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## THE PERFECT BLEND HTML • CSS JQUERY

MASSIVE  
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KING?

10 MOVES TO PERFECT  
YOUR STRATEGY

INGREDIENTS  
50 ESSENTIAL TIPS & TECHNIQUES  
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CREATE CSS3 BUTTONS



BUILD  
A HTML5  
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VERY OWN PLATFORMER

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WRAP PHONEGAP3 ROUND  
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ISSUE 219

MADE BY EXPERTS

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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



'Wearefolk' reminds us that, despite all of this wonderful technology, we are all still people

Web Designer heads to Dorset to chat with the masters of storytelling at Folk  
Page 36

## The three pillars of web design



TML, CSS and jQuery are the undoubted superheroes in the world of web design. Just imagine a world without them - difficult, isn't it?

They are the three pillars of web design, creating the perfect blend that brings pages to life. For this very reason we have brought together a host of tips and

techniques that will help you create the site that you want.

To complement the 'perfect blend' we have a host of top-quality tutorials that encompass the big three. Starting on page 52 we demonstrate how to create elegant eCommerce elements. For those who enjoy old school but build with new school, check out our HTML5 game tutorial

on page 64. We haven't left the world of responsive design behind, either. Turn to page 70 to find out how to create and customise an image slider that works on all screens.

Is your content king? It's a question that has become more important than ever. A great site is nothing without great content to fill it, so we reveal the essential moves that will help you perfect your content strategy on page 74.

Best friends Git and GitHub are the perfect platform for sharing - or is that socialising with your code? Our five-page guide (page 82) provides a wealth of information on how to get started, who to hang out with and plenty of tips to help you get the most out of the platform.

Finally, as always, don't forget to check out our Lightbox pages and look forward to seeing you again next issue.

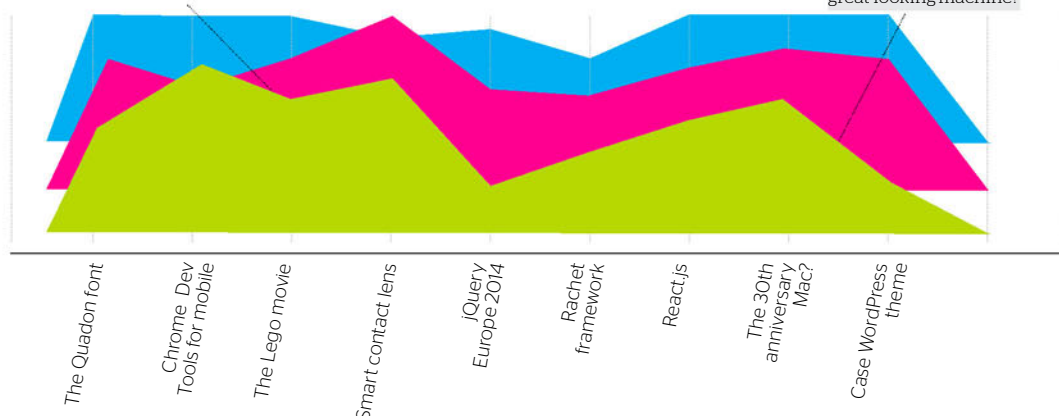
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We love Lego. Remember Issue 217?

Will Apple fulfil our need for another great-looking machine?



## Excitographic

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

- Steve Jenkins, Deputy Editor
- Will Shum, 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...

HTML, CSS and JavaScript. These three pillars of the web offer the capability to create almost anything imaginable



**Sam Hampton-Smith**

Sam is a freelance designer and developer who has worked with a host of major clients including the Home Office. This issue he delves into his HTML, CSS, and jQuery knowledge bank and picks 50 essential tips and techniques that will improve any project **Page 44**

## Richard Lamb



Richard is a web designer and writer who has a passion for creating great content and design. This issue he delves into content strategy and guides you through the components that will make your content better than ever. **Page 74**



## Jeffrey Way



Jeffrey is a developer and author who has an expert insight into the world of code. This issue he has put together a five-page guide on getting started with Git and GitHub. Plus, he offers a selection of tips to get the best from both. **Page 82**



## Mark Shufflebottom



Mark is a Professor of Interaction Design at Sheridan College, Ontario. He reveals the secrets of adding HTML5 video as a full-motion background with added overlay effects. Find out how you can achieve this on **Page 58**



## Neil Pearce



Neil is a designer and instructor for the Envato network and a keen exponent of CSS. It is his mission to make things stylish and this issue he takes eCommerce elements and adds a touch of elegance **Page 52**

## David Howell



David is an experienced writer, author and journalist who runs his own publishing company. This issue he ventures down into the depths of Dorset to seek out and interview the good people at the agency simply known as Folk. **Page 36**

## Jayson Winters



The creative lead at Brace Design, Jayson is always looking to give users what they want. This issue he tackles the art of creating your very own retro HTML5 platform game with the help of the Quintus Game Engine. **Page 64**

## Matt Gifford



Matt Gifford is a lead RIA consultant developer and industry author from Cambridge, who specialises in mobile development. He reveals how to use the PhoneGap 3 command line to quickly build mobile apps. **Page 94**

## Tim Stone



Tim is a front-end developer with a first-class degree in Interactive Media Production. He tackles tables, lists and drop-down menus, demonstrating how to enhance all three with JavaScript. **Page 88**

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

# web designer

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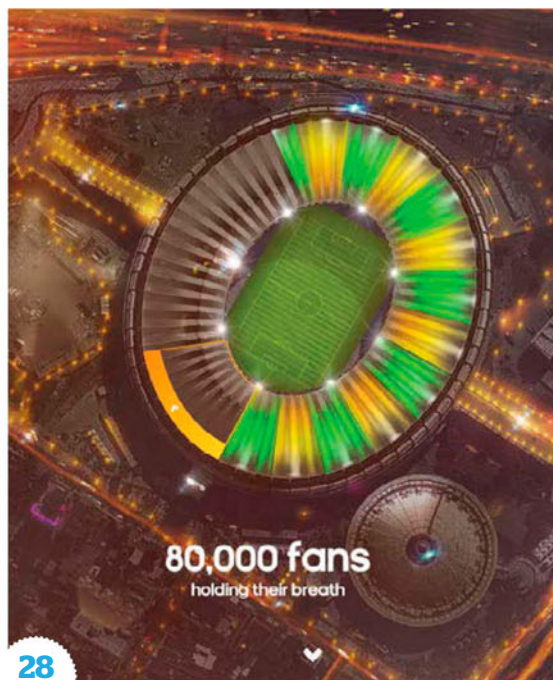
Cutting-edge features, techniques and inspiration for web creatives

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

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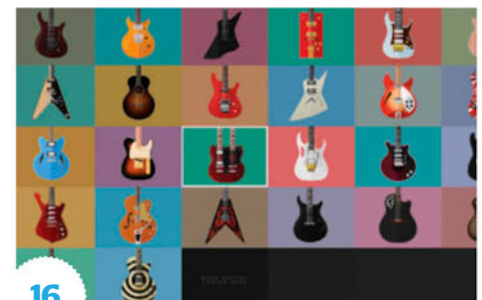
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While .com has been good to us, it's about time that we made way for a new wave of websites

Sara Cunha-Rego

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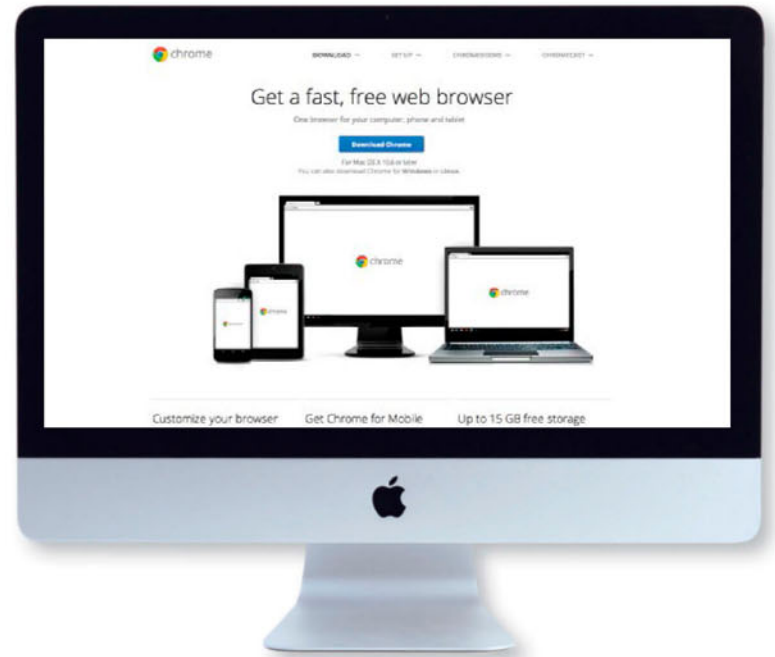
## Discussing the hottest topics in the web-design world

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

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# Desktop vs mobile: Who is the king of browsing?

Desktop browsing is set become a second-class citizen to its leaner mobile counterpart. **Web Designer** investigates the reasons why



**M**obile devices have been slowly replacing the omnipresent desktop, and it is only a matter of time before mobile will be the king of browsing. It's not a hard leap to make as responsive design matures into a force that will one day make all websites available for all devices.

According to statistics from several sources, 2014 is the year that mobile devices will reach parity with the desktop. Furthermore, once it reaches this critical point, it will go on to overtake the desktop and become the number one browsing tool on the planet.

The flexibility of mobile devices has never been in any doubt, and it is for this very reason that they are so popular. In the US it is predicted that over 80 per cent of the population will own a mobile device by the end of 2015. This equates to over 300 million mobile owners. Add in the rest of the world and there will be a global base of billions of smartphone and tablet users.

Billions of devices means billions of users accessing the web via a mobile device. How will they access the web?

Which browser will they be using and what will they be using their mobile device for? Mobile devices by definition include smartphones and tablets – not your old-school Nokia. Developing countries are still mobile-friendly and, while 3G is prevalent, it is not available to all. This determines to an extent how

“ Add in the rest of the world and there will be a global base of billions of mobile device users ”

users access the web. Look back five years or more and WAP and two-inch screens were still a viable mobile web solution in the US and Europe.

The next step for mobile is 4G, and the infrastructure for the new superfast mobile network is in full swing worldwide. The US, Europe, China, South America and a host of African nations are ready with 4G. However, adoption of the network is slow and the cost can be prohibitive for many. Nevertheless, users

will catch up very quickly and only reinforce the need to be mobile-friendly.

So which mobile browsers are the most popular? This is determined somewhat by devices, with iOS and Android as the major players. This means users will be presented, by default, with Safari, Chrome or the older

Android browser. Looking at worldwide figures, it is Android/Chrome that leads with over 30 per cent of the market share and iOS, unsurprisingly, comes in second with just over 20 per cent. Sitting in third is the Opera browser, a popular choice on older devices, UC Browser in fourth and even Nokia gets a look in with about 6 per cent.

Switching to different continents offers a different picture. North America, the home of the iPhone, is dominated

by iOS with 45 per cent of the market share. Again, Android is the other big leader. Head over to Europe and again it's very much a two-horse race, with iOS and Android/Chrome being equal partners. Elsewhere in the world the leaders are Android/Chrome in South America, Android and Opera in Asia, and in Africa the big winner is Opera.

Now we know the big winners in the browser battle, what are the factors that are driving users to mobile? The obvious is the 'access anywhere' model, but without matching services the premise is a little dry. Mobile commerce, or m-commerce, is one area that is driving the switch, as online shopping is big business. In the US (according to Google) over 10 per cent of all purchases are now made online. A more revealing statistic is that 39 per cent of instances where a consumer walks out of a store without purchasing can be attributed to a smartphone. In other words, a better deal was found elsewhere.

So, finally and simply put, if you are not ready for mobile, you should be. Otherwise, get ready to get left behind.





## EXPERT INSIGHT

**Phil Rothwell**

Marketing director at SellerDeck

“ The widespread adoption of mobile devices is one of the biggest opportunities to present itself to online retailers in the last decade; those who choose to ignore it do so at their peril.

While the introduction of the iPhone may have stirred the waters of eCommerce, the launch of the iPad in 2010 created a whirlpool. Whereas once, everyone was happy to park themselves on their sofas with a laptop, today they want to do it with a tablet – a device that has more in common with a smartphone than a computer.

The implications of this seemingly simple change are seismic for online retailers. Tablets have touchscreen interfaces and do all kinds of cool things that personal computers were never designed to do. Tinkering with your website to make it ‘compatible’ may be okay in the short term, but in the end consumers will expect more. Retailers that don’t embrace this new working environment will ultimately pay the price.

”

**Readers' tweets****Safari v Chrome**

We asked iOS owners ‘Do you use the standard Safari browser or have you switched to Chrome?’ Here are a few of the replies:

**@VeeArita****@WebDesignerMag**

I switched to Chrome on iPad so I could sync my bookmarks with other devices.

**@khwebdesign****@WebDesignerMag**

I use a mixture of Safari and Dolphin. Their displays are different.

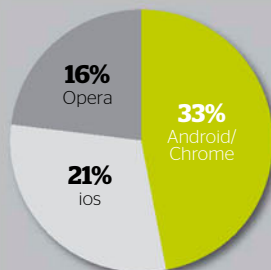
**@cyborgspider****@WebDesignerMag**

I use Chrome. Better UI and easier to navigate with. Also, since I use Chrome on Desktop, it’s just a natural progression

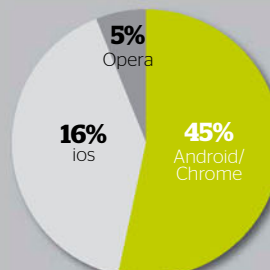
**Who rules the mobile browser roost?**

The mobile browsing arena is a very different animal to desktop. But who is top dog across the globe?

**Mobile browsers  
(Top 3 Worldwide)  
(as of Dec 2013)**



**Mobile browsers  
(Top 3 Europe)  
(as of Dec 2013)**

**What does this tell us?**

Worldwide figures and continent specifics paint different pictures. As expected, Android/Chrome and iOS are the big players, with Android edging just slightly ahead of iOS. Opera’s figures are boosted by its popularity in Africa where it boasts a 43 per cent market share, and Asia where its market share is 22 per cent. Once these nations catch up with Europe and North America, things will change and Android/Chrome will undoubtedly take control.

Source: [gs.statcounter.com](http://gs.statcounter.com)**Discover World of Animals**

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

Unlike web designers, orangutans, tigers, and gorillas are all endangered species. To highlight their plight and bring a sense of wonderment to Earth’s diverse animals **Imagine Publishing** has launched its spectacular wildlife magazine **World of Animals** ([AnimalAnswers.co.uk](http://AnimalAnswers.co.uk)).

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Bite-sized coverage of the month’s trending topics

**Build responsive emails with Ink**

The Ink CSS framework from ZURB, the makers of Foundation, is the perfect addition for those looking to create truly responsive emails. Its responsive, 12-column grid blends flexibility and stability. To find out more or download the framework, visit [zurb.com/ink](http://zurb.com/ink). Follow them on Twitter @Inkzurb.

**CSS3**  
**ZURB**  
**JavaScript**  
Check out Ian Lunn’s hover effects on GitHub  
Have you had a look at the new Promises API yet?

**Chrome**  
**Google**

The search giant moves all its client libraries to GitHub

What going to be new in 5.6?

**PHP****Chrome Dev Tools for mobile**

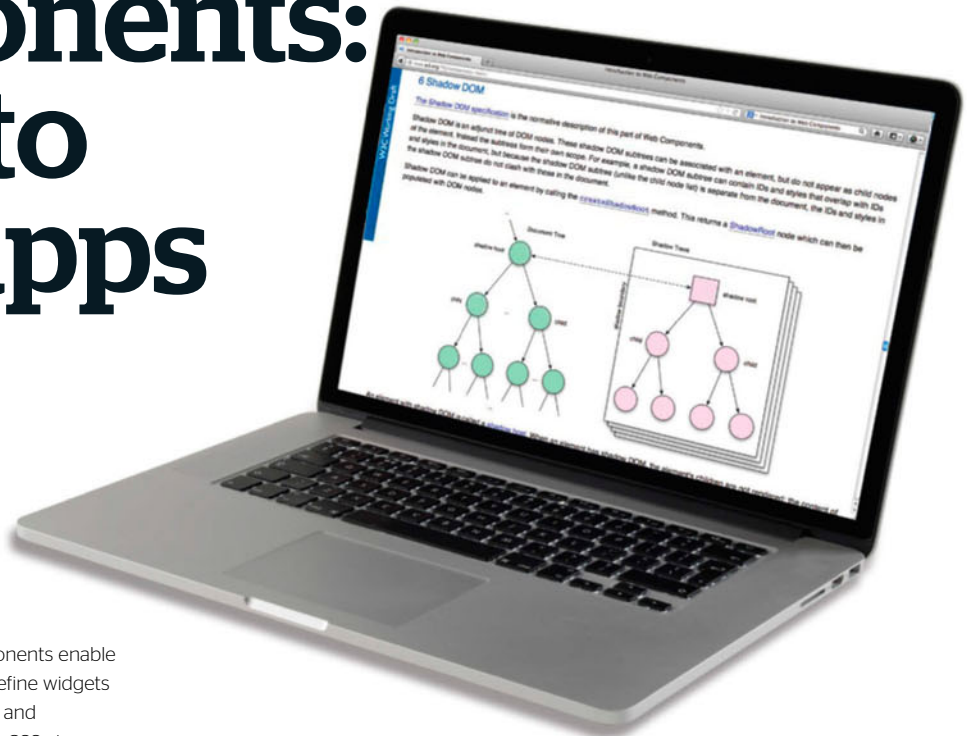
The latest update of the Chrome browser sees the introduction of developer tools for mobile. Now on offer is easier development and debugging of mobile web apps via an improved viewport emulation tool and zero-config, screencast-enabled remote debugging. Check out Paul Irish’s video for more info [bit.ly/1iCjdUk](http://bit.ly/1iCjdUk).

# Web components: a new way to build web apps

The future of web-based applications is being readied now. Find out what's happening and how you can get ready for the revolution

**T**he term web components may not have a lot of meaning for many, but they are currently considered cutting-edge web technologies. So exactly what are web components? The W3C describes web

components as: 'Web Components enable web application authors to define widgets with a level of visual richness and interactivity not possible with CSS alone, and ease of composition and reuse not possible with script libraries today.'



## The 5 pieces of web components

- **Templates** – these define chunks of markup that are inert but can be activated for use later.
- **Decorators** – these apply templates based on CSS selectors to affect rich visual and behavioral changes to documents.
- **Custom Elements** – as the name suggests, these allow users to define their own elements. These can be given new tag names.
- **Shadow DOM** – this encapsulates a DOM subtree for more reliable composition of UI elements.
- **Imports** – these define how templates, decorators and custom elements are packaged and then loaded as a resource.

Essentially, web components are a set of static templates that look to make the process of building web apps much easier for developers, as users would be able to create elements that will then become reusable modules.

The model for web components is broken down into five pieces known as Templates, Decorators, Custom Elements, Shadow DOM and Imports.

The different pieces can be used individually, but where the real power lies

Essentially, web components are a set of static templates that look to make the process of building web apps much easier

## Get Google's components

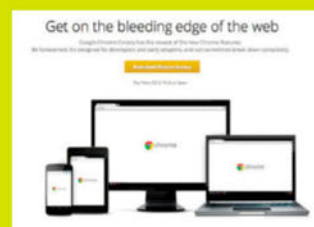
Google is rarely far behind when it comes to an opportunity in the development arena. Aware of the undoubted potential of web components, Google has joined the revolution

Polymer ([www.polymer-project.org](http://www.polymer-project.org)) has been described as a 'new type of library for the web, built on top of Web Components, and designed to leverage the evolving web platform on modern browsers.'

The aim of the framework is to manage the complexity of building web applications. It consists of a host

of components including a set of polyfills for emerging web platform features. Also on offer is a next-generation web application framework built upon these core technologies and a set of comprehensive UI and utility components.

Google has put together a presentation on web components ([bit.ly/1m4BeXz](http://bit.ly/1m4BeXz)),



**Make sure you're on the cutting edge by downloading the Chrome Canary browser**

But, this is only for the brave. For those willing to take the risk head to the Google Chrome Canary page ([bit.ly/1gDQ7Px](http://bit.ly/1gDQ7Px)) to get the latest version.

is in their combination. It is when the components are used together that web app developers can define levels of 'visual richness' and interactivity not possible with current CSS and script libraries.

So how does it work, exactly? There are some excellent examples of web components in action that perfectly demonstrate this. First, check out the recently updated W3C document Introduction to Web Components. Also, don't miss the excellent guest post by Rod Dodson on CSS tricks ([css-tricks.com/modular-future-web-components](http://css-tricks.com/modular-future-web-components)). Finally, be sure to check out Google's involvement as well (see boxout).



# Win a Google Nexus 7



**T**his issue we have teamed up with UK2.net who offer website designers and developers the flexibility and reliability they need from a web host. Offering a wide range of services from domain names and cloud hosting to high-end dedicated servers that won't leave you wanting more.

Not only have UK2.net provided a 16GB Google Nexus 7, but you'll also have chance to win a £25 Firebox voucher. As if that wasn't enough, they have given three lucky readers the chance to get their hands on a year's worth of business web hosting for free.

## How to win

It's simple, all you need to do is complete our online readers' survey. Head over to <http://bit.ly/1hyxr4N> to be in with a chance of winning one of these magnificent prizes, brought to you by leading web host provider UK2.net ([www.uk2.net](http://www.uk2.net)).

**See the website for full terms and conditions**

# What's in a name?

Sara is domains and hosting director at UK2.net. She's been in the industry for over 15 years and it's safe to say this year will be the most exciting for domains.



Sara Cunha-Rego

## How can new domain extensions open up another dimension for designers and their clients?

**W**hen you're serious about design, you're plagued by the possibilities. Your style guide is a masterpiece of colour schemes and complementary graphics. You seek to achieve the optimal user experience with a site that is both beautiful to gaze upon while boasting supreme functionality. You're often drawn to the possibilities of creating the new and bold while having control of the A to Z creative process that attracts thousands of visitors.

As a designer you have the ability to take a mere notion and create a brand; you breathe life into a marketing idea. However, when aspects of the design process escape your control, it can drive you crazy.

Most web designers have had to accept some hiccups when creating an otherwise perfect website; issues such as the actual website address itself! It may not seem like a big deal at first, that is until you attempt to register a name that was taken years ago, so attempts are made again; taken, taken and... taken. Even the most creative types can get frustrated trying to work with a domain name that is too long or disjointed. It's like building your dream home on Dingleberry Lane; the house may be beautiful but that address will make you cringe.

It's true that people have been creatively hacking domain names as a work-around to spell the word they couldn't get with a .com (Indoo.rs, Cheers, Vir.al and, one of the originals, bit.ly), but it's about time for a death to domain hacks and the rise of a new domain phenomenon!

ICANN, the organisation that oversees domain names, has thrown us all a meaty bone to tuck into. In an attempt to shake up the domain market, they've given us a chance to choose from hundreds of specific new domain extensions. Anything from .london to .love, .digital to .design is yours for the taking. Imagine the satisfaction! These new generic top-level domains (or gTLDs) could potentially bring about the biggest change to the triple W since its inception.

So how can you, as a designer, take advantage of this new opportunity to capitalise on your efforts and career?

For one thing, it doesn't hurt to be an informed source to current and future clients, as you share the news of new territory in the online land rush of 2014. As many of your clients may see you as their go-to for anything web, you could be even more elevated in their mind by letting them know they could have .law, .bar or .rugby to name just a few. This could offer them a chance to rebrand or even give them that much-needed nudge to update their website, so see it as a sales tool.

Registering a new domain is old hat for most and by the time this hits the shelves or your letterbox, some domains will be available to all. If the domain hasn't yet been released, you should sign up to a watchlist. You'll be kept informed when the new TLD will be available.

Secondly, the gossip online is that these specific TLDs could boost SEO efforts by connecting a website to their niche in an oversaturated online market. With so many changes to Google's algorithm, everyone is doing all they can to hang on. A highly relevant domain will help those efforts considerably, whether Google rides the wave or not.

Of course, some of the most appealing attributes of web design are those that allow you to make the most of your own original ideas. There will likely be a bit of a fight for some of the more obvious domain extensions — like web.design — but this advancement will allow you to choose specific domains based on location and industry as well. Of course, it wouldn't be the internet without a bit of fun; personally I have so many ideas for a .ninja, .wtf or .wow site!

With so many new domains it will be tricky to keep track of when each one becomes available on the market and at which point. UK2.net will be offering all the new TLDs as they become available. They also have a free, easy-to-use watchlist for anyone wanting to receive alerts of domain availabilities and actually pre-request a domain that they will attempt to register for you when the time comes.

While .com has been good to us, it's about time that we made way for a new wave of websites for the world to surf.

☘ These new generic top-level domains could bring about the biggest change to the triple W since its inception ☘



# Pay As You Go Advertising

For most types of advertising, you pay for people to **see** your ad. With Google AdWords advertising you only pay when they **click** to visit your website. So you get exactly what you pay for – more customers. And because this is pay as you go advertising, you have complete control.



## Control how much you spend

You can set a daily spending limit and an amount you're happy to pay for people to click on your ad. The price is chosen by you, not us, so you never have to worry about going over your budget.



## Control who sees your ad

Your ad will only appear when potential customers are searching online for relevant terms you've chosen to describe your business.



## Control where and when they see it

You can choose to target your audience by location and time: attract local customers during your opening hours or, if you'd rather, promote yourself to a global audience round the clock.

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

**Terms and conditions apply.** Promotional credit can only be used for AdWords accounts that are less than 14 days old by advertisers with a billing address in the UK. In order to activate this offer, you need to enter the promotional code through the Billing tab in your account before 30/04/2014. Promotional codes have no promotional value and entry of the promotional code serves only to begin your qualification for the associated promotional credit. To qualify for the promotional credit you must accrue advertising charges in the amount of £25 within 31 days of entering your promotional code. For example, if you enter the code on 05/04/2014 you'll have until 05/05/2014 to accrue advertising charges in the amount of £25. In all circumstances, you must enter your promotional code before 30/04/2014 in order to activate this offer. Your account must be successfully billed by AdWords and remain in good standing in order to qualify for a promotional credit. The promotional credit will be applied within approximately 5 days of your account reaching the threshold for accrued advertising charges specified above, as long as you've activated your account using the promotional code and fulfilled all requirements stated in the offer. Once applied, the promotional credit will appear on the Billing Summary page in your account. For the complete terms and conditions, see <http://www.google.co.uk/adwords-voucherterms>. Google Ireland Limited, a company incorporated under the laws of Ireland, with company registration number 368047 and registered office address at Gordon House, Barrow Street, Dublin 4, Ireland. Copyright 2013. Google and Google AdWords are trademarks of Google, Inc. and are registered in the US and other countries.

# The perfect partnership

As head of PR for I&I, Richard Stevenson has been in the web hosting industry for over 10 years, many of which were spent working with SMEs worldwide to drive web adoption and awareness for eBusiness activities.



**Richard Stevenson**

## Got a great idea for a web app? Find out why a web host could be your new best friend

**W**eb apps have revolutionised the way in which virtually all types of website are now built. Even the smallest business websites have greatly enhanced their functionality and usability in this way, due to what appears to be an insatiable appetite from consumers for apps-driven websites.

Thus, it is no surprise that according to recent research, the majority of web pros are now focused on pursuing projects surrounding new web apps. Now more than ever, the hosting industry has experienced a strong demand for credible third-party application integrations within business websites. In order to satisfy this need, web hosts are reaching out to the developer community for the opportunity to contribute to a high-end application library.

So if you have a great concept for a web app, why should you turn to a web host for help? The fact is that web hosts often have thousands and sometimes even millions of users who could potentially catapult your app into the mass market. Through a strategic partnership, developers also have the chance to work with the experts within web hosts to further develop and publicise their app. These can be the kiss of life for a project, giving developers the chance to further develop and market an application to their captive user base.

Global-scale web hosting companies now run development partner programmes that proactively reach out to developers working on app concepts that need a boost. As the co-founder and CEO of Viewbix ([www.viewbix.com](http://www.viewbix.com)), a popular video marketing tool, Jonathan Stefansky knows first hand how valuable collaborating with a web host on an app development project can be, seeing a mutually beneficial opportunity and a chance to help grow his consumer outreach.

For the past two years, Viewbix has been providing video marketing opportunities for small- and medium-sized businesses all over the world. Adding a layer to pre-existing videos and photo streams, Viewbix integrates 'call to action' buttons directly within the multimedia. This technique has proven to increase mailing list subscription, social media visitors and followers, and appointment bookings to name a few. "Within 30 days our program was complete and implemented within a flagship product. This was a great way for Viewbix to get immediate exposure to their existing 500,000+ customer base," said Stefansky.

Whether you have already developed a reputable app or are working on a new idea, consider venturing into the hosting industry for partnership opportunities. Collaborating with a web host gives your program access to thousands of customers all with little to no investment – depending on the level of development support needed.

Currently with 70,000 customers, Stefansky feels it made perfect sense for Viewbix to work with a web host. "We look for companies that value the partnership, have similar target audiences and are an active and growing company. They also showed interest in shared marketing and a focus on supporting the customer, which are both very important to us. Their impressive client base holds great value in the development partner campaign and the whole process was a great experience," said Stefansky.

A developer partner program from a web host can be ideal for developers of all levels. For example, web hosts can provide assistance by offering you a software development kit. Developed with a high level of standardisation, an SDK makes all app solution integrations as easy as possible, so your solution fits perfectly to their products.

Additionally, an app can be further worked on with the help of experienced web developers on the host side. If you do not have the time or ability to fully develop the application on your own, web hosts can also connect you with a development agency that is highly skilled in developing your type of app. Once completed, a hosting provider will then add it within their catalogues at no cost to the developer.

So, are there any disadvantages to the developer? It is true that hosts will need a high degree of quality control, extensive testing work and may wish to align an app with current user demands. However, web hosts seek truly innovative apps and all parties are intrinsically motivated by what is best for the app overall.

"There is big potential for developers to take advantage of a web host, to help increase their exposure. Partnering with a credible web host increases the app's reach and visibility among the DIY and hosting users, which then leads to overall increased profits and business success," added Stefansky.

To begin a partnership with a web host, a developer need only to reach out and ask for the support, because it's certainly out there.



# Customer service you'll go crazy for...

...just like 1,000s of our customers do every day!

A woman with long brown hair is sitting on a bed, smiling warmly at the camera. She is holding a white pillow that features a printed photo of a man's face, surrounded by several red hearts and the text "I REG!" in a stylized font. The bed has a wooden headboard and is decorated with a green pillow, a pink tassel garland, and three lit candles in glass holders. On the wall behind the headboard, there are several framed photos of the same man. A small white card with the ".com" logo and a signature is also visible on the headboard. In the bottom left corner, there is a laptop with a QR code and the text "Meet Reg!" above it. In the bottom right corner, the logo for "123-reg.com" is displayed.

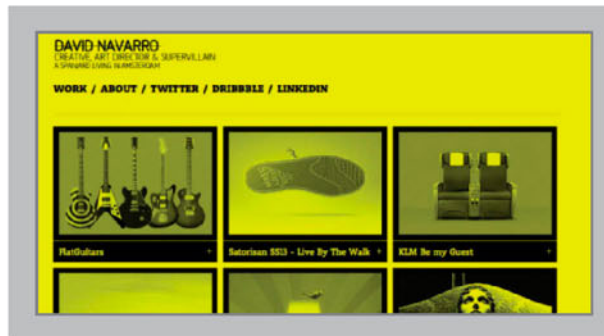
Get your website online today with a **.com** for less than a tenner!

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## FlatGuitars

www.flatguitars.com

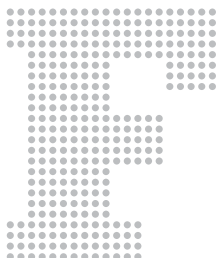
**Development technologies** HTML5, CSS3, JavaScript, jQuery, PHP, MySQL, Grooveshack



Designer/developer **David Navarro (Illustration/concept), Ingamana (site design)**

work.davidnavarro.net  
www.ingamana.com

This artistic showcase literally 'draws' together some of music's most recognisable guitars



For enthusiasts, the instruments that define legendary records and the artists themselves are important. Couple this with the fervent obsessiveness associated with guitar players and you should understand the appeal of this site.

FlatGuitars presents a growing collection of illustrated guitars associated with the world's most famous players. The brainchild of Spanish designer David Navarro, the concept originated from his photo-realistic rendering of a Gibson Explorer in Photoshop. Taking inspiration from José Guizar's [windowsofnewyork.com](http://windowsofnewyork.com), another Lightbox favourite, David decided to embrace the vector-based trend for the 'flat' illustrative style.

"I tried to represent the essence of all those guitars in a simple way, so using vector shapes is the best way I found to do it," David says. "Then I started developing an idea for the site, keeping the guitar as the hero with a few little points of interaction in every corner."

Development was then handed over to David's friends at Buenos Aires agency Ingamana, adding the versatility and richness the project required: "Standard web technologies such as HTML5's <canvas> element, CSS, JavaScript, etc, coupled with a responsive approach kept things consistent across screens and devices. The sound of the guitar is activated when zooming in and on Google Chrome we added a subtle graphic audio visualiser, leveraging Web Audio API for analysing and rendering the Grooveshack streamed audio."

I tried to represent the essence of all those guitars in a simple way, so using vector shapes is the best way I found to do it



#### <Above>

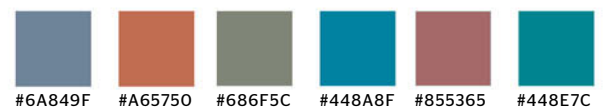
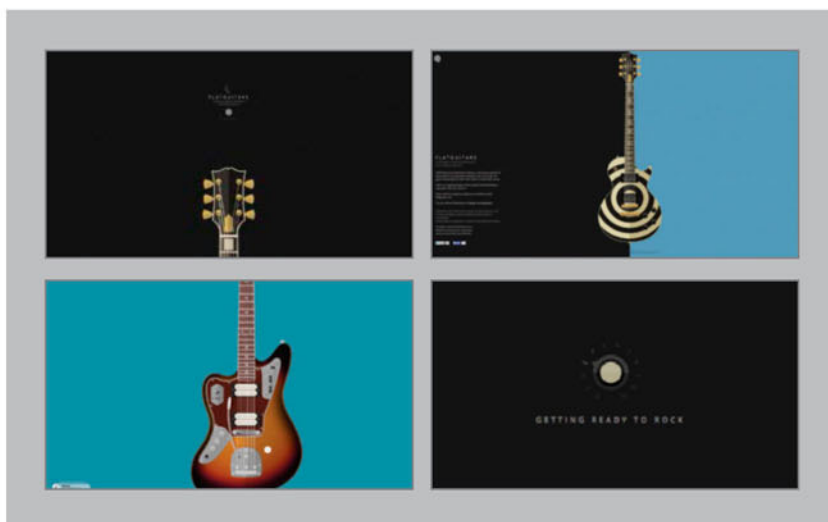
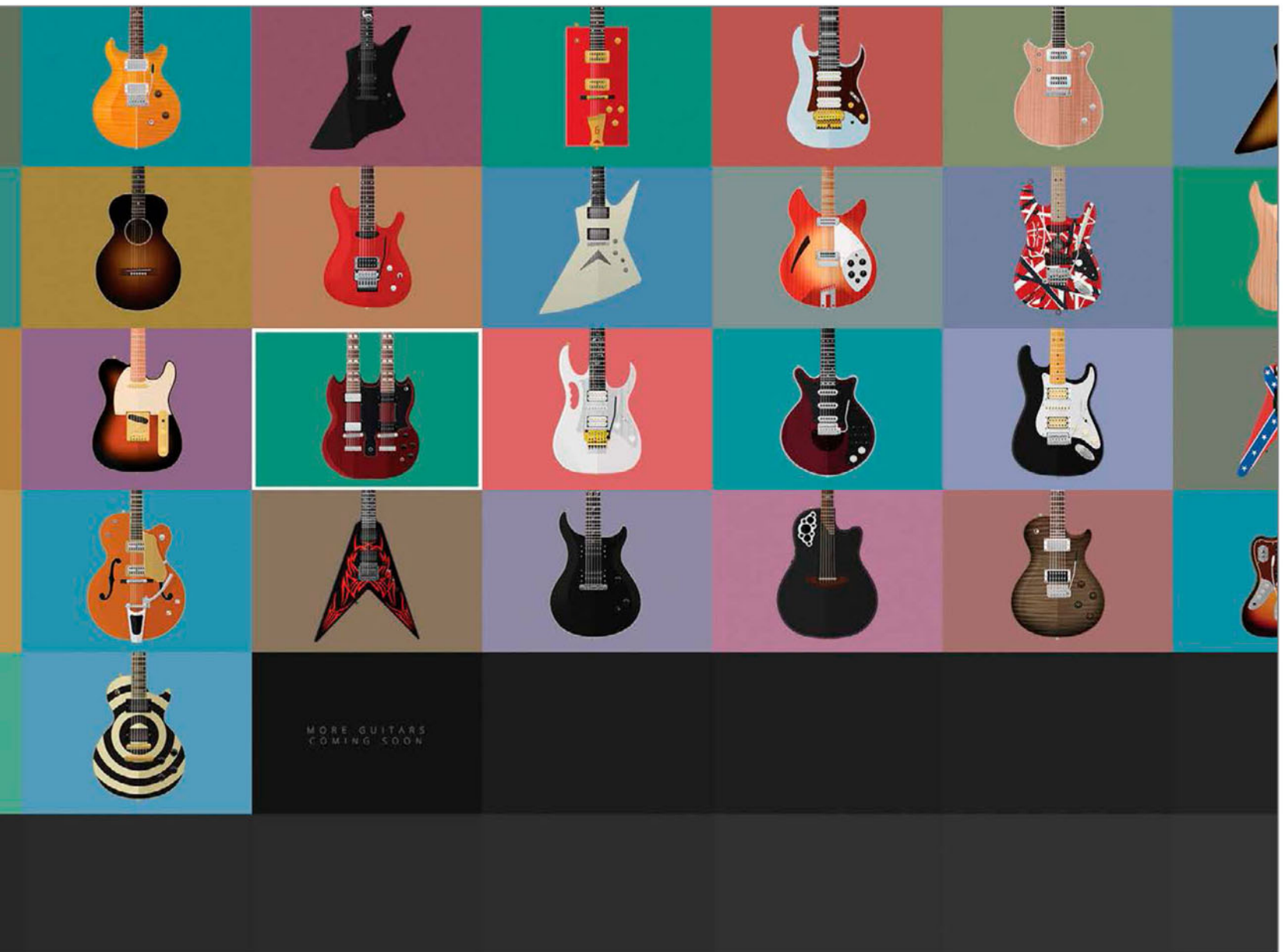
- A grid-based menu provides quick access to each illustration, showcasing the whole project in an instant

#### <Below>

- Many iconic rock guitars are lovingly rendered in the popular 'flat' vector style within a series of transparent PNG images







**<Top left, clockwise>**

- The site starts with a simple guitar headstock, encouraging visitors to scroll down the page
- A simple circular icon in the top-left corner enables you to reveal a split-screen panel explaining the project
- Even the loading page keeps in the spirit of the site, telling us they're 'Getting ready to rock'
- Click on a guitar and the page zooms in while providing a reminder of the music, powered by **GrooveShark.com**

abcABC  
123456

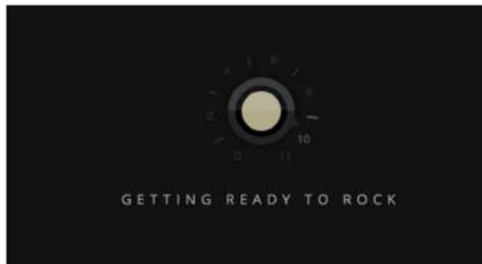
**<Above>**

- Open Sans by Steve Matteson offers clean legibility in light, regular and bold italics versions

**<Below>**

- Publico Headline Black is the serif font used for the big bold number headings and guitar names

abcABC



## Work with <canvas> across high-density displays

Ingamara's Luciano Borromei explains how device PixelRatio helps you draw more responsively

Full code found on the resource CD

### 01 Device pixel density

First we need to get the pixel density the browser is working at. Luckily there is a DOM property containing that exact value: `window.devicePixelRatio`. Unfortunately, Internet Explorer 10 for Mobile doesn't report this value, so a little extra code is required. The JavaScript snippet below allows you to get the value in a way supported by all major up-to-date browsers:

```
001 var devicePixelRatio = window.  
devicePixelRatio || (window.screen.  
availWidth / document.documentElement.  
clientWidth);
```

### 02 Canvas element

FlatGuitars applied `devicePixelRatio` in this way for the 'Spinal Tap' flavoured preloader element. However here we'll create a basic `<canvas>` element within the HTML and set its size via CSS. In this example we're going to use 100px for simplicity, but you can use any dimensions you wish:

```
001 HTML:  
002  
003 <canvas id="graphics"></canvas>  
004  
005 CSS:  
006  
007 #graphics  
008 {  
009     width: 100px;  
010     height: 100px;  
011 }
```

### 03 Work with physical pixels

In order to be able to use the device's actual pixels, we need to give our `<canvas>` the appropriate resolution. We achieve this by recalculating the element's width and height attributes, overriding the base CSS. To get the number of physical pixels the element is taking, we multiply the element's dimensions by `devicePixelRatio`. For example, if the pixel ratio is 2, the width and height attributes for the `<canvas>` element would then become 200px:

```
001 var canvasElement = document.  
getElementById("graphics");  
002 canvasElement.setAttribute("width",  
canvasElement.offsetWidth *  
devicePixelRatio);  
003 canvasElement.setAttribute("height",  
canvasElement.offsetHeight *  
devicePixelRatio);  
004
```

```
devicePixelRatio);  
003 canvasElement.setAttribute("height",  
canvasElement.offsetHeight *  
devicePixelRatio);  
004
```

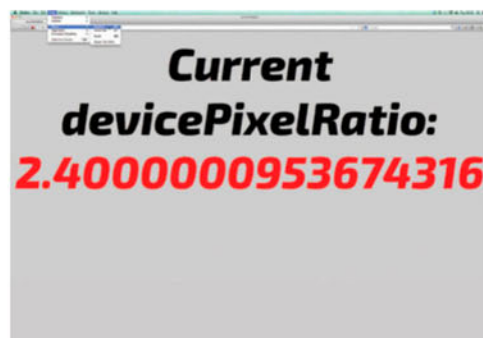
### 04 Draw to resolution

It's important to keep in mind that you need to make all dimensions proportional to the device pixel density. For example, if you were going to draw a circle with a 40px radius on a device with a pixel ratio value of 2, the radius should be 80px instead. The following code is an example of how to draw a circle for any pixel density, continuing our script:

```
001 var context = canvasElement.  
getContext("2d");  
002 context.translate(canvasElement.  
offsetWidth / 2 * devicePixelRatio,  
canvasElement.offsetHeight / 2 *  
devicePixelRatio);  
003 context.fillStyle = "blue";  
004 context.beginPath();  
005 context.arc(0, 0, 40 *  
devicePixelRatio, 0, Math.PI * 2, true);  
006 context.closePath();  
007 context.fill();
```

### 05 Bigger zoom values

In order to test your `<canvas>` graphics without multiple devices of varying pixel densities, you can use a desktop browser to simulate them. After all, a browser running on a high-density display is little more than a browser rendering with a bigger zoom value. So, by changing the zoom value, you will get different pixel density values. Just remember to refresh your page in order to redraw your graphics!



