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INSIDE BACK COVER

ISSUE 118

web designer™

 DREAMWEAVER  FLASH  PHOTOSHOP

www.webdesignermag.co.uk

FLASH OF INSPIRATION

Essential tips, tricks and showcases to take Flash to the next level






EZ-COMMERCE

Internet enterprise collides with art in new web boom

NEW DIMENSION

Build exciting navigation with interactive 3D text menus

HOW TO...

-  Make time-lapse animations in **Flash**
-  Create web templates in **Photoshop**
-  Merge text with photos in **Photoshop**
-  Add CSS tabs with **Dreamweaver**
-  Raise the standards of your pages



**NEW
WEBSITE
GALLERY**

6 pages of the hottest
sites handpicked for
your viewing
pleasure

ip
IMAGINE
PUBLISHING



*e***Mag**

OUR experts

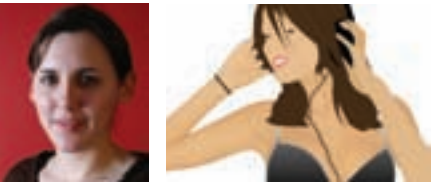
LINING UP THE FINEST MINDS IN WEB DESIGN FOR YOUR ONLINE EDUCATION



Nick La

TEACHING YOU INCREDIBLE TIME-LAPSE TECHNIQUES

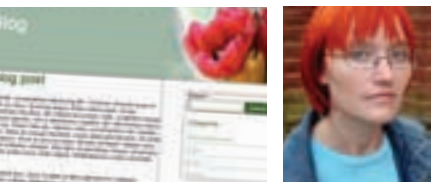
Making his debut this issue, Nick La hails from Toronto where he works as a multimedia designer. He also produced our superb vector-based cover this issue and his stunning online portfolio can be found at www.ndesign-studio.com



Emma Cake

WEAVING YOUR WEB ARTWORK INTO A THING OF BEAUTY

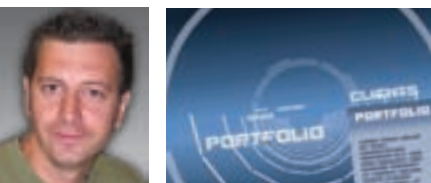
As deputy editor of *Advanced Photoshop* and an editing enthusiast, Emma is the perfect host for our forays into Photoshop. Using simple source images, she can create stunning artwork that will make your site stand out on the web.



Rachel Andrew

EXPLORING THE FINE ART OF STANDARDS COMPLIANCY

A doyenne of the Web Standards Project, Rachel is a regular contributor to the pages of *Web Designer*. Combining her expert knowledge of all things Dreamweaver and skills as a web developer, she explains how to evade messy mark-up.



Mark Shufflebottom

MAKING A MENU TO BE PROUD OF

Mark is the man *Web Designer* turns to for Flash expertise, and as a media course teacher at Bournemouth University he's well-versed in making it a cinch to create stunning interfaces and elements for your web designs.

Welcome



Andy Warhol was famously quoted as saying that as far as he was concerned, making money and being successful was art itself.

Eschewing the traditional view that painters and poets had to suffer, struggle, and avoid 'selling out' at all costs, his commercial ideals provided the perfect catalyst for Pop Art. Still the bane of extravagant collectors across the globe, Warhol even admitted to employing a production chain of staff at his Factory studio so that lucrative silk-screened pieces could be knocked out even quicker.

Whether or not you indeed own a genuine 'Andy' or not, to this day, is all part of the swindle. So we're celebrating that spirit this month with an ironically highbrow look at how the recent penchant for punk ecommerce has exploded onto the web. Since Alex Tew's Million-dollar Homepage burst onto the scene we've invariably had all sorts of copycat schemes springing up to snatch a piece of the online pie. They're infuriatingly simple, staggeringly successful, powered by hype, and, well, pure pop. Turn to page 20 before the bubble bursts.

If you feel that your long-term business strategy needs something more straight-laced then Hal Devlin provides the perfect

antithesis in his feature for setting up shop the professional way. Behind the Scenes gets revved up with a look at how Ford's superb Focus ST minisite called in a few favours from design agency Burrows, while exciting tutorials for 3D Flash menus, light and day animation effects, and adding CSS page tabs keeps us busy. Back to the handy Andy Warhol link, however, and you should notice our new high-impact Gallery section welcoming you into the mag from the off. Its pages went a bit AWOL last time so we've reined them back together and decided to let the beautiful featured sites do the talking for a change. We want these pages to really inspire you and hopefully identify what's hot in this industry, so if you think your favourite URL should be there then we really want to know about it. Better yet, make sure it's your own work and guarantee yourself, to quote Andy once more, those "15 minutes of fame".

Mark Billen
DEPUTY EDITOR

Editor's picks

Of course it's all good, but here's my pick of what you shouldn't miss in issue 118...



8-13

The Gallery gets bigger and better with four awesome sites to get excited about



20-26

Money making mavericks get championed in our dot com dollar cover feature



74-78

Don't let the sun go down on your Flash project with animation advice from Nick La

gallery

THE CREAM OF THE WEB CROP



GET INTERACTIVE

This tells you about what to click and do



CLOSER LOOK

Highlights the way certain elements appear



MOVIE SEQUENCE

Animation, video and cool stuff to watch



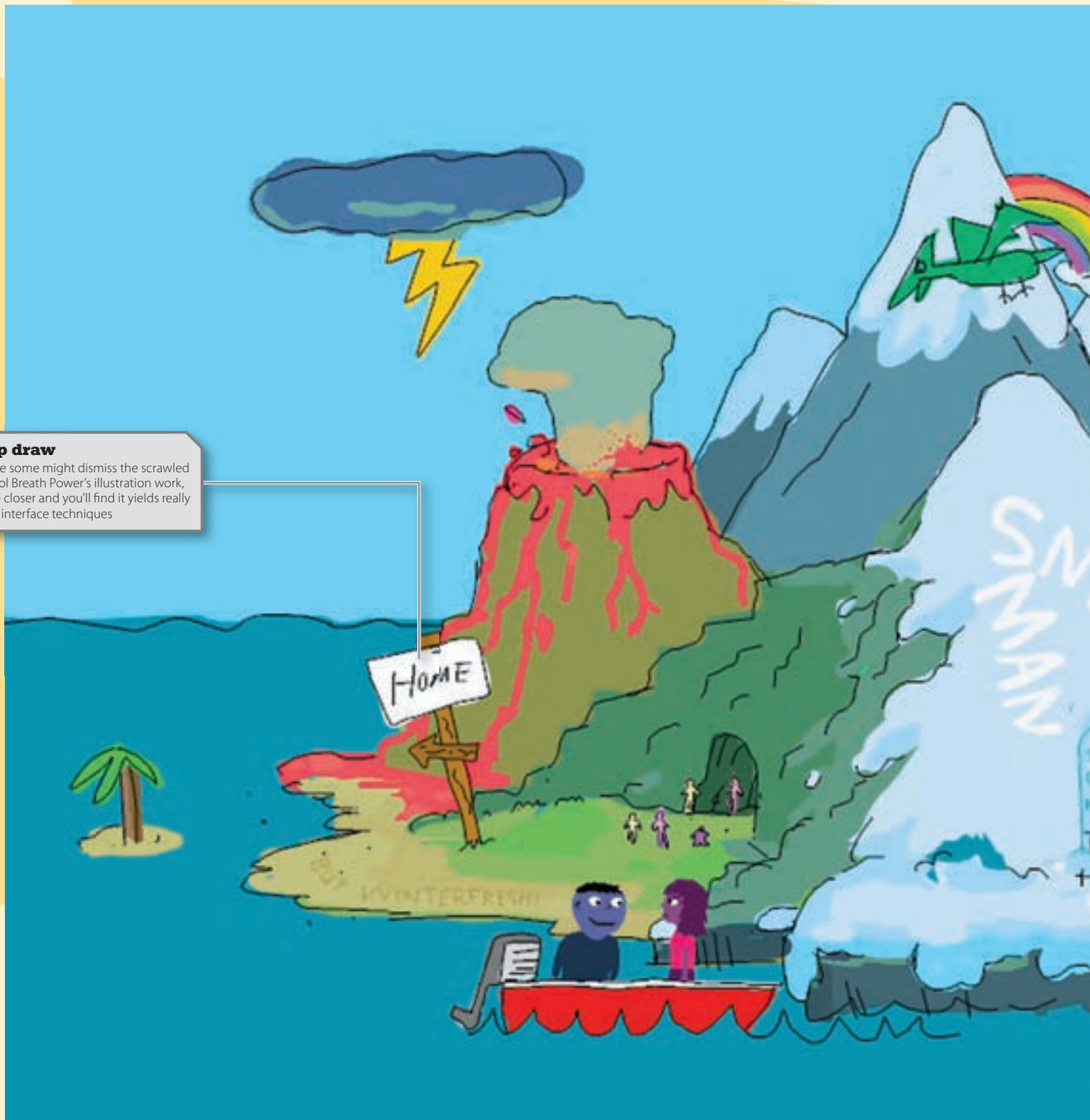
HEAR THIS

Gives you a clue to any audio elements



Top draw

While some might dismiss the scrawled style of Cool Breath Power's illustration work, look a little closer and you'll find it yields really innovative interface techniques



OUR NEW-LOOK GALLERY is here to fire and inspire your web projects by showcasing the hottest URLs around. As the perfect introduction to where your browser should be, please make sure you support every exhibit by paying them a visit and checking out what makes them tick

GOT IT? FLAUNT IT!

If you know of an exciting website or have perhaps built one you regard as being mighty fine then tell us about it. We're always interested to hear about great URLs or stunning site launches so don't be shy, drop us a line at webdesigner@imagine-publishing.co.uk



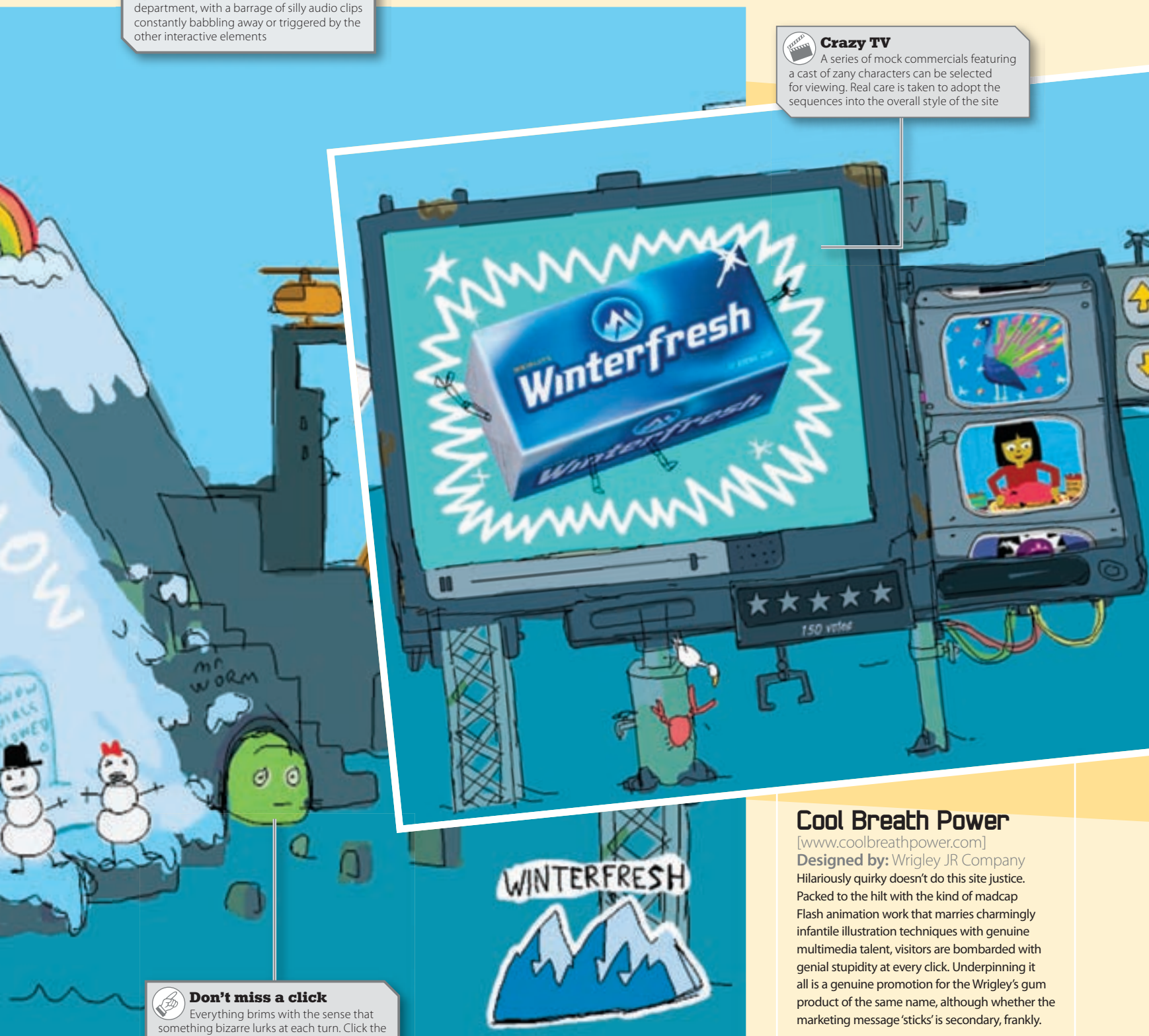
Audio attitude

The site also excels in the audio department, with a barrage of silly audio clips constantly babbling away or triggered by the other interactive elements



Crazy TV

A series of mock commercials featuring a cast of zany characters can be selected for viewing. Real care is taken to adopt the sequences into the overall style of the site



Don't miss a click

Everything brims with the sense that something bizarre lurks at each turn. Click the volcano or Mr Worm and you're greeted with shorts bursts of animation and sound effects

Cool Breath Power

[www.coolbreathpower.com]

Designed by: Wrigley JR Company

Hilariously quirky doesn't do this site justice. Packed to the hilt with the kind of madcap Flash animation work that marries charmingly infantile illustration techniques with genuine multimedia talent, visitors are bombarded with genial stupidity at every click. Underpinning it all is a genuine promotion for the Wrigley's gum product of the same name, although whether the marketing message 'sticks' is secondary, frankly.

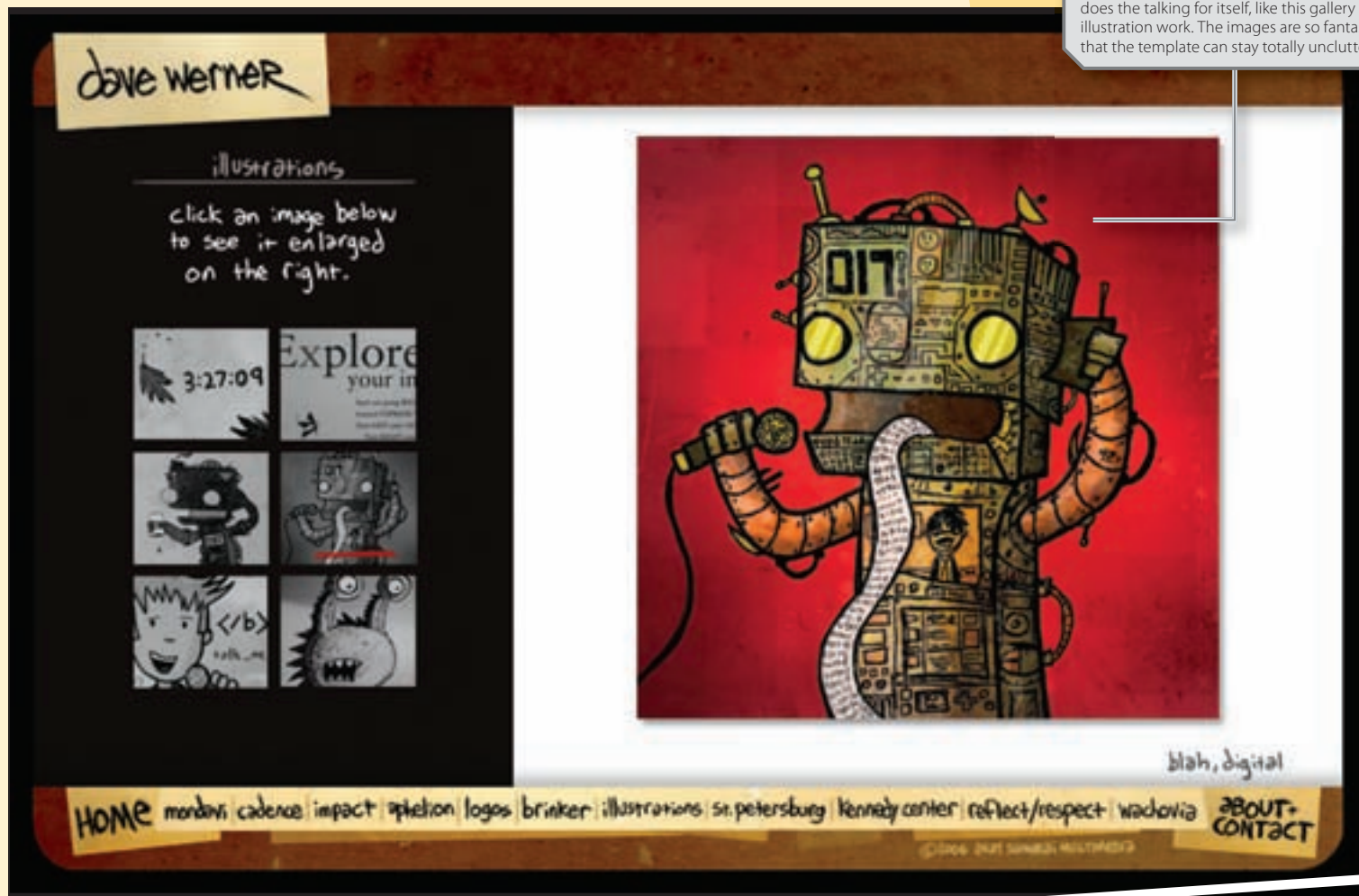
gallery

THE CREAM OF THE WEB CROP



Sketch show

Each section of Werner's portfolio does the talking for itself, like this gallery of illustration work. The images are so fantastic that the template can stay totally uncluttered



Clip here

Certain sections literally talk you through some of the design projects that Werner has been involved with. Little bursts of video really help to get the message across

Dave Werner's Portfolio 2006

[<http://okaydave.com>]

Designed by:

Dave Werner

Dave Werner is blatantly that kid who always won trophies at Sports Day, and probably got the girl. He's infuriatingly good, and this gorgeous portfolio site rubs it in with merciless glee. From the slick rollover main menu collage of scattered photos and doodled papers we get an awesome blend of video clips, illustrations, project briefs, and fun. Watch out for the beautiful use of imagery, economic template design, and the sublime Flash fade-outs between pages.





Sight seeing

The About section ignores corporate small talk and instead directs you around the company offices. Plasma-screened loft spaces have never looked better



Picture this

A subtle mosaic menu of thumbnails contains a bevy of vibrant images spanning various high-profile projects – such as those for Coors and Coca-Cola



artisticIMAGE

Method

home

Studio Tour

Company Story

Location

Contact

997 Brady Ave. Suite 100, Atlanta, Ga. 30318 phone: 404.815.1550 fax: 404.815.1511 email: sales@artisticimage.com



artisticIMAGE

997 Brady Ave. Suite 100, Atlanta, Ga. 30318 phone: 404.815.1550 fax: 404.815.1511 email: sales@artisticimage.com

Artistic Image

[www.artisticimage.com]

Designed by: Artistic Image

Trendy design firm Artistic Image operates out of Atlanta, Georgia, and this home page sure looks like an American dream. Minimalism collides with gorgeous colour graphics to showcase the agency's work and also give us a tantalising glimpse of the sickeningly stylish office space.



Menu magic

What first looks like a big blobby image soon reveals itself to be a gigantic menu map. Roll over an item and an enlarged hotspot appears to whisk you off to another zone



Eye-catching images

So much can be done to grab the eye with stunning photography. Replayful blends stark text and bold vector work with big images in a way that cries out talent



Print & Grfx Selected Print & Graphic Work

Although Replayful design focuses mainly on interactivity design services, we are fully equipped to design and create high impact print and graphic work for all types of projects.

whether you need logo design, templates, brochure design, catalog design, CD covers and more



Replayful

[www.replayful.com]

Designed by: Replayful Digital Agency

With an effortless sense of cool this New York, Barcelona, and Brussels-based agency serves up a beauty. If the flawless Flash work and ingenious interface ideas don't stir you then the attention to sumptuous design surely should. The whole thing looks like a trendy nightclub flyer with its bold, curvy style and clever mix of photography, classical art and vector shapes. Let's just say, if the agency's actual projects look this good then the competition had better take note.

Replayful

bulletin

HOT NEWS FROM THE WEB DESIGN WORLD



If you're hungry for success, prowl over to the AKQA site for a chance of global recognition



Win and you could be working on projects like the Project Gotham Racing 2 site



With offices around the globe, AKQA is one of the world's leading interactive agencies

International bright young things

LEADING INTERACTIVE AGENCY LAUNCHES
WORLDWIDE SEARCH FOR FRESH CREATIVE TALENT

NOT TO BE CONFUSED or associated with the cheesy Scandinavian pop outfit Aqua, the creative gurus at new media consultancy AKQA are on the hunt for new blood. The award-winning firm, with five offices across the UK, US, and China, is currently running a New Lions competition to unearth forward-thinking advertising students. Open to all candidates around the globe, with the emphasis on pitching wholly original marketing techniques that were previously impossible, entrants must put together a campaign for a recognised product brand. A full brief can be followed at the quite lovely competition microsite at www.akqa.com/futurelions, where you'll also get a pointer to AKQA's own superb production values for possible web submissions. However, AKQA does insist that bias for interactive entries does not apply, and that TV or print-based projects showing particular

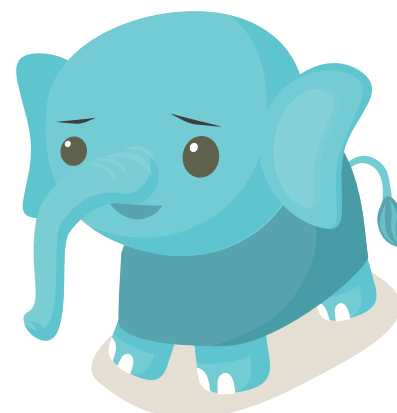
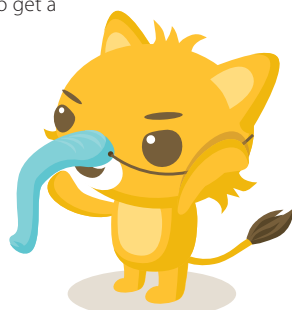
innovation are also encouraged. Interested parties are then required to submit a URL that provides a detailed background to their campaigns, with links to any supplementary PDF

"The creative gurus at AKQA are on the hunt for new blood, running a competition to unearth forward-thinking students"

or PowerPoint presentations. Five winning entries will then be selected by AKQA and put forward to a panel of celebrated creative judges during a seminar at the 53rd Cannes Lions Advertising Festival in June. The judges include AKQA executive creative directors Lars Bastholm, Daniel Bonner and James Hilton, and global creative director Rei Inamoto. Successful

entrants will be touted around the event to some of the industry's most influential agencies and given the perfect reference for launching a promising career.

If you weren't aware of the competition already then you'd better get your skates on as the closing date is fast approaching. Submissions must be put forward by an oddly precise 11.59pm (PST) on 21 May, with full conditions listed on the competition site. Good luck!





We lost a whole morning playing with Peroni's sublime 3D interface system



The site's beautiful menu yields some fantastic examples of Flash video integration

La dolce bitter

A CAMPAIGN FOR ITALIAN-THEMED BEER ARRIVES ONLINE, BOASTING SOME SURPRISINGLY STYLISH FLASH WORK

IF ASKED ABOUT what constitutes the typical British beer ad, most of us wouldn't suggest a slick black-and-white homage to Italian cinematic masterpiece *La Dolce Vita*.

However, this is exactly the concept behind Miller's new marketing drive for its Peroni Nastro Azzurro brand, with a range of TV and print campaigns influenced by Fellini's 1960 classic. Among all that is the brand new launch of www.peroniitaly.com, which claims to be one of the first high-profile examples of a commercial site that utilises Flash 8 technology to deliver 3D panoramic effects. Exciting London-based agency Mook has triumphed in producing a truly unique experience that swings the browser through a stunning 360-degree stage. While one half renders

scenes from the surrounding campaign, the other contains an awesome floating menu system whereby additional material can be accessed.

As if the smoothness of the animation or the use of lighting and shadowing techniques weren't impressive enough, you'll also find seamless video clips detailing the making of the sumptuous TV commercial and a host of extras.

"We feel that Peroni Nastro Azzurro is breaking new ground in an otherwise rather flat beer market," quipped Miller UK's marketing director Jean-Pierre Van Lin. "With our awe-inspiring new approach to web content we are once again making our simple point: Peroni Nastro Azzurro is Italian style applied to beer." Which can only be a good thing, we say!

NEWS in brief



PUT THE BOOT IN

It has finally happened. Apple has now officially released software to get Windows XP running on Intel-based Macs. A beta of Boot Camp, the application needed to safely partition OS X and its Microsoft equivalent, is available for download from www.apple.com/macosex/bootcamp now. Steve Jobs and company clearly hope the move convinces PC fanboys to finally jump ship.



BEEB IS BEST

The BBC News website's election coverage has scooped Best in Show prizes at the Society for News Design's annual awards. Content including a dynamic swingometer and results map were credited, with delighted BBC News interactive editor Steve Herrmann commenting: "The online resources we created for the election coverage were, I believe, second to none."



ALL SEARCHED OUT

A US-based study by Jupiter Research and marketing body iProspect has revealed that web users only consult the first three pages of search engine results. A whopping 41 per cent of 2,369 people admitted to giving up if the earliest matches fail to deliver. Analysts believe that the news could spark leading firms like Google to readdress their services.

Creative gun show

ADOBE'S FULLY LOADED FIRES A TRAILBLAZING SIGNAL FOR ITS RE-ENERGISED PRODUCT PORTFOLIO

WHEN THE NEWS filtered through that Adobe was to acquire Macromedia we were not alone in our fits of confusion and amazement. Pretty much anyone with a vested interest in web or graphic design was caught on the hop, with immediate question marks over what the merger would mean for customers. Adobe has now emerged with the first of its large-scale UK press tours since the \$3.4bn transaction was rubber-stamped. The Fully Loaded series of events spanned three months with dates in Leeds, Glasgow, Manchester, London, and a final stop in Birmingham on 11 May.

Strictly billed as practical workshops, audiences that managed to pre-empt the waiting lists were perhaps slightly disappointed to find that details of what the company had in store for future releases were somewhat subjective. A special session, Fully Web, concentrated on suggesting ways in which developers could integrate existing Creative Suite packages with Studio 8 stalwarts Dreamweaver and Flash. Despite revelatory workflow tricks proving rare, the tour at least hinted on a desire to pull both packages together during subsequent iterations, eliminating obvious overlaps. Whether GoLive gives way to Dreamweaver as the ill-fated LiveMotion ominously did for Flash remains to be confirmed, but we're certain that things are in good hands.



bulletin



With a flickable mag and online forum there's plenty to see, so load us up and join in!

A new home

WEB DESIGNER FINALLY GETS AN EXCITING ONLINE PRESENCE WORTH VISITING

IF YOU REGULARLY frequented the old *Web Designer* site at www.total-web-design.com, or have perhaps kept an eye on our 'on the forum' column recently, you'll know we've not been popular. Readers have often vented their frustration at our online service and rightly so, but we have always planned to address the problems once and for all. Following the acquisition by Imagine, our multimedia team has been putting the foundations in place for a new official domain at www.webdesignermag.co.uk, which in fact went live on 13 April. At present the URL mirrors the format of all Imagine magazine sites, providing contact details,

subscription information and latest issue news, although features like a members' forum can also be found. Here we want to be able to gauge your ideas for what you want *Web Designer* to cover and learn about what you've liked from issue to issue. The predominantly Flash-built site will also include a cool virtual version of the magazine for you to flick through as well as a much more polished look and feel, while we hope to unveil new features over the coming months. So by all means have a look, sign up, and do direct any suggestions for what you want from the site to the forum or to us at webdesigner@imagine-publishing.co.uk.

TOP Downloads



WEBFONTLIST

www.webfontlist.com

Although this site could do with a bit of a design revamp, it does let you pick up exactly what it has to offer – web fonts and lots of them. Itemised according to general style and rated by other users, most are freeware so there's nothing stopping you using them for whatever you desire. We'd just like to see some Mac ones, please!

ISTOCKPHOTO

www.istockphoto.com

This is the generally regarded as the cream of the royalty-free image world, with a staggering range of affordable artwork. Registering for an account and purchasing credits is brilliantly simple, while the facilities for previewing exactly what you are buying are frankly superb and the conditions are clear.

Back to the future the evolution of a site

Norwich Union (www.norwichunion.com)

THE AGENCY: In-house (May 1999–October 2000), AKQA (October 2004), Studio Soup (February 2006)

INFO: The big yellow Insurance firm famous for 'quoting happy' anyone buying its products online

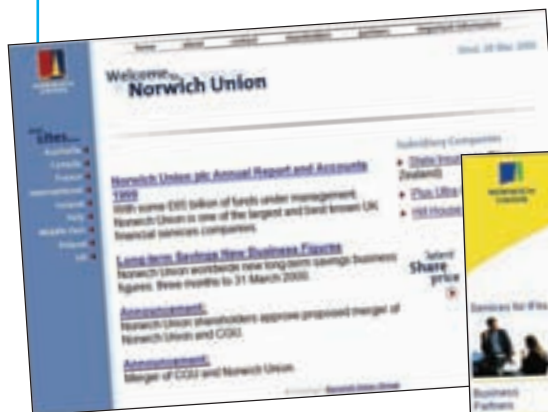
INDUSTRY STANDING:

2002: Best online sales channel from financial advisor sales award

2003/4: *Your Money* magazine award winner

▼ OCTOBER 2000

An injection of colour and smoother lines makes a world of difference, along with bold user-friendly menus.



▲ MAY 1999

A very sparse, uninspiring and cold look leaves visitors wanting more in the way of online services and friendly, approachable product promotion.



▲ FEBRUARY 2006

Tried-and-trusted page structure with photographic banners and quick links to key content areas make the latest version more accessible.



*e***Mag**

HOT stuff

Promote your peripherals from mediocre to sublime with the latest releases from the technological world



COUCH POTATO

Logitech DiNovo Laser

Price: **£159.99**

Web: www.logitech.com

Logitech's DiNovo desktop set's main selling point is its ability to turn any PC into a basic media centre. The included software provides a rough approximation of Microsoft Media Center, allowing you to navigate music, movies and images. It uses Bluetooth for wireless connectivity and features a pad that works as remote for the media functions. This isn't a product for everyone – it's pricey and you may not get on with the squashy keyboard – but it is perfect for a swanky living room media centre setup.

WIRED FOR SOUND

Speed-Link Medusa 5.1

Price: **£59.99**

Web: www.speedlink.de

If you're going to use a sound card with surround sound you need a surround-sound speaker configuration. The problem is that these can leave the floor covered in wires (and you've got to think about the neighbours). This Progamer model of the Medusa set from Speed-Link solves the problem by emulating the surround effect. It's as close as you'll get to surround without a proper setup and works surprisingly well. The audio quality is excellent and there's even a detachable microphone for VoIP.



HOT SHOT

Nikon Coolpix L3

Price: **£169**

Web: www.nikon.co.uk

One of three new entry-level cameras from Nikon, the L3 is a digital camera for those of us who just want to point and shoot. It's not lacking on features: the 5MP CCD produces high-quality shots, and it has red-eye reduction and a Best Shot Selector feature that selects the best image from a consecutive series of photos. The L3's slim size is particularly nice; most small cameras are expensive but the L3 is compact and affordable.



Tom Judd [left, in Soup t-shirt] and James Chambers

Tom Judd **Soup**

TOM JUDD, CO-FOUNDER OF SOUP AND ALL-ROUND CREATIVE POWERHOUSE, GIVES US THE LOWDOWN ON HIS DIVERSE RANGE OF CREATIVE PROJECTS

At what point did you start to consider yourself a professional creative?

For as long as I can remember I have enjoyed drawing and making things. This steered me towards an art foundation course, where I found that illustration best suited my open approach to image construction. My first taste of professional practise came along two years ago. I worked to a script, producing illustrations to be used in the graphic sequences for a BBC history program. Being asked back to work on the following four episodes along with other developments, such as an up-and-coming show in New York, have induced a slight feeling of professionalism. However, I am extremely aware that I have a lot to learn and am keen to make the most out of my remaining years in full-time education.

Where did the idea for Soup come from?

It evolved from an idea that James Chambers (co-founder of Soup.com) and I had back in January of this year. We were looking to produce a collective including work from ourselves as well as a few of our talented student friends. We knew a lot of people who had the talent yet lacked the knowledge of how to get their work online.

We struggled to cut down the number of contributors to fewer than ten. This spurred us to thinking about a submission-based site that included the best student talent from around the world. Soup.com was born and everyone rejoiced. I have to pass on a lot of praise to James who has managed most of the design and



In Judd's Everyday project (www.tomjudd.co.uk), he created an intricate hand-drawn illustration every day for an entire year

production of the site, leaving me to get on with my other projects and maintain my sanity away from all the CSS and PHP madness.

We are working on databasing the entire site. We have been busy working on version three, which we plan to have up and running before the end of June. Our main objective is to allow the successful applicants to update and control

Come on, was there one day that you did a few drawings to give yourself a few days off?

There were a few days when I had to finish colouring the pages the following day. There was one occasion when I had to completely fake an entire page. See if you can spot which one.

What tools do you use in your design work?

My sketchbook is where it all begins. I love to experiment with all sorts of materials, from paints to tea bags. Photoshop is probably the program I use most for image construction – it is a great tool, however I am always aware that it can be over-used. I use Dreamweaver for my web-based projects, and I am currently learning and developing my HTML and CSS skills.

You use online portals for self-promotion, merchandise sales and as a way to realise innovations such as Soup – do you think that today's creatives see the web as the main way to sell themselves?

I definitely see it going that way. The Internet is fast becoming the second home of the creative world. Every design company out there uses the Internet in some form or another. It makes a lot of sense to get your work online and give everyone the opportunity to see what you have to offer.

contact: info@5oup.com
visit: www.5oup.com, www.tomjudd.co.uk



Judd's other work includes this Valentine's Day cover for Pulp magazine, which brims with his signature scrawly style

"Thankfully I have the kind of imagination that draws inspiration from everything and anything I see"

the contents of their profiles. However, due to time restraints and lack of experience in this area we are currently looking for support. If anyone fancies helping out a good cause in exchange for some healthy promotion then get in touch!

Your Everyday project, in which you drew an intricate illustration for each of the 365 days of 2005, is a bit of an achievement. Where do you get your energy and creative stamina?

Thankfully I have the kind of imagination that draws inspiration from everything and anything I see. I was keen to allow each page to evolve without worrying too much about the content or construction. This spontaneous process meant I never became stuck or without something to add to the page. I also found myself drawing whereas before I would have just been sat watching TV.

Message board

HOW TO CONTACT MESSAGE BOARD:
EMAIL: webdesigner@imagine-publishing.co.uk
POST: Web Designer, Richmond House,
33 Richmond Hill, Bournemouth,
Bournemouth, BH2 6EZ

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

Video moan

I've just finished reading issue 117 and was really impressed as there were quite a few truly inspirational pieces in there (the iPod rotoscoping tutorial was great!). So well done – but I just have one request. You keep wowing me with great Flash 8 video sites, so any chance of a tutorial? I'd like to integrate short video clips into my site, but I think I need a bit of help!

Amber Long

We'll certainly be looking at treating you lot to some Flash video tutorials, Amber, as we've had a lot of feedback about sites that use clips effectively, like the excellent Bacardi UK creation (www.bacardi.co.uk). If you like Flash 8 you'll love the new Peroni site (www.peroniitaly.com), which is also featured in this month's bulletin. If you see any other Flash stunners, send them in!

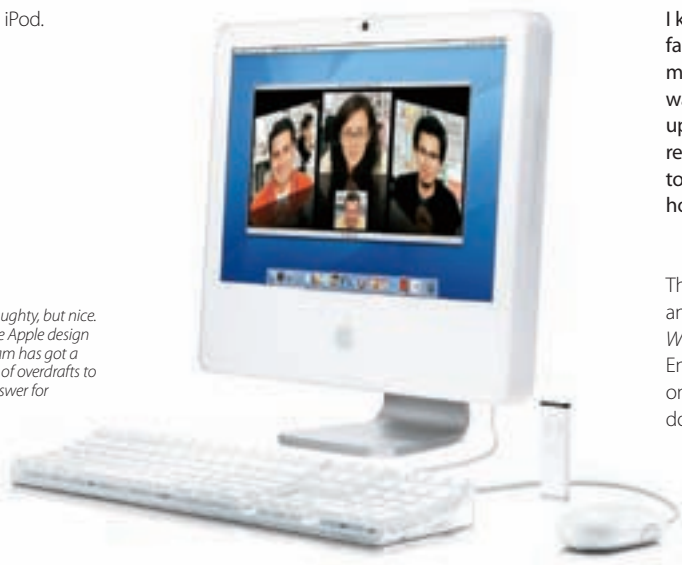
Camp it up

I need a new computer as my tired old PC has finally conked out, but I'm faced with that inevitable choice: PC or Mac? And now that Macs are running Pentium chips, what does that mean? I've read on CNET (www.cnet.com) that Photoshop runs faster on the new Macs running XP than on a PC running XP, and they're way cooler-looking, so should I go Apple? I need it for Dreamweaver, a bit of Photoshop, Flash and the usual odds and sods of Internet and Word use (I'm not really into gaming), so what do you reckon? Is there really any difference any more? I just can't find a PC that looks as good as an iMac. Okay, so I'm shallow.

