

31
PAGES OF
EXPERT TUTORIALS**web****FREE CD** ▶▶▶ See inside back cover for more...

Packed with the latest software, web templates, video tutorials, fonts, music and plug-ins

www.webdesignermag.co.uk

designer

DREAMWEAVER FLASH PHOTOSHOP

BETA 127™

NEXT-GEN SPECIAL**web 2.0**on the disc
FREE
RESOURCES
worth over
£150!ICONIC SITES REVEALED
ESSENTIAL CODE TRICKS
DESIGNER CASE-STUDIES**Master the technology, techniques
& design behind the web revolution****INSPIRATIONAL PROJECTS**

Draw creative influence from the best of the web and take on over 31 pages of tutorials

**REVEALED: PHOTOSHOP CS3**

The beta of Adobe's image editing king is heralded with our insightful first look

ip
IMAGINE
PUBLISHING



Welcome



The new year ushers in an exciting dawn for web design, so we've gate-crashed the celebrations to bring you our biggest Web 2.0 issue to date

IT WAS A little known Eighties pop band called Timbuk 3 that crafted the catchy number *The Future's So Bright I Gotta Wear Shades*. Not only was this a harshly under-appreciated tune back in the day, but it seems almost prophetic in its spirit for this month's magazine.

They weren't talking about web design of course, but it's fair to say its hopeful lyrics adequately sum up the optimism within our industry as we enter 2007. The craze exciting our creative souls is undoubtedly the phenomenon of Web 2.0 and the move from purely passive online content to a cornucopia of interactive goodness. So we're breaking down boundaries this month with a truly forward-thinking, next-generation special that no self-respecting web developer can afford to miss.

Behind the Scenes kicks it all off with a twin Q&A from the guys responsible for new-age newbies **Digg.com** and **Clipmarks.com**, before David Howell explores exactly what this Web 2.0 stuff is all about. We also hear from Milton Keynes-based guru and design agency boss Nicholas Mann, on how his firm Interdirect is selling futuristic content to its customers. Then we hit tutorial duties with a unique Flash walkthrough from the maestro Mark Shufflebottom, where you'll

learn how Flickr APIs can be utilised to forge an impressive image browsing client. A jump to page 76 gives us Rachel Andrew's guide to implementing drag-and-drop technology with JavaScript's YUI library, which is surely a must for all those wanting to build Web 2.0 shopping baskets.

In addition to all that lot, you'll be versed in the importance of hosting from some of the biggest commercial providers in the market, and discover mobile business in our latest eCommerce article. Part 2 of Rodger Page's Expanding GUI tutorial drops into Flash, while James Kingman gets all urban with a look at trendy graphical widgets...

Never mind the future people, the present's pretty sunny!

Mark Billen
DEPUTY EDITOR



Mark Shufflebottom

SHOWS US HOW FLICKR APIS CAN BE WORKED IN FLASH
Spearheading our practical look at building Web 2.0 content, Mark gets to grips with a complex exercise in APIs. Here you'll learn how to build a Flickr browsing client that could have limitless possibilities for adding your own functionalities.



Rachel Andrew

IT'S DRAGGING AND DROPPING FOR THIS CODING EXPERT
With more and more powerful JavaScript libraries popping up all over the place, Rachel has a look at the popular YUI and its abilities for implementing drag and drop. Absolutely essential reading for anyone hoping to build next-gen shopping carts!



James Kingman

HE'S A GUERILLA WEB ARTIST BUT NO ONE'S MONKEY!

Our good friend James returns to tutorial duty with a unique approach to quirky online graphics. Inspired by graffiti artist Banksy, he's rustled up some seriously urban online stickers for slapping on your super-cool web templates... nice of him eh?



Steve Jenkins

EMBARKING ON A JOURNEY OF CSS SITE DESIGN

Our regular Dreamweaver writer kicks off a special beginner's guide to building that first CSS-based site project this month. It's all about getting the panning right in part one, so expect plenty of site layout sketches in this unique walkthrough.



Editor's picks

Those other gems *Web Designer* issue 127 just wouldn't be the same without...



34-35

Interdirect's Nick Mann reveals what Web 2.0 means to him and the future of his business



36-39

Hosting can be an afterthought for designers, so we hear from the big guns on what's available



94-95

It's all about coping with the Xmas demand in our latest eCommerce mini-feature



gallery

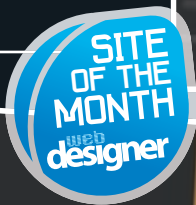
THE CREAM OF THE WEB CROP

SECTION SEVEN

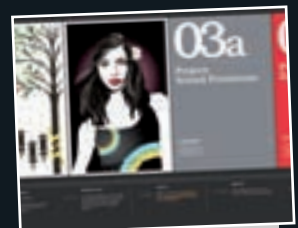
www.sectionseven.com

Designed by: **Section Seven**

On discovering Seattle-based creative design and development studio Section Seven's website, you'll be treated to a quite brilliant, dynamic yet simple interactive expanding project book. The website's interactive play serves like that of the more traditional forms of print based design portfolios. It's a colourful scrolling book that folds out to showcase the stunning feast of visual and interactive works in the company's armoury; one that serves such recognised clients like the mighty Microsoft.



The company's latest info and news updates are displayed at the bottom of the page with its own dynamic – a lovely added touch in keeping with the project book's style



Site Highlight

No doubt the website's interactive flipping of the different sections of the project book is not only the site's most obvious feature, but also its best attribute due to its ease of use and simplistic design.



Watch the quite brilliant preLoader form the pages of the book, prior to rotating for you to view

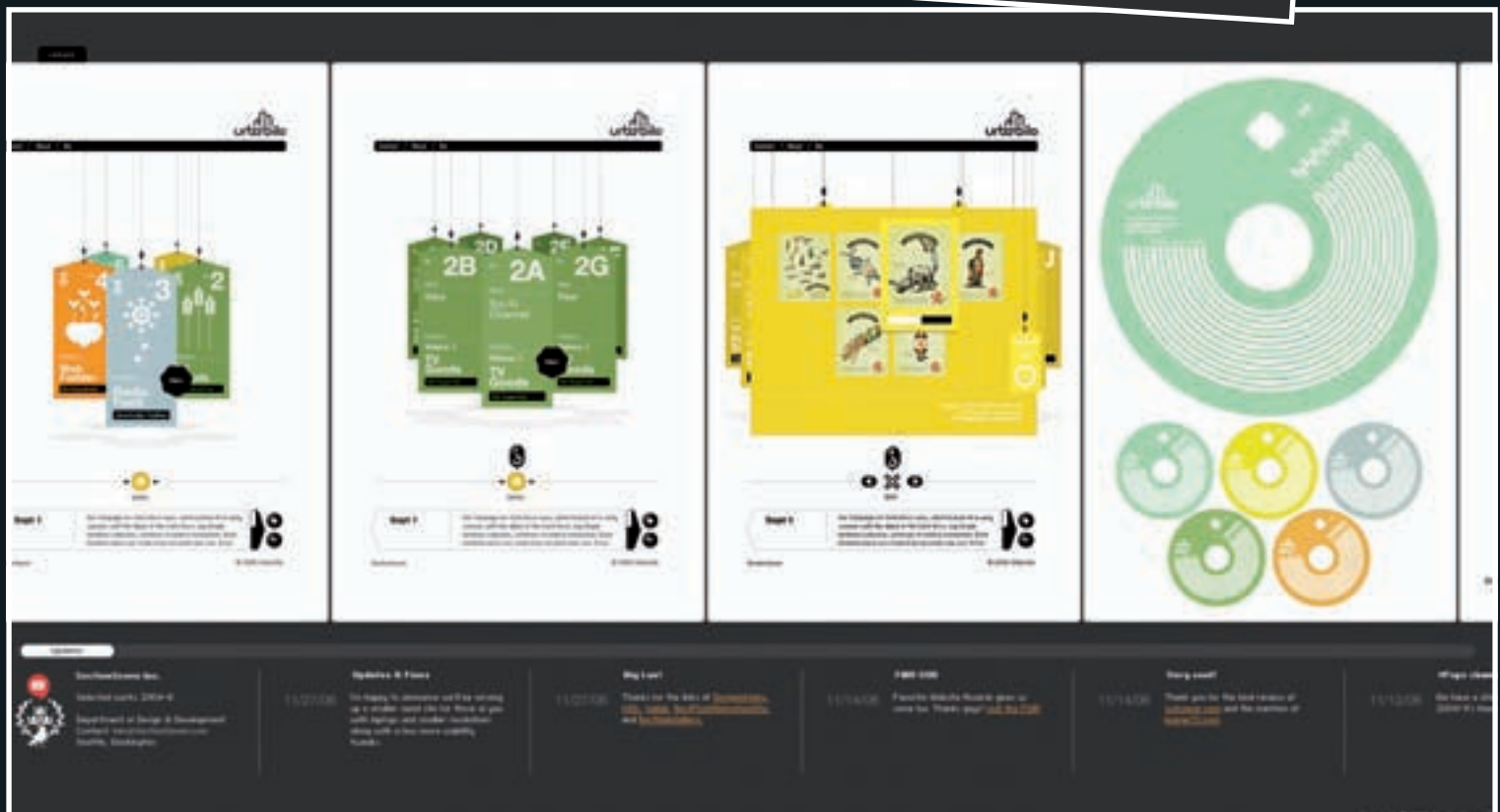
OKAY, IT'S TIME TO re-open the online candy shop once more for some chocolate-covered and sugar-coated web design inspiration, that'll have the designers grinning with pride, and you buzzing around like a toddler on a sugar rush! Go on help yourself! See anything you like?

