

33
PAGES OF
EXPERT TUTORIALS

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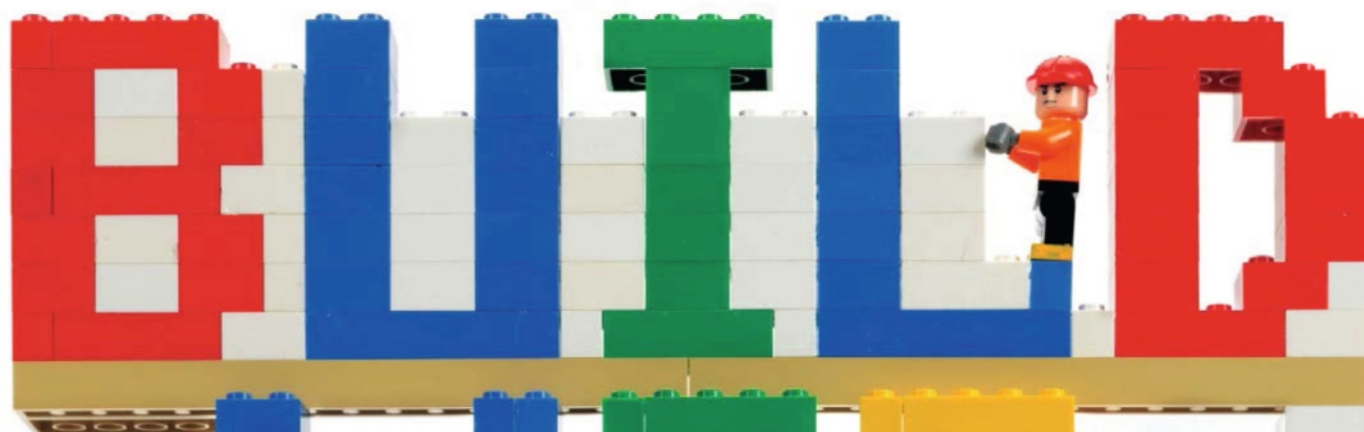


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CREATE A 3D CHART

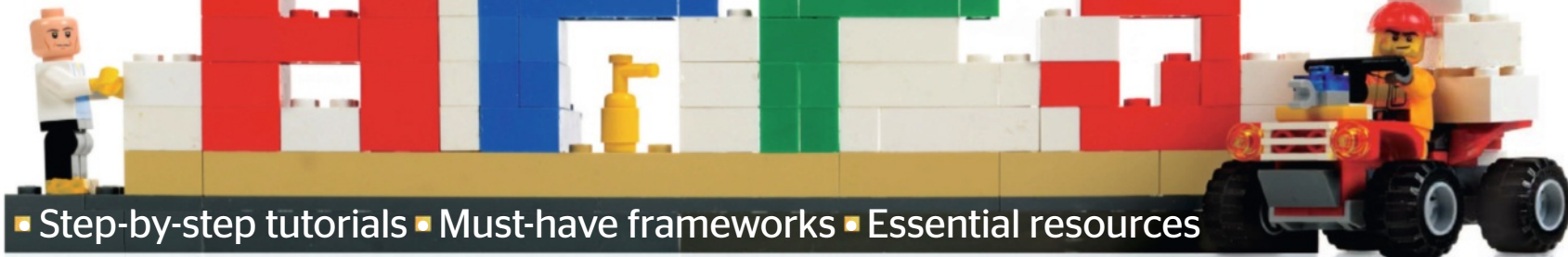
Use CSS3 transforms to add a new dimension

HANDS-FREE BROWSING

Alternative interaction with tracking.js

Google tools masterclass

How to build, enhance, measure and sell with this unmissable collection



■ Step-by-step tutorials ■ Must-have frameworks ■ Essential resources

DYNAMIC DATA ANIMATION

Add interactivity to graphics with SVG, CSS and JavaScript

MAKE A STYLISH SPACE POSTER

Create contemporary, classy abstract art with Photoshop

25 WAYS TO MAKE PHP BEAUTIFUL

How to add elegance to your code with the Laravel framework

HOW TO

- Design CSS flip menus
- Automate code with Grunt

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ISSUE 217

YOU'VE GOT ONE HOUR TO FINISH
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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 firmly believe agencies get the clients they deserve. If you deliver great work, you will attract clients”

Web Designer gets cosy with Collective and discusses their clearly defined design ethos
Page 34

Join the web apps revolution now

The term web app is bandied around a lot by designers and developers, but what does it actually mean?

Simply, a web app is an application that has been developed using web technologies. This means HTML, CSS and JavaScript, and this is what makes the premise of web apps so attractive.

There is no need to learn expansive, complicated programming languages. Designers and developers can just jump straight in and start getting creative - it's all about the ideas. In this issue's cover feature (page 42) we get up close with the app-building process. Discover how to develop with PhoneGap and convert a website to a web

app. Plus, find out the best frameworks to use and which resources can make the process more productive.

Google is hardly the shy retiring type; it always has new tools popping up all over the place - but tracking down the best options for designers and developers is not always easy. That is until now. In our Google tools feature on page 74 we bring together a selection of all the best tools that will help you to build, enhance, measure and sell.

Code can be messy, and PHP is no exception. How can this problem be resolved? With the help of our 25 ways to make PHP beautiful feature on page 82.

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.

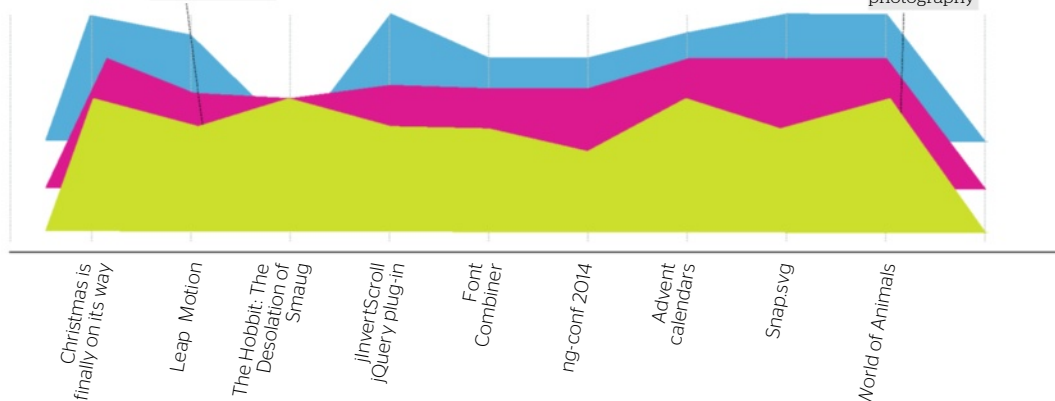
Simply, a web app is an application that has been developed using web technologies

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Excitographic

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

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

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

This issue's panel of experts

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

The tools and technology we use to craft websites are now mature enough to enable all of us to become not just web designers, but app designers too



Sam Hampton-Smith

Sam is a freelance graphic designer/web developer and **Web Designer** regular. This issue he has put together a comprehensive guide on how to build your very own web app. Discover the the tools, technologies and techniques needed to start building today. **Page 42**

Jeffrey Way



Jeffrey is a developer and author who works for Envato (www.envato.com). Once again he puts his extensive knowledge of PHP to good use. Discover how to add elegance to code with 25 essential Laravel tips. **Page 82**



Richard Lamb



Richard is a web designer, writer and lifelong movie buff. He runs a movie blog known as Celluloid Zombie. This issue he has put together an unmissable collection of Google tools to help build, enhance, measure and sell. **Page 74**



Mark Shufflebottom



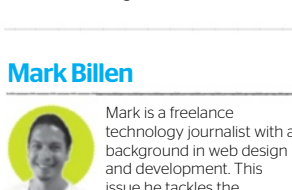
Mark is a Professor of Interaction Design at Sheridan College, Ontario and an Adobe Education Leader. This issue he shows how to use CSS transforms and transitions to create a 3D fold-out menu system. **Page 64**



Neil Pearce



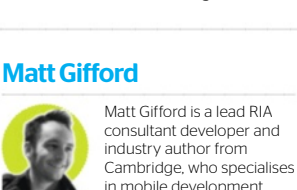
Neil is a designer and instructor who works for the Envato network. He is a keen exponent of CSS and loves to get creative with it. This issue he demonstrates how to create an animated CSS 3D bar chart. **Page 70**



Jayson Winters



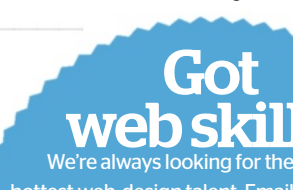
Jayson is the creative lead at Brace Design and is always looking for great UI techniques for a better customer experience. This issue he tackles SVG and reveals how to add interest to information with animation. **Page 58**



Tim Stone



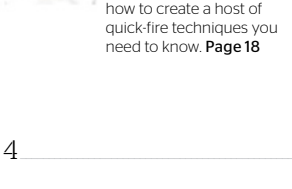
Tim is a front-end developer who has a first-class degree in Interactive Media Production. This issue he goes left field and takes on the tracking.js library, showing how to track body movements via a webcam in the browser. **Page 94**



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. Bored of repetitive code tasks? Find out how to alleviate the issue using Grunt. **Page 88**



Got web skills?
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13-issue subscription (UK) – £62.30

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Circulation

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☎ 01202 586200

Production

Production Director Jane Hawkins

☎ 01202 586200

Founders

Group Managing Director Damian Butt

Group Finance & Commercial Director Steven Boyd

Group Creative Director Mark Kendrick

Printing & Distribution

Printed by Wyndeham Heron Ltd, Bentalls Complex,

Colchester Road, Heybridge, Maldon, Essex CM9 4NW

Distributed in the UK & Eire by Seymour Distribution, 2 East

Poultry Avenue, London, EC1A 9PT ☎ 0207 429 4000

Distributed in Australia by Gordon & Gotch Corporate Centre,

26 Rodborough Road, Frenchs Forest, NSW 2086

☎ + 61 2 9972 8800

Distributed in Rest of the World by Marketforce, Blue

Fin Building, 110 Southwark Street, London SE1 0SU

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contents

Cutting-edge features, techniques and inspiration for web creatives

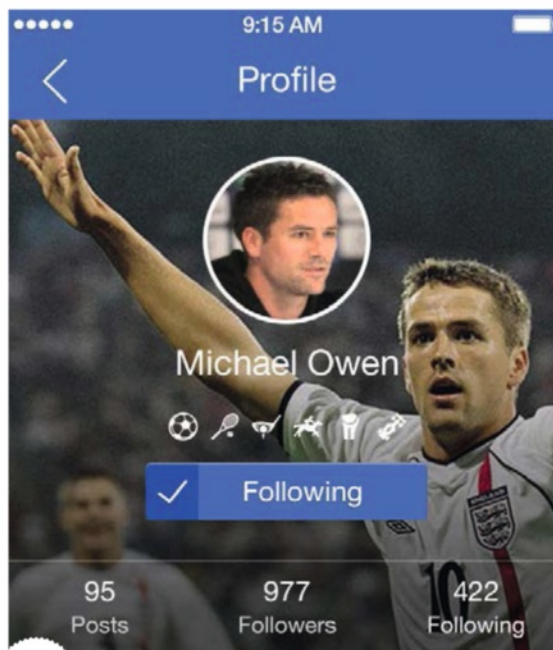
Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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Quick look...

- 08 Is Snap set to change the face of web animation?**
Adobe unveils a brand new library that could well revolutionise animation on the web
- 10 How effective are screen captures?**
More than just space fillers, screenshots can enhance a page and engage an audience
- 12 Get your creative skills seen**
Creativepool director Michael Tomes dispenses advice on how to get noticed
- 14 Make money with Twitter**
CEO of SocialBro Javier Buron points to the potential of the micro-blogging platform
- 16 Trust in yourself**
Tom Wittlin is back with more design advice
- 18 Lightbox**
A showcase of inspirational sites and the techniques used to create them
- 28 Sports for life**
We talk to sportlobster.com about their big ambitions for their sports social network
- 34 A collective of talent**
London-based creatives Collective talk about their clearly defined design ethos
- 42 Build web apps**
The tools, technologies and tutorials needed to get started today
- 74 Google tools masterclass**
Build, enhance, measure and sell with this unmissable collection
- 82 25 ways to make PHP beautiful**
Discover how to add elegance to your code with the help of the Laravel framework
- 100 Portfolio**
The latest selection of aspiring web talent
- 104 Crowd source**
Your questions and comments answered
- 106 Hosting listings**
An extensive list of web hosting companies
- 114 Next month**
What's in the next issue of **Web Designer?**

Cover focus



28

Sports for life

Behind the scenes with the team at Sportlobster



34

ProFile: Collective

Grown-up creatives talk design ethos



18

Lightbox: Intro

Music and design create a heady mix

On the free CD

112 Discover what your latest disc has to offer

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- 50 lighting effects brushes
- 28 Season Actions pack
- 30 music loops and sound FX



74 An indispensable collection to help build, enhance, measure and sell

<header>

Discussing the hottest topics from the web-design world

8 Will Snap change the face of web animation?

Adobe's new library may change web animation as we know it today

10 How effective are screen captures?

Web Designer investigates the potential of the humble screenshot

12 Get your skills seen

Creativepool director Michael Tomes offers some sound career advice

14 Comment: Javier Buron

SocialBro CEO tells us it's time to realise Twitter's marketing potential

16 Comment: Tom Wittlin

Let go and trust your inner voice



“Take emotion out, calm down. Absorb what's been said and return with something ten times better”

Tom Wittlin

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<tutorials>

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

52 Make a stylish space design

Design contemporary, classy, abstract art with the help of Photoshop

58 Animate data with SVG

Create good-looking dynamic graphics with Scalable Vector Graphics, CSS and JavaScript

64 Build a 3D folding menu

Add custom CSS to the OriDomi.js library to build a fold-away navigation system

70 Create a CSS 3D bar chart

Build a visually appealing animated bar chart for users to interact with



web workshop

62 Create a rotating 3D cube

www.benjandsoto.com

Use CSS transitions and transforms to animate

68 Design a CSS flip menu

www.lexus-int.com

Make a menu appear with this special effect

web developer

82 25 ways to make PHP beautiful

An essential collection of tips to add elegance to your code with the help of the Laravel framework

88 Automate code tasks with Grunt

Alleviate the stress of repetitive tasks with this JavaScript task runner

94 Get hands-free interaction

Learn how to use tracking.js to track body movements via a simple staring game

Discussing the hottest topics in the web-design world

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

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Is Snap set to change the face of web animation?

Adobe unveils a brand new JavaScript library that could well revolutionise animation on the web. **Web Designer** takes a closer look...

Snap.svg

The JavaScript SVG library for the modern web.



The benefits of SVG have always been obvious; its scalability without loss of quality is its one main advantage over bitmap and raster graphics.

However, the SVG format has largely been ignored in terms of the web – the blame landing with the lack of browser support. But, browsers are slowly catching up and all those technologies that have been sat waiting are now joining the bigwigs.

So, how will SVG finally find its place in the creative arsenals of millions of designers and developers? One tool that will definitely push forward the format is Adobe's new JavaScript library for creating SVG, Snap.svg.

Vincent Hardy, director of web platform engineering at Adobe commented on its release, "Adobe is passionate about creativity and advancing the modern Web. We have done extensive work on new technologies like Snap.svg that address the needs of designers and developers so that their work can reach the largest audience across browsers." A worthy and noble statement, but wasn't it Adobe, who put back the development

of SVG when it acquired Macromedia all those years ago? But, we digress.

The library was written entirely from scratch by Adobe's Dmitry Baranovskiy who also authored Raphaël. This was considered to be the de facto library for working with SVG on browsers back to Internet Explorer 6. However, the release of Snap.svg sees support for the more current browsers including

“ Snap is a modern-day Flash, with a browser-friendly twist ”

Internet Explorer 9+, Safari, Chrome, Firefox and Opera. In a nutshell, this means that users will get to work with all the latest features available to the format. These include masking, clipping, patterns, full gradients and groups to mention a few. If you want to find out more about the SVG format the W3C has a couple of good resources worth checking out. For the official overview of SVG take a visit to bit.ly/dy6R27. To view the current W3 Recommendation on SVG, visit www.w3.org/TR/SVG11.

There are several tempting elements that Snap offers users. First, it's open source and free and to add to its credibility the library is 'source agnostic'. This means that users can generate with Snap but also work with other tools. As Snap comes from the Adobe stable it is compatible with a host of sibling tools including Adobe Illustrator, Adobe Edge Animate, Adobe Flash Pro

(snapsvg.io) as you would expect offers an in-depth look at the library. To see the code in action, Getting Started is the place to be. This shows a step-by-step animation of the library in action with the supporting code on display. For those who want to jump straight in, there is a download available and a comprehensive set of supporting documents that reference the API. Further support for the library can be found on the Snap forum (bit.ly/1bX6AgS). Snap can also be followed on Twitter, @Snapsvg.

To get a better understanding of the capabilities of Snap there are a host of demos at snapsvg.io/demos. This small selection reveals just how exciting the library could be.

Finally, make sure you don't miss our Snap tutorial in Issue 218 – on sale 9 January 2014.

and Adobe Photoshop. It also works with other tools such as Inkscape and Sketch. Snap also works with existing SVG, so developers can reuse patterns from previously created content or make that content interactive.

Snap.svg is described as 'a powerful and intuitive API for animating and manipulating SVG content'. It could be considered the modern-day equivalent of Flash as it boasts a similar feature set, just with a contemporary, browser-friendly twist. The official Snap site



Create snappy animations with this new library



EXPERT INSIGHT

Mark Shufflebottom

Adobe education leader

“ Snap.svg has come along at an interesting time. Despite being around for years, SVG feels like the technology that failed to take off. It's long been regarded as underused but has earned respect for being more accessible. Once loaded, the SVG becomes part of the DOM and as it's an XML file, it can be read by screen readers and manipulated by JavaScript, so offers great opportunities for interactivity.

One reason why it hasn't taken off earlier is because Flash had such a stronghold, delivering interaction and small vector graphics. Since the rise of HTML5 and the demise of Flash, the SVG format is finally gaining ground and many designers have been turning to Raphael.js to manipulate their SVGs - Raphael is quite an old library, offering support all the way back to IE6! Adobe has sponsored Dmitry Baranovskiy, the author of Raphael to create a new library for the modern web browsers.

SVG is a great choice for designers because it is resolution independent, so it will look good on any device, including both retina and traditional screens. If crisp graphics are what you need, then look no further than SVG!

What is the SVG file format?

You have heard the term SVG, but what is it and what is it good for?

SVG is short for Scalable Vector Graphics. This establishes that it is an element that adds to the visual experience of the web. But, what is it exactly? SVG is a markup language for describing two-dimensional

graphics applications and images on the Web.

SVG 1.1 is currently a W3C Recommendation and is the most recent version of the full specification. There is a second edition of SVG 1.1 that includes clarifications as well as minor improvements. These have been based on developer feedback and the spec is currently in Last Call.

The next generation is SVG 2, currently in development. It is set to add new ease-of-use features and integrating more closely with HTML, CSS, and the DOM according to W3C.

The format has been around for a while but the

lack of browser support has meant that its full potential has been overlooked. Still, with browsers maturing at a rapid rate and offering better support, SVG is ready to join the web ranks.

So, what are the benefits of using SVG over the more established web image formats? SVG is resolution-independent. Bitmap and raster graphics such as JPEG are made up of pixels and pixelate as the image is zoomed. SVG is a graphic that uses a mathematical equation, making it scalable at any zoom level while still retaining its quality.



World of Animals unleashed

Get your paws on this visually stunning wildlife magazine that animal lovers across the globe have been crying out for

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Bite-sized coverage of the month's trending topics

JFK site unveils stunning HTML5 extravaganza

It has been 50 years since John F Kennedy was unceremoniously assassinated in Dallas, Texas. National Geographic has put together a stunning HTML5 parallax scrolling site to tell the life stories of both JFK and his alleged killer Lee Harvey Oswald. To view the site head over to kennedyandoswald.com.

HTML5

Plotly

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The search giant has updated its web app development language Dart to v1.0

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UI

Check out the mobile UI kits from PixelKit

Peadig: the responsive WordPress framework

Peadig combines the power of WordPress with the versatility of Bootstrap 3 and is brimming with features across the spectrum of site development. Plus, it is optimised for SEO and social. Prices start at \$44.99 for a single site. Find out more at peadig.com.

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Discussing the hot topics in web design

How effective are screen captures?

More than just space fillers, screenshots can enhance a page and engage an audience

The web experience has always been a visual one. Design by its very nature is typically about which graphics can be combined to enhance the basic building blocks of HTML. The advance of web technologies add a new perspective to the experience, but the aim is still very much the same: engagement.

The inclusion of beautifully designed graphical elements and great photography will enhance a user's experience of a site. However, doing so is no simple exercise. Designers need time to imagine and create, and there is the third element: they need to be done well. When did you last look at a site with poor graphics and think 'Wow, this is really good'?

Our brains are wired to process visual input much faster than other forms of information. This is why infographics are currently such a popular choice, they instantly engage the viewer and encourage them to investigate further. But again, these are time-consuming creations. So, what would be an alternative?

The humble screenshot. It may not have the creativity of a gorgeously designed graphic behind it,

but that is not its forte. And, how long does it take to take a screenshot and get it ready for action? If we are being generous, it wouldn't take any more than 30 seconds.

It may never replace the truly creative graphic, but screenshots can play an important role. Their job is to represent, they should be used to support. If a screenshot is not representative, its purpose is negated.

As screen captures are meant to engage and represent, they become the perfect candidates for portfolios and showcases. What better way to present

the fullscreen impact of a beautifully built website?

You can do so yourself using various extensions,

“ A screenshot should engage and represent, making them perfect for portfolios ”

add-ins and additional software. SnagIT, Hypersnap and Screen Hunter are all good third parties, as well as ShrinkTheWeb, which is an easy-to-use online service. Browser extensions should also be considered too.

The screenshot is not the ultimate answer to visual engagement, but it has its place. It may be the forgotten son of the website image, but creating a perfectly placed, engaging screenshot will enhance any webpage.



COMMENT

Brandon Elliot

CEO at ShrinkTheWeb

“ A good webpage is a combination of great content and style. Using high-quality website screenshots is a great way to add a bit of both with minimal effort. A screenshot can be used to add context to text links and add visual appeal to an otherwise bland webpage, all while giving viewers a useful preview of, or reference to, another webpage.

Typically, web designers use custom graphics to liven up a relevant piece of text. While potentially effective, it is a tedious and sometimes expensive process. With the advent of fully automated website screenshot solutions, designers have begun to use screenshots as an alternative wherever relevant. The main consideration, then, is the time to integrate the service; for which some solutions provide a plug-in or sample code.

When comparing a custom-designed graphic with website screenshots, it boils down to relevance and appearance. Neither solution is a perfect fit in every case, but when used correctly, a screenshot is a valuable and fast alternative. In short, using an automated screenshot allows site designers to dynamically create relevant images for use in design, so they can spend more time on the design of the webpage itself.

”

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How can you get your creative skills noticed?

Want to jump into the industry? **Web Designer** talks to director at Creativepool, Michael Tomes, to find out how they help bridge the divide

Web design and development is an industry that has a very bright future. It is one sector

that is constantly evolving on a business and learning level. However, there appears to be a divide between those looking to get into the industry and those looking to bring people into their business.

To find out how this gap can be bridged, **Web Designer** reached out to Michael Tomes, the director at Creativepool (creativepool.com). So, what is Creativepool and what do they do? Michael offers up a quick insight into the company: "Creativepool started life back in 2005 as a portfolio directory and jobs board. We were one of the first sites to

give people space on the web where they could showcase work and get informed of job opportunities for their skillset.

"In March of this year we launched a new version of the site that expanded on our current offering and, true to CP doctrine, decided to shake up the sector again. We had three objectives that we wanted to achieve; to make interaction more fluid between members, to give companies a place to showcase what they do and to show the relationships between a company, an individual, clients, suppliers and everyone who is involved in producing a piece of creative."

Bringing together designers and developers with businesses is key to the

success of the site and its users, and the updated site attacks from both angles.

"The new version of the site revolutionises how a company and an individual present themselves on the web. The easiest way to think of Creativepool is to see it as a wiki for the creative industries that details the companies and individuals involved in creating a piece of work." Michael reveals the two main features that will help enhance the user experience: "Poolit is your way to create an online scrapbook. It gives members the opportunity to add work they like to the website into their own inspiration pool.

"Madeit is the most innovative of all of the new tools. The Madeit credit system

gives a unique and incredibly valuable insight into all of the people and companies who are involved in a project. Think 'film credits' for a more established example. Everyone involved in the project is given a credit for having done the work. This then follows the project wherever it goes across the site."

On a practical level, getting into the industry is not always easy. "Every employer has a different way of approaching recruitment... some companies use recruiters exclusively, some try the social media route, some rely on current staff to help them in the process. Some only hire when they have an immediate need, some are open to speculative approaches from individuals."

However, Michael suggests some simple but effective advice: "Having your own site showcasing what you can do is still the mainstay behind you having an online presence. Getting a following on Twitter and Pinterest will help to grow your connections and increase your potential to get noticed. A blog can also go a long way to creating a following around the work that you do. Get speculative – if you know the company that you want to work for then get in touch! Don't worry that they don't have a job advertised, companies like to know that you're being proactive."

But it can be just as difficult for businesses to find the right fit. "The site gives companies a way to show the community the work that they produce. We call this employer branding, and it goes a long way to attracting the best talent. The most talented individuals want to work at the best companies and showcasing the work that you produce is paramount to this process." Finally, Michael adds some powerful advice, "Make sure that your profile looks fantastic."

If you are looking to get a foothold in the industry or you are a business looking to employ, then Creativepool is ready to bring the two of you together.



We were one of the first sites to give people space where they could showcase work and get informed of job opportunities for their skillset

Michael Tomes, director at Creativepool

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Make money with Twitter

Javier Burón is the co-founder and CEO of SocialBro. He and his fellow co-founders developed the platform to provide a synergy between the communications and sales channels for businesses using Twitter.



Javier Burón

Take off your social-tinted glasses to realise the potential of Twitter as a strategic marketing channel

Twitter offers expansive business opportunities, but few realise its full potential. Businesses need to capitalise on the microblogging platform as a customer relationship-management tool for one reason: your competitors are!

As the use of social becomes implicit in the main practices of any business, being an active part of the Twitter community has become more of a necessity than an option. However, as we invest time and money in creating appealing content, searching for new users to follow and constantly refreshing our feeds for the latest updates, it is important to know that our efforts on the platform is amounting to something.

Unlike many other communication platforms, Twitter simplifies the process of connecting with and creating a network of existing and potential customers. As the use of Twitter continues to accumulate the support and attention of brands worldwide, it is critical for businesses to focus activity and resources effectively in order to deliver a clear return on investment from the platform.

People will be talking about you, even if you're not there. Irrespective of whether you are using Twitter, people will be talking about your brand, products or industry. The most common mistake made by companies who are active on Twitter is to don blinkers and do nothing but shout about themselves. As a result they miss out on the most powerful opportunity the platform provides - engaging with customers and potential customers! Adopting a lone attitude towards Twitter and ignoring talk of your brand can be detrimental to your reputation.

The best accounts offer a range of relevant content that both engages users and sparks their interest. It is important to define and understand whom you are targeting and post content that will appeal to them. Provoke laughter or thought and acknowledge their importance: this will make them remember you.

Remember, Twitter strategy is no different in its approach than any of your other marketing ventures. To be effective you must outline your communication strategies and define your objectives before jumping in. Twitter facilitates international growth for business through the ability to access users worldwide without the high costs of promoting a business internationally. Build your account to be a reflection of your brand or company in order to attract and appeal to relevant users.

Imagine Twitter as an 'always on' networking event; you can circulate among the users at any time, anywhere in the world. It's important to connect with friends, family and colleagues too as they are always the first to recommend your services. Ensure you follow other relevant companies, competitors and influential users within your industry. They may not follow you in return, but it presents the opportunity to engage in conversations and expand your reach.

Connecting with relevant brands, magazines and competitors enables you to remain on top of key trends in your industry. An aptly timed tweet demonstrating authority on a subject, or even just raising a few giggles can bring a brand closer to their audience. As a result, tweets can generate traffic to your website/other pages, help discover new customers and increase brand awareness.

Twitter should be considered a worldwide database for brands. The platform allows you to connect with users, engage in conversations and retweet favourite tweets without requesting permission, such as a 'friend request' or an 'invitation to connect'.

Twitter also presents an excellent opportunity for brands to compete on a more personal scale. Valuable insight into your followers' interests can be discerned by quickly browsing their tweets and bio, enabling brands to adapt communication to engage and manage relationships more effectively.

The most important thing about your followers is not the number, but the quality of the community. You could have a million followers, but what matters most is how many of those users are interested in your company. Who engages with you, tweets about you, shares your content and how many have the potential to be customers?

Positive Twitter activity based around a brand can directly influence a company's sales. The more content shares or tweets about your brand, the higher the potential reach of your brand. If a member of your Twitter community shares your content, then the number of users exposed to your brand's communication increases.

People buy from whom they trust. If you contribute to an online conversation in a positive way, you begin to build trust within your community. By acknowledging these concepts, companies can leverage Twitter to increase their reach and in turn increase sales.



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Trust in yourself

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



Tom Wittlin

Letting go and trusting your inner voice may be the best thing you can do

Every time I get asked to write another article, I say “Yes, of course”, before going into a state of panic. I instantly think ‘I don’t know what to write about!’. But by remaining in this pattern of thought, no ideas can appear. So instead I look at the facts. I realise I could write about my experiences and trust my inner voice telling me I do know some stuff and heck, others might even like to hear it.

There are tons of voices constantly in our heads, but there’s one voice quieter than the others and the only one to which you need listen – because it’s always right. Recognising the difference between my true inner voice and my head took me ages. Once I did, I noticed a dramatic change. Not only in my work, but how it and myself were received by others – particularly clients.

The inner voice is calm, steady and quiet – it feels right. I know when it’s talking to me because I’m afraid to share what it’s saying in case it’s wrong. The number of times I’ve kept my trap shut for fear of being mocked. When you get that feeling, chances are, you’re not wrong, you’re right. Weird that, isn’t it? Do you remember that scene in *Friends* where Ross says to Joey, ‘Welcome to an adult conversation’ after he proposes Ross drink a glass of fat? Yeah, that plays out in my mind quite a bit, with me as Joey. Incidentally, what Joey said turned out to be the alternative thinking that solved the discussion.

So why are we afraid to use this inner guide and say what we think in front of clients or put our real hearts into our work? Perhaps because it’s too obvious. To me, if the answer seems that obvious I think, ‘Someone must have thought of this but it was rejected’. Often though, they haven’t. What I’ve found is the times when I’ve spoken to clients with that inner voice, they sense its authenticity, and seldom disagree or fight back. On the flip side, if I’d just been spouting someone else’s opinion I read in a magazine just to get my voice heard, they wouldn’t have given me that attention. Probably because that’s the ‘Welcome to an adult conversation’ stuff – not the things I’m scared to say.

Listening to the head, or ‘the ego’, is an entirely different matter and can sometimes cause more damage than good. You know this is in play when you really want to fight your critics. When you feel you’re being done over, people aren’t listening to you or your design isn’t working, ask yourself, ‘Am I really adding to this and taking it forward with what I’m saying or doing here?’.

Do you watch *Mad Men*? Don Draper is a perfect example of someone that speaks purely with that inner voice. It’s direct, no fluff, often harsh. It’s getting things done. He’s just not a relationships person. Once you understand that, there’s no problem. There’s a scene where one of his creatives makes a joke in a pitch review. Without hesitation Don responds with, “How are you even helping?”. I try to find my inner Don in situations where I’m about to say something meaningless in meetings or add something superfluous to a design.

We know everyone’s a critic in creative industries. If it’s not the client it’s the boss, or the dev team, or the SEO guy saying “You’re a ten for creativity, but three for search”. All these people are designed just perfectly to wind you up after you ‘think’ you’ve put everything into something, and you’ll (want to) unleash all the terrors in the world at that person for criticising. Why? Because underneath it all, you know they have a point. Or, you know there’s more you could be doing to make it better and you’d just rather not admit it yet.

Here’s where I go back to the inner voice. Take emotion out, calm down. Absorb what’s been said and return with something ten times better. Eventually, satisfaction goes up and critics go down. Like you, every day I deal with this. I suppose the main thing I want to convince myself of as much as you, is to ask those questions you’re afraid to ask. As a semi-famous Filipino action star said, “The only stupid question is the question that is never asked”. Your questions could well appear stupid to others, but if it helps you to better understand or clarify something, then how is that stupid?

“Take emotion out, calm down. Absorb what’s been said and return with something ten times better”



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The Greats Brand

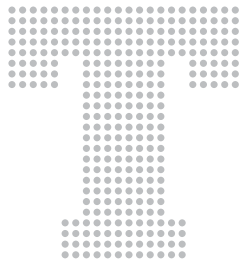
greatsbrand.com

Development technologies HTML5, CSS3, jQuery, Shopify



Designer/developer **Wondersauce**
wondersauce.com

If you're partial to footwear with a bit more 'sole' then this polished eCommerce effort will have you kicking your heels



There may be degrees of fascination, but it's likely we've all found ourselves fetishising trainers at some point. Some go crazy trying to keep new ones pristine, while limited edition pairs can often be traded by collectors for some big money.

This catalogue site for 'sneaker' brand Greats really caters for that experience, lavishly presenting their shoes with beautiful, glossy photography. The product range itself comes courtesy of a duo from Long Island, while the site also originates from New York agency Wondersauce.

Built on the popular eCommerce platform **shopify.com**, the main page template is a 3 x 2 responsive grid of rollover images for each of the key

shoe designs. Photographed simply but stylishly against basketball court flooring, the bright and bold feel sets a tone for the content within. Most notable are the sub-pages that blend together the more quirky shots and offer a literal breakdown of the raw materials making up each shoe.

"There was never a moment where we didn't think about throwing the user directly into the product catalogue," explains Wondersauce founder and creative director Eric Mayville. "This lead to a beautifully simple homepage of products that drives the user right into the pair that they would soon have on their feet. Shopify was tremendously helpful as an eCommerce solution for this experience. It let us focus on creating a design that funnelled our users effortlessly from mere curiosity through to purchase."

There was never a moment where we didn't think about throwing the user directly into the product catalogue

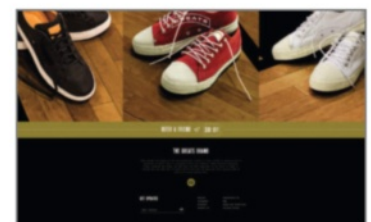


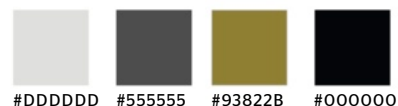
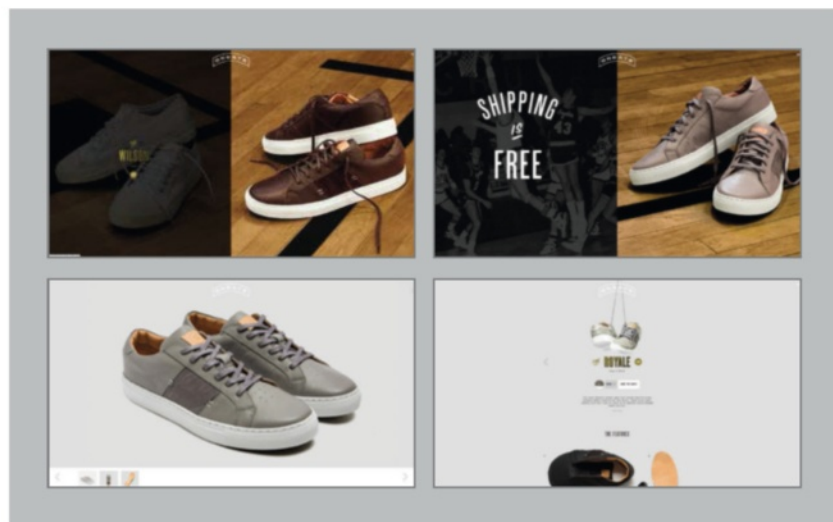
<Above>

- The site leaves you in no doubt as to the focus, landing straight on some wide-aspect footwear snaps

<Below>

- The site overall is very economic with peripheral content, exemplified by this refined footer element on the opening page





<Top left, clockwise>

- A grid of six rollover areas toggles between photo and an overlay of the range name, clicking through for more info
- Archive Basketball shots deliver bold messages on the Greats service and a hint at fashionable inspiration
- Lengthy pages tell a visual story of each shoe style with lavish photography, as well as providing shop cart options
- Buyers can get up close and personal with each pair thanks to an impressive lightbox with intuitive zoom options

abcABC
1234567890

<Above and Below>

- Reforma Grotesk is the non-standard font used throughout the site, appearing in both Medium and Demi styles

abcABC
1234567890

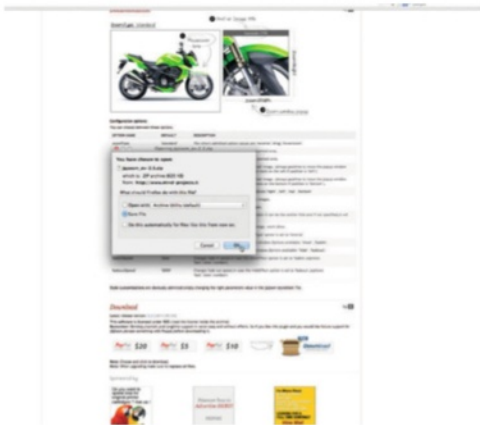


Add lightbox zooms with the JQZoom plug-in

Inspired by the Greats design, here's a quick guide to adding a similar solution for zooming product shots and adding eCommerce dynamism

01 Download the repository

JQZoom is a plug-in by Italian web developer Marco Renzi that allows you to easily add a zoom effect to images. This is a technique often seen on eCommerce sites to magnify product shots, such as trendy New York trainers. Head over to bit.ly/a8XjEh and download the jqzoom_ev2.3.zip before unpacking the file. Grab the CSS and JavaScript files or copy them straight into the root of your page.



02 Attach the plug-in

We start by attaching both jQuery and the plug-in to our HTML document. These can go in your page <head> or before the closing </body> tag, but must appear before the code that is coming later on in Step 4. If you use the latest CDN rather than JQZoom's included jquery-1.6.js, you must add the migrate plug-in as shown. In addition to jquery.jqzoom-core.js, we also must add the companion CSS file:

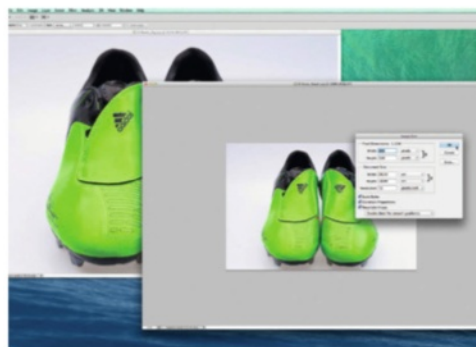
```
001 <script src="http://code.jquery.com/jquery-1.10.1.min.js"></script>
002 <script src="http://code.jquery.com/jquery-migrate-1.2.1.min.js"></script>
003 <script src="jquery.jqzoom-core.js" type="text/javascript"></script>
004 <link rel="stylesheet" href="jquery.jqzoom.css" type="text/css">
```

03 Image and link wrapper

We're using just two JPEG images in our example, the smaller one being 50 per cent the size of the larger zoom version. This gives us a thumbnail added within an tag that is then wrapped in an <a> tag with a

'src' linked to our bigger image. You must also add in a class name here - plus the title property is used to define a string of text appearing across the top of the zoom effect's bounding box.

```
001 <a href="myImage_Big.jpg"
    class="zoomBox" title="Zoom Text">
002 
003 </a>
```



04 Call up the plug-in

Now we need another <script> tag, which must be placed below those from Step 2 in the listing of your HTML document. In here we call the jqzoom function on the <a> wrapper element we've called zoomBox, once the page has loaded. With this we pass certain plug-in parameters to set how it looks and behaves, in this instance producing an 'innerzoom' effect that overlays our thumbnail on hover.

```
001 <script type="text/javascript">
002 $(document).ready(function() {
003   $('zoomBox').jqzoom({
004     zoomType: 'innerzoom',
005     preloadImages: false,
006     alwaysOn: false
007   });
008 });
009 </script>
010
```

05 Extra styling tweaks

When it comes to styling the plug-in you can choose to either edit the jquery.jqzoom.css file or, if you prefer, extend the classes within your page. For example, in our demo we have chosen to customise the

zoom effect ever so slightly. This overrides the default border defined by zoomOverlay as well as the colours and font for the overlay title bar.

```
001 <style>
002 .zoomWrapperTitle {
003   background-color: #c9193f;
004   color: #f3f0eb;
005   font-family: "Courier New",
    Courier, monospace;
006 }
007 .zoomOverlay {
008   border: none;
009 }
010 </style>
```

06 Experiment and test

By passing more options into the jqzoom() function from Step 4, you can invoke further style and behaviour changes. Setting the dimensions of the zoom box, image positions and offsets as well as fade-in effects is all possible with full options listed in the plug-in documentation (available from bit.ly/cTOEqd). Finally, save your page and test the result by hovering your cursor over the thumbnail image. It zooms!