Joshua J Garret

You're right – now that Macs are running XP with Apple's Boot Camp beta (www.apple.com/macosx/bootcamp) there's little to choose between the two. PCs are easier to upgrade, making them relatively future-proof, but PC makers certainly have a fair way to go to in producing a rival to the new iMac's utter gorgeousness. The other key difference is in price, so what's your budget, Joshua? For the cost of a MacBook Pro (which start at £1,429) you can buy yourself a frighteningly well-specced PC. But it won't match your iPod.

Naughty, but nice. The Apple design team has got a lot of overdrafts to answer for



Mail of the month

New kid on the block

I'm just starting out in web design, and you've encouraged me to make the first (and most painful on the wallet) commitment by buying a copy of Dreamweaver 8 from Amazon. Although I am hoping to hone my skills with simple sites to start with I do want to experiment with adding Flash video and cool stuff like that, so could you look at adding more into the mag?

Also, I want to eventually join a web design studio but I have no formal qualifications in web design – is it worth pursuing these or will I be considered equally seriously just by displaying my skills?

Michael Copestake

That's a toughie, Michael. We think the best thing to do is to get started on your first few sites – that way you'll settle onto the role of web designer and you'll also be able to see where your strengths and weaknesses lie. If you find that you love Flash, it might be worth tracking down a course dedicated to that program rather than launching into a general course that touches on everything but doesn't go into enough detail for the skills you want. Many web design studios will consider taking you on as a trainee even if you have no qualifications or industry experience, and this can also be a great way to learn your trade and make connections.

Back on the rack

Hi, WD people. I am very pleased that *Web Designer* is once again being pushed through my letterbox each month. I missed you. Someone mentioned in last month's Message Board that there was an issue 115. I never received a copy of that issue so there's a hole in my collection and my reference material.

I know that the hiccup in *Web Designer* was not your fault and I am very pleased that Imagine is honouring my subscription, but I was wondering if there is a way that I can get hold of a copy of issue 115? Keep up the good work. As an older and now happily redundant person, your magazine is now helping me to make some money from the comfort of my own home.

Martyn Pearce

There certainly were problems with the production and distribution of issue 115 due to the demise of *Web Designer's* former publishing company, Highbury Entertainment. Contact our subscriptions department on 0870 428 3060 to see if they can help you to track down an issue.



the GREAT ROCK N ROLL SWINDLE

Ecommerce gets punk'd with the maverick moneymakers. **Nick Sweeny** takes you through the highs and lows of life in the dot com highway

After ten years of boom, bust and bounceback, most people wanting to make a tidy profit from the web now have a pretty good idea of what separates success from failure. Make

it easy for people to auction off the contents of their attic, while taking a small commission from the final price? Ker-ching. Put visitors in touch with old schoolfriends while charging for the privilege? That'll be a £120m cheque heading your way. Sell 10kg bags of dog food, with free postage and packing? Er, perhaps not.

Every so often, though, a site comes along that doesn't just ignore the rulebook for making money online: it puts it through the shredder and scrawls out a new one in bright red crayon. When Alex Tew came up with the idea of funding his degree by selling pixels and launched www.milliondollarhomepage.com, it raised questioning eyebrows among many long-time tech pundits. Ironically, those early jeers started bringing in both visitors and advertisers; within its first month over 15 per cent of its space had been taken,

and as advertisers reported big traffic increases as a result, others flocked to fill up the site, leaving the final 1,000-pixel segment to be sold on eBay in January for over £20,000. In an era when savvy users block out conventional ad banners with browser plug-ins, there's something weird and wonderful about people flocking to visit a site that's essentially one big banner. It's something more than that, though: the random collage of advertisers has an almost artistic quality,

"These days, you don't have to be Google or Yahoo! to build something that creates a splash across the web and puts money in your pocket"

and, over its five-year lifespan, it's likely to outlast many of the sites that stumped up for a space, turning it into a unique snapshot of a particular moment in the history of the web.

It's fair to say that the success of the Million Dollar Homepage was a true one-off. Now that the buzz

surrounding the original has faded, the many copycat sites it spawned are unlikely to make back the cost of putting them together. But Alex's quick million proved that the 'safety first' approach adopted by many ecommerce sites in the aftermath of the dot-com bubble could be put to one side if you had a quirky, easy-to-understand idea and the tenacity to give it a whirl. These days, you don't have to be Google or Yahoo! to build something that creates a splash across

the web and puts money in your pocket. (Heck, they're big enough and rich enough already.)

Read on, and you'll learn how a new generation of maverick entrepreneurs are

replacing hundred-page business plans with a bright idea and some basic coding skills. We can't promise to make you a millionaire by Christmas – you get enough of that in your spam mailbox – but if reading this inspires you, remember us on your present list, won't you? There's a definite sense of excitement around

THE MILLION-DOLLAR STORY

How a 21-year-old from Wiltshire went from holes in his socks to cash in the bank

Last summer, like thousands of prospective students, Alex Tew was thinking of how to make ends meet once he headed off to university. Lying on his bed, he came up with the basic concept: sell a million pixels on his site for a dollar a piece. Why dollars, given that he's a Brit? Because more Americans go online, and it has a certain ring to it. Why a million? Because it's a nice, ambitious figure, and even if he made a fraction of that amount, it'd see him nicely through a few terms – and pay for some new socks. Why pixels? Because no-one had ever done it before.

Two weeks after launching the site, progress was slow, in spite of Alex 'pestering' his friends to spread the word. As he wrote in his blog at the time, "True, pretty much everyone has said I'm a nutcase but I think I can live with that." He'd sold a few thousand pixels by the time he sent out a press release: not much, but enough to get journalists and bloggers interested. Within a few days, the site got mentioned in a few British papers, but most importantly made a splash in the US courtesy of Digg.com. That surge of interest forced him to upgrade the site to deal with influx of traffic – and cash. Success bred success, with worldwide press coverage, TV appearances, a trip to the US, along with the advertising dollars of online casinos, dating sites and... get-rich-quick schemes. It also brought in hackers who cut off access to the site for six days. As the site passed its targets, and grew closer to selling the final pixels, Alex came up with another inspired move to end with a bang: auctioning the final block on eBay for nearly four times its 'market value'.

Ironically, all the publicity of making his million means that Alex has put off his degree until this coming September: there's a book deal in the works, along with countless job offers looking to repeat his success. We're guessing we haven't seen the last of him!

What does a million dollars look like? For Alex Tew, it looks like this: crowded but extremely profitable



That moaning sound coming from the back of your PC? It's every ecommerce pundit in the world wishing he'd thought of selling pixels

building commercial websites these days, and it's easy to understand why many veterans of the late-Nineties boom are a little wary of dipping their toes back into the ecommerce ocean. It's easy to forget those wild times, since so many dot com casualties vanished without a trace; if you're a relative latecomer to the web, you'll only recognise Kozmo or Miss Boo or Pets.com through jokes at their expense, rather than the sites themselves. Fuelled by cash-flushed venture capitalists and hyped-up share prices, dozens of online enterprises burned through their bank balances on the airy promises of profit at some undefined point in the future. Looking back, it's easy to see why many high-profile names failed: when you sell something at a loss, you're never going to make money. It didn't help, either, that many sites were optimised for a broadband user-base that barely existed outside of dot com offices.

So, is this just a repeat of 1998's irrational exuberance? Well, there's certainly something 'bubblicious' in the proliferation of Web 2.0 companies, each offering different web-based services, usually built on AJAX or similar browser technologies, and sporting a funky name and logo. (Ludwig Gatzke's photo-montage at tinyurl.com/hvumo makes one thing clear: 2006 is the year of blue, orange and lime green.)

There's little doubt that many of these sites won't be around this time next year – but there'll also be notable survivors, some independent, others under the wings of web giants. Most of them are small-scale operations, working with a more mature, high-speed environment that's available to site-builders and visitors alike. At the same time, their need to innovate in order to survive gives them the impetus to challenge conventional wisdom on how to attract visitors and make money online, something that's hard for the market-leaders to emulate. In doing so, they shouldn't be treated with weary scepticism, but as a source of inspiration for wannabe entrepreneurs.

The power of many

It took a while for ecommerce pundits to make sense of the Million Dollar Homepage's success, but one of its defining lessons was immediately obvious: the online world is very big these days, but it's capable of gathering in very small places. In

some ways, the site recalled the birth of the 'portal', when Yahoo!, Excite, Lycos and others competed to be the default start page for users' browsers, and used those visitor numbers to draw in advertisers.

Nowadays, that role is often taken by an ISP's home page, but the general principle still applies: the more eyes, the greater the prize. The advantage of the MDHP (as we like to call it) over traditional portals is its simplicity and single-mindedness: instead of packing the page with features and links to justify advertising, the single-page mosaic of ads is the whole reason to visit. It doesn't have to be a long visit, and it may only generate a few curious, random click-throughs, but combine that (and a catchy URL) with the link-generating buzz across blogs, and over the short term, you get the concentrated focus of a laser beam. Capitalise on that before the interest dies down, and you're laughing all the way to the bank.

Another source of inspiration for small-scale site builders comes from an unlikely source across the pond. To win an election in the US, candidates need to raise and spend millions of dollars, mainly to pay for TV advertising. With upper limits on personal donations, politicians and activists have begun to focus on reaching out to an untapped source of funds. In the pre-web days, the overheads of fundraising made it barely worthwhile to seek out millions of small-change donors. Now, with online clearing-houses such as ActBlue.com, it's possible to see your contribution added to the total in real-time, turning fundraising into a collaborative effort. It also gives donors a personal stake in the outcome that goes beyond dropping money into a collection tin or posting off a cheque. In short, what's called the 'network multiplier effect' – the way that an increased online audience delivers exponentially greater value – means



the GRaT ROCK N UR SWindle



Fundraising clearinghouse site ActBlue shows how small donations can quickly turn into millions of campaign dollars

"There's a lot of money flying around: what distinguishes those who take the most is often a willingness to set costs low and deliver small but perceptible benefits"

For Web 2.0 companies in search of millions, the future's orange. And lime green



▶ that you can ask less from individual visitors or customers, and get more in return. And as long as that keeps you in the black, you're onto a winner.

Small is beautiful, cheap is better

One obvious source of prior art for Alex Tew's full-page collage comes from the opposite end of the online world: Google's TextAds. As pop-up ads and conventional banners grew bigger and more obtrusive, many users sought out ever-more drastic ways to block them from appearing in their browser window. (In an odd conflict of interest, many ISPs led the way in providing ad-blockers while selling banners on their own sites.) So when TextAds arrived on the scene, they offered the best of all worlds: something that was unobtrusive enough to escape the attention of most ad-blockers, as well as being cheap and versatile enough to attract both advertisers and sites willing to display those ads. Google gets its page-views and click-throughs by spreading TextAds as widely as possible, using its indexing backend to place them where they seem most relevant. The MDHP takes the opposite tack, concentrating all of its ads on the same page. The basic economic principle is the same, though: instead of splashing out for an exclusive banner location on a high-traffic site, where rates can fluctuate quite a bit based on the page views they

receive, advertisers can control their budget; and with a minimum investment of 100 pixels (around £60) the potential risk from an ad-buyer's perspective was relatively small. The same applies to BlogAds, a small-scale clearing-house for banner space on a number of prominent weblogs that charges a fixed weekly rate that's well within the reach of small potential advertisers, and a drop in the ocean for larger concerns.

The web has drastically lowered barriers of entry for those who want to make money, and for those who end up being the providers of that money. It's probably a bad thing for people with an itchy mouse finger and the compulsion to trawl eBay, but spending a few quid online is painless in comparison with handing over a wodge of cash. Multiply that by a potential userbase of millions, and you soon realise that there's a lot of money flying around: what distinguishes those who take the most is often a willingness to set costs low and deliver small but perceptible benefits. Matt Haughey took this approach when he decided to turn his popular community websites into a source of income. After an extended period of closed membership, he re-opened signups for new users for a one-time donation of \$5 (around £3). This injection of funds, combined with the income stream from TextAds, allowed Haughey to work on improving the site

MORE MONEY, MORE PROBLEMS

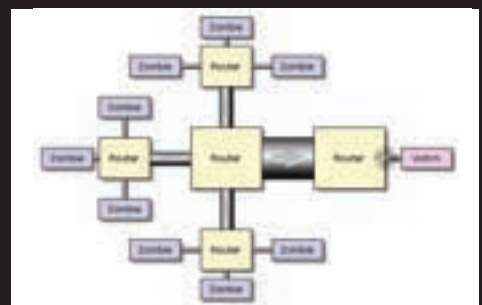
Quick success means the online world is watching...

Just the final block of the Million Dollar Homepage was filled in, the site dropped off the web. Cynics blamed Alex Tew for taking the money and running, but the real story was very different: a group of hackers, using compromised PCs, had launched a distributed denial-of-service attack (DDOS), bombarding the site with requests in order to overload the server. It came with a ransom note: they'd only switch off the DDOS if he paid them \$50,000. Fortunately, a combination of the hosting provider, the FBI and a producer of anti-hacker software managed to defeat the attack, and no money changed hands. But it's a warning that if your site becomes an overnight success, you'll attract the attention of the web's equivalent of back-alley muggers. Even non-malicious traffic can bring a popular site to its knees if you're

unprepared for the demands it places on your web host. The 'Slashdot effect' has been around for a while now: get a link from a massively-popular site – nowadays, community linking sites like Digg or Reddit are the biggest culprits – and the influx of visitors sends you over your bandwidth limit, incurring charges or leading the hosting company to shut you down.

The best way to deal with this is to find a host that's big enough to accommodate any rapid growth in traffic, and has a responsive support staff that won't just pull the plug. It's also worth looking into off-site high-capacity storage for static elements of a site, such as Amazon's S3 service (aws.amazon.com/s3). Finally, if you have a catchy URL that's helping to drive people to your site, ensure that you have it protected against any

changes at your domain registrar: too many people have ended up in court over a treasured .com that was hoodwinked away and held for ransom.



A distributed denial of service attack, using zombie PCs infected by malware, is a classic way to knock a popular site off the web

the GReAt ROCK N ur! Swindle

ONES TO WATCH

Who wants to be a millionaire? These do...

YOUTUBE

www.youtube.com

You sign up, upload video, and other people watch it. Simple as that. The picture quality isn't that good, but the whole point of YouTube is that it's become the first destination for 'viral video'. Still working from a small office above a pizza shop, it's a toss-up whether it'll be sued or bought out, but the most interesting aspect is just how much user-created content is on there: expect it to be harnessed to a cheap subscription model sooner rather than later.



PLEASURECARDS

www.pleasurecards.com

Author: MooCards

Selling real things can make a profit? Who'd have thought it? London-based MOO is trying to do for print design what Threadless has done for t-shirts: make it easy for people to turn their digital images and personal stuff into tangible products, with the assistance of user-generated designs and social networking. We predict big things.

MIGHTYGOODS

www.mightygoods.com

Author: Maggie Mason

"We look for things we really like, and then we put them here, right where you can find them." MightyGoods is the best of a small bunch of shopping blogs, in which Maggie Mason picks out things that she likes, and offers links showing you where to buy them. Affiliate and sponsored links pay the way, while Maggie has landed assignments in the style pages of leading newspapers.



NABAZTAG

www.nabaztag.com

Author: Violet

It's a wi-fi ambient rabbit with wiggly ears. No, really. French design studio Violet launched the Nabaztag last year, but the idea of using programmable ambient devices for email alerts and other messages is just starting to catch on, thanks to a network that encourages people to get friends bunnied up.



Collaborative linking sites like Digg.com are a great way to build up the buzz behind your maverick money-making scheme

► full-time. One of the other advantages of the network effect is, that with the right attitude and userbase, you can not only get people to spend money on your site, but actually supply the content that others want to see, or design the things they want to buy.

There are a number of 'personal customisation' sites that let users turn an uploaded design into a one-off print job, most notably CafePress.com, but this approach has its disadvantages: users can end up paying a higher overhead for individual items, and the need to accommodate all manner of designs often affects the quality of the finished product.

Making other people's content pay

In contrast, we're now seeing the rise of what's become known as 'mass customisation', with Chicago-based t-shirt maker Threadless.com as its leading light. The hook is surprisingly simple: users upload their ideas, but instead of heading straight to the printing process, their mock-ups are displayed on the site for a week. During that time, other registered visitors can vote on whether they'd like to see the shirt made (or even buy it themselves) and leave comments for the designer. A selection of top-rated designs are then put into production as strictly limited editions, and the chosen designers receive a hefty cash reward from the site owners, as well as having their names printed on the label of their shirt.

Part competition, part global design studio, the genius of Threadless is that it melds the timeliness and exclusivity of fashion with the community spirit of the web. As well as the collaborative voting system, customers are encouraged to send in photos of themselves in newly bought shirts in exchange for credit towards future purchases: the best are used as catalogue shots on the site. It's smart from a business perspective, too: spared the expense of investing in designers, the site owners can invest in high-quality screen-printing, with the confidence that they have enough pre-orders and potential customers to turn a profit without left-over inventory.

Building an online business around user-created content doesn't mean having to sell things, either. The meteoric rise of video-sharing site YouTube.com shows that with enough savvy (and hosting capacity)



For any up-and-coming pop star, a garish MySpace page is essential for generating buzz and sales. Here's our tip for a summer hit: Lily Allen, polka dots and all. www.myspace.com/lilymusic

"Viral marketing and the Internet go together like bird flu and migrating swans"

you can become one of the most-widely visited sites among the net-savvy in a matter of months, simply by giving them a place to upload videos, link them to their own sites, and seek out the latest viral clips. The result? Advertisers queuing up for banner space. The success of YouTube is more controversial, though, since much of its content is copyrighted material. At the moment, the low video quality and limits on uploads mean that most content providers have held back the lawyers; but if a big buyer arrives on the scene, it's hard to imagine them staying silent for long. (The alternative scenario is for one of those media giants to buy up YouTube, and take advantage of the infrastructure and brand identity that's been built up in such a short space of time.)

The viral effect

Viral marketing and the Internet go together like bird flu and migrating swans: we've all seen chain emails and video clips that look amateurish, but are carefully crafted by ad agencies, or heard the

stories of 'buzz-generators' paid to drop names of products into random conversations or scribble URLs on beer mats. On the web, the latest and greatest travels at the speed of light – or at least the speed of a broadband connection – and since print and TV journalists now trawl the web looking for 'trendspotting' stories to write about, it doesn't take much to create a snowball effect of publicity. Just ask the Arctic Monkeys, who famously used the ubiquitous MySpace as a springboard for mainstream success by posting to fans, sharing unreleased songs and, most of all, becoming the subject of countless articles about bands using the web to get ahead.

It's easy to be cynical about the viral effect, given that it's so often just another form of commercial marketing: as someone once said of sincerity, once you can fake it, you've got it made. But the MDHP was a genuine bottom-up success: Alex Tew's only paid advertising was a single press release when launching his site. The rest was done by

ONES TO WATCH

Cashing in on online innovation...



AMAZON S3

www.amazon.com/s3

Amazon recently launched its S3 Simple Storage service offering data storage at 15 cents per gig, per month. This offers independent developers a cheaper way to create data storage systems, encouraging the development of indie Web 2.0 apps. We'll watch how this develops with interest.



CASTING WORDS

www.castingwords.com

Casting Words employs Amazon's Mturk Artificial Artificial Intelligence (www.mturk.com, which uses humans to complete tasks that people do better than automated systems), to enable podcasters to have casts transcribed at a bargain rate of 42 cents a minute. Fascinating stuff.



MARUMUSHI NEWSMAP

www.marumushi.com/apps/newsmap

Another idea that piggybacks on one of the Internet giants, Marumushi's newsmap reflects the changing landscape of Google News. Not only does it visually represent the trends in news reporting around the globe in a customisable format, but it looks mighty fine too. A fascinating experiment in design.



Given the threadbare state of countless MDHP imitators, we suspect that its success was a one-off

the GRaT ROCK N UR! SWindle

CHECKLIST TO SUCCESS

If there was a sure-fire plan to quick riches on the web, we'd be sunning ourselves on a Caribbean island right now. That said, these five steps will ensure you're not one of the stragglers

THINK ORIGINAL!

They say that all the best ideas are taken, but original concepts still exist, even if they draw inspiration from elsewhere. Being the first of its kind gives you an edge when trying to drum up interest, and that publicity will generate even more interest. Easier said than done: but if you know what's already out there, you'll get a better sense of what's up for grabs.

MASH 'EM UP

Take two records, splice them together, get a number one hit. That's bootleg culture, and it works on the web. Take the features you like from the sites you visit most often, and think of ways to do something different with them. Mix up elements of online and offline culture, try local things on a global scale, and remember that quirkiness works to your advantage.

BUILD A BUZZ

You can't create a buzz out of nothing. Start off with email, or small-scale mailing lists for people who might be interested. Don't spam: you'll never recover from the bad reputation it earns you. Keep a blog of your progress, and when things start to warm up, don't be afraid to knock up a press release and send it to newspapers and online news sites. Most of all, let your personality shine through: it gives journalists the perfect 'hook' to build into a story.

KEEP IT CHEAP

Low overheads are the key to overnight success. Take into account the price of hosting, but spend as little as possible until you start to see the benefits. Extravagant spending is one hallmark of the dot-com boom that we're glad to be rid of: instead, you'll be playing along with the idea of the geeky bedroom entrepreneur, and that writes its own headlines.

KNOW WHEN TO STOP

Andy Warhol's fifteen minutes of fame is the hallmark of the web – the next big thing isn't just around the corner: it's biting you on the backside. Have a target, whether it's a time limit or final total, and stick to it. And if your site's going nowhere after a few months, don't be afraid to pull the plug and start from scratch.

Ask Metafilter's collaborative pool of expertise has helped site owner Matt Haughey turn a side project into the source of a full-time income



word-of-mouth, or rather, word of blog: in a domino effect, high-profile tech bloggers felt compelled to mention the site and add their opinion on whether it would work, sparking on-site and cross-blog discussions. Even the sceptics served their purpose, sending valuable inbound links and boosting the site's presence on buzz-focused index sites such as Technorati and Digg.

Do one thing well

'Small pieces, loosely joined', goes the saying: the web works best when sites aren't trying to be all things to all people. The MDHP wasn't trying to take on Doubleclick or Google's TextAds, just as 'cheap chic' shops aren't catering for people who shop in boutiques. In fact, if you're wanting to capitalise on the latest trend, then it sometimes helps to play up any anti-establishment credentials: in the late 1970s, plenty of people got very rich selling ripped leather jackets to punks singing about anarchy.

The web turns isolated individuals and small groups into large communities, meaning that niche markets are mass markets, and it makes sense to cater to them, whether through tangible products such as obscure band t-shirts or online services supported by subscriptions, commissions or advertising. For the kind of get-rich-quick success achieved by the MDHP, there's usually a very short window of opportunity before the copycats and big players arrive on the scene. Even if you don't feel clued-up enough to anticipate the next big thing across the entire web, you can start with humbler goals: building a quirky local site that gets publicity in the evening paper is often a first step to wider recognition, and that all-important buzz.

We've talked about the ways that the MDHP offered a new twist on well-established approaches to making money online, leaving pundits and veterans to choke on their cornflakes, but one of the bravest and smartest tactics was to turn the progress of the site into a kind of charity appeal with a finite lifespan: 'Webmaster In Need', if you like. When

you get millions of visits to an image-filled page that grows to over 500k, that translates into a hefty bandwidth bill. It's a fair bet that Alex Tew needed to devote a chunk of his early takings to pay for hosting through the site's most intensive period of interest. (It probably helped, too, to have professional hosting when hackers launched a denial-of-service attack to bring the site down.) Once the million pixels were filled up, the hit counter slowed down, meaning that the site's five-year lifespan isn't much of a burden.

Scaling to cope with success has always been an issue in ecommerce. The dot com era approach was to arrive with a bang, grab as much of a particular market as you can, and hope that brand loyalty and customer service will see you through to profitability. Although it worked for Amazon, that era is pretty much over and the trusted approach is to build small, focused sites, scale gradually using the power of the network, and then wait for Google or Yahoo! to come knocking.

But the MDHP shows that you can stop worrying about scaling if you have short-term goals, an original concept, and low enough overheads to keep you going while the buzz is building. 'Get online, get rich, get out' sounds like a three-step plan for scammers, but in an environment that's so fast-moving and subject to fashion, it might be the nimblest way to avoid being overtaken by the next big thing.

Think of it in terms of the music business: there are artists who start small, slog around the country in the back of a van – a few end up hitting the big time, but most are content to make a bare living while having fun. There are others who are launched in a blaze of publicity and finish up as the subject of tabloid headlines. Finally, you have the true one-hit wonders: people who aren't looking for a long career or cover photos, but know how to capture the mood of the moment. The moral of our story? If you're scouring the web and wondering why a certain type of site doesn't exist, go ahead and build it yourself before someone else does.

BEHIND THE Scenes



A minimalist design that jumps off the screen. The electric orange is engaging while the hotspots invite the visitor to delve deeper

The FordFocus ST microsite

Buying a car can be a time-consuming task when traipsing through the many showrooms. Not so says **Thomas Woodgate**, who found out everything about the FordFocus ST from its new microsite

THE OLD ADAGE CLAIMS that time is of the essence, and this is certainly true when it comes to purchasing a new car. The competition is fierce and with so many showrooms to visit, questions to ask and cars to drive, you'll soon find the whole experience a real headache.

However, accessing the many websites aimed at giving potential customers a heads-up about their new perspective motor can enable you to

do a lot of the preliminary work from your home. The new microsite for the FordFocus ST is one such example from design agency Burrows. The ST microsite is emotionally engaging and immerses the target audience in a remarkably realistic driving experience, using the integrated approach of bright on the outside and dark on the inside. This principle was the basis from which the entire site was devised, with a distinct and unique branding and feel created to differentiate it from other parts of the website. A multipurpose animation is the main selling point here, giving the visitor a 3D view of the car, with further options to get up close with many of the car's distinguishing features.

A great tool for the car dealer, the features and selling points of the car can now be accessed without the need to brave the cold weather and the pushy sales person.

"The main aim was to communicate the key product features, the customer benefits and the brand positioning," says Clare Greenway, project manager. "The client wanted to demonstrate what it was like to drive a Focus ST, as well as communicate some of the key design and

technical features of the vehicle." And with Ford demanding an engaging site for its potential customers, a minimalist design with big bold images and limited text ensured that the brief was met. Without relying on text to sell the car, the viewer can spin around the exterior of the vehicle, clicking on different parts for more information and drill down to more technical information as well.

"The main inspiration was the launch colour – a vibrant electric orange – coupled with the performance under the bonnet. Behind that bright, colourful exterior lies a dark, rebellious spirit," says Greenway. "In addition, we wanted to demonstrate the loud, rebellious look of the exterior together with the refined, high-quality interior."

With proprietary research undertaken to see what the client intended the customer to ascertain from the site, the team set about making it all become a reality. The vehicle and the site background was created with Autodesk 3ds Max and composited on the page with Autodesk Combustion, while the team cites keeping the reflections in the car windows of the 3D environment consistent as a major challenge. Users



Download extra content from the site so you can pimp yourself out with FordFocus ST gear such as ringtones and wallpaper

Spin the car around so you can see it from every angle, giving you a detailed view of the car's body

can click on links such as interior, handling and power and control, and by doing so the view sweeps inside the car, which is dark inside and light outside, creating a real sense of empathy within the cockpit.

"The site was structured so that the user could experience the various aspects of the car in two distinct sections: the exterior design and engine/technical features presented in one part of the site and the experiential, driving performance and the interior design features presented in the other," explains Greenway. "It was important that the user could navigate between the various parts of the two sections freely and easily, thereby being in control of what order the information is presented."

The quite frankly superb animation of the car travelling through a forest proved to be one of the most challenging aspects to get right, because the animation is looping but needed to look believable. This was done by creating small 1.5-second clips which were looped to last up



"The N.Visage technology also allows us to take the camera where it cannot usually go, such as right into the engine to see the five-cylinder engine in action. The user is delivered a more immersive experience as a result, since photo-realistic exterior, interior and technical

composition were also thrown into the mix to make the site come to fruition. The team is also quick to point out that creating the website using CG images resulted in big cost savings while also giving more flexibility to the design and updates that may be needed along the way. For example, if the model were to change by the time it got to the production line the entire site would not need redesigning because bumpers, lights, wheels – or any other element – can be modified and altered in CG.

What this portal proves without question is that searching for your next car can be as superficial or as in-depth as you wish. The improvement in the design of such web presences as this continues to reaffirm the web's importance as a marketing tool for future successes and brand awareness. With *Web Designer* drooling over the FordFocus, the magazine team is re-evaluating its finances... www.ford.co.uk

"The superb animation of the car travelling through a forest proved to be one of the most challenging aspects to get right"

to seven seconds; an effect they achieve with precision. Introduced as a transition between the interior and exterior sections of the site, it was both challenging and rewarding; the team spent much time revising this to ensure the end result was seamless.

HAVE IT YOUR WAY

Customisation – much like the car when on a forecourt – is also achieved via the site. By accessing the interior section the viewer can click and choose the colour options so they can get a better feel of what is available. The Burrows team tackled this particular option by creating multiple variables to encompass seven exterior colours and three internal options.

With Ford licensing the particular Lamborghini orange hue, Burrows replicated this using the shaders in the 3ds Max rendering system. Plus, different shapes for the seats were also created for left and right-handed versions of the car so no stone was left unturned.

With so many car enthusiasts likely to access the site and check out each and every aspect of the car Burrows took on the full engineering data from Ford, which is a massive amount of data that covers every nut and bolt of the Focus ST. And while all this information was streamlined and sent to the creative team to work with, there was data available for the soft furnishings so the team had to fashion the seats using spline models, recreating every stitch in the process.

– engine, suspension etc – assets were required," said Greenway.

Plus, if there's one thing all car enthusiasts love it's the sexy purr of an engine and for this a German sound crew recorded the audio clips that are used to provide these sounds on the site. With storyboard to sign-off taking six weeks to complete, this is impressive considering the animation and depth of information and attention to design detail involved. Modelling, rendering and



3D animation and multiple renders were needed to achieve these fantastic results



BECOMING YOUR OWN BOSS

The world is still waking up to the power of the web, and it's not too late to join the dot com millionaires.

Hal Devlin takes you through getting your ecommerce idea online

IMAGINE A WORKING WORLD WHERE YOU'RE THE BOSS AND YOU CALL ALL THE SHOTS.

When you get up in the morning and go to the office, you'll be doing something you enjoy with people you've hand-picked to work alongside you. Of all the advantages there are to setting up and running your own business, a liberating sense of freedom and control comes out top. As you're reading *Web Designer*, we're guessing that you have a clear advantage over lots of budding start-ups: you already know the value of the web as a business medium. This knowledge is valuable stuff, because it puts you well ahead of many would-be entrepreneurs. Setting up business on the web, for someone who knows their way around a browser, is much, much easier than setting up shop in the real world.

Sure, you'll still have to find money to get yourself going, create a sound business plan and invest carefully in personnel and equipment. No business can afford to ignore those details. But if you set up on the web, you immediately tap into a potential customer base numbering in the thousands or even millions rather than the hundreds. You have an international reach and can market yourself in innovative, cost-effective ways. Chief among the benefits you'll reap as an ecommerce entrepreneur is that you'll save money. You'll save on business premises first of all, because just about any web business can be run from a single computer connected to the Internet. You'll save on personnel costs too, because websites don't need receptionists or sales staff.

So where do you start? That's what this article is for – to take you through the business of setting up an online business, showing you where to find the best resources the web has to offer in the process. ►



The Million Dollar Homepage. It's the kind of simple, great idea that we all wish would come to us as easily as it did to 21-year-old Alex Tew



Boo.com was ahead of its time in many ways. Too many bells and whistles and not enough attention to the bottom line meant that boo.com go bye bye

▶ The first thing you'll need to do is come up with a great business idea. We can't brainstorm for you, but we can talk about what's hot and what's yesterday's silicon-chip wrapping. You can take one of two routes in any investment: safe and steady or rough and risky.

Down the steady route you'll find businesses that are proven to work on the web. We'd count CD and DVD sales, dating sites, travel agencies and even hosting services among these. The advantage here is that you're treading a well-worn path. You can buy software off the shelf or even resell other people's services. The disadvantage is that the market for these businesses is already close to saturation point. You can undercut the competition to an extent or offer unique bells and whistles, but you'll still be offering the same core product or service as many others.

The other option is to come up with a unique plan that no one else has executed in quite the same way – to find a niche service or product. You don't have to reinvent the wheel. In fact, if the technology is familiar and works in a way that punters expect, then that's even better. Let's take 21-year-old Alex Tew as an example. This young student was looking for ways to fund his way through university, and hit on the idea of selling advertising on his home page – every pixel on his homepage to be precise – for one dollar a pop. His site, The Million Dollar Homepage (www.milliondollarhomepage.com) has raked in well over half a million pounds sterling so far, and he still has space to sell. The law of diminishing returns is ably

demonstrated by the number of copycat sites Tew's original has spawned, all of them as bare now as the day they went live.

Tew's success isn't quite as random as it first appears. His Million Dollar Homepage is one among several simple, interactive ideas that the web community at large has recently embraced. Much of the initial promotion was word of mouth, or more accurately word of blog. Tew's idea had two vital ingredients that encouraged this. First, notability: a unique, novelty aspect that got

“You can take one of two routes in any investment: safe and steady or rough and risky”

people talking about it. Second, in line with many new and successful sites, it's a web application rather than just a website.

Pundits are calling this online trend towards interactive and self-contained applications Web 2.0. Take Frappr (www.frappr.com) as an example. Using Google's Google Maps API, it allows communities of users to stick virtual flags in a map of the world, drawing hits from mailing



Before you spend hundreds on ecommerce shopping software, check out eBay. Many successful businesses set up shop exclusively on the mammoth auction site

TOOLS OF THE TRADE

Your business idea will need support from a robust infrastructure – the technology and services that enable you to take your business online

DOMAIN NAME REGISTRATION:

If you use a separate domain registrar, you could end up paying extra for redirection or name server management, so look for deals in which domain registration is included.

WEB SPACE: The more initial web space included in the package, the better. Business hosting deals should be bundled with at least 1GB of space.

MAIL BOXES: Many hosting packages boast 'unlimited' mail addresses – but it can mean that you only get one actual mail box that can be used with any name

plus your domain name. Make sure that you get as many POP email boxes as your business needs.

DYNAMIC DATABASES: These are no longer considered 'extras' in business. Your web host should offer a package that allows you to communicate with an SQL server using PHP or ASP.

SERVICE LEVEL AGREEMENT:

A good web host will protect its investment by guaranteeing a certain level of service. Don't wait until your site has gone down to find out if yours is one of them – research before you sign.



Flickr (www.flickr.com), an online photo storing and sharing tool, is a prime example of a niche application in keeping with current Web 2.0 trends

► lists and message boards the breadth of the web. Old-school brands like Amazon and Yahoo! still have something to teach young ecommerce wannabes about setting up stall on the web. Amazon defined a look and feel for ecommerce shopping applications that remains a benchmark, while Yahoo! introduced levels of personalisation that you'd do well to copy. If you take inspiration from one big brand, though, it should be Google. Head to labs.google.com where you'll find a list of beta applications and services the web giant is currently cooking up, including up-and-coming services like video on demand (video.google.com). You should also pay close attention to what your immediate competition are up to. By all means borrow what works, but ultimately differentiate yourself. It's only by offering something different that you'll make yourself attractive as a newcomer.

The better you plan your business, the less likely you are to be surprised further down the road. Sounds like common sense, doesn't it? In the big web boom of the mid-Nineties, many promising high-profile websites crashed and

burned through poor financial planning. Who remembers the over-designed fashion site boo.com? Or the early friendship network site Six Degrees? It's too easy to believe that if you have a cracking web presence the money side will take care of itself. That's how many sites in the ecommerce graveyard ended up there.

Your business plan should be a clear statement of intent. You should map what you're going to do and in what order. Start by outlining your idea in clear, short sentences. Move on to explain in detail how you'll deploy the idea as a website, how it will be built, what software and expertise will be required and, importantly, how much it will all cost. Finally, outline your revenue model. This should be a detailed plan of how you propose to earn money.

Show how much money you expect to see coming into the site, how you expect to earn it (from advertising, sales or subscriptions), what ongoing expenses you expect to have and, finally, what you anticipate the final profit will be. If you've got a bee in your bonnet about a web idea, this might not be particularly important to you – but it will be important to potential partners and investors. Show them the money.

