

38
PAGES OF
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SOFTWARE+TUTORIALS
INSIDE BACK COVER

ISSUE 117

web designer™

 DREAMWEAVER  FLASH  PHOTOSHOP

FLASH on the FRONTLINE

The people's guide to mastering
the ultimate web design tool

GOOD VS EVIL

When the two faces of Flash rear
their heads for everyone to see

EXPLORER 7

Microsoft shows its hand on
future web strategy

HOWTO...

- Rotoscoping revealed in **Flash**
- Discover blur effects with **Flash** filters
- Create a better templates in **Photoshop**
- Add fuss-free video with **Dreamweaver**
- Introduce yourself to Apple's **iWeb**


IMAGINE
PUBLISHINGwww.webdesignermag.co.uk



*e***Mag**

Welcome



Apparently, according to Wikipedia at least, Russian revolutionaries in the 19th and 20th centuries used propaganda imagery to spread political teachings or agitate public opinion

An often-sinister style would lampoon or chastise any objectors to a change in regime, or encourage the possibility of fresh ways of thinking.

Similar techniques were of course highly influential during World War II, when Britain largely countered Hitler's attempts to sugar Nazi policies with a characteristic sense of humour. Of course the truth will almost always come out, whereas sometimes the sheer integrity of what it is being promoted doesn't require such 'spin'.

Which leads us suitably to our focus on an Internet superpower, a web development behemoth that has undoubtedly redefined online content forever: Flash. Ironically our secondary Flash feature this month on page 34 debates whether Flash is for better or worse, but at any rate this is one red faction that cannot be ignored. It's just as well, then, that we've put together the ultimate survivalist's guide for anyone keen to equip themselves with its arsenal of tools. Whether a newbie or a fully fledged Flash vet, you'll find a bevy of tactics and techniques for taking your

dynamic projects out of the firing line. Plus we've even been thoughtful enough to include some special cut-out and keep panels containing keyboard shortcuts and the like for you to conveniently paste up by your monitor. They'll certainly come in handy once you hit our bumper trio of Flash tutorials, which kick off with a sublime workout in rotoscoping on page 60 – a trick used so effectively in those Apple iPod ads. The idea of tracing video images for animation sequences has never been so fashionable and you'll soon be putting it to great use within your .fla movies. Follow that with a stunning exercise in using blur filters and building your own mini-game and you've got a match made in heaven.

The only danger is that you might miss a newly extended gallery section, the inaugural launch of our portfolio pages, and all the regular greatness you'll be coming to expect from us...

Oh well, it's our fault I suppose!

Mark Billen
DEPUTY EDITOR



bulletin

the latest web development news

» Coming up...

A mini adventure

Apple's baby computer gets a power boost **Page 10**

Caught in the act

The best way to find out what your browsers are up to is watch them surf! **Page 11**

Lounge wizards

TVMAX brings the Internet to your sofa **Page 12**



Mobile Flashing

Adobe's Flash technology has deservedly been at the forefront of web development and design since its inception, and now it seems its going mobile on a massive scale. Whereas web design has lumbered in the past when it comes to mobile devices, Flash technology is being incorporated into virtually every mobile device that is being released. BenQ-Siemens and LG Electronics have both recently signed up to the technology, especially the recently launched Flash Lite (developed specifically for mobiles), joining Sony, Nokia, Samsung, iRiver, Kodak and MagicBox, who have already incorporated Flash into their devices.

By incorporating the Flash ecosystem — which includes the Flash authoring tool, Flash Lite player runtime and an established community of more than one million designers and developers — Flash Lite can reduce deployment costs and deliver content and interfaces three to five times faster than competing solutions.

With this technology available and being readily implemented it looks like mobile devices will soon be able to deliver the kind of quality that we have come to expect.

Stuart Tarrant

Work smarter with Logitech's NuLOOQ

Spend more time on imagery and layout rather than navigating your software

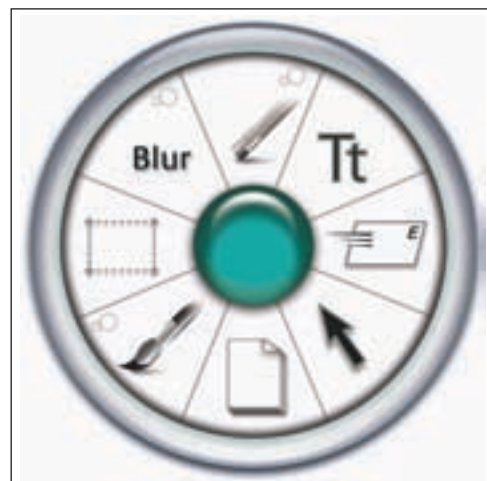
Logitech and Adobe have combined to produce a radical new device for Mac users which will assist all designers using core applications such as Photoshop CS2, InDesign CS2 and Illustrator CS2.

Aiming to eliminate the time-intensive elements of design such as navigating images, adjusting option values and accessing menus, the NuLOOQ Professional Series (www.logitech.com) is a

"In advertising, photography, design, web development and publishing, our creative customers change the way the world looks every day"

Bruce Chizen, Adobe CEO

perfect partner for a keyboard and mouse or tablet. The package comprises the NuLOOQ navigator hardware device and the NuLOOQ tooldial software, a customisable menu that appears on demand at the end of your cursor providing a better and more intuitive way to work. The NuLOOQ Professional Series places the frequently used tools and options in the Adobe Creative Suite right at your fingertips, saving you time as well as giving you the ability



to shift your focus to the most important aspect of design: imagery and layout. "In advertising, photography, design, web development and publishing, our creative customers change the way the world looks every day," said Bruce Chizen, chief executive officer of Adobe. "Logitech has delivered an exciting new way for our customers to work with Adobe software, ensuring more than ever our place at the heart of every creative workflow."

The NuLOOQ navigator is a stationary device that sits under the non-mousing hand and has a circular touch-sensitive surface (the tooldial) for adjusting option values in supported applications. A moveable rubber-like ring (the navring controller) at the base allows you to easily navigate images and documents, while embedded buttons (triggerpoint buttons) call up frequently used tools. Included with the NuLOOQ navigator or available for purchase separately, the NuLOOQ tooldial software centralises frequently used tools, commands and files within an intuitive, on-demand circular menu divided into eight wedges. The NuLOOQ is currently only available from the US website for \$149.99 (around £85). ■



The NuLOOQ navigator enables you to easily navigate images and documents

The rise of website awards

Website awards are a great way to be recognised as well as a fantastic opportunity to inspire your creative side

If you're looking for inspiration then one of the best resources to check out must be the TAXI Design Network (TDN) Best Website Of 2005 feature (www.designtaxi.com/features.jsp?id=136). As is pointed out on the site: "For every day of the past three years, TAXI Design Network highlights

one truly worthy website, for its authentic innovation, outstanding creativity or immaculate presentation. Many times, these websites pioneer original ideas, or creates concepts that remain novel or unmatched till the 'inspired ones' set in." It is no mean feat to be acknowledged by TDN, as last year it received over 20,000 submissions.

Getting acknowledged by your peers is definitely one way of getting noticed, and there are numerous awards and accolades emerging in line with the proliferation of outstanding website designs and concepts. The Webby Awards is one such organisation, as is the Web Marketing Association's WebAward Competition (www.webaward.org).

Staffed by volunteers, this organisation is made up of Internet marketing, online advertising, PR, and website design professionals who share an interest in improving the quality of online activities. The deadline for entrants to this year's competition is 31 May. ■



DesignTaxi.com is an inspiration in its own right and provides a wealth of information for digital designers



The Poke team delivers a superb site once again, winning the top accolade from TAXI Design Networks for 2005



The shoe site www.havaianas.com scooped the best Flash Website award from TAXI Design Networks



on the Forum

This issue's roundup of what's hot in the Web Designer forum: your tricks, tips and grumbles

The bitterest pill

Well, it couldn't be a normal column, could it? Fair comment to all on the Forum over the past months. Not a happy situation for anyone – from readers and subscribers to editors and staff. To paraphrase many a sketch from the Three Stooges: "Whatcha gonna do?". Well, thanks to Imagine Publishing, keep producing the magazine. The majority of subscribers' issues will be honoured by Imagine, which is a generous gesture. At least the mag's actually in safe hands, with a management team that is fully committed to the product and the readers, who matter most. So where does that leave us? Well, as a mag that has a promising future providing you with information, advice, and content you actually want. So what is that exactly? Feedback is one of the most important factors for editorial staff, as we want to produce a magazine that will appeal to all of you.

And yes, of course profits are a concern to publishing companies. If it wasn't then we wouldn't be able to produce a magazine as niche as this every month. As for the perennial question "Who's to blame?", well, we leave that to your judgement. *Web Designer* is in new hands, and we will be endeavouring to produce the features and tutorials that you, the readers, actually care about, resulting in something truly positive out of this. Don't blame the staff, the messenger or the new company, just stick with us and it'll be made up to you! The *Web Designer* team thanks you for your continued support.

Mac mini now with Intel Core Duo

Don't underestimate the power of the mighty mini

Should you be a Mac lover then you are probably already aware of and fully informed of the new Mac mini with Intel Core Duo or Solo processors (£599/£449 respectively).

For those who aren't, then we highly recommend reading on. The Intel Core Duo is actually two processors built into a single chip, giving this model Mac mini up to four times the horsepower it had previously.

Measuring in at just 16.5cm (6.5 inches) square and 5cm (2 inches) deep, that's one hell of a

punch for such a small machine. Even the Intel Core Solo processor delivers two times the performance of the original Mac mini and actually shares most of the exciting revolutionary features of the Duo.

Bundled with this neat little machine is the obligatory Mac OS X operating system, the critically acclaimed iLife '06 digital life suite or the innovative Front Row media experience, and it's certainly a great way to get a powerful, compact Mac at an affordable price. Get a closer look at www.apple.com/uk/macmini. ■

Small can not only be beautiful, but also very powerful



Back ►►► to the Future the evolution of a site

Lonely Planet (www.lonelyplanet.com)

THE AGENCY: Lonely Planet Publications

INFO: Renowned for producing the authoritative travelling guidebooks and companions as well as a cult TV programme

INDUSTRY STANDING: The latest incarnation of the Lonely Planet website was acclaimed at the 2005 Webby Awards, receiving the People's Voice Award in the Travel category



▲ NOVEMBER 1996

Extremely simple and very basic, a decade is a long time in web terms and this is very apparent in Lonely Planet's website launch



▲ FEBRUARY 1998

Two years later and the site is beginning to take the shape and form of its current form, with a cleaner interface



▲ MARCH 2006

The site as it is today. An abundance of content, with extremely effective navigation and nice presentation

Watch your site visitors

Discover how surfers navigate your site with the WhosOn software

Understanding how effective and user-friendly your site is to customers and surfers alike can be an eye-opening experience as well as very informative. Microplus is currently distributing a unique piece of software called WhosOn (www.whos-on.co.uk) – a live web analytics and log file archiving tool developed by Parker Software.

WhosOn monitors web server log files to track visitors as they access a website and start to move around and explore. WhosOn users can watch in real-time as their site visitors browse from page to page, seeing how long they spend on each page, whether they've visited the website before and what they did on previous visits, which



Watch how your visitors navigate and use your site in real-time to help you to develop improvements

is invaluable feedback for any site owner. It is especially useful for any business with a website, as it can reduce the cost of ineffective advertising by examining the impact of existing ad campaigns on visitor statistics/behaviour, and then use this information to refocus its marketing resources.

WhosOn also enables companies to fix site errors as they occur as it warns of any page errors, and the software will even send an alert if there is a possible hacker on the site. For more on the software and the pricing of the system, head to the website, where you'll also find a free trial of WhosOn version 4. Full-product prices range from £110 to £1,995. ■

"WhosOn users can watch in real-time as visitors browse"



Head to the website for a full run-down of features and benefits

Net rumours

Bill Gates' Corbis company (www.corbis.com), one of the leading suppliers of visual imagery – second only to Getty Images – has recently acquired another image licensing company. Beateworks provides high-end interior images and celebrity home stories to some of the most prestigious magazine and corporate clients in the world.

Meanwhile, Mozilla has released version 1.5 of its groundbreaking browser, Firefox (www.getfirefox.com), making a great product even better.

The optical disc format wars are heating up, with the race to release the most consumer-friendly format a major

priority between Sony and Toshiba. Sony released its first Blu-ray players last month and they are the cheapest on the market so far, although these still cost twice as much as level-entry HD DVD players currently available.



Did you really think he made all his money from Microsoft? Well yes, actually, we did...



NEWS IN BRIEF

MICROSOFT PURCHASES ONFOLIO

Onfolio's technology has been incorporated into the Windows Live Toolbar to enhance the way people discover, save and reuse their personal and professional web research. The new Onfolio Add-in for the Windows Live Toolbar beta will give people convenient ways to collect information online and organise it on their PCs.



SUB TV LAUNCHES CONTACT WEBSITE

SUB tv, a broadcast and communication channel that is beamed directly into student unions, has recently launched its own website. The unique 3D virtual world, located at www.sub.tv, provides students with the opportunity to communicate and meet new people, as well as providing a central location point for anyone located at one of the 91 universities SUB tv covers.



ADOBE AND SYMANTEC JOIN FORCES

Adobe and Symantec have teamed up to simplify the accessibility of tools to increase PC safety and security for Internet users. Initially, the two companies will offer a complimentary trial and the option of special pricing for the Norton Internet Security 2006 suite to users who are downloading the latest version of Adobe Reader.



The new Immediacy software makes the managing and editing of content more intuitive

Immediacy CMS 5.2 released

Fast and easy content creation with Immediacy

Immediacy, the leading UK web content management provider, today announced the launch of Immediacy Content Management System (CMS) 5.2 (www.immediacy.net) to enable fast, simple and effective web content creation. With a new easy to navigate user interface and an enhanced accessibility compliance checker, the new software provides accessibility for content creators and website users. In addition, Immediacy adds new features including image editing, red-lining, friendly URLs and search engine optimisation, making the editing and management of web content intuitive to end users' needs.

"As the website gains more prominence as a place of interaction between an organisation and its customers, the demands placed on sites to deliver up-to-the minute information are immense. We provide organisations with the tools they need to manage this demand and ensure content stays relevant, dynamic and complete," commented Nigel Jackson, CEO Immediacy.

"CMS 5.2 is our most powerful solution to date. It's highly versatile and easy to use, making it simple for organisations to capitalise on their web investments." ■

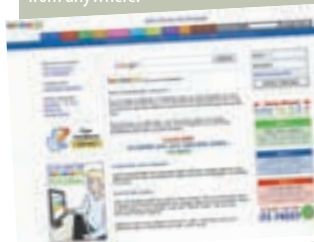


A powerful CMS is integral to a site; Avis Europe is one of Immediacy's customers

NEWS IN BRIEF

ACCESS YOUR SITES ABROAD

Tabmarks (www.tabmarks.com) is a new and unique way to declutter your own Internet experience. For the first time, you can tabmark your favourite websites or specific pages onto one single home page, organised by tabs exactly the way you want. This can then be accessed from any browser, on any computer, at any time and from anywhere.



SAFEBUY APPROVED BY WATCHDOG

The SafeBuy Consumer Code of Practice has successfully completed the first stage of the OFT's Consumer Codes Approval Scheme. Stage two will be the OFT's monitoring of the effectiveness of the scheme and the real-world experiences of consumers in dealing with SafeBuy-accredited websites.



DYNAMIC SITE FOR STUDENTS

eLearning and web development specialist Cortexa is building on the success of its work with public sector bodies by developing a dynamic new website, www.aimhighernorthamptonshire.ac.uk. The site's pathways mapping function is a unique tool allowing students to discover the various course and qualification options available to them without trawling through prospectuses.

Namesco to launch TVMAX media service

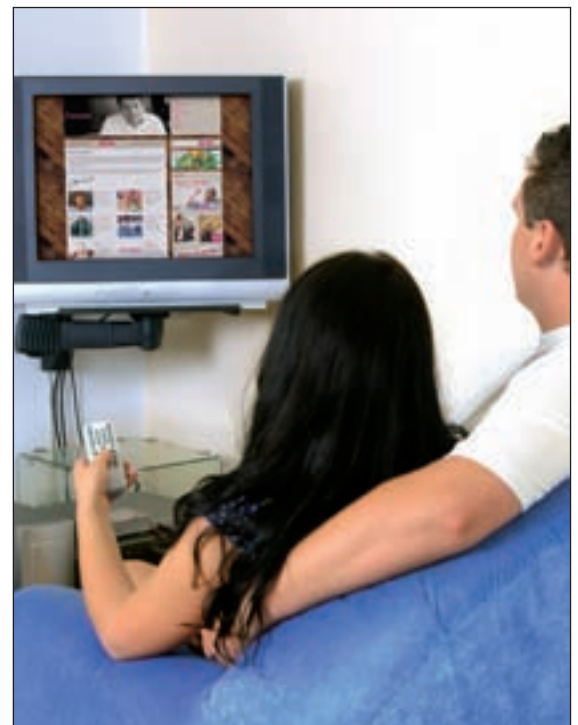
Leading UK-based ISP teams up with Netgem's iPlayer TV solution

Namesco, a leading UK-based ISP, has announced that it will partner with set-top box manufacturer Netgem to deliver bundled broadband and digital TV packages including on-demand content.

The new TVMAX packages will inclusively bundle a broadband connection up to 8MB, the iPlayer Home Media Edition set-top box and a Zyxel USB/ethernet router, with monthly prices starting at £25.95. The service will allow users to access Freeview digital television, pause, rewind and record live TV, and even schedule programmes using the eight-day electronic programme guide.

In addition to the advanced viewing functions, you will be able to stream photos, movies and MP3 files from PCs on your home network and browse the web directly through a TV.

Namesco's exclusive TVMAX portal channel will give access to webmail, Internet browsing, podcasts, video on demand, music and other interactive content. The TVMAX service will launch on 28 April, and will be available from www.tvmax.co.uk. ■



The TVMAX portal channel will give access to webmail, Internet, podcasts, video on demand, music and other interactive content

The times they are a-changin'

Ichameleon website nets treasure trove for ChildLine

How times have changed. It used to be milk bottle tops you had to send in, now it's strictly a web-only affair! We're positive that Bob Dylan wasn't that prophetic, but Blue Peter's latest appeal has definitely been a break from the norm.

A UK website has basically inspired thousands of kids to join in the Blue Peter Treasure Trail appeal in aid of ChildLine and helped to raise over £269,000 for children's charity.

Over 86,000 people have logged on to www.treasuretrailappeal.org/index.php since November 2005, which was specially created by charity

communication specialist Ichameleon. This was the first time that the Blue Peter appeal had been entirely web-based, with all appeal packs and materials directly downloadable, so Ichameleon's website design and build played a key role in making this new way of presenting the Blue Peter appeal a success for ChildLine.

Although the appeal target has been reached, the Treasure Trail appeal will continue to raise vital funds for ChildLine until November 2006, so there's plenty of time to contribute to the Blue Peter cause. For more details on ChildLine, head to www.childline.org.uk. ■

"This was the first time that the Blue Peter appeal had been entirely web-based"



Blue Peter restricts itself to the 21st century

Everyone's
talking
about...

Modified Search Tool released

The new WebFetch.com Search Comparison Tool, which is now adding MSN Search to a core group that comprises Ask, Google, MSN and Yahoo!, can be added to sites and blogs. Start by downloading the tool from <http://comparesearchengines.webfetch.com/blog.aspx> and then by adding HTML code into your pages. In addition to this there is a viral element to the tool that allows you to send an invite to a friend to experience the benefits of metasearch and try the service.





hot stuff

HOT STUFF

The men in white coats have come up with yet more desirable gadgets designed to part you with your paycheck (as if we need persuading!)



SCREEN TEST Samsung 244T

Price: £833

Web: www.samsung.co.uk

If you go shopping for a new TV now it's a tough job to find a standard 4:3 aspect ratio set, and it seems that computer displays may be heading the same way now that prices are dropping on LCDs. Apple's Cinema Displays are what most people lust after, but there's a huge number of great monitors from other companies that are superior in almost every way, like this wonderful 24-inch Samsung. It's capable of a maximum 1920x1600 resolution, has a flexible stand design, can be bought for under £1,000 and has the low, low response time of 8ms. It even features S-video and composite inputs so you can plug in games consoles and DVD players.



PLAY ME Zic Play MiniKey

Price: £42

Web: www.digitalkind.co.uk

Having sewn up the Flash player market in France, Zic Play has set its sights on the UK, releasing a new range of tiny MP3 players. The attractive MiniKey is available in sizes ranging from 256MB to 1GB, with some models including an FM radio. The player is powered by a single AAA battery and connects via a USB2 port hidden inside a cap on its end. The tiny display only has space for a single line at a time but does show information about the song playing. As with any small flash player navigation can be slightly fiddly but skipping tracks is very simple with the MiniKey's jog wheel.



TINY TECH Fujitsu-Siemens P7120

Price: £1,395

Web: www.fujitsu-siemens.co.uk

While some companies are racing to stuff desktop PCs into barely-portable notebooks, Fujitsu-Siemens has been going the other way, its ultra-portable laptops getting smaller and more feature-packed. The P7120 is surprisingly well-featured for its size. A DVD writer is included and there are three USB2 ports, a FireWire connection, PCMCIA slot and memory card reader. It also has both 802.11g wi-fi and Bluetooth, which can be enabled and disabled via a switch on the front. The tiny 10-inch display is bright and clear, and as it's widescreen the P7120 doubles as a portable DVD player. Battery life is excellent at five hours using the standard battery, which more than doubles to around 12 hours if you fit a second in place of the optical drive.



DRIVE DEAL Enermax EB305C

Price: £29.50

Web: www.enermax.co.uk

This external drive enclosure is a great way to add more storage to your system without cracking the case and makes an ideal backup system. Hard disks are so cheap now, assuming you don't already have a spare lying about, that an enclosure like this is far cheaper than a specialised external drive. You simply pop open the casing and plug in a drive, but unlike many enclosures the EB305C takes both SATA and IDE drives. There's an on/off switch on the back, something which is often overlooked on external drives, and the aluminium construction helps to keep the drive cool.



VIDEO DOME Creative Zen Vision:M

Price: £249.99

Web: <http://uk.europe.creative.com>

This miniature portable video player is Creative's answer to the iPod Video, and it's a strong contender. The 2.5-inch display is brighter and clearer than the iPod, although both have the same 320x240 resolution. The Vision:M supports DivX, XviD, WMV and MPEG files without conversion, though a converter is bundled inside for when you encounter video in an incompatible format. Like the other Creative MP3 players, the Vision:M is fitted with a touchpad for navigation.

message board

Got something on your mind? Send in your inspirations or exasperations and we'll give them an airing!

Back to basics

I'm just starting out as a web designer, and although I find lots of the tutorials in your mag really useful, I'd like to see stuff that I can use in client sites – more practical things like creating visually balanced interface layouts and how to use colour. I'm fine with layout basics, but I sometimes struggle with getting my pages to look as good as they should. Not all of us coders are born designers, unfortunately!

Jennifer Brown

Thanks for your feedback, Jennifer, we'll certainly look at the suggestions you've sent in. We try to balance our tutorials so that there's a mix of useful projects along with fun stuff thrown in there too, so your ideas are always welcome. If you have a cool effect that you want to recreate, or simply struggle with creating a cohesive colour palette, let us know...

Missing magazine

What's going on with *Web Designer*? I haven't seen an issue out for ages, and you didn't mention in issue 115 that it was the last one. Are you still there?

Ian Matthews

Yes, we're back – and every month from now on! After the demise of Highbury Entertainment, the title has been bought by Imagine Publishing. We've spent the last couple of months getting the magazine back on track, but during the changeover there were a few hiccups. Thanks for sticking with us!

Go straight to the top

One thing that's difficult to find on the web is a list of really good sites and what they do well, whether it's nicely integrated Flash video, great navigation or whatever. I always check out the Gallery pages, but perhaps you could start pointing out what each site's killer feature is?

Alex van der Weyden

We spend every single day searching for great sites, Alex, and we've yet to come across a comprehensive list of fantastic creations (hey, our lives would be a lot easier!). If you're looking

*Tour AgencyNet's
utterly brilliant
rendering of its
office to access
the portfolio*



Letter of the month

The art of self-promotion

Although I work full-time, I'm trying to start a small web design business in my free time. I've put together a site that shows some examples of my work, but I'm not sure where to go from here. Do I cold-call businesses, or should I just wait for the work to roll in and go from there? I'd like to see you cover more of this sort of advice in the magazine.

Howard K Baxter

Most of the businesses looking for an independent designer will stop at the web first, so it's essential that you site rates highly in search engines. The big one to go for is Google's AdWords (www.google.co.uk/ads), but paying for a high ranking across several will be a good investment. You don't say what your previous work covers, but if you don't have many business-oriented designs it might be worth approaching local businesses and offering to create websites at a discount rate to round out your portfolio. As you're not reliant on your web design skills for income yet, this could be a good option.

There's so much competition out there that you also need to identify your unique selling point and really get that across to potential clients. Can you offer a lower package price? Are your pages accessible and easy to navigate? Identify what it is that you do well and capitalise on that. We'll look at covering this in more detail in the future, so watch this space. If any readers have tips on making it in web design, send them in!

for successful, cutting-edge web work, the best place to start is with web agency's portfolios. For example, AgencyNet (www.agencynet.com) showcases a wide creative portfolio online, and the site ain't half bad either. You could also take a look at the Webby winners and nominees at www.webbyawards.com.

Webmaster wanted

I borrowed *Web Designer* from a mate and thought you might be able to help. I'm an aspiring illustrator, and I'd like to get someone to create me a really nice portfolio site (my friend's talents aren't up to scratch). What's the going rate for designers – do they charge per day, or per site, or what? How do I choose one?

Keith Sommers

Just close your eyes and pick someone out the Yellow Pages. No, we're kidding. You could start by browsing the designer lists at the UK Web Design Association (www.ukwda.org), where you can search designers by skill set. Costs can vary wildly; some charge a daily rate while others prefer to quote for a project. Try your local uni – you might even find a student who's willing to help you out for a rock-bottom price.

Poke

It took the dot com bust to bring Poke together. With Webby's galore and business booming, we quizzed **Nicolas Roope** about its rise to the top



Nicolas Roope,
creative partner,
Poke London

So how did Poke get started, and what aims and objectives were behind its inception?

Poke got started when a handful of people who previously ran successful creative agencies during dot com boom-time found themselves washed up on the pavement, having to start again and being given the chance to do it "the right way this time".

How has the company grown and evolved over the years and why do you think that your approach has been so successful?

We started as a very small, tight, focused and uncompromisingly creative team. There was nothing to lose so we did what we really believed in. Although a lot of our ideas at the time seemed foreign and weird, piece by piece we built a portfolio and reputation on the successes of these broad and unusual case studies.

We have always believed that creativity creates or unlocks enormous value if applied in the right way. By sticking to our guns we've created good work and decent tangible returns for our clients, both of which bring new and return business.

A commercially successful creation, the slick tabbed Top Gear interface manages to pack in a lot of HTML horsepower

How has the general concept of web design changed during your time in the industry?

In short, it started by being very technique-focused and now it's more cultural, more communicative. Good designers for me are those who have a wide repertoire and can respond appropriately and specifically to each brief, not pull out the same box of tricks for every project.

Web designers have had to get their heads round greater and greater complexity too, as often they're tasked with designing for systems rather than just flat pages. The *Radio Times* site Poke designed, for instance, is really more application than it is website [www.radiotimes.com].

Poke's site is buzzing with high-profile projects, but which would you say was your favourite commission and why?

Jamie Oliver was probably the best. Reason? It's best when your client contact is the ultimate decision-maker, and in Jamie's case he was.

With such a variety of projects, would you say that there's a certain style

indicative of Poke's work? If so, what would that be?

Our style is purposefully all over the place. Every project, situation and client is a new one from our point of view, because each is different and thus needs thinking about specifically. I believe that creatively you need a flexible response too, and that means adapting style for every context.

During a typical web design project, what software tools do your team favour most and why?

We use all sorts but mostly Photoshop, Flash, After Effects, Illustrator, etc. All the usual suspects, really. Each designer tends to work in their own way and use their preferred tools.

What wisdom would you share with anyone attempting to break into the web design industry or setting up their own agency?

Like some pimp-daddy hip hop star I might suggest to the reader to 'keep it real'. There's still so much opportunity as the web evolves, but there's also a lot of bullshit around to distract you from what's important and what will ultimately help you get on.

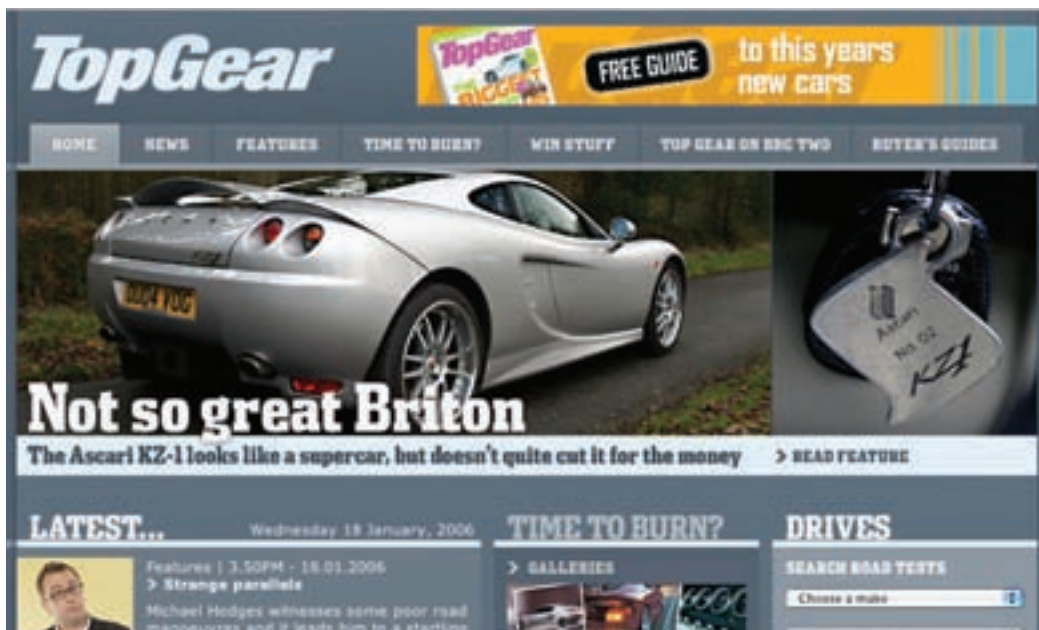
What skills or attributes would you look for in someone applying for a job on the Poke team?

Flexibility, skill, humility, determination, a bad sense of humour and an under-control ego.

If you could create a website for any company or individual, who would it be and why?

I prefer to work with business that are just starting (so I wouldn't know what their name is yet), or those that are challenged in some way and know it. That way there's a problem to solve but you don't need to fight to get the company to realise it and to get behind the necessary changes. In this respect, companies like NatWest, Fiat and Hi-Tec are all pretty interesting to me. I like the underdog because you can do a lot more for them and they're much more grateful when you do.

Which of your past projects have given you to the most professional satisfaction and why?



Having a client who knows what they want is ideal, and Jamie Oliver was able to make important decisions quickly



RadioTimes [www.radiotimes.com] and TopGear [www.topgear.com] are up there because our redesigns created dramatic returns in use and revenue. So much of what we do is hard to quantify so it's really satisfying when you get solid response that tells you that you're on the right track. The Global Rich List is probably my favourite, because after spending a very small amount of money, a few million people around the world now have a more balanced perspective of their wealth. A simple idea and a clean, effective design delivered this powerful realisation in a way no other medium could.

Where does the team tend to draw its creative influence from?

Influences are broad and varied. I wouldn't say any specific agencies influence what we do. There is inspiration everywhere if you know what to look for.

What do you think constitutes a great website and what are your pet hates?

"I prefer to work with businesses that are just starting or are challenged in some way... I like the underdog because you can do a lot more for them and they're much more grateful when you do"

A great website is something that delivers a compelling idea in the simplest, yet most imaginative way possible.

It's the kind of site that makes you ask why it hadn't been done already. There's far too much complexity in the web and far too little real creativity. It's no surprise to me why Google got so big.

Can you give us any inside info on exciting projects Poke is currently working on?

We've got a few top-secret projects due to launch over the next few months. Drop by the site from time to time and you'll find out what they are.

Describe Poke in five words.

Grown-up thinking person's creative agency.

■ For more details and to explore the studio's portfolio for yourself, visit the official poke site at www.pokelondon.com



The concepts for the Radio Times website and the Global Rich List could not be further apart, but tailoring a website style to suit the client's needs is key to Poke's success

BEHIND - THE - SCENES



River Island



Created entirely in Flash, the site manages to retain a refreshingly accessible interface and a fresh, youthful appeal

River Island

With high street shopping shifting to embrace the web, River Island's website is a clear indication of where its future lies. **Thomas Woodgate** struts his stuff with its creator, Barrie O'Neill from Bumblebee Design

Much has been said about the negative influence the Internet is having on the conventional high street shopping market, but the clothing industry has always maintained that it was one business that would retain its customers. It believed that the customer's need to be in the shop to see the latest

trends would ensure they kept returning. However, the Internet is too powerful to be so plainly discarded, and now the high street clothing shops are recognising that by embracing the Internet a new kind of shopper is targeted while brand recognition remains high.

Making an online portal stick out in any competitive market is difficult, but Bumblebee Design is certainly turning heads with the River Island website. Bumblebee champions that this site is one of the first, if not *the* first, high street shopping chain to use a 100 per cent Flash-based solution for its site. Exciting times indeed, and who knew that perusing the latest threads could be done with such ease and without having to battle through the sales-hunting crowds?

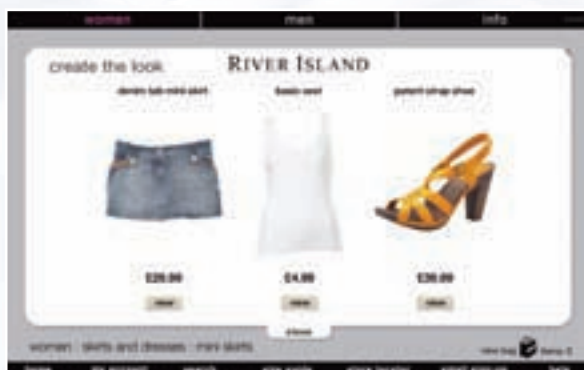
Artists always refer to 'capturing the mood' when creating their work, and this sentiment rang true when the site was devised. Bumblebee ensured that the site was not only brand-enhancing, but also remained intuitive to use and reflected the

way in which River Island stores categorise items by look; a sweet navigation hook that is clearly evident. This, along with extensive research into its competitor's websites, was used to analyse the state of the market in terms of what was currently being done and the areas in which things were lacking.

To the next level

"The launch has gone very well and initial customer response has been encouraging," says Barrie O'Neill, managing director of Bumblebee Design. "I don't think that any one particular section of the site wins out, because we spent a lot of time and effort in trying to find the best solution for each one," O'Neill explains.

The team cites clean and simple design aesthetic as the main priority and drive behind the innovative design of the River Island site, while influences that include Jonathan Ives (whose creations include the iPod and the iMac) inspired the team to strip away at the design and the logic of the



Creating the 'look' is an integral part of the River Island shopping experience, as the site encourages shoppers to piece together an entire ensemble

functionality so that the final outcome was a product that was intuitive and fluid. That aside, one could argue that attempting to create a portal that would stand on its own as a testament to a new way of presenting information within a particular market is good in theory, but the practice can often become harder to attain.

In many respects, the Bumblebee team didn't need to watch out for competition because the project was unique to this country. Steering clear of gimmicks and keeping things relevant and useful to the user, the River Island site benefited from extensive research on a wide range of sites, as well as the addition of third-party tools. A total of ten people were involved throughout

content management system behind the site River Island is able to control and change vast sections, with new products added to the site as soon as they are launched in the shops. This way, the online shopper will not miss out on the latest trends. "The site is built in a totally modular fashion, with future development being one of the key priorities for both us and River Island," explains O'Neill. "We have many exciting features and ideas that we will put forward to River Island," he continues.

What has impressed O'Neill the most is the foresight River Island has shown with its web presence: "River Island needs to be congratulated on its desire to be innovative and a market leader rather than stay with the



The shopping cart facility was one of the key areas for Bumblebee to tackle, and its good looks are combined with simple, clean navigation

"Every part of the design has been argued by both sides, and that passion to get the best site possible is what makes it such a good site"

the build of the site, which went live in February of this year after four months of building (which came after two months of planning and three months of testing).

Created solely with the help of Flash, the team was able to create some truly groundbreaking content. The shopping cart benefited greatly; the kind of cart facility required by River Island meant that a large amount of customisation was the order of the day. Armed with the Macromedia Flex demo, Bumblebee demonstrated what was possible in terms of handling the required forms, but the design and functionality of the checkout and account management areas were developed from scratch.

The outcome is one that is not only thoroughly satisfying for the user, but for the team as well. "It was hard work but now we've got a great product that has been thoroughly tested, so it was worth it," comments O'Neill. With so many innovative ideas flying around during production the team is remaining coy on what didn't make it to the launch site, hinting that these have been "pencilled as stages two and three developments". Yet more is to be expected from the River Island site, it would seem.