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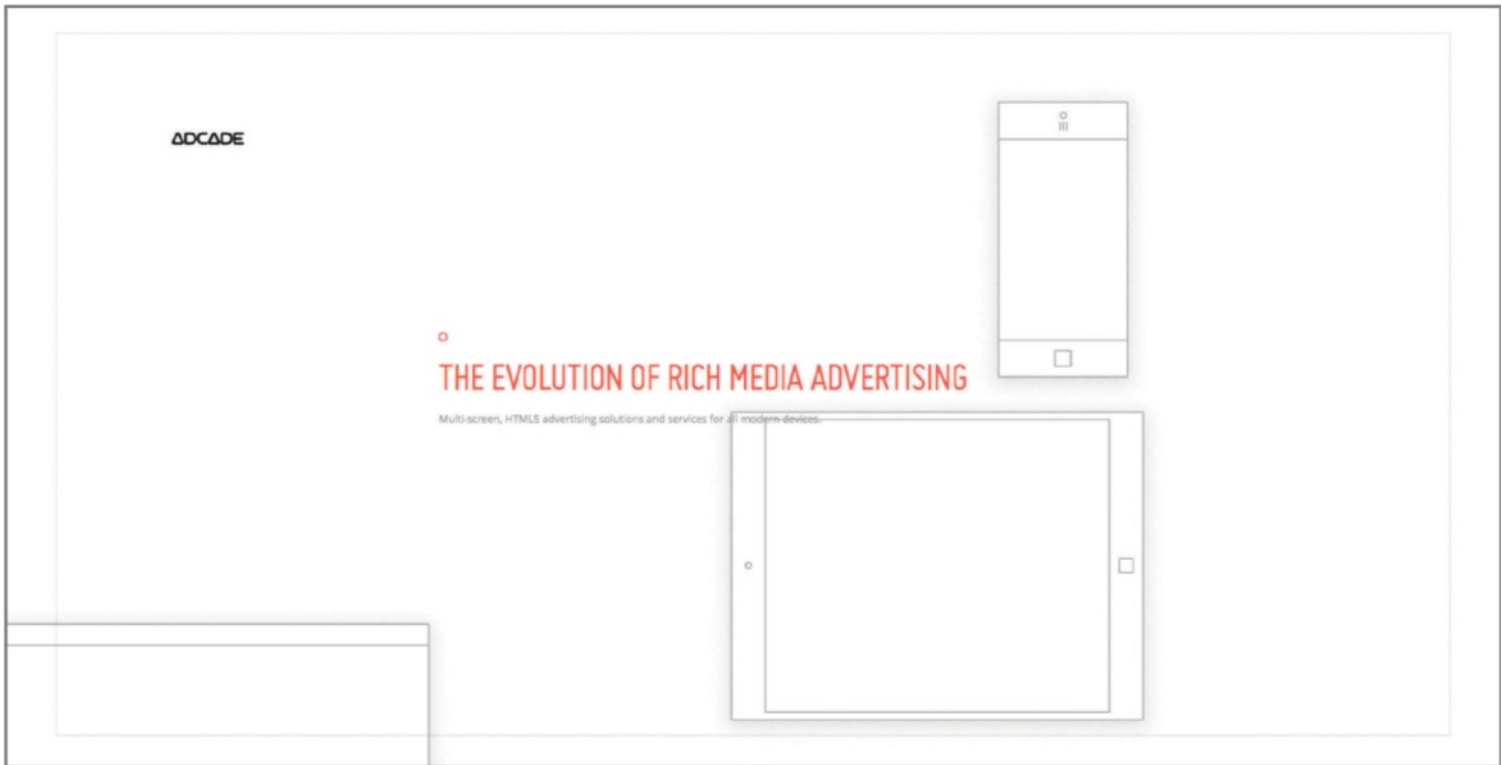
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<Above>

- The page top forms the very minimalist landing screen, complete with floating wireframes depicting mobile devices

Adcade

adcade.com

Development technologies HTML5, CSS3, Modernizr, jQuery, Typekit, Cinema 4D

This site will show you how to reach your online target audience on as many devices as possible



part from helping to make the web a much more lightweight experience, HTML5 is big business. Whether you like it or not, online advertising is pivotal for monetising content and being able to reach consumers. Adcade is a New York

agency specialising in delivering rich media advertising solutions with HTML5 at the core. This is the firm's corporate showcase, delivering a compelling pitch for services by employing next-generation tags incredibly skilfully. Built in conjunction with Denver's award-winning agency Legwork Studio, the project has turned out to be something of a family affair. In fact, Adcade

co-founder and CTO Buzz Wiggins is actually the brother of Legwork's Matt Wiggins, who appeared in Issue 214 of **Web Designer**.

The result is a site that not only shines across desktop, tablet and mobile but bubbles with stylised animations. "We needed to feature Adcade's compelling story explaining why the future of digital advertising was undoubtedly HTML5," explains Legwork's Creative Director Dave Soderberg. "The long-scroll format, albeit overused, was an ideal way to present this singular story. To avoid a page chalked full of clashing banner ads, we abstracted sample banners into consistent line-art illustrations.

"And then, almost mocking the flat design trend, we took the line-art style we'd used and rendered it in Cinema 4D. The result was heroic 3D transitions that illustrated our main chapters' opening messages and then, with a change in camera angle, repurposed for use by the following messages."



Designer
**Adcade,
Legwork Studio**
www.legworkstudio.com



<Below>

- Letter Gothic Std by Adobe was in fact designed by Roger Roberson for IBM in the Fifties

abcABC



Draw canvas-based charts with ChartsJS

Inspired by Adcade's promotion of next-gen markup, we show how this amazing JavaScript plug-in can be used to plot graphs and charts rapidly

01 What is Chart.js

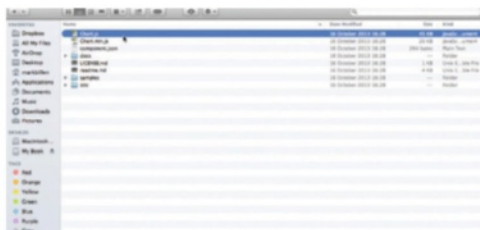
Simply put, Chart.js is a JavaScript solution for drawing graphs and charts on the HTML 5 <canvas> element. Built by talented web designer and front-end developer Nick Downie, the library offers beautifully slick results as well as the added bonus of being incredibly easy to use. Get started with it by heading to www.chartjs.org and clicking the Download button link to GitHub, where you can obtain the archive.



02 Attach the library

Unpack the Chart.js-master.zip archive and within you'll find documentation and various demos. Cleverly, all you need here is a copy of Chart.js copied into the root of your page to start working with it. We'll begin then by attaching the library to our document, adding the following <script> tag into either the page head or just before the closing </body> tag, before your code.

```
001 <script src="Chart.js"></script>
```



03 Prepare the canvas

Chart.js offers six styles of chart across Line, Bar, Radar, Pie, Polar area and Doughnut types. The principles for setting them up within your code are virtually identical and it begins with adding a <canvas> element. As below we'll add one with a unique id of 'myChart' and also set the height and width dimensions. These can actually be as large or small as you wish.

```
001 <canvas id="myChart" height="800"
width="800"></canvas>
002
```

04 Define the data

For the purpose of illustration we're going to draw a Polar area chart. In order to do so, we must declare a variable array of objects containing value and colour properties. The 'value' is basically a number for your item of data, denoting the region that will be plotted on the chart. The 'color' attribute defines the colour of each region and accepts a hex colour code - convenient if you wish to style the chart to match your CSS:

```
001 <script>
002 var myChartVals = [
003 {
004   value : 140,
005   color: "#ff002a"
006 },
007 {
008   value : 122,
009   color: "#ea00ff"
010 },
011 {
012   value : 133,
013   color: "#0024ff"
014 },
015 {
016   value : 118,
017   color: "#2aff00"
018 },
019 {
020   value : 127,
021   color: "#ffa800"
022 }];
023
```

05 Additional chart options

Chart.js also provides a range of chart options you can manipulate to change the look and animation behaviour. By simply changing the ones you wish to alter using the following code as shown below, then passing 'options' into the final object, you will be able to more closely control the runtime chart. You can view the full list of options with comments for each type of chart at www.chartjs.org/docs.

```
001 options = {
002   scaleLineWidth : 5,
003   animateScale : true,
004   scaleFontStyle : "bold" };
005
```



The Chart.js documentation lists the options for each chart type

06 Draw the chart

To render the chart you may wish to define a new object variable or simply call the new Chart() method. In here we pass our canvas element and the '2d' drawing context, before attaching the method required for our chosen chart type. Within this we pass the chart data defined in Step 4 and our custom options from Step 5. Now save the page and load in the browser!

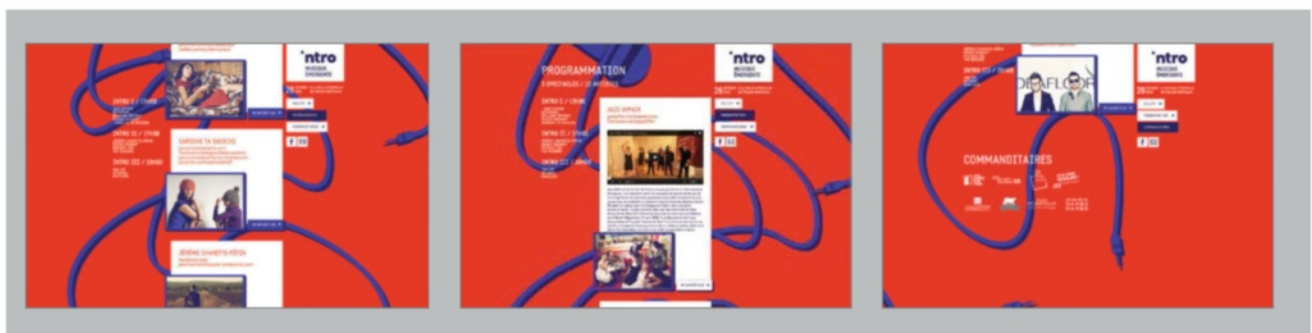
```
001 var chartDemo = new Chart(document.
002   getElementById("myChart")).
getContext("2d"));
003 PolarArea(myChartVals, options);
004 </script>
```





<Above>

- The page top might be sparse but the combination of bright colours and background effects pulls you in



<Above>

- A ribbon of content boxes cascade down the page, offering more details on the scheduled performers

<Above>

- 'En savoir plus' meaning 'more' extends each artist biography to reveal further information

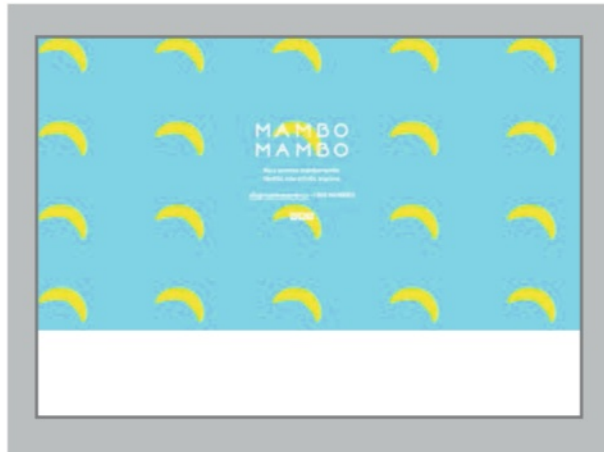
<Above>

- The page ends with a roll call of commanditaires or sponsors for the event, along with a site credit for MamboMambo

Intro - Musique Émergente

intromusique.ca

Development technologies HTML5, CSS3, Stellar.js, jQuery



Designer **mambomambo.ca**
mambomambo.ca

Emerging music meets an established web talent with this colourful Canadian collaboration for the exciting Intro festival



Designed as a promotional microsite, this parallax-scrolling joy will be largely mysterious to international visitors. With page text only in French, most will still fathom it relates to an October music festival. Intro is in fact a dedicated event for showcasing emerging talent, with acts appearing in

Quebec Canada's Palais Montcalm theatre. Built by local agency MamboMambo, the site does a stylish job of profiling the array of musicians.

With a bold colour scheme, it cleverly fuses simple vector graphics and scrolling effects to create a slick shifting background. Microphone

leads slither and entangle as you vertically fall down the page, utilising Mark Dalgleish's Stellar.js parallax plug-in in the process. MamboMambo were in fact tasked with not just creating such a distinctive site but also defining a name and identity for the whole campaign.

"We first played with words that meant 'beginning' or 'discovery' and presented only two names to our client to prevent useless hesitation", explains David Lapointe Gilbert. "Also, we presented two mood boards to make them choose between two visual styles that inspired us. From there, the logo came out as a simple signature and then we created the background illustrations including a microphone, guitar and cords that we then used for assets such as flyers, brochure, roll-ups, etc."

abcABC

1234567890

<Above>

• The main page font is Static by Slava Kirilenko, giving the content a stencil-like look reminiscent of poster art or flyers

Microphone leads slither and entangle as you vertically fall down the page, utilising Mark Dalgleish's Stellar.js parallax plug-in



Apply gradual transition effects to page elements

Full code found on the resource CD

MamboMambo's David Lapointe Gilbert describes the coding techniques behind the header logo CSS transitions on intromusique.ca

01 Design the states

The idea for controlled transitions came from GUI effects within Apple's OS X and iOS 7 and applying that to a webpage. An obvious action here was applying it to scrolling down to reveal more content, and attaching it to the header logo and main menu of intromusique.ca. It begins in the design of a first state for the start of the transition and a second where the transition ends. So, you would set up the HTML elements, mostly likely `<div>` tags, in each state to plot the transition initially.



02 Define scroll position ratios

Our code then goes into a `window.onscroll` event or, as in our case, a jQuery `$(window).scroll()` event to capture the active scroll state. Here we make sure to define a selection of variables, with `winscroll` storing scroll state. The ratio amount is calculated from static values according to the design, so here 3,000 is chosen also for `marginratio` to synchronise the transition speed. By applying plus and minus operators, we can achieve the offsets for the start and end scroll positions. Lastly, the `revratio` and `revmarginratio` variables hold a

reversed ratio by subtracting from 1, which will reduce the element size on scroll:

```
001 var winscroll = $(window).scrollTop();
002 var ratio = (winscroll-600)/3000;
003 var revratio = 1-ratio;
004 var maxed = false;
005 var marginratio =
006 (winscroll+1897)/3000;
007 var revmarginratio = 1-marginratio;
```

03 Calculate margins and widths

Using this ratio we can calculate the new width, with the ratio being a value from zero to one that represents the progress between transition states. We get those ratios by multiplying them with the maximum width or margin we want the elements to have. This way we check if the newly calculated values fall within our defined boundaries and store the result in the `newmargin` and `newwidth` variables.

```
001 var maxwidth = 353;
002 var minwidth = 298;
003 var newwidth = revratio*maxwidth;
004
005 if(newwidth<=minwidth){
006   newwidth=minwidth;
007 }
008 if(newwidth>=maxwidth){
009   newwidth = maxwidth;
010 }
```

```
011 var maxmargin = 920;
012 var minmargin = 720;
013 var newmargin =
marginratio*maxmargin;
014 if(newmargin<=minmargin)
015 {
016   newmargin=minmargin;
017 }
018 if(newmargin>=maxmargin){
019   maxed = true;
020   newmargin=maxmargin;
021 }
022 else
023 {
024   maxed = false;}
```

04 Apply the new values

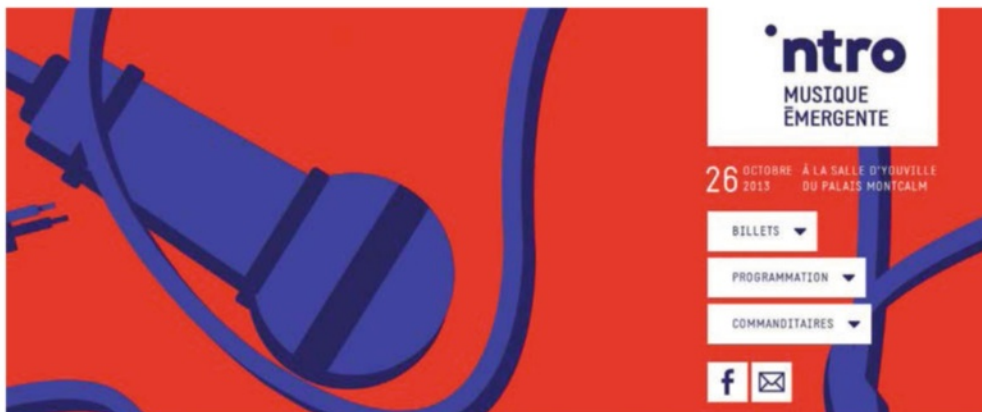
Here we basically apply the CSS code to the corresponding elements, setting an adjusted left margin and width. For instance, on the website we apply the calculated width to the menu, so that when we scroll down the page the menu shrinks. In addition, the calculated margin is applied so that the column containing the logo and the menu shifts over to the right to make way for content below.

```
001 $('#logonav').css('margin-left',
newmargin);
002 $('#logo').width(newwidth);
```

05 Toggle classes on transition

From the 'maxed' Boolean variable we know the ratios have reached the final values at each end of the transition. This can be used to trigger subsequent page effects, in this case toggling the visibility of nested elements within the main navigation. As you can see from the website, each menu link contains a large version with more text and also a smaller one so that it will not be offset out of screen.

```
001 if(maxed)
002 {
003   $(document.documentElement).
004   addClass('menu_maxed');
005 }
006 else
007 { $(document.documentElement).
008   removeClass('menu_maxed');
009 }
```



<Above>

• Navigation is kept simple with direct links to tickets and programming, as well as the usual social options



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Young criticised over penalty

Sportlobster

06-Nov-2013, 10:24



Pressure is on Ajax - Lennon

Sportlobster

06-Nov-2013, 09:00



Wenger: Hard the key

Sportlobster

06-Nov-2013, 08:48



Cardiff fans hold Tan protest

Sportlobster

03-Nov-2013, 22:48



Wenger calls positive attitude

Predictions

Favourites

Photos & Videos

Project
Web**Sportlobster**
sportlobster.com

All Sports ▼

Search News

Agency
Web

sportlobster.com

Duration

Over 4 months

People involved

7

Total hours

N/A

Project budget

N/A



FAI confirms O'Neill and Keane

Sportlobster

05-Nov-2013, 22:30



O'Neill and Keane to lead Ireland

Sportlobster

05-Nov-2013, 19:30

SPORTS FOR LIFE

We talk to sportlobster.com about their big ambitions for their sports social network

Fans of classic US sitcom Friends will know there's a humorous theory about lobsters. Ditz character Phoebe reveals an analogy about how loved-up crustaceans lock claws together and mate for life. "She's your lobster," Phoebe tells a typically confused Ross, drawing parallels with his on-off relationship with Rachel.

You might be feeling slightly confused yourself, but this particular lobster theory could arguably be a major influence on our latest featured Design Diary project. For sports fans **Sportlobster.com** promises exactly that: to be your dedicated and beloved online source. By bringing together a huge amount of content including news, fan blogs, event schedules and result predictions, why would you stray anywhere else? As Sportlobster put it themselves, "Everything that makes up a sports fan's experience can now happen in one location."

Owned and operated by startup Lobster Media Ltd, based in London, the site is still very much in its infancy and currently in Beta status after being launched earlier this year. Like any social service, it relies on creating a community and so they recently partnered with PR firm Henman Communications to boost awareness for a high-profile Premier League campaign. This, coupled with ambitious plans for mobile app launches and ticketing services, suggests a busy rollout period for the team. "As we grow, we look forward to the process of sportsmen and women, sports teams and clubs joining and using the site," beams co-founder and CEO Andy Meikle. "This process will happen organically. Our platform is, of course, based on user-generated content so as user numbers increase, so will the levels of interaction in general."

With names like ex-England striker Michael Owen already attached, the project has surely come a long way from Andy's initial brainwave. "I was sitting at my parent's house and I came across a blog about Novak Djokovic. It was an excellent read and there were hundreds of comments underneath it. You could feel real passion from the contributors. I thought, this is a really good article but I've only come across it by chance. The penny dropped as I considered that these guys have to go all over the internet to attract people to their blog, but there are millions of people like me out there who are looking for quality content. I started to piece together a puzzle of what a sports fan's online experience consists of and I recognised how disjointed it was."



L to R: Arron Shepherd - Co-founder & COO, Andy Meikle - Co-founder & CEO



Clockwise from top left: Michael Yeates - Full stack developer, Guy Watson - iOS developer, Jonathan French - iOS developer, Nico Cary - chief architect, Stanislav Petrov - Full stack developer

So the idea really did stem from that notion of unifying sources of content and online experience into a single entity. Users tell the service about what they are personally passionate about, tailoring itself to meet those demands and in turn filtering out the stuff they don't care for. The team frequently uses the phrase 'one-stop shop' to describe it, citing a central desire to alleviate an often disjointed experience for sport fans previously. However, having the idea in the bag is the first hurdle and most will wonder how this acorn ever gets the chance to flourish commercially. "Our

COO Arron Shepherd had been running his own company while at university, so I knew he had

that entrepreneurial side to him as well. When Arron and I met he'd been working in his family business for three years and wanted to start his own business again. He contacted me as he was looking for advice on how to go about establishing a startup in Dubai. It was during those conversations that I brought up the idea of what we now know as Sportlobster."

From here Andy admits to taking something of a leap of faith, based on his convictions for what the vision could become. Like all good entrepreneurs, bold sacrifices were

made including turning down big money offers and making the commitment to relocate. "I was actually offered a huge amount of investment in the tech company I previously owned, but I decided to leave that behind, sell my car and move from Dubai to London to pursue this new venture. It felt like too good an opportunity to turn down."

Even from the off the project was always expected to branch out from an online dotcom presence to encompass modern mobile platforms. At the time of

 I was offered a huge amount of investment in the tech company I previously owned, but I decided to leave that behind... to pursue this new venture 

writing the Sportlobster app for iOS was weeks away from launch obviously with the site out there to kickstart the experience. Given how the initial idea has spread out and blossomed, the challenges in building the service infrastructure are ongoing. "My vision for Sportlobster has always been very clear," Andy maintains. "However, as the project is so big there are so many opportunities and unknowns. It's for this reason we spent four months exploring user journeys and planning the architecture of the site. Having eventually launched our beta version of

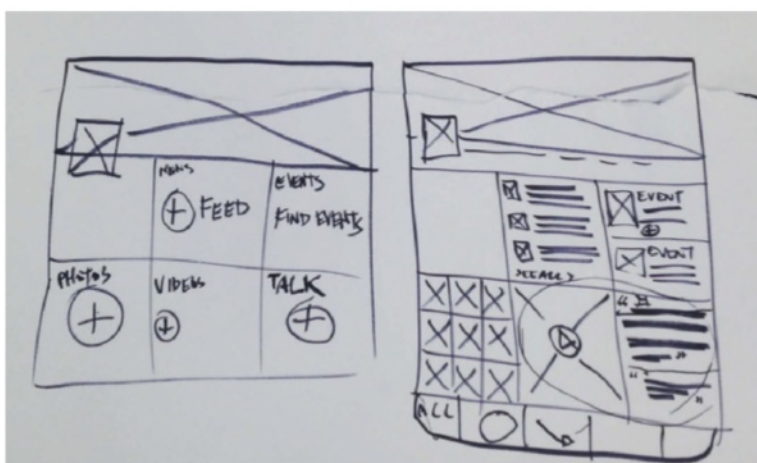
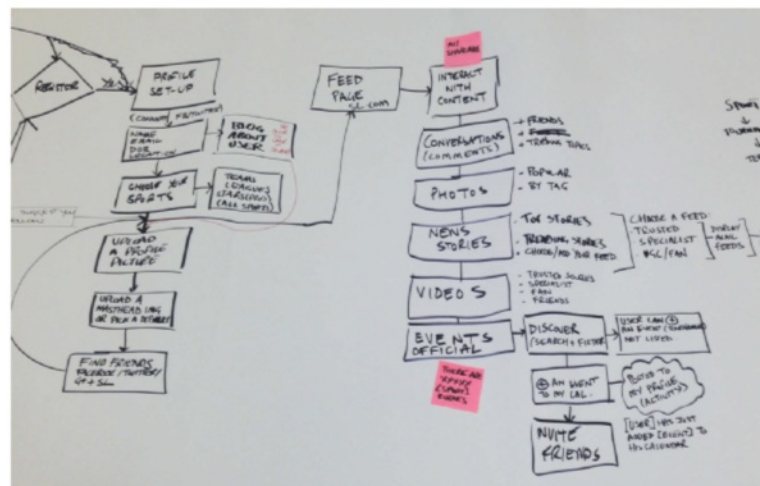
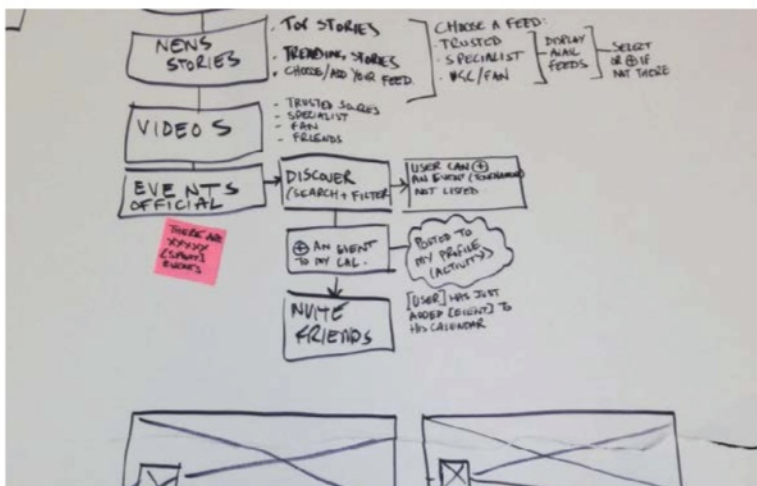
Sportlobster.com in April 2013 we have had the opportunity to more clearly define the user experience, which is particularly important on the mobile when you have limited real estate."

Mobile is clearly a huge concern, with the team already seeing that 65 per cent of users are logging in from a handset and 75 per cent of those using Apple devices. Those figures have fuelled a desire to make the app even more user friendly and effortless for these platforms, while ensuring that all of the most popular elements of

the site are still offered. "As mobile continues to grow, our plan has always been to introduce native apps. We believe due to the

extensive offering on Sportlobster it can serve a user at any time of day and, since it is sports related, it is even more important that it is accessible at any time and from any place. For this reason we believe the app will be the driving force for Sportlobster and its all of its users."

As far as the app is concerned, development really started by defining the functionalities. With these agreed, the team could gather around and determine the scope of the work required and the specific tasks involved. Tasked by a chief architect, two iOS developers, two



Co-founder and CEO Andy Meikle maintains that his vision for Sportlobster has always been very clear

APP, UP AND AWAY...

With a website in Beta and an exciting iOS app ready to go, the Sportlobster team are apparently in no mood for sitting pretty. By their own admission the mobile launches should represent a 'game-changing milestone' and this doesn't only extend to Apple devices or a straightforward static experience.

"The Android app will be complete by January 2014," explains Andy. "The launch of the app will continuously evolve to improve the user experience and there will be regular updates - as often as weekly - due to the fact Sportlobster is such a vast platform. With a huge number of events taking place across multiple sports, with tens of thousands of feeds, extensive data mapping is required. We have four in-house developers who maintain and enhance the current experience."

Next year will also see the service embrace revenue streams, by adding services of value to the end user. As a 'one-stop shop' for sports fans it seems a natural progression to tie in potentially lucrative facilities. Then add to this a drive to widen exposure within global markets by adding broader sporting coverage from across the Atlantic.

"The early stages of 2014 will see Sportlobster monetise. Fans will have the opportunity to buy tickets, merchandise and place bets, which will further improve the sports fan's experience. We believe the day will come when most sports fans won't even bother logging out of the site. Also, we've recently opened up to the US market by introducing American sports. With NBA, NFL and NHL already featured, we expect significant traction across the States too."



The iOS app is ready to go, with an Android release planned for 2014



Keeping the team small meant that they could stay nimble and responsive

The new website will enhance the user experience dramatically. We've taken the opportunity to address user frustrations

back-end developers and a UX/web designer, the relatively small group could stay nimble enough to roll with the punches. "As a team, we go through every task and brainstorm the user experience and any difficulties that may arise in the user journey and the build. This includes putting wireframes together and signing off on the final scope of work. We then allocate those tasks to different individuals within the team and set deadlines to ensure each sprint is met, tested and approved. This is an ongoing process, which is reviewed every week ensuring the build is as agile as possible, while not moving too far away from our predetermined goals."

On the frontend and visual design side the duties were managed by the addition of a graphic designer. Here

storyboarding was used to plot out the user journey, again moving on to using wireframes to ask **Sportlobster.com** users for feedback. These reactions to issues of usability, coupled with any user hang-ups from the Beta website have been invaluable in making a potentially complex app look that little bit more simple.

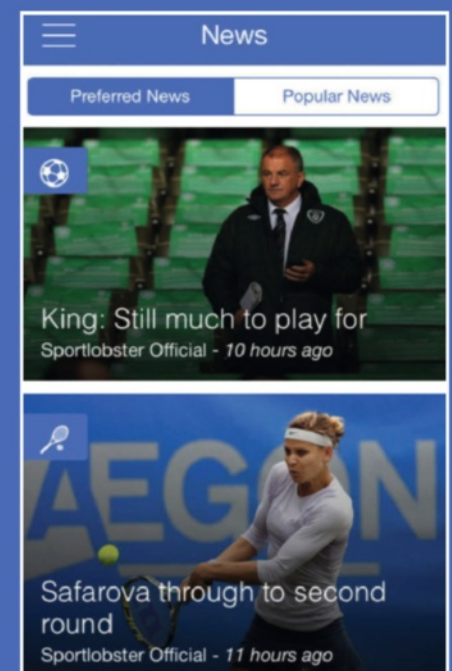
"The app will also quickly lead us onto phase two of the website, as we used its development as the opportunity to address problems from users with the site. Alongside the release of the app, the new website will enhance the user experience dramatically. We really have taken this opportunity to address user frustrations including the ease of finding popular functions such as events, predictions, blogs, news, calendar and so on. The search

PLAYING THE FIELD

"The entire development team is managed by the chief architect and we have two back-end developers working on the project", says Andy when quizzed on coding obstacles. "One of the main challenges was the incredibly complex API and data structure involved. Due to the nature of a sports app and the tricky features such as predictions and live scores, probably the greatest challenge was the differing data on and between multiple sports."

When you consider what it would take to build an online service such as Sportlobster you can appreciate the complexity. Dealing with such a diverse array of facts and figures could be overwhelming. "Different sports obviously have alternative and multiple types of results, which meant we had to allow for different feeds", Andy continues. "For example in tennis you have game and sets, in F1 you have qualifying and the race, in cricket you have overs and innings."

This expansiveness of coverage has carried across to making the Sportlobster platform more flexible. Like any of the big social service providers, there is a necessity to plug into external data sources, while opening up to developers wanting to tap in. "The app has been developed with the addition of an API, so the Beta version of the website will be added to the API in November 2013 and the app development served to speed up this process. What's more, because of the growth potential of Sportlobster, it has also been built on top of Amazon Opsworks for auto-scaling, enabling rapid scaling."





The clean interface encourages user interaction

was too big beforehand. Now the app can find searches related to your preferences with the click of a button."

Interestingly the app's look was also subject to certain design constraints based on the pending launch. Coinciding around the recent move to iOS 7, the team had to take steps to ensure the app would be 100 per cent compatible. This wasn't purely an issue of whether it would function correctly but also that the look and feel was consistent with Apple's new platform. "We spent a lot of our time researching into the visuals of iOS 7's assets and noticed its 'flat icon' design. To ensure we stayed current we adopted many iOS 7 techniques, primarily a flat icon design to avoid shadowing."

Fast-forward to the prospect of the big launch, and we're in the rather unique position of discussing it right before the main event. It's apparent that despite the site's arrival last April, this was by no means a final word on site and service. The fledgling website has fed into designing the mobile app and back into where exactly the dotcom goes next. There's a realisation that promoting the site will be easier once the app is alongside it, stimulating user adoption and interaction. "We're delighted with the final product. We had a dedicated group of testers working closely with the developers to ensure the best possible experience for sports fans. When the app is released you will notice the website is being dramatically improved too. Through these changes, Sportlobster will be better integrated with other blogging websites and social media platforms so they interact much easier - enhancing the potential of rapid Sportlobster growth."

WE ASKED THE TEAM WHO WE SHOULD FOLLOW ON SPORTLOBSTER



NICK COOKE,
Communications executive
Ray Parlour, footballer

"I'm an Arsenal fan and I was there for his FA Cup final goal in 2002, now I can interact with him first hand. Legend."



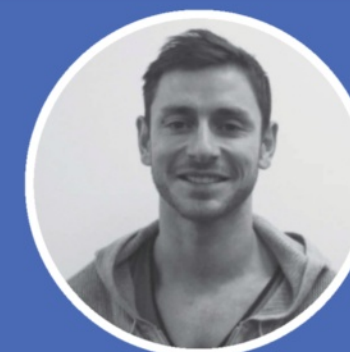
NICO CARY
Chief architect
Mark Webber, F1 driver

"He's about to retire and I can't wait for him to tell it like it is. He uses Sportlobster as his primary social platform to communicate with"



HARRY HUGO
Online community manager
Natalie Pinkham, Sky Sports F1 presenter

"She provides amazing unique inside access to all the biggest Formula One drivers and posts amazing photos."



IAN HAINEY
Global communications director
Michael Owen, footballer

"Once the greatest footballer in the world, he posts exclusive blogs that non-users can't access. We're the lucky few until everyone's on it."

Spreading the word and building an enthusiastic and loyal following that helps raise the profile of the site will also doubtlessly be crucial to that growth. The service is fairly unique and although the typical target market is the 15-35 year old male, the message is that anyone keen on sports is invited to the party.

"For us the most important thing in terms of success indicators is of course downloads and user numbers, and we are confident our online launch campaign will

generate impressive numbers. We also have the support of major names in sport, including football and Formula 1, which will be unveiled upon the launch of our app. As they have also invested in the business, it's exciting to have such high-profile partners endorsing what we all believe will revolutionise the way sports fans communicate online." And given the effort that has been put into the project, as well as the various endorsements, the success of Sportlobster seems inevitable.



who Collective
what Collective develop highly effective interactive work through insightful strategy, innovative ideas, and beautifully crafted experiences that people want to share.
where 72-78 Rosebery Avenue, London EC1R 4RW
web collectivelondon.com

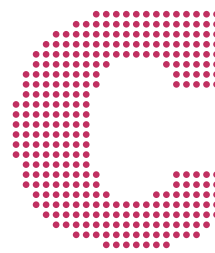
Key clients

Honda
GNC / Holland & Barrett
Russian Standard Vodka
Sony Computer Entertainment
HTC

A large photograph of a man with a beard, wearing a black blazer over a grey t-shirt and dark jeans, sitting in a plush purple velvet armchair. He is looking upwards with his hands behind his head. On the brick wall behind him is a taxidermy head of a deer with large antlers.

A collective of talent

With a clearly defined design ethos and technical expertise to match, Collective has built its reputation on putting the user experience first



ollective was formed in 2003 by a couple of guys who wanted to do things differently. Tired of the big agency culture, they wanted to create a more grown-up environment – focused on creativity – where trust and collective working were key.

Nick Constantinou, CEO, leads the independent, strategic-led creative agency with a digital heart. He and the team are proud to create highly effective and engaging work through the combination of insightful strategic thinking, innovative creative ideas and beautifully crafted experiences that people love and

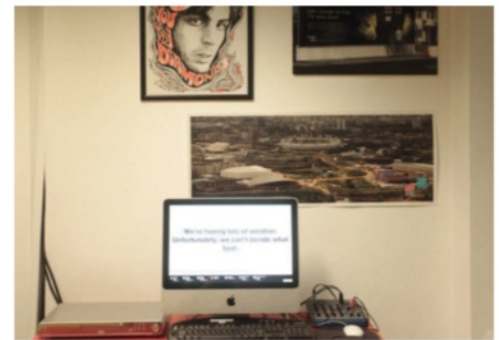
want to share. To prove the point they have an impressive clientele, including Honda, EA Games, the BBC, ESPN, Mars Group, GNC, Sony and Callaway.

Steve Barnes is Collective's design director and co-founder of the agency, and has over 15 years' experience art directing creatively led executions for blue-chip clients. Steve is responsible for the visual output of the agency. As the creative lead, it is his role to pinpoint and define the visual identity and design direction to be used on a project. He is then responsible for executing this in a flawless and innovative manner, making sure to keep with the brand.

Soon after the company was formed, Honda approached one of the founders, who had previously been working at AKQA. At the time, the Japanese manufacturer appeared to be lagging behind some of its competitors from a digital marketing perspective. He teamed up with a few ex-colleagues and pitched a raft of innovative ideas, which Honda – under the stewardship of the legendary Simon Thompson – then chose to buy.

A year or so later their digital work had scooped a D&AD nomination and helped Honda to Campaign magazine's Integrated Campaign of the Year (for 'Hate Something. Change Something'). Shortly after that, they were asked to pitch for the entire Honda account. The rest, as they say, is history.

One of the first steps the new agency had to take was coming up with a name. Nick explained how they hit on Collective: "The early agency had very few permanent staff and we relied on a group of tried, trusted and hugely talented freelancers. We also enjoyed working very collaboratively with partner agencies and clients. In many ways the agency felt like a tight knit 'Collective of talent'.



Collective timeline

Established 2003
Founders **Al Taylor, Stephen Barnes, Adam Cleaver and Elliott Brant**



Collective's first D&AD pencil nomination and Campaign Big Award with 'Hate Something, Change Something' for Honda.

Number of employees

7



Guerrilla projections screened in London and Paris enabled fans of *Crysis 2* to play the game on a truly epic scale.

2003

Number of employees

2

The agency is founded in a front room in the south of London and named Collective.



2007

Collective move into their new home located just on Exmouth Market in Islington, London.



2011

Number of employees

18

industry insight

Nick Constantinou, CEO



“We firmly believe agencies get the clients they deserve. If you deliver great work, build meaningful relationships, act like a true partner and genuinely make a difference to business performance, you will attract clients”

“Initially we'd operated under another name thought up in a hurry to get the business up and running, so when it came to deciding our real name, 'Collective' felt right. The URL Collective London was available and now we're known as both Collective and Collective London,” Nick continued. “The Collective name is a representation of our belief in 'together we are stronger than one'. We believe an open and collaborative culture is required to deliver world-class work. Domains are important but values more so. Our talent is now largely permanent, but the high standards we expect and our collaborative approach define us to this day.

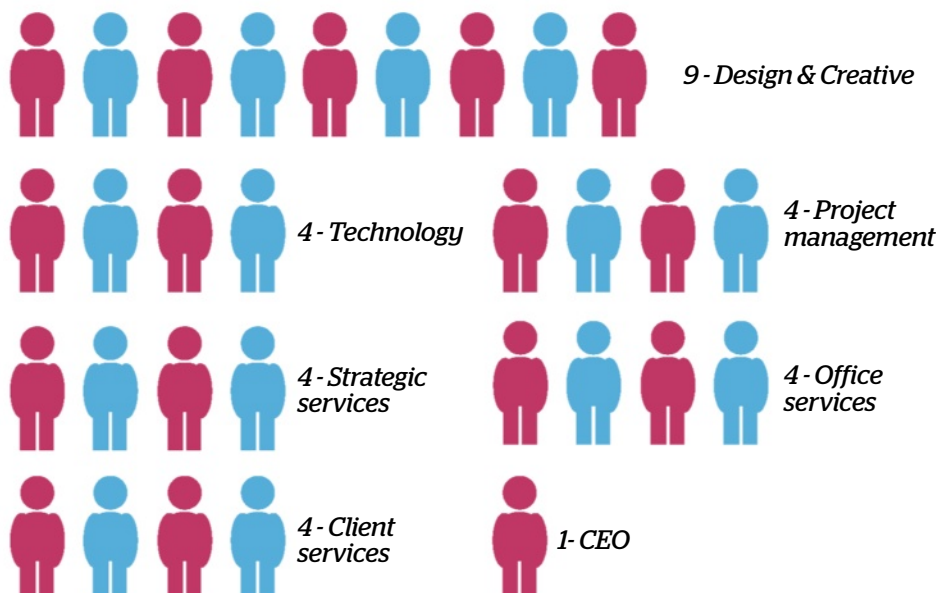
“On a wider point, our website is certainly critical but its important to remember it is only one expression of our brand. Equally as important are the interactions our clients have with our brand

everyday. This can range from the way we answer the phone, to the ideas we create, to the craft in our design. Staying true to our values and beliefs everyday are as important as our website.”

Collective had a great start with the Honda account they landed. From that point onwards, the agency has been fortunate enough to be able to work with some of the world's largest brands. “We firmly believe agencies get the clients they deserve,” Nick said. “If you deliver great work, build meaningful relationships, act like a true partner and genuinely make a difference to business performance you will attract clients. As one of many agencies offering services in a fiercely competitive space we supplement our activities with a variety of methods including: networking, articles, whitepapers and intermediaries. Some of the most pleasing

✦✦ The high standards we expect and our collaborative approach define us to this day ✦✦

AGENCY BREAKDOWN



Number of employees

18

2012

Collective invent a new Olympic sport: competitive tweeting with #SupportYourTeam for London 2012.



Number of employees

18

2013



Collective celebrates its 10-year anniversary with new CEO Nick Constantinou.

Number of employees

30

opportunities occur when an ex-client gets in touch asking for a trusted partner to provide assistance."