ENTERPRISE EXPENDITURE

Start-up costs for web businesses are small compared to bricks-and-mortar enterprises. Essentially, your website replaces your shop or

offices. It stands instead of your portfolio and can even be used to minimise administration costs and frontline staff such as support and reception workers. That's one of their main attractions. Your total costs can and will vary significantly depending on the kind of business you start, though. These infrastructure costs will be fairly unique to you and will need to be factored into your business plan before you start. If you create an online shop, you'll still pay storage and shipping fees. You could pay a third-party distribution service to handle this side of things. Web services, from dating sites to premium content services, have their own backend costs in software and maintenance. None of these costs are easy to predict.

“Setting up an online business can be a rewarding and liberating route for web-savvy entrepreneurs”

There are some costs that all web businesses have in common. These are, from the ground up, development costs to account for the time you spend working on the initial idea, domain name purchase and hosting fees, web design fees and software purchase. In many cases you may pay a third party for bespoke software development or web design. You'll reduce your initial outlay significantly if you can do the design and development yourself using off-the-shelf software solutions. Don't forget marketing costs. If you're serious about promoting your web presence, then promotion could cost up to half your total budget. Fact: websites don't get walk-in trade. You have to

Becoming your own boss



The vivid Taxation Web website (www.taxationweb.co.uk) is packed with articles, detailed features and a forum, and is a great resource for complex VAT queries

FIVE TOP TIPS

Follow our tips to help you make the transition from ecommerce wannabe to business guru

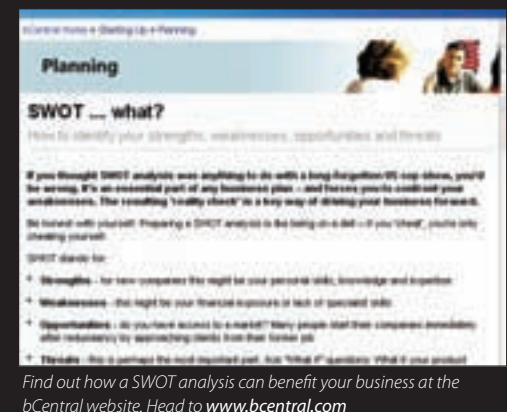
1 Get your story straight when you're ready to start marketing your site. Your PR 'story' is literally a story about your company, something you can use to get publications, broadcasters or clients interested in your services. It may be the story of your launch, a special event or even a new client.

2 Subscription-based services are taking off. This model was pioneered by the online sex industry, leveraging the privacy factor of online access to their advantage. Now subscription charges are starting to be used on sites that provide privileged access to specialist information.

3 Make a thorough survey of the competition. Start by making a list of the most prominent sites that provide similar services and systematically visit each, making a note of their relative strengths and weaknesses. You can do this by performing a SWOT analysis (www.tinyurl.com/df2qr).

4 If your site becomes a runaway success your host may charge you for the extra bandwidth you use, so make sure you ask them about and factor in the increased cost of breaking transfer bandwidth limitations, using additional databases and adding storage before you sign on the dotted line.

5 Marketing starts with simple steps. Put your URL in your email signature and in the sign-off you use when you participate in Internet forums. Have some business cards made with your web address on them, print it onto all your office stationery or have a batch of pens made up with your URL on the side.



take your business to them, which means getting your URL known. Remember too that you'll have ongoing costs for hosting and software, and paying your own and other people's wages.

Even if your idea is too costly for you to finance out of your own pocket, you can find other ways to finance your start-up. Most banks offer loans to business customers, which is where your business plan will really come into its own. The more detailed your business plan is and the more convincing your financial projections are, the more likely you'll be to attract finance from your bank. Although banking is no longer as personal as it once was, it pays to keep in touch with your bank when you go into business. You should be assigned a business advisor when you set up your new account. Shop around before committing to a bank, though. Once you're tied to a business account, you're also tied to that bank's services.

An alternative to looking for a bank loan is to find investors. The days when venture capitalists were willing to bankroll any old Internet idea disappeared in the Nineties, but you can still use your business plan to drum up support from friends, family and other sponsors. It might even be worth looking for investors online once you have something to show. Try listing in the classifieds section of www.startinbusiness.co.uk.

There are other options too, such as government grants and capital investment businesses – look for links elsewhere in this article.

ACCOUNTING FOR TASTE

If this is your first time in business, you'll have a big decision to make next – one that will affect your accounting procedures, administration responsibilities and more. Your options include going ahead as a sole trader or starting up a partnership with one or more fellow investors and forming a limited company. This is an area that will require a lot of research. As a sole trader, the buck stops with you. You operate the site as though you are providing a specific service and when it comes to accounting your books will be easy to balance between capital expenditure (ie, investment in your company and equipment), expenses, and profit. Company accounting is ▶



If you have a unique product or service idea, protect your intellectual property before seeking investment. Check out the Patent Office at www.patent.gov.uk

WEB RESOURCES

Six sites full of good business advice, designed to help your online venture thrive

BUSINESS LINK

www.businesslink.gov.uk

An outfit that delivers impartial advice to all business start-ups, Business Link's website is a goldmine of information with an archive of articles covering a range of subjects.



OFFICE OF FAIR TRADING

www.oft.gov.uk

The Office of Fair Trading's website is full of legal advice, set out in plain terms so that anyone can understand consumer law.

BUSINESS CENTRAL

www.bcentral.co.uk

Business Central – Microsoft's business site – is great for all aspects of business. You'll find advice on everything from online marketing to taxation.



SMALL BUSINESS SERVICE

www.sbs.gov.uk

Like the government's Business Link site, this covers essential advice for start-ups, with emphasis on grants.

SMALLBUSINESS.CO.UK

www.smallbusiness.co.uk

An independent resource full of articles and pointers for beginning in business. Covers finance, marketing, legal services and more.



START IN BUSINESS.CO.UK

www.startinbusiness.co.uk

Another independent source, notable for its message board and classified services.

THE GREY INTERNET

Online shopping sites and services could learn a thing or two from the online sex industry (and yes, you can officially call it 'research')

In the twilight world of the web, sex and gambling sites exist in a legal limbo, taking advantage of the lack of international law to set up shop wherever legislation suits them best. That's lesson one you can learn from the grey Internet – your servers can be located anywhere. Shop around the web for the best deals and don't worry too much where they're geographically located. Both gambling and sex-themed sites are willing to embrace new technologies. In fact, sex sites are credited with driving demand for video compression and voice-over-Internet services. Take a note from their book and look for innovative ways to add content to your site too. One area in which barely-legal sites get away with much

more than you can is on the marketing side. Using black-hat search engine techniques and obstructive advertising methods like pop-ups and diallers to get themselves heard above the clamour works in their crowded market – but not yours. Be selective about which parts of the grey Internet success story you emulate.



much more involved, however. Your accounts for the company will need to be kept separate from your personal earnings. In fact, you'll pay yourself a fixed salary from your profits. You can ask your business advisor at your local bank for help (if you have one) or investigate your options online.

A good starting point is the free government-produced *The No-Nonsense Guide*, available in PDF form

from <http://tinyurl.com/976xt>. This will also help you decide whether you'll need to register and submit accounts for VAT as well as income tax. As a rule of thumb, it's only essential to register for VAT if you supply goods and services that amount to £60,000 in any 12-month period. It may be worth registering for VAT if either your projected turnover exceeds the threshold or you think you'll benefit from the VAT tax breaks you'll receive (if you're registered for VAT, you don't pay it at source when you buy goods).

Whether you register for VAT or not, you'll have to keep records of everything you spend, whether on wages, hosting fees or paper clips, and keep similar records of everything you earn. It's worth employing an accountant to help create books for both income tax and VAT purposes.

In the case of VAT, this is almost imperative. Your accounts need to be accurate and the VAT inspector can, and probably will, want to audit your accounts fully at some point during the first few years. Although some of these requirements

“The web's still expanding and changing, and it needs new and vital ideas to make it great. One of them might be yours”

can sound daunting, don't lose sight of your goal. Setting up an online business can be a rewarding and liberating route for web-savvy entrepreneurs. The web's still expanding and changing, and it needs new and vital ideas to make it great. One of them might be yours. ■



Keeping good tax records is the main admin task for any small business. HM Customs (www.hmrc.gov.uk) answers your taxation questions on self-assessment and PAYE



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 personal satisfaction for over five years. Visit his unofficial footnote fan site at www.thesouthend.co.uk.



The brief

On the CD

Tutorial files:
N/A

Tutorial objective

Use CSS to create neat
tabbed navigation

Time required

Up to one hour

Skill level



Sharpen up tabbed navigation with CSS

Here we show you the power of CSS by converting an unordered list into an attractive tabbed navigation bar

THE BEAUTY OF CSS is undoubtedly the power and convenience it brings to the design process. In its most basic form it will eliminate the need to format every font tag going, plus bring the page weight down a notch or two. Beyond the basics, style sheets are still as potent – if a little more tricky to master.

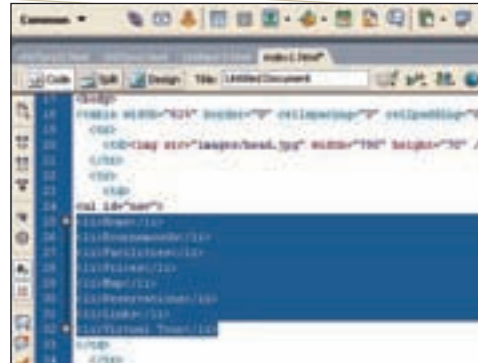
Over the following pages we are going to introduce the concept of translating an unordered list into a horizontal

row of tabs. In principle, this is a relatively simple (when you know how) task that produces great results and an intuitive navigation platform. Using straightforward CSS tags, the steps will only ever manage to be boxy at best. The addition of a border will enhance the overall presentation but the buttons will still be veering towards the wrong side of stylish. To give the CSS the final professional touch the inclusion of a background image is a must.



01 The beginning

For this tutorial we have created a web page with three rows and one column, with a banner in the top row and a list of links in the second row. The third row has another table with one row and two columns containing the body text and a related image.



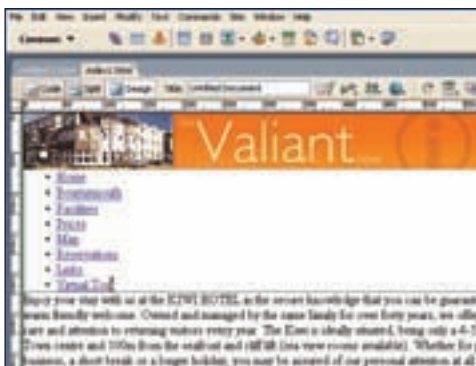
02 Create unordered

The first step is to take the link text and create an unordered list. Go to the Code View, locate the text and add the following code `<ul id="nav">` before the first link text, ie, Home. Now add the list tag `` before and after `` each instance of text.



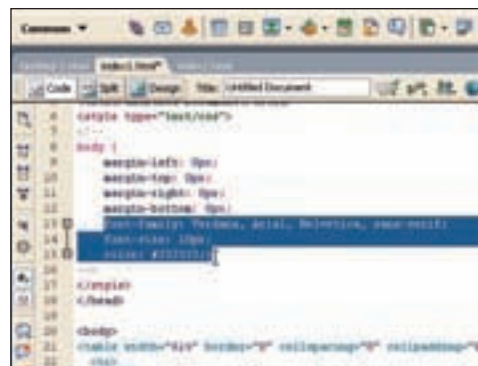
03 Close list

After the last closing list tag be sure to add the following code `` to close the unordered list tag. The next step is to create the link for each instance of the text. Go back to Design View, select the link text and add the link address, eg, index.html.



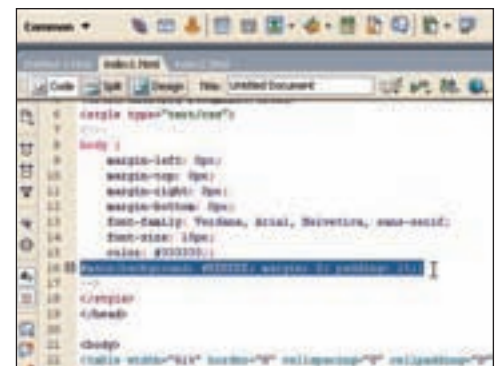
04 Create links

To complete the list, all the link text must be selected and the appropriate address placed in the Link text box. Once all the links have been created the next step is to save the page (call it 'index.html' if it is to be the home page) to ensure that none of the present work is lost.



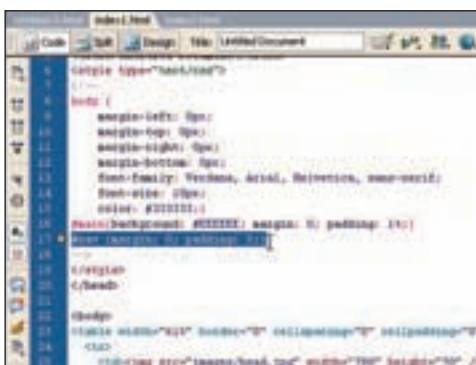
05 Style text

Now to style the document, giving the page a universal font and even a coloured background if you like. The page has a body tag set, so add this code: font-family: Verdana, Arial, Helvetica, sans-serif; font-size: 10px; color: #333333; with the body tag brackets.



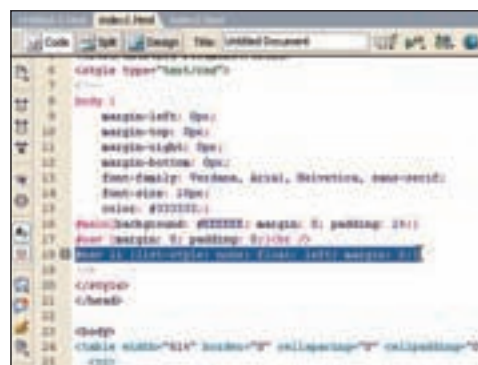
06 Take control of the body

To take control of the main body of text first add the following code immediately before the text `<div id="main">` `<p>` plus add the closing tags `</p>` `</div>`. Now go to the HEAD and between the style tags add `#main{background: #EEEEEE; margin: 0; padding: 1%;}`



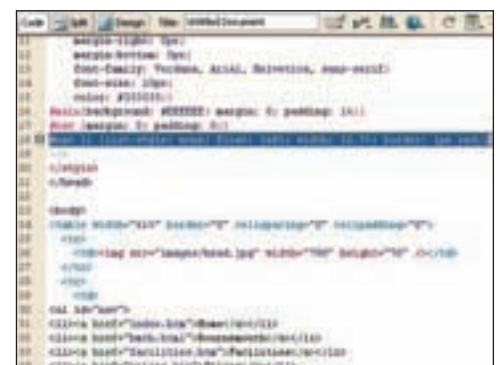
07 Zero tolerance

Now it is time to start working on the list. To ensure that the CSS technique we're using works, the unordered list has to have no padding or margins included. To this end add the following code after `#main`: `#nav {margin: 0; padding: 0;}`



08 Line up list

The next step is to get working on the list items themselves. The following code will float all the list items so they will line up horizontally and remove the bullets. Add just below `#nav` code in the previous step: `#nav li {list-style: none; float: left; margin: 0;}`



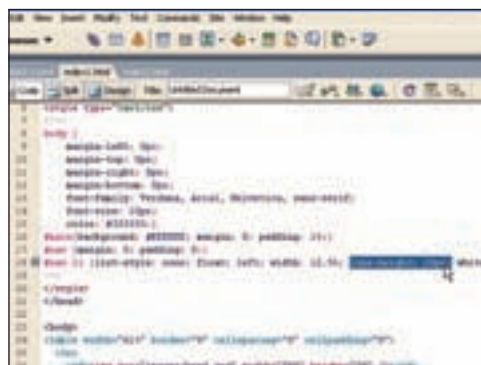
09 Navigation width

As there are eight navigation links they will all be made the same size by giving them the width of 12.5%. This will be achieved by replacing margin in the previous step with the following width: 12.5%; plus border: 1px red; to see the outline.



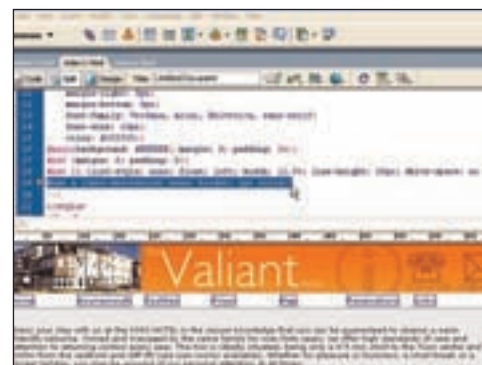
10 No wrapping

It is most likely that different link text will be used to those used in this tutorial. In your case the links may be longer and wrap to two lines. To prevent this happening add this code within the #nav li code:
white-space: no wrap;



11 Line height

The line height of the links is essentially the height of the links themselves. We are going to set the height to 20 pixels by adding the following code after width in #nav li: line-height: 20px;
To create a different height, simply change the pixel size.



12 Remove underlines

With the line height in place it is now time to remove the underlines of each link and add a solid border to view how the list items are laid out. This involves the addition of another line of code:
#nav a {text-decoration: none; border: 1px solid;}



13 Bigger borders

At present the border of the links is restricted very much to the size of the text itself. Adding further code will expand the border to fill out as much of the related box as possible. Add the following code to the #nav a tag: display: block;



14 Add some weight

At present the link text is looking a little lightweight so we are going to add some weight to give it a stronger, bolder appearance. This involves the addition of further code to #nav a tag. Add this code to bold the text: font-weight: bold;



15 Background colour

To start giving the links some style and colour that relates to the theme of the page a background colour is going to be added. To add the colour of choice the following code background: #663300; should be added to #nav a. The hexadecimal code can be changed to suit.



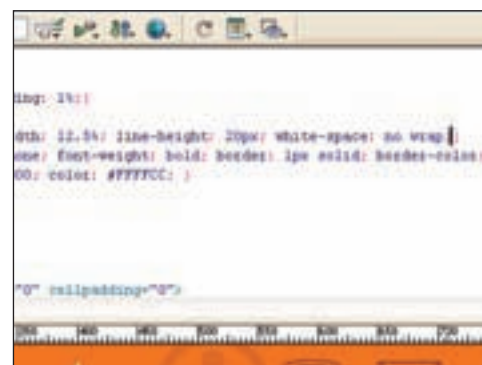
16 Font colour

Once the background colour of the links has been identified the next step is to decide upon the colour of the text. This should be a contrasting colour so that it can be read. Add this code to change the text colour: color: #FFFFFFC;



17 Better borders

The tabs have a single colour border. To give the border more subtle appeal each side of the border is going to be given a colour. Add the following code after the border tag: border-color: #FFFFCC #FFF99 #FFFFCC #FFF99. Modify the code to give you the colours you want.



18 Remove red border

Back in step nine we introduced code that will help identify the location of the border, assisting with the placement of the various elements. Now that we have established the basis of the tabs simply remove the code border: 1px red; from the #nav li tag and save the page.



19 Give it some space

The text within the tabs is butted right up against the left border and needs to be given some space. For this to work the padding is expressed with four instances, one for each border (top, bottom, right, left). Add the following code to #nav a padding: 0 0 20px;



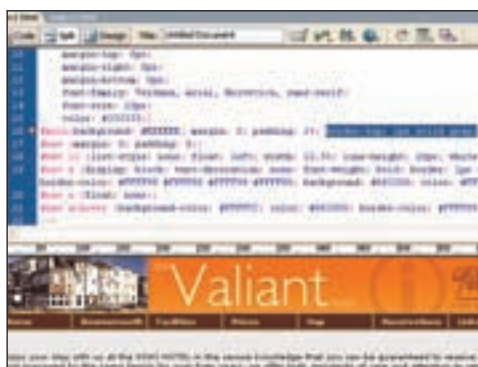
20 Adjust spacing

As the screenshot demonstrates, moving the text has caused a number of the tabs with the longer text to add another line. To compensate for this extra line the padding code added in the previous step needs to be modified. Simply set the 20px padding to 10px and test.



21 Hover effect

Now we are going to add a hover effect to the links. The simple way to create a hover effect is to invert the colours. Add #nav a {float: none;} , #nav a:hover {background-color: #333333; color: #CCCCCC; border-color: #000000 #CCCCC #CCCCC #000000;}



23 Border line

To complete the buttons and give them a more complete feel we are going to add a grey border to the top of the main content. This will box in the buttons (we have removed the image to demonstrate its full effect). Place this code in #main: border-top: 1px solid grey;



22 Preview links

Adding the hover effect code to the link cannot be ably demonstrated by in Design View. To fully appreciate how the hover effect works the page needs to be previewed. Head to the File menu and select Preview in Browser and select iexplore from the list of installed web browsers.



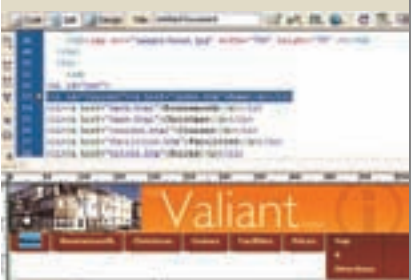
24 Expanded hover effect

The inserted hover code presents a problem in the shape of its hotspot (clickable area). At present the hover effect only springs into action when the cursor is placed by the text. To expand the area to make the whole button clickable add this code to #nav a: width: .1em;

Technique

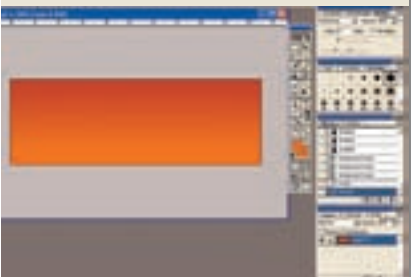
Looking good, working better

To help identify the current page a new tab image and text colour can be introduced into the code



1: Current id

First head to Code view and locate the original unordered list. Add id="current" to the list item that refers to the page you are working on. So if the page is the home page, add the code to the Home list item.



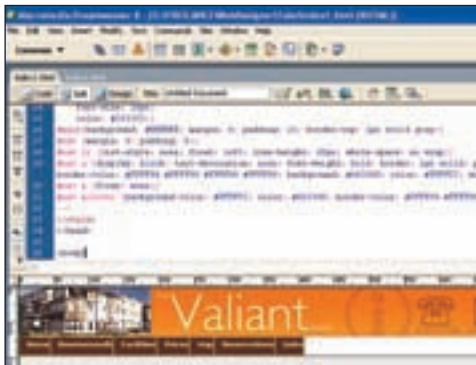
2: New image

A new tab image that looks different from the background image will need to be created. In your image editor, open the original background, select a colour and save with a new name, eg, 'currenttab.gif'.



3: Switch code

Finally, a rule needs to be written to switch to the tab image and modify the text colour. After #nav a: hover, add: #nav #current, #nav #current a {color: #000000; background-image: url(currenttab.gif);}



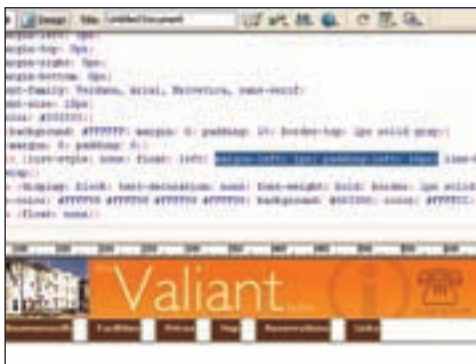
25 Auto width

Adding the code in the previous step presents what looks like a mistake. However, the content area has become as wide as the link but the list items are still 12.5% (created back in step nine). To get back to normal simply remove the width: 12.5%; code from #nav li.



26 White background

The link for each button has now shrunk to fit around the text. Before we remedy this situation the grey background is going to be changed to a more appropriate colour for the new page. Go to the body tag and change the background colour to #EEEEEE (white).



27 To the left

The next step is to give some breathing space to the list items and prepare them for an image background. To open the list items, a margin and some left padding is to be added. Add the following code: margin-left: 1px; padding-left: 16px; to the #nav li tag.

In detail

Create custom navigation with CSS

Creating order from disorder with CSS gives pages an attractive twist. It's easy to create a bespoke solution

USING CSS TO create good-looking tabs is not an easy concept to grasp. However, once a designer has been introduced to the concept there is plenty of scope for creating new visuals.

Here we have demonstrated how to create a style of tab using a simple one-colour background, adding an image that gives the impression of a rounded tab. However, the scope for different background images is endless. Rather than creating a one-colour tab with curved corners there is the opportunity to add gradients, one-curve corners or any number of custom shapes. Experiment to find out what works for you. Try the latest version of Photoshop (www.adobe.com/support/downloads/main.html) to experiment with button backgrounds.

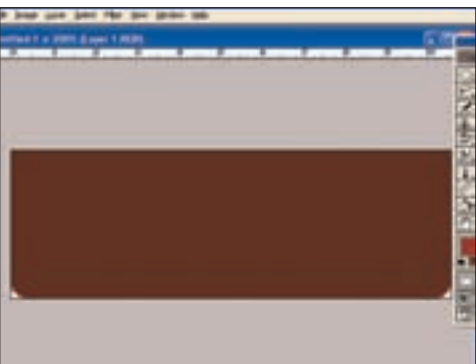
In addition to the manipulation of tabs and its background much of the CSS demonstrated in the tutorial is specific to that particular page. Throughout the tutorial the background and borders have been given a specific colour using hexadecimal code. To create buttons and borders that match a personal page it is simply a matter of changing the code. Simple enough, but one that benefits from forward planning. When designing (unless you have an encyclopedic knowledge of every code) you will need to divert your attention elsewhere to discover the hexadecimal code of a web-safe colour. This can prove to be annoying as well as time-consuming, so to view an extensive list of codes and colours head to Web Monkey at www.webmonkey.com/reference/color_codes. It's a good idea to select the codes for your page's palette and keep these details as a reference.



Web Monkey provides a comprehensive list of hexadecimal colour codes for easy reference and forward-planning for pages

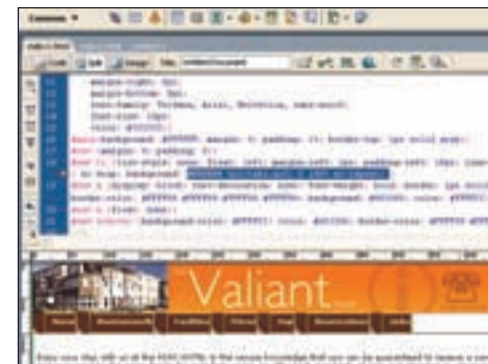


Try out the latest version of Photoshop or its slimmer sibling, Photoshop Elements 4.0, to design your images



28 Tab image

To give a tab some shape and style a background image is going to be used. Open the image editor of choice and create a new image. Make sure that the image is at least twice the size of the button (for example, 300 x 100 pixels or more is good).



29 Add image

With the background image ready to go, it needs to be added to the list items. Add this code to #nav li: background: #BBBBBB url(tab1.gif); Now add: 0 100% no-repeat; after the code above. Note that you need to add the tab image name you have created after url.

Background image

■ It is the background image that gives the tabs their appearance. Change the image for a new look

Top header

■ The header gives a page focus and also provides the browser with some necessary information

Tabbed buttons

■ The button consists of three components, background image, text and the hover effect

Rollover colour

■ The hover effect is a simple addition that changes the colour of the text

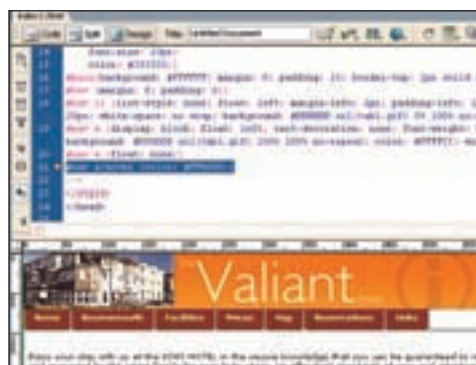
Clean background

■ By default the background colour of a page is white. To change the colour, modify the BODY tag



30 Adjustments

Now, a few adjustments to check it all works. Add font-size 10px; to #nav li, then at #nav add float:left; remove border: 1px solid; modify padding: 0 12px 0 0;. Strip out border-colour and background and add background: #DDDDDD url(tab1.gif) 100 % 100% no-repeat;



31 No more hover

The inverted hover colour has now been removed, as this will look odd (a square button in tab with rounded edges). The link text has now become invisible and needs to be modified for viewing. To change the text colour remove all code from a: hover and add color: #FF6600;



32 Complete page

Finally, remove the border-top: 1px solid gray; (if desired), this will remove the one pixel border that runs underneath the CSS tabs. Now add tables, text and images to complete the page. Alternatively, do not add any content and save the page as a template.

Tech support Dreamweaver

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

Q

Border lines

I have just finished creating my very first website with Dreamweaver and I found I have an issue with coloured borders. The site looks fine when I use Internet Explorer, but when I tested the site using Firefox the borders had changed to ugly grey lines. How can I create borders that look the same in Internet Explorer and Firefox?

A

The reason that your beautiful borders have turned into ugly grey lines outside Internet Explorer is because Firefox does not support the border colour tag. The easy way out of this dilemma is to avoid borders altogether, or to use

one row and two columns). Now set the CellPad, CellSpace and Border properties to zero. Head back to the original table and set the CellSpace and Border properties to zero and add the background colour, which matches the rest of the page. To create the border, set the CellPad to one for a thin border or pick a larger number for a bigger border.

Things get a little more complicated if a table with more than one row and one column is added inside the original table. To create a border within each cell you need to add a colour to the background of the cell and then add another table with one row and one column.



Get borders that work across all the major web browsers, including Firefox shown above, with clever use of tables

“Creating scrollbars that match the colour and theme of the web page can really give a website the final finishing touch”

images. However, there is a solution that is relatively simple and will ensure cross-platform compatibility. The use of nested tables (tables within tables) is the answer. First create a table with one row, one column and a background colour, which is essentially going to be the border colour. Next place the mouse cursor inside the original table and add another table (our example shows another table with

Q

Scroll in style

Browsing the Internet the other day I found a site that had a set of scrollbars that matched the colour and theme of the page. I would like to create coloured scrollbars for my pages that fit in with my site's scheme and overall look. I know that this is done with CSS, but beyond this I really don't have a clue. I hope you can help.

A

Creating scrollbars that match the colour and theme of your web page can really give a website the final finishing touch. Standard scrollbars are fine and do an admirable job, but unfortunately the default colours rarely match the theme and colour of any website.

As mentioned before, the control of the colour of scrollbars is the realm of CSS, and changing the colour of a scrollbar involves redefining the body tag.

A new stylesheet can be created, an existing sheet modified or the code can be directly inserted into the HEAD of the page. If creating a new style sheet add the following code:

```
BODY, HTML {SCROLLBAR-FACE-COLOR:
#0033CC; SCROLLBAR-HIGHLIGHT-COLOR:
#0033CC; SCROLLBAR-SHADOW-COLOR:
#666666; SCROLLBAR-3DLIGHT-COLOR:
#CCCCFF; SCROLLBAR-ARROW-COLOR:
#6699FF; SCROLLBAR-TRACK-COLOR:
#000000; SCROLLBAR-DARKSHADOW-
COLOR: #990000;}
```

If redefining the body tag in an existing stylesheet, be sure to add the HTML tag as well – this will ensure that the code works as expected. If adding the code directly into the HEAD of a page, make sure that the <STYLE> tag is placed before and after the code. The above code is only one example of the colour coding you can add to scrollbars.

To customise the colours simply replace the hexadecimal code in the above code with the colour code of choice. If you do not want to use a colour at all simply delete the code next to the appropriate tag. Note that the code to change scrollbars is only available for use with Internet Explorer 5.5 and above.



Manipulate the colour and style of scrollbars with a few additions to the body tag

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



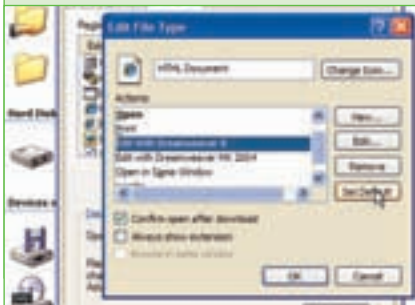
Your expert

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 three, 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

■ Default Dreamweaver for IE

By default Windows sets any files with the .htm or .html file extension to open within its web browser, Internet Explorer. Double-clicking an HTML file will ensure that the HTML page is previewed using the browser. However, this is not always the preferred choice for many designers and developers. To set Dreamweaver as the default application involves a little work via Window Explorer or My Computer. Head to the Tools>Folder Options>File Types. Browse to the HTML extension and press Advanced. Now select the Edit with Dreamweaver option followed by Set Default and OK.



Q

Pop-up act

I was wondering if you could help me. I want to create links within a page that will open a new window, but with the original window still in the background. An example of what I would like is pop-up ads, but, instead of opening automatically I want my visitors to click a link to open the window.

A

Creating a pop-up window is the work of the Behaviours panel, which is found tucked away in the Windows menu. However, before you head to Behaviours a little work needs to be done.

Essentially, a pop-up window is just another browser window, but is generally smaller in size to give the illusion of a pop-up. So, first the new pop-up page needs to be created. Using tables with precise pixel sizes, eg, 300x250, and setting the margins (Modify>Page Properties) to zero will make creating the new browser window a little easier.

Once the pop-up has been created, head to the page where you wish to create the link. Now open the Behaviours panel and select the text you want to be used as the link to the pop-up window.



Create a pop-up window to display information without leaving the current web page

From Behaviours, click the '+' button and select Open Browser Window.

Now add the URL to display, the height and width of the window, plus any specific attributes and press OK. Dreamweaver will attribute an On command to open the window, eg, onMouseOver. Click the command and select onClick from the drop-down list. This control has now been assigned to the selected text.

Finally, to finish up reselect the text (if necessary), add the hash symbol in the Link text box and save the page. Now you can test your pop-up project. ■

Technique: Create pages for all resolutions

Q

I have a 17-inch TFT screen with a resolution of 1280x1024. I used to have a 17-inch CRT with the resolution set at 1024x768 and when I switched I noticed that sites viewed differently. Some take up the whole screen, while some have lots of white space. I want to create pages that are flexible and will always fill the whole screen whatever the resolution.

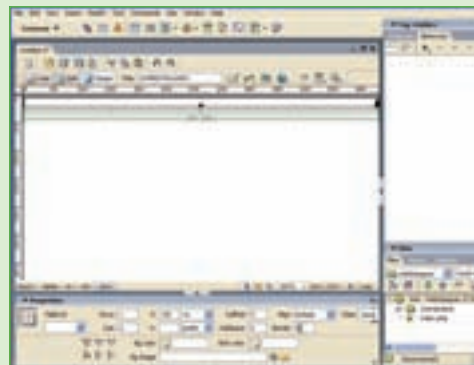
A

The answer to this issue lies in using percentages rather than fixed pixels. For example, rather than having a banner within a table fixed at 800 pixels, using 100 per cent will fill the whole screen. However, the banner will not fit, so a background colour that matches the banner colour will be used to give the illusion of a complete banner.



01 Banner design

The first step is to create a banner that only contains the essentials elements, ie, the site name. The size of the banner should be anywhere between 100 to 600 to work effectively. Finally, make sure that the background colour is a single web-safe colour.



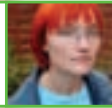
02 Create tables

Now create a table that will contain the banner and room for the main content of the site, ie, two rows and one column. In the first row add another table with one row and two columns. Now set the CellPad, CellSpace and Border for both tables to zero.



03 Pixel perfect

Now add the banner created in step one into the first column of the two-column table. Adjust the cell so that it butts right up to the image. Now set the background colour (using the Color Picker) in both columns to the banner background colour, then save and preview.