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



The quality of work on show is of the highest, and to deliver it in a concept that mimics a traditional print folio, gives the presentation even more clout

Each project is professionally displayed in the project book, providing you with all the relevant information about each of the graphical ventures



gallery

THE CREAM OF THE WEB CROP

WMTEAM

www.wmteam.com

Designed by: WMTeam

For a bit of fun we recommend that you visit the new website from the award-winning German online advertising agency WMTeam. The website is amusing, quirky and superbly executed, resulting in a mini entertainment package that will have you staying for tea and biscuits. The main focus of the site is the many different uses for your guide – a *Bob the Builder*-style cartoon character. Each section of the website animates seamlessly, while informing you of the company's successes, portfolio and general information.



The general layout of each page displays the company's successes and CV without breaking a sweat



Don't be tempted to skip the intro first time around, as you'll be witness to a show direct from Broadway, introducing WMTeam to you in a typically comical fashion



Being an image-heavy website, reading through the text is no chore at all. It's almost like a children's book and you'll find yourself scanning through the lines in no time at all



Adding humour to any presentation can be a dangerous card, but the slapstick antics on show are generic enough to make anyone chuckle. Who said the Germans didn't have a sense of humour?

The WMTeam can afford to lay back and smile at its list of clients, proudly displayed here in a creative manner reflective of the whole site



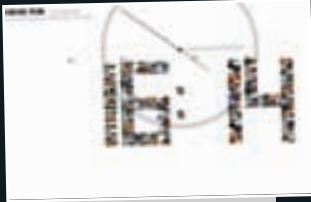
Site Highlight

Look out for the innovative fairground coconut stand where you can meet the people behind the company, learn all about them and throw coconuts at their faces if you so wish!



gallery

THE CREAM OF THE WEB CROP



Site Highlight

The great aspect of this website is the fact that it changes every minute, when the thumbnails are updated for that very moment. This simple process is the hook behind it's uniqueness.

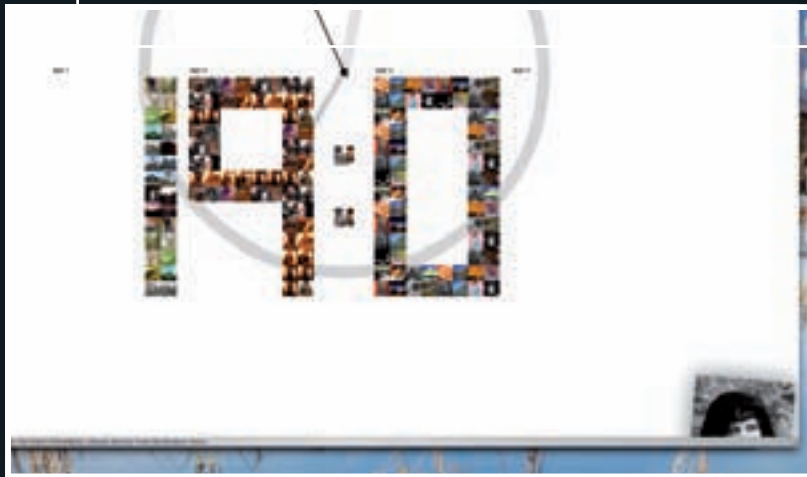


FLICKRTIME: THE MOMENT

www.hottoast.org/convexstyle/flickrtime

Designed by: **Convexstyle**

Flickrtime is the invention of the clever people behind this site. Their slogan asks you to 'Flickr, the moment.' Basically, the concept enables users to link their images – quite literally capturing the moment that they have taken them – within a digital clock interface made up of numerous thumb-nailed images called Flickrtime. On the rollover of each thumbnail, a small preview will load that, when clicked, takes you to the original image within the massive main photo-sharing Flickr website.



At the bottom right of the screen there's a 'current moment' photo, which you can view full screen on rolling over the image

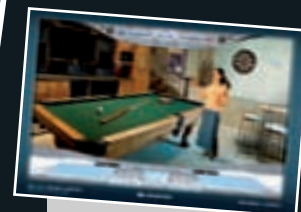
As each minute passes the photos disassemble themselves and reload with the new updated imagery of the moment



This website is a unique experience with good use of new web development technologies. It's the visual and audio elements that make this website universal

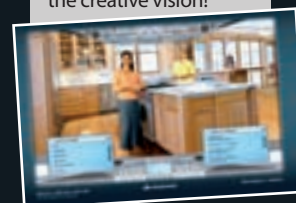


The viewpoint is through the cockpit of your very own time machine, where the user interface enables you to explore the house



Site Highlight

If, like us, you love a futuristic and clean user interface, then you will no doubt love the one they've used here. The website has been carefully designed with a time machine as the inspiration, and it definitely lives up to the creative vision!



The user interface provides the option of two search facilities, either by product or room



GEORGIA PACIFIC TIME MACHINE

<http://gptimemachine.com>

Designed by: IQ Interactive

Ever wish you could fast-forward ten years to see how things look? Well navigating to this site will enable you to peek via virtual-reality technology to see how a family home and its building products will last in that time. The website fuses great (though slightly cheesy) video presentations, with a stylish and futuristic interface that enables you to explore and inspect the many areas of the home or product. This website is very sticky and will have you nosing around for a long period of time.



gallery

THE CREAM OF THE WEB CROP

STORYVILLE COFFEE COMPANY

www.storyville.com

Designed by: **Wiretree**

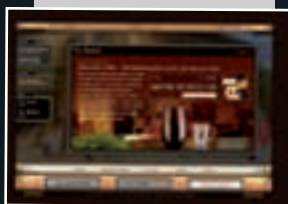
This award-winning website brings you a truly innovative user experience. It features a unique way buy high-quality coffee, while allowing users to enjoy some new tunes at the same time.

From this portal the Storyville Coffee Company is able to boast a massive and successful brand, which is encased within a dynamic and fully functional interface. The site communicates its vision and strategy with ease, while also introducing users to its Sonic Temple – a music studio with a difference.

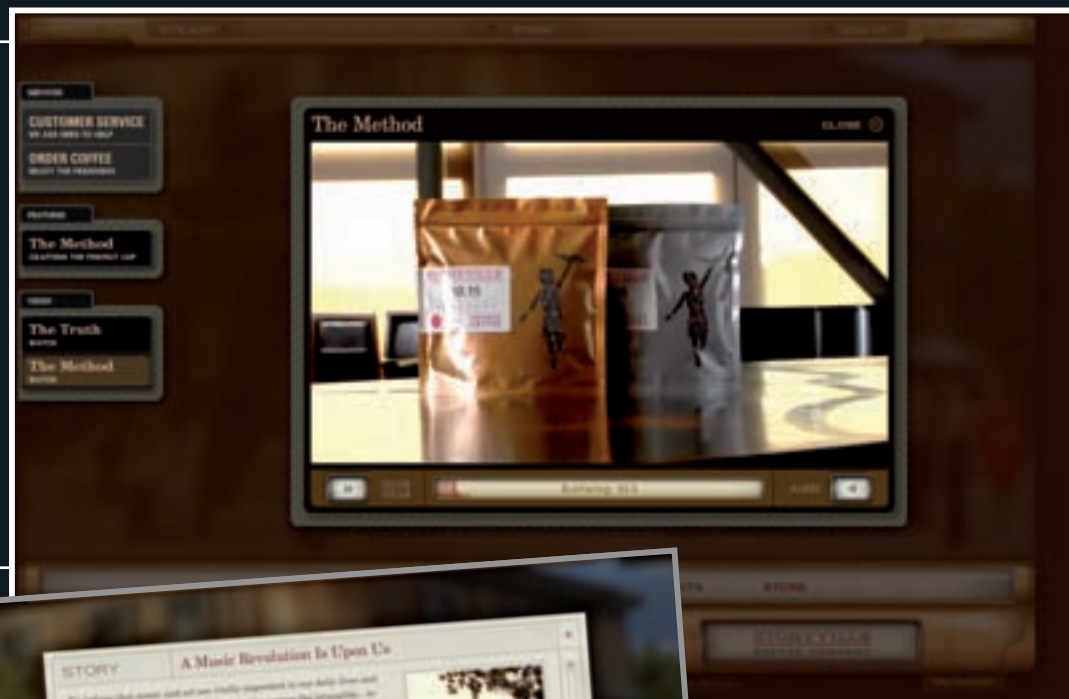


Site Highlight

This website has everything to make the maximum impact possible. From its stylish design, functional navigation and user interface, to its fast-streaming info video clips.