How Collective approach each new client includes a number of qualifying factors. Steve explained: "I'm not sure any agency can pick and choose their work! When assessing opportunities we look for the ability to be a true business partner, live our values and deliver great work. We enjoy making a true difference not only to our client's business performance but also to society as a whole. After all, we should all strive to leave this place in a better state than we found it. We are in a service business and if a business needs help, we are there to assist. The tobacco category for instance, is an area we aren't interested in servicing."

Nick also commented: "I think every agency has a qualification process. We could pick up any piece of work for revenue, but if you do that I think you would be in serious danger of losing your values and ethos as a business. Of course we look at each job's financial side, but we also ask ourselves if the opportunity will allow us to produce brilliant work that will ultimately increase our client's business

performance. If your work wins awards, all the better, but you can't be in this business just to win accolades. And taking any work that doesn't support your core business' ethos also has a massive knock-on effect. If the work isn't interesting, your employees are not motivated and you end up with quite a high attrition rate."

Agencies often become associated with a particular style of design. Is there an account that articulates the design ethos at Collective? Nick explains: "We believe brilliant effective work starts with human understanding informing insightful strategy leading to innovative ideas delivered with craft and elegance. One piece of work of which we are particularly proud, and which demonstrates our ethos, is for EA's *Battlefield 3* 'Armored Kill' release. In effect we created a movie from within the game.

"Gamers usually turn to videos to see how a new game looks and plays, but the challenge with downloadable content is that there are no new graphics or gameplay for gamers to seek out. So, in order to get our *Battlefield 3* players to watch a

The Last of Us: The Descent

bit.ly/19W0oS9

Launched earlier this year in the summer, *The Last of Us* is a stunning post-apocalyptic survival action-adventure videogame, set in a world where humans have become infected by the cordyceps fungus. Players take charge of the game's story by controlling the decisions of Joel, a ruthless survivor, and Ellie, a 14-year-old girl.

To support the game, Collective created 'The Descent', an online experience that echoes the game's narrative of a post-apocalyptic survival drama, but which resonated on a very personal level by incorporating avatars of your real friends and family. As the experience unfolds, you find yourself faced with near impossible decisions, such as which of your friends you would save if you were absolutely forced to choose.

"The Descent' reflects the game's visually amazing, highly cinematic qualities and uses entirely original artwork, including original matte paintings developed in-house by our team. Created in HTML5, the experience is fully responsive across desktop, tablet and mobile devices.

Collective's CEO Nick Constantinou says: "The *Last of Us* marks a new era of aesthetic sophistication in videogames. We've stayed faithful to this ethos by taking an artistic approach to crafting new bespoke environments for 'The Descent'. It's the type of project that gives us immense creative satisfaction, and also provides an opportunity to apply insight-driven strategic thinking - the perfect brief all round."



<Above>
Collective offer a highly personalised experience in 'The Descent'

The Buggle

bit.ly/1byLmmO

Choosing your next venue on a night out just got easier, thanks to The Buggle - an app that lets you listen in real time - to what music is playing in nearby clubs and bars, helping you make an informed decision about where to go next.

Launched in beta at Digital Shoreditch this year, The Buggle is made possible through proprietary hardware called 'The Buggle Box', which sits within the venue's sound system and links back into the app. The Buggle app is available on iOS platforms and is free to download.

The Buggle is the brainchild of Central St Martins graduate, Sarah Buggle, who pitched her idea to Collective as part of the agency's 'Collective Upstarts' competition: an initiative designed to nurture the next generation of creative and digital talent by turning their winning concepts into a reality using Collective's strategic, creative and development expertise to fine-tune the details.

The Buggle was developed in-house by Collective and is based upon a custom-programmed Raspberry Pi enclosed in a bespoke case, printed on the agency's 3D printer. All technical and software development was completed by Collective's senior developer Gareth Williams, while Danny Blackman, senior designer, led the design of the brand and its associated app. The agency has also supported Sarah Buggle with strategic insight provided by Bianca De Sousa (junior planner) and guidance from the agency's senior management team.

Nick Constantinou commented: "When Sarah submitted her idea as part of our annual Upstarts

competition, we instantly knew it had legs. It's not often you come across something that's simple but based on a genuine consumer insight. An idea like this is an intelligent and elegant solution to a real human problem; this is the sort of work we passionately believe in."



<Above>
From pitch to production, Collective nurtured The Buggle



video showing off the 'Armored Kill' DLC pack, we analysed the behaviour of the *Battlefield 3* community to determine what sort of content would get them watching. This analysis indicated two types of content always triggered the most engagement. The first featured 'Battlefield Moments', outrageous kill and skill videos uploaded by players, while the second featured the art of 'Machinima' - movies made from within the game engine itself.

"Enlisting the services of Robert Stoneman, legendary Machinima director, we created a film (bit.ly/SggOdw) created from within the 'Armored Kill' DLC pack called 'Battlefield Moments' - a homage video to all the great *Battlefield* moments people had shared through Facebook while

showing off what was new about this DLC pack. This film was shared through the community who had inspired it. The content went on to clock up nearly one million views, 25,000 likes and influential PR, despite having no advertising or official social media support and at a cost of a few pence per view."

For an agency that is working on multiple accounts, systems have been developed that ensure each project is completed on time and budget. Nick outlined Collective's approach: "Delivering complex solutions for blue-chip clients across multiple countries in multiple languages is no small feat. Yet it's done consistently and without fail at Collective. We pride ourselves on our ability to deliver each and every assignment to the highest specifications.



Collective's reception area and graffiti-faced board room



<Above>
A wall of art
references the era
of classic games



The team generate ideas, tailoring their delivery approach to each client

We don't manage projects the same way for every client. Collective employs a Project Delivery Framework drawing best practices from agile methodologies, including DSDM, SCRUM, RUP and the traditional waterfall methodologies PRINCE2 and PMP.

"Our practice-based Project Delivery Framework enables us to tailor our delivery approach to suit the needs of both the engagement and any client organisation. We are not tied to any one specific development model. We're tied to what is effective. The roles within a project differ depending on the type of engagement we are delivering."

We're not tied to any specific development model. We're tied to what is effective

Steve added "The creative team uses the Adobe suite for design and motion graphics, but when it comes to technology Collective are agnostic. We pride ourselves on advising clients based on their requirements and only recommending the technologies that will best meet their needs. However, we do lean more towards open source, utilising frameworks and off the shelf CMS solutions for PHP, Python and recently Node.js."

Clearly as the digital toolset of the agency has evolved, so has their skills in working with these development platforms. But how does Collective view all of the tools that are now available to them? "HTML5 and CSS3 are all about supporting the various browsers and their current and future functionality," Nick explained. "Google is pushing ahead with some of this functionality, but building for one browser is not a viable option."

"jQuery has been a staple of the web for a while but it is a JavaScript framework and can be quite 'bloated' for some projects. The advent of mobile

and 3G/4G mobile connectivity has placed a massive emphasis on performance and speed in everything that is delivered. People don't want to have to wait for their content and as a result, there is now a massive focus on browser render time with many people writing micro JavaScript frameworks in order to try and improve loading times.

"HTML5 facilitates everything through your browser. Google has their ChromeOS but there are also mobile apps, which are built using HTML5 technologies. Things like WebRTC (Real Time Communication) are offering the ability to share an

experience, interact with the same items, and even see each other through the browser. Why use Skype when you can do it in your browser? A great example of this is the Google game 'CubeSlam!'"

And is mobile and responsive design as important as it appears to be? Nick continued: "In an ideal world, full responsive design is the way to go. Ideally, sites should have a single source page of HTML and rely upon responsive techniques for the layout either through device detection CSS, or through using media queries. Not taking this approach can result in Google penalising the experience, especially if separate domains are used for each one."

"However, responsive is not a silver bullet. A lot of thought needs to be put into how your site is delivered across various devices. While it's possible to craft a good user experience, it may not be a one-size-fits-all solution. So it's important to look at the customers who frequent your site and pick the best solution for their specific needs. Think responsive functionality with responsive design."

"At Collective we treat each project on its own merit, but we always progressively enhance our sites starting from the mobile first and taking advantage of screen space as it becomes available, and functionality when it is available. For example, if the project has a map, you can use the GPS sensor within a phone to provide directions from the user's current location to the requested destination."

"But it's not all about functionality. The advent of responsive has seen a rise in minimalist design. This is mainly due to the flexible page layout. The minimalist approach provides more space for navigation and buttons, and focuses on content."

industry insight

Steve Barnes, design director



"When assessing opportunities we look for the ability to be a true business partner, live our values and deliver great work. We enjoy making a true difference not only to our client's business performance but also to society as a whole. After all we should all strive to leave this place in a better state than we found it"



The Collective family, featuring past and present employees

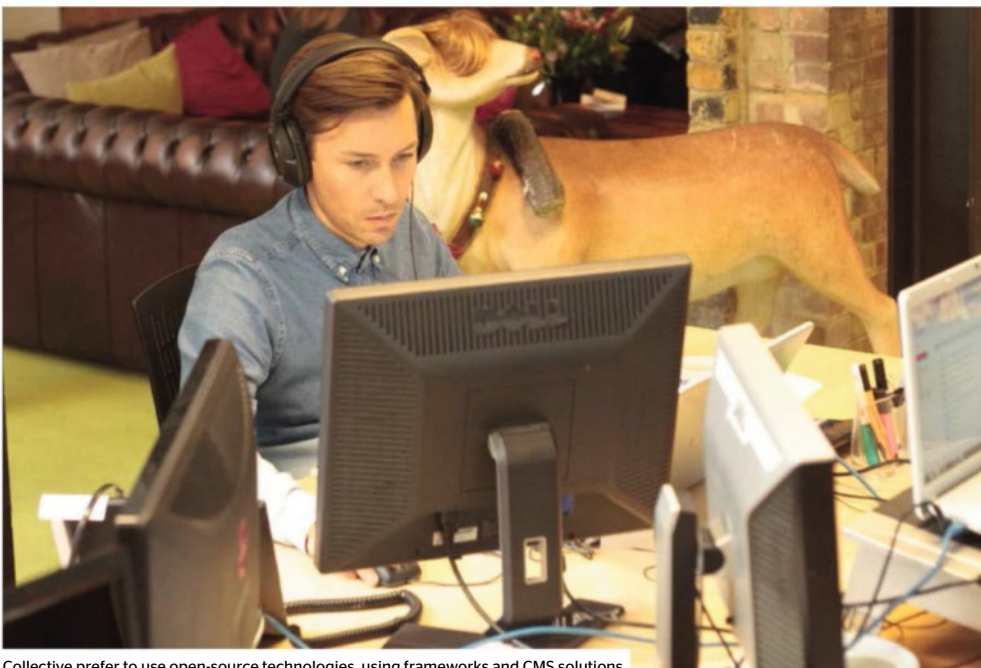
"The single-page design is proving popular too. This is normally a long scrolling page. It makes responsive easy to implement as you only need to make sure backgrounds and images scale, while content will just flow and use the space as needed. It's always interesting to work with certain clients, such as the BBC, and look at the way they are utilising responsive design in approaching their network of websites for the future.

"When it comes to building a responsive site, we start from the lowest position possible ie a small mobile screen. Building the site to fit a small screen first enables us to set a good content hierarchy, which can easily expand when more screen space becomes available. Coming from a larger display down to a mobile sized screen causes a lot of issues with functionality, content and navigational aids. And finally, one of the most compelling reasons to

implement a full fluid responsive design approach is that you'll be future-proofing the build. If done correctly, a good user experience shouldn't be dependent on the device; whether it's a phone, tablet, TV, console, desktop and beyond."

As an agency that prides itself on keeping ahead of the digital curve, are there any technologies that excite Collective? "WebRTC could have a massive impact on the way we browse," said Steve. "Browsing is a solo experience but this technology allows you to invite friends to the conversation when doing activities such as browsing for clothes online. There have already been instances of WebRTC integration in the coding environment where people can see, talk and write code in the same space, working together but remotely in a browser.

"Node.js is an interesting proposition. It takes JavaScript to the next level but also performs at amazing speed to deliver content and functionality. It will be interesting to see how far Node.js can go. Then there is the whole space of gesture/motion. The emergence of LeapMotion, the Microsoft Kinect upgrade for Xbox One, and the fact that webcam resolutions are getting higher means that motion tracking is more accurate. There is so much scope in this area for exploration and creativity. Microsoft has even started usability studies using the new Kinect to try and get a standardised version of gestures for common tasks such as open, close, copy, paste, etc, and that is just office facing. A majority of the motion work done so far has been in the fitness area but as the technology gets better how long before we are able to have those *Minority Report* screens?"



Collective prefer to use open-source technologies, using frameworks and CMS solutions

Battlefield 3: Moments

bit.ly/SggOdw

How do you re-engage fans with a title that is coming to the end of its natural life? Collective felt the place to start was to see what they still loved about the game. They discovered two key types of content that were resonating with *Battlefield 3* players.

The first was the phenomenon of 'Battlefield Moments'; fan-uploaded moments from *Battlefield* representing epic gameplay, incredible kills and great stunts. The second was the Machinima movement: people who, using skilled players to record pre-scripted events, edit films to make movies from within the gameplay engine itself.

Collective's strategy was then to take these two phenomena and bring them together to create social buzz, video sharing and online PR: all while showing off the 'Armored Kill' DLC. Powered by *Battlefield*, they invited Machinima film director Robert Stoneman to create a homage to this 'Battlefield Moments' trend: immortalising these fan stunts in a new film, shot entirely within the *Battlefield 3* 'Armored Kill' game.

By doing this, Collective created a unique piece of content that not only made heroes of the fans who created the original moments but also showed the new *Battlefield 3* Premium DLC off in spectacular fashion.

'Moments' is a truly remarkable film that utilised a cast of 15 'expert' gaming sharp-shooters, pilots and drivers to recreate some amazing *Battlefield* moments within the game. Shot in just one week, the film is constructed purely from in-game footage with no additional 3D or studio help.

Adam Cleaver, creative director at Collective London said: "The whole premise of this film works with our philosophy of augmenting existing consumer behaviours rather than continually seeking to change them."



<Above>
Collective paid homage to fans with new creative content 'Moments'

Connecting with the wider community that Collective is a part of is important. Nick says: "Social media has been a regular part of the marketing industry vocabulary recently. Presented as the answer to all marketing opportunities we have now settled into a more mature view. Remember we have been social creatures for thousands of years – sharing stories around fires long before social media

relentlessly curious, brave, passionate and want to create experiences that add real value. As an agency in a very competitive space we pride ourselves on the quality of our work and delivering it flawlessly.

"Anyone looking to work in this industry must be genuinely excited about working in a space that is innovative, creative and full of opportunities. As with anything in life, what you get out of life will reflect

out there to deliver innovative and engaging experiences that connect brands with people.

"We are working on many interesting projects some of which are the creation of new digital products and services for our clients. We need to remember we are a few laps into an exciting race. Even with the mass adoption of technology, there is long way to go. If anything, we wish we were younger to see how it will all play out."

❖❖ If we focus on the quality of our work, our clients, and our talent, we will grow ❖❖

existed! Twitter and Facebook are distribution platforms that allow us to share to a broad audience.

"While social is definitely a critical part of any brand's marketing efforts, we believe that to deliver work in the social space that will achieve measurable, effective results, we first need to start with a deep understanding of the consumers: how they live their lives, how they interact with your category and products, and how they use digital to enhance their experience. Once we have that understanding we can define how best to use social activity to enhance a brand's marketing efforts."

Collective pride themselves on having the very best creative minds working on their accounts. Nick outlined their approach: "Talent is our number one asset. When hiring, we start by looking for open and collaborative attitude. We believe agencies that collaborate openly with clients and agency partners create the best work. The talent we hire must be

what you put in. My advice would be to work hard, be part of the solution, drive results and always ask if the work is the best it can be? If not, make it better.

"We do have a very good relationship with Falmouth and Bournemouth universities, and we also have a graduate recruitment program called Upstarts where we invite graduates to come and pitch to us. The winner or winners will then be offered a placement within the agency. We do still get pitches that are not well crafted – even emails sent with the wrong name attached. This kind of lax attention to detail often speaks volumes about these candidates. Beyond that we are interested in finding talent that is interested in doing brilliant work."

And what does the future hold for Collective? "Our future is what we make of it," Nick concluded. "We have no divine right to be successful. If we focus on the quality of our work, our clients and our talent, we will grow. There are still many great opportunities



WEB www.collectivelondon.com

FOUNDERS Al Taylor, Stephen Barnes, Adam Cleaver, Elliott Brant

YEAR FOUNDED 2003

CURRENT EMPLOYEES 30

LOCATION Farringdon

SERVICES

- > Experience and interface design
- > Application development
- > eCommerce
- > Content creation
- > Social media
- > Full service digital



HTML5, CSS3 and JavaScript are now such powerful tools that you can create fully fledged web apps as capable as desktop apps

Over the past few years, the technologies we use to create websites have matured and developed at an amazingly rapid pace.

Thankfully, this development hasn't been limited solely to new features being introduced, although these do tend to attract most of the headlines.

In actual fact, much work has also been undertaken on enhancing the performance, reliability and scalability of the processing and rendering we rely on: both browser vendors and framework developers have been hard at work so that the JavaScript and CSS engines we use to render content today are dramatic improvements over those we had access to in 2008.

This is all great news for any web developer, but the rapid pace of progress has also coincided with an increase in average web access speeds, particularly on mobile devices, as broadband networks have improved and 3G networks have rolled out. At the same time, fully internet-capable smartphones and tablets have arrived and become the web-connected device of choice.

So, the world of the web has undoubtedly changed a lot over the past few years: the tools at our disposal have changed; the way users connect and consume all the content has changed; and the hardware characteristics and performance of the typical access device has substantially altered as well.

The phenomenal progress that the web has undertaken has brought numerous benefits to both users and developers, but perhaps one of the most interesting aspects of the web as we find it today is that the way users interact with it has changed dramatically. Instead of using native applications on their computers or mobile phones, increasingly web-enabled functionality is being delivered either through the browser, or via an installable app that provides a customised window to the web.

The tools and technology we use to craft websites are now mature enough to enable all of us to become not just web designers, but now app designers too.

WHAT IS A WEB APP?

A whirlwind tour of data processing, deployment and considering the appropriate platform

The idea that skills acquired as a web designer can be applied to app design isn't a big step, but a common concern amongst designers and developers interested in making the jump is how to translate their experience in one medium to another. In reality, a web app is nothing more than a specialised website running in isolation.

What makes a web app different to a regular website can be boiled down to the way data is stored, retrieved and processed. A typical website will use the client-side HTML layer to present information to the user. When an action is performed, whether it's adding an item to a shopping cart, or marking a to-do item as complete, the website will send a message back to the server, where the action is performed.

In a web app, typically actions are performed on the client, and often the data is stored on the client too. Still, this isn't universal, with exceptions such as Google's range of productivity tools and Adobe's online Photoshop app too.

Setting aside the many examples where the server still plays an active role, it's a reasonable deduction to say that as a web designer or developer, you simply need to work on understanding the peculiarities of app-centric APIs – especially through JavaScript – in order to be able to develop standalone web apps. Thankfully, many of the available libraries and frameworks now make this task much easier. Good documentation and abstraction make it trivial to run a local database, for example, storing and retrieving data without ever having to go to a server.

At a basic level, web apps can be delivered through the browser just like any regular website, although by choosing this deployment method, the specific benefits associated with a particular platform cannot be leveraged. HTML5 does have a number of useful APIs to make use of, allowing for the likes of geo-location aware scripting, but these are generic and do tend to have a habit of interfering quite a bit

with the user experience (by spawning a pop-up dialogue box, for example), which is far from ideal.

Still, your decision over the right way to develop and deploy an app will largely come down to the usage scenario and its appropriateness for the platform. A quick-fix game is likely to be well suited to mobile devices, while an in-depth accounting app is probably more at home on the desktop. See some examples below

KEEP IT SIMPLE

The best web apps focus on one task. If you've got a clear idea in mind, focus on the user experience and interface. Although this might at first appear secondary to getting the functionality itself completed, increasingly users expect an intuitive and rewarding user interface. Don't skimp on this area!



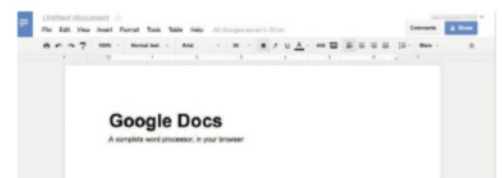
■ Trello

Trello is a task management tool where users compile lists using cards. This is a lovely example of how a simple idea can be given a rich interface using standard web tools.



■ Evernote

Evernote is a great installable app – but there is also a web app that features all of that core functionality without the need to download anything to your device.



■ Google Docs

Google Docs is one of the original set of applications in a browser that helped to demonstrate the power of the web toolset. It offers a range of functionality that rivals desktop-based word processors, but is entirely based in the browser. While it's far from being the prettiest web app, it concentrates on providing a solution to the need for an authoring and collaboration environment, and it remains the standard against which others are compared.



■ BBC Olympics

This PhoneGap-built app pulled in live content over the web using a combination of the framework's APIs and native web technologies. The other common text-based BBC apps use a similar approach to their design and delivery.



■ NUS Extra

This app for university students also makes use of the PhoneGap framework to offer a native app experience while leveraging standard web technologies. This app takes advantage of GPS location to show useful products and services near the user.



HOW IS A WEB APP DIFFERENT FROM A WEBSITE?

The term web app gets used a lot, but what does it mean, and how is a web app different to a normal website?

It's not uncommon to hear new developers asking the question: what makes a web app different to a normal website? Underneath it all, the technologies being used are more or less identical between a website and a web app, so it's a perfectly reasonable question to ask. Furthermore, if you were to ask different developers you'd probably find that you get wildly different answers.

In simple terms, a web app is just a website that aims to perform a specific function. Turning that on its head, you might prefer to say that a web app is an application that has been developed using web technologies, such as HTML, CSS and JavaScript.

Of course, increasingly we are able to access web apps outside of the browser now. Sometimes they're delivered using a wrapper such as Adobe AIR, sometimes they masquerade as native applications for our Android or iOS devices. This makes it that much harder to recognise whether an app is actually a 'web app' or otherwise, but in truth it doesn't really matter!

Using the same tools, you can develop both a website and a web app, often tying into the specific device's native functionality with the latter. This is hugely democratising, because now every web developer is now a potential app developer, and the world of apps will be a far richer place for it.

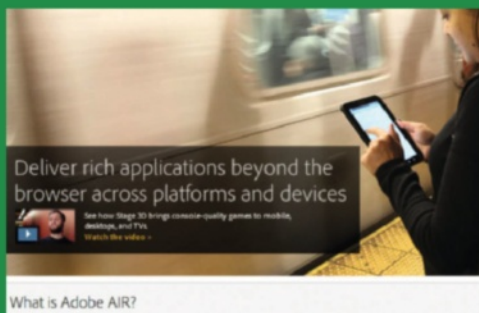


■ A web app is any application that is primarily developed using HTML, CSS and JavaScript – the tools of the web



FRAMEWORKS AND RUNTIMES – WHAT AND WHY?

While you can deploy your content over the web using a standard website URL, on some occasions it may be preferable to have an installable app



■ Adobe AIR URL - get.adobe.com/air

Adobe AIR (Adobe Integrated Runtime) is one of the most established and long-standing solutions for deploying web technologies on the desktop. Originally developed as a solution for wrapping both native HTML/CSS/JavaScript and Flash content to the Mac, Windows and Linux platforms, it has since

been extended to provide support for tablets and smartphones. Linux support has been withdrawn, but AIR remains a good solution for deploying web apps across a range of devices and operating systems.

One of the main benefits of the AIR system is the ability to install apps to desktop computers directly from the browser. This makes it easy to publish apps, although this doesn't work for mobile devices.

■ Adobe's AIR platform started out on the desktop, but now allows deployment across several different platforms, including mobile

Feature	Android	iOS	Windows Phone	BlackBerry	Firefox OS	Ubuntu	Android TV	Amazon Fire OS
Accelerometer	✓	✓	✓	✓	✓	✓	✓	✓
Camera	✓	✓	✓	✓	✓	✓	✓	✓
Contacts	✓	✓	✓	✓	✓	✓	✓	✓
File	✓	✓	✓	✓	✓	✓	✓	✓
Geolocation	✓	✓	✓	✓	✓	✓	✓	✓
Media	✓	✓	✓	✓	✓	✓	✓	✓
Network	✓	✓	✓	✓	✓	✓	✓	✓
Notification (Alert)	✓	✓	✓	✓	✓	✓	✓	✓
Notification (Sound)	✓	✓	✓	✓	✓	✓	✓	✓
Notification (Vibration)	✓	✓	✓	✓	✓	✓	✓	✓
Storage	✓	✓	✓	✓	✓	✓	✓	✓

■ PhoneGap URL - phonegap.com

PhoneGap is designed to provide the structure of a native mobile app, underpinning a processing and user interface powered by web technologies. PhoneGap apps are like having a branded browser that's limited to displaying your chosen web content.

As the name implies, PhoneGap is firmly aimed at the smartphone and tablet market segment. It's a good choice for anyone who subscribes to the Adobe Creative Cloud service as it's included with the standard subscription (although note that you'll still need an Apple developer account to submit apps to the Apple App Store).

■ PhoneGap was acquired by Adobe in 2011. It offers a simple solution for wrapping web apps in a native application specific to different smartphone operating systems

THE DESKTOP OPTIONS

Installable apps vs those found solely in the web browser – what are the advantages?

Many web apps can be equally well deployed via the web browser as a native application. Google Docs is a good example of a web app that exists in the browser. This is used as a selling point for the tool as it enables users to access the service regardless of which device they're using.

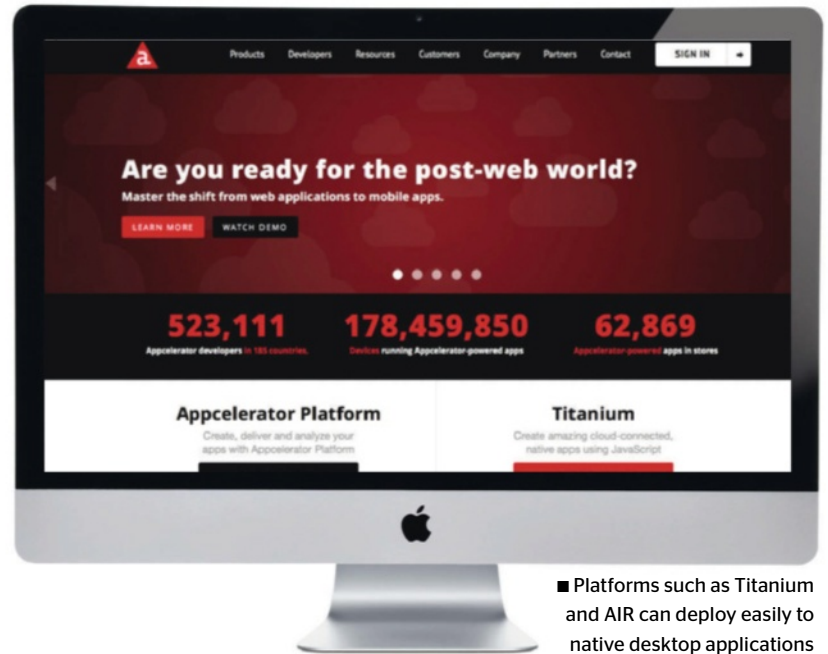
There are occasions when it's preferable to be able to provide a standalone desktop application that is installed, launched and closed just like any other native app. This is used to be a limiting factor in developing web-based applications, but the landscape has changed dramatically over the past few years.

Spearheading the move to installable apps was Adobe's AIR runtime. This solution provides a web environment (supporting both HTML and Flash) without the need to

launch a web browser. The runtime isn't limited to providing a basic environment, however. In addition to the standard web APIs you can access within the browser, AIR provides a series of specialist APIs that allow you to, for example, control and access the local file system.

One of the major benefits of systems such as AIR is the speed at which you can prototype and iterate application design. It's also useful to be able to deploy the same app across many different operating systems, without the need to recode. Popular examples of AIR-powered apps include the original TweetDeck.

But AIR isn't the only option available, and it's especially worth having a look at the alternatives if you find you have specific needs, such as a game-orientated framework.



■ Platforms such as Titanium and AIR can deploy easily to native desktop applications



■ Sencha Touch URL - bit.ly/19zoNfd

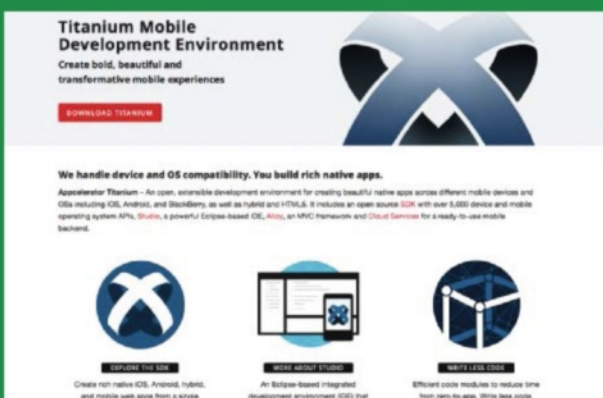
The Sencha Touch framework provides a boilerplate solution to developing web apps with the feel of a native application, without the need to compile and distribute via the App Store.

There are both benefits and limitations to this approach: as a developer you can

reach the maximum number of users by simply encouraging them to visit your website on their mobile device and bookmarking, but you can't charge for your app, and there are limitations to the native hardware you can access.

Sencha Touch is available free of charge, with additional paid-for support services also available to make use of.

■ Sencha Touch offers a straightforward way to publish your web app as an installable web app for mobile devices rather than a native app



■ Titanium URL - appcelerator.com/titanium

Titanium is a very capable alternative to PhoneGap. It works in a very similar way, providing a web-like environment in which your web app can work, and compiling it all into a native application.

However, Titanium differs from PhoneGap in the level of APIs exposed to the platform

through the SDK. In short, there are more features available through the SDK, although this brings with it additional complexity.

One of the nicest features of Titanium is the price tag (or its lack of): it's absolutely free to download and experiment with, making it a very good place to start if at the moment you're just exploring the idea of developing mobile apps, rather than diving in head first!

■ Titanium offers a rich environment to work with, exposing many of the hardware's features to the web app through APIs



DEVELOP WITH PHONEGAP

Kickstart your web app development with this simple example that shows you how to go from website to installable app in no time!



01 Install PhoneGap

We're going to be using the PhoneGap framework to develop and deploy our web app. Start by visiting phonegap.com and installing the framework. The process is similar for any of the frameworks, so if you'd rather use an alternative you can do so. Keep in mind that if you have a Creative Cloud subscription, you've got a PhoneGap account already.

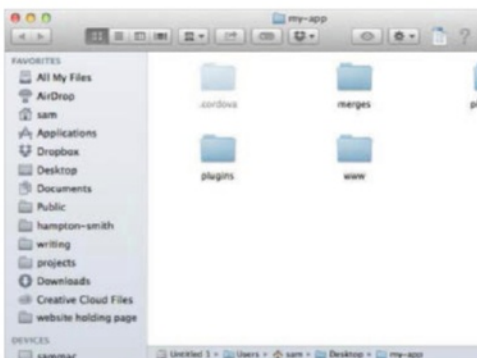
02 Create your project

There are a range of resources available on the PhoneGap website to help you get started quickly with your app build. If you want to manually create a project from scratch, open your computer's command line interface (such as Terminal on a Mac) and use the Create keyword command to generate your project.

```
001 ./create ~/Desktop/MyToDo com.yourdomain.  
mytodo MyToDo  
002
```

03 Open the project

Once you've run the command shown in the previous step, you'll find a folder on your desktop with the entire framework you'll need for your completed project. Notice all of the different folders and files that have been generated by PhoneGap. Many of these should look familiar, as you may use the same naming process for some of your websites.



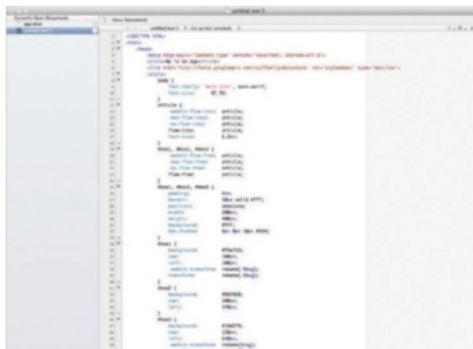
04 Compile and test

You'll need Apple's XCode environment to compile your PhoneGap project for iOS. If you haven't already got this, download it from developer.apple.com or visit the Mac App Store to grab a copy. You should be able to simply select the project from your desktop, compile and test within the iPhone emulator.



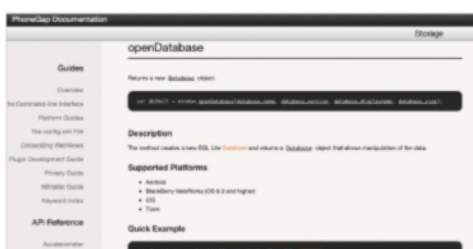
05 Create your content

Now you've proven the concept, it's time to develop the specific functionality you want to include within your project. In our case we're going for a very simple to-do list app that allows the user to create and mark as 'Done' a basic list of tasks that need to be completed.



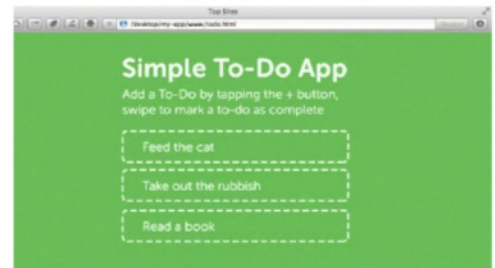
06 Write in HTML and JS

At this stage, you can think of your development process in the same way you'd develop any other website. Keep in mind that there is no server in this environment; if you want to access a database to store your information then you'll need to read the documentation for your different options.



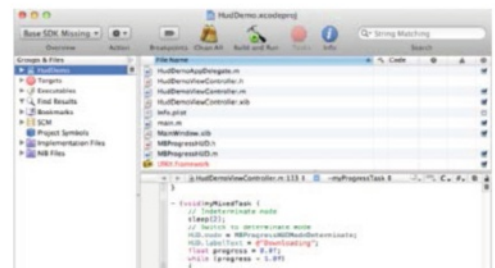
07 Test in your browser

Although you can compile your app repeatedly as you go, it's often much quicker to test in your browser - we're dealing with simple HTML, CSS and JavaScript after all! Do note, though, that device-specific functionality won't work until you compile the complete app.



08 Build and go

When you're happy that you've developed the functionality to the extent that it's ready for your users, complete the build. Note that you will need to generate additional assets for any splash screens and icons - refer to the relevant documentation for either PhoneGap (available at bit.ly/HoIGjF) or your chosen platform for full details on how to put these assets in place.



09 Submit for approval

Finally, depending upon the platform you're publishing for, you'll need to submit your app for approval. In the case of the iOS App Store, this means you'll need an Apple Developer Program account, which costs \$99/year. Sign up at developer.apple.com/programs/ios bearing in mind you may need documentation to complete the sign-up procedure.



GOING MOBILE

Just as on the desktop, a range of tools are available to help you deploy your web app as a native app on mobile devices

5 KEY DIFFERENCES BETWEEN PLATFORMS

- Desktop computers have resizable windows, while mobile devices tend to have fixed windows.
- Mobile devices typically include a touchscreen interface, while desktop and laptop computers rely on a keyboard/mouse combination.
- Mobile devices increasingly offer a superior screen resolution to that found on the desktop.
- Mobile devices often have more specific hardware that can be accessed, including the likes of accelerometers and GPS units.
- Most importantly, mobile devices tend to be used away from the desk, while desktop and laptop computers are typically used in a static position.

The mobile space is perhaps more exciting than the desktop as it offers, for many developers, relatively uncharted territory. The shift towards mobile devices is exemplified by the range of frameworks and tools available for compiling web apps into native apps for all the popular operating systems.

When Apple first launched the iPhone in 2007, there was no such thing as the App Store and there was no option to install applications on the device. Nevertheless, developers were able to create rich, app-like experiences directly in the built-in Safari browser on the phone. These early experiments demonstrated both the capabilities and potential of the web platform on a mobile device. Once Apple created the App Store, much of the focus of developers moved from web-app-powered solutions to native, installable apps.

In many ways, this was a backward step for app development. While it's true to say that some apps will always be best suited to being developed using the native tools, much of the content on the popular App Stores could be developed using web technologies. Increasingly these apps are being developed as web apps, packaged up as a native app using services such as PhoneGap or Titanium.

CONSIDER OPTIONS

Not every single web app is best suited to every platform. Try to apply the normal UX rules you'd use when developing a website for different audiences before deciding where to deploy your web app. For example, a simple to-do list app is perfectly suited to mobile devices, but may be inadequate on a desktop machine.

Just as on the desktop, these frameworks provide an environment in which web technologies can be used, but with the added benefit of device-specific APIs and tools. This is one of the key strengths of the web app approach: by extending JavaScript with a set of classes specific to the device profile, web developers can access rich data covering the likes of device orientation, GPS co-ordinates and tilt actions. Additionally, the touch-centric input characteristics of modern mobile devices present exciting new opportunities for unique and innovative user interfaces that can be quite easily implemented using web technologies.

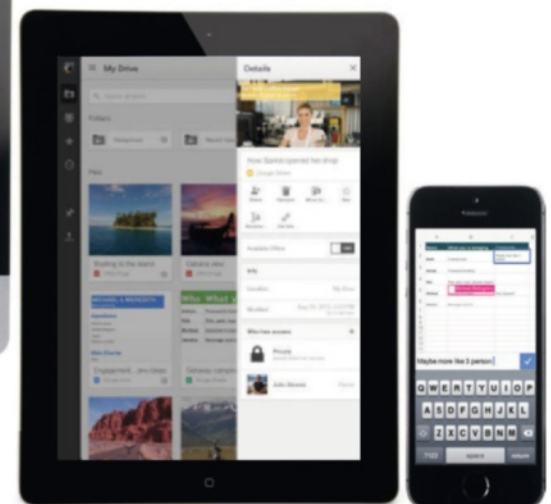
Some solutions have gone a stage further than simply allowing access to native hardware. Libraries that simplify the generation of assets, provide boilerplate solutions to common layouts and abstracted access to 3D rendering all contribute towards the capabilities of web apps on mobile devices.

Increasingly it's becoming difficult to pick out web apps from their native competitors as the differentiation between what's possible with each approach blurs. If you've got experience as a web developer, you're only a small step away from developing fully-fledged mobile apps – and there is so much more left to discover.

☞ Touch-centric input characteristics present exciting new opportunities ☜



■ Google Drive is intuitive across all platforms





FROM WEBSITE TO APP

Convert an existing website into a native desktop app using the open source DeskShell project

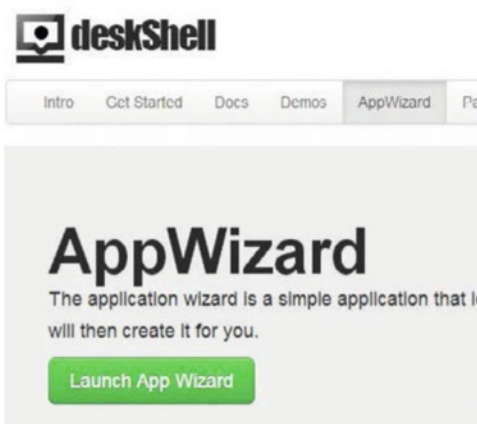


01 Install DeskShell

For this project we're going to use the open source DeskShell project, which currently uses the Chromium project to provide a web environment in an app, including the ability to run PHP and Node.js projects! Visit deskshell.org and download the appropriate package for your operating system. Install it, downloading Chromium as prompted (if necessary).

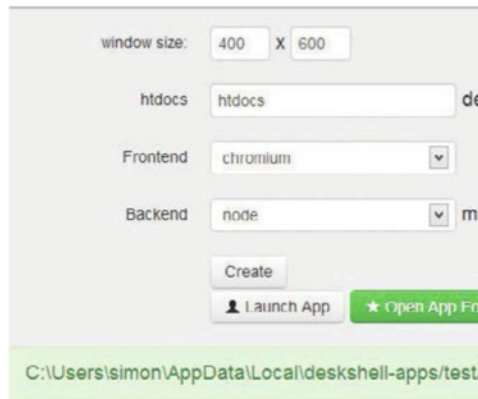
02 Launch DeskShell

DeskShell works like a website itself, with different tabs across the top of the page, and content below. You can access all the documentation directly from this menu, as well as the packager tool itself. To get started, launch the DeskShell app, and click on the AppWizard tab. Once on the AppWizard page, click the Launch App Wizard button.



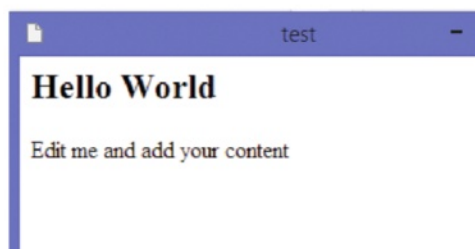
03 Complete the information

When you're building a desktop version of your website, you need to configure some basic options for the environment. Start by choosing a window size for the app. Next, name your default document, and finally choose your backend environment. We won't be using the backend for this example, so it doesn't really matter which option you decide to go for.



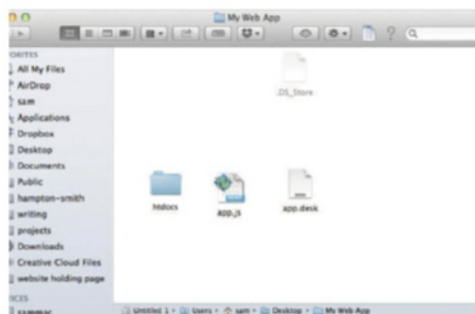
04 Launch the app

Click on the Launch App button and you'll get a build of your application, complete with a placeholder default web document. You can open the application's folder by clicking on the Open App Folder button within the wizard. The file system should look quite familiar, as it mirrors many web servers.