## Split-screen backgrounds

How to apply a half-width repeat pattern background to your page `<section>` elements just like FlatGuitars

### 01 Section element

FlatGuitars breaks the page into full-width `<section>` regions for each guitar. Each section is then styled to have 100% dimensions as well as its own flat background colour. Inside we place a `<span>` element styled to contain our pattern.

```
001 HTML:  
002 <body>  
003 <section>  
004 <span class="dotoverlay"></span>  
005 ...  
006 </section>  
007  
008 CSS:  
009 section {  
010 position: relative;  
011 overflow: hidden;  
012 width: 100%;  
013 height: 100%;  
014 z-index: 1;  
015 }  
016
```

### 02 Span pattern

The pattern is a 10 x 10px transparent PNG with a dotted pattern we set as our `<span>` element's repeating background. Crucially, be sure to take note of the fact that the width set to 50%, which will fill half the screen while the height remains maximised.

### 03 Split background

In the CSS code, the z-index attributes are set purposefully so that any subsequent elements you place inside the `<section>` will then appear above the pattern. Without this you will find that the dotted background appears above anything on that half of the page, which you don't want.





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99.97% uptime since May 2007

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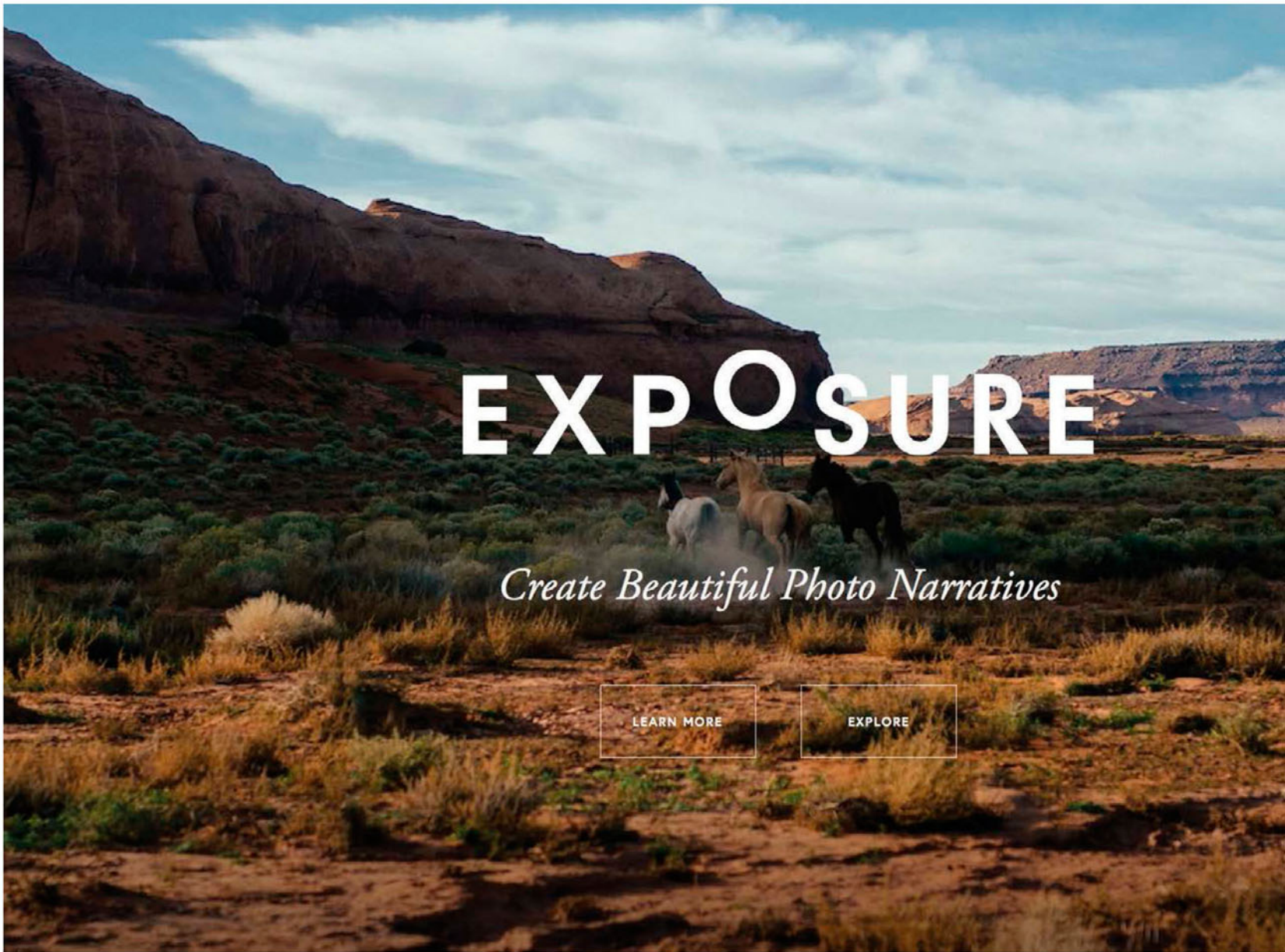
**Best Business  
Customer Service  
&  
Customer Choice  
Award**

## Put us to the test!

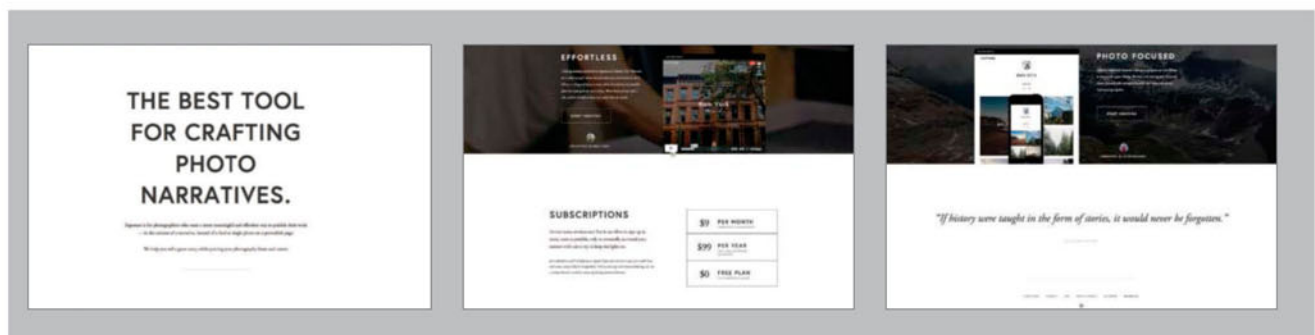
0800 107 7979 [info@catalyst2.com](mailto:info@catalyst2.com)

\* catalyst2 customer survey 2012

Sign up today and get **10% off** any package using the code **WEBDES15**



- <Above>**
- A fullscreen header loads a random image from user-generated content, adding colour to a largely stark design



- <Above>**
- The site is economical with page text, telling the story of the Exposure service in a punchy way

- <Above>**
- Exposure gives photographers the tools to attach a narrative to stills, offering premium and free price plans

- <Above>**
- Video and animation elements are used to explain various features, including responsive mobile support

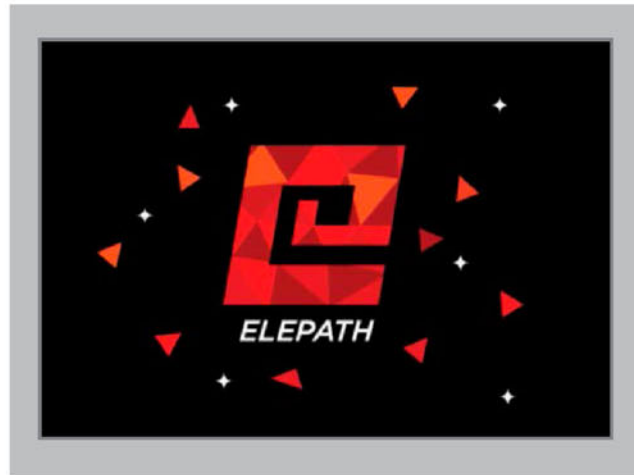




# Exposure

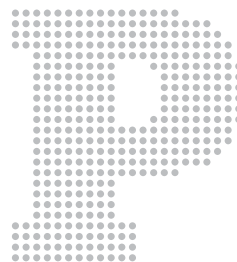
exposure.so

**Development technologies** HTML5, CSS3, JavaScript, Typekit, Modernizr



Designer **Elepath, Inc:**  
[www.elepath.com](http://www.elepath.com)

Supposedly a picture says a thousand words, but if that isn't enough then perhaps this cloud-based service for photographers can help



osting photography to social networking profiles or even instantly beaming new snaps to cloud-based repositories is a popular and recent phenomenon. However it is very seldom that these images are fully explained or even narrated.

Aiming to change this is Exposure, a subscription service that facilitates the building of photographic stories, weaving in sections of text. This promotional frontend is a refined doorway for returning members and those looking to sign up, detailing the tools on offer. It's punchy with big, lush photographic examples positioned against white sections containing a

smattering of text. Overall it's perfect for the modern, 'gallery wall' feel that resonates within a more artistic user base, and is also conducive to a consistent look across tablet or phone.

"Exposure was built by a focused two-man team," explains designer Luke Beard. "Myself on design and front-end development and Kyle Bragger handling engineering. Very few hours were spent in Photoshop in terms of the product's design, so I have maybe two PSDs for the entire interface."

abcABC

1234567

<Above>

• Adobe Garamond Pro by Adobe balances the typography by introducing a more classical, Roman flavour

abcABC

<Above>

• Europa by EuropaType adds a modern, bold geometric style to the sparse use of page text and headings

Very few hours were spent in Photoshop in terms of the product's design, so I have maybe two PSDs for the entire interface



## Publish photo narratives with Exposure.so

Perhaps the ultimate way to emulate the feel of Exposure is to publish your own narratives with the editing tools

### 01 First post

To begin, you'll need to sign up for an account at [exposure.so](http://exposure.so) by submitting a username, email and password. Log in to your new profile and from the opening page you can customise your settings and drag in a new avatar picture. We'll start putting our first photo narrative together by clicking the 'Your First Post' link in the first of the empty boxes positioned below.



### 02 Text editing

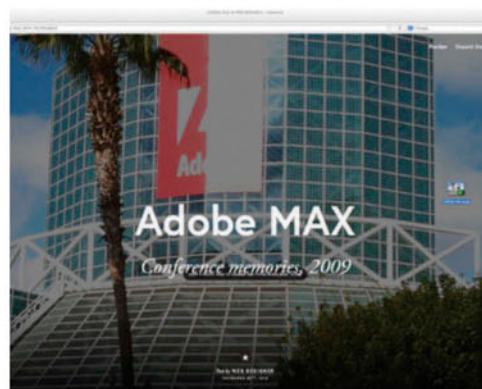
At the head of a new blank post you'll be presented with a grey gradient background and some 'Untitled Post' placeholder text. Exposure keeps things as simple as possible by allowing you to click post text, headings and descriptions, before directly typing in your desired copy. You can think of this top area as a page header where you want to summarise the post's overall story and engage with the viewer.



### 03 Image dropping

It is likely that you will want to give your post's header region a descriptive image background or cover image - something that preferably echoes or matches your title. This should be an image that will get visitors interested in your story. To add your desired photo, you

need only drag it into the background area and drop it into place. This process can simply be repeated until you decide on a favoured option. You are advised to ensure image sizes are a maximum of 15MB.



### 04 Photo arranging

Inside the footer area you can type in any text you wish to add as a footnote, with a maximum of 200 characters available to you. Below this you can also search for a location to Geotag the post. To begin adding your selected photographs, you can either drag a set of up to nine onto the layout box on the left or drop them individually on the right to go full-width.



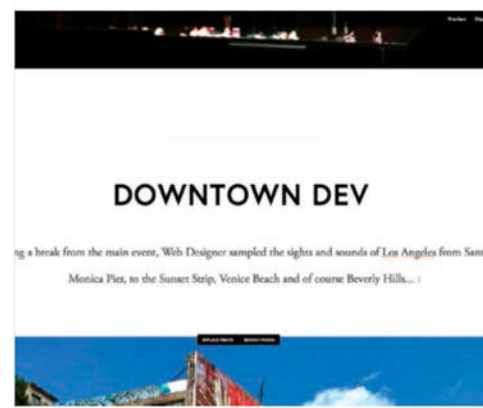
### 05 Narrative structure

The photos layout automatically and will run vertically in the order you add them, placing text areas and horizontal rules in between. As with the header you can simply retype over the sample text, using the toggle on the left to arrange the paragraph. Photos can also be replaced or removed using the buttons, or reordered in the stack using the grey arrow icon to the right.



### 06 Toolbar options

Along the top of the editor viewer, you have a toolbar for finalising your post. Click the Preview option to instantly see how the post will appear live, before clicking Edit Post to return. The next two options can be used to discard the draft or save current progress. Save and Publish makes the post live and public, which can be reverted at any time. Now you're ready for sharing!



<Above>  
• Every narrative ends with a footnote with the creators details



100%  
ROYALTY-FREE  
IMAGES



We add 30,000 edited images to our library daily. With affordable images for everyone, there's always something to suit. [www.123rf.com](https://www.123rf.com)





**<Above>**

- The site opens with a split-screen, wide-aspect video loop embedded with HTML5's video tag



**<Above>**

- The Accessories section allows users to view all the options and zoom in for a closer inspection

**<Above>**

- Inside, the pages consist of stacked panels featuring product animations and parallax-scrolling effects

**<Above>**

- A stylish colour palette and restrained approach to content and decoration gives the site a unique look

# Ride 100% | Freedom, Soul and Style

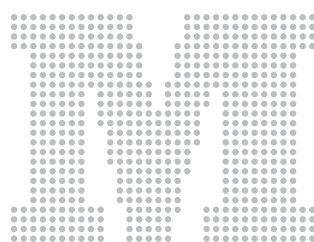
[www.ridebarstow.com](http://www.ridebarstow.com)

**Development technologies** HTML5, HTML5 video, CSS3, Netsuite (eCommerce)



Designer **Bionic-Systems**  
[www.bionic-systems.com](http://www.bionic-systems.com)

Vintage dirt biking has never looked quite so cool thanks to this stylish brochure site that proves itself to be the wheel deal



otocross goggle and apparel brand 100% has a reputation for enviable design within the sport, reinforced by its superb online presence. Extending a sister dotcom at **www.ride100percent.com**,

built also by German agency Bionic Systems, this brochure site epitomises a slick approach.

Focusing on a retro-influenced product range called The Barstow, customers are treated to a wholly modern design experience that brings the vintage sensibilities of American Motocross heritage to the forefront. Using video clips directed by photographer Dimitri Coste

and featuring former race rider Scott Burnworth, there's a real aesthetic of dust and dirt. Action sequences are stretched full-width, with colours and tones lifted and applied to dynamic page backgrounds. Big product shots fizz with scroll-based animated annotations, combined with evocative textures that gradually shift amongst parallax effects. If all this sways you, the robust Netsuite shopping cart integration allows products to be purchased via the online store.

What's equally nice is the heart and soul afforded to the product story and content production. A Biographies section offers reading for fans, styled thoughtfully with custom Google Fonts Damion and Cabin. Lavish stills join embedded Vimeo video of the full movies, reaffirming the imagery purveying the campaign.

abcABC  
1234567890

<Above>  
• Despite the typography being image-based, Cabin from Google Fonts is a secondary style within the Biographies section

abcABC  
1234567890

<Above>  
• Damion by Vernon Adams fits the site's retro vibe perfectly

☐☐ Action sequences are stretched full-width, with colours and tones lifted and applied to dynamic page backgrounds ☐☐





## Fullscreen responsive movie backgrounds with HTML5

Full code found on the resource CD

Emulate the big looping wallpapers of [www.ridebarstow.com](http://www.ridebarstow.com) by combining HTML5 video clips with some simple CSS trickery

### 01 Video background

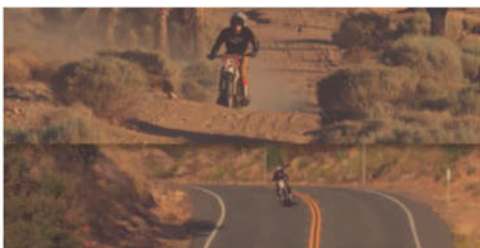
The Ride Barstow site opens with a single split-screen video clip, spread across the full width and height of the browser. If you resize the window you'll notice the clip continues to play while adjusting dimensions accordingly. Crucially, in spite of the ratio changing, the clip never leaves any gaps or produces scrollbars within the browser window. Using just a few lines of CSS you can achieve a similar effect.



### 02 The video clips

In the opening instance Ride Barstow embeds three video clips named 'split' in three formats: MP4, OGV and WebM. They feature the same clip but are encoded to support each of the various codecs associated with the HTML5 <video> tag. The clip is only seven seconds long, but is set to autoplay and continuously loop. A poster attribute displays a static placeholder JPEG during any potential load delay:

```
001 <video id="video1" loop autoplay
002 preload="auto" poster="split.jpg">
003 <source src="split.mp4" type="video/
004 mp4" />
005 <source src="split.webm"
006 type="video/webm" />
007 <source src="split.ogv" type="video/
008 ogg" />
009 </video>
```



### 03 Ratio-friendly CSS

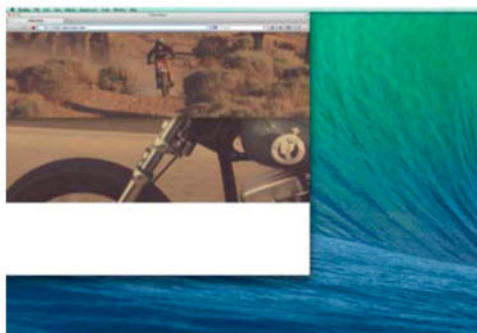
Although the website also stipulates the dimensions of the <video> element, in our illustration we'll leave this to the CSS. Reset the HTML and body margins as is good practice and define a class for the video named to match the id. Within this, set the width to 100% and the height to auto. In this instance the video will resize with the window, although only where the clip's aspect ratio is preserved.

```
001 html, body{
002 margin: 0px;
003 padding: 0px;
004 }
005
006 #video1
007 {
008 width: 100%;
009 height: auto;
010 }
```

### 04 Toggle the auto

Save the page and test it in your browser. If you resize the window disproportionately you will notice that we end up with white page space appearing below, as only the width fills the window. If you switch the CSS around so that the width is set to auto and the height is set to 100%, it no longer works and the video simply reverts to an original static size.

```
001 #video1
002 {
003 {
004 width: auto;
005 height: 100%;
006 }
007 }
```



### 05 Hide overflow

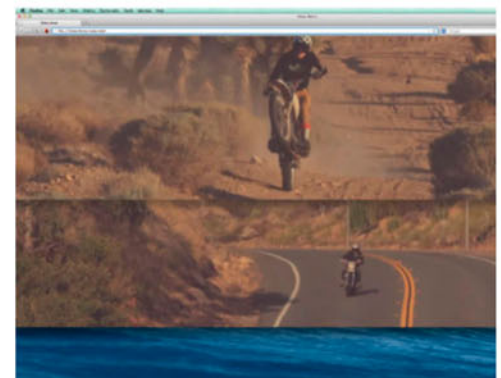
In order to fix this issue we need to do something simple but clever. What designers would typically do here is wrap the video object in a <div> element. This also offers an advantage for adding overlays and effects, but to keep things simple we'll just add some CSS to our existing HTML body class. Set the height and width to 100% and, crucially, set the overflow to hidden - this is absolutely vital.

```
001 html, body
002 {
003 margin: 0px;
004 padding: 0px;
005 height: 100%;
006 width: 100%;
007 overflow: hidden;
008 }
```

### 06 New dimensions

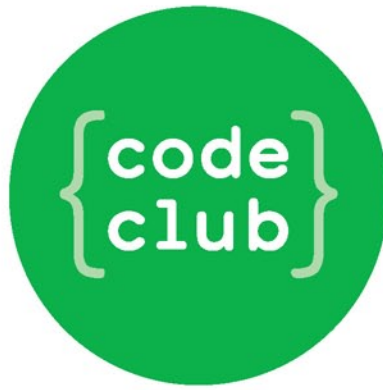
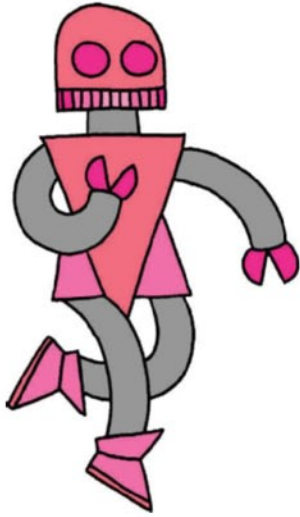
With overflow hidden in our containing element we can set the video to always have a minimum width and height of at least 100%. The aspect ratio is preserved by the overflow that extends beyond the window, which we know is hidden. What happens therefore is the browser is always full of video, leaving no gaps, page space or scrollbars, however resized!

```
001 #video1
002 {
003 min-width: 100%;
004 min-height: 100%;
005 }
```



#### <Above>

• Just by using a <div> element and setting overflow to hidden, our problems are solved and we have engaging, fullscreen video



# Can you volunteer for Code Club?

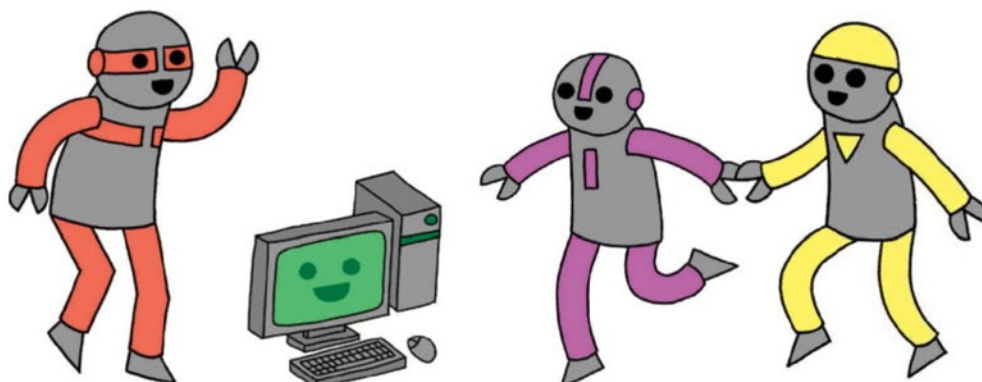
Code Club is a nationwide network of volunteer-led after school coding clubs for children aged 9-11.

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

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

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

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





Project **Adidas FIFA World Cup 2014  
footballProject ('I am Brazuca')**

Web [www.adidas.com/com/apps/brazuca](http://www.adidas.com/com/apps/brazuca)

Agency Interactive film: TBWA/Chiat/DAY, STOPP

Web experience: Tribal Worldwide, Amsterdam

Digital production: MediaMonks

Web [tribalworldwide.com](http://tribalworldwide.com)

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

[tbwachiadayla.com](http://tbwachiadayla.com)

**80,000 fans**  
holding their breath

MY FILM

MY STORY



# Kicking off the World Cup

Just what is Brazuca? We investigate how a match up of strong digital design teams brought adidas' official tournament football for the 2014 World Cup to life online



Seeing as we're now finally into another World Cup year, it's time for the tournament promotional drive to go full-throttle. With a variety of sporting partners and endorsements attached, arguably one will quite literally be at the centre of it all. Yes, all the eyes (and feet) will be trained on adidas' officially licensed tournament football, named suitably as 'Brazuca'.

This month our featured web project is a slick and innovative campaign harnessing the skills of multiple agencies in delivering an engaging story for this spherical superstar. Digital producers MediaMonks joined forces with creative agency Tribal Worldwide, Amsterdam to infuse this unique online experience with interactive video, a 3D render of the ball and some beautifully crafted graphics.

By zooming in and out on the ball, viewers can explore the technique behind the creation and design of Brazuca and watch stories and insights featuring world famous football stars including Lionel Messi and Dani Alves. Zoom out and you get a sense of being at the heart of a pitch contested by 32 teams, watched by a stadium of thousands and a nation – a world of millions connected by football. "The idea came from the very simple truth that the Brazuca ball will be the centre of the planet for a couple of weeks during the World Cup," explains Tribal's creative director Bart Mol. "The whole world will be watching it. We wanted to strengthen that feeling by always keeping the ball in the exact centre of the frame."

This centralised viewpoint and the associated stories ultimately culminate in a unique voice and personality for Brazuca, within a fairly elaborate integrated campaign. In fact, it is a voice that even commands its very own Twitter account, boasting almost 170,000 followers so far – which is pretty good going for a football.

So without further delay, let's kick off and blow the whistle on exactly how the creative team at Tribal headed Brazuca over the line... beginning with the pitch!

## Duration

15 weeks creative at

Tribal Worldwide, Amsterdam

6 weeks digital production

at MediaMonks

## People involved

20+ people at Tribal Worldwide,

Amsterdam

25 people at MediaMonks

## Total hours

2739 hours at Tribal Worldwide,

Amsterdam MediaMonks Close to 2500

## Project budget

N/A



## Kicking off the World Cup

"From the smallest detail to the entire planet, it's always about the ball, everything revolves around it, players, visitors, a nation and indeed the entire universe," continues Mol. "To explain our vision we collected a lot of examples and inspirational videos, there was minimal time to do conceptual designs and sketches, so we tried to explain as much as possible with inspiration we found on the web." So in many ways the pitch, in terms of the project concept, was identified from the off and there wasn't too much time to manoeuvre.

The 'Brazuca' digital experience would position itself very much in the FIFA World Cup 2014 spotlight. Again, being part of an integrated campaign it was also slightly unorthodox compared to a traditional single client, single agency arrangement. In this instance Tribal Worldwide, Amsterdam and MediaMonks would share both sides of

the design and development phases, incorporating interactive video production by TBWA/Chiat/Day of Los Angeles. In other words, as far as MediaMonks were concerned, their client was Tribal – with the pair having to invest a great deal of time and effort into synchronising an effective vision for the final product.

"Because there were a lot of parties involved, the project changed constantly," Mol continues. "All parties needed to be aligned in the end, so if one changed something this influenced a lot. Several creative teams were involved in the concept phase together with a core team of UX and designers. Once a concept was approved, design and production worked in parallel because of time. This is never the most effective and efficient way of working but it does give a good dynamic to the team. Everyone worked very hard to deliver an experience of



## TWEAK WEEKS: PROVIDING A SMOOTH HANDOVER

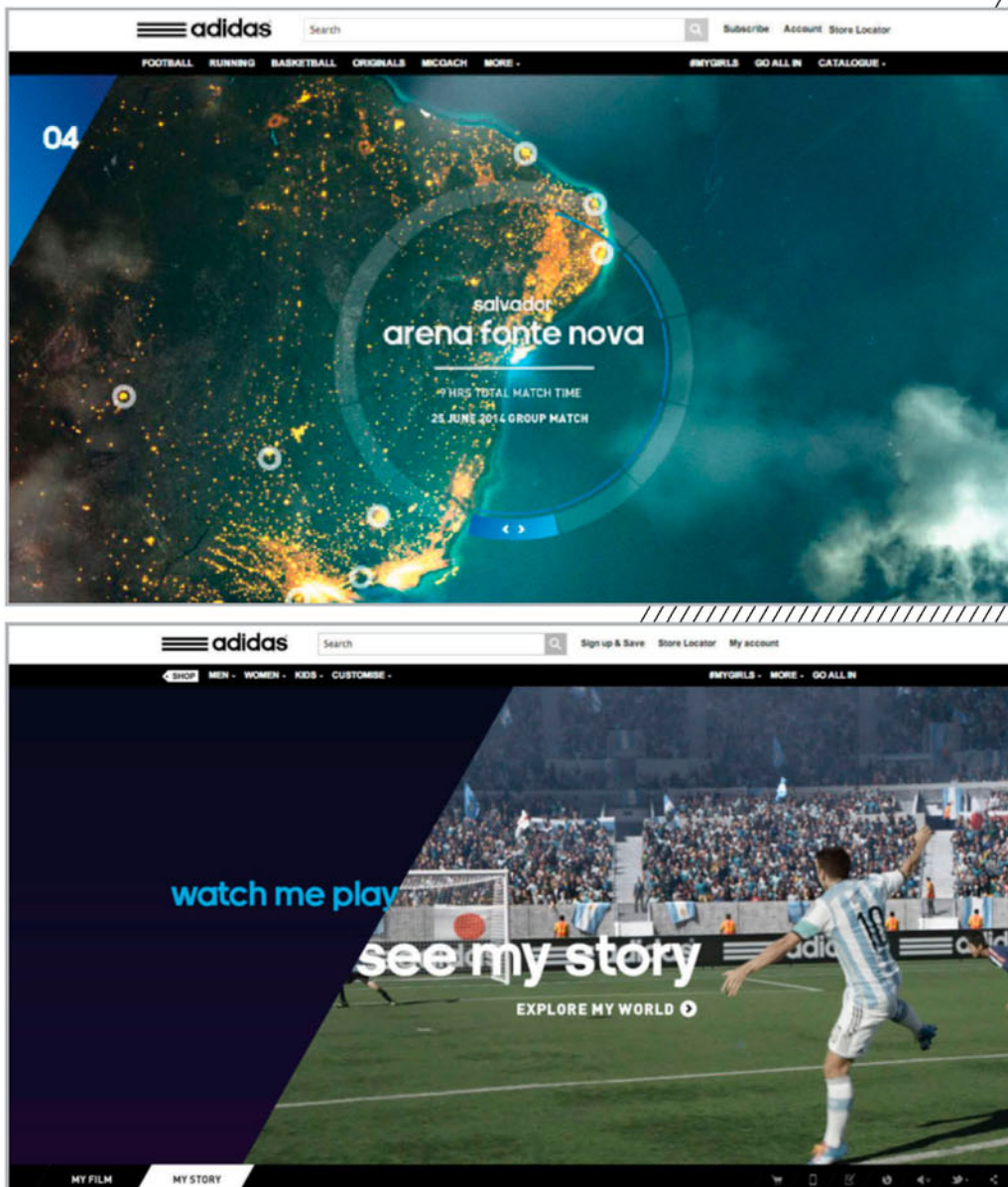


Arguably the most important part of a commercial project process is the handover – the delivery to the client. It's a

phase most of us on the outside looking in rarely get to hear about, focusing most on the build and how the product performs live. Almost inevitably there will need to be a phase of adjustment, no matter how much testing you've done up to that point – there is no testing like the real thing.

"For campaigns such as these, we also like to employ a method known as a 'tweak week', describes MediaMonks' COO Wesley ter Haar. "Tweak weeks are an important aspect of the production process for projects of this size, which must be produced according to very specific time constraints. For adidas Brazuca, there was a steadfast rule that the project must be released on time, as it had to coincide with the announcement of the Brazuca as the World Cup ball. In these instances, we will always have a finished product ready to go live."

This 'tweak week' idea isn't uncommon when it comes to building in a time of final preparation before launch. In fact it doesn't often end here, with a period of updates and iterations following up to not only iron out potential bugs but improve the experience: "After launch, we perform a stringent review and collate a list of feedback from all parties involved (adidas, Tribal Worldwide, Amsterdam, and MediaMonks). This review and feedback is then used to polish the final product to perfection, and push out a second version. The great thing about this way of working is that it allows you to address any unforeseen issues in the first offering, while bringing the final product up to a level that often surpasses even the original, envisioned outcome."



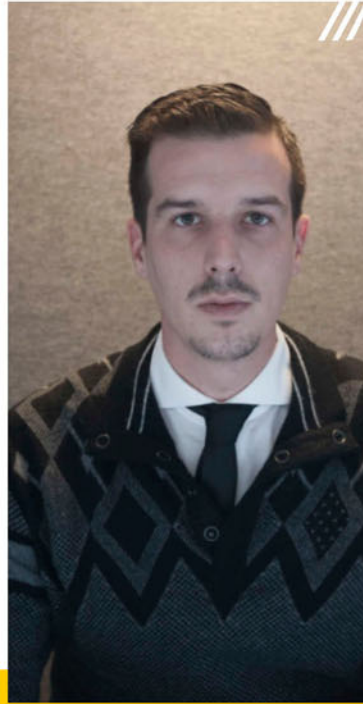
From tiny details to the entire planet, the team's vision was always to keep the focus on the ball



## THE KEY PLAYERS



**BART MOL**  
CREATIVE DIRECTOR  
TRIBAL WORLDWIDE  
AMSTERDAM



**JESSE MONS**  
PROJECT MANAGER  
TRIBAL WORLDWIDE  
AMSTERDAM



**KEITH KORNSON**  
SENIOR DESIGNER  
TRIBAL WORLDWIDE  
AMSTERDAM



**WESLEY TER HAAR**  
COO  
MEDIAMONKS

the premium quality adidas deserves. All in all, there was a lot of chaos and rushing around but also a lot of passion."

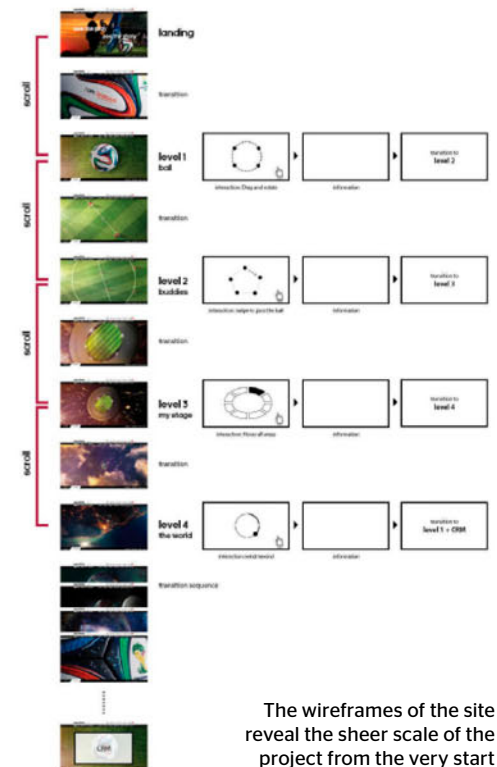
Organised chaos of course and, as Bart mentions, the time constraints would force design and development to work simultaneously side by side. This would make the lines of communication between the two agencies even more important, emphasising the role of a project manager to co-ordinate project progress. "Bart and Pol (Hoenderboom, creative director) did all of the initial concept presentations in person, here in Amsterdam," adds Tribal's Jesse Mons. "After final concept approval we had bi-weekly updates on UX, design and product. Next to that, as a project manager, I had daily email and phone contact about the ongoing things."

"Working with MediaMonks is a little different," explains MediaMonks' COO Wesley ter Haar. "As a creative digital production company, we collaborate with advertising agencies to tailor digital concepts for brands. In this case therefore, our client was Tribal Worldwide, Amsterdam. This means that completed projects aren't simply passed

from agency to the company involved. Instead, there is an integrated workflow process where strategy, concept and design produced by Tribal is interfaced with development, animation and 3D elements produced by ourselves."

So if the project was an even split operating largely in parallel, the development approach from the MediaMonks team would have to remain pretty agile and reactive. Operating to a timescale of just six weeks, they also had to remain diligent and focused enough to co-ordinate production and ultimately get the job done. "A fundamental challenge was one of workflow," Wesley continues. "Part of that comes down to project management, given that there were 20 - 25 people working on design, animation and asset production all at the same time. But it also involved integrating the 3D animation and development into a seamless whole, which means having lots and lots of chats to double-check and triple-check that everything is aligning as it should!"

One fairly significant blessing was the intrinsic nature of the development work the project required. The real



The wireframes of the site reveal the sheer scale of the project from the very start

All in all, there was a lot of chaos and rushing around but also a lot of passion



## Kicking off the World Cup

# WHO ARE YOUR FAVOURITES FOR THE 2014 WORLD CUP AND WHERE WILL ENGLAND FINISH?



**Wesley ter Haar,**  
founder and COO  
(MediaMonks):

"Most will probably expect me to say the Netherlands... I may be an optimist, but I'm not naive. I'm going for Argentina because of the unrivalled man of the moment: Messi. England is going to be the first team in history to somehow manage to go out on penalties in the group stage... Sorry!"



**Arjen Warendorff,**  
senior project manager  
(MediaMonks):

"My favourite for the World Cup is the Netherlands. A strong team that made it to the finals four years ago, and I fully expect them to do better this time. England will only make it to the quarter-finals."



**Bas Strien, senior designer** (MediaMonks):

"Spain is not going to let go of their title without a fight and I expect they will clinch it once again. England is going to surprise everyone this year, they'll be knocked out on penalties in the quarter-finals!"



**Bart Mol, creative director** (Tribal Worldwide, Amsterdam):

"My favourite for the World Cup is Germany. It's an amazingly strong team this year, and after Dortmund and Bayern competing in the final of the Champions League with a lot of players that are in the national team I think they have a very good chance of winning the cup. I think England will do well, I think they'll be in the last eight and, if they run into the right opponents, in the last four."



**Pol Hoenderboom,**  
creative director  
(Tribal Worldwide, Amsterdam):

"England has a perfect group phase. Italy can be tricky, but they sure can win from Costa Rica and Uruguay, no doubt about it. From that moment on they can easily grow into the tournament. I wish them all the best, although I'm hoping to see my Dutch friends celebrate the World Cup on a boat on the canals of Amsterdam."



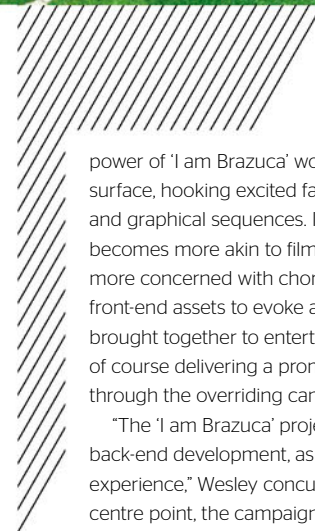
**Joeri Kiekebosh,**  
UX designer (Tribal Worldwide, Amsterdam):

"My favourite would be... Holland, of course! We're missing a few key players, but this means the rest of the team is young, fresh and eager - and with Louis van Gaal as coach I'm hoping they'll surprise with unorthodox football. Just like the Dutch, England is quite the underdog as well. A lousy road to Brazil for them though, which might be what they need. As we say in Holland: "The ball can roll in any direction". I don't think England will make it to the last eight though. Holland will be victorious!"



**Jesse Mons,**  
project manager  
(Tribal Worldwide, Amsterdam):

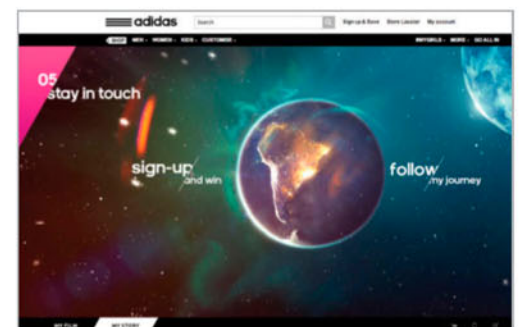
"My favourite for the 2014 World Cup is Germany. They are a solid team with a lot of talent. Their group phase might be tricky with Portugal and the USA as the underdog, but I think they'll manage. I think England will roll on to the round of 16, but if they don't grow into the tournament, they'll face tough cookies after the group phase."



power of 'I am Brazuca' would be driven by what's on the surface, hooking excited fans in with eye-catching video and graphical sequences. In so many ways the work becomes more akin to filmmaking or animation, almost more concerned with choreographing a rich collection of front-end assets to evoke an experience. It all has to be brought together to entertain audiences primarily, while of course delivering a prominent brand message running through the overriding campaign.

"The 'I am Brazuca' project did not rely heavily on back-end development, as it is very much a visual experience," Wesley concurs. "Starting with the ball as the centre point, the campaign tells the story of the Brazuca as it relates to six different stages. As you scroll out intuitively, you witness the impact of Brazuca from the game, to the fans in the stadium, to Brazil, to the whole world, to ultimately the whole universe, as some clever animation rearranges a deep space scene back into the heart of the football. The challenge was therefore getting all of these different states to come together as one coherent, visually interesting story, while still making sense from a marketing perspective."

This sense of storytelling really characterises how the developers and designers talk about the project's creation. The content was given a more emotive feel, with deep levels of footballing facts and methods of interaction all being layered in - a technique that is now being refined by online marketers these days. "The design team worked closely with the user experience





# BRINGING BRAZUCA TO LIFE

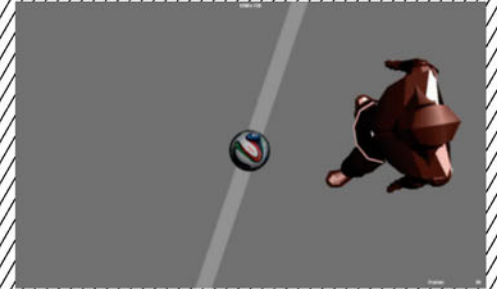
How the design team created the Brazuca experience



Art imitates reality, as the World Cup 2013 begins with and revolves around the Brazuca ball



From the stadium to the rest of the world, it was important to demonstrate the impact of Brazuca



Viewers have the opportunity to zoom in and out, finding out facts about players, stories, and so on

team to achieve a simple yet sophisticated interface that allowed us to set focus on the world of Brazuca", explains senior designer Keith Kornson. "The interface and the world we created guided the user through different stages of the Brazuca's story. A different zoom level was used for each stage in the story, this way we could visually distinguish each stage from the previous one and it allowed us to tell a story in context of that specific zoom level. At each stage we had interesting facts to tell. We thought it would be fun to let the users explore the content using different kinds of interactions and tell the story of the ball in a unique way. During the design

layer of consideration for workflow, in order to produce a tailored, mobile-specific solution that would be ready for launch at the same time."

Ah yes, the all-important launch phase - made all the more nerve-racking when attached to such a high-profile client. With MediaMonks effectively delivering to a client in the shape of Tribal, and Tribal answering to adidas, you could be forgiven for thinking this final stage might become pretty fragmented. However, despite the fairly tight schedule from start to finish, all parties managed to see through the highly collaborative mode of working right up until the end, with such a campaign

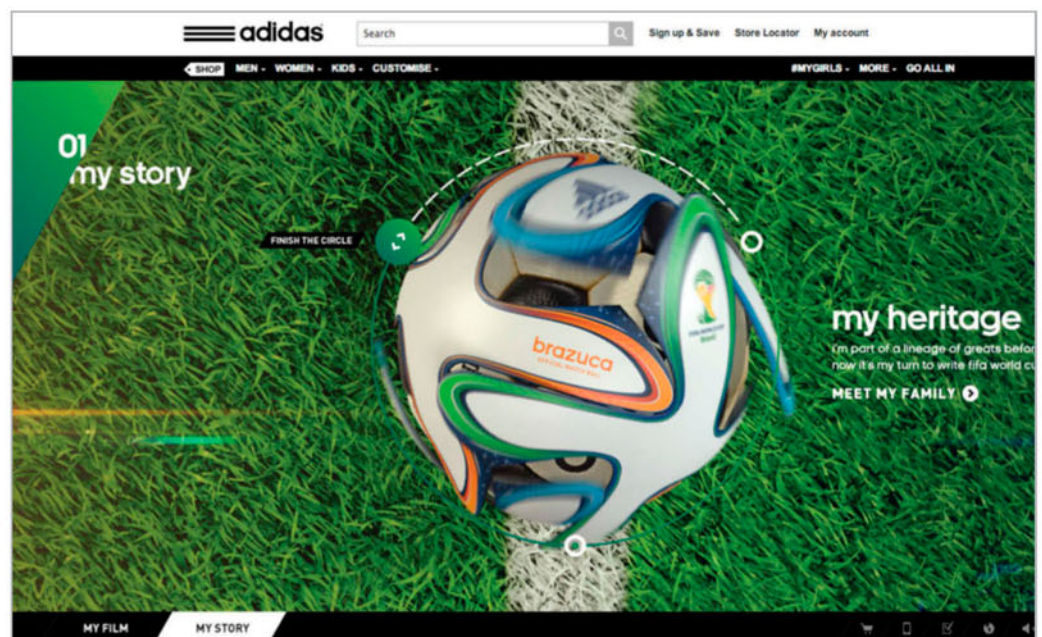
there was also the need to work with the brand's own IT specialists. "Whilst collaboration is a buzzword that is regularly thrown around in digital industries, it is a faithful description of our way of working. For the adidas 'I am Brazuca' campaign, Tribal's creatives worked side by side with us at our Amsterdam office, and their designers were also on hand to ensure we had a smooth workflow in the face of compressed timing for launch. What's more, the adidas digital process is also very integrated, so we worked alongside its IT team to take the project live, with ongoing support for country roll-outs as the project is steadily deployed on a global scale."