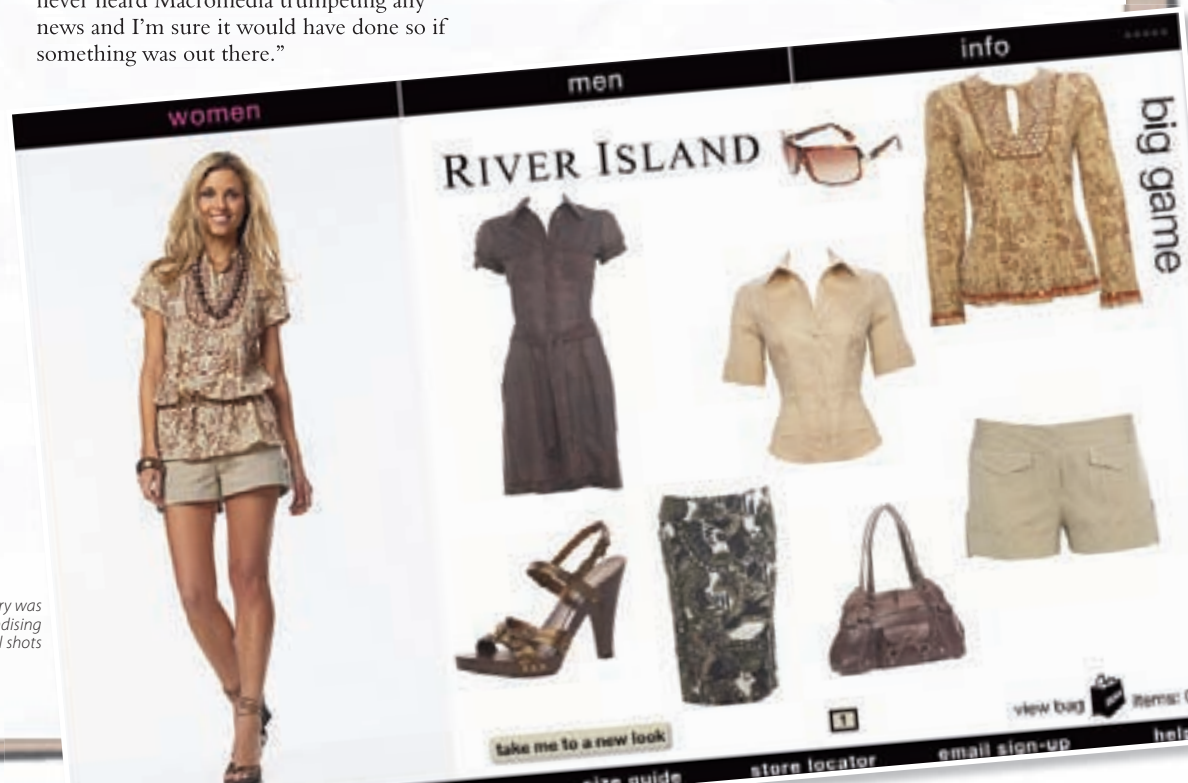
As the old adage goes, 'time waits for no one'. Any good designer will tell you the same: stale design is a recipe for disaster. But with the fashion industry moving towards new directions, the onus on the Bumblebee team to do likewise with the site is considerable. With a very sophisticated

tried-and-tested formula experienced with the previous site." Here, a great solution has been created that's not only flexible, but also remains cost-efficient while still offering users a more exciting way to shop than the glut of templated solutions awash on the Internet. As O'Neill points out: "We prefer to make the solution fit the client, not the client fit in with the solution."

But it's the site's total Flash build that has *Web Designer* purring, and O'Neill qualifies this assertion: "This is the first site I know of where a major UK high street brand has used as a full Flash-based solution. I've never heard Macromedia trumpeting any news and I'm sure it would have done so if something was out there."

We'd have to agree. The River Island website is an undeniable example of just how Flash can revolutionise the Internet. Sure, the program's doubters still loom at large, but a glance at this site will quash many such sceptics. All Flash and no substance cannot be repaired by a glorified Flash interface, but there is no such thing here. Instead, we see a contemporary design that is tailor-made for the shop's ethos as a cool, trendy and aspirational line of clothing, seeped with functionality at the very forefront. "We love the boring, hidden areas of Flash because they offer such brilliant solutions for functionality," admits O'Neill.

With the final product so refined it seems to have gone well. Much like the January sales in the high street, a little confrontation was always inevitable. "Every part of the design has been argued by both sides, and that passion to get the best site possible is what makes it such a good site," explains O'Neill. If only shopping in the town centre on a Saturday could be so straightforward.



The integration of the River Island imagery was paramount; the site reflects in-store merchandising as well as aspirational model shots



Gallery

THE BEST IN WEB DESIGN



Screenvader

[www.screenvader.com/root.html]

Designed by: Screenvader

Screenvader's site has a fractured, unusual interface that takes some getting used to. Once you get the hang of the strange exploded menu system, though, it becomes entertaining and almost intuitive to swing your mouse around as you try to cajole things into a suitable place onscreen in order to click on them. The site itself showcases designer Stephane's artwork, Flash skills and home-made music, all of which are rather good and certainly worth more than a casual glance.



Eminem

[www.eminem.com]

Designed by: WEFAIL

Another site that shows off the capabilities of Flash animation, Eminem's website is a dark and gritty journey into a faux-realistic view of the star's world. The initial splash screen features a fantastic interactive animation that allows you to explore the life and times of the controversial rapper at your own pace, from his childhood in Detroit to an imagined future. The animation is controlled by scrolling and clicking through a timeline at the bottom, a great device that WEFAIL also makes use of on one of its own websites.

Russh Australia

[www.russhaustralia.com]

Designed by:

Melanie Kamsler, Elke Kramer and Chris Lowe

Australian women's magazine *Russh* has a quirky, appealing site. It's navigated either through a menu or by dint of clicking around a small, serene space masquerading as the *Russh* office. Various objects are interactive – you can tell which these are because when moused over they give off a swirling trail of animated ribbons, buttons, coat-hangers and other sartorial ephemera. *Russh*'s website demonstrates the tone of the magazine by offering a choice of two simple ways to navigate the site, making them both look fabulously sophisticated, darlings.



Graham Coxon

[www.grahamcoxon.co.uk]

Designed by: Josh Saunders

With a design based on the illustrations from a Scandinavian children's book and the singer/songwriter's own sketches, this is a melancholic, largely pencil-drawn little site. Sweet, if slightly random, icons are made of seemingly unrelated doodles, while scrolling through text uses a bar set diagonally on the page, which is odd but bizarrely intuitive.

Two scribbled animated seahorses disport themselves over the entire site, which can be a little annoying when you're trying to read the text, but actually works perfectly with the overall feel of this website.

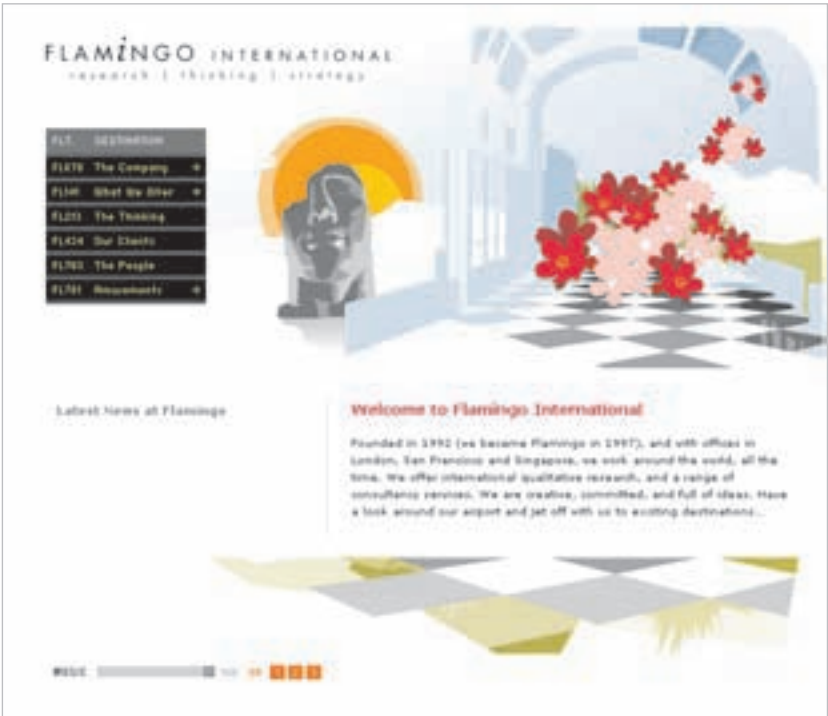




Geoterra

[<http://geoterra.ecomagination.com/indexFlash.html>]
 Designed by: Mike Kellogg

Geoterra is a pretty little journey round an imaginary island, courtesy of the USA's General Electric Company. The point of this jaunt is to educate the user about renewable energy sources and other environmentally-friendly goodness, which the site does by dint of animation and games. With a pleasantly soothing steel drum reggae soundtrack and games that progressively become more fiendishly difficult, Geoterra is immersive and thought-provoking. Even the loading screens are delightful. Low on text, Geoterra nevertheless manages to make exactly the point that it aims for, beautifully.



Flamingo International

[www.flamingo-international.com]
 Designed by: frontmedia:studio

Flamingo International is the website of the research and qualitative analysis firm of the same name; and it manifests itself as a Flash journey through an airport, right down to the deliberately repetitive soulless sub-jazz soundtrack. Navigation is handled by a menu designed to look like a departures board, and background imagery is animated so that it either drops in or grows organically whenever a different page of the site is accessed. The Amusements section provides a port of retro arcade classic Space Invaders as well as the elegant and interesting Postcards page.



FLASH on the FRONTLINE

THE ESSENTIAL SURVIVAL GUIDE

You're in unfamiliar territory, miles from base, no support at hand. You're well-trained in all the basics, but it never prepared you for an operation like this. Your equipment is stacked up on your left-hand side, supplies on the right, the target dead ahead. You need to be fast – and above all, efficient. So, what next?

For even the most battle-hardened site-builders, firing up Flash for the first time can be a daunting experience. It's a powerful, versatile platform for building rich web content, but it requires a different skillset and mindset to page-based design. Instead of working in HTML, with the freedom to choose your tools, you're tied to a single application. Instead of producing instant results and building on them, you need to prepare your approach, then work methodically towards your objective. With Flash, you're thrown in at the front line.



A stylized illustration of a person in a grey uniform with a gold laurel wreath emblem, holding a red flag. The background is dark red with a large, bright red diagonal stripe.



We'll guide you through your first mission and leave you prepared for the ones to come. And for seasoned veterans, we'll offer some tactical advice on how to get the most out of the new features that come loaded with Flash 8, so that when the time comes to put your training to work, you can be the best.

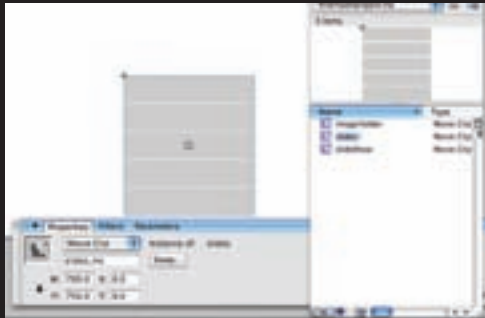
Like it or loathe it, it's tough to imagine the web without Flash. It's been around for a decade, and for most of that time, it's been a potent force within the modern world of site design.



Flash on the Frontline

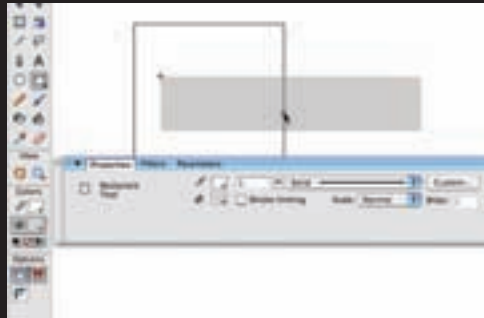
FIRST PROJECT

Get an early victory under your belt: six key stages for building with Flash



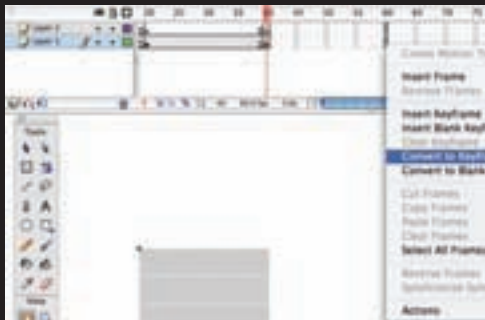
1: BUILD SOME SYMBOLS

Once you've created your Flash document, start by building elements you might reuse. Go to Insert>New Symbol and name your symbol. Flash will switch to Symbol Editing mode, where you can use the drawing tools and timeline to create shapes and effects.



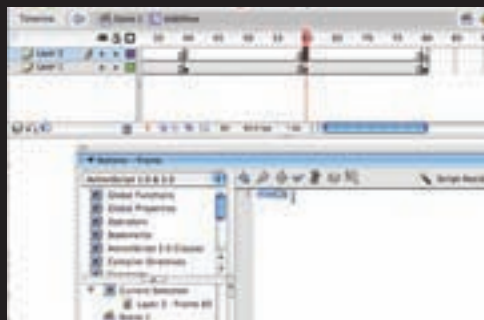
2: PREPARE THE STAGE

You can create your artwork in Symbol Editing mode or build frames directly on the stage. Use Object Drawing mode if you want to overlay shapes without merging them, and use the Properties Inspector to set exact pixel amounts.



3: BUILD THE TIMELINE

Select the frames on the timeline where you wish to define automated or interactive effects (you can highlight more than one by holding down Ctrl) then right-click and select Convert to Keyframes. The keyframes will be created.



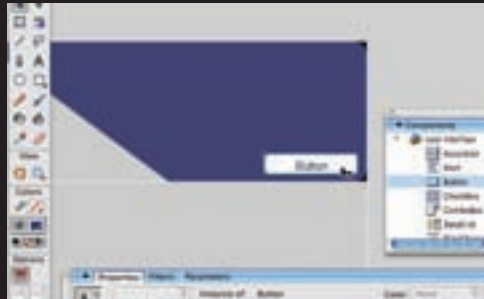
4: ADD ACTIONS TO FRAMES

By default, your movie will play in a loop unless you add Actions telling it to stop. Select the final keyframe in your movie and open the Actions Panel. Make sure that the frame under Current Selection is highlighted in the left menu, then type stop();



5: CREATE ANIMATED EFFECTS

Next, add animation effects. Go to the timeline, select the first keyframe of the animation then select Tween>Motion. Go to the last keyframe and move the object you wish to animate to its end position either manually or with the Properties inspector.



6: INSERT INTERACTIVE ELEMENTS

Make your animation interactive by adding a clickable button. Create a new layer then open Components and drag a button onto the stage. Add ActionScript code calling the gotoAndPlay function to play the animation when the button is clicked.



► way to offer animated content in web pages was through Java applets, which slowed down browsers to a mere crawl, and required the kind of coding ability that most site-builders didn't have at their disposal.

Within a few months of its launch, MSN and Disney switched to using FutureSplash, and this early success attracted the attention of Macromedia, which saw it as a streamlined alternative to its own Shockwave animation creator. Macromedia bought FutureSplash in late 1996, renamed it Flash, and the rest is history.

BRINGING LIFE TO THE WEB

Although many HTML coders chafed at the influx of graphic designers using Flash to create entire sites, its advantages were obvious. It vastly expanded what you could put on the web, while guaranteeing consistency at a time when the 'browser wars' made it difficult to create pages that looked and worked the same for every user.

Looking back, those early versions of Flash seem like bows and arrows compared to today's high-tech, military-grade package. It's still the ideal tool when building vector animations for the web, but it's no longer just an animation program. Since the arrival of Studio MX in 2002,



AgencyNet's Flash UK Bacardi site effortlessly integrates live video
www.bacardi.co.uk

it's been built to work seamlessly with Macromedia's other design tools, allowing site-builders to create graphics in Freehand and Fireworks, import them to Flash, then embed completed movies within pages in Dreamweaver. Each upgrade has also added features to improve overall site integration, addressing the criticisms of coders who wanted Flash elements to work with the other site content, rather than sitting in an embedded vacuum within a page. The first major advance came with Flash 5's introduction of ActionScript, a JavaScript-related language which provided a framework for interaction with both the user and the site around it. Since then, Flash has become ever more capable of working with HTML content and fetching dynamic content from servers. The introduction of Flash Video took things a step further, allowing site-builders to stream files without worrying about competing formats or browser plug-ins, and Flash players now power Google Video, YouTube and MySpace.

For years, the world of professional web design tools was a battleground between Adobe and Macromedia. Photoshop and Illustrator held control over image editing; Dreamweaver and Flash ruled the roost over coding and animation. Then, last year, the

EXTENSIONS AND COMPONENTS

You'll find extensions and components across the web, but the first place to look should be Macromedia Exchange, an officially sanctioned directory of add-ons that have been checked and given the thumbs-up. While some of the most sophisticated ones come at a price, plenty of others are free.



FLASHGURU EXTENSIONS

Extensions can turn convoluted tasks into commands. The FlashGuru set is especially good at this, including commands to duplicate layers, add stopframes and delete empty keyframes.
www.flashguru.co.uk/extensions



ANIMSLIDER EXTENSIONS

Animonger's AnimSlider extensions provide one-click access to the most common effects required to animate characters, including flips, rotations and symbol-swapping.
www.animonger.com/flashtools.html



PHIREWORX FILLER TEXT

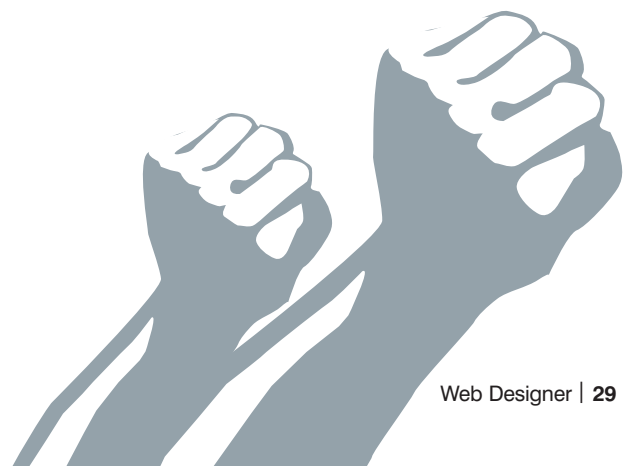
Checking space devoted to text when creating prototypes can be laborious. This lets you specify paragraphs and lines, size and alignment, all hooked into the FlashType Engine.
www.phireworx.com



FLASHLOADED COMPONENTS

If Flash's component set doesn't fit your needs, and you have the time to build your own, FlashLoaded's component sets offer an alternative, including menus, UI widgets and a media player.
www.flashloaded.com

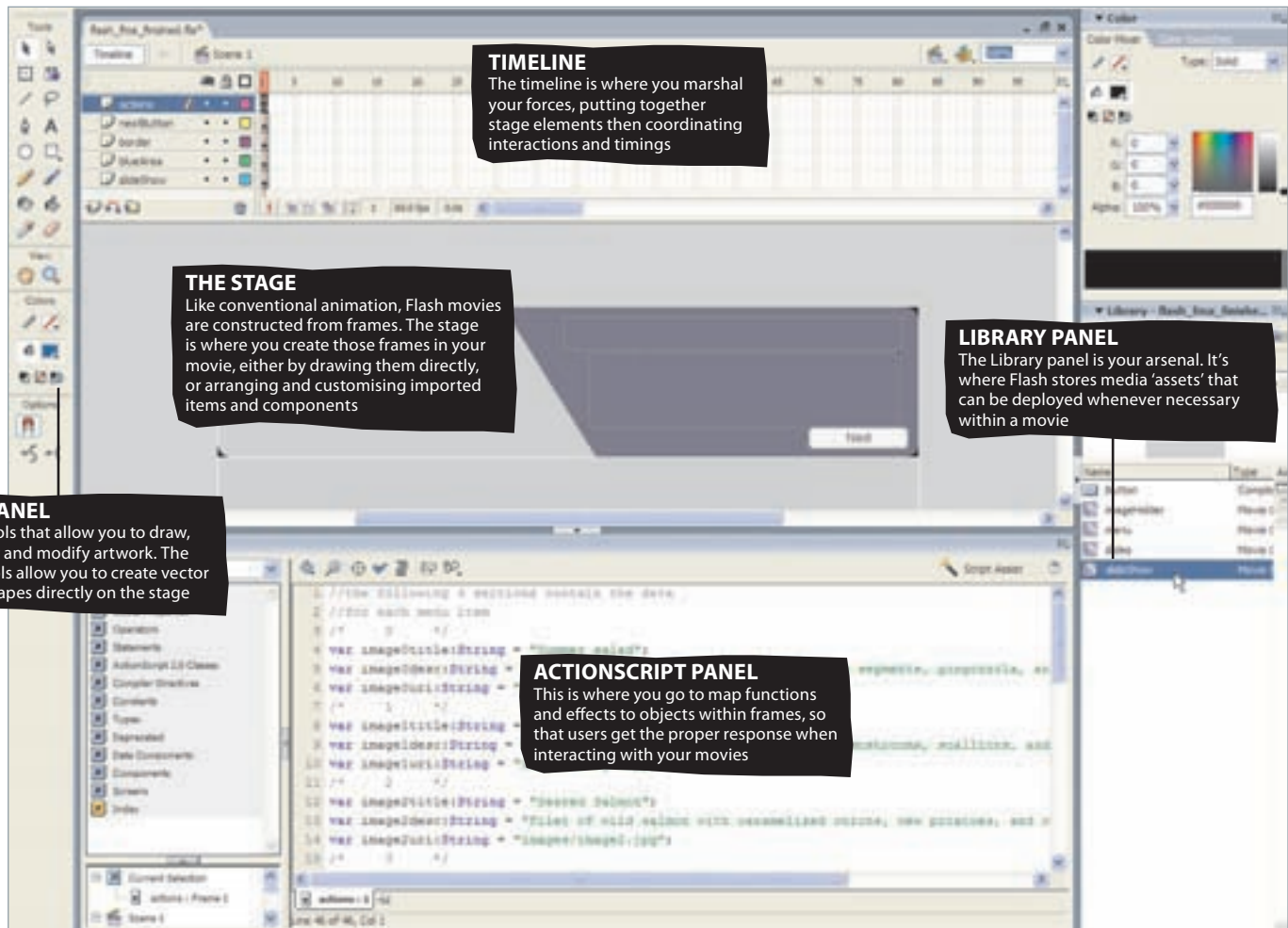
two declared a truce: or, to be precise, Adobe bought out Macromedia for a cool £2bn. The newly merged company is still working out its future plans, but one thing's for sure: Flash will play a big part. With some radical changes in the works, including a new version of ActionScript, there's never been a better time to conquer your Flash fears and head into battle! ■



Flash on the Frontline

Inside the Flash interface

If your idea of an ideal site-building interface is Notepad, then get ready to face some complicated terrain



TIMELINE
The timeline is where you marshal your forces, putting together stage elements then coordinating interactions and timings

THE STAGE
Like conventional animation, Flash movies are constructed from frames. The stage is where you create those frames in your movie, either by drawing them directly, or arranging and customising imported items and components

LIBRARY PANEL
The Library panel is your arsenal. It's where Flash stores media 'assets' that can be deployed whenever necessary within a movie

TOOLS PANEL
It's these tools that allow you to draw, paint, select and modify artwork. The drawing tools allow you to create vector lines and shapes directly on the stage

ACTIONSSCRIPT PANEL
This is where you go to map functions and effects to objects within frames, so that users get the proper response when interacting with your movies

JARGON BUSTER

VECTOR GRAPHICS

Vector graphics differ from bitmap formats such as GIFs or JPEGs because they use basic geometric shapes and mathematical formulas to define their appearance, instead of specifying the content of each individual pixel. As a result, they use much less memory and storage to display, and are also more easily scaled and transformed, making them ideal for animated effects.

MOTION TWEENING

In traditional animation you need to create every frame from scratch: that's why the *Wallace & Gromit* film took 18 months to make. The advantage of computer-based animation tools is that they'll do the hard work for you through 'motion tweening'. Specify a particular motion effect for an object, along with its beginning and end, and Flash will work out the correct position, shape and rotation for all the frames in-between.

SHAPE TWEENING

Shape tweening lets you transform objects over a series of frames without specifying their state in each one. Using the geometric model that underpins Flash's vector animation, you can specify two objects in keyframes then morph one into the other, using shape hints to ensure a smooth transition.

KEYFRAMES

When creating tweened animation, keyframes are those points in the timeline where you define specific changes in the properties of objects. Flash can then interpolate the frames that come between them, and adjust them if you change the duration or speed of the transition.

SYMBOLS

A Symbol in Flash is a button, graphic or movie clip that, once created, can be reused across one or more

movies. Once created, Symbols become part of your Flash Library, and 'instances' of them can then be copied to the stage.

KERNING

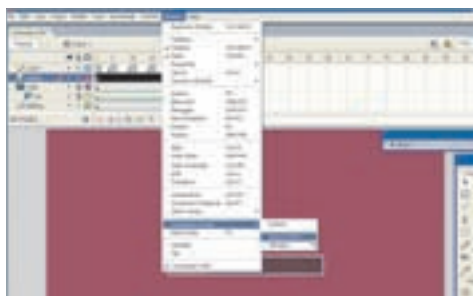
To ensure that proportional text looks its best, pairs of some characters (such as 'AV') need to be spaced apart by different amounts by kerning. When building pages in HTML you can't control the kerning of text; Flash allows both automatic kerning based upon the font's built-in guidelines or manual fine-tuning.

BEHAVIORS

Behaviors (we'll stick with the American spelling) simplify the process of manipulating them. These ready-to-use ActionScripts perform a range of common tasks, such as loading graphics or audio, or controlling the playback of movie clips.

Eight winning tactics

Eight steps to smoother, more efficient Flash development



1: ADD ROOM TO YOUR WORKSPACE

If you're spending all your time fiddling with windows, you'll never get anything done. So get your kit in order first. Detach and undock the main toolbar and any of the panels by clicking on the top left icon and dragging it away from the edge of the screen. Once they're undocked, you'll get a better view of the stage and timeline. Once everything's ship-shape, go to Window>Workspace Layout>Save Current and give it a name. Whenever you want that layout, you can select it from the menu.

2: LEARN SHORTCUTS

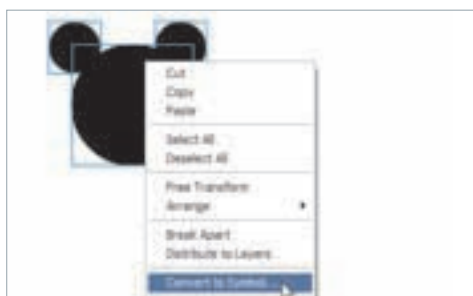
Your mouse is the enemy of productivity. Learn shortcuts for manipulating objects on the stage, switching tools and navigating the timeline. Make it hard to use the mouse by turning off panels where a shortcut will do the job. Don't like the defaults? Flash 8 lets you customise built-in shortcuts, create new ones for actions and export them all so that you can transfer them to another computer.

3: ORGANISE YOUR PANELS

The default Panel setup is a mess: rearrange it to suit the way you'll be working. You can group panels together by clicking on the icon in the top-right corner and selecting Group [panel name] With. Pick another panel from the list and they'll be combined, with each one accessible through a tab. To get started, try grouping Colors with Color Swatches, and Behaviors with Components.

4: USE SYMBOLS

If you're using an element more than once, don't just copy and paste it: it's a recipe for slow progress and bulky downloads. Convert it to a symbol, so



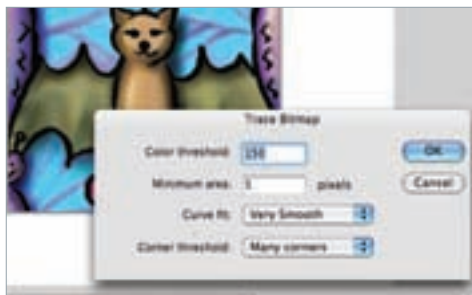
it's added to your Library, and you can call upon it whenever you need to. If you've got elements that are similar but not identical, think of ways to break them into smaller parts that can be turned into symbols, and combine instances of those symbols.

5: INSTANT OBJECTS

Want a 300x200 rectangle on the stage? Don't want to mess about with the mouse to get it perfect? Let Flash do it for you. Select a drawing tool then Enable Object Drawing by clicking the circle-in-square icon in Options. Next, Alt-click anywhere on the stage to bring up a dialog box where you can specify its dimensions. Hit OK and your shape will appear, ready for you to move it into place.

6: CONVERT BITMAPS TO VECTORS

Flash can handle most formats. To get the most out of bitmap images, think about converting them to vector format. Start by importing your image to the stage (Ctrl+R), then select Modify>Bitmap>Trace Bitmap. Experiment, especially with colour



threshold and minimum area, to see which values produce the best balance between quality and file size. You'll get the best results with GIFs and other images based on blocks of solid colour.

7: TURN TWEENS INTO KEYFRAMES

You can't select objects in the middle of a motion tween to adjust their progress. What you can do is drag them somewhere else on the stage, and Flash will create a new keyframe and recalculate the tweens to reflect the move. To do this, go to the timeline and select a frame in the middle of the tween, then click and hold on the object you're animating. Move the object to the position you want it at that point in the sequence, then let go of the mouse button. Voila: instant keyframe.

8: CREATE CUSTOM FILTERS

When you work with text, buttons or movie clips you have access to the Filters panel, which lets you add drop shadows, gradients and other effects. Save filters as a custom preset by clicking on the add icon then selecting Presets>Save As. Once you've chosen a name for your preset, you'll be able to apply it again by going to the same menu.

FLASH SHORTCUTS

Boost your productivity and save your wrists by learning some vital keyboard combos

TOOLS

(Tool shortcuts only work when there is nothing currently selected within Flash)

Select Arrow Tool: **V**

Select Text Tool: **T**

Select Magnifier Tool: **M**



STAGE

Import to stage: **Ctrl + R**

Undo: **Ctrl + Z**

Redo: **Ctrl + Y**

Duplicate: **Ctrl + D**

Preview outlines: **Ctrl + Alt + Shift + O**

Snap to grid: **Ctrl + Shift + '**

Snap to guides: **Ctrl + Shift + ;**

Snap to objects: **Ctrl + Shift + /**

Optimise shape: **Ctrl + Alt + Shift + C**

Make same width: **Ctrl + Alt + Shift + 7**

Make same height: **Ctrl + Alt + Shift + 9**

TIMELINE

Add a frame: **F5**

Delete a frame: **Shift + F5**

Cut frames: **Ctrl + Alt + X**

Copy frames: **Ctrl + Alt + C**

Paste frames: **Ctrl + Alt + V**

Clear frames: **Alt + Delete**

SCRIPTING

Auto-Format script: **Ctrl + Shift + F**

Check Script syntax: **Ctrl + T**

INTERFACE

Hide Panels: **F4**

Toggle Actions Panel: **F9**

Toggle Properties Panel: **Ctrl + F3**

Preferences Menu: **Ctrl + P**

PREVIEW

Test Movie: **Ctrl + Enter**

Debug Movie: **Ctrl + Shift + Enter**

Export Movie: **Ctrl + Alt + Shift + S**

web designer

www.webdesignermag.co.uk



Love it or hate it, Flash has legions of staunch supporters and equally fervent critics. **Dave Howell** asks whether the fight between good and bad Flash can ever be reconciled

Good

VS

Evil

After years of trying to get standard HTML to do more interesting things on a web page, the web design community as a whole is still coming to terms with the creative Pandora's Box opened by Flash.

Entire websites are now designed in Flash, with some of the most innovative being on web designers' portfolio sites, where the creative limits can really be stretched.

In the wider commercial world, the use of Flash has been something of a hit-and-miss affair as Dave Hryczyn, director of software development at Head London (www.headlondon.com), recognises. "Like most technologies, Flash can be used to good and bad effect by people who are more or less smart about exploiting its potential. Good designers take advantage of what it can do for them – it offers

tight integration of the UI, photos, sound, video, interactive elements, SOAP web services, and a fairly powerful object-oriented programming language. Bad designers dump ten thousand keyframes onto the timeline and hope for the best. Personally, I've moved to doing sites almost entirely in code – <http://bankfashion.co.uk> has a 30-keyframe intro and the rest of it is a bunch of ActionScript 2 classes – there are no other keyframes in the site. It would have been impossible to build it using keyframes, because the entire interface is dynamic and can be updated using a database-driven admin system written in C#."

Usability is often held up as the single guiding principle that all designers should follow when they are contemplating an entire Flash site (or even some Flash elements). How your site's visitors will



www.activate.ru

Portfolio sites often show off some of the best Flash design. This site is no exception; it's simply a Flash masterclass

interact with the site you're building is of paramount importance, as Greg Huntoon of 417north (www.417north.com/v7) explains. "Make sure that you're taking into consideration who makes up your audience. Really think through whether Flash is



www.etsy.com

Flash and commercial websites usually don't play well together, yet Flash has been used superbly on this website. The seamless integration into the design makes the Flash elements unobtrusive.



www.agencynet.com

The latest version of Flash makes it easier to include video. This design agency site is well conceived and offers the visitor a unique interface. If you want to include video, this is how to do it.



www.timbuk2.com

Using Flash doesn't always mean it has to have whiz-bang impact on the visitor. Some of the best uses of Flash integrate with the site; this a case in point, using Flash to customise products.

Usability and accessibility are two of the reasons that Flash is derided by some sectors of the design community. After seeing some of the Flash websites that have hit our screens over the last few years, it's easy to see why Flash has been labouring under such a bad reputation.

If you intend to use Flash at all costs, you must place your site's usability at the heart of every design choice you make. Site navigation and the interface you choose are of paramount importance, as Kara Pernice Coyne, director of research at Nielsen Norman Group (www.nngroup.com) describes. "It is so important that users can hit a site, know what site it is and which

organisation it represents. Then, they need to be able to use the site to see the offerings, information and products. If a person cannot traverse a site easily, they will leave and go to the competitor. They are only a click away."

After a couple of years during which Flash seemed to rule every new website that appeared on the Internet, things have now changed with Flash being used simply as another tool that offers the designer a way of solving problems. Tim Fidgeon, head of usability at Webcredible (www.webcredible.co.uk), offers this advice: "We do still see some horrendous designs. But as rules of thumb: don't let your top-level navigation disappear. Don't make your link colour some subtle form of grey or blue; this will easily

disappear into the background colour of your pages. If you have a search box, have this on the first page. Don't make me click through to find the search box. Make sure the company logos all click back to the



Greg Huntoon, 417north

"Many sites out there use Flash when it's not needed, but it's the studio's responsibility to advise their clients"

Good vs Evil

- the appropriate technology for each project. There's a quickly growing community of professionals who swear against Flash, touting



www.billybussey.com

One of the most innovative uses of Flash you're likely to see. Flash as art or Flash as function? Visit Billy Bussey's portfolio and decide for yourself

the abilities of JavaScript, HTML, and CSS for building interactive and rich user experiences on the web. I'll never position myself on either side of this argument, because I think that when used together, Flash and great CSS/HTML can build incredible sites."

Implementing good Flash design does, though, require the designer to consider their clients' needs extremely carefully. Hoa Loranger is a user experience specialist at Nielsen Norman Group who has looked closely at Flash and its usability.

"Flash is not inherently bad. Flash often gets a bad rap because the implementation of Flash is poor. The temptation to use bleeding-edge technology and bloated designs have somewhat tempered, but we still see poor

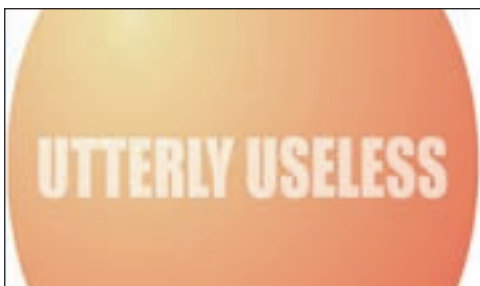


www.2advanced.com

Responsible for some of the best Flash-enabled websites of recent years, 2advanced's own site is a Flash tour de force

implementations of Flash. Some designers continue to ignore usability guidelines and continue to create Flash interfaces that degrade the user experience, preventing people from obtaining what they need

Sinners



www.skipintro.nl/skipintro

Some clients still insist on intros for a wide variety of reasons, but try to avoid them at all costs. This parody of the Flash intro says it all.



http://absolut.com

This takes too long to load and has no Back button. Selectable items can be missed because they're hidden behind graphical components.



www.uhc.com

This site requires you to drag and drop jigsaw pieces to get information. This is not only a waste of the visitor's time but it's also inappropriate.

- home page. Don't make my life as a visitor harder than it has to be."

Websites like Interone (**www.interone.de**), Leo Burnett (**www.**



Hoa Loranger, Nielsen Norman Group

"With the technology available, it's tempting to experiment with unusual designs. However, some things are better left in HTML than Flash"

leoburnett.ca) and Agencynet (**www.agencynet.com**) push the current limits of interface design, but are still accessible when you use the site.