Coffee isn't just a drink... to Storyville it's a way of life, a club and a social network. They enable you to be a part of this exclusive club with a fast and easy way to purchase its coffee



The website includes many high quality video clips all offering an informative insight to the company and its products

Storyville is much more than just coffee, navigate your way through the Sonic Temple and witness a digital revolution in progress





bulletin

HOT NEWS FROM THE WEB DESIGN WORLD



CURRENT FAVOURITES

Rob Ford, founder and principal of **theFWA.com**, gives his monthly pick of the coolest sites out there

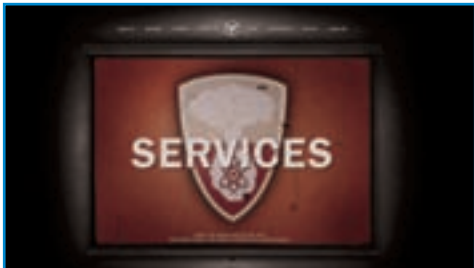


Stella Artois - Le Défi

www.ledefi-stellaartois.com

Designed by: lowetesch.com

Challenge yourself or a friend to unravel the trap in this old Belgian Castle.



WDDG

www.wddg.com

Designed by: www.wddg.com

The new WDDG.com, influenced by declassified cold war footage and nuclear era US propaganda.



Showtime for your brand

www.wmteam.com

Designed by: www.wmteam.com

Legendary WMTeam, whose original site took the web by storm, have come bang up to date with their new site.

THE TENTH VERSION OF NETOBJECTS FUSION IS ABOUT TO HIT THE MARKET, WHICH COULD SEE NEW WEB DESIGNERS POPPING UP EVERYWHERE



Web design just got easier!

NETOBJECTS' LATEST OFFERING is set to make it even easier for designers to build websites, and will lower the entry point for newbie designers. The product is said to host an arsenal of impressive tools and features that allow expert and novice designers to build, publish and maintain professional-looking sites, which can be as complex or as simple in structure as warranted by the developer.

The reason why NetObjects Fusion 10 is causing such concern from the design community is the fact that it requires no programming or HTML experience to master. This, for better or worse, could see an influx of competition hit the information super highway, or alternatively could see a new generation of fresh ideas come to the mainframe. "NetObjects Fusion 10 is a cost effective web-building tool designed to simplify the whole process of creating an effective internet presence," explains Steve Raubenstine, NetObjects Fusion's vice-president. "Our target market includes small and home-based businesses, professional web developers, individuals creating family web pages and organisations needing to reach their membership." The software generates code in a

WYSIWYG environment, delivering to users the ability to create an array of fully customisable web pages, sporting fully navigational user interfaces. What's more, the company has also sought to add

"ADVANCED DESIGNERS HAVE THE CAPABILITY TO AUTOMATE ROUTINE TASKS AND TAKE WEBSITES TO A HIGHER LEVEL"

a Task Checklist to guide newcomers through the workflow. Revolutionary, the PC-only app gives designers access to the most up-to-date Flash tools without leaving NetObjects Fusion, which means the migration of code between web software becomes child's play, extending the users creative flexibility. "Users new to the web instantly have the ability to create a custom-built, professional-looking website," Steven maintains. "Advanced designers have the capability to automate routine tasks and take websites to a higher level." Another key selling point is that advanced CSS formatting can be harnessed without any CSS coding, which may have deterred some designers in the past.

The product can be found at the company's website (www.netobjects.com) where upgrades are being peddled for £73.95 (inc. VAT) or a full version is offered at £134.95 (inc. VAT).

Access for all a long way off

NEW REPORT SHOWS 97 PER CENT OF WEBSITES ARE DISCRIMINATING AGAINST USERS WITH DISABILITIES, DESPITE LEGAL LEGISLATIONS



Tony Blair's website was one of only three sites out of 100, to pass the investigator's accessibility tests

AN ACCESSIBILITY AGENCY that has been investigating how easy websites are to access by users with disabilities, has concluded that the majority of web designers are failing to produce sites in line with the minimum levels of accessibility for all. Commissioned by the United Nations as part of its International Day of Disabled Persons, Nomensa investigated many of the world's leading sites, taking a sample from five different sectors in 20 countries. The sectors studied included: travel, retail, banking, government and media. In the UK, the brands under scrutiny were: British Airways, Marks & Spencer's, Lloyds TSB, the British PM's site and *The Guardian*. The report states that across all 100 sites probed, only three (including Tony Blair's) achieved the minimum standards, along with Blair's Spanish and German counterparts.

Among the portfolio of statistics it was revealed that 93 per cent failed to provide adequate text descriptions for graphics, 78 per cent used colours with poor contrast causing issues for colour blind sufferers, 97 per cent denied the ability to resize pages and 89 per cent offered poor navigation. "It's important for commercial, legal and moral reasons that websites put in place a strategy for accessibility," urges Alex Metcalfe, Nomensa's head of client services, "both in terms of quick wins and longer term improvements." The World Health Organisation has slammed web designers failing to meet the grade, claiming that around 10 per cent of the world's population suffers from a disability.

Pencils at the ready

IT'S D&AD AWARD TIME AGAIN AS EVERY DESIGNER DREAMS OF OWNING A BRIGHT YELLOW PENCIL

IT'S THAT TIME of year again, when the design community gets twitchy about who will receive one of the industry's top prized gongs – a D&AD infamous Yellow and Black Pencil. The competition, which has become the creative industry's answer to the Oscars, reflects today's creative elite across a range of

"ORGANISERS HAVE INTRODUCED A BELT OF NEW CATEGORIES THAT SEEK TO KEEP ON TOP OF CHANGING INDUSTRIES AND NEW TECHNOLOGIES"

job sectors. This year, event organisers have introduced a belt of new categories that seek to keep on top of changing industries and new technologies. One of the most exciting alterations is that websites, mircosites, DVDs and CD-ROMs can be entered specifically on their graphic design merit.

An issue of contention is the hotly contested awards of Integrated Advertising and Integrated Design, which have been amalgamated. Organisers claim this has been orchestrated to highlight the all-encompassing nature of integrated campaigns.

The deadline for entries was Wednesday 10 January, but work can still entered, though it will incur a 10 per cent late entry fee. The D&AD judging panel evaluates the entered portfolios that have been commercially released between 1 January and 31 December 2006, for three days in March. A full list of all rules and regulations can be found on the Award's website (www.dandad.org).



NEWS in brief



.COM MONOPOLY

The US government has given the go-ahead for Verisign, the .com administrator, to continue its control over the world's most popular domain suffix until 2012. The contract, which critics say gives the company a monopoly, gives Verisign the right to increase prices to renew .com domains in four of the six years.



LUXURY LISTING

Twelve prestigious car brands' websites were subjected to an investigation as part of the notorious 2006 Luxury Website Effectiveness Index (LWEL). Brands including Mercedes, Jaguar, Porsche and Lexus were measured on: usefulness of content, ease of navigation, overall look and trust with personal information. But after all factors were considered, Lincoln's website was concluded as the 2006 winner.



THE TURNING POINT

German-born artist Tomma Abts has scooped one of the UK's most notorious art awards, the Turner Prize. The £25,000 gong, which celebrates an outstanding exhibition of art, this year favoured the work by Abts that the judges claim shows "compelling images that reveal their complexity over time."

Pushing those pixels further

THE 2006 PIXEL AWARDS BEST IN SHOW WINNERS ARE ANNOUNCED



2006 Movie Winner, *Casino Royale* by DNA Studio (www.sonypictures.com/movies/casinoroyale/site)

Best In Show, *mediaBOOM* (www.mediaboom.com)

Animation Winner, *Nike Air* by Big Spaceship (www.nike.com)



2006 Commerce Winner, *Tijuana Flats* by PUSH (www.tijuanafats.com)



THE PIXEL AWARDS have announced the winners of the 2006 prize. Established early last year, the awards were set up to take a fresh look at the best new designs on the web. The awards were dished out to a selection of 20 diverse categories from: Movies and Magazines, through to Geek and Non-Profit sites.

As well as the individual category winners, a title also went to the Best in Show – a gorgeous stylised interactive design and development site by *mediaBOOM* (www.mediaboom.com) – and *People's Champ* (www.joekidonastingle.com). The judging panel – comprised of a cross-section of executives,

creatives and visionaries at top agencies – critiqued each site against criteria including innovation, content, navigation and functionality. All winners received a Sweet Prize Package, which included a hand-crafted Pixel Awards trophy, a three-month subscription to GameFly, 500 email credits from MailChimp and a Pixel Awards t-shirt; although we're sure that the free promotion was worth more than anything.

If you'd like to take part in this year's Pixel Awards, entries will be accepted from June 2007. Keep an eye out at www.pixelawards.com for information, and maybe next year we could be writing about you!