 We thought it would be fun to let users explore the content using different kinds of interactions, telling the story in a unique way 

process we worked closely with the development team to prototype different interactions and make sure the end result would still be a seamless experience."

A similarly important consideration for modern web-based projects is indeed the variety of ways audiences consume content. With myriad devices changing the way people access the internet, engage with what they see and then share it within a community, it's no surprise that 'I am Brazuca' would need to tailor its experience in some way. The creation of a dedicated mobile site would therefore bring with it fresh challenges, particularly given the importance of being ready to launch seamlessly alongside.

"The 'I am Brazuca' campaign also has its own mobile-specific page, which was another challenging consideration," Wesley ter Haar confirms. "Rather than a toned-down version of the main site, which is a typical response for mobile experiences, the mobile site mimics its desktop equivalent extremely well, while also being optimised for smartphones and tablets. So the same storyline exists on small screen, but your interactions with it are all gesture-based, speaking to the strengths of these handheld devices. This therefore created another



The entire site revolves around the brazuca ball and its connection with all other aspects of football



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**who** Folk

**what** Folk is a fashion and lifestyle agency that connects brand messages via powerful digital design

**where** The Old Joinery, Crescent Road, Poole, Dorset, BH14 9AH

**web** [www.wearefolk.com](http://www.wearefolk.com)

### **Key clients**

Finisterre

Kelly Hoppen

Kit Heath

Action Cameras

By Symphony





# Masters of storytelling

With a decade in design and development, Folk has become a leader in eCommerce design but also in skillfully portraying messages that major brands are consistently drawn to



**Folk has just finished celebrating its tenth anniversary.** As one of the leading eCommerce specialists working today, Folk has become synonymous with not only innovative digital design, but also a well-defined appreciation for the stories the brands they work with want to tell.

Jo Cruickshanks, MD and co-founder described the genesis of Folk: "Once upon a time, long, long ago a very fresh-faced Jo left university to begin a career in marketing. She also got her first mobile phone." After a year at a software company full of 80 geeks and

being the only girl, Jo's interest in how technology could transform marketing and communication was sparked. It was her next job that really allowed her to deepen this interest as a proper digital native.

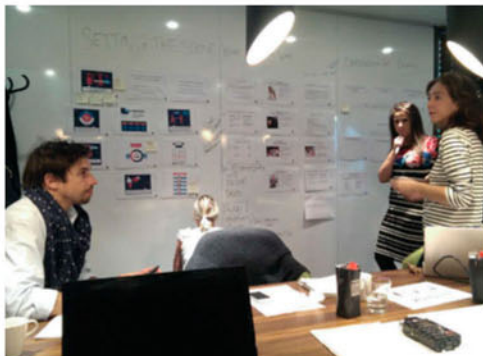
She became the editor of a dot com community for teens, building the community up to over 200,000 users in 18 months, she helped launch pop acts, trialled the first reverse-billing/SMS technology with Vodafone, designed and published a website that had millions of page views every month, promoted the first version of ASOS, looked after an editorial team of 12 and lots of other fun stuff. From there, she has never looked back. Jo has been passionate about digital as an integrated marketing tool for brands ever since, but not just for marketing – as the lifeblood of a business.

Fast-forward a few years and Jo met a crazy Kiwi called Paul Sheehy snowboarding in France. He was not a digital native, but he understood and connected with Jo's passion and belief, and he saw the opportunity that many brands were missing out on. He fell in love with digital as a tool to produce results for people and naturally moved towards SEO.

About seven years ago, two things happened that were fundamental to Folk's existence: One was that Jo had two very bad experiences with agencies, one for a company she worked for, and another for a company she had formed called



# Folk



## AGENCY

## BREAKDOWN



1 - founder/business development 1 - managing director 1 - account director 1 - commercial director  
1 - creative director 1 - account manager 1 - project manager 1 - producer 1 - PR/marketing  
1 - talent/culture manager 2 - designers 1 - QC manager 1 - search consultant 8 - developers

### Collective timeline

Established 2003  
Founders **Paul Sheehy** and **Joanna Cruickshanks**



The small team won their pitch and helped to launch Liam Gallagher's Pretty Green brand in just 13 weeks.

Number of employees

13



A busy year! The team wins projects with Heidi Klein, Jo Loves, Gieves & Hawkes and Blossom Mother & Child.

2003

2008

2010

2011

Number of employees

4

Chillifish founded before Paul and Jo's take over and move into Bournemouth's Enterprise Pavilion.



Folk joined forces with the wonderful Spencer & Peter of Cactus, and Jo took over as MD.



Number of employees

14

### industry insight

Tom Wittlin, creative director



“We think that HTML5, CSS3, etc, are overused buzzwords and have already been around for years. Although the web has been slow to adopt a lot of these changes, as soon as they are actually fully used they will have been superseded and replaced with something better.”

Puresha. Second was Paul's SEO retail clients were asking if he did any digital design stuff. The reason behind both? Digital agencies don't 'get' brand stories and even if some did, the product at the end turned out to actually be more damaging to the brand. There was a complete disconnection between the brand and the experience.

At this time, while they were taking a holiday, an ex-colleague of Jo's got in touch and asked if Jo and Paul wanted to take over his boutique digital design agency, Chillifish. 'Why not?' they thought. 'We must be able to do better than the other agencies we've worked with, because we believe in the brand connecting with digital'. And so, Folk was born.

The agency continued with its existing name for about two years after Jo and Paul took over. "After two years as Chillifish, I felt our name was

disconnected and didn't really represent what we were all about," Jo continued. "Folk came about one day when I was trying to think of a new name and a bunch of emails were flying around in the studio. One member of the team opened his email 'Hey folks...' and that's when it just clicked.

"It's a word that resonates on many levels - it stands for people, it stands for cultural storytelling and myth making, it stands for a musical genre and lifestyle. When it came to the URL, Folk wasn't available, but 'wearefolk' was. I liked this because it constantly reminds us that, despite all of this wonderful technology, we are all still people."

Folk has become well known in the marketplace as a specialist in the retail fashion and luxury brand sectors. Paul explained their approach: "We know from experience the types of clients we can really

“Wearefolk” reminds us that, despite all of this technology, we are all still people





## Kelly Hoppen's flagship online store

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

Folk began as it always begins any project - assessing the 'why'. Then they immersed themselves in the brand, spending a couple of days with the client, chatting to stakeholders, and understanding the who (customer demographics).

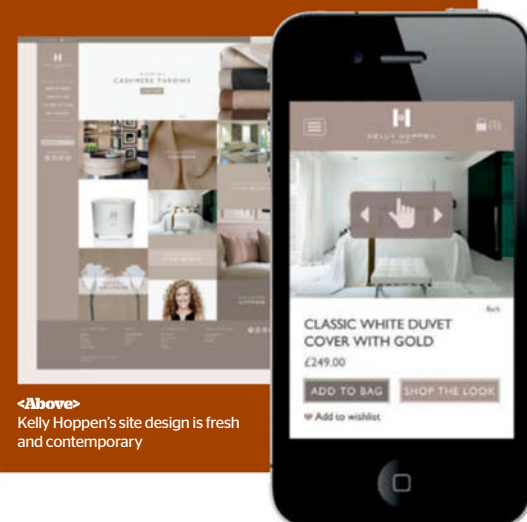
Then Folk looks at other brands, competitors, etc, what they do well and how they look. From a design perspective, Folk believes it's important to always keep an eye on what others are up to, so they know where the bar is currently set. They also spent a lot of time reading Kelly's books. The creative team prepared initial designs, and drafts were sent to Kelly and her team and met with positive vibes. Next, a site specification gets drawn up based on design concepts. Once the spec has been approved, it goes back to creative to complete outstanding designs.

A bit of to-ing and fro-ing later, the design team get final sign off on desktop, tablet and mobile designs before handing over to the development team. Creative then give a handover presentation explaining full functionality, including animation and interaction of UI elements.

This was a Magento build, so front-end and back-end duties were carried out simultaneously by the relevant developers and brought together under the watchful eye of the QC manager and design team.

The process then moves into visual testing, headed by QC, completing cross-browser and platform checks for any bugs and consistency. Bugs are put straight into Zendesk management tool, which get filtered back to the dev team. While all of this is happening, Folk gives CMS training to the client. The SEO person also gets involved at this point, helping the client's merchandising team to upload and write detailed, effective search copy for the site's content within the CMS.

Finally, technical and creative teams get involved again, ensuring build matches design, and checking over final bugs before preparing for launch.



**<Above>**  
Kelly Hoppen's site design is fresh and contemporary

Number of employees  
**18**

2012

Folk moves into The Old Joinery, wins its biggest project with Wedgwood, and Wirehive100's Most Respected Agency award.



2013

The Folk team grows once more as they introduce 'Why Workshops' into their process and win projects with Kelly Hoppen, Finisterre and Dubai-based brands Symphony and Sivvi.

Number of employees  
**23**

2014

Folk launches a series of free Karma Dinners, open to industry professionals and based on Folk's values.

Number of employees  
**20**



make a difference with. In the early days, we weren't really clear, but now we have a very clear idea both from a budget point of view and a vision view. We know we cannot fulfil our purpose as an agency working with people who don't want to build their digital strategy on a purpose above and beyond making cash. Commerciality is obviously key, but our view is it's a by-product of everything else.

"As we deal mostly with retail clients, we have seen over the last few years that our clients are much more educated about what they want and how digital fits into their overall proposition. Digital is also now more integrated into the overall business practices of the clients that come to us. The marketing people we now deal with are more digitally savvy than in the past. For us this means the disconnection we used to see between a business' proposition and how digital was being used has vastly reduced.

"We want to empower eCommerce and marketing directors to show their boards that, in effect, digital as a separate entity is dead. These channels are now an integral component of all businesses - none more so

than within the eCommerce sector. Fifteen years ago I advised New Look about how digital would impact their business over the coming years. It's taken retailers a while to appreciate this channel, but they are all now actively developing these services.

"With our clients we talk a lot about connected commerce, which we believe is the evolution of eCommerce. From a design agency point of view, this means we all have to be more nimble and proactive with the designs we produce for our clients, simply because they are also moving much faster to perfect their digital channels.

"If you look at how digital commerce has evolved beginning with SEO, and then blogging and now social media, many companies have found themselves in a bit of a mess trying to handle all of these channels. There really wasn't a cohesive plan of action. Today we talk to our clients about the messages they want to communicate and how this will be achieved over multiple channels that are integrated together. For us, we help brands to understand why they are using digital channels and



## By Symphony - eCommerce fashion boutique in Dubai

[www.symphony.ae](http://www.symphony.ae)

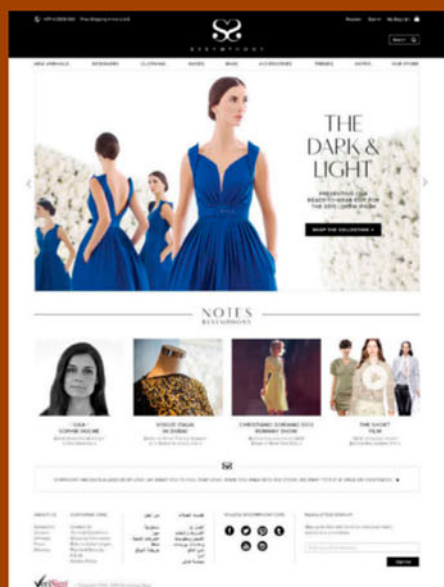
Founded by Salama Alabbar, Symphony was created to meet the needs of women much like herself, who love fashion and enjoy shopping amongst renowned designer brands from the world over, alongside new and exciting rising stars.

The project began with lots of dialogue with the client, finding out what made their brand and their purpose different from other boutiques. Folk shared an immersion day with Louise, Head of eCommerce for the brand, which gave them some great insights at this early stage. It was during this session that Folk discovered that they ran a magazine, which they were keen to integrate into the site. As a result, Folk gathered up as much knowledge about Dubai and its culture as possible to influence their designs.

Analysing the competition is always an important part of Folk's process, and they also researched the latest technological developments around at the time to push themselves creatively.

Folk came up with a handful of unique design concepts initially; as a rule, the team tend to go for one design that's 'out there' and then a few, more conventional ideas so the client has more choice. Symphony already has an internal design team - but Folk collaborated with them closely in order to art direct all of the final visuals.

A luxury online presence was created that featured Symphony's fashion magazine, *Notes*, with an integrated HTML5 module, which was developed especially for them. This allowed them to create customised, shoppable articles.



### <Above>

Folk rejuvenated Symphony's site and included the magazine to reflect its position as a luxury fashion-forward brand



The team builds digital assets that work harmoniously with brand messages

how these can be optimised. For instance, a brand may come to us and say they want a new website. But after our discovery phase a new website may not actually be needed. What they would really benefit from is a new story."

Jo elaborated: "We try and work with brands that are discerning. By that we mean that the clients we work with want to clearly understand their message and build digital assets to communicate those values. We as an agency have become known as a

design service that will work with a brand to understand those messages and ensure they are communicated in the most innovative and efficient way possible. We may have started with fashion and luxury brands, but we are seeing that more diverse brands are now coming to us, as they can see that we can help them as well."

Over the last decade Folk has continued to evolve as the markets it serves have also changed. However, with last year being the agency's tenth



Folk brings a personal touch to both its work and offices



Folk pulls off enviable style even in their offices at The Old Joinery

## ■ ■ ■ We like to work beyond a simple website design to create a full experience ■ ■ ■

anniversary, Jo took some time to re-evaluate the direction that the agency was moving in, and what this meant for the ethos within the company.

"Last year I spent a lot of time looking at the leadership in the company. We made a couple of quite radical changes to ensure that as we grow in the future we have our staff making more of a comprehensive contribution. We have appointed someone to hire the right people but also to protect the culture within or business, which is unique and very precious to us. This may seem like a luxury for an agency of our size, but it has been successful.

"We have found that it's important to have the right attitude within the people we hire - their skills are not enough for us. We have a close working relationship with Bournemouth University. Paul gives lectures there, as we feel it's important to have that connection with up-and-coming designers and developers. We have hired graduates in the past. When this has gone wrong, we now know this is because their attitude wasn't right for us. One thing we try to do is ensure that our developers are more involved with the clients they are working for, and not simply coding the work we give them."

Turning to how Folk approaches each new commission, Paul outlined the agency's general approach: "A project is normally between four to six months. We start with what we call a 'Why Workshop' that helps the whole team to align to the purpose that the brand is fulfilling through its digital experience. Our account services team is really great at finding the why, then the producer will look at the business case - what their needs are and how we can best meet and exceed those needs.

"Once we have all of that background information, we then go into the creative process where Tom, our creative director will work with the producer, content strategist and account team to create a vision for the project. We like to work beyond a simple website design to create a full experience, so we will usually have a few concepts to visualise for the client. From there, we go to the technical team, where we have a team of front- and back-end Magento developers in house. Finally testing happens; we have a QC person who double-checks the functional specification back to the design to ensure that we have completed everything we needed to complete at the outset of the project. Overseeing in the background all of the tasks, plans and production is a project manager."

Like all design agencies, the tools that are deployed have changed over time and now reflect the kind of work that Folk is best known for. As supreme Magento developers, they have also embraced a number of other development platforms to realise their clients' visions. Tom Wittlin, creative director, outlined their approach to the toolset Folk use: "We think that HTML5, CSS3, etc, are overused buzzwords and have already been around for years. Although the web has been slow to adopt a lot of these changes, as soon as they are actually fully used they will have been superseded and replaced with something better.

"jQuery really is seen as the storefront of JavaScript these days; it's hard to imagine a highly interactive site without it. However it can be pretty resource-heavy. We've already seen alternatives that use the same syntax as jQuery but are slicker, smaller and execute faster - Zepto is one such

example. I think this will continue with the jQuery syntax becoming a standard in its own right. CSS preprocessors are also increasing in popularity and the benefits can be huge on a platform. Most of these benefits are developer focused, such as nesting and mixins. These are great once you get them set up and the whole team is used to using them, so I can see that they will become more commonplace, especially in larger teams, template systems and rapid development."

But the sheer number and diversity of tools that are available now can be rather bewildering. Staying

### industry insight

Jo Cruickshanks, MD and co-founder



"We want to empower eCommerce and marketing directors to show their boards that, in effect, digital as a separate entity is dead. These channels are now an integral component of all businesses - none more so than within the eCommerce sector."





# Folk

## Values we work (and live) by

**BE CURIOUS:** Curiosity isn't a way of thinking, it's a way of being. When we look at things as though through the eyes of a child, the whole universe becomes a source of inspiration.  
*"The important thing is not to stop questioning. Curiosity has its own reason for existing." - Albert Einstein*

**BELIEVE IN THE IMPOSSIBLE:** When we set sail with passionate purpose, nothing gets in our way; and so it is in life, and the work we craft.  
*"Sometimes I've believed as many as six impossible things before breakfast." - Lewis Carroll*

**HAVE PURPOSE:** Good stories tell people what you do, great stories tell people why you do it. Without a 'why', a purpose, a mantra or belief, what would we be here for?

**MAKE A DIFFERENCE:** Without a commitment to transform even the smallest thing, what's the point? How we show up in the world and do good is who we are.

**MASTER YOUR CRAFT:** The courage to move through fear, and learn from our mistakes in order to hone our unique expression of a craft we love, is what we value as true expertise.  
*"Engaged in the creative process we feel more alive than ever, because we are making something and not merely consuming. Masters of the small reality we create. In doing this work, we are in fact creating ourselves." - Robert Greene*

**BE GENUINE:** Speak with truth, speak from authenticity. Don't hide behind the mask - it keeps you, and those you speak with, small.  
*"Be quiet enough to hear the genuine in yourself so you can hear it in others." - Mirian Wright Endleman*

**CONNECT:** We are all connected. Everything we do affects others directly or indirectly, so by nurturing the connections we hold in life, we nurture ourselves.  
*"Connection is the energy that exists between people when they feel seen, heard, and valued; when they can give and receive without judgment; and when they derive sustenance and strength from the relationship" - Brene Brown*

**TAKE RESPONSIBILITY:** Everything that happens is due to the choices we make in life. Be the success you want to be in life, and grow from the challenges that life brings you.

**HAVE FUN:** Free thinking comes naturally. By forcing ourselves to get in the zone, we stifle our efforts, and only when we relax and wander as we wish to wander, can we be truly creative spirits.  
*"People rarely succeed unless they have fun in what they are doing" - Dale Carnegie*

**RIDE THE WAVE AND BREATHE**  
When you breathe in the face of fear, and accept the ebb and flow of life, challenge becomes the welcome nature of every day.

ahead of the technology curve is vital, so what does Folk think the future of development tools looks like? "A framework that is really coming to maturity is Foundation," Jo explained. "It is jQuery compatible so you can use it with existing scripts, and it pushes mobile first without being a hindrance to rapid development. It's quick, intuitive and has a tiny footprint. The only downside is it doesn't support the older version of Internet Explorer.

"Another tool we've been using more and more is local storage; this isn't new and has been around since Internet Explorer. Local storage is basically the ability to store a decent amount of data within the browser, which can be unique to the user. Accessing this is very quick, so you are able to improve load times for common information without needing to include it in the source of every page on the site. It can also be used to great effect with full-page caching systems such as Varnish, where the whole page is returned as a generic static HTML page, and customised content is updated within the browser from local storage. This lowers server access and increases load times for the user.

"One final bit of technology we're keeping a close eye on is HHVM, which is a PHP just-in-time compiler. It's created and used by Facebook to provide lightning-fast browsing experiences using PHP. HHVM has come a long way in recent months as it's now starting to be compatible with PHP frameworks. Once this is achieved we could see instant improvements in speed of up to 80 per cent without any significant server changes."

Folk has carved a particular niche for itself within the eCommerce sector that is very much the envy of many other agencies. Paul outlined their approach to client acquisition: "In the past, websites have relied on word of mouth, search engines, and advertising (both online and offline) in order to be found," he explained. "During the past decade social

## Finisterre mobile site design

www.finisterreuk.com

Finisterre was slightly different to how Folk usually approached a project, since they were happy with their current desktop site. Here, it was a case of designing something that would reflect the brand in the same light, yet ensure that the user experience would be as simple as possible, particularly for use on mobile.

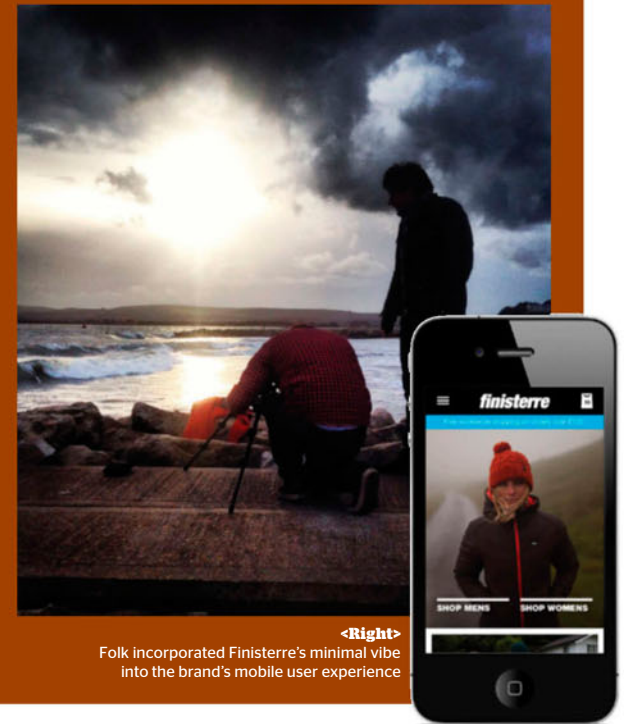
Initially, Folk headed down to St Agnes in Cornwall to Finisterre HQ in order to get a feel for the brand, to find out their 'why'. This is the starting point, as once Folk has the why, the team can begin to build around that sole purpose. They met with their team to discuss what they wanted from the

mobile adaptation, showing examples of brands that nailed their mobile sites. From that point, the brainstorming goes into full swing and Folk begins piecing together notes and creating mood boards and concepts.

With this project, Folk found it was not so much about the idea as the content already existed and the brand was fully established. It was more about how the Folk team could transfer this to a mobile layout effectively. With regards to inspiration, they looked at brands with a similar vibe to Finisterre, cooler surf brands (Saturdays Surf), outdoor apparel brands (Polar, Patagonia, etc) and how they had taken to mobile.

Folk set about designing a mobile site that allowed desktop functionality while retaining the integrity and minimal vibe of Finisterre. Using their expertise, they made some small changes to the desktop too, bringing the site in line with best practices, enhancing the experience for the user.

The designs were then fully annotated with desired functionality, how things moved, whether they could slide, pop up, etc. This was given the once over by Folk's producer, before the hand over to the dev team, which is where the magic happens!



**<Right>**  
Folk incorporated Finisterre's minimal vibe into the brand's mobile user experience

platforms have transformed the internet, rising in popularity and becoming great new drivers of traffic. Because different social platforms cover specific niches and also include recommendations by friends, traffic from these is often highly targeted and therefore likely to convert.

"People used to point links to websites to prove their popularity and gain rankings. Social recommendations are now equally (if not more) important. When you consider how many people go online just to check their Facebook and Twitter feed,

rather than (for example) go online to look stuff up via Google, that's a good indication of how and why social has become crucial for every business. Google itself has heavily promoted Google+ and made it the backbone of all of their services, which goes to show why a social presence isn't optional, it's essential. It's also a useful tool for monitoring your reputation and what customers think of you."

Folk has clearly become an agency that clients flock to in order to take advantage of their experience and technical prowess. Jo outlined what the future

holds for the agency: "We are talking about Connected Commerce to our customers now, which is really our take on the omni-channel topic. The future of this industry will totally revolve around a customer and their journey of interaction with the brand - whenever they want, on whatever device they want. Mobile is key for us, we design responsively, but it is a bespoke design to suit different devices and needs the customer may have at that point." And with Folk's acute understanding of brand messages, their clients are certainly in safe hands.

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



Folk keeps ahead of the technology curve to provide the best possible service to their clients

# Folk

WEB ..... www.wearefolk.com  
FOUNDERS ..... Paul Sheehy,  
..... Joanna Cruickshanks  
YEAR FOUNDED ..... 2003  
CURRENT EMPLOYEES ..... 23  
LOCATION ..... Poole, Dorset

### SERVICES

- > eCommerce
- > Design
- > Storytelling
- > Branding
- > Film
- > Full service digital



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

# THE PERFECT BLEND HTML • CSS JQUERY

50 AMAZING  
• HTML, CSS •  
AND JQUERY  
TIPS

MAKE SURE YOU GET THE MOST OUT  
OF THREE OF THE WEB'S HOTTEST  
TECHNOLOGIES WITH OUR TOP TIPS

116pp

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30% Vol.



HTML IS THE SINGLE MOST IMPORTANT TECHNOLOGY ON THE WEB, AND IT'S COME A LONG WAY IN THE PAST FEW YEARS WITH THE ARRIVAL OF HTML5

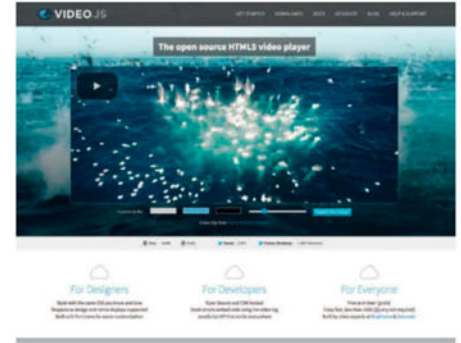


## RENDER VIDEO NATIVELY

Take advantage of one of the headline features of HTML5 with a single line of code!

There are two pretty simple steps to jumping on the HTML5 video bandwagon. The first is to encode your video in a format that your target browsers will understand. This typically means creating a version of your video using a couple different codecs, at the very minimum an H.264-compliant file as this is also compatible with Adobe Flash as a fallback.

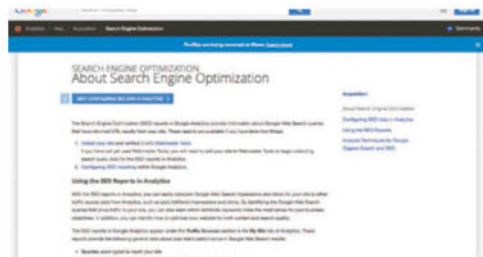
Secondly, either code directly using HTML5's new <video> tag, or for a complete solution including the necessary fallback options, opt for an HTML5 video plug-in written in JavaScript. These libraries offer the ability to automatically render a Flash player in older browsers, so you can focus on styling your video player to suit your site design. Most plug-ins work on standard <video> tags in your markup, so it's worth learning the basics of both the <video> and <track> tags, even if you're choosing a library.



## SEMANTICS IMPROVE SEO

HTML is a semantic language by definition – and for good reason!

On an increasingly competitive web, making sure your content stands out from the crowd is absolutely essential. Equally important is making it easy for your site to be found, and one of the best ways you can do this is by adopting a semantic approach to your HTML markup. This helps the search engine understand what your site is about, and provides a better experience for you when you come to edit



## USE AUDIO IN YOUR PAGES

As well as the big headline video tag found in the HTML5 specification, there's an equivalent for audio. This is arguably just as important and indeed many sites you'll be familiar with are already embracing this new feature in preference to using Flash as the delivery mechanism. Audio can be handled natively or, if you prefer, there are a number of different JS libraries available.

## DRAW WITH CANVAS

HTML offers support for a native drawing API

The <canvas> tag provides a great solution for procedurally generated artwork that might need to be animated, without having to rely on plug-ins or server-side drawing APIs. Canvases can be rendered as static images or can be animated by redrawing the contents many times a second. You can also draw in both 2D and 3D, opening up a world of interactive possibilities on your page.

## DON'T USE TYPES FOR SCRIPTS AND LINKS

Simplify attributes to external document calls

A nice little timesaving tip involving HTML5 is that you don't have to add a type attribute to your <script> and <link> tags any more. Instead of:

```
001 <script type="javascript"
src="scripts/page.js"></script>
```

You can now simply use:

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

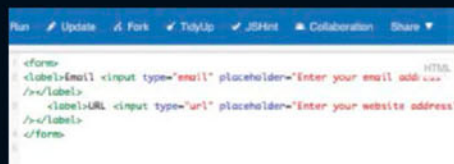
This is possible, even with older browsers, because the tag has always implied the type anyway, so there's no real need to repeat the instruction.

## USE HTML-BASED FORM VALIDATION

HTML5 introduces a raft of enhancements to the way forms are rendered in the browser

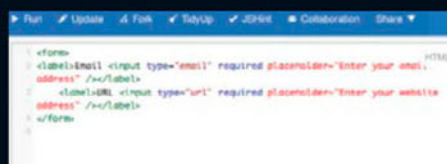
### 01 Create a form

Create a form as usual, including fieldsets, legends, labels and buttons as necessary to help ensure your form is both intuitive and user-friendly. Take advantage of the new input types where appropriate, using type="email" for an email address field, for example.



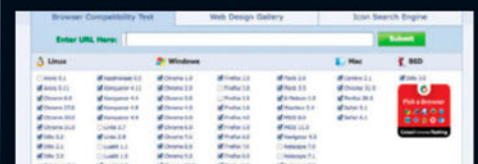
### 02 Define the validation

With a form in place, start choosing the elements that need validation. This is as simple as using the standard validation markup. Be sure to copy the syntax carefully, and note not all browsers will enforce this validation, so you'll need a back-up plan/polyfill for older browsers.



### 03 Test, test, test

The key to a good form is to ensure it is tested vigorously before being set live. Make sure you test the validation extremely carefully using a variety of different browsers. Simply testing in Chrome is not enough, especially when using newer features such as HTML5 form validation.







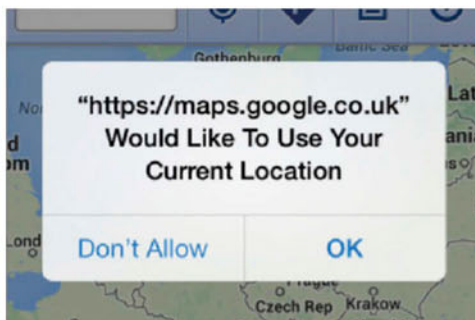
# OPTIMISE CONTENT FOR LOCATION

Use the geolocation API to tailor your content according to where it's being accessed from

Over the past five or six years the typical device used to access the web has shifted dramatically. Instead of using laptop or desktop computers, more and more users access the web from their smartphones or tablet devices. This has implications for the layout and presentation of a website, but also provides some amazing possibilities for tailoring content to suit the user's scenario.

One of the best examples of this is where the new geolocation API is used to determine the user's position when accessing a website. Google Maps uses this to help provide directions from the user's current location, but it needn't stop there. Knowing where your user is at the time they access your site can be used to provide improved services.

Take the example of a retailer. By checking to see if the user is located within their real-world shop when accessing their site, the retailer can present special in-store promotions to the user when they're on site.



Getting started with geo-locational positioning does require a little knowledge of JavaScript, and it might well appear a little overwhelming at first if you've never dabbled with scripts, but there are plenty of simple examples available on the web that can be adapted to suit basic scenarios. Give it a try and you can reap the rewards.

## NEW SEMANTIC TAGS

Assuming you're sold on the SEO and maintainability benefits of using a semantic approach to markup, you'll be pleased to hear that it's easier than ever with HTML5. A series of new, semantically rich tags are available within the latest version of the markup language, and as they're easily recognisable and cover many of the most common content organisation paradigms, they slot straight in place of the older <div> tags. Try experimenting with the <nav>, <header>, <article>, <aside> and <footer> tags, and be sure to use HTML5 Shiv ([code.google.com/p/html5shiv](http://code.google.com/p/html5shiv)) to maintain compatibility with older browsers.

## SIMPLIFY YOUR DOCTYPE

If you like to code using standards-compliant markup, you'll no doubt have a collection of documents that you either use as a boilerplate, or at the very least to copy and paste the top of the document from. This used to be necessary because of the overly complex doctype declaration needed to establish the HTML format and characteristics. This isn't needed any more as the declaration has been simplified to remove unnecessary attributes and namespaces.



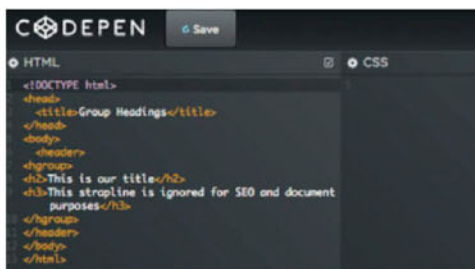
# GROUP YOUR HEADINGS

For a good semantic approach to defining headings, use the <hgroup> tag

If you're adopting the new HTML5 semantic tags to mark up your page, you'll have already encountered the <header> and <footer> tags. These allow you to define the beginning and end sections of each content area, as well as the page overall.

Within the <header> you'll often have a heading tag such as an <h2> or <h3>, providing a headline. Often there's a need for a strapline too, and here the semantic value of the content can fall down as you may be unsure which type of tag to use. This is important when it comes to effective SEO, as you don't want the engines to treat the strapline as being a heading, but still need to include it in the page.

The <hgroup> tag allows you to define a collection of headings as being all part of the same overall



group heading, effectively removing any subsequent headings from the document node list, and allowing search engines to ignore straplines. The same principles apply for screen readers too, offering additional benefits to your page's usability.

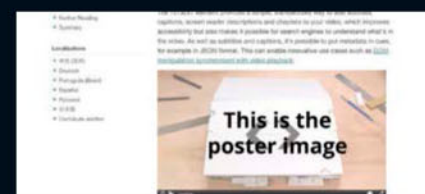
# MAKE THE MOST OF HTML5 VIDEO

Native support for video boosts cross-browser deployment of media content

## USE A POSTER FOR YOUR VIDEO

Create a representative poster image for your HTML5 video

It's a good idea to give your users an idea of the content of a video before they press Play, and you can do this by offering a still image that reflects the content. This doesn't happen automatically, so you'll need to output an image and include in your video tag using the poster attribute.



## OPTIMISE VIDEO FOR MOBILE

Check video encoding profiles

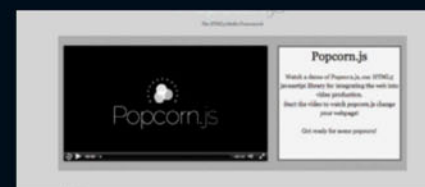
An advantage of HTML video is that it's compatible with smartphones. Many of these phones have a hardware chip dedicated to the decoding and playback of video, so to ensure perfect processing, stick within the limits of bit rate and dimension dictated by the chip.



## CREATE A VIDEO PLAYLIST

Use a JS API to generate playlists

It's easy to create playlists using a snippet of JavaScript and an ordered or unordered list of video sources. If you'd rather not have to think about how to achieve this, there are a variety of different free libraries available that automate the process for you. Try [popcornjs.org](http://popcornjs.org) or [jplayer.org](http://jplayer.org) for a couple of capable options.



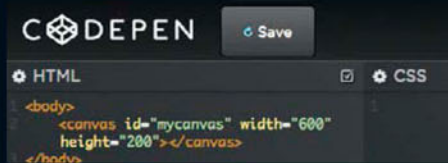


# CREATE A DATA-SENSITIVE GRAPHIC WITH <CANVAS>

There's no need to pre-render data-driven graphics in Photoshop - use <canvas> to generate it directly on your page instead

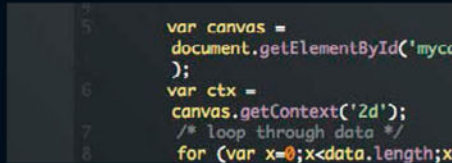
## 01 Find a data source

Generating a <canvas> drawing requires a series of instructions that the browser can use to create the final artwork. You can also use an external data source in the JSON format to create a live link that will automatically update the drawing when the data changes.



## 02 Create a loop

We will create a bar chart to illustrate the point here, but you could plot a scatter graph, generate a pie chart or get more creative with a procedural artwork. The code generates a rectangle representing each data point, and calculates the height according to the value.



## 03 Add labels and legends

As with any drawing API, <canvas> provides a range of tools for creating and positioning different elements within the canvas area. The code on the **Web Designer** website generates labels and legends for the bar chart, plotting and drawing them in the correct place in the drawing area.



## GET SHARP LINES IN YOUR <CANVAS>

Avoid fuzzy lines by drawing lines across the pixel, instead of straddling two pixels

A really handy tip for designers starting out with the <canvas> drawing API is to draw lines offset by half a pixel. Plotting a line from 0 to 400px as shown in the following code will result in a drawn line that occupies two lines of pixels

```
001 ctx.moveTo(0,0);  
002 ctx.lineTo(0,400);
```

When you offset by half a pixel, you'll avoid your 1px-wide line overlapping adjacent pixels, resulting in a nice clean line instead.

## PROVIDE FORM FEEDBACK

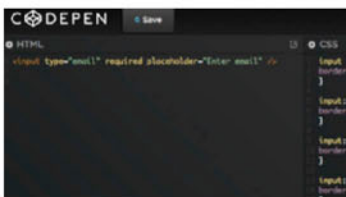
One of the nicest features of browser-validation is the ability to provide feedback as a form is completed

Browser-based validation offers a nice way to hand control of the basic first-level data checking to the browser itself. It's not just a useful tool for restricting bad submissions, however. You can also leverage this built-in feature to help provide the user with appropriate feedback and signposting, improving their experience and reducing the risk of unhappy, frustrated users.

The best thing about being able to rely on the browser to provide live validation of your form fields is that it will automatically change the state of the input boxes as the user types. With pseudo CSS classes, it's easy to provide feedback to the user.

## ADD MEANINGFUL CAPTIONS

As part of the drive for a more semantic web, HTML5 addresses the need for image captions with a new tag



One of the most common design patterns you'll find on the web is an image gallery. Typically this is rendered using an unordered list, with each list item containing a combination of an <img> tag and either a <span> or <div> to contain the caption for the image.

With the new version of HTML you can simply use the <figure> element to contain the entire area, and then use a <figcaption> tag to mark up the caption.

## USE FORM FIELD PLACEHOLDERS

Show information easily

It's been best practice to show a ghosted version of what data is required in a form field, such as 'Mr A Name' in a name field. This was usually achieved with JavaScript, but with HTML5 the placeholder attribute lets you specify the content and have the browser render it for you.

## ENCODE AUDIO FOR BROWSERS

Take advantage of <audio>

You can now play audio directly in the browser using <audio>. The syntax is almost identical, but one potential problem is that different browsers support different audio codecs. Avoid issues by creating multiple encoded versions of your audio tracks in at least 'ogg' (Ogg Vorbis) and MP3 formats.

## RETHINK <SMALL>

The <small> tag has been around for a while, but it has new meaning in HTML5

The <small> tag first appeared in HTML in the Nineties, and was used to define text as being smaller than the surrounding text. This purely visually orientated approach to markup is now frowned upon, so you might think that <small> should be deprecated just like the bold <b> tag.

Instead, <small> has had its meaning redefined in the latest version of the HTML specification. It's no longer

shorthand for 'make this text render at a smaller size than the default text'. Now it refers to the small print you'd typically find at the end of a credit agreement, within terms and conditions or something else similar. It is worth remembering that browsers may still render this text smaller by default, so you need to reset your CSS properly in order to avoid any unintended styling.







THE PERFECT PARTNER  
TO HTML IS CSS,  
AND WE'VE GOT YOU  
COVERED WITH SOME  
OF THE LATEST AND  
GREATEST TIPS AND  
TRICKS HERE



## MULTIPLE BACKGROUNDS

CSS3 allows you to assign multiple backgrounds to an element, opening up amazing possibilities

If you've ever found the need to nest multiple <div>s simply to achieve a particular background image effect, you'll absolutely love the fact that CSS3 allows you to apply multiple backgrounds to the same element simultaneously. Not only can you now apply an unlimited number of backgrounds, but these can also contain browser-rendered gradients and you can also control the order in which the backgrounds are applied to the container.

As a result, using CSS3 it's now possible to create some extremely sophisticated effects using background images. In fact, you can often replace entire swathes of markup with

a single container and simply load and position different background images in combination.

Have a look at the example code on the website. It applies a background image at the back of the stack, draws a gradient over the top, and applies a single image in the upper corner.

Notice that the order of each property is followed, so that the position 'top right' value is applied to the logo.png background, and the 'repeat' background-repeat property applies to the repeatingbg.png image. The first background in the list is rendered at the top of the stack, with the last background in the list at the bottom of the stack.

## USE THE BROWSER TO RENDER DROP SHADOWS

Avoid Photoshop and instead use the text-shadow property on your titles

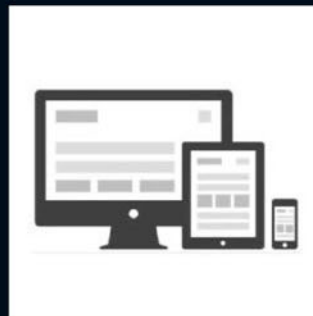
Special effects such as drop shadows are trivial thanks to the text-shadow property. This simple property works just like box-shadow, but applies specifically to text rather than block-level elements. Use it as shown in the example code on the website to create an entirely browser-rendered drop-shadow effect.

## CREATIVE NAVIGATION

There's been a lot of experimentation in the last few years with the all-new CSS3 3D transformation capabilities. These nifty effects allow you to render content in a pseudo 3D environment within the browser window using CSS alone. For inspiration and examples, visit [tympanus.net/codrops](http://tympanus.net/codrops).

## KEEP YOUR NAVIGATION VISIBLE AT ALL TIMES

One of the layout options that was possible in CSS2.1 was position:fixed. Regrettably this was never reliable as there was inadequate browser support. Thankfully you can now safely rely on browser support being present in all but a tiny percentage of user computers, so it's really simple to keep your navigation and/or header bar visible on-screen at all times. Start by adding and styling your header area as usual, then instead of using position:relative or position:absolute, simply substitute in position:fixed. This area will now stick to the position on screen where it appears, regardless of how much you scroll!



## USE MEDIA QUERIES TO CREATE A RESPONSIVE LAYOUT

With the addition of @media queries to the CSS language, it's become easy to target different device profiles according to their hardware characteristics. This means that you can include multiple layout systems within a single stylesheet, and the browser will pick the one that matches its set of hardware. The full code can be found at the [Web Designer](http://Web Designer) web site [www.webdesignermag.co.uk/tutorial-files](http://www.webdesignermag.co.uk/tutorial-files).

## BUTTON ANIMATION

CSS3 makes it easy to animate properties automatically between two states, either by using pseudo or real classes. We'll show you how!

### 01 Create a button

We're going to style a standard link tag up to look like a button and apply an animated transition. When the user moves their mouse over the link, the button provides visual feedback showing it will perform an action when clicked. Start by creating the basic button styles, as shown.

```
a.btn {
  display: block;
  background: blue;
  width: 120px;
  height: 30px;
  line-height: 30px;
  color: white;
  text-decoration: none;
  border-radius: 5px;
  text-align: center;
}
```

### 02 Create a rollover state

It's time to restyle it according to the rollover state. Temporarily add a new class to the button, and create a series of rules targeting that class name so you can generate and test your new styles. We've offset the button using the transform property, and have also set the colours differently.

```
a.btnimg {
  display: block;
  background: red;
  width: 120px;
  height: 30px;
  line-height: 30px;
  color: white;
  text-decoration: none;
  border-radius: 5px;
  text-align: center;
  transform: translate(-10px);
}
```

### 03 Set the transition

Finally, replace all your temporary class definitions with the :hover pseudo attribute so that the new style is activated when the mouse moves over the button. To enable the animation transition to happen, simply add the transition property. Some browsers still require vendor-prefixed versions.

```
a.btn {
  transition: all 1s ease-in-out;
}
a.btn:hover {
  display: block;
  background: red;
  width: 120px;
  height: 30px;
  line-height: 30px;
  color: white;
  text-decoration: none;
  border-radius: 5px;
  text-align: center;
}
```



# CONTROL TEXT-TO-SPEECH WITH CSS

CSS doesn't only allow you to handle all of the visual characteristics, you are also able to control the way a screen reader will present content to users

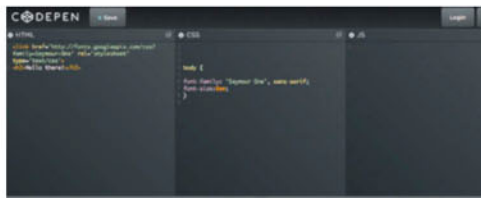
Surprisingly, one of the new modules available as part of the overall CSS3 initiative is designed not to deal with the visual presentation of the HTML document at all! Instead of handling colour, font and shape, the CSS3 Speech module handles synthesised speech generated from the markup, allowing you to have control over how the different parts of your content are rendered audibly.

