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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



“We do what we can to push our clients forwards, setting the bar as high as possible”

Web Designer hangs out with Danish crazy crew Stupid. They reveal how they have evolved into masters of engagement **Page 34**

## Styling the future web



SS is the undisputed king of styling - and it just keeps getting better and better. The language is evolving at a phenomenal rate but sadly, web browsers are struggling to keep up.

However, this shouldn't deter designers and developers from experimenting with new and shiny CSS properties. In this issue's cover feature (page 42) Richard Wentk delves into the properties that will be shaping the future of the web very soon. CSS Shaders, CSS Filters, CSS Shapes and CSS Text effects are looking to add new and beautiful visuals, but it's not all about the eye candy. Page layouts will be grabbing CSS Regions, Flexbox and CSS Grid Layout to help define

where content will be placed and how it operates on various different devices and screens. The next generation of CSS looks incredibly exciting and we can't wait to start using it.

Flash, dare we even mention the word, is no longer a viable option for animation simply due to lack of support. It's now all about HTML5 and CSS3 - and the all-new Google Web Designer is lending a helping hand. Find out how to get creating all-browser HTML5 animations on page 74.

Do you want to drastically improve your PHP workflow? Of course you do, so make sure you take a look at our 20 PHP power tips using the popular PHP IDE PhpStorm.

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

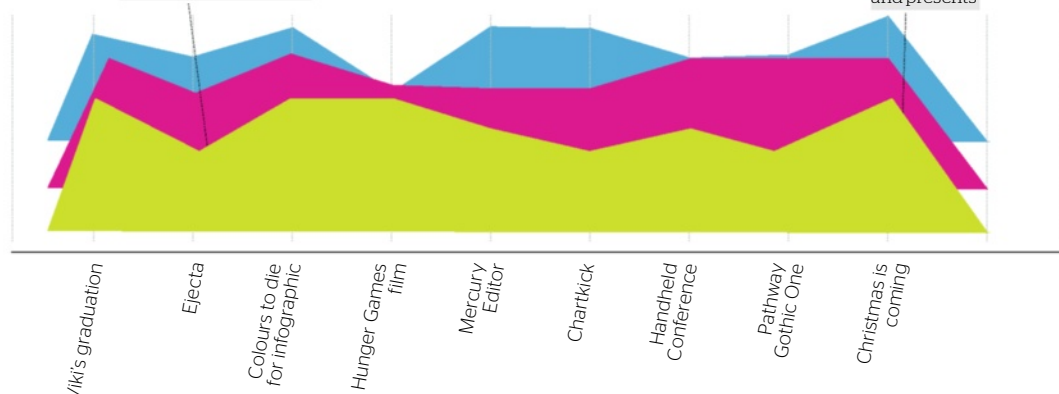
“The emphasis is shifting from fixed media decorated with CSS effects, to open-ended designs that are rendered live”

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A fast, open-source canvas and audio implementation for iOS

Less than six weeks to turkey, tinsel and presents



## 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...

☞ Don't think of the future as an excuse for more eye candy. Think of CSS as part of a standard web toolkit you can use to build all kinds of new experiences ☞



**Richard Wentk**

Richard is a long-time producer of code, creating apps and writing numerous books on the subject. This issue he tackles the king of styling, CSS. He looks at the properties that are shaping the web and are set to play a far bigger role when browser support catches up. **Page 42**

## Jeffrey Way



Jeffrey is a developer and author who works for Envato ([www.envato.com](http://www.envato.com)). This issue he once again puts his knowledge of PHP to good use. Find out how to improve your workflow with 20 must-know tips for IDE PHPStorm. **Page 82**



## Sam Hampton-Smith



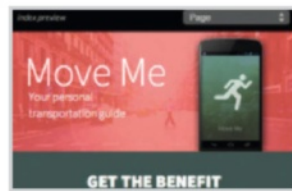
Sam is a freelance graphic designer and web developer who has worked with a host of major clients including the Home Office, Google Web Designer is his forte this issue, with a guide on how to create HTML5 animations. **Page 74**



## Mark Shufflebottom



Mark is a Professor of Interaction Design at Sheridan College, Ontario and an Adobe Education Leader. This issue he shows how to link Photoshop to Edge Reflow to turn designs into responsive page mockups. **Page 64**



## Neil Pearce



Neil is a designer and instructor who works for the Envato network. He is a keen exponent of CSS and loves to get creative with it. This issue he reveals how to create circle hover effects using CSS transitions. **Page 68**

## Jayson Winters



Jayson is the creative lead at Brace Design and is always looking for great UI techniques for a better customer experience. He tackles the reveal.js library and shows how to create stylish HTML5 presentations. **Page 58**

## Tim Stone



Tim is a front-end developer who earned a first-class degree in Interactive Media Production at Bournemouth Uni. This issue he gets clever with responsive design, giving an insight into intentions and how to restructure HTML. **Page 94**

## Mark Billen



Mark is a freelance technology journalist with a background in web design and development. This issue he tackles the Lightbox pages and reveals how to create a host of quick-fire techniques you need to know. **Page 18**

## Matt Gifford



Matt Gifford is a lead RIA consultant developer and industry author from Cambridge, who specialises in mobile development. Need to know how to style apps? Check out his guide to the Kendo UI framework. **Page 88**

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

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**Cutting-edge features, techniques and inspiration for web creatives**

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

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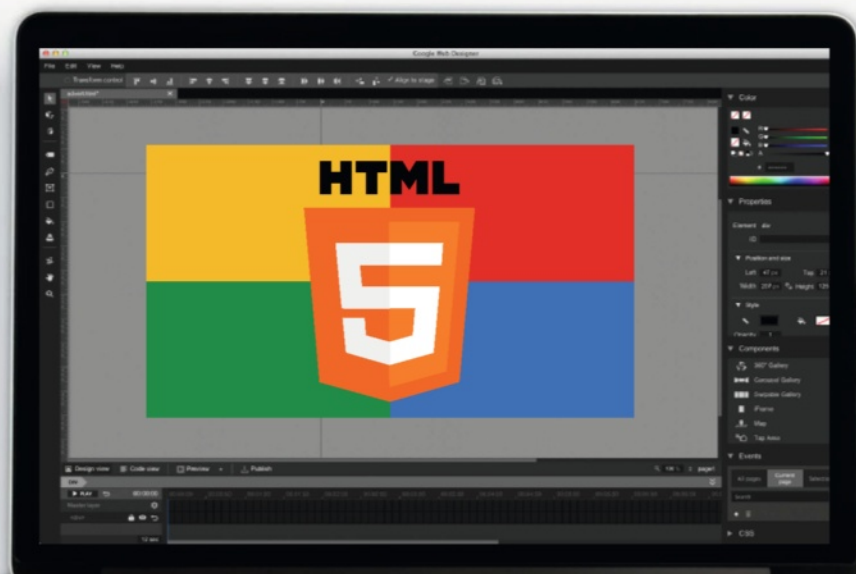


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“People who buy businesses want simplicity. On top of that, money left on the table is very appealing to buyers” **Dan Norris**

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## Discussing the hottest topics in the web-design world

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# What will WordPress 3.8 bring to web publishing?



WordPress is taking on a features-as-plug-ins approach to development. We find out exactly what's being developed...

**T**he arrival of a new version of WordPress always brings with it fresh impetus, enthusiasm and excitement. Behind the scenes, the development community has been hard at work bringing users a host of new features. In a first for WordPress, version 3.7 and 3.8 are being developed simultaneously. The first incremental update will concentrate on stabilising the platform along with security. The next update, which is expected around December 2013, is meant to be a little more experimental and will bring together a number of features. These features are to be developed as plug-ins and dependent on their success, they may well make it into a future build.

The Release candidate of WordPress 3.7 is already available and at the time of writing there is the option to test out the build. The release candidate can be downloaded directly from the WordPress site at [wordpress.org/wordpress-3.7-RC1.zip](http://wordpress.org/wordpress-3.7-RC1.zip). If you wish to try the new build there is the WordPress Beta Tester plug-in that will

assist with [wordpress.org/plugins/wordpress-beta-tester](http://wordpress.org/plugins/wordpress-beta-tester). This plug-in is not exclusive to the latest version of WordPress. It can be used on Release Candidates and Betas as they come out. The plug-in will enable users to upgrade a blog to the latest Beta or Release candidate at the click of a button. However, be warned if using the plug-in. By default, once enabled,

“The next update is meant to be more experimental, bringing together a number of features”

the plug-in switches a blog onto the point release development track. As the plug-in sensibly suggests, 'Don't forget to backup before you start!'

For those not looking to get too involved with the more intricate workings of the web-publishing platform, there are a few updates definitely worth a mention. In 3.8, there is set to be a redesigned Admin screen.

The current option has had a few tweaks over the last few releases and still does a reasonably good job. However, a shift into the present will be most welcome by many users.

A group of designers and developers are redesigning the admin interface via a project known as DASH. This is part of the more experimental approach being used by WordPress, as

and dash. It's supposed to be a secret, but the MP6 plug-in ([wordpress.org/plugins/mp6](http://wordpress.org/plugins/mp6)) is another option for getting closer to the WordPress admin UI. As it states, this is not for non-savvy users, so tread carefully.

What else is expected? This is hard to predict, as there have been several great features suggested. Some features that have been discussed that we would like to see included would be an overhaul of widgets, improved featured content, the option to allow users to decide the order of content, and giving the WordPress theme directory an overhaul. To keep up to date with what is happening with the latest version of WordPress be sure to check out the Make WordPress Core website ([make.wordpress.org/core](http://make.wordpress.org/core)). This is the official blog for the core development team of the WordPress open source project.

This new approach to development of WordPress adds an unexpected air of excitement - and we cannot wait to see what the latest incarnation of this web publishing powerhouse brings.



COMMENT

**Thord Hedengren**

WordPress author and expert

“The one single feature of WordPress 3.7 that everyone should know about is the auto updates. This means that you can have your WordPress install updates by itself - but only to point releases (ie not major

branches, like 3.7 to 3.8, but 3.7 to 3.7.1 will work) - much like the Chrome web browser does, for example. This is huge for security reasons, because it'll mean that more installs will be up to date. It also has an impact on some WordPress consultants and web agencies because it means that the client installs might be up to speed, saving valuable time, but also that billable hours for updates will disappear. In the end, it's all for the better, and the fewer of us that actually make money on just pressing the backup button, the better.

As for WordPress 3.8, this is the first release where the development follows the feature-as-plugin model. The new admin interface, available in plug-in form as MP6 and an omniseach feature, are good candidates for this version. It's a bit early to point to killer features in 3.8, but if the MP6 admin design is implemented, there's no doubt that will be the one with most impact on the users.”



WordPress 3.6 has been a huge success. How will 3.7 and 3.8 measure up?

## Power up your WordPress

Plug-ins are a powerful addition to the WordPress platform. Give your site a boost by making use of the latest version of JetPack

Plug-ins have traditionally been a single-entity download and installed one at a time. However, as WordPress looks to evolve its approach to plug-ins, one multi-talented option that should grab your attention is JetPack. Once the plug-in has been installed, there are a whole bunch of features for developers to make use of.

To begin with, WordPress.com Stats is now part of the plug-in and is a great addition for getting site stats. Another notable inclusion is Carousel, allowing users to turn image galleries into an immersive big-screen experience. Also included in the lineup is a mobile theme, an easy option to include custom CSS code, a JSON API plug-in, the option to create shortlinks and the very useful Widget Visibility for controlling which specific pages widgets appear on.

Mentioned here is only a small selection of the plug-ins that are available to use in JetPack. To get the full rundown of the features and a closer look at what they have to offer, head over to [jetpack.me](http://jetpack.me) and download.



Jetpack offers users various services to boost their WordPress

## <news cloud>

Bite-sized coverage of the month's trending topics

### Collaboration made easy

Mozilla has released a new real-time collaboration tool called TogetherJS. It is a free, open-source JavaScript library that adds collaboration features and tools to your website. All users need to do is copy and paste the TogetherJS JS library and HTML snippet into a site or app to use. Find out more at [togetherjs.com](http://togetherjs.com).

**Mozilla**

**Facebook**

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**Ghost**

The new web-publishing platform has gone public

**HTML5**

**CSS**

Dash is a new way to learn HTML, CSS and JavaScript

The Web

### The history of the web

Want to know about the history of the web? It only started a few decades ago but 'A timeline of the history of the World Wide Web' provides a visual perspective to the key dates, browsers, technologies and ideas that helped form this amazing technology. Check it out at [webdirections.org/history](http://webdirections.org/history).



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news

Discussing the hot topics in web design

# How the world works according to Twitter

Tweets, geography and infographics collide to create easy-to-digest global stats

**E**ver since its inception back in 2006, Twitter and its 140 character limit has had a huge influence on how the world at large communicates. The

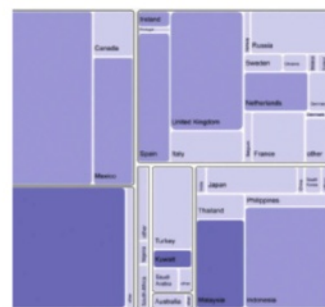
microblogging platform now has over 500 million active registered users, with an estimated 135,000 new users signing up every day. At that rate, it really won't be long before Twitter takes over the world.

The beauty of Twitter is that it is a global phenomenon creating a global community that every country across the world can be involved with. There are millions of users as we have already established, but the where and who is not quite so obvious. There is little research devoted to the geography of tweeters across the globe – but now we have an insight. As you might expect there is an obvious bias

towards certain countries, or at least you would think there is. The number one producer of information through Twitter comes as no surprise – it's the US. However the next five countries on the list are not as obvious. Brazil, Indonesia, UK, Mexico and Malaysia are apparently very prolific tweeters.

The clever people at Information Geographies have brought together a wealth of stats and created their very own 'A Geography of Twitter' infographic. This reveals the huge popularity of the tweeting world and also which other nations are avid tweeters. Spain, France, Netherlands, Russia and Japan are on a par, but there are some other surprising results within the infographic that you may not have expected. We won't spoil it for you however, so be sure to check out the results, available at [geography.oii.ox.ac.uk](http://geography.oii.ox.ac.uk).

Twitter is not the only information base that gets the specialist infographic treatment – there are many other great examples that will engage the reader. The site is worth a visit if only for the information and its presentation. Make sure you don't miss Age of Internet Empires, Internet Population and Penetration and the Interactive Map of Wikipedia's Geospatial Content.



Easy-to-read Twitter stats



Information Geographies makes social media stats engaging and visually appealing

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# Is IE making a comeback?

Figures suggest recent versions of the Microsoft browser are bringing about an unexpected renaissance



**T**he IE browser has taken something of a bashing ever since the competition

introduced themselves. The appearance of Firefox and Google's Chrome meant that the Microsoft browser had some serious opponents to fend off as the browser wars started to take hold. Firefox slowly took a grip on the browser market, offering better tools, speed and user experience. Then along came Chrome to add even more fuel to the fire.

Ever since their introduction, Firefox and Chrome have gained more and more of a foothold in the browser market, while IE floundered in the wings. As we all know, IE6 is still with us but is slowly being phased out. According to the Internet Explorer 6 Countdown site ([www.ie6countdown.com](http://www.ie6countdown.com)) less than five per cent of the world is now using the legacy browser. This leaves versions 7, 8, 9 and now 10 on the market. Realistically, IE7 and 8 were never as good as Firefox and Chrome, but were still popular simply due to the omnipresent Windows platform. It wasn't until IE9 and now IE10 (and even 11

to a certain extent), that the Microsoft browser has started to compete again.

However, the popularity of a browser is not based exclusively on what designers and developers are using. The figures are based on general usage. This explains why IE8 still is a popular choice. Worldwide, IE8 is only second to IE10, with the latest version of the browser grabbing just over 12 per cent of the market compared with just over 9.5 per cent for IE8 in September 2013. Neither of these can touch the Chrome browser, which has a market-leading usage of just over 40 per cent.

The introduction of IE9 and IE10 has obviously helped establish the browser on the market, and it has to be noted that worldwide IE is still around 10 per cent ahead of Firefox – and the gap is growing. Looking back across the months of July, August and September 2013, IE has seen an increase of around three per cent. In the same period, Firefox has seen a decrease of approximately two per cent.

Worldwide figures are not always the best indicator of browser usage, due to

the fact that some countries have far poorer net connection coverage.

However, switching to Europe reveals a similar picture. Firefox, while more popular than Internet Explorer in the region, is following a slow decline while IE appears to be steadily rising. In North America, the jump is even greater, seeing IE replace Chrome as the number one browser.

With IE11 ready to join the Internet Explorer revolution, will IE regain some of its former glory? More importantly, will you be jumping on the IE bandwagon?

## Where can I get IE 10/11?

- Internet Explorer 10 - Windows 7 [bit.ly/11a27VU](http://bit.ly/11a27VU).
- Internet Explorer 11 - Windows 7 [bit.ly/172dN9D](http://bit.ly/172dN9D).
- Internet Explorer 11 - Windows 8.1 [bit.ly/12Zu8yN](http://bit.ly/12Zu8yN).
- Microsoft Download Center [bit.ly/15nguFX](http://bit.ly/15nguFX) for all versions.

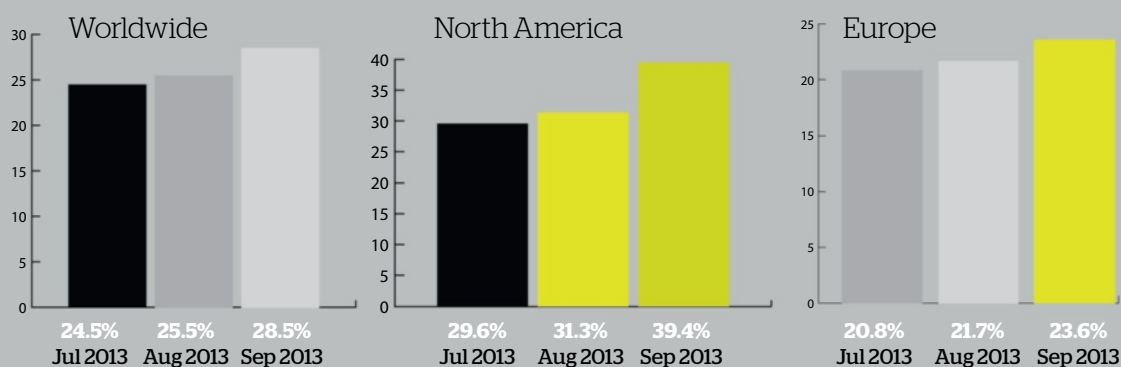
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## Internet Explorer on the up and up

Internet Explorer has seen steady rises across all markets since July 2013

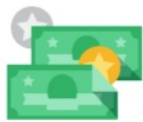


Source: gs.statcounter.com



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<sup>†</sup>Calls to 0800 numbers are free from BT landlines but charges may apply if you use another phone company, call from your mobile phone or call from abroad. Support is available in English only. Offer subject to website and business qualification.

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# Increase your value

Dan is the co-founder of Informly, an app that web designers use to support retainer clients with branded monthly analytics reports. He also co-founded WP Curve, a 24/7 service offering fixes for WordPress users.



**Dan Norris**

## The aspects that add value to your business might surprise you

**W**hen I sold my web design business last year, I was surprised at the number of things that the buyer deemed valuable. I was equally surprised at the things they didn't think were so valuable. There were five things that stood out to me and could easily be applied to a business, to help make it more valuable in the eyes of potential buyers. So, if you own a site and want to make it more valuable for a possible future sale (and why wouldn't you?), there are a few points that you should consider.

Building a recurring monthly revenue was one of the main reasons I was able to sell my business. I had over 120 clients on recurring services. I had other things going for my business as well, like a well-known, high-ranking website. But for the most part, it was the prospect of recurring income that was appealing to potential buyers.

Buyers want an immediate benefit from purchasing another business. If you can simply transfer your recurring clients over to a new owner and they immediately make money, this is a huge bonus. If they have to wait for clients to rebuild trust, enquire about projects, or run through proposals before they receive a single payment, then you have a problem. So how do you build a recurring revenue? You can include hosting, support, content creation, SEO, conversion optimisation, monthly reports, PPC management and social media management.

Another area for improvement is not saying yes to everything. A great tip is to focus on one area specifically and say no to other irrelevant areas. Otherwise, over time, your business can turn into a complicated mess. People who buy businesses want simplicity. On top of that, money left on the table is very appealing to buyers. For example, a business that only does development and not design has appeal to buyers. Why? Because it's a simpler process to manage and transfer to the new owner. It leaves a big opportunity for the new owner to branch out into design later on. The more specific you can be in your focus, the more appealing your company will be to potential buyers.

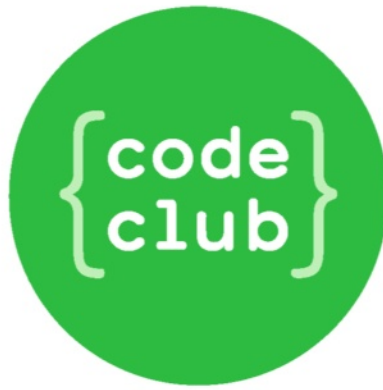
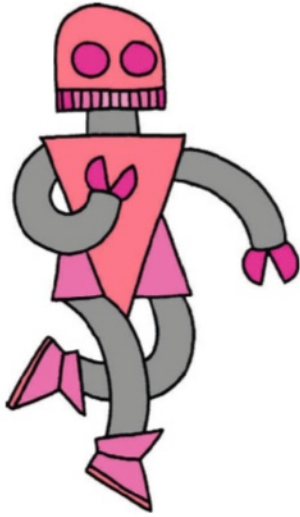
I'm not a big fan of putting up barriers to dissuade clients from leaving. While exit barriers may not be so encouraging for clients, they do help with increasing confidence for the buyer. Just how easy is it for clients to leave? When I put my business up for sale, I got asked this question a lot. The harder it is to leave, the more likely it is that clients will stick around when you transfer the business. Having your clients on contracts is one option, particularly for recurring services. Another is having services that naturally have a barrier to exit. It's easy for people to jump off a monthly advertising campaign, but much harder to change hosting providers.

One of the first questions you will get asked when you sell your business is "How do you get customers?". If the answer is "I go out and meet people and sign them up", this puts you at a big disadvantage. Why? Because the business may not be able to operate without you. It's far better if you have a way of generating leads that doesn't require you to cold call. Maybe you have a website that ranks well in Google, or you employ team members who run local marketing workshops or you sponsor events in your target market. Whatever it is, if it can happen without you then your business is more valuable.

Finally, when you are selling something, people want to see opportunity. How do you achieve that? One option is to target a growing market, since buyers love to see potential. If your key metrics like revenue, profit per customer and customer growth are going up, this is great. But it's also great if the metrics for your target market are going up as well. For example, if you are doing web design for video rental stores, then you're in big trouble. On the other hand, if you are specialising in mobile responsive design and mobile uptake is growing, your business has more potential.

It's simple. Follow these pointers, make improvements and your business will flourish – and maybe even bring you big returns.

“The more specific you can be in your focus, the more appealing your company will be to potential buyers”



# Can you volunteer for Code Club?

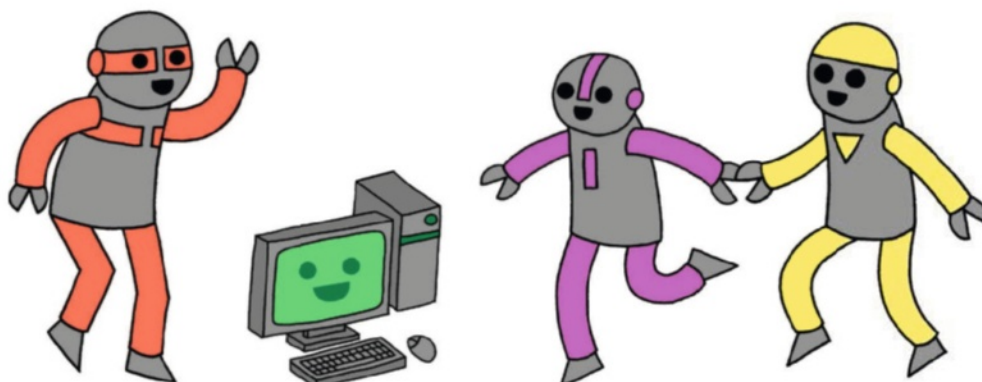
Code Club is a nationwide network of volunteer-led after school coding clubs for children aged 9-11.

We need people who know how to program computers to volunteer to run a club at their local primary school, library or community centre for an hour a week.

We create the projects for our volunteers to teach, the projects we make teach children how to program by showing them how to make computer games, animations and websites.

Get involved, let's teach the next generation to code!

Visit **[www.codeclub.org.uk](http://www.codeclub.org.uk)** to find out more





# Trust online is key

Aran is a web developer with a great capability for evolving eCommerce platforms. Responsible for increased profitability at Evosite, he is a key member of one of the leading eCommerce web development agencies.



**Aran Reeks**

## Reassuring customers can have a big impact on the trust they feel towards a company

**T**here's no doubt that eCommerce websites that fail to establish trust will experience significantly higher bounce rates, abandoned purchases and failures to convert. This can be attributed to certain features at the core of the website's design.

Providing your customers with regular, positive reassurance about being a trustworthy eCommerce business is important. Doing so will undoubtedly and significantly improve your conversion rates, and perhaps more importantly, your bottom line.

It is important your website looks professional. If potential customers visit your webpage and are greeted with an amateur-looking site, perhaps with low-res, 'clip-art' style images, they're not likely to feel confident your website is safe and secure and may go elsewhere.

Conversely, a smart and professional-looking website reassures visitors and gives them peace of mind that they can trust your company. Similarly, smooth processes from one page to the next, instill trust and will encourage customers to complete their purchase.

When shopping online, users are understandably cautious about handing over their personal details. To gain trust you need to be able to reassure the customer that you won't misuse or sell their details. Writing a simple phrase such as, 'We promise to never give or sell your personal details to another company', can help - but it's the sum of many quite small things that make all the difference. Unfortunately, many new businesses fail to do this. This is a serious oversight and will hinder your efforts at establishing a loyal customer base.

Every eCommerce website has terms and conditions and it is paramount that they are visible and easily accessible. Returning or exchanging products should be as pain free as possible. We recommend our clients have up-to-date terms and conditions on their sites, plus a summary of these points on the checkout page (specifically their delivery and returns policies). These steps ensure the customer feels confident they can return any item if necessary. This is especially important for apparel sites where the number of returns is higher.

Customers who are wary of shopping online are extra vigilant and will read your terms and conditions and small print carefully before they decide to input their details and press 'Place my order'. One simple but effective method of reducing the number of abandoned

purchases, is to include reassuring words such as 'safely' or 'secure'. By including these 'safeguard' words, you are further reassuring your customers and from experience we've seen higher conversion rates as a result. On your cart page consider using phrases such as 'Pay now securely' or 'Checkout safely' on your payment call to action.

Trust seals are incredibly important. Studies have shown that people feel far more comfortable using sites that are associated with well known anti-virus companies such as Symantec. From our own extensive testing with the websites we develop, we know adding these trust seals and displaying them in the correct way has a significant, positive impact on conversion rates.

When taking payments directly through your own website, it's a requirement that your checkout is SSL secured (you'll likely know this as the little padlock icon in the corner of your browser). A checkout process that is SSL secured reassures your customers that you are taking their personal details seriously. The other major advantage is that it protects your company from a possible commercial catastrophe, as any data is transmitted on your site is encrypted.

We can research how trustworthy or professional a business is in a matter of seconds thanks to social media and review sites such as TrustPilot ([www.trustpilot.co.uk](http://www.trustpilot.co.uk)). These platforms make great customer service tools and the key to using it as a trust-building tool is prompt, professional responses. Whether the feedback is good or bad, the quicker and more helpful your response the greater the chance of building trust and gaining a customer! Engaging with your customers and encouraging reviews shows you value their feedback.

The difficulty with eCommerce is that the window of opportunity to build trust is very slim. The key to recurring business is to become known as a trustworthy business and to over deliver on your promises. Offer a secure method of payment, be open about your reviews and be aware of how you come across on social media.

Ultimately trust is the key to increasing sales in any business. Whether online or on the high street, there is unlikely to be a transaction without trust. Understanding your customer's 'pain points' helps you to build an eCommerce website that keeps customers engaged with your offering and increases sales.



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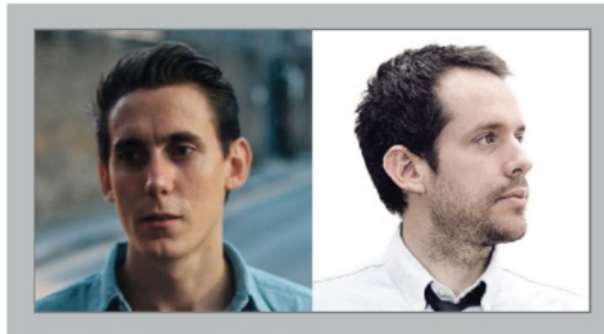


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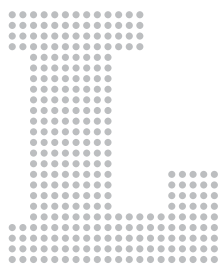


**parallax.js**  
[wagerfield.github.io/parallax/](http://wagerfield.github.io/parallax/)  
**Development technologies** HTML5, CSS3, Parallax.js, jQuery



Designer/developer **Matthew Wagerfield,**  
**Claudio Guglieri**  
[www.wagerfield.com](http://www.wagerfield.com)  
[cargocollective.com/whydontwetry](http://cargocollective.com/whydontwetry)

This two-man GitHub development project is promoting the use of parallax effects in new and innovative ways



**Lightbox fans will all know that parallax scrolling is pretty ubiquitous across web design these days.**

This microsite however is 100 per cent purpose built to showcase an innovative variation, harnessing the gyroscopic features of smartphones and tablets.

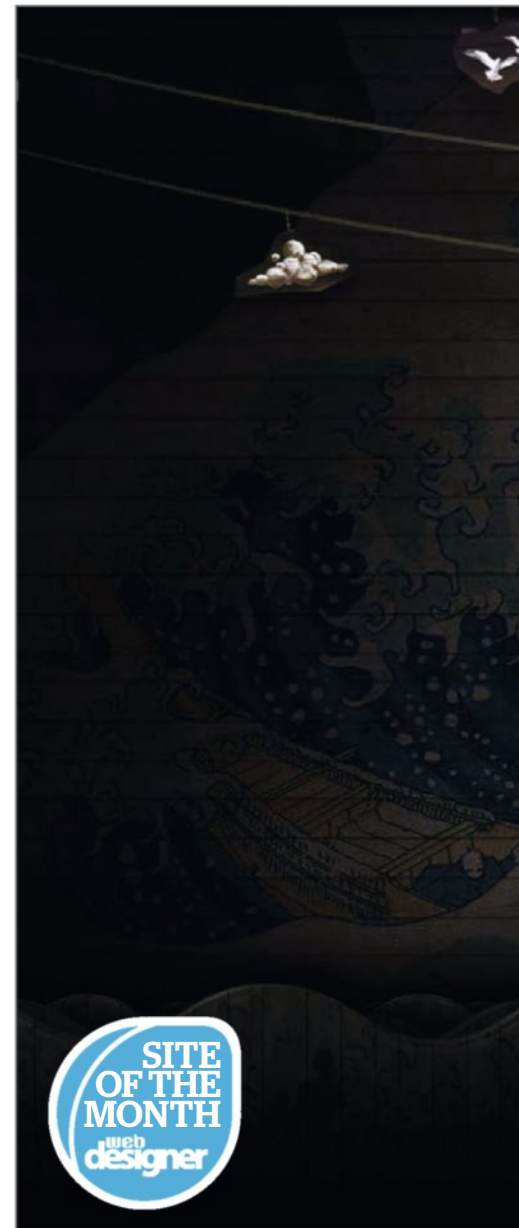
Built on a powerful plug-in called parallax.js, developed by Matthew Wagerfield and Claudio Guglieri, the lighthouse scene is made up of layers that move independently as you tilt or move the mouse cursor.

"The best solution to a problem is always the simplest one," explains designer and developer Matthew Wagerfield. "When writing parallax.js, or anything else for that matter, I try to

focus on maintaining a succinct, unambiguous API with as little set-up code and dependencies as possible. Good code shouldn't need a manual or endless lines of comments, it should be intuitive and concise."

With this development ethos clearly extended to the site itself, it's obvious the project included a concerted effort to market the code in an inspiring way. "It is important to invest just as much energy presenting and promoting a product as it is creating the product itself. With parallax.js I knew that designer, Claudio Guglieri, would be the perfect partner to help create a visual facade that would reflect the quality of the code driving it. Devotion, honest collaboration, and attention to detail are crucial to the success of a project." Amen to that Matthew!

**Good code shouldn't need a manual or endless lines of comments, it should be intuitive and concise**



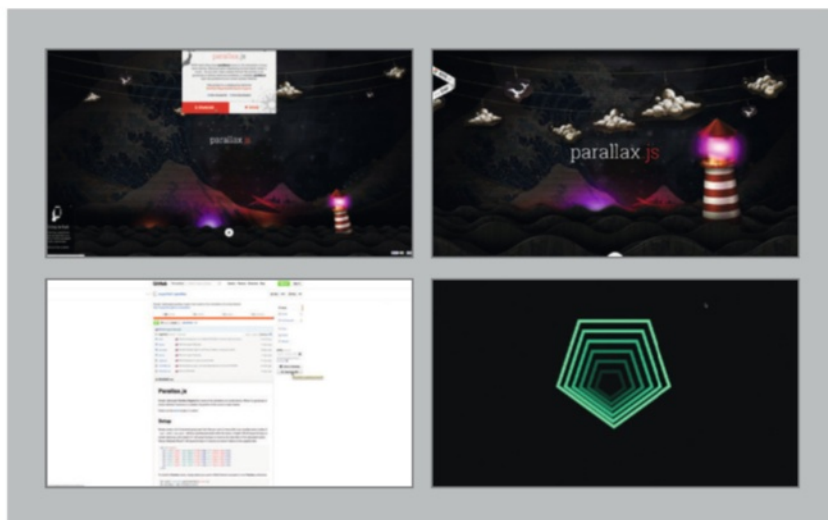
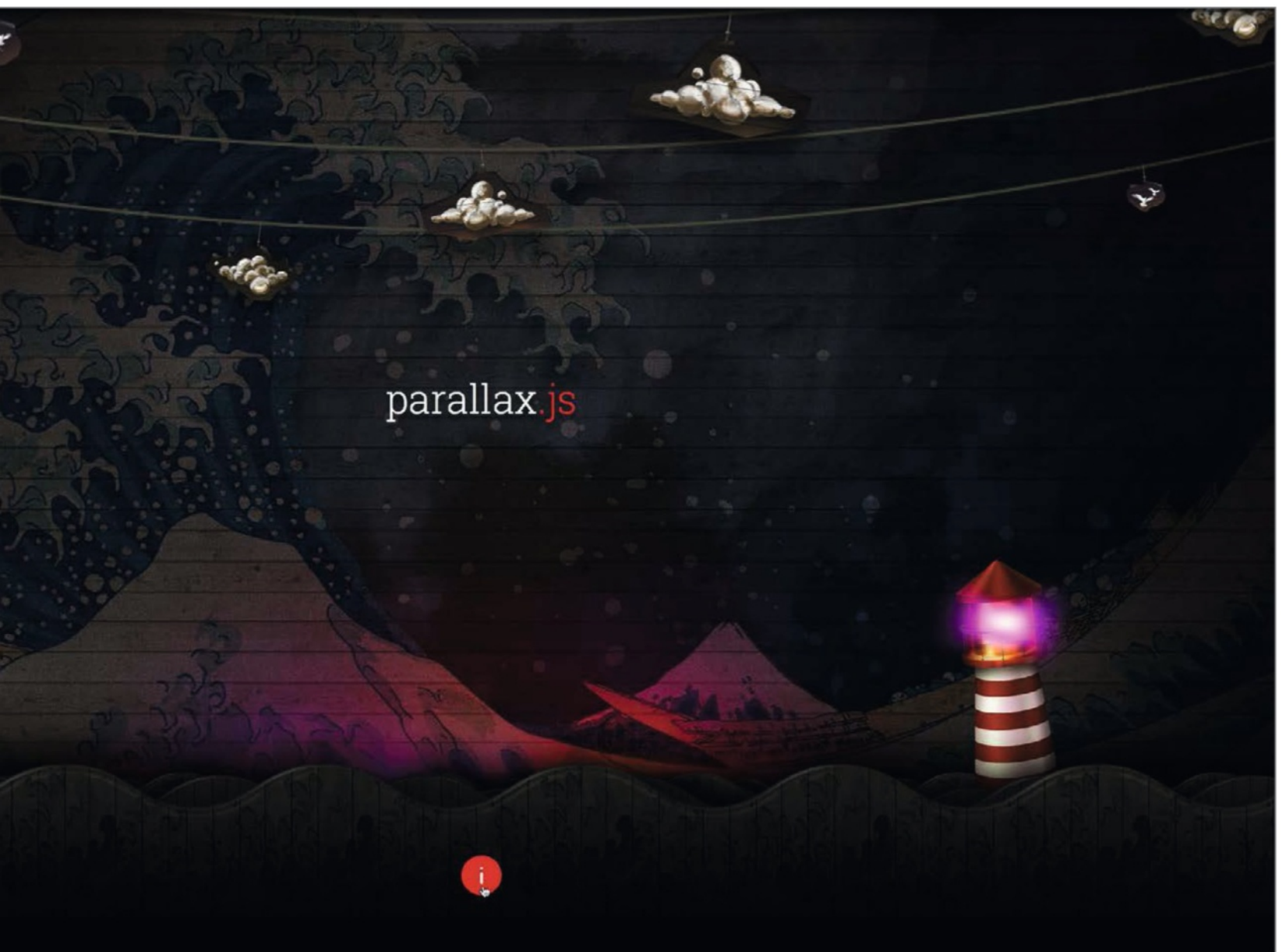
#### <Above>

• The cloud, wave and buoy layers move and react to offsets based on the device's orientation or cursor position

#### <Below>

• Here we see an annotation showing how the site and assets respond when the device is skewed





**<Top left, clockwise>**

- Extra page content only extends to a pop up explaining the project and offering links to the GitHub repository
- The effect impresses most on a mobile device with gyroscope support, shown here on iPad
- Download the archive and you'll find more demo pages that exemplify the plug-in's ease of use
- The code and documentation can be found on GitHub by visiting [github.com/wagerfield/parallax](https://github.com/wagerfield/parallax)

abcABC  
1234567890

**<Above>**

- Dosis from Google Fonts and designed by Pablo Impallari is used across special text on the buttons

**<Below>**

- Roboto Slab from Google Fonts styles the main page body text in various weights and colours

abcABC





## Support gyroscopic parallax effects with parallax.js

Designer and developer Matthew Wagerfield explains how to add motion-detected parallax effects with this powerful plug-in

### 01 What is parallax.js?

Parallax.js is a simple, lightweight parallax engine that reacts to the orientation of a smart device. Where no gyroscope or motion-detection hardware is available, the position of the cursor is used instead. Parallax.js provides a comprehensive yet simple API for configuring various behaviours, all of which are thoroughly documented in the repository readme file.



### 02 Download the repository

Get started by heading over to [github.com/wagerfield/parallax](https://github.com/wagerfield/parallax) and downloading the project as a zip or clone the repository using Git. If you're a GitHub user, please show your support for the project by giving it a shiny star or if you're feeling especially generous, please be sure to follow Matthew.



### 03 Study the API

Take a couple of minutes to absorb the readme file as it thoroughly documents the API and provides

some nice example code to get you started. This is most easily digested on the repository homepage over on GitHub and details additional information for jQuery, Zepto and iOS developers.

#### Parallax.js

Simple, lightweight Parallax Engine that reacts to the orientation of a smart device. Where no gyroscope or motion detection hardware is available, the position of the cursor is used instead.

Check out this [demo](#) to see it in action!

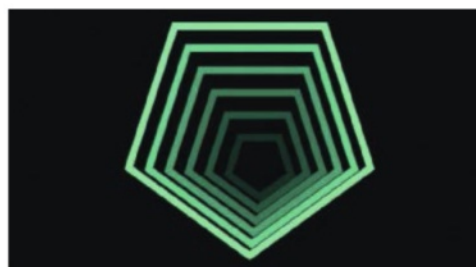
#### Setup

Simply create a list of elements giving each item that you want to move within your parallax scene a class of 'layer' and a 'data-depth' attribute specifying its depth within the scene. A depth of 0 will cause the layer to remain stationary, and a depth of 1 will cause the layer to move by the total effect of the calculated motion. Values between 0 and 1 will cause the layer to move by an amount relative to the supplied ratio.

```
<ul id="scene">
  <li class="layer" data-depth="0.5"></li>
  <li class="layer" data-depth="0.25"></li>
  <li class="layer" data-depth="0.45"></li>
  <li class="layer" data-depth="0.65"></li>
  <li class="layer" data-depth="0.85"></li>
  <li class="layer" data-depth="1.00"></li>
</ul>
```

### 04 What's your flavour?

Once you have a copy of the repository locally, check out the two examples in the aptly named Examples folder. As you might expect, jquery.html uses the jQuery flavour of the library and simple.html uses the vanilla, dependency-free version. Both examples use a <ul> element with six list items containing a series of stacked PNG images, each with varying depth values as we will see soon enough.



### 05 Basic markup

Parallax.js is so flexible and accessible because it doesn't care about what HTML elements you use, nor your DOM structure. All parallax.js is looking for is elements with a class of 'layer' and a 'data-depth' attribute specifying the depth of that layer within your 'scene'. A depth of 0 will result in the layer remaining stationary, and a depth of 1 will cause the layer to move by the total effect of the calculated motion.

```
<ul id="scene">
  <li class="layer" data-
depth="0.0"></li>
```

```
<li>
003 <li class="layer" data-
depth="0.5"></li>
004 <li class="layer" data-
depth="1.0"></li>
005 </ul>
006
```

### 06 The JavaScript bit

Assuming that you have included a script tag pointing to the parallax.js library, found within the 'deploy' folder of the repository, all you need to do is grab a reference to a parent element containing some 'layers' and pass it to the constructor of a new Parallax instance. Pretty simple, eh?

```
<script src="../deploy/parallax.
js"></ script>
<script>
003 var scene = document.
      getElementById('scene');
004 var parallax = new
Parallax(scene);
005 </script>
006 </body>
007 </html>
```

### 07 Configure behaviours

Want to add more motion? Want to invert the direction of the effect? Want the layers to move like they're suspended in treacle? You can have all of that. Parallax.js provides a comprehensive array of behaviours that can be configured via data attributes, the constructor, or the API after the instance has been created. To see what you can do, take a look at the behaviours table found within the readme.

#### Behaviours

There are a number of behaviours that you can setup for any given Parallax instance. These behaviours can either be specified in the markup via data attributes or in JavaScript via the constructor and API.

| Behaviour   | Values         | Description  |
|-------------|----------------|--|
| calculate-x | true / false   | Specifies whether or not to cache & calculate the motion relative to the initial x-axis value on initialization. |
| calculate-y | true / false   | Specifies whether or not to cache & calculate the motion relative to the initial y-axis value on initialization. |
| invert-x    | true / false   | true: moves layers in opposition to the device motion, false: slides them away.                                  |
| invert-y    | true / false   | true: moves layers in opposition to the device motion, false: slides them away.                                  |
| limit-x     | number / false | A numeric value limits the total range of motion in x, false: allows layers to move with complete freedom.       |
| limit-y     | number / false | A numeric value limits the total range of motion in y, false: allows layers to move with complete freedom.       |
| sensitivity | number         | Multiplies the input motion by this value, increasing or decreasing the sensitivity of the layer motion.         |



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**<Above>**

• The site structure and colour palette is really refined, relying on the navigational transitions for adding wow factor

# 55 fifty-five the data agency

fifty-five.com

**Development technologies** WordPress, HTML5, CSS3, jQuery

We observe a stark lesson in aesthetic simplicity and navigational variety from this Anglo-French agency



ou could say that there is an uncompromising purity to figures and statistics, an honesty tough to fabricate. You could look at this website in much the same way, because it represents the corporate values of data agency fifty-five, a team dedicated to helping

advertisers mine and leverage valuable numbers. Operating in London and Paris, this dotcom is a masterclass in restraint, keeping the brand message simple. Just six top-level pages of content are largely drained of colour, but allow clear typography, thoughtful iconography and white space to prevail.