Adobe CS3!

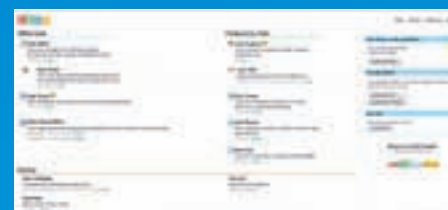
BETA VERSION GOES LIVE SO TURN TO OUR SPECIAL GUIDE ON THE NEW PHOTOSHOP

STOP THE PRESS! However slight it may be, we couldn't ignore a last-minute mention of Adobe's shock announcement about the brand new Photoshop CS3 beta. While no details of new CS3 sister applications like Dreamweaver, InDesign, Illustrator, or Flash are expected to emerge, this exclusive code could provide some pointers to what they'll contain. Aside from the rumoured new features, such as Vanishing Point 2 and rotoscoping, we've already managed to



glimpse some pre-release demos of various new lasso highlighter brushes and some jaw-dropping motion blur effects for adding drama to sports photography, etc. We also noted a neat layer-snapping function that not only marries up similar images for compositing, but could be great for Flash animation purposes, while an image Zoomify tool lets you blow up web pictures. Head to page 62 now for much, much more...

TOP Downloads



ZOHO

www.zoho.com

Now there's no need to splash out on Microsoft Office! Check out the online offerings from Zoho. You can edit your Zoho creations in Microsoft by downloading the handy plug-in on the home page.



LIMEWIRE 4.12

www.limewire.com

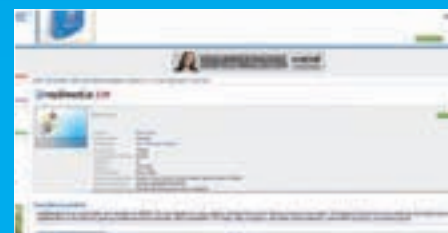
If you're after a faster P2P program, then have a look at the latest version of LimeWire. These guys have really cleaned up their act with a new and easier to use interface that incorporates the use of tabs and is able to integrate iTunes for Mac and Windows users.



HEROMACHINE 1.0.1

www.simtel.net

HeroMachine allows you to create customised character portraits in Flash. Using the Flash 5 plug-in for your browser you can select over 20 different categories of items and put them on your characters.



MP3DIRECTCUT 2.04

www.simtel.net

mp3DirectCut is an audio editor and recorder for MP3 and MP2. With it you can cut, copy, paste and alter the volume of your MP3s, saving you time on encoding and preserving the original audio quality.

Do you have a bit of Christmas pocket money to put to good use? Then check out these top gadgets



TWIN VISION: Matrox TripleHead2Go

Price: \$299 (£153)

Web: www.matrox.com

For the ultimate PC gaming experience, Matrox presents TripleHead2Go – the follow up to DualHead2Go. The external box, which is small enough to fit in the palm of your hand, allows fullscreen DirectX and OpenGL on three screens at a time, giving a combined resolution of 3840 x 1024, and a 45-inch total diagonal. The Surround Gaming enhances your peripheral vision, with games running up to a 135-degree wide angle field of view. You can enjoy this gadget with over 150 games supporting wide Field Of View. As well as play time, the TripleHead2Go can also boost productivity in your work time as well; Surround Design allows you to stretch your applications across three monitors.



DESK TIDY: LaCie Huby Designed by Ora-ito

Price: £TBA

Web: www.lacie.com

The Huby incorporates two FireWire and four USB ports for easily connecting peripherals. Like a space-age plant pot the hub is made of glossy white polycarbonate finish with bendy arms that can easily be moulded to plug into your USB. The Hub works with Mac, Windows and Linux and enables users to connect up to six devices simultaneously.

Message board

POST: Web Designer, Richmond House,
33 Richmond Hill, Bournemouth, BH2 6EZ

FORUM: www.webdesignermag.co.uk/forum

EMAIL: webdesigner@imagine-publishing.co.uk

You've always got something to say and we're always happy to hear it with our regular foray into the *Web Designer* mailbox

HTML Voice

Hello!

Today my manager walked into the office with the new edition of your magazine. In jest I said, "Oh is there more Flash articles on the cover?" Sure enough again, you guys live up to your reputation of being preferential to Flash development. Other readers besides myself have made this comment, and in the past you'll elude to an article or issue that had coverage on new HTML techniques (great when you do!) This would encourage us to expect more from you, but in the end, you still manage to squeeze every inch out of Flash in each issue.

I think you guys should make a stance – are you a 'web flash designer' magazine that focuses on entertainment and gimmicky sites, or are you a web designer magazine helping professionals make money, put food on our tables and make our clients happy? If it's the former, I will stop the allocation of funds to your magazine next issue. Please let me know. Thank you

Jeff, speaking for HTML – for those who have not the voice.

Believe it or not Jeff we do hear what you're saying on this. However, we have just as many letters congratulating us on the balance of our content as those criticising it and therefore we have to find a happy balance. Featuring Flash on the cover of the magazine seems to strike a chord with our audience, although this isn't always wholly representative of what each issue contains. Lately we've covered more code-heavy walkthroughs, CSS stuff in Dreamweaver and some pretty neutral lead features, so there's always a good spread every month. Go on, stay with us!

Plastic fantastic

Hello *Web Designer*,

I love your magazine and read it every month. I particularly enjoyed the issue with the 'Xanthos' cover. I just wanted to introduce myself, our studio – Big Plastic Factory (www.bigplasticfactory.com) – and some of our new work. Originally started as the personal work of St. Louis-based creation studio Core (core11.com), BigPlasticFactory.com depicts a world filled with small heroes and the miniature epics they face – an ongoing contradiction of sorts. The candy-noir comic is updated with new issues semi-bi-weekly; with daily audio, design and poetry blog posts by the comic's characters. Thanks for taking a look,

Jon Hansen

By the 'Xanthos' cover, we think you mean issue 123, and our last foray into the realms of Web 2.0. Glad you liked it Jon, as this was certainly one of our favourites too. Thanks for alerting us to Big Plastic Factory and congratulations on such a cool little project. The artwork and general execution featured within it is really distinctive and well worth our readers checking out Jon, so do keep us informed of how it progresses!

MAIL OF THE MONTH

Satisfied Customer

Hi *Web Designer*,

Just wanted to say thanks for your magazine – it's an absolute godsend. I'm a relative newcomer to web design and find your magazine invaluable in terms of both practicality – with your excellent tutorials and inspiration – and the sites you feature.

I had long been interested in designing a web page to cover my passion of watching cult films but I never really knew how to go about it, and the idea of reading a 900-page book on getting started with web page designing always put me off. So last year when I picked up your magazine for the first time and saw what is possible to do with websites, and more importantly how to do it, I was finally able to think about putting my website together. Without the advice and tutorials in your magazine I wouldn't have been able to do it.

As I'm a beginner to website design, my site took me quite a long time to get to a point where it looked and performed well enough to publish on the web, but it finally went live at the end of November. As I'm a beginner, my site is probably quite basic – no flash, etc – but even so, within a couple of weeks my site had the good fortune to be featured on two big sites. It was featured on the front page of IMDB.com (on its Hit List section) and then it was also the Yahoo! pick for 8 December. So, as you can imagine lots of people have been viewing my site. This is great because, as it's a new site and only just submitted to Google, it may take a long time for it to start appearing on search engines, etc, so otherwise not many people would have known about it.

If you're interested my site is www.alt-flix.co.uk and the particular elements that caused it to be featured on the IMDB.com and Yahoo Pick are at: www.alt-flix.co.uk/misguid/chrsguid

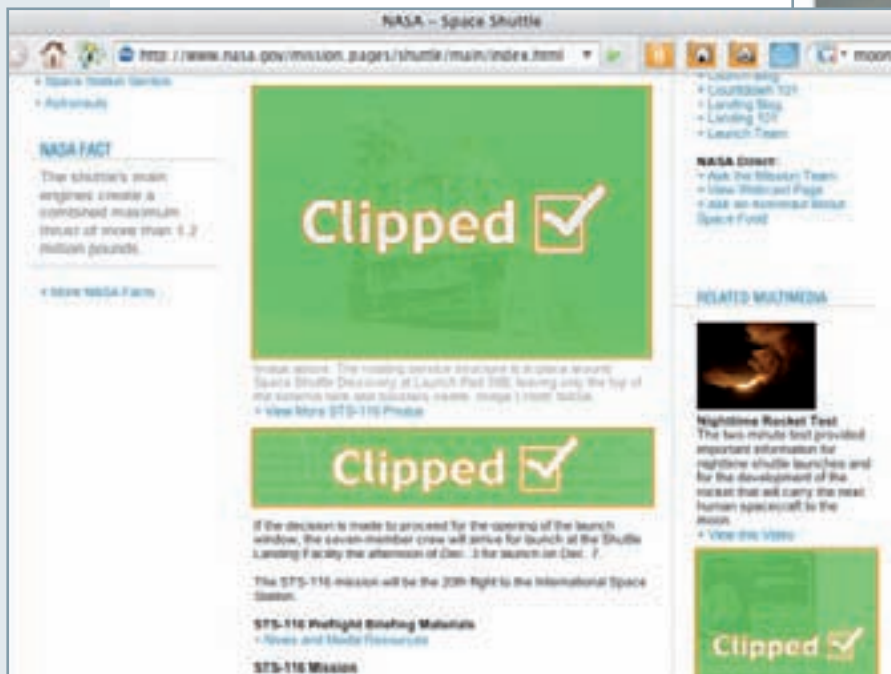
I have caught the web design bug and am keen to start being more creative with designing and exploring Flash, CSS, etc. I look forward to more excellent tutorials and utilities provided by your most excellent magazine. So thanks again for all the inspiration and knowledge your magazine provides.

