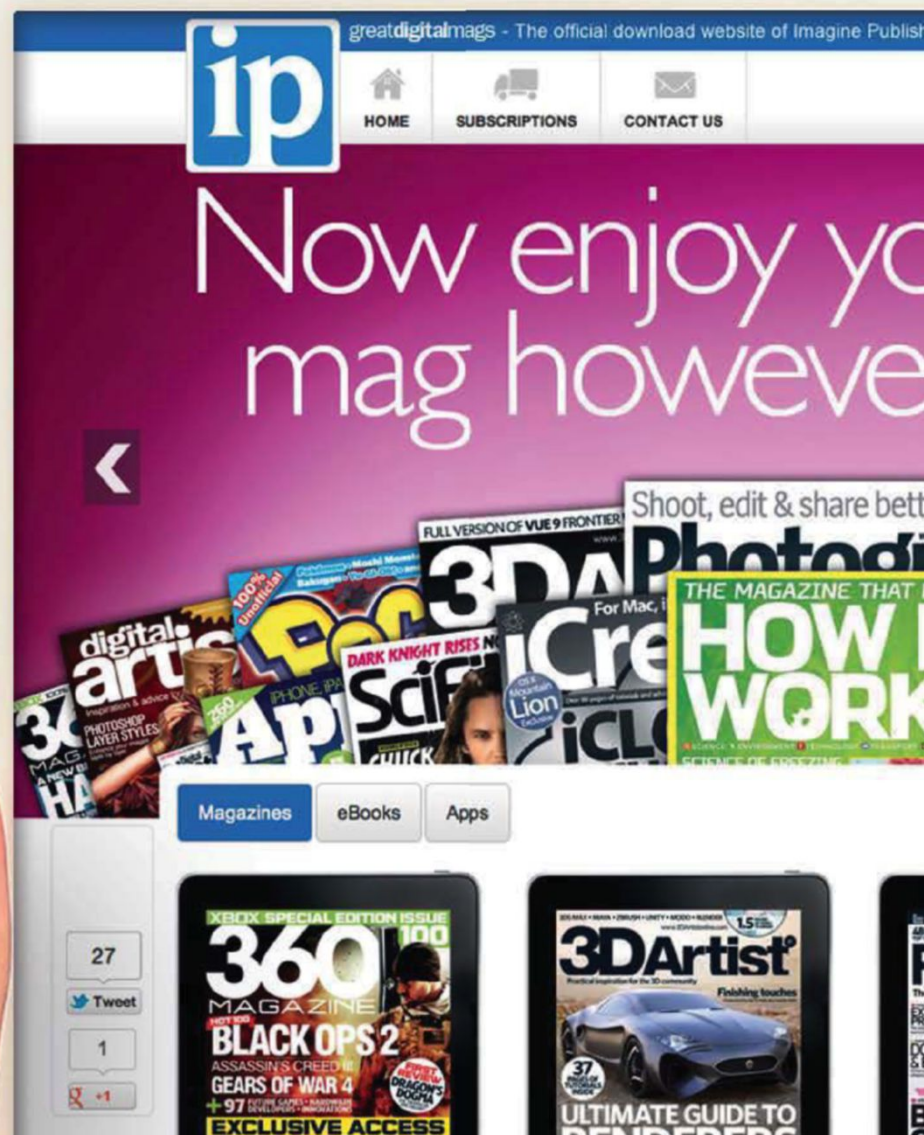
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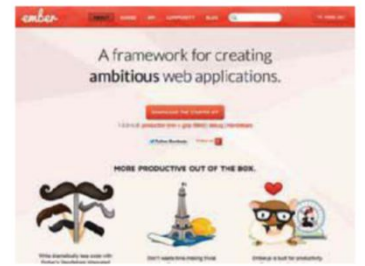
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