This is an incredibly exciting development for users who rely on screen readers. You can start experimenting with the new properties immediately - try the voice-balance and voice-volume properties to get started before checking out the full specification



Take control of how screen readers present audio

available at [www.w3.org/TR/css3-speech](http://www.w3.org/TR/css3-speech) to get a real primer on how to use CSS3 Speech.



## Hello there!

Applying web fonts is no hassle at all in CSS

## RENDER TEXT IN FANCY FONTS

Online web font services make it easy to get the latest typographical treats on your page

In almost every case, choosing to use a web font is just as simple as creating a standard font stack. Simply locate the font you would like to use then assign the font as normal in your CSS. Check out the example from Google's Web Fonts service on the website to see how simple the process really is. It can completely transform the look of your text.

## CREATE CSS3 ANIMATION

Use the the transition and keyframes property to define a scripted animation

### 01 Create an element

We're animating a ball on the screen using CSS alone. Generate a <div> element in your HTML document and apply styles: give it a height and width of 100px, a border-radius of 50px and a background colour of red.

### 02 Style the translation

Animate the ball's position on screen using transform: translateY(). By changing the value of the translation we shift the ball's vertical position. Add the rule to move the ball into a new position when rendered. The element still exists in the original position, but it's rendered with a translation as we've defined.

### 03 Create the animation

Use the code on the website to set up a scripted animation. Note the syntax uses a percentage approach to define the speed.

## DON'T REINVENT, SIMPLY ADAPT

Sometimes it pays to build on an open library rather than start from scratch

Why spend your precious creative time building a structure for your layout when there are so many good libraries and frameworks out there? By using grid systems such as Bootstrap, you can avoid the mundane aspects of styling a page and use the time to focus on creating the very best user experience instead!

## CREATE DEPTH WITH LAYERING

Make your designs appear to have more depth by layering elements

Thanks to near universal support for variable opacity in the modern browser, we can create effective layers that offer a sense of depth. Don't limit yourself to working solely with CSS though - a good photograph used as the background of a page can convey a sense of depth to your design, elevating your page above the competition.

## USE ADVANCED SELECTORS

Get more out of an element

Many designers are familiar with the nth-of-type() selector. You may have thought that this handy method for selecting the fifth element was limited to JavaScript, but it's based on CSS. Until recently, browser support was sketchy, but now it's safe to use these selectors directly in your CSS code. Save yourself time, and reduce the clutter of non-semantic classes.

## PROGRESSIVE ENHANCEMENT

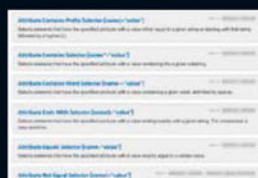
Keep in mind that not everyone will be using the same browser as you; a progressive approach where you style a basic version of your page for the lowest common denominator before adding enhancements will ensure compatibility. The Modernizr library can test for support of features, and provide fallbacks.

## CONTAINER BACKGROUNDS

You can't have failed to notice the current trend for large container-filling images that resize as you alter the width or height of your browser window. This technique used to require JavaScript to safely implement, but it's now as simple as using the background-size property! Popular values include cover and contain.

## STENCIL BACKGROUND IMAGES

There are lots of experimental implementations of modules and properties on the web currently. One such example is the -webkit-background-clip property. By setting -webkit-background-clip: text the background will only be rendered where text sits inside the container the property is applied to. This works especially well with a chunky font.







HERE WE'VE PULLED TOGETHER THE BEST TIPS AND TRICKS FOR JQUERY: THE WORLD'S LEADING JAVASCRIPT LIBRARY

## COMPATIBILITY

If you can't do without support for IE6, there is a workaround available. Find out more at [jquery.com/download](http://jquery.com/download).

## CSS SELECTORS

One thing that helped jQuery conquer was its support for CSS selectors. This makes it very straightforward to select items within the DOM using the same syntax you'll be familiar with from CSS. Combined with being able to add and remove nodes, it's easy to pick up even if you've never used jQuery.

## SAVE AS A PLUG-IN

Every function in jQuery returns the jQuery object as the result of the function. This makes it easy to convert some code that you've already written into a reusable plug-in and is handy if you find yourself creating the same basic code repeatedly.

## DOCUMENT.READY() FUNCTION

You may think `$(document).ready()` is a set-it-once method that can only be assigned once. This isn't the case at all! You can use the method as often as you like in your code, stacking up the tasks that will be performed once the document is ready for manipulation.

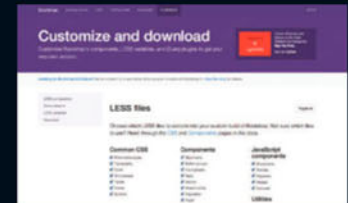


# BOOTSTRAP

[getbootstrap.com](http://getbootstrap.com)

Bootstrap isn't just a framework, it also includes a whole lot of jQuery-supported functionality that helps to make the development and styling of your page both quick and easy. The framework provides a mobile-first grid system that's responsive by default, as well as a generous library of widgets that you can simply drop into your design without having to think about how to wire them up or deal with the user interaction.

As well as being a great rapid development platform, Bootstrap is also perfectly capable of hosting large-scale websites, as seen and demonstrated by the many high-profile sites that use it. There is a learning curve to overcome the first time you use it, but any worries about having to spend time learning the toolset are quickly replaced with the realisation that it offers a huge amount of time-saving potential.



## Bootstrap is a responsive framework

Bootstrap is now at version 3, and you should be aware that there have been some changes, but the same basic tenets and principles apply now as existed when Twitter's developers first started working on it. Give it a try and see how you get on.

### 01 Download the framework

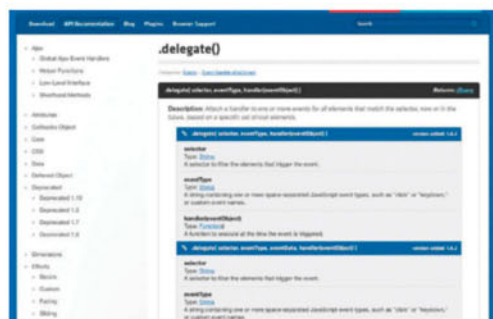
Start by visiting the [getbootstrap.com](http://getbootstrap.com) website and click the Download Bootstrap button. This will provide you with a standard distribution zip file that contains three folders, each containing different files and assets. Don't be daunted by the amount of files – you don't need to know what everything does at this point.

### 02 Create a basic page

Now that you've got the framework ready, create a simple HTML page in the normal way. Instead of including your own JavaScript and CSS files you'll take the Bootstrap framework files and import them into your document. This will provide the framework and widgets you'll need to build a rapid prototype.

### 03 Try it out

The Bootstrap getting started guide at [getbootstrap.com/getting-started](http://getbootstrap.com/getting-started) provides a series of examples of the different components and widgets that ship as standard within the framework. Support for grids, common page architecture such as navigation bars, headers and footers, and special features including galleries are all present!



## FIND OUT WHICH ELEMENT TRIGGERED AN EVENT

**Because of its flexibility, sometimes it can be difficult to know which element called a method**

As crazy as it may sound, jQuery's DOM selection engine is so good it can sometimes have unintended consequences. Just as with CSS, specificity is the key, but sometimes you want to be generic in your selection, and simply treat different elements in a different way when they trigger the same event.

## LOAD CONTENT DYNAMICALLY

**jQuery makes it easy to create AJAX calls to other content on your server**

One of the characteristics of the modern web is that the number of forced page loads has been reduced as developers start to load content into the page dynamically, instead of relying on a page refresh. jQuery makes this incredibly easy to implement using the `$.get`, `$.post` and `$.ajax` methods.



## CLONE ELEMENTS AND THEIR LISTENERS

**By default, when you clone a node, you don't get the event listeners that are bound to that node**

There are methods that make it easy to generate, duplicate and remove elements – but you may not always get the behaviour. A great example is the `clone()` method. This creates a copy of the select element (or elements) and returns it as an object, ready to be inserted back into the DOM. The important thing here is when you `clone()` a node, you won't have all the event listeners that apply to it. So, if you set up a click handler on a `<div>` and `clone()` that `<div>`, the cloned version won't have a click handler. You can solve this by passing in an argument to the `clone()` method.



## REPLACE TAGS WITH JQUERY

If you need to alter your markup after the page has loaded, jQuery can do this easily

Some markup that's loaded as part of the HTML document won't fit your needs. This might be because you're using HTML from an external source, because you're repurposing content that needs to retain its previous form, or simply to achieve an effect. So, you might want to turn this:

```
001 <div class="container">
002   <span>Some content</span>
003   <span>Some more content</span>
004 </div>
```

Into the following:

```
001 <div class="container">
```

```
002   <div>Some content</div>
003   <div>Some more content</div>
004 </div>
```

You might think this a bit of a challenge, but jQuery has you covered. Using the `replaceWith()` method you can easily swap out tags. Simply run the function, below, which replaces the `<span>` elements with `<div>`s.

```
001 $("#container span").replaceWith(function(){
002   return $("<div />", {
003     html: this.innerHTML
004   });
005 });
```

## CREATE A SLIDESHOW IN JUST ONE LINE

Make a cross-fade slideshow in as little as one line! Create an unordered list where the images stack one of top of the next, positioned absolutely, then add the full code (from the website) to your jQuery code.

## MAKE USE OF JQUERY UI

For advanced user interactions there's a separate bolt-on available named jQuery UI. This tool offers a suite of user controls including drag and drop, pop-up calendars and sliders. Useful for quickly prototyping advanced functionality, the whole thing is skinnable, so it's easy to integrate with your site.

## FIND THE MOUSE POSITION

Whenever you create an event listener inside jQuery, using either the shortcut methods `click()`, `mousemove()` or `hover()`, or the fully flexible `.bind()` method, you can pass in the triggering event as an argument. This reference provides access to the properties of the trigger, including the mouse position.

## DON'T USE SETINTERVAL

When creating animations, loading content or checking user updates, it's tempting to use the JavaScript `setInterval` or `setTimeout` methods. There's a better way that isn't jQuery specific, but offers power and resource benefits: `requestAnimationFrame()`. Find out more at [mzl.la/1eQge4v](http://mzl.la/1eQge4v).

## EXTEND JQUERY WITH PLUG-INS

jQuery is designed to be a great basic library, but you don't need to limit yourself to the basic tools



Make use of the thousands of available jQuery plug-ins

There are thousands of different plug-ins available, whether you need to validate credit card details being input into a form, or allow users to drag photos onto a canvas, the chances are that someone has authored a plug-in to do it! The good news is that the vast majority of these developers have made their plug-ins available to download for free. The main repository at [plugins.jquery.com](http://plugins.jquery.com) is a great place to start, but a simple web search will turn up countless websites listing the best freely available plug-ins.

## ELEMENT TRANSITIONS

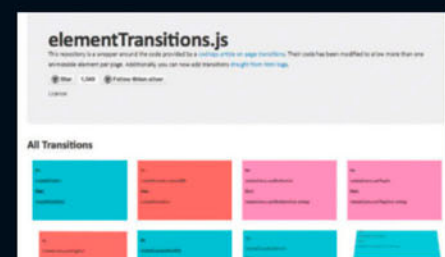
[dan-silver.github.io/ElementTransitions.js](http://dan-silver.github.io/ElementTransitions.js)

There are so many jQuery plug-ins that it is difficult to know where to start. One of our favourites is this handy transition generator, based on excellent work originally featured on the Codrops website.

The basic premise is that you can use the `ElementTransitions.js` plug-in for jQuery to automatically handle the transition between different pages of content without manually wiring up each individual content block and assigning or animating the transition yourself.

The plug-in is designed to operate on content within the same page, using the jQuery mobile approach to 'pages', rather than explicitly loading content from an external source - although it's possible to develop the plug-in so that this is also supported. There are over 40 different transitions included, and many of these are powered by CSS3 animations, reducing the overhead on your script.

A standout feature that elevates this particular plug-in above the typical animation options is the



ability to assign individual transitions by adding an attribute directly within the HTML. Although this is perhaps against the best practices of semantic markup, it's unobtrusive enough to be forgivable when it facilitates speed of development!

### 01 Create a page

The basic premise of this plug-in is to allow you to create nice transitions between content on your page, without creating and wiring up the transitions yourself. Generate a page with multiple content areas ready to be transitioned between.

### 02 Connect the plug-in

As this is a jQuery plug-in, you'll need both the jQuery library and the plug-in on your page. Add these after your content to speed up the loading of your page, or stick them in the `<head>` section if you prefer the old-fashioned way.

### 03 Define the transitions

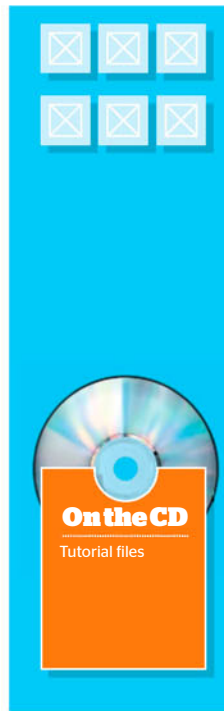
On your container element add the necessary classes to define that this element should respond with transitions, and define the in and out transitions to be used. The documentation can be found at [bit.ly/1kDRpjn](http://bit.ly/1kDRpjn), which includes a set of transition options.



# Create an eCommerce web element with CSS3

Using CSS3, create a simple and appealing shopping cart web element that would be useful on an eCommerce website

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



elling online provides the opportunity for many businesses to reach out to huge, untapped markets. When your store can be open 24 hours a day and you can reach a global market without the costs of mailings and call centres, it

can provide a huge boost to your business. But there are plenty of things to consider when designing an eCommerce site. It's not as simple as throwing up some shopping cart software and plopping products into a database. With the power of CSS3, it is possible to create some very cool and effective web elements that can just slot into place on any eCommerce website.

The products that you or your client are selling need to stand out and the all-important buttons such as 'Add to Cart' need to be prominent and stylish. It is essential to think about the presentation of customer reviews, the price and product description. All of these things need to be easy to accomplish, and with CSS3, those things just got a whole lot easier. So in this tutorial, we will look at how we can create a fictional product and turn it into an appealing and interactive web element using the power of CSS3 - let's get started!

## 01 Set everything up

First thing we need to do is create a new HTML5 document with a link to your stylesheet within the head. Then within the <body> tag, we can create two <div>s with a class name of 'container' and then 'block', making sure we comment the closing tags for better readability.

```
001 <body>
002
003   <div class="container">
004
005     <div class="block">
006
007     </div><!-- END block -->
008
009   </div><!-- END container -->
010
011 </body>
```

## 02 Product image and buttons

Next we're going to add in an image and some buttons for our product. Firstly we create a <div> with a class name of 'product'. We then pull in our product image and then add in two buttons. One of the buttons is a 'Add to Cart' button with a class name of 'buy' and the other is a 'View Item' button with a class name of 'preview'.

```
001 <div class="product">
002   
003   <div class="buttons">
004     <a class="buy" href="#">Add to cart</a>
005     <a class="preview" href="#">View item</a>
```

```
006 </div>
007
008 </div><!-- END product -->
009
```

## 03 Product information

Now let's add in some information about our product. Firstly create a <div> with a class name of 'info' and then add in the product title, wrapped within a <h4> header element. We then add in a little text describing our product and then finish off with the price and a 'Buy now' button.

## 04 Star ratings

In the final bit of HTML, we're going to add in a star rating section that will be positioned at the very bottom of our product block. We just simply add a <div> with a class name of 'details' and create an unordered list with a class called 'rating'. In a later step, we're going to use a CSS sprite to show a different-coloured star.

```
001 <div class="details">
002   <span class="time">12 hours ago</span>
003   <ul class="rating">
004     <li class="rated"></li>
005     <li class="rated"></li>
006     <li class="rated"></li>
007     <li class="rated"></li>
008   </ul>
009   <li></li>
010 </div><!-- END details -->
011
012
```

## 05 The CSS

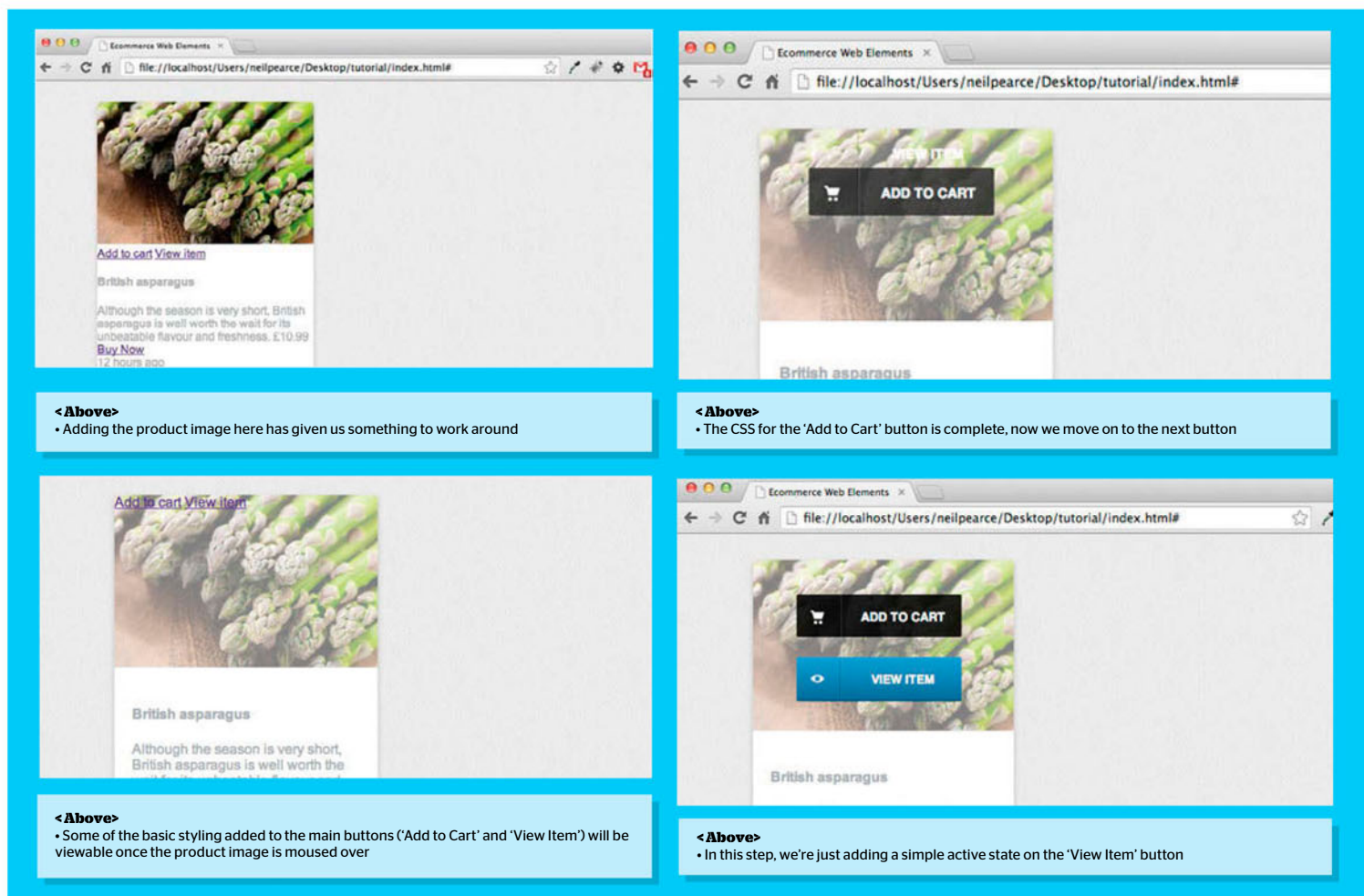
Open up a CSS file and start adding some styles. First add in some default styles within the body selector. We've set our font to Arial and given it a light grey colour, and we'll use a patterned background for the page. Finish off by giving our 'container' <div> some width and margin.

```
001 body {
002   font-family: Arial, sans-serif;
003   color: #aaaeb2;
004   background: #f1f1f1 url("../images/
005   bg.png");
006 }
007 .container {
008
009   width: 900px;
010   margin: 0 auto;
011 }
```

## 06 Style the block

Things are not looking that great, so let's start shaping it all up. By targeting the 'block' class, we can give the body of our product information some shape and some nice subtle effects by using the 'border-radius' and 'box-shadow' properties. We do want to make sure that the position is set to relative, as this will allow us to absolutely position other elements within - such as the buttons.

```
001 .block {
002   margin: 30px 0;
003   display: block;
```



```
004 position: relative;
005 width: 300px;
006 border-radius: 5px;
007 background: #fff;
008 box-shadow: 0 3px 8px rgba(0, 0, 0,
009 .2);
010 }
```

## 07 Product image

Now let's set some styles for our product image. Ensure the image is set to block and position is set to relative. Then we can set the width to 100% so it drops into the main product block. After that, we finish off by giving the top corners the same radius as the block.

```
001 .product {
002   display: block;
003   position: relative;
004 }
005
006 .product img {
007   width: 100%;
008   border-top-left-radius: 5px;
009   border-top-right-radius: 5px;
010 }
```

## 08 Info and details

Next we will give our product text and other information some shape. Firstly let's target the 'info' class, which holds the product title and description. We then separate the 'details' section - which is the star ratings - by adding a top border and then finish this off by giving it some padding all around.

```
001 .info {
002   display: block;
003   position: relative;
004   padding: 20px;
005 }
006
007 .details {
008   border-top: 1px solid #e5e5e5;
009   padding: 18px 20px;
010 }
```

## 09 The large buttons

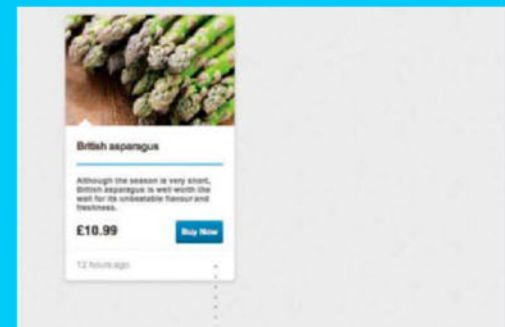
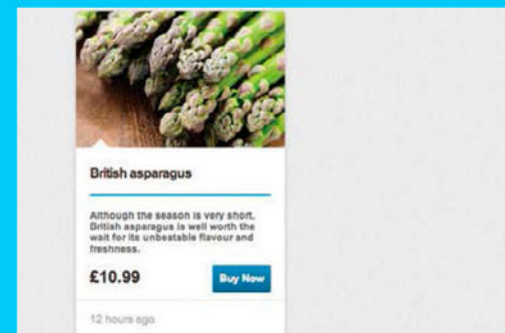
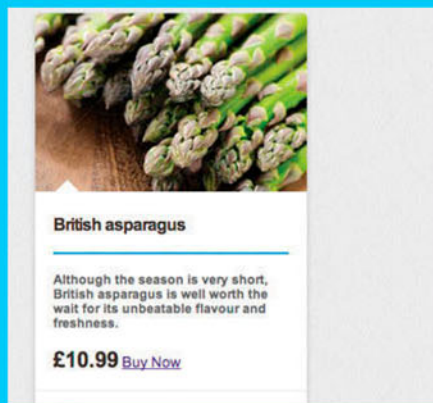
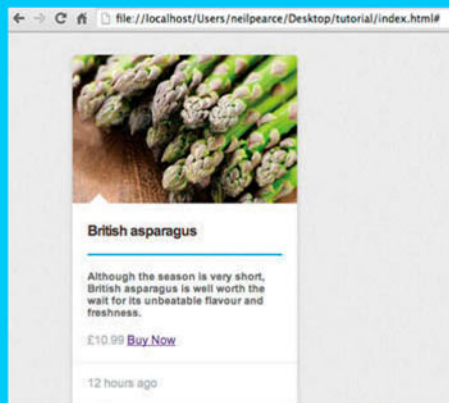
The buttons we are talking about here are the 'Add to Cart' and 'View Item' buttons that we will position at the centre of the product image. We then hide them until the user mouses over the product image. We won't see much in the way of buttons yet, but we'll tackle that soon.

## 10 Button styles

This is where we will start giving the buttons some basic styling. Because we set the 'product' class to relative, we can easily use absolute positioning to give ourselves complete control of exactly where these buttons should be. We can then give them some nice, rounded corners and hide them by using 'opacity: 0'.

```
001 .buttons a {
002   display: block;
003   position: absolute;
004   left: 50px;
005   width: 115px;
006   border-radius: 2px;
007   padding: 18px 10px 15px 65px;
008   font-family: Helvetica, sans-serif;
009   font-size: 14px;
010   font-weight: bold;
011   text-transform: uppercase;
012   color: #fff;
013   text-decoration: none;
014   opacity: 0;
015   text-align: center;
016 }
017
```



**<Above left>**

- Things are starting to take shape quite nicely now that some styling has been added to the product description

**<Above right>**

- Things are really starting to take shape now we have added some styles to our product price

**<Top right>**

- The 'Buy Now' button is the last step to finish off the product description section

**<Bottom right>**

- The final element is the star rating section. It is here that the list elements are transformed into stars

**11 Icon styling**

Here we set some styling for the icons that will be added in the next step to both of the large buttons. Make sure the content is empty and then set a height and width. Then, divide the area where the icon will be by adding a 1px border to the right. Then add a subtle drop shadow.

```
001 .buttons a::after
002 {
003     content: "";
004     display: block;
005     position: absolute;
006     height: 48px;
007     width: 50px;
008     border-right: 1px solid rgba(0, 0, 0,
009     .25);
010     box-shadow: 1px 0 0 rgba(255, 255, 255,
011     .17);
012     top: 0;
013     left: 0;
014     z-index: 1;
015 }
```

**12 'Add to Cart' button**

In this step, we're going to just focus on the 'Add to Cart' button. After positioning it 20% from the top, we can give it a dark background colour. Then we can give it a subtle transition and lower its opacity for when we hover over it. Lastly, we will add in our icon that will be positioned to the left.

```
001 a.buy {
002     top: 20%;
```

```
003     background: #414141;
004     background: rgba(0, 0, 0, .85);
005     transition: background .2s ease-in;
006 }
007 .buy:hover {
008     background: #515151;
009     background: rgba(45, 45, 45, .85);
010 }
011
012 .buy::after {
013     background: url("../images/cart.png");
014     background-repeat: no-repeat;
015     background-position: 16px 18px;
016 }
```

**13 'View Item' button**

Next up will be to add the styles to our 'View Item' button that will sit underneath the 'Add to Cart' button. We are going to give this a blue colour and also give it a linear gradient. Then, let's give it a subtle drop shadow and finish up by giving it a two-second transition on hover.

```
001 a.preview {
002     bottom: 20%;
003     text-shadow: 0 -1px 1px rgba(0, 0, 0,
004     .4);
005     background: #286398;
006     background: -webkit-linear-
007     gradient(bottom, #1d4970, #639ed3);
008     background: -moz-linear-
009     gradient(bottom, #286398, #639ed3);
010     background-position: 0 -15px;
```

```
009     background-size: 400px 80px;
010     background-repeat: no-repeat;
011     box-shadow: 0 2px 0 #165181;
012     transition: background-position .2s
013     ease-in;
014 }
015 .preview:hover, .buy_now:hover {
016     background-position: 0 0;
```

**14 Finish the buttons**

In this step, we'll add a simple active state on the 'View Item' button. All we are going to do is move the button down by two pixels using the 'translateY' value of the transform property when we click the button. In the next rule, we add in the icon like we did previously.

```
001 .preview:active, .buy_now:active {
002     transform: translateY(2px);
003     box-shadow: none;
004 }
005
006 .preview::after {
007     background: url("../images/eye-icon.
008     png");
009     background-repeat: no-repeat;
010     background-position: 16px 17px;
```

**15 Information arrow**

Let's create the small arrow that we see pointing up to the product image just above the product's title. This is going to be very simple. All we need to do is create a white

25 x 25px square, position it absolutely and rotate it by 45 degrees. Then we move it down using 'top: 12px' so all we can see is one of the corners.

```
001 .info::after
{
002   display: block;
003   position: absolute;
004   top: 12px;
005   left: 23px;
006   content: "";
007   height: 25px;
008   background: #fff;
009   transform: rotate(45deg);
010   transform: rotate(45deg);
011 }
```

## 16 Product title

In this simple step, we will apply some styles to the product title to give our product description some shape. Start by setting the position to relative and giving it some padding and margin. Then set the font family, font weight and size. Finish up by pulling all the letters in slightly, using a negative value to the letter spacing.

## 17 Product description

Everything is taking shape quite nicely now and the next step is to think about the product description. First, let's add a two-pixel blue line just underneath the title. The good thing about doing lines like this is the ease at which you can change the height. Then we give the product description some styling.

```
001 .info h4::after {
002   display: block;
003   position: absolute;
004   bottom: 0px;
005   content: "";
006   width: 40px;
007   height: 2px;
008   background: #3b86c4;
009 }
010
011 .info .description {
012   display: block;
013   padding-bottom: 20px;
014   font-family: Arial, sans-serif;
015   font-size: 14px;
016   font-weight: 600;
017   color: #5f5f5f;
018 }
019 }
```

## 18 The price

Having now got a lot of the product description done, there are only two things left to do, one of which is simple: give the product price a little bit of much-needed styling. Ensure that you have a play around with this; sometimes a bigger font would look better, or perhaps even a different colour would work well.

## 19 'Buy Now' button

The 'Buy Now' button is the last step to finish off the product description section. We're going to float this right and use relative positioning in order to position it right where we want it. We're then going to continue to give it the same styling as our 'View Item' button - finishing up with a nice transition and drop shadow.

```
001 .buy_now {
002   float: right;
003   position: relative;
004   top: -5px;
005   display: block;
006   padding: 10px 10px;
007   border-radius: 3px;
008
009   font-family: "Helvetica Neue",
Helvetica, Arial, sans-serif;
010   color: #fff;
011   font-weight: bold;
012   text-decoration: none;
013   font-size: 15px;
014   text-shadow: 0 1px 1px rgba(0, 0, 0,
015   .4);
016
017   background: #286398;
018   background: -webkit-linear-
gradient(bottom, #1d4970, #639ed3);
019   background: -moz-linear-
gradient(bottom, #286398, #639ed3);
020   background-position: 0 15px;
021   background-size: 400px 80px;
022   background-repeat: no-repeat;
023   transition: background-position .2s
ease-in;
024   box-shadow: 0 2px 0 #165181;
025 }
```

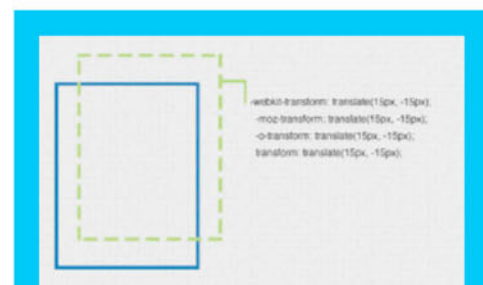
## 20 The rating section

This is the last bit of the tutorial where we deal with the star rating section. We position the unordered list over to the right and zero out any default margin or padding. Once we do this, the block will become shorter and our bullet points will be overflowing. Let's sort that out next.

```
001 .rating {
002   position: relative;
003   top: 2px;
004   float: right;
005   margin: 0;
006   padding: 0;
007 }
```

## 21 Seeing stars

On this final CSS rule, we are going to add in our stars. We have included a PNG file called 'stars.png' on the resource disc that you can use. We're going to use this as a CSS sprite and first position the green stars that have the class name of ".rated" added to the <li> item.



The CSS transform property allows you to visually manipulate an element, transforming its appearance. There are many functions to the transform property and one we used in this tutorial (Step 14, for example) is called "translate".

`transform: translateY(2px);`

The translate(x, y) function is similar to relative positioning, translating, or relocating an element by x from the left, and y from the top. It's a handy way to move elements as it gives you full control of its positioning from using only one line of code.

`transform: translate(2px, 10px);`

To give us greater control, we can also use negative values on either the x or y values. The line of code below, for example, allows us to move an element horizontally by 20 pixels.

`transform: translateX(-20px)`

## Button icons

Icons are a highly important part of designing elements for eCommerce sites, so make sure that you use them effectively.

```
001 .rating li {
002   float: left;
003   display: block;
004   height: 16px;
005   width: 16px;
006   margin-left: 5px;
007   background: url("../images/stars.png")
no-repeat 0 0;
008 }
009
010 .rating li.rated {
011   background-position: 0px -16px;
012 }
013 }
```

## 22 Final thoughts

eCommerce is forever growing on the web, and the need to design cool and functional web elements is becoming more and more achievable when using CSS3. So, experiment with what you've learned throughout this tutorial and see what you can produce!





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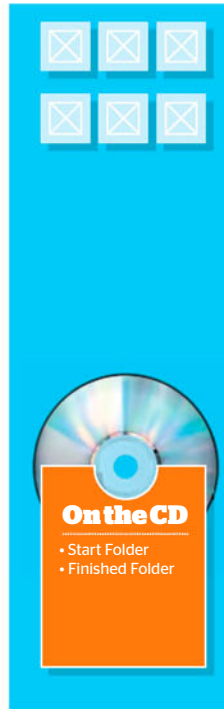
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# Use overlay effects on background video

HTML5 video is currently supported in over 80 per cent of browsers so here we integrate it into designs with a variety of creative effects

**tools | tech | trends** HTML, CSS3, Dreamweaver  
**expert** Mark Shufflebottom



Support for HTML5 video is almost ubiquitous now and we can start to fully explore all that this offers to us as designers. This issue we are using video as a background element for a page design. As you may be aware, CSS doesn't allow you to add video as

a background element so we have to add a little CSS to make this a fixed element in the background of the design. This offers some opportunities to use a variety of textures, gradients and text effects over the top of the video, which will allow the video to form interesting breaks between sections of the page.

This effect is perfect for one-page websites, as video takes a while to load, what with it being considerably larger than an image background. By adding it to a one-page website you will only need to load it once for your site – that said, it should cache after the first load.

The video also provides interesting background for quotes or other content that you want to draw attention to, as it will have a motion background behind it. The effect works best when there is subtle movement in the background, but we've added quite a fast-moving background to draw emphasis to what we are doing.

## 01 Start the project

From the resource CD, copy the Start Folder to your desktop and open the file 'index.html' in a code editor. In the head section, add the two lines of code shown below. These add a 'normalize' stylesheet for resetting all elements for cross-platform display and the Google font that we will use in the design of the menu.

```
001 <link href="normalize.css" rel="stylesheet"
type="text/css"/>
002 <link href='http://fonts.googleapis.com/
css?family=Amaranth:400,700' rel='stylesheet'
type='text/css'>
```

## 02 Add the video

As you will see, the index page already has some content in there. We are primarily concerned in this tutorial with adding visual effects and styling using CSS. However, we need to add our video to the body of the page, so add the code below immediately after the opening body tag. After adding this, your page will merely have video placed at the top of the document.

```
001 <video autoplay loop>
002   <source src="loop.mp4" type="video/mp4">
003   <source src="loop.webm" type="video/
webm">
004   <source src="loop.ogv" type="video/ogg">
005 </video>
```

## 03 CSS to the rescue

First we need to just set up the headings and body content to have the correct typeface and colours. Move

back into the head section of the document and add the CSS style tags. All the code for the rest of the tutorial will be placed before the closing style tag.

```
001 <style>
002 h1, h2, h3, h4, a { color: #636; font-
family: 'Amaranth', sans-serif;}
003 body {
004   color: #555;
005   font-family: "HelveticaNeue-Light",
"Helvetica Neue Light", "Helvetica Neue",
Helvetica, Arial, "Lucida Grande", sans-serif;
006   background: url(images/bg.jpg) #000 no-
repeat center center fixed;
007
008   -webkit-background-size: cover;
009 }
010
011 </style>
```

## 04 Video background

With the following code shown below, we turn the video into a background by fixing the video into position. The video is positioned in the top-left corner of the browser; we also set the video to fill the browser with the minimum width and height settings and move the video behind any other content with the z index. Refresh your browser so you can see this in action.

```
001 video{
002   position:fixed;
003   left:0;top:0;
004   min-width:100%;
```

```
005   min-height:100%;
006   width:auto;
007   height:auto;
008   z-index:-100;
009   visibility: visible;
010 }
011
```

## 05 Style the logo

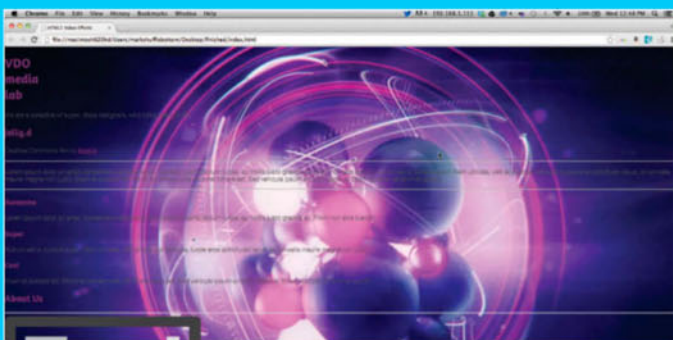
We are now going to create our logo, which will be designed entirely using CSS. The first part of this is to set the width and height of the logo. We set this to be centred on the page and also make the border radius 50%, which turns the <div> into a circle. In order to see this, we need to add a background image, which is semi-transparent stripes, allowing the video to be seen behind.

```
001 #logo{
002   width: 320px; height: 320px;
003   margin: 80px auto;
004   padding: 20px;
005   text-align: center;
006   border-radius: 50%;
007   background: url(images/thick_stripe.
png);
008 }
```

## 06 Vertically centring

We are now going to centre the text vertically. To do this, we need to tell the browser to render the content as a table with a set height and width. Add the code as shown which applies this to the <div> with the id of 'vCent' (short for vertical centre).

## Use overlay effects on background video



## &lt;Above&gt;

- At this stage we have added the video and set it behind our other content using CSS to position the video. Now we need to start styling the page and visual effects



## &lt;Above&gt;

- We have produced the logo entirely out of CSS and a background pattern. The pattern adds visual interest and allows the text of the logo to stand out and the circle is achieved using the border radius property

## &lt;Bottom right&gt;

- Most of the content on the screen was unreadable, so we create a class called 'white' to add a white background to the main text areas draw more attention to it over the video



## &lt;Above&gt;

- Here we have begun styling up the strapline. Notice how we have added a transparent background tile of an 'x' pattern to the screen. This creates an interesting visual effect and allows the text to stand out more as well



```
001 #vCent{
002   display: table;
003   height: 320px; width: 320px;
004   overflow: hidden;
005 }
```

## 07 Vertically centred

The previous step doesn't completely solve the problem of the vertical centring, however, because we have just set it to behave like a table. Now we tell the content inside, which is the heading 1 tag, to act like a table cell. This now allows us to add a vertical align of 'middle' to this and we get the look that we are trying to achieve. Refresh your browser to see it in action.

```
001 #vCent h1{
002   font-family: 'Amaranth', sans-serif;
003   display: table-cell; vertical-align:
middle;
004   font-size: 5em;
```

```
005   letter-spacing: .02em;
006   line-height: .8em;
007   color: #636;
008 }
009 }
```

## 08 Create the strapline

Underneath the logo we plan to have a strapline that tells people exactly what the 'VDO' site is and who it represents. The strapline class sets up the typeface to stand out against the background, but what will also help is if we put a tiled image that is transparent in the background. We add an 'x' pattern as a transparent PNG.

```
001 .strapline{
002   padding: 20px 0;
003   color: #fff;
004   font-size: 2.5em;
005   font-family: 'Amaranth', sans-serif;
006 }
```

## 09 Centre the text

Now our text is really beginning to stand out against the background, we just need to centre the text on the screen. By having this as a separate class, we can add it several times to other dominant text so that it becomes reusable in other contexts. Add the code shown and refresh your browser to see the result.

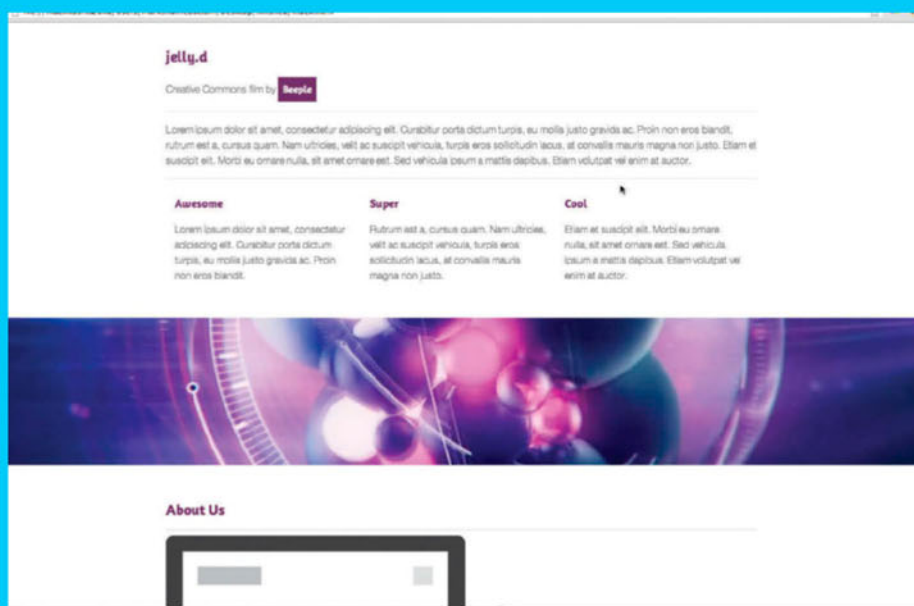
```
001 .cntr{
002   margin: 0 auto;
003   width: 95%;
004   max-width: 960px;
005   line-height: 1.6em;
006 }
```

## 10 Side view

We are now going to put more emphasis on the text by adding a borderline at the top and bottom of the text - this also has the added appeal of increasing the space around the text. By doing this we get to add an extra



## Use overlay effects on background video



### <Above>

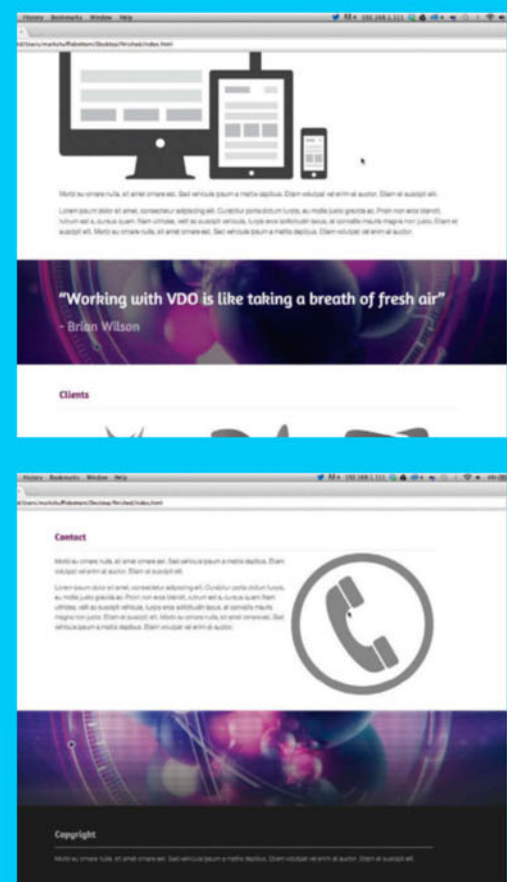
- Creating spaces between content sections help to show the division of content, but it also allows the background video to show through for the user

### <Top right>

- This transparent section features a quote and also a semi-transparent black background allowing the video to show through

### <Bottom right>

- Again we combine CSS3 gradients with a tiled 'dot' image to add an interesting space. The gradient fades into the footer section at the bottom of the page



padding at the bottom of the line, which will help to keep this content separate from what comes next.

```
001 .lines{
002   border-top: 2px solid #fff;
003   border-bottom: 2px solid #fff;
004   padding-bottom: 10px;
005 }
```

### 11 Readable text

One of the main problems with the design of the page is that all the content is largely unreadable because of the video in the background, so we will address this now by making a class called 'white'. This will create visible text with a white background colour. While we will not be able to see the video, we can use this to create visually interesting video spacers between sections.

```
001 .white{
002   background: #fff;
003   padding: 40px 0;
004 }
```

### 12 Style the link

We have added a link for the Creative Commons-sourced video background that we have used, so we need

to make that link stand out. Here we add a background colour of purple and change the text colour to white. We also add in a transition property so that we can create our rollover transition as well.

```
001 a{
002   display:inline-block;
003   color:#fff;
004   text-decoration:none;
005   background: #636;
006   padding:.5rem;
007   transition:.3s background;
008 }
009
```

### 13 Rollover transition

Here we're going to add a different colour background for the hover effect in this tutorial. All this involves is changing the background colour to a darker purple, giving the user the impression of more emphasis as they roll over the link. Save your work now and refresh your browser so that you can see all the updates.

```
001 a:hover{
002   background:#303;
003 }
```

## Disguise the compression

Adding a transparent tiled image over video helps to disguise the compression of the video, so add these if you have heavily compressed video that saves time downloading the large file sizes.