Many thanks,

Stephen (via email)

Cheers Stephen for a lovely letter. We really appreciate your comments, we always love hearing about people that have made good use of our tutorials. This is precisely why we produce *Web Designer* – to inspire and inform people just like you. Hopefully we've helped to give your site a bit of free promotion now as well eh?





As well as news items and stories, Clipmarks has also jumped on the blogging bandwagon

On the Clipmarks blog you can check out what others are up to through recent posts

TWOPPOINTZERO'S X2

In celebration of our biggest Web 2.0 issue to date, we drop in on two similar next-gen sites that are currently whipping up a storm, **Digg.com** and **Clipmarks.com**, to hear the story of their relative success so far



It's the age of interaction and **Clipmarks.com** is a fine example amongst the new Web 2.0 wave



'Bite-size highlights of the web' – Clipmarks' slogan says it all. It's the best bits on one easy-to-access site

With more and more sites popping up on the web that are subverting the notion of passive content, the Web 2.0 crowd is expanding fairly rapidly. Big boys like YouTube have proven to be runaway hits and hugely valuable commodities, almost echoing the hysteria that surrounded the online world during its initial boom.

The doors have opened on a new type of internet where user interaction, communal ownership, centralised applications and flexibility rule the roost. With that in mind, we decided it would be nice to hear from some of the up-and-coming Web 2.0 sites, to get a better understanding of what motivated their journey into this promised land.

So, essentially, this month's Behind the Scenes takes the form of two comparative Q&A sessions, conducted with two different development teams. The first is with the people behind digital pinboard portal **Clipmarks.com**, while the second quizzes the guys responsible for news-stacking service **Digg.com**. Both sites rely on the aggregation of popular data to provide collated web content, but feature various different methods for presenting it.

Above all, it's both Clipmarks' and Digg's strong community vibes, combined with their ability to allow every visitor the chance to shape their own unique experience, which makes them among the most exciting dotcom projects currently making waves. So with a build up like that... it's time to hand over to the web wizards themselves.

Q&A WITH CLIPMARKS.COM

EG: Eric Goldstein, co-founder and CEO

EW: Eric Weitner, senior developer

DK: Derek Krzanowski, chief architect

First off, for those who don't know, how would you describe Clipmarks.com in your own words, and how long has it been up and running?

EG: Clipmarks.com is a social news and knowledge site, consisting of bite-size highlights that users clip from around the web. Much like clipping a part of a page in a newspaper or magazine, Clipmarks lets users clip interesting pieces of web pages. Those clips can then be posted on **Clipmarks.com** for others to see, comment on and collect. In addition to contributing all of the content on the site, users have editorial control over determining which clips gain prominence by 'popping' their favourites to the top.

I often think of Clipmarks as being the web's collaborative bulletin board. People go out on the web, clip the best stuff they find and then post it up on the site. Everyone then arranges the board depending on which clips they like best. The result is an easy-to-digest assortment of the web's most interesting information. Clipmarks has been live for about a year now.

Clearly part of the Web 2.0 wave of sites, what was it that inspired its inception in the beginning and how does it offer a unique concept in relation to the other next-generation online experiences that are springing up?

Clip it and comment

How the Clipmarks site fits together



Story in detail

When you click on a Live Clip, the story in full will pop up on the right-hand side of the screen. Use the tabs at the bottom to add it, pop it, email it or print it



Live Clips

This is the first page you'll see on Clipmarks and it's constantly updating, as users add new clips, they move to the top of the pile. Here you can check out who's clipping what



Pop it

The concept behind this site is user interaction: you decide what's hot and what's not. So if you want an item at the head of the list, then 'pop' it to get it to the top!



Comment

At the bottom of the page there's the option to comment on the clip you're reading about. You'll have to log in to do this, so you can register here too if you haven't already



"We believe there's no better way to learn about lots of interesting topics than to share expertise"

EG: Two things inspired us. The first is a desire to save and share specific pieces of web pages without having to bookmark the entire page. So often we would stumble upon something great within a page, but be left without an easy way to share it. We created Clipmarks to make that easy to do.

The second thing was a curiosity about seeing what other people would clip. We believe there's no better way to learn about lots of interesting topics than to have the benefit of shared expertise. If you can aggregate clips from people who are passionate about things ranging from science and politics, to religion and art in a single environment, then you're creating a great resource for everyone to learn from. That's a very inspiring goal for us.

The primary thing that differentiates Clipmarks from other social news sites, is that we focus on small pieces of particularly compelling information instead of just providing a list of links to web pages. This allows people to rapidly consume clips about a great variety of topics in very little time – something we could all use a bit more of these days!

Our focus on small pieces of information also makes for a unique content experience, because people only clip the most interesting things they find within pages. And whenever you're interested in reading more, each clip provides a link directly to its source.

What kind of resources in terms of time and staff did/does Clipmarks.com require to build and subsequently maintain? Were there any particular technical obstacles during initial development?

EG: Clipmarks was created by four people. Two developers, a designer and me (I contribute ideas because I haven't got a clue how to write code). There were two aspects of development that were especially challenging. The first was creating a clipping tool (an extension in Firefox, Flock and IE), which would be flexible enough to account for all the different things people might want to clip from web pages. We're still working on improving it. As the web evolves, our clipping tool must evolve with it.

The second great challenge in developing Clipmarks was creating an interface that made it easy for people to quickly view clips that interest them with as little wasted time as possible. We hate the typical back-and-forth clicking that takes place on most sites. To get around that, we utilise AJAX along with a reader-style interface that allows for very rapid consumption of clips. We tried a number of different approaches to making this work until we felt that it was right.

One thing I would like to point out is that we have had the benefit of getting help from many of our earliest users. Without their interest and passion in what we are trying to create, there's no way Clipmarks would

be what it is. I honestly don't think we would still be around if not for them, so a huge thank you goes out to our hard-core users – they know who they are!

What development technologies or infrastructures are at the heart of what makes Clipmarks.com tick?

EW and DK: AJAX is the primary technology driving the user interface on our site. In order to allow people to rapidly view clips, only relevant data is served for each clip via an XML request. Using JavaScript and CSS, this data is formatted and assembled directly into the page. AJAX is also used throughout many of the site's features, including popping and commenting on clips and adding specific topics to your personal favourites.

On our backend, we use a variety of different resources and work within the .NET framework. Generating XML is a large part of the backend's job, whether it's the muscle behind the frontend's use of AJAX, communicating with other web services, or providing RSS feeds of clip results. Our biggest challenge regarding the backend has been maintaining the speed of the website as our user base grows. We're consistently refining the way we do things, making careful decisions on what types of queries to cache and what not to cache. Continually recalibrating the backend to accommodate more visitors/users is a major part of our development.

What are your own feelings about the Web 2.0 revolution – do you think that it's starting to live up to the hype and is it here to stay?

EG: I think it really depends on how you define Web 2.0. For a while I think it was mostly a marketing term that generated a whole lot of hype for companies developing new things. But out of that hype came

Behind the Scenes



Think of **Clipmarks.com** as a digital bulletin board. Clip interesting items on here for everyone to see and comment on

some great new user powered services like Digg and YouTube. For me, Web 2.0 is about user empowerment. That doesn't just mean enabling people to do new things. It also means making it easier for everyone to do things that used to be reserved solely for techies. A great example of this was YouTube making it simple for people to upload and embed video within blogs. This aspect of Web 2.0 is definitely here to stay in my opinion. I also believe that the social, collaborative nature of so-called Web 2.0 sites and services could have an incredible impact on the world, because they're helping break down traditional barriers that have divided people due to lack of communication.

So many beliefs and assumptions are made simply because they're passed on from one generation to the next within the particular community we happen to live in. The web is causing many of these to be challenged as people are being exposed to more information, ideas and people than ever before. That is the true beauty of this phenomenon in my opinion.

Do you have any theories or visions for what kinds of experiences that Web 2.0 could yield in the future?

EG: I really should leave that one to the experts. The only thing I'd like to say is that the trend towards websites that are created and edited by users is one I'm extremely excited about. The practice of one editor deciding what everyone should see, is something I'd like to help move away from.