The most notable aspect arguably becomes the navigation, with the whole site behaving like a giant slider component. Not only can you click and swipe through the content, but the WordPress-powered template listens out for arrow keypresses to glide from page to page. "I worked closely with the fifty-five team on this website," designer Bertrand Bruandet explains. "We both wanted to create an original and clear website that showed the innovation and the expertise of fifty-five. I imagined a navigation that represents fifty-five and came up with the idea of the interactive visualisation on the homepage. We imagined different types of navigation to give the user a maximum of choices including arrow keys, clicking and dragging. jQuery was used to create transitions between pages and deliver a unique experience for the user."



Designer and developer  
**Bertrand Bruandet,**  
**Vincent Garreau**

[bertrandbruandet.com](#)

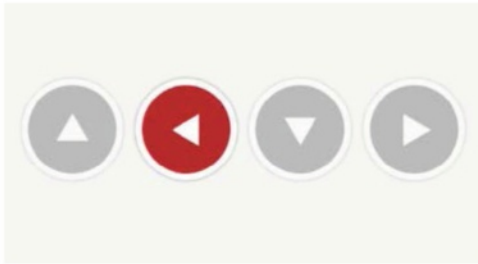
[vincentgarreau.com](#)



**<Below>**

• The Meta Serif OT Book designed by Christian Schwartz, Kris Sowersby and Erik Spiekermann is published by FontFont

abcABC



# How to capture a keyboard keypress with jQuery

Learn the basic concepts behind how to listen out for keypresses by utilising simple, yet powerful jQuery techniques

## 01 Set it up

In this example we will build a basic demo app for capturing and feeding back specific keyboard keypresses. Very simply, we will create four navigation 'buttons' (as shown in the image above) that will animate on keydown and keyup events. Start by attaching the latest jQuery CDN to your page like so:

```
001 <script src="http://code.jquery.com/jquery-1.10.1.min.js"></script>
```

## 02 Style the keys

Our 'key' elements will largely be formed with CSS3 styling, eventually giving us four circle shapes. Each will represent the up, left, down and right arrow keys and will animate with every keypress. Add a CSS class and set the height, width and border parameters accordingly. Most of these are purely cosmetic but the background-color and opacity properties are the ones we will manipulate to achieve our keypress effect.

```
001 .circle {
002   height: 140px;
003   width: 140px;
004   border-radius: 80px;
005   border: #FFF 10px solid;
006   background-color: grey;
007   box-shadow: 0 0 5px #888;
008   opacity: 0.5;
009   margin: 10px 10px;
010   float: left;
011 }
012 }
```

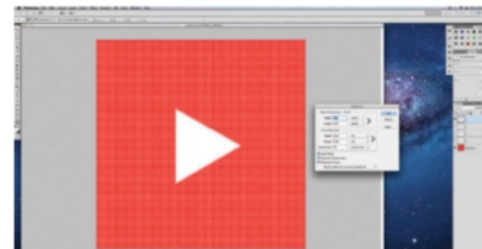


## 03 The circular layers

With the CSS circle shape defined, we need the <div> elements added to the page body. Create four, each with a class name of 'circle' and a unique id as shown - you will see why they must be named as such

in our code. In each we've added 140 x 140px transparent PNGs, providing our white arrow icons.

```
001 <body>
002 <div class="circle" id="key38"></div>
004 <div class="circle" id="key37"></div>
006 <div class="circle" id="key40"></div>
008 <div class="circle" id="key39"></div>
```



## 04 Additional CSS class

Back to our stylesheet, we need one more small CSS class to be added. In this instance we call it 'pressed', as it will be applied only when a key is actually pressed. All it does is change the background colour of our circular <div> element and also render it completely opaque for some added visual flair.

```
001 .pressed {
002   background-color: #b61924;
003   opacity: 1;
004 }
```

## 05 Identify the keyCode

Using jQuery simplifies key capturing, and we start our code by adding a keydown() event listener. Inside we will trap our selection of desired keys based on the keyCode value. The arrow keys have a keyCode of 37, 38, 39 and 40 respectively so our code will only be invoked when it is given that range.

```
001 <script>
002 $(document.documentElement).
003   keydown(function (event){
004     if (event.keyCode>36 && event.
005       keyCode<41){
```

```
003 //Do something here if key is
004   arrow
005 }
006 });
```

## 06 Append the class

Next we must replace the comment in the last step with a line that performs our animation. It first finds the corresponding element id by using the event keyCode, before appending the 'pressed' CSS class to it. Notice you should prefix a space to the className to add it, as you would to the element when written inline.

```
001 document.
002   getElementById("key"+event.
003     keyCode).className += " pressed";
```

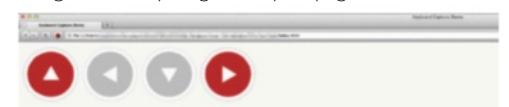
## 07 Reset the class

Finally, we must reset the element using a keyup() event listener, which will reverse our effect once the key is released. The code is almost identical, however we simply clear the <div> className by reverting to the default 'circle' class.

```
001 $(document.documentElement).
002   keyup(function (event){
003     if (event.keyCode>36 && event.
004       keyCode<41){
005       document.
006         getElementById("key"+event.keyCode).
007         className = "circle";
```

## 08 Save and preview

Be sure to test the page in your browser and press the arrow keys. The appropriate left, up, down and right <div> icon should highlight and reset, working even under multiple keypresses. Now that you can capture keyCodes, you can use them to control navigation or anything within your page!







**<Above>**

- A limited palette and dark mood is lifted by an intricate graphical background and bright pink elements



**<Above>**

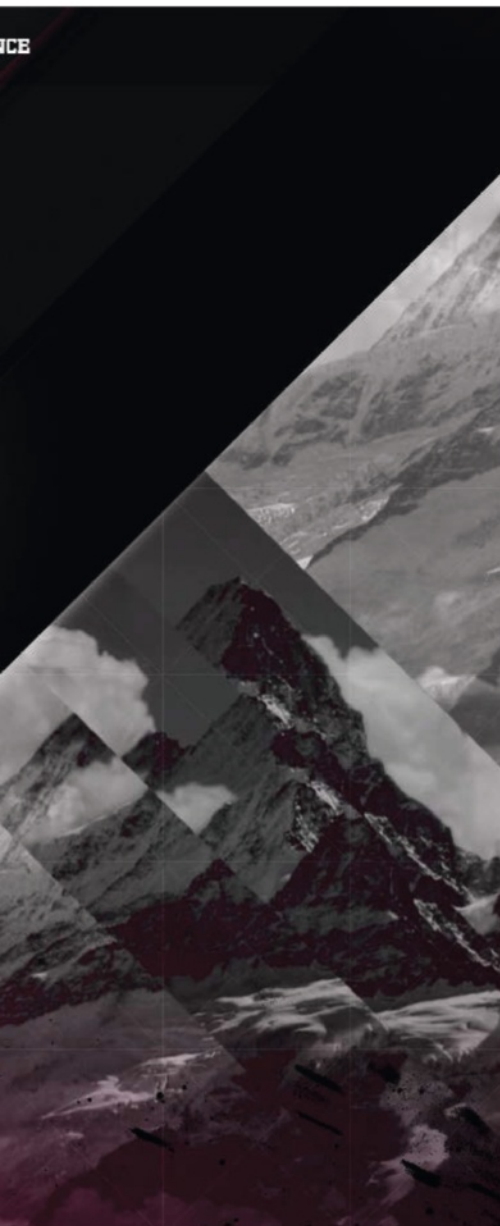
- As you scroll down the page, elements float together using JavaScript and CSS3 transitions

**<Above>**

- In the page footer, a section of text is kept short and to the point about who the agency are

**<Above>**

- Short video showreels are seamlessly integrated and introduced as you navigate down the page



# Mindworks interactive agency

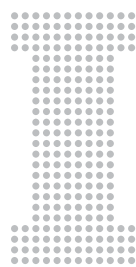
[www.mindworks.gr](http://www.mindworks.gr)

**Development technologies** HTML5, CSS3, JavaScript, Vimeo



Designer **Mindworks, Greece**  
[www.mindworks.gr](http://www.mindworks.gr)

Scroll-triggered CSS effects provide a trendy parallax feel to this portfolio for Greece's fastest-growing digital agency



If we were sticking to a parallax theme this month, our second site pick more than qualifies. However this time we're firmly in the CSS3 camp, bringing together a wealth of progressive effects, transitions and rotations to style the illusion. Designed to demonstrate the skills of Greek digital agency Mindworks, this portfolio site already claimed a CSS Design Award for September.

Based around a predominantly dark template, it consists of a single page broken up by angular lines and contrasting pink and grey shapes jutting through the background. As you scroll vertically, a succession of diamond-shaped elements smoothly glide together to form various content hotspots. Nuggets of text offer a subtle hint at key projects alongside

static shots, before a centralised 'GO' button reveals more. Click this and the transformations continue to spawn a video window, seamlessly weaving motion showreels into the page. In fact, video-based showreels very much take centre stage throughout the site, dubbed 'Playreels' within the head of the page, and using embedded Vimeo players to share the impressive sequences.

Alongside all this we get the expected links to the major social network accounts for Mindworks, as well as Behance, which is a clever way of extending the portfolio out beyond the site. There's a real sense the team want to communicate its achievements to the international community, so recognition for a URL like this should certainly help!

**abcABC**  
**1234567890**

#### <Above>

- The site uses a couple of notable licensed fonts, the first being the bold and blocky PF Synch Pro

As you scroll vertically, a succession of diamond-shaped elements smoothly glide together to form various content hotspots



Full code  
found on the  
resource CD



## Animate page elements

Add dynamic motion to page objects with the SuperScrollorama plug-in

### 01 SuperScrollorama.js

Inspired by the Mindworks site, we are going to derive our own method of animating page elements on vertical scroll. To do this we're using a jQuery plug-in called SuperScrollorama, developed by John Polacek and built on Greensock's TweenMax platform. Visit [johnpolacek.github.io/superscrollorama](http://johnpolacek.github.io/superscrollorama) for a demo.

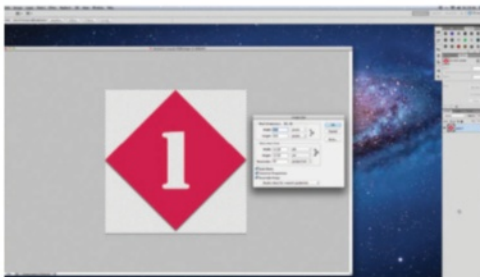


### 02 Attach the plug-in

Download via the demo or site, or grab the .zip on GitHub via [github.com/johnpolacek/superscrollorama](https://github.com/johnpolacek/superscrollorama). Unpack the folder and navigate to the 'js' folder. Here you will need to copy the 'jquery.superscrollorama.js' file and the 'TweenMax.min.js' file found in the 'Greensock' folder into your page root. Attach them along with the latest jQuery CDN.

### 03 Basic page elements

Our example essentially consists of four <div> elements containing transparent PNG background images. Identically diamond shaped and with set dimensions, these layers will appear grouped together then expand out on scroll. Each must have a unique id attribute and all are nested within a container <div>, again with id specified.



### 04 Function call

On document load we will crucially initiate the superscrollorama() function, adding tween effects for each <div> via a timeline method called on our diamond-box container. Notably here we pass an option into the main function, setting the scroll trigger point as top-left rather than the default centre, based on the start position of our <div> elements.

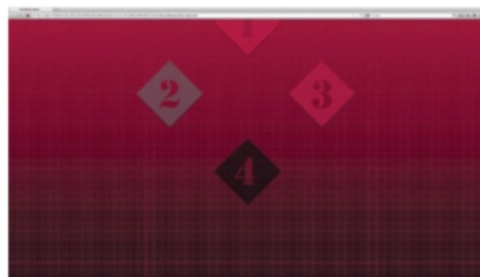
### 05 Full function

Below this main call comes the good bit. Here we're going to append TweenMax.fromTo() calls to each <div>, passing initial CSS values along with values we want them to have at the end of the tween. With immediateRender set to true, the elements should style accordingly on load, setting starter relative positions and transparency. Adjusting the Tween values and the scroll duration amount will vary the animation timing according to your requirements.



### 06 Load and scroll

Save the page and open in your browser, in our case Firefox, scrolling vertically to observe the tween effect that will also reverse by default. You will inevitably need to adjust the positioning values and our example will need further work to make responsive and fully cross-browser compatible.



## Embed Vimeo videos

Add Vimeo video content into an HTML page rapidly with the basic Universal Player element



### 01 Video sharing

Search [vimeo.com](https://vimeo.com) for a video and click the Share or Embed buttons on the player. The Share dialog offers various useful embed options for size, intro adornments and 'special stuff' like autoplay, looping and credit links. Simply copy and paste the code into your page.

### 02 The iframe element

Vimeo's Universal Player now uses an iframe element with certain core parameters for customising basic options. Check the 'src' string if the browser cannot locate the video, especially if pasting the embed code from the previous step. Most crucial are the width and height values that you can tweak to size appropriately.

```
001 <iframe
src="http:// player.vimeo.
com/video/68416448" title="0"
    byline="0" portrait="0"
color="f70b59" width="1200"
    height="675" frameborder="0"
webkitallowfullscreen
    mozallowfullscreen
allowfullscreen></iframe>
```

### 03 More parameters

If you have opted to include video links in your embed code you will notice those appearing under the video element. Advanced player controls will only appear for premium Vimeo users but you can view more info on player parameters at [developer.vimeo.com/player/embedding](https://developer.vimeo.com/player/embedding).



# wonder



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ABOUT

LAMB'S  
STORY

THE  
SERVES

LAMB'S  
NAVY RUM

The perfect cocktail

Project

Web

Agency

Web

Duration

People involved

Total hours

Project budget

## Lamb's Navy Rum

[www.lambsnavyrum.com](http://www.lambsnavyrum.com)

Ponderosa Group

JaegerSloan

[www.ponderosagroup.co.uk](http://www.ponderosagroup.co.uk)

3 months

9

N/A

Confidential



BEGIN THE  
JOURNEY



@LambsNavyRum  
@Crombie1805  
@BritishVogue We'll be  
there spreading  
#TrueBritishCharact

*L*





TRUE  
BRITISH  
CHARACTERAlfred Lamb  
THE NAME FOR RUM

# The perfect cocktail

Seafaring web-slingers Ponderosa Group shake off the barnacles and tell us how they built the ship-shape new site for Lamb's Navy Rum

# W

hen it comes to the world of alcohol, or booze if you will, we are not really talking about a product that goes out of fashion. However, it is worth remembering that

there are a plethora of drinks that become trendier at various times. Now, unless you are local to the Caribbean (specifically Jamaica), rum can be one of those tipples. Mixed with a certain iconic soft drink or blended into an exotic cocktail, this 17th Century spirit is currently enjoying something of a renaissance. So when British brand Lamb's wanted to reinvigorate its Navy Rum within a fresh, wider market, the website seemed like a key place to start.

The resultant collaboration with Yorkshire-based Ponderosa Group was originally borne out of a relationship with parent company Halewood International. Work for sister brands such as Lambrini and Crabbie's ensured the agency could now be trusted to effectively explore the untapped potential of Lamb's Navy Rum. By acknowledging the brand's rich heritage coupled with a still strong 80 per cent public awareness, the team felt confident about spreading a new message.

"At Ponderosa we felt we could make the brand more relevant to a younger, sceptical rum drinker, changing perceptions and standing toe to toe with the brand leaders," explains group creative director Paul Alexander. "If we were up there, we'd be nervous about the noise this re-emerging challenger brand was making in a bid to grab market share."

So with the gauntlet thrown down to force the young rum pretenders to walk the plank, heritage would prove a critical asset. A whopping 150 years of history began with Sir Alfred Lamb forging the characteristic taste in 1849, leading up to an iconic period in the 1970's for memorable marketing. Campaigns spanning Lamb's Navy calendars and a famous billboard that effectively launched the acting career of model Caroline Munro, provided an exposure unequalled since. The challenge would be to leverage that nostalgia and build an online presence with one foot very much in the future...



THE COCKTAILS



TRUE  
BRITISH  
CHARACTER

which are  
you?



Join the  
LAMB'S  
NAVY



CLICK TO  
DOWNLOAD

The BOOK  
of  
SERVES







"Lamb's Navy Rum was one of those drinks where you enter most boozers and you would no doubt discover a dusty bottle sat lurking at the back of the shelf," Alexander explains. "Yes, it was the preferred tippie of the odd elderly local, but it certainly wasn't the drink of choice for a discerning crowd of younger drinkers or a must-have brand for cool bars to stock." This initial empathy for what the client wanted to achieve would move on to a more thorough interrogation of the current marketplace.

By virtue of the close association of client and agency, the two could scope out the competition and develop a harmonious strategy from day one. This would be formalised within a period of "research and proposition development" in order to arrive at the essence for the brand. "All of our brand insight and marketplace interrogation led us to a proposition of True British Character," describes digital account director Liam Dawson. "From here, the creative team at Ponderosa developed concepts across print and digital media, which were first presented internally to the agency team to ensure the creative execution matched the brand insight, before presenting the creative solution to the client. We're not an agency who rushes

off to do all of the work in isolation and then delivers the final creative with a big 'ta-da' moment. It is important for us to ensure that the client comes with us on the journey, from the initial planning stages right through to site testing pre-launch."

Out of this tight project partnership the work then began on the nuts and bolts of executing the campaign, with Lamb's digital activity at the forefront. The concept of True British Character was so inherent within the brand, it really flavoured these early stages, giving rise to the visuals so prominent on the finished site. "We wanted people who reflected the same values

with their own descriptive profiles. The idea being that, through each person's unique story, you will derive a sense of the maverick, quirky, eclectic Britishness that Lamb's seems to embody.

With this core principle established, Ponderosa could then take the time to plan and understand how to convey it online. "Before the digital creatives were allowed to get the colouring books and crayons out, we mapped out structure and user journeys," Dawson insists. "Not just how users would move through the website, but all of the different journeys; from an advert in GQ, to Twitter via #TrueBritishCharacter and then

into the website from a cocktail link, or from a YouTube video direct to a True British Character profile page. It all needed to

It is important for us to ensure that the client comes with us on the journey, from initial planning stages right through to site testing pre-launch

to be the face of the campaign," Dawson elaborates. "So we actively pursued burlesque performer Missy Malone, celebrity tattooist Louis Molloy, luxury concierge founder Emyr Thomas, branding guru Steve Edge and the snowboard mountaineer Julia Pickering to be a part of the campaign. These were people who each one had their own unique British character and were doing things their own way." Sure enough if you visit the final site today you will find lavish photography of these guest characters scattered throughout, along

work seamlessly. Influences were then taken from the hexagonal bottle shape, in terms of using it to create responsive content panels that would flow throughout the website, providing a direct reference back to the product and iconic bottle."

By plotting the semantics of how visitors would find and engage with the content in this way, the team could begin a process of prototyping. Only by presenting a more tangible - albeit rough - experience to the client could they start to visualise where things



## FROM RESPONSIVE DESIGN...

A desire for building a responsive solution did much to pull the front and back-end phases together in a positive way. "The campaign photography and depiction of the True British Characters was so strong that we wanted to fill the user's screen, drawing them into the site," begins Jonathan. "During the planning cycle, we had raised the idea of using the hexagonal bottle shape to present content pods throughout the site. This proved to be the foundation of the site design, as it not only created a

visually striking presentation of content, but the shape allowed content areas to stack responsively."

The team operated from the perspective that responsive sites are designed page by page, at each level being aware of how it will look from phone to desktop. The development team are then consulted to ensure that the designs can be realised.

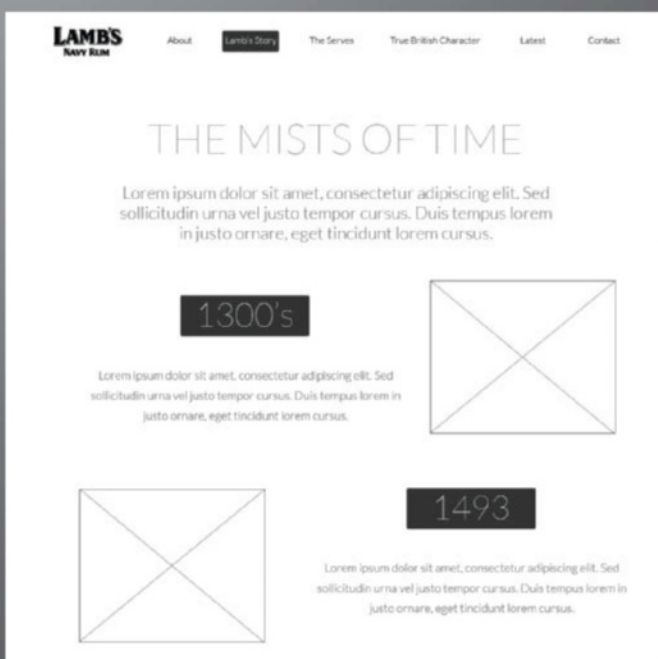
"With the Lamb's Navy Rum site there were ten page templates that had to be designed, including a scrolling timeline that showcased the Lamb's brand history. Understanding the potential journeys through the site, and that users would land from other channels to content within the site, the hexagonal content pods allowed us to extend the user journey further into the site."



The True British Character theme and hexagonal pods are carried across platforms



Steve Edge, creative brand guru, is an eccentric example of british character



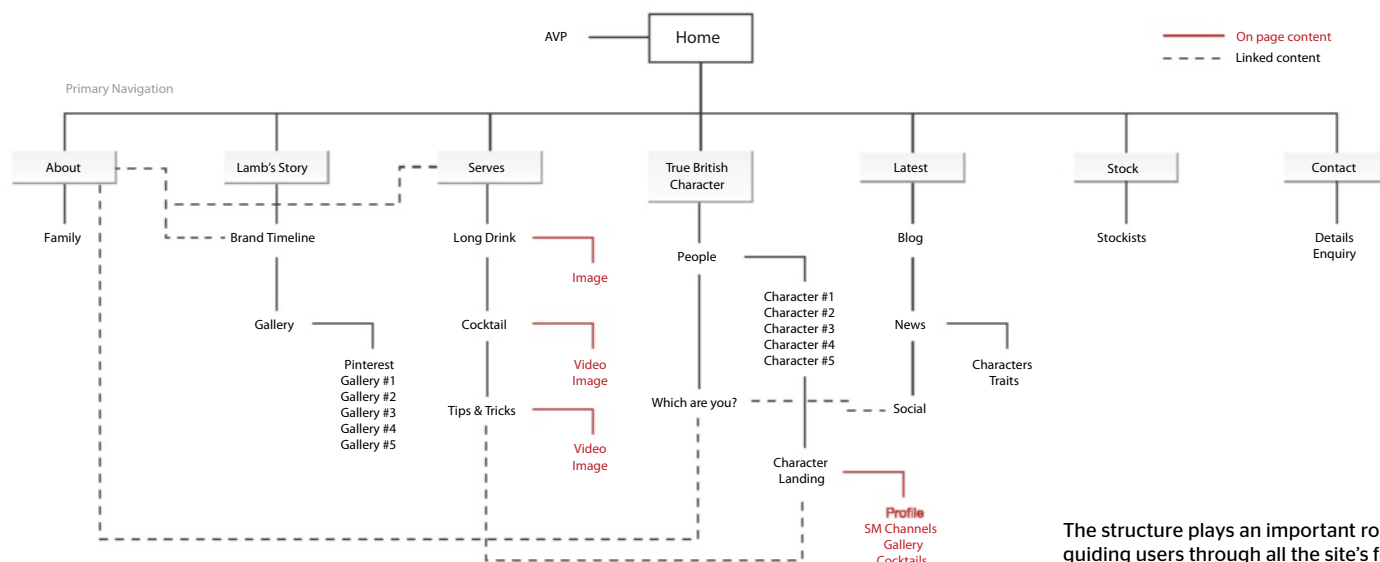
The scrolling timeline of Lamb's long history was carefully planned



The finished result features animations as well as visually interesting graphics



## LAMB'S NAVY RUM



The structure plays an important role in guiding users through all the site's features

## ... TO RESPONSIVE DEVELOPMENT

It was up to the developers to make the hexagonal shapes and responsive page templates work. A phase of trial and error would test proposed layouts across various platforms, reworking until it met overall approval. "The challenge was implementing the hexagonal content pods; both physically presenting them and then allowing them to flow and stack as you dropped size," explains web developer Sam Smyth. "This required a lot of testing, tweaking and testing again on a multitude of devices. Once we cracked this, we could plough through the other page templates that used elements of this design."

Special elements such as the scrolling timeline chronicling the Lamb's brand would be put together alongside these basic page building blocks. Given that coding had to wrap within no more than a fortnight schedule, managing a strict production period was essential. "While the core of the site was being built, unique pages such as the history timeline were developed in tandem and were then dropped in along with the site content. This allowed us to work and deliver within the tight timeframes. Significant testing spanning browser and device then forms a big part of what we do, with snag lists setup to capture all required tweaks and bug fixes. As with the digital creative process, we work alongside the creatives to ensure the design features are pixel perfect to the brief."

were going or what was possible. "Once user journeys are defined and the sites content structure established, wireframes are created. This process involves both the creatives and developers, so when presented to the client via an interactive prototype, they are a true reflection of what is actually possible with the finished site and how users will interact and engage. We replicate this process again once the creative visuals are completed, and then again with the finished site."

On the front-end side of the actual development phase, the team's main challenge would be to marry

backend development team had been privy to the earlier design concept stages. This ensured a synergy where any nasty surprises on limitations could be avoided, which is vital when you consider the feverishly rapid coding timeline of just 14 days.

"It's always a challenge to build a responsive site, more the thought of building from the smallest device up to desktop, not to mention the limited time to build and test, which is so much more work than a site that isn't responsive," explains web developer Sam Smyth. "Fortunately we are always involved in the early stages

## The challenges from a digital perspective were how we could present this online in a visually stimulating, responsive site

the visual themes with the technology. Not only did they need to stay true to the established campaign and the subsequent assets, but ensuring a consistent experience was also a priority. "A campaign look and feel for True British Character had been set, including the creation of great photography, product shots and videos," adds head of digital creative Jonathan 'Joff' Lumb. "The challenges from a digital creative perspective were how we could present this online in a visually stimulating, responsive site that maximised the campaign photography and looked good whether you were viewing the site on mobile, tablet or desktop."

In many ways this emphasis on responsive design became a common ground for uniting the front-end work with the guys charged with coding everything. Instead of being locked away in a darkened room, the

with the digital creative team so A) we don't sound like a mechanic shaking our head ('You want what?'), and B) we get a good brief both structurally and visually on how everything should look and be linked."

By the time the final build was realised, the client too was kept clued up on every step of the way. This would ensure that completion and launch could run as smoothly as possible, minimising the risk of wholesale changes being sanctioned. "Prior to launch, we bring the team involved in the original project briefing, both agency and client, together and we then unveil the website, going through the journeys originally identified," says Dawson. "The wider campaign is also revisited alongside the site, together with the planned activity around social media, demonstrating the whole integrated campaign and how everything is linked."

## “IF YOU WERE HAVING A LAMB’S NAVY RUM PARTY, WHAT WOULD YOUR LAMB’S COCKTAIL OF CHOICE BE?”



1. Nina (Rollinson) - *Lamb's Swizzle*
2. Andy (Ingham) - *Fat Sailor*
3. Jonathan (Lumb) - *Captain Old Fashioned*
4. Sam (Smyth) - *Navy Grog*
5. Liam (Dawson) - *Sailor's Kiss*
6. Paul (Alexander) - *Rum Runner*
7. Hollie (Johnson) - *Dark Daiquiri*

Inevitably there will be some tweaks and content edits to be made. So after some final tinkering and a final series of testing and optimisation, the site is launched.”

Of course in many ways for a commercial website the hard work arguably begins at this point. So much of the prior process hinges on raising awareness and driving traffic to the brand new domain. While the Ponderosa team provided a 30-day window of technical support for the live site, the entire campaign

went into overdrive. Provisions for social media developed before launch were activated across Facebook, Twitter, Pinterest and YouTube, engaging directly with bars and drinkers alike. In addition, the cast of True British Characters were used to help seed the new site, campaign and brand content before wider promotional opportunities were exploited.

“Following shortly after launch, a consumer press campaign ran across relevant publications like *FHM*,

*Esquire*, *Shortlist*, *Stylist*, *Grazia*, *Guardian Weekend* and *Metro*,” concludes Dawson. “The campaign appeared in trade publications such as *The Grocer* and *Imbibe*. A book of *True Character* was also created, filled with information and illustrations, serves and cocktails designed by a top mixologist. This was delivered to consumers and also the trade via direct mail in a unique limited edition box of *True Character*, filled with goodies.”





**who** Stupid

**what** The agency offers their clients a unique design perspective that is realised via film and multiplatform digital content

**where** Carl Jacobsens Vej 16-20, opgang 6, 2. sal 2500 Valby Danmark

**web** [stupid-studio.com](http://stupid-studio.com)

### **Key clients**

Odense International Film Festival

Royal Beer

Greenpeace

TV 2

Danish Broadcasting Association (DR)



# Stupid design

With a background in television production and motion graphics, Stupid have evolved their skills to become masters of engagement with every digital asset they create



**tupid Studio is founded on the belief that great design can also be very fun.** While

the agency is still relatively young, it has actually become a leading creative powerhouse in Denmark. Founded by Lars Neckelmann and Daniel Gjøde, they came from different backgrounds, but

both knew that they wanted to move into a more creative working environment, as Daniel explained:

"Back in 2006 I had been working at TV 2 (Denmark's largest commercial TV Station) for about a year or so, where I was involved in a lot of national integrated campaigns. I had formal education in software engineering, but also did some DJing on the side and designed motion graphics. At TV 2 my focus at the time was on concepts and motion graphics. I became great friends with one of the promo producers, Lars Neckelmann, as we shared a lot of the same ideas about the potential in video combined with motion graphics.

"The management in our department of TV 2 wasn't what you would call working that well at the time, and conversations that I had with Lars showed that we both wanted to move on and try something new. It seemed obvious to us that starting our own agency would provide us with the new challenges we were after and allow us more creative freedom. We didn't have a mission statement or anything like that, but we knew that having our own agency would ensure we could have fun on a daily basis,

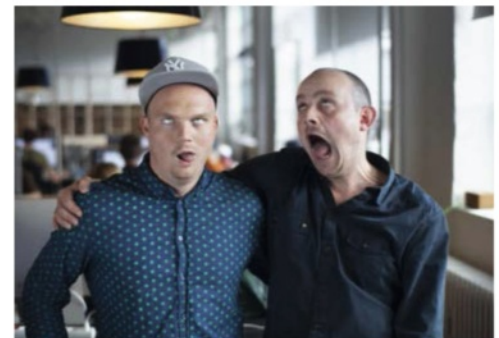
learn new stuff, stay as independent as possible, and allow us to develop a better work/life balance."

Every new agency needs a name, and this one's origins are rooted in fun. "I saw this t-shirt on *South Park*, I think on Cartman, saying "I'm with Stupid" and an arrow pointing at the guy next to him," Daniel continued. "It made me laugh, and I thought that would do for a company name. Then I called my wife and told her, I had to repeat the joke seven times before she could make sense of what I said, so I knew that wouldn't work. So Lars and I decided to shorten it to just Stupid.

"It has turned out to be a decent name. It makes people smile, wonder, and at the same time, you cannot call your company Stupid if you're not proving it wrong in every single venture you take on. In that sense, the name has become somewhat of an inverted calling card for us."

Since then Lars left as partner, but still works closely with the studio. Shortly after, Bjarne joined as partner, bringing a strong digital knowledge with him.





When you pitch you are focused on one thing, and that's winning over the client. You forget the real audience



Developing Stupid as one of Denmark's premier design agencies hasn't meant Stupid has had to hard sell its services though. In fact as Bjarne explains, their website offers a point of contact but Stupid don't see this as a high-profile marketing technique: "We have no account managers, no contact people, no representation – this is largely because we believe that a job well done will give you the next one. Partly by word of mouth, but also to a great extent by showcasing how we do our work.

"So our website and social media presence is a high priority for us, and we spend a significant amount of time with our case studies. Social media also plays an important role in our day-to-day communication and client work, and right now we

are on the lookout for a designer and strong communicator that can help us take our cases even further and at the same time strengthen our presence on all the relevant platforms: Facebook, Twitter, Behance, Vimeo and so on."

And what about pitching for new work? Daniel said: "No we never pitch. There are so many reasons not to. When you pitch, you are focused on one thing and that's winning over the client. You forget the real audience – relevance disappears, and the work is, at its best, only satisfying for the client. How can we diagnose and prescribe for free one minute, and later ask for hundreds or thousands of dollars for similar thinking? High-quality clients understand that real strategic and design thinking only works in a committed relationship where we can ask questions and collaborate with the client. The consequence? Better sleep, more integrity and a closer relationship with our clients."

Bjarne also commented: "We've been picky on one point since the very beginning: It should feel right. Of course we've ignored our gut feeling every

## Stupid timeline

Established 2006  
Founders Daniel Gjøde and Lars Neckelmann



Stupid's work is recognised, and they speak at TYPO Berlin and other places. The team plays with its identity and style.

Number of employees

4



Happy times: up to 12 or so people and shifting slowly towards more online stuff.

Number of employees

12

Number of employees

2

2006  
Founded by co-workers Lars and Daniel in the backyard of a neighbourhood in Odense, Denmark.



2007  
Experimentation has suddenly shifted towards strange bodily tests. Stupid enjoys getting away from the computer.

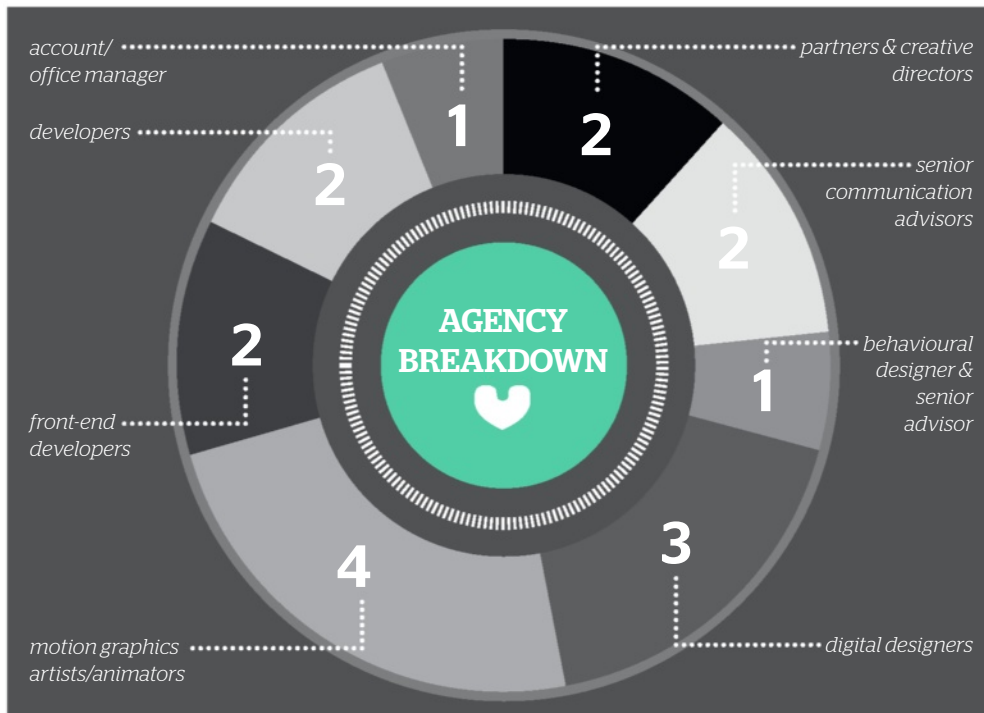


Number of employees

10

2009  
Bjarne joins as partner, bringing in dodgy magazines and a lot of web knowledge.





now and again, but almost instantly we are punished. A project we're not really into, or a client focused on the wrong things all resulted from us ignoring our gut feeling about an account.

"We've seen the value that we can bring to the table, and this has given us confidence in what we do. Obviously this helps us to charge the kind of fees that we ought to. With our ambition to really understand our clients and their needs, and bring about real value, we've come to some sort of rule of thumb that projects smaller than 250 hours don't really make much sense for us to engage in - unless the work is just as a consultant. But we believe the entire process - from insight to strategy, wireframing, design, implementation and testing - can't really be done any faster in any meaningful way."

It seems that many design studios develop their own particular style and way of doing things - and this is one way of attracting a client. Daniel explained how the ethos at Stupid is defined: "Our work for the Odense International Film Festival that started more than five years ago, turned out to be a pivotal piece of

work for us. In a good way it forced us into a new way of thinking. We discovered that we needed to redefine our client's problem.

"They thought they wanted a new logo, but what really happened was that they needed a very close partnership with someone who understood people and behaviour in the context of branding and communication. Of course that also included an identity program, but that was only a small portion of the collaboration - which is ongoing. So, even though it isn't a web project, it was founded on a lot of our strategic thinking and focus on relevance, and this also laid the groundwork for our philosophy about living identities."

How Stupid approach each project varies with Stupid completing some accounts in record time. "One month to complete a piece of work is ridiculous, but it happens," said Daniel. "But three months is more common. The Myboat campaign we did for Greenpeace was pulled off in just 40 days, from the signing of the contract, to launch in 10 countries. I'd be lying if I said that wasn't tough.



Crazy year. Children came, tripled the office space and Stupid redefines itself towards more digital and more strategic.

2011



Number of employees

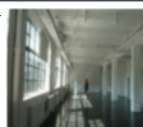
15

Reinvention. New people and clients. Half the team has kids - the agency is growing up.

2012

New offices. Advisory boards. Behavioural design. Loads of strategy and process - but Stupid is having the best time ever.

2013



Number of employees

18



Number of employees

18

## Greenpeace Myboat

[paperboats.stupid-studio.com/en](http://paperboats.stupid-studio.com/en)

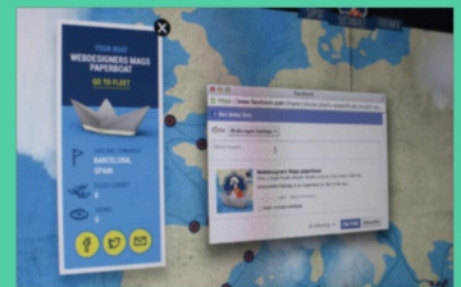
"Greenpeace came to us, to help them raise awareness about the huge overfishing problem in European oceans. Ultimately, this project was about changing the EU law and convincing our ministers in the European Parliament that they had to take action and change the common fisheries policy.

"We spent the best part of a year working with Greenpeace on the conceptual framework and communication platform, along with the visual identity and all of a sudden this opportunity to create an online mobilisation campaign arose.

"From the initial brief we developed the campaign site concept, did all the wireframing and laid out user journeys, designed, coded and deployed it in twelve European countries in 40 days! We've met a lot of people who don't believe this, but it's true.

"On the site the user could sign up and fold a small paper boat that would follow the Arctic Sunrise towards Bruxelles. In every harbour the Arctic Sunrise visited, people could sign and fold real paper boats, and their social media activities would be aggregated to the Myboat site. This way the online and offline activities converged really well, and we ended up collecting 100,000 online signatures. All the signed paper boats were delivered to the politicians in Bruxelles, and in June the law was actually changed. This was a huge experience for us.

"Technically, it was also a very interesting project. We were expecting high-volume traffic coming in peaks - usually due to sudden media coverage or newsletters being sent to thousands of supporters - and since it was also a very political topic we were expecting a lot of attempts to hack the site."



<Above>  
Stupid's innovative work helped Greenpeace change fishing laws

## Royal Beer

royalbeer.tv

Royalbeer.tv is an online community for upcoming Danish rock bands. Much like MySpace, bands can create their own profiles, upload music and videos, publish tour dates and so on. However, what sets it apart is its tight focus on rock music only, along with the fact that it's become deeply rooted in the Danish rock music scene as a whole. Stupid explained the site's design concept and how it was constructed. "Initially we spent some time with Royal Beer in a more strategic process. Beer is a commodity, and why should anyone want to visit a website for a beer company? So the idea of building a highly relevant community for a group of young people was born.

"From there we began working on the conceptual side of the project, not only at our computers, but also with music labels, rock bands, booking agencies and so on - to create coherence and ownership all the way around.

"Design-wise, it's been kept almost black and white since the inception in 2009. It's more rock 'n' roll, right? Technically, this site is rather complex, including video hosting, music hosting, and our latest addition of a music player, which continuously plays across page loads - all thanks to a purely HTML5-based solution. It has been great fun to do, as well as a huge learning experience.

"The site does no 'hard page' loads, but instead loads everything via AJAX. We've had to do quite some work, as this is contrary to how WordPress sites usually operate. We've employed EmberJS, as well as a lot of bootstrapping of WordPress, to achieve this. The result is a smoother experience, as well the ability to play music continuously.

"With this site we are creating value on a much more subtle, respectful and elegant level than you normally see with FMCG brands. Royal Beer is now the obvious sponsorship choice for music festivals, established bands have no problems in being associated with the brand, and moreover, the perception of the brand among young people has changed significantly over the last four years."



<Above>

The site hosts video and music for a great user experience



"Also there's a difference between campaigns and more permanent sites. Usually campaign sites are part of a larger time-limited initiative, and thus have a very fixed deadline, whereas more permanent sites can be designed and implemented in a more agile way, with incremental releases and improvements. Luckily many of our clients are long-time collaborators, and a great deal of our projects are planned with us as advisors, making timeframes more realistic from the start."

It's clear that Stupid go out of their way to show that the designs they produce are all unique - but which tools are Stupid using to create these all of these groundbreaking pieces of design? Daniel continued: "We use a shitload of different systems, because of our quite broad spectrum of people:

Developers use Pivotaltracker for agile project management, Beanstalk for code management and deployments and so on.

"Designers use everything from Photoshop to Illustrator and the occasional gabbling around in InDesign. Animators and motion designers use After Effects, Cinema4D and a plethora of other more specialised tools. Adobe Edge Animate also shows some potential, in the integration between animation and interactive. To keep track of everything we rely heavily on Google Apps and Timelog (which is a time tracking, invoicing and reporting tool). But yes, we are very Adobe centric, and CC opened up collaboration possibilities up for us even more."

One thing is certain when the digital creative landscape is considered: Nothing stands still. For

 We do what we can to push our clients forwards, setting the bar as high as possible 







«Above»  
A wall of art  
references the era  
of classic games



Stupid, being open to new techniques and embracing the latest tools is absolutely essential. Daniel explained their approach: "We are huge fans of the latest standards, as they give us a creative freedom we've never had before. We do what we can to push our clients forwards, by setting the bar as high as possible. This means sacrificing old versions of Internet Explorer to gain the latest advantages. We consider Internet Explorer 8 to be truly dead. We believe such sacrifices are necessary, as the web otherwise will never move forwards. That most browsers now auto-update in the background, enables us to use brand-new standards, which we'd previously had to wait many years before we could use. This ultimately heightens the user experience – something we will only unwillingly compromise"

Bjarne also commented: "Regarding JavaScript, we believe that the plug-ins will continue to integrate together. Previously jQuery plug-ins usually came with their own markup coding style, as a way of integration and had wildly varying degrees of events

and API options. Integrating third-party plug-ins in the past tended to result in some mixed experiences. Some plug-ins forced their own styles, animations and flows, which usually didn't match up nicely with your design and ideas.

"With Twitter Bootstrap we believe a better way has been discovered: Bootstrap and other more serious frameworks are setting a strict and consistent standard for doing markup and plug-ins – a way which doesn't limit creative freedom, but simply defines a common structure. Now you can actually find Bootstrap plug-ins that use the same CSS classes and style of API as the rest of your project, so they simply fit right in. So yes, we hope for many more projects to switch to Bootstrap.

"We do all our websites in WordPress, but the main disadvantage is that its one-way. PHP is simply not suited for two-way communications. We are experimenting with combining PHP and NodeJS, which enables us to do stuff like pushing and receiving information live to our users, even to sites

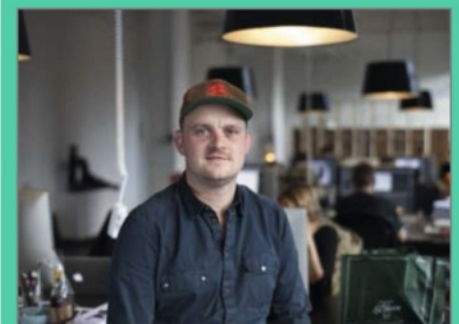
with thousands of simultaneous visitors. Furthermore we've been experimenting with Ember and WordPress integration, to make an even smoother experience. It's a framework we're expecting a lot from.