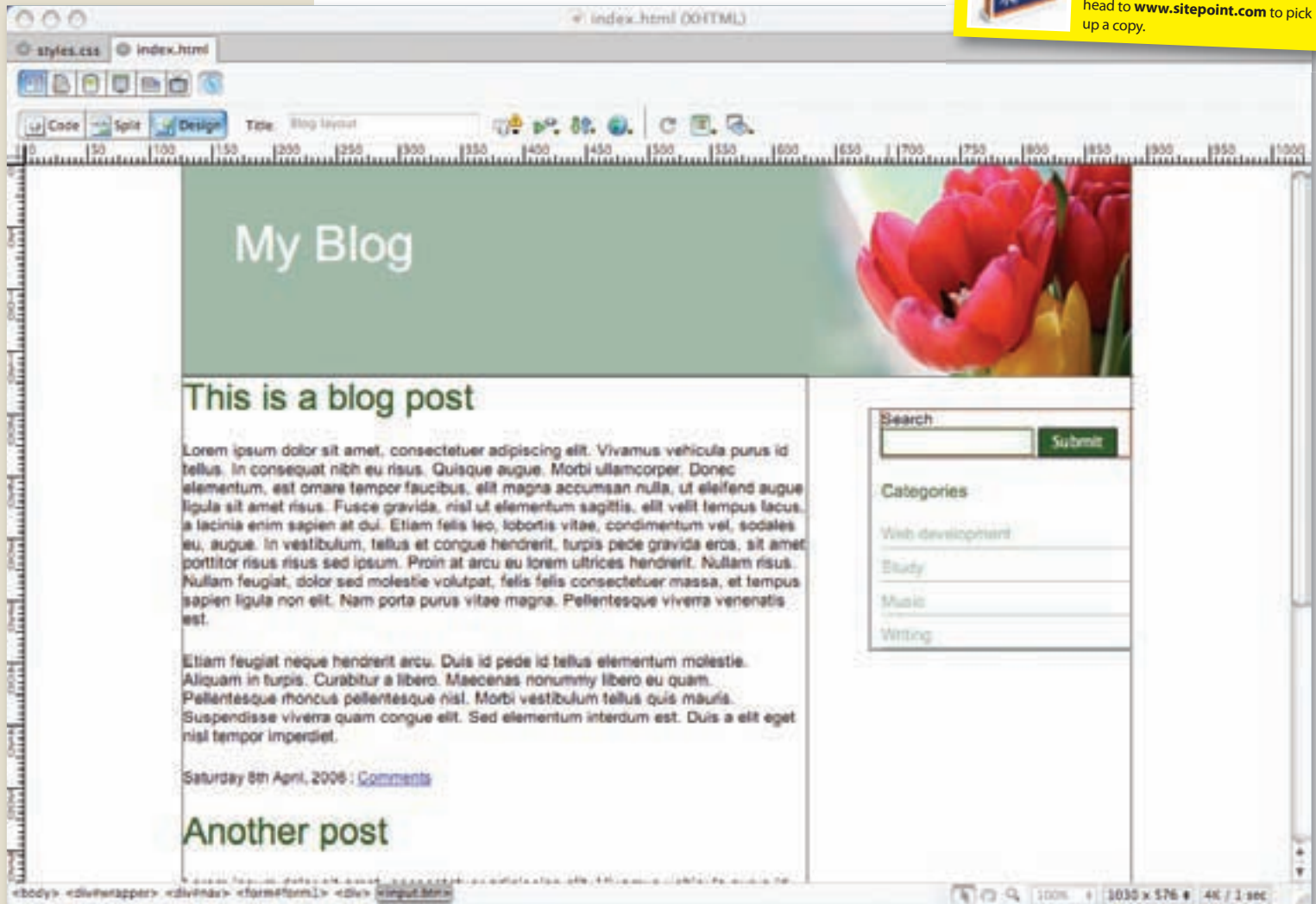


Your expert

Rachel Andrew is a web developer and managing director of web consultancy www.edgeofmyseat.com. She can remember Dreamweaver 2 and is a member of the Web Standards Project, where one of her roles is heading up the Dreamweaver Task Force.



Rachel Andrew's book, **Build Your Own Standard-Compliant Website Using Dreamweaver 8**, delves into standards in far more detail, so if you're ready to do some homework head to www.sitepoint.com to pick up a copy.



Design standards-compliant XHTML sites using Dreamweaver 8

Dreamweaver 8 has more tools than ever to help designers create websites, so let's take a look at creating a clean, compliant layout

The brief

On the CD

Tutorial files:
index.html, styles.css
and img/top.jpg

Tutorial objective

To create a CSS layout while discovering some new tools

Time required

One hour

Skill level



VISUAL TOOLS SUCH as Dreamweaver always seem to get a bit of a bad press where web standards are concerned, being blamed for messy mark-up and poor accessibility.

However, as we'll show in this tutorial, Dreamweaver in its latest version can actually be a powerful tool that can help you to create standards-compliant and accessible sites – and some of the new features are helpful to anyone starting out with this kind of development. In this tutorial we will create

a very simple 'blog' layout, with a fixed width and centred design area. This type of layout is seen all over the place and so here we'll show you how simple it is to get it working using Dreamweaver 8.

Standards compliancy isn't just about validating code, we also want to use the right XHTML elements for the job. In this tutorial we do this by creating a workflow where we first create a document and then start to add style.



01 Create a new document

We will be working in XHTML Strict, which requires us to move all presentational elements to the CSS rather than XHTML elements and attributes. To create a new XHTML document select File>New>Basic Page>HTML. In the drop-down for Document Type select XHTML 1.0 Strict.



02 The XHTML document

The valid XHTML document Dreamweaver creates contains an XHTML Strict DOCTYPE: <!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Strict//EN" "http://www.w3.org/TR/xhtml1/DTD/xhtml1-strict.dtd">. This tells the browser that the document that follows is XHTML.



03 Add the blog content

We are going to start by adding content to the page, marked up using the correct elements that describe the content. In Design View add a heading to the page – the name of your blog. Select the text and use the Property Inspector to make this text a level one heading.



04 A blog entry

Entries usually consist of a title, text, some info about the time of the post, perhaps a link to comments. Add two entries here – each with a level two heading title, one or two paragraphs of text, and finally a paragraph with a time and date and a link to comments.



05 The sidebar

As well as the entries a blog usually has some method of navigating to older posts, either by date, by category or through a search. You could have links to other blogs – a 'blogroll' – or to other pages on your site. (Check out the list in the sidebar of www.allinthehead.com).



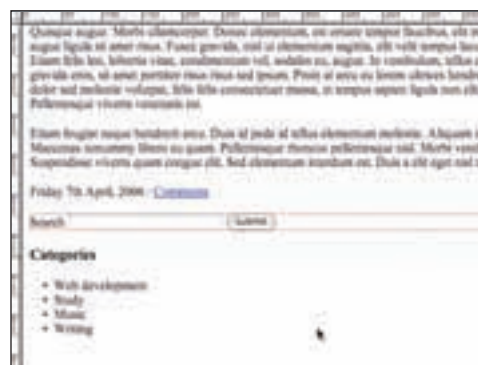
06 Accessibility attributes

Before we add a search form to our own sidebar, open Dreamweaver Preferences and select Accessibility. Make sure all of the checkboxes are checked to show attributes when inserting form objects, frames, media and images. Dreamweaver will remind us to add these attributes.



07 Add a search form

Directly below your last blog entry, insert a form using the form pane of the Insert toolbar. Insert a text form field and the accessibility attributes dialog will display. Give this field a label of 'Search'. Insert a submit button – this doesn't need a label as its purpose is clear.



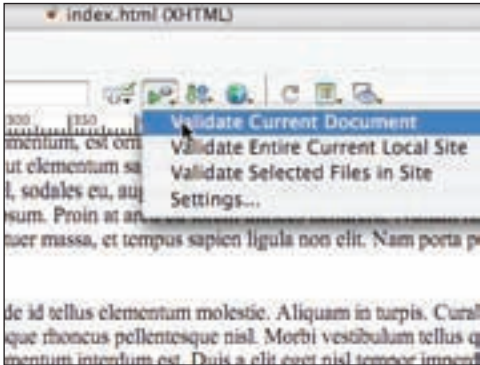
08 Add a navigation menu

Navigation is just a list of links to follow, so using a list to mark up your navigation is a good way to do so. Below your search form add navigation to other pages, creating them as an unordered list using the Property Inspector. When we add CSS we can change the way this list looks.



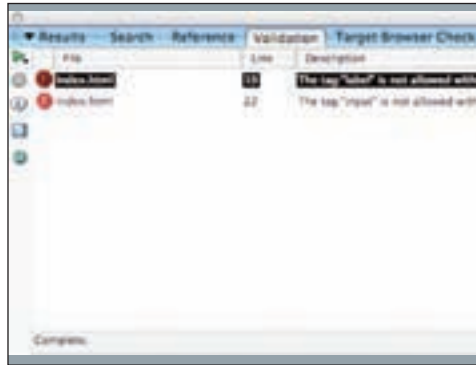
09 A footer area

To finish off the content for your page you might like to add a footer with some contact information. Simply add this below the list of links that you have just created. Once you have added this you have created the basic XHTML document that makes up your blog layout.



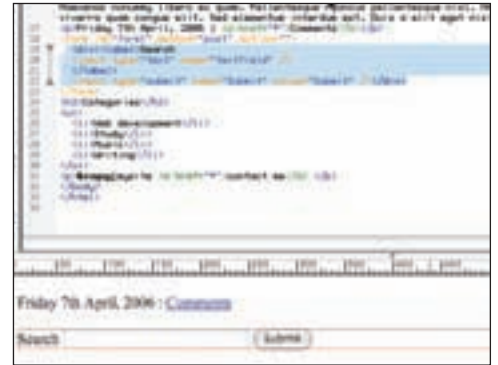
10 Validating XHTML

Before adding CSS into the mix it is important to know that the document is valid XHTML, as many problems can be caused by an invalid document. There's a built-in validator that can be run from the top by clicking the button shown and selecting **Validate Current Document**.



11 The validation result

You'll probably see a couple of errors. These are due to the form elements that we have added being directly inside the form and not contained in another element. This isn't valid XHTML Strict – double-click on the error in the Results Panel to see the problematic mark-up.



12 Fixing the problem

It's simple to fix our form issue. Double-click the error to jump to the form in Code view and before the opening `<label>` tag add a `<div>` tag. After the submit button add the closing `</div>` tag. You can now revalidate your document to check that it validates as XHTML Strict.



13 Your document

What we did in creating the document first is to ensure that we start out with a valid, semantic (ie, we have used the tags to mark up the content – headings for headings, lists for lists) and accessible document. The content can be understood even without stylesheets and images.



14 Creating the stylesheet

We can now start to add the CSS. Open the CSS Panel and click the New CSS Rule button at the bottom of the Panel. In the dialog box that opens select 'Tag' and then choose 'body' from the list. Create this rule in a new stylesheet file and save the file into your site folder.



15 Rules for the body

After saving the file the CSS Rule Definition Dialog displays. In the Type category set the font family to Ariel, Helvetica, sans-serif, the font size to small and colour to #000000. In Background set the colour of the page to #FFFFFF. Click OK to see the effect in Design View.



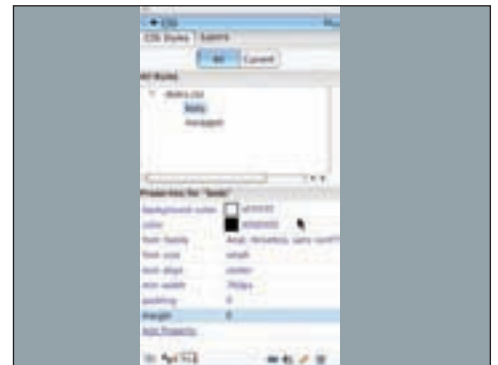
16 Containing the layout

We're going to use a fixed width and centred layout for the blog. To do this we first need to wrap the entire content area in a div. Select all of the content in Design View and click Insert Div Tag. On the layout pane of the Insert dialog add 'wrapper' as the ID.



17 Styling the wrapper

Click New CSS Style in the dialog and create an Advanced selector named #wrapper. In the CSS Rule Definition dialog, in Block set Text Align to left and in Box set width to 760 pixels, padding to 0 and margin left and right to auto. Click OK, then click OK on Insert Div Tag.



18 Editing the body

We need to add rules to the Body to support the centring. Select the Body in the CSS Panel, click Add New Value and add the property 'text-align' with a value of center. Repeat to add min-width with a value of 760 pixels; padding with a value of 0 and margin with a value of 0.



19 Positioning the header

Now we have centred the layout and set it to 760 pixels wide we can style the header that contains our level one heading. Select the heading and click Insert Div Tag, wrapping the heading in a div with an ID of #header. Click New CSS Style and create #header.



20 Styling #header

In the Background category browse for the image top.jpg, set the background repeat to 'no repeat' and position to top and right. In the Box category set the height of #header to 170 pixels. Click OK on the dialog and the Insert Div dialog to see the changes in Design View.



21 The h1 within #heading

To style the level one heading inside #header we can create a New CSS Rule for #header h1. We have added some padding to this rule and set the text colour to #FFFFFF. If you now view your page in a browser you can see how the CSS has started to style the plain document.



22 Positioning content using float

Switch into Code View and select everything from the first level two heading blog title to just above the search box. Click Insert Div Tag and wrap the selection with a div with an id of #content. Create a New CSS Style and in the Block category set float to left and width to 500 pixels.



23 Positioning the navigation

Staying in Code View, repeat the process for the sidebar content, selecting everything from below the new #content div to just before the opening <p> of the footer text. Wrap this in a div named #nav and style #nav to float right and set width to 200 pixels.



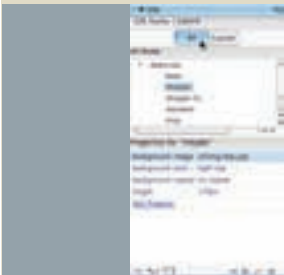
24 The floating footer

If you view your layout now you will see the footer has come up between the floated areas. To move this to its rightful place select the footer paragraph and wrap in a div #footer. In the Block category set the value of clear to both. The footer will now clear the floated elements.

Technique

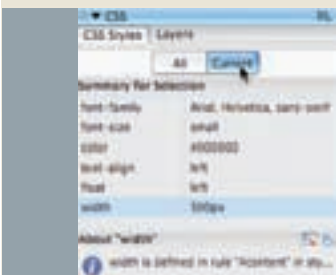
Using the new CSS Panel

The new integrated CSS Panel offers new and easier ways to work with and view your CSS within Dreamweaver 8



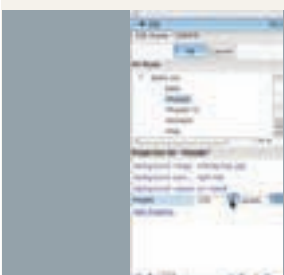
1: The unified Panel

The new Panel brings together the CSS tools, with the functionality of the old Panel. The Panel is in two halves – the top allows you to view all CSS in the document or the relevant CSS to the selected element.



2: Viewing CSS

Select the All mode to view all CSS files and rules associated with this document. Click Current then select an element in the Document Window. The Panel will show you the CSS applied to that element.



3: The CSS Panel

However you have selected your element, the properties that apply to it will appear in the bottom half of the Panel. You can edit these directly or add new rules by clicking Add Property – a fast way to edit CSS.

In detail

Web standards and CSS features

A round-up of some of the new features that will make your standards-compliant life easier

WITH EACH NEW version of Dreamweaver we find yet more help with developing standards-compliant websites. This version has some fantastic new features that really help workflow and are helpful to anyone starting out with CSS for positioning.

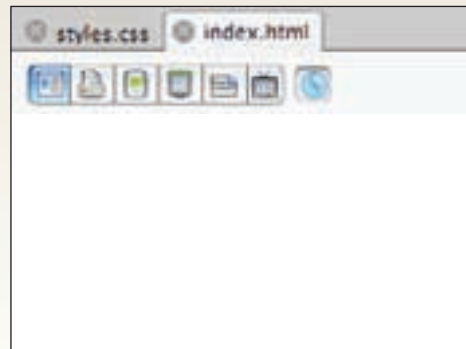
The unified CSS Panel used through this tutorial makes editing using CSS far easier, with quick access to edit and add properties to your CSS rules. We can now choose one of several Document Types when creating a new document; previous versions restricted us to only HTML 4.01 or XHTML 1.0 Transitional. Dreamweaver does a pretty good job of not including deprecated elements when using a Strict DOCTYPE, however it's always a good idea to validate your document to check nothing has crept in.

A great feature that many new users of Dreamweaver 8 may miss is the CSS Visual Aids. In the View menu, select Visual Aids, then select CSS Layout Backgrounds. Your CSS-positioned or floated document will suddenly look very strange in Design View! What this feature does is give each element a different colour background so you can see each container clearly – this is useful when trying to work out how the positioning is affecting your document.

For anyone creating stylesheets for different media types – such as a print stylesheet – the Style Rendering Toolbar will come in useful. This lets you switch between the different stylesheets that you have applied to your document. Switch on the toolbar via View>Toolbars>Style Rendering or select View>Style Rendering and select the view you wish to look at.



The document in Design View with the CSS Layout Backgrounds turned on – you can see where all the elements are



The Style Rendering toolbar lets you switch between stylesheets for different media types, but you must create the stylesheet first!



25 Styling the footer

Select the footer in Design View and find its CSS rule displayed in the CSS Panel. Add a margin-top of 2em to move the footer away from the content. You'll see that we have also added a top and bottom one-pixel dotted border to the layout.



26 Styling the navigation

Select the #nav div in the CSS Panel. Add a margin-top of 2em and padding left of ten pixels. We have added a one-pixel dotted left border in #CCCCC to give some distinction between the navigation and main content area. View the page in a browser to see the effect.



29 The search form

Create a New CSS Rule this time creating a class named .text. Give .text a one-pixel solid #204B00 border in the border category and then give it a width of 140 pixels. Back in Design View select the text input box and apply the class .text by selecting it in the Property Inspector.



27 Take out the bullets

Create a new CSS Rule using an advanced selector #nav ul. In the List category set Type to none and in the Block category set margin and padding to 0. We have also created a rule for #nav ul li and given it some bottom margin and padding and a bottom border.



28 Style links in the list

Address the links within the list by create a New CSS Rule for #nav ul li a:link and #nav ul li a:link. We have set text decoration to none on these links, however this is not a good idea for links within main body text as people may not realise that they are actually links!

The CSS Panel

■ The new unified CSS Panel is where you can view and edit the CSS that has been applied

Picture perfect

■ The image in the header is a background image applied to the header using CSS

The main content

■ Using CSS we can float the main content, leaving room for the navigation alongside

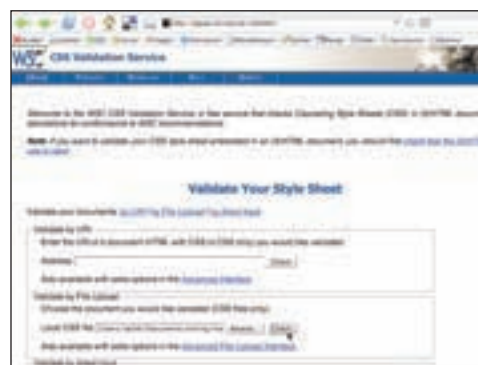
On the side

■ The sidebar is floated right we use clear to display the footer below the columns



30 Adding some basic styles

We have also added some basic styles to the text and blog posts. The final CSS file and document are on the CD, however if you have used CSS to style text before – even if not for layout – you will find that nothing much has changed in Dreamweaver 8.



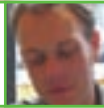
31 Validating your CSS

Dreamweaver doesn't contain a CSS validator, but there's one at the W3C site that enables you to upload your CSS file and check it validates against the CSS specification (<http://jigsaw.w3.org/css-validator>). You can also enter the URL of a CSS file uploaded to a web server.



32 The finished layout

Now view your layout in a browser. This simple fixed-width layout could be used as a framework for many designs and shows how simple it is to create a CSS layout in Dreamweaver 8. Experiment with changing the CSS using the CSS Panel and you'll see how this could evolve.



Your expert

Nick Sweeney builds websites for a living, as well as writing about online culture. He's nostalgic for the days when the ZX Spectrum was all the rage, and remembers how the TABLE tag was once cutting-edge. Enter Nick's world at www.only.org.

a picture paints a thousand words...

by category:

family
friends
animals
places
events

by date:

dec 2004
nov 2004
oct 2004
earlier...



Whitby Abbey, 2003

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The brief

On the CD

Tutorial files:
N/A

Tutorial objective

Create an attractive photo gallery page using Layout Designer

Time required

Two hours

Skill level



Use extensions to line up your layouts

With Project Seven's Layout Designer 2 extension you can create dynamic DHTML layouts that are perfectly aligned

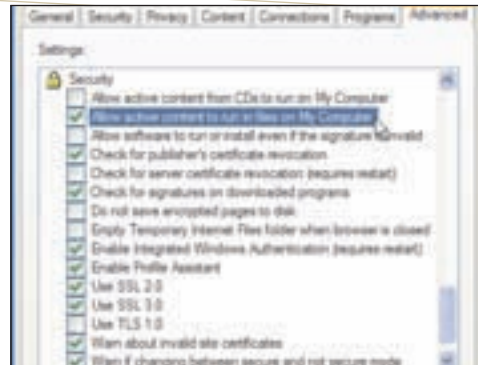
WHEN BROWSERS FIRST began supporting style sheet-based layouts, designers celebrated the prospect of banishing tables for good – but it hasn't quite worked out that way. A lot of the blame belongs to Microsoft, which handed down a broken version of CSS positioning with IE6 in 2001 and hasn't bothered fixing it since. Put simply, a lot of the basic rules for CSS layers don't work properly in the world's most popular browser, even though they're supported by

newer arrivals such as Firefox and Safari. Designers wanting to build CSS-driven layouts are forced to use browser-specific workarounds (www.dithered.com/css_filters) to get consistent effects. Project Seven (www.projectseven.com) offers the ability to manipulate page layouts with DHTML. We're going to concentrate on Layout Designer 2, an extension that allows you to arrange layers in relation to the browser window or to each other, like building blocks.



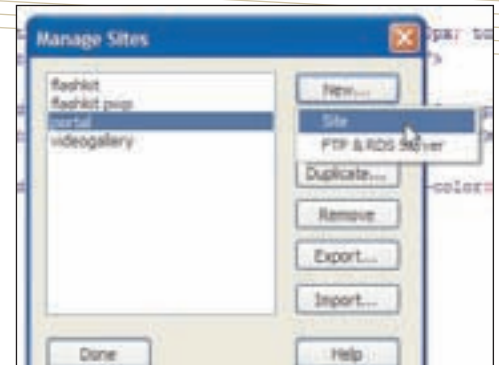
01 Install Layout Designer 2

Double-click on the MXP file to launch the Macromedia Extension Manager. You'll see the licensing screen: click Accept, and the extension will be installed and appear in your list of Dreamweaver extensions. If Dreamweaver is running, you'll need to close and restart it.



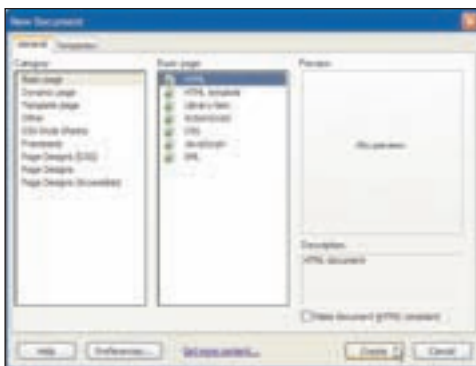
02 Adjust IE's security settings

One final bit of preparation: launch an IE window and open Internet Options, then flip to the Advanced tab. Scroll to Security and check 'Allow active content to run in files on My Computer'. Click OK (this may make your PC vulnerable to malevolent content, though).



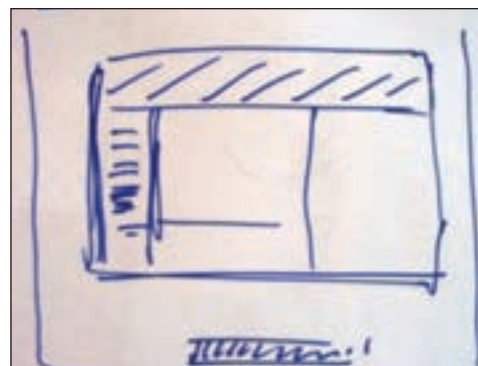
03 Create a new site

Now let's fire up Dreamweaver and create a new site. Go to the Site menu and select Manage Sites and then click New on the dialog box that appears to launch the Site Wizard. You'll just need to set a local root folder – don't worry about defining a remote server right now.



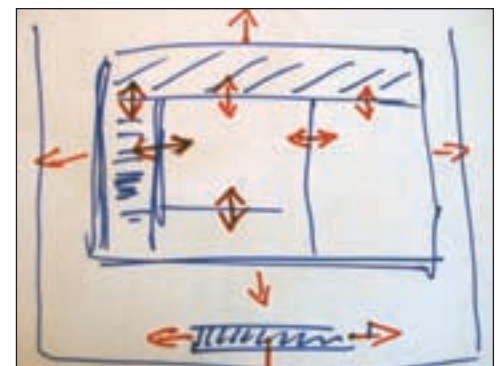
04 Start with a fresh page

Once your site has been created, go to the File menu and select New. The New Document dialog box will appear. Select a basic HTML page and uncheck XHTML compatibility. Your page will appear in the main window, so give it a title and save it into your new site folder.



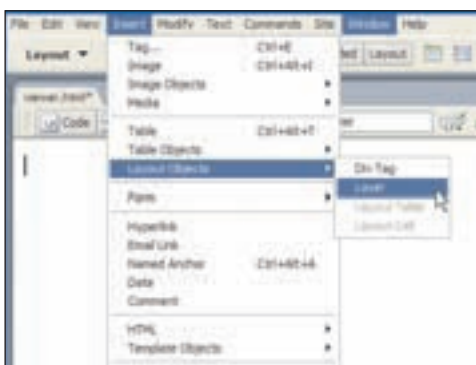
05 Sketch out your layout

It's easier to work out how the different chunks of your page fit together if you've got a plan. Dreamweaver's visual design tools aren't going to be as helpful here, so now's a good time to grab a pen and paper and sketch out a rough model of how you want your page to look.



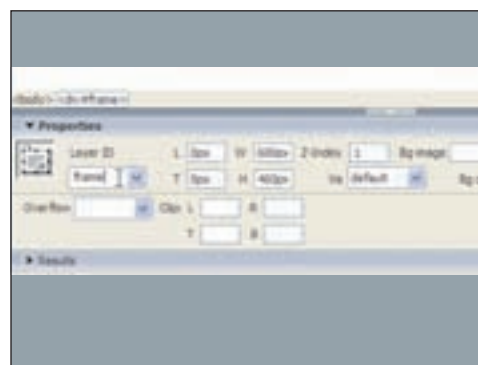
06 Work out the layer

Once you've got your page layout sketched out, it's worth trying to define the relationships between layers. Just try to describe them in plain English, eg, 'the header is centred at the top of the screen' or 'the main content layer is directly to the left of the navigation layer'.



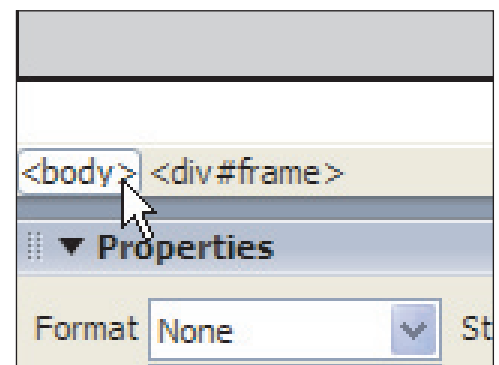
07 Create your first layer

We're going to take advantage of one of Layout Designer's most useful features: the ability to create a layer that's both horizontally and vertically centred within the browser window. This will serve as a 'frame' for the layout. Go to the Insert>Layout Objects>Layer.



08 Define layer properties

We need to edit some of the values in the Properties panel. The most important are the top and left coordinates: Layout Designer can only manipulate layers if you specify a value for these, so set them to 0px. We're also going to set a background colour.



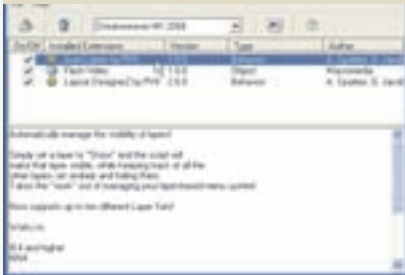
09 Select the BODY element

To define the placement of the first layer, don't select the layer itself, but instead the BODY element. You have to do this because of how Layout Designer is invoked on the entire page when it's loaded. Click the <body> tag that now appears in the status bar.

Technique

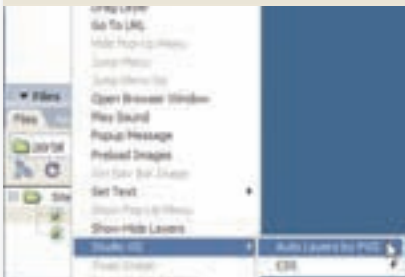
Extend the extension

You don't want your browsers to see the layout before it's ready, so welcome the charms of Auto Layers



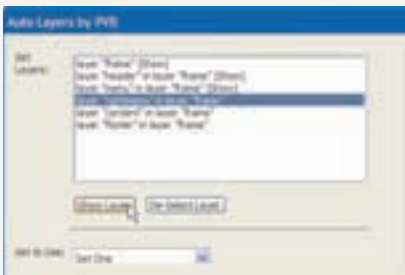
Install the extension

One down side to the way Layout Designer 2 uses the JavaScript onLoad function is that users may see the elements of your layout before they're arranged on screen. You can hide this with Project Seven's Auto Layers.



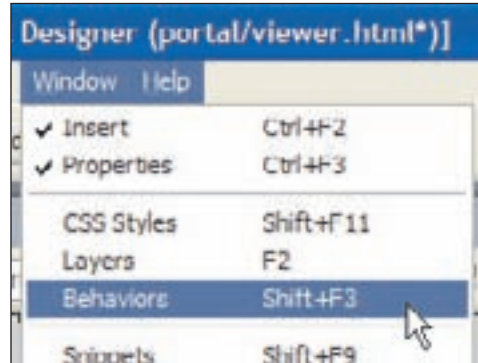
Add the behavior

Once Auto Layers is installed, relaunch Dreamweaver and load the page you've built. Place the cursor in the BODY tag, go to the Behavior panel, click Add Behavior and select Studio VII>Auto Layers by PVII.



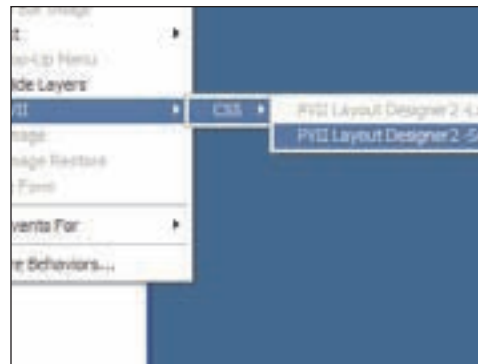
Hiding layers

Select the layers you're controlling with Layout Designer and hit Show. This hides the layers until the behavior is invoked. Check Auto Layer is beneath the Layout Designer behaviors and triggered by onLoad.



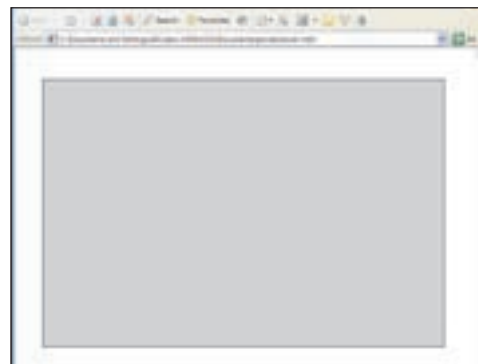
10 Call up the Behaviors panel

We now need to display the Behaviors panel. The easiest way is to go to the Window menu and select Behaviors, or use Shift+F3. The panel should now become visible, and the title of the Tag Inspector sidebar to which it belongs should have changed to read Tag <body>.



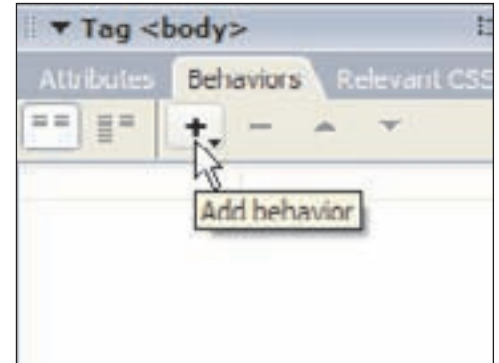
12 Select the Screen behavior

A drop-down menu will appear, with a list of default and third-party behaviors available to Dreamweaver. Any behaviors that aren't applicable are greyed out in the menu. You need to go to Studio VII>CSS and select PVII Layout Designer2 -Screen.



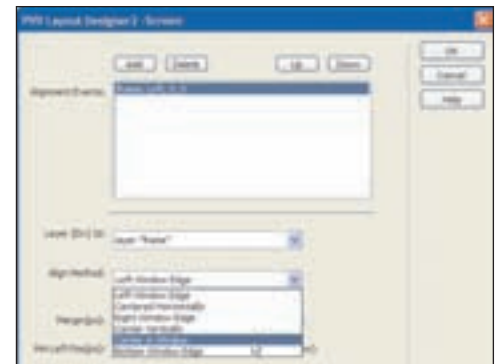
14 Preview your page in a browser

Let's check whether our frame layer is now properly centred by previewing the page in a browser window. Right now it doesn't look that spectacular, but if you resize the browser window, you'll see that the layer remains vertically and horizontally centred.



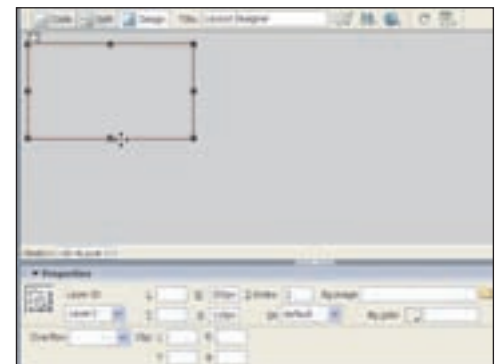
11 Add a behavior

As you might expect, there are currently no entries in the newly revealed Behaviors panel, because it only gets populated when we explicitly attach JavaScript actions to page elements. To add a behavior, just click on the '+' sign icon at the top of the panel.



13 Centre your layer

A dialog box should appear. This is the interface for the Screen element, which lets you align layers in relation to the browser window. An alignment event has been created, so all that's needed is to go to the Align Method drop menu and select Center in Window. Click OK.



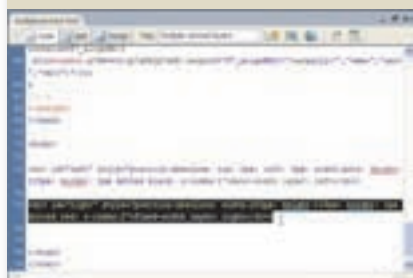
15 Create a new nested layer

Now the framing layer is lined up, we can add nested layers – new DIV elements contained within that frame. Go back to the Design view in Dreamweaver and click anywhere inside your frame layer. Add a new layer from the Insert menu in the same way we added the first layer.

Technique

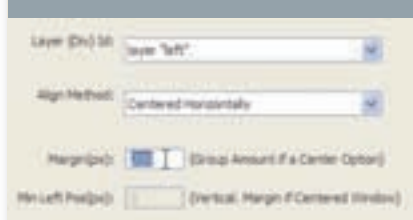
Keep your layers in line

You can manipulate the alignment of the layers either vertically or horizontally – here's how it's done



Create your layers

You can centre more than one layer vertically or horizontally as long as the extra layers have a fixed width or height. Create two layers in Code View. Set one to width: auto; top: 0px; left: 0px, and one to width: 200px.



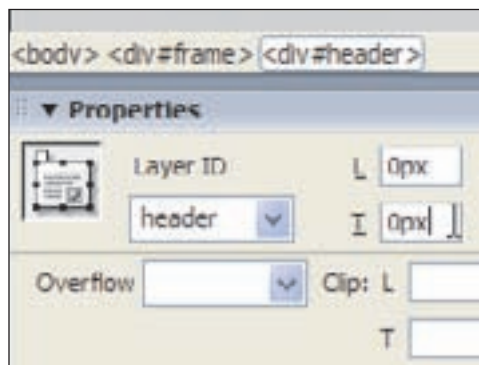
Centre the first layer

Click in <body> and go to Behaviors. Click Add Behavior>PVII Layout Designer2-Screen. Make sure auto-width DIV is selected, choose Centered Horizontally and enter the width of the fixed-width DIV in the Margin box.



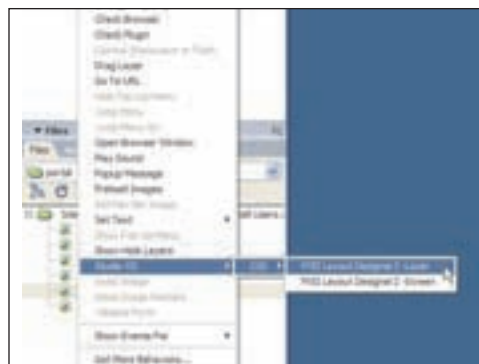
Align the second

We've created 'space' for our other layer. Go to Behaviors and add the Designer2-Layers behavior. Select your fixed-width layer, your auto-width layer as the target layer, and click E to define the alignment.



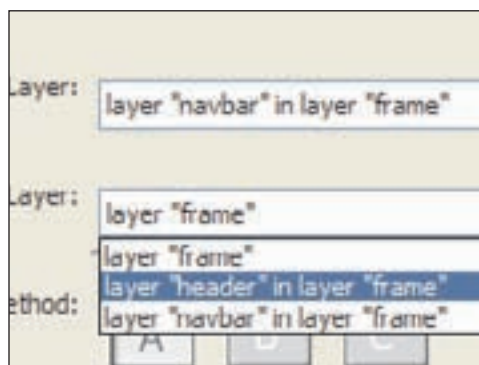
16 Adjust header layer properties

This new nested layer is going to serve as the header for our page layout. Name it 'header' in Properties, then adjust its width to 600px and set the height to 100px. As before, set the top and left coordinates to 0px – this will ensure that the header stays at the top of the frame.



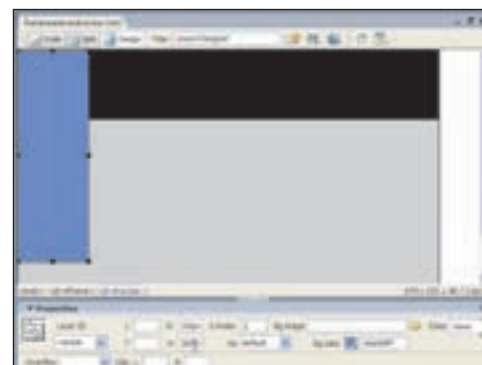
18 Lining up layers

To start lining up layers, we need to add the other Layout Designer behavior. As before, click the <body> tag in the status bar, go to the Behaviors panel and click the Add Behavior icon. This time, from the drop-down menu, select Studio VII>CSS>Layout Designer2 -Layer.