What would you say are the defining characteristics of what a true Web 2.0 site should have for it to be successful?

EG: Be genuine about the problem you're trying to solve and have respect for the people who use your service. If you do that, you should be successful.

“For me, Web 2.0 is all about user empowerment – that’s what inspires us”

Find out more about the team behind Digg.com, including Kevin Rose (pictured, right), at <http://digg.com/about>



We fire our questions at Kevin Rose of Digg.com, discussing his site and views on Web 2.0 in general



Digg.com is part of the user-orientated web craze. Clip items, digg for stories or bury thoughts... you decide

Q&A WITH DIGG.COM

KR: Kevin Rose, Digg's founder and chief architect

First off, for those who don't know, how would you describe Digg.com in your own words?

KR: Digg acts as a filter for user-submitted links to online stories, blogs, etc. It's community-based and everyone has the ability to submit or bury items. It's completely user-driven. We don't import stories from other news feeds or keep editors on staff to comment. Digg Labs is a great way to keep up with the incredible pace that information can move on the site. The tools and projects in Labs aim to help manage the stream of stories passing through Digg. These interactive visualisations look beneath the surface of the Digg community's activities. The site began in September 2004 as a personal project of mine.

We digg it...

How the Digg site fits together



All Stories

You are presented with a list of all the available stories. From here you can filter stories from the tabs at the top, you can email the story to friends and you can add comments



Join Digg

Here's where you can join the site, which enables you to make the most of the functions like email, blogging and 'digg it'. You log in from the same area when registered



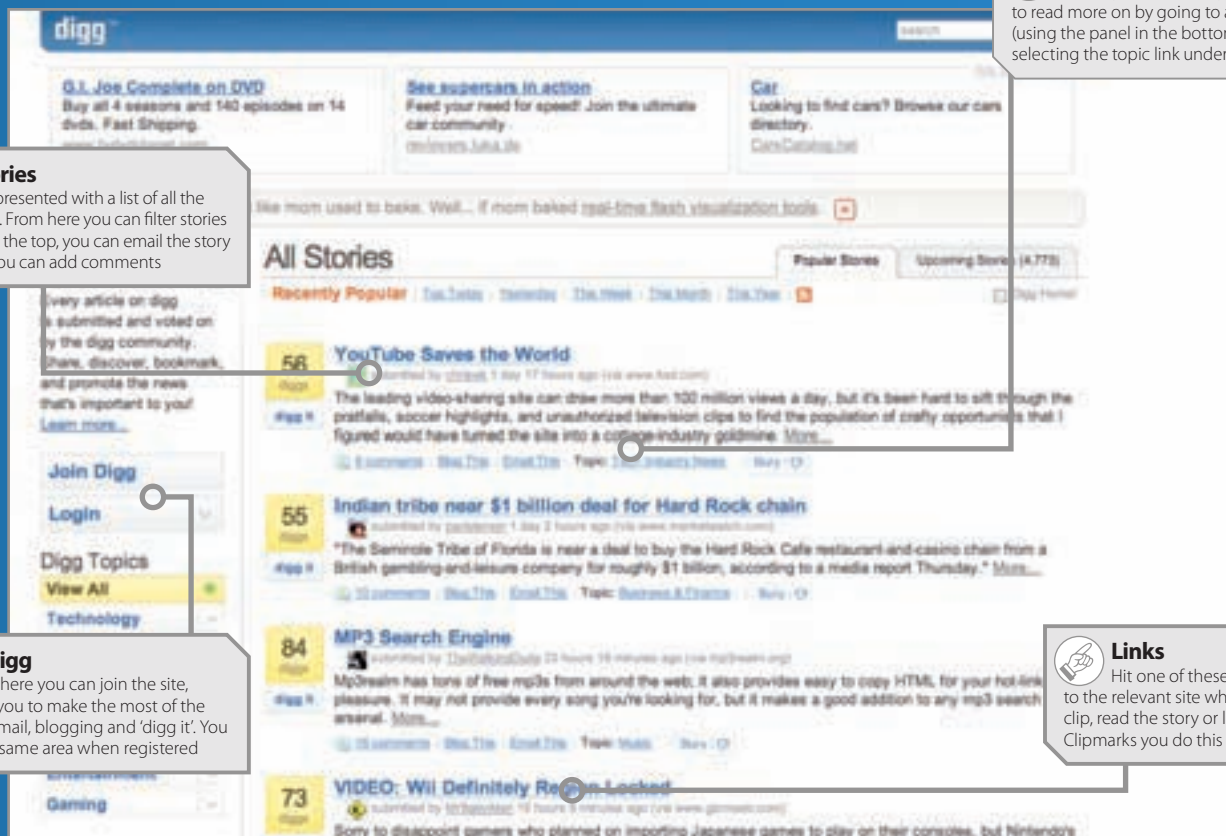
Topics

It is easy to find a story that you want to read more on by going to a particular topic (using the panel in the bottom left) or by selecting the topic link under each story



Links

Hit one of these links and you'll be taken to the relevant site where you can watch the clip, read the story or listen to the audio. Unlike Clipmarks you do this from external sites



Clearly part of the Web 2.0 craze, what was it that inspired its inception in the beginning and how does it offer a unique concept in relation to the other next-generation online experiences around?

KR: The early concept of Digg was inspired by sites like Mac Rumours and other tech news info hubs. Now I'm interested in sites that are implementing more social and sharing type features. I see so many sites that just add features for the sake of it, without thinking about why they're adding them. With Digg, we actively evolve around comments and feedback we get directly from the user base. We think it's imperative that you stay tuned in with what your users want.

What kind of resources in terms of time and staff did/does Digg.com require to build and subsequently maintain? Were there any particular technical obstacles during initial development?

KR: Digg is 15 people strong. As for start-up costs, Digg was very lucky to receive interest from many venture capitalists. One note about starting up is that having a presence on the internet costs less today than it did two years ago, with bandwidth, servers and the other necessities at a fraction of the cost.

What development technologies or infrastructures are at the heart of what makes Digg.com tick?

KR: Initially we were on one Linux server (unfortunately not Debian), running Apache 1.3 and PHP 4.x. We used MySQL 4.0, all MyISAM tables and MySQL full-text search. We grew fairly quickly, so before too long that one server became two servers; MyISAM became InnoDB. We moved to Debian (thank you lord!), then we went to three servers, Apache 2.x, MySQL master-slave replication, started using memcached, moved to PHP 5.x and hired a dba. Then the pace picked up yet again... so the challenge continues to be scaling.

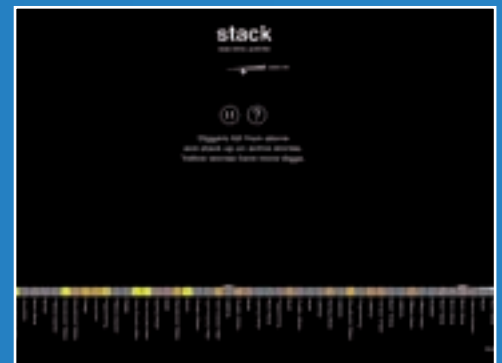


Experimental Digg projects have been created to graphically represent the way the site works and handles its data

What are your own feelings about the Web 2.0 revolution – do you think that it's finally starting to live up to the hype? And second, do you think it's here to stay?

KR: There are hundreds of new consumer internet companies with funding... and I'm sorry to say, but most won't make it. The ones that do will be unique in their offerings. I've seen over 200 Digg clones since we launched, some backed by billion dollar corporations, but they don't get it. To succeed you need to innovate, not just duplicate someone else. I think Google is a great example of a company that continues to innovate. Its 'release early, release often' strategy is brilliant. Other companies need to understand that stagnation will lose this race and that making mistakes can be a good thing.

Do you have any theories or visions for what kinds of experiences that Web 2.0 could yield in the future?