Bad Flash designers have one thing in common: they all forget who they are designing the website for. It's easy to get carried away with the latest tools you just have to use on your latest web project, but try to stand back and ask yourself if you're using that Flash element because it's needed on the site, or simply because you want to show off your design skills. This attitude is always a mistake in professional design. Websites are there for a purpose. Every

design decision you make should support that. If this means abandoning your beloved Flash, then this is what you have to do. Even if you craft the



Dave Hryczyn, Head London

"Don't use long, boring intros on Flash sites. Make them load quickly. Make the navigation obvious and usable"

Good vs Evil

- quickly.” The key to good Flash design is to use it in the context of a website that fulfils your client’s brief yet at the same time provides the user with a new and exciting experience. Flash elements should enhance and complement a site, not blind visitors with bling.

Web designer Shane Mielke (www.shanemielke.com) sums up how Flash should be used in your next web project, and explains when not to use it: “Not all sites need to be done in Flash to be successful or impactful. Take a look at the site goals, target audience, delivery date and your own personal skill level in regards to developing in Flash. If any one of those things will be impaired by using Flash then don’t use it. In the end Flash is just one of many tools to use when developing sites and definitely not a necessity.” ■

BE A GOODIE

1: User interface

If you’re using a Flash interface, always ensure that the interface is intuitive. A confused visitor will simply leave.

2: Design without Flash

Flash is a tool that you should use like any other, but don’t use Flash simply for the sake of it. Think the site through.

3: Content integration

Integrate your Flash content. Flash components aren’t in competition with the rest of the site. They should complement it.

Six saintly traits

4: Show me the money

When designing ecommerce websites, carefully implement any Flash elements. If you turn your visitors away, that’s a lost sale.

5: Search engines

As Flash is generally hated by search engines, if your site depends on them be careful how you handle Flash.

6: Know your limits

If you don’t know what you’re doing, don’t inflict your lack of skill on your client, or practice with paying customers!

WHICH SIDE?

The web was waiting for a technology like Flash. Stunning vistas of animation, colour and sound could be placed online for the first time. But like all new technologies, its users had to spend some time learning how the new tool worked and what it could, and more importantly could not, do for them.

It’s akin to the desktop publishing revolution of the mid-Eighties where anyone with a Mac and a copy of PageMaker thought they could be a magazine designer, with eye-watering results. But Flash has now

paid its dues. With its continued success and a set of well-defined rules that have been developed the hard way through trial and error, Flash now provides designers with a tool that enables them to create rich environments online. The rules that designers should adhere to when building with Flash bear a striking resemblance to the rules that all designers have used for decades, as Hoa Loranger points out. “Use Flash for a user-centered purpose. It should be used to address a real user need, not simply to jazz up a website.” ■

- most astonishing website using Flash, if it doesn’t connect with its users it’s a waste of time. Web designer Shane Mielke concludes: “Flash can be a great asset to any project when used in the correct places. We’ve all seen awe-inspiring microsites highlighting products in ways which make some products stand out more than others. But not every site is a microsite and there are many core company sites which would benefit from not being full Flash sites. Content-heavy sites or smaller clients with search engines, accessibility and content in mind should be wary of full-Flash sites. Full-Flash sites are not always the best option for all clients, content, marketing goals, audiences or situations.” ■

BE A BADDIE

1: Browser controls

If you remove browser controls like Back button or scroll bars, ensure that your Flash site has equally intuitive controls to replace them.

2: Flash site navigation

Don’t hide a site’s navigation. Make it obvious to a first-time visitor. Frustrate users and they’ll leave.

3: Flash file size

Broadband is far from universal yet. Does your site work well over a 1MB connection, or even dial-up?

Six sinful styles

4: Browser compatibility

Not every visitor will have the latest version of Flash. Don’t use a Flash component that few visitors will have installed.

5: Intuitive controls

Visitors understand elements like buttons, drop-down menus and mouse pointers. Break these rules at your peril.

6: Flash intros

If you absolutely must put one in your site, include a skip button!

Viva

LAS VEGAS

MIXING A NEW WEB

Simon Bisson reports from Microsoft's MIX06 web development conference in Nevada

It has been a long time since Microsoft ran a web development conference, so its MIX06 event in Las Vegas is something of a significant landmark in web design.

It's also a pointer to Microsoft's new-found commitment to the design side of the industry, with a range of design tools just around the corner, a new browser in public beta, and a whole new web application platform. Las Vegas is a strangely surreal place and, under its fake Italian skies, hidden

in the cavernous halls of the Venetian hotel, 1,700 attendees came to learn about more than just Microsoft's new tools and technologies. Unusually for a Microsoft event more than half the speakers came from outside the company, including many from the open-source world. Billed as a "72-hour conversation", MIX06 was intended to be more than presentations and marketing slides, it was to be a place where people could talk about the future of the web.

Bill Gates opened the event by introducing

designers as well as developers. One key theme in Gates' introduction was the idea that user experiences needed to scale from mobile devices to PCs to TV screens and large public displays, and only software was able to help solve this problem. He also apologised for the long gap between browser versions, and promised that future versions of Internet Explorer would appear more frequently.

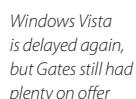
He was joined on stage by two companies that are using Microsoft web technologies. The chief technical officer of MySpace, Aber Whitcomb, described how moving from an earlier version to ASP.Net 2.0 allowed the company to reduce server count from nearly 250 to 150, and still support 65 million users and 23 billion page views a month. Taking things into the future, he demonstrated a Windows Vista sidebar gadget that could display your own or your contacts' MySpace hosted images and linked directly to the website, sharing the same security context as the browser. He also showed off an AJAX-based site customisation tool that would be launching soon, built using Microsoft's Atlas AJAX framework in just a few weeks.

Closer to home, Ashely Highfield, the BBC's director of new media and technology, showed off concept application that could be the future face of the BBC's planned peer-to-peer programme distribution platform.

photo courtesy of benmetcalfe.com



MIX06 crammed a massive amount of information into a 72-hour multimedia frenzy



“Windows interaction design: A flash killer?”

Design and user experience were key components of the MIX06 programme. Microsoft's Expression design tools are a long-awaited return

can be used to create new web-connected applications with rich 3D user interfaces that can take advantage of the latest graphics cards.

EXPLORE MORE

WHILE GATES expounded Microsoft's web vision in his keynote speech, the rest of the event drilled into the technologies that it intends to use to deliver it. At the heart of its plans is Internet Explorer 7.0 (and the next two versions, already under development). In a packed session, the Internet Explorer project lead, Dean Hachamovitch, ran through its features, from the slimmed-down tabbed user interface to its built-in RSS feed management tools. Microsoft used MIX06 to release a new preview build, described as being "layout complete", so while application features may change, any web pages designed to use IE 7.0's improved CSS support shouldn't need updating before Microsoft's new browser's final launch with Windows Vista in November. IE 7.0 fixes a lot of IE 6.0's CSS bugs, including rendering CSS boxes and borders correctly. However, there are still some CSS issues to be dealt with in future versions, so don't expect it to pass the ACID 2 CSS test suite.

For sites that want to offer a different type of secure access, there's support for Microsoft's identity management platform, InfoCard. This allows users to securely store info they want to share with a site – and manage information held on someone else's server. As it uses one-time cryptographic tokens to authenticate users, it will make sites much more secure. A demo showed InfoCard working with local and third-party information services, helping a user rent a car using a corporate rental card to get a discount.

Viva Las Vegas



The MIX06 site at <http://mix06.com> is where you'll find event information

for 'everywhere'). In an impressive demonstration the same WPF/e application was shown running in IE and Firefox – and in Safari on a Macintosh. WPF/e can be controlled by JavaScript, or contain its own C# code. As it uses Microsoft's XML-based layout language XAML, WPF/e applications can be customised (or even generated)

“Expression web designer made a brief foray onto the stage”

on the fly by servers. WPF/e is a subset of the full Windows implementation of WPF, but full details of its capabilities won't be available until the release of a public beta sometime in the first half of 2006. Microsoft has indicated that there will be a version of WPF/e for mobile devices, but it didn't surface at MIX06.

Ever since it was previewed last year, there's been interest in finding out more about the third part of Microsoft's Expression family of design tools – a web page design tool that would compete with GoLive and Dreamweaver. While there'd been persistent rumours that MIX06 would see Microsoft announcing a public beta of Expression Web Designer, it only made a brief foray onto the stage. The demonstration was impressive enough, showing a standards-compliant web design tool that works

with Dreamweaver templates and ASP.NET master pages. Its CSS design tools were impressive, and intelligent enough to avoid generating redundant CSS as well as making it easy to preview and test new formats and layouts. Reporting tools were able to analyse sites for accessibility issues, and quickly take designers to the right place on a page to fix problems. Of course, it was only a demonstration, and we won't be able to get our hands on any code until June. Any initial verdict will have to wait for another three months.

It was a lot to pack into two and half days. Microsoft seemed happy with the results of the event, and is planning future design oriented conferences. If they manage to keep away the marketing PowerPoints, something like MIX could well become a regular fixture on the conference calendar.

ADDING AJAX TO THE MIX

The highly anticipated toolkit goes live

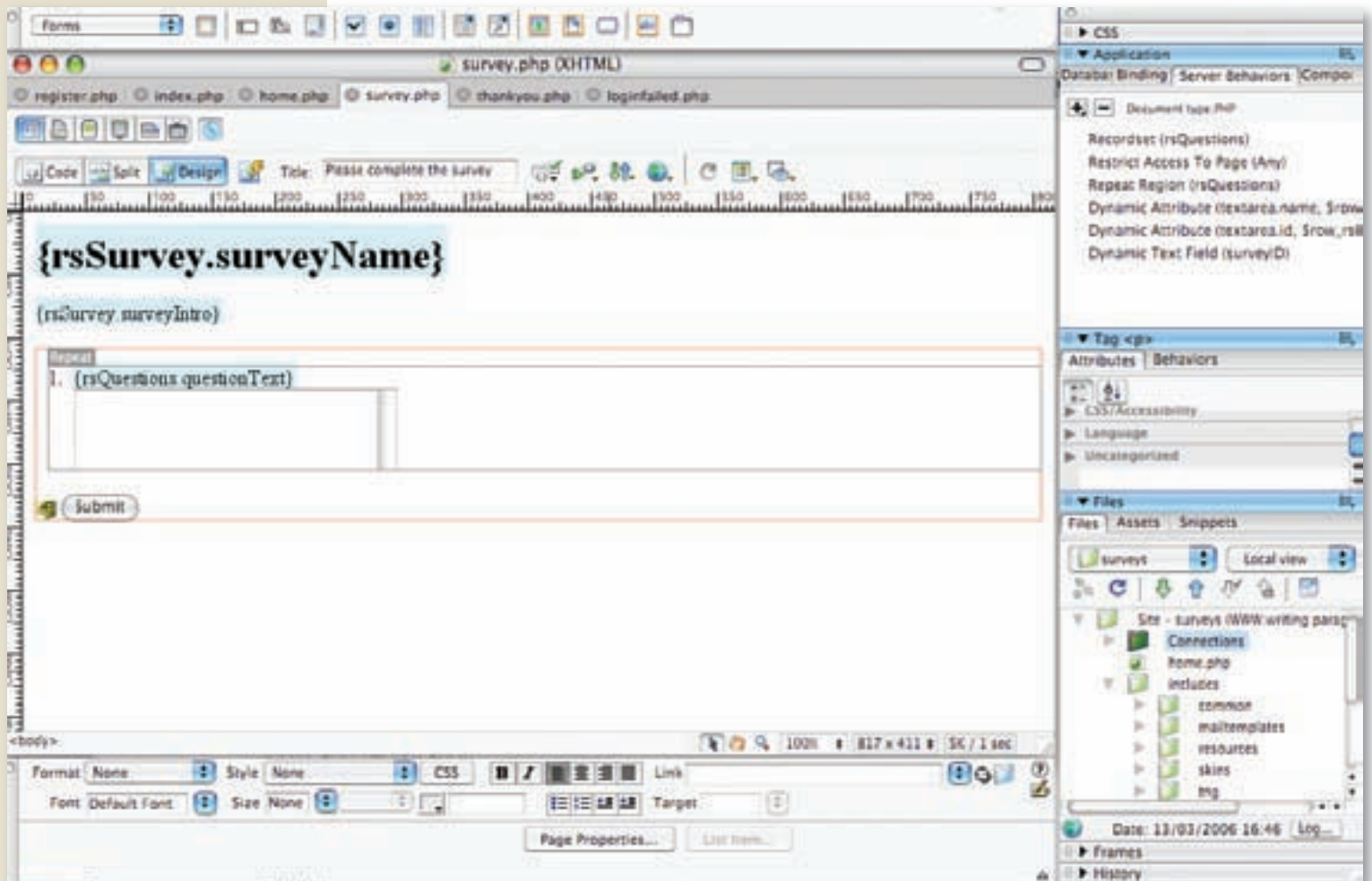
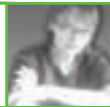
ALTHOUGH INTERNET Explorer 7 may have taken centre stage, another significant announcement was the release of the March CTP of Microsoft's Atlas AJAX toolkit – along with a “go live” licence. If you've been playing with early releases of Atlas, you're now able to include it on your sites – whether they're ASP.NET or PHP and Apache. Mixing client-side JavaScript libraries and ASP.NET 2.0 controls, Atlas will work with Visual Studio 2005 and the free Visual Web Developer Express. It's

important to note that while you can work with Atlas, there's no specific tool support, so you'll need to roll your own code to handle AJAX's asynchronous operations. Atlas makes working with AJAX easier as it provides error-handling tools and helps provide user feedback, so your users can see just when a page is communicating with a server.

There's a lot to be said for using Microsoft's ASP.NET control model with Atlas, as it allows both developers and designers to assemble a page using

familiar techniques, and then edit the page code to quickly turn it into an AJAX application. As Microsoft's existing ASP.NET data controls are based on XMLHTTP they're ready to go – but your own controls may need some work to be ready for Atlas. We spoke with two of Atlas' leading lights, Scott Guthrie and Brian Goldfarb and learnt that if you're using server hosted controls, you can wrap them in Atlas' new UpdatePanel control, and quickly turn an existing web application into AJAX.





The brief

On the CD

Tutorial files:
survey.php, register.php, thankyou.php, loginfailed.php & more!

Tutorial objective

Create a simple survey application using the MX Kollection extensions

Time required

One hour

Skill level



Build an online survey using Dreamweaver

Let's see how the MX Kollection extensions can make PHP development with Dreamweaver simpler, by creating an online survey

DREAMWEAVER COMES BUNDLED with a number of Server Behaviors which enable you to do server-side development without a great deal of hand-coding. However, the behaviours that come with Dreamweaver are limited in how much they can do, so extensions are created by other developers to increase Dreamweaver's power. Here we will be looking at the MX Kollection Extensions from Interakt, which offers a huge increase in the basic functionality of

Dreamweaver for the PHP, ASP VB and ColdFusion Server Models. We'll be creating a survey system and using the User Registration and Login wizards included with the MX Kollection to create quick registration and login functionality for our surveys. This survey application could be included in another site or expanded upon using the Interakt Extensions to become a more complete system for allowing registered users to complete surveys.

```
Terminal — ssh — 80x24
mysql> CREATE DATABASE dbSurveys;
Query OK, 1 row affected (0.04 sec)

mysql> USE dbSurveys;
Database changed
mysql> |
```

01 Create a database

Our questions and the responses made by the users need to be stored in a MySQL database. Launch the MySQL commandline and log into your database server. Type: CREATE DATABASE dbSurveys; USE dbSurveys; to create a database and switch to it.

```
Terminal — ssh — 80x24
mysql> CREATE TABLE tblUsers (
  -> userID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  -> userName VARCHAR(100),
  -> userEmail VARCHAR(255),
  -> userPassword VARCHAR(50));
Query OK, 0 rows affected (0.00 sec)

mysql> |
```

02 The users table

We are going to ask users to log in to complete the survey, so we need to store the data for the users in a table. This table should contain the fields userID (which is the primary key), username, userEmail and userPassword to store the basic user details.

```
Terminal — ssh — 80x24
mysql> CREATE TABLE tblSurveys (
  -> surveyID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  -> surveyName VARCHAR(255),
  -> surveyIntro TEXT);
Query OK, 0 rows affected (0.00 sec)

mysql> |
```

03 The surveys table

This table needs to hold the basic information about the surveys: a Primary Key (named surveyed), which we will use to link the surveys and the questions, the name of the survey and some introductory text to display, explaining to the user what the survey is all about.

```
Terminal — ssh — 80x24
mysql> CREATE TABLE tblQuestions (
  -> questionID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  -> surveyID INT,
  -> questionText TEXT);
Query OK, 0 rows affected (0.01 sec)

mysql> |
```

04 The questions

The next table needs to hold all of the questions. There might be many surveys of questions here and we know which questions belong to which survey because the surveyID field of the relevant survey is inserted. The fields for this table are questionID, surveyID, and questionText.

```
Terminal — ssh — 80x24
mysql> CREATE TABLE tblAnswers (
  -> answerID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  -> userID INT,
  -> questionID INT,
  -> questionAnswer TEXT);
Query OK, 0 rows affected (0.00 sec)

mysql> |
```

05 The answers

Finally, we create a table to store the answers that people type in. This table stores the userID (so we know who answered the question) the questionID (so we know which question they were answering) and the text that they entered into the form.

```
Terminal — ssh — 80x24
mysql> INSERT INTO tblQuestions (surveyID, questionText) VALUES (1, 'What's the best way to learn PHP?');
Query OK, 1 row affected (0.00 sec)

mysql> |
```

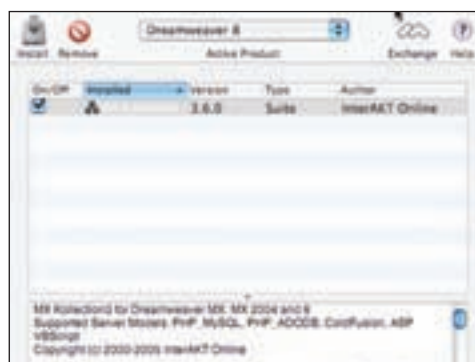
06 Add a survey

We need some surveys to work with, so insert into tblSurveys a survey, then enter three or four questions using that surveyID into tblQuestions. The complete SQL script that I have used is available on your cover CD, complete with question data.



07 Download the extension

The extension we are using is available from www.interaktonline.com/products/bundles/mxkollection/overview/. There is a fully functional 30-day trial available so that you can give it a go. Download the extension from the site if you do not already have it installed.



08 Install the extension

MX Kollection is a Dreamweaver extension. Unzip the download then open the Macromedia Extension Manager, click Install and browse for the .mxf file within the unzipped folder. The extension will then install and you will need to close and restart Dreamweaver to use it.



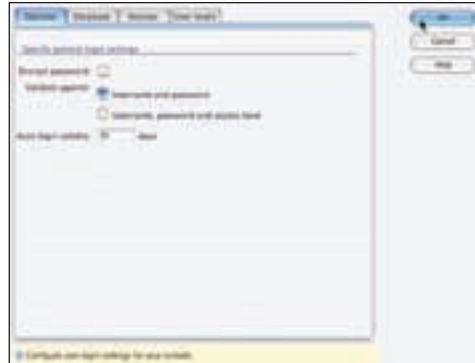
09 Create a site

You will now need to create a site in Dreamweaver using the PHP and MySQL Server Model. When the Site Definition wizard asks if you want to use a Server Model, say yes and choose PHP and MySQL. The extensions also include support for other server models.



10 Connect to the database

Before you can work with your database Dreamweaver needs to create a connection to it. In the Databases Panel click the + and select MySQL Connection. Complete your database connection information, click Test to check that the connections works, then click OK.



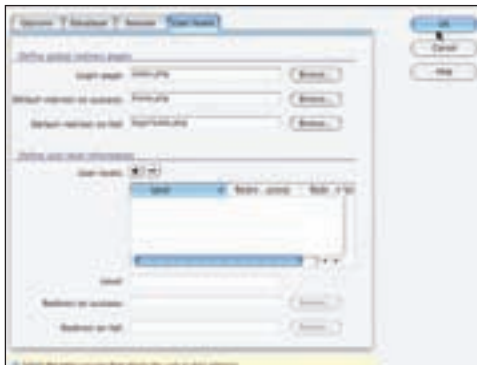
11 Registering users

Create a new PHP page and save it as register.php. Open the Server Behaviors Panel and select MX Kollection>User Login>User Registration Wizard. In the Wizard that opens click Change Login Settings. In the dialog that opens, the tab Options can be left as default.



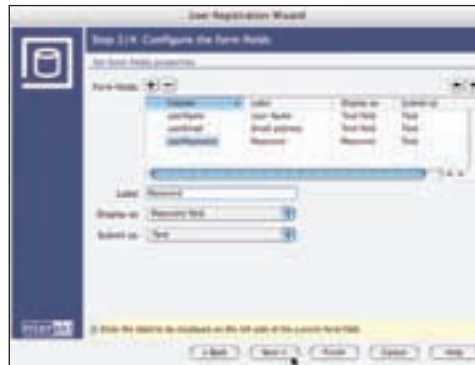
12 Define the database settings

In the Databases tab, select your database connection 'conn' then choose the table tblUsers that contains your user information. The Primary Key is userID then set the user name to be userEmail, and password userPassword. Click the tab Session – this can be left as default.



13 Mind your levels

We don't have any user levels set up, but here you'll see the default settings for redirect pages after the user has attempted to log in. The login page will be index.php. After a successful login the user will go to home.php, and a failed login will send them to loginfailed.php.



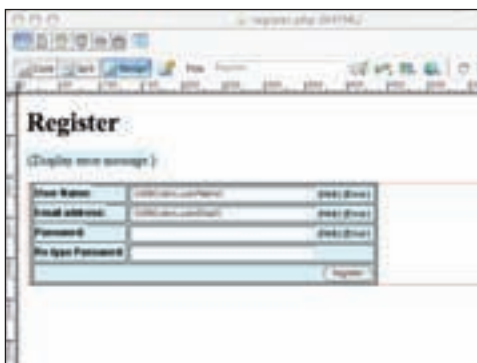
14 Configure the form fields

Close the Change Login Settings dialog and click Next. You can now define the fields that display on the registration form. Label is what will display on the page next to the form field, so edit these to look nicer than the default that the wizard has created for you.



15 Validation rules

The next step of the wizard allows you to set the form validation rules. We want to ensure that users complete all fields of the registration form so select each field and check the 'required' checkbox. For the email address you can specify that it is in the correct format.



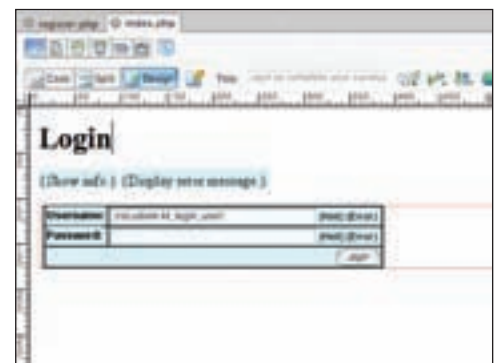
16 Create the form

On the last screen you can leave both boxes unchecked and click Finish. The wizard will then create the user registration form on your page. You can edit the resulting mark-up if, for example, you are using XHTML and need to remove invalid tags – just avoid changing the PHP.



17 The login form

Save a new page as index.php. This page will contain a login form that will enable registered users to log in and complete their surveys. Open the Server Behaviors Panel and select MX Kollection>User Login>Login form wizard. Leave the first screen as is and click Next.



18 Create the form

On the final screen you can choose to create a forgotten password page and 'remember me' checkbox. We'll leave these for now so simply click Finish to create the form. The login form will now display on your page, and as before you can edit the mark-up for the form.

Technique

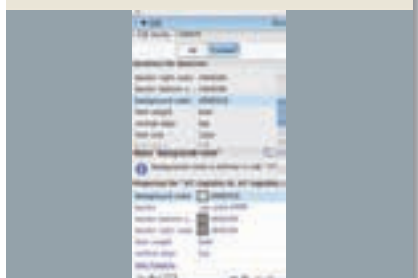
Edit the default CSS

The user registration and login wizards insert forms on your pages, but you can edit these to suit your site's design



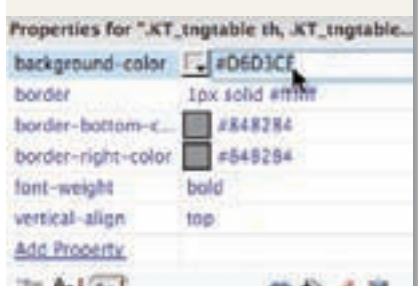
1: Editable elements

Select the element in Design View and then look at the style drop-down in the Inspector. The name of the CSS applied to this element will be displayed there so that you can find it in the CSS files attached by the Extension.



2: Locate the CSS

Open the CSS Panel. A number of stylesheets have been added. If you click Current at the top it will show you the CSS for the selected element in Design View, saving you from trawling CSS to find it.



3: Edit the CSS

You can then edit the CSS in the bottom part of the CSS Panel. You could completely change the mark-up of the forms and use the CSS from your own stylesheet once you have worked through the wizard.



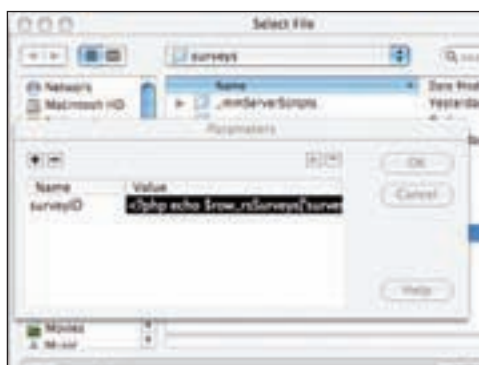
19 The page home.php

Create and save a new page as home.php. This will be the page the user goes to after logging in. We need to only allow logged-in users to this page, so in the Server Behaviors Panel select MX Kollection>User Login>Restrict Access to Page.



21 Listing the surveys

Create a Recordset on the home.php page via Bindings Panel>Create Recordset. Name this 'rsSurveys' and select everything from tblSurveys. Click OK to create the Recordset. It should appear in the Bindings Panel ready to use to display the surveys on home.php.



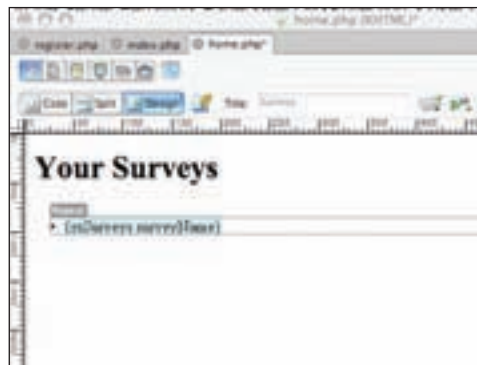
23 Link to the survey display page

The surveys will link to a display page. Create a new page, survey.php. At home.php, select the name placeholder and in the Property Inspector Link field browse for survey.php. Click Parameters, add parameter name surveyID with a value of the Recordset value surveyID.



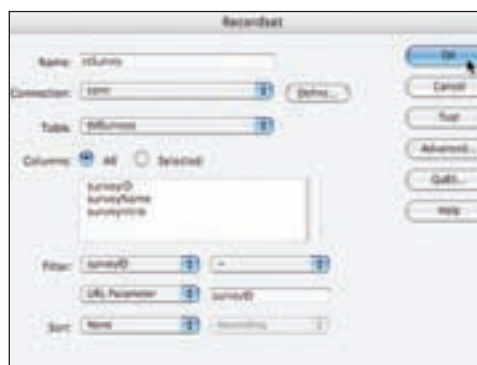
20 Restricting access

Select to restrict access based on username and password then save the page. If you now open your browser and go to the page register.php through your server, create an account and log in, you should be taken to the page home.php.



22 Display the survey list

To create a list of surveys on home.php, drag the surveyName field from the Bindings Panel to the document. Make this text into an unordered list item. To display all of the surveys select Repeat Region from the list in Server Behaviors and set it to show all records.




24 Displaying the survey

Survey.php displays the survey relating to the surveyID. Add the Restrict Access to Page behavior then create a Recordset that selects from tblSurvey and filter on where surveyID is equal to URL Parameter surveyID. Create rsQuestions that selects from tblQuestions.

In detail

Creating your database in MySQL

How to create the tables that are required for the project in MySQL by using the MySQL commandline

 TO CREATE THE tables for the tutorial using the MySQL commandline you first need to create the database and switch to it as explained in the steps:

CREATE DATABASE dbSurveys;
USE dbSurveys;

You then create the relevant tables by entering SQL statements. The user table is created with this SQL:

```
CREATE TABLE tblUsers (
  userID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  userName VARCHAR(100),
  userEmail VARCHAR(255),
  userPassword VARCHAR(50));
```

We then need the table that contains the survey details:

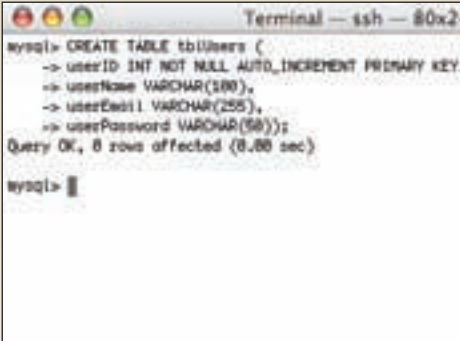
```
CREATE TABLE tblSurveys (
  surveyID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  surveyName VARCHAR(255),
  surveyIntro TEXT);
```

The questions table links to the surveys using surveyID:

```
CREATE TABLE tblQuestions (
  questionID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  surveyID INT,
  questionText TEXT);
```

Finally, we need the table in which we store the answers users input – tblAnswers. This needs to contain the userID of the person answering, the questionID of the question they are answering and then the text that they have input as the answer to the question.

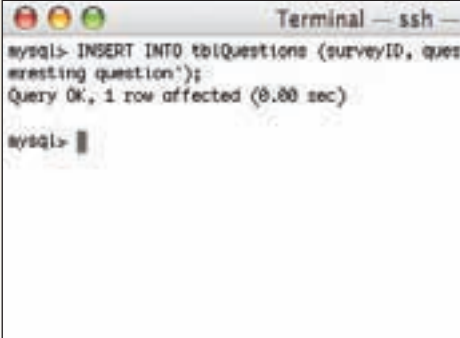
```
CREATE TABLE tblAnswers (
  answerID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  userID INT,
  questionID INT, questionAnswer TEXT);
```



```
mysql> CREATE TABLE tblUsers (
  -> userID INT NOT NULL AUTO_INCREMENT PRIMARY KEY,
  -> userName VARCHAR(100),
  -> userEmail VARCHAR(255),
  -> userPassword VARCHAR(50));
Query OK, 0 rows affected (0.00 sec)

mysql>
```

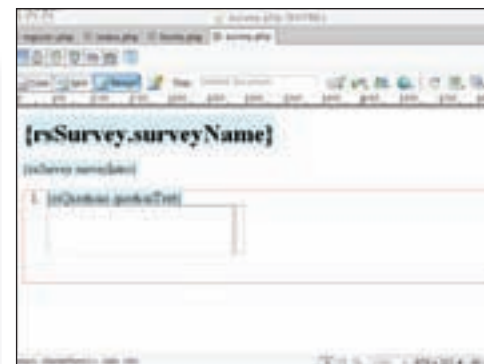
To create a new table you need to use a CREATE SQL statement and specify each field and its datatype



```
mysql> INSERT INTO tblQuestions (surveyID, questionText)
VALUES (1, 'What is your favorite question?');
Query OK, 1 row affected (0.00 sec)

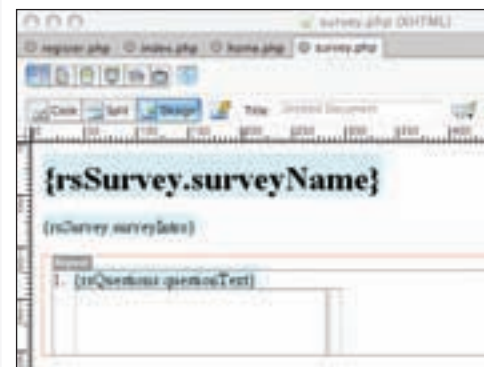
mysql>
```

You can also enter data directly into the tables that you have created by using an INSERT SQL statement



25 Display survey information

At the top of survey.php, drag the surveyName and surveyIntro fields from rsSurveys onto the page. Then insert a form into the page. Insert an ordered list and drag onto the list item the questionText field from rsQuestions. After doing this insert a textarea form field.

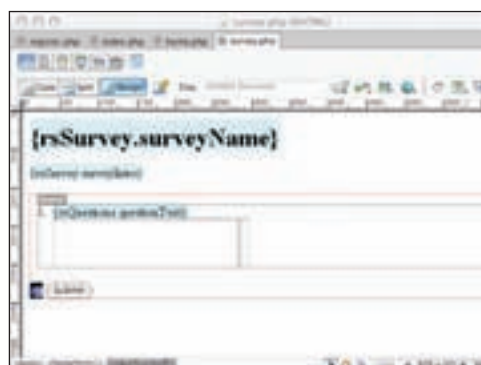


26 Display all questions

Select the textarea and in the Inspector give it a name of 'question' then add this after the text 'question':

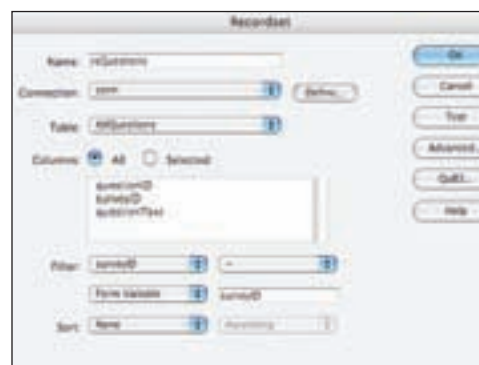
```
<?php echo $row_rsQuestions['questionID']; ?>
```

Select the entire list item and apply a repeat region which selects all records from rsQuestions, and save.



27 Complete the form

Outside of the Repeat Region add a hidden field. Name the hidden field surveyID and give it a value of surveyID from the recordset rsSurveys by clicking the lightning bolt icon next to value. Add a submit button and finally set the form to post thankyou.php.



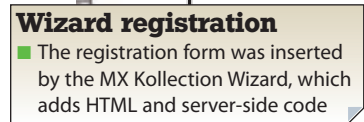
28 Processing the form

Create a new page, 'thankyou.php'; apply the MX Kollection Restrict Access to Page and create a Recordset named rsQuestions, which selects where surveyID = form variable surveyID. Save, and switch into Code View, as we will need to do a little hand-coding to insert our answers.



29 Inserting the rows

In Code View you will find there is a big chunk of PHP above the DOCTYPE finished with a closing >? tag. Just before this tag you will need to add your code. The code will loop through all of the questions and insert the answers posted by the user to the database.



- The code inserted includes error messages that display if the user does not complete the form

- With MX Kollection the Server Behaviors are available from the Server Behaviors Panel

- MX Kollection inserts a large number of files into your site files that must be uploaded



Now try out your application from start to finish. There are lots of simple ways in which you could improve this using Dreamweaver, such as editing the default form styles, adding validation on the surveys and adding pages such as one for forgotten passwords.

Tech Support Dreamweaver

If you're having problems with Dreamweaver, don't despair. **Steve Jenkins** is here to resolve your design and development dilemmas

Q

Quick linking

Instead of adding a host of links to a page I want to use a drop-down menu to accommodate the links and save space. I also want the text that appears in the drop-down list to be the same style as the rest of the page. How do I get the form list to redirect to a chosen page or website?

A

When using a form list you will need to add some code for the menu to jump to an address stated in the Value column. There is an alternative, and one that works just as well and is easier to initiate.

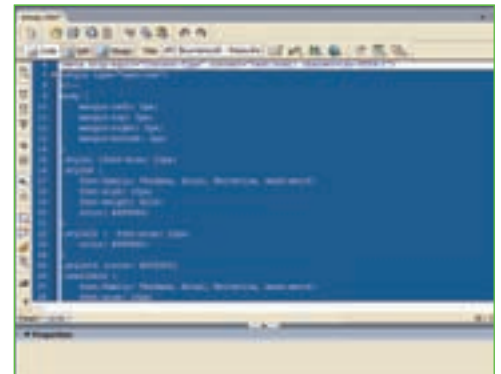
Instead of choosing List/Menu from the Form menu, carry on down and select Jump Menu. To add list items, type the text in the Text box and add the web address or page location in 'When selected, go to URL:'. If adding HTML pages on the local machine, use the Browse button to locate them. To add further items simply click Add Item (+) and enter details. When

an option it will take you straight to the HTML page or web address inserted into Value. To format the text you will need to attach a stylesheet to the page and then select a style from Class. Alternatively, you can create a single style just for the menu. Select the menu, go to CSS Styles in the CSS panel and click New CSS Rule. Set Selector Type to Class, add a name and Define in: This document only and press OK. Select the Font, Size, Style, etc, then press Apply and OK to format the text.