### 14 Horizontal rules

The default look of the horizontal rule harks back to when interfaces had a chiselled-edge look. This doesn't look that great now, so we make the rule 1px high with a plain colour. This gives the horizontal rule a better look.

```
001 hr {
002   height:1px;
003   background-color:#ddd;
004   border:none;
005 }
```

### 15 Rule of thirds

We are going to style the text that appears further down the page into three columns, so we add the third

class as shown here. When any content is floated to the left, the next content doesn't sit in the right position unless it clears the floated content. This is solved by creating the class 'clearfix' so it clears the other content.

```
001 .third{
002     float: left;
003     width: 30%;
004     padding: 0 1.5%;
005 }
006 .clearfix{ clear: both; }
```

## 16 Create spaces

In this step we will add a space between the initial intro text and the 'About' section of the design. This adds an interesting space for the video to show through and this can be used to surprise the user with the video background. By not allowing the entire video to show through, it creates good visual interest.

```
001 .spacer { min-height: 240px; }
002 .dark_bg { background: rgba(0,0,0,0.5); }
003 .small { font-size: 0.8em;
004         color: rgba(255,255,255,0.5);
005 }
```

## 17 Fold it up

In our previous step we also created a dark space with a semi-transparent black background for the quote. Now all we do is add a responsive class for the images and also add a small space between other sections of content. Preview this in your browser to see the sections starting to be more clearly defined.

```
001 .respond {
002     max-width: 100%;
003 }
004 .small_spacer { min-height: 120px; }
```

**18 Click the cube**

Now we add a background that incorporates an image and a semi-transparent gradient, as this still allows the video to show through slightly. Whatever is the first element in the background will be the top-most background - in this case it's the gradient. We are only adding the WebKit prefix for brevity.

```
001 .thin_bg{
002   background: -webkit-
gradient(linear, left top, left bottom,
color-stop(0%,rgba(55,55,55,0.9)),
color-stop(80%,rgba(55,55,55,0)),color-
stop(100%,rgba(55,55,55,0.3))), url(images/
thin_stripe.png);
003 }
```

## 19 Fix the image

Here we are adding just a small fix to make the image float to the right. We are also scaling the image down so that it will fit comfortably into small-screen

browser windows. This is a good use of the space and allows other graphics not to take over with having such bold areas of visual interest elsewhere.

```
001 .about-img
002 {
003     max-width: 360px;
004     display: block;
005     float: right;
006 }
```

## 20 Dark gaps

Further down the page we are going to add another gradient into the space just before the footer section. The footer will be darker, so we'll position the gradient to get darker at the bottom. We also combine the gradient once again with an image tile – but this time the image is a repeating dot pattern.

```
001 .dark2_bg {
002   background: -webkit-gradient(linear,
left top, left bottom, color-
stop(20%,rgba(45,45,45,0)), color-
stop(100%,rgba(45,45,45,0.8))), url(images/dot.
png));
003 }
```

## 31 Add the footer

The last part of the general code is to add the styles for the footer. The footer features a darker-coloured background, so the text has to be lighter over the top of this to be more visible. As a result, we've added styles for the paragraph and heading 2 tag to be lighter. Save the document and preview in your browser.

```
001 .dark{
002     background: #222;
003     padding: 40px 0;
004 }
005 .dark p, .dark h2{
006     color: #999;
007 }
008
```

## 22 Final step

The final element we need to add is the changing of the sizes of various elements when being viewed on a smaller screen. Here we also turn off the visibility of the video element because some mobile browsers bring the video to front before allowing it to play, so it's safer to just remove it. Save and test for the final time – and that's it!

```
001 @media screen and (max-width: 768px) {
002     video{ visibility:hidden;}
003     #logo{width: 200px; height: 200px;
margin: 30px auto;}
004     #vCent{width: 200px; height: 200px;}
005     #vCent h1{font-size:3em;}
006     .strapline{font-size:2em;}
007 }
```

# HTML





### HTML Examples

- HTML Examples
- HTML Quiz
- HTML Certificate

### HTML References

- HTML Tag List
- HTML Attributes
- HTML Events
- HTML Canvas
- HTML Audio/Video
- HTML Stylesheet
- HTML Colornames
- HTML Colorpicker
- HTML Colorswatch
- HTML Character Sets
- HTML ASCII
- HTML ISO-8859-1
- HTML Symbols
- HTML URL Encoder
- HTML Lang Codes
- HTTP Messages
- HTTP Methods
- Keyboard Shortcuts

## Video Formats and Browser Support

Currently, there are 3 supported video formats for the <video> element:

Browser	H264	WebM
Internet Explorer	YES	NO
Chrome	YES	YES
Firefox	NO	YES
<p><i>Updates: Firefox 21 running on Windows 7, Windows 8, Windows Vista, and Android now supports H264.</i></p>		
Safari	YES	NO
Opera	NO	YES

- H264 = H264 files with H264 video codec and AAC audio codec
- WebM = WebM files with VP8 video codec and Vorbis audio codec
- Ogg = Ogg files with Theora video codec and Vorbis audio codec

### MIME Types for Video Formats

Format	MIME-Type
H264	video/mp4
WebM	video/webm
Ogg	video/ogg

### HTML5 <video> - DOM Methods and Properties

HTML5 has DOM methods, properties, and events for the <video> and <audio> elements. These methods, properties, and events allow you to manipulate <video> and <audio> elements. There are methods for playing, pausing, and loading, for example and there are also DOM events that can notify you when the <video> element has finished playing. The example below illustrates, in a simple way, how to address a <video> element.

**Example 1**

Create simple play/pause + resize controls for a video:

Play/Pause
Stop
Full Screen

## Latest on HTML5 video codecs

You may notice inside the video tag that there are three different versions of the same video - this is because different browsers support different video types. This is actually becoming easier to cater for than in the past. At present Safari, Chrome, IE (version 8 onwards) and Firefox (version 21 onwards) all support the MP4 format. Hot on their heels is Opera, which currently is the only browser lagging behind with support for the WebM format. Opera is supposed to be moving to WebKit as the rendering engine, which might mean it will soon support MP4. This could mean that we only need to include the WebM and Ogg Theora video types for legacy browsers and, as most browsers have a good upgrade policy, even this could become a thing of the past.

# Gradients in CSS

Gradients are supported by most of the major browsers and can be a little difficult to create because of the complex colour stops. If you are having difficulty, try an online tool such as [www.colorzilla.com/gradient-editor](http://www.colorzilla.com/gradient-editor).



# web workshop

## Reveal content with scrolling overlays

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



Polygon is a relatively new online magazine that is dedicated to providing game news, reviews and previews. It's produced by Vox Media, the company behind the popular *The Verge* online news magazine. The site features its very own content management system called Chorus that is specifically designed to deal with the flow of telling stories through editorial.

Polygon's website has a clear visual style to it through the use of pink and purple gradients, but most striking of all is its attempt to recreate the idea of a traditional magazine cover online with its initial page overlay. Rather than being an annoying overlay that has to be clicked away, this is just part of the page content.

### SVG line art

To give a stylised look to the Xbox One and PS4 consoles, Polygon has opted for a line art style of graphics in the SVG format. Because SVG is scalable, the graphics look sharp on all displays. Not only that, but the images also feature a 'drawn-on' style that appears before your eyes.

## 1 INSPIRATION

### Bringing traditional media online

The cover idea behind the Polygon site is a nod back to the traditional games magazine culture, but brought up to date to work online. As the user scrolls down the page, instead of the page scrolling in the usual fashion, the cover scrolls off the top of the page as you would normally expect - but the rest of the page is sitting behind this and doesn't scroll. As the cover leaves the page, the rest of the pages begin to scroll as well, joining in the normal page flow.

The whole thing is a little bit like a sticky navigation that scrolls up and sticks to the top of the browser - only in reverse!

**1** PLAYSTATION 4  
READ THE REVIEW  
SEE ALL THE NEWS

**2** XBOX ONE  
READ THE REVIEW  
SEE ALL THE NEWS

**3**

Pirate Blitz: The sinking of the Captain Jack

Behind the scenes with Hello Games' No Man's Sky

Friends List: Is BioShock Infinite game of the year?

Polygon

RECENT >  
NINTENDO  
PLAYSTATION  
XBOX  
MOBILE  
PC/MAC

Call of Duty: Ghosts review update: Xbox One

Pokemon X and Pokemon Y review update: video review

Peggle 2 review: more balls

NBA 2K14 review update one: PlayStation 4 and Xbox One

Gran Turismo Sport review: checkered flag

**Cover overlay**  
The main element on the page when you load the Polygon site is the cover. This is a large overlay that covers everything on the screen, obscuring the content but giving quick links to the latest next-gen console news.

**Fixed page**  
Rather than being an annoying click-through, the cover scrolls with the page, while the rest of the page remains fixed behind it.

**Scrolling page**  
Once the cover has reached the top of the screen, the rest of the page will start to scroll with the user as well.

**Intuitive UI**  
When users return to the site, they have to pull the cover down. This prevents it from becoming an annoying feature that they have to get past every time.

**Line art**  
Here and further down the page the controllers are drawn onto the screen as line art, revealing that they are the new console controllers. The line art is all created with SVG graphics.



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

## Taking a bold approach

Polygon wanted the design to express ‘boldness’, but without sacrificing visual nuance or complexity. The very best [game] experiences [for example] are always some combination of thoughtfulness and the daring or unexpected. From a design perspective, this meant taking risks and then not letting them get workshoped to death.

**Warren Schultheis - Designer**

# 2

## TECHNIQUE

### Create the cover effect

#### 01 Style the body

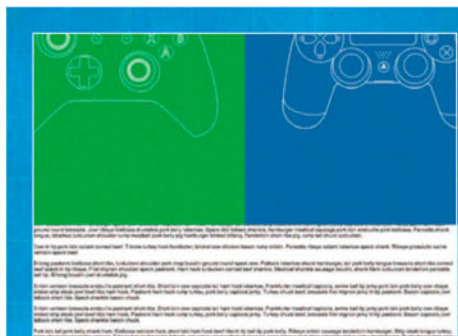
As Polygon’s website emulates a traditional magazine with a front cover, we will attempt to recreate that effect. The cover scrolls up, leaving the page content visible underneath, which also scrolls up after it has been revealed. In your HTML, add the following style tags and code for the body element.

```
001 <style>
002 body, html {
003 font-family:sans-serif;
004 margin: 0; padding: 0;
005 width: 100%; height: 100%;
006 }
```

#### 02 Add the cover

The next step is to add an image in the background of a <div> to cover the <div>. Here we are using an image of a console controller. We use the relatively new ‘cover’ property for the background size. Be sure to add prefixes for Opera, IE and Firefox browsers as well to ensure compatibility.

```
001 #cover{
002 position: relative;
003 top: 0;
004 background: url(console.png) no-repeat center center;
005 -webkit-background-size: cover;
```



Here we are controlling the page to remain fixed in place until the cover is scrolled out of the way and then the page starts to scroll as well. This is an effective attention grabber as the page loads.

```
006 background-size: cover;
007
008 width: 100%; height: 950px;
009 z-index: 200;
010 }
```

#### 03 Fix the page

The final CSS is just to hold the rest of the page fixed until the cover has scrolled off the top of the screen. At this point we then release the fixed position into a static position, and it will also scroll up the screen just like it does on the Polygon website.

```
001 #page{
002 position: fixed;
003 top: 1px;
004 </style>
```

#### 04 Add the body tags

Move to the body section of your HTML page and add the tags as shown in the following code. One is for the cover and one for the page. The page needs a lot of text adding in so use a site such as [www.lipsum.com](http://www.lipsum.com) to generate around 16 paragraphs of placeholder text and place it inside the page <div> tag.

```
001 <div id="cover" ></div>
002 <div id="page" data-1="position:
fixed; top: 1px;" data-950="position:
static; top: 1px;">Put page content
here</div>
```

#### 05 Link the library

Download the Scrollr library from GitHub ([github.com/Prinzhorn/skrollr](https://github.com/Prinzhorn/skrollr)) and move the ‘skrollr.min.js’ file from the ‘dist’ folder into your local site folder. Then, before the closing body tag, add the code shown to link up and start the library. Now save the document and view it in the browser to see it in action.

```
001 <script type="text/javascript"
src="skrollr.min.js"></script>
002 <script type="text/javascript">
003
004 var s = skrollr.init();
005 </script>
006
```

# 3

## TECHNIQUE

### Create the line art

The Polygon site features some lovely artwork of the next-generation Xbox One and PS4 consoles, which are drawn onto the page in a line art style. Here we examine how to get the same look for your graphics.

#### 01 Get the image

Open your web browser and search for an image of one of the new consoles, controllers or something that you want to see appear on your site in the same style as the cover for Polygon. Save the image to your computer and open it in a vector drawing package such as Illustrator.



#### 02 Trace the image

Using the Pen tool with a one-pixel stroke and no fill, trace around the image and add any inner detail that you’d like to see. Once done, save the page and choose SVG as the file format, which stands for Scalable Vector Graphic. These can be displayed in modern web browsers.



#### 03 Drawing effect

To get the drawn-on look for your graphic, take a look at Lazy Line Painter ([lazylinepainter.info](http://lazylinepainter.info)), a jQuery plug-in that will draw your SVG image onto your webpage. When you add this it will give you a very similar look to Polygon’s site.

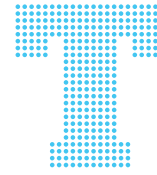
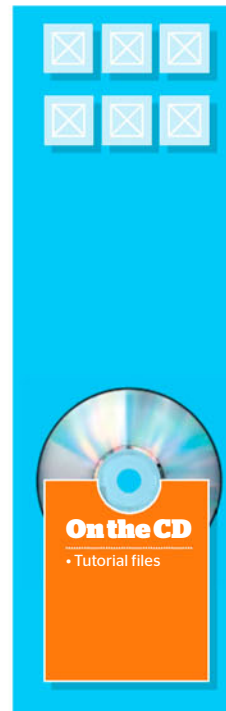




# Build an HTML5 platform game

Your time has come – the Quintus Game Engine makes it easier than ever for you to create your own HTML5 game

**tools | tech | trends** Tiled map editor ([www.mapeditor.org](http://www.mapeditor.org))  
**expert** Jayson Winters



There are so many good reasons for building your own game that it's difficult to understand why we all haven't already done so.

Smartphones in virtually every hand has led to an unprecedented growth in casual gaming. The

search for sticky content is becoming more and more demanding and social sharing makes it ridiculously easy to share even the most faintly enjoyable experience within seconds across all your social and professional networks.

So, why have you not created your own game that drives masses of traffic to your website while you're busily sweeping up piles of kudos? Is it because creating a game is actually quite difficult? Well, that may have been the case a while ago, but it's certainly not anymore.

Along with a supportive community on hand to make the process even easier to learn, the Quintus Game Engine takes care of all the most common elements that you will need to make all manner of different games work, leaving you to focus on creating amazing levels and original, visually rich experiences. Finally, this is a game engine that's tailor-made for the players – and one that's just as easy for the developers to manage as well.

## <Left>

• It's all very pretty but, as a web designer, you already know that if it doesn't work well and look good on smaller devices you've lost over half your audience before you've started. Fortunately Quintus does work well and it does look good – right out of the box



## 01 Get your motor running

To start your game design journey, head over to [html5quintus.com](http://html5quintus.com) (actually, the GitHub provided on that site) and download the Quintus Master files. The engine is in active development so it makes sense to always use the latest version. Create an HTML file and add links to each of the Quintus modules. Make sure you have your folder structure in place for data, images and the library (lib).

```
001 <script src='lib/quintus.js'></script>
002 <script src='lib/quintus_sprites.js'></script>
003 <script src='lib/quintus_scenes.js'></script>
004 <script src='lib/quintus_input.js'></script>
005 <script src='lib/quintus_anim.js'></script>
006 <script src='lib/quintus_2d.js'></script>
007 <script src='lib/quintus_touch.js'></script>
008 <script src='lib/quintus_ui.js'></script>
```

## 02 Complete the HTML

The engine won't run as a local file so install a local web server (eg WAMP, MAMP or LAMP) or keep your FTP client running and edit and save your files remotely. One extra JavaScript file link is necessary to link to your game and the rest of the HTML. This provides a page title and assists with cross-browser and platform compatibility.

```
001 <!DOCTYPE HTML>
002 <html lang="en">
003 <head>
004 <meta charset="UTF-8">
005
006 <meta name="viewport"
content="width=device-width, user-scalable=0,
minimum-scale=1.0, maximum-scale=1.0"/>
007 <title>Spacewars</title>
008 <script src='spacewars.js'></script>
009 <style>
010 body { padding:0px; margin:0px; }
```

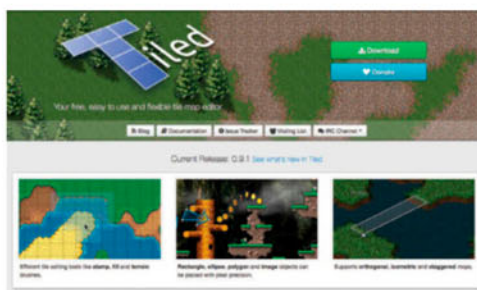
## Make it your own

Storm the enemy mothership in your one-man shuttlecraft, fight off the baddies and reach the golden container. Other childhood fantasies are available. With Quintus it's now a lot more achievable for everyone.

```
011 </style>
012 </head>
013 <body>
014 </body>
015 </html>
016
```

## 03 Tiled map editor

Download Tiled from [www.mapeditor.org](http://www.mapeditor.org). This powerful, free and easy-to-use application will save you hours of time. Once your level has been created, it will be uploaded to the data folder as a TMX file. You do need to specify XML format as the layer format. The tiles are uploaded to the image folder as a sheet ('tiles\_map.png') and the TMX file is used by Quintus to render the level.



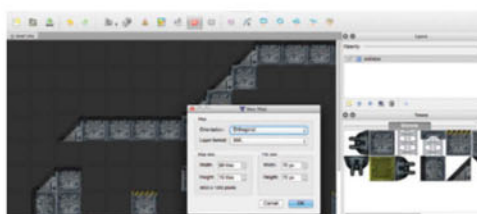
## 04 Create your tiles

The first thing to decide is the width and height of your tile – this tutorial uses 70 x 70 pixels. This tutorial uses a 10 x 2 tile sheet (700px x 140px). [opengameart.org](http://opengameart.org) provides a wide range of tiles which you can use as is or adapt (be sure to check the individual licences). Once you are happy, simply create a new tilesheet in Tiled and finally you'll be ready to start building your map.



## 05 Create your map

Quintus and Tiled can support many layers for a map but we're just using a single layer here. Once you've decided on the width and height of your map you can set about populating it by clicking on an individual tile and then painting it on the map. Mistakes can be easily removed by using the eraser – it's as simple as that.



## 06 Level design

Later on you'll be adding baddies to the level but at the moment you'll want to create a map that provides a degree of challenge. For example, a failed jump requires the player to start a section again, or you might leave it to the player to try to work out which is the best route.



## 07 Sprite design

You need to design a player sprite and then a couple of baddies and upload them to the images folder. It is especially important that your transparent areas are correct with the sprites for them to look right on the map.



## 08 Now for some code

One of the best things about the Quintus engine is its extensibility. You can create a very simple game and leave it at that, or you can add a little, then add a little more. The first step is to listen for if the webpage has loaded, which triggers the process running your game file (here 'spacewars.js'). Then, simply create an instance of the engine and add some very handy modules.

```
001 window.addEventListener("load",function() {
002
003     var Q = Quintus()
004     .include("Sprites, Scenes,
Input, 2D, Anim, Touch, UI")
005     .setup({ maximize: true })
006     .controls().touch();
```

## 09 The player

Here you need to create your player sprite that includes functionality for flipping its direction. The sprite's starting position is set here (we've set the player to fall through space for a short while at the start). You can also adjust the jumpSpeed – changing this parameter can make an enormous difference to a game's difficulty.

```
001 Q.Sprite.extend("Player",{
002     init: function(p) {
```



```

003      this._super(p, { asset:
"player.png", x: 110, y: -100, jumpSpeed:
-400});
004      this.add("2d,platformerContro
ls");
005      },
006      step: function(dt) {
007          if(Q.inputs["left"] &&
this.p.direction == "right") {
008              this.p.flip = "x";
009          }

```

## Attributions and licences

Some game tiles are derived from work by Csaba Felvagi (chabull at [opengameart.org](http://opengameart.org)) and the player sprite is partly derived from work by MillionthVector, both licensed under CC3.0. The map and game code is partly derived from the tutorial posted by Pablo Farias Navarro at [gamedevacademy.org](http://gamedevacademy.org).



## What's your flavour?

It doesn't have to be all 2D platform games, however. There are examples of other game formats, from asteroids to space invaders to breakout-type games that can be found over at [html5quintus.com](http://html5quintus.com), on [github.com](http://github.com) and through an active Quintus community at Google+. There's even a comparison site for HTML5 game engines ([www.html5gamengine.com](http://www.html5gamengine.com)) that compares features from over twenty game engines.

Before diving in, or after completing this tutorial, you might like to try a few different options out, get a feel for their strengths and weaknesses and understand which engine might suit your own needs best. If you're relatively new to coding you may find that you prefer an engine that is better supported by an active community of developers. Remember that, as is true with some other software, premium options (you can pay over \$200) may not always be better than the open source options available to you.

```

010      if(Q.inputs["right"] &&
this.p.direction == "left") {
011          this.p.flip = false;
012      }
013      }
014      }
015      });

```

## 10 Baddies

All of the baddies in this game are killed by jumping on them. If the player sprite comes into contact with a baddie on either of its sides or from the bottom, the player dies and the game is over. To give some impression of Newton's third law of motion being observed in this world, the player jumps back a little after making contact.

```

001      Q.component("commonEnemy", {
002          added: function() {
003              var entity = this.entity;
004              entity.on("bump.
left,bump.right,bump.
bottom",function(collision) {
005                  if(collision.obj.
isA("Player")) {
006                      Q.stageScene("endGame",1, { label: "Game
Over" });
007                      collision.obj.destroy();
008                      }
009                      });
010          entity.on("bump.top",function(collision) {
011              if(collision.obj.isA("Player")) {
012                  //make the player jump
013                  collision.obj.p.vy = -100;
014
015                  //kill enemy
016                  this.destroy();
017              }
018          });
019      },
020      },
021      });

```

## 11 Ground baddies

These baddies need to change direction when they reach a wall or when they would otherwise fall off an edge.

```

001      Q.Sprite.extend("GroundEnemy", {
002          init: function(p) {
003              this._super(p, {vx:
-100, defaultDirection: "left"});
004              this.add("2d, aiBounce,
commonEnemy");
005          },
006          step: function(dt) {
007              var dirX = this.p.vx/
Math.abs(this.p.vx);
008              var ground = Q.stage().
locate(this.p.x, this.p.y + this.p.h/2 + 1,
Q.SPRITE_DEFAULT);
009              var nextTile =

```

```

Q.stage().locate(this.p.x + dirX * this.p.w/2
+ dirX, this.p.y + this.p.h/2 + 1, Q.SPRITE_
DEFAULT);
010
011      //if we are on ground and there is a cliff
012      if(!nextTile && ground) {
013          if(this.p.vx > 0) {
014              body > header.halfsize {
015                  if(this.p.defaultDirection
== "right") {
016                      this.p.flip = "x";
017                  }
018                  else {
019                      this.p.flip = false;
020                  }
021              }
022              else {
023                  if(this.p.defaultDirection
== "left") {
024                      this.p.flip = "x";
025                  }
026                  else {
027                      this.p.flip = false;
028                  }
029              }
030              this.p.vx = -this.p.vx;
031          }
032      }
033      });

```

## 12 Flying baddies

The critters just need to float up and down, so here we make sure that gravity is turned off for them.

```

001      Q.Sprite.extend("VerticalEnemy", {
002          init: function(p) {
003              this._super(p, {vy: -100,
rangeY: 200, gravity: 0 });
004              this.add("2d,
commonEnemy");
005              this.p.initialY = this.p.y;
006          },
007          step: function(dt) {
008              if(this.p.y -
this.p.initialY >= this.p.rangeY && this.p.vy >
0) {
009                  }
010              else if(-this.p.y +
this.p.initialY >= this.p.rangeY && this.p.vy <
0) {
011                  }
012                  this.p.vy = -this.p.vy;
013              }
014          }
015      });
016

```

## 13 Play again?

This is the event that is triggered when your player dies. A message is displayed and the level is ended.

## Game graphics

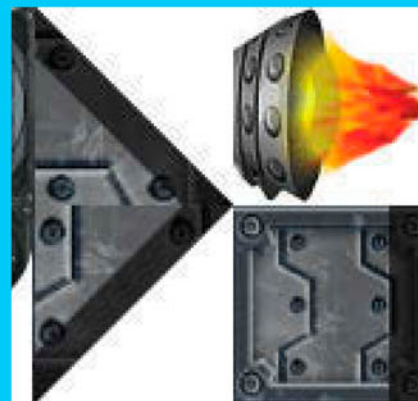
The tone of your game will be determined by the visual style you choose. Take some time to see what has been done before and then go off and create something amazing and unique



While you can and should do your own thing, you'll want to provide some solid ground for your players. Walkable surfaces should have a 'top' but underground elements shouldn't.



Edges can also be used to good effect and provide extra refinement. You can add sophisticated-looking tiles – even if they don't actually offer any function.



Game design really is a tweaker's paradise. If you think of a way to improve the look of a tile, you can deploy all of your refinements with just a few clicks.

```
001 Q.scene("endGame",function(stage) {
002   var container = stage.insert(new Q.UI.
Container({
003     x: Q.width/2, y: Q.height/2, fill:
"rgba(99,99,99,0.5)"
004   }));
005
006   var button = container.insert(new Q.UI.
Button({ x: 0, y: 0, fill: "#CCCCC",
007     label: "Play Again?" }));
008   var label = container.insert(new Q.UI.
Text({x:10, y: -10 - button.p.h,
009     label: stage.options.label }));
010   // When the button is clicked, clear all
the stages
011   // and restart the game.
012   button.on("click",function() {
013     Q.clearStages();
014     Q.stageScene('level1');
015   });
016
017   // Expand the container to visibly fit
its contents
018   // (with a padding of 20 pixels)
019   container.fit(20);
020 });
021
```

### 14 Insert the elements

The nifty Q.repeater function provides developers with a very easy method for adding a nice parallax background to the level. You will see that it is set to move at half the speed of the foreground. The main map is then loaded by referencing the TMX file.

```
001 Q.scene("level1",function(stage) {
002
003   stage.insert(new Q.Repeater({
asset: "background-wall.jpg", speedX: 0.5,
speedY: 0.5 }));
004
005   stage collisionLayer(new
Q.TileLayer({ dataAsset: "level1.tmx",
layerIndex:0, sheet: "tiles", tileW: 70,
tileH: 70, type: Q.SPRITE_DEFAULT }));
006
007   var player = stage.insert(new
Q.Player())
```

### 15 Release the flying monkeys

Only some of the baddies are shown here, but that is the beauty of baddy creation: once one is set up it's really easy to create another. You just need to change its starting position and, in the case of the flying baddies, what their range of movement is. As computers are good at maths, you don't need to work out the actual pixels. You know that each tile is 70px wide and tall so six tiles across and three down can just be specified as 6\*70 and 3\*70.

```
001 ["VerticalEnemy", {x: 18.5*70, y: 13.5*70,
rangeY: 3*70, asset: "fly.png"}],
002   ["VerticalEnemy", {x:
23.5*70, y: 10*70, rangeY: 1.5*70, asset: "fly.
png"}],
003   ["VerticalEnemy", {x:
39.5*70, y: 4*70, rangeY: 2*70, asset: "fly.
png"}],
004   ["VerticalEnemy", {x:
40.5*70, y: 8*70, rangeY: 3*70, asset: "fly
```

```
.png"}],
005   ["GroundEnemy", {x: 6*70,
y: 3*70, asset: "ground.png"}],
006   ["GroundEnemy", {x: 18*70,
y: 6*70, asset: "ground.png"}],
007   ["GroundEnemy", {x: 20*70,
y: 0, asset: "ground.png"}],
008   ["GroundEnemy", {x: 11*70,
y: 0, asset: "ground.png"}],
```

### 16 Load assets

The assets need to be loaded into the engine in order for it to be able to use them. The follow function is used to keep the player sprite in the centre of the screen at all times. When you create a new sprite or sprite sheet you need to ensure it is added here for loading.

```
001 stage.loadAssets(levelAssets);
002 stage.add("viewport").follow(player,{x:
true, y: true});
003 Q.load("tiles_map.png, player.png, ground.
png, fly.png, level1.tmx, background-wall.jpg",
function() {
004   Q.sheet("tiles","tiles_map.png",
{ tilew: 70, tileh: 70});
005   Q.stageScene("level1");
006   });
```

### 17 Keep building

With your own graphic and level design this is already something that you can show off, but if you take a little time to check some other examples and read up on Quintus you'll be adding sound effects, player lives, new levels, and more before you know it!



# web workshop

## Create an animated pop-up effect

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



video production company, Pinkanova is based in Toulouse in the south-west of France. With the European headquarters of Intel and world-renowned university located nearby it's certainly not a bad place to have your company's headquarters.

Pinkanova is the epitome of the digital native. Many video companies are

catching up with what can be achieved digitally with video but all too often the results look like after thoughts. Where Pinkanova distinguishes itself is in the integration of digital elements, with the creation of fun, memorable and engaging sights into exciting new worlds where the real and virtual co-exist.

### Keep it together

Pinkanova created the designs, but the technical build was completed by Toulouse-based agency Glûe Design, who are no strangers to producing award-winning work. You'd struggle to find better words to describe their work than their strapline: 'passion, rigour, envie, innovation, creative, emotion'.

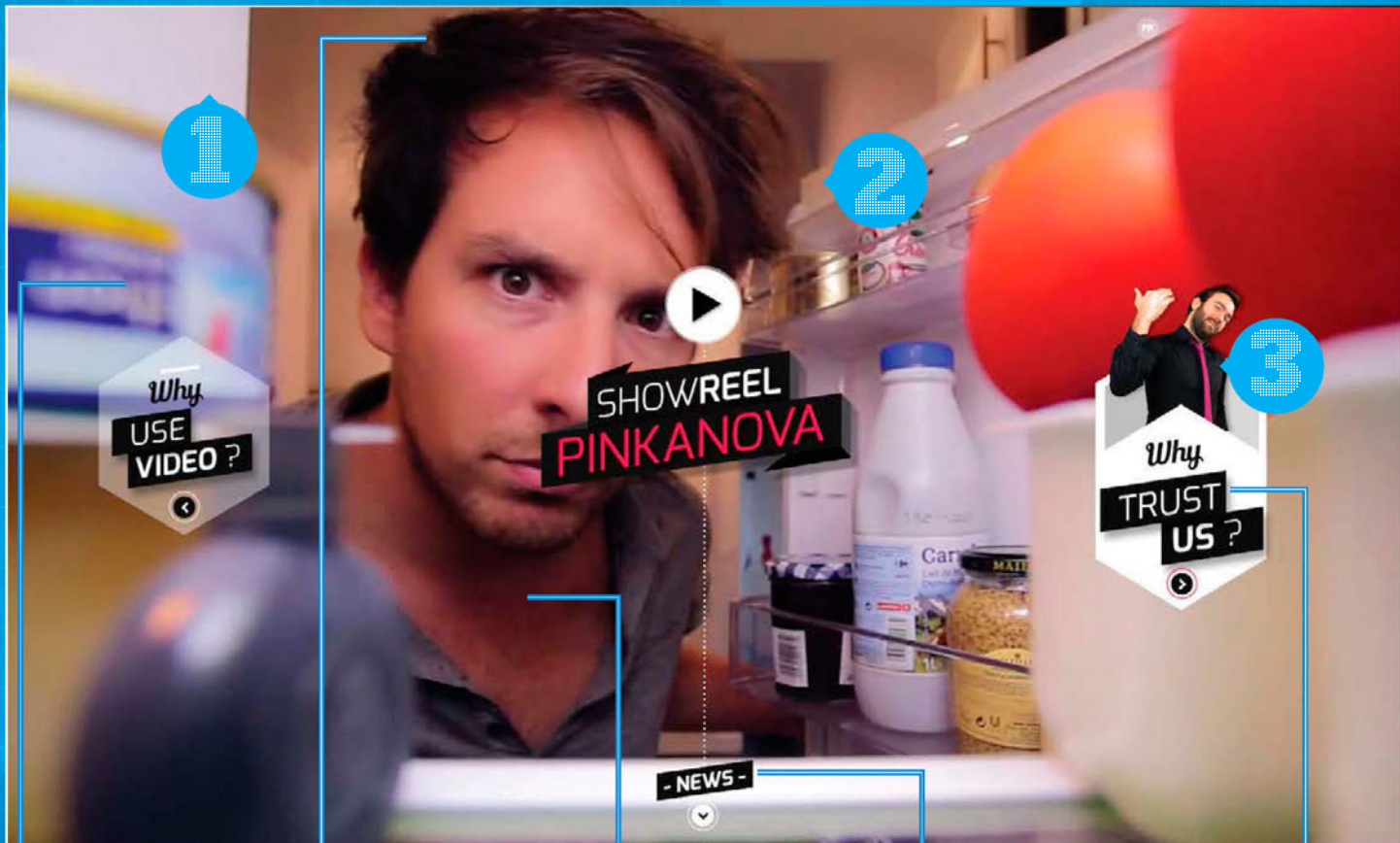
## 1 INSPIRATION

### Attention grabbing

The homepage grabs you immediately as the actors break 'the fourth wall' by looking into your world just as you look into theirs. As you'd expect, the site makes heavy use of moving images but it would become tedious if it was all wall-to-wall video.

Instead, for the key navigation on the homepage, they have brought back to life the old-school, frame-by-frame technique you've probably seen before in animated GIFs and paper-based flipbooks. Used here as a pop-up effect and all achieved using

CSS only, this code-light technique provides plenty of scope for you to really unleash your animation skills and create your own original animated pop-up effects.



### Fullscreen video

As a video production company, the fullscreen video background rightly takes centre stage. With each visit, the homepage alternates between two videos to keep the site fresh.

### No loops

The video plays once and ends leaving the last frame on display. This removes the need for a tricky loop and ensures the video doesn't become annoying.

### Frame rate

The animated frames are contained with a PNG and played at about half the rate of a typical video, so it's a little jerky. This technique can be adjusted to suit you, however.

### Console bar

The site features an attractive and functional console that rises up when you select Follow Us. The simple horizontal movement of the console bar hides the social icons as the console opens, adding sophistication.

### Subtle suggestion

The 'Why Trust Us?' and 'Why Use Video?' links move slightly, and the user is treated to a jack-in-the-box style animated sequence when they mouse-over.



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

## Pop-up shock

"Surprising features in websites can greatly enrich the user experience and help to make your site that much more memorable against your competitors. Get it right and your site will be more deeply explored and potentially more shared. Delight your visitors and they'll be back for more!"

Jayson Winters

3

## TECHNIQUE

### Heavy on the graphics

You can add extra pop-ups by simply creating a new class specifying the new image as its background. It's worth spending some quality time getting the graphics right, but do keep an eye on the file sizes you are generating so they don't become too large.

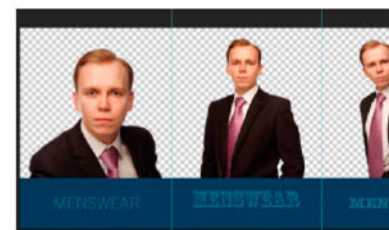
#### 01 Choose your style

If you are going for a video style, you may want to shoot some video or use a camera with a high burst rate to take some original footage. You'll need to remove the background if you want a non-rectangular look, so keep this in mind when you're creating your raw material.



#### 02 Create your canvas

In Photoshop, open a new file with the height of your animation. The width will be the number of steps times the width of the frame. Set your ruler to pixel units and add guides at the start of each frame.



#### 03 Lose the background

Remove the background in your raw footage by using the Magic Wand, or painstakingly creating a vector mask. Then, simply copy the result into the multi-frame graphic. Repeat this until done and tweak the PNG optimisation options until you are happy. Save your work and you're done!



2

## TECHNIQUE

### Easy on the code

#### 01 The head

For the purposes of the workshop, a fullscreen image is used and loaded by linking the background stylesheet. This is achieved by assigning a background image to the HTML. Here the background-size keyword 'cover' is used. This scales the background image, preserving the original aspect ratio so that the background is completely covered.

```
001 <!DOCTYPE html>
002 <html>
003 <head>
004 <meta charset="utf-8">
005 <title>Animated Popups</title>
006 <link rel="stylesheet" type="text/
css" href="styles/background.css">
007 <link rel="stylesheet" type="text/
css" href="styles/popups.css">
008 </head>
```

#### 02 The body

The two pop-ups are contained within a <div> with the class 'main'. Each of the pop-ups sits within its own <div> 'left' and 'right' and the graphics themselves are displayed by assigning appropriate classes to the links, in this case for 'men' and 'women' retrospectively. The link text is hidden using CSS.

```
001 <body>
002 <div class="main">
003 <div class="left"><a class="men"
href="#">Menswear</a></div>
004 <div class="right"><a class="women"
href="#">Womenwear</a></div>
005 </div>
006 </body>
007 </html>
```

#### 03 The container

The main class provides a container for the two pop-ups. Max-width and min-width are used to provide an element of responsiveness in the layout, but you will undoubtedly need to create your own container styling to meet the needs of your own page. The float property is used to position each pop-up <div> at the far-left and far-right of the container <div>.

```
001 .main {
002     max-width: 800px;
003     min-width: 620px;
004     margin: 150px auto;
005 }
006 .left {
007     float: left;
008 }
009 .right {
010     float: right;
011 }
012
```

#### 04 The pop-ups

The graphics for the pop-up are background images, so the links are set to display as block elements at the appropriate height and width. This workshop avoids the increasingly disavowed negative text-indent technique to hide unwanted text, instead opting for the Zeldman-approved Kellum Method (no longer used by Scott Kellum, who now prefers custom font sets).

```
001 a {
002     display: block;
003     height: 400px;
004     width: 300px;
005     text-indent: 100%;
006     white-space: nowrap;
007     overflow: hidden;
008 }
009 .men {
010     background: url(..images/
men.png);
011 }
012 .women {
013     background: url(..images/
women.png);
014 }
```

#### 05 The animation

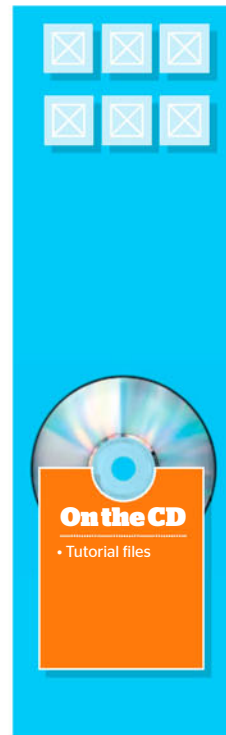
The pop-up graphics are comprised of eleven frames, each occupying a 300px-wide area. In order to animate the pop-up, it is simply a case of stepping through each of these frames by moving the graphic left ten times (eg 3000px/10 = 300px steps) to the last frame. If you want to use a different number of frames, all you need to do is ensure that the step distance matches the width of each frame.



# Create a responsive slider using bxSlider

Learn how to use the bxSlider jQuery plug-in to install and customise a completely responsive slider onto your website

**tools | tech | trends** BxSlider, Bootstrap  
**expert** Richard Lamb



sliders, and the many variations on the theme that have grown along with them, are a long-standing staple of web design's greatest hits. It's probably fair to say that at least half of the websites out there have a slider or carousel of some description, since they

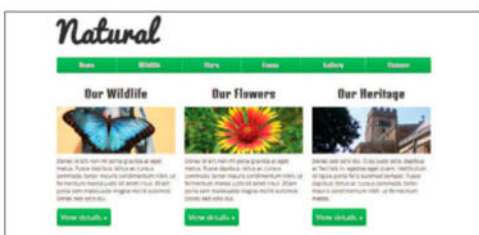
have always been an eye-catching and effective way of conveying information, either by image, text, or a combination of both. Over the years sliders have evolved, expanding their range from simple rolling image galleries to more complex parallax animations.

The advent and rapid growth of responsive web design has meant that sliders have had to adapt to remain viable and desirable elements. One-by-one, established slider plug-ins have redesigned themselves, adding fluid functionality to their arsenal, some with more success than others. There are a number of excellent options now available, such as Nivo Slider and ResponsiveSlides.js, but for sheer ease of installation and breadth of options, bxSlider is well worth a look.

In this tutorial, we'll take a simple responsive website, built using the Bootstrap boilerplate, and learn how to add a bxSlider carousel to it. We'll also explore the options available for styling and customising the slider.

## 01 Prepare the website

We have a simple responsive website, built using the Bootstrap boilerplate, which needs a slider. While Bootstrap comes with its own carousel for easy integration, we want to make full use of the options that bxSlider affords. Open the index.html of your site and decide where you want to place the slider. Underneath the navigation bar is the most common position.



## 02 Prepare your slides

bxSlider can call an adaptive height function for slides of varying sizes (explored later) but for now we'll keep our slides the same size. Also, bear in mind that since this is going to act responsively, you'll want your images to display clearly at their largest size. Our container has a maximum width of 1000px.



## 03 Grab BxSlider

Go to [bxslider.com](http://bxslider.com) and download the zip file. You'll see once you have opened it that bxSlider is nice and lightweight. Place the 'jquery.bxslider.css' and 'jquery.bxslider.min.js' files into their respective folders. We'll look at the plug-in folder later. Also remember to place the controls and loader images into your image folder.