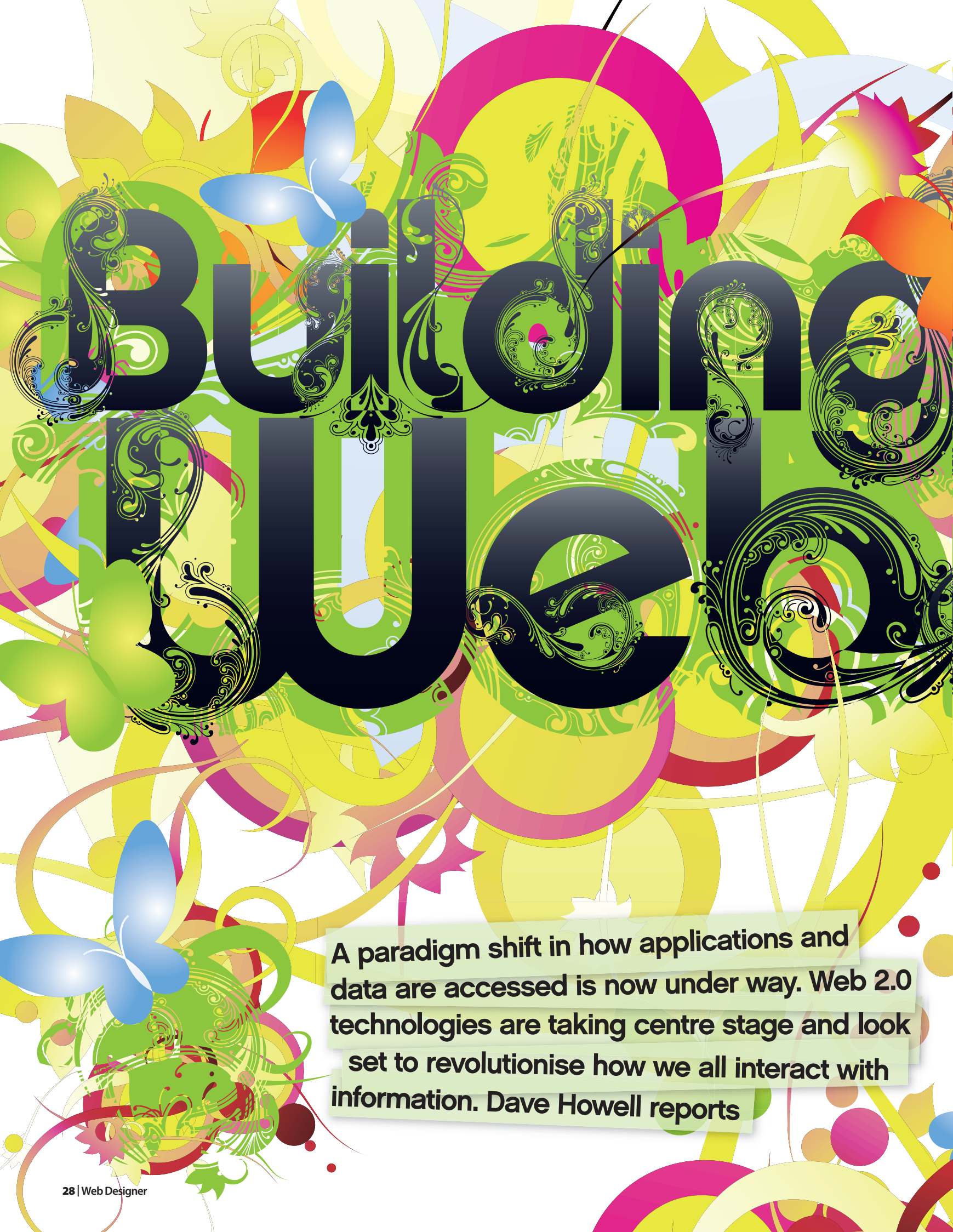
This stack application illustrates the most popular story hits, with real-time updates and the ability to zoom in on the chart

KR: Digg is unique in that we listen to our users and our new functionality evolves with an expressed purpose of helping them get more from the Digg experience. We go through all the email suggestions we get in via the feedback link, because the community is very knowledgeable and typically has very valuable suggestions.

So every time we launch a new feature, we're building a framework for our users. On a high level, Digg is going to start to learn, it's going to start recommending stories based on past Diggs and friends. That's all I can say at this time.

What would you say are the characteristics of what a true Web 2.0 site should have for it to be successful?

KR: One part of Web 2.0 that really fascinates me is the open sharing of information. Not only can you read and talk about the stories your friends are interested in, but Digg really came into prominence because networks of friends spread that Digg was the place to go.



A paradigm shift in how applications and data are accessed is now under way. Web 2.0 technologies are taking centre stage and look set to revolutionise how we all interact with information. Dave Howell reports



Web 2.0

Think about how you use the internet. The communications and information source has penetrated every stratum of our lives. But what if the computer desktop as a concept and the internet as a data space, were to merge?

This is the promise of what has become known as Web 2.0, where accessing, saving, creating and sharing information moves from the desktop and onto the internet. Imagine being able to perform any task you do via a desktop application with nothing more than an internet browser.

The original term was coined by Dale Dougherty of O'Reilly Media during a brainstorming session with MediaLive International that helped develop what would become the Web 2.0 Conference (www.web2con.com). But it's Tim O'Reilly that really kick started the buzz that now surrounds these technologies. As Tim says, Web 2.0 isn't simply a new technology platform: "There's much more to Web 2.0 than just pasting a new user interface onto an old application. It's a way of thinking, a new perspective on the entire business of software – from concept through delivery, from marketing through support. Web 2.0 thrives on network effects – databases get richer the more people that interact with them; applications get smarter the more people use

them. Marketing is driven by user stories and experiences, and applications that interact with each other form a broader computing platform."

The following extract from *Web 2.0: Principles and Best Practices* (<http://tinyurl.com/yczyx8>) clearly indicates what is driving the Web 2.0 movement: "Consider the following raw demographic and technological drivers. One billion people around the globe now have access to the internet. Mobile devices outnumber desktop computers by a factor of two. Nearly 50 per cent of all US internet access is now via broadband connections. In the first quarter of 2006, MySpace.com signed up 280,000 new users each day and had the second highest amount of internet traffic. By the second quarter of 2006, 50 million blogs were created and new ones were added at a rate of two per second. In 2005, eBay conducted eight billion API-based web services transactions. These trends manifest themselves under a variety of guises, names and technologies including social computing, user-generated content, software as a service, podcasting, blogs and the read-write web. Taken together, they're Web 2.0 – the next-generation, user-driven, intelligent web."

Life online

Web 2.0 is characterised by applications that don't have any version development. They're simply improved on the fly with the user not having to install or update their software – the 'perpetual beta' as O'Reilly dubbed it. When Google wants to update Writely with a new snazzy feature, they just do it. All you see as a user is the latest version when you next point your browser at the website.

Being able to manipulate applications like this fires a broadside across companies like Microsoft who depend on the upgrade path for revenue. With Windows Vista and Office 12 literally a few weeks away from launch, the desktop as an information medium is still with us. The question is for how long? Will a future version of Office move on to the web wholesale? If you look for Web 2.0 versions of your favourite applications you'll find these online now. Will we therefore see a day when you use Excel, Publisher, Access, Word and PowerPoint look-alikes entirely online? That day could be just around the corner.

Cooperation and interaction are certainly key components of Web 2.0. Being able to place just about any kind of content online that others can see and even edit, is a central tenant

agner



Interview with Andrew Betts

Director of Assanka (www.assanka.net)

What kinds of new responsibilities or design considerations are there for web developers when creating Web 2.0 content?

Designing a Web 2.0 site is an entirely new kettle of fish compared to traditional design. There's still plenty of demand for using the web to publish information, but we're seeing a massive rise in the use of the web to deliver online services, particularly those with a social or collaborative aspect. These need rich user interfaces that match the usability of a desktop application and designers need more and more technical skills to achieve that.

Do you think we have the development tools we need (AJAX, etc) to build Web 2.0 applications, or are we waiting for a new toolbox to really kick-start the mass development of Web 2.0 applications?

I think first we need to agree on what Web 2.0 is. My feeling is that Web 2.0 sites are those that show a combination of rich user experience, user or third-party generated content, and social networking or collaboration. In that sense many of the tools for designing a Web 2.0 site are concepts or approaches rather than specific tools or techniques. When using a Web 2.0 site, you generally feel more like you're interacting with other users of the site rather than the site itself.

How much has the emergence of AJAX really played in realising or forming the ethos behind Web 2.0?

AJAX has been a great contributor to the force behind Web 2.0 – a lot of developers are making use of AJAX and asynchronous techniques in general to create some fantastic user experiences, but there's more to come. We've been using a lot of HTTP streaming techniques recently, like in the FT's new live market commentary service Alphaville (<http://ftalphaville.ft.com>). That technology is nowhere near as mature as AJAX and as it comes of age it's going to mark another step-change in the way we interact with web services.

What roles do other major web development platforms such as Flex and Flash have to play?

Flash has been around for a long time and is kind of on the wane at the moment. Maybe that'll change, as people use it to make sites that are more accessible. It's interesting to note that while we developers often moan about browser hacks and inconsistencies when working in standards-based sites with XHTML, CSS and JavaScript, Flash of course offers almost universal compatibility and availability (at least on desktops). I think it's still a very attractive option for Web 2.0 developers, if perhaps not a very fashionable one at the moment.

Which sites are really waving the flag for Web 2.0 now? And what is it about them that is proving so popular?

In the UK, I like to think we started the ball rolling with OnOneMap (www.ononemap.com) back in the summer of 2005. I remember browsing for property on some of the major portals and clicking on each one in the list, then on the 'map' link to see how close it was to the tube,

then clicking backwards twice and on to the next one. It's just amazing how long we've accepted that kind of user experience as simply 'the way it works'. A lot of what Web 2.0 is about is not proclaiming what users can and can't do with your service. Plus giving them the power to slice and view data any way they want – sometimes in ways that, as developers, we don't even envisage.