Q

Calling code

When creating basic HTML pages in Dreamweaver I still style my text the old-fashioned way: I select the text and then format it via the Properties window. I notice that this creates a whole host of styles in the Style list, all with the name style followed by a number. I would like to give the styles a more appropriate name, so is there an easy way to do that?



Giving your styles an obvious name, rather than Dreamweaver's default, will help you stay organised when working with a website

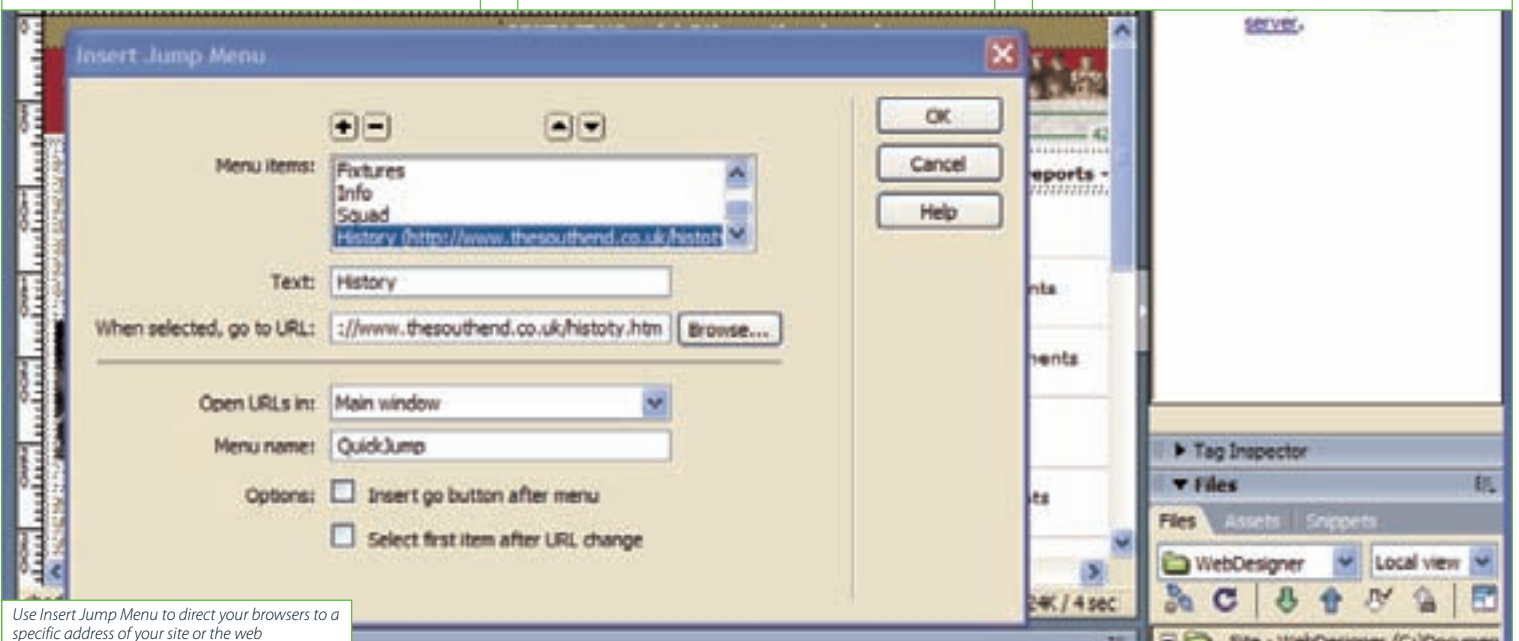
and add the New name. To rename all the style tags simply select the appropriate tag from the Rename style: list and enter the name. Once you have renamed all the styles it would be a good idea to create a stylesheet. This will save you time and hassle in the future and give your pages consistency. To create a stylesheet, first go to the Code view of the page and head to the top of the page. Here you will see all the styles related to the page. Copy everything between the <style> tags, create a new Basic page using the CSS Category and paste in the code (delete any unwanted styles). Now save the page and give the CSS file an appropriate name. To put the CSS into action go to the HTML

“ To add dynamic elements to a page you first need to create a site definition ”

you have finished adding items, name the menu and press OK. When you press OK, Dreamweaver will insert the list with the necessary code into the page. Now when you preview the page and select

A

Renaming the Dreamweaver created styles is a reasonably painless affair. Open the HTML page you want to style and select the style you want to rename. Open the Style list again and select Rename



Use Insert Jump Menu to direct your browsers to a specific address of your site or the web

If you have a problem, and no one else can help, send it in to the *Web Designer* team! We'll do our best to print your problems on our pages, but we cannot reply personally to every email.

SEND YOUR QUERIES TO:

webdesigner@imagine-publishing.co.uk



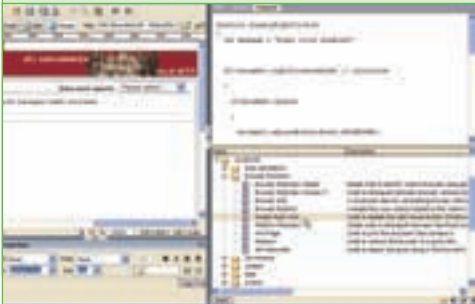
Your expert

Steve Jenkins is a keen designer and developer who started creating websites after attending Bournemouth University, and loves tackling the most testing of Dreamweaver problems. He has been a keen Dreamweaver advocate since the heady days of version 3, creating a wide range of sites for clients and for personal use. To see a sample of Steve's work take a visit to www.thesouthend.co.uk

Expert advice

■ Instant JavaScript

JavaScript is ideal for adding interactive elements. However, hand-coding can be time-consuming, and even more difficult if you are unfamiliar with the language. Dreamweaver offers a little help in the shape of the Snippets window. Go to Window>Snippets. This will display a list of folders including JavaScript, so click '+' to see the categories on offer. Open a folder to reveal the available snippets of JavaScript. Select a snippet and the code appears in the window. To add the code to a page, go to Code View, place the cursor in the appropriate position and press Insert.



page you want to style and select Attach Style Sheet from CSS Styles in the CSS panel. Browse to the location of the file and add to the page. The Style list in the Properties window will now bear all the styles you need.

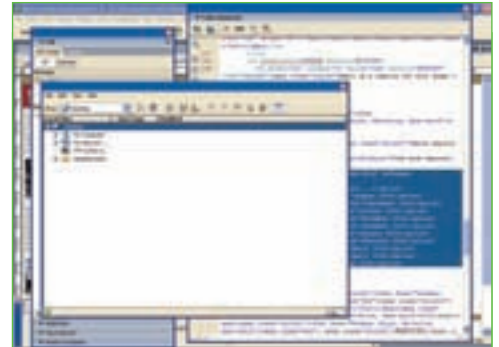
Q

Dream layout

I use Dreamweaver, and rarely use anything but the Design View. The thing is, I do not particularly like the setup of the work area as I do not have enough space to see what I am designing. Can I customise the workspace to suit my needs?

A

The workspace in Dreamweaver has a number of viewing options. Design View is the most popular, but it can become overcrowded, leading to confusion. Before you think of rearranging your workspace try the Zoom option, which resides in the bottom right corner. The Fit All and Fit Width commands are especially useful as they can give you an instant view of the whole page you are working on. To actually move the components of the workspace involves a trip to the Window menu. Here you will find Workspace



It's easy to manipulate your working area so that you can see what you're designing; just head to the Workspace Layout option

Layout, which offers three options: Coder, Designer and Dual Screen. Coder places the panels to the left of the screen; Designer has the panels on the right and the Properties window open; Dual Screen has the workspace at 100% with a number of floating windows. This is the ideal option – you can choose which windows to close and then head back to Workspace Layout>Save Current and give the workspace a name. This will then appear in the Workspace Layout menu. To remove a layout from the menu select Manage, select the layout and click Remove. ■

Technique: Get connected to MySQL

Q

I have been using Dreamweaver to create sites ever since I delved into the world of web design. However, I have only ever used the program to create and design static sites, and now I'd like to start adding dynamic elements. I know a database is needed, so I contacted my web hosting company who told me how to set up a database with my account which uses MySQL and PHP. How do I add the information to a page?

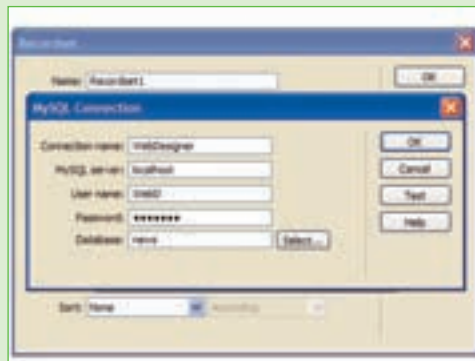
A

To add dynamic elements to a page you first need to create a site definition using the PHPMySQL server technology. This will also include your FTP details so you can preview the updates you make to the page. Then you will have to create a new page using the PHP extension and set the connection to your database server.



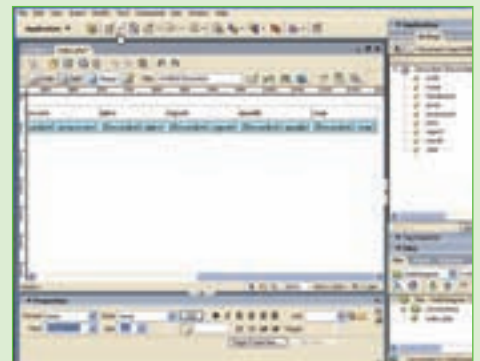
01 Set up site definition

The first step to connecting to a database is to create a site definition. Go to Site>New Site and hit the Basic tab. Give the site a relevant name, add the web address and press Next. Select Yes and choose the PHP MySQL server technology and continue through the wizard.



02 New PHP page

Create a new page using the Dynamic Page Category and PHP Dynamic Page and save. Now switch the Insert toolbar to the Application option to reveal the available tools. Select Recordset to open the dialog window and select Define. Click New and fill in the requested details.



03 Dynamic data

Go back, select the connection you have just set up and select a Table from the database. The Recordset will now appear to the right in Bindings, so click '+' to view the fields. To add dynamic elements to the page select Application>Dynamic Table/Dynamic Text.



Your expert

Steve Jenkins fell in love with web design back in the days of Dreamweaver 3. He has been producing sites for a wide client base and for personal satisfaction for over five years. Visit his unofficial footy fan site at www.thesouthend.co.uk.



The brief

On the CD

Tutorial files:
N/A

Tutorial objective

Add Flash Video movie files to your web pages

Time required

Up to one hour

Skill level



Get into movies with Flash Video

Video is becoming a common sight on the web, so here we show you how to add video using Dreamweaver 8's Flash Video component

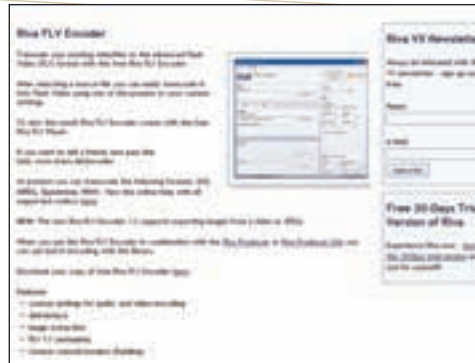
THE WHOLE PROCESS of including video content in a web page used to be a laborious and often painful experience. However, thanks to Dreamweaver 8 and the inclusion of the Flash Video component life has become a whole lot easier. As the name may suggest, the Flash Video kit allows users to insert Flash video files directly into a Dreamweaver page. This is ideal if you have a library of FLV files or are the proud owner of a copy of Flash. However, not all exponents of

Dreamweaver 8 are lucky enough to have both. To overcome this issue the intervention of a third party is needed to encode standard video formats into the Flash format. For this purpose we have enrolled the help of Riva FLV Encoder, which encodes AVI, MPEG, WMV and QuickTime video into the FLV format. Once encoded it is time to interrogate the Dreamweaver 8 Insert menu and get your favourite clips up and running on the web.



01 Video formats

When working with video content the standard formats are invariably MPEG, AVI, MOV and WMV. To use the Flash Video component in Dreamweaver 8, any video will need to be encoded into the FLV format. To download the free Riva FLV Encoder head to www.rivavx.com.



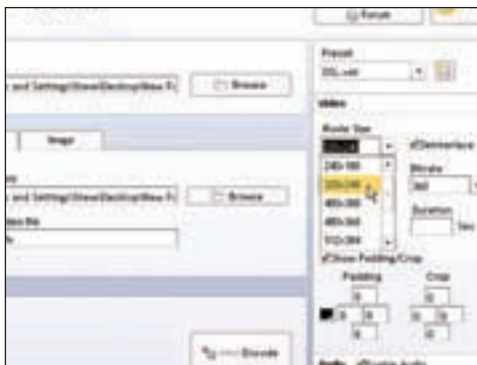
02 Download encoder

Choose Riva FLV Encoder from the Products menu and hit Download. This will redirect to the download site, so download and install the software. Now open the encoder and add a video clip by selecting Browse. Riva only supports AVI, MPEG, QuickTime and WMV at present.



03 Selecting video

Selecting a video clip instantly populates the Input and Output fields. To change the Output Directory select the adjacent Browse button and locate the appropriate folder. By default, the FLV-encoded file uses the name of the video file. To change this, type in the new name.



04 Encoding options

Once the video file has been selected the next step is to select from the available video options. The options allow the user to select the Movie Size, Framerate, Bitrate and Audio options. For optimum video quality it is best to keep the Movie Size as the original or smaller.



05 FLV Encode

With the video file and options selected the next step is to encode the original video file. This is a simple matter of pressing the FLV Encode button. The program will now start encoding the file and then inform you in the Result field whether the encoding was successful.



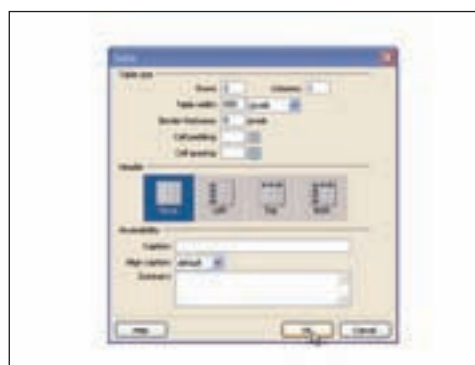
06 Movie preview

Once the video has been encoded it can be viewed by pressing the Preview button. This will open the accompanying player that comes with the Riva download and display the video in the chosen movie size. To view in a different size, select a new size and encode again.



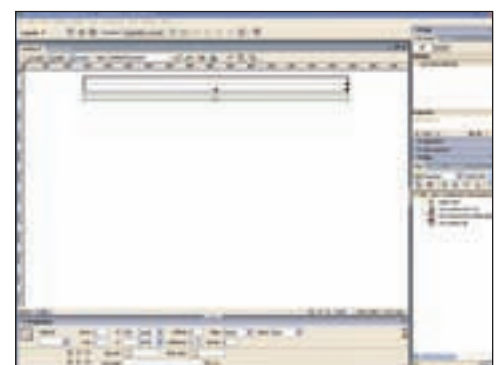
07 New template

With newly encoded FLV video in place, the next step is to create a HTML page to hold the video clip. For this purpose we have created a page with a selection of buttons, links and the all-important video clip. Select HTML from Create New (or browse to File>New).



08 Insert table

To build the template a number of tables are going to be used and arranged to create the desired effect. First, add a table (through Insert>Table) with two rows and one column with a Table width of 650 pixels and a Border thickness of 0 pixels.



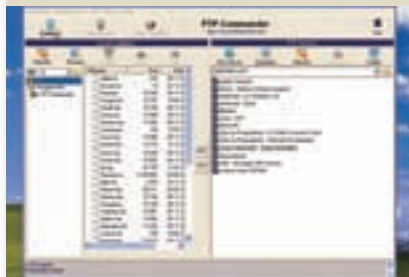
09 Table alignment

The table is to be placed in the centre of the page, so select the table and choose Center from the Align drop down list in the Properties window. Now adjust the cell padding and cell spacing by adding a zero to both CellPad and CellSpace (again in the Properties window).

Technique

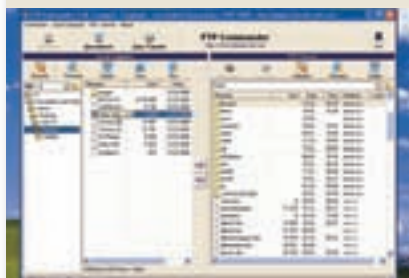
Upload .SWF files

The Flash Video component embeds .swf files into video. These must be uploaded at the same time



1: Connect to FTP

First, open up the FTP client and connect to the FTP server to be used for the project. Select the folder on the FTP server in which to place the video (if necessary, create a new folder).



2: Locate .swf files

Now locate the folder containing the HTML files (pages containing the video clips), the FLV files and any related .swf files. These will be named 'Corona_Skin_1.swf' or similar depending on chosen skin.



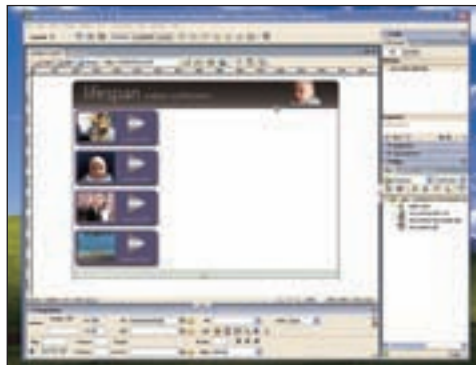
3: Upload and test

Now upload the HTML, FLV and SWF files to the appropriate folder and head to the browser of choice. Type in the address and view the video in all its glory.



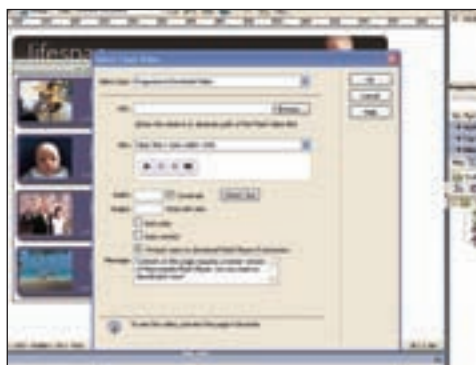
10 Table border

Now to create the border that exists around the buttons and video clip. Insert a table into the second row with one row, two columns, a border width of 1 and cell padding and spacing of 0. Select the table, pick a Brdr color, click inside the table, select Brdr and choose white.



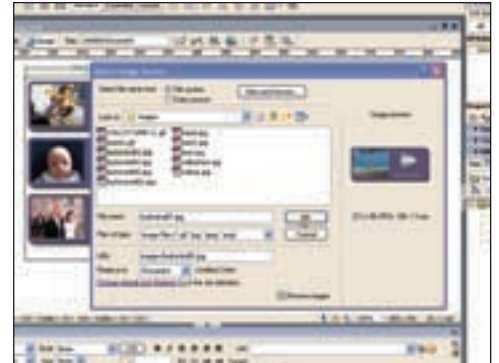
12 Name and save

Insert the header image into the top row of the original table (Insert>Image). There is now the basis of a page to which we can add video content. Before continuing, this is a good time to save the page. Save the page with an appropriate name plus 'template.html' for future use.



14 Add FLV

To add the previously encoded video file, first select the row in which to position the video clip. Now head to the Insert menu and select Media followed by Flash Video. This will reveal the Insert Streaming Video dialog window with the various available options.



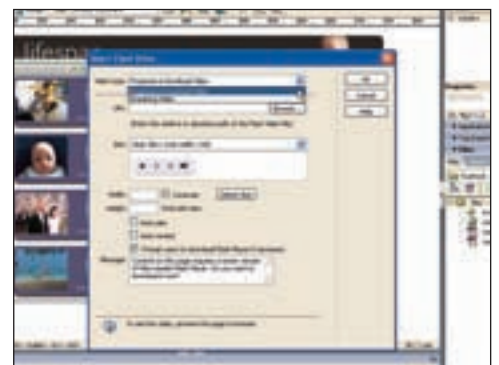
11 Button up

First, insert a table into the left column with four rows, one column, no border and cell padding and spacing both set to zero. Now click in the top row of the new table and add previously created images (Insert>Image). Repeat to add all buttons.



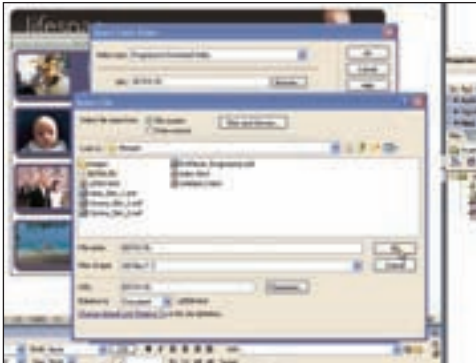
13 Video player

By default an FLV file inserted into Dreamweaver 8 does not contain a fancy frame or player, just the clip with the in-built controls. To make the video clips clearer, add border images and text links. Insert a table, remembering to leave a row for the clip, and add images and text.



15 Video type

The first decision is to select the Video type, with Dreamweaver 8 offering two options. The default option is Progressive Download Video, which is going to be used for this tutorial. The Streaming Video option is also on offer, but this may not be available all users.



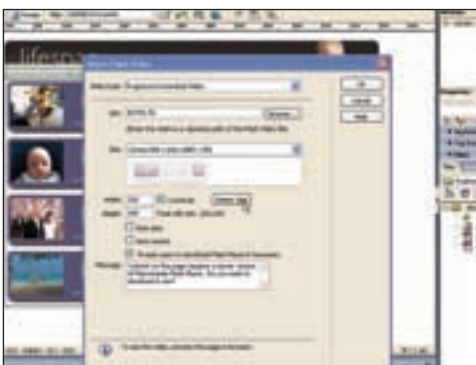
16 Video path

Inserting an encoded FLV file into an HTML page involves little more than selecting the correct path. Press the Browse button adjacent to the URL text box and locate the file. It is a good idea to place the FLV file in the same folder as the HTML page it is being displayed on.



17 Skin up

The player controls are embedded into the clip itself and Dreamweaver 8 offers predefined sets to choose from. Select an option from the Skin drop-down list to see a preview. Take note of the minimum width, as if your clip is smaller than stated it will not work.




18 Video size

Dreamweaver needs to know the width and height of the video clip. For instant recognition simply press Detect Size, which adds the clip's dimensions. To insert a custom size add the dimensions manually, remembering the Constrain option to keep the clip's correct perspective.

In detail

Different download types

Here we explain the differences between the Streaming and the Progressive download

 THE FLASH VIDEO component offers users two opportunities when embedding video into an HTML page. There is the Progressive Download Video option, and the Streaming Video option, and the difference is what we'll look at here.

The Progressive Download Video option downloads the video clip to the user's Hard Drive, but actually starts playing the clip before the download is complete. How this option operates varies according to a user's download speed, but there is generally a delay before the video clip starts playing. The complete video will be downloaded unless the user terminates the connection before the download is complete.

The Streaming Video option starts playing after a short buffer period, when a small amount of data downloads to the computer to ensure smooth playback. This option provides all the features of the Progressive type plus additional features, such as bandwidth monitoring and control.

The Progressive Download Video option is the preferred choice due to its simplicity. It involves little more than adding the file path (absolute or relative), meaning it can be used straight out of the box. All is needed is to upload the appropriate files to their location on the server and it will work. To use the Streaming option involves a little more work. An RTMP address is needed to stream video, and this can only be obtained if the Flash Media Server is available.

To see if the Streaming option is a credible choice, you will need to contact your Internet service provider. If available, the company will give you the information needed to set up the RTMP address.



A relative path includes the folder location and file name, while an absolute path includes the complete URL



When using the Streaming option Dreamweaver informs the user which files need to be uploaded to the server



19 Auto options

The Flash Video component offers a couple of options: auto-play and auto-rewind. Auto-play specifies whether to play the video when the web page is opened. Auto-rewind specifies whether the playback control returns to the starting position after the video finishes playing.



20 Flash Player download

To view the FLV on an HTML page, users may need to download the latest Flash Player. To detect which version of Flash Player users have on their machine, select Prompt Users... if not already selected, and add your own message or use the supplied text.

Gallery

THE BEST IN WEB DESIGN



KangaROOS

[www.kangaroos.com]

Designed by: Pod 1

A bright and bouncy site from shoe company KangaROOS, this international portal pares down to local domains. With lots of white space and bright colour this is a fresh, summery site featuring some slick, cartoony animation and suitably upbeat sound. There's a choice of two navigation systems, a fairly freeform one and a traditional menu, maximising the amount of visitors who successfully find what they're looking for. The slow menu system that perpetually takes you back to the first page can be annoying, though.



Peepshow

[www.peepshow.org.uk]

Designed by: Sennep

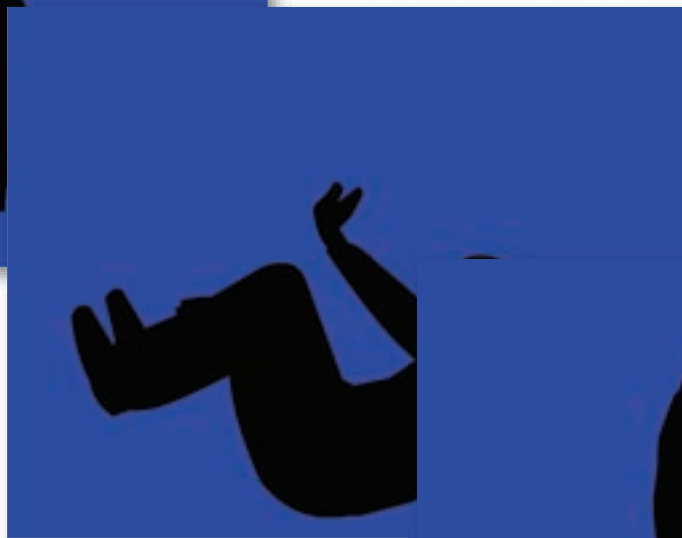
Nowhere near as naughty as its name suggests, Peepshow is the award-winning website of the illustration company of the same name. It interfaces as a downwards-looking view of a slide projector with a few slides scattered around it. These scattered slides form the basis of the menu system and when clicked will cause the corresponding section of 'slides' in the projector to ripple. Each slide forms a different part of the company's portfolio. A colourful and interesting site with an unusual but highly useable navigation system.





**Your expert**

As an animator, **Luke Marsh's** area of expertise is more based in character animation than web design. He has worked for companies including Saatchi and Saatchi, BBCi and Cosgrove Hall. Rotoscoping is the expert skill he's revealing here.

**The brief****On the CD**

Tutorial files:
Rotoscope Flash file,
Rotoscope.swf plus
rotoscope QuickTime

Tutorial objective

Create a lifelike animation using
rotoscoping techniques in Flash

Time required

Up to four hours

Skill level

Rotoscoping video into a Flash movie

Our expert reveals the easy way to rotoscope your own animated silhouettes, from QuickTime footage through to the final Flash symbol

ROTOSCOPING, FOR THOSE who are unfamiliar with the term, is a process of taking live action footage and tracing the figures frame by frame, so as to create a more true-to-life illusion of movement. It's a technique that Disney has used for decades; the purpose has usually been to enhance the quality of the animated sequence.

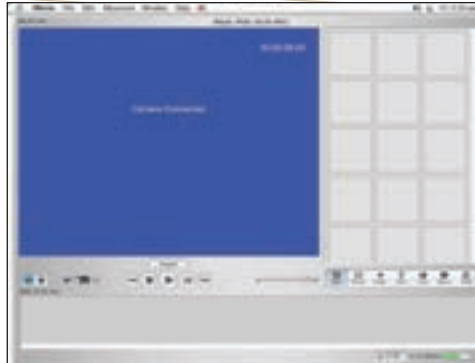
To create your animation you'll be using QuickTime footage as a starting block. We'll show you how to import

your footage into Flash and develop it from illustration to animation. On your disc there is a copy of the video file, but it's even better to create your own animation as you'll really feel like you own your final product. To avoid the labour-intensive side of this process we'll show you a few short cuts and techniques to get the most out of your movie. Rotoscoping can be a long process but it's a great way to stamp a personal mark on a website.



01 Create your footage

Using a plain background, set up a shot. Make sure your camcorder/digital camera is on a tripod to avoid making life more complicated for yourself. Frame the shot, keeping all the action in the middle. Try not to let anything go off the edges and keep it short and simple.



02 Connect your camera

As we're using a camcorder and an Apple Mac we'll be using iMovie and FireWire cable to capture the footage. There are a lot of ways around this and at this particular stage there is no wrong or right. (If you're using other software to get your footage, skip straight to step five).



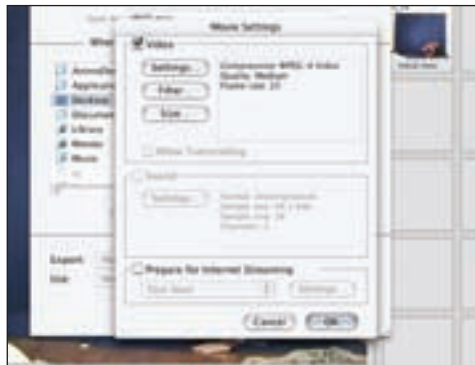
03 Ready for a close-up?

Make sure your camera is properly connected and open up your capturing software. Switch your camera on to play/edit mode, and make sure iMovie is set to Capture. Now play your footage and press Import when the section you want to rotoscope is playing.



04 Top and tail

'Topping and tailing' is the process of getting rid of excess footage at the beginning and end. It helps to keep file sizes down and avoids messing around later on. Click on your clip in the Library and move the arrows around the section you want, which will be highlighted in yellow.



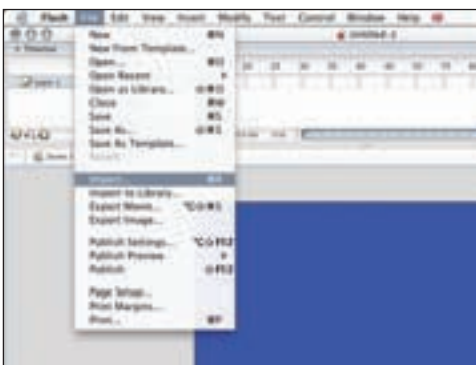
05 Export your clip

Copy and paste the section you want into the timeline. Go to File>Export>Options>QuickTime. The compression is down to you, but try to use either None or MPEG4s. Save it with an appropriate name. It's best to set up an entirely new file for the project.



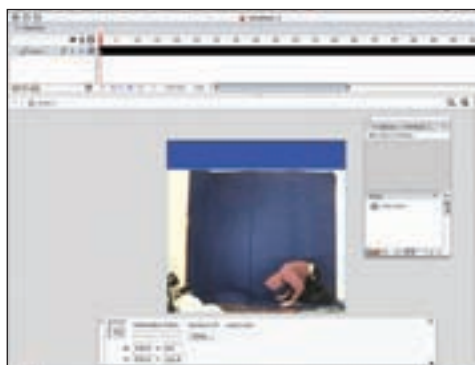
06 Open up Flash

To keep the animation looking smooth, make sure that your project's settings are the same as your film clip. In this case it should be sized at 720x576 pixels and set to run at 25fps. You can change all these settings in the Properties Inspector.



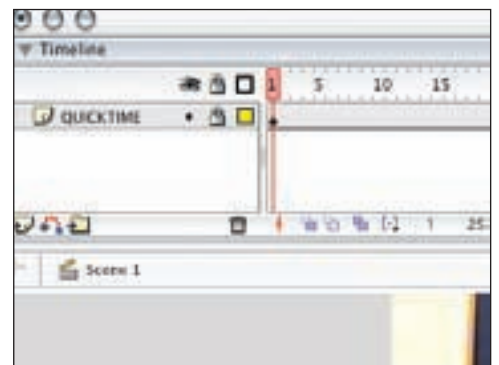
07 Import in your footage

Go to File>Import. Navigate to File>Open. The program will then give you two options, so make sure you go for Embedded Video in Macromedia. Now to need to set the Import Video settings: Quality 100%, Frames 25 and Scale 100%. This will place your file in the Library.



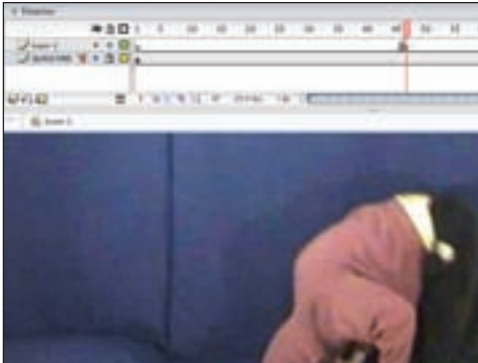
08 Set the stage

Move the clip on to the stage by highlighting a keyframe and dragging the QuickTime on to the stage. Flash will then tell you the video requires a certain amount of frames, so just OK that and the clip will be on the stage. If the action isn't in the middle, click and drag it there.



09 Lock the QuickTime

Lock the file in the timeline using the padlock symbol. This prevents you from moving the video accidentally and possibly drawing on it when it comes to the illustration stage (all of which can be very annoying halfway through animating!).



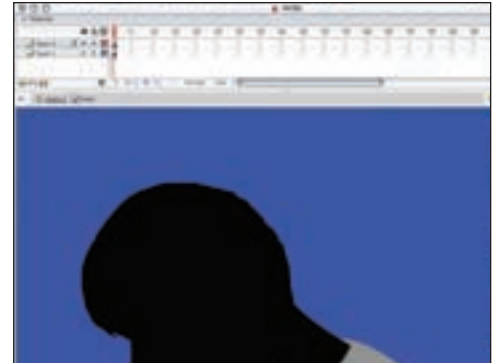
10 Find your first frame

Choose the spot where you want to start; don't worry if you haven't topped and tailed perfectly. Here we don't start animating until frame 47. Create a new layer and set a new keyframe from where you'll start animating. Click on the timeline where you want to start and press F6.



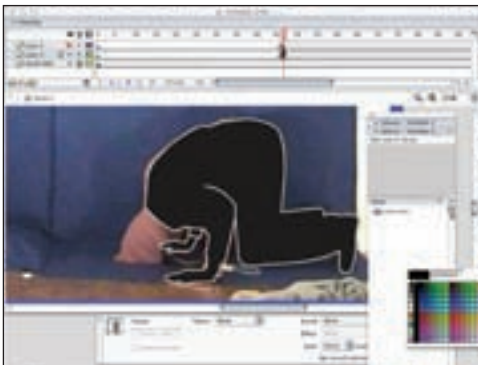
11 Start tracings

Start by tracing around your image with the Line tool. Drawing with a mouse can be like drawing with a brick at times, especially if you're using a mouse with a shopping-trolley mentality of veering off to the right! Check the Technique boxout for more help with tracing.



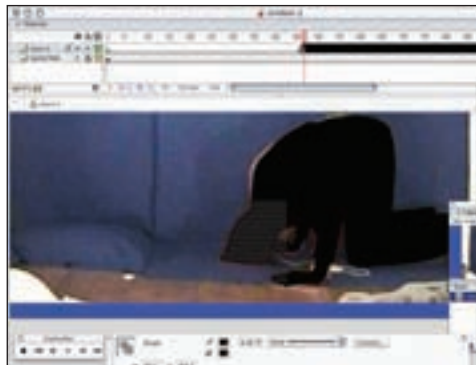
12 Fill and finish

Make sure that there are no small gaps in your outline then start to carefully fill your silhouette using the Fill tool. For detail and textures such as hair, use the Brush tool to give a slightly jagged line. This takes a bit longer but will make the finished creation look more polished.



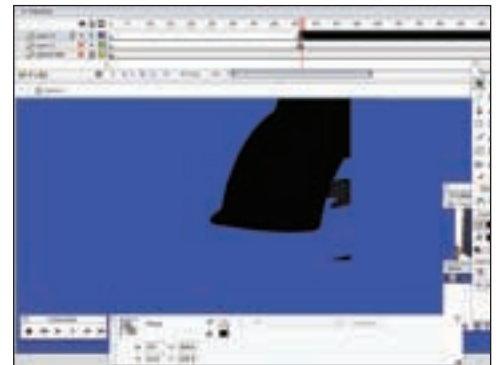
13 Changing symbols colour

To change the whole image to one colour select the keyframe in the timeline at the top and, when highlighted, change the colour in the Tools window. This should unify your drawing and recolour the whole image into your selected hue.



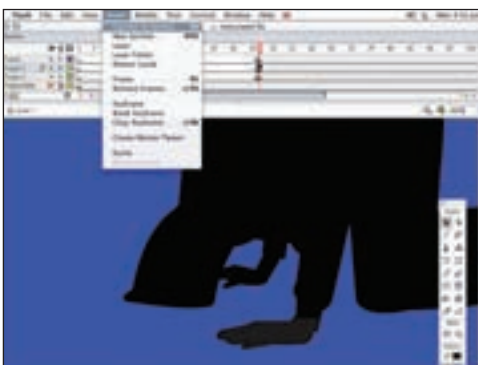
14 Divide up your layer

Because we're working with silhouettes here it doesn't matter what order the layers are in, but for more complicated animation this can be a fiddly part. From your first layer choose a section such as the arm using the Lasso tool or the arrow box.



15 Paste the shape

Copy and paste in place the highlighted section onto another layer. Delete the highlighted section from the original layer. Do this with the head, legs, body, both arms and hands. If it's a body part that moves on its own, this is necessary. Name each layer in the timeline.