"In the more visual department, projects like three.js and the HTML5 Canvas, have caught our attention. These two enable us to truly do whatever we want visually, even in 3D space; it feels like the last visual frontier is broken. Having ditched old Internet Explorer, we can now do all that stuff that previously required plug-ins like Flash. Apart from that, we are really into the possibilities with Arduino boards, Raspberry Pi's and other devices that will



## industry insight

Daniel Gjode, Partner and Creative Director



“High-quality clients understand that real strategic and design thinking only works in a committed relationship where we can ask questions and collaborate with the client. The consequence? Better sleep, more integrity and a closer relationship with our clients”



help us connect our digital world with the real one. SASS and Bourbon makes CSS easier to work with, it has a simplified overview, easier editing and

cleaner markup and removes redundant classes." It's clear that Stupid place importance on keeping up with and making use of the latest digital trends.

we were seduced by the responsive idea, although we've changed opinion lately," Daniel stated. "The thing is, responsive works well for larger screens, but we feel content for mobiles needs to be thought of differently. Many features make little sense on an iPhone, and as such, they should be rethought or disabled. Therefore, we usually choose to do a dedicated mobile version and only use responsive for tablets and devices with larger screens.

"On another note this usually gets the discussion going: Native Apps is the Flash of our time. It's a bit one-sided I know, but there's some truth to it I think. Look at it from a client's perspective; with a web app there's no need for device-specific development,

## 🌐 Show your passion for digital – make use of all the social platforms, send tweets, engage with your peers and get involved 🌐

maintenance, and it also makes it easier to create cross-browser animations in CSS3. There's Neat, a grid framework for SASS and Bourbon. It gives a

With all this discussion about digital design, the focus inevitably turns to the developments taking place on mobile platforms. "Like most companies,

### Republique republique.dk/dk

Republique is not an ordinary theatre. Their plays are often classic stories told in a modern context. Their identity is influenced by the simplicity of constructivism. Stupid explain: "We wanted to translate these things into a design. To make the website this simple, we divided the whole website into sections. Each section got its own full browser.

"In that way we could play around with big typography and

lots of white space, which gives the feeling of simplicity we needed. This site has been a bit of an experiment for us on a technical level. We've employed numerous bleeding-edge features; every single animation occurs in CSS3 and where possible, is triggered solely from CSS, not JavaScript.

"We decided to do most views in fullscreen with hi-res images. Instead of one long page, we consider sites more like slides in a slideshow, which enables us to create some amazing experiences that work especially well on iPads.

"For presenting the shows, a subtly different visual identity has been created for each show, while staying true to the overall identity. Some gimmicks have been implemented, such as a fullscreen heavily styled Google Map.

"Creating a backend for such a visually rich page was quite the challenge. When pages work like slideshows, what do you do when the customer uploads images with other aspect ratios?" It may have been a challenge, but they pulled it off.



<Above>  
Different identities were created for the various plays on offer





only CSS adaptations. Updates and modifications to the app are centralised and instantaneous, content can be fed from the very same CMS as the client's website runs from. And yes, there's still a good bunch of stuff that web apps can't do but most of these things are related to technical limitations in a web apps ability to access device-specific OS functionalities. But that's just a matter of time isn't it?"

What is clear is that Stupid is made up of a dedicated team of professionals that are experts in their field. So how does Stupid approach the

recruitment process? "There's no doubt that it's people skills and portfolio that gets them to a job interview," stated Daniel. "From there it's almost a given that it's their personality that gets them their job. In other words: We look for amazing talent, but at the end of the day, they only get the job if they match our culture. Culture beats strategy every time. When it comes to skills, we're looking for T-shaped people: these are folks with a very high degree of specialisation and focus, yet still have a broad interest and understanding of disciplines related to their line of work."

And what does the future look like for Stupid? Bjarne concluded: "We're experiencing a really overwhelming demand right now for our ability to bridge our understanding of people as users and combine our behavioural knowledge with great design and the latest technologies. Finally we have our animation team, and it's great to see how interactive and animation is converging these days. We expect a lot from that, as clients begin to understand the abilities. It's time to unbox the video."

"If we can find the right people, and continue to have a life with our families and friends as well, we imagine that we'll grow to about 25 or 30 people within a year or two. On the client side, we hope to continually attract international clients that understand that pitching is not the way to get good work. On the larger scale of things we believe that it's the small things that matter. When we design, no matter the medium, it's about problem solving. The future is better." And judging by Stupid's success, it seems they know what they're talking about.

## industry insight

Bjarne Christensen, Partner and Creative Director



“With Twitter Bootstrap we believe a better way has been discovered: Bootstrap and other more serious frameworks are setting a strict and consistent standard for doing markup and plug-ins – a way which doesn't limit creative freedom, but simply defines a common structure. Now you can actually find Bootstrap plug-ins that use the same CSS classes and style of API”

# Stupid

**WEB** ..... [www.stupid-studio.com](http://www.stupid-studio.com)

**FOUNDER** Daniel Gjøde and Lars Neckelmann

**YEAR FOUNDED** ..... 2006

**CURRENT EMPLOYEES** ..... 18

**LOCATION** ..... Copenhagen and Odense,  
..... Denmark

### SERVICES

- > Identity
- > Animation and film
- > Web and online
- > Nudging and behavioural design





# NEXT-GEN CSS

CSS SHADERS • CSS TEXT EFFECTS • CSS SHAPES • CSS REGIONS • CSS FILTERS



# DISCOVER HOW TO USE TOMORROW'S TOP STYLING TECHNIQUES TODAY

☛ Don't think of the future as an excuse for more and better eye candy - think of CSS as part of a standard web toolkit you can use to build all kinds of new experiences ☛☛

**E**ven though HTML5 and CSS3 still haven't landed fully in all browsers, the W3C and browser developers are already looking to the future. Historically, the web has always been a work in progress, and code stability and true cross-browser standardisation have always been more of an exception than a hard-and-fast rule.

From that angle, the current proposals are more of the same. The difference is that the emphasis is shifting from fixed media decorated with CSS effects, to open-ended designs that are rendered live and look suspiciously like low-level game coding and

animation - but instead it's applied to text and images, rather than game characters.

So the big change is that CSS is no longer just about design. Google and Mozilla Corp are touting full browser-based operating systems, and products such as the Google Chromebooks are breaking web technologies out of the desktop and mobile browser ghettos and into much more custom hardware. There will be more of this in the future, and CSS will become even more of a generic app development environment than it is already. So don't think of the future as an excuse for more and better eye candy - think of CSS as

part of a standard web toolkit you can use in order to build all kinds of new experiences.

The catch is that for now, it's not so standard. Some of the possible developments are still being drafted and debated. Browser support is somewhere between experimental and non-existent - and with many designers still playing catch up with CSS3 and HTML5, there's still plenty of scope for creative surprises with established technologies that have been around for a couple of years.

To give you both sides, we'll look at the best of the old and the new. Ready? Let's get started...

There are three main areas to watch with CSS; 3D effects and image filtering, text effects, and layout. 3D has already made an appearance with CSS3 3D transitions - and the good news is that WebGL and browser support for these transitions is good. Although, WebGL is still catching up, because it's technically tricky and waiting for rock-solid driver support.

CSS 3D effects embeds a WebGL API in CSS to give you powerful new possibilities. The programming model will be unfamiliar to most web designers, so the learning curve isn't trivial. But once you master it you can animate, explode, relight and distort entire <div>s, or warp entire pages. You can also create unique custom transitions and animations, and embed them in the usual CSS/DOM event framework to create new UI models.

CSS filters give you a set of 2D image effects, such as blurring, brightness and contrast, and hue/saturation, for images. These effects are virtually identical to many of Photoshop's most basic filters, but with only some slightly tricky programming, you are able to animate them. On top of that, you can

combine them with various other next-gen CSS techniques to give yourself countless more options to experiment with.

The latest text effects expand the potential for stylish typography and more sophisticated letter stylings. For example, now designers are able to create cool 3D and embossed/debossed looks. You'll have seen some of these online already, but they're so good they're always worth a deeper look. Because this is CSS, you can apply animated effects to individual letters buried in a <span> to create slicker and more sophisticated versions of those old animated Flash text effects.

The new layout options are possibly the most experimental of all, and as a result have the least reliable browser support. The aim is to make layout code smart and responsive, removing the need for pixel-level position hacking. Elements place themselves around a page with built-in intelligence and with platform-specific awareness. You can start to write CSS that fits the content into many different mobile and desktop form factors with automated reflow and positioning.



■ All the elements in this Adobe CSS Regions demo move and reflow to suit the viewport



# BROWSER SUPPORT RACE

Advanced effects don't always sit well with browsers - but what's the situation now?

As always, browser support for advanced effects gets the 'It's complicated' status. Most features have limited support, and a few are exclusive to one browser - perhaps what is most surprising, is that this browser is sometimes IE. Some experimental features appeared in previous browser versions, but were removed when the W3C decided to revise or review a standard. Then again, some features only work in

Chrome if you go actually go to `chrome://` flags to turn them on and then restart your browser.

It's a similar story for mobile browsers. All iOS browsers are really just wrappers for WebKit and Safari. Android is far more hit and miss, and you need to try a project on most versions to be sure you'll get what you're expecting. So in practice, a lot of this advanced code isn't ready for prime time yet.

If you want to give some of your visitors a premium CSS experience, you'll have to include fallbacks. Polyfills are still catching up, and even Modernizr doesn't know about some of the more obscure developments. So for the time being, it's best to think of next-gen CSS as a playground for future research and development, not as something you're going to need on next week's burning project.

## THE STATE OF CSS SYNTAX

Not all CSS properties are fully supported, so tread carefully

Note that as with CSS3, syntax often uses vendor-specific prefixes, such as `-moz-`, `-webkit-`, `-o-`. Partial support means a feature may not work on all hardware, or needs to be enabled manually and so isn't suitable for commercial projects.



|                  | Internet Explorer | Firefox | Chrome | Opera | Safari |
|------------------|-------------------|---------|--------|-------|--------|
| SHADERS          | NO                | YES     | YES    | YES   | YES    |
| FILTERS          | NO                | YES     | YES    | YES   | YES    |
| TEXT STROKE      | NO                | YES     | YES    | YES   | YES    |
| TEXT SHADOWS     | NO                | YES     | YES    | YES   | YES    |
| TEXT DECORATION  | NO                | YES     | YES    | YES   | YES    |
| BACKGROUND CLIPS | NO                | YES     | YES    | YES   | YES    |
| FONT SIZES       | NO                | YES     | YES    | YES   | YES    |
| TEXT OVERFLOW    | NO                | YES     | YES    | YES   | YES    |
| SHAPES           | NO                | YES     | YES    | YES   | YES    |
| REGIONS          | NO                | YES     | YES    | YES   | YES    |
| FLEXBOX          | NO                | YES     | YES    | YES   | YES    |
| GRID LAYOUT      | NO                | YES     | YES    | YES   | YES    |

## WHAT ARE CSS FILTERS AND SHADERS?

Warp, bend, blur, twist, and animate elements with a new breed of custom CSS filters

CSS filters have been in WebKit since 2011. They're an easy way to create basic photo editing effects with a few of lines of code. You can control blur, grayscale, drop-shadow, sepia, brightness, contrast, hue, saturation, opacity, and colour inversion. If you're new to filters, visit the Adobe CSS FilterLab at [adobe.ly/14liMQd](http://adobe.ly/14liMQd) to experiment live with filters, and to see how little CSS you need to create impressive results.

CSS shaders take filters a step further by giving you an entry point for you to create your own custom filter code. Instead of one of the pre-made filters, you use a new kind of filter called custom. Embedding the filter is easy - you add some boilerplate code to set it up, and it should work in most WebKit browsers.

Chrome, which now uses Blink, needs some special setting up before you can get any custom filters to work. Type `chrome://flags` into the address bar, and enable everything you can find that mentions WebGL or experimental CSS. The flag names change between releases, so there's no standard go-to way

to make sure that shaders are working. Even then, support also depends on your graphics card and drivers - some smaller Macs don't support shaders, even though in theory Chrome does.

But what are shaders? How do you create code for them? You need to embed links into two files to set them up. 3D coding is complex, but the simple summary is that everything is made of a mesh of triangles. The `.vert` or `.vs` vertex shader calculates the positions of each triangle vertex. It uses a 4D vector format that simplifies rotations. The `.frag` or `.fs` fragment shader adds textures, colours, and lighting to the triangles. The CSS blends the two and the browser does the difficult calculations needed to create a 2D view into a 3D scene.

```
001 /* Simple overdone WebKit filter example
*/
002 .anelement {
003   -webkit-filter:
```

### SHADER PROCESSING

The original introduction to CSS shaders is at [adobe.ly/psXQyG](http://adobe.ly/psXQyG).

It's quite dense and doesn't explain a key point - shaders process every vertex and every textured and coloured triangle in a scene. So the shader code gets called over and over until the scene is done.

```
004 saturate(1000%)
005 blur(20px)
006 drop-shadow(5px 5px 5px rgba(0, 0, 0, 0.5))
invert(100%);
007 }
008 /* Custom opacity filter example */
009 .anelement {
010   -webkit-filter: custom(url(shaders/
vshader. vert) /* The vertex shader file */
011   mix(url(shaders/fshader.frag)
012   /* The fragment shader file */
013   normal source-atop),
014   /* Don't change this */
015   50 50, /* The number of triangles */
```



```

016 opacity 1); /* You can change this */
017 }
018 /* Save this as vshader.vert it does
nothing to the vertices */
019 void main() {
020 gl_Position = projectionMatrix *

```

```

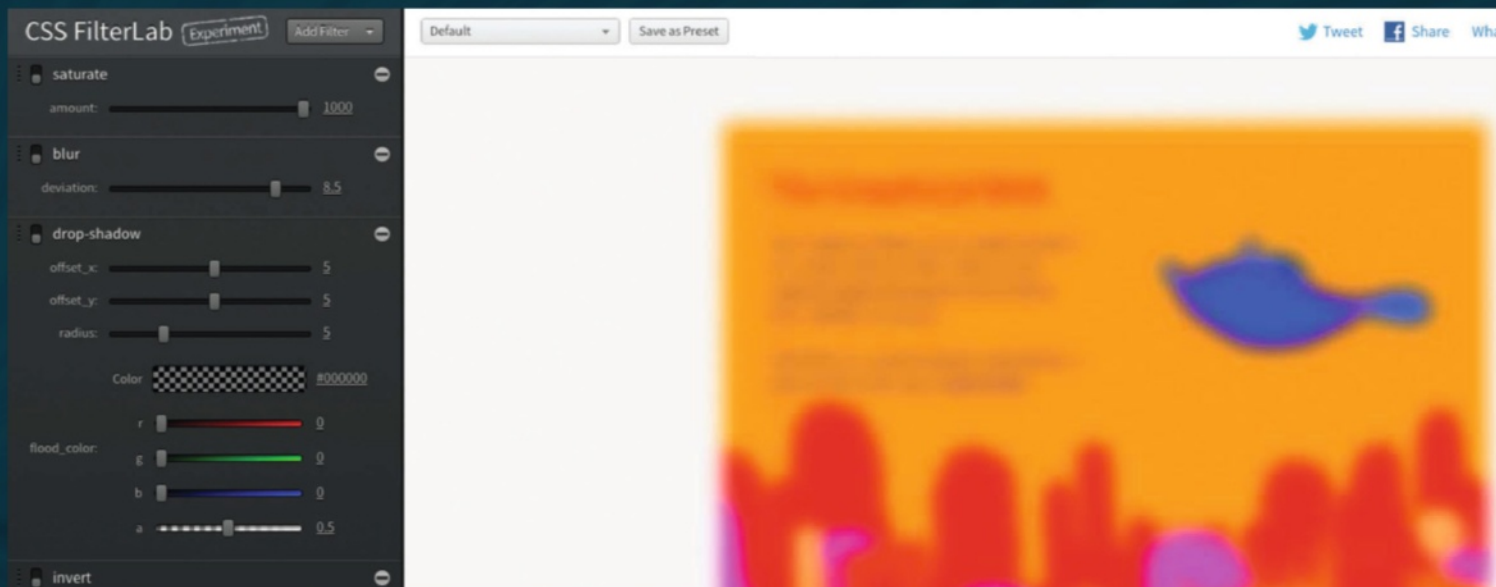
021     modelViewMatrix *
022     vec4(position,1.0); /* Don't
change the position */
023 }
024 /* Save this as fshader.frag it reads
the opacity and applies it to the color

```

```

matrix */
025 uniform float opacity; /* A
uniform is applied to the whole scene */
026 void main() {
027     gl_FragColor = vec4(1.0, / R
028

```



■ The Adobe FilterLab gives you a chance to digitally destroy some artwork

# CSS TEXT EFFECTS

Texture your text with pure CSS and very little code

Although you could potentially use custom shaders to texture text, the effort would not be a small one. Likewise, you could pre-render the text in Photoshop and drop it in as an image but keeping the text as text. Applying a texture will score you a number of wins, not least in responsive designs.

The secret is to create a PNG24 file with transparency and apply it as an empty `<span>` on the `<div>` with the text. The rendering engine doesn't clip the span, as you'd expect. Instead it loads the image and blends it with the text, because it's actually rendering the two superimposed elements twice, in order. If you use a PNG with black/white and no grey, the text is textured, but the background isn't. Otherwise, you get an interesting blend.

The image can be expanded to fill the text box, but if it's too big it will show over the edges of the text unless you clip it. The code here uses simple absolute pixel dimensions. Production code would include extra logic to make it intelligent and responsive.

```

001 /* First the HTML, with a dummy span */
002 <div class="textured">
003 <h1><span></span>Textured</h1>

```



■ You don't need special filters for this effect, just a transparent PNG

```

004 </div>
005 /* Now the CSS *
006 .textured {
007     background: #000;
008     width: 700px;
009 }
010 .textured h1 {
011     font: bold 100%/100% "Helvetica", Arial,
sans-serif;
012     position: relative;
013     margin: 0;

```

```

014 color: #fff;
015 letter-spacing: -6px;
016 }
017 .textured h1 span {
018     background: url(text2.png); /* Load
the texture PNG */
019     position: absolute;
020     display: block;
021     width: 700px;
022     height: 160px;
023 }

```

# STYLE TEXT FOR NOW

Use these techniques to keep your text styling looking fresh

## CSS STROKE



You can stroke text with the WebKit stroke properties. There are three settings - the width of the stroke, its

colour, and an optional fill colour that overrides the default CSS colour, if there is one. The basic stroke effect does what you expect - it draws an outline around the text, just like the stroke tools in Adobe's CC. The standard stroke is black around white or grey, but it's interesting to experiment with alternatives.

For example, instead of stroking a standard sans serif font for outline emphasis, you can use a white stroke to thin out a calligraphic font and make it look more delicate. This example uses 3px of white around Apple's favourite, Zapfino. If you want to use the effect on a commercial page, don't forget to load the font with @font-face first.

```
001 body {
002 background: #ffffff;
003 margin:0;
004 padding:0;
005 }
006
007 .tfx {
008     font: 200px "Zapfino";
009     -webkit-text-stroke-width: 3px;
010     -webkit-text-stroke-color: white;
011     -webkit-text-fill-color: #888888;
012 }
013
```

## BLURRED TEXT



The blur effect renders the text in the transparent colour, and adds a grey or black shadow. The first two numbers in the text-shadow property set the shadow X and Y pixel offset. The next sets the blur size.

You can change the text colour to anything, including white, and have a grey/black blur around it. You can also set the blur colour to anything - although don't forget that the RGB values go from 0 to 255, while alpha goes from 0 to 1.

An interesting effect is a black background and black text with a white shadow, which helps create a backlit look. The backlight isn't very bright, even with alpha set to 1.0. However, you can fix that relatively easily by adding a CSS contrast filter to give it more punch. If you're feeling particularly adventurous, you could even try animating the blur colour and its width with CSS animations. It's completely up to you.

```
001 body {
002 background: #ffffff;
003 margin:0;
004 padding:0;
005 }
006
007 .blurred {
008     font: 200px "Lato-Light";
009     color: transparent;
010     text-shadow: 0px 0px 20px
011     rgba(0,0,0,0.7);
012 }
```

## EMBOSSSED TEXT



The secret to a good embossed look is enthusiastic use of text-shadow, with fine control of the shadow pixel offsets, and liberal use of background clipping.

The clipping converts a blur into a more realistic 3D look. You can experiment with the X and Y shadow

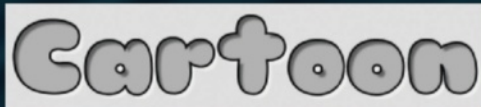
offsets and the blur width to control the angle of the virtual lighting and the depth of the chisel effect.

The basic simple embossed text look has probably run its course now, but if you're a fan, it's not all bad news. The double-embossed look is still a powerful way to style headers so that they really grab the user's attention. This technique works particularly well with clean, geometric typography.

```
001 body {
002 background: #CCCCCC;
003 font: 200px "Orbitron-Light";
```

```
004 margin:0;
005 padding:0;
006 }
007 .embossed {
008     background-color: #666666;
009     -webkit-background-clip: text;
010     -moz-background-clip: text;
011     background-clip: text;
012     color: transparent;
013     text-shadow: 3px 3px 3px
014     rgba(255,255,255,0.5);
015 }
```

## COMBINED TEXT



When you start combining effects, the possibilities are almost endless. One way to create 3D lettering is to pile up the shadows. See [www.3dcsstext.com](http://www.3dcsstext.com) for a handy 3D-look CSS generator. Another option available is to emphasise everything, and pick a

suitable font. This example uses a cartoon font and combines an obvious stroke with a deep emboss. The combination of internal shadowing, external outlining, and curvy font shapes blends to create a cool and unusual 3D effect. And it's all done with pure CSS, with no WebGL, filtering, or rendering.

```
001 body {
002 background: #ddd;
003 font: 200px "Sniglet";
004 margin:0;
005 padding:0;
```

```
006 }
007 .cartoon {
008 background-color: #666666;
009     -webkit-background-clip: text;
010     -webkit-text-stroke-width: 4px;
011     -webkit-text-stroke-color: black;
012     background-clip: text;
013     color: transparent;
014     text-shadow: 8px 8px 5px
015     rgba(255,255,255,0.5);
016 }
```



# WORKING WITH FONTS

Face the future with @font-face, and get ready for enhanced font rendering

CSS3 added support for custom fonts with the @font-face property. You've probably already used Font Squirrel ([www.fontsquirrel.com](http://www.fontsquirrel.com)) to package and code custom @font-face support for your site. But Font Squirrel is becoming choosy about blacklisted fonts - for a more relaxed alternative, try the font-face generator at [www.font-face-generator.com](http://www.font-face-generator.com).

So what can be expected from CSS4? So far, it seems there aren't any equivalent enhancements being planned. There was a W3C discussion about auto-sizing fonts so that they match the dimensions of a specific line container or box. This proposal

hasn't quite made it to draft status yet, so it may be a long time yet before you can make real use of it.

Arguably, what designers really want are rendered text effects - the online equivalent of Photoshop's Blending Options. Unfortunately there are no plans for this yet. But you can fake some similar effects by pre-rendering text to a canvas or a WebGL context, and applying custom filters and lighting. This kind of experimentation is challenging, but exciting. Even if there's no official support for it, expect it to become a standard technique with matching standard boilerplate code over the next few years.

## USER EXPERIENCE

Don't forget that CSS is just a means to an end. What matters is the user experience, not the technology you use to create it. You don't have to use next-gen features - and if you do, you'll make your users happier if you give them a good reason to enjoy them.

## TEXT DECORATION

Apart from link underlines, text decoration isn't used much. The latest level 3 draft specifications may not change that. In outline, decoration is about adding lines under, through, and above text. Basic decoration effects have been available since CSS1. In the CSS3 draft, you can set the colour of the line, and select double, dotted, dashed and wavy options. You can also use the text-emphasis-style property to select 2D bullet shapes, such as dots, circles, and double circles. There are new vertical options for underlining vertical text - a useful feature for oriental sites.

```
001 /* Style your links with waviness */
002 :link {
003   color: blue;
004   text-decoration: underline;
005   text-decoration: navy wavy underline; /*
CSS3   only */
006 }
```

## TEXT OVERFLOW

Text overflow gives you control over unruly text that doesn't quite fit inside its container. This can be a real issue for responsive designs, where the layout and size of all the containers depends on the properties of the platform and viewport. There are three options you have here, which are to clip, use an ellipsis (...) or perhaps replace with a custom string - which doesn't always work. The ellipsis option looks good and seems to work best for most applications. Set overflow:hidden to make sure that the text-overflow property is applied to an element.

```
001 .textDIV{
002   overflow:hidden;
003   text-overflow:ellipsis;
004 }
005
```

## SHAPE THE FUTURE OF CSS

Do you want to steer the web? It's easy to join...

The main qualification for W3C membership is a pile of spare cash. If you're a boutique with ten or fewer employees and a turnover of less than two million euros, the annual subs are €1,750. The fees are different for different countries, so if you're outside the UK you'll need to use the official calculator at [bit.ly/j3tExz](http://bit.ly/j3tExz) to work out what you'll pay.

That startup rate is valid for two years only. After that, the fees increase to a standard SME, non-profit and government rate of €7,800. If you're turning over tens of millions, the fees are €59,500 and up - although you may not find that a problem.

If you've got the money, you'll still need to go through the application procedure by filling in the online form at [www.w3.org/Consortium/join](http://www.w3.org/Consortium/join). You'll need to say something about your organisation and hope your application is approved.

The chief benefit of membership is access to the discussions that shape the web. Since most of the drafts and proposals are public, you don't necessarily get a useful heads up before everyone else. You do, however, get a chance to argue for or against changes, network with peers, and talk to representatives from the web's movers and shakers.

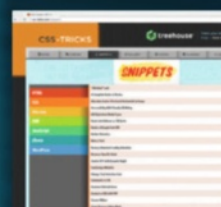
## CSS RESOURCES



### ■ caniuse [caniuse.com](http://caniuse.com)

This is the definitive browser compatibility site, and a must-visit for those who are experimenting. It has exhaustively

comprehensive listings of almost every possible CSS feature, organised by browser and version.



### ■ CSS Tricks [css-tricks.com/snippets](http://css-tricks.com/snippets)

This is a dazzlingly creative collection of hundreds of tricks and tips for designers

to get to grips with. In spite of the website's name, it also includes plain HTML, PHP, JavaScript and jQuery, on top of CSS.



### ■ CSS3 Click Chart [css3clickchart.com](http://css3clickchart.com)

A clickable list of CSS examples, with code, live demos,

and browser support details. The 'cutting-edge' button in the top-right takes you to a page of some more experimental CSS and lets you try it out for yourself in your browser.



### ■ three.js [threejs.org](http://threejs.org)

Don't be fooled by the JavaScript here. The code on this site is an excellent primer

for basic WebGL and 3D programming, as well as being a good place to learn how to get started with custom shader design.



# THE SHAPE OF LAYOUTS TO COME

Automate your designs with CSS shapes, grids, regions, and media queries

## CSS SHAPES

Does CSS have shapes built-in? Almost. If you're looking for pre-made Illustrator tendrils, you won't find them here. Unfortunately, there are no Bezier curves to be seen - not yet anyway.

But you can build almost any 2D shape by combining simpler shapes such as circles, squares, and triangles, with a bit of creative ingenuity. Plus, you can do it all in CSS, either in absolute pixel dimensions or as proportions of the viewport.

The definitive guide to trickery with shapes is at [css-tricks.com/examples/ShapesOfCSS](http://css-tricks.com/examples/ShapesOfCSS). There are examples, and there's CSS code you can copy, use, and modify. The only thing missing is an explanation of what's actually going on. But if you look at the first few examples - the square, rectangle, and triangle, it's not all that hard to work out how the more complex shapes are all put together. Some shapes are compound, with .before and .after code that draws features on top of the main CSS.

Keep in mind these are CSS tricks rather than CSS standard code. Because they rely on the most basic CSS 2D drawing features, they should work in all browsers - and don't forget you can combine them with more complex features, such as image overlays, for richer and more creative effects.

## CSS REGIONS

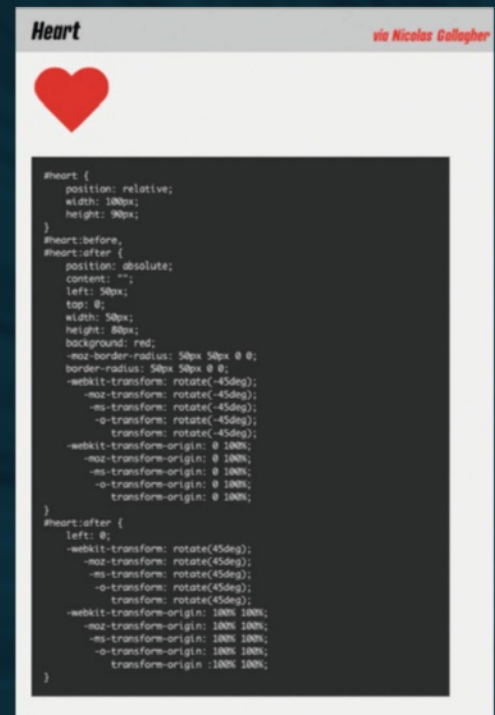
With CSS Regions, you can break content out of individual <div>s and make it reflow automatically. You style the text with a flow-into tag, and define a

class for your regions that uses the flow-from tag and specifies a source. The text source is named in a placeholder <div>, which works like a pasteboard that holds the content that flows into the regions.

The rest happens automatically. You can give the target regions a fixed position in the viewport, or space them proportionally in the usual ways. CSS Region stylings don't care how the elements are placed or spaced - they just flow the text through them. If the viewport size and region widths change, the text reflows automatically.

Advanced users can access a JavaScript API to discover which regions hold which content, and whether or not the content fits. The full details of the API can get complex but for basic reflow you can get started with some very simple CSS.

```
001 /* HTML body to define the text and create
002 three regions*/
003 <p class = "some-text">"Lots of Lorem
004 Ipsum goes here..."
005 <div class = "regions"></div>
006 <div class = "regions"></div>
007 <div class = "regions"></div>
008
009 /* CSS for a named text source*/
010 .some-text {
011   -webkit-flow-into: some-text-flow;
012 }
013
014 /* CSS for the region class */
015 /* Use the named text source in this region */
016 .regions {
017   -webkit-flow-from: some-text-flow;
```



■ Sweet - but some of the CSS shapes code can get really quite tricky

```
017 }
018
019 /* Add other styling to the text and
020 regions as needed.. */
```

## FLEXING THE FUTURE OF MEDIA QUERIES

With CSS Flexbox, you can organise your content to fit any viewport

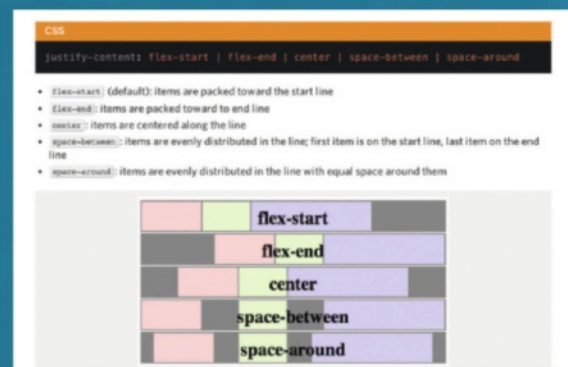
Unlike simpler solutions like CSS Grid Layout, the Flexbox model is clever enough to handle complex layouts. For example, you can make elements track the centre position of other elements, or element groups.

When you combine Flexbox with media queries - the standard CSS technique for selecting and changing stylesheets according to your viewport specifications - you can use Flexbox to handle orientation changes as well as resolution issues without encountering many problems at all.

But the power comes at a price. Where grid layouts are designed to handle container placing at the highest visual level, Flexbox is

ideal for placing smaller elements within the grid, and for setting various justification and spacing options to control how they line up. The alignment options respond dynamically, so you can make elements rearrange themselves horizontally or vertically depending on the viewport size.

While you can use it for a full-page layout, it has many more parameters and options than a grid, which makes it harder to work with. Because the code is quite complex, it's best to view examples online to get a full picture. There's a good introduction to each of the options at [css-tricks.com/snippets/css/a-guide-to-flexbox](http://css-tricks.com/snippets/css/a-guide-to-flexbox).



■ With 13 different properties, the learning curve for CSS Flexbox can be steep



# WHAT ARE CSS GRID LAYOUTS?

Will Microsoft's grid layout CSS make it into other browsers?

For now, CSS Grid Layout is only implemented in Internet Explorer and the draft W3C specification is different to the version Microsoft is currently using. It may eventually make its way into other browsers, but it's not clear when, or if, this will happen.

So for now, CSS Grid Layout is still absolutely 100 per cent experimental. This is quite unfortunate, because it's a promising and simple way to lay out a page with semi-automated spacing.

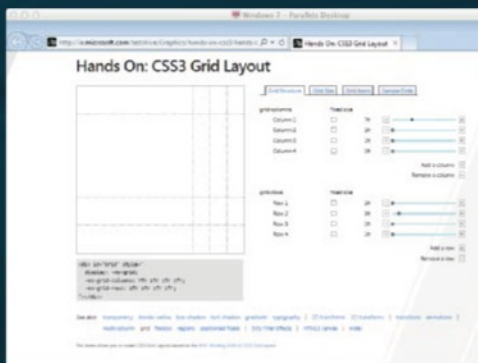
Unlike CSS Flexbox, CSS Grid Layout says nothing about content reflow. It's purely about spacing and positioning. The aim is to combine layouts with media queries to give a page enough intelligence to place elements intelligently for each target platform.

The syntax isn't complex. You define the grid in a parent element, setting the number of columns and

rows, including gutters. The sizes are relative, set as multiple of a unit called fr, which is the base width.

You can then give each element a grid co-ordinate, with an optional column span size if you want it to flow across multiple columns. Don't forget to include the gutters as a column - and that's all there is to it.

```
001 /* simple grid definition parent */
002 /* ms-grid prefixes are necessary in IE*/
003 #grid
004 {
005 height: 100vmin; /* 100% viewport height */
006 display: -ms-grid;
007 -ms-grid-columns: 1fr 2% 1fr 2% 1fr;
008 /* 3 column grid with 2% gutters between
the columns */
009 -ms-grid-rows: 1fr 2% 0.5fr 2% 4fr 2% 1fr;
010 /* 4 rows with 2% gutters
011 }
012 /* example of an element add one for
every element in the grid */
013 header{
014 -ms-grid-row: 1;
015 -ms-grid-column: 1;
016 /* This elements goes at row 1 in column
1 */
017 -ms-grid-column-span: 3;
018 /* this element flows across 2 columns, and
the gutter between them*/
019 }
020
```



■ You can experiment more with CSS Grid Layouts at [bit.ly/sfjvsv](http://bit.ly/sfjvsv)

## WEBGL AND CSS

How can you combine WebGL with CSS? It's not easy - but it is worth it.

If 3D is still new to you, the key difference between WebGL and CSS Shaders is that the former always works with a context - basically a blank image you draw into. CSS Shaders work differently - they take web content, and send it through a list of OpenGL ES commands you specify in your shader files.

But what happens if you take a rendered web element and send it through WebGL directly? This should give you all the neatness of CSS with the open-ended power of WebGL. There's no simple way to make this happen, because it's not built into either technology - nor is it planned. But a few adventurous developers have bolted the two environments together.

For one example, see Niklas von Hertzen's page at [experiments.hertzen.com/css-shaders](http://experiments.hertzen.com/css-shaders). It links to his GitHub repository which uses the html2canvas rendering library, tween.js for animations, and gl\_matrix.js for simplified access to the matrix structures used in OpenGL.



■ If you render to a canvas and pass the results through WebGL, you can create custom effects

# CSS4 – WHAT'S COMING NEXT?

You might think that after CSS2 and CSS3 there would be a CSS4. But this is the web, it's organised by w3.org, and the real story is more complicated.

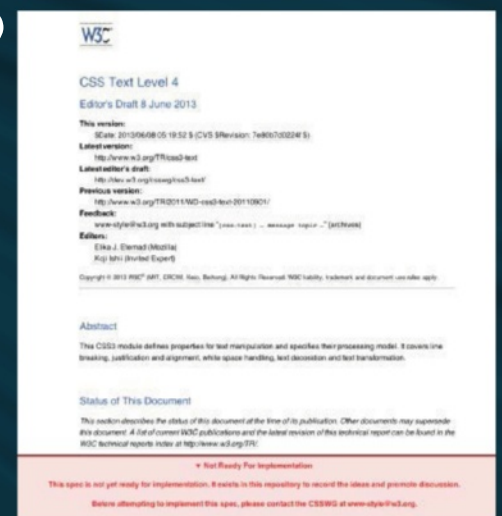
Officially, there's no such thing as CSS4. The ever-expanding features of CSS are grouped under headings, and each heading can have its own level, with its own proposed and/or agreed standard. For example, the CSS Text Level 4 proposal is at [dev.w3.org/csswg/css-text-4](http://dev.w3.org/csswg/css-text-4). It's under a big floating banner that reminds you it's just a proposal, so you won't find any of these features in a browser.

Creatively, there isn't much to see in the spec. It's mostly a list of tweaks that provide better support for languages such as Chinese and Japanese. The features also tidy up some of the issues current browsers have adding control over word spacing,

letter spacing, hyphenation, and other minor but useful details that are standard in print design but haven't yet made it to the web.

The CSS4 paged media proposal at [dev.w3.org/csswg/css-page-4](http://dev.w3.org/csswg/css-page-4) has a similar document-based emphasis. The CSS4 backgrounds proposal at [bit.ly/1gB6qQU](http://bit.ly/1gB6qQU) looks like it has stalled, but some of the box shadow effects could be useful. If you want to see the full list of working group topics, it's (unofficially) visible at [dev.w3.org/csswg](http://dev.w3.org/csswg).

Perhaps the most interesting proposals are CSS selectors and namespaces, described at [bit.ly/177v4Tj](http://bit.ly/177v4Tj). If these are implemented, you'll be able to include smart class, id, and other pattern matching in your CSS code - like jQuery, but smart enough to apply different stylings to different pages on a single site.



■ It may not look like much, but this is the future of the web





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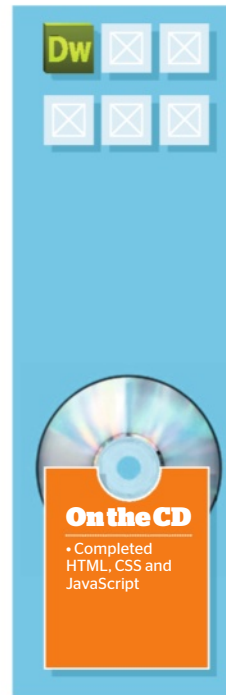
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# Create HTML5 scrolling headers

Use this technique with jQuery and CSS3 for a sticky header that changes in response to the user's scrolling

**tools | tech | trends** Dreamweaver (or web editor of choice)  
**expert** Sam Hampton-Smith



These days single-page websites are becoming increasingly popular. Rather than having a separate page for each section of a website, web designers are opting for a single page that features the different content areas themed,

and accessed via the scrollbars. This makes for a visually interesting site and provides all sorts of exciting presentation opportunities, such as parallax scrolling and build animations, but it does present its own challenges.

Perhaps one of the most obvious problems is figuring out how to provide users with easily accessible navigation. The website you have might be beautiful, but it won't go down well with users if their experience is impacted as a result. So, what can you do?

A common approach is to fix the position of a header, so that it remains in situ as the page is scrolled. This works well, but you may want a large header when the page first loads, and a smaller area to remain as persistent navigation. Over the following pages, we'll show you how to achieve exactly that using CSS3 and jQuery to transform your header in response to the user's scroll position.

## 01 A basic page

We're using a standard HTML5 document to create our transforming header effects. In order to create sufficient scroll, we've grabbed some copyright-expired text from the Project Gutenberg website ([www.gutenberg.org](http://www.gutenberg.org)), choosing *The Wonderful Wizard of Oz*. You can either load our code from the CD, or create your own document following the same basic markup approach.

## 02 Include jQuery

Although you don't technically need jQuery to achieve this effect, the library will make it much easier for you to add classes to the <header> element in response to the user's scrolling. Visit [jquery.com](http://jquery.com) and include the latest version of the library into your webpage by following the instructions provided.

```
001 <script src="scripts/jquery.js"></script>
```

## 03 Some basic styles

We're theming our page like an interactive eBook, so we'll start by giving the chapters a bit of styling. We're using a responsive approach here, ensuring that the content will be readable across different devices. Aim to ensure no more than 70 to 100 characters per line of text for the best reading experience.

```
001 body {
002   margin:    0;
003   padding:   0;
```

```
004   font-size: 62.5%;
005   background: #879b9f url(pagebg.jpg)
repeat;
006 }
007 body > header {
008   position: fixed;
009   height:   300px;
010   background: transparent url(headerbg.
jpg) repeat-x bottom center;
011   width:    100%;
012   z-index:  100;
013 }
014 section {
015   z-index:   0;
016   position: relative;
017   max-width: 900px;
018   margin:    auto;
019   padding:   20px;
020 }
```

## 04 Typographical styles

We're now ready to style our text to suit the theme. In general, when typesetting like this it's good to keep the basic copy styled quite simply; readers don't want to have to work hard to read, so fancy fonts aren't always appropriate. Ensure you have a good balance of font size, weight and leading (line spacing) to present your content in a clean, readable manner.

```
001 article {
002   position: relative;
```

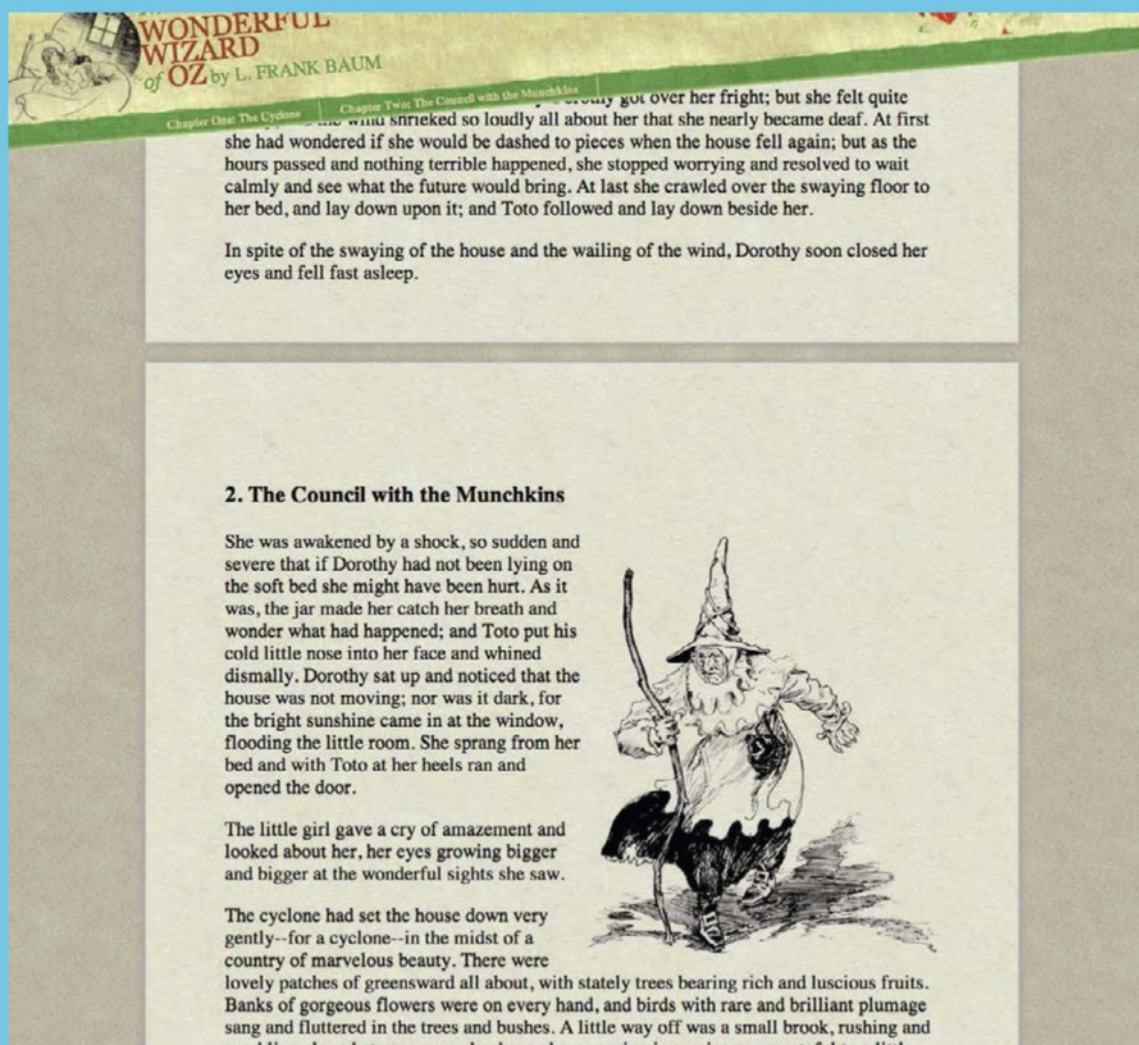
```
003   border:    1px solid #ccc;
004   background: white url(paperbg.jpg)
repeat top left;
005   margin-top: 20px;
006   margin-bottom: 10px;
007   padding:    100px 9% 40px 9%;
008   font-size: 2em;
009   box-shadow: 0px 0px 10px #999;
010   overflow-x: hidden;
011 }
012
013 article:first-child {
014   margin-top: 300px;
015 }
```

## 05 Primary header design

We've mocked up our principal header design inside Photoshop. Although the look of the header will change in response to scrolling, the actual HTML underneath won't – we'll simply apply new styles that will override the previous set. We need to start off by defining the basic CSS styles for the header as it appears when the page is first loaded.