## 04 Call the JavaScript

Call the CSS and JavaScript from the index.html. Where you make the calls from depends on your template, but we'll follow the Bootstrap example and place the CSS call in the <head> and the JavaScript at the end of the <body>. If you're not already calling the jQuery library, do so.

```
001 <!-- bxSlider CSS file -->
002 <link href="css/jquery.bxslider.css"
    rel="stylesheet" />
003
004 <!-- bxSlider Javascript file -->
```

```
005 <script src="//ajax.googleapis.com/ajax/
    libs/jquery/1.10.2/jquery.min.js"></script>
006 <script src="js/jquery.bxslider.min.js"></
    script>
```

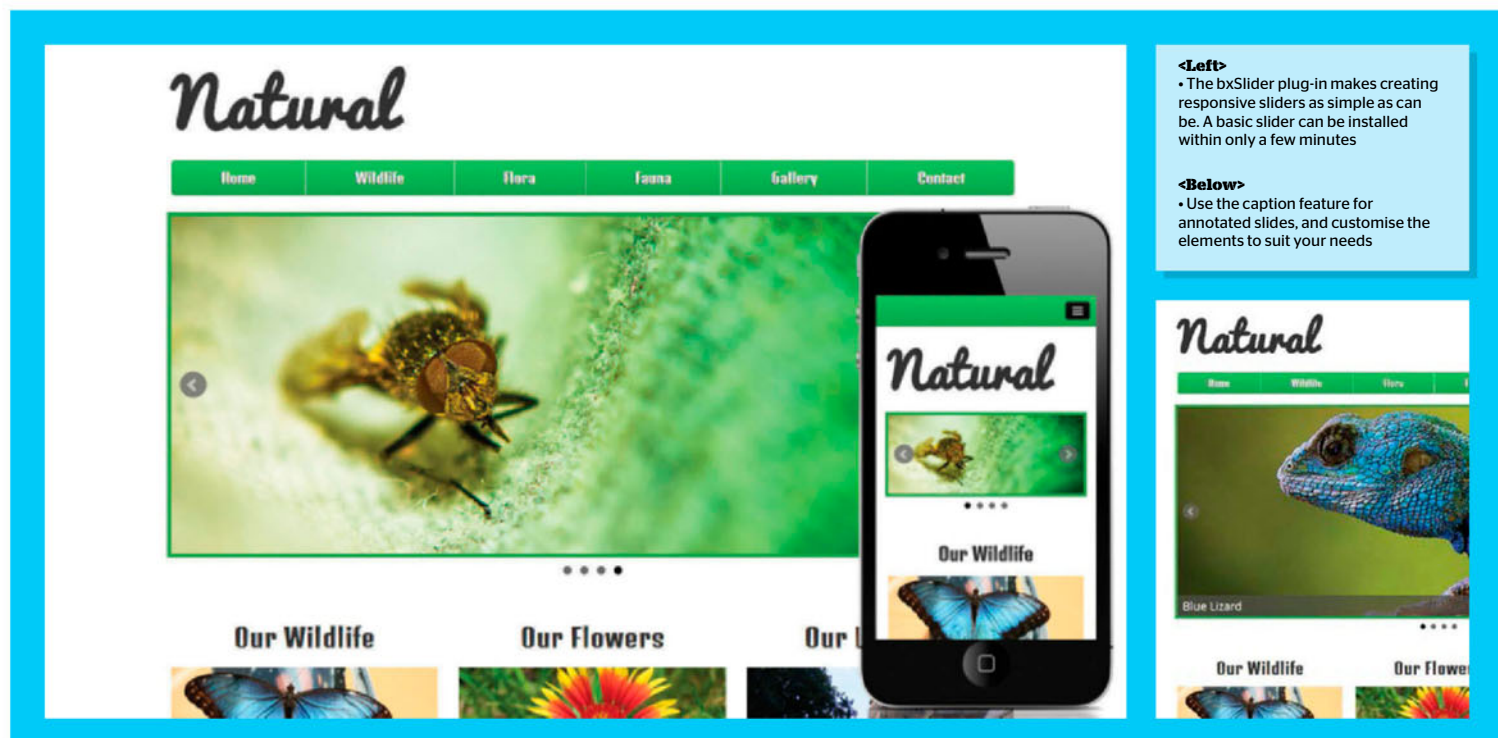
## 05 Create the markup

The slider markup itself consists of a simple unordered list, containing as many slide images as you wish to include. Wrap the <ul> in a <div> of its own to help contain all the optional elements which will be added later. Apply some brief styling to the containing <div>.

```
001 <div class="sliderwrap">
002 <ul class="bxslider">
003 <li></li>
004 <li></li>
005 <li></li>
006 <li></li>
007 </ul>
008 </div>
009
010 .sliderwrap{
011 float:left;
012 width:100%;
013 }
```

## 06 Fire it up

Add the code to the bottom of your <body> tag, below the other JavaScript calls, to fire the slider up. This will call the function .bxslider() onto the <ul> class 'bxslider'. Note that this parent element can have any class you like.

**<Left>**

• The bxSlider plug-in makes creating responsive sliders as simple as can be. A basic slider can be installed within only a few minutes

**<Below>**

• Use the caption feature for annotated slides, and customise the elements to suit your needs

```
001 <script>
002 $(document).ready(function(){
003   $('.bxslider').bxSlider();
004 });
005 </script>
```

**07 CSS conflicts**

If you are using a template or boilerplate for your site, which has its own CSS, you may find that there are some conflicts with bxSlider's CSS. The fact that the slider is using the <ul> may be a cause of some. Here Bootstrap is placing a margin on all of its <ul> elements that affects the slides position. A simple CSS addition will sort this.

```
001 ul.bxslider{
002   margin:0;
003 }
```

**08 Other styling**

bxSlider comes with minimal styling included, such as a box shadow, which you may want to alter or add to. You may even want to take bxSlider's CSS out of the equation altogether and style from scratch. However, for this quick example, we'll change the border colour of the viewport to make it match our theme.

```
001 .bx-wrapper .bx-viewport {
002   -moz-box-shadow: 0 0 5px #ccc;
003   -webkit-box-shadow: 0 0 5px #ccc;
004   box-shadow: 0 0 5px #ccc;
005   border: solid #51a351 5px;
```

```
006 left: -5px;
007 background: #fff;
008 }
```

**09 Change the transition**

BxSlider comes with three base options for transition. The default, as you've seen, is set as 'horizontal', but there are also options for 'vertical' and 'fade'. Set your transition option, as well as the slider's transition speed (set to 500 by default), by declaring them as follows:

```
001 <script>
002 $(document).ready(function(){
003   $('.bxslider').bxSlider({
004     mode: 'fade',
005     speed: 2000
006   });
007 });
008 </script>
```

**10 Add captions**

Adding 'caption: true' to the function will display the title tag of each image in a semi-transparent bar. bxSlider keeps the font small in order to accommodate for smaller width viewports, but a media query will help if you want larger width labels to have larger fonts. We can also have the labels use our base font.

```
001 <li></li>
```

**Mix it up**

Why not try mixing the individual steps of this tutorial? For example, try multiple slideshows, with each containing different content.

```
003 <script>
004 $(document).ready(function(){
005   $('.bxslider').bxSlider({
006     mode: 'fade',
007     speed: 2000,
008     captions: true
009   });
010 });
011 </script>
012 @media screen and (min-width: 769px) {
013   .bx-wrapper .bx-caption span {
014     font-family: 'Open Sans', sans-serif;
015     font-size: 22px;
016   }
017 }
```

**11 Adaptive height function**

If you are dealing with a selection of images at differing heights, bxSlider can call on an adaptiveHeight function to create an eased animation between height changes. The effect is cool, but be aware that this will cause the content below the slider to move up and down accordingly, which you may not want.



## Create a responsive slider with bxSlider

```
001 <script>
002   $(document).ready(function(){
003     $('.bxslider').bxSlider({
004       adaptiveHeight: true,
005       mode: 'fade'
006     });
007   });
008 </script>
```

## 12 Thumbnail navigation

You can use thumbnail paging with bxSlider, which can give you more of a gallery feel. However, this method may not be so impressive at smaller screen sizes, so consider carefully. To implement, add the HTML and script below, plus a small bit of extra styling in the CSS.

```
001 <div id="bx-pager">
002   <a data-slide-index="0" href=""></a>
003   <a data-slide-index="1" href=""></a>
004   <a data-slide-index="2" href=""></a>
005   <a data-slide-index="3" href=""></a>
006 </div>
007
008 <script>
009   $(document).ready(function(){
010     $('.bxslider').bxSlider({
011       pagerCustom: '#bx-pager'
012     });
013   });
014 </script>
015
016 #bx-pager {
017   text-align: center;
018   margin-top: -30px;
019   float: left;
020   width: 100%;
021 }
022 #bx-pager img{
023   padding: 5px;
024 }
```

## 13 Ticker tape slider

Use the ticker function to display a rolling series of images. Slides can be whatever size you wish, but keeping them the same will produce a smoother ticker. Use minSlides and maxSlides to determine how many images will be visible in the tape at any one time. The higher the speed value, the lower the speed of the run.

```
001 <ul class="bxslider">
002   <li></li>
003   <li></li>
004   <li></li>
005   <li></li>
006   <li></li>
007 </ul>
008
009 <script>
010   $(document).ready(function(){
011     $('.bxslider').bxSlider({
012       minSlides: 4,
013       maxSlides: 4,
014       slideWidth: 362,
015       slideMargin: 10,
016       ticker: true,
017       speed: 6000
018     });
019   });
020 </script>
```

## 14 Callback API

JavaScript callback functions can be added by using the onSliderLoad and onSlideAfter declarations. The following example demonstrates two simple alerts; one once the slider itself has loaded, and the other once each individual slide has loaded. However, you can place any fancy JavaScript function in those places to create your own special callback functions if you wish.

```
001 <script>
002   $(document).ready(function(){
003     $('.bxslider').bxSlider({
004       onSliderLoad: function(){
005         alert('The slider is ready to go.
Click OK right now!');
006       },
007       onSlideAfter: function(){
008         alert('One slide down. Click OK to
see the next one!');
009       }
010     });
011   });
012 </script>
013
```

## 15 Easing alternatives

The first of the optional files in the bxSlider plug-ins folder can be used to increase the number of easing options available. Place the file in your script folder and choose between around 30 various Quad, Bounce, Elastic, Circ, and Quart ranges, and some others. False the useCSS declaration to deactivate the default easing.

## 16 Custom text controls

If you want to give the slideshow a little extra feature, then why not try taking the previous and next selectors out of the slider <div> and placing them in a <div> of their own. Then apply some customisation to each selector ID by choosing the text you wish to use.

```
001 <div class="controls">
002   <h3>View Our Slides</h3>
003   <p><span id="slider-prev"></span> |
<span id="slider-next"></span></p>
004 </div>
005
006 .controls {
007   width: 200px;
008   margin: auto;
009   text-align: center;
010 }
011
012 <script>
013   $(document).ready(function(){
014     $('.bxslider').bxSlider({
015       nextSelector: '#slider-next',
016       prevSelector: '#slider-prev',
017       nextText: 'Onward ',
018       prevText: 'Go back'
019     });
020   });
```



## Responsive carousels

Three values are required to create a basic responsive carousel; slideWidth, maxSlides and minSlides. SlideWidth sets the maximum width of each slide in the carousel. If this value is not set, then each slide will display at 100% of the container. The carousel can adjust how many slides it displays at once, depending on screen width, and minSlides gives it a break point to follow before slide width is adjusted rather than slide amount. MaxSlides gives a guide for the larger width adjustments.

To lock the number of visible slides set identical min and max values. Use moveSlides to control the amount of slides the carousel shifts by. StartSlide determines which slide to open with.

Mode: 'vertical' sets a vertical carousel. See Steps 19 and 20 for code examples.

## Full width

Remember that bxSlider is responsive, and 100% can mean bigger as well as smaller. Make sure there are max-widths in place for full-width sliders on larger screens.

## Create a responsive slider using bxSlider

```
021 });
022 </script>
023
```

## 17 Custom image controls

If you would prefer to make your new controls a little more visual, then here's how you can replace the selector text with an image. Simply remove the text from next and previous and give the a link classes background images. You'll need fixed widths, but keep them small and mobile screens won't be an issue.

```
001 <div class="controls">
002   <h3>View Our Slides</h3>
003   <p><span id="slider-prev"></span><span
id="slider-next"></span></p>
004 </div>
005
006 .bx-prev{
007   width:100px;
008   height:100px;
009   background:url(img/butterfly-left.png)
no-repeat;
010   background-size:cover;
011   float:left;
012 }
013 .bx-next {
014   width:100px;
015   height:100px;
016   background:url(img/butterfly-right.png)
no-repeat;
017   background-size:cover;
018   float:left;
019 }
020
021 <script>
022 $(document).ready(function(){
023   $(''.bxslider').bxSlider({
024     nextSelector: '#slider-next',
025     prevSelector: '#slider-prev',
026     nextText: '',
027     prevText: ''
028   });
029 });
030 </script>
```

## 18 Multiple slideshows

Though it may often be a little too busy for most sites, there is an option to include more than one slider on the same page. These sliders can have different settings and controls. Note the inclusion of autoControls, which will display handy Pause and Play icons below the sliders.

```
001 <ul id="slider1">
002   <li></li>
003   <li></li>
004   <li></li>
005 </ul>
006 <ul id="slider2">
```

```
007   <li></li>
008   <li></li>
009   <li></li>
010 </ul>
011
012 <script>
013 $(document).ready(function(){
014   $('#slider1').bxSlider({
015     mode: 'fade',
016     auto: true,
017     autoControls: true,
018     pause: 2000
019   });
020 });
021 </script>
022 <script>
023 $(document).ready(function(){
024   $('#slider2').bxSlider({
025     auto: true,
026     autoControls: true,
027     pause: 3000,
028     slideMargin: 20
029   });
030 });
031 </script>
```

## 19 Standard carousel

The carousel function of bxSlider uses <div>s rather than a list, with values set for the image elements in those <div>s. The carousel will either adjust the number of visible slides, or the width of those slides, at smaller screen widths.

```
001 <div class="slider1">
002   <div class="slide"></div>
003   <div class="slide"></div>
004   <div class="slide"></div>
005   <div class="slide"></div>
006   <div class="slide"></div>
007 </div>
008
009 <script>
010 $(document).ready(function(){
011   $(''.slider1').bxSlider({
012     slideWidth: 320,
013     minSlides: 2,
014     maxSlides: 3,
015     slideMargin: 10
016   });
017 });
018 </script>
```

## 20 Vertical carousel

Vertical carousels can be handy if you would prefer to use the carousel function but keep each slide at its

maximum possible size on smaller screen widths. Calling the mode:'vertical' value will ensure the slides ease upwards rather than sideways. All other values can still be applied, but maxSlides is not required.

```
001 <script>
002 $(document).ready(function(){
003   $(''.slider1').bxSlider({
004     mode: 'vertical',
005     slideWidth: 600,
006     minSlides: 2,
007     slideMargin: 10
008   });
009 });
010 </script>
011
```

## 21 Using video

The second of bxSlider's plug-in files is used to place responsive videos into the slider. As with the easing plug-in, place the 'jquery.fitvids.js' into your script folder, and call it after your library, but before the bxSlider script. Create a mix of video and image slides, or simply use the plug-in to create a single responsive video.

## 22 Reload slider

A cool function with bxSlider is the option to change the nature of the slider by reloading it with new elements. Passing settings objects through the reloadSlider() call allows you to swap the settings, or even call extra slides, when a reload link is clicked. The following example changes the settings on reload.

```
001 <div class="sliderwrap">
002   <ul class="bxslider">
003     <li></li>
004     <li></li>
005   </ul>
006 </div>
007   <h2><a href="" id="reload-
slider">RELOAD SETTINGS</a></h2>
008
009 <script>
010 var slider = $(''.bxslider').bxSlider({
011   mode: 'horizontal'
012 });
013
014 $(''#reload-slider').click(function(e){
015   e.preventDefault();
016   slider.reloadSlider({
017     mode: 'fade',
018     auto: true,
019     pause: 1000,
020     speed: 500
021   });
022 });
023 </script>
024
```



# 10 MOVES TO PERFECT YOUR STRATEGY

# CONTENT IS EVERYTHING

Find out why you should care about content and its place in the user's experience of your site

An empty house can be strong in its foundations, and well maintained, but without furniture, fittings and family it is still only an empty house. Content makes it a home. Content is everything – as it is with a website. It is a fact of online life that a well-produced website with poor content will always fall behind a badly produced website with excellent content. Browsers are online for a reason, and that reason is content.

Good content engages the audience. While delivering a message is paramount, it is just as important to consider the way in which that message is delivered. This can start with such basic considerations as grammar and spelling. If your site is designed to present you as an expert in your field, how much negative impact on your prowess do you think the spelling mistakes and missed punctuation will have? Illiteracy is

not a desirable skill and it doesn't pay to underestimate your audience and assume they won't pick up on it.

Nor should your content outstay its welcome. In this age of diminished attention spans, nothing sends a user fleeing for the hills like a great wall of insurmountable text, with nothing to break it up. The user experience (UX) is essential to the success of your site. If you have a point to make, don't waste time getting to it. This will only serve to test your audience's patience.

The web is constantly changing, and with it the way in which content should be prepared. This is the age of social media and sharing, and content which can be easily shared between users will always have the biggest impact. It is time to view your content as something that can live beyond the confines of your site. Good content travels, and with it your brand name.



■ Content plays a big role in how a user experiences your site – and whether they decide to come back

# CREATE A PLAN

Planning your content strategy is essential – but it is worth considering certain factors before diving in

**W**hen it comes to the creation of websites, there are endless tutorials that can be found online dedicated to designing and building the perfect site structure. Web design and web development practices are being constantly perfected, updated and refined. However, there is one area of web creation that too often remains ill-considered and badly planned – the content itself. Content is the driving force behind any website. It doesn't matter how well-built and functional your site structure is, if the content it houses is sub-standard and fails to do the job for which it is intended, you've wasted your time.

Creation and analysis of web content should be as important a primary stage of the development of a website as determining the technology in which the site will be built, but quite often the content is treated as a secondary concern. When you think about it, this really makes no sense at all. The content is the reason that the site exists in the first place. People have come to your site for a reason, and it's not to click those perfectly scripted button animations or simply sit and watch the expertly executed page transitions you spent time on.

Your site only exists to deliver your content, so you have to question whether your content is the best it can be. For example, have you actually considered who your target audience is? This may well be one of the most overlooked and yet essential factors of content strategy. How can you design a site that will appeal to a group of

people if you don't know which people you are trying to attract? While you may be hoping to appeal to everyone, this will only make for an ineffective content strategy. Even if you are going for a more broad appeal, there are still ways of narrowing it down to a more manageable group – consider age range, for example.

Having identified the audience, you need to work out what would be the best way to communicate your message to them. Different audiences respond to different voices, ideas and media – and this can have a huge impact on the way your site eventually looks.

Following on from how you address your site visitors, the next step is determining exactly what the core message is that you are trying to get across to them. When the audience leaves your site, what should they take away from the experience? With a strong message, you can make a real impact on people.

Finally, you need to ensure that every item of content on your website has a defined purpose, otherwise there is no point in having it there. Every piece of content on your site should serve to reinforce your message and resonate with the target audience for maximum effect.

These are the main principles of content strategy, a series of best practices for creation, publishing and maintenance of web content. In this overview, we'll go over these basics in a little more detail and demonstrate how you can prepare your content. Not just for your site, but for the benefit of your site's audience.

## WHAT QUESTIONS SHOULD YOUR STRATEGY ADDRESS?

### A basic content strategy plan

- Determine your audience**  
 This is the most important starting point. Who is the content for? Who are you trying to attract to your site, service or product?
- Find your theme and message**  
 What is the message that you want to communicate to site visitors? What do you want to tell or show to the audience you have identified?
- Develop the appropriate voice**  
 What tone of voice will best deliver the message and resonate with the chosen audience, to bridge the gap between need and solution?
- Be useful**  
 Does your content serve the purpose for which it is intended? Is it actually useful to those for whom you have identified a need?
- Maintain consistency**  
 Is your content consistent in tone of voice throughout the site? Does your site communicate with one voice?

☛ Your site exists only to deliver your content, so you have to question whether your content is the best it can be ☛





# WHO IS THIS CONTENT FOR, ANYWAY?

**Before you do anything else, it is vital that you understand who you are trying to reach**

Understanding your audience is so vital, and so obvious a need for any business, that it may seem strange to even mention it. And yet, it is often skipped over by those who would rather assume that the site is there for the good of everybody who visits. While this may be a pleasing ideal, almost every business has a majority demographic they should be targeting.

The approach to identifying your key demographic depends a great deal on your business and available assets. If you already have a website and wish to improve on the content, then using Google Analytics and Webmaster Tools to track and measure your site's visitors is an excellent way to build a profile. This can tell you where your site hits are coming from, and which parts of your site are proving the most popular.

However, those who are starting out on their first website will probably need a different approach. Customer surveys can be extremely useful for finding out data, if possible, either on the business premises or by an email campaign. Creating a social media presence for your business, such as on Facebook and Twitter, can give you access to your customer base, although this can take some time to build up. Larger businesses can go a step further and organise focus groups or engage the services of canvassing companies.

The main aim is to build a profile of the target customer. Create a character with likes and dislikes, habits and traits, budgetary constraints and needs. The more detail you are able to fill in, the easier it is to tailor your content to fit them perfectly.



■ Focus groups can help you find your target audience

## CONTENT WITH A PURPOSE

**Your content is not an aimless idea, waiting to be noticed – it exists for a reason**

Now that you have a good idea who your target audience is, you can start to think about how you are going to communicate with them and what it is you want to communicate. Usually, there is a service or product that is being promoted by the site. Your message must exist in the gap between your service and the customer's need. That is the bridge your content needs to build, and finding the correct 'tone of voice' is key to building it.

Tone of voice is determined by the target customer profile. The key point to nail is that you communicate in a way that they understand. For example, does he/she respond better to an informal, conversational approach? Or would a reserved, professorial persona be more appealing? Is there a target age group in your demographic? If so, does that have some bearing on your tone of voice? If you're targeting a younger audience, can you make your content more bite-size without dumbing down? It is absolutely vital that you get this right, so you don't alienate your site visitors.

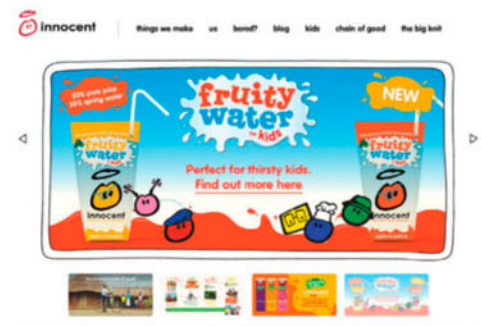
Once you have this tone of voice, it is important that you stick to it. Make sure that it is employed throughout the site – even down to the 404 Not Found page. This means that, if you have more than one or two people working on your content, there should be a style guide of some sort. Perhaps even a tone of voice persona, that matches well with the target audience.

Think about the different types of content you can make available. Would your target audience be more inclined to watch videos than read text? If you have a lot of text, is it easily readable? Would interactive elements, such as a forum or review facility, be a major

advantage to your demographic or be deemed a tedious distraction? Add share buttons for social media and encourage users to pass your content on by all means, but avoid cluttering the page.

Above all, ensure that your content is useful. Better still, instructive. Every word, every image, every video, must be able to justify itself and contribute to the overall message. There's absolutely no room for repetitive content, or useless content that is included by the business director for sentimental reasons.

☛ Once you have a tone of voice, make sure that it is employed throughout the site ☛



■ The Innocent smoothie brand has perfected its tone of voice, using an informal tone combined with bright colours to strengthen the core message

### EXPERT INSIGHT FROM THE INDUSTRY



"The first engagement with a brand is through content, whether an ad, video or website. Taking the time to plan a good content strategy is imperative to brand success. When preparing your UX you must remember the target market and deliver excellent content.

Content strategy can be the difference between lighter or heavier pages, depending on your audience's location and wealth. Fast and focused sites may not be as enticing on their own, but can make a huge difference to your bounce rates and returning visitors stats.

A pet-hate of mine is keyword-stuffed content, written for bots. Yes, content needs to be optimised for search engines, but it needs to engage humans too!"

# THE DIFFERENT APPROACHES TO CONTENT STRATEGY

Content strategies can be as varied as the websites and audiences that they are intended for

There is no such thing as a one-size-fits-all content strategy. Certain rules and procedures can be applied throughout, but a good content strategy must be tailored precisely to what the website it is focused on, be it a new site in production or an old site that is simply looking to refresh itself. Just as the Natural History Museum will prepare and display dinosaur bones and ancient mummies in completely different environments,

so too should your marketing strategy meet the needs of the content - and audience - it is dealing with.

An eCommerce site selling bikes will target a vastly different audience to that of a showroom site for a prestigious auction house. Even if both sites are built using the same template or content management system, the end user, and therefore the digital marketing strategy, must be marked in its differences. This is

why understanding your audience is so vital. The outdoor-loving biker will respond to approaches and digital outlets that would not work with the avid antique collector - and each will seek different ideals from the sites they frequent. The content strategist, then, must understand what makes each site singular and tailor the method from there. Below we look at two examples of different content strategy approaches.

## CASE STUDIES: THE GUARDIAN AND ADOBE

These organisations both took different, but equally effective, approaches to their content strategies to bring success



**www.theguardian.com**

**WHO** The Guardian

**WHAT** Expanding news content and amalgamating several of their sites into one

**WHY** To respond to the growing international user base

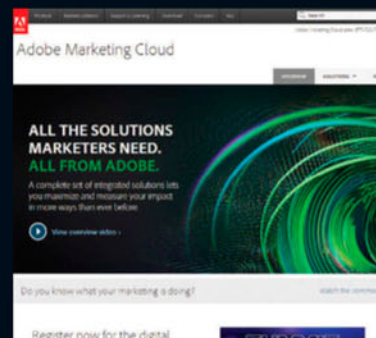
News sites can be tricky. Naturally, they have the fastest turnover of content on the web, and reporting factual events leaves you with the same content as your competitors.

■ *The Guardian* is the ideal example of a successful news site

There is also the problem of generating revenue from sites which, for many, replace the need to purchase a newspaper. Many news sites have adopted a 'paywall' approach, charging consumers for premium content, while others rely on advertising revenue to keep content free, such as *The Guardian*.

*The Guardian* website is a great example of well-presented and well-organised news content. The initial landing page is tidy and user-friendly, handling the varied content with ease. *The Guardian* recently underwent a major shift in its content strategy - analysis of web traffic revealed it had a growing international user base. As a result, *The Guardian* took a number of steps to meet this opportunity, including a change of domain from .co.uk to .com; the expansion of news content on both the site and app to allow country-specific filtering; and the amalgamation of several sites into one.

Since these changes, *The Guardian* website has continued to grow into a successful entity all on its own, catering to its own specific audience, rather than simply existing as a digital version of the print newspaper.



**adobe.ly/19x04z8**

**WHO** Adobe

**WHAT** Devising a content strategy using Marketing Cloud

**WHY** To promote and demonstrate the effectiveness of the new software

■ Adobe created the perfect marketing circle for their new product

Media giant Adobe took a singular route to develop a content strategy for their new marketing tool, Adobe Marketing Cloud. In essence, they spent a year using the product to devise a content strategy for itself. It seems obvious in retrospect, yet still has a ring of genius about it. Adobe also decided to promote the research and development process of the strategy as a public debate on the effectiveness of digital marketing. This proved to be an inspired move, resulting in good exposure for the new product on social media channels and print media.

Adobe then ran a series of video campaigns which resulted in the highest return - as did a live debate, viewable through a Facebook app. However, the app's return dwindled significantly once it was limited only to replays of the debates, but a followup targeted Twitter campaign boosted the app's performance yet again. Adobe also discovered that organic traffic to the website had higher rates of engagement with the audience than paid traffic from ads and as a result decided to discontinue the paid traffic approach.

In the end, the whole exercise not only provided Adobe with all the metrics they needed to target their content, but it did the job of successfully promoting their Marketing Cloud product. A definite win-win approach.

## DIFFERENT DIRECTIONS, SAME OUTCOME

*The Guardian* understood that knowing the audience is vital. Once they had become aware of the huge international interest in their site, they reacted immediately. Change can be a good thing; move with the times and keep up with the needs

of your audience. Simply changing the portal may seem passive, but it worked for the consumer.

Adobe's decision to make the creation of their content strategy a marketing tool of itself maximised all the elements at their disposal. Direct

engagement with their audience created more buzz, and led to more converted traffic, than simply buying ad space. By making the consumer part of the process, you can utilise the singular nature of the web, tailoring engagement directly to the user.





# 3 STEPS TO A KILLER HEADLINE

Follow these tips to really make sure your headline is selling your content

## GET THE LENGTH RIGHT

Make your headline engaging for the audience and you'll reap the rewards

There is some difference of opinion on the length of the perfect headline. A short headline can be catchy and to the point, but make it too short and you're probably not revealing the right amount of information to draw your readers in. A longer headline will give enough information, and include some useful keywords for SEO purposes, but make it too long and you not only risk falling victim to that limited attention span of web surfers nowadays, but revealing so much that you render the content beneath it pointless. The best approach is to keep it as short as possible, but do not neglect the following points in doing so.

## UNLEASH ITS FULL POWER

Your headline isn't just a title, but an introduction to you and your site

Too often the headline is put together as an afterthought to the content, but in many ways it is the most important part of all. If it doesn't entice, the content will never be seen. Use your headline to its full potential. Don't undersell your content. Describe what it is to come. It may even help to make it seem like the reader will be losing out if they don't read on. For example, if your content is all about your range of kitchen utensils, then try 'How our range of kitchen utensils can save you time'. Now readers know that there is an advantage to reading on. Don't be afraid of using a little hyperbole - this can help grab the audience's attention.

## INCLUDE A SUB-HEADLINE

Your headline need not stand alone - add a little detail to entice your site visitors

A useful practice is to give your headline a sub-headline, an H2 tag to your headline's H1. This can be used to offer a little more information or enticement without having to extend the length of the main headline. It can take the form of a short sentence or even a brief, bulleted, rundown of major points from the content. For example, you can follow 'How our range of kitchen utensils can save you time' with 'And they last a lifetime'. Or perhaps something simple and appealing like: 'quicker to clean' or 'fully guaranteed'. You've now provided more enticements for the reader to stick with your content rather than click off somewhere else.

# SEO AND GOOD CONTENT ARE MORE LINKED THAN EVER

Refreshing your content and updating regularly could see you ranked much higher in Google's search results

SEO has moved on quite considerably over the last few years. Google's quick-fire updates, with their endearing animal names, have left many once-solid SEO techniques either dead in the water or at the very least far less buoyant than they used to be. Blog comments, paid links, directory listings and link exchanges have all been rendered useless by Google's algorithm updates.

While keywords and link-building still retain their importance, it is content that appears to be Google's primary focus now. For this reason, it is absolutely imperative that your content is primed and prepared to appear relevant and informative in Google's eyes.

These days the search engines are emphasising quality over quantity. They are looking for well-produced, useful content that adheres to the topics it claims to be catering for. This is why relevance is vital. Good spelling and grammar are also more important than ever - as is the variety of content types, such as images, video and infographics.

Google also favours content that is updated or added to on a regular basis, which is why so many business sites have now started to incorporate blogs into their web presence. This can be an especially helpful tool

for those that struggle to update the core content of their website. Maintenance of a blog allows for regularly published content. Providing fresh content, combined with smart integration of keywords and social media networking, is one of the best SEO methods currently available to us. A Facebook, Twitter and Google+ extension of a brand is also invaluable.

But it is 'natural' optimisation that seems to be the

Providing fresh content is one of the best SEO methods currently available to us

SEO route for the future. This new direction by Google may have made life more difficult

for SEO agencies in the short term, but it does make it much easier for site owners to include good SEO techniques in their own websites, without the need for external services. Plus, raising the quality of all web content ensures that the end user gets what they are looking for (as opposed to irrelevant content stuffed full of keywords) and a good experience, while your content is protected from future algorithm updates.

Well-written, relevant content that can be easily shared across social networks can get your site higher up the search rankings and seen by more prospective clients. It is well worth refreshing and regularly updating your site in order to finish higher up the search results.



## HARNESS THE POWER OF SOCIAL SEO

Unlock the potential that social networks can offer you

SEO is no longer about cramming several keywords into your site's content and hoping to be found. Now, it's about SMO - Social Media Optimisation. By making use of social networks such as Facebook and Twitter, you open up other channels that allow people surfing the web to find you. In doing so, you're enabling them to interact directly with you as well as increasing the breadth of your presence online.

## CASE STUDY: VIRGIN.COM

How Virgin streamlined their main site to better appeal to their customers

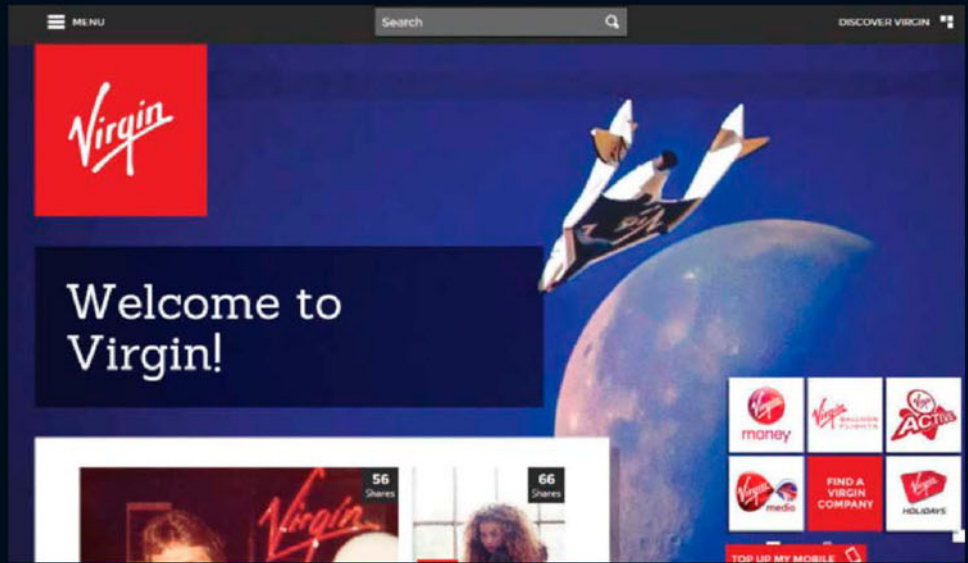
**WHO** Virgin.com

**WHAT** A major relaunch and content strategy for Virgin's main website

**WHY** To expand on the purpose of the parent site and unite all Virgin businesses

Media, travel and banking giant Virgin brought in digital agency Beyond to overhaul their website and online brand strategy. Virgin.com had functioned as a portal site to the various branches. The goal was to boost the already successful business model by giving the parent site a content purpose, incorporating Virgin's companies and values into one strategy and theme, aligning that strategy with current social trends, and increasing the amount of time users spend on the page.

Working with Virgin's digital manager Bob Fear, Beyond analysed metrics and analytics from Google, Hootsuite and social media channels to ascertain the digital marketing approaches yielding the best responses. They researched Virgin's core audience, deciding which customers had the



■ Virgin is keen to cater to its core audience by updating its main website

potential for increased growth, the importance of Richard Branson's presence in brand marketing, and what people love about the brand. Beyond analysed social media conversations about Virgin to determine what matters to users, and where these conversations were happening.

The content strategy Beyond and Fear formulated highlighted a number of tactics. Focus

on social media platforms, popular with Virgin's core customer, scored high. Increasing content focus on travel and reducing it on fitness was important, since fitness discussions were too brief. Key topics should also target music, entrepreneurship and sustainability. This research allowed Virgin to fine-tune their activity to better suit their audience.

## USEFUL RESOURCES

From content curation to scheduling your social media updates, this broad range of services will have you covered on all bases

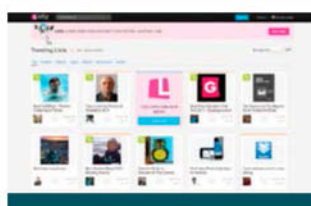


### SEO GADGET'S CONTENT IDEAS GENERATOR

[seogadget.com/tools/content-strategy-generator](http://seogadget.com/tools/content-strategy-generator)

Stuck for new content to put out there? SEO Gadget has produced a simple – but remarkably effective – tool for finding

inspiration in your search for content ideas. Just open the generator as a Google doc, place your keyword of choice into the B3 field, hit return, and it will provide you with a list of up-to-date articles and posts on that topic from various sources around the web. Use these as a guide to what is currently trending, and you will have a valuable starting point for keeping your own content up-to-the-minute relevant. To use this service you will require a Google account.



### LISTLY list.ly

'Content curation' appears to have become the term of the moment in content strategy. Curation is the process of sharing meaningful third-party content with your brand followers on an ongoing basis, which in turn increases your presence as a brand expert. There is a

range of tools emerging for improving your content curation, and among the best is Listly. Everyone loves compiling lists, and Listly allows you to build a variety of topic-driven lists, as well as sharing posts and articles on the lists of other users. There is also a handy export function to Excel. This could be very big news in 2014.



### GOOGLE TRENDS

[www.google.co.uk/trends](http://www.google.co.uk/trends)

Google provides a mighty armada of tools and resources that can help you tailor your content. Webmaster Tools and Analytics give you everything you could possibly need to monitor your site's traffic, while Trends gives you up-to-date information on the popularity of particular

keywords and search terms, allowing you to fine-tune the keywords that you end up using in your content. You can also make use of Hot Searches to see which topics are currently trending and make sure you ride that wave with some focused content and social media links. Measure your service or product against a competitor's and alter your marketing approach accordingly.



### HOOTSUITE

[hootsuite.com](http://hootsuite.com)

Hootsuite was voted the best social media management tool of 2013 by industry experts, and it's not difficult to see why. The vast array of features gives you full control of your social media presence in one place. Post across several social media accounts simultaneously,

or at scheduled intervals. Monitor those social media sites for current trends and make use of Hootsuite's own analytics options. There is also The HootLet, a Google Chrome plug-in that allows you to share content from any page on the web (as well as a few other monitoring features) through your Hootsuite account.



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Learn how to progressively enhance elements with JavaScript plug-ins **Page 88**



# Get on GitHub

An essential guide to getting started with Git and GitHub  
**Page 82**



# GET INVOLVED WITH GITHUB

Learn how you can benefit from social coding

Any developer who has found themselves holding Control or Command-Z for minutes at a time to backtrack (or undo) to a previous point in a project's history inherently understands the necessity for version control, even if they don't immediately recognise it. If we can accept that a Ctrl/Cmd+Z style of development is flawed, then we must consider other, better options. Git is the answer.

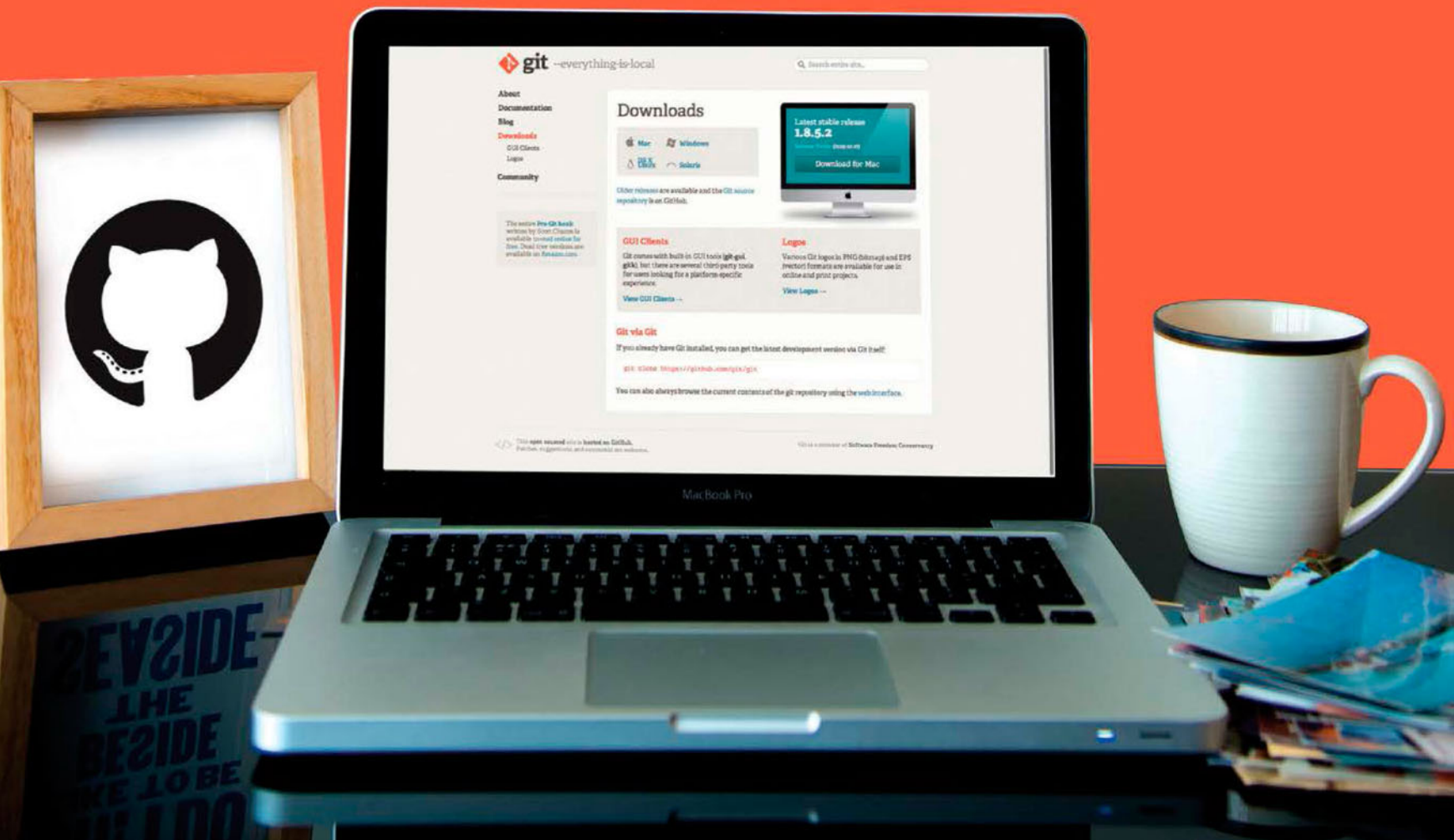
Imagine having the ability to continuously apply 'snapshots' of your project as you implement new features, fix bugs, and more. How much more

convenient would that be? If you make a mistake, or decide that you're not happy with a particular path in your code, it's easy to fix. All you have to do is run a simple command that will revert you back to a previous snapshot, or commit. This basic example is the core philosophy behind Git.

Now Git is only half of the equation. Here's a new dilemma to consider: how do we go about collaborating over code? For instance, if someone finds a bug in your project (or any popular open-source tool), how might they go about providing a fix? Do they send a long, detailed email? Do they call

you on the phone to talk it over? Yuck - neither of these options are ideal. What if, instead, we could make use of a service that drastically optimises processes and interactions just like this? When you think of social coding, think of GitHub.

With GitHub, you can easily browse a project's source code, edit a file to implement a fix, and notify the owner of a project automatically. Assuming that the 'pull request' (a notification of modified code) meets your expectations and criteria, the fix may be merged into the project's code base with a single click! This is the power of Git and GitHub.



# INSTALLING GIT

Before you can dive in, the first step is to install Git and GitHub on your machine

Begin by visiting [git-scm.com/downloads](https://git-scm.com/downloads) and choosing the appropriate download link for your OS.

```
001 brew install git
```

Next, there are a few one-time actions to perform. Once Git has successfully been installed, you must apply your desired username and email address, which Git will use to 'sign' your commits (snapshots). Here's an example:

```
001 git config --global user.name "Screech Powers"
002 git config --global user.email "screechloveslisa@example.com"
```

Naturally, substitute the credentials above with your own. Take note of the email address, which should match your provided GitHub email address, upon signing up.

## SIGN UP WITH GITHUB

Now that Git is ready to go, it's time to sign up with GitHub. Fortunately, it's a quick and simple process



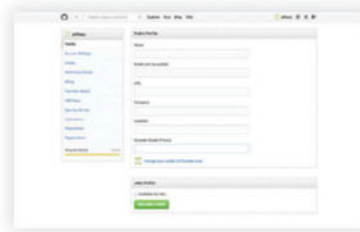
### 01 Choose a username

Visit [github.com](https://github.com) and choose a username and password. Please be considerate of your chosen username, as it will be used as your identifier across GitHub. All profiles can be accessed via [github.com/USERNAME](https://github.com/USERNAME).