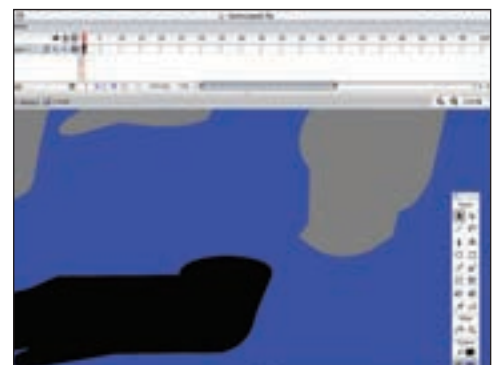
16 Creating symbols

Not all of the body parts need to be symbols. In fact, for the hood we left it to be shape-tweened later. For most of the body parts, turn them into symbols by clicking on the keyframes for each layer and pressing F8 to turn them into movie-clip symbols, naming them as you go.



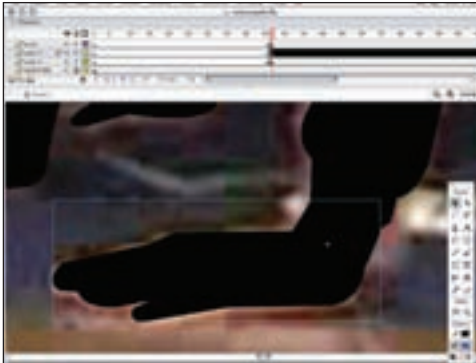
17 Anchoring symbols

If you double-click on your symbol it will open its own window where you can edit its shape and so on. With the arms, the best anchoring point is at the shoulder. Select the entire symbol and move till the cross is at the correct point (this is for future rotating).



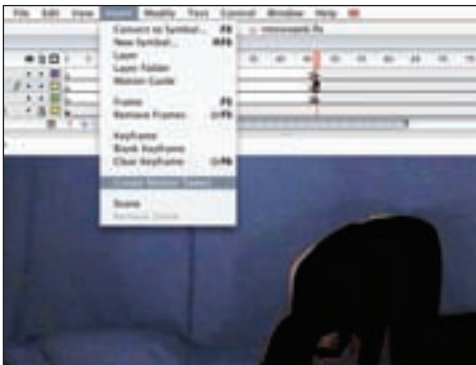
18 Extend your symbol

While you're in the edit mode you can extend your symbol so it overlaps its joining symbol so that there are no gaps when it comes to animating. Grab your symbol using the arrow tool at the corners and drag it out. Do the same with the joining lines for a rounded edge.



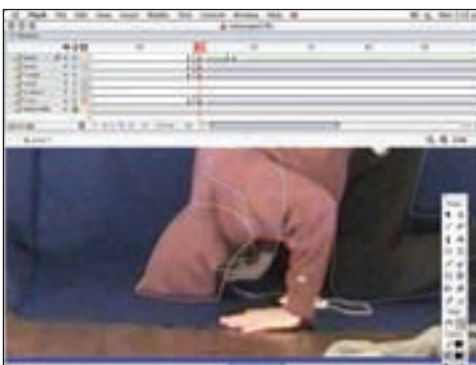
19 Putting it back

Click Back To Scene at the top of the edit window, and you find that your symbol has annoyingly moved. This is from changing your anchor point in symbol edit mode. It's no big problem, just click on it and drag it back using the QuickTime image as a guide.



21 Set motion tweens

On all of your symbols you need to set a motion tween. Click on your frames and go to Insert>Motion Tween (or right-click and select Insert Motion Tween if you're using a PC). If correctly set, this will leave a dotted line that will turn into an arrow when a keyframe is inserted.



23 Head start

Start off with the head, as it's one symbol that you probably won't have to change. Set a keyframe (F6) five frames away from the start, then move (and possibly rotate) the symbol to match the QuickTime 5 frames. See how well it plays with the QuickTime in onion skin mode.



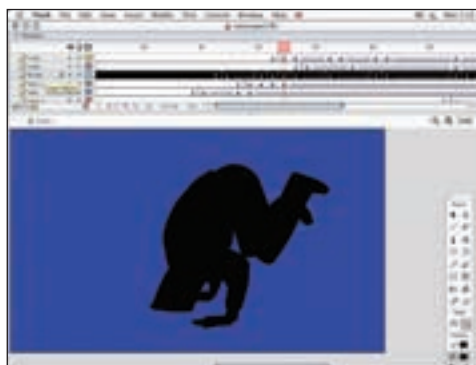
20 Using the outline option

Once you've done this to all your symbols you can click on to the outline option on the top of the timeline. This is a perfect example of when you should use it, because you can see where all your parts are in correspondence with your QuickTime. This will help when animating.



22 Get animated

You're ready to start animating. Take each movement five frames at a time so as not to over-complicate things. Motion Tweens are the smoothest way to cut corners, but some movements will need frame-by-frame attention, which will be explored in greater detail later on.



24 Fine-tuning

If necessary, stick other keyframes in where your animation needs to move to, again matching it to the QuickTime video. This helps with quicker, more erratic movements that aren't in one motion or don't flow in a straight line, and helps keep a bit of interest and detail.

Technique

Time for a drawing lesson

Three expert tips to make actually drawing your animation that little bit easier. It's all in the technique...



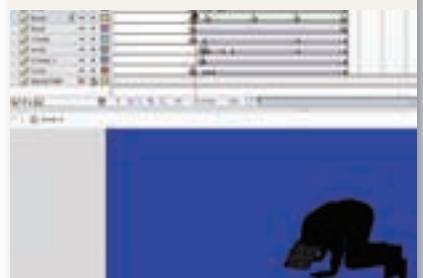
1: Setting up

There are settings that can be a hindrance when illustrating: the Snap features. Go to View>Guides>Snap to Guides and make sure this is off. Set your line tool on the thinnest there is and make it a light colour.



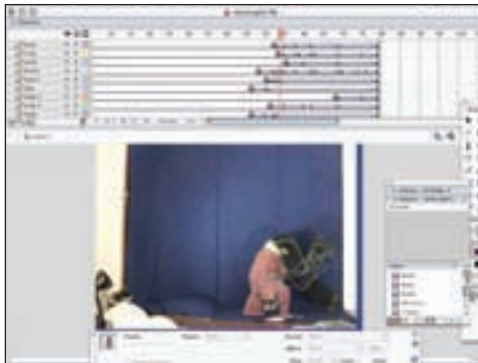
2: Easy illustration

Finding two key points on the outline of your image, click from one to the other exactly cutting the corner. With the Arrow tool, bend your line to fit your outline perfectly. Repeat this all the way around.



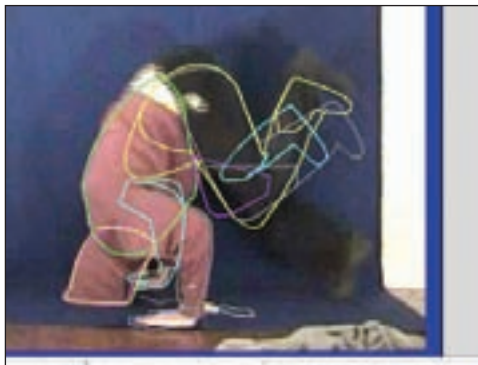
3: Shape tweening

For complicated bits like fabric and hair, Shape Tweening will give natural movement. This still relies on the same principal, but instead of inserting a motion tween insert a shape tween.



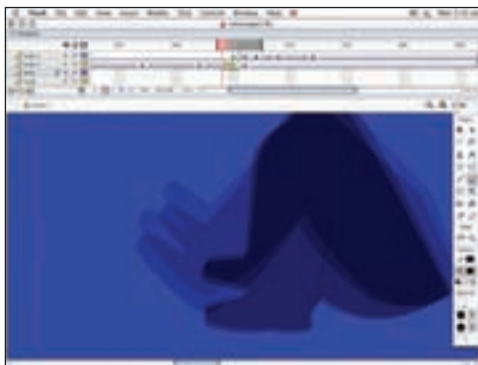
25 The rest of the body

Match this up with all the body, again taking it five frames at a time. Keep using the same symbols for as long as you can by transforming the scale and the horizontal and vertical dimensions. Here, more than one body is used to add more lifelike movement.



26 Action man

Don't worry if the animation is a little bit different from QuickTime (as you can see we've removed the trailing leg from the original QuickTime!). Remember that the video is only there as a guide. Your movie has to stand in its own right and match up with the keyframes.



27 Changing symbol

Originally, rotoscoping was about constantly changing the whole image. They would even change some rotoscope scenes to 20fps to ease the workload. There comes a point where you have to change the image to create lifelike movement.

In detail

Matching up symbols

Matching up symbols and drawings frame by frame is the essence of rotoscoping. Here's how it's done



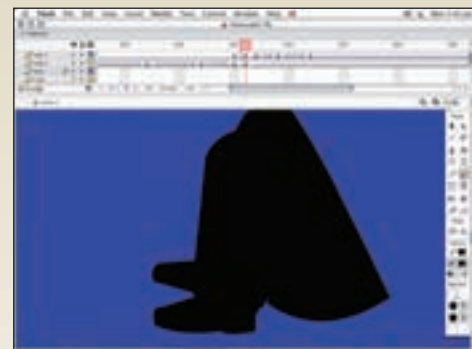
SO FAR WE'VE gone through the whole process, from matching the QuickTime video to smaller tweening tweaks. Now that it's beginning to take shape, you should feel more confident and able to take a few liberties with the video movement itself.

Actually matching up symbols can be the tricky part. For example, in this video look at the legs after the roll and they kick out. The original definition of rotoscoping is constant redrawing, frame by frame. In this step-by-step you've been shown how to re-use old symbols, but it sometimes comes to a point where you have to draw new parts and match them up with the old.

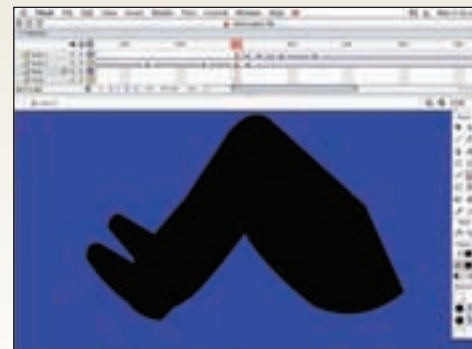
Create a new layer just above the symbol you want to replace and name it accordingly, ie, 'L Hand 1'. Place a keyframe where you want to replace the old symbol. To make sure that the old symbol matches up with new one we suggest you copy and paste as much as you can, such as hands and feet, from the old symbol. It's a faster way to get your animation going!

Double-click on the symbol you want to copy using the Lasso tool, highlight the area you want and choose Copy (Ctrl+C). Then navigate out of the symbol to the scene, click on the new layer and keyframe and select Paste (Ctrl+P).

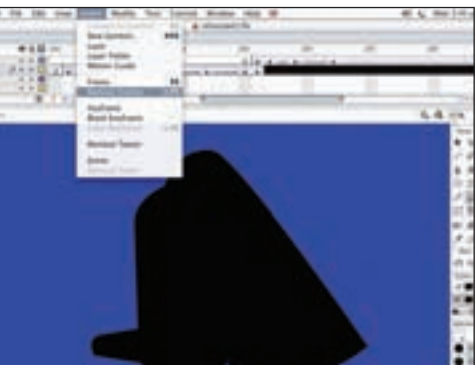
Re-draw as much as you have to but constantly compare it to the old symbol, as these two have to match up by rolling from one to the other in the timeline. When you've done this, convert the new layer into a symbol by clicking onto the keyframe and pressing F8 as in step 16.



Try to use as many elements as you can from the old symbol and paste them onto the new layer you have created

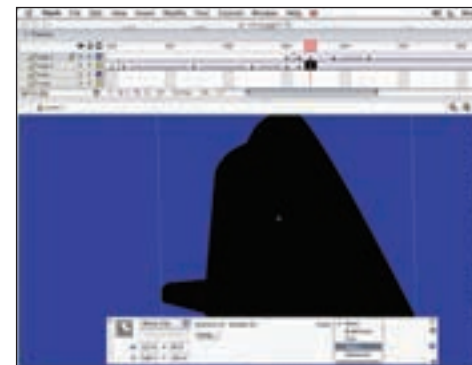


Whatever you re-draw, always check it against the old symbol to make sure it matches up properly



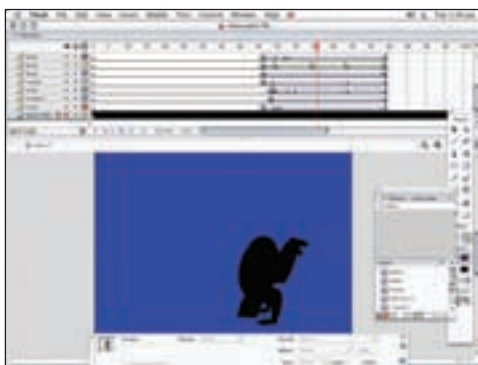
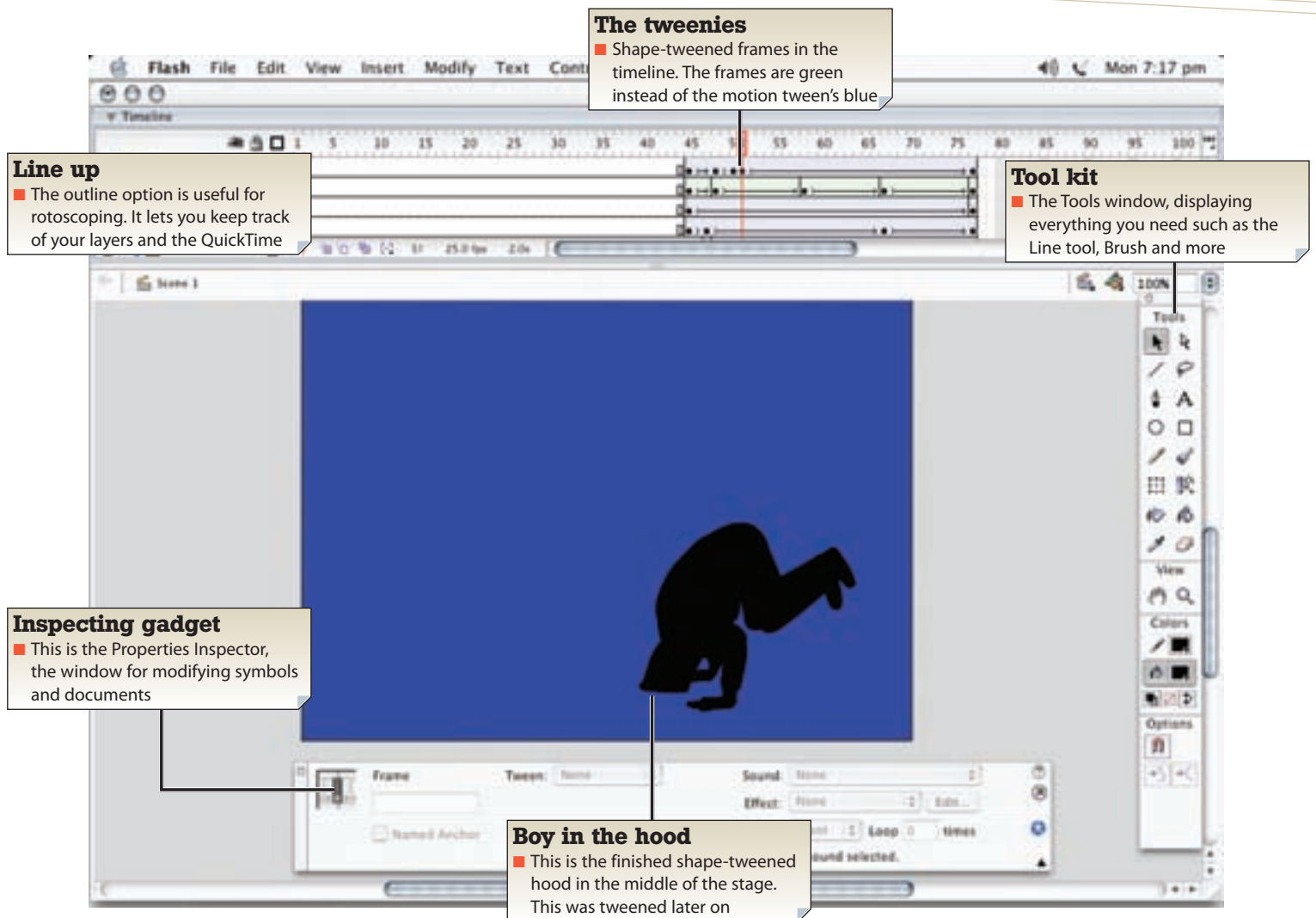
28 Remove the old symbol

If the old symbol isn't needed again you can just insert an end keyframe (F6) where necessary and clear all the frames by selecting them and pressing F5+Shift.



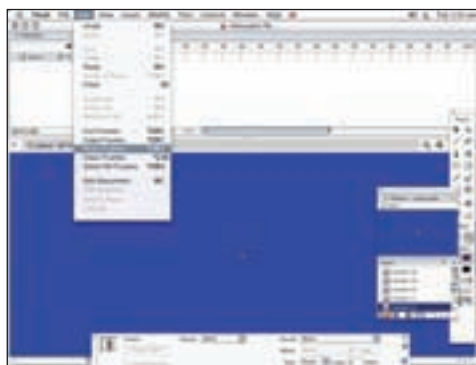
29 Bring it back

If you need the symbol again you can reinsert it as another layer. Or, set another keyframe immediately after the end frame and take the Alpha in the Properties window down to 0%, so it's still there if you need it. This also helps with copy and pasting large groups of frames.



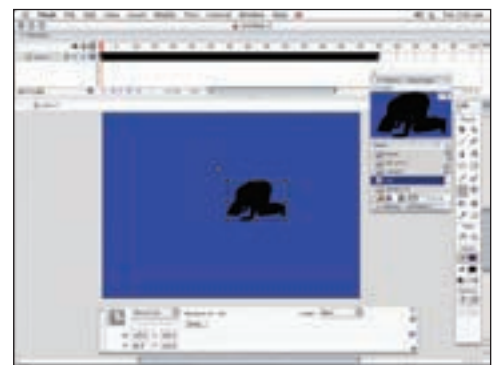
30 Delete QuickTime

Once your rotoscoping is done, remove your QuickTime by deleting it from the timeline. Highlight the file in the timeline and press delete. The QuickTime will be the main source of your file's size so if you want to get your file size down delete it from the library as well.



31 Convert into a symbol

Select everything in your timeline by going to Edit>Select all frames. This will highlight your time line. Copy the frames by going to Edit>Copy Frames, then New Symbol>Paste frames. This will allow you to move and paste all the frames as a movie-clip symbol.



32 Editing your final symbol

By making the symbol smaller you're increasing the finer detail, compacting the image like in print. By making big things small you're enriching your image. This will also minimise unwanted features and is well worth a try to get a different perspective.

Tech Support Flash

Flash might be the 'saviour of the universe' in the Queen song, but just maybe Mark can be the saviour of your site with that essential Flash help

Q

Java palaver

I have used JavaScript pop-up windows for a number of years with my Flash content, which has been really useful in linking to non-Flash content from my website. I recently upgraded my version of Flash, including my Flash player for the web browsers on my computer. I noticed that when I accessed the JavaScript pop-ups for the first time I got a pop-up message about the content.

I opted to edit this and was taken to a control panel on the Macromedia website. Is there any way that the visitors to my website can avoid this but still see my pop-up content? It would really help to improve my site!

Flash or that depends on other plug-ins. At present there does not seem to be any way of getting around this. This, unfortunately, is very frustrating for visitors who are not that technically minded – they will probably think there is a problem with the page, turn away and look elsewhere.

The best solution I can think of is to try to produce all of your content in Flash and that way avoid the need to jump to Macromedia and back again.

Q

Flash fix

I have a problem with the buttons on my Flash document. Right at the beginning of my Flash file all my buttons appear



Make sure instances are named when they are first placed on the stage to avoid problems with ActionScript

code is definitely right. The crazy thing is that if I put the code on the button using the old Flash 5 way of doing it, the code then works. Could you help me solve this little problem?

A

I have seen this problem so many times and it is very easy to change. I suspect that you are only naming your instances at the point your buttons have fully animated into the interface. At this point you are probably placing a keyframe on a new layer and adding your code here, so logically the instances are named at the same point as they are being called through code.

Unfortunately, Flash requires instance names to be named at the point at which the instances are first placed onto the stage. What you will have to do is go back and, at every keyframe in the animation, select the button and add the instance name.

This may be a little time-consuming, but you'll find that it will fix the problem. The key to doing this in the future is when you're first adding your button to the stage, name the instance. When you create any further keyframes to animate the button, the instance name will remain.

Q

Cool or complicated?

I have recently devised a menu of which I am very proud – it is quite different from other navigations on the web and really stands out – but my friends have managed to use it only because I can show them how it works. They told me that unless I'd explained it, they probably would never have worked out how to

“Remember: if your site is frustrating, no matter how innovative you think it is, browsers will be put off instantly”

A

This is one of those inclusions into Flash which makes you wonder what on earth Macromedia was thinking! Although pop-up windows are not the best solution, they are certainly useful in linking to content that is outside

on the screen by animating in, as do the other interface elements. The problem is that if I put the code on a separate layer to reference the buttons the code doesn't seem to work. I've double-checked the instance names and the



Launching JavaScript pop-ups could be a thing of the past. It has become very confusing for the user with Flash 8 player

If you have a problem, and no one else can help, send it in to the *Web Designer* team! We'll do our best to print your problems on our pages, but we cannot reply personally to every email.

SEND YOUR QUERIES TO:
webdesigner@imagine-publishing.co.uk



Your expert

Mark Shufflebottom teaches on the BA and MA interactive Media Production courses at Bournemouth University. He recently won the Best of Festival Award in the Interactive Media category at the BEA Festival 2006 in Las Vegas for an interactive narrative he wrote, designed and programmed. He is a regular contributor to the *Web Designer* pages.

Expert advice

■ Creative colour

The colour palette included with Flash is the standard 216-GIF web colour palette. These colours have been chosen because it is anticipated that these colours should look similar from platform to platform, browser to browser and across a whole host of monitor calibrations. Don't be limited to just these colours, though, as quite often they can be less than ideal for the design you are creating. By looking in the colour mixer you can select colours of any hue and saturation. There is also the ability to add transparency to the colour so that it will blend into the existing colours being used. This is particularly useful if you are trying to build up shading so as not to get that flat vector look which is so often associated with Flash content.



use the site. Without compromising my design, how can I make it easier for my users get to the content?



First, let me comment on what honest and sensible friends you have. Most people, if they have been told how to use something, will assume that it is that easy for everyone else. Or worse, some people won't tell the truth as they risk upsetting you.

I built an offline CD-based Flash project that worked like iMovie, but 99 per cent of people have never used iMovie and wouldn't be able to use my project. To help users, I created an animation showing how to use the application and I also added a skip button so that users didn't have to watch it every time. This helped immensely. You could also add rollover pop-up instructions like tool tips, which are used extensively in desktop applications.

Another great way to help your users get around is to include an alternative form of navigation to get straight to the content, cutting out the part that you think is innovative but others



Creating an animation to show your users how to work your applications or sites can be a great idea to aid navigation and usability, especially when you're getting experimental!

find irritating. This way people who are casually browsing can spend time experimenting with your navigation, whereas those who want the content can easily get at it.

Remember: if your site is frustrating, no matter how innovative you think it is, browsers will be put off instantly. The reason your friends could use the site is because of your explanations, but if that hadn't happened they too would be clueless. Real punters would move on! ■

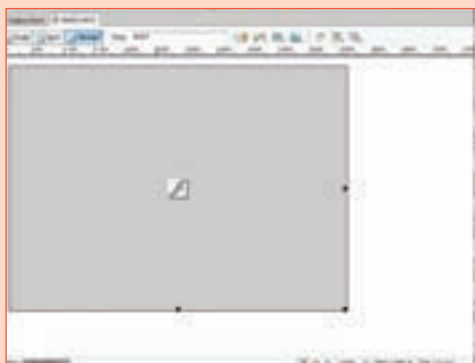
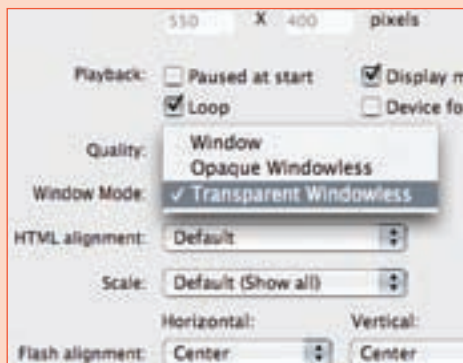
Technique: Creating transparent Flash elements

Q

I have noticed that a trend on several websites I visit is to have a Flash advert appear over the web page. This does not appear in a separate pop-up window but just over the web page itself. Areas of the Flash animation appear to be transparent and the edges seem to be masked to an irregular shape. I'd love to be able to reconstruct this, so is there any way to achieve the same effect on my own website?

A

This can be recreated by choosing the right Publish settings in Flash, which will change any part of the document to transparent. Once the animation has been published, just go into Dreamweaver and create a layer. Paste the SWF from the page that Flash exported into your web page, and create a Flash button that pushes the animation onto a blank frame so punters can see what's behind the ad!



01 Publish the Flash file

After creating your animation, choose File>Publish Settings. Click the HTML tab and click on the Window Mode drop menu. From the list select Transparent Windowless and hit Publish. You will have a HTML page and a SWF. Open the HTML page in Dreamweaver.

02 Editing the HTML

Once in Dreamweaver, select the SWF in the document and copy and press Ctrl+C to copy the SWF to the clipboard. In Dreamweaver, open the HTML page upon which you intend your SWF to float. On the insert panel, change the drop menu to Layout.

03 Floating device

Choose the Draw Layer icon and create a layer on the page big enough to fit the SWF. Now place your cursor inside the layer and paste in the SWF. When you view your page in the browser, your SWF file will appear to float above the page with a transparent background.



Mark Shufflebottom teaches on the BA and MA interactive Media Production courses at Bournemouth University. He recently won the Best of Festival Award in the Interactive Media category at the BEA Festival 2006 in Las Vegas for an interactive narrative.

Pick up details

- Use this technique to add emphasis to any content you want the user of your website to view

Blurring clips

- The blur filters blur anything you place in a movie clip, such as video, vectors or bitmaps

Pull it together

- As the foreground comes into focus, Flash dynamically adjusts the background to go out of focus

Roll into view

- On mouse rollover, the foreground unblurs by five pixels each frame, bringing it into focus on the screen

Fade out

- You could create an interface that has buttons fading in and out of focus as the user rolls over them

Lose focus

- Use ActionScript to set the heading to be blurred by 20 pixels so that it appears out of focus

The brief

On the CD

Tutorial files:
background.swf,
finished fla,
finished.swf

Tutorial objective

Create rollovers that use filters to focus on and then blur content

Time required

45 minutes

Skill level



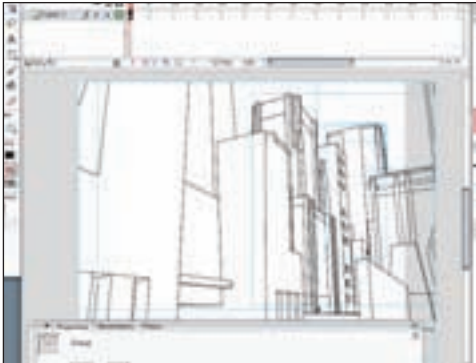
Switch rollover focus with Flash 8 filters

Emphasise content and create a sleek professional interface by flipping visuals in and out of focus as your visitors roll over site elements

WITH EACH NEW version of Flash, there are more and more visual treats that can be added to your website. With this latest incarnation there is again the usual plethora of goodies to get your teeth into, helping you take your site to the very cutting edge of web design.

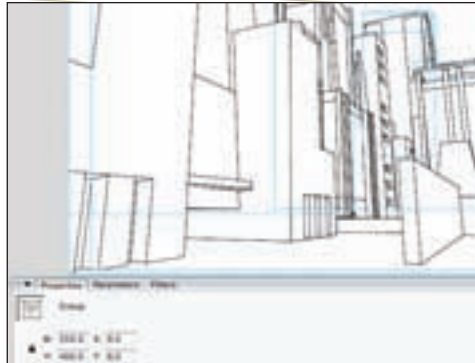
To aid you in this process we are going to take you through programming the blur filter, which is part of Flash's new filter array. What we will do is add a blur to a foreground

graphic, which, when you roll the mouse over, will change and become less blurred until it is fully in focus. At the same time the background will become more blurred until it is out of focus. This will give an effect that's a little like performing a pull focus on a video camera, when the operator focuses on a distant object but then focuses on a near object. This can be used in your own projects to create interfaces that come in and out of focus as the user makes selections.



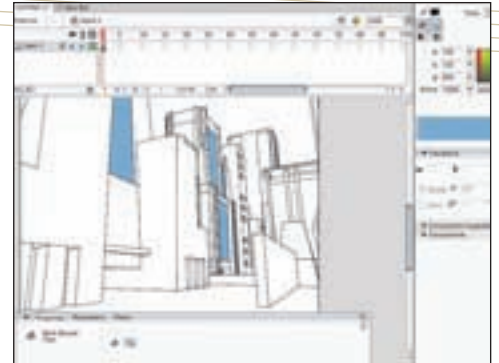
01 Starting out

To start, open Flash and create a new Flash document. From the File menu choose Import>Import to stage. Browse to the cover CD and choose the file 'background.swf' then select Import. Press Ctrl+A to select all of the imported graphics.



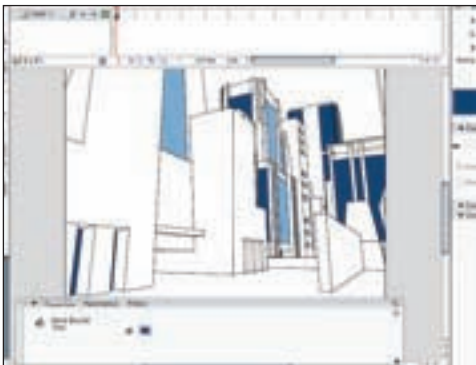
02 Resize the background

In the Properties panel at the bottom of the Flash interface, make sure that the X and Y location is set to 0 pixels. Uncheck the lock next to the width and height settings if it's on. Change the width to 550 pixels and height to 400 pixels and hit return.



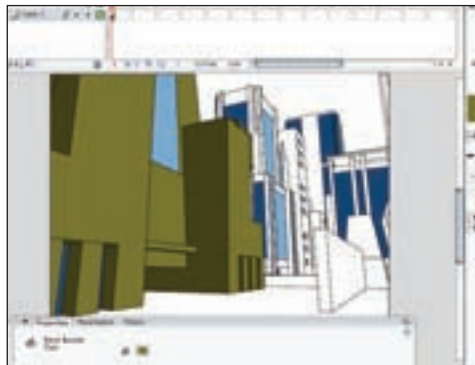
03 Break apart the image

With the background still selected press Ctrl+B to break apart the graphics from the imported groups. Now we can start adding colour to this image. Choose a light blue colour such as #6699CC. Use the paintbucket tool to add colours to the windows on the right-hand side.



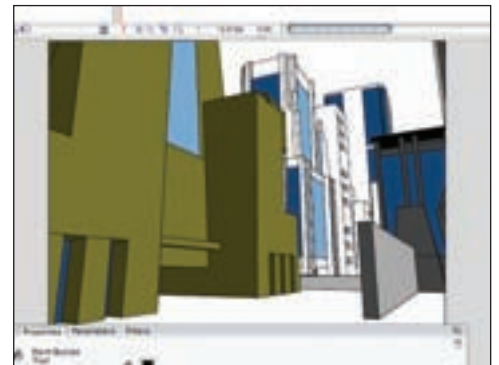
04 Darker windows

Now select a darker blue, such as #003366. Fill the windows on the left side of the buildings plus the two windows in the recesses of the first building, as shown above. This just gives the impression that the light is coming from one source, such as the sun.



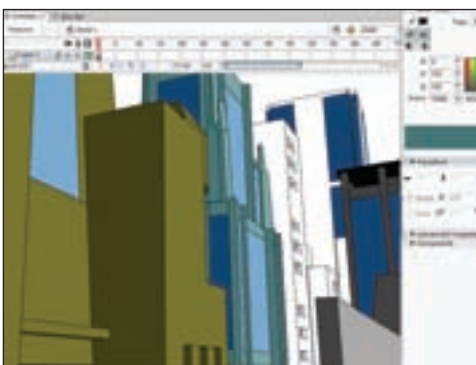
05 Paint the walls

Use the paintbucket tool to add a colour of #333300 to the shadow areas of the first building on the left. Be sure to get all the recesses that would be in shade. Then add a colour of #666600 for the lighter areas on the right-facing walls of the building.



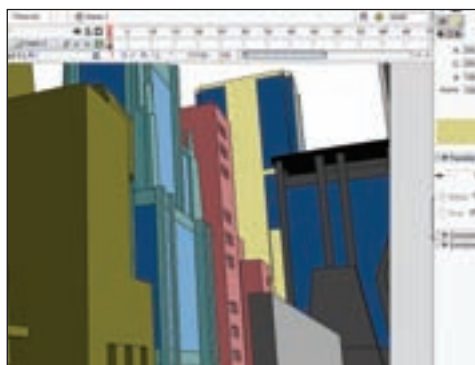
06 Zoom and colour

For the building in the foreground to the right, use #999999 for the grey on the lighter side of the building, and #333333 for the darker side of the building. You may need to zoom in to get all the small areas. For the roof sections, use black as the fill colour.



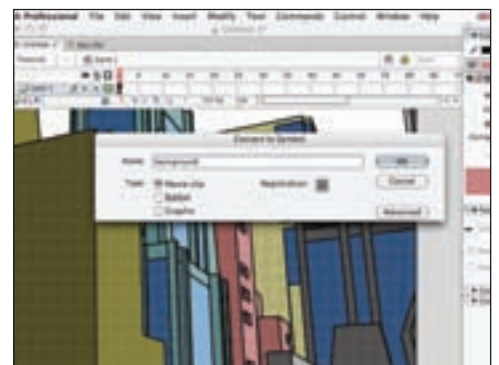
07 Hit the floor

Select #CCCCC as the colour for the floor and fill that section. Now to fill the building to the right of the brown building. Use #669999 as the colour for the light side of the building and #336666 as the shadow colour. There are some awkward walls here so do your best!



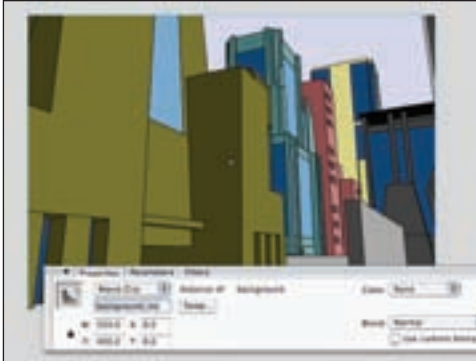
08 Building up area

Select #BD6C6C as the fill colour for the light areas of the next building and use #823939 as the shadow colour. Finally, we'll finish the last building by using #D7D686 as the light colour and #CECE6C as the shadow colour. Apply these with the paintbucket as before.



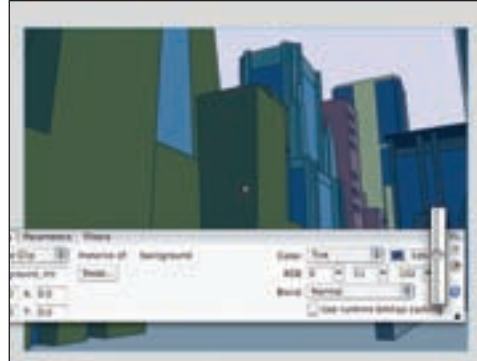
09 Convert to symbol

All of the colours are in place now, so let's convert the buildings into a symbol for our library. To do this press Ctrl+A to select all on the stage. From the Modify menu choose Convert to Symbol. Make sure you have Movie Clip selected then name it 'background' and click OK.



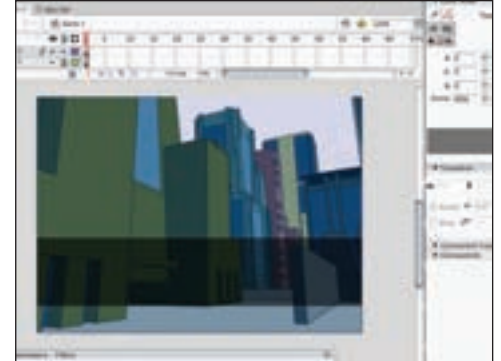
10 Name the instance

With the instance of the background movie clip selected on the stage, name the instance 'background_mc' in the Properties palette. Click off the 'background' movie clip to deselect it. In the Properties palette, change the background colour to #CCCCFF.