## &lt;Left&gt;

• Our final project features an illustrative design that mimics a book, complete with a cover-inspired header area. Once the user scrolls beyond the opening paragraphs, the header animates into a smaller, less obtrusive form. Scrolling further down the page transforms the header a further time, showing how you can tailor the page architecture to suit the reader's position on the page

## 06 &lt;header&gt; CSS

We've translated our Photoshop mockup into a simple set of CSS styles that we can apply to the header element. This is the core set of header styles, and will underpin the other styles that we apply later. In particular, pay careful attention to properties covering the likes of colour, font family and background as these are more tricky to animate effectively.



## 07 The collapsed header

Since we've got our basic header styles defined, we now need to repeat the process we've just worked through. This time, however, we'll work with a collapsed header that occupies a little less space on the page. This should be derivative of the original header, so mock it all up in Photoshop again, using your first document as the basis for this second, slightly smaller version.



## 08 Create the CSS

We're going to create CSS for the collapsed header in the same way as we did for the full-size header, but rather than adding the styles directly to the header element, we'll assign the properties to a class. This class will

## Use CSS3 animations

We could have opted for jQuery-powered animations, but these have to be calculated and rendered by the JavaScript engine in the browser. CSS3 animations are natively handled by the browser, so tend to be smoother and less resource hungry.

be added to the <header> later on, but for testing purposes you can manually add the class to your <header> element now if that is more helpful to you.

```
001 body > header.halfsize {
002   height: 150px;
003 }
004 body > header.halfsize h1 {
```

```
005 font-size: 3em;
006 }
```

## 09 Some simple jQuery

We need a way of determining the amount of scroll on the page, keeping in mind that different screens will show different amounts of content according to the size of the browser window. Start off by creating a variable to record the current amount of scroll offset, and then create the shell event listener function shown. This function will fire each time the user scrolls the page.

```
001 var scrolltop=0;
002 $(document).ready(function(){
003   $(window).scroll(function(){
004   });
005 });
```

## 10 Get the scroll amount

Now we've got an event listener, we simply need to grab the amount of scroll on the page, and assign this to the variable we created earlier. We can access the amount of scroll using the `scrollTop()` property within jQuery. Add the code shown inside your event listener function.

```
001 var scrolltop=0;
002 $(document).ready(function(){
003   $(window).scroll(function(){
004     scrolltop = $(window).scrollTop();
005   });
006 });
```

## 11 Do something with it

Now we know the amount of scroll we're working with, we need to act on that information. We'll start off by creating a new function that will fire every time the user scrolls. Inside this function, we'll use a simple if/else statement for the time being. If the user has scrolled more than 500px, we'll add the class we created for the collapsed header to the `<header>` element.

```
001 var scrolltop=0;
002 $(document).ready(function(){
003   $(window).scroll(function(){
004     scrolltop = $(window).scrollTop();
005     doscroll();
006   });
007 });
008 function doscroll(){
009   if (scrolltop<500) {
010     $("body > header").removeClass();
011   } else {
012     $("body > header").
013     addClass("halfsize");
014   }
```

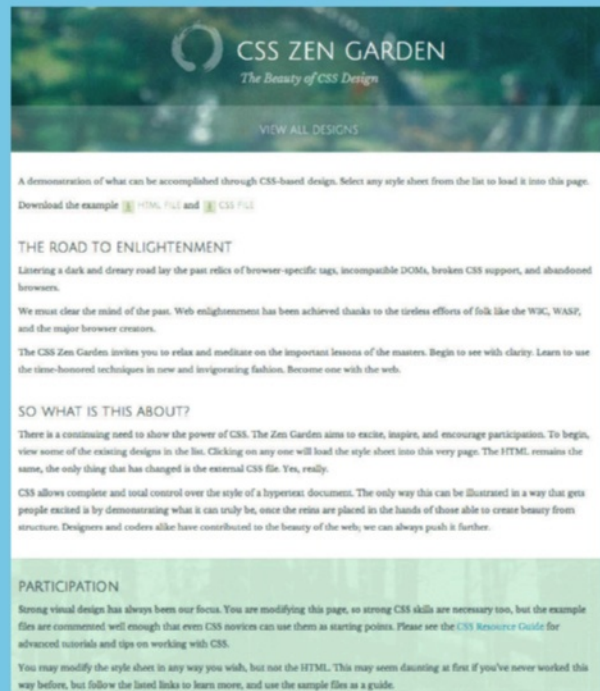
## 12 Test and review

It's time to test your code. All being well, when you load the page up in your browser you'll see the standard

## Semantic (but pragmatic) coding

The technique we've used in this tutorial relies on the fact that you can style the same HTML markup in many different ways. This idea, made popular by CSS Zen Garden ([www.csszengarden.com](http://www.csszengarden.com)), is a crucial element of both the design and development process. It's important to structure your HTML in a way that lends itself well to different styles being applied to it, so you avoid naming elements with visual characteristics. Naming an element 'tinybluebox' works until you have to change the box's colour!

Don't get too hung up on this, though. There has been a shift away from the total abstraction of form from function. Somewhere between 'big red text' and 'level-one-heading-homepage' is probably right.



header in place at the top of the page. As you start to scroll you'll notice that the header becomes smaller - this happens once you move past 500px of scroll. Scroll back up, and the header should snap back into the big version.



## 13 Animate it

Although our page works, it's not very elegant. We can solve this relatively easily by using the CSS transitions property to ask the browser to automatically animate between the two different states for the `<header>`. Add the CSS shown below to set this up, then test again to see the difference it makes to the user experience.

```
001 -moz-transition: 0.5s all linear;
002 -ms-transition: 0.5s all linear;
003 -webkit-transition: 0.5s all linear;
```

## Prototype and experiment

We've used Photoshop as a mockup and prototyping tool when developing our page, but working directly in the browser can also work equally well. The key is to try out different ideas, rather than get hung up on the tools that you're using.

```
004 transition: 0.5s all linear;
005
```

## 14 More than one

Now we've got the header change happening smoothly, let's take it to the next level by adding a second alternative state for the `<header>`. We can add additional elements and animate them into place when the user scrolls further down the page. Again, this needs to be derivative of the original header, so repeat the same mockup/CSS process as before - this time using a new class for the extra CSS code.

```
001 body > header.thirdoption {
002   -webkit-transform: rotateZ(-5deg)
003   translateY(-55px) translateX(0px);
004 }
```



## 15 Additional markup

Our design calls for an image appropriate to the second chapter to be animated into position once the user scrolls beyond 1,000px. This requires us to add additional markup to our <header> element, so we'll need to hide that content for the default header appearance by altering the CSS we created originally.

## 16 Change your if/else

If/else statements are a great way to prototype logic, but they're not very flexible when it comes to multiple options. A better solution is to use the switch() method that allows you to apply different tests and choose the most appropriate option based on the outcome. Change your existing function to use switch() as shown.

```
001 var scrolltop=0;
002
003 $(document).ready(function(){
004   $(window).scroll(function(){
005     scrolltop = $(window).scrollTop();
006     doscroll();
007   });
008 });
009
010 function doscroll(){
011   switch(true) {
012     case (scrolltop<800):
013       $("body > header").removeClass();
014       $("img.animatein").
015       addClass("startposition");
016       break;
017     case (scrolltop>799 &&
018     scrolltop<2300):
019       $("body > header").removeClass();
020       $("body > header").
021       addClass("halfsize");
022       $("img.animatein").
023       addClass("startposition");
024       addClass("thirdoption");
025       break;
026     case (scrolltop>2299):
027       $("body > header").removeClass();
028       $("body > header").
029       addClass("halfsize");
030       $("body > header").
031       addClass("thirdoption");
032       removeClass("startposition");
033       break;
034   }
035 }
```

## 17 Test and perfect

Now you can see three different header states working. Scroll up and down your page to see the different header styles animate into view. This same approach can be used to create an unlimited number of visual treatments, and of course all the standard CSS tools are available, so don't limit yourself to basic changes in height and font-size - unleash your imagination and get creative!

## Code library Break it down

Our header animates between three different states, but the actual code required to achieve this complex effect is surprisingly simple. Check out our breakdown below:

This section of CSS code creates the default look of the header when the page first loads. The styles here are also inherited by the subsequent rules, so it's important to style for flexibility.

These classes are applied to the <header> element when the user scrolls down the page, adjusting the display of the element to occupy less vertical space, and animating in an illustration.

Our jQuery code listens for page scrolls. When the page is scrolled, this function fires and grabs the current scroll position.

Finally, knowing where the user is on the page allows us to set a class on the <header> element, causing the CSS transition to fire and creating a smooth animation.

```
001 /* CSS Code */
002 body > header {
003   position: fixed;
004   height: 300px;
005   background: transparent url(headerbg.jpg) repeat-x bottom
006   center;
007   width: 100%;
008   z-index: 100;
009   transition: 0.5s all linear;
010   -webkit-transition: 0.5s all linear;
011 }
012 body > header .container {
013   ...}
014 /* Second and third versions of the header style */
015 body > header.halfsize {
016   height: 150px;
017   ... }
018 body > header.thirdoption {
019   -webkit-transform: rotateZ(-5deg) translateY(-55px)
020   translateX(0px);
021 }
022 body > header.thirdoption .container img.slidewdown {
023   -webkit-transform: translateY(0); }
024
025 /* jQuery code */
026 var scrolltop=0;
027 // Listener for main scroll event
028 $(document).ready(function(){
029   $(window).scroll(function(){
030     scrolltop = $(window).scrollTop();
031     doscroll();
032   });
033 });
034 // Add classes to the <header> element to change the look
035 function doscroll(){
036   switch(true) {
037     case (scrolltop<800):
038       $("body > header").removeClass();
039       $("img.animatein").addClass("startposition");
040       break;
041     case (scrolltop>799 && scrolltop<2300):
042       $("body > header").removeClass();
043       $("body > header").addClass("halfsize");
044       $("img.animatein").addClass("startposition");
045       break;
046     case (scrolltop>2299):
047       $("body > header").removeClass();
048       $("body > header").addClass("halfsize");
049       $("body > header").addClass("thirdoption");
050       $("img.animatein").removeClass("startposition");
051       break;
052   }
053 }
```

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# Create an HTML5 presentation with reveal.js

Add more power to your points by ditching presentation software and delivering your message within a web browser

**tools | tech | trends** reveal.js, web browser **expert** Jayson Winters



ust the act of launching some presentation software has been to known to trigger sudden episodes of acute tiredness within the ranks of a more often than not captive audience.

Imagine, then, how satisfying it would be instead to pique your audience's interest and deliver a presentation like they've never

seen before? How much more memorable and profitable might your presentation be if it was delivered with a little original style, perhaps from within your own website? What you may not realise is that this is perfectly within your reach and actually not all that complicated to implement.

Fortunately the availability of JavaScript libraries like reveal.js mean that you don't need to develop all of the necessary navigation and transition effects yourself. This leaves you free to focus on creating knockout presentations packed with compelling content, so you can have your audience reaching out to engage with your message, rather than reaching for a nice soft pillow. Here we show you how to get going with an HTML5 presentation.

## 01 One HTML file

All of the slides for your presentation will be contained within one HTML file. First any special fonts are loaded, reset.css is used to improve cross-browser consistency and the stylesheet is linked too. For simplicity, the tutorial file includes only some of the features that reveal.js has to offer but the library's author maintains a full set of files that are readily available from [github.com/hakimel/reveal.js](https://github.com/hakimel/reveal.js).

```
001 <!doctype html>
002 <html lang="en">
003 <head>
004 <meta charset="utf-8">
005 <title>Create a stylish HTML presentation
    using the reveal.js library</title>
006 <link href='http://fonts.googleapis.com/
    css?family=Lato:400,700,400italic,700italic'
    rel='stylesheet' type='text/css'>
007 <link rel="stylesheet" href="css/reset.
    css">
008 <link rel="stylesheet" href="css/main.css">
009 </head>
010 <body>
```

## 02 Slides are sections

All of the presentation's elements are wrapped within the 'reveal' <div>. The slides are contained within sections that are all wrapped by the slide's <div>. The navigation controls are displayed using the aside tag and another <div> is used for the progress indicator that appears at the bottom of the page.

```
001 <div class="reveal">
002 <div class="slides">
003   <section>
004 </section>
005 </div>
006 <aside class="controls">
007 </aside>
008 <div class="progress">
009 </div>
010 </div>
```

## 03 Slide elements

You can put any content you wish within the section tags and this content will appear on its own page as a slide. As you would expect, styling of the content is applied using a separate stylesheet. You might want to add some visual cues or even some helpful introductory text to guide users through navigation if they are running the presentation themselves.



## 04 Nested sections

The left and right arrow keys enable you to progress backward and forward through the presentation but you can also stack slides vertically by nesting sections within a section. The down arrow is used to display these slides; you might find this a useful technique for providing additional details or to visually group a collection of ideas together.

```
001 <section>
002 <section>
003   <h3>BRAVO</h3>
004   
005   <p>Who's watching who?</p>
006 </section>
007 <section>
008   <h3>CHARLIE</h3>
009   
010   <p>Camouflage or danger?</p>
011 </section>
012 </section>
```

## 05 Bite the bullet

Like it or not, lines of bullet text are an inevitable feature of presentations. Please, do your audience a favour and don't use lines longer than six words, or more than six bullets per slide. You add the "fragment" class to make your bullets appear one at a time.

```
001 <section>
002 <h3>DELTA</h3>
003 <ul>
```





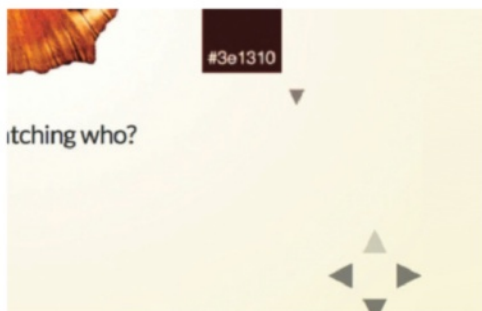
## &lt;Above

• Press the Esc key to switch to overview mode. You can navigate using the arrow keys in this mode to quickly move between slides. Press the Esc key again to return to your presentation. Refer to the reveal.js documentation for a full list of keyboard commands

```
004 <li class="fragment">Make your presentation
presentable</li>
005 <li class="fragment">Reveal points
individually using class="fragment"</li>
006 <li class="fragment">Follow the six-by-six
rule</li>
007 <li class="fragment">Use maximum six words
per line</li>
008 <li class="fragment">Have no more than six
lines</li>
009 </ul>
010 </section>
```

## 06 Navigational controls

To avoid unnecessary screen furniture it's likely you won't want the navigation controls to appear if you are running the presentation yourself, but they are a useful feature if your audience will be scrolling through the slides by themselves.



## 07 Smart UI

The JavaScript smartly detects whether or not a further slide is available in the direction of the arrow. While stylish, it might be a little too subtle to rely on if you want people to find any nested slides, so you might want to provide an extra visual cue for these.

```
001 <aside class="controls">
002 <a class="left" href="#">&#x25C4;</a>
003 <a class="right" href="#">&#x25BA;</a>
004 <a class="up" href="#">&#x25B2;</a>
005 <a class="down" href="#">&#x25BC;</a>
006 </aside>
```

## 08 Load the library

The reveal.js library is loaded after all the slide content, together with any other libraries that you're using in your presentation. This presentation uses zoom.js but there are more included in Hakim's repository on GitHub, like search functionality and PDF printing.

```
001 Reveal.initialize({
002 // Display controls in the bottom right
corner
003 controls: true,
004 // Display a presentation progress bar
progress: true,
005 // If true; each slide will be pushed to
the browser history
006 history: true,
```

## Handy HTML hex

To avoid graphics, or CSS trickery you may sometimes find use in your HTML for a black left-pointing pointer (&#x25C4;), right (&#x25BA;), up (&#x25B2;) and down (&#x25BC;).

```
007 // Loops the presentation, defaults to
false
008 loop: false,
009 // Flags if mouse wheel navigation should
be enabled
010 mouseWheel: true,
011 // Apply a 3D roll to links on hover
rollingLinks: true,
012 // UI style
theme: query.theme || 'default', // default/
neon
013 // Transition style
transition: query.transition || 'default' //
default/cube/page/concave/linear(2d)
014 };
```

# Create an HTML5 presentation with reveal.js

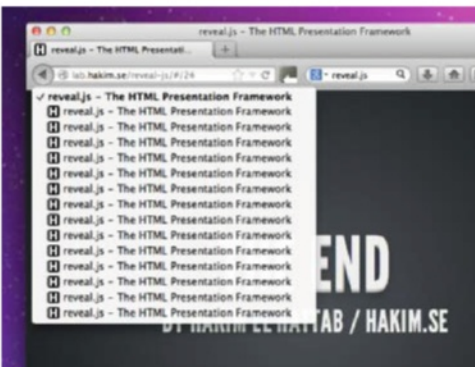


## Check the alternatives

Reveal.js is certainly a good solution to consider, if you are looking for a stylish method of creating HTML presentations, but it is not the only option. Impress.js uses a similar style to prezi.com where you move around an infinite canvas and your view rotates and pans to each new 'slide'. The smart money for 'first-point-of-contact' presentations must be on live action or animated-type videos; a market currently being served by providers like Go Animate and Powtoon. Web 2.0 companies have been using video for years to great effect, providing engaging overviews of their services. High-quality, largely text-based, presentations still have an important role to play in the marketing communications mix though, especially when making personalised pitches for new business.

## 09 Browser history option

For a live presentation set this to "true" so you can use the browser's history menu to quickly reach a previous slide. However, on your website you will probably want to set this to "false" so visitors can easily back out of your presentation to the previous page. You never know, they might be ready to place an order with you - in which case, they don't need to review your whole presentation in reverse!



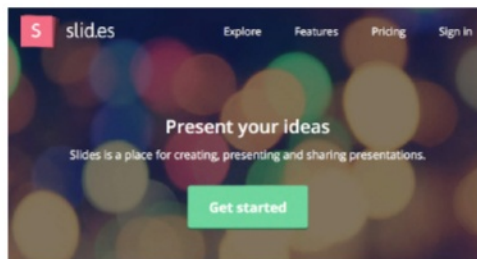
## 10 Get some inspiration

An online service called slid.es (co-founded by the creator of reveal.js) provides a useful source for

## Here's one I made earlier

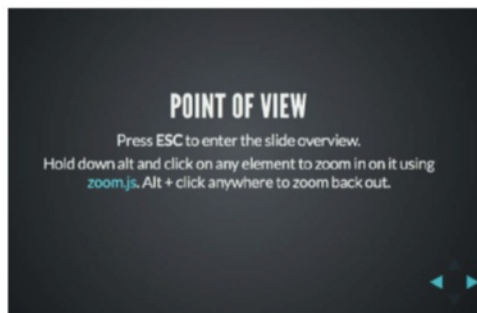
Hakimel's repository at GitHub has a list of presentations created using reveal.js. One that is particularly worth exploring is Renault Société (Promise Digital). Beyond that, there's still an opportunity make your mark using this library.

understanding what can be achieved with the reveal.js framework and some great examples of what other people have done. There is a free-to-use option as well as a more feature-rich pro version.



## 11 Can you see at the back?

Another library from the same author, zoom.js, provides a useful zoom option. You will obviously want to ensure your whole presentation is easily legible, but it can still be useful to zoom in to a particular element to provide emphasis. To enable the functionality you just need to link to the library and use Opt/Alt-click to zoom.



## 12 Markdown support

To make slide creation even easier, you can take advantage of the framework's Markdown support. This enables you to create a little less markup when creating your slides. However, a more significant benefit comes from being able to separately create your slides as a Markdown file and then have reveal.js load it at runtime.



## 13 Transitions

As with font usage, most people who have sat through a number of presentations will probably agree that there is a direct and inverse relationship between the variety of slide transitions used and the quality of the overall presentation. Do show some restraint as you explore the eight provided options.

```
001 <a href="?transition=cube#/transitions">Cube</a> -
002 <a href="?transition=page#/transitions">Page</a> -
003 <a href="?transition=concave#/transitions">Concave</a> -
004 <a href="?transition=zoom#/transitions">Zoom</a> -
005 <a href="?transition=linear#/transitions">Linear</a> -
006 <a href="?transition=fade#/transitions">Fade</a> -
007 <a href="?transition=none#/transitions">None</a> -
008 <a href="?#/transitions">Default</a>
```

## 14 Theme

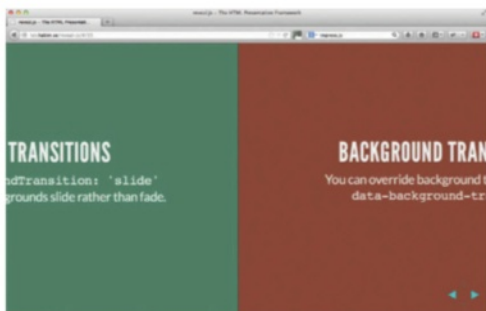
Choose from the nine themes built into reveal.js. Better still, use one of the themes as a starting point for creating your own theme to exactly meet your client's or your own needs. The themes are all clearly and logically laid out so you can easily make tweaks or more significant changes as you require.

```
001 <a href="?#/themes">Default</a> -
002 <a href="?theme=sky#/themes">Sky</a> -
003 <a href="?theme=beige#/themes">Beige</a> -
004 <a href="?theme=simple#/themes">Simple</a> -
005 <a href="?theme=serif#/themes">Serif</a> -
006 <a href="?theme=night#/themes">Night</a>
<br>
007 <a href="?theme=moon.css#/themes">Moon</a>
-
008 <a href="?theme=simple.css#/themes">Simple</a> -
009 <a href="?theme=solarized.css#/themes">Solarized</a>
010
```



## 15 Change it up a little

Occasionally you may want to make some dramatic changes to one or more slides and the 'data-background', 'data-state' and 'data-background-transition' options give you control on a per slide basis. Don't go mad - remember less is often more.



## 16 Fragment styles

Without wanting to sound like a killjoy, the fragment styles also offer a great opportunity for the designer to throw away their better sense and liberally apply styles from the whole range available. It's easy to apply a style to an element on the slide. Using just one or two styles that are applied consistently and logically should do the job nicely.

```
001 <p class="fragment grow">grow</p>
002 <p class="fragment shrink">shrink</p>
003 <p class="fragment roll-in">roll-in</p>
004 <p class="fragment fade-out">fade-out</p>
005 <p class="fragment highlight-
red">highlight- red</p>
006 <p class="fragment highlight-
green">highlight- green</p>
007 <p class="fragment highlight-
blue">highlight- blue</p>
008
```

## 17 GitHub

If you want to take your presentations further with reveal.js or need some functionality that doesn't yet exist, the best place to head for is [github.com/hakimel/reveal.js](https://github.com/hakimel/reveal.js). Here you will be able to get hands on with the code and its variations, and collaborate with others who are also interested in the library's development.



## Code library A closer look at reveal.js

All the customisation you are likely to need will be achieved within the CSS and HTML files, but it doesn't hurt to have a look at some of the library code.

If less code in your HTML file is more important to you than maintaining an unedited library, this is where you would alter the default settings.

```
001 controls: true,
002 progress: false,
003 history: false,
004 loop: false,
005 mouseWheel: true,
006 rollingLinks: true,
007 transition: 'linear',
008 theme: 'default'
009 },
010
```

This is how the key bindings are established. Here you could add special keystrokes to enable navigation to specific slides.

```
001 switch( event.keyCode ) {
002 // p, page up
003 case 80: case 33: navigatePrev(); triggered = true; break;
004 // n, page down
005 case 78: case 34: navigateNext(); triggered = true; break;
006 // h, left
007 case 72: case 37: navigateLeft(); triggered = true; break;
008 // l, right
009 case 76: case 39: navigateRight(); triggered = true; break;
010 // k, up
011 case 75: case 38: navigateUp(); triggered = true; break;
012 // j, down
013 case 74: case 40: navigateDown(); triggered = true; break;
014 // home
015 case 36: navigateTo( 0 ); triggered = true; break;
016 // end
017 case 35: navigateTo( Number.MAX_VALUE ); triggered = true;
break;
018 // space
019 case 32: overviewIsActive() ? deactivateOverview() :
navigateNext(); triggered = true; break;
020 // return
021 case 13: if( overviewIsActive() ) { deactivateOverview();
triggered = true; } break;
022 }
023
```

Search online for JavaScript KeyCodes tables or an interactive test page if you need to find different codes.

The logic used to determine which navigation options should be available is reassuringly straightforward.

```
001 function availableRoutes() {
002   var horizontalSlides = document.querySelectorAll(
003     HORIZONTAL_SLIDES_SELECTOR );
004   var verticalSlides = document.querySelectorAll(VERTICAL_
SLIDES_SELECTOR );
005
006   return {
007     left: indexh > 0,
008     right: indexh < horizontalSlides.length - 1,
009     up: indexv > 0,
010     down: indexv < verticalSlides.length - 1
011   };
012
```

# web workshop

## Create a CSS 3D transforming menu

inspiration [humblebee.se](http://humblebee.se)



**umblebee is an innovative web development studio based in Gothenburg, Sweden.** Its website is a beautiful fusion of design and development coming together to show off a stunning portfolio of work. The site adopts a minimal

approach that allows the content to come to the forefront. It features

several animated SVG files as well as a menu that uses 3D transforms to reveal itself when the user clicks to activate it. These beautiful and yet understated additions, like the animations, show that this studio can deliver great web content that has the ability to use just the right amount of technique to make content stand out.

### Reduced colour palette

The Humblebee logo only consists of black and yellow, and as a result the whole site reflects this to solidify the studio's branding. Only these colours are featured with an addition of white for the interface elements, maintaining consistency.

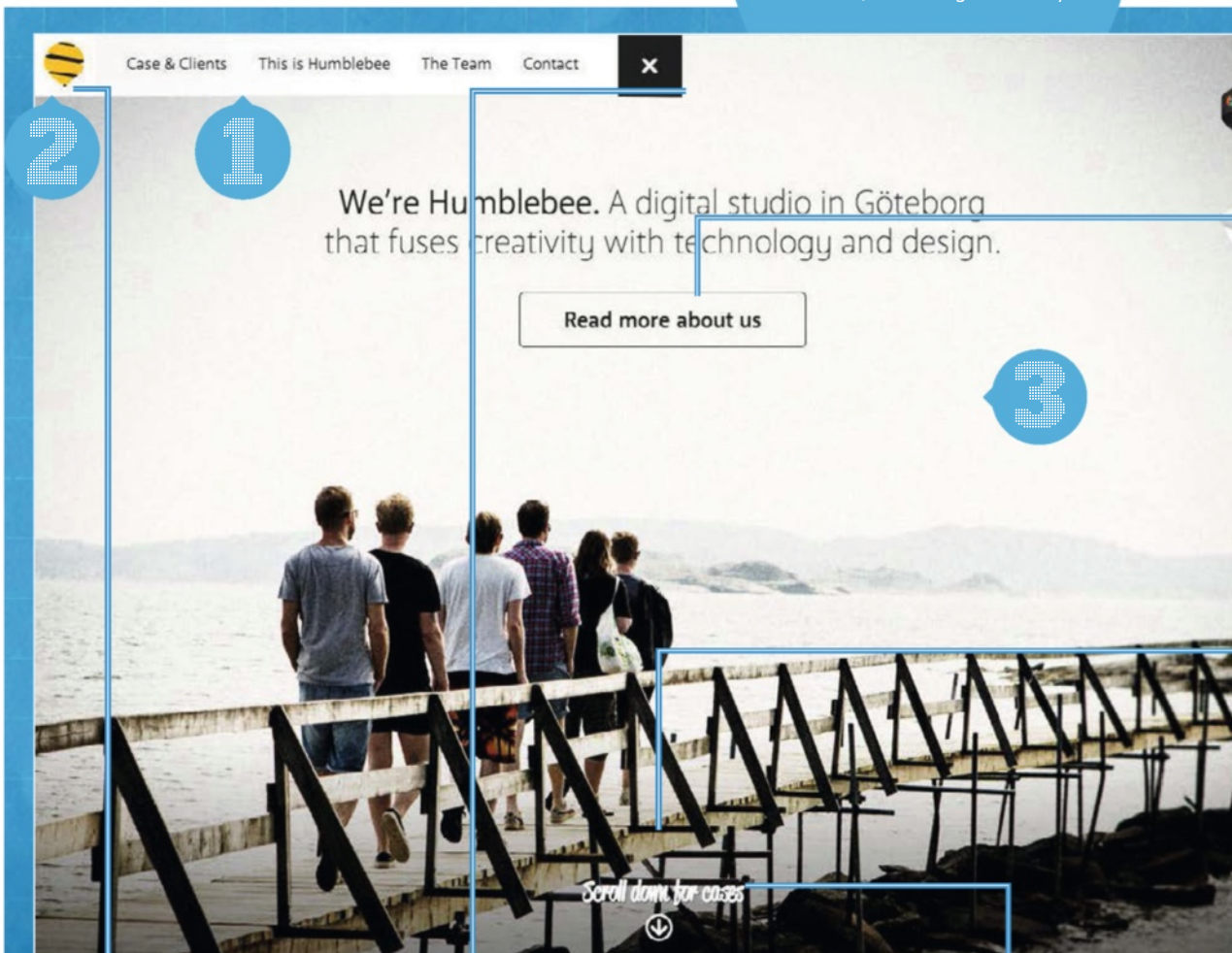
1

### INSPIRATION

## Animated menu feature

The most impressive part of the Humblebee site is the animated menu, which is minimally hidden away under the studio's logo. When the user moves their mouse over the logo, the menu icon (the traditional three line burger icon) unfolds from under the Humblebee logo. Once this has happened the user can click on the newly revealed menu and, once again, it unfolds to show a Close icon while the menu then slides out from under the main

Humblebee logo. Because the site is created with a simple, uncluttered design these animations really help to bring it all to life.



### Explore

Despite the user being able to scroll on the homepage, if the 'Read more about us' button is pressed the content below changes and the user is given information about Humblebee.

### Adding interest

The Scroll message at the bottom of the screen animates onto the design and, after a few seconds, promptly removes itself. This draws the user's attention to it without it being the most important page element.

### Transforming menu

The Humblebee logo is situated in the top-left of the browser window. Rolling over this reveals the logo icon with 3D fold out

### Animated Close

If the user clicks on the logo, this flips over using a CSS 3D transformation so that the Close icon is shown on the other side. The menu then slides out from behind the Humblebee logo.

### Case studies

The message at the bottom of the screen tells the user to scroll down, if they do so, they are given some case studies of work.





**<comment>**  
What our  
experts think  
of the site

## Attention-grabbing animation

We wanted a menu for users to play around with one extra time before using it to actually navigate. Animations and timing between the states had to be spot on in order to preserve usability. It was also meant to challenge our developers and give them creative freedom to realise the weird hand-drawn sketches and prototypes, made with bags of taco seasoning!

**Dan Sørensen, art director**

2

## TECHNIQUE

### CSS 3D flipping icons

#### 01 Create a page

We are going to create a 3D flip-over icon when you rollover it like that found in the menu on 'Humblebee'. In Dreamweaver or similar create a new HTML5 document and add the following <div> structure to the body section of the page. This creates the two sides of the icon.

```
001 <div id="card">
002   <div id="front" class="shadow">
003     <div class="frontface">
004       
005     </div>
006     <div class="backface">
007       
008     </div>
009   </div>
010 </div>
```

#### 02 Styling the card

In the head section of the document, add the style tag and then create the style for the 'card' <div>. This is the container that holds both the front and back. We are creating a 200 x 200px box that is centred. We are only adding WebKit browser prefixes for brevity, so please add them as necessary.

```
001 <style>
002 #card {
003   position: relative;
004   margin: 50px auto;
005   width: 200px;
```



Using CSS3's 3D transform properties we can easily create an icon that flips over when the user rolls over it, to display a different icon on the other side, as used by Humblebee in their menu.

```
006   height: 200px;
007   z-index: 1;
008   -webkit-perspective: 1000;
009 }
```

#### 03 The front of the card

We add the code as shown below which adds the front element to the card. The important part here is the speed of the transition (half a second), and that we have moved the origin to the right hand edge of the image. On hover we rotate the object 180 degrees.

```
001 #front {
002   width: 100%;
003   height: 100%;
004   -webkit-transform-style: preserve-3d;
005   -webkit-transition: all 0.5s linear;
006   -webkit-transform-origin: 200px;
007 }
008 #card:hover #front {
009   -webkit-transform: rotateY(180deg);
010 }
```

#### 04 Front and back

Both the front and back of the icon share some of the same properties, they are positioned absolutely and are black. We also set the backface visibility to hidden so that the other side cannot be seen through, which would happen if we had text instead of an image.

```
001 .face {
002   position: absolute;
003   width: 100%;
004   height: 100%;
005   -webkit-backface-visibility: hidden;
006   background-color: #000;
007 }
```

#### 05 The back icon

Add the final code (see the resource CD) to rotate the back 180 degrees. This means on rollover the icon rotates back and becomes visible. Save and view it in the browser to see the rotation using CSS to control this.

3

## TECHNIQUE

### Animated sections of Humblebee

An impressive part of the Humblebee website is the use of animated SVG files, created with a useful external library called Raphael.js that's great for SVG animations.

#### 01 The bee animation

As you browse through the content on the Humblebee site, you soon encounter an animated bee that flies through the page while other text content arrives on the screen. This animation, including the path that the bee travels on, is SVG content.



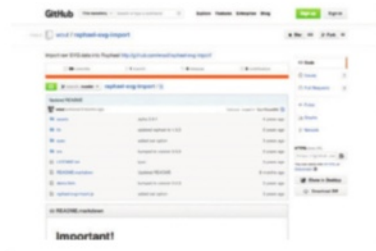
#### 02 Drag and drop

Head over to [raphaeljs.com](http://dmitrybaranovskiy.github.io/raphael.js/) to download the Raphael library. One thing you will need to check out before creating your animations is the Raphael Reference, which explains how the library works.



#### 03 Get the importer

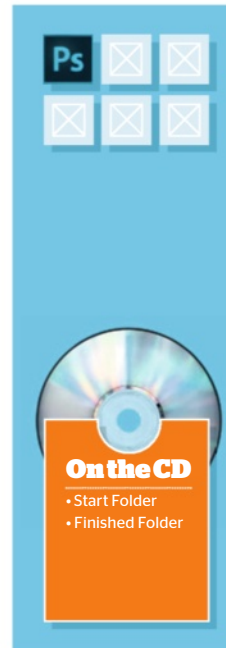
If you want to animate an SVG image that you have created in something like Illustrator, then you will need the SVG import tool available from [github.com/wout/raphael-svg-import](https://github.com/wout/raphael-svg-import). This will allow the SVGs to work with Raphael, ready for animating.



# Transform mockups into responsive designs

The latest preview of Edge Reflow now allows you to send Photoshop designs to it and mock up responsive layouts

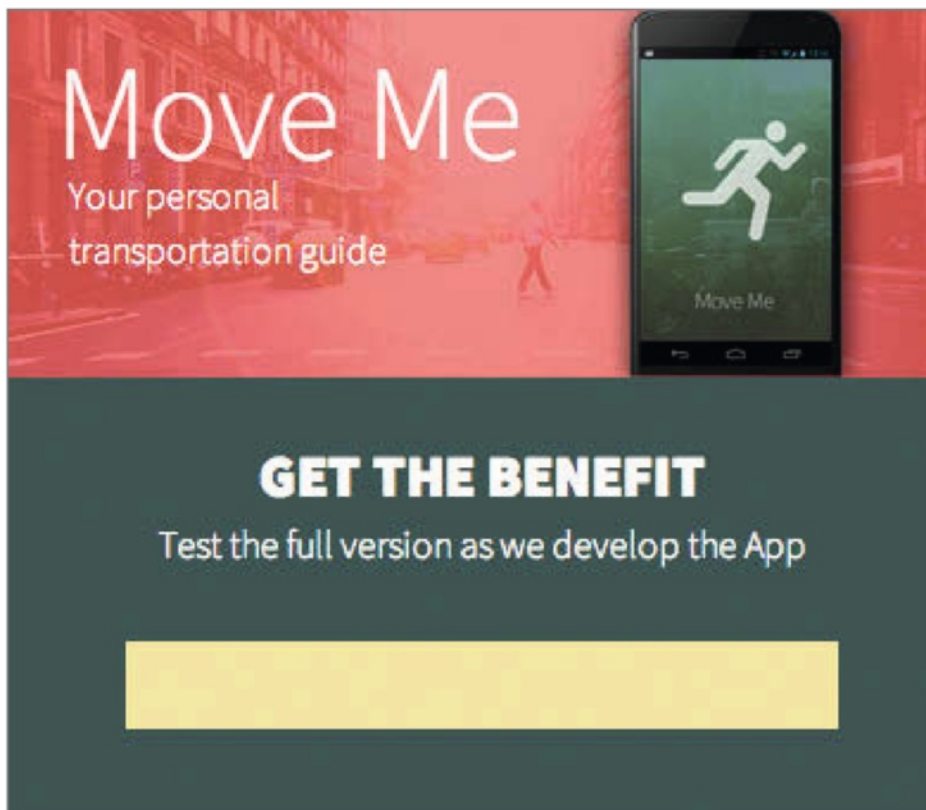
**tools | tech | trends** Photoshop CC, Edge Reflow  
**expert** Mark Shufflebottom



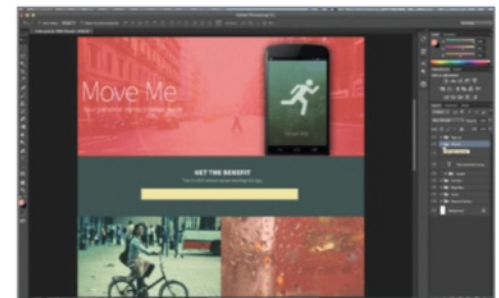
Adobe have been working on a slew of 'Edge' branded products of late and the latest tool in development is **Edge Reflow**. We've featured this exciting software previously, and what makes it remarkable is that it is the only software we've encountered that allows designers to demonstrate their

designs responsively. In the past you would have had to create three versions of a Photoshop document and then show those to your client.

Now with the latest version of Edge Reflow you can send your design from Photoshop across and create the responsive elements in there. A word of warning though, do not come to this software and see it as a shortcut for visual designers to create webpages, as that is not the intention (but there will always be those who abuse this)! This tutorial focuses on taking a design from Photoshop and designing the responsive elements in Edge Reflow.



“ It is the only software we've encountered that allows designers to demonstrate designs responsively ”



## 01 Update your software

Because this tutorial uses the latest version of Photoshop CC and Edge Reflow CC, go to your Creative Cloud App and ensure both are up to date. Once it's updated, copy the Start Folder from the resource disc onto your desktop and open 'index.psd' in Photoshop. Open the Header folder in the layers panel.



## 02 Define JPEG images

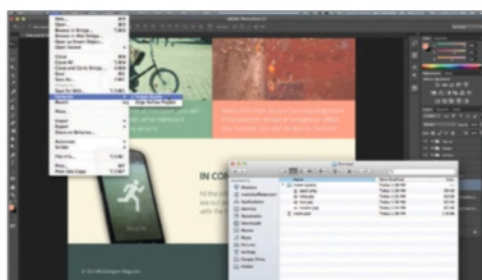
Inside the Header folder is another folder named 'header', rename this to 'header.jpg' and Photoshop will turn this layer into a JPEG image. Inside the 'Left Box' folder rename the 'bike' layer to 'bike.jpg'. In the 'Right Box' folder rename the 'bus' layer to 'bus.jpg'.



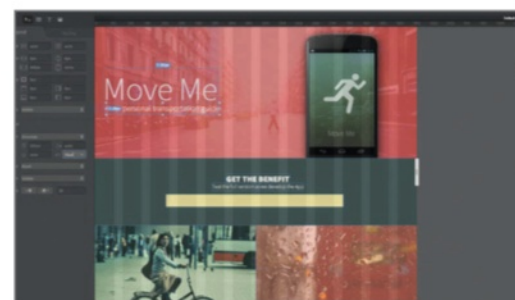
## Transform mockups into responsive designs

**03 Create the project**

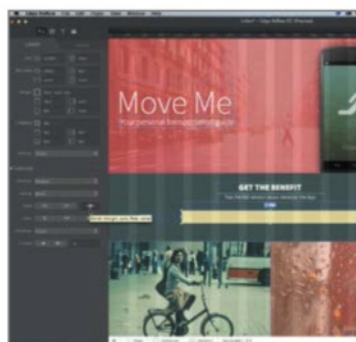
In the 'Featured Section' folder rename the 'app2' layer to 'app2.png' because it has transparency. Now go to File>Generate>Image Assets and if you look in the folder of the PSD, you will see the image assets have been exported. Now create the reflow document by choosing File>Generate>Edge Reflow Project.

**04 Open the Reflow document**

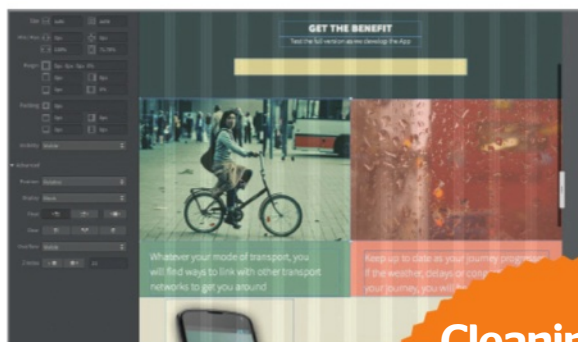
Double click on the 'index.rflw' file, which has been created inside the 'index-reflow' folder to launch Edge Reflow. It needs a little work to ensure it behaves the way it's been laid out and as we intend it. Click on the pink header graphic and change the Size from auto to 100%, then change its max width from 100% to 960px.

**05 Position the text**

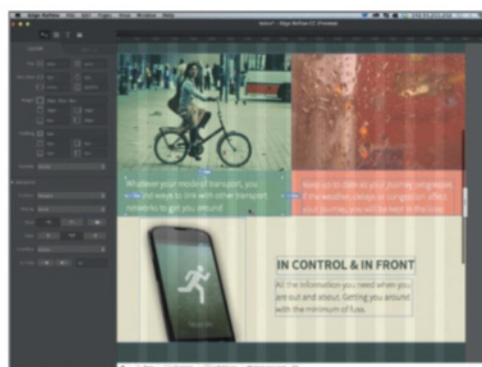
Now select the subheading and change the position to absolute, making it 230px from the top and 35px from the left. Make sure the right edge is set to auto, as it has a habit of changing to a '%'. Make its width 420px. Now select the heading 'Move Me' and copy all of the same settings but make it 25px from the left and 127px from the top.

**06 Centre the text**

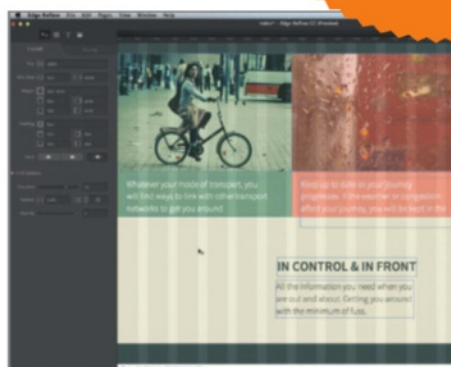
Click on the green <div> section on the page and move the <div> down slightly so it sits directly under the header section, you will see the margins all change to '0' if you do this. Now make both of the text areas 320px max width and centre them. Make the yellow box 300px as its min width and centre it also.