05 Explore the files

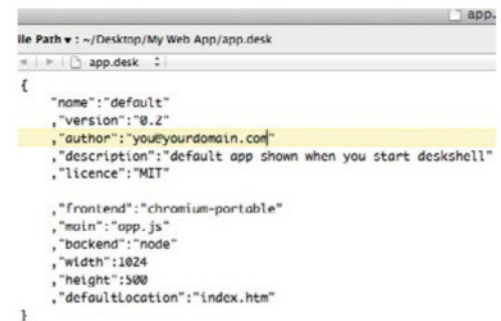
Once you're navigating through the file system, you'll see that the most basic DeskShell project contains one folder with an index.html file within it, and two files at the level above. To use your own content, all you have to do is simply place your existing website inside the htdocs folder. That's it!



06 A word on the backend

Alongside the 'app.desktop' file, you'll see an app.js file in the level above the htdocs folder. This is a regular JavaScript file that is run by Node.js, and handles the app set up and backend for you. Having access

to a backend system is handy if you need to access resources such as the local file system (which wouldn't normally be accessible to a sandboxed web app).



07 Create it manually

If you'd rather create your application folder manually, you can recreate the same folder structure as generated by the AppWizard, and create your own app.js file to describe the parameters of your app – see the example above. If you don't have your default document named index.htm, simply update the code to reflect the name of your choice.

```
001 {
002   "name": "webapp1",
003   "version": "1.0",
004   "author": "you@yourdomain.com",
005   "description": "My web app",
006   "licence": "MIT",
007   "htdocs": "htdocs",
008   "frontend": "chromium-portable",
009   "backend": "none",
010   "width": "640",
011   "height": "480",
012   "defaultLocation": "index.htm"
013 }
```

08 Test and deploy

While you're working on your app, you can use standard browser shortcuts such as F5 to refresh the content of the app window. Because you're running a browser in a window in essence, you can use all the standard front-end libraries and frameworks. When you're ready to deploy, just return to DeskShell and click on the Packager tab.

09 Package and distribute

Finally, you can now choose the output properties for your app, and click on the Package App button in order to package your app ready for distribution. The window below the buttons shows the progress of the pack, and you will end up with either an 'app.js' file (Mac) or '.exe' file (Windows) which you can distribute without any other assets.

AVOID POTENTIAL ISSUES

We explain how to avoid some of the pitfalls involved in the creation, testing and distribution of web apps

Once you've decided to develop a web app, the process of going about building it is broadly similar to developing a website. Use the same tools you'd usually work with, including your favourite code environment and image editor. You will need to decide early on in the process which platforms you will be deploying to, and in particular which (if any) libraries and frameworks you are planning to use. This is particularly important because you can incorporate any framework-specific functionality at the initial build stage, rather than attempting to retro-fit it afterwards.

Just as with any other web-based project, you need to set aside plenty of time for testing, bug-fixing and iteration. Often, depending upon your target platform, this phase can take less time for a web app than a general purpose website, as the number of device configurations tends to be much lower with a controlled environment – especially for those provided by the likes of frameworks such as Titanium or Corona.

Once you've tested your app, you'll need a method for distributing it. With Android or desktop-based apps this is simple, as you can provide a download link on your website, allowing the user to install to their device. iOS devices are more demanding, as are

Windows RT/Windows Phone-based hardware. These phones and tablets exclusively allow deployment via the official App Stores, which necessitates both submission to and approval from each store. This process used to be arduous, especially for Apple devices as the tech giant objected to Adobe's attempts to facilitate app development through its cross-platform wrapper.

The rules have since been relaxed, making the process a lot less liable to fail when you've used a recognised framework to package your app. Still, you will need to adhere to any store-specific guidelines – and in-app purchases must be facilitated through the App Store's established processes. The best way to avoid falling foul of any of these potential hurdles is to refer to the documentation for your chosen framework.

SHOP AROUND

The web app toolset is developing at a rapid pace, so there are lots of different options available to help you get started with deploying your web apps to both the desktop and mobile devices. Each runtime and SDK has its own additional functionality you can utilise, so shop around and find one that works for your project.

Just like any project, you need to set aside plenty of time for testing, bug-fixing and iteration

WHAT NEXT?

A quick roundup of what's happening in the web app world right now

One of the major benefits of developing apps using web technologies is that they're both rapid to prototype, and rapid to iterate. As more features from the CSS3 module specifications become W3C standards, so the visual effects possible using native web-based rendering expand.

As well as developments in the standards themselves, the hardware being used to run web apps is also rapidly changing. Different platforms

are competing to present innovative hardware and software in a bid for customers. As a developer this provides a stream of new capabilities and creative possibilities. Examples of recent developments include the ability to generate push notifications on iOS, native capture of hardware accelerometer data and in-app billing.

But it's not only about smartphones and tablet computers: the desktop remains a hugely viable delivery

platform, not to mention the web itself. In a similar manner to the smartphone, desktop and laptop computers are developing apace. Recent innovations include the introduction of HiDPI displays, while on the web Microsoft have just released Internet Explorer 11, alongside the release of Windows 8.1.

It's an exciting time to be involved in web app development! Be sure to keep checking **Web Designer** for the latest news and developments.

RESOURCES

Check out these top resources for help, advice and tools that can make developing a web app much easier



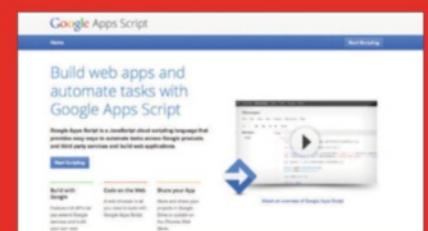
Manymo

Manymo.com offers a useful set of Android emulators inside your web browser. This makes it easy to design and test your app as it will appear across a range of Android devices (although note that you shouldn't use emulators as your only testing environment).



PhoneGap community

As with many of the frameworks and libraries orientated towards mobile web app development, PhoneGap has a lively community (phonegap.com/community). This is a great place to visit if you're looking for specific help, or want to catch up on the latest best-practice approaches to app development.



Google Apps Script

Google Apps Script (www.google.com/script/start) is a JavaScript cloud scripting language that provides easy ways to automate tasks across Google products and third-party services and build web applications. You only need a web browser to start building!



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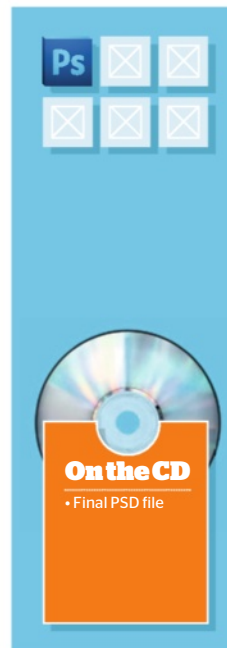
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Create an abstract space design in Photoshop

Use Photoshop to create a stunning space scene with vector shard shapes and beautiful typography

tools | tech | trends Photoshop, Illustrator **expert** Daniel Duke



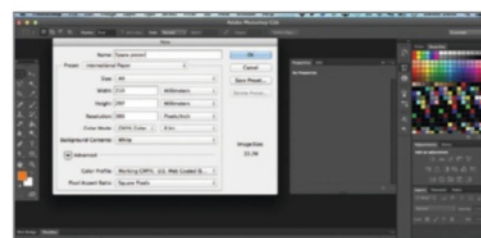
Space has always been exciting; the final frontier, unexplored and full of opportunity. It's fascinated scientists and designers alike for as long as we can remember and been interpreted in countless ways in art and design.

It can be a pretty inspiring sight, so it would be right at home on virtually any designer's wall. Add some geometric shapes and a few effects and you'll find that you can create a very cool, on-trend poster.

In this tutorial we'll talk about finding the right space photo from NASA's image library, using Illustrator to create vector shapes for the shard effect, making scatter brushes from scratch, using Photoshop's brush tool and adding textures and cloud brushes to really make the poster pop. We'll be using blending modes and taking a look at designing type in Photoshop as well.



Space can be a pretty inspiring sight, so a poster of it would be right at home on virtually any designer's wall



01 Set up your document

Open an A4 (210mm x 297mm) canvas in Photoshop. Make sure your resolution is set to 300 dpi and Colour Mode to CMYK. We may want to print the poster later so this will ensure it's a good quality. Go to Window and ensure that the Brush and Character tools are in the toolbar to the right of the canvas.



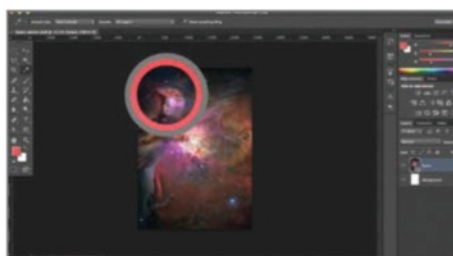
02 NASA image gallery

Head over to NASA's image gallery at www.nasa.gov/multimedia/imagegallery. Here you'll find all manner of stunning, space-themed photos, from launches to deep space. NASA has a unique setup where the vast majority of their images are not copyrighted and are allowed to be used for commercial and non-commercial purposes – but always make sure to read the media usage guidelines anyway.

Create an abstract space design in Photoshop

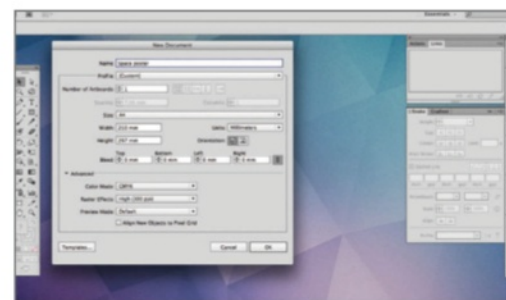
03 Picture perfect

There's a lot of choice on NASA's site and it's a resource you should keep in your bookmarks. Some of the best pictures are from the Hubble Telescope, which is what we'll use for the basis of this tutorial. Once you have selected an image, you can choose high and full resolution downloads. The images are huge.



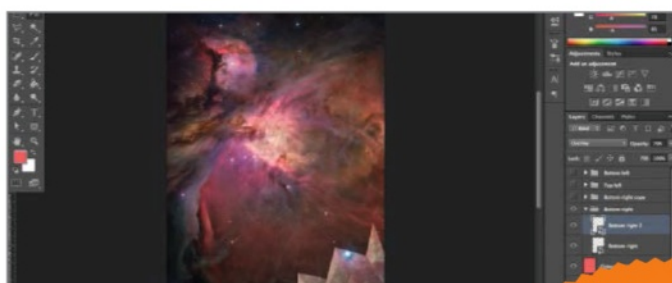
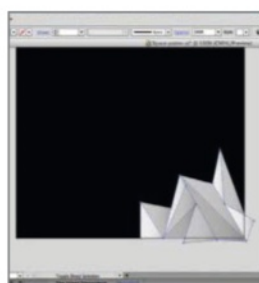
04 Making the base

Place your downloaded space picture into your document. Make sure it looks good and fills the canvas. Once you've done this, create a new layer and eye drop a bright colour from the background image. Fill the new layer with this colour, set the Blend mode to Multiply and the Opacity to 25%. This evens out the colour and creates atmosphere.



05 Create the corner shards

Open an A4 document in Illustrator and fill the background in completely with black. Start drawing right triangles to make the abstract shard shapes you want to use on your space poster. Colour the triangles in varying shades of grey, using 10%, 20% and 30% black. They should start to resemble ice or rock formations.

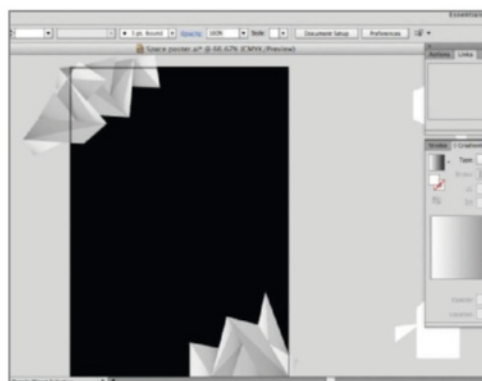


06 Shading the shards

Copy the shard shapes you've created and Paste in Place over the top of the originals. Fill these with a white to black gradient and select the Multiply Blend mode and 25% Opacity. This gives the shapes depth.

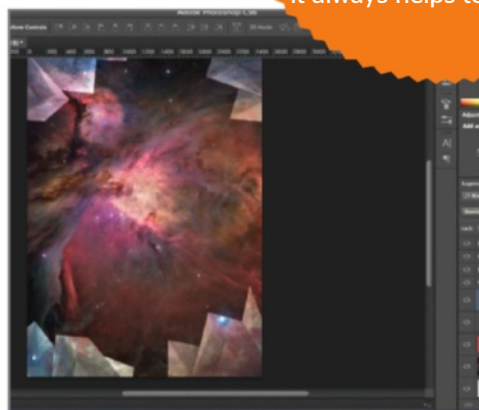
07 Shards in space

Copy and paste your shard shapes into Photoshop and place the new Smart Object at the bottom corner of the canvas. Move and scale it until you're happy and then set the Blend mode to Overlay and Opacity to 50%. Duplicate this layer and change the Opacity to 70%. You might need to play with these Opacity levels until it looks just right.



08 More shards

Repeat the process in Illustrator, drawing more triangle-based shard shapes and colouring them in grey with a gradient overlay. Paste the shapes into Photoshop and place them in the corners where you want them. Use the Overlay Blend mode and Opacity settings to get them looking right. Keep these layers tidy by grouping and labelling them.

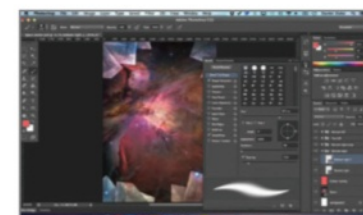


09 Take shortcuts

Once you're happy with the corner shards, you can simply duplicate your groups and rotate and scale the vector shapes to use them in the other corners. The non-uniform shape means it shouldn't be too hard to make them look different. You can play with the Opacity and overlaying more layers to add more variation.

NASA image accreditation
NASA's image gallery is a fantastic resource but remember to be careful about copyright. The letters STScl will usually mean it's free to use, but it always helps to check.

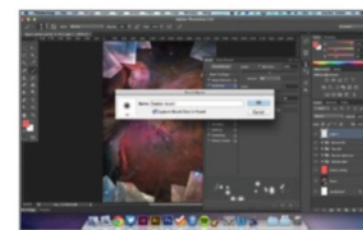
Create a scatter brush



01 Use Brush Options
Select the Brush tool in Photoshop. This should open the Brush panel on the right-hand side. These options allow you to change the properties of your brush.



02 Make the scatter brush
Use the Brush Tip Shape settings. Change size to 30px, Hardness to 0% and Spacing to 175%. Under Shape Dynamics, set Size Jitter to 100% and Control to pen pressure.

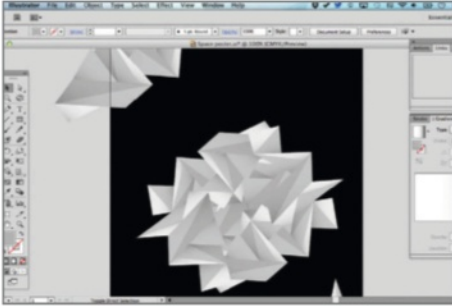


03 Make the brush part 2
Turn Scattering on and change the Scatter option to 500% and Count to 2. Click on Create New Brush at the bottom of the panel and name it Scatter Brush, then hit OK.

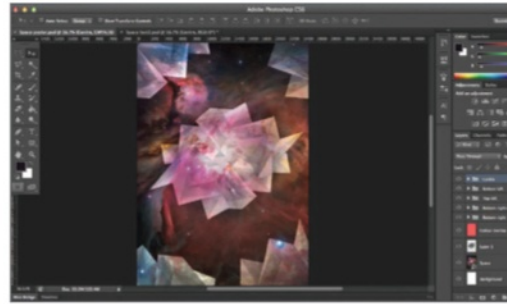
Create an abstract space design in Photoshop

10 The centre shard

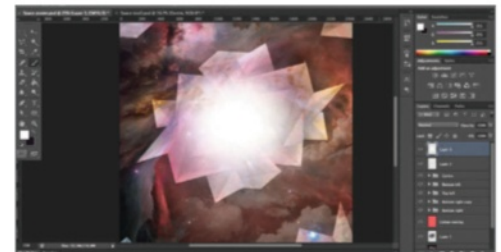
Back in Illustrator, begin drawing the central shard shape with triangles, as you did before. Feel free to copy and paste and play around with the shapes you've already created for the corners. Don't worry about it looking messy because we'll be covering up the centre and once it's overlaid in Photoshop, the shapes should look great.

**11 The centre shard part 2**

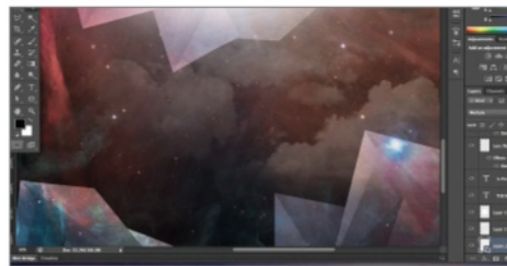
Copy the shape you've created in Illustrator and paste it onto your space poster. Select the Overlay Blend mode. Then duplicate the layer and change the opacity of the second layer to 50%. Remember to label your layers and group them to keep your workflow tidy. You should now have an icy-looking shape in the centre of your image.

**12 Blur the edges**

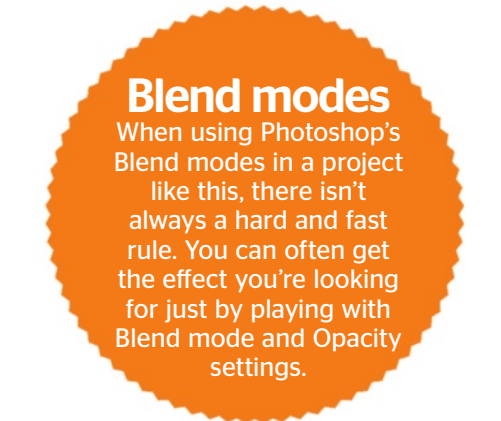
The centre shard's edges look a little bit too harsh at the moment, so we're going to soften them up a little. Create a Layer Mask using Layer>Mask>Reveal all on the centre shard group. Grab a black brush and ensuring that the mask is selected in the layers panel, paint over some of the edges of the central shards until they blend into the background a little more.

**13 Brushing up**

First things first, get your hands on some free cloud brushes. Deviant Art is a great place for resources like this, although you need to be careful to check copyright and attribution small print. Install the brushes and create a new layer in your document. Set your brush colour to white and add in a few clouds here and there to add depth.

**14 Brushing up part 2**

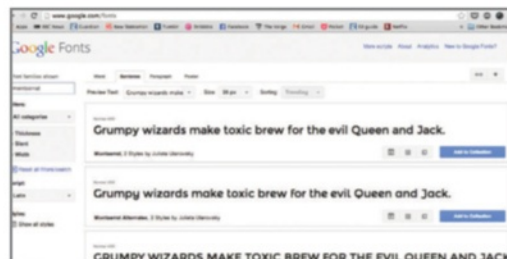
Once you've added in the clouds, change your brush to a simple circular one and set the Hardness to 0% and the size to about 1200. Use this brush to white out the middle of the central shard, like a light flare. This is where we're going to place our type.

**Typeset in Illustrator before importing to Photoshop**

For the simple typographic element in this poster, Photoshop's limited type capabilities were perfectly adequate. However, if you're working on something a little more complex, typesetting in Illustrator can make all the difference. Illustrator's Type tool is quicker and less clunky than Photoshop's, and the tools feel more comfortable to use. The ability to edit points and to grab and resize makes typesetting headlines and sub heads, like in this poster, a whole lot simpler. The Area type and various Type on Path tools allow you to create type in pretty much any shape you like. You can turn your type to outlines and easily copy and paste it into Photoshop. If you're thinking about doing some typesetting, it's definitely worth opening up Illustrator.

15 Pick the right fonts

As this is a space-themed poster, we want to go with something modern and slick. We want to stay away from tacky, novelty, futuristic fonts. Google Web Fonts is an excellent place to find some great fonts. You can download TTF and OTF versions of almost all the fonts listed there for local use. We're using Montserrat and Nexa Light.

**16 Add the typography**

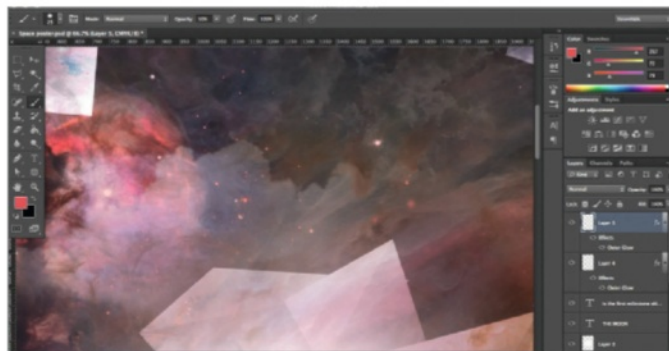
First we need to pick an inspirational or exciting space-themed quote. Something from *Star Trek* or maybe something Arthur C Clarke would say. Type out your quote using your font choices and set it in the middle of your poster. We've used tracked out Montserrat as a smaller line under the tightly kerned Nexa Light for the title.

17 Lens flare effect

Using the scatter brush we made earlier we can add a lens flare effect in front of the typography and in the glowing area around it. Change the brush size to about 200px and start drawing over the type. The scatter brush can be a little unpredictable but can lead to some great results. Add an Outer Glow to this layer to add to the lens flare effect.

**18 Starry, starry night**

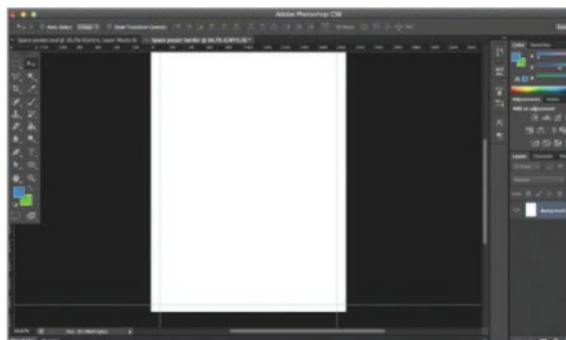
You can use the same brush in different colours to add in extra stars to your poster where you think it might be lacking a little something. At the same time, you can brush over the poster with a plain brush in different colours, if you feel that your almost-finished product is looking a little dull. These are easy ways to jazz it up.

**19 Texturise**

A paper texture will make this poster really pop. Find a good, free paper texture online or purchase one from a good stock site. You could also scan some nice paper and create some textures of your own. Place the paper texture on the file and change the Blending mode to Multiply. Lower the Opacity depending on how obvious you want your texture to be.

**20 Add a border**

No poster is complete without a lovely, thick white border. Adding this will make your work look great if you do get round to hanging it on your wall. Save your poster and open up a new A4 document. In the new document create guides 10mm in from each edge. Place the original PSD in and scale it until it fits inside the border perfectly. There you have it, your own custom poster!



Stay away from novelty futuristic fonts for something modern and slick

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Create an animated infographic with SVG

Why just look at an infographic when you can interact with one? We make it possible using SVG, CSS and JavaScript

tools | tech | trends Illustrator, CSS, JavaScript **expert** Jayson Winters



People like to interact with and investigate things and providing interactive content on your website is one of the best ways of holding the interest of visitors for longer.

Thankfully, modern web browsers will happily display SVGs (Scalable Vector

Graphics), which is great news for anyone wanting to create interactive content, because SVGs can easily be manipulated. The graphics for your entire interactive stage comprise only one small file versus the plethora of larger GIFs, PNGs or JPEGs you might need for a complex animation developed using more traditional techniques. Additionally, since all of the elements within the SVG are scalable, you can use zoom effects without anticipating and dealing with potential image quality deterioration.

This tutorial will walk you through the steps of creating an engaging animated infographic, so you can really hold readers' attention. We've based the information off a demo developed by the Canadian designer, Adam Coloumbe, whose original work can be found here: bitly.com/WOQ5fy.

01 Choose your tools

This tutorial assumes that you will be using Adobe Illustrator to create your SVG file. You can of course use any application you like, as long as it supports the SVG file format. You could even create the file by hand if you are that way inclined.

```
001 <?xml version="1.0" encoding="utf-8"?>
002 <!-- Generator: Adobe Illustrator 16.2.1,
003 SVG Export Plug-In . SVG Version: 6.00 Build 0
-->
003 <!DOCTYPE svg PUBLIC "-//W3C//DTD SVG 1.1//
EN" "http://www.w3.org/Graphics/SVG/1.1/DTD/
svg11.dtd">
004 <svg version="1.1" id="InteractiveSVG"
xmlns="http://www.w3.org/2000/svg"
xmlns:xlink="http://www.w3.org/1999/xlink"
x="0px"
005 y="0px" width="1024px" height="800px"
viewBox="0 0 1024 800" enable-background="new 0
0 1024 800" xml:space="preserve">
```

02 Group into IDs

The infographic will be animated using CSS applied to the various IDs that comprise the graphic. An ID is assigned to an element of your graphic when that element is turned into a group. These groups are identified within the SVG with the <g> and </g> tags and you will see that these groups can be nested.

```
001 <g id="stage-one">
002 <g id="stage-one-badge">
```

```
003 <g id="stage-one-title"></g>
004 <g id="stage-one-details"></g>
005 </g>
006 </g>
```

03 Have a look inside

You will need to do some editing of your SVG file, so it's worth understanding the basic structure that needs to be in place. The SVG file format is an XML-based file, so when you open it in your preferred code editor (eg Sublime Text) what you see may not be as unfamiliar as you expect.

```
001 <svg>
002 <g id="background"></g>
003 <g id="logo"></g>
004 <g id="quote">
005 <g id="quote-left-speech"></g>
006 <g id="quote-right-speech"></g>
007 <g id="quote-text"></g>
008 </g>
009 <g id="timeline">
010 <g id="stage-one">
011 <g id="stage-one-badge">
012 <g id="stage-one-title"></g>
013 <g id="stage-one-details"></g>
014 </g>
015 </g>
016 //repeated for subsequent stages
017 </g>
018 </svg>
019
```

04 Safety first

For safety's sake, keep a native version (in Adobe Illustrator this will be a '.ai' file) of your infographic that you can go back to. If you make any changes to the SVG file that make it invalid, Illustrator may no longer be able to open the file and you might have a file you can't fix.

This page contains the following errors:

error on line 289 at column 6: Opening and ending tag mismatch: svg line 6 and g
Below is a rendering of the page up to the first error.

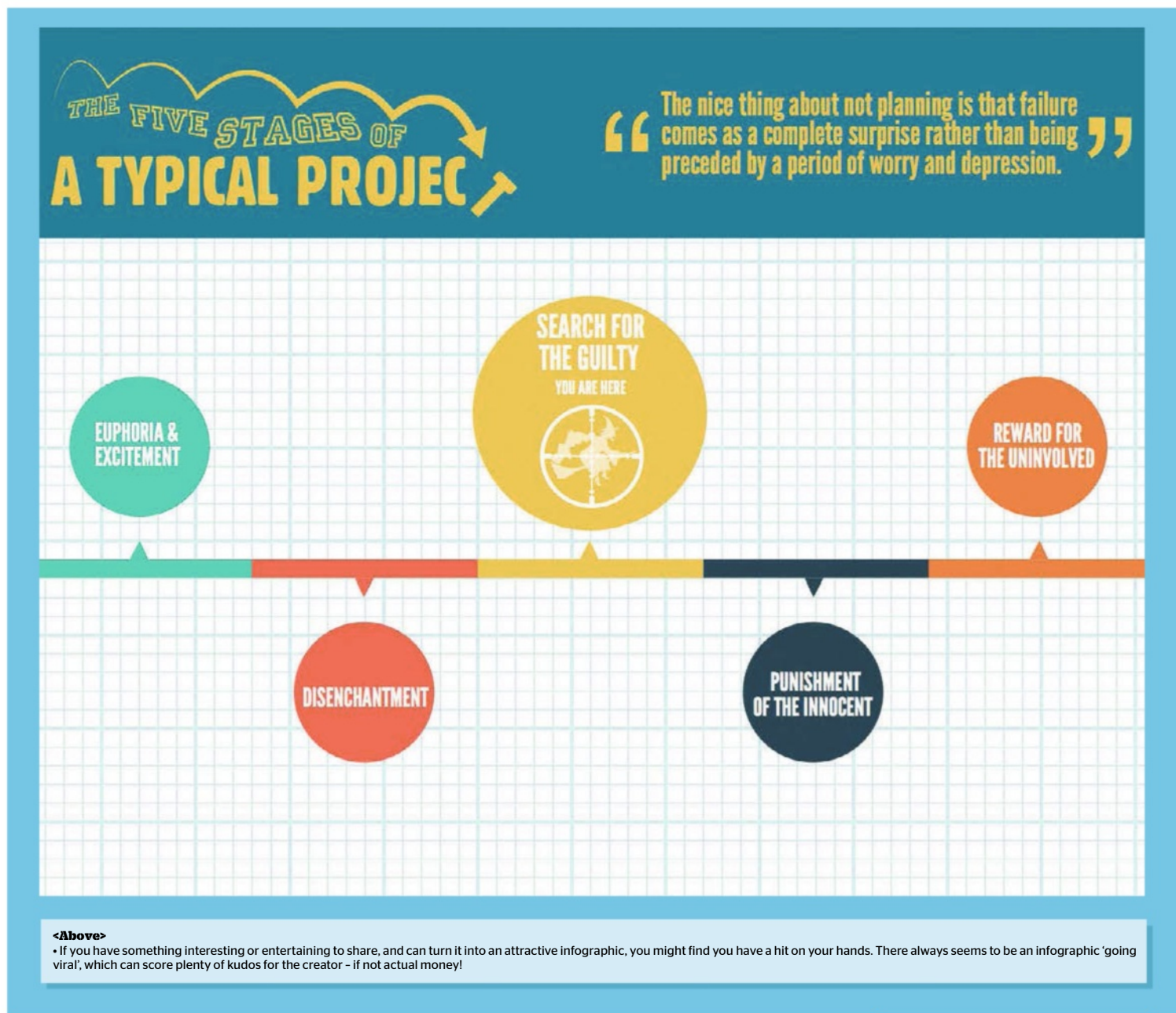


05 Tweak away

Your Illustrator-generated file will only take you so far though. When you start making changes in your SVG file, for example to tweak the font names, remember you can't go back to Illustrator and edit again. If you do, more likely than not, your manually applied changes will be overwritten.

06 Using fonts

The following code is an example of a single outlined letter in the SVG file (in this case, the 'T' of 'STAGES'). As you can see, it's not pretty and it's certainly not going to be easy to edit. If you're using text in your SVG, you'll want to keep any text within your SVG as a



font because this will make the text much more accessible and also help with keeping the file size down.

```
001 <path fill="#EFC94C" d="M234.508,85.4391-
5.778,0.32910.271-2.51-0.823,0.0461-
1.304,11.74711.687-0.1041-0.66,6.749
1-11.146,0.72911.059-6.81211.746-0.10411.773-
11.8171-0.842,0.0471-0.395,2.5211-
5.704,0.32911.788-9.413119.039-0.994
L234.508,85.439z M232.604,83.43310.44-
4.9491-15.384,0.8221-0.898,5.01811.878-
0.10410.436-2.60114.591-0.2531-2.249,16.229
1-1.712,0.1041-0.34,2.36416.484-0.41410.258-
2.3541-1.708,0.10711.988-16.18814.624-0.2551-
0.254,2.569L232.604,83.433z"/>
```

07 What's my name again?

Depending on the font you use, Illustrator may not set the font family name correctly for you. The font name needs to appear exactly as it is specified in the CSS to work. If you're using a web font as this tutorial does, you'll simply need to reference the font in the CSS as you normally would and then update the SVG so that the name matches it everywhere it is referenced.

```
001 <g id="quote-text">
002 <text transform="matrix(1 0 0
1 573 74.9998)" fill="#EFC94C" font-
family="LeagueGothic" font-size="27">The nice
thing about not planning is that failure </
text>
```

Error loading SVG?

Many browsers won't enable access to the SVG DOM locally. For trouble-free development, use Firefox when working on your own interactive SVG.

```
003 <text transform="matrix(1 0 0
1 573 99.9998)" fill="#EFC94C" font-
family="LeagueGothic" font-size="27">comes as a
```



Other SVGs are available

You're not restricted to using Adobe Illustrator if you need to create an SVG. Inkscape (inkscape.org) is an Open Source vector graphics editor, with capabilities similar to Illustrator, CorelDraw, or Xara X, using the W3C standard Scalable Vector Graphics (SVG) file format. An advantage of using Inkscape over its competitors, apart from the fact it's free, is its ability to create classes within an SVG, which enables you to exercise greater control when manipulating these elements. If you're interested in taking your SVG skills further, you don't need to content yourself with animated infographics, you can use SVGs for creative design concepts, such as using an SVG graphic as an alpha channel that video plays behind (bit.ly/dOMLJH).

```
complete surprise rather than being </text>
004 <text transform="matrix(1 0 0
    1 573 124.9998)" fill="#EFC94C" font-
    family="LeagueGothic" font-size="27">preceded
    by a period of worry and depression.</text>
005 </g>
```

08 Have we met before?

Those pesky vendor prefixes quadruple the number of lines of CSS required for this tutorial, so don't be put off when you open the CSS file and just keep scrolling down. There's also a large amount of repetition, so once you understand what is going on it's all much more straightforward than it might initially appear.

	Webkit	-webkit-
	Mozilla	-moz-
	Opera	-o-
	IE	-ms-
	Konqueror	-khtml-

Infographic inspiration

If you are stuck for a subject for your own infographic, why not check out the sites dedicated to promoting them? You could do worse than visit www.coolinfographic.com or dailyinfographic.com.

09 Set up the animations

Here we're moving onto the CSS. When called, this snippet will first fade in the left-hand speech mark from 0% to 100% during the first half of the animation, and then move it 220px to the left during the second half. Add the code for the right speech mark, repeat the code for every browser and you'll find that you've already created 143 lines of code!

```
001 @keyframes left-speech-intro {
002 0% {
003   transform: translateX(220px);
004   opacity: 0; }
005
006 50% {
007   opacity: 1;
008   transform: translateX(220px); }
009
010 100% {
011   transform: translateX(0px); } }
```

10 Fade and scale

Next up, we have just fading on its own and scaleY (which changes the vertical size of an element while keeping the horizontal size constant) and scaleX (which changes the horizontal size of an element whilst keeping the vertical size constant).

```
001 @keyframes fade-in {
002 0% {
003   opacity: 0; }
004
005 100% {
006   opacity: 1; } }
007 @keyframes grow-y {
008 0% {
009   transform: scaleY(0); }
010
011 100% {
012   transform: scaleY(1); } }
```

```
013 @keyframes grow-x {
014 0% {
015   transform: scaleX(0); }
016
017 100% {
018   transform: scaleX(1); } }
```

11 Just grow up

Finally, the scale(x,y) operation is used where concurrent horizontal and vertical scaling is required. At this stage, we have all of the animation set up as well as nearly half of the CSS accounted for.

```
001 @keyframes grow {
002 0% {
003   transform: scale(0, 0); }
004
005 100% {
006   transform: scale(1, 1); } }
```

12 Get your @font-face on

Your web font choice(s) are loaded in the CSS - remember, the font-family name needs to match the name that appears in your SVG file. The example code here is a more established method for using web fonts - but the cool kids are heading over to fontsquirrel.com and using their web font generator, which outputs CSS using Paul Irish's 'Bulletproof' method.

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

13 Set the stage

This is where all of the action happens. You need to ensure the values entered here exactly match the width and height of your SVG. The tutorial uses a little drop shadow but you can leave that out or use another technique to delineate the stage if you have joined the drop-shadow-averse design trend.

```
001 #stage {
002 background-color: #fff;
003 width: 1024px;
004 height: 800px;
005 margin: auto;
006 -webkit-box-shadow: rgba(0, 0, 0, 0.3)
0px 0px 10px;
```



```
-moz-box-shadow: rgba(0, 0, 0, 0.3) 0px 0px
10px;
007 box-shadow: rgba(0, 0, 0, 0.3) 0px 0px
10px; }
```

14 Let's back it up

Your finished artwork should show each of the stages in their hovered state so we need to make some transformations to each of these and put them in a pre-hover state. The advanced CSS selector (dollar symbol) enables us to select all IDs that end with content that follows the equals symbol rather than listing them all out.

```
001 [id$=badge] {
002 transform: scale(0.6, 0.6); }
003 [id$=title] {
004 transform: scale(1.3) translate(0px, 48px);
005 }
006 [id$=details] {
007 transform: scale(0, 0); }
```

15 Set the hover transformations

In the following code, the hover states for each stage are set and a short transition period is used in order to achieve a slick-looking animation.

```
001 #timeline > g:hover [id$=badge], #timeline
> g:hover [id$=details] {
002 transform: scale(1, 1); }
003 #timeline > g:hover [id$=title] {
004 transform: scale(1) translate(0px, 0px); }
005 [id$=badge], [id$=title], [id$=details] {
006 transition: transform 0.25s ease-in-out; }
```

16 Position project stages

By default, transformations to any SVG element use the top-left of the SVG graphic (0px, 0px) as their origin. This means that the positioning of each 'project stage' needs to be set before doing any transforming. You should be able to obtain these co-ordinates by referring to the centre point of each element in the application you used in the SVG.

```
001 #stage-one {
002 transform-origin: 200px 200px; }
003 #stage-one-badge {
004 transform-origin: 130px 400px; }
005 #stage-one-title {
006 transform-origin: 110px 320px; }
007 #stage-one-details {
008 transform-origin: 110px 320px; }
009
```

17 Go Intro sequence

This is triggered by the JavaScript file by adding the 'svgLoaded' class to each of the elements. This sequence runs pretty fast because you obviously don't want to keep your visitors waiting too long while you show off your various animation techniques.

Code library HTML and JavaScript

All that remains to display your infographic is to reference the Stage ID in your HTML and then load the SVG using a tiny amount of JavaScript, here we show you in more detail

Create a standard HTML document and link to your CSS file. Modernizr will give you some backward compatibility.

```
001 <!DOCTYPE html>
002
003 <html lang="en">
004 <head>
005   <meta charset="UTF-8" />
006   <meta http-equiv="X-UA-Compatible"
content="IE=edge,chrome=1">
007   <meta name="viewport" content="width=device-width,
initial-scale=1.0">
008
009   <title>Interactive SVG using CSS and JavaScript</title>
010
011   <link rel="stylesheet" type="text/css" href="css/
infographic.css" />
012
013   <script src="js/modernizr.custom.js"></script>
014 </head>
015
016 <body>
017
018   <div id="stage"></div>
019
020   <script src="http://ajax.googleapis.com/ajax/libs/
jquery/1.9.0/jquery.min.js"></script>
021   <script src="js/infographic.js"></script>
022
023 </body>
024
025 </html>
```

The Stage ID is loaded in the HTML body and finally jQuery is loaded along with the infographic script.

The SVG is loaded into the #stage ID and the 'svgLoaded' class is applied to the <div>.

An error is generated if the SVG can't be loaded. You did remember to use Firefox or upload the files to a web server didn't you?

```
001 $(function()
002 {
003   $("#stage").load('infographic.svg',function(response){
004     $(this).addClass("svgLoaded");
005     if(!response){ // Error loading SVG
006       $(this).html('Error loading SVG. Be sure you are running
from a the http protocol (not locally)');
007     }
008   });
009 });
010
```

☁☁ If the SVG cannot be loaded, an error is generated. Make sure you remember to use Firefox or upload the files to server to prevent this from happening ☁☁

web workshop

Benj & Soto's customised cubes

inspiration www.benjandsoto.com

1 INSPIRATION

The custom element

As Benj & Soto's cubes are to be customised by the buyer, the site enables users to easily customise the cubes with their own images. Using a simple image uploader that we see all the time on sites like Facebook, Benj & Soto are able to let the customer add their own unique images. Building the cube in real time and rotating it to see how it might look ensures that the customer knows exactly what they are getting before placing the order. This is a superb example of using 3D on the web to enhance a product rather than for gimmicky reasons. It's a simple case of form following function.

If you are going to sell personalised 3D cubes that customers can sit on, what would be the best way to do this? Over the internet, of course! It's likely most of you designers will already be thinking about the best way to show these off in a web context. There are many demonstrations of 3D cubes on the

web and they are being used in a number of ways on websites as image carousels and the like. Now we have the power of CSS3 and 3D transforms, there are loads of cube-like galleries. This lends itself perfectly to beautifully display Benj & Soto's customised cubes, made out of flexible pu-foam.

Finishing touches

The site has a swishy 3D cube for showing off the custom features of visitors' designs, but the finishing touches to the site are very subtle. Notice the background; it resembles a photo studio so that the cube sits in an environment, rather than on just a plain background.