### 02 Choose a plan

While GitHub offers free accounts for all open-source projects, if you require private repositories, you may instead opt for one of the various paid plans. In most situations, the free plan will prove to be all that you need.



### 03 Build your profile

Before creating your first repository, why not take a moment to fill out your profile? Connect your profile image, set your website, location, and so on. Once you've done all that, you're ready to get going on GitHub!

## CREATE A REPOSITORY

It's time to begin your social coding journey

Finally we've reached the fun part and it's time to get into social coding. Every developer should remember the joy of seeing their first code base show up on GitHub. It's a wonderful feeling, and you're about to experience it for the first time. Naturally, though, before progressing, we first require a demo code base to work with. Let's return to the command line and Git for just a moment to walk through the process – thankfully, it's actually very simple.

### 01 Prepare the project

Let's prepare a dummy project, as a proof of concept. The first step is to simply create a directory that will contain the project and initialise Git.

```
001 $ mkdir github-demo
002 $ cd github-demo
003 $ git init
```

### 02 Add some content

Next, again, just for the purposes of demonstration, we'll simply add a readme file, populate it with the obligatory 'Hello World' text, and then prepare a first commit.

```
001 $ touch readme.md
002 $ echo 'Hello World' > readme.md
003 $ git add readme.md
004 $ git commit -m 'Add readme file'
```

### 03 Push to GitHub

Now that we have an initial 'snapshot', or commit, we can push it up to GitHub! Return to [github.com](https://github.com), log in, and click 'New Repository'. Next, fill out the necessary repository name and description accordingly.

Lastly, because you already have an existing Git repository, simply copy and paste the two lines of code that GitHub provides you with, and paste them into the terminal. If prompted for your password, provide the one that you used when signing up with GitHub.

```
001 $ git remote add origin git@github.com:USERNAME/Demo-Project.git
002 $ git push -u origin master
003
```

### 04 Presto!

That should do it! Return to [github.com](https://github.com), refresh the page, and you should then see the source code for your project. It's time to celebrate – you've earned it!

## GLOSSARY

Unfortunately, GitHub jargon can be a little confusing at times. Forks, merges, issues... huh? Thankfully, once you learn all of these terms, you'll know them forever

### ■ Clone

Think of a clone as a copy of the original source code that may exist on your local machine. If you want to download, say, the most popular PHP repository on GitHub, you could clone Laravel, and edit the project files on your local machine.

### ■ Fork

At any given time, multiple copies of a repository may exist on GitHub. A fork is a copy of an existing GitHub repository that is attached to your personal account. Any edits to this fork will be exclusive to your copy of the project, and won't affect the original source code. So, when improving or fixing a popular open-source project, your first step would be to fork the repository.

### ■ Branch

Don't fret if it takes you a while to understand branching. Think of a Git branch as a parallel timeline for your code. Ever had an instance where you wanted to toy with an idea without affecting your 'master' code base? Branches are perfect for this. If in doubt, give the movie *Back to the Future 2* a watch, paying attention to Doc's explanation of alternate timelines. It's similar to how branches work!

### ■ Commit

To simplify things, consider a commit to be a 'save' or revision of your code. Each of these saves will receive a unique identifier, which will describe the changes that were made, as well as who made them – much better than using the old Ctrl/Cmd+Z technique!

### ■ Diff

A diff refers to the difference between two commits (or revisions). If you were to modify a particular function and submit a pull request to a project owner, they could then view a diff, which would visualise the changes that were made. It's very helpful!



## TOP TIPS

Use these techniques to make sure your GitHub experience is as smooth and hassle-free as possible

### ■ Git aliases

As a new Git user, you'll quickly find that the various commands can become rather tedious to type over and over again. Instead, leverage Git aliases to save yourself a few keystrokes. For instance, let's switch out 'git checkout' with 'git co'.

```
001 $ git config --global
alias.co checkout
002
```

That's it! You may now instead just type 'git co'.

### ■ Pro Git

Git is a deceptively complex version control system. While the basics are easy enough to pick up, should you need to dig deeper, you could spend months (or even years) learning all of the intricacies of Git.

To begin your learning, consider the excellent *Pro Git* book, by Scott Chacon, which may be read online at not cost. You can find it at [git-scm.com/book](http://git-scm.com/book).

### ■ Invite feedback

GitHub Issues provides a taggable and interactive way for users to report bugs for any given open-source project. While, in the past, we might have resorted to emails or a contact form to report such bugs, we now have a far more streamlined way to manage them.

Even better, because issues (enabled by default for every repository) are publicly viewable, often you'll find that members of the community will actively engage in these discussions.

# POPULAR REPOSITORIES

At this point, the GitHub ecosystem has matured enough that nearly all popular open-source projects are tracked through them. Here's a small selection of the most notable projects

### ■ Sass

[sass-lang.com](http://sass-lang.com)

Sass brings much-needed functionality to CSS. Referred to as 'CSS with superpowers', after a quick installation, you can leverage the full power of variables, mixins, nesting, partials, and more.

Though progress is being made in the CSS world, the simple truth is that it will be many years before we can confidently move on to a brighter future. Luckily, preprocessors like Sass have stepped in to fill the gap.



### ■ Laravel

[laravel.com](http://laravel.com)

Laravel is the number one PHP repository on GitHub. Built by Taylor Otwell, Laravel, leveraging countless components and packages, is to PHP what Ruby on Rails was to Ruby. An elegant syntax, powerful testing capabilities, a beautiful ORM, and much more all merge together to create PHP's premier framework. It looks like 2014 is shaping up to be Laravel's year.



### ■ Ruby on Rails

[rubyonrails.org](http://rubyonrails.org)

Extracted in 2003 from the popular Basecamp web app, Ruby on Rails is one of the most-

watched repositories. Today, countless companies, from Twitter to GitHub itself, have embraced it.

Though Ruby on Rails was initially built exclusively by David Heinemeier Hansson, since its inception, the project has been contributed to (thanks to GitHub) by thousands of developers around the world.



### ■ Twitter Bootstrap

[getbootstrap.com](http://getbootstrap.com)

The best open-source projects are built from necessity,

and Twitter's Bootstrap is no exception. Created in 2010 by Mark Otto and Jacob Thornton, Bootstrap is one of the world's most popular front-end frameworks.

Though you might not realise it, countless websites and applications all make use of this framework in order to rapidly expedite development.



## WHO TO FOLLOW

In addition to providing a platform to collaborate with other developers, GitHub offers a way to track your peers. Below we suggest three particularly active users to follow



### ■ TJ Holowaychuk

[github.com/visionmedia](https://github.com/visionmedia)

TJ Holowaychuk is the man behind countless popular open-source projects. If you've ever used Jade, Express, or the Mocha test framework, then you will have directly benefited from TJ's open-source contributions. With nearly seven thousand GitHub followers, he's easily one of GitHub's star users and is definitely worth keeping track of.



### ■ Yehuda Katz

[github.com/wycats](https://github.com/wycats)

Chances are high that, as a developer, at some point in your career, you've made use of code written by Katz. As a core member of the Ember.js, Ruby on Rails, and jQuery teams, you'd think Yehuda would have his hands full - but that doesn't seem to be the case. He's also behind other popular projects (Handlebars, Janus), and still finds the time to write books.



### ■ Fabien Potencier

[github.com/fabpot](https://github.com/fabpot)

The brain behind the popular Symfony framework, Fabien Potencier is one of the PHP community's premier thinkers and innovators. Like the other GitHub users in this list, Fabien, in addition to Symfony, somehow finds time to help build Twig, Goutte, and Pimple, to name only a few. As expected, all of these projects are maintained on GitHub.

## 3 MUST-KNOW TIPS

### ■ Organizations

Have you experienced situations when you wanted to limit a particular developer's access level to, for instance, read-only? When permissions and group-owned repositories become paramount for your team or company, GitHub Organizations is the solution.

Organizations allows you to centralise all repositories under one company brand. In the process, you may create any number of teams, each with their own sets of permissions. Perhaps the design team should only have access to one repository. Maybe the new senior developer that your company hired should be given full administrative rights. All of this can be managed with GitHub Organizations.

### ■ Git-sh

Though you are free to configure Git to your heart's content, it is worth remembering that there are alternatives. Plenty of utilities exist (available through GitHub) that can help improve or expedite your workflow. One such tool to consider making use of is Git-sh available from ([github.com/rtomayko/git-sh](https://github.com/rtomayko/git-sh)).

Think of Git-sh as a customised Bash shell that was tailor-made for Git. Upon installation, just run a single 'git-sh' command to enjoy an optimised command prompt, elevate all Git commands to the top level, and much more. With some decent options for customisation, including altering the prompt colours, it's absolutely worth an install.

### ■ Post-receive hooks

You'll often wish to be notified when a particular repository is pushed, and GitHub makes use of 'post-receive hooks' to allow for this. You might use this feature to trigger a build tool, update an issue tracker, or even post a simple message to your company or project's IRC channel.

To activate these service hooks, from your repository's Settings page, access Service Hooks. From here, in addition to setting a simple URL to ping, you may also select any number of third-party services that GitHub will notify. Simply enter an API key (typically) for the service, and you're done! GitHub will do the rest each time you make a push.

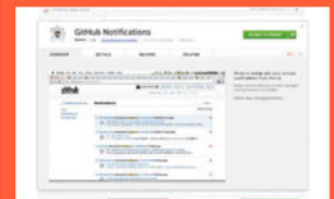
## GET MORE FROM GITHUB

Should you wish to extend or enhance GitHub, there are a handful of helpful Chrome extensions available

### ■ GitHub Notifications

[bit.ly/19Yt1yP](https://bit.ly/19Yt1yP)

The GitHub Notifications extension adds an icon/tooltip to your browser toolbar, which lists the number of unread notifications across all of your GitHub repositories. It's may be a relatively small convenience, but it absolutely comes in handy!



### ■ GitHub HTML Preview

[bit.ly/1klOw8l](https://bit.ly/1klOw8l)

This extension provides a simple one-click way to preview any HTML files within a GitHub repository. Upon activation, it appends two buttons to the toolbar in a repository's file Preview page. These buttons allow you to toggle the visibility of the Preview page, and view the rendered HTML in a new tab.

## PLANS AND PRICING

While GitHub is 100 per cent free to use for open-source projects, should you require any private repositories, a number of paid plans are available

### FREE

#### ■ Pros

Hoping to build the next great JavaScript framework, or need a place to maintain something even as simple as your collection of IDE snippets? In situations such as this, GitHub's free plan is absolutely ideal. In fact, you'll possibly find that the free plan is all you'll ever need: enjoy unlimited collaborators and repositories.

#### ■ Cons

It's possible that you'll have a need for private repositories that are only accessible to yourself and any other GitHub users that you may potentially invite. These sorts of repositories are perfect for company-specific projects that you'd prefer not be public. Unfortunately, private repositories are not available to users on GitHub's free plan, so in these cases you'll need to upgrade.

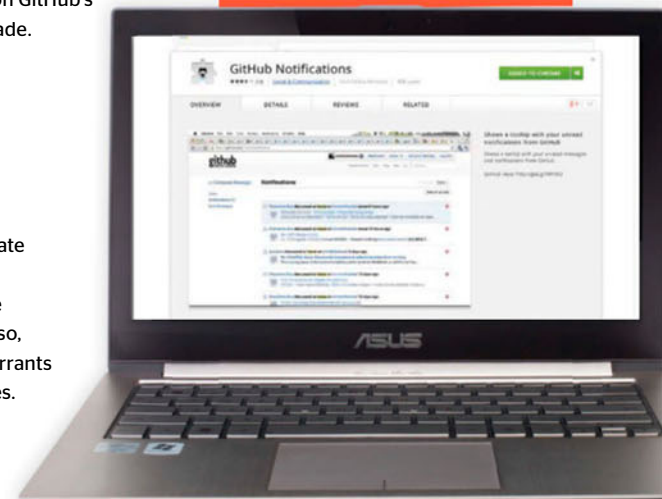
### PAID

#### ■ Pros

GitHub offers a number of paid plans to fit your projects' needs. These range from Bronze to Platinum, with prices starting at \$7 a month in personal plans and \$25 a month for organisations. Ultimately, though, the only difference between the available options comes in the form of the number of private repositories provided to you.

#### ■ Cons

While individuals may purchase up to fifty private repositories for a \$50 monthly subscription, organisational rates tend to be quite a bit more expensive – typically four times the cost. Even so, GitHub is a fantastic service that absolutely warrants the cost, should you require private repositories. Otherwise, stick with the free plan!





# EXPLORING GITHUB

The true power of GitHub rests in its ability to streamline collaboration for users

At its core, GitHub simplifies the process of sharing code but it accomplishes this in a clean and accessible way (something that has never been executed well before). In using GitHub, you can push revisions, generate landing or overview pages, manage issues, approve and merge pull requests, review any diffs (variations between commits) and more. In fact, once you dig into both Git and GitHub, you might just begin to wonder exactly how you were ever able to get by without using it!

Now, if GitHub could do nothing more than offer users a way to view and share their source code, that would be one thing, but it offers so much more than that. In fact, while an understanding of Git is certainly preferable, the truth is that updating a piece of code and submitting a pull request to a project could be entirely accomplished through the browser. That's how powerful the web app is.

Beyond these collaboration services, GitHub also provides a number of graphs to visualise your projects. Use the Graphs tab to analyse a repository's contributions, commit activity, and more. Next, move on to the Network tab, which allows you to see every commit on every branch of every repository that belongs to a network. Think about how incredibly powerful that is. Graphs like these can often feel a bit overwhelming to newcomers. Don't worry; they do little more than provide data visualisation. The important thing is to recognise that they're available to you, should you need them.

Once you dig into GitHub, you might wonder exactly how you got by without it

■ Android owners can download the GitHub app and create, manage and discuss on the go



## 5 TIPS

Now you've got the basics, use these tips to streamline your experience even further

### ■ Fast sorting

Hunting down a particular file in a GitHub repository can often prove to be time-consuming. Which directory is that stylesheet in again? Instead of hunting it down, press the letter 't' anywhere in the repository to instantly begin sorting the project files, according to your entered text.

### ■ Try Git

Have fifteen minutes and want to learn the essentials of Git? The CodeSchool crew and GitHub have teamed up to offer an excellent, interactive resource for learning the various Git commands. Play around with it at [try.github.com](http://try.github.com).

### ■ Git ignore

You'll frequently encounter situations where you'd prefer that Git ignore certain files in your project's codebase. This could be anything from an editor-specific configuration file, to a vendor directory. For these purposes, you may create a '.gitignore' file in the root of your project. Within this file, you may specify any number of files or directories that should be excluded.

```
001 vendor/
002 *.swp'
```

### ■ GitHub for Mac and Windows

If the command line doesn't happen to be your forte, you might instead opt for GitHub's Mac ([mac.github.com](http://mac.github.com)) or Windows ([windows.github.com](http://windows.github.com)) apps to manage and track your various projects. In fact, countless developers exclusively use them. Be sure to give them a try!

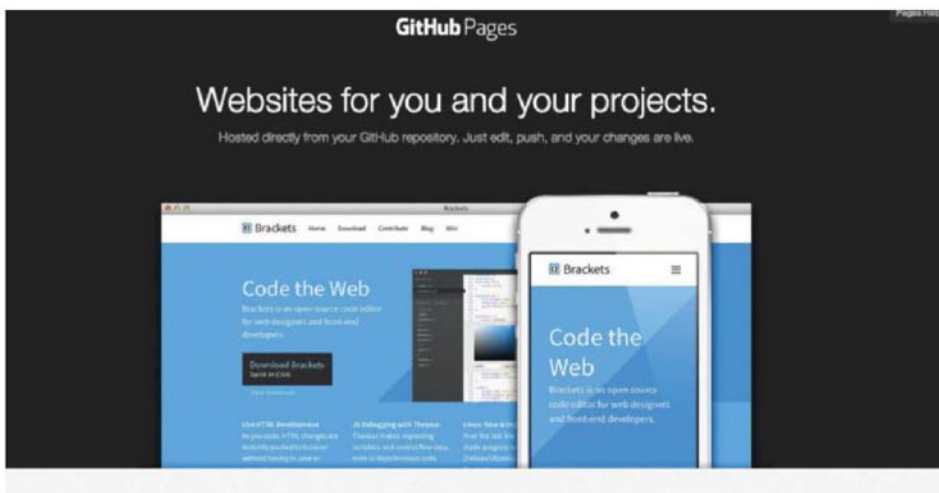
### ■ Keyboard shortcuts

GitHub offers a number of 'secret' site-wide keyboard shortcuts. From any repository, press '?' to view a list of these shortcuts. As an example, you may press '/' to instantly search a repository, or 'gi' to access the issues for your project.

## GITHUB PAGES

Open-source projects often require a landing page - and GitHub simplifies and automated this process

Why repeatedly go through the tedious process of preparing static websites to promote your various projects and tools? Instead, GitHub Pages can simplify the process drastically - all for free! [Thinkful.com](http://Thinkful.com) offers an excellent guide for creating your first static site, check it out at [bit.ly/Kt9z6Y](http://bit.ly/Kt9z6Y).



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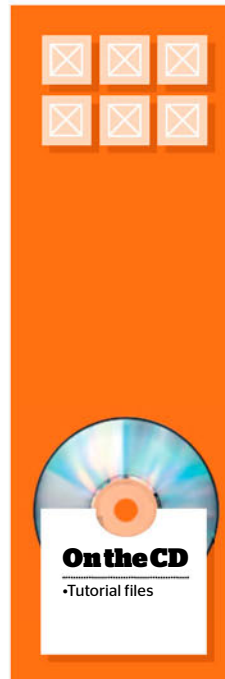
**This offer expires 30 June 2014.**



# Enhance lists, tables and menus with jQuery

Learn how to progressively enhance elements with JavaScript plug-ins to give a better user experience

**tools | tech | trends** HTML, JavaScript, CSS  
**expert** Tim Stone



**L**ists, tables, and select boxes; not the most glamorous parts of web development, but we'll be looking at three libraries that enhance each of them. That means you can safely use them without worrying about users that aren't using

JavaScript. We'll use List.js ([listjs.com](http://listjs.com)) to enhance <ul>s and <ol>s; Dynatable ([www.dynatable.com](http://www.dynatable.com)) to add searching and pagination to tables; and Chosen ([bit.ly/1falhQG](http://bit.ly/1falhQG)) to enrich <select> elements.

These three libraries set out to improve usability, and each of them offers a surprisingly flexible API for complex use cases while being as simple as a single line if you just want to drop them in. Styling inputs to work across browsers can be painful, but Chosen does this for you while making it easy to override (or just not include) its default CSS styles.

We'll use the same data for the table and list, a dataset of endangered species in the UK. We'll use Chosen to filter this dataset down by type. You'll learn how to use these libraries and further customise them to fit in with your site's needs.

## 01 Initialise Dynatable

Let's start with tables. Tables can be unwieldy, boring, and make it hard to find what you're looking for. Simply by invoking 'dynatable()' on a selector it will add pagination and searching to your table using all of the data within it. The best thing is that it just works, and you can style it however you wish as classes are namespaced with 'dynatable'.

```
001 $('table').dynatable();
```

## 02 Configure Dynatable

You can also change the default amount of items to show by passing a configuration object where you specify the per-page default, and then how many to increment by (if you know the size of your dataset when you initialise then you could do a calculation to find the most efficient number to show).

```
001 $('table').dynatable({
002   dataset: {,
003     paginate: 5,
004     perPageOptions: [5, 10]
005   },
006 });
```

## 03 Selective features

If you didn't want to use all of Dynatable's features you can selectively turn them on and off with a Boolean when you initialise it. You could use the global configuration object to do this globally (using '\$.dynatableSetup({})'), or use a class name approach if you have many tables with different needs.

```
001 $('table.no-pagination').dynatable({
002   features: {
003     paginate: false,
004     sorting: false
005   },
006 });
```

## 04 AJAX the table

Our tables can be populated with data from a server by setting 'ajax' to true and providing it the URL to get the data from. 'records' needs to be an array, not undefined, else it'll throw an error. We're using a hardcoded JSON file but it could be an API call or anything that returns records in the right syntax.

```
001 dataset: {
002   ajax: true,
003   ajaxUrl: 'js/endangered.json',
004   records: [],
005   perPageDefault: 5,
006   perPageOptions: [5, 10, 15, 20]
007 }
```

## 05 Expected response

The JSON response must have an array called 'records', where each property name will relate to a column (<th>) in the table. 'queryRecordCount' and 'totalRecordCount' must also be present if used with pagination so that Dynatable is able to show how many results that there are in total and whether or not this set is a filtered dataset.

```
001 {
002   "records": [{
003     "common_name": "Bottlenose dolphin",
004     "description": "warm and temperate seas worldwide",
005     "conservation_status": "LC",
006     "kingdom": "mammal"
007   },
008   "queryRecordCount": 1,
009   "totalRecordCount": 1
010 }
```

**<Above>**

- Simply by initialising Dynatable, we get searching and pagination straight out of the box every one of our tables

**<Above>**

- Now that we've AJAX-ified our table, Dynatable expects the server to handle the pagination logic

**<Above>**

- Dynatable makes searching within a table a breeze by automatically adding a search box that is tied to the table data

**<Above>**

- Over to the left is an example of a regular multiple select element, on the right is the much more preferable Chosen version

## 06 Working with JSON

The general convention for JSON is 'an\_underscore' between each word. To configure Dynatable to look for the corresponding <th> we set the 'defaultColumnIdStyle' property to 'underscore'. We can also specify the text to show when the table is loading (when users want to go to the next set of results).

```
001 table: {
002   defaultColumnIdStyle: 'underscore'
003 },
004 inputs: {
005   processingText: 'Loading '
006 }
```

## 07 Pagination requests

Each time the user clicks to go to another page in the table, a request is made with some query parameters. These are meant to be used by your API and return the right set of data (with AJAX tables Dynatable assumes all filtering is done server-side). If you share the URL people will be able to go to that exact point without slogging through a giant table.

```
001 http://localhost:8000/?perPage=15&page=2&offset=15
```

## 08 Be Chosen

We've improved our table, but let's not stop there - what about the oft-neglected select box? A handy jQuery plug-in called Chosen is our hero here. Again, its initial usage is very straightforward, simply pass the elements that you want to turbocharge and fire up Chosen. It'll add searching and cross-browser styling to all select elements.

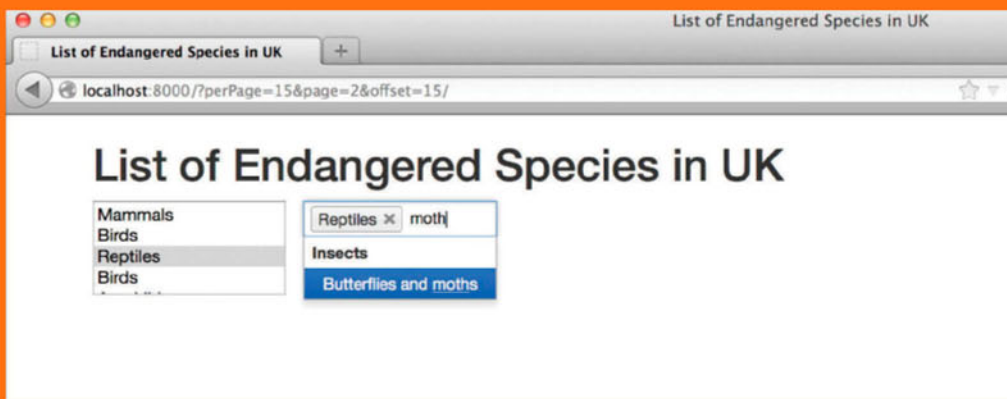
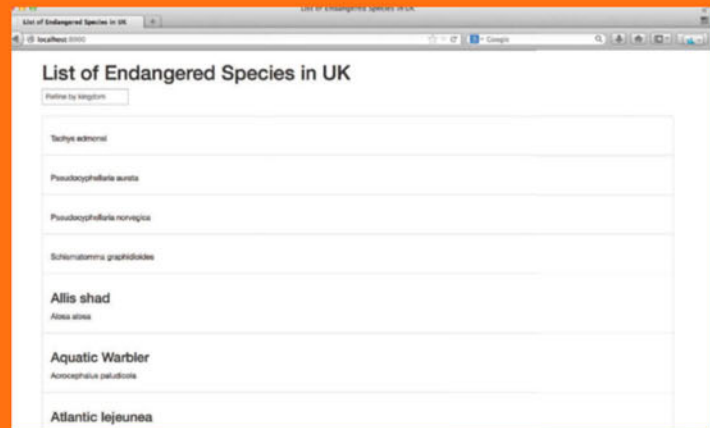
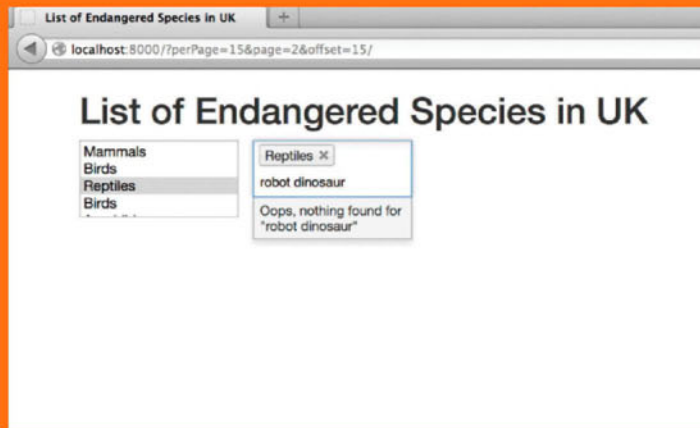
```
001 <select id="chosen" name="chosen">
002 $('select').chosen();
```

## 09 Multiple Chosen

Chosen takes a lot of clues from the (valid) markup itself without having to add any additional data attributes or classes. Want users to be able to select multiple values from the list? No problem, just use the multiple attribute and all users will get a good experience, whether JavaScript is enabled or not.

```
001 <select id="chosen" name="chosen" multiple>
```



**<Clockwise from top left**

- We've customised the text for when a user searches for something not in our list.
- Our simple `<ul>` list has now been turbocharged with the power of List.js and some generous padding from Bootstrap
- As simple as adding a `<button>` with a class of sort. This is different to Dynatable where you explicitly turn off features

**10 Customise text**

Chosen adds an inline search bar to the drop-down menu, but if the user types something that doesn't exist then it'll show some default micro copy. If you've already got a defined voice that you want to keep to then you can customise it with the 'no\_results\_text' property when you initialise Chosen.

```
001 var chosen = $('select').chosen({no_results_text:
  'Oops, nothing found for '});
```

**11 Respond to change**

If you would like to listen for when a user chooses different values then you can attach a callback to the change event. It passes you two objects: the event and what the user selected. This is a slightly nicer way of getting to the real information that you're (probably) looking for. We're looping through all values as we're using 'multiple'.

```
001 chosen.change(function(event, value) {
002     list.filter(function (item) {
003         if (chosen.val() !== null) {
004             for (var i = 0, len = chosen.val().length;
005                 i < len; i++)
006                 if (item.values().kingdom === chosen.
007                     val()[i]) return true;
008             } else return true;
009         });
010     });
```

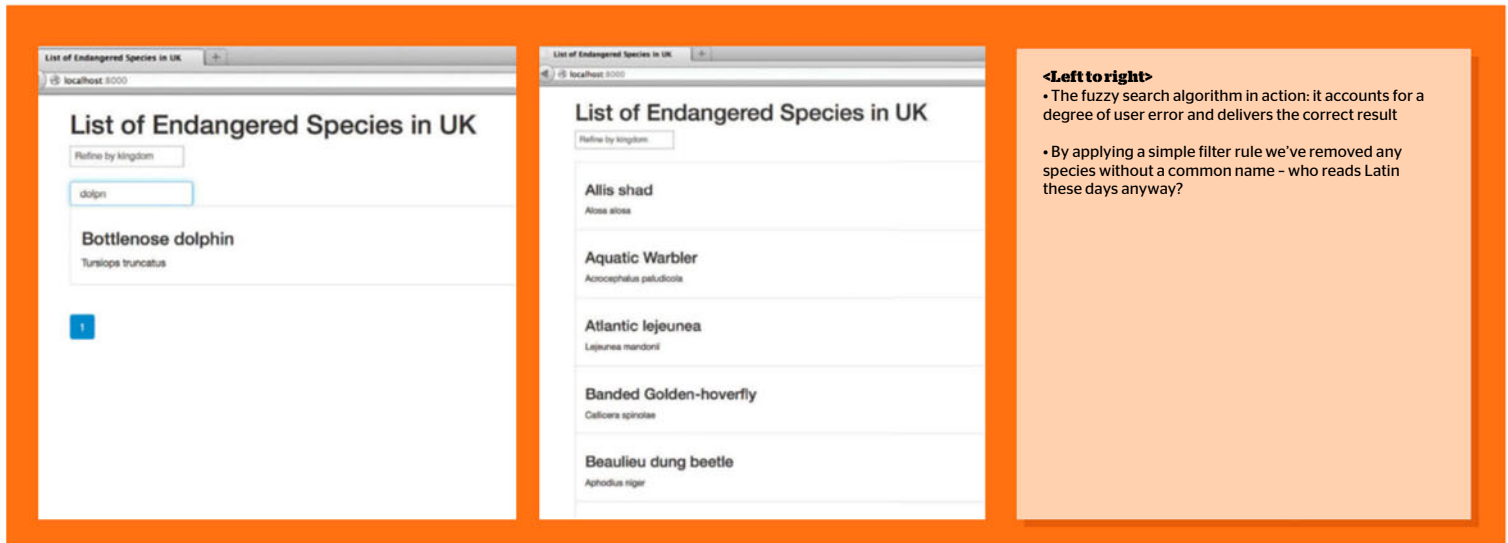
**Word of warning**

Dynatable is on version 0.3 so details here could change rapidly. Check [os.alfajango.com/dynatable](http://os.alfajango.com/dynatable) for the latest documentation, especially with subtle API changes.

**12 Working with groups**

Chosen also works well with `<optgroup>`, which groups together related options. Chosen visually represents this with a label breaking up the options. You can optionally use the data-placeholder (because placeholder isn't a valid attribute on a select element) to add custom text to prompt the user.

```
001 <select id="chosen" name="chosen" data-
002     placeholder="Choose a kingdom" multiple>
003     <option value="mammal">Mammal</option>
004     <option value="bird">Bird</option>
005     <optgroup label="Insects">
006         <option value="ant">Ants</option>
```



```
006     <option value="bee">Bees</option>
007   </optgroup>
008 </select>
009
```

## 13 Label support

Chosen will also work with labels, so if you click a corresponding label then the drop-down menu will open. On a separate note, if you're using box-sizing: border-box then you'll have to use the older box model for Chosen elements, otherwise placeholder text will appear to be cut off as it uses padding to add to the elements' height.

```
001 <label for="chosen">Select&hellip;</label>
002 /* css */
003 .chosen-container * {
004   -webkit-box-sizing: content-box;
005   -moz-box-sizing: content-box;
006   box-sizing: content-box;
007 }
```

## 14 List template

Tables, select boxes, and now lists. The aptly named List.js takes a slightly different approach to building a list than you might have expected. We start with a hidden element, inside is the markup for each <li> to display. This works as if we were using a templating framework such as Mustache, just without the placeholders for variables.

```
001 <div style="display:none;">
002   <li id="species-item" class="list-group-item">
003     <h3 class="common_name"></h3>
004     <p class="latin_name"></p>
005   </li>
006 </div>
007
```

## 15 List markup

Each list must be wrapped in a selector so that when we initialise List.js it knows which elements it's looking for - by default this is an ID. If you're not using an ID then it needs to be the actual elements (not just strings). Other than that we're using classes from Twitter Bootstrap to style it.

```
001 <div id="species-list">
002   <ul class="list list-group"></ul>
003 </div>
004
```

## 16 Initialise List.js

Initialising List.js is pretty straightforward. We have an options object tell it what the item's ID is so that it can template each list item; the number to show on each 'page'; and an array of any plug-ins that we want to use. We're going to be setting these plug-ins up a few steps on.

```
001 var options = {
002   item: 'species-item',
003   page: 10,
004   plugins: [
005     ListFuzzySearch(),
006     ListPagination()
007   ]
008 };
009 var list = new List('species-list', options);
```

## 17 Add features

Once we've got our basic List.js list working we can take advantage of some of its features. Simply by adding an input with a class of search will add real-time search functionality to your list. Likewise, if you add a class of pagination to an element then you'll get instant pagination (working with the 'page' property we initialised with).

```
001 <div id="species-list">
002   <input type="search" class="search form-control"
003     placeholder="Search" />
004   <ul class="list list-group"></ul>
005   <ol class="pagination"></ol>
006 </div>
```

## 18 Sort lists

If instant searching and pagination weren't enough, it makes another list task simple: sorting. We're going to add a button with a class of 'sort' (this is what List.js attaches the functionality to) and add an attribute called data-sort. Data-sort is the name of the corresponding field you wish to sort by.



```

001 <div id="species-list">
002   <input type="search" class="search form-control"
placeholder="Search" />
003   <button class="sort btn btn-default" data-
sort="name">Sort by name</button>
004   <ul class="list list-group"></ul>
005 </div>

```

## 19 Install plug-ins

We're going to push the searching frontier further and use a List.js plug-in called fuzzy search. Unfortunately it doesn't add fuzzy bears searching for things to your site, it just means that if a user types 'dphin' it will return 'dolphin', which allows for some user error in input. You can use Bower or simply download it from the List.js site.

```

001 # Terminal
002 $ bower install list.fuzzysearch.js # or download
003 $ bower install list.pagination.js # or download
004 <!-- HTML -->
005 <script src="path/to/list.fuzzysearch.js"></script>
006 <script src="path/to/list.pagination.js"></script>
007

```

## 20 Fuzzy options

Here we need to do now is change our input that has a class of 'search' to 'fuzzy-search'. It also takes a number of options, including the class to search for; where to start looking in the input string; exactly how far away a matching letter is allowed to be (distance); and when the algorithm should stop looking for a match (threshold).

```

001 <div id="species-list">
002   <input type="search" class="fuzzy-search"
placeholder="Fuzzy Search">
003 </div>
004 var fuzzyOptions = {
005   searchClass: 'fuzzy-search',
006   location: 0,
007   distance: 100,
008   threshold: 0.4,
009   multiSearch: true
010 };
011

```

## 21 Adding and sorting

We can programmatically add new items to our list, meaning that we could make an AJAX call to get more items and use this as a callback. We'll sort the list by name and then fade in each item in turn. There's also a remove method that takes which value to look for and what it is equal to.

```

001 var addSpecies = function (species) {
002   list.add(species, function (items) {
003     //fired when all items added
004     list.sort('name', { asc: true });
005     for (var i = 0, len = items.length; i < len;
i++) {
006       items[i].hide();
007       $(items[i].elm).fadeIn();
008     }
009   });
010 };

```

## Using events with Dynatable and List.js

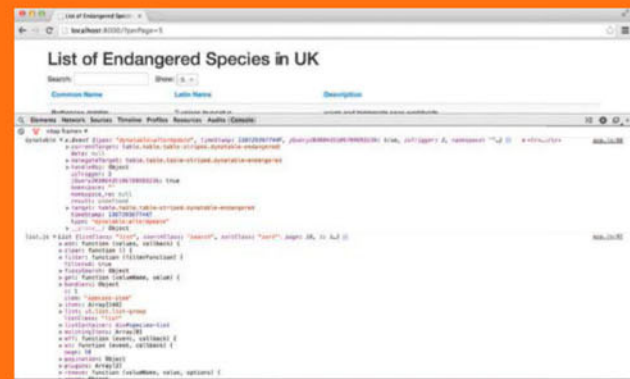
Dynatable and List.js offer ways to use AJAX calls to get data from elsewhere and put it into your table/list. This makes a fundamental leap from progressive enhancement to allowing only users with JavaScript to access that content – but that's a decision that you'll have to make on a case-by-case basis. That aside, both libraries emit events that you can hook into. In Dynatable it's accomplished like so:

```

001 $('table').bind('dynatable:afterUpdate',
function(event, dynatable) {
002   console.log(event, dynatable);
003 });
004 List.js has a slightly more readable syntax:
005 list.on('updated', function(list) {
006   console.log(list);
007 });

```

Dynatable seems to offer more granular control of events and namespaces, each one to ensure that none of your own events conflict. As well as events being fired when they have been updated, there are also AJAX success handler events.



## Be responsible with libraries

When using libraries like these, always be wary of the extra page weight they inherently add. Utilise CDNs and make sure that they are mobile-friendly.

## 22 List filtering

Finally, in this step we're going to filter out all of the species that haven't got a common name. Similarly to the native JavaScript filter function, List.js' filter method takes a function that is passed each item in the list. This function must then return true for items that you want to keep in the list; if you don't return anything, it will be discarded.

```

001 list.filter(function (item) {
002   return item.values().common_name.length;
003 });

```



# World of Animals

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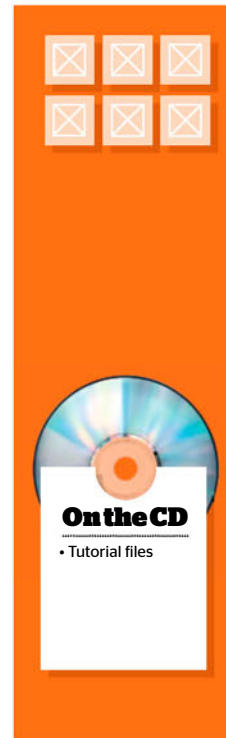




# Get started with the PhoneGap 3 command line interface

Get to grips with the new command line interface tools that will help you streamline your workflow

**tools | tech | trends** Node.js, JavaScript, PhoneGap, Terminal/Command Line  
**expert** Matt Gifford



**T**he open-source PhoneGap mobile development framework has been around for a number of years, and continues to make advancements for developers and designers wishing to delve into the mobile platform. If you can write HTML, CSS and

JavaScript, PhoneGap gives you the ability to create feature-rich mobile applications that can interact directly with the device tools and features.

In this tutorial we will explore PhoneGap 3, the latest version of the mobile framework. Showcased as part of its release in July 2013, the revised structure and underlying architecture of the PhoneGap ecosystem has changed to improve the developer cycle and streamline your workflow. We will specifically deal with the new command line interface tools and features that allow you to create a new project, build your app locally and remotely, and run your compiled app on a device or emulator.

We will also take a look at some of the other changes to the framework and how they affect your programming, plus the benefits they bring to your PhoneGap mobile projects.

## 01 Install Node

The new PhoneGap framework is powered by some incredible command line interface tools, all of which run on the Node.js platform. In actual fact, PhoneGap itself is installed straight from the Node registry. Simply head over to [nodejs.org](http://nodejs.org) to download and install Node.js if you don't already have it on your development machine.

## 02 Install PhoneGap

With Node.js installed, we can now install PhoneGap. Open up a Terminal or command window and enter the following command to install the PhoneGap library globally, available on all paths on your system. This will download and install all required functionality and libraries for you. Once complete, we are ready to start generating the application.

```
001 > sudo npm install -g phonegap
```

## 03 Create application

Since PhoneGap 3, we have the ability to generate a fresh application structure from the command line instead of copying asset and framework files and folders. With the Terminal or command line window open, enter the following command to create a new application in the desired folder location. In this case we are adding it to the desktop.

```
001 > phonegap create ~/Desktop/bearzle_application -n
BearzleApp -i com.monkeh.bearzles
002
```

## 04 Directory structure

The automatic generation process has created a core skeleton structure for the application as well as a default PhoneGap HTML page and styles. The contents of the www directory can be adapted to suit your application requirements or replaced altogether with any code that you may already have.

## 05 Platform support

PhoneGap 3 gives us the ability to build and run our applications on our local development machine, as long as we have the relevant software development kits installed. We can also send files directly to the PhoneGap Build cloud service. To see which platforms are supported for both local and remote, run the following from the command line.

```
001 > phonegap help
```

## 06 Build locally

In this step we'll run a local build of our application on the iOS platform. For this to work you will need the iOS SDK installed and the developer tools. If you have a device connected via USB with the correct permissions, it will install onto that for you. Run the following command to generate the build.

```
001 > phonegap build ios
```

## 07 Compiled application

The command in the previous step will download the required iOS library for PhoneGap if you don't already have it. Next, it will build a compiled application for you before placing it in the iOS-specific directories within the project structure. Each platform will do this for you in order to improve separation of multi-platform projects.

## 08 Run the application

Once the application compilation is complete we can run it on either a device connected via USB with the correct permissions or on a local simulator or emulator. To do so, simply enter the following command via the command line. You can alternatively specifically define whether it's a real device or emulator using command options.

```
001 > phonegap run ios
```

**<Above>**

- The new PhoneGap command line tools run on the Node platform, so make sure you have this installed before proceeding

**<Above>**

- Thanks to the Node package manager, installing the PhoneGap command line tools is made as straightforward a process as possible

**<Above>**

- Running a create command will generate a new application that will create all of the necessary files and folders

**<Above>**

- The 'phonegap help' option will list available platforms and available commands to run

```
002 > phonegap run ios --device
003 > phonegap run ios --emulator
```

## 09 Device information

Let's add to the existing application and use the PhoneGap API to tap into the device and draw out some information. Open 'index.html' and add a new <div> tag with the id attribute set to 'device'. Set this before the closing <div> tag of the 'app' <div> block and save the file.

```
001 <div class="app">
002   <h1>PhoneGap</h1>
003   <div id="deviceready" class="blink">
004     <p class="event listening">Connecting to Device</p>
005     <p class="event received">Device is Ready</p>
006   </div>
007   <div id="device"></div>
008 </div>
009
```

## 10 JavaScript functionality

We now need to add in the JavaScript code to draw back the device information and generate a string to send through to the HTML. Open 'js/index.js'. Firstly we need to add a call to a new function name within the onDeviceReady function, which fires as soon as the PhoneGap library is ready to use after the DOM has loaded.