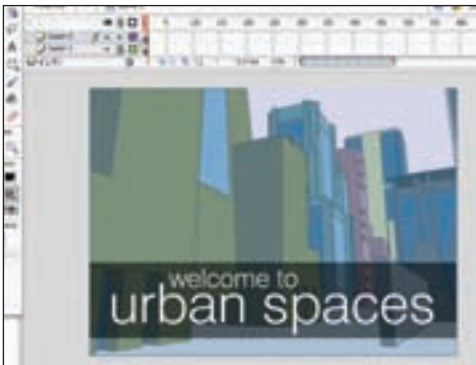
11 Tint the image

Select the background instance again. On the Properties palette select the colour drop menu and choose Tint. Choose the colour #CCCCFF and make the tint shade 50%. This will just help the buildings look a little more like they are in the same environment.



12 A new layer

Create a new layer and lock layer 1 so that we do not draw on it by accident. In the mixer palette choose black as the fill colour and change the opacity in the mixer to 60% so the colour is semi-transparent. Now draw a rectangle across the middle of the stage.



13 Add site text

Double-click the stroke on the edge of the rectangle and hit the delete key to remove it. Select the text tool from the tool bar and add a title over the top of your semi-transparent black box. Make sure you use a light colour such as white so as the text can be seen clearly.



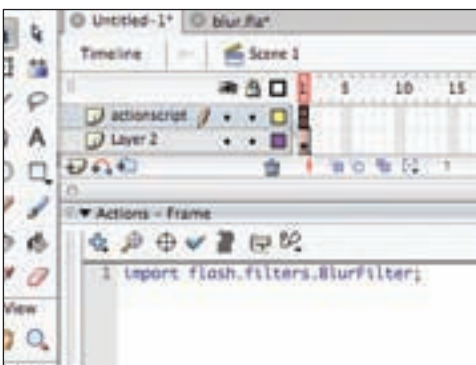
14 Change to a symbol

Press Ctrl+A to select all on the stage (Layer 1 should be locked, so this will not be selected). From the modify menu choose Convert to Symbol. Make sure you have Movie Clip selected in the pop-up window then name it 'heading' and click OK.



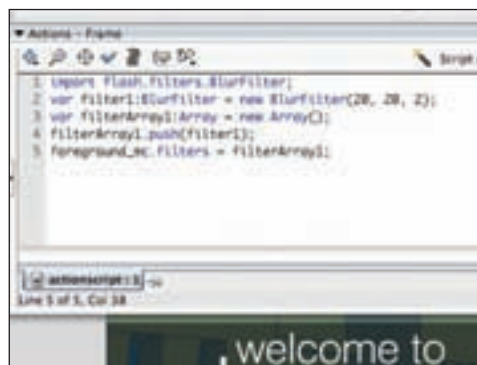
15 Add an instance name

The 'heading' movie clip instance should be selected on the stage. With it selected add the instance name of 'foreground_mc' in the Properties palette and hit Return on the keyboard. Now add a new layer to contain the ActionScript.



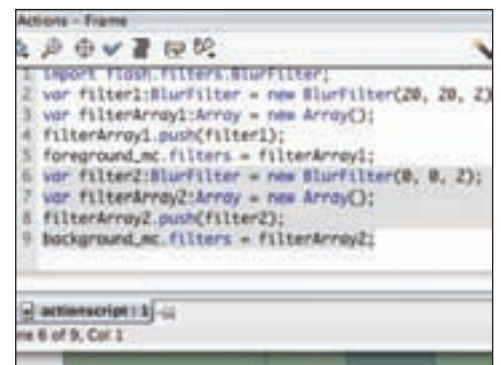
16 Rename the layer

Double-click on the new layer and rename it 'actionscript'. Select frame 1 of the 'actionscript' layer and press Alt+F9 to open the ActionScript panel. Copy in the first line of code as shown above. This line imports the blur filter so that we can access it through the code.



17 Attaching to the movie clip

Copy in the next lines of code which sets up a blur of 20 pixels on both the x and y coordinates – this is stored in a variable called 'filter1'. This in turn is stored in an Array called 'filterArray1' which is added to the filters property of the 'foreground_mc' instance.



18 Adding to the background

Copy in the lines of code from line six onwards. This is almost the same as the code in the previous step but there is no blur radius added to this one, because the background will be in focus while the foreground is out of focus (this will switch on rollover).

```
5 foreground_mc.filters = filterArray1;
6 var filter2:BlurFilter = new BlurFilter(0, 0,
7 var filterArray2:Array = new Array();
8 filterArray2.push(filter2);
9 background_mc.filters = filterArray2;
10
11 foreground_mc.onRollOver = function() {
12     blurFadeOut();
13 };
14
15 foreground_mc.onRollOut = function() {
16     blurFadeIn();
17 };
```

19 Roll over and out

Copy the code from line 11. This calls a function called `blurFadeOut()` when you roll over and a function called `blurFadeIn()` when you roll out of the heading. The code has to be stored in another handler because this will adjust the blur every frame to fade in or out.

```
15 foreground_mc.onRollOut = function() {
16     blurFadeIn();
17 };
18
19 function blurFadeIn() {
20     foreground_mc.onEnterFrame = function() {
21         var filter1:BlurFilter = this.filters[0];
22         if (filter1.blurX < 20) {
23             filter1.blurX += 5;
24             filter1.blurY += 5;
25         }
26         this.filters = new Array(filter1);
27     };
28 }
```

20 The fade in

Copy the code from line 19 onwards. Here the function is set up to check every frame if the blur is less than 20 pixels. If it is then the blur is increased by five pixels on the x and y axis. This continues each frame until the blur reaches 20 pixels.

```
25 filter1.blurY += 5;
26 this.filters = new Array(filter1);
27
28 var filter2:BlurFilter = background_mc.filters[0];
29 if (filter2.blurX < 20) {
30     filter2.blurX += 5;
31     filter2.blurY += 5;
32 }
33 background_mc.filters = new Array(filter2);
34 };
35 }
```


21 Vice versa

The code from line 28 should be copied in now, which decreases the blur by five pixels every frame until it reaches 0. The foreground is getting more blurred, while the background is getting less blurred each frame. Next up we need to reverse that process.

In detail

Why use Flash's filters?

The blurred rollover looks great, but why are we encouraging you to tackle this effect in Flash?

 YOU MAY WONDER what the big deal is with being able to blur elements in Flash. After all, it has been available in Photoshop for years. Is this just a case of Flash playing catch-up, adding new features just for the sake of it? Well, maybe, but actually Flash's filters offer far more potential than using an external package, so learning to manipulate them could be a valuable asset to your web skills.

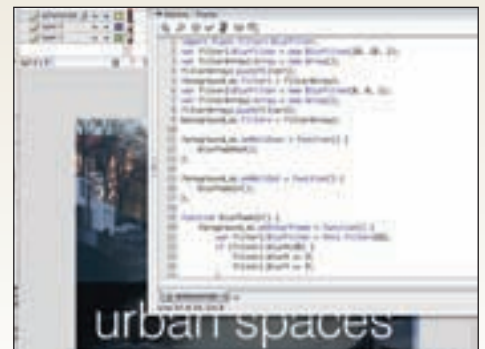
The first reason to use Flash is because of the file size. In our tutorial we have created a background image that is 550 by 400 pixels. This would possibly be around 80Kb as a JPEG image that is blurred. Not only that, but to fade between the two shots we would need at least another two images – possibly more – pushing the file size up to a minimum of 160Kb. Although this isn't huge by some broadband rich-media sites, for what it actually does this is massive. Our own tutorial is a meagre 5.7kb, which is an obvious advantage because even more content can be squeezed into your site.

Second, there is the dynamic aspect of the blurring in Flash. Because this blur can be controlled by ActionScript, we can control the blur amount and how much we want to blur it by every frame. Having total control on the fly is an amazing advantage, giving complete interactivity with the content.

And finally, the great thing is that Flash doesn't care what content you put in your movie clip, as it will just blur it anyway. So you can add video, a bitmap (or as we have done), or even vector graphics, and Flash will add its own dynamic blur. Brilliant!



Add any content to your movie clips, such as bitmaps, video or vectors and Flash will blur it dynamically



Using ActionScript code to manipulate our filters we can have control over the filter and can make it interactive with the user

```
33 background_mc.filters = new Array(filter2);
34 };
35
36 function blurFadeOut() {
37     foreground_mc.onEnterFrame = function() {
38         var filter1:BlurFilter = this.filters[0];
39         if (filter1.blurX > 0) {
40             filter1.blurX -= 5;
41             filter1.blurY -= 5;
42         }
43         this.filters = new Array(filter1);
44     };
45 }
```

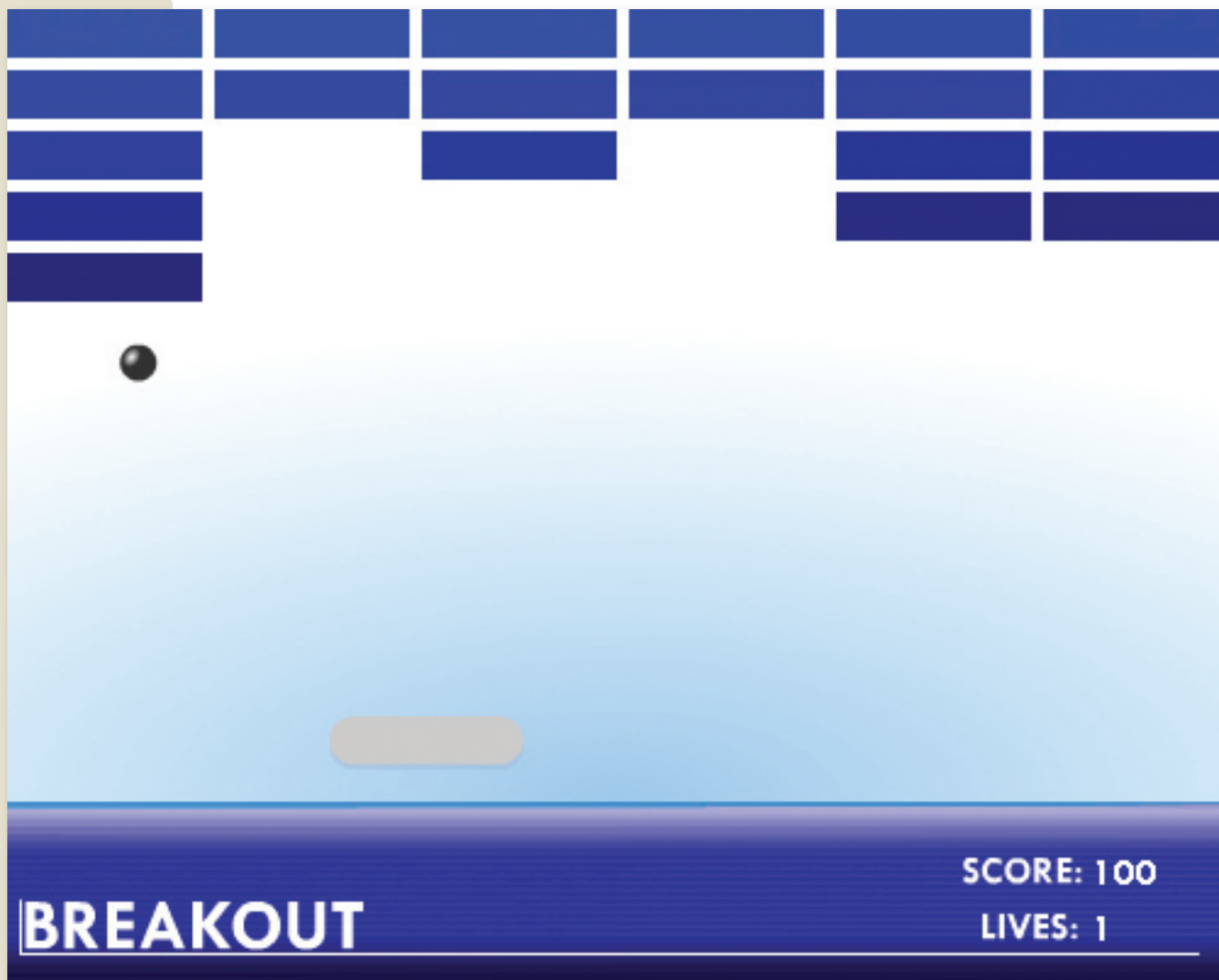
22 The fade out

Now add the code from line 37 onwards. As you can see, this declares the fade out function for the foreground movie clip. Each frame Flash checks to see if the blur is greater than zero, and if so it reduces the blur each frame until it hits zero.

```
44 this.filters = new Array(filter1);
45
46 var filter2:BlurFilter = background_mc.filters[0];
47 if (filter2.blurX > 0) {
48     filter2.blurX -= 5;
49     filter2.blurY -= 5;
50 }
51 background_mc.filters = new Array(filter2);
52 };
53
54 stop();
```

23 The last code

Copy in the remaining code for the opposite blurring to occur to the background graphics. Now press Ctrl & Enter on the keyboard to check your movie. You will see that when you roll your mouse over the text, it comes into focus and the background goes out of focus.



The brief

On the CD

Tutorial files:
N/A

Tutorial objective

An introduction to creating fun games using collision detection

Time required

One hour

Skill level

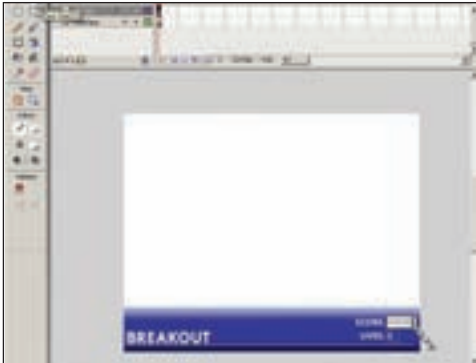


Get familiar with collision detection

Discover the many different techniques for detecting collisions in Flash games by programming a cool Breakout-style ball game

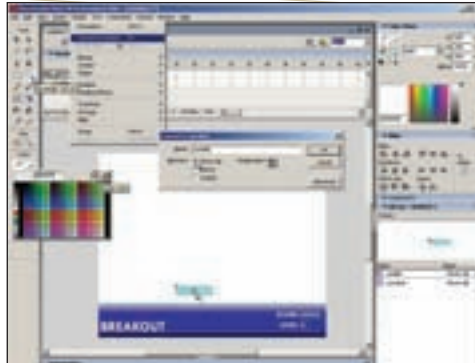
EVERY SINGLE ACTION game relies on collision detection. Whether it's spaceships obliterating asteroids, or a ball and blocks game, you need to be able to tell when the player or its shots have hit something. It's not too hard to program collision detection in ActionScript. There are several ways it can be achieved, many of which we'll be using to create a *Breakout*-style game. The first method is to pre-define an area, store its coordinates in variables and use 'if' statements

to see if it has been breached. This is useful for static objects such as the game area. The second is to use `getBoundary()`, which returns the specified movie clip's edges relative either to itself or to another movie clip into an object. This comes in handy to test if the ball has been hit or missed by the player's paddle. The last way is to use Flash's `hitTest()` function. This is the simplest way to tell if a movie clip has intersected another, as it requires no other calculations.



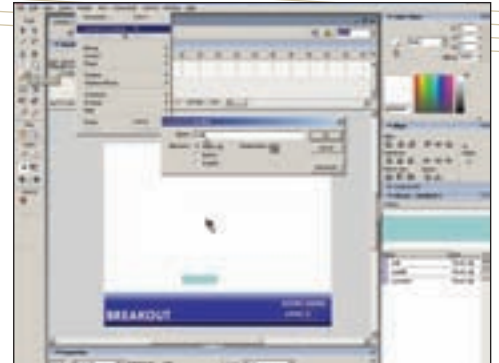
01 Build the interface

Set up a stage 500 x 400 pixels in size, and create a game bar along the bottom of the screen 75 pixels in height. On here you'll need to set up two dynamic text boxes. Give the first on the Var name 'score' and the second, 'lives' (in both cases, the instance name can be left blank).



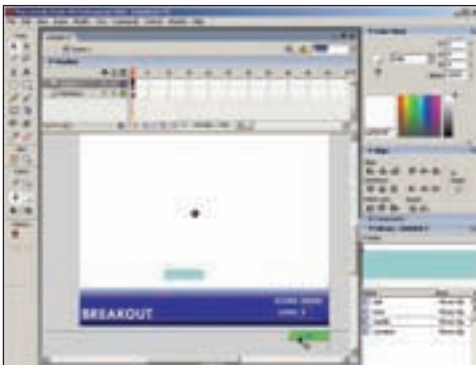
02 The player paddle

On a new layer, draw a borderless rectangle 80 pixels wide and 20 pixels deep for the game paddle. With the shape selected, press F8 to convert it to a Movie Clip symbol. Don't forget to give the instance a name, or you won't be able to move it in ActionScript. Call it 'paddle'.



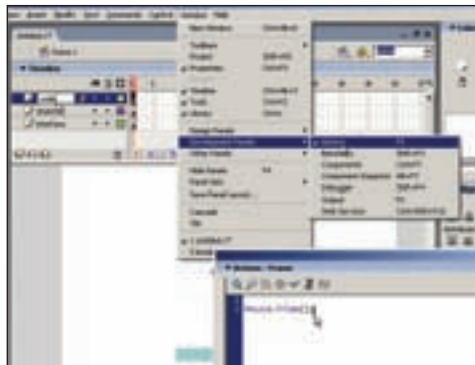
03 Make a ball

Grab the Oval tool and draw a borderless circle anywhere on the stage. Make it 15 pixels in diameter. Press F8 to turn the shape into a Movie Clip symbol. Since this is the ball, it'd be daft to call its instance anything else, so type 'ball' into the Instance field.



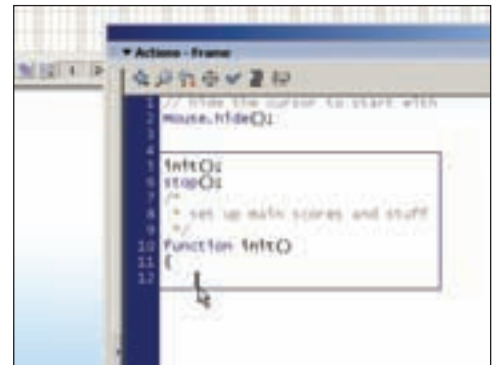
04 Brick in the wall

There's one more essential character to create and that's the bricks to bash out. Draw another rectangle 80 pixels wide and 20 pixels tall, and convert it to a movie clip symbol too. Label the instance 'brick', and then drag it off the stage (script will be used to set up the wall later).



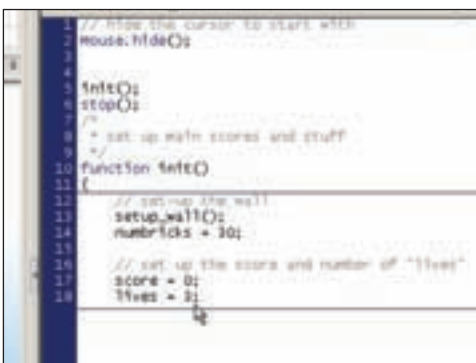
05 Start the code

Create a new layer and call it 'code'. This first frame of the main timeline is where all of the ActionScript for the game will go. Open the ActionScript panel and ensure it's set to Expert so that you can freely type in the code. In the first line, write `Mouse.hide();` to remove the cursor.



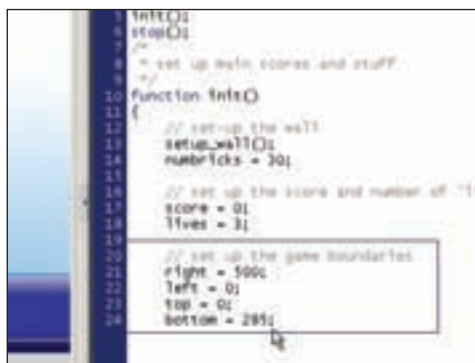
06 Initialise the game

Next, call a function called `init()`; This is what's used to set up all of the game variables to start. After that, pop in a `stop();` command to prevent the timeline spilling into any other frames you may add later. Press 'on' and create this initialisation function: `function init () {`



07 Set up variables

Within this function, another function is called to set up the wall from the brick movie clip: `setup_wall()`; In this game, the number of bricks in the wall is 30 (five rows of six). This value is stored in the variable `numbricks`. Set the 'score' and 'lives' dynamic text box variables to 0 and 3.



08 The play area

So that the ball doesn't roll off the stage, the game's play area needs to be defined. For this, set up four variables called 'top', 'bottom', 'left' and 'right', giving them the values 0, 285, 0 and 500 respectively. These will be used later to bounce the ball back into play.



09 Place the ball

To position the ball, set its initial horizontal position to the centre of the player's paddle: `ball._x = paddle._x;` and its vertical position to hover above: `ball._y = 275.` To make the ball move around, two variables for the x and y axis are set up. Set these to 0 so the ball is motionless.

Technique

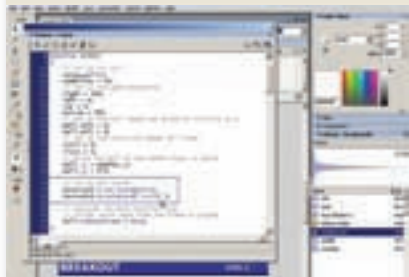
Adding a bit of bounce

Linking a sound to your bouncing ball will make it lots more fun to play with, and you can even get stereo!



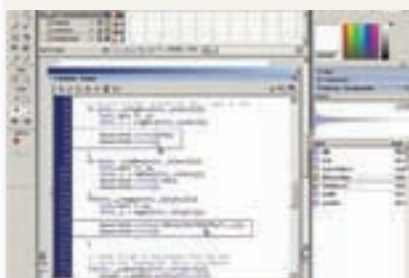
1: Import and link

Now to import a bouncy sound into the library. Right-click on it and choose Linkage from the pop-up menu. Tick the boxes labelled Export for ActionScript and Export in first frame, enter 'sound1' into Identifier.



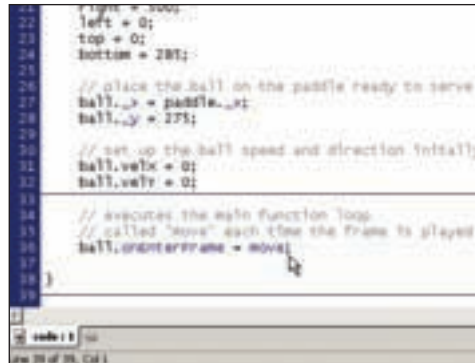
2: Sound code

To assign the sample to a sound find init() and add: `bounceSnd = new Sound(this);` and `bounceSnd.attachSound("sound1");`. This adds a new sound object to the root movie clip and assigns the sound1 sample.



3: Play the bounce

*=-1' is where it is bouncing off something. Under these lines, play the sound using: `bounceSnd.start();`. By preceding this with `bounceSnd.setPan(-100+((200/500)*ball._x));` you get stereo bounce.



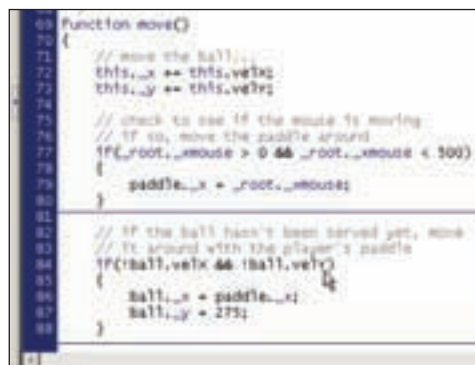
10 Focus on the ball

Finally in this function, call the main function that loops around checking for ball bouncing (this is fundamentally what drives the game): `ball.onEnterFrame = move;`. This line calls the move(); function with the focus on the ball movie clip each time this frame is entered.



12 The main function

Start by declaring the move() function, then in the first two lines make the ball's x and y position that of those stored in the velX and velY variables. Rather than referencing the ball movie clip directly, this can be used since it has the function's focus.



14 Hold the ball

If the ball isn't bouncing around then it must be that the player hasn't served it yet. So, the ball needs to stick to the paddle ready for when the player clicks the mouse. This can be checked by testing the velX and velY variables. If they're both 0, the ball must be motionless.



11 Build a wall

To build the wall, use the Flash function `duplicateMovieClip` to copy the brick character over and over. The `setup_wall()` function has been called so let's add it to the code underneath. The above sets up 30 bricks configured as five rows of six bricks across the top.



13 Mouse-controlled paddle

To get the mouse to move the paddle, you'll need to check that it's within the game's boundaries. If it is, then assign the root movie clip's horizontal mouse position to the symbol: `if(_root._xmouse > 0 && _root._xmouse < 500) { paddle._x = _root._xmouse; }`.



15 Off the edge

To get the ball to bounce off the edges, the code needs to check its position. If it exceeds the edges defined above, the ball's velocity is multiplied by itself with -1. This has the effect of reversing the ball's direction. For left and right, multiply velX; for top, use velY.

Resources

Find out more on the web

The online world is teeming with ActionScript collision help and advice, so here are our top picks...



www.flashgimp.com

Although it doesn't contain all of the elements needed to program the entire game, this does go into some detail on how to detect for collisions between the ball and the game area.



www.actionscript.org

An altogether different approach to detecting collisions can be found in this online tutorial. It uses the getProperty() function to return the current coordinates of the specified movie clip.



Planet of the web

Head to www.planetoftheweb.com/archives/000226.php for even more collision guidance, from collision detection to creating a paddle. You'll find lots of useful resources here.



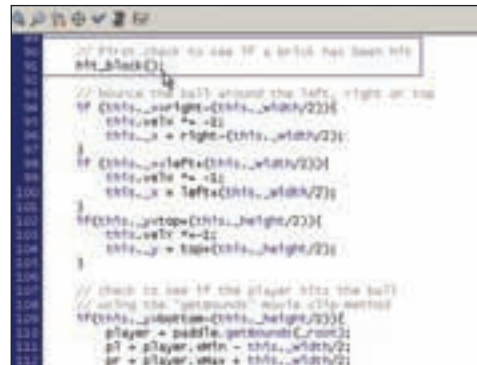
16 Did you hit it?

If the ball's y coordinates are greater than the bottom, get the coordinates of the paddle relative to the movie clip using the following: `player = paddle.getBounds(_root);` The next two lines take into account the width of the ball and store the values in `pl` and `pr`.



17 Send it back up

With the width of the ball added to or subtracted from the paddle's left and right boundaries, you can test it to see if the paddle is in the same place as the ball. If it is, hit the ball back. To give the game interest, add a random amount to the ball's `velX` to make it veer off at an angle.



18 What if it misses?

If the ball's position does not fit between the paddle's left and right boundaries, then the ball is lost. Take a life away (make sure there's enough to carry on playing, though), and then reset the ball's x and y velocities, and return it to the player's paddle ready to serve again.



20 Hit or miss?

The first line checks to see if the ball movie clip intersects with any of the 30 brick clips on the stage. If it does, 10 is added to the score and that clip is deleted from the stage. '1' is taken away from the total bricks (so we know when they're all gone), and the ball is bounced back.

19 Bounce off the walls

Insert the function call before the code that checks for the ball bouncing off walls: `hit_block()`. This will use a different collision detection method, `hitTest()` to see if the ball hits the wall. Create the `hit_block()` function below and set up a for-next loop to go around 30 times.



21 Serve the ball...

Of course, none of this will happen unless the ball gets served in the first place. Add the following line to invoke a function when the mouse button is pressed: `_root.onMouseDown = function()`. Next, check that the ball isn't in motion. If it isn't, set it going and that's it all done!

Gallery

THE BEST IN WEB DESIGN

Howblue Cabana

[www.howblue.com]

Designed by: Broen Westburg

This is a portfolio site with a difference! Aspiring web design gurus take note: if you want your entire site to be looked at, you can't do much better than offering pretend cash for page clicks, which can then be spent on changing colour schemes and accessing content. This site manifests as a beachside bar which, once you've racked up enough cash, offers cocktails that change the appearance of the site. But the drinks are expensive, forcing you to click on every part of the designer's portfolio in order to see them all. Clever.



Color In Motion

[www.mariaclaudiacortes.com]

Designed by: Claudia Cortés

Billing itself as an online exploration of the idea of colour, this hugely enjoyable site isn't as pretentious as it sounds. A series of beautifully simple Flash movies revolving around the adventures of a multi-hued collection of stick-men illustrate some of the more common ideas we associate with particular colours. The site offers much more than just movie files, however, and users can even create their own still images based on their favourite colours and words they associate with them. The site interface shows off fluid, flawless navigation, too.

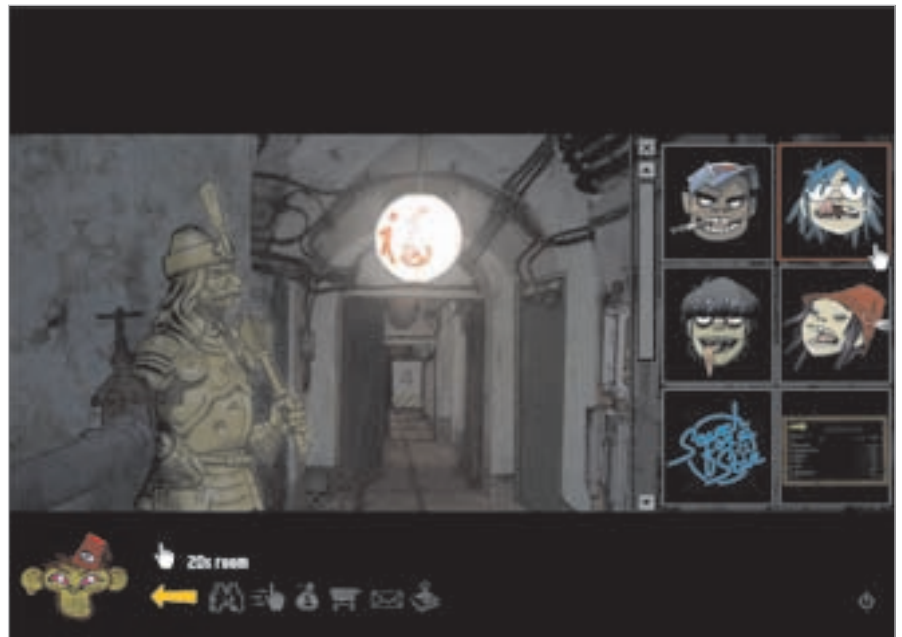


Kong Studios

[www.gorillaz.com]

Designed by: Zombie Flesh Eaters

The stylish online home of animated band Gorillaz lets you wander around their imaginary studios freely. A plain and overcrowded splash page leads you into the site proper: a Flash adventure that lets the user wander around Kong Studios, picking up objects, listening to music, rifling through the various characters' rooms and playing games. A Quick Links bar allows rapid access to the most popular areas, while a pull-down site map makes finding the right location easier.

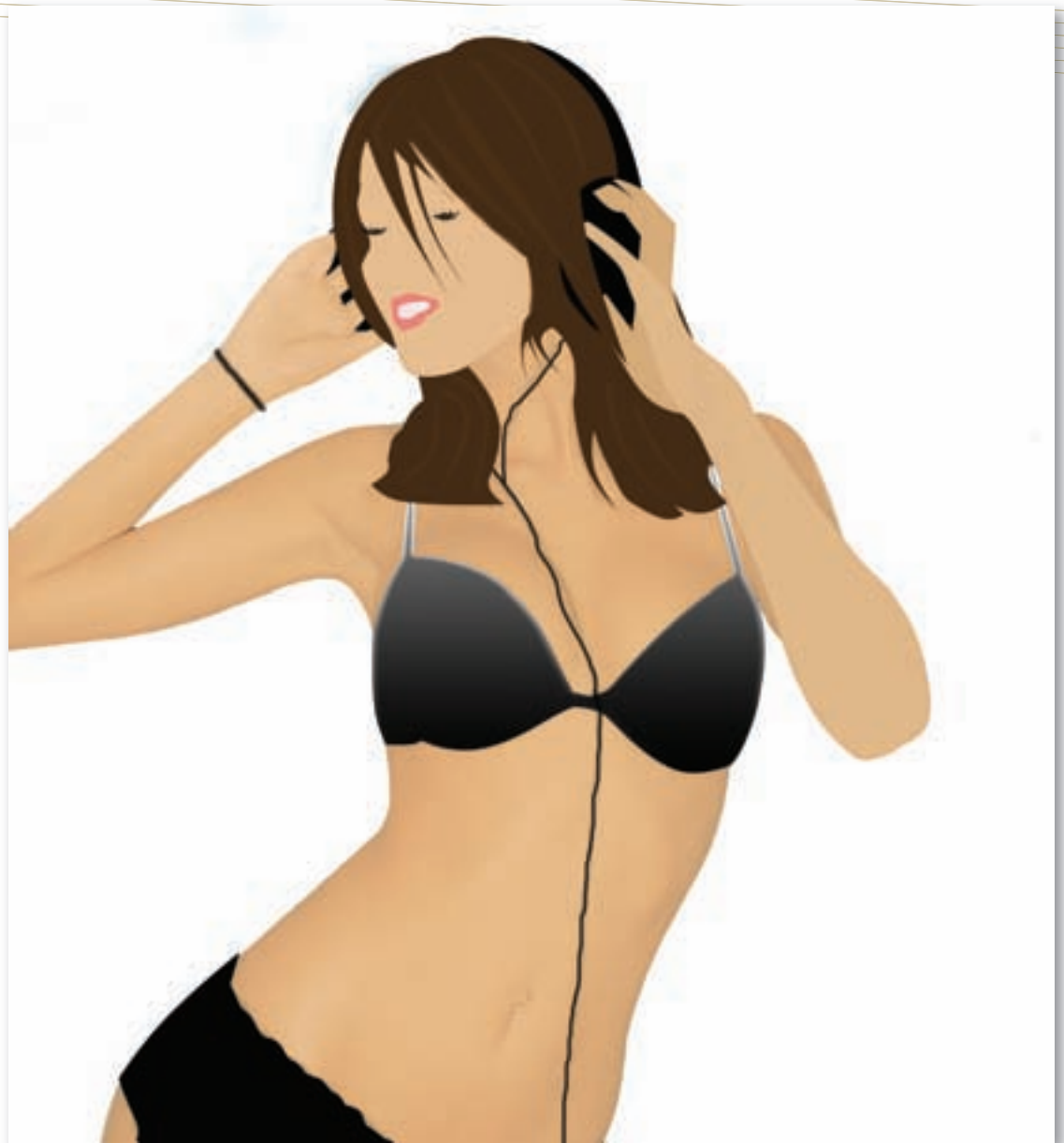


Sofake

[www.sofake.com]

Designed by: Jordan Stone [WEFAIL]

The personal site of one half of the WEFAIL design team, Sofake provides links to a portfolio as well as showcasing one of the pair's design abilities. The site's navigated by clicking on the squares at the bottom of the page, and a rushing animation moves you deeper into the site, which features excellent sound as well as an unusual approach to navigation. Constructed mainly in WEFAIL's signature sloppy style – all ripped paper and scribbling – this is a simple and effective website with a nice dose of humour right at the end.



The brief

On the CD

Tutorial files:
rainbow.psd,
webdesigner.dwt

Tutorial objective

Design original artwork for your website using Photoshop CS2

Time required

Three hours

Skill level



Create unique artwork using Photoshop CS2

Learn how to make eye-catching graphics using tracing techniques and work towards a stylish and individual web design

IF YOU HAVE to rely on purchasing imagery for your website, you're not only restricted by the designs available to you on image libraries (and risk using artwork that can crop up on another site), but you also hinder your creative freedom.

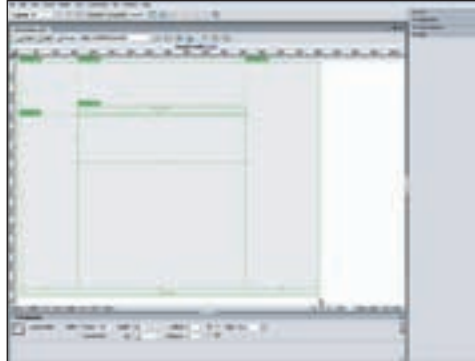
If you feel confident in producing your own artwork in Photoshop CS2, you can create designs specific to the intentions of your website. There are no limitations to the variety of artwork you can produce using this superb piece

of software. Once you have the hang of some of the main principles and skills it can be fairly simple to produce some truly inspirational pieces that will lift the appearance of your site. In this tutorial we'll be making some principle images to include in a website. Using layers and Pen shapes you'll discover how to trace complex photographs with accuracy to make basic, striking original images. There are also some handy techniques for producing artwork from scratch.



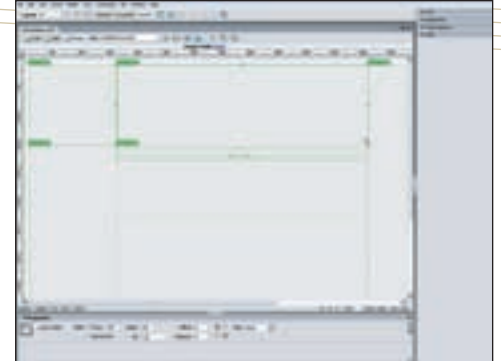
01 Start with a plan

The key to any great web design is planning. Take time to draw out how you envisage your site. This doesn't have to be a work of art, just think of the mechanics such as how your site will navigate, the type of images you would like and where you want your text to go.