The screenshot shows the Benj & Soto website's customization interface. The page has a clean, modern design with a light grey background. At the top, there's a navigation bar with links: EN, CUSTOMIZE IT, GALLERY, INFORMATION, PROJECTS, PROFESSIONALS, CONTACT, and a SHOPPING CART icon. The main content area features a large 3D cube in the center, which is the focal point. To the left of the cube, there's a section for logging in or creating an account, with buttons for Twitter, Facebook, and B&S Account. Below this, there's a newsletter sign-up form. To the right of the cube, there's a section for customizing the cube, with a 'customize cube' button and a 'create new cube' button. Below this, there's a 'need some inspiration?' section with several small cube images. At the bottom right, there's a 'complete order' section with a 'create new cube' button and a 'details cube' button. The interface is annotated with five numbered callouts: 1 points to the 'CUSTOMIZE IT' button, 2 points to the central 3D cube, 3 points to the 'customize cube' button, 4 points to the 'create new cube' button, and 5 points to the 'details cube' button.

1 **Rotation options**
The cube can be rotated so that the user can see all the sides of their upload. The cube is rotated by using either the buttons on the interface, or by using the cursor keys on the keyboard.

2 **Main focus**
The cube is the central, focal point of the design, with all elements of the interface surrounding this. The cube displays custom images that can be placed on different sides.

3 **Inspiration**
Images already mapped onto the cube are available for the user to look at so that they can be inspired before creating their own unique design.

4 **Simple uploader**
There is an image uploader for all the sides of the cube. Once images are uploaded, they can be cropped and resized to display the right part of an image.

5 **Complete order**
Once the images are uploaded, the user can order their own custom cube, which are made out of pu-foam and will be delivered to them.



<comment>
What our
experts think
of the site

Bring sitting cubes to life

Benj & Soto is a young and creative company, and that requires an innovative website. Here we've made use of WebGL and the wonderful Three.js library so that users are able to interactively create their own sitting cubes in 3D. The social aspect also plays a major role within the website's flow.

David Viaene - Web developer at Weblounge.be

2

TECHNIQUE

CSS 3D rotating cube

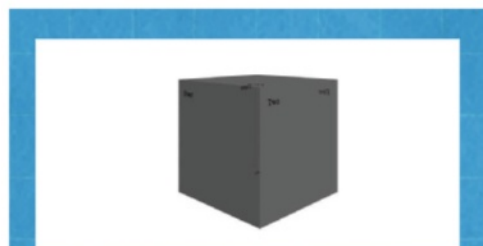
01 Add the <div> structure

The cube in [benjandsoto.com](#) can be replicated by creating a cube with <div> tags in HTML - but of course it's the CSS that will transform these into a cube shape, which we'll add later on. To start us off, add the starting code (which can be found on the resource CD) into the body section of your webpage. As you will be able soon see, there are six <div> tags for each face of the cube as well as some wrapping elements.

02 Create the CSS

Add the CSS as follows to your head section, or to a separate CSS file. The first CSS that we add controls the 'holder' element (which wraps the content), then we set the perspective and the perspective origin. We place the vertical origin off the top of the page so that we are looking slightly down on the cube.

```
001 <style>
002 #holder {
003   -webkit-perspective: 800;
004   -webkit-perspective-origin: 50%
005     -30%;
006 }
007 #cube {
008   position: relative;
009   margin: 100px auto;
010   height: 200px; width: 200px;
011   -webkit-transform: rotateY(45deg);
012   -webkit-transition: -webkit-
013     transform 1s linear;
```



While [benjandsoto.com](#) created their cube using WebGL, it can easily be reproduced using transformed DIV tags with CSS3, this enables greater reach across platforms that do not currently support WebGL such as iOS.

```
012 -webkit-transform-style: preserve-
013     3d;
014 }
```

03 Describe each side

We next add the CSS for the 'face' class. This makes each element 200px in width and height with a semi-transparent grey background. We then style up the first side of our cube by rotating it 90 degrees on both the x and y axis, so that it sits on the top of the cube.

04 Different angles

As we did in the previous step with the first side of the cube, we continue to style each remaining side. Notice that each face is rotated in a different direction. The translate on the z axis moves it 120px on this axis so that the sides are not just sitting in the middle of the screen but instead become a cube shape.

05 Make it work

If you test what you have so far, you will see a cube on the screen. To make it move with the cursor keys, add the following code before the closing body tag. This checks the keys and if the left or right key is pressed, the code rotates the cube by 90 degrees in the appropriate direction. Save and test in the browser.

```
001 <script>
002 var yAngle = 45;
003 document.
004   addEventListener('keydown',
005     function(e){
006       switch(e.keyCode){
007         case 37:
008           yAngle -= 90;
009           break;
010         case 39:
011           yAngle += 90;
012           break;
013       };
014       document.getElementById("cube").
015         style.webkitTransform="rotateY("+yAngle
016         +"deg)";
017     }, false);
018 </script>
```

3

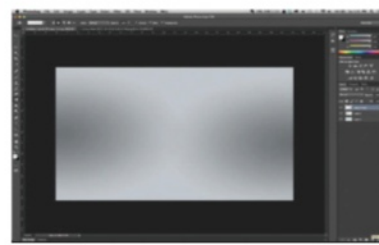
TECHNIQUE

Create the background

The background of [benjandsoto.com](#) is reminiscent of a photographer's studio and can easily be recreated in Photoshop just by applying some subtle gradients.

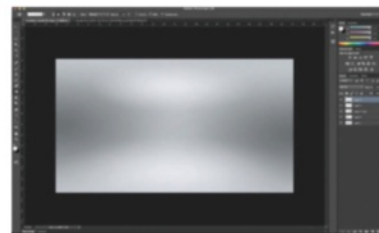
01 First layers

Fill your screen with a very light grey. Switch to a darker grey and choose the Radial Gradient tool with the gradient going from the grey to transparent. Add two dark areas at each side of the screen by dragging inwards from the appropriate side.



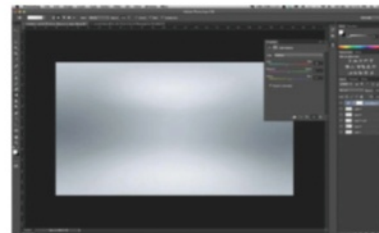
02 Build the layers

Select a lighter grey and in the middle of the screen add a small gradient circle. Now use Edit>Transform>Scale to scale the circle to the full width of the document and place it in the lower third. Do the same again but this time position it in the top third.



03 Add colour

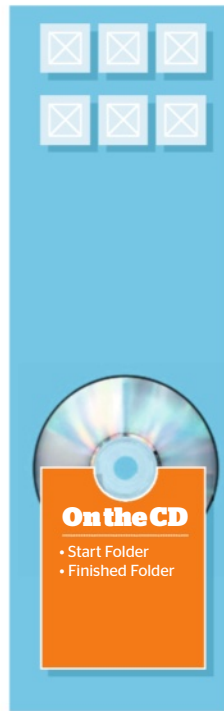
Now add a Color Balance Adjustment layer. In the window for the Color Balance settings, add a little cyan and a some blue to give it a better look. Now choose File>Save for Web and use this as the background for your content to sit on.



Create 3D folding effects with OriDomij.s

Add interest to your site with folding effects using OriDomij.s – we'll also add custom CSS effects with JavaScript for good measure

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



e've seen some really interesting effects with 3D in menus and in last month's **Web Designer** magazine we featured the amazing folding menu found on the

humblebee.se site. As a result, we wanted to spend longer examining how to create sliding, revolving and folding 3D effects in a menu as well as with images.

This time, we are going to create a menu that when the user puts their mouse in the top-left corner of the site, will slide a menu icon out from under the site's logo. If the user then clicks on the menu icon, it will spin over in 3D to reveal a close icon. As if that's not enough, the menu will fold out one section at a time as well. This latter effect will be controlled by the OriDomij library, which enables folding of objects on the screen like paper. The rest of the menu is going to be controlled by CSS with a little JavaScript being used to write classes to the DOM elements for the different states.

We will also apply similar effects to images where the user will drag the image to fold it up and reveal a caption for the image underneath it. Let's get started!

01 Start the project

From the resource CD, copy the Start Folder to your desktop. Open the file 'menu.html' in a code editor, such as Dreamweaver. In the head section, add the two lines of code shown below. These add the stylesheet and Google font that we will use in the design of the menu.

```
001 <link href="folding.css" rel="stylesheet"
type="text/css">
002 <link href='http://fonts.googleapis.com/
css?family=Lato:300,700' rel='stylesheet'
type='text/css'>
```

02 Start the navigation

In the body section of the code, place the code shown below. Here we are starting our navigation bar, which contains an image of the site logo in the top-left corner. There is then a slider section which will slide from under the logo and contain a rotating cube icon panel.

```
001 <nav id="navbar">
002   <div id="logo"></div>
003   <div id="slider" class="close">
004     <div id="rotate">
005     </div>
006   </div>
007 </nav>
```

03 Add the cube

Now add the following code and place it inside the

<div> with the id 'rotate' that was added in the previous step. The menu icon will slide out whenever the user places their mouse in the upper-left corner of the screen. When the user clicks on this icon it will rotate around like a cube to be replaced with a Close icon.

```
001 <div class="cube">
002   <div class="face front">
003     
004   </div>
005   <div class="face side">
006     
007   </div>
008 </div>
```

04 Link up the libraries

Before the closing body tag, add the following code. This links up the OriDomij library, which will power the folding effects that come later on. We also need jQuery to power one or two class changes in the DOM. Next, we add a link to the JavaScript code that we will be using and writing within this tutorial.

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

05 Style the navbar

Open the file 'folding.css' and at the bottom of the existing CSS that is styling some existing page content, add the following code as shown. In this snippet we are positioning the navbar in the top-left corner of the page

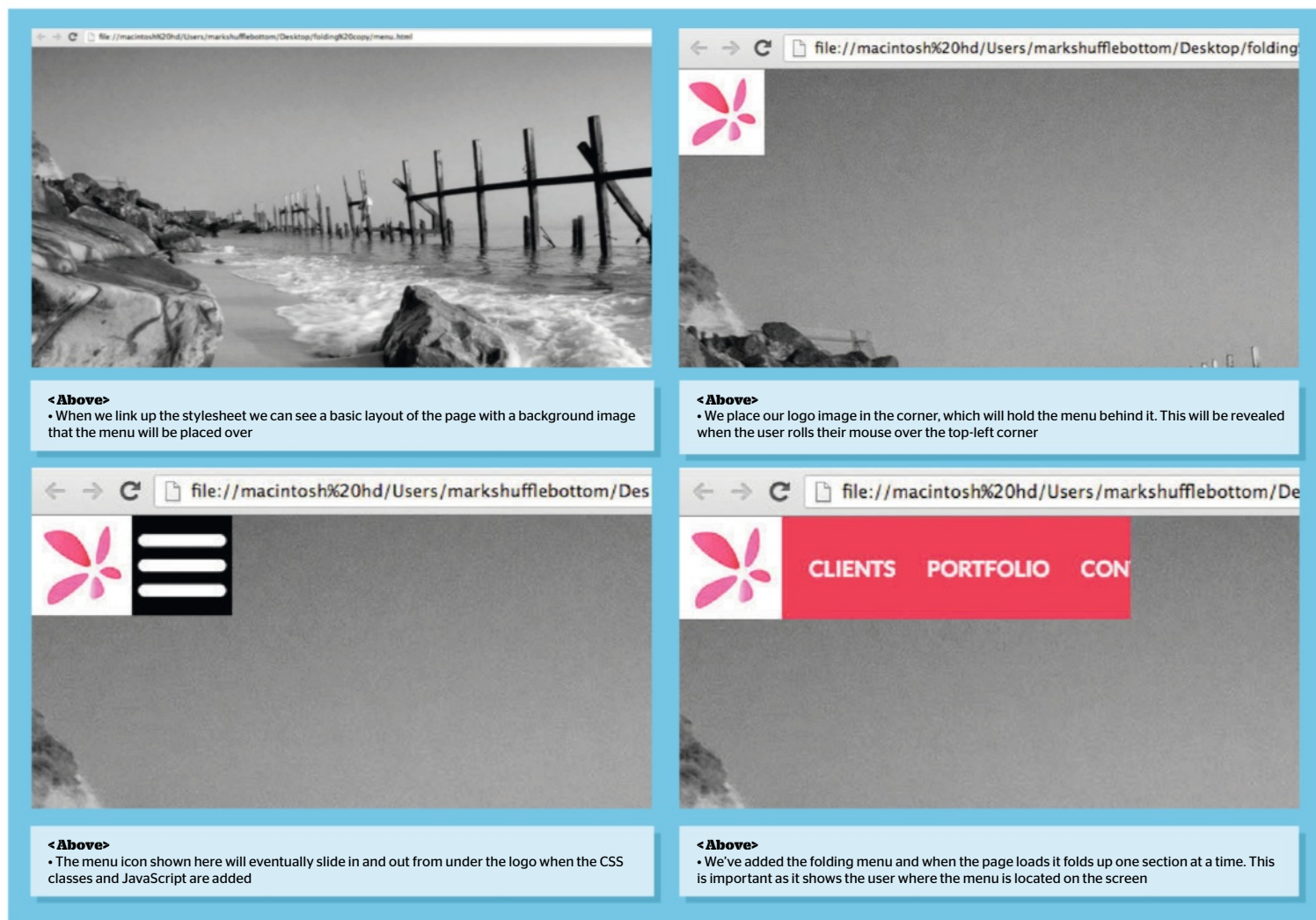
and also placing the logo in the same position. The logo is then given a high z-index height to position it above the sliding section that will appear below it.

```
001 #navbar {
002   position: absolute;
003   top: 0; left: 0;
004 }
005 #logo{
006   position: absolute;
007   top: 0; left: 0;
008   height: 75px; width: 75px;
009   background-color: #666;
010   z-index: 103;
011 }
```

06 Opening and closing

Now we add the content for the slider. This is positioned absolutely and is given a CSS transition value in order to move the left position of CSS in a linear motion over a time of .35 seconds. The close class is positioned at -15px off the edge of the screen and when the mouse enters the top-left area, our JavaScript will add the 'show' class to move this onto the screen.

```
001 #slider {
002   position: absolute;
003   -webkit-transition: left .35s linear;
004   -moz-transition: left .35s linear;
005 }
006 .close{ left: -15px}
007 .show{ left: 75px; }
008
```

07 Rotate the cube

Here we add the CSS for the rotate <div>. Here we position this absolutely and give it a z-index of 100 so that it is just below the logo. This will be the rotating cube effect, so we also need to position the perspective CSS so that it appears in the right place. Lower perspectives make the element appear larger than its 75px width and height.

```
001 #rotate {
002   position: absolute;
003   top: 0; left: 0;
004   z-index: 100;
005   -webkit-perspective: 10000px;
006   -moz-perspective: 10000px;
007 }
```

08 Styling the cube

Here we are setting the width and height of the cube and preserving the 3D look of the cube. The transition is added and this will take place over a period of .35 seconds. The word 'linear' refers to the style of the transition, in that each frame will be the same - and there is no easing in or out on this.

```
001 .cube {
002   height: 75px;
003   width: 75px;
004   -webkit-transition: -webkit-transform
005     .35s linear;
006   -webkit-transform-style: preserve-3d;
007   -moz-transition: -moz-transform .35s
008     linear;
009   -moz-transform-style: preserve-3d;
010 }
```

09 Two faced

The cube only has two faces, the first is the original position of the cube that we refer to as the 'front'. The second will spin in from the left, which is referred to in the code as the 'side'. In this code we add some properties for both faces and then the front is positioned on the z-axis.

```
001 .face {
002   position: absolute;
003   height: 75px;
004   width: 75px;
005   padding: 0px;
```

```
006 }
007 .cube .front {
008   -webkit-transform: translateZ(37px);
009   -moz-transform: translateZ(37px);
010 }
```

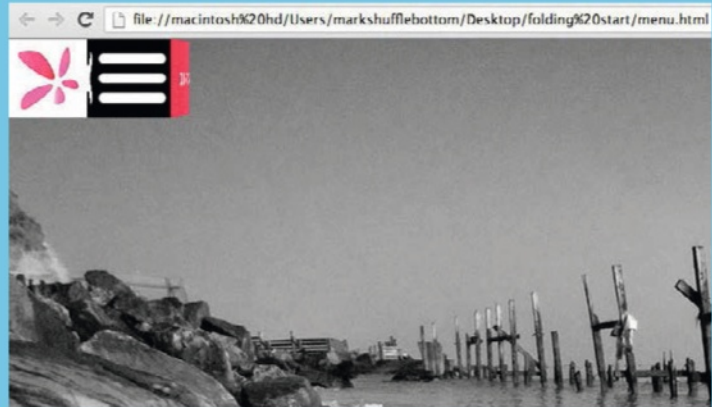
10 Side view

Our side view now gets some attention; this is rotated -90 degrees so that it is off to the side. When this is clicked on we will write in the 'open' class through JavaScript, which will rotate the cube around 90 degrees so that we will get the impression of a spinning cube. Save the CSS and switch over to the 'folding.js' file.

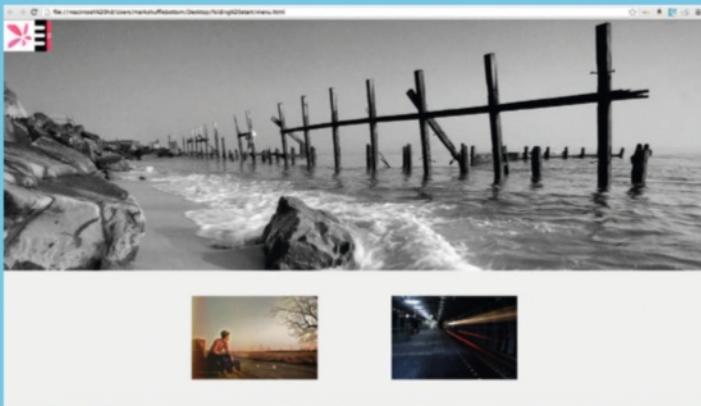
```
001 .cube .side {
002   -webkit-transform: rotateY(-90deg)
003     translateZ(37px);
004   -moz-transform: rotateY(-90deg)
005     translateZ(37px);
006 }
007 .open {
008   -webkit-transform: rotateY(90deg);
009 }
```

**<Above>**

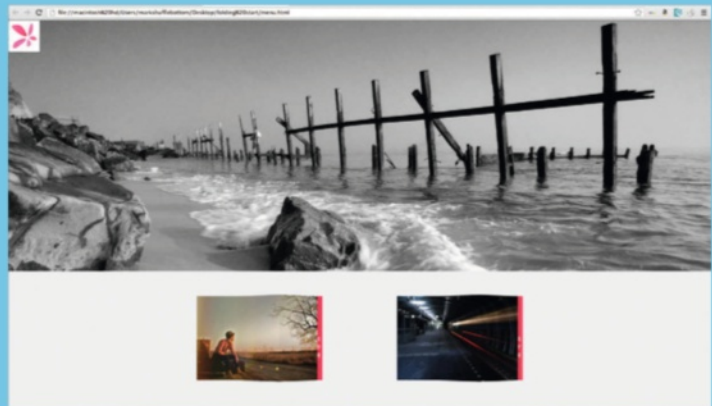
- When we rollover the top-left of the screen, the menu icon slides out with the edge of the pink menu showing to the left of it

**<Above>**

- When the user clicks the menu icon, this rolls over in a cube style, which is just visible here. This leaves the user with an X to close the menu. Here the menu is just starting to unfold

**<Above>**

- When the user closes the menu, it folds itself up and the cube rotates back to the menu icon as it slides back out

**<Above>**

- We add the same fold-up effect to the images. As is visible here, the two images are slightly folded, revealing a pink section below

11 Add the JavaScript

Inside the 'folding.js' file, position your cursor before the closing bracket of the init() function and add the code as shown below. Here we are setting up variables in order to detect whether the sliding tray is in or out. We also hold the mouse's co-ordinates in the other two variables, based on the user's mouse movements.

```
001 var trayOut = false;
002 var mousePosX = 1;
003 var mousePosY = 1;
004 $(document).mousemove(function(event) {
005     mousePosX = event.pageX;
006     mousePosY = event.pageY;
007 }
```

12 Code and test

Add the remaining code, which checks the mouse position. If the mouse is in the top-left corner of the screen, it adds or removes the 'show' class. Save the JavaScript and

make sure the CSS and HTML are both saved. You can now test this in the browser so that you are able to see the sliding panel move in and out.

```
001 if (mousePosX < 150 && mousePosY < 75 &&
trayOut==false){
002     $("#slider").addClass('show');
003 } else if (mousePosX > 150 && mousePosY
> 75 && trayOut==false){
004     $("#slider").removeClass('show');
005 }
006 };
```

13 Back into the HTML

Once you've checked that, we can now move back into the HTML. Simply add the following code after the closed <div> tag to the <div> with 'rotate' as its ID. This will eventually become the unfolding menu. When the user clicks on the menu icon, the icon will spin to the Close icon, and this in turn will unfold behind it.

No testing on rollover

We cannot make the menu icon slide out on the hover element of the logo because as soon as we move off that, it will slide back in and the menu will be inaccessible to the user.

```
001 <div id="menu" class="fold">
002     <ul>
003     <li><a href="#">Clients</a></li>
004     <li><a href="#">Portfolio</a></li>
005     <li><a href="#">Contact</a></li>
006     </ul>
007 </div>
008
```


**<Above>**

• In this final screenshot we can see the menu unfolded and the image folded up to reveal a hidden caption located just underneath

14 Style the fold

Save the HTML document and move to the 'folding.css' file. At the bottom of the code add this to the document. This will theme the folding menu with a bright pink background and define the width and height of the app with the appropriate sizes including the inner padding.

```
001 .fold {
002   background-color: #ff2f55;
003   width: 320px;
004   height: 35px;
005   font-weight: bold;
006   padding: 28px 0 12px 110px;
007   margin-bottom: 1rem;
008 }
```

15 Style the menu

Remove the padding and margin so that when the list type is set to none, there is no default margin to the left. The link is then given the appropriate spacing so that each link is not on top of the previous link. Save the CSS file now.

```
001 .fold ul {
002   list-style-type: none;
003   margin: 0;
004   padding: 0;
005 }
006 .fold ul li { display: inline; }
007 .fold ul li a {
008   text-decoration: none;
009   padding: 10px 10px 10px 0;
010   margin-right: 10px;
011 }
```

16 Make it fold

In the JavaScript file you will see the word 'var' on its own. Place the code shown below with a space after that 'var'. This adds five fold panels to the menu and each fold will open at .3 seconds. This is added to the <div> with the class 'fold' in the HTML.

```
001 fold = document.
getElementsByName('fold') [0],
folder = new OriDom(fold, { hPanels: 1,
vPanels: 5, touchEnabled: false, speed: 300 }},
```

17 Fold it up

We now fold up the menu when we launch the site by adding the following line of code, shown below. Add this on the line before the 'trayOut' variable. If you save and test it in the browser you will see the menu fold up as the site launches. This shows the user exactly where the menu is.

```
001 folder.foldUp();
```

18 Click the cube

The user needs to be able to click on the Menu icon and make this turn as a cube. Add the code shown below the mousemove function. This tests when the cube is clicked on and if the tray is out. If it is, then it folds up and a delay is called by using a setTimeout function.

```
001 $( ".cube" ).click(function() {
002   if (trayOut){
003     folder.foldUp();
004     setTimeout(function () {
```

19 After the delay

Add the following code after the previous code snippet. This removes the 'open' class from the cube, causing it to fold up. The trayOut variable is set to false and the slider is slid back away. The 900 refers to waiting 0.9 seconds for this, so the menu is almost folded away.

```
001 $( ".cube" ).removeClass('open');
002   trayOut = false;
003   $( "#slider" ).removeClass('show');
004 }, 900);
005 }
```

20 When the tray is in

We now tell the menu what to do if the tray is not out. Here we toggle the folder back out using 'folder.reset()'. The cube is given the class of 'open', which causes the cube to rotate, and the trayOut variable is set to true so that if the mouse moves away, the menu doesn't fold up until the user has clicked it to close.

```
001 if (trayOut == false){
002   folder.isFoldedUp ? folder.reset() :
folder.foldUp();
003   $( ".cube" ).addClass('open');
004   trayOut = true;
005 }
006 };
```

21 Folding image elements

Test in the browser now and you will see the menu fully folding and unfolding as this is now fully working. Back in the JavaScript file, go to the end of line 5 and hit return, then add the code shown below. This will enable the two images at the bottom of the screen to fold over if the user clicks and drags to the left.

```
001 cur11 = document.
getElementsByName('cur11')[0],
```

**Angles and the extra width**

The menu uses the oriDomij library, which doesn't require jQuery, so makes it extremely light for using in a variety of situations, particularly if you wanted to use this in a mobile setting with content for PhoneGap. OriDomij can be touch enabled and therefore is an ideal choice for working with touchscreens. We have concentrated on the fold-up effect that the library supports in this tutorial because it suited the effect we are trying to achieve. That said, there are a number of other effects available including a very nice looking 3D curl effect, which can really enhance the look of content. On top of that, this is interactive and you can achieve some nice effects. Be aware though, this library doesn't always play nicely with Firefox, so may not be for mainstream web development.

Online demonstration

To check out OriDomij in action and get a good idea of the various displays it's capable of (including reveal, curl and staircase), be sure to check out oridomi.com.

```
002 curly1 = new OriDom(cur11, { hPanels: 1,
vPanels: 3 }},
003 cur12 = document.
getElementsByName('cur12')[0],
004 curly2 = new OriDom(cur12, { hPanels: 1,
vPanels: 3 }},
```

22 Activate the images

After the line 'folder.foldUp();' add the following code. This just opens the two images by 20 per cent, allowing the user to see a little of the content underneath. Save the document and test it in the browser to drag back and forth on the images and reveal text under it.

```
001 curly1.reveal(20);
002 curly2.reveal(20);
```

web workshop

Create a flipdown/ flipup menu with CSS

inspiration www.lexus-int.com

If your company's strapline is 'The Pursuit of Perfection', then you really can't get away with publishing a sub-standard website. Lexus has put a considerable amount of care into their online presence and the intention to reflect the same brand values for their cars as well as through their

website is clear. Each time you write a line of code, there's an opportunity to match what you are doing to the values of a company's brand or a website's content. If you make thoughtful, value-adding decisions you will achieve a website that is greater than the sum of its parts and really lends support to a campaign or identity.

Design ambition

While not strictly related to the techniques explored in this workshop, it would be remiss not mention the very cool Swarm project (bit.ly/HzlMo6). This video shows you the scale of design ambition at Lexus and is probably worth one minute of anyone's time.

1

INSPIRATION

Flipping cool navigation

Visitors to your website will probably interact with your navigation more than any other element of your site - especially if it delivers a good user experience. All modern browsers can now handle a little CSS-based animation and it doesn't take too much trouble to make your menu flip up or flip down as and when it's needed.

But why stop there? We all know that a picture paints a thousand words, so why are the huge majority of menus all completely text-based? Let's add some useful pictograms to the menu bar as well. Heck, let's create a custom icon webfont and use that.

The screenshot shows the Lexus website's navigation and hero section. Annotations are as follows:

- 1**: Points to the social media icons (RSS, Google+, YouTube, Twitter, Facebook, LinkedIn) in the navigation bar.
- 2**: Points to the star icon in the top right corner, which serves as a menu toggle.
- 3**: Points to the YouTube icon in the social media bar.
- 4**: Points to the 'MENU' button in the top right corner.
- 5**: Points to the 'WATCH IT LIVE HERE' button in the hero section.

Main slider
Look at the source and you'll see the developers have used traditional agency language, 'the hero shot'. Here the beautiful main slider images are displayed within the 'herospace' <div>. Probably a helpful way of thinking about this space.

Harmonious elements
As befits any hero, the full page image trend is in evidence here. The minimal navigation keeps out of the way until it's needed. The neutral interface ensures the site visitor is not distracted from the main subject.

Menu reveal
Hover over MENU and the main navigation is pleasingly revealed with a subtle 3D effect. Sub-menus appear as required when the user drills down into the content.

Menu icons
Each of the menu items is supported by a relevant pictogram. Here they are raster-based but we can pursue perfection even further and use an icon font solution for the workshop example.

Menu preview
Hover over the star and you'll see another menu innovation with a flipdown preview of each of the sub-sites to which the menu provides access.



<comment>
What our
experts think
of the site

Complete elimination of waste

Toyota, the parent company of Lexus, is a pioneer of the Just In Time philosophy; 'Only what is needed, when it is needed, and in the amount needed'. The Lexus website's navigation system demonstrates that philosophy in action. If you can integrate a brand truth within your design, you're probably thinking along the right track.

Jayson Winters

2

TECHNIQUE

Create a flip-down menu with CSS

01 Set up the holder

The perspective property enables the 3d-space for all of the children elements and also controls the distance between the Z plane and the user. A smaller value creates a more dynamic result. A greater value creates a more subtle effect. You should tweak this property to fine-tune exactly how your flipdown menu appears. The preserve-3d property enables each child element to maintain its 3D position.

```
001 .menuHolder {
002   perspective: 80px;
003 }
004 .menuHolder ul.nav {
005   transform-style: preserve-3d;
006 }
```

02 Set up animation and hide

The sub-menu <div> is rotated by -90 degrees, which is its flipped up position. The backface-visibility property, as its name suggests, enables you to make an element hidden when the back of it would have otherwise been displayed. If you leave this snippet of code out, you'll see the sub-menus hanging in place ready to flip down when required.

```
001 .menuHolder ul.nav div {
002   transition: 0.5s;
```

```
003 transform-origin: 0px 0px;
004 transform: rotateX(-90deg);
005 backface-visibility: hidden;
006 }
007 }
```

03 Rotate into position

When the user hovers over a main menu item that has its own sub-menu, the sub-menu is transformed back to its 'normal' position, that is, 0 degrees rotated. The main menu item and its sub-menu are all inside the <div> so the sub-menu remains visible when the mouse hovers over either of these areas.

```
001 .menuHolder ul.nav li:hover div {
002   transform: rotateX(0deg);
003 }
004 }
```

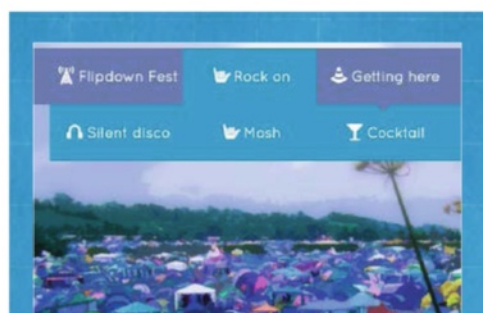
04 CSS-only arrows

To make it apparent to the user which main menu item has its own sub-menu, little arrows are used. CSS only, obviously! You can work out the code yourself or visit cssarrowplease.com and have it generate the CSS for you. Then all you need to is add where the arrows should appear (in this case, top: 78px) and then be sure to add the arrow_box class.

```
001 .arrow_box {position:relative;}
002 .arrow_box:after { top: 78px;
border: solid transparent; content:
" "; height: 0; width: 0; position:
absolute; pointer-events: none;}
003 .arrow_box:after { border-color:
rgba(221, 221, 221, 0); border-top-
color: #67A; border-width: 10px; left:
50%; margin-left: -10px;}
004 }
```

05 The HTML

All of the clever stuff is kept apart from the HTML, as it should be, leaving just a main unordered list with nested unordered lists for each one of the sub-menus. The full page background image CSS and the webfont (and custom icon font covered in Section 3) are both linked as separate styles.



This example menu for a fictitious music festival might not conjure up the same sense of luxury as the Lexus site achieves, but hopefully it serves to demonstrate that this technique can work really well in different contexts. Here we've opted for vector-based icons as well.

3

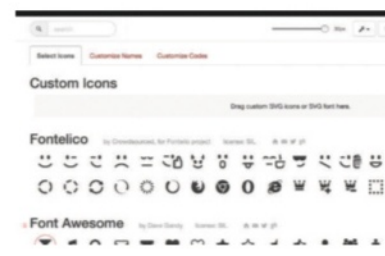
TECHNIQUE

Generate your own icon font

Icon fonts enable you to replace all manner of incidental graphics you might otherwise have rendered as PNGs or GIFs, but they are so much more flexible to use. You can easily change their colour and scale to any size.

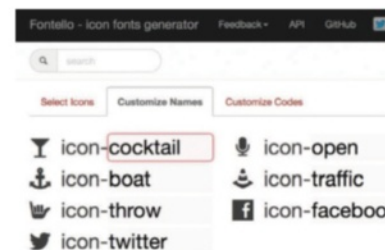
01 The meta icon font

fontello.com allows you to mix and match icons from a dozen or so icon fonts. You can even add your own icons in SVG format. Simply click on each of the icons you want to add to your custom set.



02 An invaluable resource

Once you've created your set you can change the icon names to suit your own purposes. There's also an advanced setting that enables you to change the CSS prefix and alter font metrics, etc.



03 Download and deploy

The package includes your font, a CSS file and a demo page. Icons can be added (as in the example menu) by inserting an <i> tag with the font's name as its class, eg <i class="icon-plane"></i>.

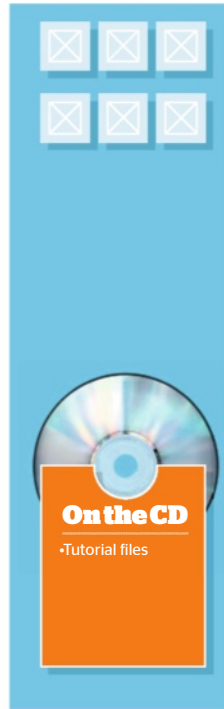
fontello font demo



Create an animated bar chart with CSS3

Using only CSS3 it is possible to create a visually appealing animated bar chart for users to interact with

tools | tech | trends HTML, CSS
expert Neil Pearce



Let's be honest, CSS wouldn't typically be the first technology you would think of using in order to build a visually effective and interactive graph or chart - certainly not without at least a sprinkling of JavaScript in there.

There are quite a few technologies you would likely think of first, such as JavaScript (and the thousands of jQuery plug-ins you can make great use of), you may even go for an SVG chart, or perhaps you'd prefer to use a graphic editor with interactive capabilities, such as Fireworks or Photoshop.

Having said all of that, creating a pure CSS chart that is both visually appealing to users as well as highly interactive, especially with CSS3, is now very much possible. We're going to show you exactly how you can achieve it in this tutorial.

We're going to create a graph that shows the amount of products bought from the years 2011 to 2013, so once a user has clicked on the "product 1" button, the graph will animate up or down. It isn't as complicated as it sounds, and produces great results. So, open up your favourite editor and let's get going!

01 Get started

Once you create a new HTML file, within the <body> tag, we need to add in a wrapper <div> and a main section. The wrapper will allow us to centre everything on the page when using CSS, while the main section <div> will allow us to style the background of our graph.

```
001 <div class="wrapper">
002   <section class="main">
003   </section><!-- END main -->
004 </div><!-- END wrapper -->
```

02 Product buttons

We're going to need two buttons that users can click on to view the amount of products bought that year. This can be easily done by using an input type set to 'radio'. After this we just need to make sure we give each one an id of 'f-product1' and 'f-product2'.

```
001 <span class="button-label">Products:</span>
002 <input type="radio" name="resize-graph"
003 id="graph-normal" checked="checked" />
004 <input type="radio" name="fill-graph"
005 id="f-product1" checked="checked" />
006 <input type="radio" name="fill-graph"
007 id="f-product2" />
008 <label for="f-product1">Product 1</label>
009 <label for="f-product2">Product 2</label>
```

03 Colour options

Allowing your users to choose between two colours is a nice touch. We're going to be using a blue and yellow colour - which is up to you how this is perceived.

Again, we accomplish this by using an input type button set to 'radio' and give each one of them an id.

```
001 <span class="button-label">Colours:</span>
002 <input type="radio" name="paint-graph"
003 id="graph-blue" checked="checked" />
004 <label for="graph-blue">Blue</label>
005 <input type="radio" name="paint-graph"
006 id="graph-yellow" />
007 <label for="graph-yellow">Yellow</label>
```

04 2011 graph

This is our first graph for the year 2011. Let's use an unordered list, give it a class name of 'graph container' and use only one list item. Inside our list we can set some class names that we can target using CSS, which will eventually allow us to create our 3D-shaped graph.

05 2012-13 graph

Let's go over some of these classes in more detail, as we will be using the same class names on all three graphs. The 'bar-wrapper' class will be used to initially hide 'bar-inner', and 'bar-container' positions things relatively. 'bar-inner' is our main inner block and we initially position it 50 per cent of the way. 'bar-background' and 'bar-foreground' will allow us to style three sides of the inner block.

```
001 <li>
002   <span>2012</span>
003   <div class="bar-wrapper">
004     <div class="bar-container">
005       <div class="bar-bg"></div>
```

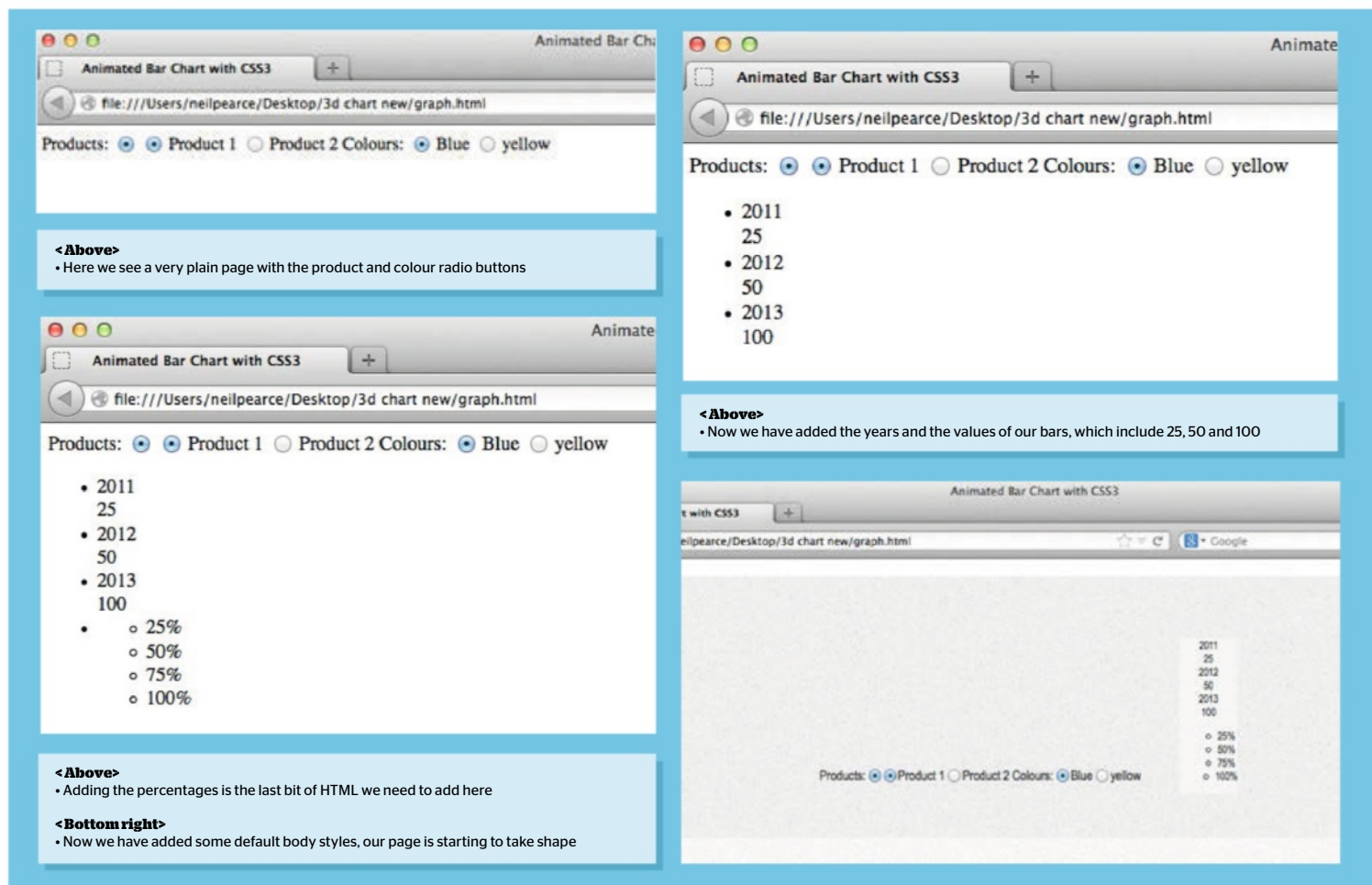
```
006 <div class="bar-inner">50</div>
007 <div class="bar-foreground"></div>
008 </div>
009 </li>
010 </li>
011 </li>
012 <li>
013   <span>2013</span>
014   <div class="bar-wrapper">
015     <div class="bar-container">
016       <div class="bar-bg"></div>
017       <div class="bar-inner">100</div>
018       <div class="bar-foreground"></div>
019     </div>
020   </div>
021 </li>
```

06 Percentages

Now create a new unordered list with a class name of 'graph-percentage-container' with four list items. These will be used to position the percentages over on the left side of our graph. We use inline styles to initially position them at the bottom and then use percentages to swap them around (top to bottom).

07 The CSS

Now let's create a new 'styles.css' file and start styling our graph. We haven't included the CSS for the body here, so feel free to style your background any way you like. In this step we are centring our graph using the 'wrapper' <div> and everything else is pretty simple. Just remember we are targeting modern browsers here with the use of 'rgba' and so on.