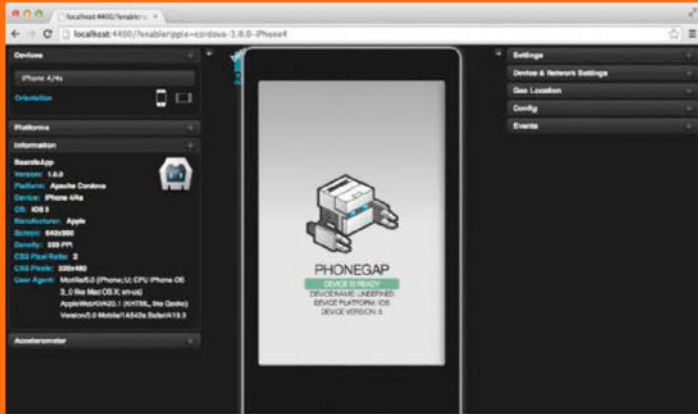
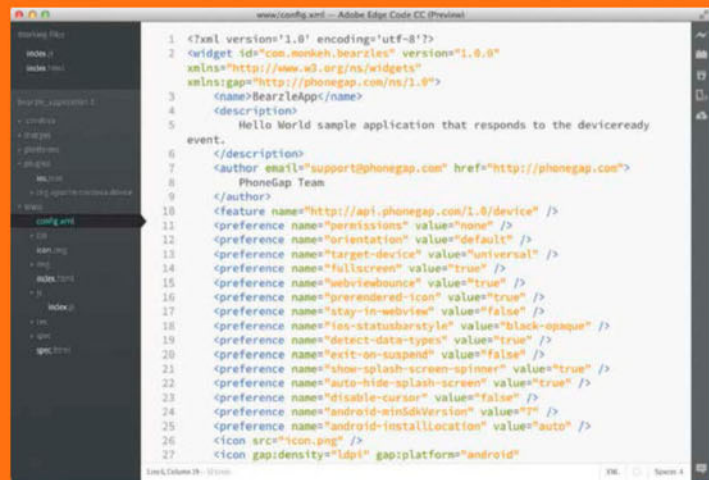
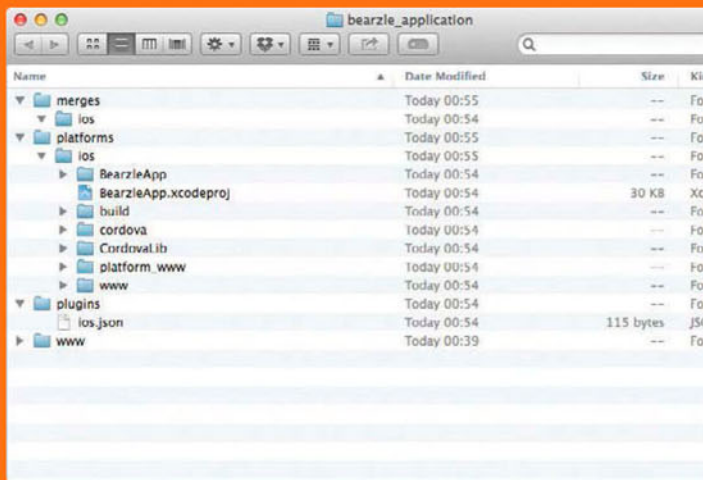
```
001 onDeviceReady: function() {
002   app.receiveEvent('deviceready');
003   app.deviceDetails();
004 }
```

## 11 Get device information

We now need to create the deviceDetails() method within the app namespace. Add the following function below the receivedEvent method in the file. This simply generates a string containing the data from the device object for output into our 'device' <div>.

```
001 deviceDetails: function() {
```





### <Clockwise from top left>

- A compiled application will appear in the platform-specific directories within the project structure
- The config.xml file can be updated at any time throughout the project workflow
- The Ripple emulator can really help test the features and functions available in PhoneGap

## API plug-in locations

At the moment the API plug-in URLs aren't shortened (perhaps one day soon) but until then this link has the URLs you will need to get up and running:  
**monkeh.me/axqr1**

```
002 var deviceDesc = "";
003 deviceDesc += "Device Name: " + device.name +
004   "<br/>";
005 deviceDesc += "Device Platform: " + device.platform +
006   "<br/>";
007 deviceDesc += "Device Version: " + device.version +
008   "<br/>";
009 document.querySelector("#device").innerHTML =
010   deviceDesc;
```

### 12 No information

Having made the changes to the code base, we need to compile the application again. If we run the compiled app on our device emulator once more, the application loads but the information in the 'device' <div> block is returned as undefined values. Unlike previous PhoneGap versions, APIs in version 3 are treated as plug-ins and are not supplied by default.

### 13 Install API plug-ins

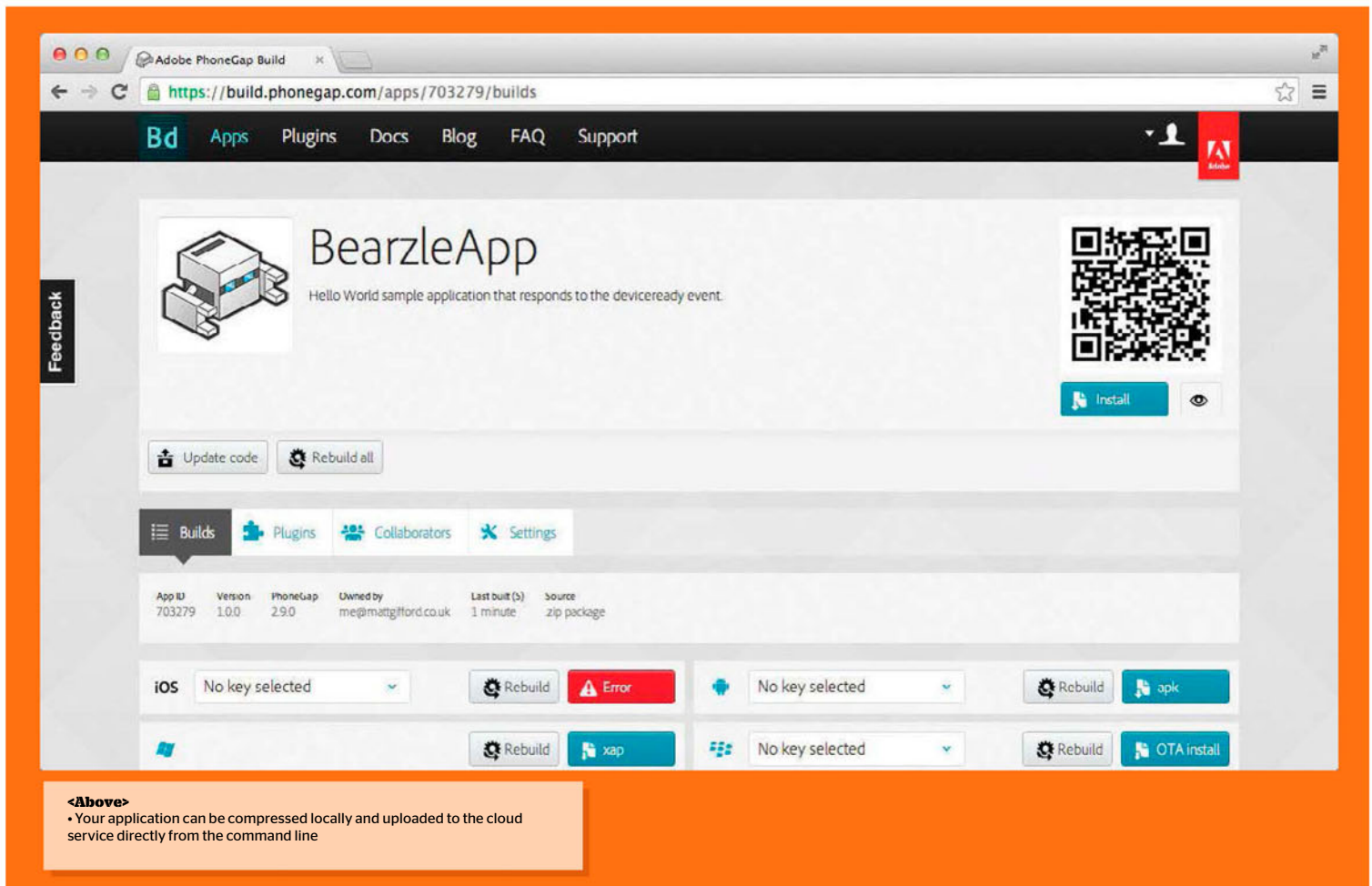
Luckily, adding a plug-in to your local development project is incredibly simple using the command line tool. Each plug-in is hosted in a Git repository, and adding the plug-in to each project is just a case of using the Phonegap local plug-in add command, followed by the repository address.

```
001 > phonegap local plugin add https://git-wip-us.apache.
002   org/repos/asf/cordova-plugin-device.git
```

### 14 Per application plug-ins

The API plug-ins are installed into each directory on a per-application basis. This offers a much greater level of control over exactly what each project loads and uses. To check which plug-ins are installed for each project you can use the command line interface (CLI) tool to request a list. Additionally, they can be removed just as easily as they were added.

```
001 > phonegap local plugin list
002 [phonegap] org.apache.cordova.device
```



```
003
004 > phonegap local plugin remove org.apache.cordova.
device
005 [phonegap] removing the plugin: org.apache.cordova.
device
006 [phonegap] successfully removed the plugin
007
```

## 15 Plug-in locations

Once the plug-in has been installed or updated, the CLI tool updates the platform-specific JSON file within the local project structure. In this case, the plug-ins/ios.json file now contains the device plug-in feature name and plug-in id value. You are also able to install a plug-in from a local path if you already have it in another project.

```
001 {"prepare_queue":{"installed":[],"uninstalled":[]},
"config_munge":{"config.xml":{"/*":
002 {"<feature name=\"Device\"><param name=\"ios-package\"
value=\"CDVDevice\" /></
003 feature>:1}}},"installed_plugins":{"org.apache.
cordova.device":
004 {"PACKAGE_NAME":"com.monkeh.bearzles"},"dependent_
plugins":{"}}
005
```

## 16 Install Ripple

Ripple is a tool that emulates not only mobile device's views within the browser but also PhoneGap API interaction, features and functions. This used to be a Chrome extension but has now been updated and converted into a Node plugin. Download and install the plug-in using the following command.

```
001 > sudo npm install -g ripple-emulator
002
```

## 17 Run Ripple

To load your application into the Ripple emulator for in-browser testing, which can be quicker than official device emulators, run the following command. Once this has run, Ripple will launch a new tab in Chrome with a local server and port number, and your application will be visible. Using the provided UI tools you can then test your app.

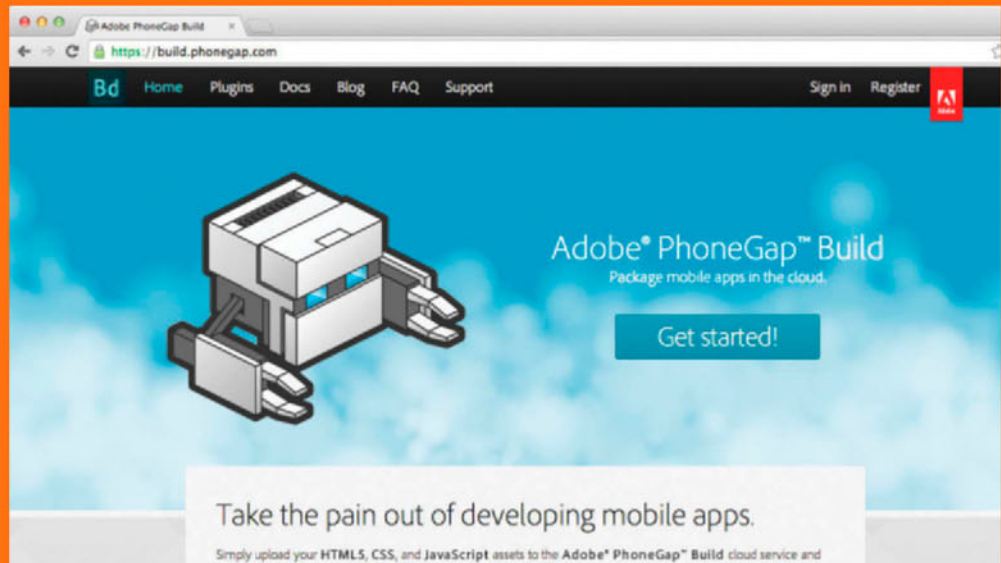
```
001 > ripple emulate --path ./platforms/ios/www/
002
003 INFO: Server instance running on: http://
localhost:4400
004 INFO: CORS XHR proxy service on: http://
localhost:4400/ripple/xhr_proxy
005 INFO: JSONP XHR proxy service on: http://
localhost:4400/ripple/jsonp_xhr_proxy
```



## Easier management for multi-platform code projects

PhoneGap has long prided itself on how simple and easy it makes cross-platform development for any web professional with HTML and JavaScript skills, as well as the number of platforms it officially supports as standard. In previous versions of the PhoneGap framework, managing one code base for an application that was to be distributed to a number of platforms was possible but not ideal. The main issue was to do with the fact that the different platforms required slightly different variations of the 'phonegap.js' file to be included in the HTML files.

With the updated PhoneGap framework, every platform build is placed in a separate platform folder, and the CLI injects the correct JavaScript file required for each platform – powerful features that give you less to worry about!



### 18 Build remotely

The new command line features not only give you the ability to quickly generate builds on your local environment, it also fully supports the PhoneGap Build service. This means you don't have to have the SDKs locally installed if you just wanted to use PhoneGap Build, which is ideal for teams of developers who are working on an application.

### 19 Upload your application

To perform a remote build you will need an account with the PhoneGap Build service, which is free. From within your project directory simply run the following command as shown to request a build of a specific platform. The CLI will handle compressing and uploading your files to the remote service for you – easy!

```
001 > phonegap remote build ios
002
003 [phonegap] PhoneGap/Build Login
004 ...
005 [phonegap] compressing the app...
006 [phonegap] uploading the app...
007 [phonegap] building the app...
```

### 20 Configuration values

The PhoneGap 3 applications are heavily reliant on the configuration details set in the 'www/config.xml' file. As mentioned when creating your application, the name and id of the application can be updated directly within this file, which also holds the author information and device preferences. All build configuration details are taken from this file.

```
001 <?xml version='1.0' encoding='utf-8'?>
002 <widget id="com.monkeh.bearzles" version="1.0.0"
003 xmlns="http://www.w3.org/ns/widgets" xmlns:gap="http://
004 phonegap.com/ns/1.0">
005   <name>BearzleApp</name>
006   <description>
007     Hello World sample application that responds to
```

### ANT required

Part of the local build process use ANT files to manage automated tasks. If you haven't already, install Apache ANT and explore how powerful that tool alone can be!

the deviceready event.

```
006 </description>
007 <author email="support@phonegap.com" href="http://
008 phonegap.com">
009   PhoneGap Team
010 </author>
```

### 21 Stay up to date

Once you have your local installation of the PhoneGap framework and command line tool, it should be a priority to stay up to date. This is important because the enhancements and releases come often and are filled with improvements and great new additions. To stay current, simply update the global installation of the Node package from the command line. You can also select a specific version to update to.

```
001 > sudo npm update -g phonegap
002 > sudo npm update -g phonegap@3.3.0
```

### 22 Detailed documentation

The PhoneGap release cycle is normally fast-paced with updated code and enhanced or additional features. The best place to stay up to date is on the official documentation page, available at [docs.phonegap.com](http://docs.phonegap.com). It's detailed, well written and archived docs are available for older releases too. This should help you get the most out of your PhoneGap projects.

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



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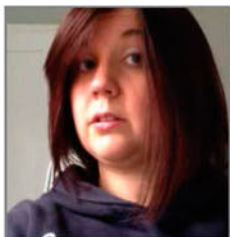


twitter.com/LinuxUserMag



# Sarah Evans

web [www.sarahevansdesign.co.uk](http://www.sarahevansdesign.co.uk)



**Current role** Freelance web designer  
**Education** BA (Hons) Multimedia Design  
**Expertise** Photoshop, Sketch App, HTML, CSS (with Sass and Susy), Concrete5 and Perch CMS  
**Clients** GAME, P&O Cruises, Condor Ferries, Eurolines, Hobbycraft, Accounts Team, Rehab Hair Studio  
**Twitter** @missSevans

Sarah specialises in user interfaces, responsive web design and front-end development, using a simplified design style.

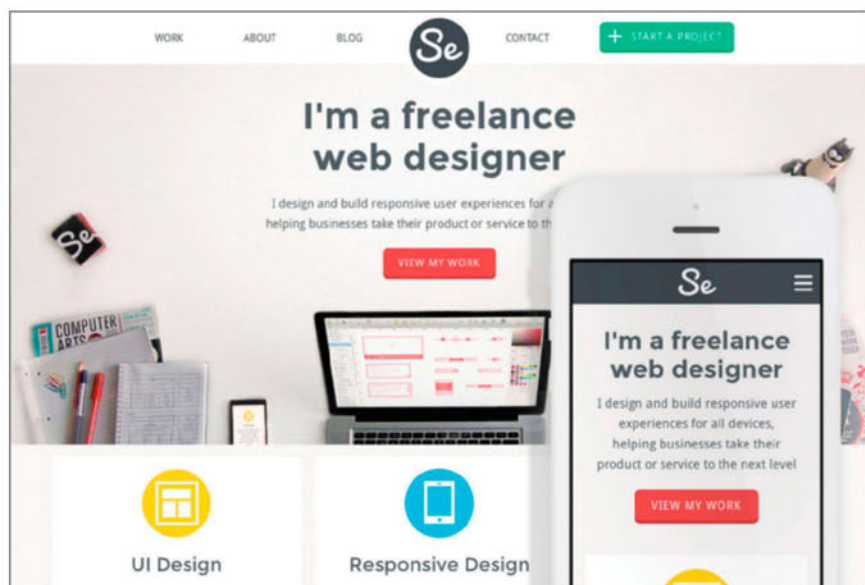
She works with individuals and businesses to help them successfully showcase their product or service, tending to work with small-to medium-sized businesses and digital agencies. Sarah aims to have a close relationship with her clients to build trust, and a good working ethos.

She began experimenting with the web as a teenager in 2001, when she made a fan site for the TV show *Friends* using Frontpage Express. It proved to be quite successful and was the start of what became a journey of hard work, graduating from university in 2008 and

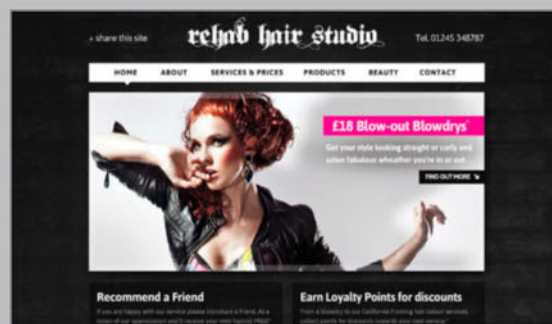
continuing with a passion for self-development in order to expand her knowledge of the web, leading to a career in web design.

Sarah finds the web an exciting place to work as it's constantly evolving. You can experiment and learn new skills – and everyone has the opportunity to shape the future of the web. The community has to be one of the friendliest, sharing knowledge rather than guarding it.

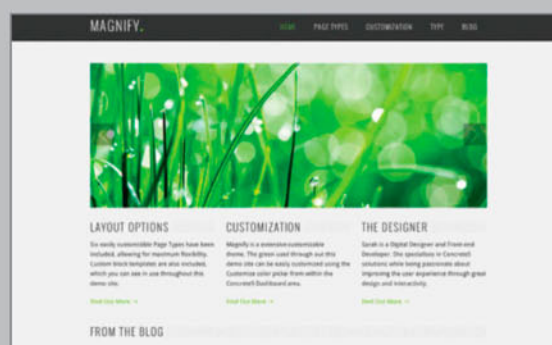
Sarah recently became a full-time freelancer in London, after gaining experience from GAME as an in-house online designer and working for both digital and advertising agencies. Freelancing has given her the opportunity to refine her workflow, learn and experiment.



01 [sarahevansdesign.co.uk](http://sarahevansdesign.co.uk)



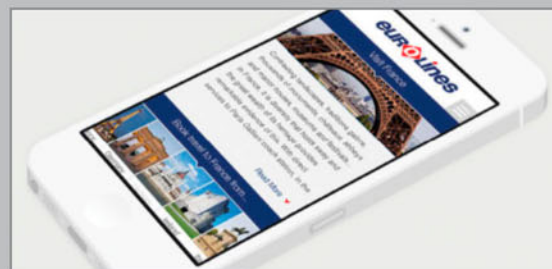
02 [rehabhairstudio.co.uk](http://rehabhairstudio.co.uk)



03 [magnify.sarahevansdesigns.co.uk](http://magnify.sarahevansdesigns.co.uk)



04 [accountsteam.co.uk](http://accountsteam.co.uk)



05 [mobile.eurolines.com](http://mobile.eurolines.com)

## 01

Sarah's newly launched portfolio site uses a simple colour palette and crisp typography to achieve a flat and clean UI. It's responsive and was built using the CMS Perch.

## 02

Rehab Hair Studio is no ordinary hair salon and the design needed to reflect this. Building on their existing branding, Sarah gave an urban and fresh look to the site.

## 03

This site is a responsive theme for the CMS Concrete5. The design, typography, space and colour palette all complement each other flawlessly.

## 04

Extending the branding from the logo, Sarah created an interface to reinforce the client's identity. This site had to be responsive and manageable for the client.

## 05

Eurolines required a mobile web presence to sit alongside their full site. Sarah was responsible for the design and frontend during her time at an advertising agency.

# Robby Designs

web [www.robbydesigns.com](http://www.robbydesigns.com)



**Current role** Freelance web designer  
**Education** CIW certified since 2009  
**Expertise** RWD, UI, HTML, CSS, jQuery, WordPress, Photoshop, Illustrator, CSE HTML Validator, branding  
**Clients** Barn2Media, Carrick University, Mojo Themes, Film composer Emmett Cooke  
**Twitter** @robbydesigns

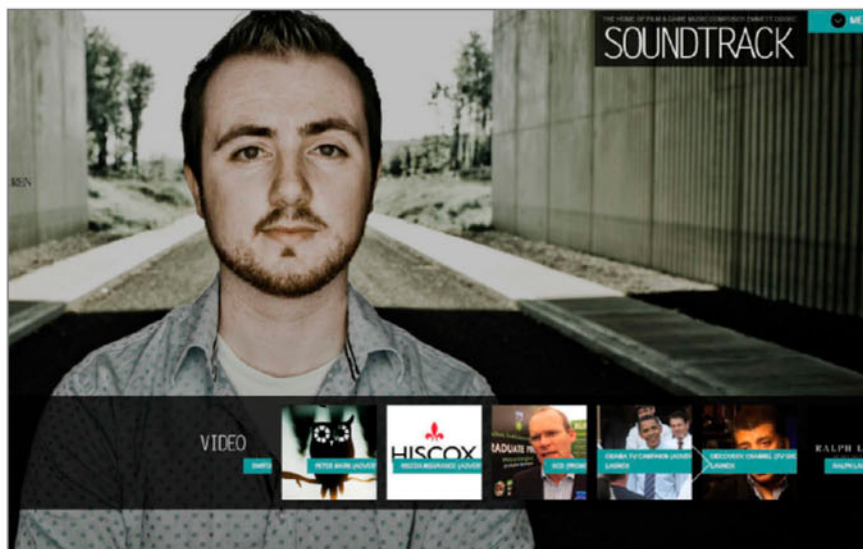
Robby is a freelance web designer based in Plymouth, Devon who specialises in modern web design and identity design. Founded in 2009 after completing a course to become a 'certified internet webmaster', RobbyDesigns is the home of the first impression - he believes no matter how well a website is coded, it's the first impression that counts! Getting to know the client's business and its user demographic is key to helping a website give the best first impression and entice readers to learn more.

Robby is naturally creative and loves to design, a fact that has caught the eye of studios and developers worldwide who look to his white-label design services for great website designs (PSD) and graphics.

Robby first got into web design by messing around on AOL Hometown in 2006. Back then he regularly hired web designers to edit his website but soon got frustrated at the constantly slow replies and unreasonably high prices. It was then that he vowed to learn web design, stay down to earth and offer a great, friendly and sensibly priced service.

He predicts video will make a major leap forward in 2014 with most connections being much faster than yesteryear, but thinks it should be used carefully as, for now at least, video cannot be crawled by Google.

When he's not designing, Robby enjoys practising martial arts and rock climbing. He hopes one day to climb El Capitan.



01 [www.soundtrack.ie](http://www.soundtrack.ie)



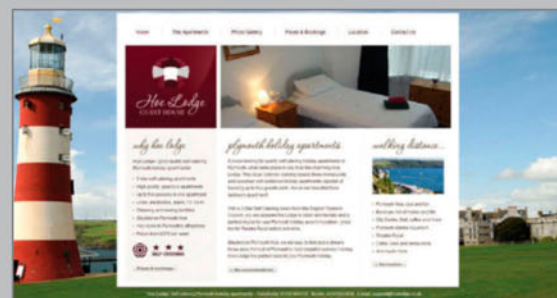
02 [www.mojo-themes.com/item/handbags-store-design](http://www.mojo-themes.com/item/handbags-store-design)



03 Mockup



04 [barn2.co.uk](http://barn2.co.uk)



05 [www.hoelodge.co.uk](http://www.hoelodge.co.uk)

## 01

A professional composer website design that presents Emmett's work well without being cluttered or hard to use. The user stays on this screen, focusing on Emmett.

## 02

A striking eCommerce website design template spanning seven PSDs of pure eye candy. The site was kept clean and user-friendly to encourage purchasing.

## 03

This completed (Photoshop) design mockup was created from a client's project brief and demonstrates how their app would look on an iPhone.

## 04

This was an identity design for the Plympton Chiropractic, created as a white-label design service for Barn2 Media. The design was kept simple with a modern edge.

## 05

First impressions count! The branding for the company needed to match the uncluttered and user-friendly nature of this self-catering website.



# Andrijana Jarnjak

web pixel-industry.com



**Current role** Web designer, front-end developer  
**Education** MA Computer Science  
**Expertise** HTML, CSS, Adobe Photoshop, jQuery, Adobe Illustrator, photo manipulation, UI design  
**Clients** N/A  
**Twitter** @pixel\_industry

Andrijana Jarnjak is a web designer and front-end developer working in a small web agency based in Croatia. Andrijana always loved drawing by hand and few years ago when she was still in college she started working on web design with her partner who is a web developer.

They first started creating websites for clients, but after a while they decided to take a bigger step and start working on premium themes for Themeforest. As it is the biggest marketplace for premium themes and has high design standards, competition was harsh, but it was an interesting way of challenging themselves and testing their design skills.

Andrijana and her colleagues not only provide users with themes but also free plug-ins for jQuery and WordPress. When they started out they followed the latest design trends, but

now they try to make their own and are glad when they find that customers like it, recognising them among the crowd.

What Andrijana loves about web design is the fact that it's a way of writing a story that should catch the eye of visitor. To her, it is a very interesting and innovative process that requires constant self-improvement.

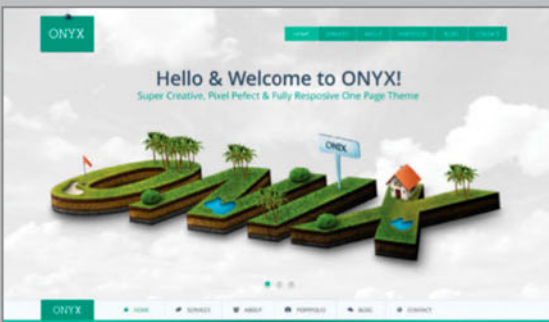
She and her partner create themes that need to be highly customisable, provide a unique feel and be clean coded, following best code practices, which makes the job really challenging but also a lot of fun. They love good photography and often base their designs on it, because sometimes one detail is enough to make something unique. Still, the greatest inspiration of all is when they see their design live and on a client's website.



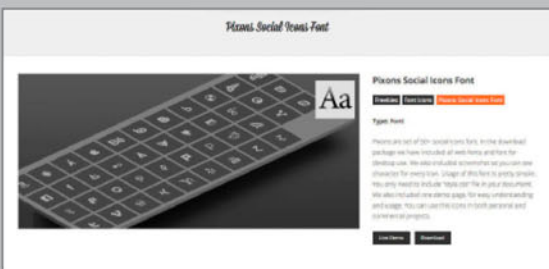
01 [bit.ly/1cVG15X](http://bit.ly/1cVG15X)



02 [pixel-industry.com](http://pixel-industry.com)



03 [bit.ly/1htbd6J](http://bit.ly/1htbd6J)



04 [pixel-industry.com/website/pixons.html](http://pixel-industry.com/website/pixons.html)



05 [bit.ly/19YXQXa](http://bit.ly/19YXQXa)

## 01

Angelica's is a creative portfolio layout template for photographers. The colour scheme adds sophistication and complements black and white photography.

## 02

The Pixel Industry homepage uses animation in order to grab the viewer's attention. An image of a laptop slides in from the right and text from the left.

## 03

Onyx is one-page template made for product presentation purposes. It gives the most important information about the company with focus on image.

## 04

Social media and icon fonts combine in this crisp, clean and free set known as Pixons Social. They include a host of popular choices, ready to add via CSS.

## 05

Thalassa is an extensive HTML template that comes in dark and light layouts and is intended for creative portfolio sites. It is highly customisable and responsive.

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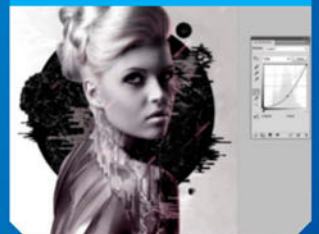
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## Your emails, tweets and comments. The social network, but in print

This month we talk about where you can learn online, alternatives to Flash and share a selection of your tweets

### Subject My HOT 100

From Erik Gerken



Web design is always changing and I find it really difficult to keep up with what's new, what's the next big thing, etc. That's why I would like to say a big thank you for your HOT 100 piece in the latest issue. This has given me a great insight into what is going to be big.

Design and fonts are two elements that I really love and the suggestions from Tom Wittlin and Richard Rutter have given me some great ideas for my own site. It needs an update and I am ready to create something new. Of course, I won't go out and directly copy

the suggestions made, but simply put my own spin on them. I will let you know when it's ready.

**It's very difficult to predict what is going to be big in the next 12 months. We at Web Designer can see emerging patterns and trends, but the industry experts have even more insight. They are creating on a daily basis, and while they may follow trends, they also create the trends. They are not dictated to, so they often have creative freedom to build something imaginative and forward thinking, something others may follow. That's why we got them to contribute - they know what they are talking about.**

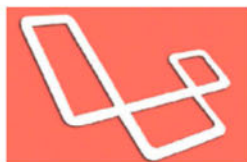


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### Subject What's wrong with Flash?

From Carl Nestor



I just bought your issue 216. It's really good and I'm enjoying it. My question is about Adobe Flash. There is always talk about Flash dying and how CSS animation and HTML canvas are catching up. For me, I don't see it. Maybe I'm under a rock somewhere! CSS animation is really just motion graphics, for example, something sliding across the page - which is pretty simple stuff.

Then, there's HTML Canvas. As a graphic designer, my eyes glaze over trying to comprehend Canvas. Do you have to be a programmer to use it? It seems so complex to do something where Flash was easy. Adobe Edge Animate seems okay, but if you make even a simple animated web document you get at least three to five documents (HTML, CSS, JavaScript)... and a lot of markup!

So what is out there that can truly replace Flash? What software



@robbydesigns

OMG I'm going to be in Web Designer Magazine ...little old me in @WebDesignerMag #flattered #webdesignermag

has the real capabilities for animating and creating moving characters (without a programming background)? That would make a good topic for me!

Plus, I love the stuff about CSS. As a designer, I can handle CSS markup; but when you start talking about DOM and scripting - it's not good for me. Thanks and keep up the great work.

There is no doubt that Flash has sunk beneath the radar of designers and developers. It may be true that CSS animation and HTML Canvas have not fully replaced the premise of Flash, but they are not simple replacements. They are slowly maturing and taking the web in a different direction, as well as

offering the ability to operate without the requirement of a third-party plug-in.

The primary reason that Flash is 'dying' is that it is no longer supported on a host of browsers. The mobile web looks set to take over from the desktop this year and a lack of support on the major devices, eg iOS and Android, means that Flash is not a feasible option for most designers and developers.

Stick with CSS and HTML5, and make sure that you check the vast host of great tools and frameworks out there that are making life that much easier for web designers. In fact, much easier than Flash ever did.



@Maur\_ice81

@WebDesignerMag Just bought my copy of your mag. The Mag provides so much intel but I am limited since i am a beginner. #Motivation

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With limited support, is anyone still using Adobe Flash?

## Subject Learning online

From Mary Evans



I am quite keen to add to my limited web experience, but the problem is that I don't have much time. I have a full-time job, which means I do not have the time to do a course at the local college.

The alternative, and probably a better option for me, is to learn online. I would like to find a course – preferably free, but I am willing to pay – that I can follow in my own time. Can you help?

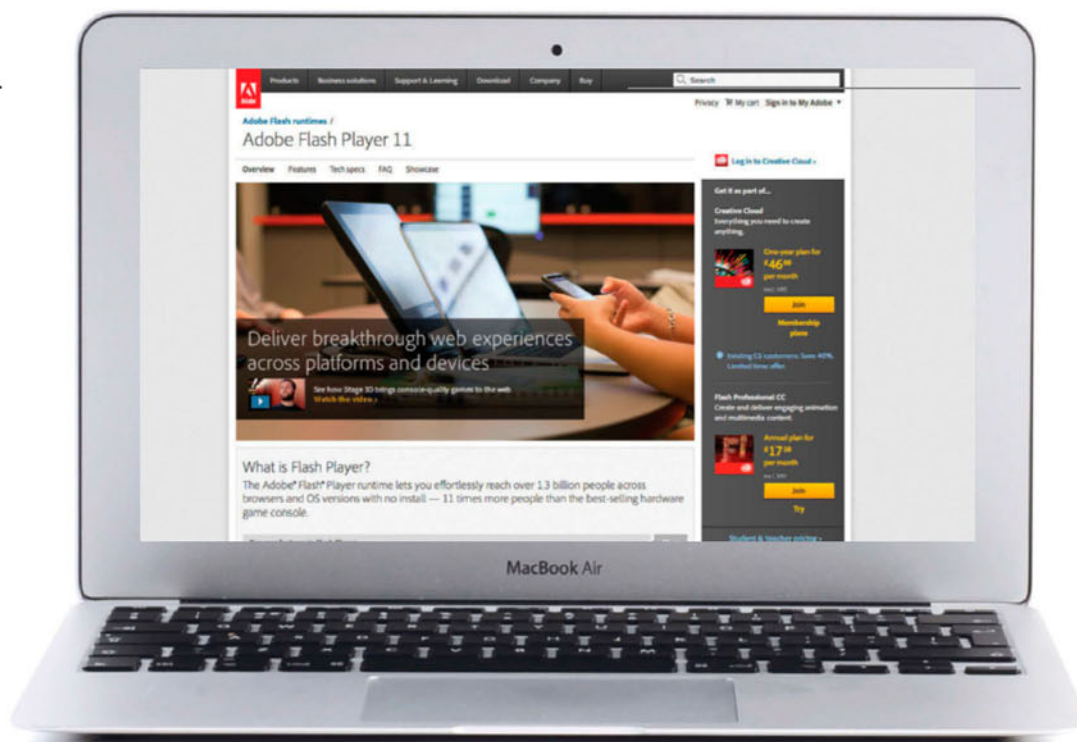
Online learning is becoming more and more popular with a host of services and sites out there ready to help. If you are simply looking for tutorials to do a specific type of work then Smashing Magazine ([www.smashingmagazine.com](http://www.smashingmagazine.com)) and Codrops ([tympanus.net/codrops](http://tympanus.net/codrops)) are two sites that you need to visit. They both offer a host of tutorials across the main web technologies and they are all free of charge.

However, if you are looking for more than just tutorials there are plenty of courses that allow you to work at your own pace. Treehouse ([teamtreehouse.com](http://teamtreehouse.com)) is a paid-for service that has hundreds of hours of content across a myriad technologies, with prices starting at \$25. Udemy ([www.udemy.com](http://www.udemy.com)) covers much more than web technologies, but again has hundreds of hours of content. Prices are dependent on the chosen course. Codecademy is also worth a look ([www.codecademy.com](http://www.codecademy.com)) as it offers interactive online learning-to-code courses.

These are just a few that are worth checking. There are plenty more on offer, so it's simply a matter of finding a course that suits you best.



@andrettibrown  
 @WebDesignerMag all of the above. #css3 should be the new standard for web based #animaton.



## Subject Cool for school

From Aaron Hollingshead



I am a Kindergarten to eighth grade technology teacher who is focused on teaching coding, web design and CAD more than Word and PowerPoint. The thing that I keep coming back to is that by the time these kids graduate high school, let alone college, there is no way of knowing what kinds of platforms and tools they are going to have available to them.

So I've come to the conclusion that my job may be more about getting them thinking logically, finding their creativity, and simply getting them excited about computer science rather than focusing on specific methods or especially languages.

So that's why I'm emailing you, along with all sorts of random computer science folk that I can find. What got you excited enough to start down the computer science path? What advice would you give a teacher like me to help get kids to want to head that direction?

Any thoughts, ideas or rants would be great. Feel free to forward this to as many people as you wish. I especially want to hear from women in the field.

The exciting thing about web design and development is that it is in a constant state of evolution and growth. Still, it is for this very reason that it can be difficult to define what will be popular in two, five or even ten years time. The simple answer would be to just concentrate on HTML and CSS, as they will be around for a while. Get your kids some HTML5 apps on a mobile device and we are sure that will pique their interest.



@stupidstudio  
 @Hi @WebDesignerMag!  
 We made a free sprite generator app for all webbies out there: #byebye gif #thespritegenerator




# Hosting listings


**Got a deal  
you think we  
should list?**

Whether you're a hosting firm keen to promote your products or a happy customer who wants a favourite provider to be listed, drop us a line with the details!


[webdesigner@imagine-publishing.co.uk](mailto:webdesigner@imagine-publishing.co.uk)

Keep an eye on the latest packages and deals with our comprehensive list of service providers

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
 <b>1 &amp; 1 Internet Ltd</b> <a href="http://www.1and1.co.uk">www.1and1.co.uk</a>	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Standard (Windows)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Unlimited (Windows)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✓
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	Free	✓	✓	✓
	1&1 Business (Windows)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	Free	✓	✓	✓

 <b>111WebHost</b> <a href="http://www.111webhost.com">www.111webhost.com</a>	Unlimited Web Hosting Pack	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Starter Web Hosting Pack	N/A	£30	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Budget Web Hosting Pack	N/A	£12	1GB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
	WordPress Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Drupal Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller Hosting Pack	N/A	£300	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Budget VPS Hosting	N/A	£216	1GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Email Hosting	N/A	£6	0GB	0GB	5	✓	✓	✓	✓	✓	✓	✓	✓

123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓

 <b>CityCM</b> <a href="http://www.citycm.co.uk">www.citycm.co.uk</a>	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 ( <a href="http://bravo14.co.uk">http://bravo14.co.uk</a> )	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 ( <a href="http://bravo14.co.uk">http://bravo14.co.uk</a> )	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 ( <a href="http://bravo14.co.uk">http://bravo14.co.uk</a> )	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Bravo14 ( <a href="http://bravo14.co.uk">http://bravo14.co.uk</a> )	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
 Use discount code <b>WEB051</b> for 10% discount! <b>Domaincheck</b> <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a>	Bronze	0191 2612252	£30+VAT	500MB	5GB	5	✓	✓	Optional	✓	✓	✓	✓	✓
	Silver	0191 2612252	£50+VAT	1000MB	10GB	10	✓	✓	Optional	✓	✓	✓	✓	✓
	Gold	0191 2612252	£100+VAT	2500MB	50GB	25	✓	✓	Optional	✓	✓	✓	✓	✓
	Platinum	0191 2612252	£200+VAT	5000MB	100GB	50	✓	✓	Optional	✓	✓	✓	✓	✓
	Small	0191 2612252	£10	20GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
 <b>Fasthosts</b> <a href="http://www.fasthosts.co.uk">www.fasthosts.co.uk</a>	Personal	0808 168 6777	£32.87	5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
	Business Bronze	0808 168 6777	£58.38	50GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
	Business Silver	0808 168 6777	£76.39	Unlimited	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
	Business Gold	0808 168 6777	£101.89	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter	0808 168 6777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	WD Advanced	0808 168 6777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Home Professional	0845 644 7750	£89.99	Unlimited	Unlimited	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Reseller Professional	0845 644 7750	£349.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓




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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	✓	✓	✓	✓	✓	✓	✓	✓
 <b>Netcetera</b> www.netcetera.co.uk	DEVELOPER	0800 808 5450	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 808 5450	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 808 5450	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 808 5450	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 808 5450	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 808 5450	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 808 5450	£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	✓	✓	✓	✓	✓	✓	✓	✓

## Can you recommend your host?

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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
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	✓	✓	✓	✓	✓	✓	✓	✓
UK2.NET UK2.Net www.uk2.net	Starter Hosting	0808 168 2427	£24	500MB	1GB	✓	✓	✓	✓	✓	✓	✓	✓	✓
	Business Hosting	0808 168 2427	£54	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Business Cloud	0808 168 2427	£108	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller Starter	0808 168 2427	£180	10GB	100GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller Plus	0808 168 2427	£360	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	Dedicated Server	0808 168 2427	£704	2x500GB	10TB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Z-Host (z-host.co.uk)	Z-100	N/A	£15	100MB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Z-Host (z-host.co.uk)	Z-200	N/A	£21	100MB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Z-Host (z-host.co.uk)	Z-500	N/A	£42	500MB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Z-Host (z-host.co.uk)	Z-1000	N/A	£60	1GB	40GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓

## 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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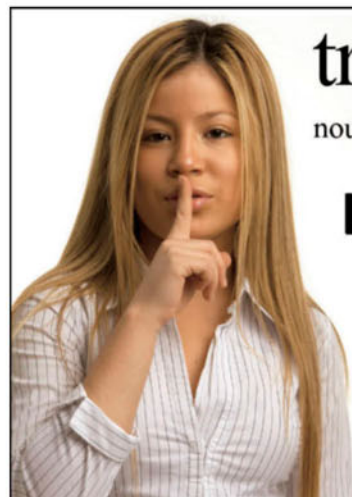
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## trade secret

noun {c} ~tred si kriht - A secret formula, method, or device that gives one an advantage over competitors.

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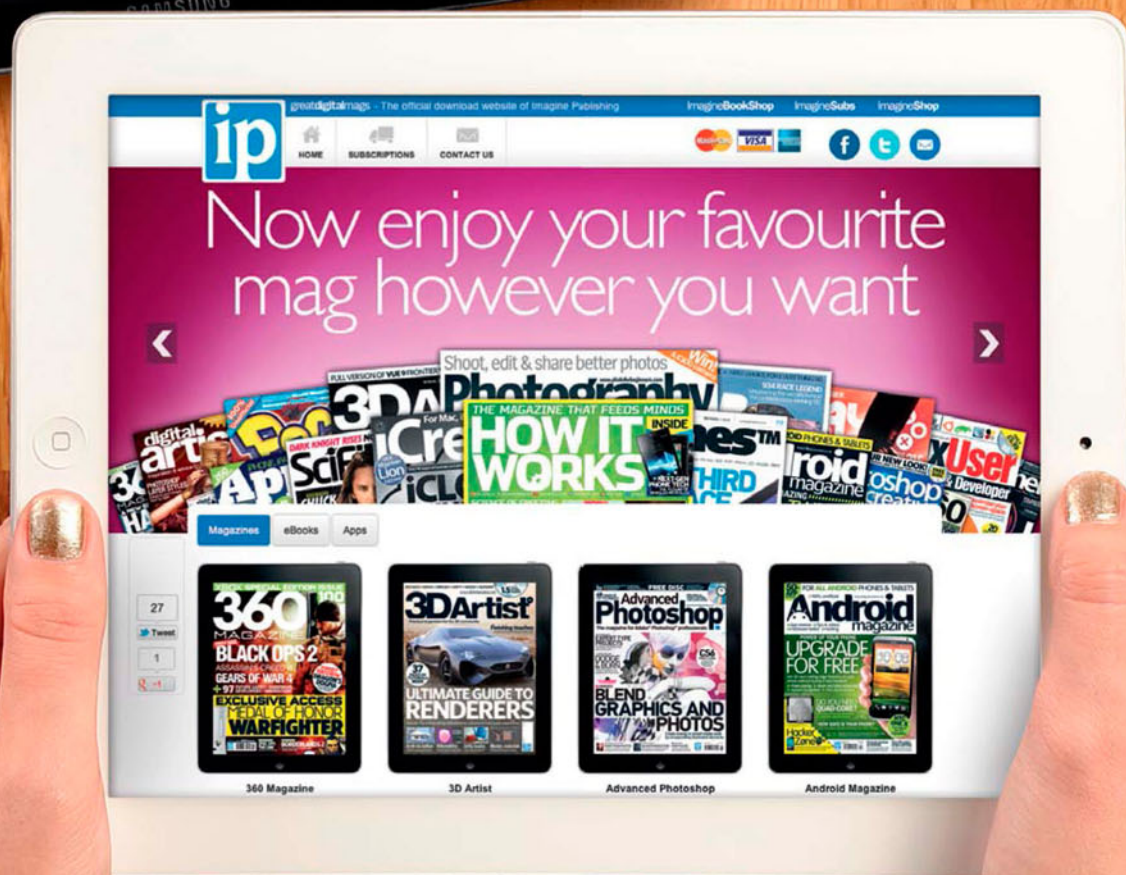
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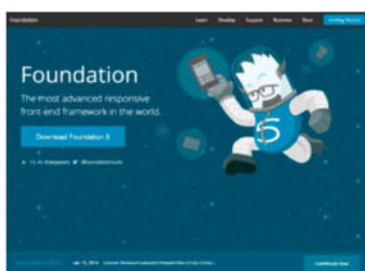
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