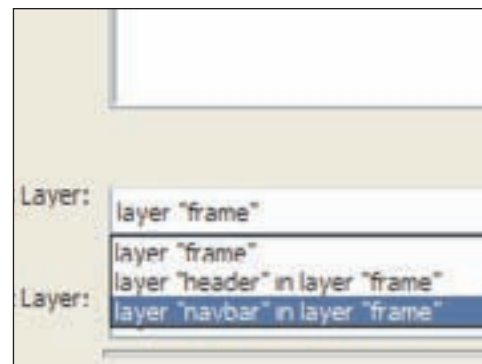
20 Select the target layer

To carry on with the alignment process, we now need to select the 'target' layer with which our navbar is to be aligned. In this case, the target is our header layer, so you need to choose that layer from the To Target Layer drop-down menu.



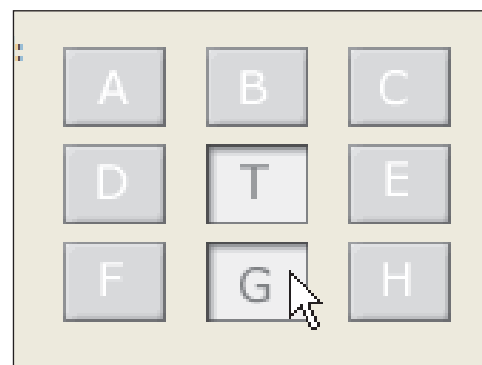
17 Create another nested layer

We're going to add a second nested layer, which will become the left-hand navbar within our page. You should be familiar with this, so insert the layer, name it 'navbar' and set the width to 100px and height to 300px. You won't need to specify the top and left position.



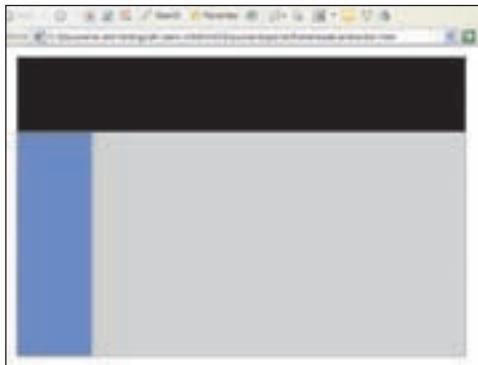
19 Select the layer to be aligned

You'll see the dialog for the other element of Layout Designer: the powerful Layer behavior, which lets you define the relationship between layers in terms of 'alignment events'. Go to the drop-down menu for 'Align this layer' and select the nested navbar layer.



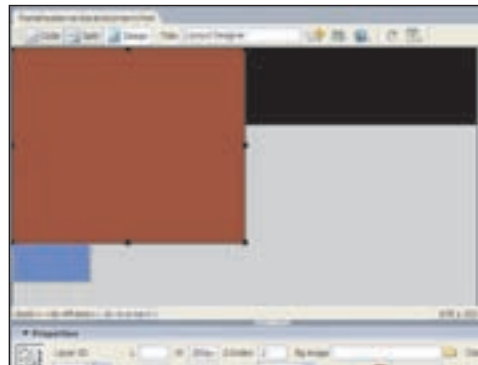
21 Choose the alignment method

Use the grid to define how the layers should line up. The T is the target layer and the other boxes are different alignment relationships. As our navbar is directly below the header, click the G button to make the left edges of both layers line up. Leave the offsets values at zero.



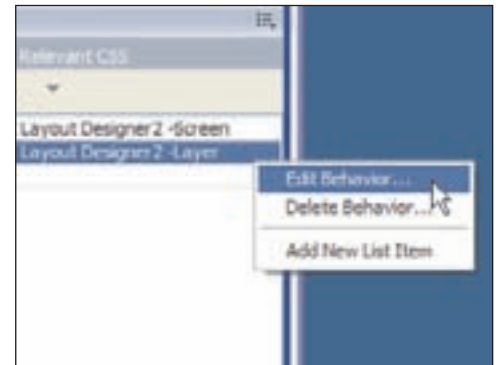
22 Preview your aligned layers

Your newly aligned layers will look just the same in Dreamweaver's Design View, so to check that the new behavior is working preview your page in a browser again. The navbar should be correctly lined up beneath the header and pinned to the left edge of the frame.



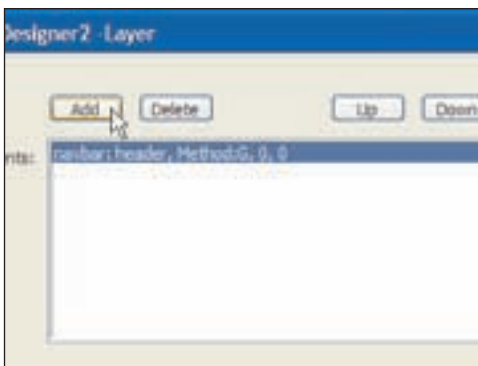
23 Add another layer

What's next? You guessed it – another nested layer. This is going to hold the main content in our page layout, and needs to be aligned with both the header and navbar. Insert the layer, name it 'content', and set its width to 300px and height to 250px.



24 Edit the Layer behavior

To align this new layer, edit the Layout Designer2 -Layer behavior that was added earlier. Select the <body> tag in the Dreamweaver status bar, and go to the Behaviors panel. Both behaviors should be listed as onLoad events. Right-click the Layer behavior entry and hit Edit Behavior.



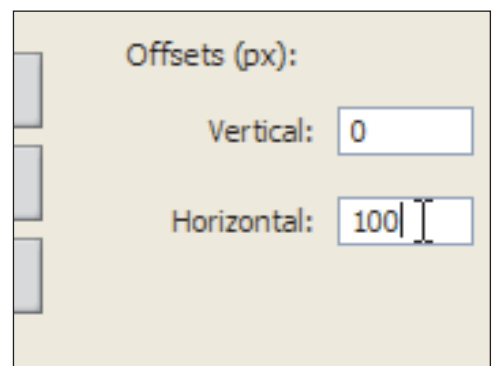
25 Add a new alignment event

When adding new layer alignments, it's very easy to inadvertently change the ones that you created earlier. So as soon as the Layer dialog box appears, you need to click on the Add button found at the top to create a new alignment event.



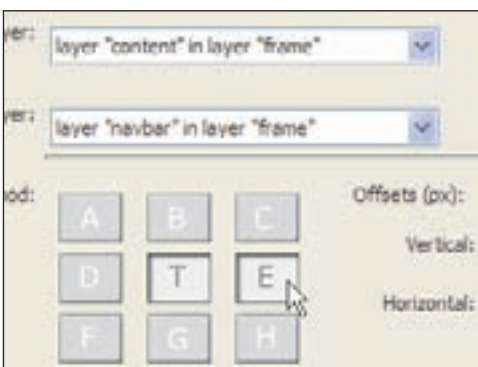
26 Align content layer

We're going to line up our content layer beneath the header. Select the content layer from the first drop menu, and set the header layer as the target. We're going to use the same alignment method as for the navbar, so click the G box. This time, though, we'll need to add an offset.



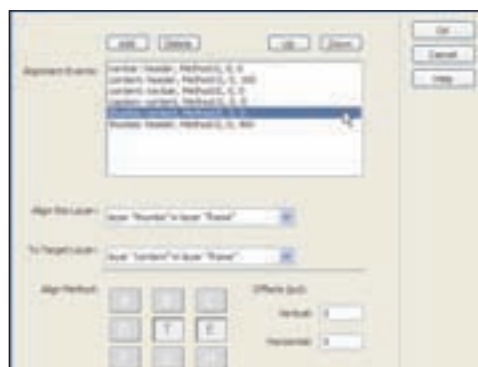
27 Define the layer offset

By default, this method lines up the left edges of the aligned layer and its target. Because the navbar layer occupies that position, we need to specify an 'offset'. Our navbar is 100 pixels wide, so enter 100 as the horizontal offset value (no need to add the 'px') and click OK.



28 Align your layer with the navbar

To guarantee that the content layer appears in the right place, define its position in relation to the navbar. Click the Add button to create a new alignment event, and select the content layer and the navbar as its target. Click the E box, leave the offsets at zero, and click on OK.



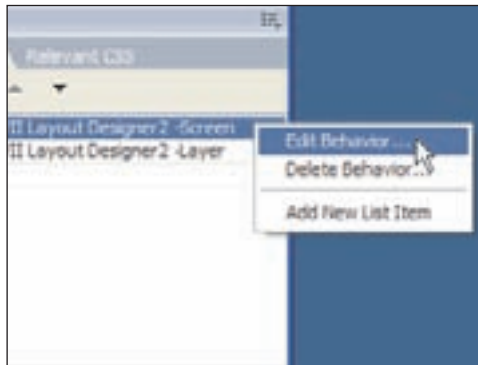
29 Add the layers in the frame

You should now be fluent with the process of creating and aligning layers, so we'll skip through the remaining two nested layers, both of which are aligned using the content layer as the target. There's a caption layer aligned to the bottom, and a thumbs layer aligned to the right.



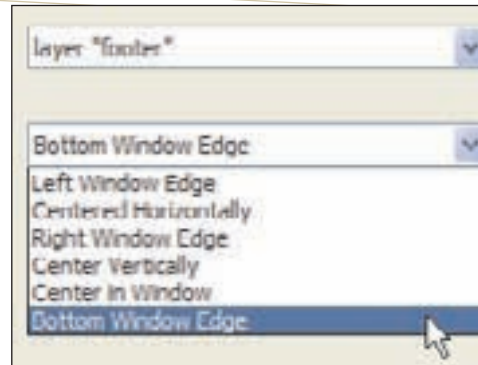
30 Create a footer layer

We're going to create and arrange one more layer. This will be a true footer, as it'll be pinned to the bottom of the browser window, as well as horizontally centred. So insert the layer and set the width to 400px, the height to 20px, and add text-align:center to the inline styles.



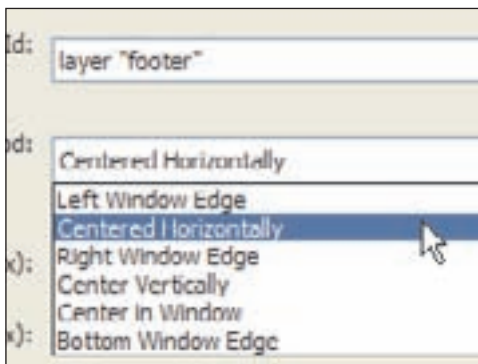
31 Edit the Screen behavior

To align the footer, go back and edit the Screen behavior that we added to our page at the very beginning. As before, select the <body> tag in the Dreamweaver status bar, and go to the Behaviors panel. Right-click the Layout Designer2-Screen behavior and select Edit Behavior.



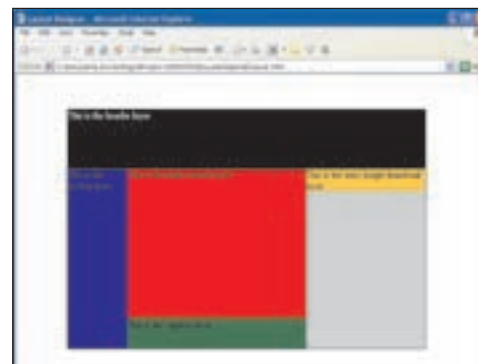
32 Go to the bottom of the browser

When the dialog box appears, create a new alignment event by clicking the Add button at the top. Select the footer layer from the Layer (DIV) Id drop-down menu. Select Bottom Window Edge from the Align Method drop menu to place the layer at the bottom of the browser.



33 Centre the footer horizontally

If you preview your page in a browser, you'll see that the footer is currently aligned with the bottom-left corner. To centre the layer horizontally, go back to the Screen behavior dialog and create a new alignment event. Select the footer layer again and select Centered Horizontally.



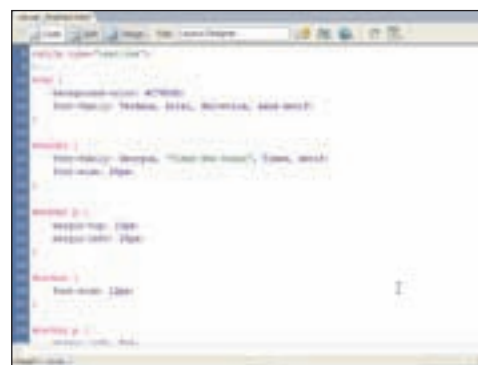
34 Preview your layout

The hard work's now done, so preview your layout in a browser window. Our colour scheme makes the page look a bit like an abstract painting, but don't worry: we're now ready to add the proper styles and content to turn it into a smart-looking photo gallery page.



35 Outsource your scripts

Create an external file to hold the JavaScript code in the HEAD section. On a new basic JavaScript page, cut and paste all the functions within the <script> tags on your layout page. Save as 'layout.js', return to your page and add a 'src' link to that file in the opening <script> tag.



36 Add some style

A note of caution: try to avoid setting margin and padding styles for the actual layers within your design, because this could confuse Layout Designer. Instead, it's best to apply margins and padding to elements within those layers, such as P and A tags.

Resources

Find out more on the web

It's worth following this tutorial before you tackle further reading, so once you're layered up try these resources



Japan Interface

Here's a helpful tutorial on Layout Designer 2 from the design team at Japan Interface. It provides a visual explanation of how to centre layers. www.japan-interface.co.uk/webdesign/demos/ld2_intro.html



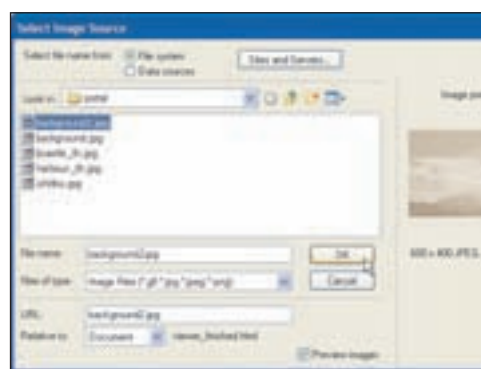
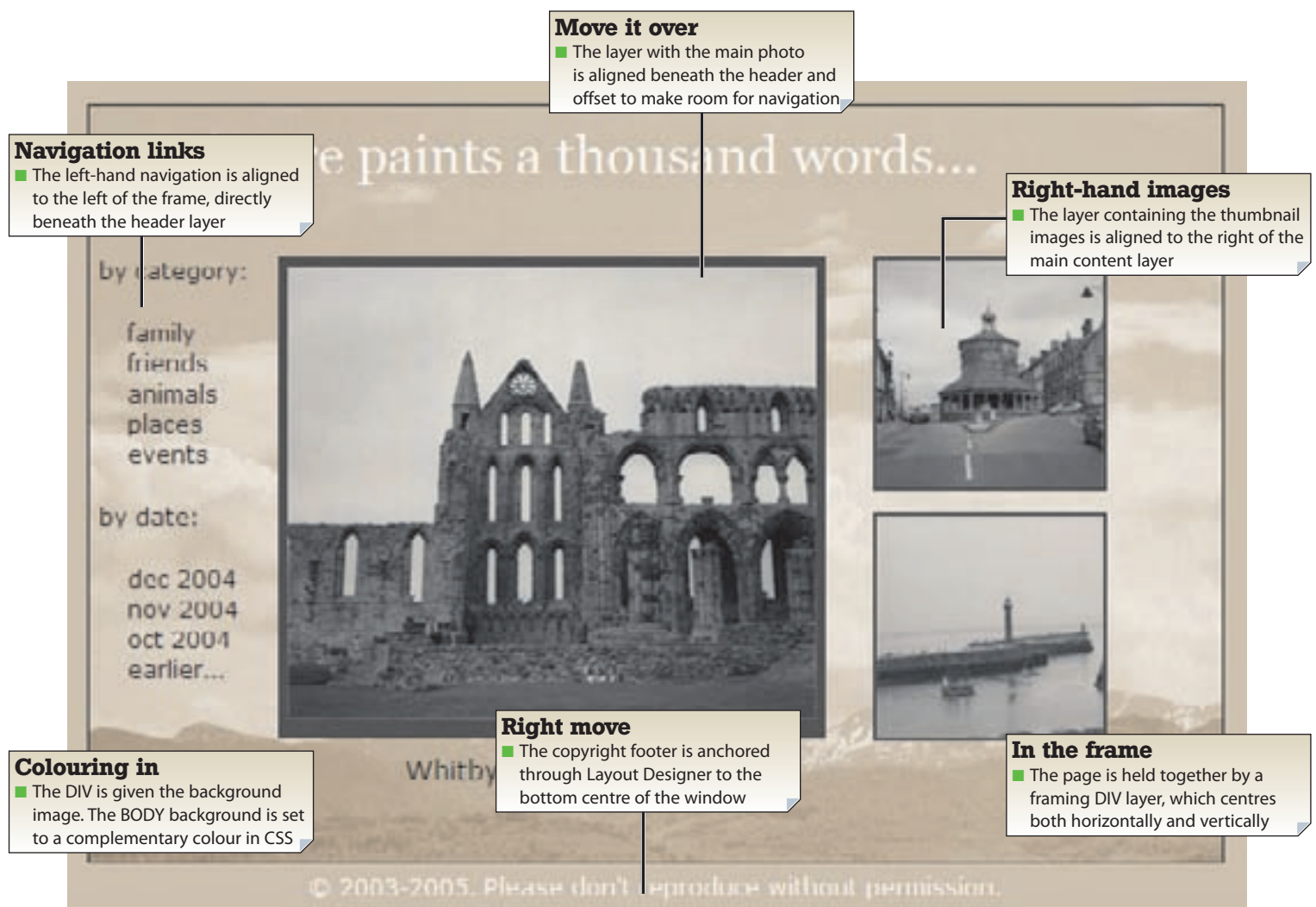
Project Seven

It's obvious, we know, but if you want the nitty-gritty about Layout Designer, you'll need to go to the Project Seven site. www.projectseven.com/extensions/info/layoutDesigner2



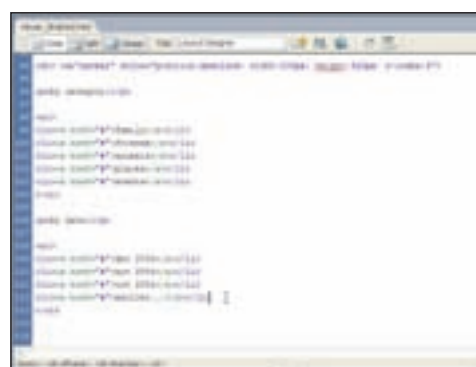
3: Extend your skills

There's a wealth of extensions for Dreamweaver out there that can help with all sorts of issues, so if you're all fired up then try Rabi's Extensions for starters. www.dreamweaver-extension.com



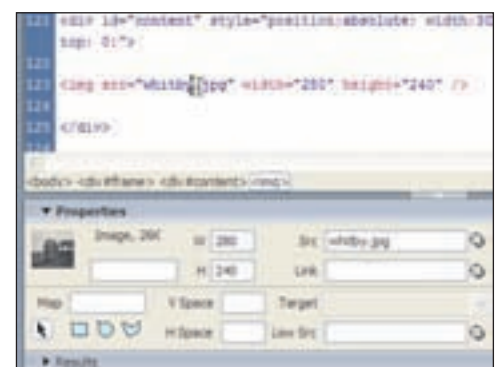
37 Add a background image

Add a 600x400 pixel background image to the frame layer by going to the frame DIV in the Code View. Click the folder icon to the right of the 'Bg image' in Properties, and select the image. We're going to set the <body> background colour to complement the sepia tone.



38 Treating title and navigation

Now let's give our page a title. Create styles for the header layer (#header in CSS syntax) defining a large serif font in white, and enter the title text within the header layer. Then add your navigation in the navbar layer, using styled UL and LI tags.



39 Photo content

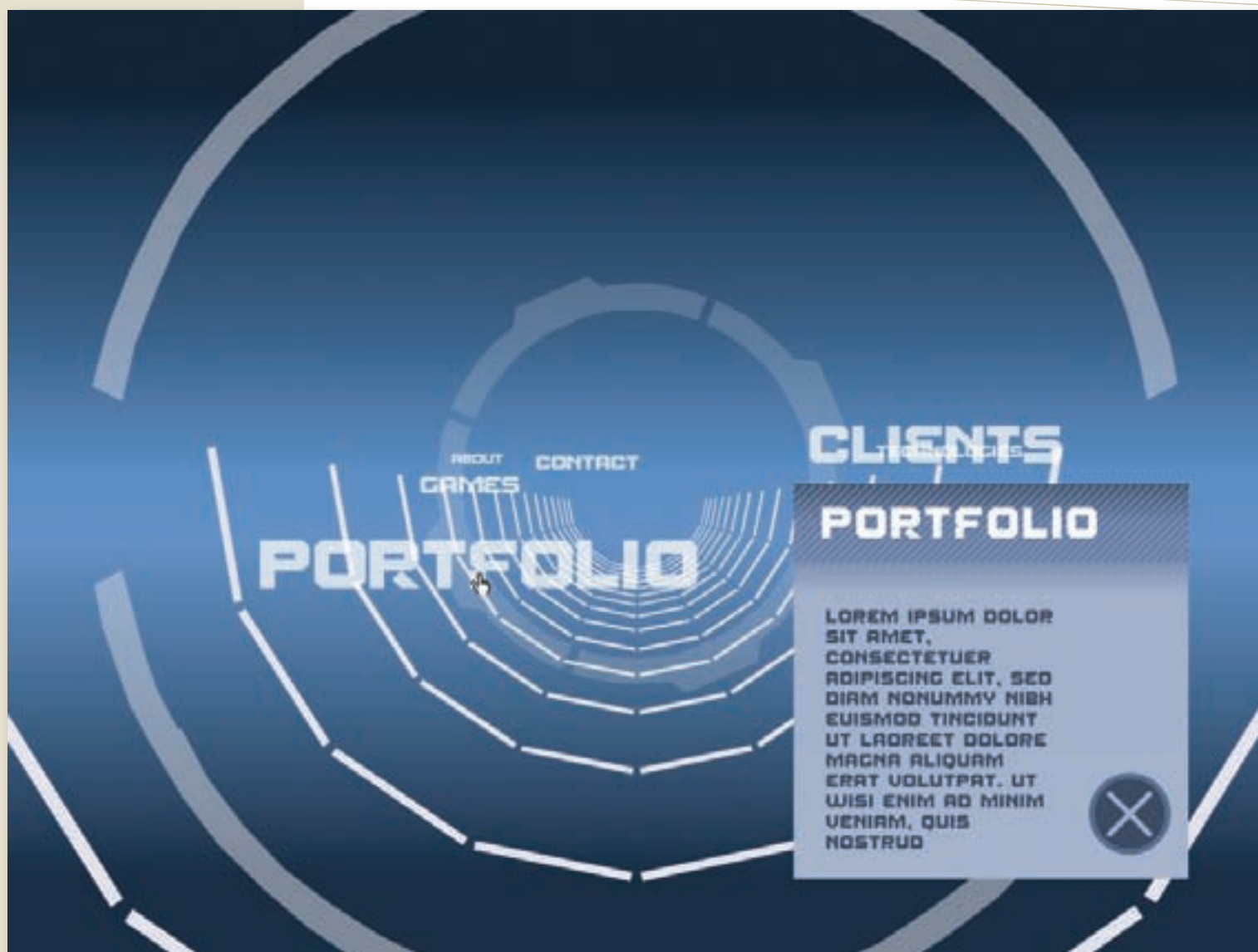
Last, but certainly not least, it's time to add the photo content. Insert the main photo inside the content layer, and the two thumbnails inside the thumbs layer. Add the caption to the caption layer and the copyright details to the footer. Our photo-viewing page is complete!



*e***Mag**



Mark Shufflebottom teaches on the BA Hons and MA Interactive Media course at Bournemouth Uni and is a regular contributor to *Web Designer*. Although Mark comes from a print design background, he likes nothing better than tinkering with code.



The brief

On the CD

Tutorial files:
Start.fla,
Finished.fla

Tutorial objective

Use Flash to build a 3D menu that zooms in and out

Time required

One hour

Skill level



Design a zooming 3D interface

Make your creation stand out from flat sites with this beautifully crafted 3D menu. Watch as your mouse controls the menu zoom

SITE DESIGN IS all-important when it comes to making a revolutionary website, but how much time do you spend on constructing the navigational elements?

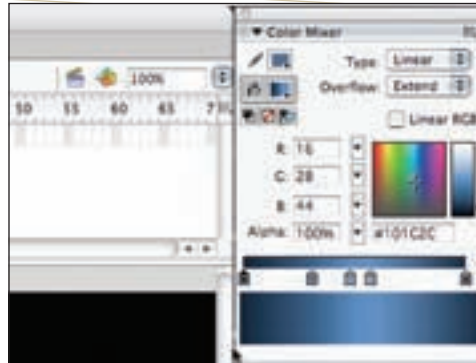
Usually most site menus consist of nothing more than an interesting bar with a few links; they certainly have their place, but occasionally a site will come along that fully integrates the navigation into the site design and experience. That kind of interface can be the starting point

of any website, and that's what we'll create by the end of this tutorial. We are going to craft a simple 3D engine in Flash that will zoom the menu in and out as the user moves the mouse up and down. Bringing the words closer will reveal other menu items behind. Moving the mouse left and right will pan the content from side to side. Clicking the mouse on the menu will bring content to the foreground so that it can be accessed. Excited? Time to get stuck in!



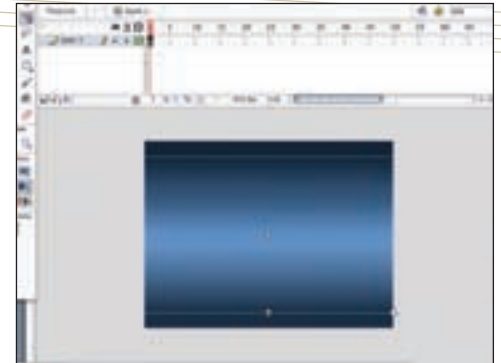
01 Set up the document

Open the file 'start.fla' from the cover CD, as this already contains a few symbols in the library. In the Properties palette click the size button and in the pop-up window change the width to 800, the height to 600 pixels, the background colour to black and the frame rate to 40.



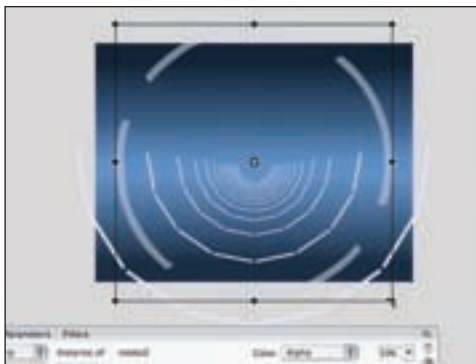
02 Create the background

Use the rectangle tool and draw a rectangle 800 by 600 pixels and position it at 0 pixels in the x and y axis so that it fits neatly over the stage. Double-click the stroke and delete the edge. In the mixer palette, change the fill to linear and change the gradient to shades of blue.



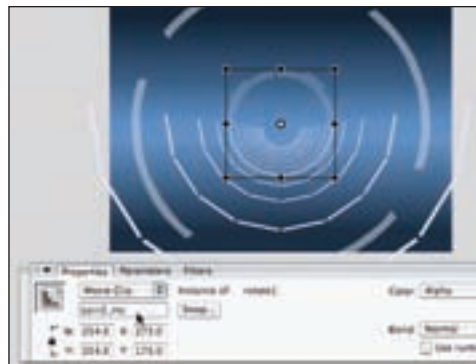
03 Apply the gradient

To apply the gradient use the paint bucket tool, then switch to the fill transform tool. Rotate the fill clockwise and make it fit just inside the shape of the rectangle. From the library, drag the 'grid' symbol to the stage and position at -50 on the x and 250 on the y coordinates.



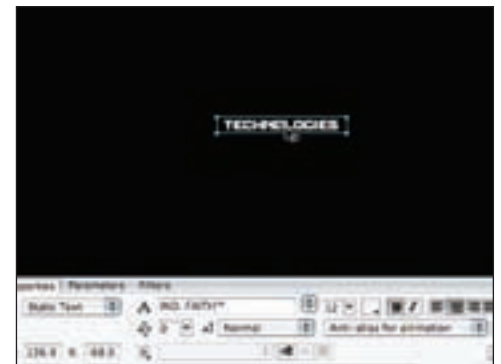
04 Change opacity

With the grid symbol selected, change the colour drop menu on the Properties palette to alpha and change the opacity to 50%. From the library select 'rotate2' and drag it to the stage. Use the transform palette to increase the size to 200% and reduce the opacity to 50%.



05 Add an instance name

With the 'rotate2' symbol selected, add an instance name of 'spin1_mc' in the Properties palette. Add the symbol 'rotate1' from the library, reduce the opacity to 20% and give this the instance name of 'spin2_mc'. Position both symbols centrally to fit the contours of the grid.



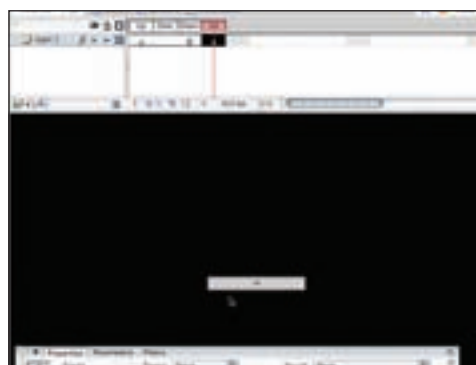
06 Create a new symbol

We are going to create the symbol which will act as the menu items floating in space. From the insert menu, choose new symbol. Name the symbol 'menu' and make it a movie clip. Use the text tool to add text to the stage. Choose a suitable font and add the word 'technologies'.



07 Text properties

Centre the text and change the text drop menu from Static to Dynamic. Make the width of the text field the same width as the text, as this is the largest text we will need. Add a variable name of 'field' to the properties as we'll add the text dynamically from code.



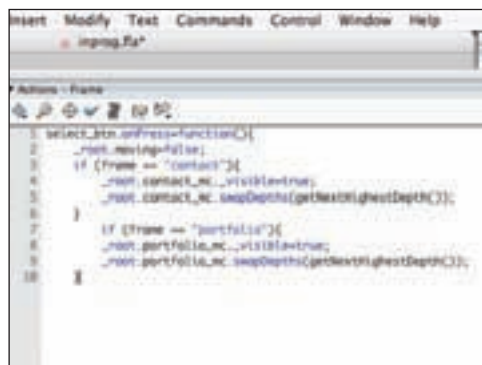
08 Create an invisible button

Create a new layer and draw a rectangle large enough to cover the text, but no larger. Choose Modify>Convert to Symbol, name the symbol 'menu button' and make it a button. Double-click the symbol on the stage to edit it. In the timeline, drag the keyframe to the hit state.



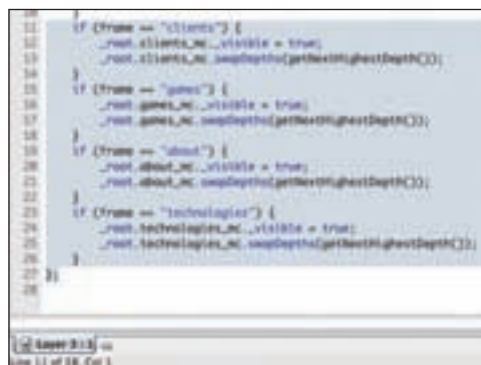
09 Add instance name

Just above the timeline click the menu icon. The button should be semi-transparent green on the stage. Name this instance 'select_btn'. Drag the button layer below the text layer. Add a new layer above the other two, select frame 1 and open the ActionScript editor.



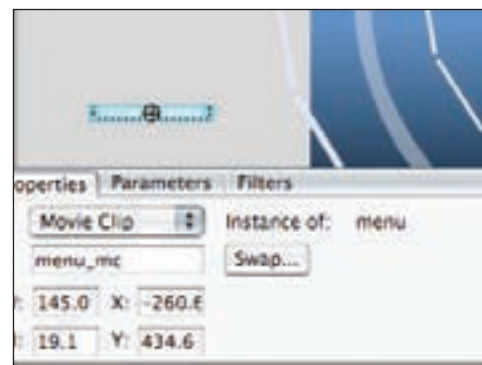
10 Clipping code

With the ActionScript editor open, copy in the code as shown. This refers to when the button is pressed on the stage. It will stop the main interface from moving and then a series of if statements are set up that check to see which of the interface elements have been pressed.



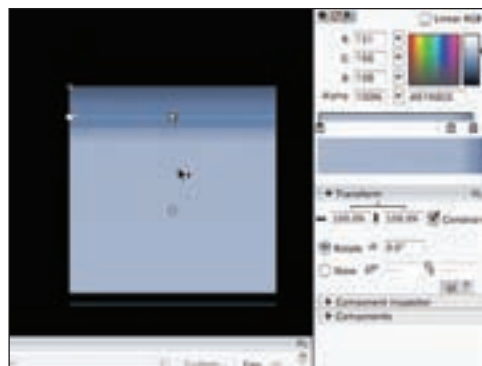
11 Finish the code

Add the remaining code from line 11 onwards. This code continues to check which of the menu items have been checked and then makes the relevant content visible, moving it to the top of the interface. The content elements the code refers to haven't been created yet.



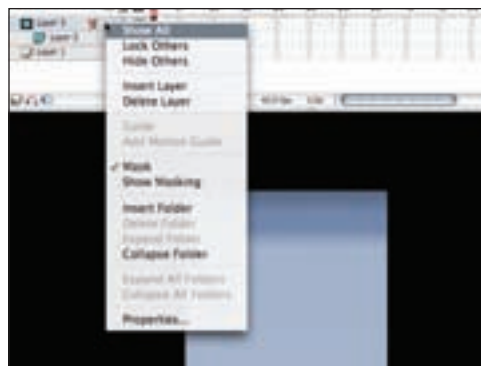
12 Back to Scene 1

Click on the Scene 1 icon above the timeline. Create a new layer and drag on the symbol 'menu' from the library, placing it to the side of the stage. Give this the instance name of 'menu_mc'. Now create a new symbol, make it a movie clip and name it 'about', then click OK.



13 Create the box

Use the rectangle tool to draw two light blue rectangles above and below each other. Ensure that the top one is slightly darker than the one at the bottom, as above. Use the gradient tool to add a darker shade to one end and apply this to each of the boxes.



14 Diagonal lines

Create a new layer and draw a series of diagonal lines spaced five pixels apart. Place over the top rectangle. Copy the rectangle, create a layer above the other and paste the rectangle in place from the Edit menu. With the top layer selected, right-click and choose Mask.



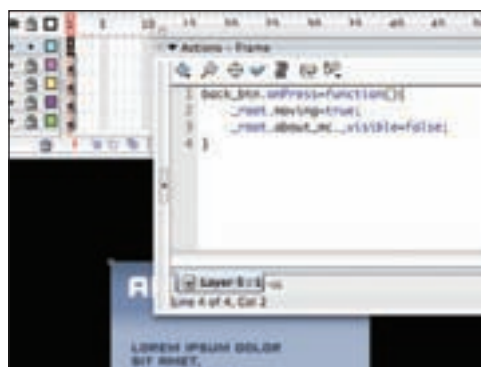
15 Add content

Add a new layer and use the text tool to add the heading 'about' and some body text. Use the ellipse tool to draw a circle, then colour it and add a cross using the line tool. Select the circle and cross and choose Modify>Convert to Symbol. Make it a button and name it 'back'.



16 Add the hit state

Double-click the button to edit it and select the hit state frame. Press F5 to extend the timeline along to the hit state. Click back on the 'about' icon just above the timeline to leave editing the button. With the button selected, give it the instance name 'back_btn'.



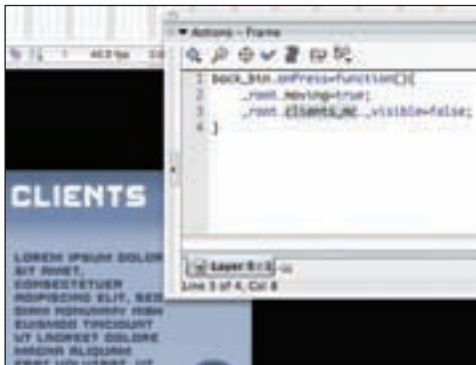
17 Button code

Create a new layer and open the ActionScript editor. Add the code above, which refers to the back button being pressed. This makes the menu start working again and makes this content invisible on the stage. In the library, right-click the about symbol and choose linkage.



18 Linking the symbol

In the Linkage Properties pop-up window, click the checkbox 'Export for ActionScript'. This should automatically put the name 'about' as the identifier. Click OK to leave then right-click the about symbol again in the library. This time choose duplicate and duplicate.