08 Graph bottom and left side

Here we are going to make a shape that is positioned at the bottom of our graphs. We then give it some transparency by using the 'rgba' properties and making sure it spans the full width of our graph container. Then we can give it some angles by skewing it by -45 degrees. After that we do something similar to the left side. Because these are positioned absolute, we can wriggle them around until they all fit nicely together.

```
001 .graph-container:before {
002   position: absolute;
003   content: "";
004   bottom: 0;
005   left: -15px;
006   width: 100%;
007   height: 2.5em;
008   background-color: rgba(183, 183, 183,
009   1);
009   transform: skew(-45deg);
010 }
011
012 .graph-container:after {
013   position: absolute;
014   content: "";
015   top: 1.25em;
```

```
016   left: -2.5em;
017   width: 2.5em;
018   background-color: rgba(129, 129, 129,
019   0.4);
020   transform: skew(0deg, -45deg);
021 }
```

09 Style the list items

Now we need to ensure our list items within the graph container are styled. First, position them relative to their parent and give the last list item some right margin. We then position the dates at the very bottom and use 'bottom: -2em' and 'left: 0' to finish things off with that.

```
001 .graph-container > li {
002   float: left;
003   position: relative;
004 }
005 .graph-container > li:nth-last-child(2) {
006   margin-right: 2.5em;
007 }
008 .graph-container > li > span {
009   position: absolute;
010   left: 0;
011   bottom: -2em;
```

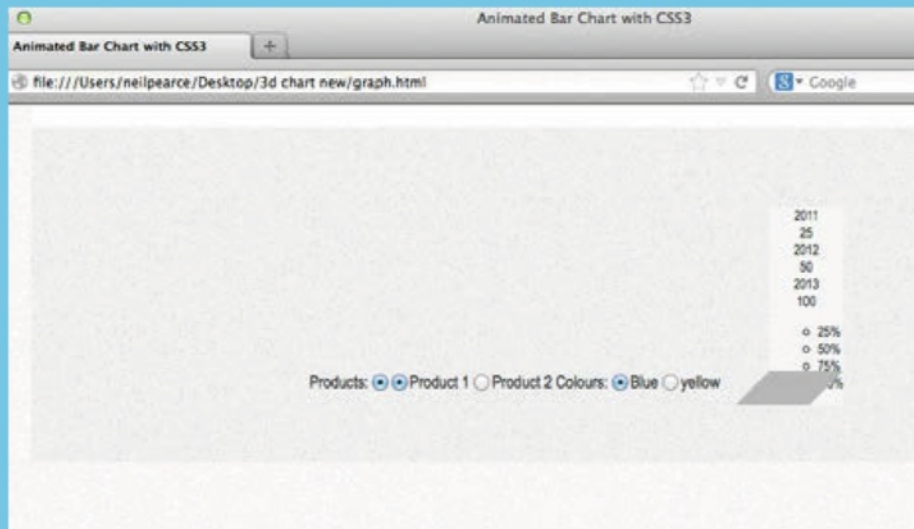
```
012   width: 80%;
013   text-align: center;
014   font-weight: bold;
015   text-shadow: 1px 1px 1px
016   rgba(255, 255, 255, 0.7);
017   color: #777;
018   font-size: 1.5em;
019 }
020 .graph-container > li:last-child {
021   width: 100%;
022   position: absolute;
023   left: 0;
024   bottom: 0;
025 }
```

10 Percentage numbers

Now we can position our percentage numbers to the far left of our graph. We do this by first setting some default styles to our list items and then setting their positioning to absolute. We then create another CSS rule and position them over to the left by targeting the 'span' tag and then make them nice and bold.

```
001 .graph-percentage-container > li {
002   position: absolute;
003   left: -2.5em;
```

Create an animated bar chart with CSS3



<Above>

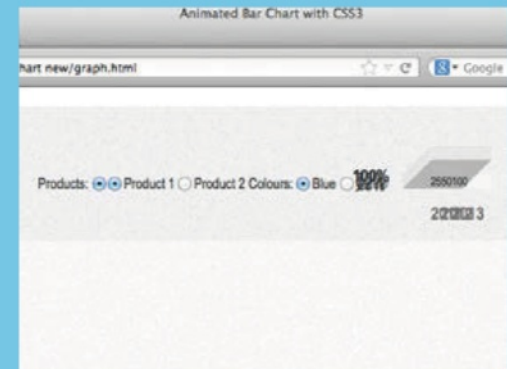
- By creating a skew using the :before and :after psuedo elements, we create this grey shape

<Top right>

- Now we have added some dotted lines and styled the percentages numbers, things are slowly taking shape

<Bottom right>

- Now we have a good structure to our graph - all that is missing is the bars themselves



```

004 bottom: 0;
005 width: 100%;
006 margin-bottom: 2.5em;
007 list-style: none;
008 }
009 .graph-percentage-container span {
010 position: absolute;
011 font-weight: bold;
012 top: 1em;
013 left: -3.5em;
014 width: 3.5em;
015 font-size: 1.5em;
016 }

```

11 Percentage lines

What we're going to do here is add some subtle dotted lines that go across the width of our graphs and connect up to our percentages over on the left. The first CSS rule will give us the default styles to our lines, and the second rule adds in the angled lines that connect up with the percentage values on the left.

12 Bar wrapper

At this point we haven't really got anything decent to show, so let's start tidying things up a little. We first position the 'bar-container' to relative and then give it some margin and width. Now we can target the front panel of our bars by styling the 'bar-foreground' and 'bar-inner' classes. Example code can be found on the resource CD.

13 Input buttons

In this step, we are going to style the product buttons that are located at the top and give them some functionality. At the moment they are just radio buttons, so now we need to make them look like proper buttons. By doing so, when the user clicks one, that product will animate into place according to the percentage.

```

001 input[name^="fill-"] {
002 width: 65px;
003 height: 25px;
004 position: absolute;
005 opacity: 0;
006 cursor: pointer;
007 z-index: 100;
008 }
009 input[name^="fill-"] + label {
010 display: inline-block;
011 margin: 0px;
012 width: 65px;
013 padding: 0px 6px;
014 color: #777;
015 line-height: 20px;
016 font-size: 13px;
017 text-shadow: 1px 1px 1px #fff;
018 border: 1px solid #fff;
019 background: #ffffff;
020 background: linear-gradient(top, #ffffff
0%, #f6f6f6 47%, #dedede 100%);
021 box-shadow: 0px 1px 1px rgba(0,0,0,0.3);

```

Pseudo-elements

We have used a lot of pseudo-elements throughout this tutorial, but it's worth remembering that not all browsers support them.

```

022 }
023 input[name^="fill-"]:checked + label {
024 background: rgba(34, 35, 36, .7);
025 border-color: #333;
026 color: #fff;
027 text-shadow: none;
028 box-shadow: 0px 1px 1px
029 rgba(255,255,255, 0.4);

```

14 Normal size

This next CSS rule will be used to set the default size of our graph as well as hide the radio buttons. The default size of our graph is set by the 'graph-normal' id; this will point at that id because it's the only one connected to the 'resize-' attribute set in our CSS rule.

```

001 input[name^="resize-"] {
002 position: absolute;
003 opacity: 0;

```



```
004 cursor: pointer;
005 z-index: 100;
006 width: 70px;
007 height: 35px;
008 z-index: 100;
009 }
```

15 The graph height

All we are going to do now is set the overall height of our graph. So when the 'graph-normal' input field is set (which it always is by default) then we are going to make the height of our graph '30em' tall.

16 Spacing

Now let's make sure we have a good amount of spacing between each bar. We are going to target the 'bar-container' first and give it some right margin. Having done that, we're going to use the 'first-child' and 'last-child' pseudo-elements to target the 'graph-container' to create margins on either side of the other bars.

```
001 /* spacing between bars */
002 .graph-container > li .bar-container {
003     margin-right: 2.5em;
004 }
005 /* spacing before first bar */
006 .graph-container > li:first-child {
007     margin-left: 2.5em;
008 }
009 /* spacing after last bar */
010 .graph-container > li:nth-last-child(2)
011 .bar-container {
012     margin-right: 1em;
013 }
```

17 Colours

Now we are going to give our bars some shadow that will increase the 3D look of our bars. We can achieve this by adding a grey bar at the front of our bars and then decreasing the Opacity to either .2 or .1. You can play around with this until you're happy with how things look.

18 Product buttons

We're going to finish off our top buttons, which include the colour change buttons and product buttons, by giving them some more styles. We're going to set the font weight to bold and then give them some line height. Lastly let's also give them a little margin and make sure the content of these buttons is empty.

```
001 .button-label{
002     font-weight: bold;
003     color: #aaa;
004     line-height: 40px;
005     text-shadow: 1px 1px 1px
006     rgba(255,255,255,0.8);
007     display: inline;
008     margin: 0 10px 0 20px;
009 }
010 .button-label:before {
```

```
011 content: " ";
012 white-space: wrap;
013 }
014 }
```

19 Bars

Finally we are actually going to add some bars starting with a blue bar and a yellow bar. We're also going to make sure the bars are slightly transparent, so that when we go to add the side panels, we will get a better effect. But by all means, have a play around with this and consider adding your own preferred colours.

20 Bar positions

This is where we position our bars by default. The first bar will be positioned 25 per cent from the bottom and the second bar will be positioned 50 per cent from the bottom, with 75 per cent for the last bar. But let's mix it up a touch and do different percentages for the yellow bars, which is product two.

```
001 /* Product 1 */
002 input#f-product1:checked ~ .graph-container
003 > li:nth-child(1) .bar-inner { height: 25%;
004 bottom: 0; }
005 input#f-product1:checked ~ .graph-container
006 > li:nth-child(2) .bar-inner { height: 50%;
007 bottom: 0; }
008 input#f-product1:checked ~ .graph-container
009 > li:nth-child(3) .bar-inner { height: 75%;
010 bottom: 0; }
011 /* Product 2 */
012 input#f-product2:checked ~ .graph-container
013 > li:nth-child(1) .bar-inner { height: 50%;
014 bottom: 0; }
015 input#f-product2:checked ~ .graph-container
016 > li:nth-child(2) .bar-inner { height: 100%;
017 bottom: 0; }
018 input#f-product2:checked ~ .graph-container
019 > li:nth-child(3) .bar-inner { height: 25%;
020 bottom: 0; }
```

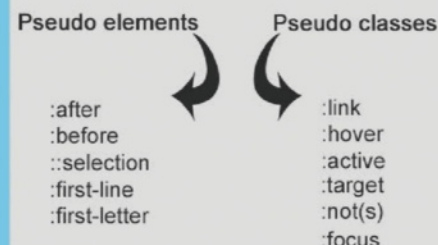
21 Side panels

Here we're going to add some side panels to the coloured bars. First, add a dark grey panel to the right side and skew it -45 degrees before turning down the Opacity to .30. Then, let's add one at the very top of our bars and turn the Opacity down to .2, as this doesn't need to be as dark. Now we are seeing some shape to our graph as these grey colours are acting like shadows.

22 Bar animations

In this step, we're going to finish things off by flipping our bars over and positioning them at the very bottom going up. We're also going to add a transition that will give us some nice easing animation as the product or colour buttons are clicked. To finish things off, we're going to make the bars slightly transparent.

```
001 .bar-inner {
```



Pseudo-elements

It's pretty amazing what you can do with the pseudo-elements `:before` and `:after`. For every element on the page, you get two more free ones that you can do just about anything another HTML element could do. They unlock a whole lot of interesting design possibilities without negatively affecting the semantics of your markup. Here's a whole bunch of those amazing things. A roundup, if you will.

Because you can absolutely position pseudo-elements relative to their parent element, you can think of them as two extra layers to play with for every element. You can do multiple borders, simulate CSS3 multiple backgrounds, clear the float and equal height columns.

Fortunately, a lack of pseudo-elements will not cause huge usability issues. For the most part, pseudo-elements are generally decorative (or helper-like) content that will not cause problems in unsupported browsers. So, even if your audience has high Internet Explorer numbers, you can still use them to some degree.

Browser prefixes

Please note that no vendor prefixes have been used in this tutorial - so don't forget to add them where needed!

```
002 z-index: 2;
003 top: auto;
004 background-color: rgba(5, 62, 123, .6);
005 height: 0;
006 bottom: -2.5em;
007 color: transparent;
008 transition: height 0.8s ease-out, bottom
009 0.8s ease-out;
010 }
```



When you hear the word Google, you probably think of web searches – but there is a lot more on offer from this web giant

Sometimes it may seem to the more vigilant among us that Google has gradually taken over the world, and now has its eyes on the universe.

Certainly, the global corporation is a permanent presence in our online lives, from search engines to maps, from phones to videos, and from apps to email. If you're online, Google probably knows about it.

Whether you believe this to be a sinister development or not, it's not bad progress for a company that started as a PhD research project in back in 1996. The brainchild of Stanford University students Sergey Brin

and Larry Page, Google started out as a new search engine system called BackRub, designed to improve the relevance of search results and therefore improve the user experience. It is this ethic of delivering a better online experience that has remained a constant as the company has evolved. Google dominates the online world, but there's no denying the amount of time and effort it has put into improving that world.

These days Google makes available a staggering amount of free tools for everyone from the casual web user to the hardcore developer. In fact, you may be

a professional web designer and still not be aware of every tool, application or service that Google offers, non-profit. With Google tools you can build a site, or an app, or just a plug-in for your site. You can test the coding, functionality and usability of your site, not to mention find out who has been visiting the site, using which browser, in which country. Then you can explore that country at street level before including an interactive map of it for others. All of this, and there are always more tools on the way. Familiarise yourself with some of the best tools available from Google.

BUILD

Google provides some great tools for integrating its assets into your website, as well as helping you build and troubleshoot along the way

GOOGLE YOUTUBE API

Most bloggers will have embedded a YouTube video at some point, but the YouTube API takes things much further than that

■ developers.google.com/youtube

The YouTube Application Programming Interfaces allow developers to reproduce YouTube functions within their own sites or apps, from basic embedded players to complex search-and-view functionality. Developers must secure a developer ID from Google, who will monitor your data usage, but you will then have access to a wealth of features, available in various programming languages, including JavaScript, PHP, Python and Flash.

YouTube's Player API options are wide and varied. The basic embedded `<iframe>` API is probably the most commonly used, and has a high degree of flexibility, as well as the bonus of delivering HTML5 videos. The ActionScript and JavaScript APIs deliver Flash content but give you the option of including YouTube's native controls in your player, or even using a stripped down 'chromeless' version which can then be customised

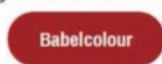
to your specific preferences, allowing for much better assimilation into your site's particular aesthetic.

The APIs can also be used to implement a series of further functions and widgets, including live streaming, channel analytics and subscriptions, as well as video uploads. The Data API can be used to bring your YouTube channel to your site, with playlists, searches and play options all built in.

01 Simple YouTube channel request

Below is a screenshot of a simple application using HTML, CSS and JavaScript with the YouTube API. The page consists of a title and a single nav element linking to the YouTube channel of Doctor Who video wizard, Babelcolour. The big red button shown activates a call by the channel name, nice and simple.

Click the Big Red Button to View Channel



02 Click the button, get the feed

On clicking the button, ten results from Babelcolour's YouTube channel will display in a list, along with some metadata beneath each video link. In this demonstration the video screens are links to the channel itself, but players could be incorporated instead in order to allow the user to remain on the page.

Click the Big Red Button to View Channel



03 The code

We have defined variables, a click event and an anchor using the channel name. The substring inserts the name into the API so we can add more channels to the nav ``. We can change the result count too, and choose what data we retrieve from YouTube. In this case, the publish date, views, and comment count.

```
001 <div id="demo">
002   <h1>Click the Big Red Button to View
Channel</h1>
003   <nav id="navi">
004     <ul>
005       <li><a href="#babelcolour">Babelc
olour</a></li>
006     </ul>
```

GOOGLE MAPS API

Few of Google's applications have been as popular and widely used as Google Maps, and the API allows you to tap into that trend

■ developers.google.com/maps

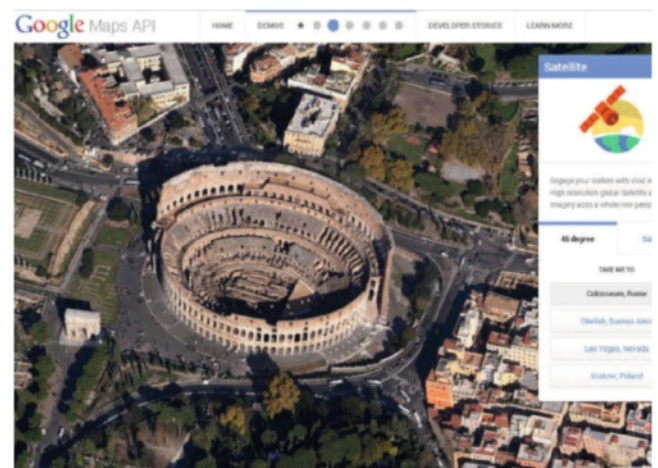
It's fair to say that, since its inception in 2004, Google Maps has revolutionised both the internet and cartography, combining both to deliver what has become an extraordinary global endeavour. Together with its partner project, Google Earth, Maps has been much imitated, with limited success by Apple, but has never been bettered. Google Maps API is now the internet's most commonly used, and developed, API by a very long distance.

As with YouTube, Google does offer the option to embed a map within your website using just an `<iframe>`, with a limited set of customisable options that can be adjusted before fetching the embed code. The Google Maps API, however, is far more versatile. There really is no limit to what can be achieved by either using the API on its own, or by creating 'mash-ups' and combining it with other APIs to create unique and original applications. A spin-off magazine would be required to cover

even half of the options available. How about creating a map with your own photo collection, accessible from points around the globe? Or displaying an animated flight path for every journey you've taken?

The API is split into three distinct development packages; web applications, iOS applications and Android applications. Google Maps lets you integrate functional, feature-rich maps into your webpages or applications, with options available for users to manipulate content, position, zoom, overlays, etc. Then there are extra libraries for additional functionality, including directions, elevation, geo-coding, and hooks to Google AdSense and Panoramio (Google's global photo-sharing project). Also available as a JavaScript extension library is the Google Places API, which allows for users to perform searches with possible results returning details, points of interest, photographs, or even your own data.

Some great examples of what the API can do with a few imaginative twists can be found at www.morethanamap.com. There are some particularly good examples of data visualisation, so be sure to check it out.

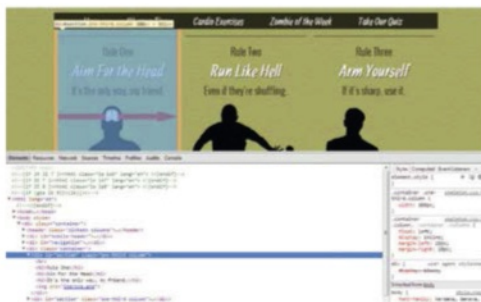


■ The Colosseum through Google's eyes

GOOGLE CHROME DEVELOPER TOOLS

■ developers.google.com/chrome-developer-tools

Google Chrome comes equipped with a series of invaluable built-in tools. Just hit F12 and you'll never look back



EDITING

■ bit.ly/RG6FOu

Using the Elements panel in Chrome allows you to view the DOM tree of your site. HTML is displayed on the left window and CSS rules in the right, allowing for quick manipulation of elements and attributes to test design alternatives. It's perfect for testing solutions to layout issues without the need to constantly change source files to find the answer. It even works with Sass, Less and Stylus.



DEBUGGING

■ bit.ly/18TnOam

Opening the Sources panel displays all scripts running on the inspected page, with buttons to pause, step through, and resume any selected script, as well as a button to force a pause at exceptions. Breakpoints can be set and executed, with each displayed and controllable. Conditional statements can then be written into each breakpoint. Other bugs can be found in the Console panel.



EVALUATING

■ bit.ly/QKXV7W

The Audit panel will run a quick test of network and webpage performance, showing unused CSS rules, inefficient script ordering or cookie requests slowing your page load. The Timeline panel displays loading events, memory usage, scripting events and rendering events, providing a complete report of your site's performance.

3 TOOLS TO HELP WITH MOBILE AND PLANNING?

These three tools help give an insight into the value of being prepared

■ Google Media Planning Toolkit bit.ly/1dgOoC5

Use this toolkit to determine which Google tools to use at each stage of the planning process for your online ad campaign. Tools are grouped to help you understand your market, find creative inspiration, implement the campaign, and then measure your all-important results.

■ Google Full Value of Mobile bit.ly/13mbPUd

This calculator estimates the value that mobile adds to your business in the categories of In-Store, Calls, Apps, Cross Device, and Mobile Site. Use the wizard to upload AdWords data, if applicable, and then respond to the questions. Use the results to improve mobile campaigns.

■ Google Consumer Barometer bit.ly/1dgOxWe

Discover the percentage of consumers, by location and other demographics, that research products online and purchase online versus an offline store. Quantify the importance of search engines and various devices in their process. Adjust your marketing practices accordingly.

ENHANCE

We've seen how Google can help in the creation and marketing of our site, but what about the day-to-day running?

GOOGLE-HOSTED LIBRARIES

Yet another effective device for speeding up the internet

■ bit.ly/lzODcO

AngularJS

snippet: `<script src="//ajax.googleapis.com/ajax/libs/angularjs/1.0.7/angular.min.js">`
site: <http://angularjs.org>
stable versions: 1.0.7, 1.0.6, 1.0.5, 1.0.4, 1.0.3, 1.0.2, 1.0.1
unstable versions: 1.1.5, 1.1.4, 1.1.3

Chrome Frame

snippet: `<script src="//ajax.googleapis.com/ajax/libs/jquery/1.10.2/jquery.min.js">`
site: <https://developers.google.com/chrome/chrome-frame/>
versions: 1.0.3, 1.0.2, 1.0.1, 1.0.0

■ Speed up page loading times with ease

Few things can slow down your website like delivering multiple JavaScript or CSS files simultaneously from local folders. Enter Google's ever-expanding library of hosted scripts, accessed through Google's Content Delivery Network (CDN), a necessity for developers.

The basic idea is that instead of storing your JavaScript files in a root folder, you reference those stored with Google's library. Simply put, `src="/js/jquery.min.js"` becomes `src="//ajax.googleapis.com/ajax/libs/jquery/1.10.2/jquery.min.js"` and you have one less script to deliver from your server.

Most browsers will limit the number of simultaneous connections that can be made - but by using the Google library you'll be making fewer connection requests. Google will also deliver files from the server nearest the current user, and there will be much better caching of files that the browser has already requested from that source, making your pages load faster.

The good news is that the library is still growing and currently holds scripts from sources such as jQuery, Dojo, Angular, MooTools, Prototype, and more. Not to mention the ever-increasing store of Google Fonts too!

GOOGLE WEBMASTER TOOLS

Google offers a variety of tools for making the optimisation of your site a two-way street

■ www.google.com/webmasters

Google Webmaster Tools offers a means for direct communication between you and Google, regarding your site's search performance. Once you sign up, you'll have access to tools designed to educate and alert you.



■ Displaying the search queries

Site Messages are where Google will send you updates, even advising you if malware was found on your site. Site Settings lets you tell Google about your site, such as your Geographic Target, preferred domain address, or required crawl speed. You can associate your Webmaster account with your Analytics account at Google Analytics Property, and list all authorised account users in the Users and Site Owners section.

The Search Appearance section offers a breakdown of your site's search results as they appear in a normal Google search, and if you have any structured data on your site, such as Schema, this is collated in the relevant area. HTML Improvements will offer advice on improving your title and description tags.

Under Search Traffic, examine which keywords led users to your site the most and which pages generated the most traffic. Content Keywords shows the most

commonly found keywords on your site, and Remove URLs removes unwanted pages from Google's cache. Crawl Errors and Crawl Stats offer information on the speed that Google's crawlers can read your pages.

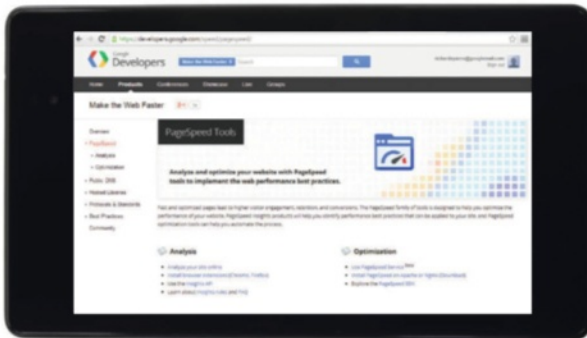


■ An example of Search Appearance

GOOGLE PAGE SPEED

The tool that gives your site a shakedown and before offering advice on refining the page load

■ bit.ly/1aR1Jth



■ Attention spans are diminishing, so pages must load quickly

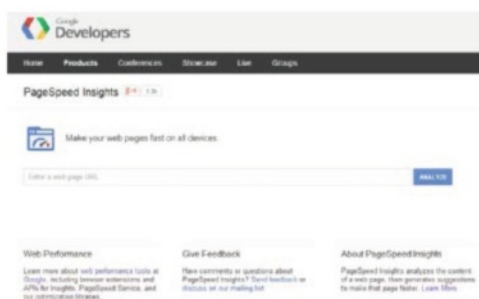
Speedy loading times for your website are vital in this age of diminishing attention spans. As such, Google has developed a tool and service to help you achieve the quickest page speed available. Google Page Speed Insights takes your website and tests it for both PC and mobile load times. Once tested, Page Speed offers suggestions and tips for cutting down that load time, from minifying scripts and stylesheets to eliminating render-blocking content.

Google Page Speed Service lets Google do the heavy lifting, by delivering your

APPS ARE NO LONGER EXCLUDED

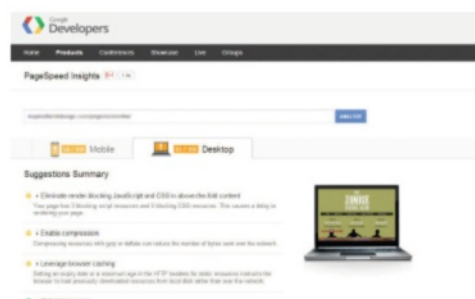
At the end of October, Google announced that it would now be crawling and indexing Android app content, much as it does with websites. This will mean users will have direct links to your app through search queries on an Android device. Time to make your app content relevant!

website through its own servers, rewriting and caching your content for complete optimisation. For now the service is free, but will become chargeable in the future.



01 Use page speed insights

Click on 'Analyze your site online' and place the URL of your website into the entry field. Hit Analyze and Google will load and crawl your site, returning its findings for both mobile and web versions. It will also give each a speed performance score out of 100.



02 Explore the results

The results are split into three colour-coded levels, depending on the gains to load speed that can potentially be achieved. Obviously you'll want to address the red-level results first, and congratulate yourself on any green-level results you return. Each result can be expanded to detail which files are affected.



03 A result in detail

Expanding the red-coded result displays a list of JavaScript and CSS files that are causing a render-blocking issue, plus advice on how to solve this by better ordering the loading of the files, based on 'above-the-fold' principles. Clicking on the linked sub-headings will take you to more detailed advice.

MEASURE

Google Think Insights is an area devoted entirely to web marketing in all its forms, with many great tools available for you to start making use of

GOOGLE TRENDS

Spot trends to improve your marketing efforts by refining keywords, comparing competition, and creating content that draws traffic

■ www.google.co.uk/trends



'Explore' analyses the popularity of search terms by country, timeframe, category, and Google area, such as Web, Images, News, Shopping, and YouTube. Enter up to five terms to compare them. The bar charts on the left indicate the average, while the line charts indicate interest over time.

Since the popularity of keywords can vary, plug in your terms and see how they compare to others. For example, if people search more for 'bike parts' than 'bicycle parts', adjust your keywords accordingly. Similarly, analyse how you stack up against rivals by entering your company name and your competitor's.

'Hot Searches' lists trending topics by date. To gain more

exposure, you could try jumping on the bandwagon by blogging about a topic and then tweeting it.

'Top Charts' displays listings for the most searched topics as well as those that are trending within various categories. The Cocktails chart indicates the Martini is both the most searched and one of the top trending cocktails. If you own a liquor store, create web content related to martinis to draw traffic. As of this writing, 'Top Charts' displays data only for the United States, but additional countries will be added in the near future.

ANALYTICS ACADEMY

To learn the core principles of digital analytics and how to use Google Analytics to improve business performance, check out the Google Analytics Academy at bit.ly/18s6go6. This self-paced course, taking about four to six hours to complete, offers videos and text lessons, practice activities, and a course assessment.

■ Trends is a great way to boost traffic

GOOGLE ANALYTICS

Understand who your site visitors are, who refers them, and what results in conversions and sales

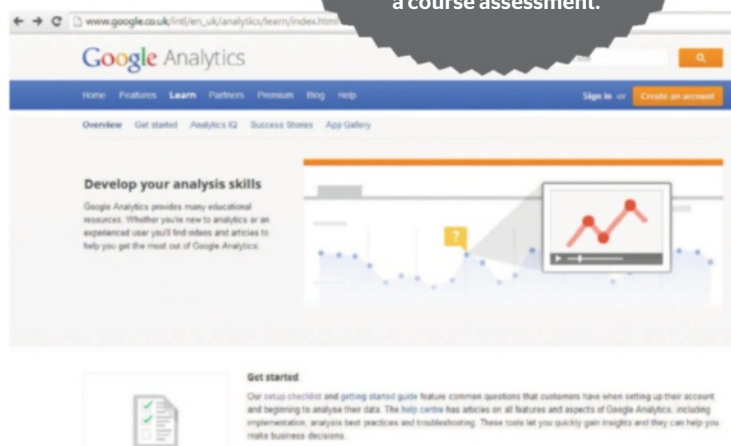
■ www.google.com/analytics

Google Analytics provides detailed statistics about a website via dimensions and metrics. Dimensions are characteristics of users, their sessions, and actions. For example, users' locations, the source that led them to your site, and the names of the pages they visit are all dimensions. Metrics, on the other hand, are quantitative measurements of users' sessions and actions, such as how many people visited, the number of pages viewed per visit, and the conversion rate (eg, performing an action such as signing up for a mailing list or making a purchase).

In addition to tracking visitors from referrers, Google Analytics also displays

advertising statistics, allowing you to fine-tune online campaigns by assessing landing page quality. Integration with Google AdWords (we'll explain more about that later) considers cost data and revenue data to calculate ROI and revenue per click. This allows you to evaluate the performance of each campaign, ad group, and keyword used.

Google is committed to making sure users better understand the resulting data and how it can serve to benefit businesses. This is why they have set up their own university of sorts. Be sure to consult the Google Analytics Academy to acquire basic knowledge on how to use the service and apply it to business.



■ Become a Google student at the Analytics Academy!

Google is committed to making sure users better understand the resulting data and how it can benefit businesses

SELL

Google is a prime place to advertise. Here we reveal a few services that will help promote and even sell

GOOGLE AD WORDS



Google AdWords offers highly tailored ad space which can be displayed on both their search result pages, and throughout the Google Display Network (GDN). The GDN consists of websites using AdSense and Double Click, services which administer targeted adverts to sites with accounts. Here a charge is paid only when ads are clicked on, rather than when they are displayed.

Google can target your ads by keyword, domain name and topic. These options can be entered into AdWords and Google will then place ads in areas that match most with the user criteria. Placement targeted ads can be paid for on a cost-per-impression (CPM) basis, for each time the ad is displayed, or a cost-per-click (CPC) basis.

GOOGLE ADMOB



AdMob was acquired by Google in 2009. After a reboot in 2013, AdMob is now a mobile app extension of the AdWords and GDN network, delivering targeted adverts to games and apps. The service comes with features geared towards mobile advertising.

AdMob has two campaign types, Regular and House. Regular is paid, promoting your app within the space of other developer's apps. House is free, but you are restricted to running ads within your own app list.

Conversion Tracking gives you details of what happens right after a user clicks on your ads, giving you a valuable insight into which specific marketing campaigns have been the most successful and are worth further exploration.

GOOGLE IN-APP BILLING

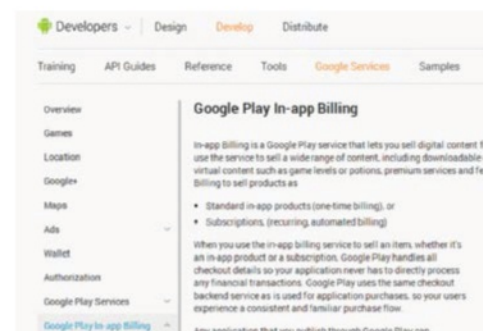
The service that allows you to sell digital content through Google Play

Google's In-App Billing service gives you the ability to sell digital content from within your Android applications. As more games and apps have learned to monetise through the purchase of extensions and premium content, such as 'coins' for higher level achievements, the in-app billing function has become a useful tool for inclusion by developers.

Billing can be performed on either a one-time basis or in subscription-based, automated payments. All transactions are handled by Google Play, so your

app doesn't have to perform any complex financial transactions, while the payment environment is kept consistent throughout the Play experience.

Developers must acquire a Google Play Developer Account, a Google Wallet merchant account, and have the Google Play Billing Library installed in the development system. All products must be listed in the Developer Console's product list. Billing processes are put through a testing phase and Google has been quick to fix any bugs that have been discovered.



■ Just one of the goodies available for Android devs

OTHER RESOURCES

Let's take a look at a handful of Google's other useful but relatively unknown tools

■ Google Dart

Possibly their most ambitious undertaking yet, Dart (www.dartlang.org) is Google's attempt to create a new programming language, with the intention of replacing JavaScript as the primary web development language. Even with cross-browser support for Dart a relatively long way off, could it be the future?



■ Google OpenSocial

OpenSocial (bit.ly/18BXdW) is a group of APIs designed to build social networking sites (SNS). Using XML, HTML and JavaScript as well as Google Gadgets, OpenSocial can be accessed by users through JavaScript and on the server-side using RESTful. It had a rocky start, but is now used by LinkedIn and MySpace among others.

■ Google+ Platform

Google+ Platform (bit.ly/pnaqeO) is a series of integrations available for your website or application, allowing you to tap into some of the features that have helped to make Google+ popular. Anything from allowing users to sign in to your site using their Google+ account, making your app downloadable through the Play Store, or even making use of Hangouts APIs.

■ Google Swiffy

With the diminishing support for Flash, especially on mobile devices, applications like Google Swiffy (bit.ly/nUQehW) are steadily becoming a necessity. Swiffy can take an SWF file and deliver it as HTML5, which then allows Flash to be viewed on the growing list of non-supported devices. The conversion quality is remarkably good in most cases.

■ Google URL Shortener

This is both a web service that takes long URLs and shrinks them down to a more shareable length and an API that allows you to integrate your site or application with the service. The URL shortener (<http://goo.gl>) also provides analytics, including how many people have clicked on the link and when you created it. The API can also perform the function in reverse, returning a shortened URL to its original size.

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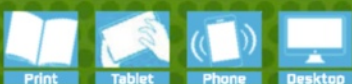


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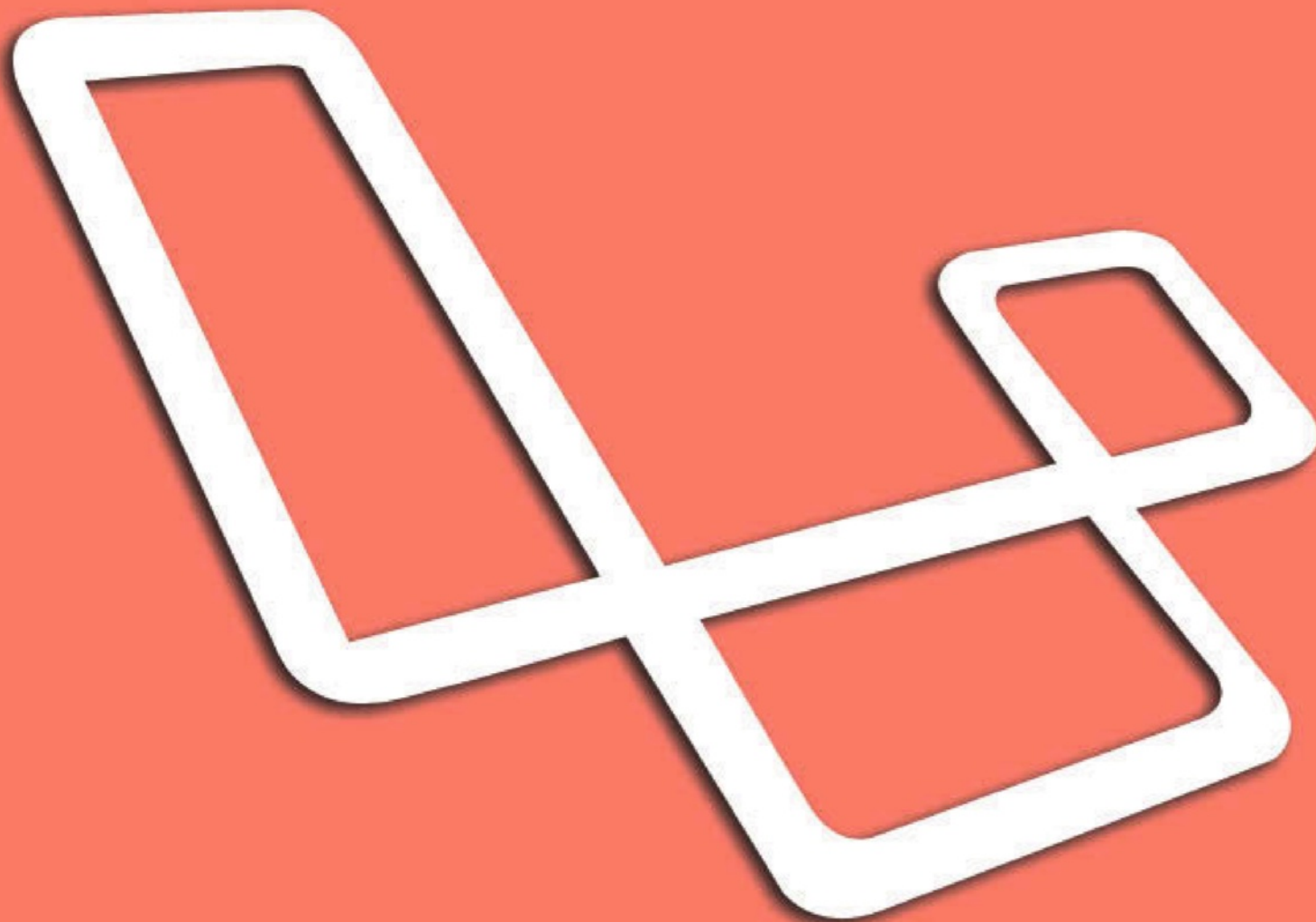
Automate repetitive tasks with Grunt

Find out how to say goodbye to monotonous and mundane coding jobs **Page 88**



25 ways to make your PHP beautiful

Discover how to add elegance to your code with the help of the Laravel framework **Page 82**



25 WAYS TO MAKE PHP BEAUTIFUL

Discover how to add elegance to your code with the help of the popular Laravel framework

There was a period of time, not too long ago, when PHP and its community were, for lack of better words, hated. Seemingly, the headline joke of every day was one that related to just how terrible PHP was. Let's see, what new PHP-slaming blog article will be posted online today? The language hasn't had the easiest of rides.

Yes, sadly enough, the community and ecosystem simply weren't on the same level as other modern languages. It seemed that PHP was destined to live out its dominating lifespan in the form of messy WordPress themes.

But then, quite amazingly, things began to change - and quickly too. Like a witch stirring the pot, innovative new projects began popping out of nowhere. Perhaps most notable of these projects was Composer: PHP's definitive dependency manager (not unlike Ruby's Bundler or Node's NPM). While in the past PHP developers were forced to wrangle PEAR into shape (a nightmare, indeed), now thanks to Composer they can simply update a JSON file and immediately pull in their desired dependency. A profiler here, a testing framework there... all in seconds!

In the crowded PHP framework world, just as CodeIgniter began to fizzle out, Taylor Otwell's Laravel framework arose out of the ashes to become the darling of the community. With such a simple and elegant syntax, building applications with Laravel and PHP was actually fun! Further, with version 4 of the framework leveraging Composer heavily, things finally seemed to be falling into place for the community.

Want migrations (version control for your database)? Done. How about a powerful Active-Record implementation? Sure, Eloquent will do the trick rather nicely. What about testing facilities? Of course, not a problem. And routing? Most certainly. What about a highly tested HTTP layer? Thanks to Composer, Laravel can leverage many of the excellent Symfony components as well. When it comes right down to it, the chances are if you need it, Laravel will offer it.

While PHP used to be not dissimilar from a game of Jenga - just one block and away from falling to pieces - suddenly, thanks to Laravel and Composer, the future couldn't look any brighter. So pull out some shades, and let's dig into all that this remarkably versatile and capable framework has to offer.

25 WAYS TO MAKE PHP BEAUTIFUL

1. ELOQUENT QUERIES

Laravel offers one of the most powerful Active-Record implementations in the PHP world. Say you have an 'orders' table, along with an 'Order' Eloquent model:

```
001 class Order extends Eloquent {}
```

We can easily perform any number of database queries, using simple, elegant PHP. No need to throw messy SQL around the room. Let's grab all orders.

```
002 $orders = Order::all();
```

Done. Or maybe, those orders should be returned in order, according to the release date. That's easy:

```
003 $orders = Order::orderBy('release_date',  
'desc')->get();
```

What if, rather than fetching a record, we instead need to save a new order to the database. Sure, we can do that. With Laravel, tasks that used to be cumbersome to perform are laughably simple.

```
001 $order = new Order;  
002 $order->title = 'Xbox One';  
003 $order->save();
```

2. FLEXIBLE ROUTING

Laravel is unique in that it can be used in a number of ways. Prefer a simpler, more Sinatra-like routing system? Sure, Laravel can offer that quite easily using closures.

```
001 Route::get('orders', function()  
002 {  
003     return View::make('orders.index')  
004     ->with('orders', Order::all());  
005 });
```

This can prove helpful for small projects and APIs, but, chances are high that you'll require controllers for most of your projects. That's okay; Laravel can do that, too!

```
001 Route::get('orders', 'OrdersController@  
index');
```

Done. Notice how Laravel grows with your needs? This level of accommodation is what makes the framework as popular as it is today.