**07 Green box layout**

Click on the light green box below the bike image and move it so that it sits directly under the dark green box, again the margins will all set to '0' to do this correctly. Then, click on the max width and add 480px. Click on the bike image and drag that down slightly so that its margins reset to '0'.

**08 Move the text**

What we are doing in the following steps is fitting all of the content together as it seems to have overlapped slightly in the export from Photoshop. Click on the text box inside the green box. Change the margin settings so that it is 20px from the top and 25px from the left and right-hand edges.

**09 Repeat step 8**

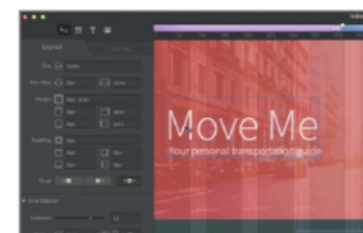
Repeat the previous step for the water-splattered peach box. Move the light yellow box below this so that it fits in with the design, it will snap into place and the margins will reset to '0'. Give this a max width of 960px, then delete the image of the phone as we'll add this as a background.

**Cleaning the export**

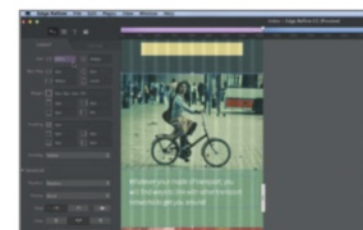
Photoshop's export doesn't align everything properly, so we need to ensure that the assets are perfectly in place or we'll get some odd results in the browser.

**The Reflow interface**

**01** The right-hand panel The top-right has the Plus icon to add new breakpoints, but below that is the ability to add multiple pages, browse assets or connect to Edge Inspect or Photoshop.



**02** The left-hand panels The panels on the left enable you to add new elements to the design such as pictures, text and <div> tags. Below this are tabs that control the layout and styling.

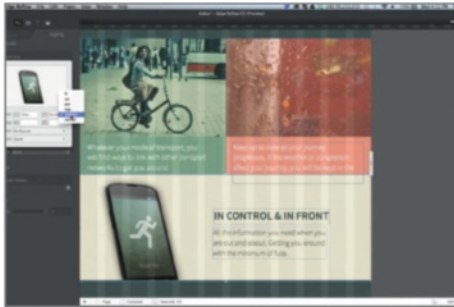


**03** Colour coded The breakpoints at the top of the design are colour coded; click on any element to see the relevant colours highlighted in the left-hand panels, relating to the breakpoint.

# Transform mockups into responsive designs

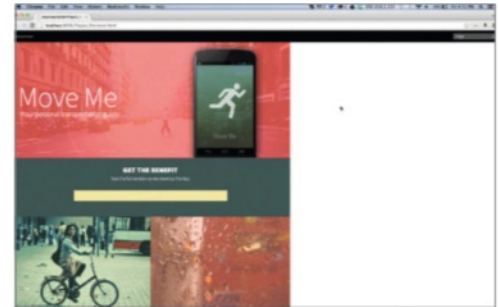
## 10 Add the background image

Select the large, light yellow box and click on the Styling tab in the top-left. On the far right of the interface there is an icon that looks like three books. Open this and drag 'app2.png' into the backgrounds section. Make it No Repeat and position it 60px from the left and to align to the bottom as shown.



## 11 Move the text

Position the text inside the light yellow box to be 400px from the left for both boxes and just ensure that the top text box is around 100px from the top and the second around 10px below that one. Now move the green footer so that it snaps below the previous box and its margin is reset to '0'. Just change the min width to 960px.

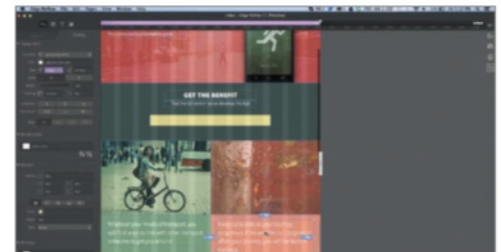
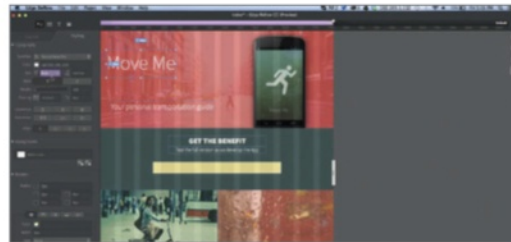


## 12 Test in the browser

At this stage we should save our Reflow document and as we have finished editing our desktop-sized web design, we should view this in the browser. Go to View>Preview in Chrome. It displays perfectly now and it scales pretty good but one or two elements are getting lost, so let's fix those.

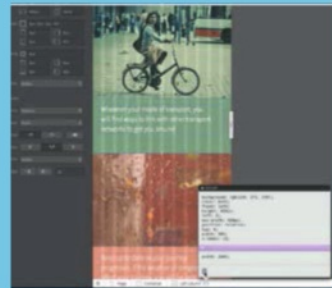
## 13 Add a breakpoint

In Reflow, move the left-hand edge in and add a new breakpoint with the Plus icon in the top-right corner. Move this breakpoint to be 768px. Next, click on the 'Move Me' text in the header and position it at 64px from the top and 20px from the left. Finally, click on the Styling tab and change the font size to 4em.



## 14 Type resizing

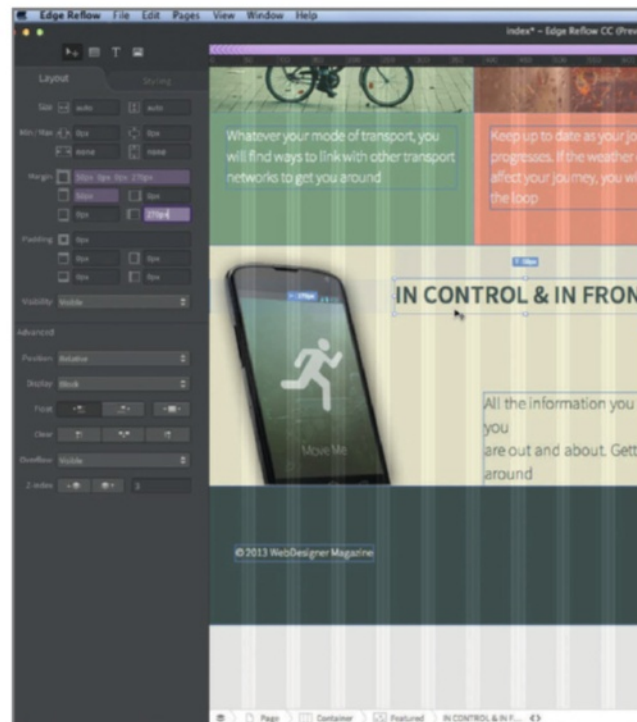
Click on the subheading and change the font size to 1em, then click on the Layout tab. Change the position to 138px from the top and 26px from the left. Click on the text in the left and right column, under the images and reduce the file size here to 1.3em for both.



## How does Edge Reflow fit into the design process

Edge Reflow has been specifically created as a design tool and not for development. The software can generate an output that is specifically designed for viewing in Chrome, though it works equally well in other browsers. If you look at the code it is all created through unique IDs and is relatively clean, but won't be as good as anything that's coded by hand.

As a design tool this is meant for the next stage after you have created rough layouts in Illustrator and Photoshop. Perhaps you might have a client meeting lined up and this would allow you to quickly demonstrate the responsive design from those roughs. It is also meant to be able to give you easy access to the CSS for each element, hence the CSS viewer, which will let you get access to the CSS properties to cut and paste into your CSS document at production phase.



## Save to Preview

If you want to preview your design in Chrome you have to save the design first. The same is true if you want to switch to the Preview mode inside of Edge Reflow.

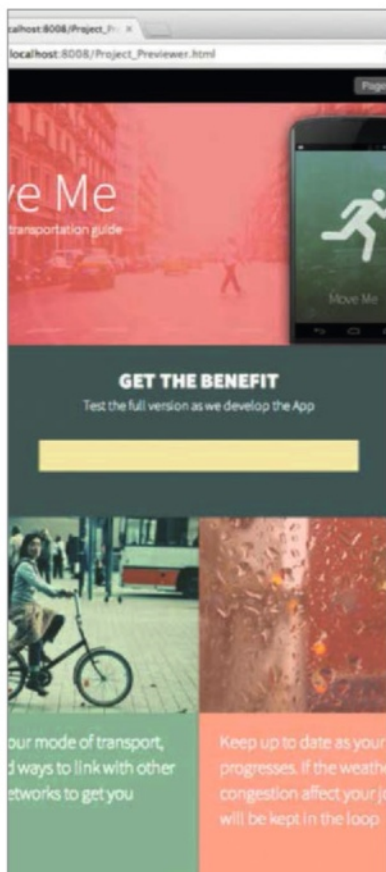
## 15 Adjust the layout

Click on the background of the large, yellow box below the two columns and click on the Styling tab. Double click 'app2.png' and change the background image position to 0px. Move the heading to 50px from the top and 270px from the left. Click on the Styling tab and reduce the font size down to 1.75em.

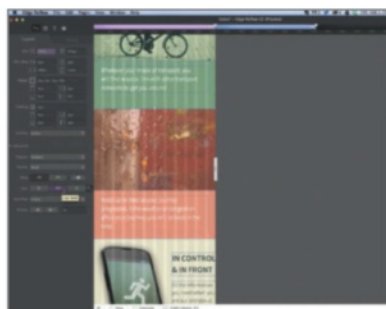


**16 Preview in the browser**

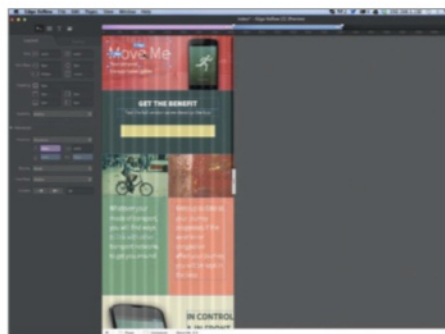
Now adjust the text below the heading to 1.2em for the font size and position it 20px from the top and 270px from the left. Save the design and again go to View>Preview in Chrome. As you can see, if you resize the browser the site responds well to tablet size - but we still need to adjust it for mobile screens.

**19 Resize the right column**

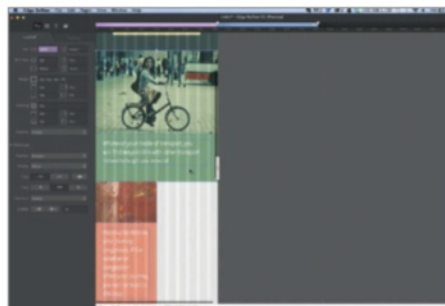
Just as you did in the previous step, click on what was the right column and change the width of this to 100% also. Further down in the advanced settings, click on the option for Clear Both, which ensures this is pushed down to the next line. Click on the next box down, the light yellow box, ready for us to edit.

**17 Add a mobile breakpoint**

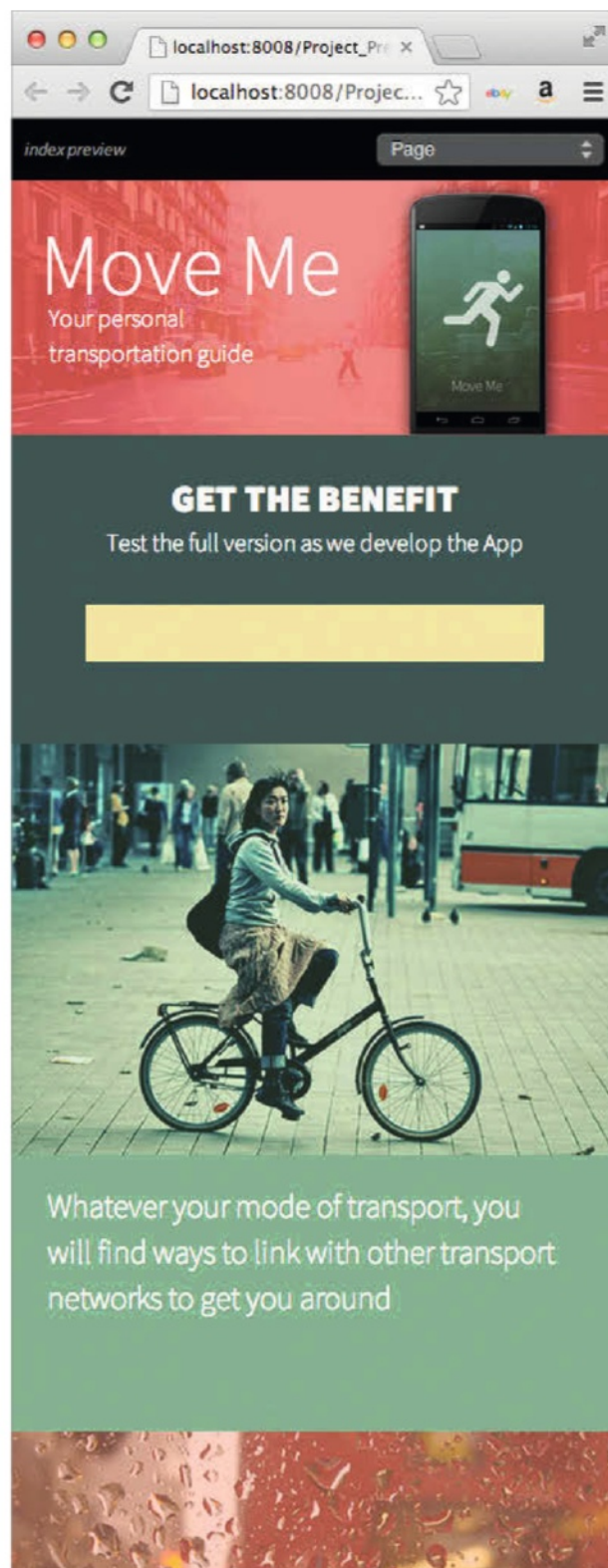
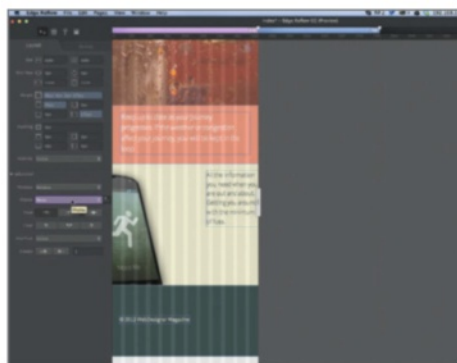
Move the right-hand edge in and add another breakpoint, position this around 420px for the smaller mobile screens. Click on the 'Move Me' heading in the header section of the site and reduce the font size down to 3.5em. In the Layout tab, move its position to 20px from the top.

**18 Resize the left column**

Click on the subheading and change the position to 80px from the top and the minimum width of the text to 180px. Now click on the green left-hand column with the bike image inside of it. Change the size of the width from 50% to 100% - this fills the full width of the browser and pushes the pink column to the next line.

**20 Move the background image**

Click on the Styling tab for the light yellow box and then double-click on the 'app2.png' in the Backgrounds. Change the horizontal position to -120px. This moves the background image so it is almost off the page. Click on the heading inside this box and change the display to None.

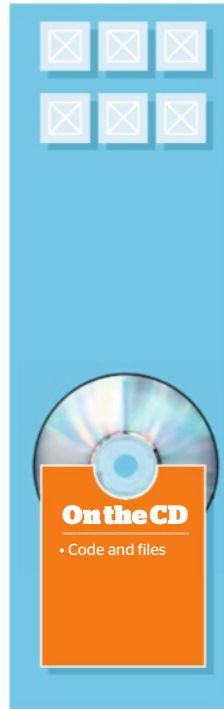
**21 Final step**

Click on the text in the light yellow box and change the left position to 110px. Finally, save the Reflow document and then go to View>Preview in Chrome. The design should reflow at all the different breakpoints we've put in and display well for desktop screen sizes all the way down to mobile as well.

# Create circle hover effects using CSS transitions

We show you how simple it can be to create some engaging, interactive web elements using the power of CSS transitions

**tools | tech | trends** HTML, CSS  
**expert** Neil Pearce



If the many factors that must be considered in web design, interaction with webpage elements is certainly one of the more important ones. A simple hover effect can determine whether or not that element is

clickable, informative or just important. Hover effects are considered to be the most simple and straightforward effect you can achieve using just a little CSS.

Well, step forward CSS3 and we find ourselves with a different ball game. Okay, fortunately for us, it's still fairly simple but it's certainly not as straightforward as we might have previously gotten used to.

Still, CSS3 transitions help us to make interactions more engaging. Rather than flicking from one state to another, we can ease the motion of an element over a few hundred milliseconds to make a website feel more inviting and even somewhat cool – plus, we can do all of this without the need to call upon JavaScript.

So in this tutorial, we will take a good look at exactly how we can create some engaging and interacting circle hover effects using the power of CSS transitions. Interested? Let's get started!

## 01 The head

In this first step, let's create a new HTML5 document in your chosen text editor and make sure all the meta information is present as well as a link to the stylesheet. We will also use a custom Modernizr file to help us detect whether or not the user's browser can actually use CSS transitions.

```
001 <!DOCTYPE html>
002 <html lang="en">
003 <head>
004 <meta charset="UTF-8" />
005 <meta http-equiv="X-UA-Compatible"
006 content="IE=edge,chrome=1">
007 <meta name="viewport"
008 content="width=device-      width, initial-
009 scale=1.0">
010 <title>Hover Effects with CSS
011 Transitions</title>
012 <link rel="stylesheet" type="text/css"
013 href="css/styles.css" />
014 <script type="text/javascript" src="js/
015 modernizr.custom.79639.js"></script>
016 </head>
```

## 02 Wrapper and page title

Let's add in our main wrapper, placing it just inside the <body> element. Using this will allow us to position everything nice and centrally later on. Also, to keep it as semantic as possible, let's add in our page title within the HTML5 <header> element.

```
001 <body>
002 <div class="main_wrapper">
003 <header>
004 <h1>Hover Effects - <strong>Web Designer
005 Magazine</strong></h1>
006 </header>
007
008 </div><!-- END main wrapper -->
009 </body>
```

## 03 Inner wrapper

Now within our main wrapper, let's create a <section> element and give it a class name of 'inner\_wrapper'. Then within this, let's create an unordered list, give it a class name of 'grid' and then create just one <li> item. You should also note that it's good practice to always leave an HTML comment on each closing tag, otherwise things can become a little messy.

```
001 <section class="inner_wrapper">
002 <ul class="grid">
003 <li></li>
004 </ul><!-- END grid -->
005
006 </section><!-- END inner wrapper -->
007 </div><!-- END main wrapper -->
008 </body>
009 </html>
```

## 04 List item content

Now we're ready to populate our list item. Firstly create a <div> with two class names, labelling them 'item'

and 'img-1'. We're going to use the 'item' class to create our main circles and then 'img-1' to pull in our images. Then create another <div> with another two class names: 'info' and 'circle-1'. These classes will be used to style the inner hover effect and the content within.

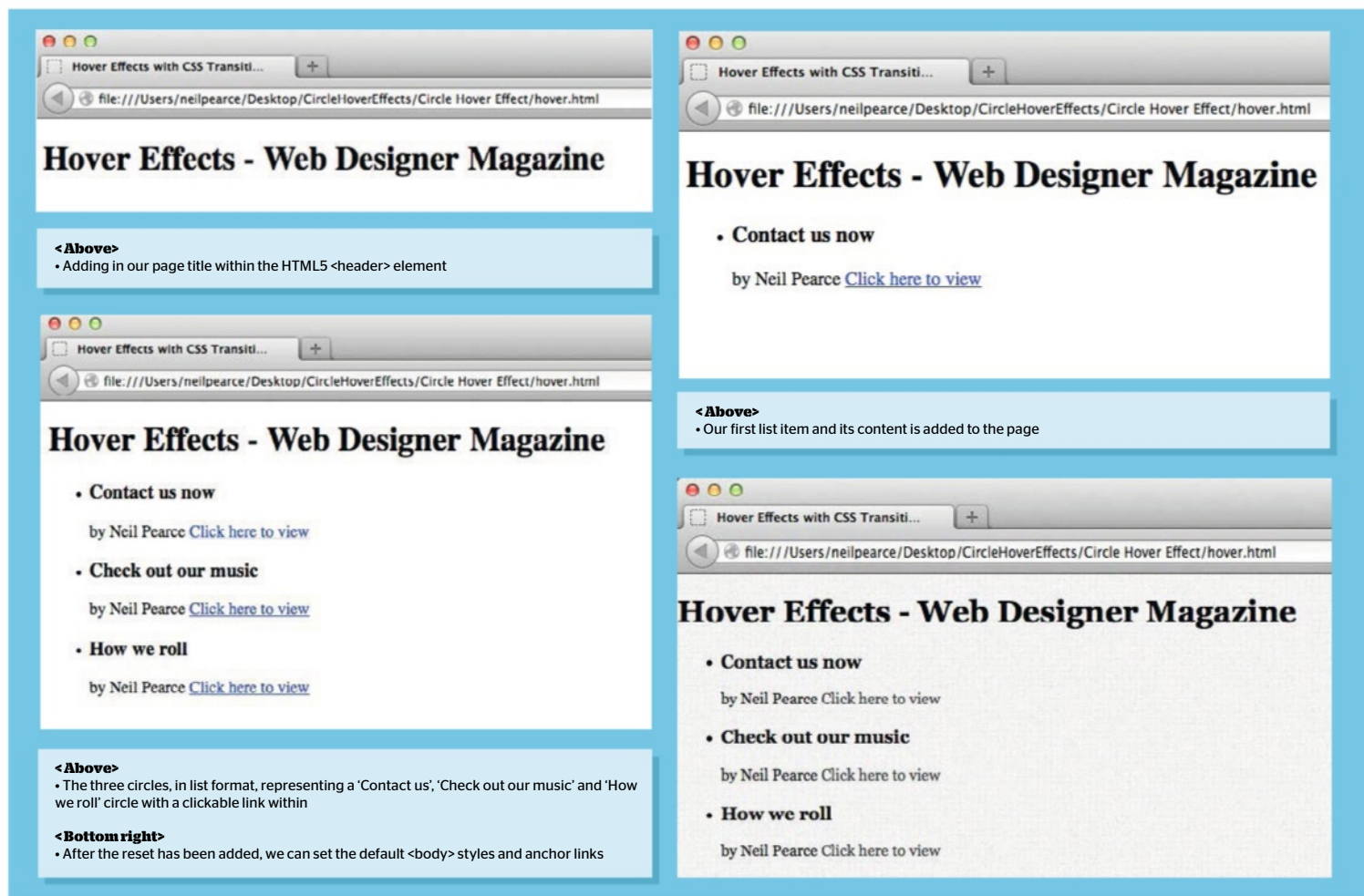
```
001 <li>
002 <div class="item img-1">
003 <div class="info circle-1">
004 <h3>Contact us now</h3>
005 <p>by Neil Pearce <a href="#">Click here
006 to view</a></p>
007 </div>
008 </li>
009 </ul><!-- END grid -->
```

## 05 Add more circles

All we are going to do here is add in some more circles. The idea is to have three circles representing a 'Contact us', 'Check out our music' and 'How we roll' circle with a clickable link within it. We're going to use the circle-1, 2 and 3 class to create a different colour inner circle once the cursor is hovered over.

```
001 <li>
002 <div class="item img-2">
003 <div class="info circle-2">
004 <h3>Check out our music</h3>
005 <p>by Neil Pearce <a href="#">Click here
006 to view</a></p>
007 </div>
```





```
008 </li>
009
010 <li>
011 <div class="item img-3">
012 <div class="info circle-3">
013 <h3>How we roll</h3>
014 <p>by Neil Pearce <a href="#">Click here to
view</a></p>
015 </div>
016 </div>
017 </li>
```

## 06 Set the CSS

Firstly we are going to import 'normalize.css' from [necolas.github.io/normalize.css](https://necolas.github.io/normalize.css) and use this as our reset, but of course you can use your own. From here, we're going to give the <body> some default styles and pull in a textured image for the background. We then finish off giving all our anchor tags some default styles.

```
001 @import url('normalize.css');
002
003 /* body Style */
004 body{
005 font-family: Georgia, serif;
```

```
006 background: #f1f1f1 url(../images/bg.png);
007 font-weight: 300;
008 font-size: 15px;
009 color: #333;
010 -webkit-font-smoothing: antialiased;
011 }
012 a{
013 color: #444;
014 text-decoration: none;
015 }
```

## 07 Main wrapper

We're now going to make sure the main wrapper fills the full width of our page and then position it relative to the browser window. Then we target the <header> element and position that by using margin and some padding. Finally, we centre our header by using 'text-align: center'

```
001 .main_wrapper{
002 width: 100%;
003 position: relative;
004 }
005 .main_wrapper > header{
006 margin: 15px;
007 padding: 50px 10px 10px 10px;
```

```
008 position: relative;
009 display: block;
010 text-align: center;
011 }
```

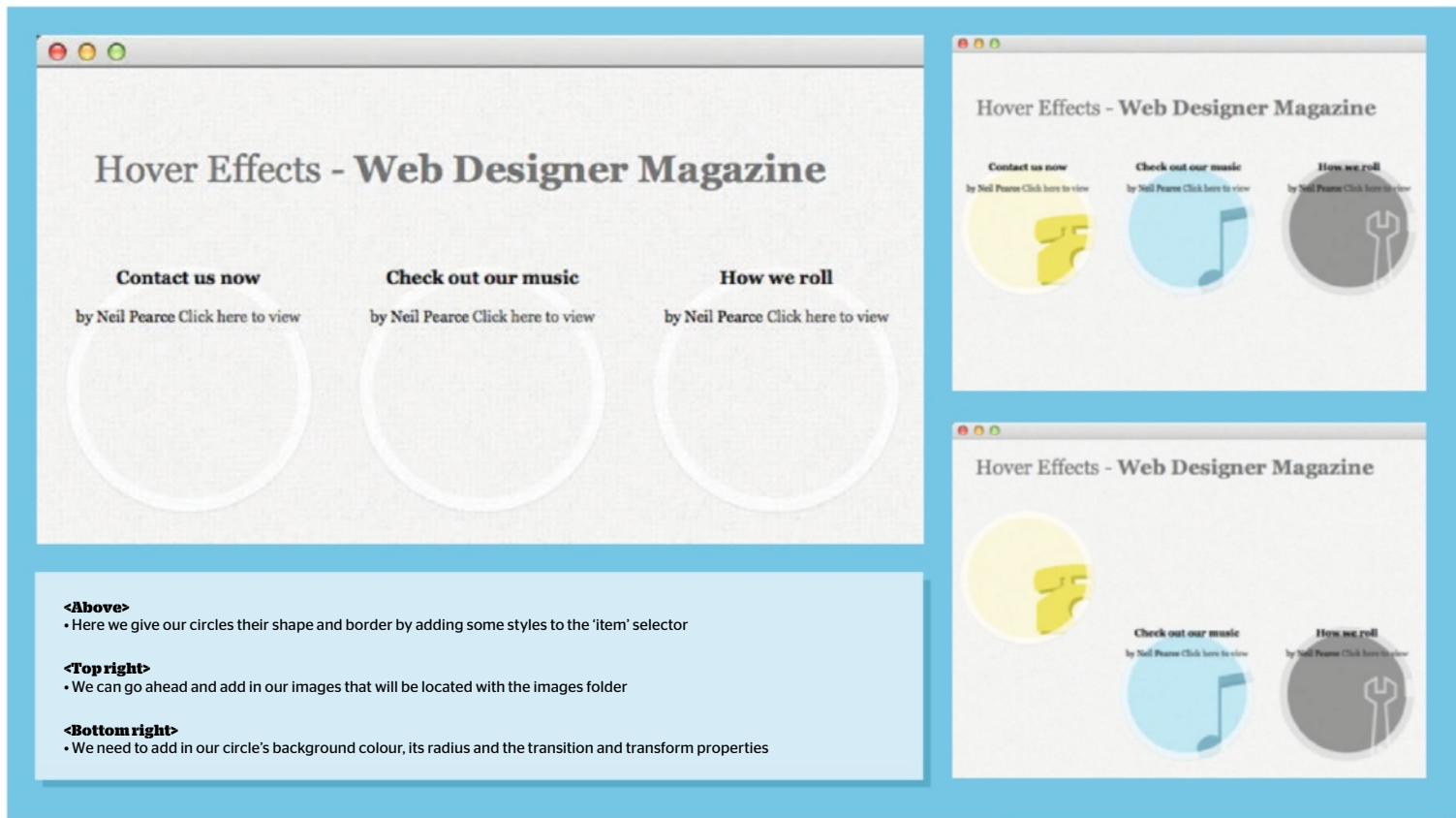
## 08 Style the page title

Here we are finishing off our page header. Now we have our title aligned to the centre, we can give it a font size and colour. Last of all, we can give it a subtle white drop shadow by using the CSS3 "text-shadow" property.

```
001 .main_wrapper > header h1{
002 font-size: 34px;
003 line-height: 32px;
004 margin: 0;
005 position: relative;
006 font-weight: 300;
007 color: #777;
008 text-shadow: 2px 2px 2px
009 rgba(255,255,255,0.9);
010 }
```

## 09 Positioning the grid

The class 'grid' will act as a container that contains all of our circles. What we need to do now is position them



more centrally by setting the 'text-align' to 'center' and then making sure all default styles not needed are set to zero.

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

## 10 Style the <li>

Now let's add some styles to our <li> items to give us some separation. We're going to give each list item a default size and give them each some space by adding a little margin. One tip here is to add in a red border, just to give you a good visual on how things look - but don't forget to remove it as soon as possible!

```
001 .grid li {
002 width: 220px;
003 height: 220px;
004 display: inline-block;
005 margin: 20px;
006 border: 1px solid red; /* take off
asap */
007 }
008
```

## 11 Circle borders

Now we can point to the 'item' class and give our circles their shape and border. We need to make sure we set the width and height to 100% and then as soon as we declare a 'border-radius', our border will become a circle. We will give this a nice subtle inside shadow, and then animate it out when hovered over.

```
001 .item {
002 width: 100%;
003 height: 100%;
004 border-radius: 50%;
005 position: relative;
006 cursor: pointer;
007 box-shadow:
008 inset 0 0 0 13px rgba(255,255,255,0.7),
009 0 1px 2px rgba(0,0,0,0.1);
010 transition: all 0.4s ease-in-out;
011 }
```

## 12 Add the images

Now we have our circles defined, let's add in our images. Of course you need to have some images available within a folder called 'images' beforehand, and then using the img-1, img-2, img-3 classes, we can pull in those images.

## 13 Inner circle

Now we can jump onto the inner circle by targeting the 'circle-1' class. This will be the circle that will eventually be animated on roll over. Nothing is going to happen as of

## Transitions

The transitions module introduces a number of properties which is used to specify: the property to be transitioned; the duration; the timing of the transition; and an optional delay.

yet, but we need to add in our circle's background colour, its radius and the transition and transform properties.

```
001 .circle-1{
002 position: absolute;
003 background: rgba(204,204,51, 0.9);
004 width: inherit;
005 height: inherit;
006 border-radius: 50%;
007 opacity: 0;
008 transition: all 0.4s ease-in-out;
009 transform: scale(0);
010 }
```

## 14 Style circle 2

We are going to use the same styles as the first circle, but of course we need to change the background colour. Also, it should be mentioned here that all these circles will be positioned absolutely to its relative parent, which in this case is the class 'item'.



```
001 .circle-2{
002 position: absolute;
003 background: rgba(51,153,204, 0.9);
004 width: inherit;
005 height: inherit;
006 border-radius: 50%;
007 opacity: 0;
008 transition: all 0.4s ease-in-out;
009 transform: scale(0);
010 }
```

## 15 Circle number three

Again, let's use the same styles as the first two circles and again, we'll change the background colour to a light grey colour. We've also made sure that all the circles start with their opacity set to zero, so it's hidden until we add in the CSS rule to control the hover animation.

```
001 .circle-3{
002 position: absolute;
003 background: rgba(204,204,204, 0.9);
004 width: inherit;
005 height: inherit;
006 border-radius: 50%;
007 opacity: 0;
008 transition: all 0.4s ease-in-out;
009 transform: scale(0);
010 }
```

## 16 Content headers

In these next steps we can style our inner content. Firstly let's target our h3 tag. We're going to set its colour to white and then make sure it's all in uppercase. We'll then position it better using some margin and padding and finish off with a nice subtle drop shadow. More code can be found on the resource CD.

## 17 Style the text

Let's look at styling our main text content. This will be our small text just above the link. To make this look nice, let's make it italic and then pull it up slightly by giving a negative '-20px' margin top. We then create a line above this - we need to transition this in once it's hovered over.

```
001 .info p {
002 color: #fff;
003 padding: 10px 5px;
004 font-style: italic;
005 margin: -20px 30px;
006 font-size: 12px;
007 border-top: 1px solid
008 rgba(255,255,255,0.5);
009 opacity: 0;
010 transition: all 1s ease-in-out 0.4s;
011 }
```

## 18 Style the link

Now we can go ahead and style the link that sits just under our text. What we have done here is set the default colour to white, but all those browsers that support

the 'color: rgba' will give you a nice transparency to it, which in turn gives the link a similar colour to the background.

```
001 .info p a {
002 display: block;
003 color: #fff;
004 color: rgba(255,255,255,0.7);
005 font-style: normal;
006 font-weight: 700;
007 text-transform: uppercase;
008 font-size: 9px;
009 letter-spacing: 1px;
010 padding-top: 4px;
011 font-family: 'Open Sans', Arial, sans-
012 serif;
012 }
```

## 19 Animate the circles

This is pretty straightforward now. What we are doing here is dictating that when we hover over the 'item', the 'info' will transform and scale up from zero to one. We then make this full visible by setting the opacity to 1. You may have also noticed that we have used browser prefixes to this rule - these should always be used.

```
001 .item:hover .info {
002 -webkit-transform: scale(1);
003 -moz-transform: scale(1);
004 -o-transform: scale(1);
005 -ms-transform: scale(1);
006 transform: scale(1);
007 opacity: 1;
008 }
```

## 20 Shadow animation

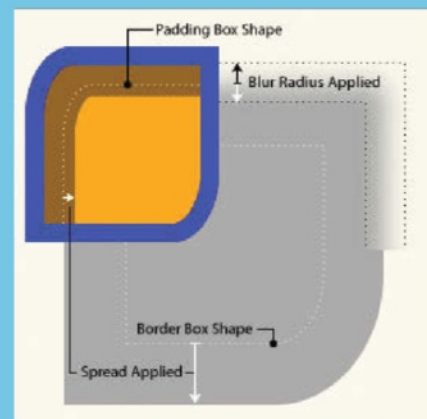
Now to give this some subtle effects on the hover state. What we are going to do is add a 1px inner shadow to the circle and when it animates in, you will see a really nice effect on the edges. Be sure to have a play around with this and see if you can increase the effect.

```
001 .item:hover {
002 box-shadow:
003 inset 0 0 0 1px rgba(255,255,255,0.1),
004 0 1px 2px rgba(0,0,0,0.1);
005 }
```

## 21 Show the info

All that needs to be done now is to add in all of our information - our content. We can do this by targeting the 'info p' selector and setting the opacity to 1. Finally, we are going to create a nice subtle hover effect on the 'Click here to view' link at the bottom, like so.

```
001 .item:hover .info p {
002 opacity: 1;
003 }
004 .info p a:hover {
005 color: #fff222;
006 color: rgba(255,242,34, 0.8);}
```



## The box-shadow property

The box-shadow property allows designers to easily implement multiple drop shadows (outer or inner) on box elements, specifying values for colour, size, blur and offset.

Browser support is growing of late with Mozilla Firefox, WebKit (Safari/Chrome/Konqueror), Opera and the IE9 Platform Preview all offering a decent implementation of the spec, although Mozilla and WebKit still require their respective -moz- and -webkit- prefixes (note Mozilla Firefox 4.0+ no longer requires the -moz- prefix).

### How it works:

The box-shadow property can accept a comma-separated list of shadows, each defined by two to four length values. It should specify in order the horizontal offset, vertical offset, optional blur distance and optional spread distance of the shadow, an optional colour value and an optional 'inset' keyword (to create an inner shadow, rather than the default outer shadow).

"box-shadow: 10px 10px 5px #888;"

"box-shadow: inset 0 0 1px rgba(255,255,255,0.1)"

## Browser prefixes

Don't forget your browser prefixes.

We haven't used them much throughout this tutorial, but they should always be used until every browser has caught up.

## 22 Final thoughts

It's worth knowing that this is just the tip of the iceberg for what can be achieved with CSS. There's so much more you can do to create some really effective and engaging hover effects to interest users. All that it needs is your attention and a bit of experimentation, and you will be amazed at what you can achieve just by using CSS.

# web workshop

## Create a mouse-tracking Play button effect

inspiration [www.openroadfilms.com](http://www.openroadfilms.com)



Open Road Films is an American film distribution company based in Hollywood, California. Their lenders recently extended the company's \$100m credit facility, so it seems fair to assume they had a reasonable website budget. They've spent their money wisely as the site is a real visual treat. The current trend toward

responsive, flat design, solid blocks of colours and huge images promises a fully contemporary experience. Still, it's the attention to detail that helps to make this site that extra bit special. User interaction is rewarded with pleasing visual feedback, and encourages further engagement with the site's content.

### 3D Effects

The Open Road Films site adds some neat little touches and effects that grab the users attention. When the page first loads, each video presents itself using a fold-out effect. Reload the page to see the 3D effect in action.

1

## INSPIRATION

### Greater than the whole

There's not a huge breadth of content but the polished delivery provides a great user experience. The movie content takes centre stage and secondary content is kept to a minimum. At first glance you get the slightly chaotic look of a masonry layout but this runs in rows rather than the more common columns. Each movie has its own row and is clearly delineated using distinctive colours that key in with the movie. This layout could provide the basis of a great portfolio site and by using different images from individual projects you could create a comprehensive result from only a few pieces of work.

The screenshot shows the Open Road Films website interface. At the top is a navigation bar with the 'OPENROAD' logo, 'About Us', 'Our Films', and 'Press Releases' links, along with a Twitter feed. The main content area features a grid of movie posters. Three blue callout boxes with numbers 1, 2, and 3 point to specific features: 1 points to a play button on a movie poster, 2 points to a 'NOW PLAYING' badge, and 3 points to a movie poster. Below the screenshot, five text blocks describe these features.

**Panel movement**  
After a brief delay the site loads and each panel slams closed in turn. With a score of exciting doorways waiting to be opened, there is an advent calendar-like quality to the interface.

**Sticky header**  
A sticky header keeps the site's brand visible when the page is scrolled up and provides ready access to non-front-page content and the company's Twitter feed.

**Mouse over**  
Mousing over a row animates some of the panels for that row. This is useful for a 'just browsing' level of interest, without having to commit to an actual mouse click.

**3D effects**  
Invest in a click, though, and the site visitor is treated to a vertically rotating 3D effect. The selected film content shifts seamlessly up to the top of the page and the bulk of the real estate is given over to the selected movie.

**Button effect**  
The Play button effect is the star of this site. The button races over to the cursor when it enters a movie panel and the cursor transforms into a floating Play button.





**<comment>**  
What our  
experts think  
of the site

## 920 and up

"Never mind the '320 and up' small-screen-first philosophy, this site looks less than its best at anything under 920px wide. However, the site looks amazing at 2560px wide at fullscreen on a 27-inch iMac – and who can be called upon to advocate a big-screen-centric approach if not a movie company?"

Jayson Winters

2

## TECHNIQUE

### Are you ready to play?

#### 01 Custom cursor

The workshop files use a much more simple CSS-only solution to create the mouse tracking effect. Multiple cursor options are included, which should prove more useful than just a single custom cursor. Keep in mind that the maximum size allowed for a cursor is 128px by 128px. If your source file is larger than this, it simply won't be displayed.

#### 02 Now you see me

As with the reference site, a button appears in each of the interactive panels – but that button needs to disappear when the mouse enters the panel area. The opacity property is used to achieve this and `filter:alpha(opacity=x)` is used for compatibility with IE8. Now, when images are assigned to the opacity class they will disappear when moused over. The half-second transition just helps to soften the effect a little.

```
001 img.opacity:hover {
002 opacity:0;
003 filter:alpha(opacity=0);
004 transition-duration: .5s;
005 }
```

#### 03 Set the panel

The panels are created using id selectors with that panel's graphic set as the background. This enables another element to be conveniently laid on top (and subsequently removed when the mouse enters the panel). It's obviously important that the panel size and the image size match.



### Interact with me

Here's the finished workshop page with the different panels. Using the techniques described you can have as many or as few panels as you want mixed in with other content

3

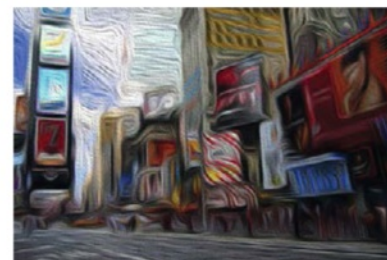
## TECHNIQUE

### Create the panel graphics

A key to really making this technique work is to use an overlay graphic that exactly matches the width and height of the background image you're using.

#### 01 Main panel image

It doesn't matter what your main panel image looks like but remember that you don't want your custom cursor to disappear. Think about how the cursor will sit on the background and test the suitability of different panel images.



#### 02 Create the overlay

You can use the overlay just to display a button prompt or, as the workshop files have done, create a tinted effect over the background image.



#### 03 Transparent cursor

You'll achieve the best results using the PNG format when creating a transparent cursor. Always keep in mind that the goal is to enhance the user's experience, so avoid anything that might have the user thinking, 'I'd just like my normal cursor back please!'



```
001 #movies {
002 background:url(main-movies.jpg) no-
003 repeat center;
004 width:400px;
005 height:272px;
006 float:left;
007 }
```

#### 04 Centre the panels

The panels are floated left to enable them to sit next to each other horizontally and all the panels sit inside two `<div>`s to enable them to be centred horizontally on the page. This approach also provides a simple responsive result as the panels just drop below each other if the browser width is reduced.

#### 05 All together now

Each panel is generated by its own `<div>` id. An overlay image with the same dimensions as the panel is placed within the `<div>` and assigned the appropriate custom cursor and opacity class. To apply two different classes to an element, simply include the name of each class separated by a space.

```
001 <div id="movies"></div>
002 <div id="music"></div>
003 <div id="interviews"></div>
005
```



# CREATE HTML5 ANIMATIONS WITH GOOGLE WEB DESIGNER

Hot off the press from Google comes a new web design tool that is an excellent way to create rich HTML5 and CSS3 animations

In October 2013 Google made the surprise announcement that they have developed a web animation tool, which they've named **Web Designer**. There had been hints in the past: a blog post on the DoubleClick blog during June announced that a tool was in development, but further news wasn't forthcoming until the beta was released.

With any new tool there's a bit of excitement in the industry, and this has certainly been the case with Google's release of Web Designer: a flurry of blog posts and reviews arrived online within hours of the unveiling.

There's a definite nod towards industry-leading tools such as Photoshop and Edge Animate in the way Web

Designer is presented. The dark interface and property panels have a feeling of familiarity to them from the start, and the toolset's functionality is a natural fit for Creative Cloud users. Indeed, many of the shortcut keys that you'll be used to are present and correct. It is a compliment to Google that they've been able to produce such a slick first-draft product, although this may be because some ex-Adobe employees have been involved in the development of the software.

Before we get too far ahead of ourselves, it's important to understand that Web Designer isn't intended as a full web design application in the vein of Dreamweaver. It's a tool orientated towards the creation

of isolated modal popups, adverts and interstitials that provide animation without the need for plug-ins. This means that the code generated should render just as well on mobile devices such as Android tablets and phones, iPads and iPhones, as on the desktop.

In this feature we'll walk you through the basics of using Google Web Designer, helping you get up to speed quickly. As we've already mentioned, there's a lot that will be appear incredibly familiar to anyone who is used to using Adobe's tools, but initially the interface can be a little overwhelming and confusing. Interested in finding out more? Read on to get introduced to this exciting new piece of technology.



# WHAT IS GOOGLE WEB DESIGNER?

Get a quick introduction to this brand new piece of kit

Perhaps the most confusing thing about Google's Web Designer is that it's misnamed. This isn't a tool designed for creating entire websites, although it's technically possible to use it for this purpose. Still, there are better tools for designing whole pages.

Instead, Web Designer is intended for creating animated adverts that leverage HTML5 rather than Adobe Flash. With this in mind, you'll find a host of animation-related tools within the application that can help you visually design interactions and animations without having to touch code directly.

That said, Web Designer includes a handy code editor so you can tweak the output directly at source. There's also a suite of components that you can use to quickly add common functionality, such as integrated YouTube videos, galleries and more.