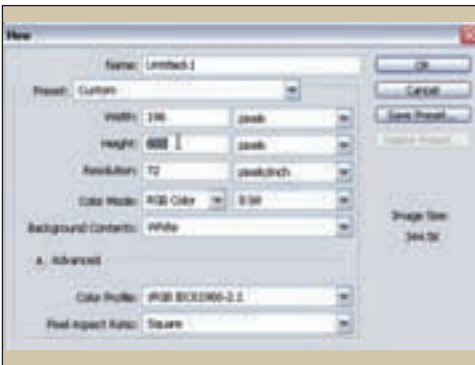
02 Lay it out

You want your artwork to look as good as possible. Creating images that need stretching or dimensions that need altering can make a site look unprofessional. Open up Dreamweaver and draft out your layout tables, using your sketch as a basis.



03 Note the size

Make note of the dimensions of your Layout Table and write them on your sketch. These will be invaluable once you start work in Photoshop, as you will be able to see the pixel dimensions by looking at the Width and Height boxes in the Properties panel.



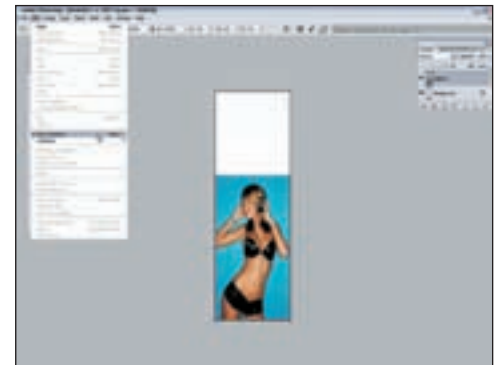
04 A new canvas

Pick a Layout Table that needs some artwork and create a new canvas in Photoshop CS2. You can do this by clicking on File>New. Alter the Width and Height measurements to 'pixels' and enter the appropriate dimensions. Leave the resolution at 72ppi – this is fine for the web.



05 Open your image

We're going to use a photograph as our basis for our artwork and trace over it to create a new image. You can pick up this shot for a small price by visiting www.istockphoto.com/file_closeup.php?id=000001319878. Alternatively, you can use one of your own images.



06 Place your photo

Place the image you want to work from onto your canvas by using the Selection Tool, pressing Control+C and then pasting it into your new image by pressing Control+V. Position the image so it fits your canvas using the Move Tool and the menu command Edit>Free Transform.



07 Start tracing

Let's crack on and start tracing. Pick the Pen Tool from the Tools palette and start a new Shape Path by clicking on the outline of the left leg. Double-click on the colour swatch at the top of the menu and use the Color Picker to choose an appropriate skin tone.



08 Get in shape

Mastering the Pen Tool is an almighty feat for any Photoshopper, so don't fret if this takes a while. We want to create a basic outline for our model in a neutral skin tone. Click on the hip area to create a straight line with your Pen tool.



09 Create a curve

We need to curve this line to match the shape of the leg. With the Pen Tool still selected, click in the middle of the straight line, then, with the Control button pressed, drag the line to the left to create an arc that matches the contour of the thigh.

Technique

Pick up the Pen tool

Mastering the Pen is a valuable skill for any web artist, and it's an essential talent for this project



1: Creating a curve

With the Pen Tool selected, click where you want your line to begin and click again to state the end anchor point. Click another anchor point in the middle of this and then Control-click and drag to create your curve.



2: Control the curve

The anchor point can be manipulated to alter the extremity, position and angle of your curve. Drag a point by keeping the Control button pressed and release when you're happy with the results.



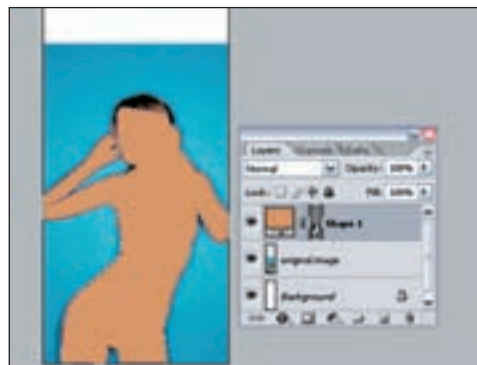
3: Ending paths

You can manipulate your shape path as much as you like. Adding anchor points, deleting them and altering their shape is possible until you end a path by connecting the starting point to an end point.



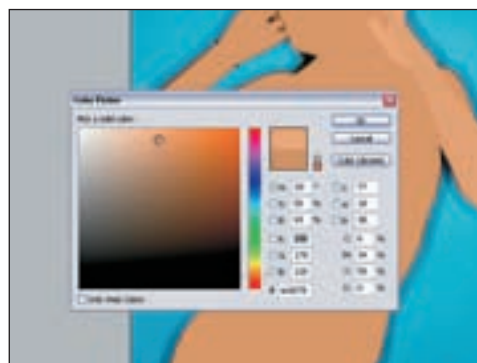
10 Tracing the edge

Work around the edge of the model. Don't worry about missing out small details at this stage, just make sure that the tracing is accurate. You can help yourself out by lowering the opacity of your new shape layer using the slider in the Layers Palette.



12 Ending paths

End the Shape Path by click the end anchor point and joining it onto the beginning anchor point. If you raise the opacity of this layer you'll see the results as the outline takes shape. It doesn't look very impressive at the moment, but this is just your base drawing.



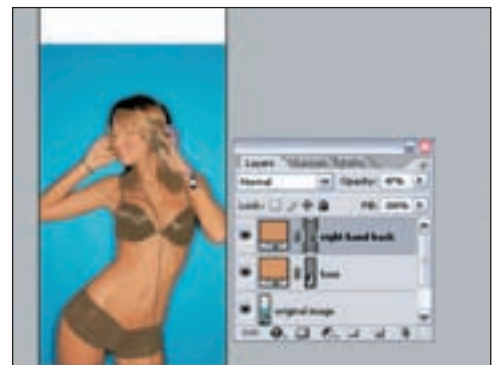
14 Altering shades

Don't underestimate the power of shading in your attempt to make your drawing as lifelike as possible. You can easily alter the colour of any Shape Path by double-clicking on it within the Layers palette and then adjusting the swatch.



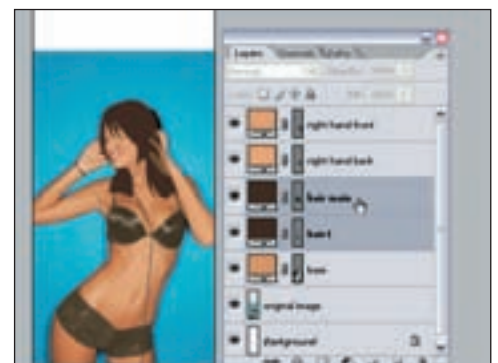
11 Rough clicks

We're going to add layers onto the image to create the finer details on the image, so for now don't worry about creating accurate lines if you know it will have an overlay. It's easier to create smoother lines by using as few anchor points as you can.



13 Adding details

Some finer details will be achieved once all of the shape paths have been drawn out. However, it can be of great benefit if you can draw out as many shape paths as you can – even if this means splitting one area into several parts, such as this arm.



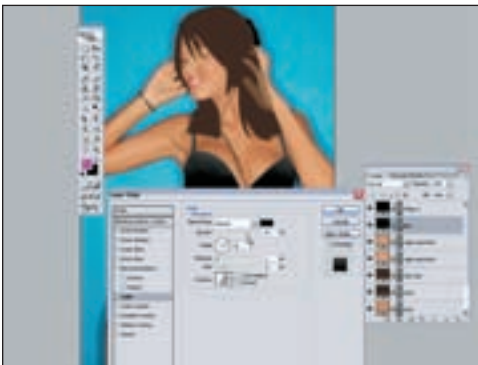
15 Get it in order

The order in which you draw your shapes may not be right for the appearance of your image. You can alter how the shapes lay over each other by rearranging the order of layers with the Layers palette. Think about this logically – this step will make or break a design.



16 Layer Styles

You might find that block colours don't do your image any justice. If so, try experimenting with Layer Styles. The underwear on this model will look better if you create a silky sheen. Click the Layer Styles button in the Layers Palette and choose Satin and Gradient Overlay.



17 Layer Masks

Unselect the original image in the Layers Palette to check your progress. At the moment, the hair is overlapping the arm. You can get around this by applying a Layer Mask. Select the hair layer and then choose Add a mask. Delete the overlap using the Eraser Tool.



18 Using the Brush

You don't have to use the Pen tool to add details to your image. The Brush tool can be very effective as well and will give you the flexibility to try out different shapes and sizes. You must remember to add a new layer using the New Layer icon.

In detail

Exploring Layer Effects

Give your images depth and realistic qualities by making use of Layer Effects



THERE'S NOTHING worse than a flat, uninspiring image. If you're going to create a trace drawing that looks out of this world then subtle textures, shading and drop shadows can totally lift an image off the screen and also make it look visually appealing.

Layer Effects can be a case of trial and error, and the settings will very much depend on the results you want to achieve. It's a good idea to apply a Layer effect to anything that would normally include detailed shadowing or texture effects. Click on the layer within the Layers Palette and open up the Blending Options dialog box by selecting the Add Layer Style icon and selecting from the list. There are quite a variety of different style options you can choose from on the left-hand side of the palette.

If you're not sure exactly which style you want to apply to your design you can work through each option to see the results, making changes to the sliders or blend mode options. To ensure that you don't commit yourself to a Layer Effect that doesn't suit your image, hit the Preview check box.

If you look at the main area of the dialog box you will see that there's a drop-down menu. Just as with the Layer Styles, which you can apply to your individual layers, you can apply styles to your effects to give you ultimate control over the appearance and how they will affect the impact of your image.

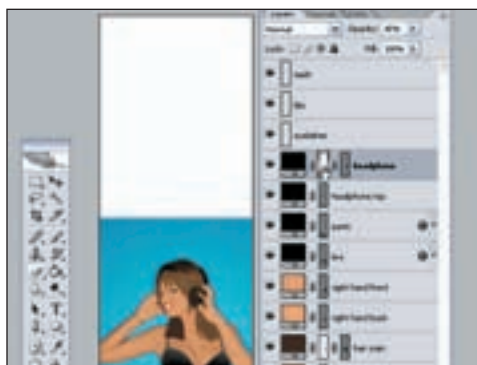
With the Advanced Blending options you can make precise alterations to specific colour tones within your image and make use of Layer and Vector masks that you've already applied in the Layers Palette.



The results that can be achieved with the Layer Effects dialog box can be effective, but it is possible to go over the top



The Layer Effects palette is so versatile. Within this dialog there are plenty of great tricks which you can use to make your image stand out



19 Intricate details

You may find that you have to use the Layer Mask tool often, especially if rearranging your layers isn't an effective procedure. Remember, you can always alter the Eraser size, type and opacity, just as you would a brush, to keep your masking accurate.



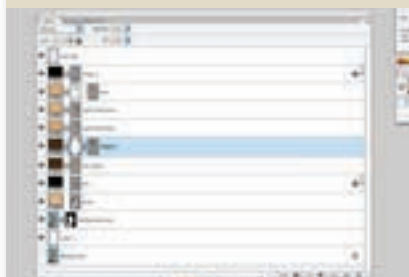
20 Shadows and tone

Using the Brush Tool, match the colour to the skin tone, and then using the colour picker make the tone slightly darker. This is how we'll make it look three-dimensional. Keep the additions subtle by altering the Opacity levels in the upper toolbar.

Technique

The Layers Palette

Learn how to control the most important element in Photoshop and keep track of your image-tweaks



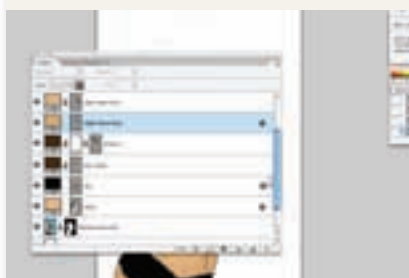
1: Layer shifting

The whole concept behind using layers is that you can alter the order of the individual elements in your design. Get into the habit of creating a new layer every time you start work on a different aspect within your art.



2: Eye it up

Sometimes you might want a peek under a layer to see original artwork that you're tracing or just to get rid of elements you've applied. Do this by clicking on the 'eye' icon to temporarily hide the layer.



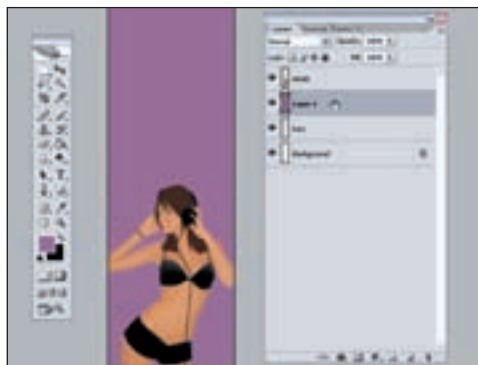
3: Lock it

If you've spent a long time working on a layer, the last thing you want to do is accidentally delete or shift it. Get around this by pressing the lock icon once the layer is highlighted.



21 Merge Layers

Ordinarily you would flatten an image with this many layers. However, we want to add a few more elements that weren't in the original photo. Multi-select the layers (apart from the background) by shift-clicking, then right-click and choose Merge Layers.



23 Add a frame

The elbows of the model creep off the frame. This might look odd once it's on the website so create a frame by adding another layer. Use the Selection tool and drag it over the area of the canvas. Use the paint bucket to fill in the detail, then select again in the middle and delete.



25 Copy the image

For our next project, the top banner, we've used image 972022 from www.istockphoto.com. Open a new canvas using the measurements you created in Dreamweaver. Open the image and create a marquee around the woman using the Selection Tool. Press Edit>Copy.



22 Seeing stars

Add another layer and place it underneath your newly created traced artwork. Select the Brush Tool and use the drop-down menu to pick a new shape. Choose Assorted Brushes and then find the Starburst. Alter the colours and dot these sporadically around the new layer.



24 Flatten layers

We're now done with this piece of art so we need to flatten the layers ready for saving. Do this by clicking on the menu command Layer>Flatten image. For now, save this image as a .psd file, just in case you want to make any alterations before it's exported for the web.



26 Create the artwork

Trace the image, remembering to pay attention to layering and drop shadows. Keep the image to the right of the canvas, leaving space for text. Keep the text simple, with a modern font and bright colour. Finish the design with a simple border and save your image.

Tech Support Photoshop

Hit a brick wall with your digital imaging? Let us help you blast your way through with another round of insightful Photoshop tips and tricks

Q

Pick up a Pen

In my work I regularly find myself having to make selections with the Lasso tool so that I can isolate a particular area of an image for editing. The thing is, I find that despite my best efforts my selections are usually pretty ropery. Is there a technique I can use that will make things a bit more accurate? I've tried using the Pen tool, but I just can't get on with it.

image you want to work on, and then zoom right in so that you can clearly see the edge that you want to isolate.

Next, grab the Lasso tool from the Toolbar and in a single sweep of the mouse, draw as accurately as you can around the object. It's likely that your first attempt was a little off in places, so now zoom right in to the edge of the object, hold down Alt (Option for Mac



You don't want Photoshop trying to alias all your pixel art lines, so be sure to turn it off before you start work

“The Pen tool is by far the most accurate way of selecting a portion of an image”

A

No matter how much you may struggle with drawing Bezier curves, the Pen tool is by far the most accurate way of selecting a portion of an image in Photoshop. With this in mind, it's worth persevering with if you want to really raise your imaging game and get those sharp professional edges.

However, in the short term, Photoshop has a wealth of methods that you can use to make serviceable selections in return for just a little time and effort, and there is even a nifty trick that you can perform with the Lasso tool to help turn an inaccurate line of marching ants into a spot-on edge trace. Start by opening the

users) and simply cut chunks out of your dodgy selection so that it precisely follows the outline. And don't worry if you make a mistake and take out too much, as you can add it back in by holding down Shift.

Q

Pixel perfection

Traditionally, I've built my web page interfaces out of standard JPEG photos and GIF illustrations. Over the years I've grown a bit bored of this, so I'm out to try something new and have decided to take a stab at pixel art.

As I'm brand new to this sort of thing, do you have any advice on how to

A

properly configure Photoshop for this detailed style of design?

Pixel art is indeed a very different type of illustration technique than the more common vector and photomontage styles. However, it's also an aesthetic that is becoming increasingly popular in the modern web arena because it lends itself so well to the construction of website buttons, menus, icons and background images. This commercial appeal means that can also be an extremely valuable technique to add to your portfolio.

Because pixel art requires you to construct images out of individual blocks of colour (or pixels), you have to first create a canvas that has a resolution of just 72dpi (or screen resolution, as it's known). So, click File>New, enter a canvas size for your drawing and enter 72 pixels/inch in the Resolution field.

Next, you need to turn off Photoshop's default antialiasing setting to ensure that the program doesn't try to automatically blend in those trademark jagged edges. To do this, head to Edit>Preferences>General and select Nearest Neighbor in the Image Interpolation field. Finally, you need to make sure that you're using the correct tool to draw objects. It's no good using the Brush tool because this will still create blended (aliased) lines, so instead plump for the Pencil tool and select a brush size of 1px from the Options Bar at the top of the screen.

You're now ready to start drawing – just remember to save your illustration in the PSD format to ensure that details are not lost through file compression.



If you have a problem, and no one else can help, send it in to the *Web Designer* team! We'll do our best to print your problems on our pages, but we cannot reply personally to every email.

SEND YOUR QUERIES TO:
webdesigner@imagine-publishing.co.uk



Your expert

Andy Stewart is a trained multimedia journalist who has been writing for digital creativity magazines for years. His Photoshop knowledge is matched only by his enthusiasm for photography and web design, so he's perfectly pitched to answer all your imaging queries. If you're having problems with Photoshop, he'll do his best to find the solution!

Expert advice

■ Wandering Eyedropper

When you're working in Photoshop, it's sometimes tricky to pick out the exact colour you need from the Color Picker palette. What's more, often the colour you want is there on the screen somewhere, possibly even in another program window altogether.

So how can you grab it? Simple. Just select the Eyedropper tool, click somewhere inside your image and, holding the mouse button down, move the tool anywhere around the screen till you land on whatever colour you want to use, wherever it is. Easy!



Q

Browser previews

I've been working in Photoshop and ImageReady in order to build my first website, and I'm now ready to see how things will look when they are actually loaded into a web browser.

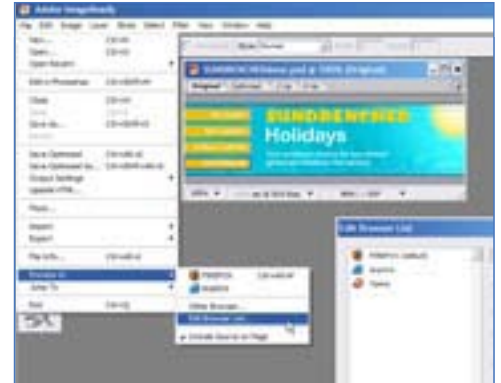
I've found that it's possible to do this in Internet Explorer by going to the Preview In menu in ImageReady, but I want to see how my site will perform in the other browsers installed on my machine. Is there a way of achieving this?

A

The boffins at Adobe are well aware that web developers need to test their work in a number of different browsers to ensure that it will be accessible by the largest possible audience.

Although the Preview In menu in ImageReady shows Internet Explorer by default, you can point it to other browsers on your system really easily. To do this, hit the Edit Browser List... option in the Preview In menu and a dialog will pop up, into which you can start adding additional programs.

The easiest method is to simply click the Find All button, which causes



Add in more browsers to ImageReady's preview list to ensure that you can give your designs a comprehensive performance test

Photoshop to scan your machine and add in any compatible browser it comes across. However, this process is not infallible and it can miss some programs out. So, to complete the list click on the Add button and use the explorer window to navigate to the .exe file of any other browser that you want to use.

Finally, just hit the OK button and all the browsers on the list you have put together will be added to the quick selection area of the Preview In menu. ■

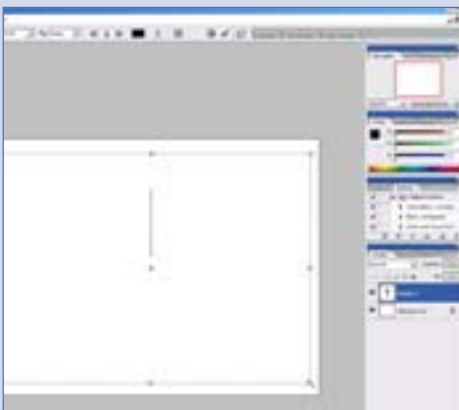
Technique: Textured text

Q

I want to use type to creative effect in my new website. I'm thinking of trying to write a word and then filling in the body of the text with a texture to help make it a bit more eye-catching. Is there an easy way to achieve this without having to mess around with complicated tools?

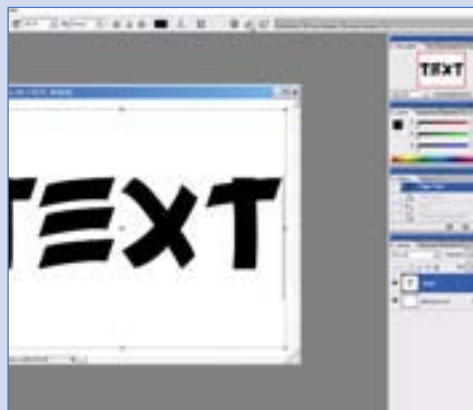
A

In a word, yes. Filling text with texture is a great way of sprucing up a logo, and it's surprisingly simple to achieve. Once you've created the texture that you want to use, follow these steps to see how to apply it to any word or words you like.



01 Basic type

The first thing you'll need to do is create a blank white canvas. Next, press D on the keyboard to reset Photoshop's foreground and background colours to the default black and white. Grab the Type tool from the Toolbox and draw a bounding box for your words.



02 Chunky, funky font

The next step is to choose a chunky font so that the body of the words is thick enough to be filled in with a texture, and also set a large font size. Here we're using a font called Chinyen at 142pt. Type in the word 'TEXT' and then click on the tick on the Options bar to apply.



03 Stripe show

The final step is to open the image you want to apply to the text and use the Move tool to drag it onto the type canvas. It will appear over the top of the text, but if you hit Alt+Ctrl+G (Alt+Command+G for Macs) the text will magically reappear with the texture filled in. Easy!



Rodger Page is a new-media designer and multimedia editor who has been using Photoshop and Flash for years. His plans are to teach digital arts at a college or university, but for the moment enjoys authoring CD and DVDs here at Imagine Publishing.

Pen tactics

- Use the Pen tool to cut out your feature image for the most professional results

Delve into detail

- Go back to your original image to pick up some lost detail such as the number and licence plate

Line and define

- Use the Pen tool again to add definition to your image with clear black lines that highlight curves

Shady dealings

- Posterize the image to define the different shades, giving the image a crisp pop-art look

Adding depth

- Add a layer effect to complete the project and add depth, giving the image more impact

Cut it out

- Apply the Cut Out filter to smooth out the colour where the highlights meet the base hues

The brief

On the CD

Tutorial files:
Lotus_start.psd,
Lotus_final.psd

Tutorial objective

Rev up your site design with a touch of vector art

Time required

Up to 45 mins

Skill level



Add vibrant vector imagery to your site

Put some va-va-voom into your web creation with eyecatching vector illustrations. And you don't even need to be able to draw!

WE ALL KNOW how good Flash is when it comes to animation and illustration, but sometimes you want to do something that is difficult to produce in Flash and will need to use another pro package, such as Photoshop or Illustrator.

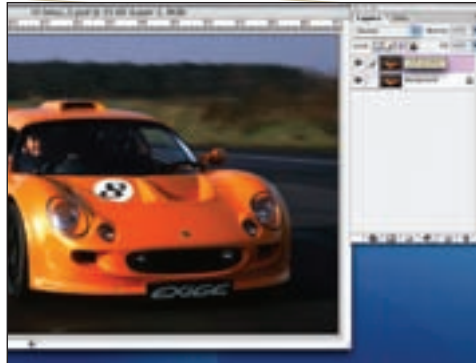
This may present a problem if you have a particular style in mind, and as Flash is a vector-based package a continuous-tone image might look out of place. This tutorial is aimed at producing a cell-shaded image to keep the

vector theme within in your project. It is possible to use the Flash trace function but sometimes the vector result may be bigger in size than the original image due to the amount of information required to create the effect. Here we'll show you how to convert an image into a vector-styled graphic. If you want to use the trace function regardless, follow this tutorial first and then use the trace function afterwards to produce a far better result.



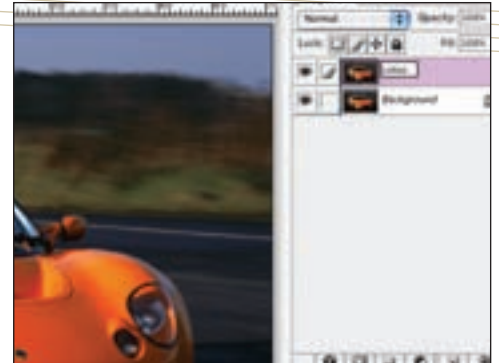
01 Optimum image

Open your image in Photoshop. The resolution and size of your image will determine how the filters are applied. To make sure that your result will be the same as ours, size your image using the image size function to 2000 pixels in width at a resolution of 72dpi (dots per inch)



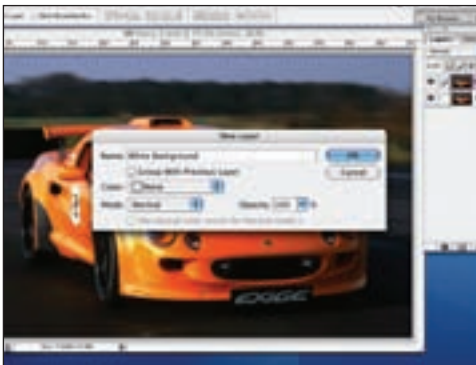
02 Layer locks

Duplicate the background layer via Ctrl/Command+J (use Ctrl on PC and Command if you're on a Mac). As the background layer is locked by default, duplicating the layer will also lock the new layer. Simply click off the Lock position button in the Layer palette.



03 Naming the layer

With the new layer still selected, double-click the text and give it a relevant name, in this case 'Lotus'. As obvious as this sounds, if you don't keep on top of your organising then the layers will soon become confusing to work with. It's always worth getting into a good habit!



04 A blank canvas

Create a new layer (Ctrl/Command+Shift+N) and position it above the background image. Fill the layer in white (Ctrl/Command+Backspace) to keep an original copy of your image and a white canvas to work on. We'll now look at cutting out your motor.



05 The tool for the job

The most professional way to cut out an image is by using the Pen tool. Using only the Lasso tool will put you at an immediate disadvantage; if you need to take a break, or your mouse runs out of space on the desk, then you'll probably have to start again.



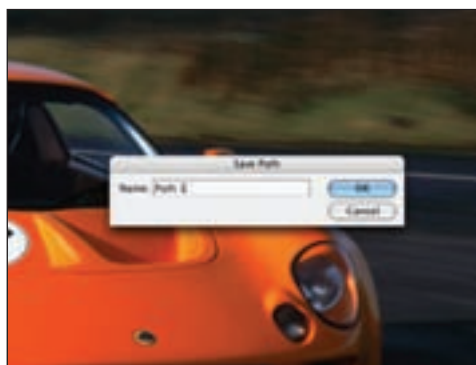
06 Put Pen to Photoshop

Select the Pen tool and ensure that the Paths button is selected in the options bar at the top. If the Shape Layers option is selected then the path created will fill the shape layer with a colour – this will create problems as it will mask the subject while you are cutting out.



07 Brighten things up

Using the Pen tool, cut out the subject. If your image is dark and it's hard to find the edges, duplicate the layer (Ctrl/Command+J) and using Brightness/Contrast (Image>Adjustments> Brightness/Contrast) whack up the brightness. Delete the layer once you have finished.



08 Save the work path

Open up the Path window (Window/Paths). Double-click the work path and, once the dialog box opens, click OK to save the work path as 'Path 1'. This will ensure that the path will not be deleted, which is useful in case you need to use it again at some point.



09 Delete the background

In the Paths window, select the drop menu at the top right of the palette and choose Make Selection. In the dialog, enter a feather value of 0, select 'anti-aliased' and click OK. Inverse your selection (Ctrl/Command+Shift+I) and delete the background of your Lotus layer.



10 Solid six

Now head across to Image>Adjustments>Posterize and in the dialog box enter a value of 6 and click OK. This will now give you various solid shades within your image, making it easy to apply a filter.



11 Get artistic

From the Filter menu select Filter>Artistic>Cut out and in the dialog box enter the following values: No. of Levels: 8, Edge simplicity: 4, Edge Fidelity: 2. This will smooth out the colour, making it easier to isolate and fill in.



12 Desaturate the layer

Duplicate the layer. Ensure that the bottom 'Lotus' layer is selected and select Image>Adjustments>Desaturate (Ctrl/Command+Shift+U). Hide the top Lotus colour layer and use this to pick up the colours.



13 Pick up the Wand

Select your grey Lotus layer. Pick up the Magic Wand tool and enter a tolerance of 10, click 'anti-aliased' on, 'contiguous' off and 'use all layers' off. This will make it easy to pick up the same grey throughout your subject.



14 Separate the shades

We start with the lightest shade first (white), so that when you create new layers they will be in the correct order. Select the white shade, and with 'contiguous' deselected, every white section should be highlighted.



15 Smooth shades

Select from the menu Select>Modify>Smooth and in the dialog box enter an amount of 10 and click OK. This will further smooth out your selection, and this in turn will smooth out the shades.



16 Fill 'em up

Use your selection to create a new fill layer by selecting Layer>New Fill Layer>Solid Colour. Give the layer a relevant name, in this case 'Shade White'. Follow these steps through for all the different shades and click OK.



17 Add layer colour

You will now be given an option to choose a colour, in this case white. But when you come to repeat the steps choose a relevant colour for each stage. Use your coloured 'Lotus' layer to pick up the colour.



18 Work through the image

Repeat steps 14 to 17 for each of your shades, remembering to name them correctly. Your image should now be taking shape, but there will be some additional patching-up required.



19 Fill in the gaps

Select your highlight or white layer and zoom in to your image. Using your Lasso and Paintbrush (with the white foreground colour selected in the main toolbar) start to smooth out the edges where required.



20 Bright highlights

Because you have lost image information, go back to the Lotus layer, select the Wand and pick out the detail (here it's the number eight and the number plate). Repeat steps 16-17 and move the layer to the top.




21 Add a gradient fill

Select Layer>Layer Style>Gradient overlay and enter: Blend mode: Soft Light, Default Black to White gradient and alter the angle to reflect the image (105 degrees). Click OK. Apply this to each of your fill layers.

In detail

Redraw the outlines

Use the Pen tool to redefine details and outlines lost due to the Posterization and the Cut Out filter

 IF ONLY PHOTOSHOP could do everything we wanted it to do by just using filters. Unfortunately this is often not the case and it is a combination of filters, adjustments and tweaking to achieve the desired results. But with a little practice, you'll soon be a dab hand at this sort of artistry.

In this tutorial we are using filters, image adjustments and Magic Wand selections, which are then smoothed out to pick up the different shades, but by doing this we are losing detail through each process. To give the project a professional finish we need to use the Pen tool to add outlines to the car image, create a new layer and draw out the defining lines in your image.

When drawing a path with the pen tool, Photoshop will always want to close the path and often you all you want is a line. So, draw your line, click on Path selection tool (A) from the main toolbar and click on your image. Click back to the Pen tool (P) and continue to draw (this is a little annoying but the finished effect is worth it).

Once you have finished, click on the Brush tool (B), pick a hard-edge brush with a diameter of 8px and make the foreground colour in your main toolbar black. In the Path window (Window>Paths) there should be two path layers: path 1, which is the outline of your image, and a new work path.

Double-click your path and save it as 'path 2' and with it highlighted select the 'Stroke path with brush' button located at the bottom of the Path palette. This will now place your black outline on the uppermost new layer. Your effect is now complete.



Navigating the paths and layers can be tricky, but it's the key to working well and creating stunning effects with Photoshop



Adding a black outline will define the bright colours of the car and give the finished artwork a very stylistic look



22 Stroke the wheels

Select the coloured Lotus Layer once more and apply a layer effect stroke (Layer>Layer Style>Stroke). Set the stroke to black and to outside. This will apply a black stroke around the outside of the car.



23 Steer your outline

Create a new layer and using the pen tool mark out the outlines. Select the brush tool with a hard edge and a width of 8px. Open the Path window and stroke the work path by clicking 'Stroke path with brush'.



The brief

On the CD

Tutorial files:
N/A

Tutorial objective

To put together a great-looking media-filled iWeb site

Time required

One hour

Skill level



Design an online gallery with iWeb

We'll show you how to design a site with a truly professional sheen, and there's little more than dragging and dropping involved!

ANYONE WHO HAS wrestled with hand-coding a website will appreciate the beauty of iWeb. It can create professional and striking results with the minimum of fuss.

Graphically rich, interactive sites can be built without a scrap of code. Every page is based on a template, ranging in style from blogs to photo albums, and you add content by dragging, dropping and editing. The program shines in the way it links with other iLife 06 apps through a floating media browser. In seconds you can add photos and albums from iPhoto, podcasts created in GarageBand and links to iTunes'

Music Store from your iTunes library. But iWeb also handles less glamorous grunt work. For example, it builds navigation links and menus automatically – if you change a page name, iWeb obediently adjusts the menu on all the site's pages. It also adds jaw-dropping window dressing, including reflections and shadows on photos and smooth slideshows.

There's no doubt that iWeb is of most value if you own a .Mac account, as it offers one-click upload to your .Mac disk space, and slideshows look better. But .Mac isn't necessary; you can upload your site to any web space.



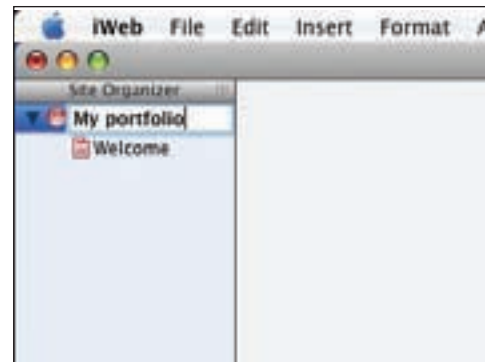
01 Open the template

iWeb's neat and stylish Template Chooser opens on launch. Choose the look for your site from the multitude of options in the left-hand pane. Each template contains multiple pages on the right. So that you can introduce your visitors properly, select the Welcome page.



02 Hello and welcome

The template page appears in the main window. The Site Organizer pane shows a thumbnail of the single page currently in your site. The name of this page automatically appears in the header of the page in the main window, so it's time to make it nice and snappy.



03 It's all in a name

Double-click the Site button in the Organizer pane and replace the standard text with a name for your site. This will be included in the site's URL, so make it something that's relevant, personal or catchy. If it's to showcase images, you could choose something like 'My portfolio'.



04 Introduce your work

Repeat the same procedure with your first page. The changes you make here will be reflected in the navigation panes that iWeb places on your pages. We've gone for 'Introduction' as a title here, but you can tailor it to say whatever you like.



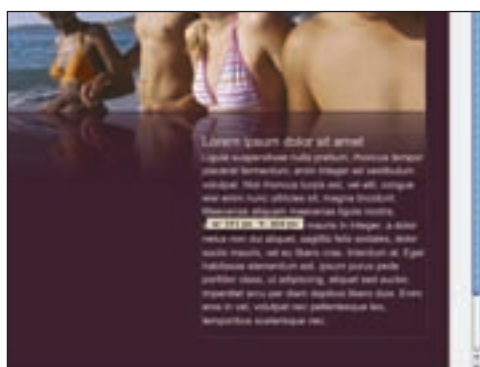
05 Big up the background

To change the background colour for the site or the current page, select it in the Organizer, choose View>Show Inspector and click the Page Background colour drop menu. Choose the background shade you want from the colour wheel.



06 Create a new heading

Click in the box that contains the holding template heading and add a descriptive heading of your own for the current page. Something fairly simple and descriptive is best, as you don't want to flummox your browsers on the first page.



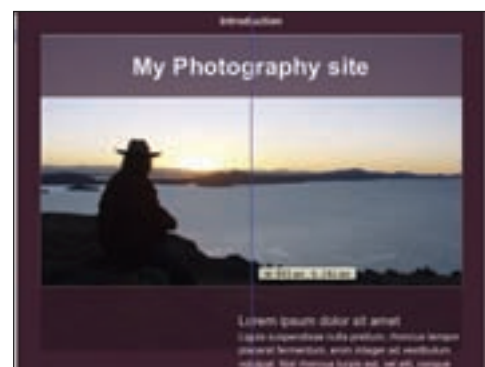
07 Moving and resizing boxes

To move a box, just click and drag it over the page. You can also drag its handles to resize it. As you drag, iWeb displays guidelines to help precise placement, making it much easier to position your site elements perfectly. Play with the layout until you're happy with the effect.



08 Make the most of media

It's easy to add images from your iPhoto library, and this is where the integration with iLife apps really starts to make site creation a joy. Open the Media Browser (View>Show Media Browser) and drag an image over the placeholder image to substitute it.