3. EASY RELATIONSHIPS

What do we do in the instances when we must define relationships? For example, a task will surely belong to a user. How might we represent that in Laravel? Well, assuming that the necessary database tables are set up, we only need to tweak the related Eloquent models.

```
001 class Task extends Eloquent {  
002     public function user()  
003     {  
004         return $this->belongsTo('User');  
005     }  
006 }  
007 class User extends Eloquent {  
008     public function tasks()  
009     {  
010         return $this->hasMany('Task');  
011     }  
012 }
```

And, with that, we're done! Let's grab all tasks for the user with an id of 1. We can do that in two lines of code.

```
001 $user = User::find(1);  
002 $tasks = $user->tasks;
```

However, because we've defined the relationship from both ends, if we instead want to fetch the user associated with a task, we can do that too.

```
001 $task = Task::find(1);  
002 $user = $task->user;
```

4. FORM MODEL BINDING

Often, it can be helpful to link a form to a model. The obvious example of this is when you wish to edit some record in your database. With form model binding, we can instantly populate the form fields with the values from the associated table row. Because the form in the code below is now linked to a specific 'Order' instance, the inputs will display the correct values from the table.

```
001 {{ Form::model($order) }}  
002 <div>  
003     {{ Form::label('title', 'Title:') }}  
004     {{ Form::text('title') }}  
005 </div>  
006  
007 <div>  
008     {{ Form::label('description',  
'Description:') }}  
009     {{ Form::textarea('description') }}  
010 </div>  
011 {{ Form::close() }}  
012
```

5. CACHE DATABASE QUERIES

If you have too many database queries, your application can very quickly become like molasses. Luckily, Laravel offers a simple mechanism for caching these queries, using nothing more than a single method call.

Let's grab all 'questions' from the database, but cache the query, since it's not particularly likely that this table will be updated all that frequently.

```
001 $questions = Question::remember(60)->get();
```

That's it! Now, for the next hour of incoming page requests, that query will remain cached, and the database will not even be touched.

6. VIEW COMPOSERS

You'll encounter situations when multiple views require a certain variable or piece of data. A good example of this is a navigation bar that displays a list of tags.

To keep controllers as minimal as possible, Laravel offers view composers to manage things like this. With this piece of code, any time that the 'layouts/nav.blade.php' view is loaded, it will have access to a variable, '\$tags', equal to the provided array.

```
001 View::composer('layouts.nav',  
function($view)  
002 {  
003     $view->with('tags', ['tag1', 'tag2']);  
004 });  
005
```

7. SIMPLE AUTHENTICATION

Laravel takes a very simple approach to authentication. Simply pass an array of credentials, likely fetched from a login form, to 'Auth::attempt()'. If the provided values match what is stored in the 'users' table, the user will instantly be logged in.

```
001 $user = [  
002     'email' => 'jeffrey@laracasts.com',  
003     'password' => 'password'  
004 ];  
005  
006 if (Auth::attempt($user))  
007 {  
008     // user is now logged in!  
009     // Access user object with Auth::user()  
010 }
```

What if we find that we need to log the user out - perhaps, when a '/logout' URI is hit? This is easy too, as is demonstrated in the following code:

```
001 Route::get('logout', function()  
002 {  
003     Auth::logout();  
004  
005     return Redirect::home();  
006 });
```

8. RESOURCES

Working RESTfully in Laravel has never been easier. To register a resourceful controller, simply call 'Route::resource()', as shown on the following page.



```
001 Route::resource('orders',
'OrdersController');
```

With this code, Laravel will register eight routes:

- GET /orders
- GET /orders/order
- GET /orders/create
- GET /orders/order/edit
- POST /orders
- PUT /orders/order
- PATCH /orders/order
- DELETE /orders/order

Further, the companion controller may also be generated from the command line:

```
001 php artisan controller:make
OrdersController
```

Within this generated controller, each method will correspond to one of the routes above. For example, `/orders` will map to the `index` method, `/orders/create` will map to `create`, etc. We now have the necessary power to build RESTful applications and APIs with ease.

9. BLADE TEMPLATING

While, yes, PHP is by nature a templating language, it hasn't evolved to become an overly good one. That's okay, though; Laravel offers its Blade engine to fill the gap. Simply name your views with a `.blade.php` extension, and they will automatically be parsed, accordingly. Now, we can do such things as this:

```
001 @if ($orders->count())
002 <ul>
003     @foreach($orders as $order)
004         <li>{{ $order->title }}</li>
005     @endforeach
006 </ul>
007 @endif
008
```

10. TESTING FACILITIES

Because Laravel makes use of Composer, we instantly have PHPUnit support in the framework out of the box. Install the framework and run `phpunit` from the command line to test it out. Even better, though, Laravel offers a number of test helpers for the most common types of functional tests. Here we're going to verify that the homepage returns a status code of 200.

```
001 public function test_home_page()
002 {
003     $this->call('GET', '/');
004     $this->assertResponseOk();
005 }
```

Or maybe we want to confirm that, when a contact form is posted, the user is redirected back to the homepage with a flash message.

```
001 public function test_contact_page_
redirects_ user_to_home_page()
002 {
003     $postData = [
004         'name' => 'Joe Example',
005         'email' => 'joe@example.com',
006         'message' => 'I love your website'
007 ];
008 $this->call('POST', '/contact', $postData);
009 $this->assertRedirectedToRoute('home',
null, ['flash_message']);
010 }
```

11. REMOTE COMPONENT

As part of Laravel 4.1 - which is available now - you can easily write an Artisan command to SSH into your server, and perform any number of actions. It's as simple as using the `'SSH'` facade:

```
001 SSH::into('production')->run([
002     'cd /var/www',
003     'git pull origin master'
004 ]);
```

Pass an array of commands to the `'run()'` method and Laravel will handle the rest! Now, because it makes sense to execute code like this as an Artisan command, you only need to run `'php artisan command:make DeployCommand'`, and insert the applicable code into the command's `'fire'` method to rapidly create a dedicated deployment command.

- costs [master php artisan routes]					
Domain	URI	Name	Action	Before Filters	After Filters
	POST /admin/receivables		Closure		
	GET /free		Closure	force.ssl	
	GET /support/create	support	SupportController@create	force.ssl	
	POST /support/store		SupportController@store	force.ssl	
	GET /blog	blog.index	BlogController@index	force.ssl	
	GET /blog/{blog}	blog.show	BlogController@show	force.ssl	
	GET /feed		AssController@index	force.ssl	
	GET /testimonials		PagesController@testimonials	force.ssl	
	GET /	home	PagesController@home	force.ssl	
	GET /about	about	PagesController@about	force.ssl	
	GET /faq	faq	PagesController@faq	force.ssl	
	GET /lessons	lessons.index	LessonsController@index	force.ssl	
	GET /lessons/{lessons}	lessons.show	LessonsController@show	force.ssl	
	GET /tags	tags.index	TagsController@index	force.ssl	
	GET /tags/{tags}	tags.show	TagsController@show	force.ssl	
	GET /search		SearchController@index	force.ssl	
	GET /search/{query}		SearchController@search	force.ssl	
	GET /series	series.index	SeriesController@index	force.ssl	
	GET /series/{series}	series.show	SeriesController@show	force.ssl	
	GET /series/{seriesId}/episodes/{episodeId}	episode	EpisodesController@show	force.ssl	
	GET /join		SubscriptionsController@join	force.ssl	
	GET /subscriptions/create	subscriptions.create	SubscriptionsController@create	force.ssl	
	POST /subscriptions/store		SubscriptionsController@store	force.ssl	
	PUT /subscriptions/{subscriptions}	subscriptions.update	SubscriptionsController@update	force.ssl	
	PATCH /subscriptions/{subscriptions}		SubscriptionsController@update	force.ssl	

■ You may view all registered routes in your app, via the `'routes'` command

12. EVENTS

Laravel offers an elegant implementation of the observer pattern that you may use throughout your applications. Listen to native events, like `'illuminate.query'`, or even fire and catch your own. A mature use of events in an application can have an incredible effect on its maintainability and structure.

```
001 Event::listen('user.signUp', function()
002 {
003     // do whatever needs to happen
004     // when a new user signs up
005 });
006
```

Like most things in Laravel, if you'd instead prefer to reference a class name, rather than a closure, you can freely do so. Laravel will then resolve it out of the IoC container. Simply input the following:

```
001 Event::listen('user.signUp',
002 'UserEventHandler');
```

13. VIEW ALL ROUTES

As an application grows, it can be difficult to view which routes have actually been registered. This is especially true if proper care has not been given to your `'routes.php'` file (ie abusive implicit routing). Laravel offers a particularly helpful `'routes'` command, which will display all registered routes, as well as the controller methods that they actually trigger.

```
001 php artisan routes
002
```


14. QUEUES

Think about when a user signs up for your application. Likely, a number of events must take place. A database table should be updated, a newsletter list should be appended to, an invoice must be raised, a welcome email might be sent, and so on. Unfortunately, these sorts of actions have a tendency to take a long time. Why force the user to wait for these actions, when we can instead throw them into the background?

```
001 Queue::push('SignUpService',
compact('user'));
```

Perhaps the most exciting part, though, is that Laravel brilliantly offers support for Iron.io push queues. This means that, even without an ounce of 'worker' or 'daemon' experience, we can still leverage the power of queues. Simply register a URL end-point using Laravel's helpful 'php artisan queue:subscribe' command, and Iron.io will ping your chosen URL each time a job is added to the queue. It only takes some simple steps to lead to a much faster performance!



■ Iron.io is a message queue for the cloud

15. EASY VALIDATION

When validation is required (and when isn't it?), Laravel again comes to the rescue. Using the 'Validator' class is as intuitive as can be. Simply pass the object under validation, as well as a list of rules to the 'make' method, and Laravel will take care of the rest.

```
001 $order = [
002 'title' => 'Wii U',
003 'description' => 'Game console from
Nintendo'
004 ];
005 $rules = [
006 'title' => 'required',
007 'description' => 'required'
008 ];
009 $validator = Validator::make($order,
$rules);
010 if ($validator->fails())
011 {
012 var_dump($validator->messages()); //
validation errors array
013 }
```

Typically this type of code will be stored within your model, meaning that validation of, say, an order could be reduced to a single method call:

```
001 $order->isValid();
```

16. TINKER TINKER

Especially when first learning Laravel, it can be helpful to tinker around with the core. Laravel's 'tinker' Artisan command can help with this. As part of version 4.1, the 'tinker' command is even more powerful, now that it leverages the popular Boris component.



■ Laravel offers a number of helpful Artisan commands to make use of

```
001 $ php artisan tinker
002 > $order = Order::find(1);
003 > var_dump($order->toArray());
004 > array(...)
```

17. MIGRATIONS

Think of migrations as version control for your database. At any given point, you may 'rollback' all migrations, rerun them, and much more. Perhaps the true power rests in the power to push an app to production, and run a single 'php artisan migrate' command to instantly construct your database. To prepare the schema for a new users table, we may run:

```
001 php artisan migrate:make create_users_table
```

This will generate a migration file, which you may then populate according to your needs. Once complete, 'php artisan migrate' will create the table. That's it! Need to roll back that creation? Easy! 'php artisan migrate:rollback'. Here's an example of the schema for a Frequently Asked Questions table.

```
001 public function up()
002 {
003 Schema::create('faqs', function(Blueprint
$table) {
004 $table->integer('id', true);
005 $table->text('question');
```

```
006 $table->text('answer');
007 $table->timestamps();
008 });
009 }
010 public function down()
011 {
012 Schema::drop('faqs');
013 }
014
```

Notice how the 'drop()' method performs the inverse of 'up()'. This is what allows us to rollback the migration. That's easier than wrangling a bunch of SQL into place!

18. GENERATORS

While Laravel offers a number of helpful generators, an incredibly helpful third-party package, called 'Laravel 4 Generators', takes this even further. Generate resources, seed files, pivot tables, and migrations with schema! In this previous tip, we were forced to manually write the schema. However, with the generators package enabled, we can instead do:

```
001 php artisan generate:migration create_
users_table --fields="username:string,
password:string"
```

The generator will take care of the rest. This means that, with two commands, you can prepare and build a new database table. Laravel 4 Generators may be installed (available from github.com/JeffreyWay/Laravel-4-Generators) through Composer.

19. COMMANDS

As noted earlier, there are number of instances when it can be helpful to write custom commands. They can be used to scaffold applications, generate files, deploy applications, and everything in between. Because this is such a common task, Laravel makes the process of creating a command as easy as it can be.

```
001 php artisan command:make MyCustomCommand
```

This command will generate the necessary boilerplate for your new custom command. Next, from the newly created 'app/commands/MyCustomCommand.php', fill the appropriate name and description:

```
001 protected $name = 'command:name';
002 protected $description = 'Command
description.';
003
```

And, finally, within the command class 'fire()' method, perform any action that you need to. Once finished, the only remaining step is to register the command with Artisan, from 'app/start/Artisan.php'.



```
001 Artisan::add(new MyCustomCommand);
```

Believe it or not; that's all it takes! You may now call your custom command from the terminal.

20. MOCK FACADES

Laravel leverages the facade pattern heavily. This allows for the clean static-like syntax that you'll undoubtedly come to love ('Route::get()', 'Config::get()', etc), while still allowing for complete testability behind the scenes. Because these 'underlying classes' are resolved out of the IoC container, we can easily swap those underlying instances out with mocks, for the purposes of testing. This allows for such control as:

```
001 Validator::shouldReceive('make')->once();
```

Here we're calling 'shouldReceive' directly off of the facade. Behind the scenes, Laravel makes use of the excellent Mockery framework to allow for this. This means that you may freely use these facades in your code, while still allowing for 100 per cent testability.

21. FORM HELPERS

Because building forms can frequently end up becoming a rather tedious task, Laravel's form builder steps in to ease the process, as well as leverage many of the idiosyncrasies related to form construction. The following is an example:

```
001 {{ Form::open() }}
002 {{ Form::text('name') }}
003 {{ Form::textarea('bio') }}
004 {{ Form::selectYear('dob', date('Y') - 80,
005   date('Y')) }}
005 {{ Form::close() }}
```

What about tasks, such as remembering input from the previous form submission? Happily, Laravel can do all of that automatically for you.

22. THE IoC CONTAINER

At the core of Laravel is its powerful IoC container, which is a tool that assists in managing class dependencies. Notably, the container has the power to automatically resolve classes without configuration!

Simply typehint your dependencies within the constructor and, upon instantiation, Laravel will use PHP's Reflection API to intelligently read the typehints, and attempt to inject them for you.

```
001 public function __construct(MyDependency
002   $thing)
003 {
004   $this->thing = $thing;
005 }
```

As long as you request the class out of the IoC container, this resolution will take place automatically. An important note worth remembering, however, is that controllers are always resolved out of the IoC container. As such, you may free typehint your controller's dependencies, and Laravel will subsequently do its best to inject them all for you.

```
001 $myClass = App::make('MyClass');
002
```

23. ENVIRONMENTS

While a single environment might work for small projects, for any applications of a bigger size, multiple environments will prove essential. Development, testing, production... all of these are essential and require their own configuration. Maybe your test environment uses a database in memory for testing. Maybe your development environment uses different API keys. Likely, your production environment will use a custom database connection string.

Luckily, Laravel makes our job as simple as possible once again. Have a look at 'bootstrap/start.php' in your app. Here is a basic demonstration of setting both a 'local' and 'production' environment, based upon the browser's address bar.

```
001 $env = $app->detectEnvironment(array(
002   'local' => array('localhost'),
003   'production' => array('*.*.com')
004 ));
005
```

While this will work, generally speaking, it's preferred to use environment variables when you're doing this sort of thing. But don't worry; this is all still doable in Laravel! Instead, simply return a function from the 'detectEnvironment' method on the container object.

From here on, unless an environment variable has been set (which you will do for production), the environment will now default to 'local'.

```
001 $env = $app->detectEnvironment(function()
002 {
003   return getenv('ENV_NAME') ?: 'local';
004 });
```

24. SIMPLE CONFIGURATION

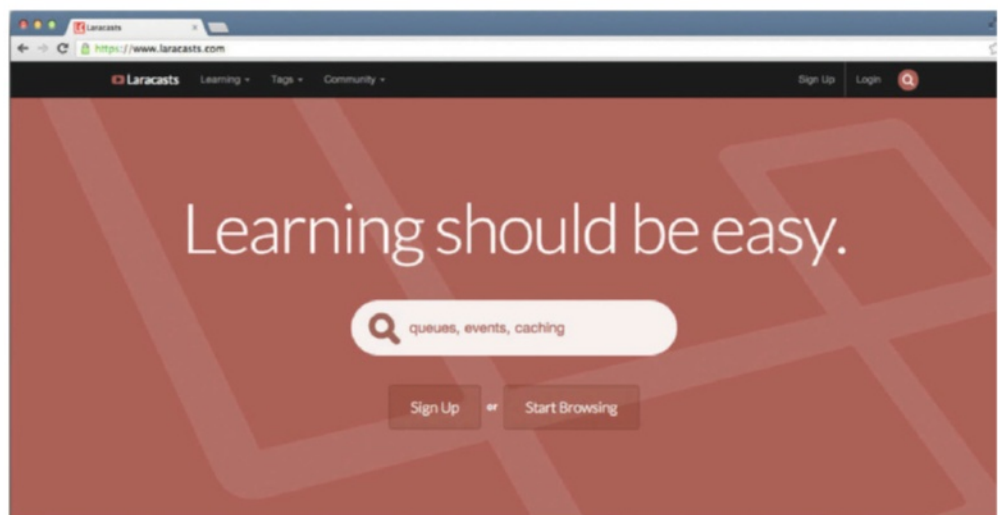
Laravel, yet again, takes a simple approach to configuration. Create a folder within 'app/config' that matches your desired environment, and any configuration files within it will take precedence, if the environment name matches. As such to set a different billing API key for development, you could do:

```
001 <?php app/config/development/billing.php
002 return [
003   'api_key' => 'your-development-mode-api-
004   key'
005 ];
```

The configuration switcharoo is automatic. Simply type 'Config::get('billing.api_key')' and Laravel will correctly determine which file to read from.

25. TOP-SHELF FURTHER LEARNING

When it comes to education, the Laravel community, despite its relatively young age, is a never-ending well. Most notably, **laracasts.com** provides dedicated video training on every possible facet of modern application development. For those who benefit from seeing others' live code, there's no better place to learn how to build your next project in Laravel.



■ Laracasts.com is the definitive educational resource in the Laravel community

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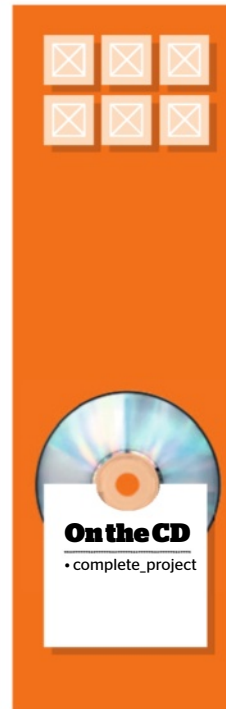
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expert Matt Gifford



It's very rare when repetitive tasks are a welcome addition to any part of our life, personal or professional. More often than not, during our development cycles and processes we encounter more than one task that is performed with glaring regularity. With so much to develop, control and manage, it can be a little daunting if you add up the time spent on such tasks – time that could arguably be better spent elsewhere.

Enter Grunt.js, a free open source JavaScript task runner powered by Node.js. Grunt aims to alleviate such repetitive tasks by allowing you to create singular or batched processes to manage these for you from the command line. Written in JavaScript, anyone with basic JS knowledge can get up and running with the Grunt command line quickly. It's also an highly extensible framework, with an ever-growing number of plug-ins contributed by the development community.

In this tutorial we'll install the Grunt command line interface tool, set up our local project environment to use the library and install some useful plug-ins to assist us with minifying and managing JavaScript and CSS files ready for production use. Welcome to Grunt!

01 Prerequisites

Grunt and the installation of any of its plug-ins is managed through the Node.js package manager. As such, your development machine must have Node.js installed. If you have not already done so, make sure you head over to nodejs.org/download and download the installer.

02 Install Grunt CLI

With Node.js installed we have access to the package manager via the command line. Open up a Terminal or CMD window and run the following command to install the Grunt CLI (Command Line Interface). The `-g` tag will install it globally, adding it to your system path and making it accessible from any directory on the machine.

```
001 > npm install -g grunt-cli
```

03 Prepare your project

To set up Grunt processes within a new or existing project directory, two specific files are required – both of which need to live in the root of the project location. Create a new file in the root called `package.json`. At the very least this must contain name and version fields. We'll also add in the `devDependencies` field for later use.

```
001 {
002   "name": "my_grunt_project",
003   "version": "0.0.1",
004   "devDependencies": {
005
006   }
007 }
```

04 Create a Gruntfile

The second required file is the Gruntfile, which is used to configure or define tasks and to load any Grunt plug-ins we have requested within this

project. Create `Gruntfile.js` (or `Gruntfile.coffee`) in the root directory of your project. Inside of this add the 'wrapper' function, which is used by every Gruntfile and plug-in. This will hold our configuration data.

```
001 module.exports = function(grunt) {
002   };
```

05 Install Grunt

Let's add our first plug-in, which is actually Grunt itself. With the Terminal window open in the project directory, enter the command to install the package from the manager. Here we are not using the `-g` flag to install them globally, but instead choosing to save them locally and automatically add them to the `devDependencies` section in the `package.json` file.

```
001 > npm install grunt --save-dev
```

06 Dependency added

Once any npm install command has been run to add a grunt plug-in with the `--save-dev` flag used, the system knows that this should be added as a dependency for development. It then adds the plug-in in question to the `devDependency` configuration section of the `package.json` file. Open the file in your editor to see the updates.

```
001 "devDependencies": {
002   "grunt": "~0.4.1"
003 }
```

07 Uglify plug-in

Let's add another plug-in into the system. Once again, open up your Terminal window within the project directory and install a new plug-in, `grunt-contrib-uglify`. Make sure to use the `--save-dev` flag again so that it is added to the `package.json` file for you. This plug-in can be used to minify files, which is perfect for any JavaScript files we have.

nodejs

Download the Node.js source code or a pre-built installer for your platform, and start developing today.

Current version: v0.10.21

Windows Installer (msi) 32-bit 64-bit

Windows Binary (exe) 32-bit 64-bit

Mac OS X Installer (pkg) Universal

Mac OS X Binaries (tar.gz) 32-bit 64-bit

Linux Binaries (tar.gz) 32-bit 64-bit

Source Code node-v0.10.21.tar.gz

Note: Python 2.6 or 2.7 is required to build from source tarballs.

Other Info

- Github
- Change Log
- Documentation
- Git Repository
- Installing from package managers
- Other release files
- Other releases
- Nightly builds

License

```

1 {
2   "name": "my_grunt_project",
3   "version": "0.0.1",
4   "devDependencies": {
5     "grunt": "~0.4.1"
6   }
7 }
8

```

<Above>

- Grunt runs on Node.js. If you haven't got this installed, head over to nodejs.org/download to download and install it

<Above>

- The package.json file will update with installed plug-ins for local use, thanks to the --save-dev flag

```

npm http 200 https://registry.npmjs.org/nopmt
npm http 200 https://registry.npmjs.org/findup-sync
npm http 200 https://registry.npmjs.org/nopmt
npm http 200 https://registry.npmjs.org/findup-sync
npm http 200 https://registry.npmjs.org/nopmt/-/nopmt-1.0.10.tgz
npm http 200 https://registry.npmjs.org/resolve
npm http 200 https://registry.npmjs.org/nopmt/-/nopmt-1.0.10.tgz
npm http 200 https://registry.npmjs.org/abbrev
npm http 200 https://registry.npmjs.org/glob
npm http 200 https://registry.npmjs.org/lodash
npm http 200 https://registry.npmjs.org/abbrev
npm http 200 https://registry.npmjs.org/glob
npm http 200 https://registry.npmjs.org/lodash
npm http 200 https://registry.npmjs.org/minimatch
npm http 200 https://registry.npmjs.org/graceful-fs
npm http 200 https://registry.npmjs.org/inherits
npm http 200 https://registry.npmjs.org/inherits
npm http 200 https://registry.npmjs.org/graceful-fs

```

<Above>

- Installing the grunt-cli plug-in is incredibly simple thanks to the node package manager

```

Matt-MacBook-Pro:starter monkehWorks$ grunt uglify
Running "uglify:build" (uglify) task
File "dest/js/script.min.js" created.

Done, without errors.
Matt-MacBook-Pro:starter monkehWorks$

```

<Above>

- Running the uglify task from the command line, you will receive some information about the successful build

```
001 > npm install grunt-contrib-uglify --save-dev
```

08 Grunt config initialisation

Before we can add any tasks to our Gruntfile, we first need to define the `grunt.initConfig` method, which initialises a configuration object for the current project. This sits directly within the wrapper function. Add this code into the Gruntfile to declare the configuration object. Our task definitions and configuration information will go inside of this function.

```
001 grunt.config.init({
002
003 });
```

09 Uglify configuration

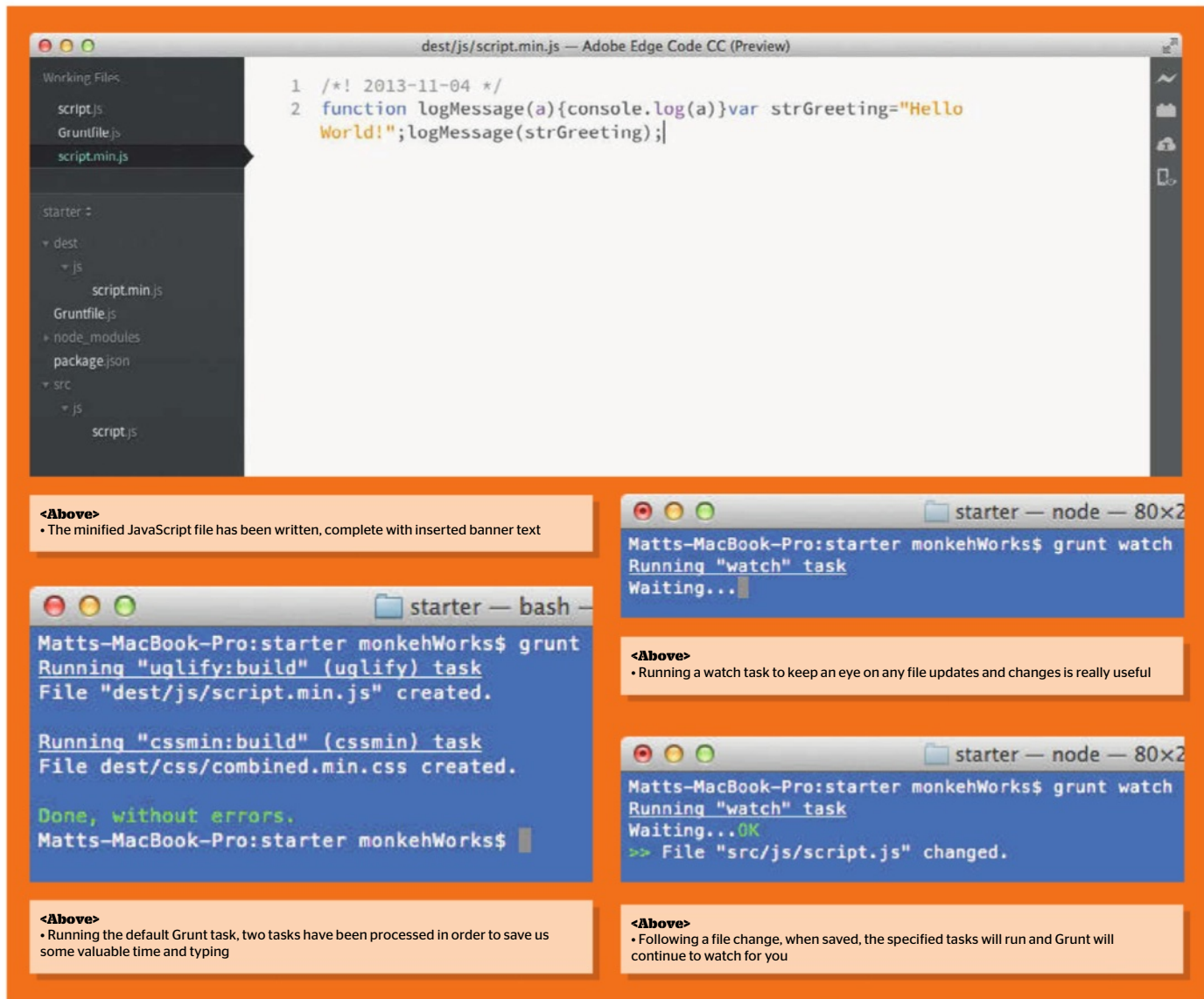
We can now add in our individual task configuration. Each plug-in has its own config options, which can normally be found on the Github or Grunt plug-in pages. Define the uglify configuration. Set the build option to reference the source directory where our files reside, and the destination directory into which the minified version will be placed.

```
001 uglify: {
002   build: {
003     src: 'src/js/script.js',
004     dest: 'dest/js/script.min.js'
005   }
006 }
007
```

10 Automatic banners

When 'uglifying' or processing any files, many grunt plug-ins will let you define a banner, which can be any block of text, and add it to the top of the processed file for you. This is particularly great for the marking and storing of dates or configuration data in the file. Add the banner option as shown in the following code to the uglify configuration.

```
001 options: {
002   banner: '/*! <%= grunt.template.today("yyyy-mm-dd") %> */\n'
003 },
004 build: {
```



```

005 src: 'src/js/script.js',
006 dest: 'dest/js/script.min.js'
007 }
008
  
```

11 Enable the plug-in

With the task config defined, we now need to load the task into the system so that Grunt knows what to reference when a task is run. This is achieved easily by adding in a method into the Gruntfile to load the locally installed npm plug-ins. Simply define the same plug-in name used when you installed it via the command line.

```
001 grunt.loadNpmTasks('grunt-contrib-uglify');
```

12 Run the task

Let's run the task. Open up the Terminal window and navigate to within the project directory. To run a task, we need to call Grunt followed by the name of the task to run, which we configured in the Gruntfile. Once complete, the Terminal window will give you a response from the process.

```
001 > grunt uglify
```

13 Minified JavaScript file

Our uglify task was set to minify (or uglify) a specific JavaScript file in our source directory and place the revised version into a destination directory

Reference files and directories

When creating your tasks to watch or update a selection of files, you can specify individual files, or choose all files within a directory using a wildcard (*). Grunt is highly configurable.



ready for production. Open up the `dest/js/script.js` file in a code editor. You should be able to see the minified code and the inclusion of a date stamp at the top, provided by the banner setting.

14 CSS minification

Let's add a new plugin to our local project. With a Terminal window open, install a new plug-in called `grunt-contrib-cssmin` and save as a dev dependency to update the `package.json` file. We want to keep our CSS files as small as possible for production, and this plug-in was written just for the task.

```
001 > npm install grunt-contrib-cssmin --save-dev
002
```

15 Configure the task

Open up `Gruntfile.js` in your editor. We can now add in the task configuration for the freshly installed plug-in. We can once more make use of the banner setting to add in the date of the compilation. We are also choosing to minify all CSS files within the selected directory, renaming them as `combined.min.css` in the output directory.

```
001 cssmin: {
002   options: {
003     banner: '/*! CSS Build - <%= grunt.template.today("yyyy-mm-dd") %> */\n'
004   },
005   build: {
006     src: 'src/css/*.css',
007     dest: 'dest/css/combined.min.css'
008   }
009 }
010
011 // Load the task too (after the config method)
012 grunt.loadNpmTasks('grunt-contrib-cssmin');
```

16 Combine tasks

With more than one task defined we would have to run each task individually from the command line. We can combine as many tasks as we wish and create a default that will run when we write 'grunt' or 'grunt default' in the command line. This new task will run each task specified, saving time.

```
001 grunt.registerTask('default', ['uglify','cssmin']);
002
003 > grunt
```

17 Watch files

While it's incredibly powerful to be able to run tasks as and when they are required, some developers may find it beneficial to have the ability to perform tasks on files when they have been added or updated. There is a Grunt plug-in to manage this too, so let's install it in the same way as we have installed all the others in this tutorial.

```
001 > npm install grunt-contrib-watch --save-dev
```

18 Configure the watch

The watch plug-in can be configured, as with many of the other plug-ins, to watch a specific directory or set of files in the project. Here we are watching for a change to any of the JavaScript files within the src directory. Once detected, we are running the uglify task to process the minification of JS files. Make sure you remember to load the task as well.

```
001 watch: {
002   scripts: {
003     files: ['src/js/*.js'],
004     tasks: ['uglify'],
005     options: {
006       spawn: false,
007     },
008   },
009 }
010 // Load the task too (after the config method)
011 grunt.loadNpmTasks('grunt-contrib-watch');
012
```

19 Start watching

To start the watch task, open your Terminal window within the project directory and call Grunt watch. The output will let you know that it is waiting for file changes. Once any are detected, the chosen task will be run and the actions processed as defined in the task configuration.

```
001 > grunt watch
```

20 Manage variables

We have referenced the src and dest directories numerous times within the Gruntfile. While this is acceptable, we can reduce the duplication of hardcoded values and actually set these locations within our package.json file. Add the following below the devDependencies object. The package.json file is a great place to set reusable values.

```
001 "srcDir": "src/",
002 "destDir": "dest/"
```

21 Load JSON file

Open up Gruntfile.js in your code editor. We can now replace any instances of hardcoded directory paths to use the variables in the package.json file. First, we need to set a variable to hold the JSON contents of our .json file using a built-in method from the grunt core file API.

```
001 grunt.config.init({
002   pkg: grunt.file.readJSON('package.json'),
003   // The rest of the gruntfile...
```

Ensure teams are working together with the package.json configuration

Whether you are working as part of a team or as a solo developer on your own projects, version control is definitely your friend. Once you have created your package.json file on your development machine, it sits within the root of your project. When committing your code to your repository of choice, make sure that your Gruntfile and package.json file are also committed. As a result, any team member has access to the same files created for the task runner to work. Likewise, if you switch to a different machine, you will also have access to the same files. Once Node.js is installed on any new machine, you simply have to run npm install from within your project directory and it will install all of the dependencies from the package.json file straight into your project.

```

Matt's-MacBook-Pro:starter monkehWorks$ npm install
npm WARN package.json my_grunt_project@0.0.1 No description
npm WARN package.json my_grunt_project@0.0.1 No repository field.
npm WARN package.json my_grunt_project@0.0.1 No README data
npm http GET https://registry.npmjs.org/grunt-contrib-watch
npm http GET https://registry.npmjs.org/grunt-contrib-watch
npm http 304 https://registry.npmjs.org/grunt-contrib-watch
npm http GET https://registry.npmjs.org/tiny-lr/0.0.4
npm http GET https://registry.npmjs.org/gaze
npm http 304 https://registry.npmjs.org/gaze
npm http GET https://registry.npmjs.org/qs
npm http GET https://registry.npmjs.org/debug
npm http GET https://registry.npmjs.org/noptify
npm http GET https://registry.npmjs.org/faye-websocket
npm http GET https://registry.npmjs.org/globule
npm http 304 https://registry.npmjs.org/globule
npm http GET https://registry.npmjs.org/glob
npm http GET https://registry.npmjs.org/minimatch
npm http 304 https://registry.npmjs.org/qs
npm http 304 https://registry.npmjs.org/minimatch
npm http 304 https://registry.npmjs.org/lodash

```

Trusted plug-ins

The Grunt plug-in repository is full of fantastic plug-ins from the community. While you can be sure that all of them work, a plug-in prefixed with 'grunt-contrib' is typically provided by the core Grunt team.

22 Change path references

We can now change any references to our directory paths. Find and replace all instances of 'src/' and replace it with <%= pkg.srcDir %> and 'dest/' can be replaced with <%= pkg.destDir %>. When running our tasks, the template strings will convert to the relative paths set in the package.json file, reducing the amount of repetition found within our code. That's really all there is to it - now many of your repetitive tasks will be taken care of!

```
001 build: {
002   src: '<%= pkg.srcDir %>js/script.js',
003   dest: '<%= pkg.destDir %>js/script.min.js'
004 }
```


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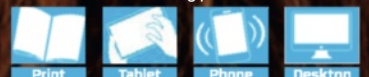
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How to create hands-free interaction with tracking.js

Learn how to track body movements using JavaScript and real-time communication via a simple game

tools | tech | trends HTML5, Node.js, WebSockets, Tracking.js
expert Tim Stone



In this tutorial we're setting up a staring contest using two great libraries: Socket.IO for WebSockets integration, and tracking.js for eye tracking.

Tracking.js (developed by Eduardo Lundgren) provides an easy interface to track eye, head, mouth and upper body movement. It's not limited to humans either, it has a separate module that can track different colours like those on a PlayStation Move controller. The library's primary use is to aid natural user interaction (NUI), so the user interacts with computers by using gestures as an input.

WebSockets are a method of two-way communication between a client and a server, which allows the server to push data to the clients in real-time without page refreshes or long polling.

Socket.IO is a Node module that allows cross-browser WebSocket communication, although in testing tracking.js only worked in Chrome. Assuming that you've got Node installed (available from nodejs.org) run `$ npm install socket.io express` to install Socket.IO, Express, and their dependencies.

01 Install dependencies

Clone the tracking.js repository from GitHub (bit.ly/1dsApWG) and download all of its Node dependencies. We're going to write a new file in this directory called `server.js`, which will handle all of the server-side game logic. You can serve it via the CLI with the second line.

```
001 $ npm install .
002 $ node server.js
003
```

02 Create a server

Within `server.js` we'll create a simple Node server using Express (expressjs.com). These few lines are powerful; here we create a new server and tell Socket.IO to listen to incoming WebSocket connections. We then start our server listening to requests on port 80, and the final line serves static files from the current directory.

```
001 var express = require('express'),
002     app = express(),
003     server = require('http').createServer(app),
004     io = require('socket.io').listen(server);
005 server.listen(80);
006 app.use('/', express.static(__dirname));
```

03 Client scripts

In a file we'll imaginatively call `index.html`, add the usual HTML bits and set up the client JavaScript dependencies that we'll need. You could use `localhost` in place of your IP address but if you want other people to connect, you'll need the latter. Tracking.js has a separate module for humans and a dataset for eyes, which is pre-minified.

```
001 <script src="http://<your-ip-address>/socket.io/
002 socket.io.js"></script>
003 <script src="http://<your-ip-address>/dist/tracking.
```

```
min.js"></script>
```

```
003 <script src="http://<your-ip-address>/dist/tracker/
004 human/human.min.js"></script>
005 <script src="http://<your-ip-address>/dist/tracker/
006 human/data/eye.min.js"></script>
007 <script src="client.js"></script>
```

04 Connect WebSocket server

Here we'll start to write the next file, `client.js`, which will connect to our WebSocket server and send (or 'emit', in Socket.IO parlance) messages. We'll break the file into three parts: game state, webcams, and status updates. We've already loaded Socket.IO's client library, so now we just need to use the `connect` method to connect to our WebSocket server.

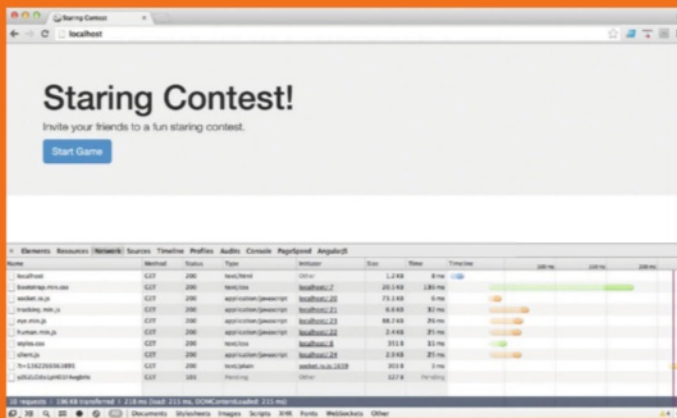
```
001 var socket = io.connect('http://<your-ip-address>');
002
```

05 Dealing with statuses

The `on()` method takes the name of the channel you'll be listening for and a callback which is fired every time a message on that particular channel is received. This contains what to do on each status update. In this case we would recommend that you use integers instead of strings, as they're a little more lightweight to send but harder to read!