The app isn't strictly limited to advert generation: there's also a selection of templates designed for interstitial multipage microsites, which are ideal for promoting a new product or service directly on top of or within your existing website. Components such as the 360-degree gallery make it easy to showcase products.

This is a beta release, so you can expect Web Designer to change over the coming months as Google iron out bugs, add functionality and refine the toolset in response to feedback. Despite this, it already offers a useful additional tool that challenges Adobe Edge Animate. The fact that it's available free of charge adds to its allure, and it's worth downloading just to see what it's capable of.

Bring ideas to life across screens

Create engaging, interactive HTML5-based designs and motion graphics that can run on any device.

[Download Web Designer Beta](#)



- The Google Web Designer microsite provides both a demo of the output possible with the tool, and an explanation of all the features on offer

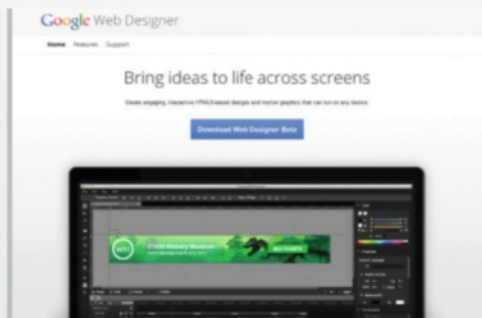
## WHERE TO GET IT?

You can download Google Web Designer directly from the dedicated microsite at [www.google.com/webdesigner](http://www.google.com/webdesigner). It's available for both Windows and Mac as a desktop app, despite Google's usual preference for browser-based applications.

There are two animation modes in Web Designer, but you need to choose which of the two you're going to employ when you start. The first is the basic Quick Mode, providing a slide-based approach. The second, Advanced Mode, offers you a full timeline where you can animate individual elements independently of each other. Both modes are included in the same download of Web Designer.

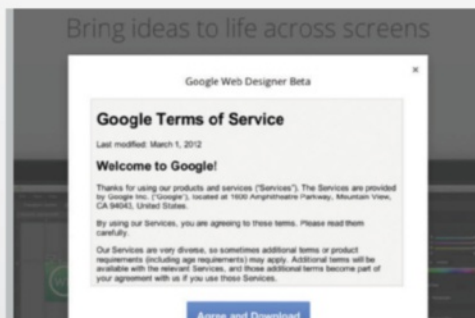
# GET STARTED WITH GOOGLE WEB DESIGNER

Getting started doesn't need to be hard. Follow this simple step-by-step tutorial to get Google Web Designer installed, understand the interface, and create your first basic animation in the software



## 01 Read all about it

Google Web Designer is a free download for both Windows and Mac. It comes as an installable desktop application for both platforms, and Google has created a dedicated microsite where you can learn more about the tool. Visit [www.google.com/webdesigner](http://www.google.com/webdesigner) to get started and read more about what the software makes possible for its users.



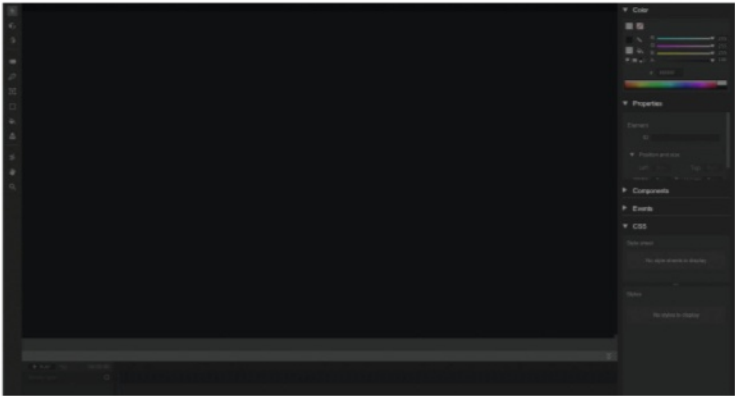
## 02 Download it

Once you're on the Web Designer website and you've checked that your computer meets the system requirements, click on the Download Web Designer Beta button. You'll have to agree to the standard Google terms and conditions to download and install the software. Be sure to read these carefully before clicking the Agree and Download button.



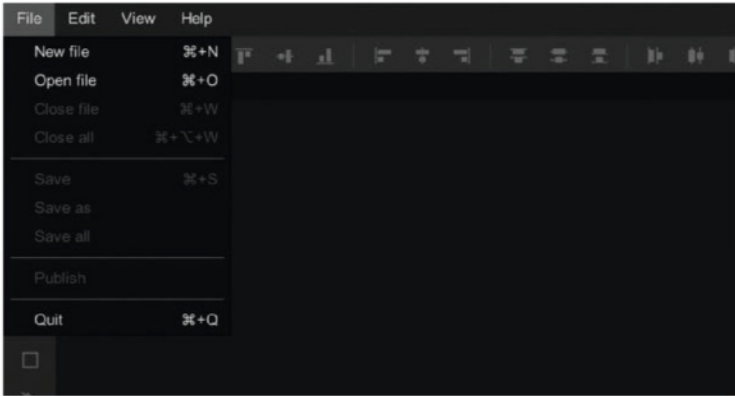
### 03 Install and launch

Locate the downloaded file on your computer and double-click it to install and launch the software. On a Mac you'll need to drag the application into your Applications folder to install it, or you can simply double-click to launch it from the downloaded location. Once installed and/or launching, you'll see a splash screen with details of the version number.



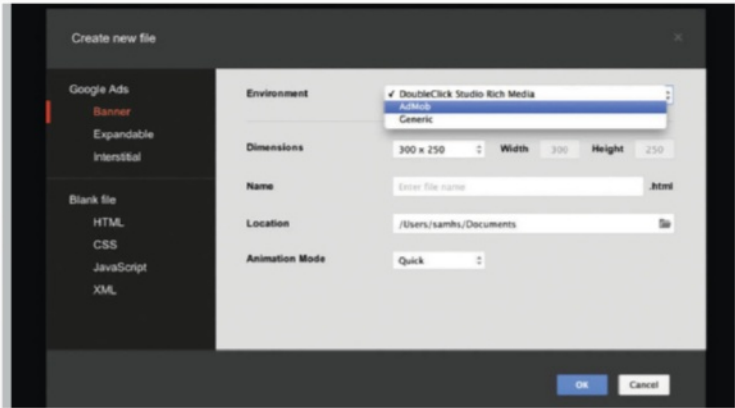
## 04 The work area

Web Designer takes a while to load fully but once it's complete, you'll be presented with a dark interface that's reminiscent of many Adobe tools. The app has three different sets of controls: the toolbox on the left, the properties and action panels on the right, and a control bar across the top of the window.



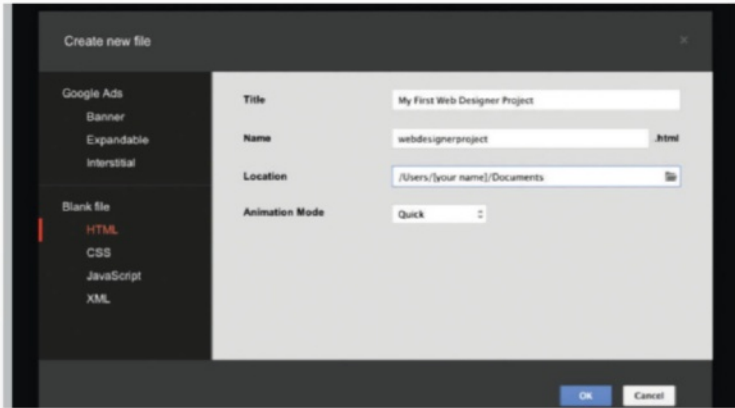
## 05 Create a new document

You'll need to create a new document. The menus don't offer much in the way of functionality, but you will need them to create your empty file. Choose File>New File to open the new file dialogue. If you're using a Mac, the menu is integrated into the window chrome, not the Operating System menu that runs across the top of your screen.



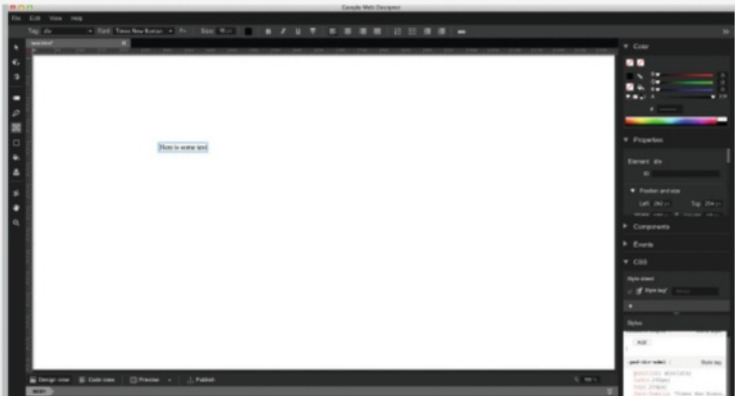
## 06 Different presets

Web Designer deals with HTML, CSS and JavaScript files natively, so there aren't any proprietary formats you'll need to learn about. That said, this is a tool that's primarily aimed at users who want to create interactive or animated adverts, so the default document profiles are set for this purpose.



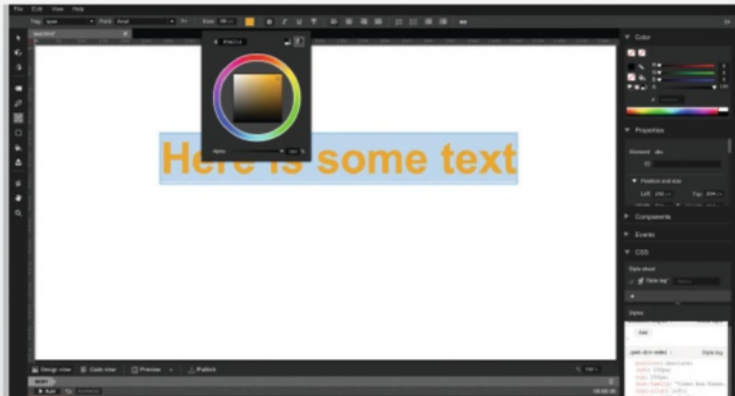
## 07 Choose your own

Choose one of the advert templates, or use the Blank File option to generate a project that isn't intended to be an advert. We've opted for the Blank File option with Quick Mode animation by clicking on Blank File, then entering a project name and file name on the right side of the dialogue box.



## 08 Get started with the tools

If you're familiar with Adobe's tools, the way Web Designer works should make you feel at home straight away. Locate the Text tool, which is about half way down the toolbox on the left. Click on it to make it active, then click somewhere on your canvas and start typing in order to place some text.

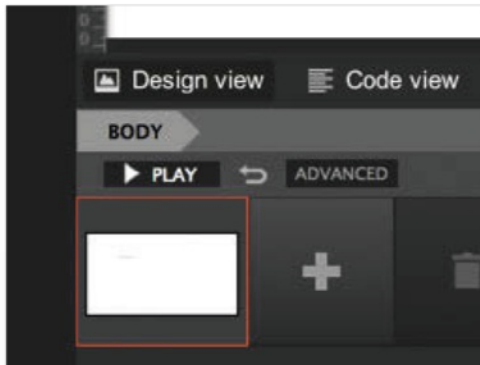


## 09 Format to suit

Highlight your text while you still have your Text tool active and use the tools in the control bar that run across the top of the window to change the size, colour and font of your type. Many of the shortcuts you'll have used in the likes of Photoshop work here too (try clicking and dragging on the font size property for an example).

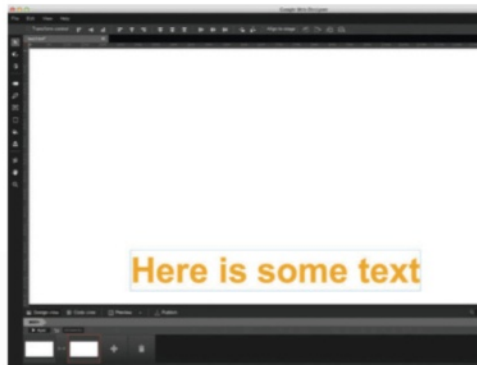


# CREATE HTML5 ANIMATIONS WITH GOOGLE WEB DESIGNER



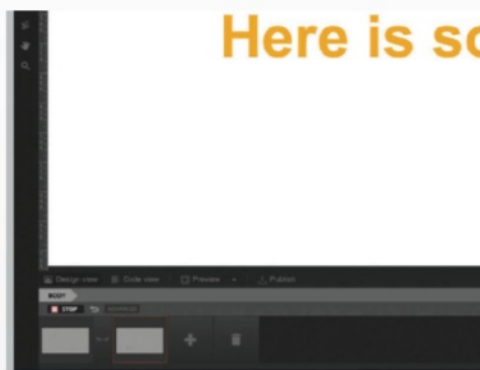
## 10 Simple animation

We're working in Quick Mode for animation, which uses a slide paradigm to help make the animation process easy to use. Click on the large Plus symbol at the bottom of the window to add a new slide/state. The currently active slide is shown with a red outline.



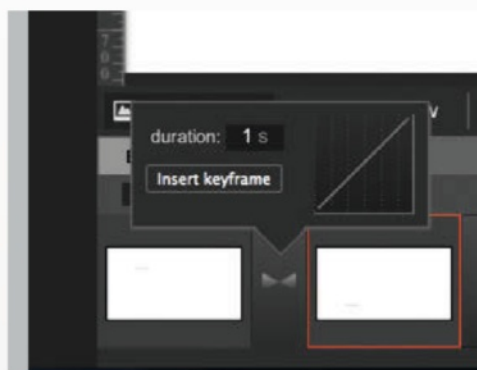
## 11 Reposition your text

Make sure you've selected the new slide by clicking on it. Using the Pointer tool, click and drag your text into a new location on the stage. As you move the text, you'll notice that the co-ordinates are shown next to the element. This can be used to ensure pixel-perfect placement.



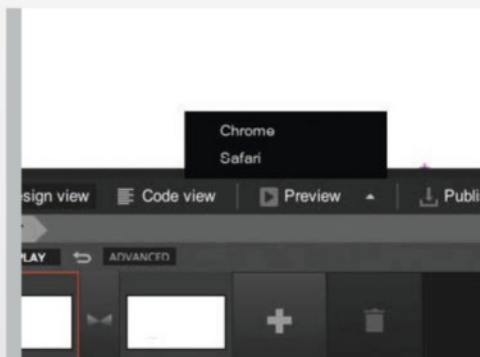
## 12 Preview the animation

By adding a new slide/state and dragging your text into a different location on that slide, you've created your first animation. Click on the Play button above the slides to preview this, and ensure you click on Stop before proceeding, as you cannot edit further until you do so.



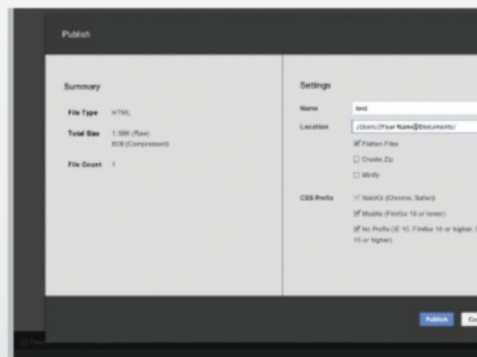
## 13 Change the parameters

By default, Web Designer applies a linear tween between the two slides, updating the position and other visual properties over one second. To change this, click on the tween symbol between the two slides and adjust the values in the pop-up window.



## 14 Preview in your browser

Experiment with the other tools and animation properties. You can change the colour, opacity and many other characteristics of individual elements within CSS. When ready, click on Preview to load your file in either Chrome or Safari for a live in-browser preview of your work.

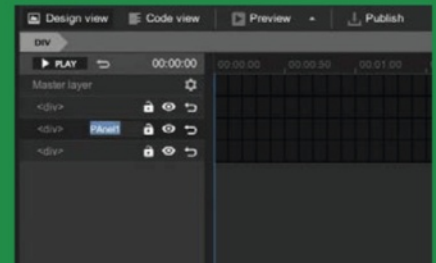


## 15 Publish

Ready to deploy to the web? Click on Publish at the bottom of the window, and enter the name and location information for your file. You can minify here, and also target individual devices and/or browsers by adding or excluding browser vendor prefixes in the output.

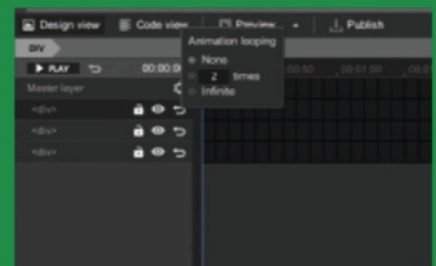
## TOP TIPS

Use these features to speed things up



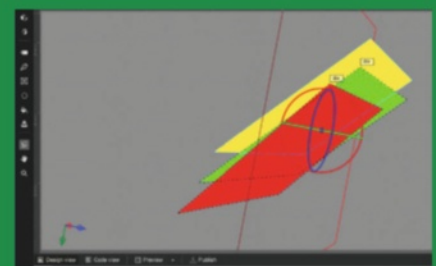
### Labels

When you're using the Advanced animation mode with a timeline, you can double-click on each individual layer's label in the timeline to rename it. This label is used within the published HTML as the element's ID, making it easy to keep track of what is going on with each element on the stage.



### Repeat Animation

Set individual layers to repeat their animation when in Advanced mode by clicking on Repeat Animation next to the visibility and lock buttons for each layer. This allows you to individually repeat animations instead of all animations. To preview all your animations, click on Repeat Animation next to the Play button in the timeline.

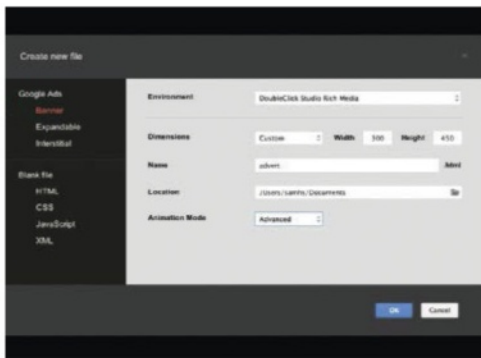


### 3D Stage Rotate

You can rotate your entire stage canvas in 3D space to view the position of individual 3D elements. You can do this by using either the 3D Stage Rotate tool, found towards the bottom of the toolbox, or alternatively using the View menu which has preset viewpoints to help you accurately position elements in 3D.

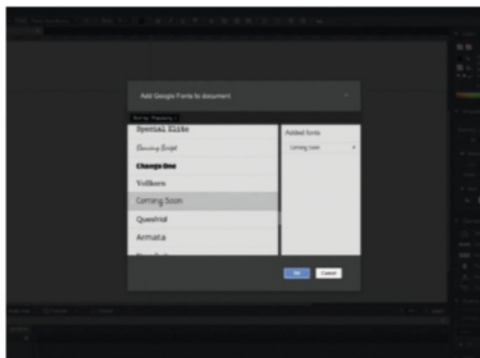
# BUILD AN ANIMATED ADVERT

Web Designer is best suited to creating animated HTML5 adverts, so we'll show you how to get started using the Advanced mode



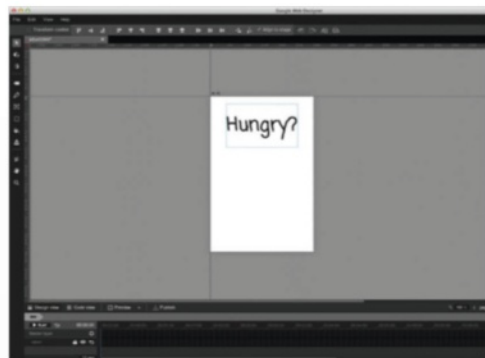
## 01 Create a document

Create a new document inside Google Web Designer. Choose from one of the advert presets, but set the canvas size to match your particular needs. We've opted for 450px tall by 300px wide. Be sure you set the Animation Mode to Advanced rather than Quick.



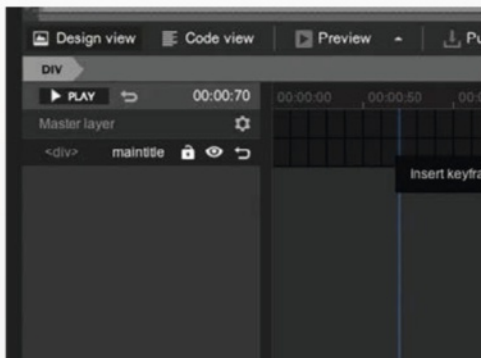
## 02 Add web fonts

Google Web Designer integrates nicely with the Google Web Fonts service. To use a web font, make sure you have the type tool active, then click the F+ button to the right of the menu drop-down. Select from the list of fonts available to add them to your project.



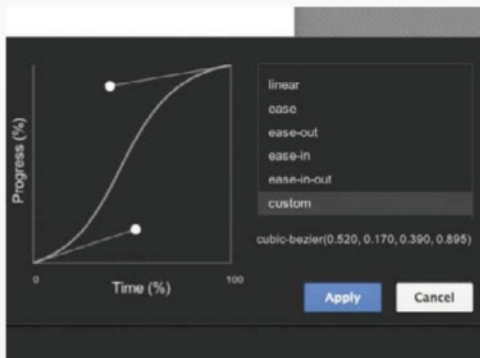
## 03 Create text

Once you've got your fonts, add a text box using the Type tool and enter a headline. We're going with the obvious option of 'Hungry?'. Once you've entered your text, select the type with the Pointer tool and use the properties panel to set an ID of maintitle.



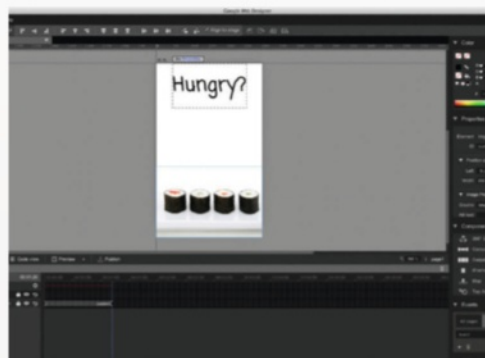
## 04 Add a keyframe

In the timeline, locate the maintitle layer and right-click at the one-second mark. Choose Insert Keyframe, creating a new state. The selected keyframe is blue, so select the first keyframe and reposition your type off the canvas. Web Designer will handle the animation for you.



## 05 Test and refine

Use the Play button to check your animation, then right-click on the tween (the space between the two keyframes) and choose Easing Linear. This controls how the animation moves between the two states. We've used a Bezier curve to provide a little bit of easing to our animation.

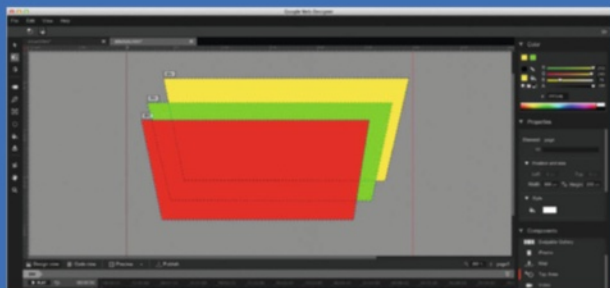


## 06 Add an image

You can import external resources such as images by clicking and dragging from Windows Explorer or Apple Finder, and dropping your image into Web Designer. We're adding an image of some sushi we got from <http://sxc.hu>. Position the image as you'd like.

# WORKING IN 3D

Thanks to CSS3 you aren't limited to working in just two dimensions with Google Web Designer. You can move into the third dimension easily...



One of the most exciting elements of CSS3 is the ability to render elements in three-dimensional space on the page. While this isn't the same as being able to import a CAD model, you can achieve some quite sophisticated effects simply by flipping or spinning two-dimensional elements in 3D.

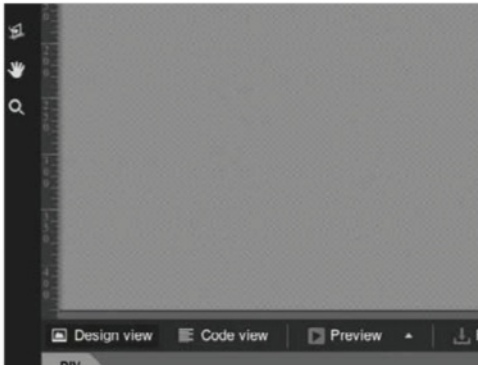
Google Web Designer fully supports 3D within the app, allowing you to position and animate elements inside 3D space. Start by

creating a standard 2D element using any of the tools, including the regular tag tool. Next choose the 3D Object Rotate Tool, or the 3D Object Translate Tool.

With either of these tools, you can push the object forwards or backwards along an axis, or rotate around an axis to suit. A typical animation might involve an element spinning about the Y-axis, while translating forward on the Z-axis to move into position.

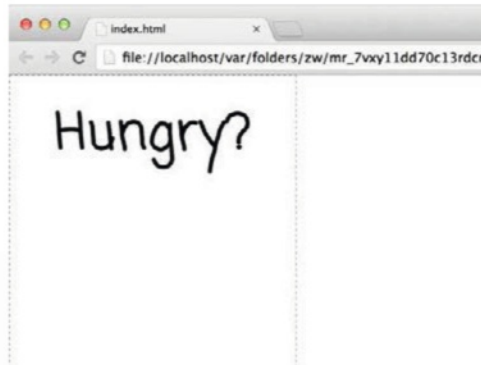


# CREATE HTML5 ANIMATIONS WITH GOOGLE WEB DESIGNER



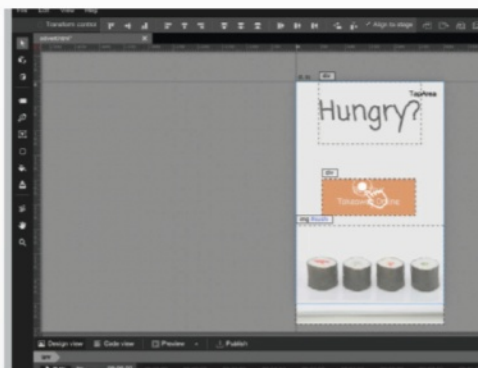
## 07 Move the animations

Repeat the keyframe insertion process for the image, just like with the maintitle text. Once created, you can move them around in the timeline by clicking and dragging to the new location. We're timing our animation to happen after the initial headline has animated into place.



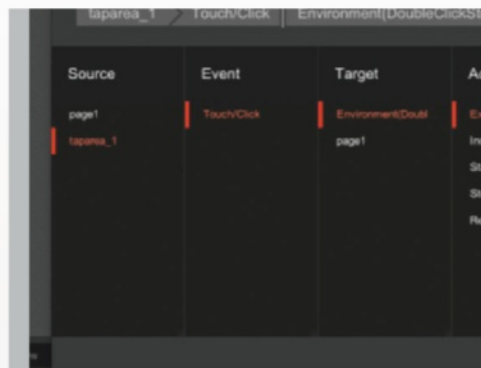
## 08 Preview in browser

Click the Preview button that's just above the timeline, and choose either Chrome or Safari, depending on what you have installed. The preview will show you the boundaries of your advert with a dotted line, allowing you to see what the final project will look like.



## 09 Create a button

Back in Web Designer, add a new <div> tag with some text inside to form a button. Style it with colour, borders and padding to ensure it's bold. This is our call to action that we want to encourage the user to click through to our site. Animate it to suit the other elements.



## 10 Add the component

To make your button work, drag out an instance of the Tap Area component from the Components panel. Size your Tap Area to cover the advert, then click the Plus icon in the Events panel to create an action. Use the settings shown to create a click-through to your site's page.



## 11 Test and publish

Continue to refine your design until you've got a completed advert – and don't forget to test regularly in the browser as well as inside the Web Designer application. When you're happy that your advert is finally ready to face the world, publish your project and send it off to the advert server. Make sure you remember to include the appropriate Metrics ID as supplied by your vendor.

## RESOURCES

Despite the fact that Web Designer is still in beta, there's plenty of help available – here are the best resources



### Google Help

This should be your first port of call for any questions you have about how a tool works. You can find the help centre at [bit.ly/18CTowg](http://bit.ly/18CTowg).



### DoubleClick Blog

Here are a series of useful posts that provide support for the best way to use Google Web Designer for advert creation ([bit.ly/1db6CE0](http://bit.ly/1db6CE0)).



### YouTube

These tutorials offer advice that can be applied to any HTML animation. Find the channel at [www.youtube.com/user/GoogleWebDesigner](http://www.youtube.com/user/GoogleWebDesigner).



### Forums

Hosted on Google's Groups platform, the user forums ([bit.ly/16RzA3n](http://bit.ly/16RzA3n)) provide a great way to get real-world help with the app.



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## 20 PHP POWER TIPS



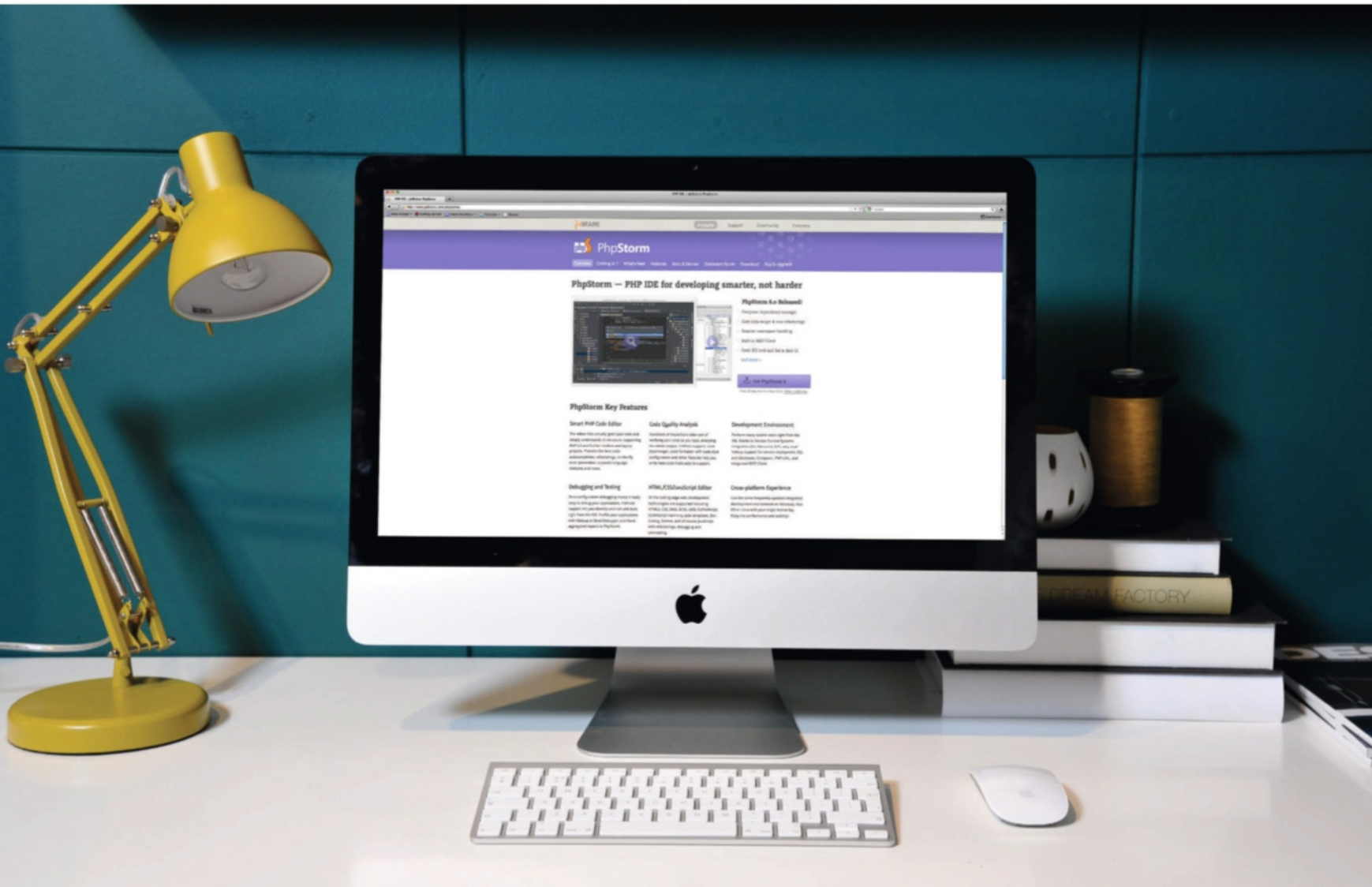
Want to drastically increase your PHP productivity?  
Unwrap the IDE PHP Storm to develop smarter code **Page 82**

### Develop mobile layouts with Kendo UI

Use this HTML5 application framework to style your small-screen sites **Page 88**

### Restructure HTML to be responsive

How to use the Intention.js library to lessen dependence on media queries **Page 94**



# 20 PHP POWER TIPS

## The IDE for IDE haters: why you should be using PhpStorm

**W**hen it comes to code editors and choosing the best one, developers split right down the middle. Of course, there's the side that swears by the power of an IDE (Integrated Development Environment). To this group, the thought of using something along the lines of Vim is not just preposterous, but borderline insane!

Why would you ever consider giving up so much muscle for such an ancient editor? Yes, this group exists, and their views are perfectly valid.

But then there's the other group: the ones who reject the 'massive' IDEs, in favour of the far more lightweight, incredibly fast alternatives, such as Sublime Text and Vim. In their minds, an IDE is slow, ugly and a big headache. Speed is the name of the game to this group, and, once again, their views are perfectly valid.

So which group is correct? Which set of developers have discovered that special something that the other group somehow fails to recognise? The answer? Neither. As it turns out, there's a lot to like about Sublime. Similarly, modern IDEs like WebStorm or PhpStorm (pick your flavour) also have a great deal to offer.

Here's a thought worth considering, then: what if, somehow, there was a way to bridge the gap? What if we could embrace the minimalism of Sublime, while leveraging the power and insight that only an intelligent IDE can provide? Well, just maybe, PhpStorm is that bridge. From the looks of things, JetBrains (the company behind PhpStorm), has done a really quite incredible job.

To those who paint IDEs with the worst brush imaginable, take a step back, and give it five minutes. You just might change your mind. Let's dig in.



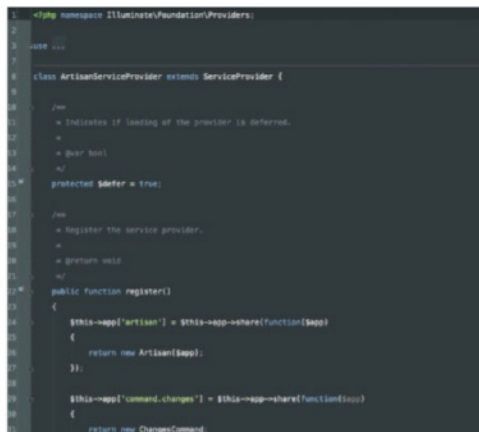
## 1. STAY ON THE CUTTING EDGE

First things first: in the JetBrains world, things move pretty quickly. Luckily, even releases in the Early Access Program are surprisingly stable. Stay on the cutting edge, and use the latest ([bit.ly/17fNehS](https://bit.ly/17fNehS)) that the PhpStorm editor has to offer.

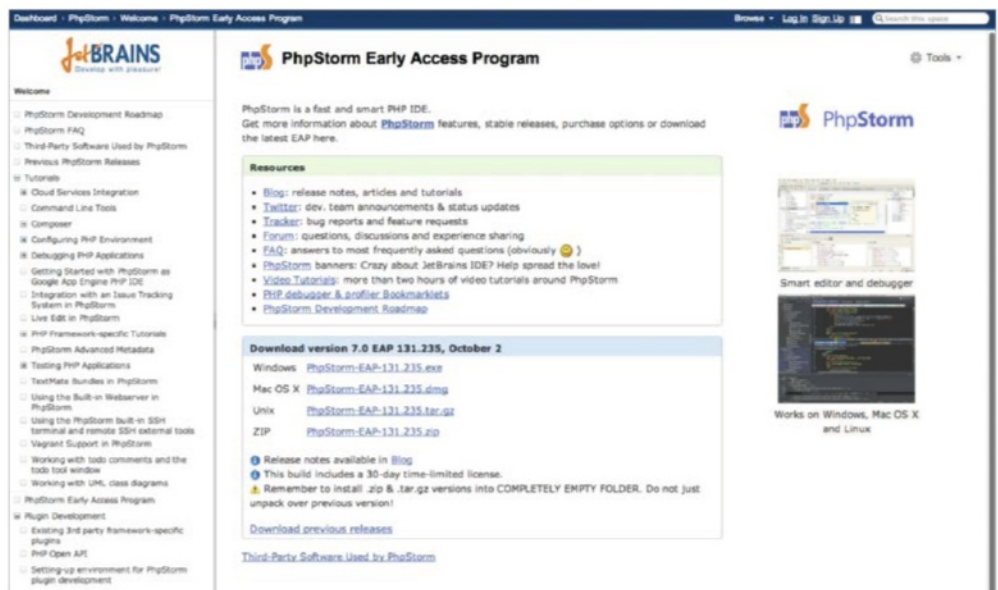
## 2. REMOVE IT ALL

A frequent gripe of developers when it comes to IDEs is the admittedly terrible UI – you know, the one that leaves little more than a small square in the centre of the screen for your actual code.

You'll be pleased to know that every ounce of PhpStorm is configurable. Want your IDE to resemble the minimalism of Sublime Text? A testament to the flexibility of PhpStorm is that doing so is easy. Toy with your Preferences and you'll find countless configurable settings: tabs, windows, icons, sidebars... you name it!



■ With only a touch of effort, PhpStorm can become just as minimal as Sublime Text



■ Stay on the cutting edge and join PhpStorm's Early Access Program

## 3. CONFIGURE EVERYTHING

Similar to the display of the editor, the inner workings are also configurable. Want to disable live PHP error checking, adjust how code is auto-formatted, or switch a default keybinding for something more to your liking? Simple. A tip: while fumbling through the Preferences pane, keep in mind that all tree views are instantly filterable. Just start typing to activate it.

## 4. LIVE RELOADING

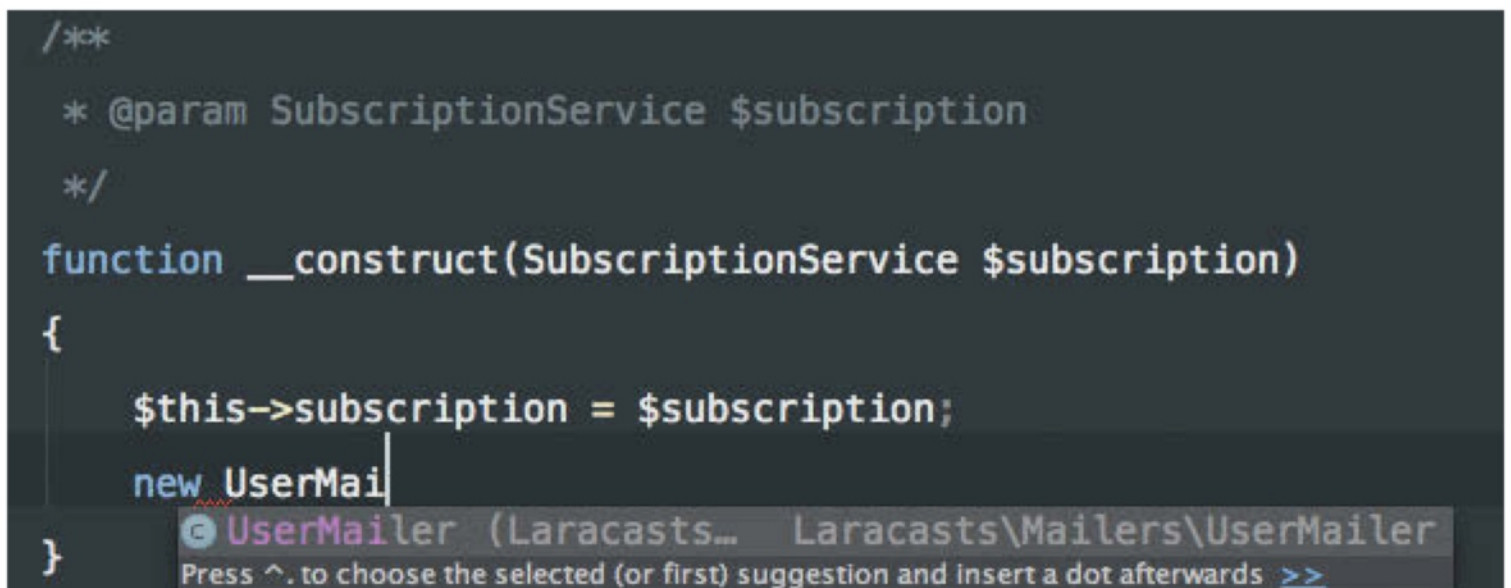
An increasingly popular piece of functionality in the front-end world. Live reloading is particularly useful for the instances when you want to automatically refresh

the browser upon code changes. As we've come to expect, PhpStorm (and WebStorm, of course) makes the process as simple as the flick of a switch.

## 5. EASY IMPORTS

Now that namespacing in PHP is a de facto standard, one minor setback is that it can sometimes be difficult to remember the full path to a class that you wish to instantiate. In Sublime, your only option is to visit the class in question and read its namespace.

In PhpStorm, simply type the name of the class that you wish to instantiate, while excluding the full path. The editor will immediately provide auto-completion. Hit return and like magic the full path will be inserted.



■ PhpStorm can immediately provide code completion for long class paths

## 6. SIMPLE REFACTORING

Minimal editors, like Sublime or Coda, offer no significant support for refactoring. What happens when you need to update a method name within an entire project? Well, typically, we're left with the old Find and Replace method. PHPStorm, on the other hand, has an inherent understanding of your underlying language. This offers the benefit of providing an incredible amount of power when it comes to refactoring. The same is true for extraction (which we'll discuss shortly), class names and much more. For example, imagine that you want to inline a variable within a method.

```
001 public function add($one, $two) {
002     $total = $one + $two;
003
004     return $total;
005 }
```

Perhaps we've decided that there's no need to save the sum of those two variables to the '\$total' variable. In PHPStorm, we only need to place the cursor on the '\$total' variable, and press Opt/Alt+Cmd/Ctrl+N. The code will then instantly update to:

```
001 public function add($one, $two) {
002     return $one + $two;
003 }
```

Again, these are minor conveniences, but, very quickly, they add up to a massive amount of time saving.

## 7. CUSTOMISE YOUR KEYBINDINGS

Once Vim's countless keybindings are committed to muscle memory, it's nearly impossible to abandon them. This is why all of the most popular editors offer some form of Vi keybindings, whether natively or in the form of a package. Sublime Text offers support in the form of Vintage Mode. Of course, PHPStorm provides emulation as well via the IdeaVim plug-in, which can be downloaded directly from the editor.

In order to enable it, simply visit Preferences>Plugins and search for IdeaVim. Upon restart, those familiar keybindings will now be available. Though the emulation is not perfect, it makes for an excellent start.

## 8. YOU PICK THE TOOLS

There's no doubt about it: IDEs can be pretty overwhelming. When everything but the kitchen sink is thrown at you, sometimes it's easy to forget that all you have to do is dodge what you don't need.

In translation, just because PHPStorm offers a piece of functionality doesn't mean that you must use it. You pick the tools. Prefer to use the command line? Then ignore the built-in server. Ignore the editor's ability to

run your tests. If you have a preferred workflow, then stick with it. This idea that if you use an IDE then you subsequently must also use every component that it offers is completely false. Don't get sucked into this.

## 9. POWERFUL INTELLISENSE

Although Sublime Text does a noble job of providing its own form of code completion, by its very nature, the intelligence simply isn't there - at least not beyond the code and symbols contained within the currently opened files. This is where PHPStorm differs.

PHPStorm (or any IDE for that matter) has an inherent understanding of your code. For lightweight editors, we've come to accept that the editor can only do so much. In fact, for many projects, this is okay. If we're familiar enough with the API, we can get away without it. However, the moment we put our feet into foreign territory, the ability to, for example, instantly review all methods available to '\$this' becomes crucial.

PHPStorm's intellisense capabilities (enabled by default, just start typing) are the best in class.

## 10. COFFEESCRIPT? SASS? NO PROBLEM

Wouldn't it be amazing if we could create a SASS file and instantly see the compiled CSS upon saving? Of course we can do this quite easily after registering a watcher from the command line. However, in PHPStorm, it just works - even with the Terminal closed.