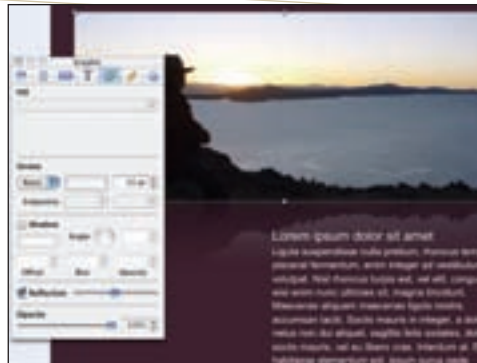
09 Masking your images

iWeb can mask images so that only part of them can be seen. Select the image to mask, then choose Format>Mask Drag and drag the handles of the inner window that appears to select the part of the image you want to display.



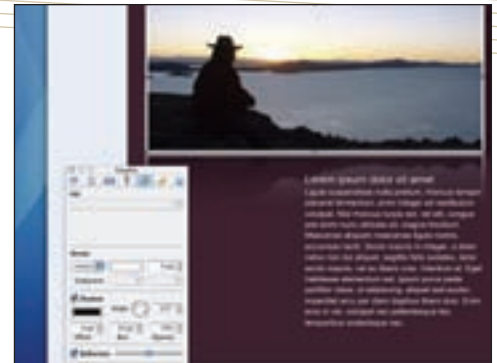
10 Smarten up the image

Click the Adjust button. This brings up a funky little Adjust Image window identical to the one in iPhoto. Here we drag the Sharpen option to the right to sharpen the image. You can also fiddle with the brightness and contrast to perfect your shot.



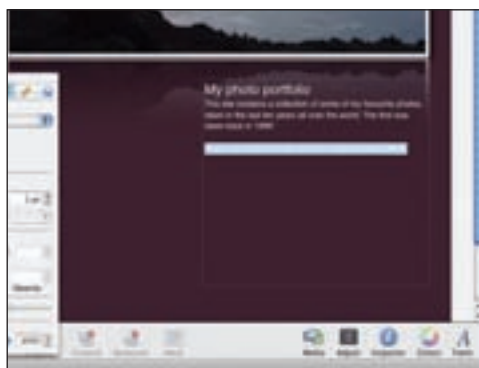
11 Reflect a while

You can also alter the way that the reflection looks. Click on the image to adjust, click the Inspector button and under the Graphic Inspector tab, drag the Reflection slider to the left to reduce its effect. You can adjust the opacity here, too.



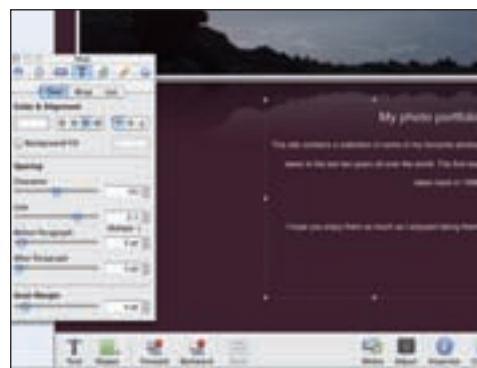
12 Picture framing

The Graphic Inspector allows you to make further amendments, adding chic touches to your site. Select the Stroke option to add a line around the image and add a shadow to give it some depth by clicking the shadow box and adjusting the options.



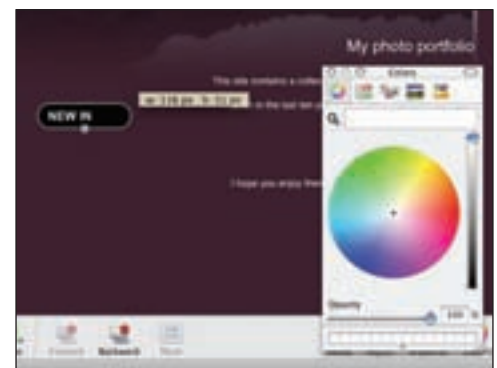
13 Tap in your own text

To replace text, type inside a box filled with placeholder text to swap it with some words of your own describing your page content. To add a new text box, click the Text button in the toolbar and click on the page window where you want the text to start.



14 Adjusting text

You don't have to stick with existing text styles, and it's very easy to personalise the look of the site. To adjust colour, alignment or the spacing between characters or paragraphs, click the Text Inspector button in the Inspector palette and make adjustments.



15 Adding a shape

Choose Insert>Shape, select a shape and drag it to wherever you want it on the page. You can type text inside a shape, but the box doesn't expand automatically as words are added – you'll need to manually resize it to fit your text in.



16 Add inline images

Now to add an image that flows with the text for a professional look. Move the cursor to where you want to add the image and drag the chosen picture from the Media browser, holding the Command key down. Resize it to suit your layout as before.



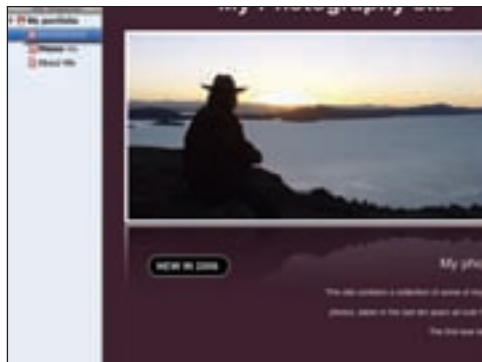
17 Adjust the text flow

With the inline image selected, click the Inspector's Text Inspector button and the Wrap tab. Click the Object align icons. You'll see the choice take effect on the page as the text flows around your image.



18 Expand the site

Add more pages to your website by clicking the '+' button at the bottom of the Site Organizer pane and choosing a second window from the template. Choose a Photos page template in order to add a small gallery-type page to the site.



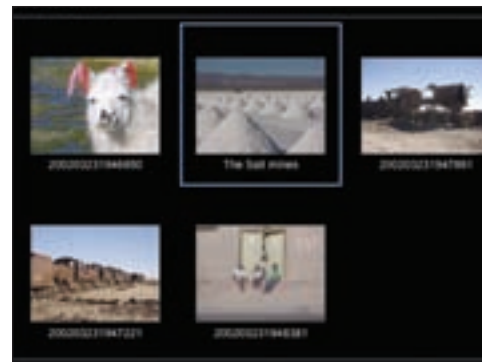
19 Get organised

Organise pages by dragging them up and down the left-hand Organizer pane – this way you can make them run in the order that best suits your site. You can also delete a page by clicking on it in the Organizer and choosing Edit>Delete page.



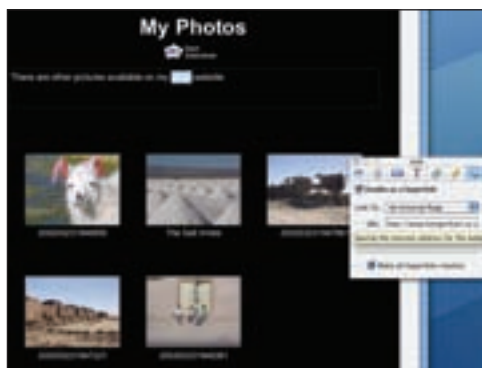
20 Add images to the photo

The Photos template selected in step 18 contains a handy photo grid, which is a fast way to display your shots. To use it, select a group of images from the Media browser and drop them onto the grid. They are added and arranged automatically.



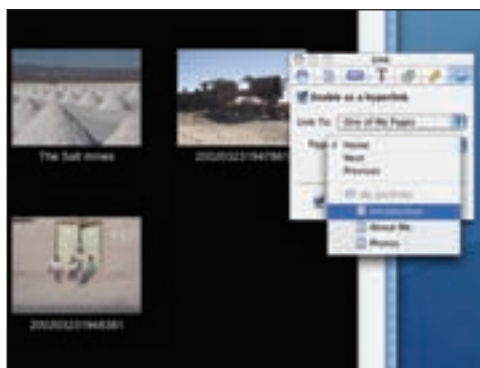
21 Rewrite captions

iWeb uses iPhoto's titles as a default caption for all imported photos, but a jumble of numbers is hardly very informative for your visitors. To change the captions, click the text box below each picture and type in your own description.



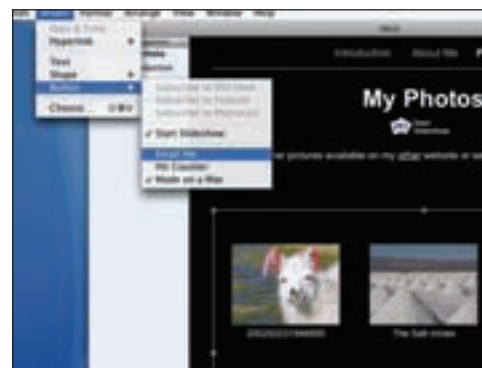
22 Adding web hyperlinks

It's easy to add a hyperlink to your text, and it will give added depth to your site, allowing browsers to quickly flip to other sites. With the text you want to link highlighted, click the Link Inspector in the Inspector palette and check the Enable as a hyperlink box.



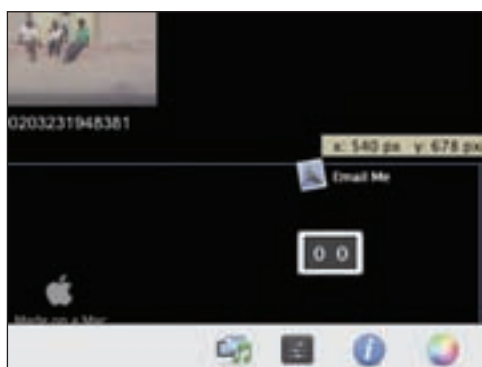
23 Local linking

To link your text to an external URL, select this option in the Link Inspector's drop-down menu and enter the full URL. You can also link to a page on your own site by selecting the One of My Pages option then choosing the relevant page from the lower drop-down menu.



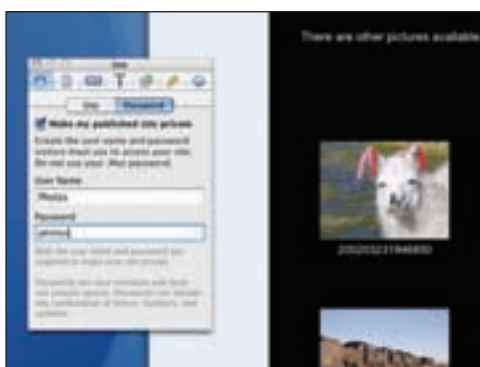
24 Add a hit counter button

To track the number of visitors to a page, add a hit counter. Select Insert>Button>Hit counter. This is another element that's easy to position; drag the button to a suitable place on the page (these are usually located near the foot of the page).



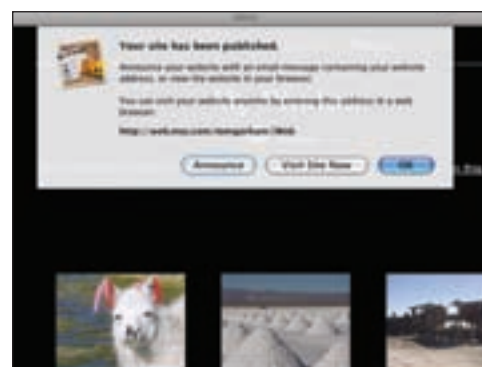
25 Stay in touch

To encourage feedback and comments from visitors, add an Email Me button. Select Insert>Button>Email Me. If you upload your site to .Mac, the email address is your .Mac address. Otherwise it will be the address on the 'Me' card in Address Book.



26 Choose privacy settings

You can restrict access to your site very easily. In the Inspector palette, click the Site inspector button. Under the Password tab on the right, choose a user name and password that visitors will have to enter in order to access your web creation.



27 Take it to the web

Finally, click the Publish button. This uploads your website to your .Mac webspace. iWeb notifies you when your site is uploaded. For a live look at how the site appears on the web, click the Visit Site Now button to view it in a browser.



Name: Matt Tomblin

Date of birth: 05.10.1979

Place of origin: Lincolnshire

Employment status: Recently formed a new company called Creative Buzz, providing graphic design, video and website design services. As a fully integrated media house, more specialist areas such as animation, film production and interactive media are also catered for

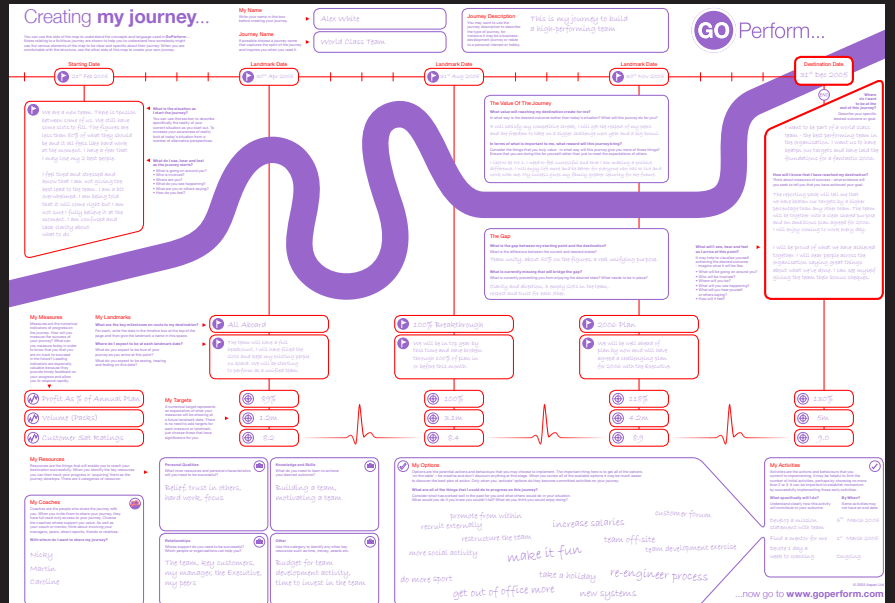
Academic history: Bachelor of Arts (Honours), Graphic Design

Skills: Illustrator, InDesign & Photoshop

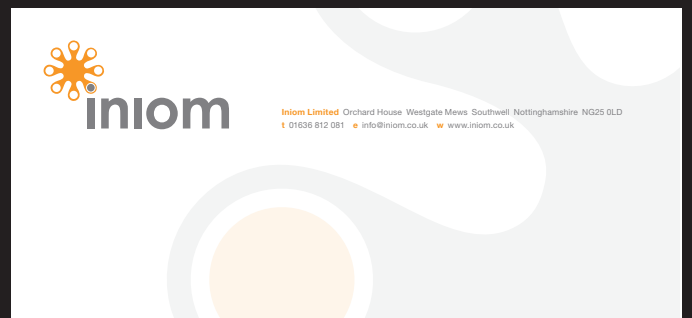
URL: www.creativebuzz.com

Email: matt@creativebuzz.com

1



2





8020
financial management



Ready for a new challenge?

Are you of management calibre?
We are looking for people with management experience to join our team. A financial background is not necessary.

Business Summary
80:20 Financial Management is offering you the chance to join a very successful business to business franchise, with a team of professionally trained, business minded individuals who specialise in providing management accounting and strategic business advice to SME's.

Market Outlook
Due to the high demand for our services, we are currently looking to expand our franchise network across the UK. 80:20 Financial Management offer a service needed by every small to medium sized business. This is a franchise with unlimited business opportunities and growth potential.

Business Training
80:20 Financial Management believe that training is absolutely critical to enable you to be successful as a franchisee. Our highly experienced management team has developed a structured training programme that will enable you to launch your new franchise business with confidence.

Benefits of being an 80:20 franchisee are:

- A training programme designed to fit around your current employment so your personal income is not at risk.
- The work you do is interesting, exciting and highly rewarding.
- Earn profits above £50K per year plus the freedom to choose how you work – from home, full or part-time.
- A business aimed at managing a small number of likeminded client relationships, which give a high on going financial remuneration.

If you are a self motivated, business minded individual, with a real interest in working with small businesses we would like to speak to you.

Contact Justin Auckland on: • 0870 4604 749 • info@8020franchise.com • www.8020franchise.com

3

1: GoPerform

Website design and Journey Map worksheet for GoPerform

"The distinctive River Thames shape, based on a 'London Marathon' case study, highlights the highs and lows of a personal performance development model."

2: Iniom Ltd

Website design and stationery items for Iniom Ltd

"The initial branding communicates how Iniom's methodology focuses on eight key dimensions of a top quality purchasing process model. This is represented in the organic-looking graphic that uses eight arms"

3: 80:20 Financial Management

Website design and promotional advertisement for 80:20 Financial Management

"The branding concept here stems from Pareto's principle, the 80:20 rule, which demonstrates the importance of focusing 80% of your time and energy on the 20% of your work that is really important"

4: Scarlet & Willow

Website and double-sided leaflet design for Scarlet & Willow

"Scarlet & Willow is an interior design consultancy focusing on balancing the importance of colour in design, with concerns for using more environmentally friendly materials and paints"

4



scarlet&willow

passionate
about colour

Why not let Scarlet & Willow bring the perfect colours for you into your home or business.

Scarlet & Willow is an Interior Design Consultancy offering a personally tailored service to all, including people new to the benefits an Interior designer can bring.



Name: Ross Featherstone

Employment status:

Freelance web & print designer

Academic history:

Bournemouth University,
BA (Hons) New Media Production

Skills: Dreamweaver, Flash,
Illustrator, Photoshop

URL: www.rossfeatherstone.co.uk

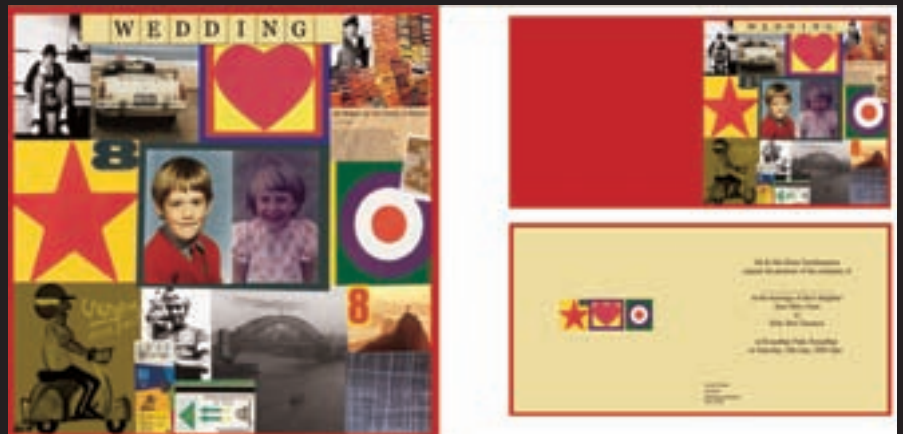
As a New Media Production graduate from Bournemouth University and in his subsequent work with clients Sunbaba, UK musician Will Shackleton, and interior designer Paul Silcock, Ross Featherstone already has an impressive CV.

His 2003 project www.badlystitched.co.uk won second prize in the Mando Student Website Awards that year, before he set up design collaborative creativelystitched with fellow graduate Bryony Cook. His portfolio site does a great job of demonstrating his abilities across graphic design, illustration, interactive content development and traditional HTML coding.

1



2



3



1: creativelystitched

Home page for creativelystitched

2: By invitation only

Privately commissioned wedding invitation inspired by Paul Weller's Stanley Road LP

3: John Lennon

Digital illustration of legendary singer/songwriter John Lennon

4: www.paulsilcock.com

Colour-picking interface developed for interior designer Paul Silcock

5: www.willshackleton.co.uk

Artist site designed for UK singer/songwriter Will Shackleton

6: www.lushclubbing.co.uk

A nightclub website for Lush Clubbing

7: www.badlystitched.co.uk

Website design for cool online magazine badlystitched.co.uk

4



5



6



7





PICK THE PERFECT WEB HOSTING DEAL

FROM ECOMMERCE TO PERSONAL HOSTING, FIND THE HOSTING SERVICE THAT'S PERFECT FOR YOUR NEEDS WITH OUR COMPREHENSIVE ROUND-UP OF DEALS

PICKING A WEB host is a decision often left to the end of the web creation process. Let's face it, we've all been guilty of concentrating so much on the design of the site that we've ignored the importance of signing up for a good hosting deal. Hosting is of the utmost importance, though – after all, this is where your site will be housed, so it's imperative that you find a service that not only provides you with the services you need, but also with good reliability.

That's why we've scoured the net to find a selection of relevant deals that should help you ascertain the service that's perfect for you. The aim in compiling this guide is to allow you to see the different types of packages available and help you glean some idea of the costs you're likely to face.

While we haven't included every single deal offered by the firms listed, we have included the products we think are most relevant to our readers.

Our listings contain the categories we think will be most relevant to you. With this in mind, we hope we can help you pick the hosting deal that will suit you best – don't just jump in and sign up on the basis of the figures you see on these pages, though.

We recommend using the information below to pick out a handful of firms that cater for your needs. The next step is to contact each directly to discuss your requirements further.

Keeping up to date

Although we try to ensure that all the information in our listings is up to date, the occasional error does creep through. If you would like to update your current details, drop an email to webdesigner@imagine-publishing.co.uk with the information you would like changed.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1&1 (www.oneandone.co.uk)	Home (Linux)	08708 503 305	£59.88	800MB	10GB	300	X	X	X	✓	X	✓	✓	✓	X
1&1 (www.oneandone.co.uk)	Home (MS)	08708 503 305	£71.88	800MB	10GB	300	✓	X	X	✓	X	✓	✓	✓	X
1&1 (www.oneandone.co.uk)	Business (Linux)	08708 503 305	£107.88	2.5GB	20GB	700	X	✓	X	✓	✓	✓	✓	✓	X
1&1 (www.oneandone.co.uk)	Business (MS)	08708 503 305	£119.88	2.5GB	20GB	700	✓	✓	X	✓	✓	✓	✓	✓	X
1&1 (www.oneandone.co.uk)	Professional (Linux)	08708 503 305	£179.88	6GB	50GB	1500	X	✓	X	✓	✓	✓	✓	✓	X
1&1 (www.oneandone.co.uk)	Professional (MS)	08708 503 305	£203.88	6GB	50GB	1500	✓	✓	X	✓	✓	✓	✓	✓	X
123 reg (www.123-reg.co.uk)	Starter	0900 11 22 123	£19.08	100MB	1.5GB	15	X	X	X	✓	✓	✓	✓	✓	X
123 reg (www.123-reg.co.uk)	Starter Plus	0900 11 22 123	£35.88	250MB	3GB	25	X	X	X	✓	✓	✓	✓	✓	X
123-reg (www.123-reg.co.uk)	Starter Pro	0900 21 11 23	£47.88	500MB	5GB	35	X	✓	X	X	X	✓	✓	✓	X
2020Media (www.2020media.com)	Everyday	0845 166 7456	£100	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	PHP	0845 166 7456	£150	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	JAVA Tomcat	0845 166 7456	£175	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Coldfusion	0845 166 7456	£250	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
4D hosting (www.4dhosting.com)	Bronze Package	0845 166 8386	£40.00	10MB	500MB	2	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	X	✓	✓	✓	✓	✓	✓
4D hosting (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1000	✓	✓	X	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.co.uk)	Starter	0870 8726560	£99	50MB	1.5GB	10	✓	X	✓	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.co.uk)	Professional	0870 8726560	£199	100MB	2.5GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.co.uk)	Corporate	0870 8726560	£399	500MB	5GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
BeamHost (www.beamhost.co.uk)	Home	0871 277 9827	£59.88	800MB	5GB	100	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost (www.beamhost.co.uk)	Business	0871 277 9827	£119.88	2GB	2GB	300	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost (www.beamhost.co.uk)	Economy	0871 277 9827	£239.88	5GB	80GB	1000	✓	✓	✓	✓	✓	X	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Host Package	0870 742 0530	£55 inc VAT	50MB	1GB	25	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Pro Package	0870 742 0530	£125 inc VAT	100MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Base Package	0870 742 0530	£250 inc VAT	250MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	X
Clara.net (www.clara.net)	Clarahost Lite	0845 355 1000	£29.99 inc VAT	10MB	1GB	10	X	✓	✓	✓	✓	✓	✓	✓	✓
Clara.net (www.clara.net)	Clarahost Advanced	0845 355 1000	£699	500MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Entry Package	0870 703 1000	£120	750MB	5GB	10	✓	✓	X	✓	✓	✓	✓	✓	✓
DataGate (www.datagate.co.uk)	Exchange Hosting	08000 19 98 19	£120+	200MB	Unlimited	19	X	X	X	✓	✓	✓	✓	✓	✓
DataGate (www.datagate.co.uk)	Unix Shared Business Hosting	08000 19 98 19	£179.40+	150MB	2GB	50	X	✓	X	✓	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level1	0800 652 2110	£185	300MB	1.5GB	5	✓	✓	X	X	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level2	0800 652 2110	£259	400MB	2GB	10	✓	✓	X	X	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level3	0800 652 2110	£330	500MB	3GB	50	✓	✓	X	X	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level4	0800 652 2110	£369	750MB	4GB	80	✓	✓	✓	X	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level5	0800 652 2110	£409	1024MB	5GB	120	✓	✓	✓	X	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level6	0800 652 2110	£549	1500MB	6GB	200	✓	✓	✓	X	✓	✓	✓	✓	✓
Dedicated Servers (www.dedicated-servers.co.uk)	Linux entry	0870 333 0365	£99/month	40GB	30GB	Variable	X	X	X	✓	✓	✓	✓	✓	✓
Dedicated Servers (www.dedicated-servers.co.uk)	Windows entry	0870 333 0365	£199/month	40GB	30GB	Variable	X	X	X	✓	✓	✓	✓	✓	✓



NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Donhost (www.donhost.co.uk)	Reseller Unix	0870 7414151	£470	Unlimited	20GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Reseller Windows	0870 7414151	£587.50	Unlimited	20GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Enterprise Plan	0870 7414151	£105.75	100MB	2GB	20	✓	X	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Commerce Plan	0870 7414151	£211.50	250MB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Designer Plan	0870 7414151	£141	100MB	2GB	20	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Developer Plan	0870 741415	£305.50	250MB	5GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
Dziner Solutions (www.dzinersolutions.co.uk)	Windows Shared	n/a	£44.50	100MB	2GB	100	✓	✓	✓	✓	✓	X	✓	✓	✓
Dziner Solutions (www.dzinersolutions.co.uk)	Domain Forwarding	n/a	£14.50	5MB	100MB	10	✓	✓	✓	✓	✓	X	✓	✓	✓
Dziner Solutions (www.dzinersolutions.co.uk)	Unix Shared Starter	n/a	£19.50	50MB	1GB	10	✓	✓	✓	✓	✓	X	✓	✓	✓
Dziner Solutions (www.dzinersolutions.co.uk)	Unix Shared Standard	n/a	£44.50	100MB	2GB	100	✓	✓	✓	✓	✓	X	✓	✓	✓
Dziner Solutions (www.dzinersolutions.co.uk)	Unix Shared Premier	n/a	£79.50	200MB	3GB	200	✓	✓	✓	✓	✓	X	✓	✓	✓
eHosting (www.ehosting.co.uk)	Home & Business 200 Account	0161 236 2241	£49.99	200MB	10GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
EliteUKServe (eliteukserve.net)	Business Kick Start Linux	0871 717 0390	£49	50	3GB	20	X	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Kick Start Windows	0871 717 0390	£75	50	3GB	20	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Standard Linux	0871 717 0390	£99	100	3GB	100	X	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Windows	0871 717 0390	£125	100	3GB	100	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Enterprise Linux	0871 717 0390	£199	250	5GB	250	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Enterprise Windows	0871 717 0390	£225	250	5GB	250	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Pro Linux	0871 717 0390	£399	500	10GB	500	✓	✓	✓	✓	✓	✓	✓	X	✓
Eurofasthost.com (www.eurofasthost.com)	Soho	0800 3161 067	£99.00	100MB	3000MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Business	0870 888 3600	£149.99	2GB	N/A	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Business Pro	0870 888 3600	£249.99	5GB	N/A	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Net Pro	0870 888 3600	£299.99	3GB	N/A	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Net Standard	0870 888 3600	£199.99	2GB	N/A	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Starter	0870 888 3600	£19.99	100	N/A	15	X	X	X	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Home	0870 888 3600	£49.99	500	N/A	100	X	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Home Pro	0870 888 3600	£69.99	1GB	N/A	300	✓	✓	✓	✓	✓	✓	✓	✓	✓
Giacom (www.giacom.net)	Business Pro	0800 542 7500	£199	100	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Hostextra (www.hostextra.co.uk)	Pro-Host	08702 501 500	£99.45	100	10GB	200	X	✓	X		X	✓	✓	✓	X
Global Gold (www.globalgold.co.uk)	Unix launcher	0870 004 4444	£78	50	5GB	5	✓	✓	✓	X	✓	✓	✓	✓	✓
Global Gold (www.globalgold.co.uk)	NT launcher	0870 004 4444	£80	50	5GB	5	✓	✓	✓	X	✓	✓	✓	✓	✓
HaiSoft (www.haisoft.co.uk)	HaiSoft Perso	0870 080 4247	£14.90	100MB	1GB	Unlimited	✓	✓	X	X	✓	✓	✓	✓	✓
HaiSoft (www.haisoft.co.uk)	HaiSoft Pro	0870 080 4247	£49.90	500MB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
HaiSoft (www.haisoft.co.uk)	HaiSoft eCommerce	0870 080 4247	£99.90	750MB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Free Starter Professional	0845 644 7750	Free	2.5GB	100MB	1000	X	X	X	X	✓	X	X	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1000	X	X	X	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✓	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	X	✓	X	✓	✓	✓
HostSupreme (www.hostsupreme.co.uk)	Windows 2000 Unlimited Plan	0208 777 8881	£29.50-£499	100-5000MB	2-80GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	Unlimited	✓
HostSupreme (www.hostsupreme.co.uk)	Resellers Plan	0208 777 8881	£200-800	2GB	30-50GB	Unlimited	✓	✓	✓	X	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	X	Option	✓	✓	X	✓	✓	X
Hostway(www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	N/A	✓	X	✓	✓	X
Ideal Hosting (idealhosting.co.uk)	Lite	08712 773494	£14.99	25	1GB	5	✓	X	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Starter	08712 773494	£23.49	50	1GB	20	✓	X	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Standard	08712 773494	£52.49	100	1GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Professional	08712 773494	£68.99	250	1GB	unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Business	08712 773494	£119.99	500	1GB	unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Corporate	08712 773494	£199.99	1000	1GB	unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Basic 50	0870 160 5555	£70	50	1GB	5	X	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Frontpage 50	0870 160 5555	£100	50	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Standard 200	0870 160 5555	£160	200	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Superior 500	0870 160 5555	£220	500	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Windows 50	0870 160 5555	£100	50	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Windows 200	0870 160 5555	£190	200	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Windows 500	0870 160 5555	£260	500	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Entry	0115 917 0000	£79.50	600MB	7GB	300	✓	X	X	X	X	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Business Professional	0115 917 0000	£199	5GB	20GB	Unlimited	✓	✓	X	X	X	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Business e-commerce	0115 917 0000	£499	5GB	20GB	Unlimited	✓	✓	✓	X	X	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Reseller	0115 917 0000	£500	Unlimited	Unlimited	Unlimited	✓	✓	X	X	X	✓	✓	✓	✓
Merxweb (www.merxweb.com)	Starter	0845 838 2631	£59.88	150MB	3GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
Merxweb (www.merxweb.com)	Store	0845 838 2631	£95.88	300MB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Merxweb (www.merxweb.com)	Advanced	0845 838 2631	£119.88	450MB	7GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Email Only	0845 6120330	£11.75	25MB	1GB	5	X	X	X	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Standard Package	0845 6120330	£35.25	100MB	4.5GB	10	✓	X	X	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Professional Package	0845 6120330	£58.75	250MB	8GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Expert Package	0845 6120330	£105.75	500MB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp	0870 120 8888	£49.99	100MB	2GB	5	X	X	X	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0870 120 8888	£89.99	200MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0870 120 8888	£149.99	500MB	10GB	25	X	X	X	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0870 120 8888	£89.99	700MB	15GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0870 120 8888	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0870 120 8888	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
NetBenefit (www.netbenefit.com)	Unix	0870 264 2298	£180	100MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
NetBenefit (www.netbenefit.com)	Windows 2000	0870 264 2298	£229	100MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Starter Package	0800 2987 214	£30	500MB	1GB	100	✓	X	X	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Home Package	0800 2987 214	£60	1GB	5GB	100	✓	X	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Developer Package	0800 2987 214	£100	4GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	X
Netcetera (www.netcetera.co.uk)	Commerce Package	0800 2987 214	£180	6GB	20GB	1500	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Reseller Package	0800 2987 214	£450	10GB	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netscalibur (www.netscalibur.com)	Netscalibur Web Unix	0800 072 0000	£324	100MB	5GB	1	X	✓	✓	X	X	✓	✓	✓	✓
Netscalibur (www.netscalibur.com)	Netscalibur Web Windows	0800 072 0000	£324	100MB	5GB	1	✓	✓	✓	X	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Lite	08700 599 599	£29.90	200MB	1GB	1	£1.50	X	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Plus	08700 599 599	£49.90	400MB	2GB	5	£1.50	£1	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Advance	08700 599 599	£99.90	1GB	5GB	10	✓	✓	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Pro	08700 599 599	£199.90	3GB	15GB	50	✓	✓	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Enterprise	08700 599 599	£499.90	10GB	25GB	Unlimited	✓	✓	✓	✓	X	✓	✓	✓	✓
Nildram (www.nildram.net)	Unix	08701 608602	£120	10MB	5GB	1	X	✓	X	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Windows	08701 608602	£120	10MB	5GB	1	✓	X	✓	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Shared SQL Business 50	08701 608602	£300	50MB	25GB	1	X	✓	X	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Shared SQL Business 100	08701 608602	£600	100MB	50GB	1	X	✓	X	X	X	✓	✓	✓	X
Pay As You Host (www.pay-as-you-host.com)	Standard	0870 284 0287	£47.88	50MB	512MB	Unlimited	X	✓	X	X	✓	✓	✓	✓	✓
Pabb Web Design (www.pabbwebhosting.co.uk)	Unlimited hosting	07756 441059	£114	Unlimited	Unlimited	Unlimited	✓	✓	✓	X	✓	✓	✓	✓	✓
The Positive Internet Company (www.positive-internet.com)	Z account	0800 316 1006	£293.75	120MB	10GB	Unlimited	X	✓	X	✓	✓	X	✓	✓	X
The Positive Internet Company (www.positive-internet.com)	Dolphin	0800 316 1006	£2,172.58	2x20GB	40-60GB	Unlimited	X	✓	X	✓	✓	X	✓	✓	X
The Positive Internet Company (www.positive-internet.com)	Fully managed servers	0800 316 1006	£5,287.50	2x70GB SCSI	80-250GB	Unlimited	X	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	X	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	X	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	X	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.co.uk)	Home	0151 236 9111	£53.88	500MB	4GB	100	X	X	X	X	X	✓	✓	X	X
Switch Media (www.switchmedia.co.uk)	Business	0151 236 9111	£95.88	1.5GB	10GB	500	X	✓	X	X	X	✓	✓	✓	X
Switch Media (www.switchmedia.co.uk)	Professional	0151 236 9111	£186	3GB	25GB	1200	X	✓	X	X	X	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Parking	08707 65 63 64	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Forwarding	08707 65 63 64	From £15	N/A	500MB	N/A	X	X	X	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Hosting	08707 65 63 64	From £7.50	N/A	N/A	N/A	X	X	X	X	✓	✓	✓	✓	X
Titan Internet (www.titanhosts.net)	Win50	0845 125 9500	£58.75	50MB	500MB	5	✓	X	X	✓	✓	✓	✓	✓	✓
Titan Internet (www.titanhosts.net)	Win100	0845 125 9500	£117.50	100MB	1GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Titan Internet (www.titanhosts.net)	Win200	0845 125 9500	£235	200MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Entry	0800 031 7800	£79.50	600MB	7GB	300	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Home	0800 031 7800	£99.95	1.5GB	10GB	500	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Soho	0800 031 7800	£149.99	3GB	15GB	1000	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Professional	0800 031 7800	£199.95	5GB	20GB	Unlimited	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	eCommerce	0800 031 7800	£499	5GB	20GB	Unlimited	✓	✓	X	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard	0870 050 0080	£39.95	50MB	1GB	5	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard Plus	0870 050 0080	£99.95	50MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Business	0870 050 0080	£79.95	100MB	3GB	15	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Business Plus	0870 050 0080	£159.95	150MB	4GB	30	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Professional	0870 050 0080	£179.95	250MB	7GB	50	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Professional Plus	0870 050 0080	£299	500MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Standard Multiweb	0870 050 0080	£64.95	75MB	1.5GB	10	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Standard Multiweb Plus	0870 050 0080	£149.95	100MB	2.5GB	15	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Business Multiweb	0870 050 0080	£149.95	200MB	4GB	25	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Business Multiweb Plus	0870 050 0080	£299	250MB	5GB	40	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Professional Multiweb	0870 050 0080	£249	500MB	7.5GB	100	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Professional Multiweb Plus	0870 050 0080	£499	500MB	10GB	150	✓	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	ActiveSpace	0845 058 9000	£100	50MB	2GB	0	✓	✓	X	X	✓	✓	✓	X	X
Zen Internet (www.zen.co.uk)	.NETspace	0845 058 9000	£250	100MB	4GB	0	✓	✓	X	X	✓	✓	✓	X	X