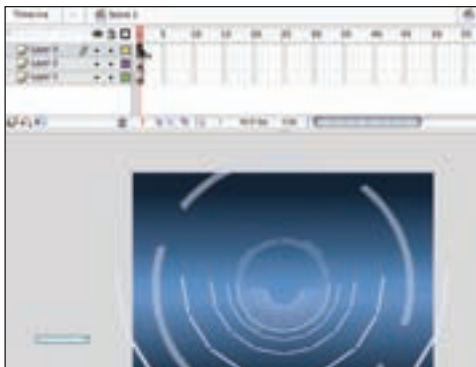
19 Duplicate the symbol

Name the duplicate symbol 'clients' and click OK. Double-click 'clients' to edit it in the library. Edit the title – if this were a real interface you would need to edit the page content, too. Select the code and change the instance name of line three to 'clients_mc' as shown.



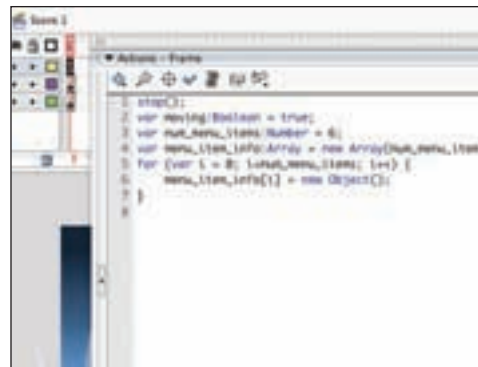
20 Add the linkage

Right-click the 'clients' symbol and choose Linkage. Again click the 'Export for ActionScript' box to set 'clients' as the identifier. Repeat step 19 and 20 naming the symbols 'contact', 'games', 'portfolio' and 'technologies'. Be sure to change the title and the ActionScript for the title.



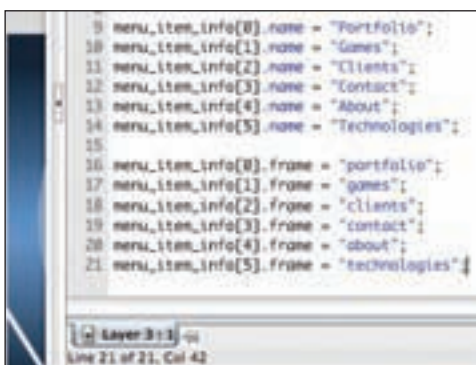
21 Smart linking

Once you have created extra symbols in the library, don't forget to add the linkage to each one as before. You will now have six content sections. Next we must add the code to produce the zooming navigational menu. Return to Scene 1 and create a new layer ready to add the code.



22 First code

Copy the code above, which will stop the movie on this frame (Flash movies automatically loop). Three variables are declared, the first to allow the interface to work or not. The second sets up the six menu items. The last is an array. Six array objects are created using a for loop.



23 Naming the menu

Each of the objects requires a name, so the next six lines of code add that name to the object. The frame information is set up with the linkage names of the movie clips. Originally this menu was to jump between frames, but that caused problems with the zooming menu.



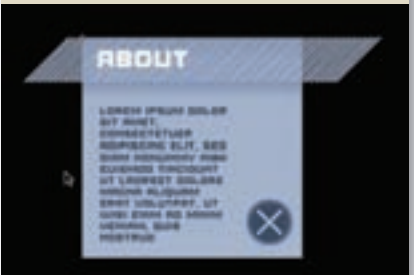
24 Random positions

This code duplicates the movie clip 'menu_mc' and adds the name and frame properties. At the same time the menu is assigned a random location on the x, y and z axis of the 3D engine. Each time the menu is loaded it will generate unique positions for your menu items.

Technique

Using masks in Flash

In the tutorial we used a mask to limit the graphics of a layer to a certain shape. Here we go into more detail



1: Add content

The first step in creating a mask is to add the content that you require to be seen to a layer. This must be on a layer by itself, and only content that you wish to be hidden with the mask should be on this layer.



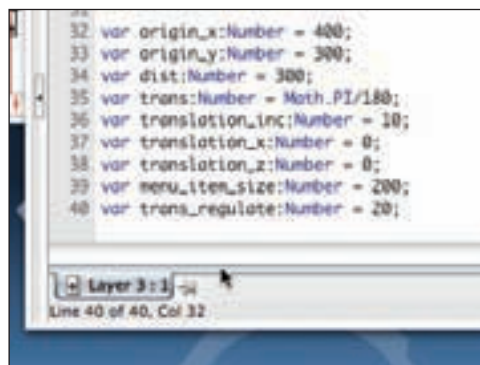
2: Mask shape

The next layer must contain the shape of the mask. When drawing the mask, remember that the shape you draw will allow content to be visible underneath this and not vice-versa as can so easily be assumed.



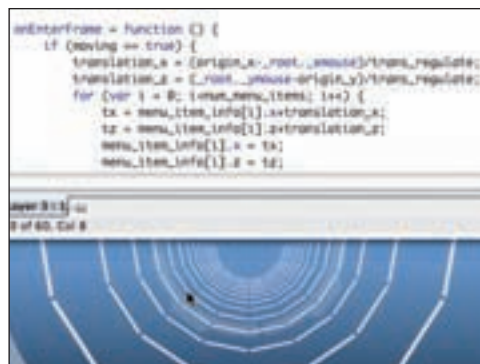
3: Layer up

The top layer that contains the shape of the mask must be changed into a mask layer. Right-click on the layer and choose Mask from the drop menu. The mask layer and the content underneath become locked.



25 Essential variables

Add the next nine code lines, which set up nine variables (all of which are numbers). The first two set an origin point, the centre of the screen. Other variables allow the 3D engine to work out the position on x, y and z axis from the central point and the menu item's position.



26 Constant checking

Copy this code, which checks every frame to update the menu on-screen. The moving variable must be set to true to allow the menu to move. When content is displayed this variable will be paused. The next lines change the x and z position of the menu based on the mouse position.



27 Off the screen

This code calculates whether the words have got too big and takes them off the screen. The remaining code calculates the position of the words that may be off the sides of the screen; the final line sets the visibility to false, so Flash is not calculating unnecessary commands.

In detail

Usability-test your interface

An interesting site menu is a great asset, but you must make sure that it's easy for your visitors to use

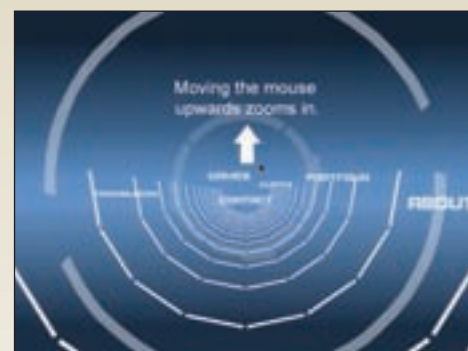


THERE ARE MANY interesting and imaginative web navigation systems built with Flash, but some can be memorable for all the wrong reasons. If your navigation is painfully slow to use and fighting with the interface, users will not be so quick to return to your site. That can be a problem, because repeat hits from loyal users will make or break a site. A website should not be created to show off how good you are at designing interesting content, but so that users have a way to interact and gain access to the content on the site.

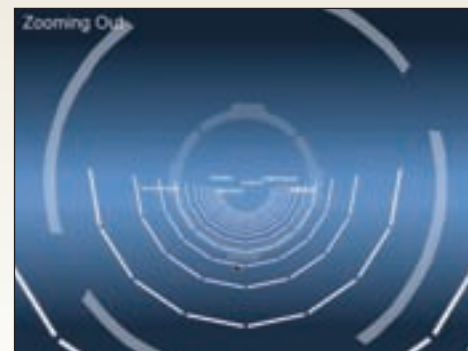
If you had no idea how to use our interface, a quick movement of the mouse would soon give away what happens because the interface reacts instantly. This, however, can still be annoying to your users, so why not add a small animation at the start of the website – even as a preloader – which will show the mouse moving and how the menu reacts? This the user has no problem in navigating the site when it loads.

If the user has super-fast broadband, ensure that after the preloader has finished they have to click before seeing the site. Although this might seem like you're adding an annoyance to the user, they will still see the instructions even though the site has loaded. The skip button will be useful for repeat visitors who will be returning to the site.

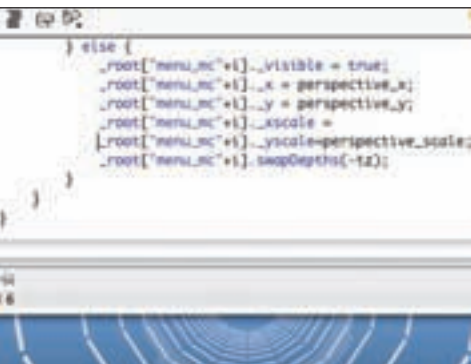
If the animation sounds like overkill, then instructions can be placed on screen as the user moves the mouse to affirm what the user is doing, so when the mouse is moved in the top 300 pixels the message can state 'zooming in', leaving the user fully aware of what is happening.



An animation can easily show your visitors how to use your site – why not combine it with a preloader for extra usage tips?

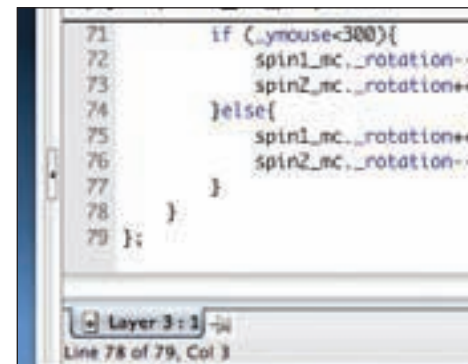


Flashing up the effect that the mouse is having on the interface will let your visitors get to grips with your interface instantly



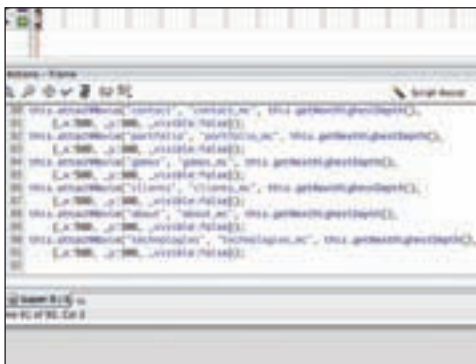
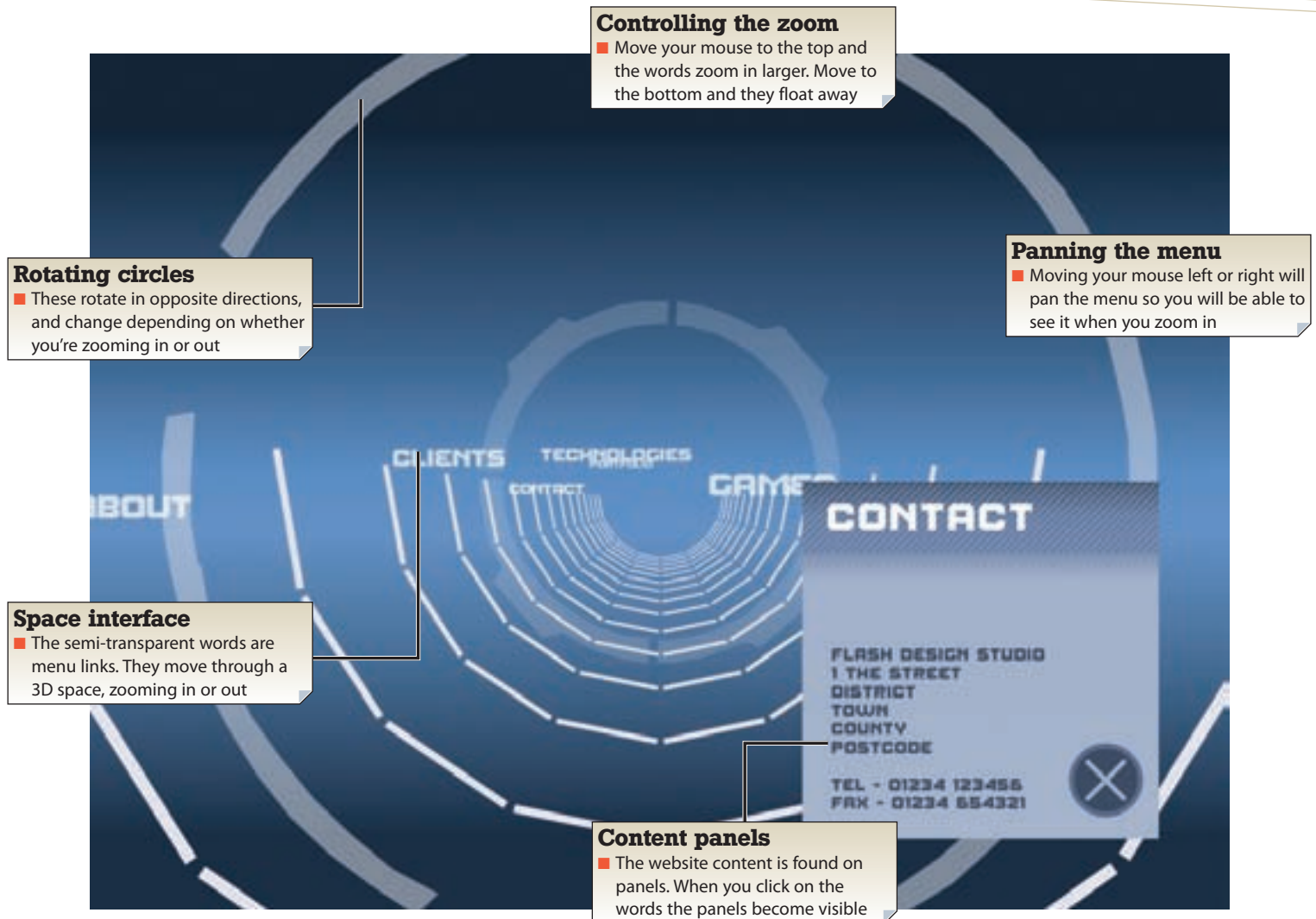
28 Putting into perspective

Copy the next block of code, in which we see the else statement. This code refers to the menu items that are on the screen and visible. It calculates the perspective scaling of these items in 3D, appropriately swapping the depths of the objects as they move in and out.



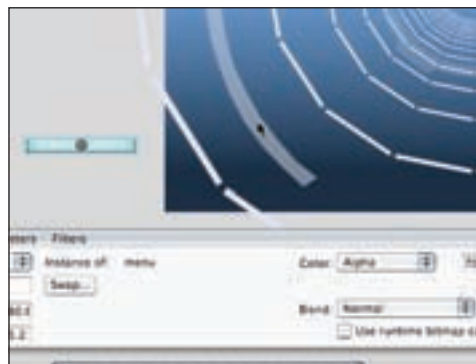
29 Rotating the graphics

Early on we set some background graphics with instance names 'spin1_mc' and 'spin2_mc'. Here the code rotates those graphics if the mouse is greater or lower than the centre of the height. This corresponds with the zooming in and out of the text in 3D.



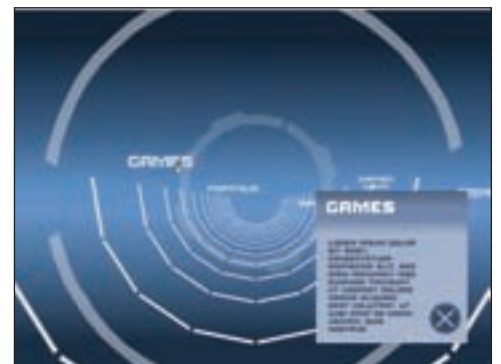
30 Position the content

This final part to the code positions all the content that we created earlier onto the stage by grabbing the linkage name and assigning an instance name, then positioning the instance on the stage. The instances are made invisible until the relevant menu item is selected.



31 Testing the movie

At last we are in a position to test the movie. Press Ctrl+Enter and it should work okay. We can make one slight alteration, though. Select the instance menu_mc on the stage and in the Properties palette change the colour drop menu to alpha, then set the value to 70%.



32 Save and test

Save the Flash document, as we have finished with the interface. Press Ctrl+Enter to test. You should see that as you move your mouse up and down the menu zooms in and out, while moving left and right pans the menu. The menu pauses when content is brought up on the screen.

Tech support Flash

Finding problems with your Flash skills? Let **Mark Shufflebottom** guide you through your vector animation and scripting problems

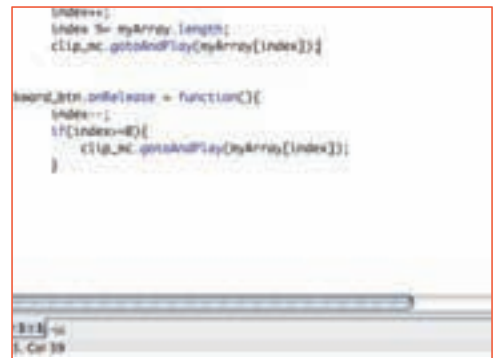
Q

Array of light

I've created an array which has ten frame-number references in it for a movie clip, a little like chapters in a DVD. I've created ten buttons to take the user to the correct frame of the movie clip. However, it struck me that it might be nice to have a forward and back button to take the user to the next or previous section. Unfortunately, I have no idea how to code this – any ideas?

```
"eight", "nine", "ten");
forward_btn.onRelease = function(){
    index++;
    index %= myArray.length;
    clip_mc.gotoAndPlay(myArray[index]);
}
backward_btn.onRelease = function(){
    index--;
    if(index < 0){
        clip_mc.gotoAndPlay(myArray[index]);
    }
}
```

The first line sets up our index number



Incrementing a variable can keep a track on a forward and back system for moving through a movie clip – similar to DVD chapters

“The best way to control sounds that are playing is not to rely on the sound control but to add the sound using Flash's sound object”

A

This is very straightforward and can be solved by incrementing a variable or subtracting 1 from a variable – the appropriate index of the array is called using this. The key element to remember is that the first entry into an array is at [0] not [1] as you may think. Therefore, the ten positions will run from 0 – 9. Here's the code:

```
var index:Number = 0;
var myArray:Array = new Array("one",
    "two", "three", "four", "five", "six", "seven",
```

at 0, which is the first position of the array and the point at which the movie clip will be playing from. The next line is the actual array with ten references in there, which we'll assume are ten frame labels in the movie clip you want to jump to. The next two blocks of code are for two buttons with the instance name of *forward_btn* and *backward_btn*. The increase the number of the index by 1 each time they are pressed. The first button also uses the

modulo to loop it around the length of the forward the array, so when it reaches the tenth position it will go back to the first. The movie clip with the instance name of *clip_mc* is sent to the appropriate frame label.

It is essential that each frame label in the movie clip also updates which index it is at through *_root.index=0*; This will obviously increase as the movie plays so that when the buttons are pressed on the stage the right chapter will be recalled.

Q

Kiosk apps in Flash

I have been creating an application in Flash that is designed to be used as a Kiosk. It will be a projector running under Windows XP, so it is possible to hide the printer pop-ups that appear when the user requests for information to be printed? I would like the user to press a button and the printout start without the pop-up being visible.

A

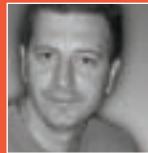
The problem you are having is down to the operating system the browser is using requesting how many copies and so on, as with all print dialog boxes. This can be sorted out in two ways. The first, which is also probably the most difficult, will require a custom program being created to shut down the dialog as soon as it appears on the screen.

The down side is that it isn't possible to do this through ActionScript from within Flash; you will need to hire the services of a Windows XP programmer. It will probably be near-on impossible to get rid of the actual pop-up as this is part of the OS. The nearest you will be

Get a little help with your Flash application development and banish your printer problems with SWF Studio V3 from Northcode

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



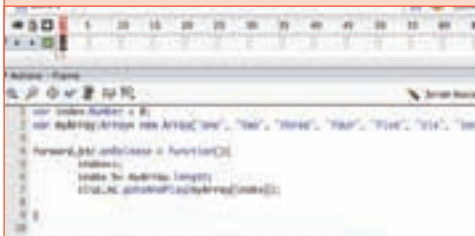
Your expert

Mark Shufflebottom has been teaching on the BA and MA Interactive Media courses at Bournemouth University for the past five years, where he teaches 3D applications, interface design, online gaming, small-screen device production and, of course, all things Flash and ActionScript. Mark has recently won an international award at the BEA Festival in Las Vegas for the production of an interactive, real-time 3D narrative.

Expert advice

■ What's an array?

The first question this issue referred to arrays. You may not have come across arrays before and if so they are nothing to much to worry about. In fact they are very similar to variables, only a variable will just store one piece of information. An array, on the other hand, will store as much information as you care to throw at it. It can be useful to think of an array as a filing cabinet. Filing cabinets can hold multiple pieces of information but you know it can all be kept in the same cabinet. The array can hold multiple pieces of information and acts as a central source for that information. More information can be added dynamically as required using the 'push' command.

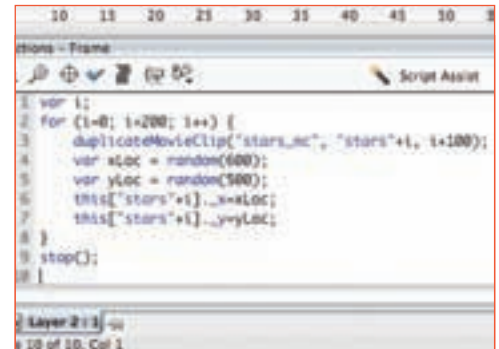


able to achieve is to get it to disappear as soon as it rears its ugly head. The second way of solving this, which is far simpler, is to head to **www.northcode.com** and check out SWF Studio V3 (£175). This application creates Flash Projectors but gives more functionality over the OS, so it is able to banish pop-ups as soon as they invade your Kiosk.

Q Duplicate downer

I've been creating stars in ActionScript by duplicating one star and assigning random locations on the x and y coordinates. But when the stars are duplicated they appear above other content. They are background graphics, so is there a way to fix this?

A The stars appear above other content because when they are duplicated you must specify a unique level for the stars to appear on. Only one star can go on each level and this is usually done through a for loop, which increments the level that the new star will appear on while duplicating each star. These levels always appear above all other content. One way around this is to add other



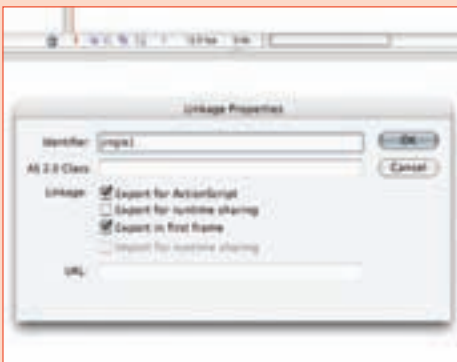
Add your duplicateMovieClip content to another movie clip to stop the content appearing above all your other website content

content to the stage by creating new movie clips through code and attaching the content through ActionScript. This is less than desirable as it's difficult to lay out the content on the stage using script. Instead, create a movie clip and place your original star and code to duplicate it inside. Add this to the stage behind all other content and export your movie. The stars will now appear behind the content. The new levels are enclosed in the movie clip, so if that is behind the content your stars will be behind the content too. ■

Technique: Creating transparent Flash elements

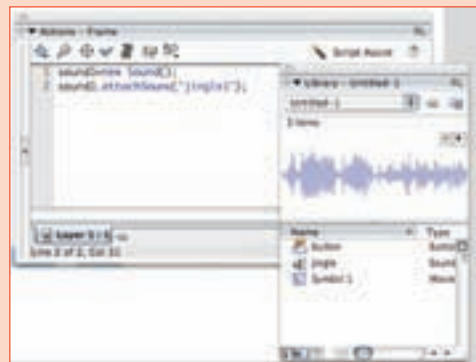
Q I have been using sounds quite dynamically for my site by triggering sounds in movie clips, which has been working well. Recently it was suggested to me that other sounds linked with previous content should stop when new content is placed on the screen to stop the sounds taking over. I have been struggling to stop the sound, so is there anything I can do to stop sounds that are already playing?

A The best way to control sounds that are playing is not to rely on the sound control through adding the sound to keyframes, but instead to add the sound using Flash's sound object. The sound object will give the greatest control over sound, allowing code to dictate the sound's volume, the panning, when it starts and when it finishes. This is so much better than using the Properties palette.



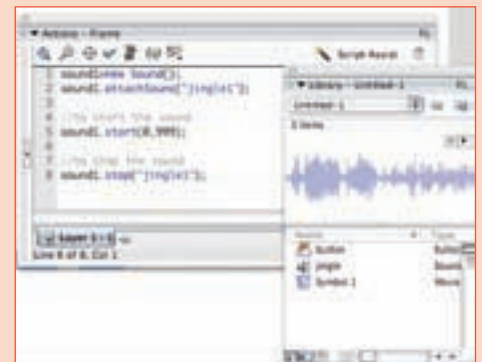
01 Smart linking

The first step is to link the sound to code. This is an extra step that isn't necessary when adding code to keyframes. Right-click on the sound in the library and choose 'linkage' from the drop menu. Add a suitable name for your sound that you will use in code.



02 Sound object

Choose a frame at the start of the movie to add the ActionScript as shown above. This code sets up the sound object and attaches the sound from the linkage in the previous step to this sound object. Using this sound object it is easy to start and stop the sound.



03 Control the sound

To control the sound, place the script as shown above at the point you want it to start. The numbers in brackets refer to the seconds that you want the sound to start (0) and the number of loops (999). Add the stop code when you want the sound to stop playing.

**Your expert**

Nick La is a Toronto-based graphic and web designer. He is currently working at an IT consulting firm as a multimedia designer. Nick is also well known as a dedicated vector illustrator. Visit www.ndesign-studio.com to see his portfolio and goodies.

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

Tutorial files:
Flash file, PSD, exported
PNGs and a final SWF file

Tutorial objective

How to make a time-lapse
animation without video footage

Time required

Up to four hours

Skill level

Turn day into night with time-lapse animation

Learn how to make a time-lapse animation from just one single source image – master your Photoshop and Flash animation skills now!

MOST TUTORIALS WILL only show you how to use single software or technique, but this tutorial will show you how to combine powerful Photoshop and Flash capabilities to maximum the visual outcome.

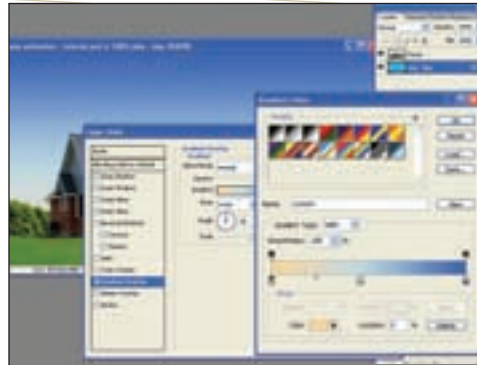
This is a two-in-one tutorial. In the first part, we will show you how to manipulate a day setting image and transform it into a night setting image. Then in the second part, you will learn how to make the time-lapse animation from

the exported images. You will be surprised how a simple technique can turn out to be such a nice animation. It is just basic motion-tweened animation. There is no crazy ActionScript or video editing involved. As this technique only animates the instance effects, the file size is incredibly small. This type of animation is great for making Flash intros, web page headers or large banners. Rev up Photoshop now and let's discover some new tricks!



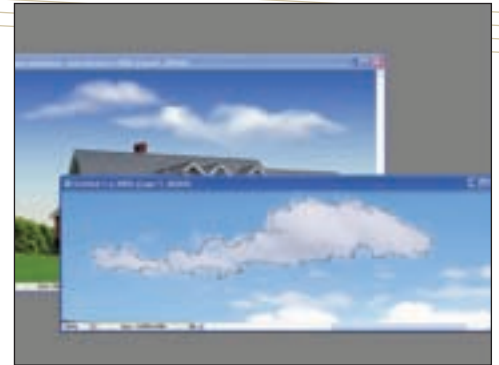
01 New document

In Photoshop, create a new document 750x400 pixels with a transparent background. Cut out the background of the house image and name the layer 'house'. For this tutorial purpose, we're using a house image. Use any subject you want such as a city skyline, village or farm houses.



02 Render a gradient sky

Make a new layer below the house and name it 'sky - day'. Fill it with any foreground colour. Go to Layer>Layer Effect>Gradient Overlay. Apply a 90-degree, three-colour gradient overlay as shown. First colour is #f7d9a2, second colour is #bed6de, and third is #3d66b4.



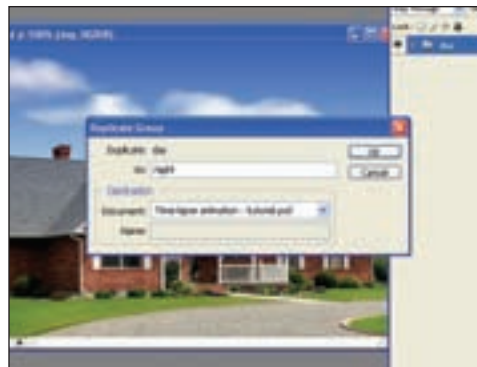
03 Add clouds

Find some cloud stock photos, cut out the background and paste them in below the house layer. If you prefer, use Photoshop's Render Clouds filter to create the clouds. Real cloud photos are often better because they provide texture. For this tutorial, we need two shapes of clouds.



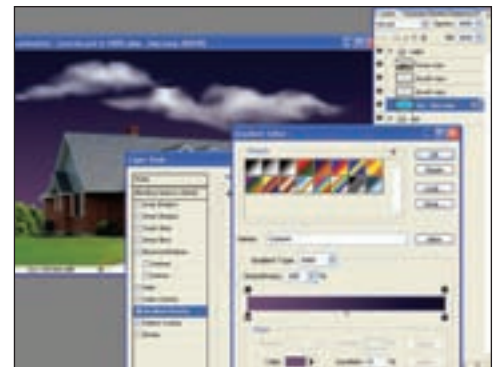
04 Group layers

Now we need to group the layers. Select the first layer, sky, then hold down Shift key and click on the house layer. Now go to Layer>Group Layers or press shortcut keys Ctrl+G (Command+G for Mac). Rename the layer group to 'day'.



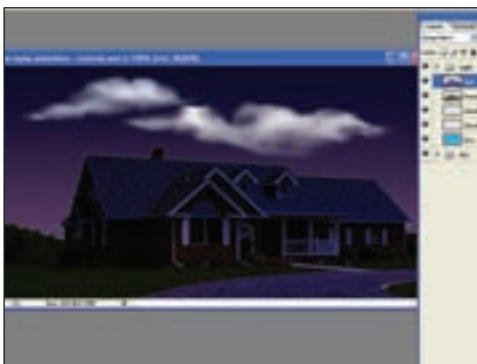
05 Seize the day

In Layers palette, select the day layer group, then go to Layer>Duplicate Group and name it 'night'. Now if you expand the night group, you will see it contains the same layers as the day group. We'll start working with this duplicated group for our night scene.



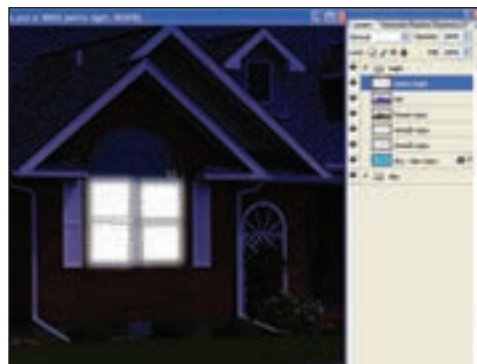
06 Change the sky to night

In the night group, select the sky layer, then double-click on the Layer Effects icon to activate the Layer Style options. Go to Gradient Overlay options and adjust the Gradient Overlay to a two-colour gradient, first colour set at #744e77 and the second colour set at #0a082a.



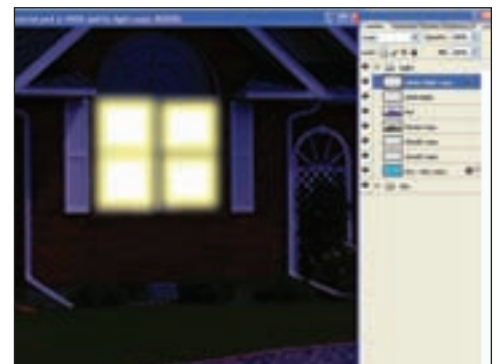
07 Tint the house

Hold down Ctrl and click on the house layer to make a selection of the house. Create a new layer above this layer. With the house still selected, fill the selection with foreground colour #575299. Set the layer blending mode to Linear Burn and adjust the opacity to 85%.



08 Lighten up

Use the Polygonal Lasso Tool to make a selection of the window frame. Then make a new layer above the tint layer and fill the selection with white colour. Deselect the selection, go to Filter>Blur>Gaussian Blur and apply 1.5px blur. Rename the layer to 'white-light'.



09 Light glow

Duplicate the white-light layer by going to Layer>Duplicate Layer. Select the duplicated layer, lock its transparency and fill it with a light-yellow colour (#fff99d). Then set the layer blending mode to Color. Notice that this will create a light glow effect.



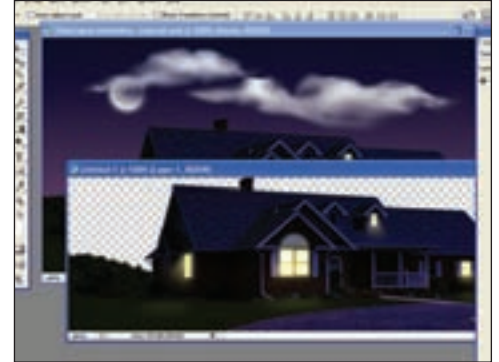
10 Light ray

Use the Polygonal Lasso to make a selection as shown. Create a new layer, then use the Gradient Tool and select Foreground to Transparent. Pick a light yellow and drag from top to bottom. Deselect, and apply a 5px Gaussian Blur. Repeat steps eight to ten for the other windows.



11 See the light

To make the image more realistic, we need to add reflected light on the ground. Use the Elliptical Marquee Tool to make a selection and fill it with a light yellow, then deselect and apply 10px Gaussian Blur. Set the opacity to 20%. Repeat this wherever you need reflection.



12 Export to PNG

Find a moon and paste it above the sky layer. Now we're ready to export the objects to Flash. To export the objects to .png, first copy the layer. Paste it in a new document and save as .png. You should have the following .png files: house day, house night, cloud 1 and 2, and moon.



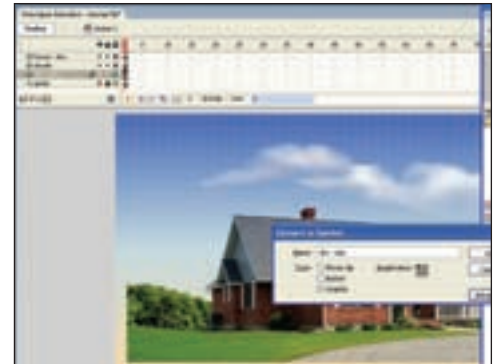
13 Now for the Flash

Create a new Flash file, 750 x 400px at 20 FPS. Import all .png files on to the stage by File>Import>Import to Stage. Position each object on the stage as the Photoshop mockup. You may import a .jpg of the mockup and use it as layout guide in Flash.



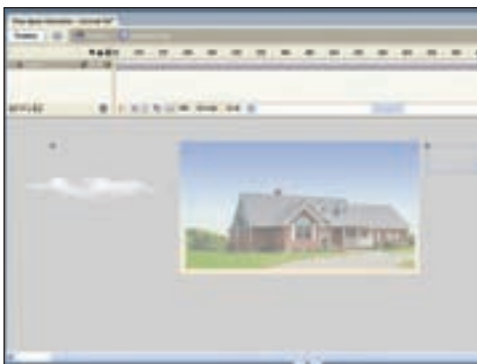
14 Convert to symbols

Convert each .png object to a graphic symbol and put them in separate layers. You should have the following symbols: cloud1, cloud2, house-day, house-night, and moon. Remove the house-night and moon symbols from the stage (we'll bring them back later in the animation).



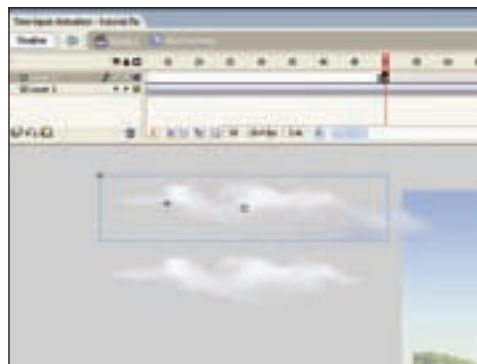
15 Create a day sky

Make a new layer below the house layer and name it 'sky-day'. Use the Rectangle Tool, draw a rectangle box on the stage that is big enough to cover the stage. Fill it with a gradient as above. With object still selected, press F8 to convert it to graphic symbol.



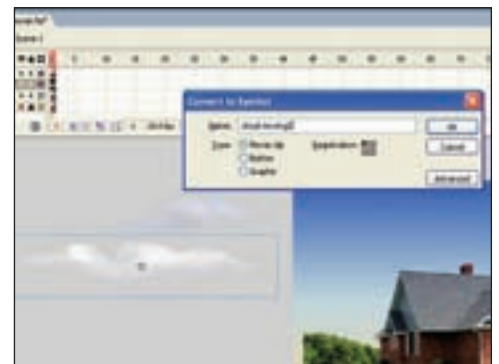
16 Get the clouds moving

Drag cloud1 instance to the left (off the stage). Press F8 to convert instance to movie clip and name it 'cloud_moving1'. Double-click cloud_moving1 to edit its timeline. Go to frame 450 of Layer1, insert a keyframe (F6), drag cloud to the right and create a motion tween.