As a demonstration, create a file with the appropriate '.sass' extension and immediately, the editor will inquire if you wish to register a 'watcher'. Click 'Okay' and you're all set to go. Each time the file is saved, it will be compiled down to regular CSS. Even more convenient, the editor intelligently groups the related SASS and CSS files in the form of a drop-down toggle. Naturally, in addition to SASS, the same will be true for other common preprocessors, such as CoffeeScript, TypeScript, LESS, Stylus, and so on.

## 11. GENERATION

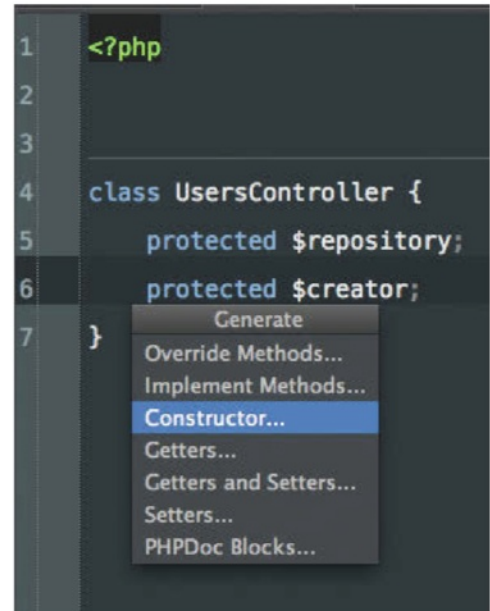
In PHP, we often find ourselves having to write a significant amount of boilerplate code. This might take the shape of getters and setters, or implementing an interface, or even just creating a constructor function and making the appropriate assignments.

PHPStorm offers powerful code generation capabilities. For example, imagine that you've created a class and specified a couple of properties. Perhaps something that looks a bit like this:

```
001 <?php
002 class UsersController
003 {
004     protected $repository;
```

```
005     protected $creator;
006 }
```

Anywhere within this class, pull up the Generate drop down (Cmd/Ctrl+N), and select Constructor.



■ PHPStorm offers a number of helpful generators for common tasks and actions

Shift-select the two property names, and PHPStorm will instantly generate a constructor method that accepts and assigns those two objects.

```
001 <?php
002
003 class UsersController {
004     protected $repository;
005     protected $creator;
006
007     function __construct($creator,
008         $repository)
009     {
010         $this->creator = $creator;
011         $this->repository = $repository;
012     }
013 }
```

Let's take this a step further. What if we also want to generate the docblock for this constructor function? Well, once again, pull up the Generate drop-down, choose PHP Docblocks, select the '\_\_construct' function, and it'll be generated.

```
001 /**
002  * @param $creator
003  * @param $repository
004  */
005 function __construct($creator,
006     $repository)
```



```
006 {
007     $this->creator = $creator;
008     $this->repository = $repository;
009 }
```

One last example? What if we need to create an implementation of a particular contract, or interface?

```
001 <?php
002
003 interface Foo {
004     public function doThing();
005     public function doAnotherThing();
006 }
```

This contract declares that any implementation must integrate those two methods. With PhpStorm, we can create a new class and then, from the Generate drop-down, implement both of those methods with a single keystroke by choosing Implement Methods. As if by magic, the following code will be generated.

```
001 <?php
002
003 class ExampleFoo implements Foo {
004     public function doThing()
005     {
006         // TODO: Implement doThing()
007     }
008     public function doAnotherThing()
009     {
010         // TODO: Implement
011         doAnotherThing()
012     }
013 }
```

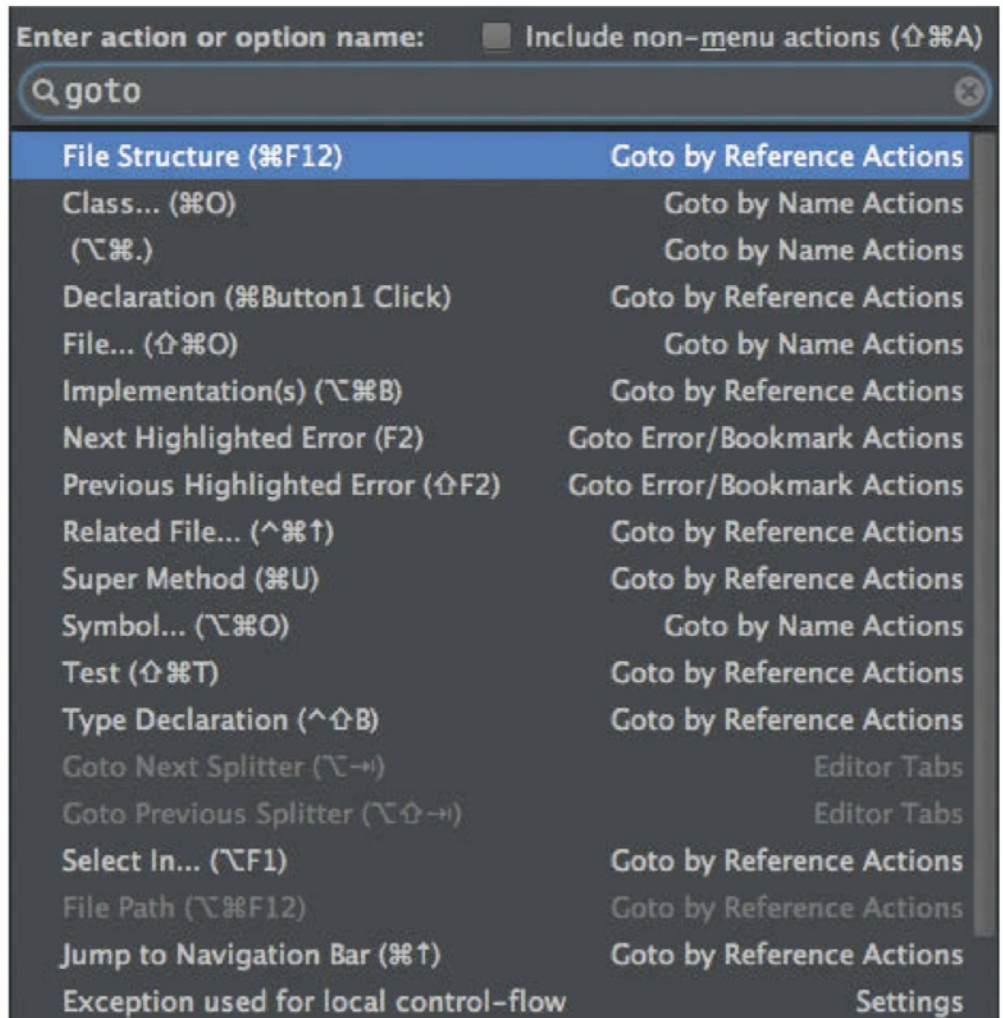
## 12. AVOID THE MOUSE

Developers don't use Vim just because it happens to be gorgeous to look at. They use it because it can, once learned, drastically improve your development workflow - and this is undeniable.

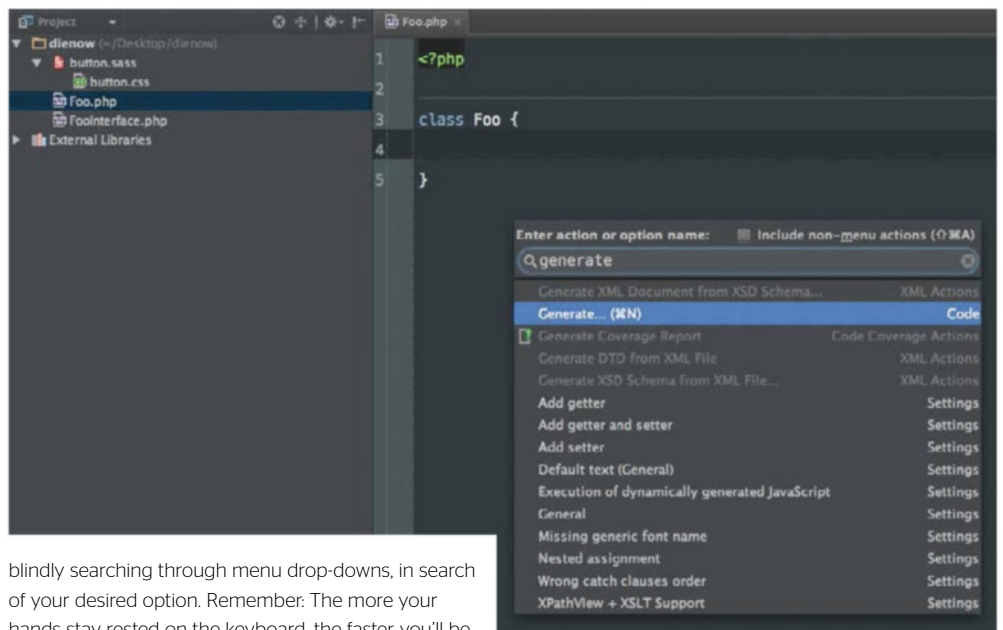
While an IDE can never offer the various modes that Vim provides, PhpStorm (in addition to its IdeaVim plug-in) offers a number of keyboard bindings for the most common actions. These include everything from surrounding selected text, to creating new files, to rapidly browsing, to files and symbols.

## 13. FIND ACTION

When you reach for the mouse to search through a menu tree, stop, and instead reach for the Find Action command. Building on from the previous tip, PhpStorm's Find Action (available through the Help menu) allows you to access every menu command directly from the keyboard. Memorise the Shift+Cmd/Ctrl+A shortcut and force yourself to use it, rather than



■ There are lots of ways to traverse through source code in PhpStorm and all of these default bindings are configurable. Want to match your muscle memory from Coda or Vim? Simply update PhpStorm's keybindings



blindly searching through menu drop-downs, in search of your desired option. Remember: The more your hands stay rested on the keyboard, the faster you'll be.

## 14. MASSIVE PLUG-IN ECOSYSTEM

Because of its structure, PHPStorm is able to piggyback off of a massive plug-in ecosystem. Chances are, if you require a particular piece of functionality, it's available in the form of a plug-in. That said, before you reach for one, are you sure that PHPStorm doesn't already offer it natively? Common plug-ins such as Zen Coding (Emmet) are native to the editor.

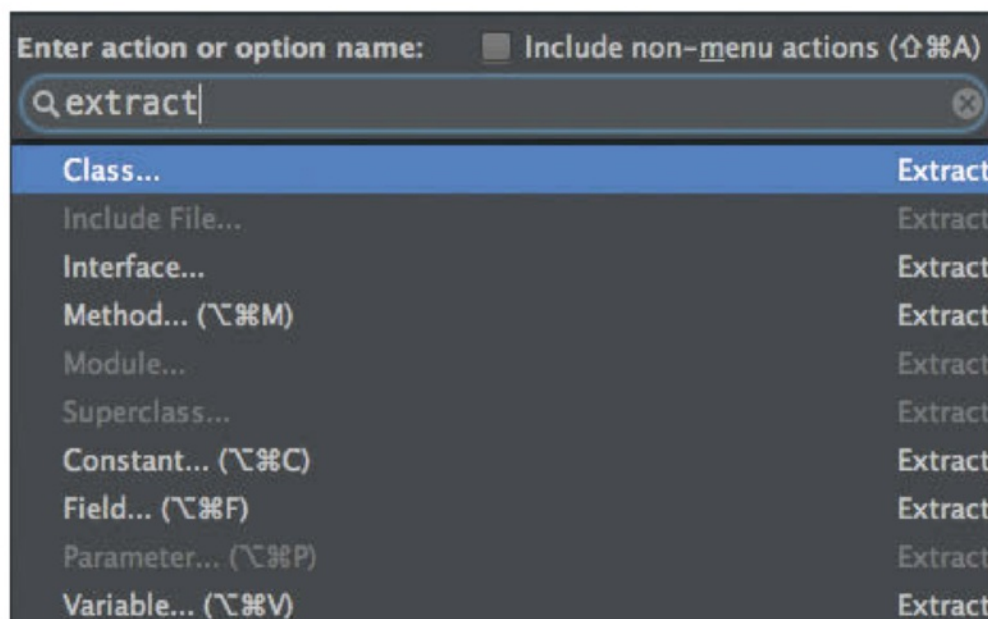
## 15. PHP 5.5 SUPPORT

One advantage to PHPStorm's rapid release cycle is that the team can quickly respond to change in the PHP community. A perfect example of this is PHP 5.5 support in the editor. Generators, the 'finally' keyword, 'list' in 'foreach', constant array/string dereferencing... all of those new features are recognised by PHPStorm.

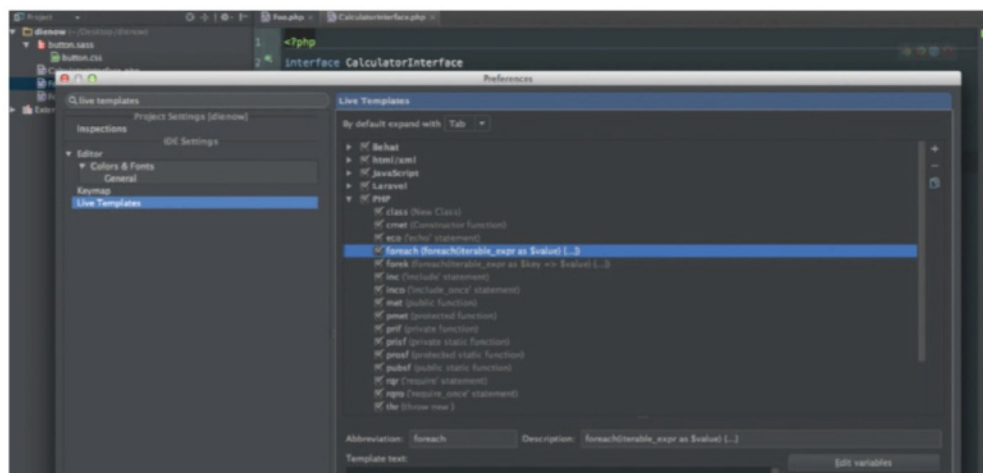
## 16. EXTRACTION

While clever Vim users can find a way to implement their own basic forms of method and variable extraction using macros and mappings, in PHPStorm a far more intelligent implementation is offered out of the box.

As an example, imagine that you have written a class, but realised that an interface is needed so that other implementations may follow the same contract. Easy! Place the cursor on the class name, pull up the Find Action dialogue (reviewed earlier), search for Extract Interface, specify your desired interface name - and that's all there is to it! Not only will the interface be created as a result, but your current class will also then be updated to implement that interface.



■ In PHPStorm, with a simple click we can extract variables, methods, even interfaces!



■ PHPStorm offers a powerful snippets repository

## 17. SNIPPETS AND CUSTOM TEMPLATES

Like most editors, PHPStorm offers a robust set of tools for preparing syntax-specific snippets and templates. Referred to as Live Templates, we can easily handle common code snippets and tab-stops. From the Preferences pane, search for Live Templates to view a tree of all currently registered snippets. Custom templates can be created for when you wish to automatically apply a template to a newly generated file.

## 18. CODE QUALITY ANALYSIS

Of course, there's the core reason for embracing an IDE: powerful, real-time code analysis. In PHPStorm, as you type, hundreds of inspections will verify and validate

your code against the PHP language and your project. Though many lightweight editors do offer code analysis in the form of plug-ins, too often they are buggy and unreliable. PHPStorm will alert you to everything from a missing semi-colon, to an unused import.

## 19. GO-TO SYMBOL

One of Sublime Text's most popular features is its Go-to Symbol command. This allows you to analyse, with a single keystroke, the structure of a class or file. In a Markdown file, this will display the headings; in a PHP class, it'll display the method names. This allows you to rapidly move around your project.

PHPStorm also offers a similar feature. Just as quickly, we can go to files, class names, methods, errors and more. As always, pull up the Find Action dialogue and search for 'goto' to view a full list of options and associated shortcuts.

## 20. POWERFUL DEBUGGING

Finally, don't forget that in addition to PHPStorm's flexibility and configurability, it also offers powerful debugging support out of the box. Once a debugger, like Xdebug, is installed, we can easily set breakpoints, inspect variable values, step into or over operations, and everything else that you'd expect.

## CONCLUSION

Should you choose to make the switch to PHPStorm (or WebStorm), the key is to understand the fact that though it sometimes seems that everything but the kitchen sink is included, that doesn't mean you have to use it all. Prefer using the command line for triggering tests, Composer, and Git? No problem. Ignore those features in PHPStorm. Not a fan of traditional debugging? That's fine, no one is going to force you into using it. The general idea is to mould PHPStorm into an editor that fits your own personal workflow.



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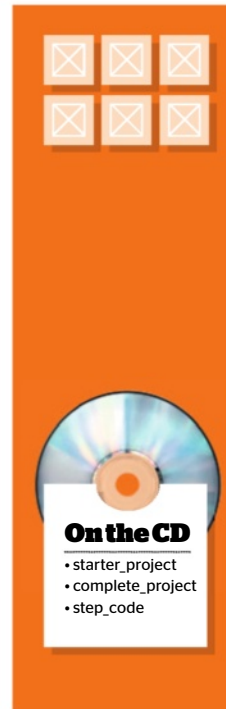
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**This offer expires 31 March 2014.**

# Create mobile layouts with the Kendo UI framework

Build cross-platform themed mobile application layouts incorporating dynamic, feature-rich widgets

**tools | tech | trends** Edge Code CC, Edge Inspect CC, Kendo UI  
**expert** Matt Gifford



Thanks to the advancements made by PhoneGap and Appcelerator Titanium, developing for the ever-demanding mobile app market has never been easier for those with HTML and JavaScript skills. Web developers have been able to utilise their existing knowledge and build the next generation of mobile applications using HTML5.

Despite having this freedom, some HTML mobile apps fall foul to the lack of design layout and structure of elements. The HTML mobile landscape has been blessed for years thanks to the likes of jQuery Mobile and jQuery UI, and while these libraries have rightly gained their ground, they are not the only ones that can help you create functional mobile application layouts.

In this tutorial we explore another option and use the Kendo UI Mobile framework to create a mobile layout, using widgets to create interactive visuals and pages. Kendo UI Mobile automatically styles the application based on the mobile device platform to match its native look, but can be customised to create individual apps that share a well-organised design structure.

## 01 Prepare the project

Head over to [www.kendoui.com/download.aspx](http://www.kendoui.com/download.aspx) and download a copy of the Kendo UI Mobile framework by selecting the complete UI library. Extract the downloaded zip file contents to a convenient accessible location. Copy the complete JavaScript and styles directories from the download and add them to your new project directory.

## 02 Reference the library

Create a new index.html file in the root of your project location. Within the head tags we need to add the reference to the relevant CSS and JavaScript files to turn this into a mobile project. Import the minified mobile stylesheet and mobile JavaScript file. Kendo relies on jQuery, so make sure that this is included before the Kendo JavaScript file.

```
001 <head>
002   <title>Kendo UI Mobile - Web Designer #216</title>
003   <link href="styles/kendo.mobile.all.min.css" rel="stylesheet" />
004   <script src="js/jquery.min.js"></script>
005   <script src="js/kendo.mobile.min.js"></script>
006 </head>
```

## 03 Initial layout

Let's create a layout that can be reused between multiple views to share header and footer elements. Create a <div> block and set the data-role attribute to 'layout' to define it as such. Assign a data-id attribute to the element too, which will be referenced when selecting the layout to use. Assign the data roles to the header and footer elements as well.

```
001 <div data-role="layout" data-id="default">
002   <header data-role="header">
003
004   </header>
```

```
005
006   <footer data-role="footer">
007
008   </footer>
009 </div>
```

## 04 Add top navigation

Add an application navigation bar into the layout header element using the Kendo mobile NavBar widget. The span element with the data-role attribute set to view-title will display the title taken from whichever view is currently on display. Here we have also added an additional button element, aligned right within the navigation bar.

```
001 <div data-role="navbar">
002   <span data-role="view-title"></span>
003   <a data-align="right" href="about.html"
004     data-role="button">About</a>
005 </div>
```

## 05 Footer bar

Within the footer element let's add a <div> block that instantiates the TabStrip Kendo widget. The links within the navigation strip will redirect the user to a mobile view with the matching id. When navigating, the currently selected tab will automatically update based upon the current view's URL.

```
001 <div data-role="tabstrip">
002   <a href="#index" data-icon="home">Home</a>
003   <a href="#list" data-icon="organize">List</a>
004 </div>
```

## 06 Home view

Let's define the view for the default homepage. A view represents a screen within the application and is applied to any element that has the



**<Above>**

- The Kendo UI Mobile library is developed to create cross-platform applications with a single-code base

**<Above>**

- You can download Kendo UI Complete, which also contains UI components for the web and data visualisation widgets

**<Above>**

- With the application initialised, the Kendo UI theme kicks in and starts to style your application to match the platform

**<Above>**

- Viewing the same application on an Android device, you can see the default theme picked up by Kendo UI to match the platform

data-role attribute set to 'view'. Provide the id attribute to match that used in the link code added previously, and set the title to display in the navigation bar using the data-title attribute.

```
001 <div data-role="view" id="index" data-title="Welcome to Kendo
    UI Mobile" data-layout="default">
002   <h2>Welcome</h2>
003   <p>This is the index page, the default view for this
    application.</p>
004
005 </div>
006
```

## 07 Inset lists

We have a link in the tabstrip to the list page, but let's create one using a list view element. Create a new ul block, setting the data-role attribute to listview. The data-style attribute set to inset will create an iOS-style list item with padding from the container (on iOS devices only). Any links within the list will be automatically rendered and styled.

```
001 <ul data-role="listview" data-style="inset">
002   <li><a href="#list">View List</a></li>
003 </ul>
```

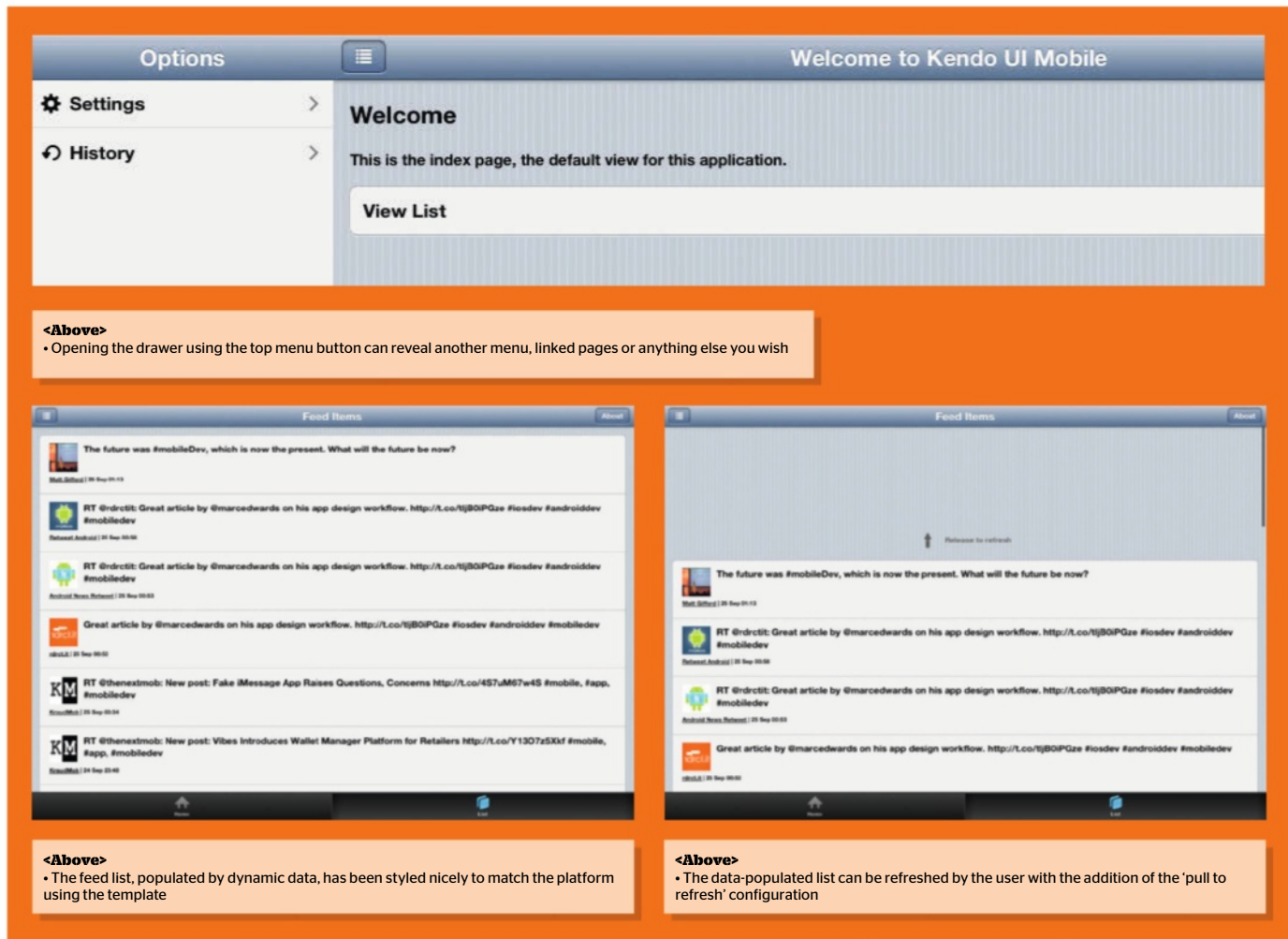
## 08 Initialise the application

To initialise the Kendo UI widgets and styles we need to define the mobile application within a JavaScript code block. Create a new Application object assigned to a global variable, which accepts the body of the page as the content to manipulate. Let's also force the initial page view.

```
001 <script>
002 var app = new kendo.mobile.Application($(document.body),{
003   initial: "index"
004 });
005 </script>
```

## 09 Android navigation and title

When comparing the output on two different platforms (iOS and Android, for example) the Android device displays the header and footer



reversed and the title isn't visible within the tab bar. This can easily be altered by adding some custom CSS to overwrite the default styles. The namespace for the style elements are easy to decipher and understand too.

```
001 <style>
002 .km-root .km-android .km-view {
003     -webkit-box-direction: normal;
004     -webkit-flex-direction: column;
005 }
006
007 .km-android .km-navbar .km-view-title {
008     visibility: visible;
009 }
010 </style>
```

## 10 Create drawer space

A good number of applications showcase a slide-out drawer section for extra content or navigation. We can create that easily using Kendo UI. Add a new navigation button to the NavBar element in the layout, aligned left and a data-rel attribute set to 'drawer'. The data icon value for the button will be controlled using the CSS provided.

```
001 <a href="#left-drawer" data-rel="drawer" data-role="button"
data-align="left" data-icon="drawer-button"></a>
```

## JavaScript integration

The majority of feature and function definition in this tutorial is through the use of data attributes and their values. You can also instantiate features using JavaScript functions as well if you like.

```
002
003 .km-drawer-button:before, .km-drawer-button:after { content:
004     "\ E077"; }
```

## 11 Drawer content

The drawer element itself should be treated the same way initially as a view object created earlier, with the exception of the data-role attribute. The drawer can also include optional header and footer elements to separate the content and provide navigation. All main content within the drawer, not including the header and footer, is wrapped inside a mobile scroller by default.





**18 Pull to refresh**

The list is now being populated with the rendered content from the remote data request when the list page is viewed, but we can add some user interaction to the list element using the data-pull-to-refresh attribute and set it to true. This will automatically add the UI elastic elements to the top of the list to enable a drag to refresh the content.

```
001 <ul data-role="listview"
002     data-source="feedSource"
003     data-template="feedTemplate"
004     data-style="inset"
005     data-pull-to-refresh="true"></ul>
```

**19 Remote view page**

Up to this point our views have been internal, as the links have displayed whichever view object was referenced by the relationship between the href and id attributes. The About button in the top navigation is set to load a separate HTML file. Create about.html in the root of the project and add the following content to create its view object.

**20 Touch target**

Kendo UI can handle the user interaction and touch gestures, including swipe, single, double and multitouch. Let's create a touch zone in the index page view object, which we'll use to detect these gestures. Create a touchSurface <div> element and below that create a new listview object with the id attribute set to touchConsole.

```
001 <div id="touchSurface">
002     Touch, swipe and tap here.
003 </div>
004
005 <ul data-role="listview" data-style="inset"
006     id="touchConsole"></ul>
007
008 <style>
009     #touchSurface {
010         background: black;
011         color: white;
012         margin: 20px;
013         line-height: 20em;
014         text-align: center;
015         font-style: italic;
016         font-size: .9em;
017     }
018 </style>
```

**21 Detect taps**

Create a new script tag block, or add the following snippet of code into the existing one. Taking the touchSurface element as the surface, we'll apply the kendoTouch watch method onto it. Defining an event handler for each gesture, we can add a list item to the console listview to get a visual reference for the type of interaction.

```
001 <script>
002 $( "#touchSurface" ).kendoTouch({
003     tap: function (e) {
004         $( "#touchConsole" ).append("<li>single tap</li>");
005     },
006     doubleTapTimeout: 200,
```

**Understanding the Kendo UI framework template engine and syntax**

Client-side templating solutions are incredibly popular, especially with the ever-growing popularity of JavaScript-driven dynamic applications. Solutions such as Mustache.js and Handlebars.js use the curly brackets to register the values to be rendered. Kendo templates use a simple hash system where the hash symbol (#) is used to mark the areas where data should be inserted, and can handle literal and HTML-encoded values.

Unlike the majority of existing template engines available, Kendo templates also allow you to include arbitrary JavaScript code such as if statements. While this seems basic, Kendo lets you use 'normal' JavaScript code within your templates, whereas other engines may provide basic loop functionality using their own syntax solution. One of the benefits to this method is an increase in speed and performance, which benefits the application as a whole.

```
<ul id="users"></ul>

<script type="text/x-kendo-template" id="myTemplate">
    #if(isAdmin){#
    <li>#: name # is Admin</li>
    #}else{#
    <li>#: name # is User</li>
    #}#
</script>

<script type="text/javascript">
    var templateContent = $("#myTemplate").html();
    var template = kendo.template(templateContent);

    //Create some dummy data
    var data = [
        { name: "John", isAdmin: false },
        { name: "Alex", isAdmin: true }
    ];

    var result = kendo.render(template, data); //render the template

    $("#users").html(result); //append the result to the page
</script>
```

```
007 doubletap: function (e) {
008     $("#touchConsole").append("<li>double tap</li>");
009 }
010 });
011 </script>
```

**22 Multitouch and swipes**

Using the same method of defining the events to watch out for in the touch configuration, we can also detect other gestures including swipe gestures and multitouch. Further options can be set here to manage functions including the length of the swipe and change in multitouch gesture positioning, which is ideal for detecting movement around the screen surface.

```
001 enableSwipe: true,
002 swipe: function (e) {
003     $("#touchConsole").append("<li>swipe</li>");
004 },
005 multiTouch: true,
006 gesturestart: function (e) {
007     $("#touchConsole").append("<li>multitouch</li>");
008 }
009
```



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# Create complex responsive sites with intention.js

Write a responsive music player with intention.js and learn what it means to create custom axes and contexts

**tools | tech | trends** HTML5, JavaScript  
**expert** Tim Stone



**I**ntention.js is a JavaScript library from Dow Jones; its main job is to measure and respond to things. Its prime use is when building complex responsive websites that switch elements around at different widths, add and remove classes and switch out sources. Intention.js is similar to AngularJS in that you describe the page's behaviour within the HTML structure through data-\* attributes and the 'intent' keyword. Intention.js has four 'keywords' for placing elements: before, prepend, after, and append.

The key to understanding intention.js is its terminology. An axis is comprised of multiple contexts that contain a name and a value. So the width axis could have a context called 'tablet' and a value of 510. Intention uses this information to say 'when listening to the width, apply a class of tablet when the width is 510px or greater'.

We're building a responsive, browser-based music player to learn how to use intention.js' data attributes, create custom axes and write contexts so we can gain a firm understanding of how it works.

## 01 Script dependencies

Intention.js depends on jQuery and Underscore in order for it to work, so be sure to include these before intention.js. Intention also comes with an optional 'bootstrap' file called context.js, which gives four common measurements: width, orientation, touch capable, and whether it's high DPI. We then include our own JavaScript file after it. All of these dependencies weigh in at a hefty 115.5kb pre-gzip.

```
001 <script src="js/jquery.js"></script>
002 <script src="js/underscore.js"></script>
003 <script src="js/intention.js"></script>
004 <script src="js/context.js"></script>
005 <script src="js/app.js"></script>
```

## 02 Intent attribute

To signify that Intention should update an element, we have to use the data-intent attribute as a keyword. You can just put 'intent' but it'd be nice if we could write with standards. Once intention.js knows to do something to an element, we then tell it what specifically we want to update.

```
001 <body data-intent>
002 </body>
003
```

## 03 In orientation

In the case of the body tag, we want to add a class of portrait or landscape each time it changes. Context.js gives us some default behaviour, one of which is detecting orientation so we can simply write 'in-orientation': to add the class. Don't panic, we have a look at the JavaScript behind this in more detail in the following step.

```
001 <body data-intent data-in-orientation:>
002 </body>
003
```

## 04 Orientation axis

This JavaScript is the heart of intention.js, and it's known as an axis. The ID value is how we call it with in-ID or in this case 'in-orientation'. Contexts is an array of objects, the name is the class name that will be applied and the value attached to it will be used when measuring it.

```
001 var orientation_axis = intent.responsive({
002   ID: 'orientation',
003   contexts: [{name: 'portrait', rotation: 0},
004             {name: 'landscape', rotation: 90}],
005   measure: function() {
006     return Math.abs(window.orientation);
007   }, /* next step */
008 });
```

## 05 Matcher method

The measure method runs the test and the matcher method returns a true or false value depending on if a context's value passes the test against the measurement (eg the orientation value). We're doing a comparison between window.orientation and each of the contexts: portrait (0) and landscape (90).

```
001 matcher: function(measure, ctx){
002   return measure === ctx.rotation;
003 }
```

## 06 Respond to change

Following on from the orientation axis, if window.orientation is 90 then it'll add the class of 'landscape' to all elements that have data-in-orientation on them, and when it's 0 the class will switch 'landscape' out with 'portrait'. This isn't completely magic though, context.js still adds an event listener calling respond(), which re-evaluates the measure and then calls the matcher.

```
001 //call immediately
002 orientation_axis.respond();
```



**<Above>**

- The two inspectors show the class changing when in different orientations due to the axis detecting a change

**<Above>**

- With just a sprinkling of CSS and the addition of Font Awesome's icons, we have a simple interface for a music player

**<Above>**

- When the player responds with false, the Play button is shown to initiate playing by calling a togglePlaying function

**<Above>**

- Conversely, when the player responds with true, the Pause button is displayed in order to pause the playing of the track

```
003 //also call on orientation change
004 $(window).on('orientationchange', orientation_axis.
respond);
```

## 07 Now playing markup

We've now got a class to dynamically change on orientation. That's great and all, but you don't need a 15kb library to do that for you. To show how versatile Intention is we'll build a music player, starting with the markup for showing what's currently playing. This is all standard HTML5 markup with some 'hooks' for JavaScript.

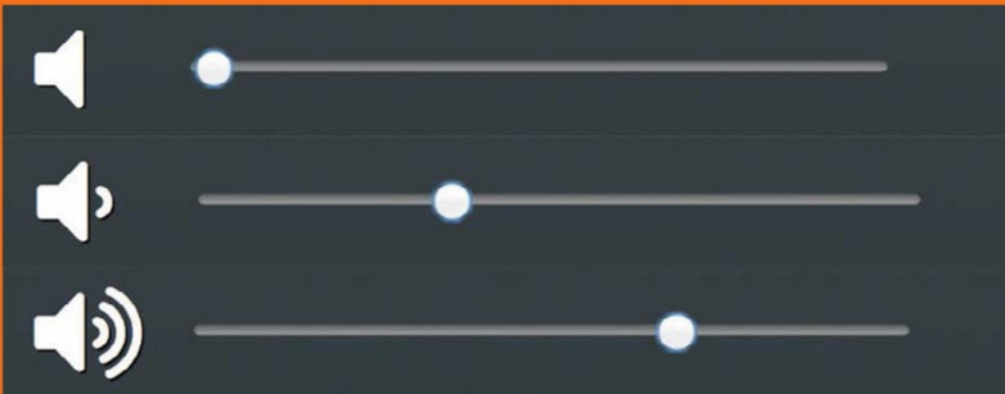
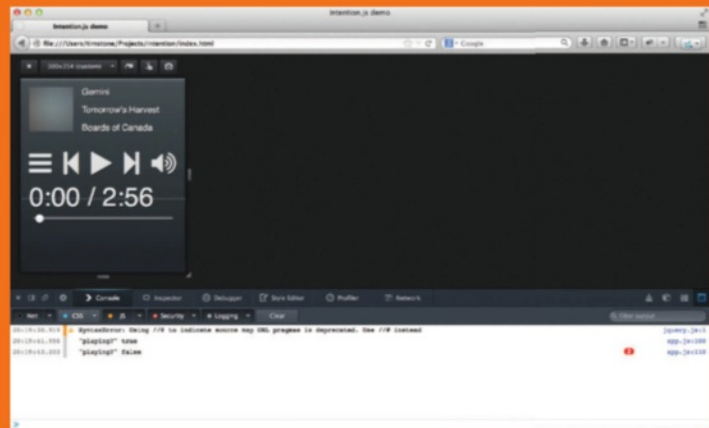
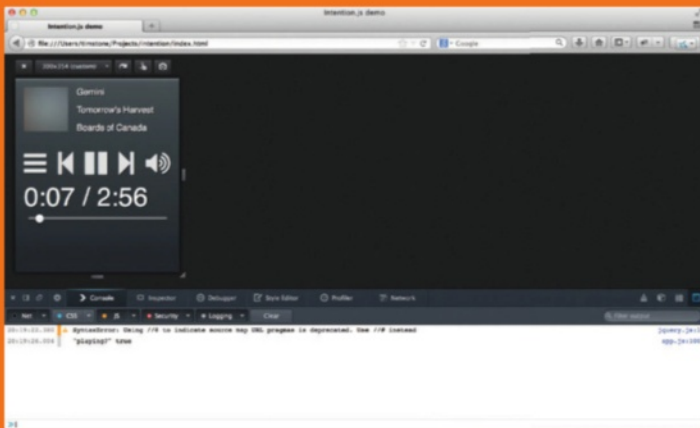
```
001 <section class="now-playing cf">
002   <div class="left-column column">
003     <img class="artwork" src="" alt="Album
artwork">
004   </div>
005   <div class="right-column column">
006     <p class="song"></p>
007     <p class="album"></p>
```

```
008     <p class="artist"></p>
009   </div>
</section>
```

## 08 Player controls markup

We'll add markup for the player controls too. These classes relate to icons in Font Awesome ([fontawesome.github.io/Font-Awesome](https://fontawesome.github.io/Font-Awesome/)). The main control here is the Play button, which will become a Pause when clicked. 'In-playing' doesn't exist yet - we'll be writing a custom axis for it shortly.

```
001 <section class="player-controls">
002   <i class="library-icon icon-reorder"></i>
003   <i class="icon-step-backward previous control"></i>
004   <i class="play icon-play control" data-intent data-
in-playing:></i>
005   <i class="icon-step-forward next control"></i>
006   <div class="volume-container"></div>
007 </section>
008 <audio></audio>
```

**<Clockwise from top left**

- Clicking the Play button triggers the player. play() method, it's just a log at the moment but trust that it's playing!
- Likewise, clicking the Pause button now toggles the player to stop playing as evidenced by another log
- Thanks to our custom axis, the volume control changes icon depending on the value of the range input

**09 Custom axis**

To make a new axis, we pass `intent.responsive()` as an object with an ID, an array of contexts: the name will be used for the class and the value can be anything to match against. In this case it'll be true or false but it could be a number or anything else. Calling `.respond()` will evaluate it immediately.

```
001 var playing = intent.responsive({
002   ID: 'playing',
003   contexts: [{
004     name: 'icon-pause',
005     val: true
006   }, {
007     name: 'icon-play',
008     val: false
009   }],
010   //next two steps
011 }).respond();
012
```

**10 Measure method**

Within our custom axis requires a measure function, some sort of test that our contexts will be measured against. We're going to write a simple music player that will have a playing method, so that'll be our measure for if it's playing or not. If you grasp this concept, then intention.js will be a snap for you.

```
001 measure: function () {
```

**Different uses for intention.js**

The Intention blog ([bit.ly/19ZznD7](http://bit.ly/19ZznD7)) has a number of examples and more ways to use the library, including a helpful speed test.

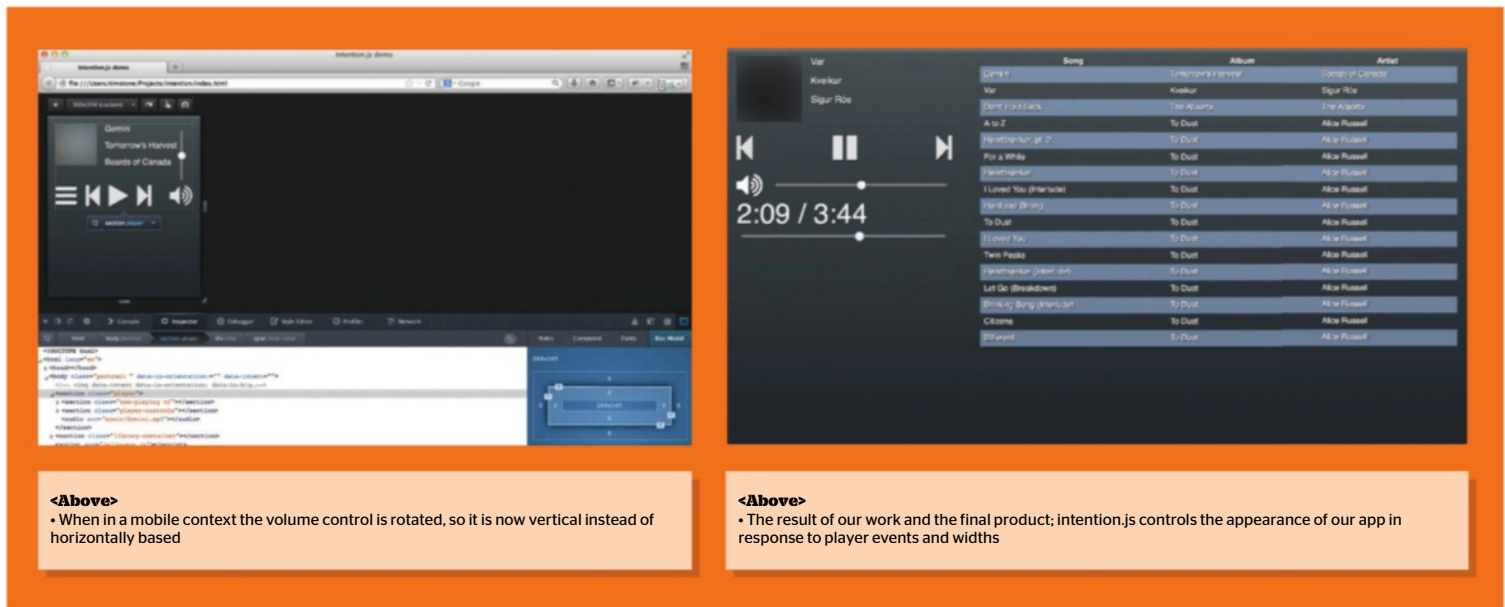
```
002   return webPlayer.playing();
003 },
004
```

**11 Matcher method continued**

The matcher is run each time `respond()` is called. Its job is to check if a context should be applied by returning true. Here we're saying 'return true if the context passed is the same as the playing state or false if it doesn't'. So if what the measure function returns is true, then the icon-play context is in use.

```
001 matcher: function (measure, context) {
002   return context.val === measure;
003 }
```





## 12 Public interface

Now that we've dealt with intention.js a fair bit, next we'll build up our actual web player through the imaginatively titled 'webPlayer'. It'll be very simple so we only have Play, Pause and Volume controls. The demo on the resource disc included with this issue also has seeking and a countdown if you'd like to see how those work.

```
001 var webPlayer = (function () {
002     return {
003         playing: function () {
004             return playing;
005         },
006         play: play,
007         pause: pause,
008         volume: volume,
009         getVolume: getVolume
010     };
011 })();
```

## 13 Play function

The Play function sets the variable 'playing' to true and starts playing the <audio> element. We can access our playing axis out of scope by using intent.axes, which contains all of the axes that have been added. Using this, we can force the playing axis to re-evaluate itself and switch to the Pause class.

```
001 var play = function () {
002     playing = true;
003     setSong(currentSong);
004     player.play();
005     intent.axes.playing.respond();
006     return playing;
007 };
```

## 14 Pause function

We do the opposite with our Pause method; set playing to false, invoke Pause on the player (the <audio> element) and force the playing axis to respond. This will 'measure' the playing variable so as it's now false it'll switch back to the Play icon. Pretty simple stuff.

```
001 var pause = function () {
002     playing = false;
003     player.pause();
004     intent.axes.playing.respond();
005     return playing;
006 };
```

## 15 Volume axis

So we've got the Play and Pause buttons working. Now we'll apply the axis pattern again, except this time we'll deal with more than a simple Boolean. To step it up a gear we'll measure against three values to show a dynamic volume icon. The order here is important as it goes from highest to lowest.

```
001 var volume = intent.responsive({
002     ID: 'volume',
003     contexts: [{
004         name: 'icon-volume-up',
005         val: 0.5
006     }, {
007         name: 'icon-volume-down',
008         val: 0.01
009     }, {
010         name: 'icon-volume-off',
011         val: 0
012     }],
013 }).respond();
```

## 16 Volume matcher/measure

Matcher will iterate through each context and see if its value (val) is greater than or equal to the measure (the current volume, as returned through webPlayer). It will stop iterating when one of the matchers returns true (which is why the order is important). The measure function will get the current value of the volume bar for you.

```
001 matcher: function (measure, context) {
002     return measure >= context.val;
003 },
004 measure: function () {
```

```
005 return webPlayer.getVolume();
006 }
```

## 17 Intent events

You can also listen for events within Intention. An intent is fired whenever a context returns true, context in an axis returns true, or when a specific axis passes any context. Below is an example of each - note the colon to differentiate between always returning true and passing any context.

```
001 intent.on('volume', volume.respond);
002 intent.on('volume:icon-volume-up', volume.respond);
003 intent.on('playing:', playing.respond);
```

## 18 Set volume

volumeBar is a range input (<input type="range">) and we can read its current value with .value. Once this is set, we get the volume axis to re-evaluate with respond(). This'll cause the matcher to iterate through the contexts and update the class name depending on which context returns true first.

```
001 var volume = function () {
002   player.volume = volumeBar.value;
003   intent.axes.volume.respond();
004   return player.volume;
005 };
```

## 19 Get the volume

The getVolume method will be a simple wrapper for returning the value of the volume from the player. Unfortunately we can't use the volume() method because this would cause an infinite loop of setting, responding, returning a value and then responding again. This is the method that the measure function of the volume context will use.

```
001 var getVolume = function () {
002   return player.volume;
003 };
```

## 20 Volume markup

The HTML for the range input is mostly standard but the attributes from data-intent onwards dictate how this snippet of HTML should behave when within a certain context (the mobile and tablet contexts). When we're in a mobile context, append the volume to volume container, which will make it vertical and in tablet and up put it outside (after) the volume container.

```
001 <input class="volume" name="volume" type="range"
min="0" max="1" step="0.001" data-intent data-in-mobile-
append=".volume-container" data-in-tablet-after=".
volume-container">
```

## 21 Before and prepend

As well as -after and -append there are sibling commands -before and -prepend. Although these four may sound limiting, they cover the majority of bases when manipulating the DOM. The main bonus of manipulating it this way is that Intention manages it for you so you don't have to manually store the element in different states.