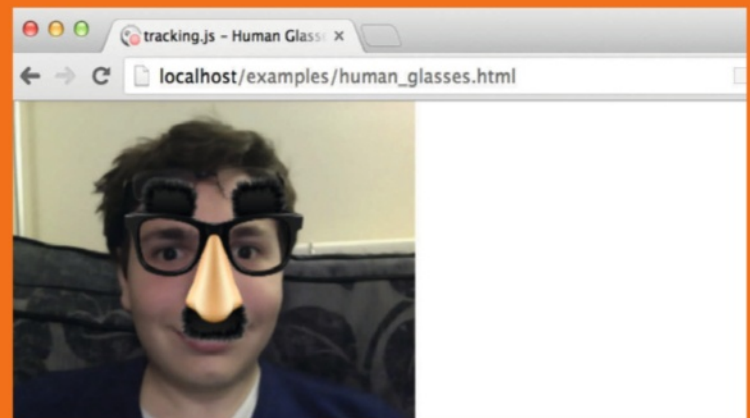
```
001 socket.on('status', function (game) {
002     if (game.status === 'start') {
003         state.startTracking();
004     } else if (game.status === 'Opponent webcam ready') {
005         webcams.addOpponent();
006     } else if (game.status === 'Your opponent lost') {
007         socket.disconnect();
008     }
009 });
010
```


How to create hands-free interaction with tracking.js



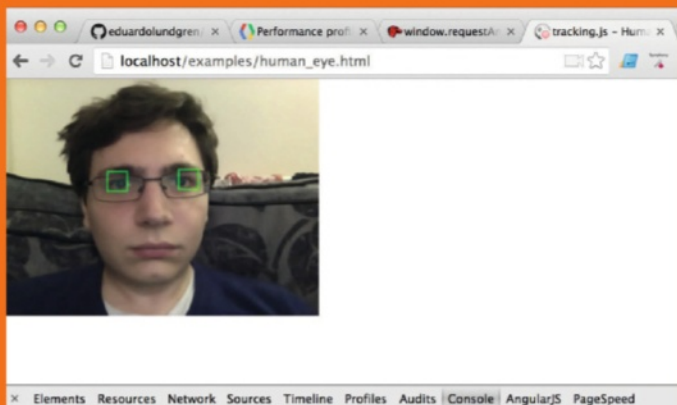
<Above>

- These logs demonstrate that our server is working and successfully serving static files. It will also be our WebSocket powerhouse



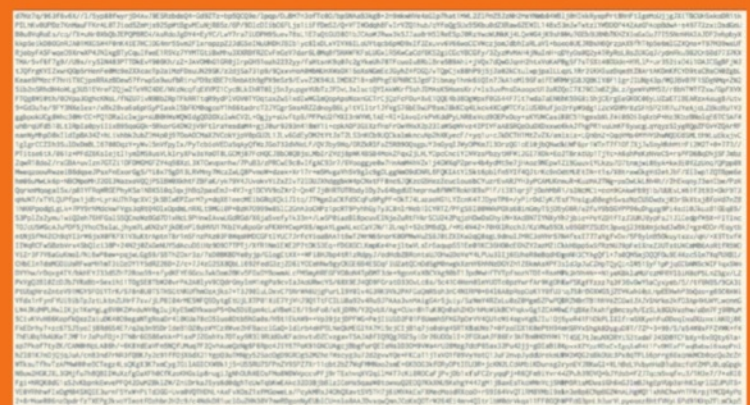
<Above>

- Tracking.js makes it as easy as possible for users to start a video camera feed and display it thanks to its simple but powerful API



<Above>

- Tracking.js really comes into its own with easy eye tracking and we can use this data in order to manipulate the video



<Above>

- As well as manipulating video, tracking.js also has a handy helper method to aid with converting the video into a Base64 string

06 The state module

Our state interface will contain everything about the current state of the game, including methods to start and stop it. The following code demonstrates our use of the revealing module pattern - this is in order to prevent any particularly savvy users from being able to control the game flow, because we don't want that! As a result, a number of the methods will remain private (including start, fail, reset, and winning).

```
001 var state = (function () {
002   //shared vars
003   var cam;
004   //methods defined below
005   return {
006     winning: winning,
007     won: won,
008     startTracking: startTracking
009   };
010 })();
011
```

07 Initialise camera

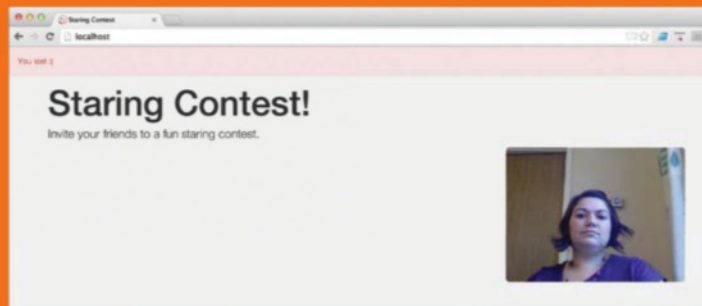
Here we come to tracking.js and its simple interface. To start a camera feed, all we need is a single line. 'cam' is scoped to 'state' so other methods can pause or stop tracking the user. The 'first' Boolean is a flag for the first time data is captured, we'll let the opponent know that this user's webcam is ready.

```
001 cam = new tracking.VideoCamera();
002 var first = true;
```

08 Track eye movement

To track an eye, all that tracking.js needs to know is that you wish to track a human (as opposed to a colour) and that we're looking for their eyes through the data property. A callback called onFound is called every time eye data is found. If eye data is not found then a callback, onNotFound, is invoked.

```
001 cam.track({
002   type: 'human',
003   data: 'eye',
004   onFound: function (data) {
```



```

Last login: Sun Oct 20 17:42:41 on console
Tims-MacBook-Pro:~ timestone$ cd Projects/tracking.js/
Tims-MacBook-Pro:tracking.js timestone$ sudo node server.js
Password:
info - socket.io started
debug - served static content /socket.io.js
debug - client authorized
info - handshake authorized CaPc00z-W4b5bEKDU2Ky
debug - setting request GET /socket.io/1/websocket/CaPc00z-W4b5bEKDU2Ky
debug - set heartbeat interval for client CaPc00z-W4b5bEKDU2Ky
debug - client authorized for
debug - websocket writing 1::
debug - served static content /socket.io.js
debug - client authorized
info - handshake authorized w171NOK7q5oT2Qg3U2Kz
debug - setting request GET /socket.io/1/websocket/w171NOK7q5oT2Qg3U2Kz
debug - set heartbeat interval for client w171NOK7q5oT2Qg3U2Kz
debug - client authorized for
debug - websocket writing 1::
  
```

<Clockwise from top left>

- Using our banner helper function and Twitter Bootstrap, we can display messages sent by the server on the client
- We've successfully got WebSockets connections working! Here we can see a client connect to the server
- All browsers must ask for webcam access every time unless you're on HTTPS, where it only asks the first time

```

005     //next step
006   }
007 });
008
  
```

09 Receive webcam data

Data contains the x and y co-ordinates and an approximate z co-ordinate in order to measure depth. Our logic here is that if this is the first time data is being picked up, then we need to let webcams know. 'webcams' will also have an initialised method, which will return true if both you and your opponent have a webcam initialised.

```

001 if (data.length) {
002   if (first) {
003     webcams.addYou();
004     first = false;
005   }
006   //next step
007 }
  
```

10 Emit data

If the game is in progress and both you and your opponent have webcams, then you'll need to send an image of yourself. Tracker.js has a helper method on the camera that converts it to a Canvas element and grabs the data URL as a Base64 encoded string. This will then be emitted on the image channel, which our opponent will see.

```

001 if (state.winning() && webcams.initialised()) {
002   reset();
003   socket.emit('image', cam.toDataURL());
004 }
  
```

11 Start and reset

The last code snippet called a reset function. We have a timeout of 300 milliseconds, the average length of a human blink, if data confirming that an eye is in the frame isn't received every 300 milliseconds then the game will end. If there is an eye then we reset the timeout and start again.

```

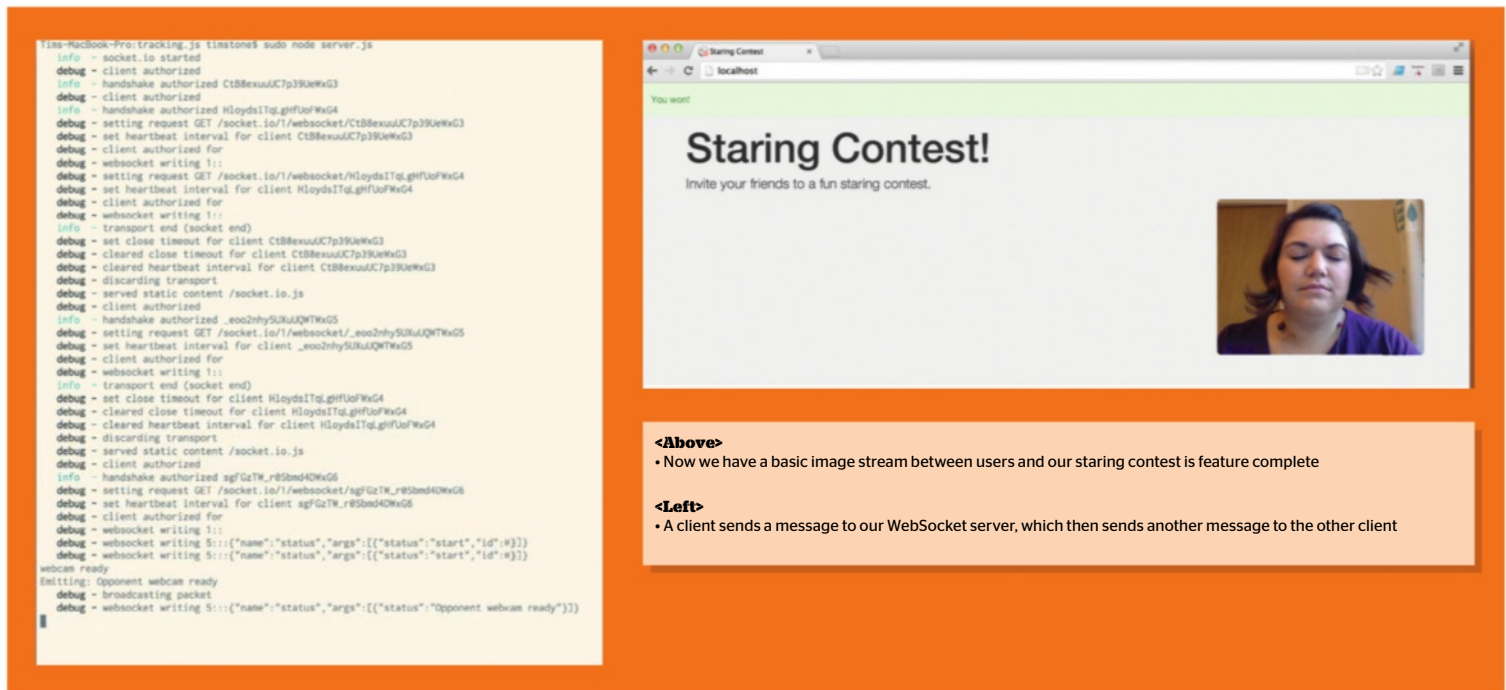
001 var start = function () {
002   check = setTimeout(function () {
003     fail();
004   }, 300); //average human blink is 300-400ms
005 };
006 var reset = function () {
007   clearTimeout(check);
008   start();
009 };
  
```

12 You blinked!

The fail method clears the timeout and emits a new status update, letting the other client know that the game is over. It then displays a banner notifying the user they lost, disconnects the socket (meaning that no more updates will be received), pause the camera and stops tracking the user's eyes.

```

001 var fail = function () {
002   clearTimeout(check);
003   notFailed = false;
004   socket.emit('status', { status: 'over' });
005   banner('You lost :(, 'danger');
006   socket.disconnect();
007   cam.pause();
008   cam.stopTracking();
009 };
  
```

13 Display banners

The banner is a helper method for updating user notifications so that all we have to do is pass what we want to tell the user and the class name modifier (we're using Twitter Bootstrap so any of the alert classes are valid). Remember to add the markup to index.html too.

```
001 <div class="alert"></div>
002 var banner = function (message, className) {
003   var alert = document.querySelector('.alert');
004   alert.innerHTML = message;
005   alert.className = 'alert ' + className;
006 };
```

14 Listen for connections

We've spent a while on our client-side JavaScript and it's high time we returned back to server.js. io.sockets applies to every socket that connects, so when the client connects, a new socket is made. We turn that socket into a player for our game by keeping a record of the socket and its ID.

```
001 var games = [], players = [], roomId = 0;
002 io.sockets.on('connection', function (socket) {
003   var player = {
004     socket: socket,
005     id: socket.id
006   };
007   //next steps
008 });
009
```

15 Pooling players

Here we want to add players to a pool of people waiting to play. Once more than one player is connected we can immediately put them together in a game (made with createGame, which we'll write soon). If you wanted to take this further, you could allow more than two players in a game at a time.

```
001 function addPlayer() {
002   if (players.length >= 1) {
003     //start game immediately
004     var opponent = players.shift();
005     createGame(player, opponent);
006   } else {
007     //add to pool
008     players.push(player);
009   }
010 }
```

16 Emit/on relationship

The client sends a message to the ready channel when the user clicks the 'Start Game' button. Note that you don't have to send additional data each time. When the server receives this message it calls the addPlayer function, adding the socket to the pool of users waiting to play.

```
001 //client.js
002 socket.emit('ready');
003 //server.js
004 socket.on('ready', addPlayer);
```

17 Create a game

createGame makes a unique room for the player and their opponent. Socket.IO has a concept of 'rooms' that sockets can be added to and communicate to each other in. Here we are creating a game object that contains the player and opponent objects and the room's unique ID. We are then adding them both to the room.

```
001 function createGame (player, opponent) {
002   //create game object, members and roomId
003   var game = {
004     members: [player, opponent],
005     room: 'room-' + roomId
006   };
007 }
```

```

006   };
007   games.push(game);
008   // add both sockets to a room
009   for (var i = 0; i < game.members.length; i++)
010     game.members[i].socket.join(game.room);
011 }

```

18 Start the game

We can emit a message to all of the sockets in the room (including this one) notifying them to start the game (ask for webcam access); note the omission of broadcast to do this. Finally we increase the roomId variable so the next couple are put into their own room.

```

001 //tell room the game has begun
002 io.sockets.in(game.room).emit('status', {
003   status: 'start'
004 });
005 roomId++;

```

19 Status updates

When the server receives a status update it emits a different message on the same channel, letting the opponent(s) know exactly what this means. This status update then controls what the user sees, or triggers behaviour updates that we wrote earlier in client.js.

```

001 socket.on('status', function (game) {
002   var room = findRoom(socket);
003   if (game.status === 'over') {
004     socket.broadcast.to(room).emit('status', {
005       status: 'Your opponent lost' });
006   } else if (game.status === 'webcam ready') {
007     socket.broadcast.to(room).emit('status', {
008       status: 'Opponent webcam ready' });
009   }
010 });

```

20 Find the room

The findRoom function takes the socket, and goes through each game finding where the socket's ID matches. When a match is found, this is returned so that we can broadcast to the right room. The filter method returns a new array where only the items that return true are present. some() returns true if any of the items return true.

```

001 function findRoom (socket) {
002   var game = games.filter(function (game) {
003     return game.members.some(function (member) {
004       return socket.id === member.id;
005     });
006   });
007   return game[0].room;
008 }

```

21 Broadcast image

When the server receives the Base64 encoded image data, it then broadcasts it to the other sockets in the room. First we find which room the socket belongs to, then we broadcast it to all nodes in that room except this one (otherwise you'd receive your own image data!) using broadcast.

```

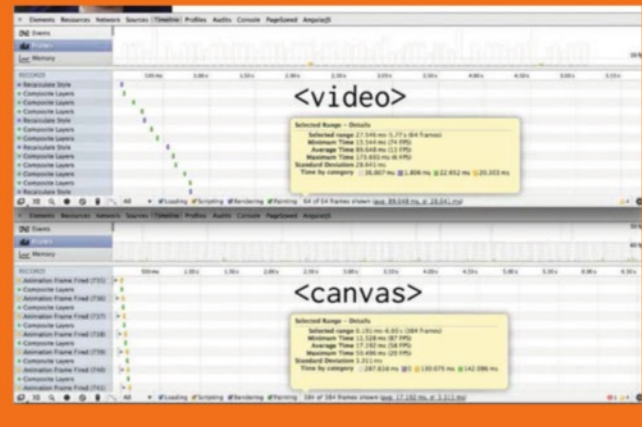
001 socket.on('image', function (image) {
002   var room = findRoom(socket);

```

Different ways to render video with tracking.js

Tracking.js isn't limited to tracking humans, it can also track colours. You could use this ability to track PlayStation Move controllers as the maker of tracking.js did, or you could get the user to hold LEDs or cards. The human and colour modules are separate, so you only load in the data that you need to keep it as lightweight as possible. Hand data is not available, so interactions like those done with the Leap Motion are currently not possible, but there's no technical reason why it couldn't be added.

The camera output can either be rendered in a <video> element (new tracking.VideoCamera().render()) or a <canvas> element (new tracking.VideoCamera().renderVideoCanvas()). The screenshot below demonstrates that outputting with Canvas is actually (somewhat surprisingly) smoother than using the video element.



Getting started with Node

Socket.IO and Node aren't the easiest technologies to pick up but installation has become much easier recently, for a good Socket.IO guide see bit.ly/pIVVOS

```

003   socket.broadcast.to(room).emit('image', image);
004 });

```

22 Display received images

When the socket receives new image data it updates the src attribute with the new data. We've also added some Bootstrap classes to add a little finesse. Voila, we now have image streaming and with that our staring contest app is complete; thanks to some powerful libraries we've managed to make a complex app in under 250 lines!

```

001 <img src="" id="opponent-stream" class="img-rounded
002 pull-right">
003 var img = document.getElementById('opponent-stream');
004 socket.on('image', function (image) {
005   img.src = image;
006 });

```


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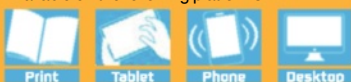
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facebook.com/LinuxUserUK twitter.com/LinuxUserMag

Robby Leonardi

web www.rleonardi.com



Current role Digital media designer
Education Graduate Communications Design, Pratt Institute
Expertise Photoshop, Illustrator, Flash, HTML, CSS, ActionScript, JavaScript, jQuery
Clients Fox, Speed TV, FX Networks, myNetworkTV, and G4
Twitter @rleonardi

Robby Leonardi is a multidisciplinary designer based in New York City. He does graphic design, animation, illustration, and front-end development. Most of his works are concerned with online media projects such as banner ads and websites, and most of them are coming from major media companies.

Robby got into web design simply because he loves to design and program. He thinks that there is always some sort of excitement to combine these things that require what he feels are very different thought processes. Sometimes it takes tons of effort to do it – especially when the idea might be a bit of a wild one – but when he succeeds to build it into one complete final product, he hopes it will go on to create tons of joy as well.

As a designer, he is simply inspired by seeing good design. It is contagious, and it will make him want to deliver good design himself. It will also create a healthy competition between designers. Designers should try to outdo each other by creating a better design. This is good because it will motivate designers to always deliver their best. Designers need to push the limits in order to 'wow' the audience. It will be a major accomplishment if a designer can create a new style that will change design trends and be followed by other designers.

He also believes that a designer is like an entertainer; designs should bring happiness to people. For Robby, there is nothing more satisfying than seeing a smile on someone's face when they interact with his work.



02 www.rleonardi.com/design-portfolio



03 www.foxnews.com/on-air/red-eye



04 N/A



05 N/A



01 www.rleonardi.com/interactive-resume

01

This is Robby Leonardi's interactive resume. He combines resume and game to create an interesting experience, even attracting global attention.

02

This is Robby Leonardi's design portfolio website. He uses illustration simply because he loves it so much. He also uses animation to liven up the page.

03

This page uses lots of red colour to further illustrate the title of the show. It also uses lots of sharp shapes to represent the satirical nature of the show.

04

The microsite uses mainly blue colours to mimic the iconic Skyy Vodka bottle. It also presents a luxurious look and feel to portray the Skyy Vodka brand.

05

The blue colour here was chosen to represent the Fox News brand. The futuristic look and feel is aimed to match Xbox Kinect brand as an advanced digital device.

Kocha Worapon

web www.kocha.com.au



Current role Lead designer at www.aroundyou.com.au

Education Master of Fine Arts Program in Design (Rangsit University, Thailand)

Expertise Illustrator, Photoshop, InDesign, Flash, HTML, CSS, WordPress, UI/UX, Guitarist

Clients AroundYou, Absolut Vodka, Jacob's Creek, 100 Pipers, Palate, The Ate Group, Dominique Ansel, Villains

Twitter @HelloKocha

Kocha is a Thai graphic designer based in Sydney. He does graphic design, web design and illustration. He specialises in clean communications with a focus on simplicity, usability and accessibility. Most of his works are online media projects such as UI/UX design, web design and illustration for banner ads.

Born and educated in Bangkok, he started his career as a freelance designer there before working at the Bangkok offices of Lowe & Partner Worldwide as a digital designer. In 2011, he relocated to Singapore to work as a senior designer in a boutique agency called The Ate Group. His role was focused primarily on the

creative aspects of both online and offline and he was involved with developing adverts.

However in 2012, he relocated to Sydney to work as a lead designer at Australia's largest What's On website company, called AroundYou. The company builds media potential and hundreds of thousands of people visit AroundYou to discover what is happening locally to them.

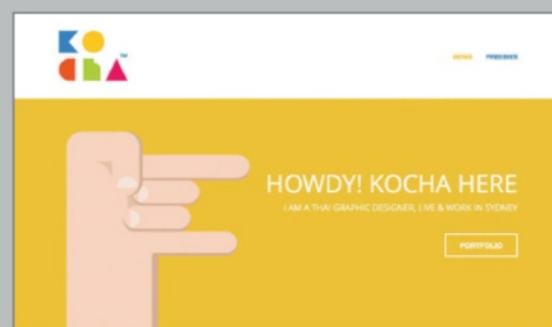
He draws inspiration from everyday life; his family, his friends, books and his girlfriend, Kate. He was surrounded by highly talented people who inspired him to move into web design. He believes that every day the new design trends give him a huge challenge to his designer life.



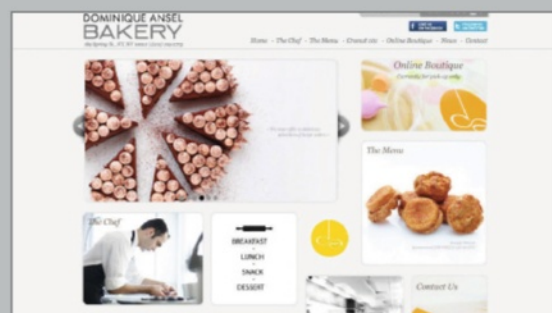
01 www.kocha.com.au



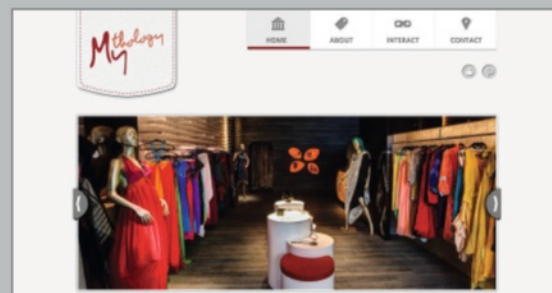
02 www.aroundyou.com.au



03 journal.kocha.com.au



04 www.dominiqueansel.com



05 www.my-thology.com

01

Under the concept of 'Give what they want when they need', this is an experimental UI/UX design, obsessed with details but trying to avoid common UX principles.

02

This is Australia's largest 'What's on' website and mobile site. The main goal was for the user to browse what's happening in their local area with ease.

03

Mr Kocha enjoys all aspects of the digital playground, designing stuff for free use. Use of colour with a focus on simplicity and accessibility was the focus here.

04

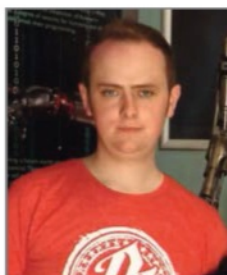
The navigation is broken down into pieces of images, with clean design and stunning shots to display the bakery. There is also an online shopping bag.

05

Every garment has a story to tell. Here is a blend of tasteful designs and articles based on minimal white graphics to represent a multitude of boutique labels.

Adam Carr

web www.adamjosephcarr.co.uk



Current role Web developer, Smart Marketing Group
Education Bsc (Hons) Computer Studies, Wolverhampton University
Expertise Photoshop, Joomla, CSS3, HTML5, PHP, jQuery, JavaScript, Zend Framework, WordPress
Clients In Mouseski's Memory, Ri-Lex Cleaning Services, The Steel Chair, Rachel McCosker Feline Behaviourist, Adam Carr portfolio
Twitter @AdamCarrWebDev

Adam is a 24-year-old web developer based in Wednesfield in the West Midlands. He first gained an interest in image manipulation as a young teenager using Paint Shop Pro in order to create and manipulate images.

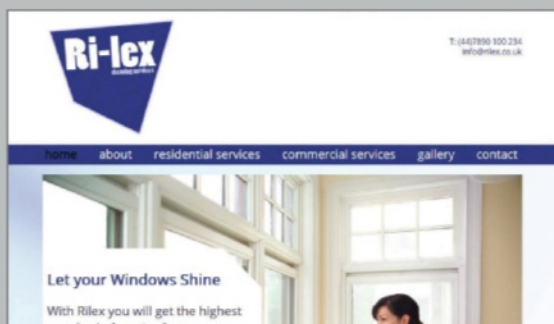
The hobby of manipulating images soon turned to web development, starting in Microsoft Frontpage creating webpages with the front-end view editor, trying to understand what the generated code was doing.

Fast forward a few years and he began to study BSc (Hons) Computer Studies at the University of Wolverhampton. While studying on this course he gained knowledge on the basics of Object Orientated Programming in both PHP and Java, and also began to learn the

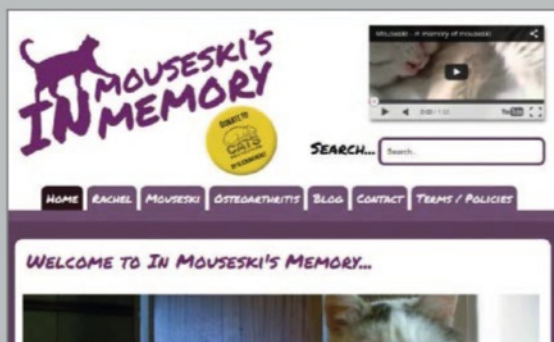
basics of professional web development and W3C Standards. This was when he realised web development was what he wanted to do.

He became a professional web developer in January 2013 working for the Smart Marketing Group (www.smartuk.net) in Shrewsbury. Here he completes the task of PSD to Joomla using HTML, CSS3, PHP and jQuery as coding languages to implement CMS, ECOM, social networks and dating websites amongst others.

Some notable websites that have caught Adam's eye recently are Filip Slovacek's portfolio website (www.slvczch.com) and the Renault used cars website (usedcars.renault.co.uk), which could potentially provide other designers with some inspiration.



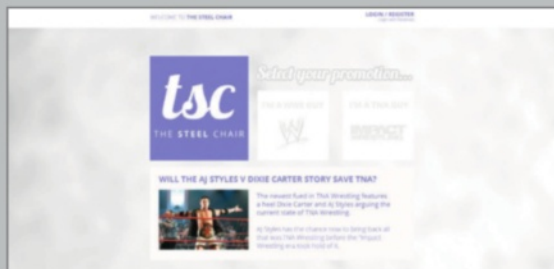
01 www.ri-lexcleaning.co.uk



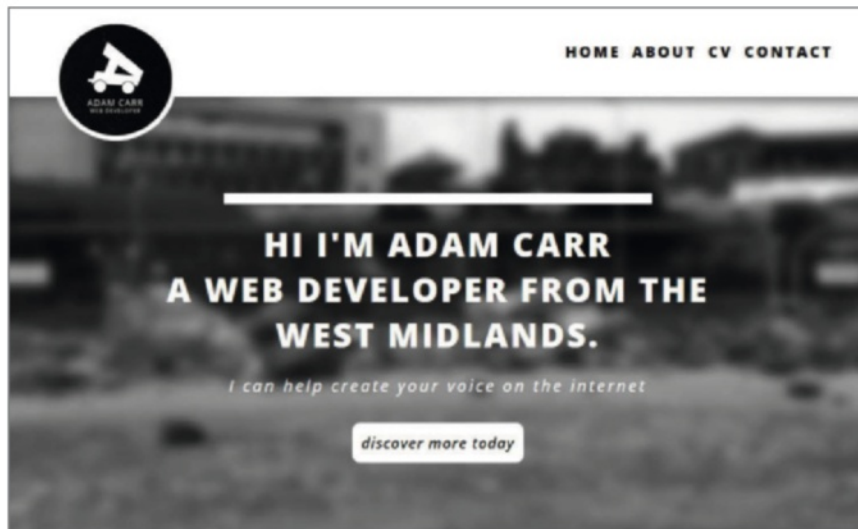
02 www.inmouseskismemory.co.uk



03 Mockup



04 Mockup



05 www.adamjosephcarr.co.uk

01

Ri-Lex Cleaning Services is a Window and Conservatory cleaning company. The website is built on Joomla 2.5 using HTML, CSS, PHP and some JavaScript.

02

This is a memorial website for a cat. The website was built on Joomla 3.0 and Adam successfully completed web development and logo design.

03

Rachel McCosker is a feline behaviourist. Adam built the website on the Joomla 3.0 platform. It is planned to be launched in early 2014.

04

The Steel Chair is a wrestling news site for the UK. It will include all the latest news concerning the WWE and TNA but also information on UK promotions.

05

This is Adam's portfolio website that he recently built. This site is not built on a CMS, but uses CSS3 and jQuery to control all the animation on the website.

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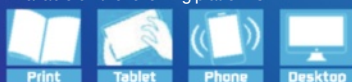


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This month we talk about finding the right design company, getting started in web design and share a selection of your tweets

Subject CSS or jQuery?

From Matthew Spindling



CSS and jQuery are two technologies that I have been teaching myself for some time now, and while not an expert I would say I am proficient. My CSS is at a level where I can create layouts and style text, but I am not that good with the more advanced stuff such as 3D and animation. I have been using jQuery for this. Do you think now is the time to ditch jQuery and start learning the more advanced CSS techniques?

We would say that ditching jQuery is a drastic measure, it definitely has a future in a designer/developers toolset. However, now would undoubtedly be a good time to start boosting your CSS skills. As browser support for CSS continually grows, the need to learn the more advanced techniques is crucial. We would say that CSS will take over from jQuery in regards to the two options you mentioned. Still, CSS cannot do everything, so keep your jQuery up to scratch.



Tutorials

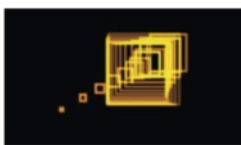
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Create canvas-based tweens with TweenJS
bit.ly/1c3DRGi

Subject Which web technologies are in demand?

From Susie Back



I am a web developer/designer in the New York City area. I buy **Web Designer** regularly. The magazine is great, but I find myself a little overwhelmed. There is so much to know and so many platforms as well as mobile vs desktop.

I am writing to ask if you can help me determine the skills and languages most relevant, useful, and in-demand for today's web designer and developer.

I am in dire need of upping my skills to compete and succeed, but I do not know where to start. I have so many questions about HTML5 and jQuery. My questions have to do with the way HTML5 uses the user's computer to store data. Isn't this a security risk? Do people like having data and information sent to and stored on their computers and taking up space? Regarding jQuery, what sort of assurances do

I have that the UI components and toolkits I link to will be there over time? How do I know that someone hasn't compromised the code I'm linked to, thus creating a security risk for me and my users?

It seems like the drive for rapid development means that people aren't writing their own code and are relying on outside parties.

HTML5 and jQuery are two technologies that are here to stay, and PHP is also very popular. It seems incredibly unlikely that HTML or jQuery will simply disappear from the face of the web. Will toolkits you like to use be there in the future? This depends on a case-by-case basis.

There will be no problem linking to jQuery, but as with all things code-based you might need to update, upgrade or change. Do people like having info stored on their computers? It would seem they don't mind, as long as they are getting something in return.

We suggest that get your hands dirty with HTML, CSS, jQuery and PHP if you have the time, but be careful with which tools you choose to use.



@TheJamesPower
Sun, sea and HTML5
infographics

@WebDesignerMag pic.
twitter.com/koxMEjFO8P

Subject Find the right design company

From Alan Lockers



I'm looking to set up a new business. The website would encompass things like blogging, video, RSS feeds, photos, content, etc. The features would require customisation or bespoke design. I would also like the aesthetic/design to be slick and the user experience to be really good.

I will probably need a third-party company or service

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provider to help me build this. I have looked online for website development companies, but it's difficult to know who to speak to or to sort the wheat from the chaff.

I was wondering if you guys might have any experts who could point me in the right direction or perhaps make any particular recommendations?

It can be difficult to find the right company, and a few questions will need to be considered before the process of contacting people is even considered. Budget is critical. You might find a company that produces exactly the type of site you want and then find that they won't take on a project for less than £10,000. Beyond the budget, you need to consider location. While location is no longer an issue thanks to the vast number of tools for communicating, you might prefer a local company that allows you to visit and talk to face to face.

Another issue is how good a company is. Testimonials and recommendations are all good. If you find an agency that looks good, make sure you check out their previous work and try to contact their customers for their thoughts.



@andytomlins
Reading @WebDesignerMag



@JT_PD
@jessekorzan Hi! Loved your tut on modal boxes @WebDesignerMag! May I just ask why `ventureWeb.init()`; and not straight to `.ui()`; in script?

Subject **Web Design for Beginners**

From Tracy Bartlett



I am just starting to learn the languages involved in web design. I relied on the step-by-step tutorials in the magazine to build

pages. However, with each successive issue I got less out of it because I can't follow the tutorials at the level they are being taught.

That being said, I did come across a magazine I believe you guys put out, **Web Design for Beginners**. It's great, and written at the speed I need. Can you recommend any magazines that are like that? Or do you see any publications coming out from your company that are more suited for beginners to novices?

I did enjoy getting the magazine and trying but I just need something that explains the process more thoroughly.

The web design landscape has been steadily evolving and over the last five years more and more people are entering the industry straight out of university. This has seen the base skill

level for potential web designers go up a notch and we as a magazine want to reflect that in the tutorials we produce.

This means to a certain degree that complete newcomers may struggle to get to grips with the magazine and may need to look elsewhere to get started. This is where the **For Beginners** range comes into play. This aims itself at complete newbies, or those who need a little more guidance. **Web Design for Beginners** is currently the only bookazine available in the series. However, there is **WordPress for Beginners**, which should be essential reading. Also worth a look is **Web Design Tips, Tricks & Fixes Vol.2**. Check out the Imagine Shop (www.imagineshop.co.uk) and Great Digital Mags (www.greatdigitalmags.com) for all our titles.

 The base skill level for potential web designers has gone up a notch 



For newcomers to the world of web design our Beginners guide is a great starting point




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	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	✓	✗	✓	✓	✓	✓	✓	✓
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	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✓
	Reseller Hosting Pack	N/A	£300	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
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	Email Hosting	N/A	£6	0GB	0GB	5	✓	✓	✓	✓	✗	✓	✓	✓
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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	✓	✓	✓	✓	✓	✓	✓	✓
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2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
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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	✓	✓	✓	✓	✓	✓	✓	✓
 CityCM www.citycm.co.uk	City250	0330 223 0120	£10.99	250MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	City500	0330 223 0120	£14.99	500MB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	City2000	0330 223 0120	£29.90	2GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	City10000	0330 223 0120	£49.90	10GB	100GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	CityR10	0330 223 0120	£120	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	CityR20	0330 223 0120	£180	20GB	100GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	CityR30	0330 223 0120	£240	30GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	City VPS15	0330 223 0120	£180	15GB SSD	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	City VPS30	0330 223 0120	£300	30GB SSD	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	City VPS75	0330 223 0120	£420	75GB SSD	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓


Featured host of the month: **111WebHost** <http://111webhost.com>



Getting more out of one of our quality listed hosting providers

111WebHost is a provider committed to making website hosting easy to use while offering the best possible value. It provides solutions for small and medium-sized businesses as well as individuals. Web designers and developers are high on their list. 111WebHost offers a range of top-value packages starting at the

ridiculously low price of £1 per month. For this, users get 1GB of webspace and 1GB of monthly traffic. For those looking for more, there is 5GB of webspace and unlimited traffic for just £2.50 a month. Unlimited webspace and traffic is available for just £5 a month. They also provide specialist hosting for WordPress, Joomla and Drupal.

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
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	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
 Fasthosts www.fasthosts.co.uk	Personal	0808 168 6777	£32.87	5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
	Business Bronze	0808 168 6777	£58.38	50GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
	Business Silver	0808 168 6777	£76.39	Unlimited	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
	Business Gold	0808 168 6777	£101.89	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter	0808 168 6777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	WD Advanced	0808 168 6777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	Unlimited	Unlimited	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£349.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓


Hosting listings

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Continued...

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Email Only	01604 212 904	£11.99	2.5GB	15GB	10	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Starter	01604 212 904	£36.99	10GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Home Pro	01604 212 904	£59.99	25GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog	Business	01604 212 904	£109.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
 Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1,800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓

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NAME AND URL

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
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	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✓	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓



Starter Hosting	0808 168 2427	£24	500MB	1GB	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Business Hosting	0808 168 2427	£54	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Business Cloud	0808 168 2427	£108	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Reseller Starter	0808 168 2427	£180	10GB	100GB	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Reseller Plus	0808 168 2427	£360	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Dedicated Server	0808 168 2427	£704	2x500GB	10TB	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

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	✓	✓	✓	✓	✓	✓	✓	✓

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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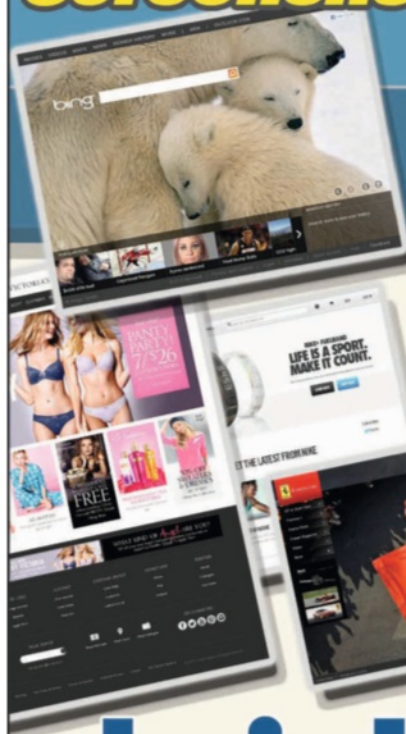
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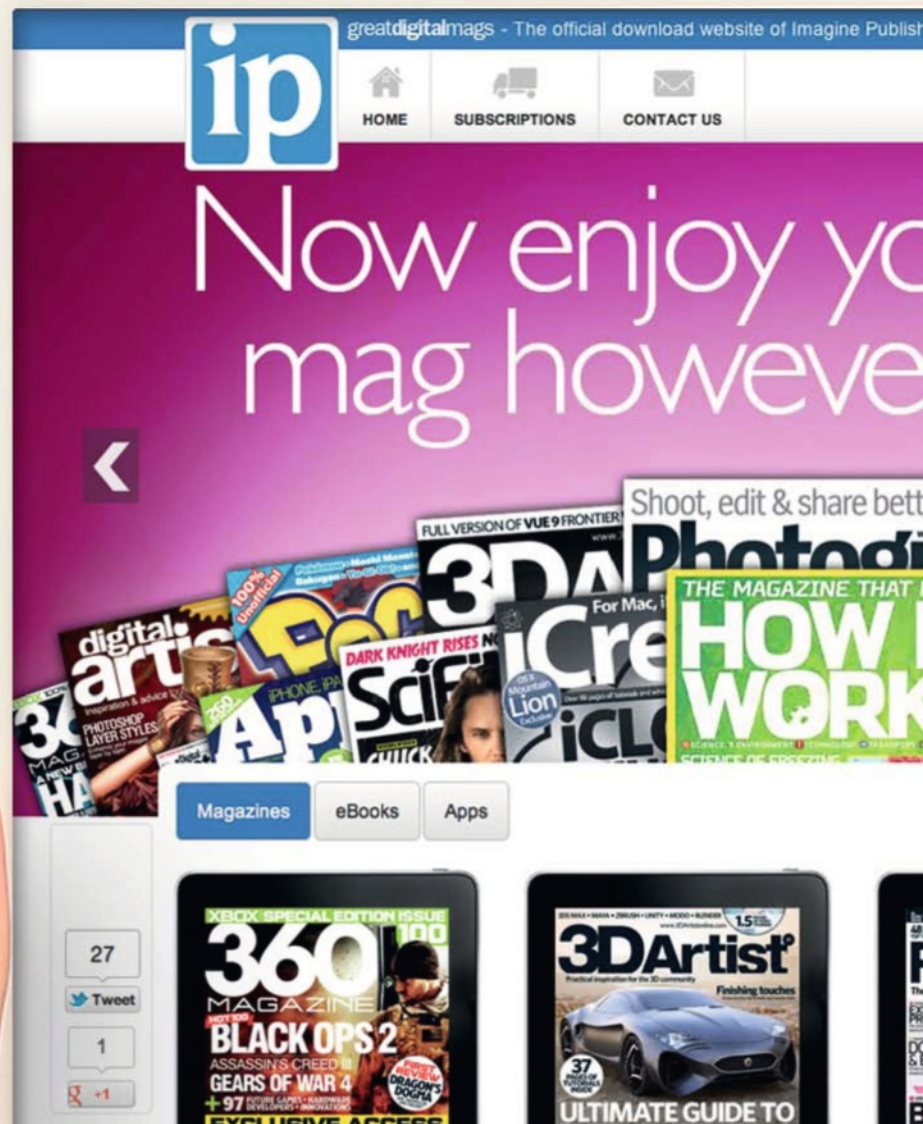
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A mermaid with a green and blue tail and long blonde hair is positioned in the center, acting as the letter 'o' in the word 'evolve'. She is blowing bubbles that rise towards the top of the frame. The word 'evolve' is written in a dark grey, sans-serif font. Two red L-shaped brackets are placed on either side of the mermaid, framing her.

evolve

A collection of seashells and starfish is located in the bottom left corner. It includes two starfish and two seashells, one of which is a scallop. Bubbles are also visible near the shells.

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