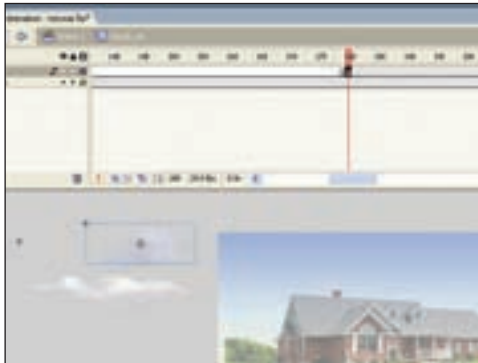
17 Add another layer

Remain in symbol-editing mode of cloud_moving1 movie clip. Make a new layer above Layer1 and insert a blank keyframe at frame 50. Drag cloud2 from the Library to left of the stage. Go to frame 545, insert a keyframe, then drag cloud2 to the right and create a motion tween.



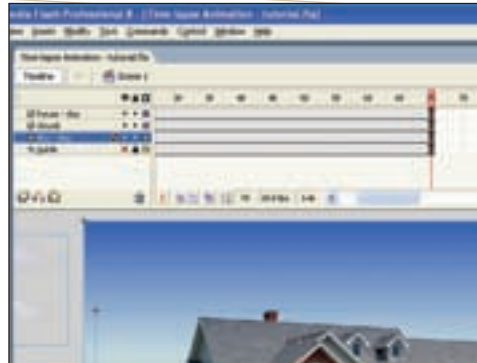
18 Move another cloud

Go back to main timeline. Select cloud2 instance, press F8, name it 'cloud_moving2'. Basically, repeat step 16 and 17 to make a looping animation of cloud2. At any time, you may press Ctrl+Enter to preview movie. Notice we've created a looping animation of cloud1 and cloud2.



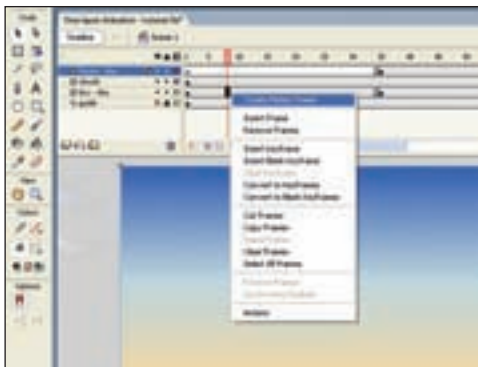
19 Cloud movie clip

In the main timeline, select cloud_moving1 and cloud_moving2 and press F8 (cloud_mc). In cloud_mc's timeline, make a new layer above Layer1 and insert a blank keyframe at frame 180. Drag cloud_moving1 to the stage and scale it vertically so it doesn't look identical.



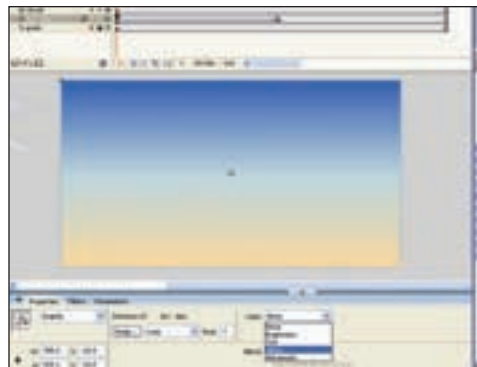
20 Insert frames

Now it's time to start the timeline animation and bring in the instances one by one. Before we start, we need to insert some time frames to work with. Select frame 70 of all layers, then go to Insert>Timeline>Frame or press F5. This will insert time frames to selected layers.



21 Motion Tween

We want to introduce sky instance first, so drag the first keyframe of the house-day layer to frame 34. Then select frame 34 of the sky-day layer, press F6 to insert a keyframe. Right-click on the timeline of the sky-day layer and select Create Motion Tween.



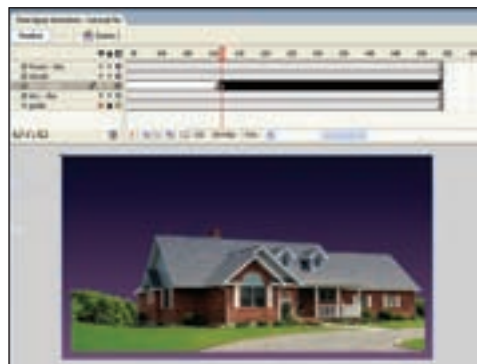
22 Fade-in sky

Go to the first keyframe of the sky-day layer. With the sky instance selected, set the Alpha to 0% in the Properties palette. This will create the fade-in effect for the sky instance. If you want to make the fade-in go slower, insert more frames in between the keyframes.



23 Fade-in house

Go to frame 69 of the house-day layer and press F6 to insert a keyframe. Again, right-click on the timeline and select Create Motion Tween. Then go the first keyframe (at frame 34), select the house instance on stage and set the Alpha to 0%.



24 Create a night sky

Make a new layer above sky-day and call it sky-night. At frame 112 of sky-night, press F6 to insert a blank keyframe. Use the Rectangle Tool, draw a rectangle box on stage and fill it with gradient. Then press F8 to convert this object into a graphic symbol.

Technique

Working with layers

It is good practice to organise your composition into layers and groups. Here's how to work more efficiently



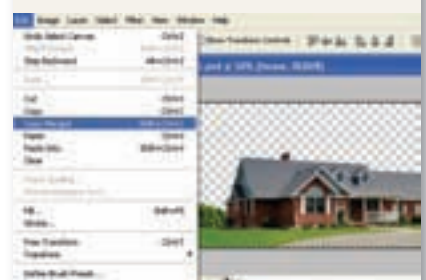
1: Group multi layers

To select multi layers in the Layers palette, hold Ctrl or Shift while clicking on the layer. Instead of going to Layer>Group Layers, try to get used to the shortcut keys Ctrl+G. This will save you a lot of time!



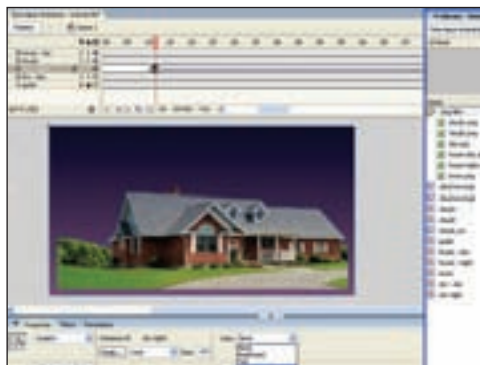
2: Alt+drag duplicate

Use Alt+drag to duplicate layers. Alt+drag in document window allows you to position the duplicated layers / group. Alt+drag layers / groups in Layers palette allow you to duplicate group in layer order.



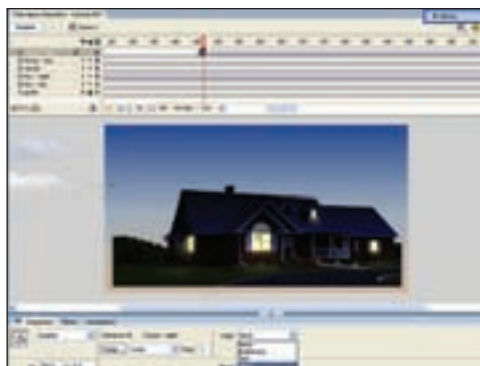
3: Export to PNG

Instead of Save a Copy when exporting layers, try this. Show only the layers/groups to export, select all, press Shift+Ctrl+C to copy merged. Paste it into a new document. This way you can export in its exact pixels.



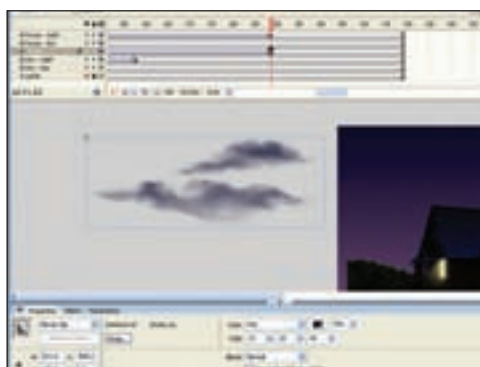
25 The sky at night

Go to frame 258 of the sky-night layer and press F6 to insert a keyframe. Then right-click on the timeline and select Create Motion Tween. Go back to frame 112, select the sky-night instance and set its Alpha to 0%. This will fade in the sky-night instance and thus darken the sky.



26 Turn out the lights

Make a new layer above the house-day layer and name it 'house-night'. Insert a blank keyframe at frame 147. Drag the house_night symbol from the Library to the stage and align it with the house_day instance. Insert a keyframe at frame 289 and create a fade-in motion tween.



27 Tint cloud movie clip

At frame 147 of the cloud_mc layer insert a keyframe, and insert another keyframe at frame 289. Right-click on the timeline and select Create Motion Tween. Select the cloud_mc at frame 289, tint the instance with colour #0D0A2C, 74%. This will darken the cloud movie clip.

In detail

Applying the technique

Here we will explain in a little more detail how you can apply this technique to your web projects



WHAT WE'VE DONE in this tutorial is make a time lapse from day to night. This animation can actually be done vice versa (from night to day) using the same .png source files. If you would like the animation to end in the day scene, first animate the night scene then fade in the day scene. Due to the limited space of this tutorial, we only added a moon to the background. But there are actually a lot of exciting elements that you can add to spice up the animation such as butterflies, birds, stars, shooting star, mountain, sun, and so on. The more details you put in the scene, the better the animation will be.

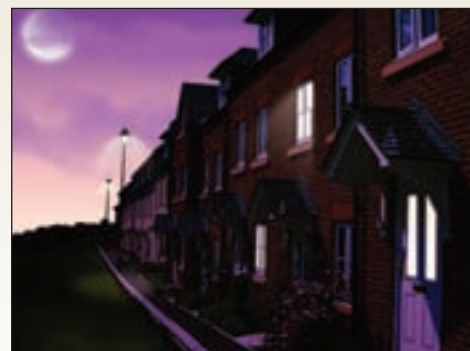
The second sample on the right demonstrates how the same technique can be applied to different images and background. Here a pink-to-purple gradient is used to create an atmospheric sunset scene behind a quiet street. This means you don't have to use the same colour as this tutorial. Have fun with colours and try different hue combinations such as orange to purple, pink to blue, orange to red – use your imagination. Different colour combinations can provide different mood and atmosphere. So be creative with colour!

Technically, you can apply this technique to any subject image of your choosing. You could try a city skyline, town village, urban buildings, highway, haunted house – whatever your website calls for.

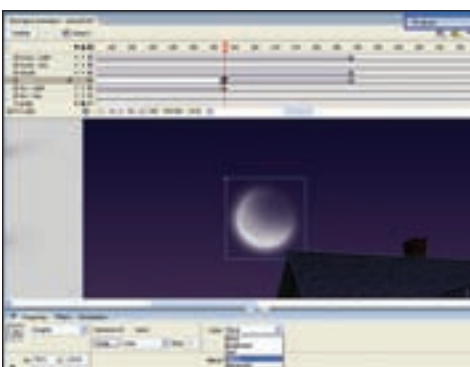
Whatever you pick, make sure that there are light source areas in the image to which you can apply the light glow effect. When creating the sky background, be sure to find a colour combination that blends with the overall image and atmosphere.



Instead of running your lighting from day to night, you can animate it from night to day instead

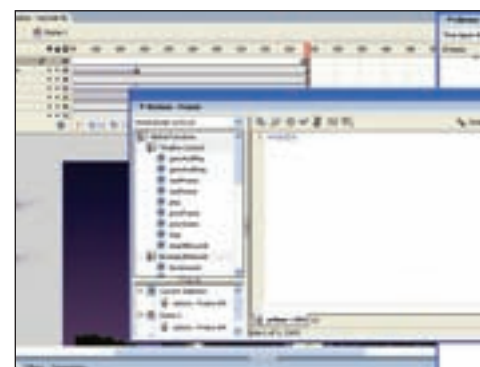


In the image above, we used the same technique and did a purplish sunset theme. Don't feel confined to day and night: experiment!



28 Bring in the moon

Make a new layer above sky_night. Go to frame 258, insert a blank keyframe and drag the moon from the Library to the stage. Go to frame 289, insert a keyframe and create a motion tween. Select the moon instance in frame 258, set the Alpha to 0% and bring it down a bit.



29 Stop your movie

Finally, create a new layer above the house-night layer and name it 'actions'. Go to frame 324 and insert a blank keyframe. In the Actions palette, type in "stop();" to stop the animation. That's it – now just press Ctrl+enter to preview your final movie!





Emma Cake is deputy editor on our sister magazine, *Advanced Photoshop*. She studied Contemporary Media Practice at the University of Westminster and is au fait with working with mixed media to produce stunning and original web design.



The brief

On the CD

Tutorial files:
N/A

Tutorial objective

Creating original artwork for the web in Photoshop

Time required

Three hours

Skill level



Create unique artwork for the web: Part 2

Polish off your original web designs with an expert knowledge of all things Photoshop as we get last issue's creations ready for the web

IN THE LAST ISSUE of *Web Designer* we looked at designing original art pieces for the web using that gem of a program, Photoshop. This issue we will be using those creations to find out more about the power of CS2 for your web designs.

Over the next few pages we will find out how you can use this program to optimise the images we have already created for the web and make sure they look the best they can on-screen. Photoshop isn't just for creating flat artwork. You also have the scope to create interactive elements in your design

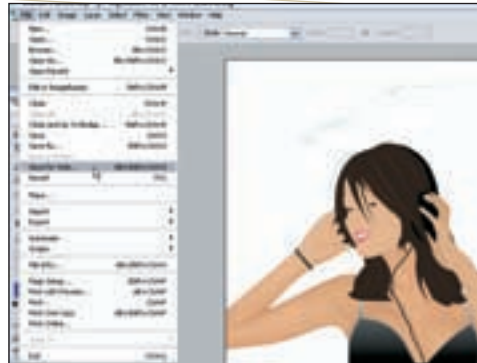
with use of the Slicing options and the collaboration of its sister program, Adobe ImageReady.

This will make it really easy to carry out some image mapping on your newly crafted designs. After these few pages you'll see how easy it is to combine the creativity of Photoshop CS2 with practical web processes. You'll need the artwork we worked on last issue to hand, although if you don't have that you could of course use your own vector imagery or Photoshop work.



01 The right size

When you're displaying your images on the web you don't need to save files with a ridiculously high dpi. In fact, this will just hinder load-up times. Images that are displayed on the web should be saved at 72 dpi/RGB. Check this by clicking Image>Image Size.



02 Ready to hit the highway

Once you're happy with your image size, click on the menu command File>Save for Web to start optimising your image (or use the shortcut keys Shift+Ctrl+S). If your file size is too big then a pop-up box will appear telling you that this isn't possible. Resize and try again.



03 Quick preview

The Save for Web dialog gives you the opportunity to ensure that your images will look great once on the web. However, it does take a bit of knowledge to know how to get the most from it. Select the 2-Up option so that you can see a before and after preview.



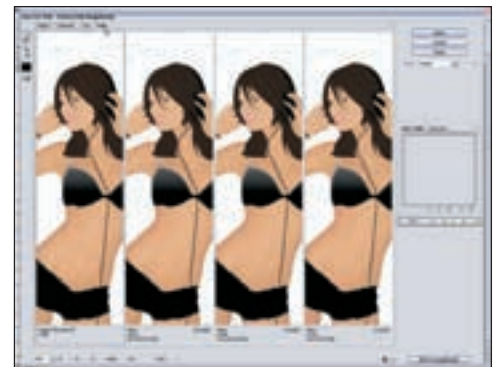
04 Figuring out formats

It would be awful to ruin our creation by choosing the wrong file format. For an image like this with a smooth quality it's best to choose the JPEG option to avoid losing precious detail. Select the Maximum Compression Quality option to help the image along even more.



05 Take a closer look

You can take a closer look at your handiwork by selecting the Zoom Tool to the left-hand side of the dialog box. If you need to move around your image quickly then hold down the Space Bar and drag while this tool is still selected. Try to look out for awkward colour shifts.



06 Line 'em up

If file size is an important consideration then you might want to quickly check out how your image will be affected using a lower Compression Quality. Do this by clicking on the 4-up tab at the top. You will find that some images are more forgiving than others.



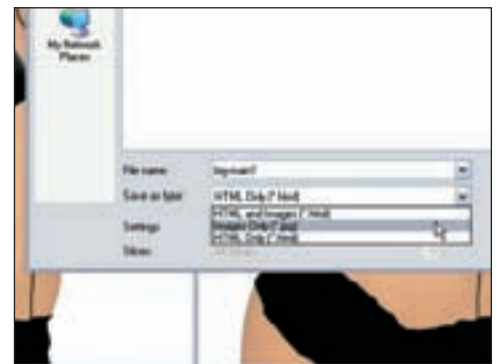
07 Blur effect

Some settings may result in your image suffering from an unsightly noise effect. You can fix this by adjusting the blur slider. Don't go too over the top or your image will be ruined. Just tweak the slider enough to tame down the pixels (around 0.2 pixels should do the trick).



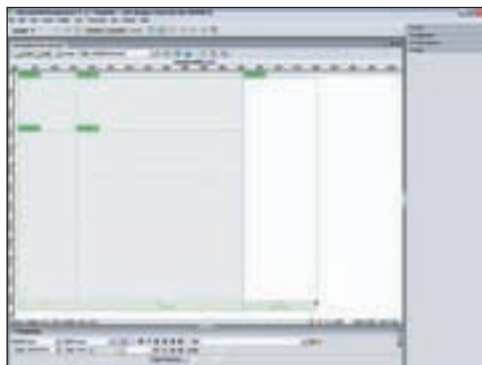
08 Save settings

If you've found a preset that you're happy with and does wonders for your image you may want to apply the same settings to another image in the future. Make future optimising easier by saving the settings. Click on the Optimise Menu button and choosing Save Settings.



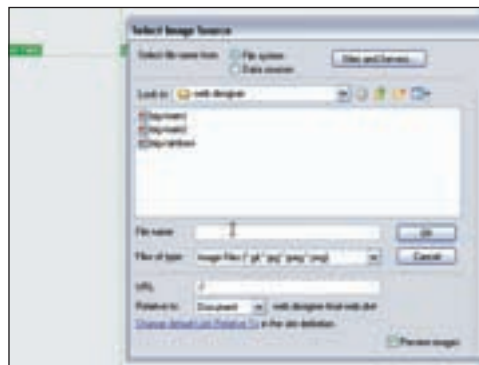
09 Save for web

Now that the optimising is done, click on the Save button. Pick the location in which you want to save your file. Then select the drop-down menu and choose your file type. You have the option of saving Images Only, HTML and Images or HTML only.



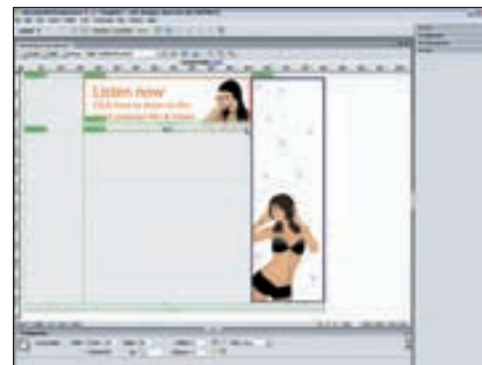
10 Dreamweaver template

Open up the Dreamweaver template included on this issue's cover disc. We are now going to start piecing together our site using the images created in Photoshop. As we designed the images with this template in mind, they should fit into the frames perfectly.



11 The first image

Select the Draw Layout Cell icon and draw out a cell that measures 196x600 pixels then select the menu command Insert>Image. Locate the appropriate image on your Hard Drive. You can write a tag that will pop up on the screen if your image doesn't load properly.



12 Get it together

Carry out this procedure for the top header space on your site. If you have created the image with the dimensions matching the Dreamweaver template, you will find that the adjacent images fit snugly together, without any distortion or blank, white spaces.



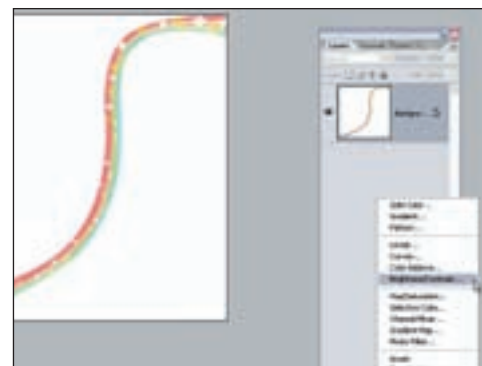
13 Filling in the blanks

There will still be some gaps on the site, but these are going to be filled later using some original art, again created in Photoshop. It's worth saving your document as an HTML file now, as if anything goes wrong you'll be able to revert to the saved backup.



14 Editing placed images

The rainbow looks too bright for our web page (bear in mind that this will have text placed over it). You don't need to open up the image file separately. It's easy to open Photoshop via Dreamweaver by right-clicking on the image and selecting Edit with>Browse.



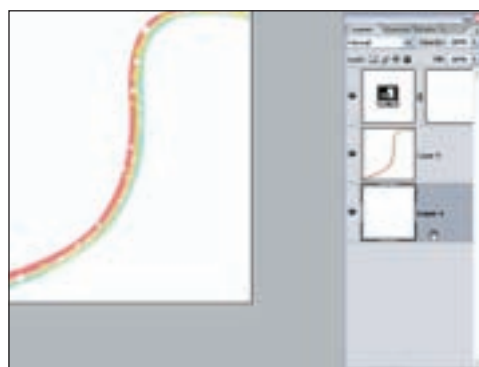
15 An adjustment layer

Your image will automatically open up in Photoshop CS2. We need to lower the opacity, so click on the 'Create new fill or adjustment layer' icon in the Layers palette and select Brightness/Contrast. Your new adjustment layer appear above your original background layer.



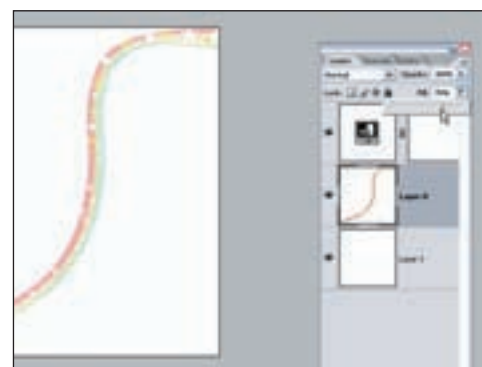
16 Brighten up

Make some small adjustments to the Brightness and Contrast sliders, increasing the brightness slightly so that the rainbow doesn't look too washed out after the next few steps. Once you're done, click the OK button. The adjustment layer will stay in the Layers Palette.



17 Layer steps

Double-click on the Background Layer to unlock it and convert it to Layer 0. Add another layer into your Layers Palette and then move this to underneath Layer 0. Select the Paint Bucket Tool and choose a white foreground swatch. Fill this layer with white.



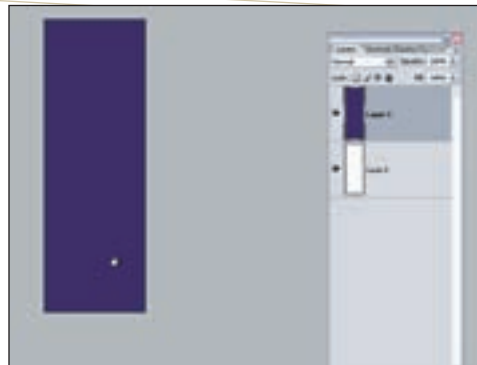
18 Fading rainbow

Select Layer 0 and locate the Fill slider in the Layers Palette. Lower the Fill percentage down to 70%. This will fade out the image without losing detail. Click Layer>Flatten Image then File>Save. Go back to Dreamweaver and you'll see that the image has updated.



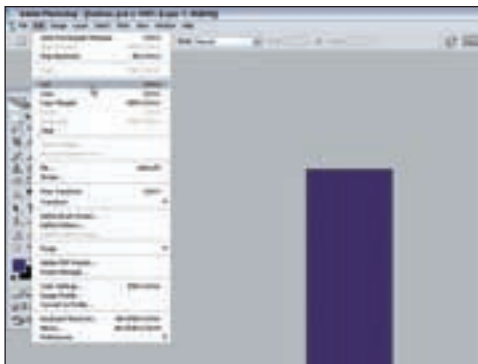
19 New canvas

Open up a new canvas in Photoshop. When the pop-up appears, enter the dimensions 156x456 pixels, as this is the size of the frame to the left of the page. Make sure that the resolution is set to 72 pixels and leave the Background Contents at White.



20 Starting buttons

Double-click on your Background Layer and add a new layer. Select the Paint Bucket Tool from the Tools Palette and alter the foreground colour to #620383. Fill the whole of the canvas with this colour, making sure that the new Layer 1 is selected.



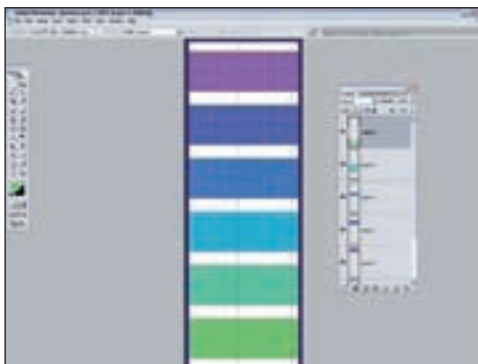
21 Crop the middle

Select the Rectangular Marquee Tool and create a selection on the canvas, leaving the edges as if they were a frame. Make sure the edges are even and select the menu command Edit>Cut or use the shortcut keys Ctrl+X to cut out the middle section.



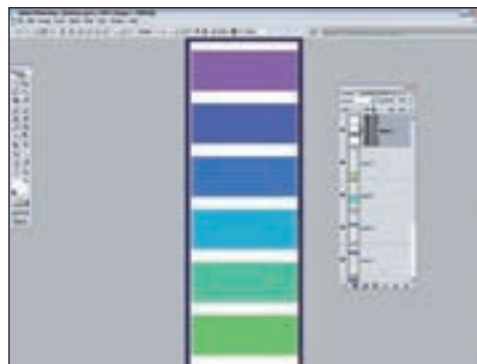
22 Using the grid

Place a grid over your canvas by clicking on View>Show>Grid so that you can make sure that your button drawing is accurate. Alter the foreground palette to #ae53ce and draw out a rectangle using the Rectangular Marquee Selection and the Paint Bucket.



23 Colourful buttons

Work your way down the length of the button bar, making slight alterations to your colour by shifting the swatch in the foreground palette as you go, keeping the colours tonally complementary. If you make a mistake, hit the shortcut keys Ctrl+Z to move back a step.



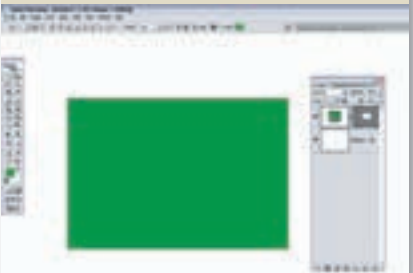
24 Side lines

Select the Line Tool from the Tools Palette and alter the swatch colour to white in the upper tools palette. Then, re-enter the numeric value in the Weight entry box to 0.1cm and draw lines either side of the colour buttons, making sure the lines are dead straight.

Technique

Create bevelled buttons

Use the power of the Filter menu to create authentic-looking buttons for your website interface



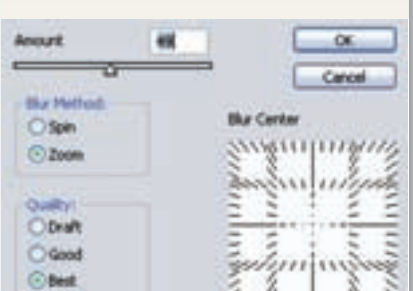
1: Draw the button

Open up a new canvas and select the Rounded Rectangle Tool from the Tools Palette. Alter the Set Foreground Colour Swatch to the colour that you want your button to be and draw a rectangle.



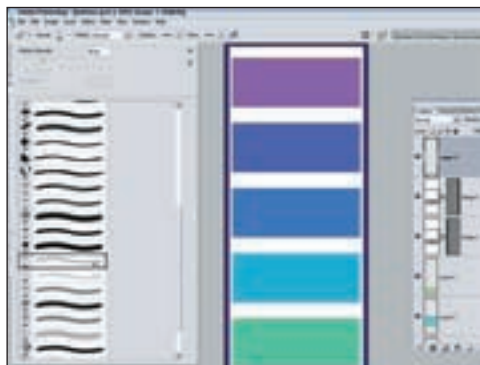
2: Round rectangle

Draw another rounded rectangle inside this first rectangle, but first of all alter the colour of the swatch so that it's slightly darker than the original rectangle.



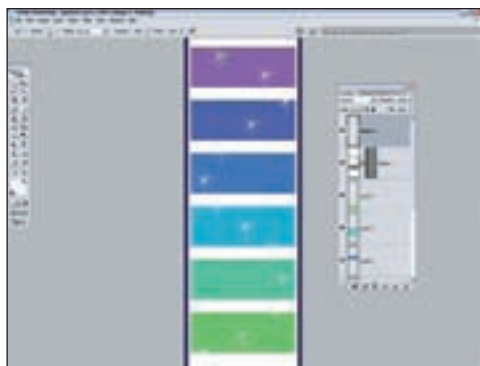
3: Radial blur

Blur this second rectangle by clicking on the menu command Filter>Blur>Radial Blur. Set the amount to 50%, alter the Blur Method to zoom and change the Quality to Best and press the OK button.



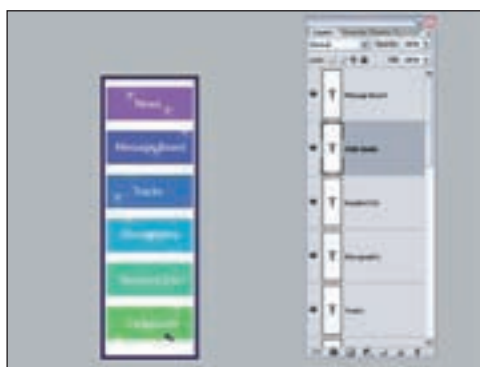
25 Brush selection

At the moment, the buttons are looking a little bit bland, so we're going to start by giving them a facelift with some handy brush work. Select the Brush Tool, choose the brush option Starburst-Small from the Brush palette and alter the Foreground Color to white.



26 Seeing stars

With a new layer added and selected, carefully dot this Starburst-Small brush in a figure of 's' along the length of the buttons. Make sure that you don't go over the border of the buttons, or it will look messy. If you do, use the Eraser Tool to tidy it up.



27 Button titles

Pick a modern-looking font from the 'Set font family' drop-down bar once you've selected the Horizontal Type Tool. Type the titles for your buttons one after another. You needn't create new layers as Photoshop will do this for you automatically.

In detail

Work smarter with Smart Objects

Save time and speed up your workflow with this intelligent Photoshop phenomenon

IF YOU'RE CREATING images in Photoshop CS 2 that have the same characteristics and dimensions, such as buttons, you can save huge amounts of time and energy by grouping similar objects together as Smart Objects.

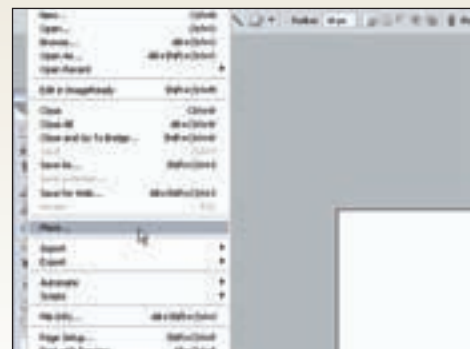
By using the Smart Object command you are embedding raster or vector data inside your image, all the while preserving all the original characteristics and editability. There are plenty of ways that you can create Smart Objects. These include clicking File>Place when your image is open in Photoshop, selecting Smart Object from the paste dialog using a clipboard function, or adding a Smart Object function from within the layers palette.

Smart Objects are a fantastic new feature in Photoshop, so you might not have come across them before. For the web-minded, Smart Objects work in a similar way to how Instances behave in Flash. In short, they allow you to create cloned copies of an object, so when you update or enhance one of your cloned objects they all update automatically. If you decide to make alterations to a button, for example to add a thin border around each of the buttons, you can amend just one version. As long as you have Smart Objects enabled, the rest of the button group will also add a border.

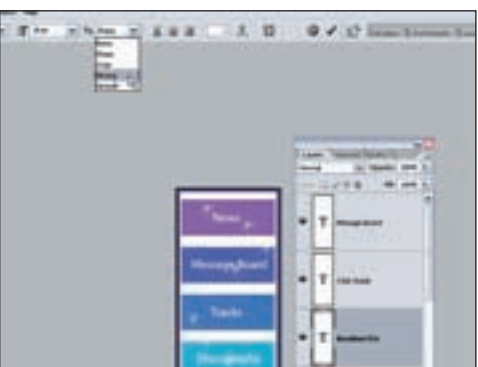
It's worth noting that there is no ungroup function available for Smart Objects, so once you've grouped them together you will need to open them up individually and save them as a new file in order to release them from the Smart Object group – they really are clingy little fellas.



Smart Objects will allow you to embed raster or vector data inside your image, but you'll also be able to edit them at will

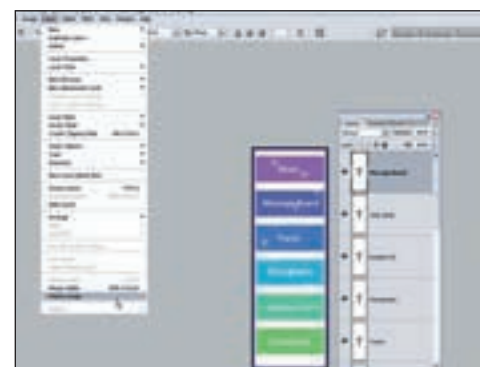


As well as using the Layers Palette you can also create Smart Objects using the menu command File>Place



28 Strong words

We want these title words to stand out the best they can on the button so highlight each word (you may need to select the separate layers for this) and then select Strong from the 'set anti-aliasing method' drop-down menu in the upper toolbar.



29 Flatten layers

We're done with the design of the buttons. It will soon be time to slice and save it ready to insert into our HTML page. First, flatten the image by selecting the menu command Layer>Flatten Image. This is irreversible so make sure you're happy with the appearance first.

Lavish layers

- Using the Layers palette in Photoshop, fine details can be added to imagery

Fade it out

- Opacity commands in Photoshop allow us to create imagery that doesn't clash with web text

Image Map

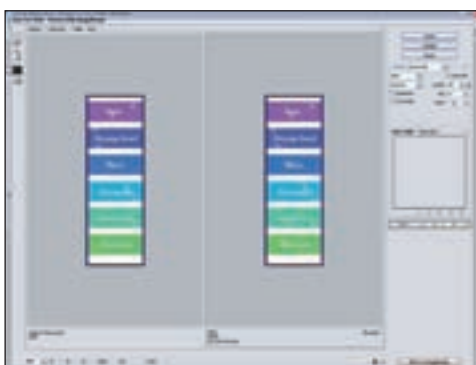
- Using Adobe ImageReady, URLs can be assigned to specific areas such as these coloured button blocks

Screen appeal

- Using the Photoshop colour palette we can ensure that our website is doused in vibrant shades

Top quality

- The Save for Web function allows us to ensure that our images are of the best colour and image quality



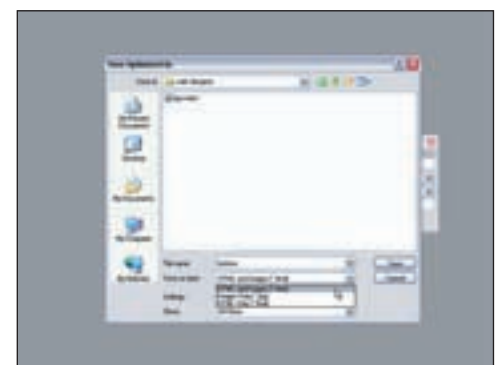
30 Save it

Select the menu command File>Save for Web or use the shortcut keys Alt+Ctrl+Shift+S. Give your button bar a once-over to make sure you're happy with the design and then click the Edit in ImageReady button on the bottom right-hand corner.



31 Image Mapping

Select the Rectangle Image Map Tool from the ImageReady palette and draw around each button, using the expansion tools to make sure that it covers the area without any overlap. Enter the URL in the Image Map Palette (accessed via Window>Image Map).



32 Save for web

Just as we did with the graphics created in the earlier steps, you can save this button bar as HTML and Images by using the ImageReady menu command File>Save Optimized As and then choosing the HTML and Images option from the drop-down menu.

Tech support Photoshop

Are Photoshop problems giving you a headache? Work out your problems with a healthy dose of these expert technical remedies

Q

Colour conundrum

I've recently starting using Photoshop to work on the digital images that I want to use in my website project, but I seem to be having some problems with colour. Basically, photos that I've scanned in from my collection of 6x4 prints always seem to display a reddish tint on the screen. Would you have any ideas why this is happening?

and once loaded it'll walk you through a series of steps that will diagnose any incorrect colour settings on your screen and then correct any anomalies.

Having said that, Adobe Gamma isn't an automatic fix, because it requires you to answer a series of questions and adjust a number of sliders based on visual examples of colour on the screen.