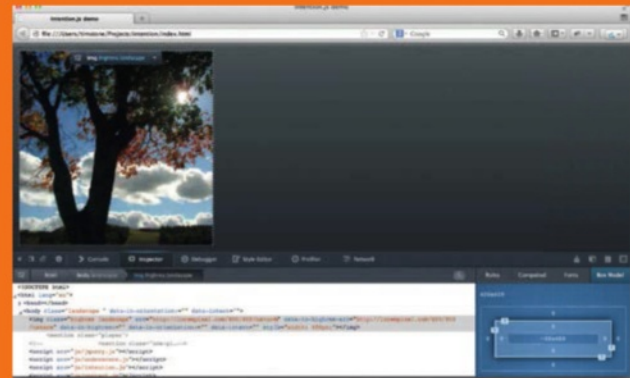
```
001 <div class="time" in-mobile-before=".now-playing" in-
tablet-prepend=".player-controls">
002   <span class="time-now"></span><span class="total-
time"></span>
003 </div>
```

## Create a high-DPI image handler with intention.js

One of the axis supplied in context.js is highres, this adds a class of highres to an element if the device pixel ratio is greater than one. To use it, you could write something like the following:

```
001 //when in highres, load the higher src image
002 
```

```
001 //wait for load so all image widths are correct
002 window.addEventListener('load', function () {
003   //grab all images that are children of highres
004   var images = document.querySelectorAll('img.
highres');
005   for (var i = images.length - 1; i >= 0; i--) {
006     var img = images[i],
007       //divide image width by 2 to get original
008       original = img.width / 2;
009     //set high dpi image to same as original image
010     img.style.width = original + 'px';
011   }
012 });
```



## Adding elements after load

For apps that add markup after loading, you can manually add elements with intent.add( element ). This will add the element to intention's 'watch list'.

## 22 Intent on simplicity

In this tutorial we've started to explore just how adaptable intention.js can be by responding to events in a music player as well as responding to different widths, simply by adding HTML attributes to describe how it should act. If you're looking for a simple solution, especially on retro responsive builds, then this might be the tool for you.



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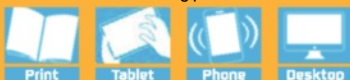
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## 6|2 design

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**Current role** Lead web developer at 6|2 design  
**Education** Self-taught developer with a Diploma in graphic design  
**Expertise** HTML5, CSS3, PHP, Adobe Creative Suite, WordPress  
**Clients** Bigatmo, Brightlife, Custodian Data Centre, Geerings, Fleet Trak, Jessie Pavelka, Slim Sam's Cakery  
**Twitter** @62design

Steve North was intrigued by the world of technology and art from a young age, so website design was the ideal career for him as it is such a great combination of the two.

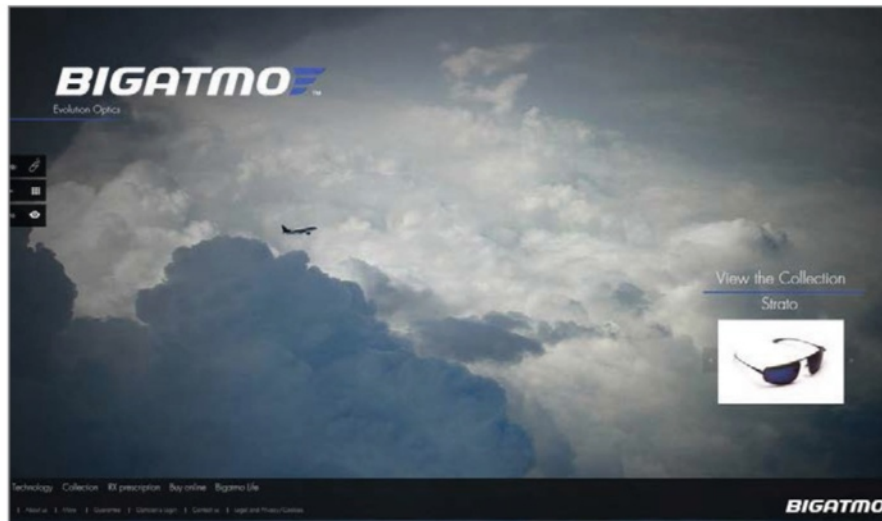
As a teenager, Steve was fascinated by how long people would spend on the internet, filling their brains with as much information as possible. He wanted to learn how to design interfaces that would present information in engaging new ways, and so the dream of becoming a website developer was born.

Steve taught himself website development and studied a diploma in graphic design for two years. He continued to develop his skills with 6|2 design and has produced exciting websites from within a fantastic team that has quenched a thirst never fully fulfilled before.

Steve has always showed keen interest to break out of the traditional restrictions of website design. He and 6|2 design love the flexibility of WordPress and subverting people's expectations of 'just another WordPress site'. All the websites featured here are built on WordPress, but you wouldn't guess it from the outside – thanks, Advanced Custom Fields!

One of the recent design trends that Steve currently enjoys is the parallax style website for the beauty and simplicity of the frontend and the satisfying code complexity of the backend. A great example of this is [kitkat.com](http://kitkat.com).

Steve's big dream is to create a destination 'go-to' website for an exciting new product – perhaps something like the launch of a new film or even *Grand Theft Auto 7*!



01 [www.bigatmo.com](http://www.bigatmo.com)

### 01

A 'wow' factor website for Bigatmo, a high-performance sunglasses brand. Including a custom-built lens demo and a masonry.js blog called Bigatmo Life.

### 02

Brightlife, a leadership consultancy for global blue chips, needed a professional, vibrant website that could easily be accessed by CEOs on their mobile devices.

### 03

A high-impact site with strong imagery and loading animation effects. Device and browser feature detection ensure optimal performance across platforms.

### 04

Slim Sam's Cakery makes cakes that are less fattening but still delicious. This eCommerce site looks upmarket and handcrafted to appeal to their target audience.

### 05

A responsive site for Fleet Trak, a top UK TomTom supplier. A custom-built fuel savings calculator helps prospects see how much they could save with Fleet Trak.



# Tracey Rickard

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**Current role** Web designer and developer  
**Education** Self-taught  
**Expertise** Flash, brand design, HTML, CSS, Photoshop, Illustrator, WordPress, responsive design, PHP, jQuery  
**Clients** Newport Africa, Source Energy, Holiday Cornwall, Kenya Holiday House, Catchy Agency, Stockdale, Asset Management  
**Twitter** @traceyrickard

Tracey is a web designer and developer from Falmouth in Cornwall, UK. She discovered an interest in websites while working for Vodafone Corporate. One of her major clients in the City of London required their employees to have direct access to a range of devices. The project was to launch a joint branded intranet. Tracey found the whole process fascinating and this became the catalyst to learn more about the web.

Tracey embarked on an eLearning course in HTML, bought a copy of *Dreamweaver Classroom In A Book* and was hooked. She began by building simple portfolio websites for friends and soon moved on to building more

dynamic sites with ASP.NET and PHP. It was her enjoyment of web design and development that drove her to start her own business.

In 2007 things really took off when Tracey discovered WordPress. She absolutely loves designing custom themes for the platform and has built many mobile responsive sites with all kinds of functionality. She also really enjoys working with the new features of CSS3 and loves bringing her Photoshop designs to life.

For Tracey it's vital to stay on top by keeping up with new technologies, which means a huge amount of research. This innovative and evolving industry is perfect for Tracey because she learns something new every day!



01 [www.no8aubeterre.com](http://www.no8aubeterre.com)

01

This fashion and home store based in France wanted a clean, French-looking design. The subtle French ticking style background and pastel colours achieved this.

02

The stunning images are the focal point in this contemporary responsive design. A semi-opaque header bar overlays the main image on larger screens.

03

This design is built around the client's corporate branding. It includes several news streams, so a magazine-style design was perfect for the homepage.

04

Tracey's own website is built on WordPress and has evolved over several years. This is a clean design featuring a full-width background image with bold text.

05

The client required a modern holiday listings website to match their logo. This design started with the large homepage image and was built from there.



02 [www.cornwallholidaycottages.org.uk](http://www.cornwallholidaycottages.org.uk)



03 [www.newportafrica.com](http://www.newportafrica.com)



04 [traceyrickard.co.uk](http://traceyrickard.co.uk)



05 [www.kenyaholidayhouse.com](http://www.kenyaholidayhouse.com)

# Cyber Duck

web [www.cyber-duck.co.uk](http://www.cyber-duck.co.uk)



|                     |  |
|---------------------|--|
| <b>Agency</b>       | Cyber Duck   |
| <b>Current role</b> | UX design, website production, mobile web solutions, digital marketing strategy, hosting and support, digital consulting |
| <b>Education</b>    | N/A  |
| <b>Expertise</b>    | N/A  |
| <b>Clients</b>      | GlaxoSmithKline, Arsenal Football Club, The European Union, BAM Construct UK   |
| <b>Twitter</b>      | @cyberduck_uk  |

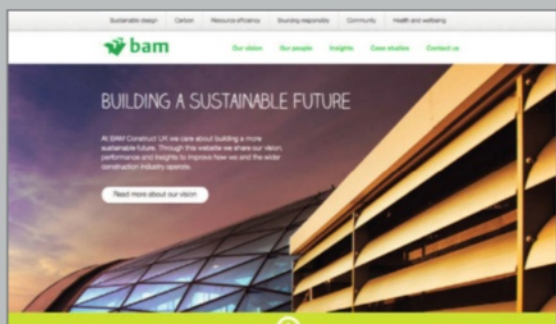
Cyber-Duck is an independent digital agency that specialises in designing and building enjoyable experiences on the web and mobile. They believe that the best websites and apps are designed around the needs and motivations of the people that use them.

Established in 2005 by Danny Bluestone and the co-founders, Cyber-Duck has expanded to a 25-strong team of designers, developers and marketers. They work across diverse sectors, partnering with clients ranging from exciting start-ups to established FTSE100 companies.

Their skilled user experience (UX) practitioners adopt a variety of user-centred research techniques such as ethnography, interviews and eye-tracking usability studies as

a way of informing their design decisions. They create innovative new products and services by spending time every month engaging in research and development, and by regularly participating in 'hackathons'.

At the moment Cyber-Duck are interested in the prospect of how the web continues to permeate users' everyday lives, from homes (such as smart thermostats like Nest) to wearable technology (such as the Jawbone wristband) to even hailing a taxi (Hailo app). As perceptions change from viewing the web as something experienced at a desk or table top to something people are always connected to, the possibilities for how it can improve people's lives become very exciting indeed.



01 [sustainability.bam.co.uk](http://sustainability.bam.co.uk)



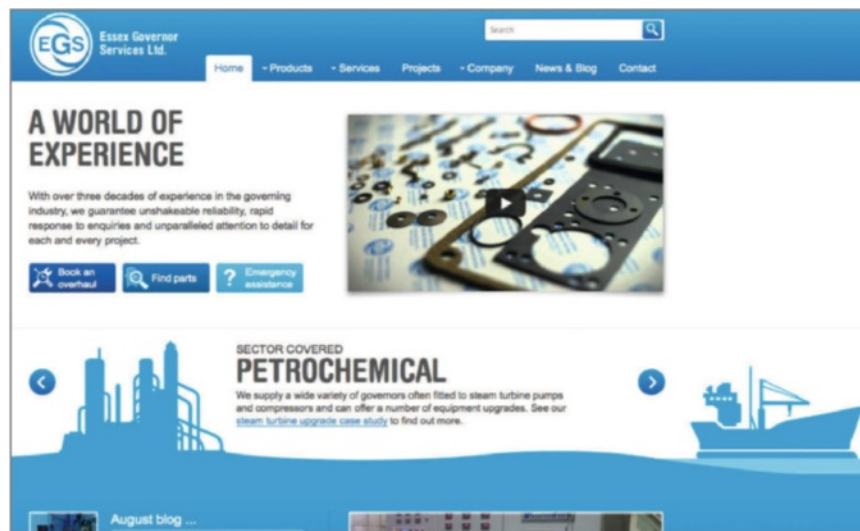
02 [www.the-eu-and-me.org.uk](http://www.the-eu-and-me.org.uk)



03 [www.cyber-duck.co.uk](http://www.cyber-duck.co.uk)



04 [chhausmann.com](http://chhausmann.com)



05 [egsgov.com](http://egsgov.com)

## 01

The BAM sustainability microsite embraces parallax scrolling, making the infographics more enjoyable to view. The responsive website scales to fit most devices.

## 02

The responsive EU 'What's In It For Me?' website is designed to be a one-stop resource for Britons to learn more about what the European Union delivers.

## 03

A responsive website has been created from the ground up to deliver a great user experience on as wide a variety of devices and browsers as possible.

## 04

This website combines HDR (high dynamic range) photography with parallax scrolling all within a responsive design that has been optimised for any device.

## 05

The EGS redesign helps establish a new modern brand and identity. The integrated branding also appears across all of the company's stationary.



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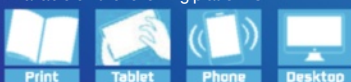


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## Your emails, tweets and comments. The social network, but in print

This month we talk colour combinations, the benefits of Adobe's Creative Cloud and display a selection of your tweets

### Subject Love fonts, love type

From Gavin Ness



Have to say thanks for the What's Your Type article. I have been on the lookout for some great fonts for my projects and this really helped me choose a selection of fonts. What would be great is if you put the article online. Then I wouldn't have to copy the link into a browser to see it in action. I know it sounds lazy, but it would be much appreciated.

**We're glad to hear that you liked the article and found it useful for your project. The feature will be going up online in the future, but we have yet to decide when that will be. Keep an eye on all the usual channels, as we will be giving it some social promotion when it does go live.**



## Tutorials

Discover the techniques to help create inspirational and interactive webpages



**5 Beautiful content-first WordPress themes**  
[bit.ly/15kehLF](http://bit.ly/15kehLF)



**Build a PHP and Stripe eCommerce solution**  
[bit.ly/1aOp9In](http://bit.ly/1aOp9In)



**Attention-grabbing jQuery text effects**  
[bit.ly/1fIDk5K](http://bit.ly/1fIDk5K)

### Subject Web design rookie

From Alexutzu Jinx



I am a web design rookie and I wanted to ask someone with experience if they had any tips for creating some great-looking web designs and/or templates.

I've learned from a friend how to use HTML5, CSS and a little bit of jQuery. For me it's very easy to combine colours, make nice navigation bars and so on.

My only problem is in the content area. I've seen a lot of websites with great stuff in the content area but I wanted to create something unique or at least different to the others. I don't really want to just copy a style and then change the colours or anything like that.

If you can give me some tips I would be very grateful. Thanks!

The desire to create something unique is something to be admired. However, it's more

likely that you will end up creating something that is different. The first step is to take a look at the content. There is no point creating something unique that doesn't display the content in the right way. Once you have studied the content, it's time to decide how to lay it out. Create some sketches and wireframes before deciding on colours, fonts, textures, etc. If you're looking for inspiration, give [www.awwwards.com](http://www.awwwards.com) a try - or your local supermarket.



@maccgizzle  
@WebDesignerMag  
you guys are  
awesome, love your mag!!



@PierceMcGeough  
Does anyone have @  
WebDesignerMag  
Edition 212 that I could  
borrow or buy?

### Subject What's my favourite colour?

From Rachel Grant



I know it might be hard to believe, but as a web designer I struggle with colours. I have no problem picking a base colour, this is the easy part. It starts to get difficult when I have to decide on complementary colours. Typically, I end up with bland or mismatched colour palettes. What tools would you recommend to help me create colour palettes I want use?


We know how difficult it can be to pick the right colour combination, but thankfully there are host of tools to offer assistance. A popular choice is Adobe Kuler ([kuler.adobe.com](http://kuler.adobe.com)). This is an easy-to-use colour wheel with a host of options to help you achieve the right palette. You can choose from all the colours on offer, or add your own base colour and work from there.



Join the conversation as it happens on Twitter  @WebDesignerMag  
 Comment on the news and opinion  [www.webdesignermag.co.uk](http://www.webdesignermag.co.uk)  
 Email the editorial team at  [webdesigner@imagine-publishing.co.uk](mailto:webdesigner@imagine-publishing.co.uk)

If you are looking for the latest colour trends and complete palettes try COLOURlovers ([www.colourlovers.com](http://www.colourlovers.com)). If you want something a bit more random, then try Color by hailpixel ([color.hailpixel.com](http://color.hailpixel.com)). This allows the user to use the mouse to pick out colours from the screen and save to a palette. This tool will produce something a bit more personal. Hopefully now your colour woes will be dispelled!

 @patrickwied  
 Apparently heatmap.js got mentioned in [@WebDesignerMag's article about HTML5 heatmaps](#). could anyone send me a scan? I'd love to read it!

 @jessekorzan  
 @WebDesignerMag thanks for the Site of The Month article for our @ventureweb work for @julianabicycles

## Subject **Creative Cloud confusion**

From Jerry Morris

I am still using Photoshop CS4 for my web designs and I have decided that now is the time to upgrade. The dilemma (or should that be decision?) I have to make is whether I should upgrade to a hard copy or go the Creative Cloud route. What do you think?



The big issue is whether or not you want a hard copy. Some designers are finding it hard to disconnect themselves from owning a physical piece of software. In our opinion, now is the time to make the break and jump aboard Creative Cloud.

One advantage of signing up for the service is it's cheaper than purchasing a hard copy outright. For the price of a hard copy a user can get approximately a two year subscription. If you own a

hard copy there is guaranteed to be an upgrade in that time which would certainly add to the cost.

Another plus of signing up to Creative Cloud is that you can get more than one piece of software and free cloud storage. Creative Cloud complete plan subscriptions are just over £27/\$30 a month. However if you just want to upgrade Photoshop you can sign up for the Photoshop Photography Program for less than £9/\$10 a month. If you are unsure about Creative Cloud, check out the Free membership which offers a 30-day trial on all apps. You can get the latest prices and offers at [www.adobe.com/uk/products/creativecloud](http://www.adobe.com/uk/products/creativecloud).



@Cyberduck\_uk 23h  
 User experience - what you need to know @DuckyMatt @WebDesignerMag : <http://bit.ly/15kn9C2>



@bmhwebdesign  
 @WebDesignerMag would love to see more HTML5 and web-based graphics tutorials guys.



James Payne @sleepyhouse  
 Get your own ideas - Great interview in this month's @WebDesignerMag with @tomwittlin

 An advantage of signing up to Creative Cloud is that you can get more than one piece of software and free cloud storage 



Cheaper, numerous pieces of software and free cloud storage: Adobe Creative Cloud is the future

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|-------------------------|----------------|---------------|-----------|-------------------|---------------|------------------|---------------|--------------|----------|---------------|---------------|-------------------|-------------------------|
| 1&1 Starter (Linux)     | 0844 335 12 11 | £29.88        | 5GB       | Unlimited         | 1,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 1&1 Standard (Linux)    | 0844 335 12 11 | £59.88        | 50GB      | Unlimited         | 3,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 1&1 Standard (Windows)  | 0844 335 12 11 | £59.88        | 50GB      | Unlimited         | 3,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 1&1 Unlimited (Linux)   | 0844 335 12 11 | £83.88        | Unlimited | Unlimited         | 5,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 1&1 Unlimited (Windows) | 0844 335 12 11 | £83.88        | Unlimited | Unlimited         | 5,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 1&1 Business (Linux)    | 0844 335 12 11 | £119.88       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | Free          | ✓             | ✓                 | ✓                       |
| 1&1 Business (Windows)  | 0844 335 12 11 | £119.88       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | Free          | ✓             | ✓                 | ✓                       |

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|----------------------------|-----|------|-----------|-----------|-----------|---|---|---|---|---|---|---|---|
| Unlimited Web Hosting Pack | N/A | £60  | Unlimited | Unlimited | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Starter Web Hosting Pack   | N/A | £30  | 5GB       | 2GB       | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Budget Web Hosting Pack    | N/A | £12  | 1GB       | 1GB       | 5         | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| WordPress Web Hosting Pack | N/A | £24  | 5GB       | 2GB       | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Drupal Web Hosting Pack    | N/A | £24  | 5GB       | 2GB       | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Joomla! Web Hosting Pack   | N/A | £24  | 5GB       | 2GB       | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Reseller Hosting Pack      | N/A | £300 | Unlimited | Unlimited | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Budget VPS Hosting         | N/A | £216 | 1GB       | Unlimited | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Email Hosting              | N/A | £6   | 0GB       | 0GB       | 5         | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

|   |                  |                |         |           |           |           |   |   |   |   |   |   |   |
|---|------------------|----------------|---------|-----------|-----------|-----------|---|---|---|---|---|---|---|
| 123-reg (www.123-reg.co.uk)                 | Starter          | 0845 859 0018  | £29.88  | 1GB       | 5GB       | 20        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 123-reg (www.123-reg.co.uk)                 | Plus             | 0845 859 0018  | £59.88  | 5GB       | 50GB      | 500       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 123-reg (www.123-reg.co.uk)                 | Pro              | 0845 859 0018  | £107.88 | 10GB      | 100GB     | 750       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 123-reg (www.123-reg.co.uk)                 | Bus Pro          | 0845 859 0018  | £179.88 | 20GB      | Unlimited | 1,000     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 123-reg (www.123-reg.co.uk)                 | Plus (MS)        | 0845 859 0018  | £59.88  | 2GB       | 25GB      | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 123-reg (www.123-reg.co.uk)                 | Pro (MS)         | 0845 859 0018  | £107.88 | 5GB       | 50GB      | 500       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 123-reg (www.123-reg.co.uk)                 | Bus Pro (MS)     | 0845 859 0018  | £179.88 | 10GB      | 150GB     | 1,000     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2020Media (www.2020media.com)               | Light User       | 0870 321 2020  | £45     | 20MB      | 1GB       | 3         | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2020Media (www.2020media.com)               | Everyday         | 0870 321 2020  | £100    | 200MB     | 10GB      | 15        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2020Media (www.2020media.com)               | Business/Pro     | 0870 321 2020  | £275    | 500MB     | 20GB      | 50        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2020Media (www.2020media.com)               | JAVA Tomcat      | 0870 321 2020  | £300    | 100MB     | 3GB       | 15        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2020Media (www.2020media.com)               | ASP.Net          | 0870 321 2020  | £275    | 100MB     | 3GB       | 15        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 4D Data Centres (www.4dhosting.com)         | Bronze Package   | 0845 166 8386  | £40     | 10MB      | 500MB     | 2         | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 4D Data Centres (www.4dhosting.com)         | Silver Package   | 0845 166 8386  | £64.99  | 20MB      | 2GB       | 10        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 4D Data Centres (www.4dhosting.com)         | Gold Package     | 0845 166 8386  | £79.99  | 50MB      | 2GB       | 50        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 4D Data Centres (www.4dhosting.com)         | Titanium Package | 0845 166 8386  | £149.99 | 500MB     | 5GB       | 500       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 4D Data Centres (www.4dhosting.com)         | Reseller Package | 0845 166 8386  | £299.99 | 1GB       | 10GB      | 1,000     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blackfoot Hosting Ltd (www.blackfoot.co.uk) | Home             | N/A            | £40     | 500MB     | 5GB       | 5         | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blackfoot Hosting Ltd (www.blackfoot.co.uk) | Business         | N/A            | £50     | 1GB       | 20GB      | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blackfoot Hosting Ltd (www.blackfoot.co.uk) | eCommerce        | N/A            | £100    | 2GB       | 40GB      | 200       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blackfoot Hosting Ltd (www.blackfoot.co.uk) | Professional     | N/A            | £150    | 3GB       | 60GB      | 300       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blacknight (www.blacknight.com)             | Minimus          | 35359 918 3072 | £45     | 10GB      | 200GB     | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blacknight (www.blacknight.com)             | Medius           | 35359 918 3072 | £79     | 20GB      | 400GB     | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Blacknight (www.blacknight.com)             | Maximus          | 35359 918 3072 | £45     | 30GB      | 600GB     | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Bravo14 (http://bravo14.co.uk)              | Starter Linux    | N/A            | £130    | 2,000MB   | 2,000MB   | 10        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Bravo14 (http://bravo14.co.uk)              | Starter Windows  | N/A            | £20     | 2,000MB   | 2,000MB   | 10        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Bravo14 (http://bravo14.co.uk)              | Business Linux   | N/A            | £45     | 4,000MB   | 4,000MB   | 4,000     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Bravo14 (http://bravo14.co.uk)              | Business Windows | N/A            | £45     | 4,000MB   | 4,000MB   | 4,000     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Bravo14 (http://bravo14.co.uk)              | Ultimate Linux   | N/A            | £60     | Unlimited | Unlimited | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Bravo14 (http://bravo14.co.uk)              | Ultimate Windows | N/A            | £60     | Unlimited | Unlimited | Unlimited | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| catalyst2 (www.catalyst2.com/web-hosting)   | Mega Deal        | 0800 107 79 79 | 11.99   | 250MB     | 2GB       | 1         | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| catalyst2 (www.catalyst2.com/web-hosting)   | Mega Plus        | 0800 107 79 79 | 29.99   | 400MB     | 10GB      | 10        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| catalyst2 (www.catalyst2.com/web-hosting)   | Power            | 0800 107 79 79 | 49.99   | 750MB     | 20GB      | 50        | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| catalyst2 (www.catalyst2.com/web-hosting)   | Power Plus       | 0800 107 79 79 | 89.99   | 1000MB    | 40GB      | 100       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| catalyst2 (www.catalyst2.com/web-hosting)   | Power Xtra       | 0800 107 79 79 | 129.99  | 1500MB    | 80GB      | 150       | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Designwasp (http://designwasp.com)          | Starter          | 0844 372 9848  | £30     | 3GB       | 20GB      | 1,000     | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Designwasp (http://designwasp.com)          | Home             | 0844 372 9848  | £40     | 10GB      | 50GB      | 10,000    | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |




## Featured host of the month: **Netcetera** [www.netcetera.co.uk](http://www.netcetera.co.uk)



Getting more out of one of our quality listed hosting providers

Netcetera is a long-established and experienced hosting provider that 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 ( <a href="http://designwasp.com">http://designwasp.com</a> )  | Business              | 0844 372 9848 | £60           | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )  | Windows Unlimited     | 0844 372 9848 | £60           | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )  | Windows Home          | 0844 372 9848 | £40           | 10GB      | 50GB              | 1,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )  | CheapHost             | 0844 372 9848 | £10           | 300MB     | 100MB             | 5             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )  | Personal              | 01865 589 990 | £12           | 1GB       | Unlimited         | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )  | Personal Plus         | 01865 589 990 | £48           | Unlimited | Unlimited         | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )  | Business              | 01865 589 990 | £108          | 5GB       | Unlimited         | 1000          | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )  | Business Professional | 01865 589 990 | £132          | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )  | Bronze Linux          | 0191 261 2252 | £30           | 100MB     | 1GB               | 5             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )  | Gold Linux            | 0191 261 2252 | £100          | 500MB     | 5GB               | 25            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )  | Bronze Windows        | 0191 261 2252 | £30           | 100MB     | 1GB               | 5             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )  | Gold Windows          | 0191 261 2252 | £100          | 500MB     | 5GB               | 25            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )  | Reseller Unix         | 0845 226 5566 | £399.99       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )  | Reseller Windows      | 0845 226 5566 | £499.99       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )  | Enterprise            | 0845 226 5566 | £89.99        | 1GB       | 2GB               | 250           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )  | Commerce              | 0845 226 5566 | £179.99       | 2GB       | 5GB               | 500           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )  | Designer              | 0845 226 5566 | £119.99       | 1GB       | 2GB               | 250           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )  | Developer             | 0845 226 5566 | £259.99       | 2GB       | 5GB               | 500           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )   | Starter               | 0844 999 4100 | £23.88        | 1GB       | 25GB              | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )   | Personal              | 0844 999 4100 | £59.88        | 2.5GB     | Unlimited         | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )   | Expert                | 0844 999 4100 | £95.88        | 5GB       | Unlimited         | 250           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )   | Virtual               | 0844 999 4100 | £227.88       | 50GB      | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )   | Bronze                | 0121 314 4865 | £30           | 200MB     | 2GB               | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )   | Silver                | 0121 314 4865 | £42           | 400MB     | 5GB               | 20            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )   | Gold                  | 0121 314 4865 | £72           | 800MB     | 10GB              | 100           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )   | Platinum              | 0121 314 4865 | £114          | 1,200MB   | 40GB              | 200           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )   | Email Only            | 02380 249 823 | £40           | 1GB       | 2GB               | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )   | Essential             | 02380 249 823 | £75           | 2GB       | 5GB               | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )   | Superior              | 02380 249 823 | £140          | 5GB       | 10GB              | 25            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )   | Premium               | 02380 249 823 | £250          | 10GB      | 25GB              | 100           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )   | Starter               | N/A           | £29.99        | 500MB     | 1GB               | 3             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )   | Home                  | N/A           | £54.99        | 2.5GB     | 30GB              | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )   | Business              | N/A           | £79.99        | 6.5GB     | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )   | eCommerce             | N/A           | £159.99       | 30GB      | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| <br><b>Fasthosts</b><br><a href="http://www.fasthosts.co.uk">www.fasthosts.co.uk</a> | Personal              | 0808 168 6777 | £32.87        | 5GB       | Unlimited         | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
|   | Business Bronze       | 0808 168 6777 | £58.38        | 50GB      | Unlimited         | 500           | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
|   | Business Silver       | 0808 168 6777 | £76.39        | Unlimited | Unlimited         | Unlimited     | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
|   | Business Gold         | 0808 168 6777 | £101.89       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
|   | WD Starter            | 0808 168 6777 | £149.99       | 20GB      | Unlimited         | Unlimited     | ✓                | Option        | Option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
|   | WD Advanced           | 0808 168 6777 | £199.99       | Unlimited | Unlimited         | Unlimited     | ✓                | Option        | Option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Giacom ( <a href="http://www.giacom.com">www.giacom.com</a> )   | Business Pro          | 0800 542 7500 | £199          | 100MB     | 2GB               | 100           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )   | Starter Professional  | 0845 644 7750 | £29.80        | 2.5GB     | 10GB              | 1,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )   | Home Professional     | 0845 644 7750 | £89.99        | Unlimited | Unlimited         | 10,000        | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )   | Business Professional | 0845 644 7750 | £129.99       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )   | Reseller Professional | 0845 644 7750 | £349.99       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )  | Silver                | 0808 180 1880 | £79.50        | 150MB     | 3GB               | 5             | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )  | Gold                  | 0808 180 1880 | £139.50       | 300MB     | 5GB               | 10            | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )  | Gold Plus             | 0808 180 1880 | £189.50       | 450MB     | 10GB              | 30            | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )  | Platinum              | 0808 180 1880 | £359.50       | 600MB     | 20GB              | 50            | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )  | Platinum Plus         | 0808 180 1880 | £599.50       | 1.2GB     | 40GB              | 10            | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )  | Email Plus            | 0808 180 1880 | £49.95        | 50MB      | N/A               | 5             | N/A              | N/A           | N/A          | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>   | Professional          | 0845 009 9175 | £30           | 250MB     | 1GB               | 50            | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>   | Advanced              | 0845 009 9175 | £50           | 2GB       | 2.5GB             | 150           | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>   | Enterprise            | 0845 009 9175 | £80           | 2GB       | 500MB             | Unlimited     | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>   | Professional Plus     | 0845 009 9175 | £90           | 500MB     | 5GB               | 100           | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |

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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 |
|---|------------------------|-----------------|---------------|-----------|-------------------|---------------|------------------|---------------|--------------|----------|---------------|---------------|-------------------|-------------------------|
| ICUK www.icukhosting.co.uk  | Premium Plus           | 0845 009 9175   | £150          | 1GB       | 12.5GB            | 500           | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK www.icukhosting.co.uk  | Enterprise Plus        | 0845 009 9175   | £300          | 2GB       | 20GB              | Unlimited     | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK www.icukhosting.co.uk  | Reseller Windows       | 0845 009 9175   | £200          | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK www.icukhosting.co.uk  | Reseller Linux         | 0845 009 9175   | £200          | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| ICUK www.icukhosting.co.uk  | Reseller Enterprise    | 0845 009 9175   | £500          | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | option       | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| JAB Web Hosting (www.jabwebhosting.com)   | Mail - M105            | 0800 043 0153   | £15.17        | 256MB     | 3GB               | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| JAB Web Hosting (www.jabwebhosting.com)   | Home - H25             | 0800 043 0153   | £24.47        | 1GB       | 8GB               | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| JAB Web Hosting (www.jabwebhosting.com)   | Professional - P55     | 0800 043 0153   | £45           | 2GB       | 15GB              | 75            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| JAB Web Hosting (www.jabwebhosting.com)   | Reseller - R25         | 0800 043 0153   | £97.88        | 2GB       | 30GB              | 250           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| JAB Web Hosting (www.jabwebhosting.com)   | Reseller - R105        | 0800 043 0153   | £271.60       | 4GB       | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LCN (www.lcn.com)   | Blog                   | 01438 342 490   | £20           | 100MB     | 1GB               | 5             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LCN (www.lcn.com)   | Starter                | 01438 342 490   | £30           | 1GB       | 1GB               | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LCN (www.lcn.com)   | Starter                | 01438 342 490   | £30           | 1GB       | 1GB               | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LCN (www.lcn.com)   | Dynamic                | 01438 342 490   | £50           | 2GB       | 2GB               | 20            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LCN (www.lcn.com)   | Premium                | 01438 342 490   | £80           | 5GB       | 5GB               | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LCN (www.lcn.com)   | Unlimited              | 01438 342 490   | £120          | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LD Hosts (http://ldhosts.co.uk)   | LD Budget (Linux)      | 07891 235858    | £11.88        | 1GB       | 1GB               | 500           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LD Hosts (http://ldhosts.co.uk)   | LD Home (Linux)        | 07891 235858    | £23.88        | 10GB      | 10GB              | 5,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LD Hosts (http://ldhosts.co.uk)   | LD Pro (Linux)         | 07891 235858    | £41.88        | 50GB      | 50GB              | 20,000        | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LD Hosts (http://ldhosts.co.uk)   | LD Unlimited (Linux)   | 07891 235858    | £60           | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LD Hosts (http://ldhosts.co.uk)   | Windows Home           | 07891 235858    | £17.88        | 2GB       | 2GB               | 1,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| LD Hosts (http://ldhosts.co.uk)   | Windows Unlimited      | 07891 235858    | £60           | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Media Temple (http://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            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| <br><b>Netcetera</b> 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     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 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     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| 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             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |



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### NAME AND URL

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|---|----------------------|-----------------|---------------|-----------|-------------------|---------------|------------------|---------------|--------------|----------|---------------|---------------|-------------------|-------------------------|
| Skymarket (www.skymarket.co.uk)             | Standard 2           | 0800 321 7788   | £69           | 20MB      | 2GB               | 1             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Skymarket (www.skymarket.co.uk)             | Premium 1            | 0800 321 7788   | £99           | 25MB      | 2GB               | 1             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Skymarket (www.skymarket.co.uk)             | Premium 2            | 0800 321 7788   | £149          | 50MB      | 2GB               | 1             | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| STRATO Hosting (www.strato-hosting.co.uk)   | STRATO BasicWeb      | 00800 8007 0070 | £48           | 2GB       | Unlimited         | 1,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| STRATO Hosting (www.strato-hosting.co.uk)   | STRATO PowerWeb      | 00800 8007 0070 | £72           | 6GB       | Unlimited         | 2,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| STRATO Hosting (www.strato-hosting.co.uk)   | STRATO AdvancedWeb   | 00800 8007 0070 | £120          | 20GB      | Unlimited         | 4,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| STRATO Hosting (www.strato-hosting.co.uk)   | STRATO EnterpriseWeb | 00800 8007 0070 | £180          | 50GB      | Unlimited         | 6,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Streamline.net (www.streamline.net)         | Trial (3 month)      | 0844 941 1000   | N/A           | 10GB      | Unlimited         | 1,000         | ✓                | Option        | ✓            | N/A      | ✓             | ✓             | ✓                 | ✓                       |
| Streamline.net (www.streamline.net)         | Starter              | 0844 941 1000   | £23.88        | 500MB     | Unlimited         | 20            | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Streamline.net (www.streamline.net)         | Personal             | 0844 941 1000   | £41.88        | 3GB       | Unlimited         | 500           | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Streamline.net (www.streamline.net)         | Plus                 | 0844 941 1000   | £71.88        | 10GB      | Unlimited         | 1,000         | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Streamline.net (www.streamline.net)         | Multisite            | 0844 941 1000   | £137.88       | 20GB      | Unlimited         | Unlimited     | ✓                | Option        | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Swish Hosting (www.swishhosting.co.uk)      | Email                | 08445 67 69 71  | £18           | -         | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Swish Hosting (www.swishhosting.co.uk)      | Windows Hosting      | 08445 67 69 71  | £66           | -         | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Swish Hosting (www.swishhosting.co.uk)      | Linux Hosting        | 08445 67 69 71  | £66           | -         | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Swish Hosting (www.swishhosting.co.uk)      | eCommerce            | 08445 67 69 71  | £90           | -         | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Swish Hosting (www.swishhosting.co.uk)      | SiteBuilder          | 08445 67 69 71  | £12           | -         | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Switch Media (www.switchmedia.com)          | Switch Standard      | 0151 236 9111   | £159          | 1GB       | 50GB              | 500           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Switch Media (www.switchmedia.com)          | Switch Business      | 0151 236 9111   | £249          | 10GB      | 150GB             | 1500          | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Switch Media (www.switchmedia.com)          | Business Pro         | 0151 236 9111   | £348.96       | 20GB      | 300GB             | 5000          | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| thename.co.uk (www.thename.co.uk)           | Parking              | 0870 765 6364   | £52.88        | 25MB      | 500MB             | 15            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| thename.co.uk (www.thename.co.uk)           | Forwarding           | 0870 765 6364   | From £15      | N/A       | 500MB             | N/A           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| thename.co.uk (www.thename.co.uk)           | Hosting              | 0870 765 6364   | From £7.50    | N/A       | N/A               | N/A           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Tidy Web Hosting (www.tidywebhosting.co.uk) | Entry                | 0844 884 9100   | £25           | 100MB     | 1GB               | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Tidy Web Hosting (www.tidywebhosting.co.uk) | Home                 | 0844 884 9100   | £50           | 500MB     | 5GB               | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Tidy Web Hosting (www.tidywebhosting.co.uk) | HomePro              | 0844 884 9100   | £100          | 1GB       | 10GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Tidy Web Hosting (www.tidywebhosting.co.uk) | Business             | 0844 884 9100   | £150          | 2GB       | 20GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Tidy Web Hosting (www.tidywebhosting.co.uk) | BusinessPro          | 0844 884 9100   | £250          | 5GB       | 50GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| TwentyHost (www.twentyhost.co.uk)           | Basic55              | 0845 641 0776   | £24           | 100MB     | 1,500MB           | 25            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| TwentyHost (www.twentyhost.co.uk)           | Standard55           | 0845 641 0776   | £45           | 200MB     | 3,000MB           | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| TwentyHost (www.twentyhost.co.uk)           | Business55           | 0845 641 0776   | £70           | 500MB     | 7,500MB           | 100           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| TwentyHost (www.twentyhost.co.uk)           | Advanced55           | 0845 641 0776   | £110          | 1,000MB   | 15,000MB          | 200           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| VARIHOST (www.varihost.net)                 | WordPress Basic      | 0208 144 7057   | £47.88        | 2GB       | 10GB              | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| VARIHOST (www.varihost.net)                 | WordPress Plus       | 0208 144 7057   | £71.88        | 4GB       | 100GB             | 100           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| VARIHOST (www.varihost.net)                 | WordPress Extra      | 0208 144 7057   | £119.88       | unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| WebFusion (www.webfusion.co.uk)             | Fusion Professional  | 0845 130 1602   | £107.40       | 5GB       | 50GB              | 1,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| WebFusion (www.webfusion.co.uk)             | Fusion Business      | 0845 130 1602   | £179.40       | 10GB      | 150GB             | 1,500         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| WebFusion (www.webfusion.co.uk)             | Fusion Developer     | 0845 130 1602   | £227.40       | 20GB      | 300GB             | 5,000         | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| WebFusion (www.webfusion.co.uk)             | Fusion Reseller      | 0845 130 1602   | £329.99       | Unlimited | Unlimited         | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Z-Host (z-host.co.uk)                       | Z-100                | N/A             | £15           | 100MB     | 10GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Z-Host (z-host.co.uk)                       | Z-200                | N/A             | £21           | 100MB     | 10GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Z-Host (z-host.co.uk)                       | Z-500                | N/A             | £42           | 500MB     | 20GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Z-Host (z-host.co.uk)                       | Z-1000               | N/A             | £60           | 1GB       | 40GB              | Unlimited     | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Zen Internet (www.zen.co.uk)                | Bronze (Linux)       | 0845 058 9000   | £47.88        | 2GB       | 10GB              | 10            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Zen Internet (www.zen.co.uk)                | Silver (Linux)       | 0845 058 9000   | £95.88        | 5GB       | 50GB              | 25            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Zen Internet (www.zen.co.uk)                | Gold (Linux)         | 0845 058 9000   | £143.88       | 10GB      | 100GB             | 50            | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Zen Internet (www.zen.co.uk)                | Platinum (Linux)     | 0845 058 9000   | £239.88       | 50GB      | 250GB             | 100           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |
| Zen Internet (www.zen.co.uk)                | Reseller (Linux)     | 0845 058 9000   | £479.88       | 150GB     | 500               | 250           | ✓                | ✓             | ✓            | ✓        | ✓             | ✓             | ✓                 | ✓                       |

## 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 such as 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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