The Adobe Gamma app can go along way to ensuring that your monitor's brightness and colour values are correctly configured

“Adobe makes it really easy to set up your monitor's colour profile with a little application called Adobe Gamma”

A

Incorrect colour tones can be attributed to a range of possible causes, from incorrect white balance settings on your camera to a poorly configured colour profile on your scanner. However, from what you've described, it sounds like it's actually your monitor that could do with some calibration – after that's done you can take another look at the problem.

Thankfully, Adobe makes it really easy to set up your monitor's colour profile with a little application called Adobe Gamma. You'll find it in the Control Panel,

So, because it's quite a subjective test, you need to make sure that the ambient light in your computer room is at a consistent level (and at the level at which you usually find yourself working) in order for the settings to be accurate.

Once you've finished the calibration process, the Gamma program will enable you to flick between the previous colour profile and the new one so that you can see the on-screen difference that the re-calibration has made – and you may well be quite surprised.

Q

Art attack

I've been using Photoshop for a while to make menu and button elements for my websites, but I've been wanting to move away from the flat, vector-style graphics I've been creating and head towards a more freehand, painted look for a new art site contract I've got. I've tried messing about with the Brush palette settings, but I've found that things still look a bit samey. Are there other techniques I could try?

A

Photoshop's Brush palette enables you to make a virtually limitless amount of new brushes by virtue of its incredibly flexible collection of settings, so we're confused as to why your efforts are looking samey.

However, perhaps one of the program's best-kept secrets for digital painters is the Art History Brush. It's grouped together with the History Brush in the Toolbox (hold the mouse button down on the History Brush icon to bring up the fly-out menu), and it can be used to render a multitude of incredibly intricate painting effects. Basically, it works by enabling you to 'paint' on the information of a layer's previous history state (or snapshot). So you can take a digital photo, run an artistic filter (such as Fresco) on it, then use the Art History Brush to paint back in original detail over the top of the filtered image. You're free to reference any history state available in the History palette by just activating the small box next to the state you want to use. What's more, you can further alter the style of the brush using the settings on the Options bar at the top of the screen. Experiment with this and you'll be surprised how convincing the effects can look.



Bored with your brush selection? Use the Art History Brush to create stunningly realistic natural media paintings

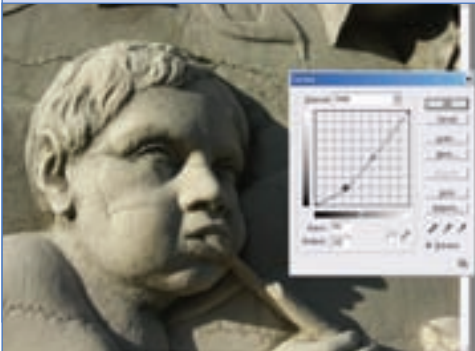
If you have a problem, and no one else can help, send it in to the *Web Designer* team! We'll do our best to print your problems on our pages, but we cannot reply personally to every email.

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

Expert advice

More control

Every expert Photoshopper will tell you that the best way to accurately edit image tones, brightness and contrast is to use the phenomenally powerful Curves adjustment (Image>Adjustments>Curves). However, what's not so well known is that you can make your edits even more accurate by increasing the density of the grid squares in the graph preview pane. To do this, just open up the Curves window, hold down the Alt key and then left-click the mouse somewhere inside the graph display.



Q Screen test

Even though I'm building up my website on a PC, I'm aware that there is likely to be a proportion of web users who will be viewing my site on an Apple Mac. Although I don't own a Mac, I've used one before to preview one of my test sites and I immediately noticed that colours looked a bit different – sort of lighter and less contrasty – on the screen. I'd like the site I'm making to look great on any platform, so is there any way that I can simulate the way a Mac displays colours on my PC to make sure everything still looks okay?

A There is indeed a difference in the way that images look when displayed on a PC and a Mac, and it's good business sense to ensure that your site appears as intended on as many platforms as possible. So, you'll no doubt find it good news that Adobe has incorporated a set of pre-calibrated proofing profiles to enable PC users to simulate how images will look on a Mac, and vice versa.

To call it up, make sure that you've got your website or images loaded in Photoshop, and then click on View>



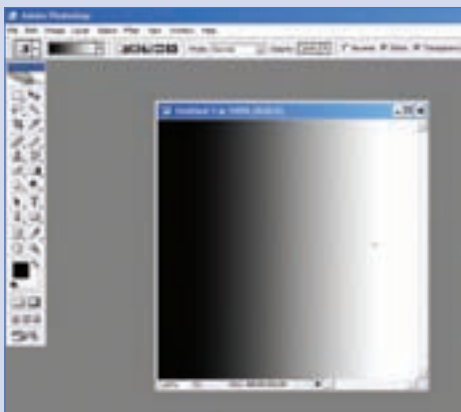
Use Photoshop's pre-configured Proof Setups to ensure your website looks the business on every platform

Proof Setup and a sub-menu will appear that lists a number of alternative configurations. At the bottom of the list is a set of three profiles: Macintosh RGB, Windows RGB and Monitor RGB. To simulate how things will look when viewed on a Mac, all you need to do is click on the Macintosh RGB profile to make the change (and yes, you'll notice that things get a little brighter and more vivid). Don't forget to switch back to Windows RGB when you're done. ■

Technique: Experiment with weather effects

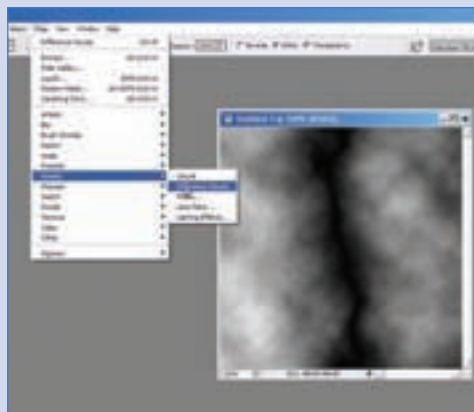
Q I'm making a futuristic, techy sort of website at the moment and I was wondering if you knew of any decent ways of making lightning in Photoshop? I want to use it to add a bit of pizzazz to a logo that I'm currently making, and also in the site's splash screen.

A As you've probably already discovered, it's pretty difficult to draw realistic lightning in Photoshop using freehand drawing tools. The best way to do it is to think a bit laterally and let the Difference Clouds filter do the hard work for you. Here's how it's done.



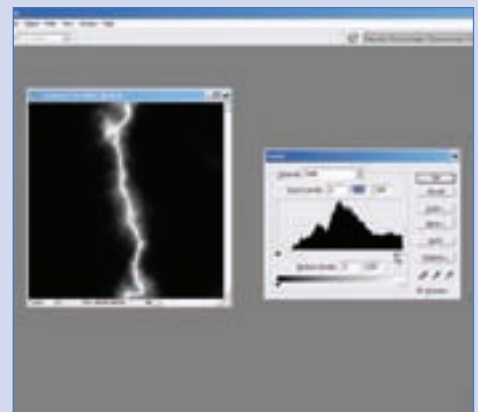
01 Black and white

It really is quite easy to conjure up some lightning. First, open a new canvas and hit the D key to revert the foreground and background colours to black and white. Now, grab the Gradient tool and draw a simple black-to-white gradient across the canvas as shown.



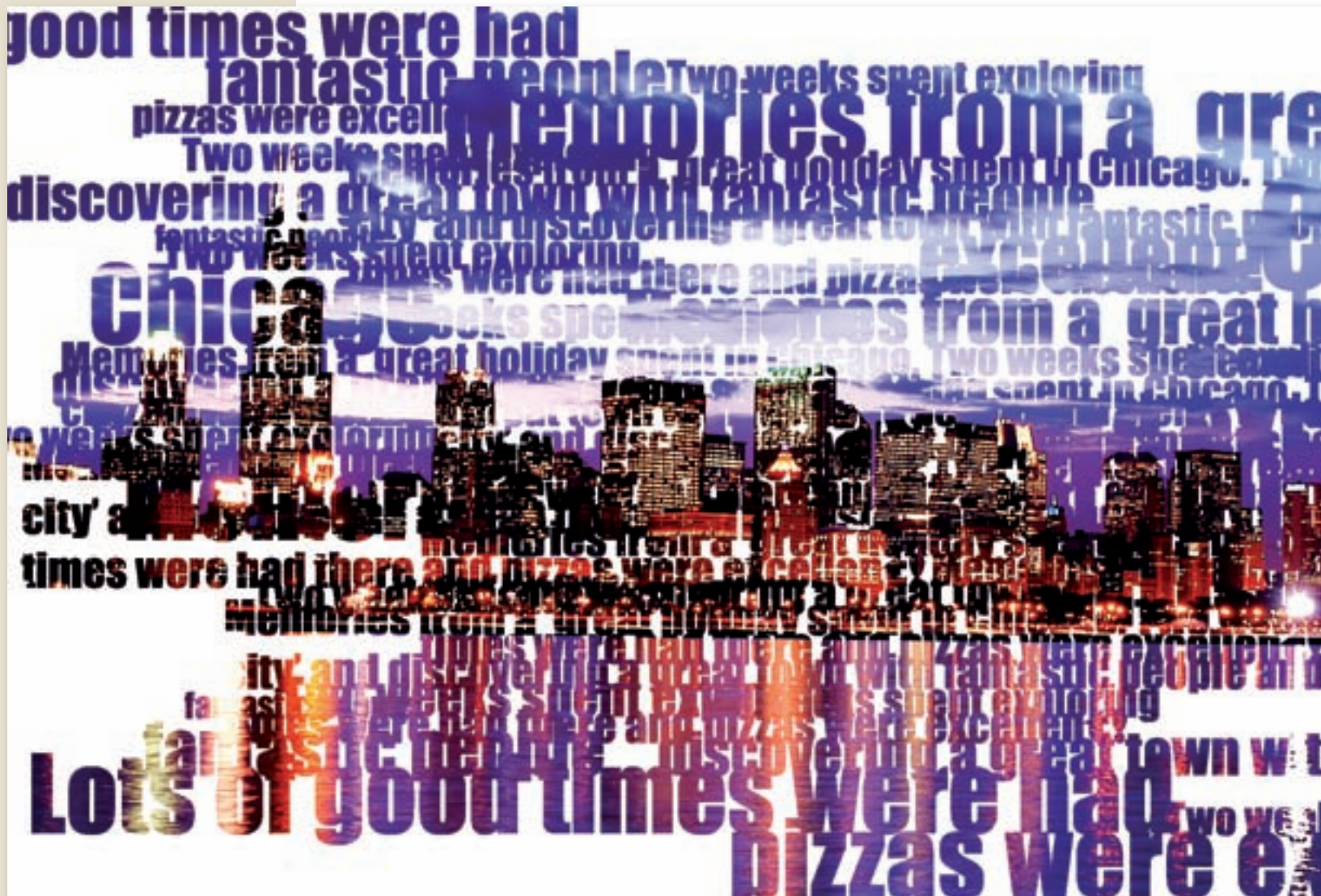
02 Chaotic effects

Next, let's try to reproduce some of that chaotic, random zig-zagginess that is the secret to good digital lightning. To do it, go to Filter>Render>Difference Clouds. You'll find that the filter has now created a random but very zappy streak down the middle of the canvas.



03 Tweak the streak

Trouble is, the lightning's black. Switch it around by clicking Layer>Adjustments>Invert. Now let's make the streak more dramatic by increasing the black and white contrast. Open the Levels palette (Image>Adjustments>Levels) and drag the Midtones slider to the right.



The brief

On the CD

Tutorial files:
N/A

Tutorial objective

Merge text and photos to create a showstopping image

Time required

30 minutes

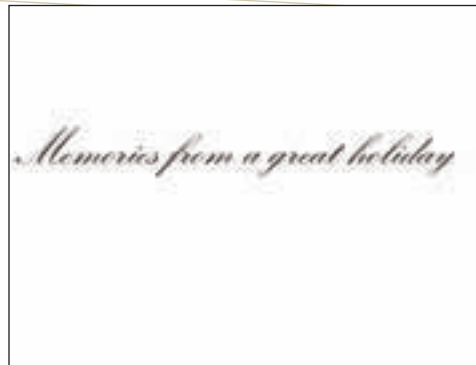
Skill level

Experiment with stunning text effects

Don't take the obvious route with text. Instead of just writing on top of a photo, why not make the typography part of the image?

ONE OF THE very best things about using Photoshop creatively is being able to stamp your own mark on your web creation. The power afforded by Adobe's editing kit means that you can design your own original work, which won't be seen duplicated on the web. At some point you will probably put text on your Photoshop image, and maybe add a layer style or some other effect to make it stand out a bit. But if you tire of this and are looking for a new way to mix photos

and text, we have just the thing. By some cunning use of selections and layer positioning, you copy text into a photo and turn the image into a glorious mixture of the two. In addition to looking really eye-catching, this opens up a new way of presenting old favourites, especially when it comes to creating a fantastic-looking website. And why not have some of the words act as rollover menus? This could be an amazing way to jazz up a menu. But first things first...



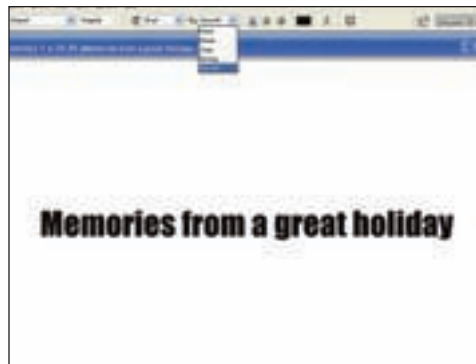
01 Pick a font

As text is one of the main components in this exercise it is very important to choose the correct font. Experiment with different types until you find one that is satisfactory. First we tried the Kunstler Script font but found it to be too fussy for this exercise.



02 Too thin

The second font that we've tried is Eras Light ITC, which is far too thin and does not have enough weight. As the image will be placed on the text this was not suitable – not only will we be unable to see the image properly, but the text itself will be hard to read! Let's move on...



03 The right choice

The ideal kind of font to use is thick and bold, and will allow large areas of the underlying image to be revealed. The font here is Impact, which is perfect. Set the font to Smooth using the pull-down menu in the top text tool bar (this can also be found in the Character window).



04 No white

Copy over the image you want to use for the effect. We've decided to make the text relevant to the image, in this case a recent holiday in Chicago. Uncheck the visibility of the white background layer; you will use this later as a background to your merged photo and text.



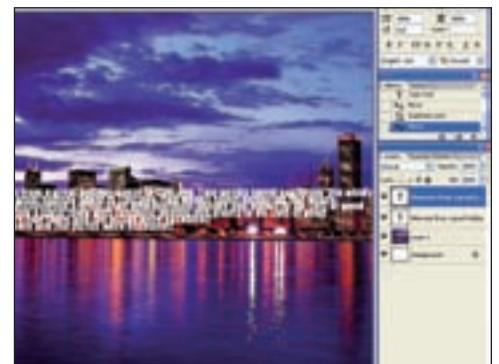
05 Think about the image

Think about the important areas. Here they are the skyscrapers and a bit of sky. Small text will be used in this area, because it will allow important details of the image to show through. The sea and sky do not contain as much detail so this is where the larger text will be placed.



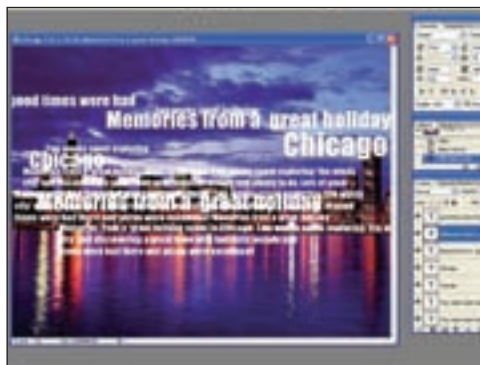
06 The first bit of text

Type your text over the main focal area of your image. As this is the region that will need to show through most, choose a relatively small font size, such as 30, and closely space the text by adjusting the kerning in the Character palette. Don't worry if it can't be read easily.



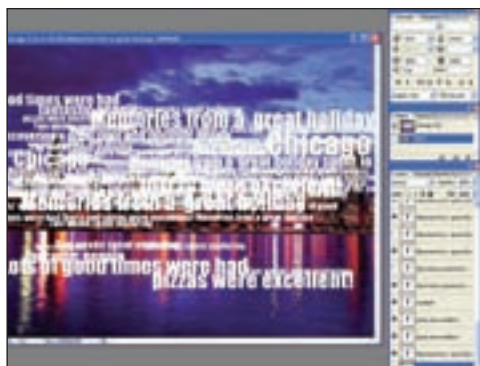
07 Layer it up

Duplicate the text by dragging and dropping the layer onto the Duplicate icon at the bottom of the Layers palette. Move this copy to cover another area of the buildings. It doesn't matter if text overlays; you can select the main words later and make sure they're seen.



08 Slightly bigger

Now start adding larger text in other parts of the image, such as the sea and sky – areas that aren't too detailed. Don't worry if the text isn't close together as it's just to give the feeling of the photo. This is where you might start thinking about placing menu options on a website.



09 Pick the important parts

Gradually build up type of varying sizes and spacing to cover the different parts of the underlying image. Use a large font size for words or sentences that are particularly important or relevant to the image's subject matter.




10 See how it goes

You can check the effect before adding too much text and see if you are revealing the correct areas of the underlying image. This is done by selecting/linking all your text layers in the Layers palette (Shift-Click) and then choosing Layer>Merge Layers.

In detail

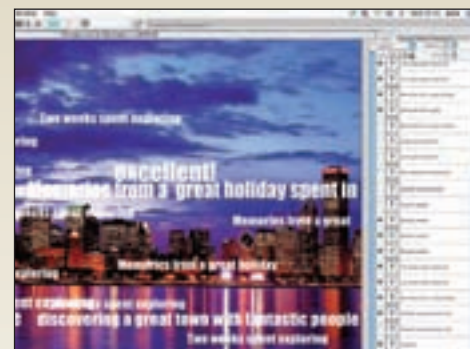
Turning it into an interface

If you take a bit of care in the translation, this effect would make an incredible menu interface

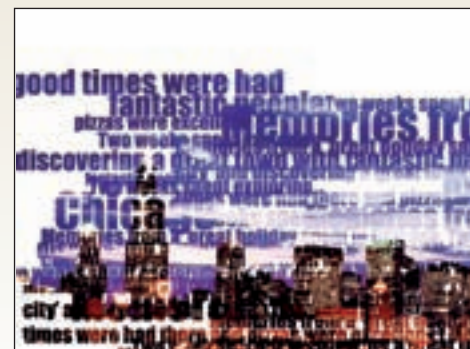
 WE'RE AFRAID THAT this is one of those really annoying tutorials where we can't give you exact settings and positions. Once you have the basic technique of what you need to do, it really is just a case of building up layers and deleting as you see fit. As long as it's possible to still make out areas of the photo you can't fail!

You could apply any sort of text to any sort of image and treat it in this same way, whether it's a story, poem, song lyric or just a collection of words – whatever your web presence demands. How you position the text determines how much of the photo you see, and the size you make the text also affects how the photo is viewed. This kind of effect is best if it has some room to breathe and is seen from a bit of distance away, so you might want to use a larger font or simpler image in your own design. Most of all, experiment! Creating this image should be all about the fun of the project and how far you can push your imagination. If you apply this to your site we'd love to take a look, so send a link to webdesigner@imagine-publishing.co.uk.

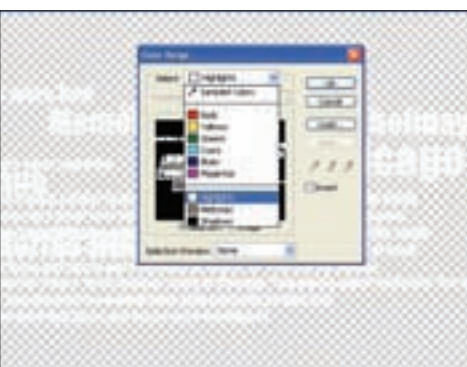
When you're looking at applying this to your website, think about how you could activate some of the larger words with a cool rollover effect or perhaps a highlighted colour. Because much of the image's appeal is in its chaotic nature it probably won't be the easiest menu to navigate, but that's an acceptable trade-off when the result is this effective. Nevertheless, try to add a link to a site map or plain menu somewhere within your site for browsers that may have sight problems or difficulty making out the text.



Keep the smaller fonts on the more intricate areas of the image and drop in the odd bit of bigger type. This version needs some work...



...that's better. Don't feel bound by our tutorial. Stick to the basic principles and go crazy with the rest!



11 Pick it all

Turn the visibility icon off on the cityscape layer and make sure the white background layer is still invisible. With the layer containing the merged text selected, choose Select>Colour Range. Choose Highlights from the Select drop menu to select all the white text.



12 Add the text

Now choose the cityscape layer in the Layers palette and turn on its visibility with the eye symbol. Select Edit>Copy and then Edit>Paste and the merged photograph and text will appear on a new layer. This is where it starts to really take shape.

Big words

■ The large text is best used at the sides or top of an image, where there's not much photo detail

Main coverage

■ Use small text in longer rows across your image. This will mean that you can still see a lot of the photo

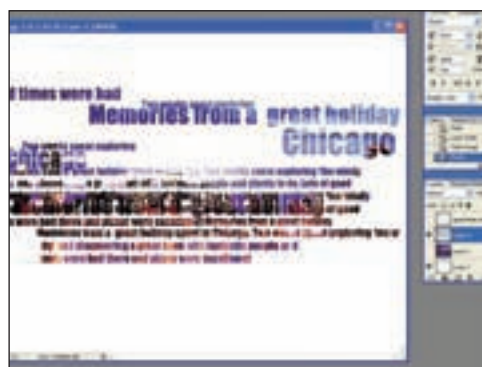
Layer upon layer

■ As you can see here, the biggest skill for this effect is adding more and more layers!



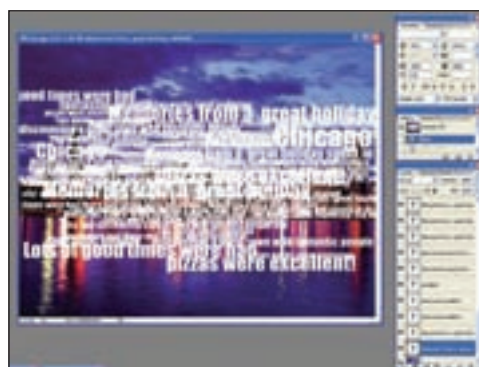
In the middle

■ A medium font size is good for quickly covering any areas where there's not much detail



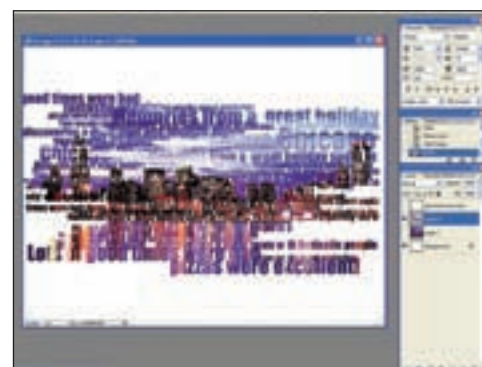
13 Make a decision

Now it is possible to judge any areas that may need more text added to them in order for more of the underlying image to show through. Again, it doesn't matter if the text isn't legible as what we're aiming for is an overall effect. Slightly random parts will look great.



14 Go back in time

Select Window>History to bring up the History palette. Revert to the stage before you merged the layers to continue adding more text. Now build up the layers of text of varying sizes until you are happy with the overall layout and that the focal area of cityscape will be shown.



15 All done

Repeat the steps of merging all the text layers, selecting the Highlights (Select>Colour Range>Highlights) and copying and pasting the cityscape image as before. Turn on the visibility of the white background layer to see the finished merged photograph and text.

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	✓	✓	✓	✓	X
123 reg (www.123-reg.co.uk)	Starter Plus	0900 11 22 123	£35.88	250MB	3GB	25	X	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.uk.net)	Starter	0870 8726560	£99	50MB	1.5GB	10	✓	X	✓	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.uk.net)	Professional	0870 8726560	£199	100MB	2.5GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.uk.net)	Corporate	0870 8726560	£399	500MB	5GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
BeamHost (www.beamhost.co.uk)	Home	0871 277 9827	£59.88	800MB	5GB	100	✓	✓	✓	✓	✓	✓	✓	✓	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	✓	✓	✓	✓	✓	✓

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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	✓	✓	✓	✓	✓	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	✓	✓	✓	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	✓	✓	✓	X	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓

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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	✗	✗	✗	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Standard Package	0845 6120330	£35.25	100MB	4.5GB	10	✓	✗	✗	✓	✓	✓	✓	✓	✓
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	✗	✗	✗	✓	✓	✓	✓	✓	✓
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	✗	✗	✗	✓	✓	✓	✓	✓	✓
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	✓	✗	✗	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Home Package	0800 2987 214	£60	1GB	5GB	100	✓	✗	✗	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Developer Package	0800 2987 214	£100	4GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✗
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	✗	✓	✓	✗	✗	✓	✓	✓	✓
Netscalibur (www.netscalibur.com)	Netscalibur Web Windows	0800 072 0000	£324	100MB	5GB	1	✓	✓	✓	✗	✗	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Lite	08700 599 599	£29.90	200MB	1GB	1	£1.50	✗	✗	£1.50/mailbox	✗	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Plus	08700 599 599	£49.90	400MB	2GB	5	£1.50	£1	£1.50/mailbox	✗	✓	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Advance	08700 599 599	£99.90	1GB	5GB	10	✓	✓	✗	£1.50/mailbox	✗	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Pro	08700 599 599	£199.90	3GB	15GB	50	✓	✓	✗	£1.50/mailbox	✗	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Enterprise	08700 599 599	£499.90	10GB	25GB	Unlimited	✓	✓	✓	✗	✗	✓	✓	✓	✓
Nildram (www.nildram.net)	Unix	08701 608602	£120	10MB	5GB	1	✗	✓	✗	✗	✗	✓	✓	✓	✗
Nildram (www.nildram.net)	Windows	08701 608602	£120	10MB	5GB	1	✓	✗	✓	✗	✗	✓	✓	✓	✗
Nildram (www.nildram.net)	Shared SQL Business 50	08701 608602	£300	50MB	25GB	1	✗	✓	✗	✗	✗	✓	✓	✓	✗
Nildram (www.nildram.net)	Shared SQL Business 100	08701 608602	£600	100MB	50GB	1	✗	✓	✗	✗	✗	✓	✓	✓	✗
Pay As You Host (www.pay-as-you-host.com)	Standard	0870 284 0287	£47.88	50MB	512MB	Unlimited	✗	✓	✗	✗	✓	✓	✓	✓	✓
Pabb Web Design (www.pabbwebhosting.co.uk)	Unlimited hosting	07756 441059	£114	Unlimited	Unlimited	Unlimited	✓	✓	✓	✗	✓	✓	✓	✓	✓
The Positive Internet Company (www.positive-internet.com)	Z account	0800 316 1006	£293.75	120MB	10GB	Unlimited	✗	✓	✗	✓	✓	✓	✓	✓	✗
The Positive Internet Company (www.positive-internet.com)	Dolphin	0800 316 1006	£2,172.58	2x20GB	40-60GB	Unlimited	✗	✓	✗	✓	✓	✗	✓	✓	✗
The Positive Internet Company (www.positive-internet.com)	Fully managed servers	0800 316 1006	£5,287.50	2x70GB SCSI	80-250GB	Unlimited	✗	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✗	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✗	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	✗	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.co.uk)	Home	0151 236 9111	£53.88	500MB	4GB	100	✗	✗	✗	✗	✗	✓	✓	✗	✗
Switch Media (www.switchmedia.co.uk)	Business	0151 236 9111	£95.88	1.5GB	10GB	500	✓	✓	✗	✗	✗	✓	✓	✓	✗
Switch Media (www.switchmedia.co.uk)	Professional	0151 236 9111	£186	3GB	25GB	1200	✗	✓	✗	✗	✗	✓	✓	✓	✗
theName.co.uk (www.thename.co.uk)	Parking	08707 65 63 64	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓	✗
theName.co.uk (www.thename.co.uk)	Forwarding	08707 65 63 64	From £15	N/A	500MB	N/A	✗	✗	✗	✓	✓	✓	✓	✓	✗
theName.co.uk (www.thename.co.uk)	Hosting	08707 65 63 64	From £7.50	N/A	N/A	N/A	✗	✗	✗	✗	✓	✓	✓	✓	✗
Titan Internet (www.titanhosts.net)	Win50	0845 125 9500	£58.75	50MB	500MB	5	✓	✗	✗	✓	✓	✓	✓	✓	✓
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	✓	✓	✗	✗	✗	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Home	0800 031 7800	£99.95	1.5GB	10GB	500	✓	✓	✗	✗	✗	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Soho	0800 031 7800	£149.99	3GB	15GB	1000	✓	✓	✗	✗	✗	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Professional	0800 031 7800	£199.95	5GB	20GB	Unlimited	✓	✓	✗	✗	✗	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	eCommerce	0800 031 7800	£499	5GB	20GB	Unlimited	✓	✓	✗	✗	✗	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard	0870 050 0080	£39.95	50MB	1GB	5	✓	✓	✓	✗	✗	✓	✓	✓	✓
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	✓	✓	✓	✗	✗	✓	✓	✓	✓
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	✓	✓	✓	✗	✗	✓	✓	✓	✓
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	✓	✓	✓	✗	✗	✓	✓	✓	✓
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	✓	✓	✓	✗	✗	✓	✓	✓	✓
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	✓	✓	✓	✗	✗	✓	✓	✓	✓
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	✓	✓	✗	✗	✓	✓	✓	✗	✗
Zen Internet (www.zen.co.uk)	.NETspace	0845 058 9000	£250	100MB	4GB	0	✓	✓	✗	✗	✓	✓	✓	✗	✗



*e***Mag**

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Ping

[<http://pixelpastry.com>]

Contact: pixelpastry@gmail.com

Skills: Adobe Photoshop,
Adobe Illustrator, Dreamweaver

Employment status: Freelance

"I've been doing freelance designing since I was 17, with an official launch of my freelance designing business, PixelPastry, in October 2005. I've worked with famous sports athletes from Sweden and Switzerland, PumaTalk from USA, party organisers who hold events at Singapore's biggest club, Zouk, and at Esplanade, etc. My service covers graphic and apparel design, website design and logo development.

I am an easily inspired person. Talents and people's characters inspire me most. My future goals are to play a major role in the advertising industry, as well as continue doing freelance designing with PixelPastry."



PORTFOLIO IS OUR CREATIVE recruitment section, providing you with a window into the industry. Each month we showcase up-and-coming design students or graduates to deliver key information and resources designed to fast-track budding graphic design or new media careers

MAKE IT HAPPEN!

To keep this section going we rely on student or freelance designers to put themselves forward. It is great exposure for your talents and every single one of you will be considered so drop us a line now at webdesigner@imagine-publishing.co.uk



TIME TO GROW

Leading new media course gears up for exciting show of student work

AS FAR AS REPUTATIONS go, Bournemouth University has long been regarded as a major breeding ground for computing and media talent. That pedigree for nurturing the development of fledgling designers particularly is to be celebrated with an aptly named Grow showcase in June. From the 1st until the 5th, undergraduates will be presenting exhibits from personal portfolios and academic projects at London's Brick Lane. Work from over 30 up-and-comers including Caroline McKelvey, John McElborough, and Ieva Ruka can be viewed, spanning computer game development, advertising, CD-ROM production and web design. Essentially focused on the programmes offered by the university's BA(Hons) in Interactive

Media Production, Grow will provide a terrific snapshot of what those hoping to enrol onto the course in the future can attain to.

The three-year degree provides the perfect base for multimedia practices, with full details regarding requirements for application available at www.bournemouth.ac.uk. Further information about Grow can also be found at the official event website at www.growgradshow.co.uk.

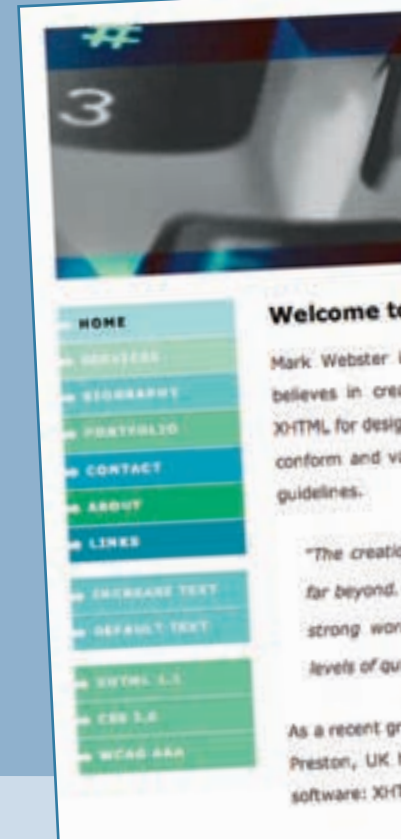
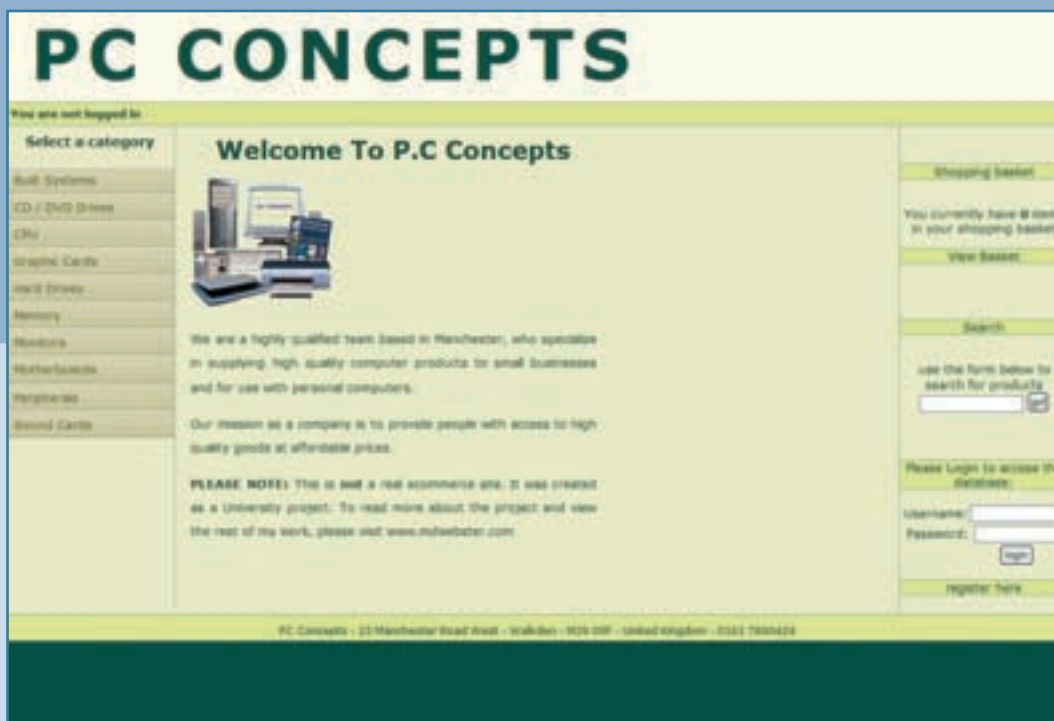
If you represent a university or you are a student who wants let us know about similar events that may be forthcoming, please drop us a line at webdesigner@imagine-publishing.co.uk



Students like Caroline McKelvey will be exhibiting what they can spin with today's media at Grow

portfolio

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PORTFOLIO POSTING

We identify portfolio sites that let you share your skills with the masses

If you're keen to show off what you can do then it's essential to showcase your work online. Traditionally, your best bet is to design and serve up a funky portfolio presence so that interested visitors can check out your ability first-hand. Potential employers can be directed there as well as any freelance clients. But if the prospect of arriving on the web in your own right seems a bit daunting, there are some great sites out there that will let you exhibit your wares.



ALTPICK

www.altpick.com

Mostly geared towards graphic artists, illustrators and hobbyist doodlers, Altpick allows members to set up their own gallery spaces. Work can be uploaded and commented on among the community, while links to external portfolios and contacts can also be listed.



SOUP

www.5oup.com

The creation of James Chambers and Tom Judd (see page 18), Soup is designed to represent students in the art of visual creativity without discrimination. Submissions are then likely to be seen by important industry people who can make contact via the pages.



PORTFOLIOS.COM

www.portfolios.com

This big green portal provides a gateway to a host of rising talent. Geared to those seeking out creative people for professional reasons, the many artists, designers, and photographers are listed by category with a range of subscription services available.

Mark Damien Webster

[\[www.mdwebster.com\]](http://www.mdwebster.com)

Contact: mark@mdwebster.com

Skills: W3C Web Standards, Web Content Accessibility Guidelines up to level 3, Semantic XHTML, CSS, ASP, Macromedia Dreamweaver, Adobe Photoshop

Employment status: Freelance

"As a recent graduate I am seeking a challenging role in which I can further develop my web design skills with hands-on experience.

Accessibility and web standards are a very important part of my design philosophy, and is why I believe in creating professional web sites using semantic XHTML coding for design, CSS for styling and ASP for user interaction which validates under W3C guidelines.

For the future my aim is to become an established web designer, one that inspires people to start creating websites as Dan Cederholm and Jeffery Zeldman have done for me and to demonstrate my evident skills in this new media industry."