Do you think Web 2.0 will inevitably move to the mobile internet, or will it always remain a desktop experience?

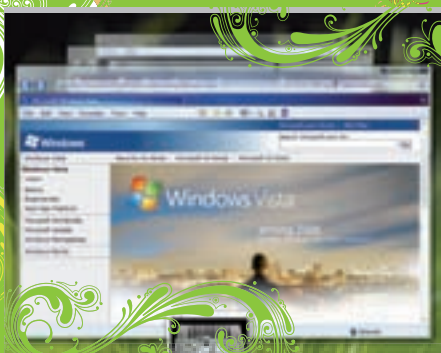
It's already happening, but when you design mobile sites you have to get real about how people are going to use them and what they expect. When you're standing in the rain trying to look something up online on your phone, your patience is going to be non-existent, so despite the narrower bandwidth, mobile sites have to be even snappier than their desktop counterparts. For example, mobile advertising is a complete nonsense – you'll lose the user before the ad has even loaded. The only ways to monetise the mobile web are through subscriptions, transactional services and value-added content.

There has been much debate about desktop applications moving to the internet. This is one of the central ideas of Web 2.0 technologies. What's your view? Will we eventually abandon the desktop as a paradigm?

I doubt it very much. Web content is always going to be restricted in terms of what it can do with your computer's resources, and opening up the possibility of access to the local file system is not something I can see happening within the foreseeable future. There isn't much you can't do with web-based applications, but there's a lot you can do better with desktop apps. For example Meebo is great for when I'm travelling, but if I'm on my own machine, the simplicity of not having to download and install is outweighed by the responsiveness, low memory footprint and small desktop area of a 'real' client. There are also applications that are clearly not suited to online delivery, like some games and video/image production. There has been talk of this sort of thing for years and it's never happened. I still don't think we're close to seeing it happen now.

To finish, what do you think is the future of Web 2.0, will it develop and continue?

The applications that we're seeing develop will mature and get more reliable, more robust frameworks will emerge and client-side scripting will really come of age. I suspect we'll see the end of the desktop interface to client/server applications. But I do think there's a limit to this expansion of the scope of the web. Fundamentally, HTTP is designed as a protocol for downloading and linking documents, and it's being co-opted into service for all these other things. Web 2.0 might look new and cool, but it's worth bearing in mind that at some point you discover that no matter how much you bend it and twist it, there's only so many ways of getting a round peg into a square hole.



Microsoft's Windows Vista has to reinforce the desktop metaphor for users if a wholesale move to the webtop is to be avoided



All PSP-1000 models glow in the dark

A new range of applications is challenging established players in the web and new media design fields



Microsoft Office 12 will have a radical new interface, but can it compete with web-based applications that are being developed?

to innovate with video." You can read more about Flex and try out the Flex Builder application on the Adobe website: www.adobe.com/products/flex.

Another programming platform that's gaining in popularity is Ruby on Rails (www.rubyonrails.org). The Ruby language resembles a cross between Perl and Python, and is ideal if you want to build Web 2.0 applications, as it can be easily associated with AJAX. Rails is the framework component of the applications development platform. The framework, as its name suggests, is the code that acts as the scaffolding that the Ruby language is supported by. Rails has its roots firmly planted in Web 2.0 territory

Resources

Semantic Web

www.w3.org/2001/sw
Web 2.0 could be what Tim Berners-Lee always intended the web to be. Read about the semantic web here

Techcrunch

www.techcrunch.com
If you want to keep bang up to date with what's happening with Web 2.0, bookmark this site now

Emily Chang: eHub

www.emilychang.com/go/ehub
Want to see the latest sites with Web 2.0 capability? Emily's eHub collects together the very best

Cluetrain Manifesto

www.cluetrain.com
Many of the central themes of Web 2.0 can be traced back to the Cluetrain Manifesto

as it was written by the lead programmer at 37Signals, who is responsible for the Web 2.0 applications Backpackit, Ta-da List and Basecamp. Take a look at this video (www.rubyonrails.org/screencasts), which illustrates how fast web-based applications can be created using this platform. If you're interested in learning more, point your browser at the language's official site: www.ruby-lang.org.

Future web

It's easy to think that Web 2.0 is simply just another internet fad. But the ability to use applications and manipulate the data that we create with them with nothing more than an internet connection and our favourite browser is powerful and compelling. What the current batch of Web 2.0 websites illustrates is that there's a real alternative to the traditional desktop environment. Many

of the applications you use every day have been enhanced with internet-based features; isn't it a logical step to move these applications wholesale to the web?

Looking at the current crop of Web 2.0 sites clearly illustrates that the platform is incredibly versatile.

Take a look at AjaxWrite (www.ajaxwrite.com) or ZohoWriter (www.zohowriter.com) for a spot of online word processing. Box

(www.box.net) can be used to store your data so you don't have to arrange offline storage of any files you create via Web 2.0 applications. Backpackit (www.backpackit.com), Basecamp (www.basecampq.com), Writeboard (www.writeboard.com) and Ta-da List (www.tadalist.com) are all from 37Signals (www.37signals.com) who is completely embracing the Web 2.0 with the applications it's developing. If you need to build a quick website and want to update it often, you don't need Dreamweaver or FrontPage with Edit My Site Online (www.editmysiteonline.com). Protopage (www.protopage.com) gives you a web page that can contain a wide range of information including news feeds and links. And if you use Hotmail for instance and want an Outlook-like calendar, check out Kiko (www.kiko.com)

Changing the way in which we work is no easy task. Vested interests in keeping the desktop as an environment alive and profitable will take some toppling, but one of the foundations of Web 2.0 technology is its ability to be completely platform agnostic. Users will ultimately decide whether a move to the webtop is inevitable. The desktop and webtop are not as mutually exclusive as they once were. With tools such as Zimki (<https://portal.zimki.com>) now readily available to build web-based applications, a nomadic shift away from the desktop may begin sooner than anyone thought. It isn't possible just yet to completely abandon the desktop, but its hold over how you create, store, manipulate and share information is on the brink of change.

Building Web 2.0



Ajax (<http://tinyurl.com/7xzse>)

AJAX is a combination of tools including: standards-based presentation using XHTML and CSS, dynamic display and interaction using the Document Object Model, XML and XSLT, asynchronous data retrieval using XMLHttpRequest and JavaScript binding everything together.



Programmableweb (www.programmableweb.com)

If Web 2.0 advocates are correct the web will become a programmable operating system just like your PC's desktop sometime in the future. New APIs and code mashups will be the new way designers build Web 2.0.



Flock browser (www.flock.com)

One of the central foundations of Web 2.0 technologies is the ability to share information with other users. The internet browser from Flock places community and social network at its centre.



Ning (www.ning.com)

An application builder that enables you to construct your own social applications via a point and click interface. Developed by Netscape's inventor Mark Andreessen its 'playground' allows interactions between users and applications to be managed under the playground application.



Bindows (www.bindows.net)

Bindows is a Software Development Kit for writing robust and secure Rich Internet Applications. The Bindows platform provides rich functionality for thin web clients. Bindows applications require no end-user downloads - true zero-footprint (no Java, Flash, plug-ins or ActiveX are used)

"The desktop and webtop are no longer mutually exclusive"



One of several Web 2.0 applications from www.37signals.com, Backpackit is a superb organisational tool that allows you to keep track of notes, lists, images and any other information you find important



*e***Mag**

Nicholas Mann talks

Web 2.0

Nicholas Mann, founder of Milton Keynes web agency Interdirect, talks us through his perceptions of the Web 2.0 phenomenon and what it means to those at the cutting-edge of modern professional .com development

What tangled webs we weave

The internet exists as we know it today because of the massive hype that it has generated. Hype has propelled it to global cognisance in less than a decade and hype has been a significant driver for its widespread adoption.

Internet hype is a truism, yet it's important to remember that while it's often ill-informed and misguided, without it the internet would have taken much longer to reach the critical mass required to merit companies (and other organisations) investing millions to enhance both the underlying infrastructure and the richness of the experience itself. Internet hype is here to stay and much of it today is about Web 2.0.

The Web 2.0 arrival

As managing director of one of the country's longer-established web design agencies, I have witnessed first hand the arrival of most new internet technologies,

and I have watched with eager anticipation as they either gained widespread acceptance or simply faded to obscurity. For example, who among us remembers Liquid Motion or the Common Gateway Interface?

Like many website developers, it's become my habit to monitor the internet for emerging technologies. And even though, strictly speaking, it's not now part of my job, old habits die hard. So when my radar first started to

around as long as the world wide web (journals). Wikis, which first started to appear as far back as 1996 and podcasts that first started to become popular in 2001. So again, there was nothing revolutionary here either.

Web 2.0 was starting to look like a non-event. It was not a new technology, it did not have a clear definition and it was not a new application type. So what is it? Could it simply be a marketing device? Yet more hype?

“Some claimed that Web 2.0 was a collection of new technologies, whereas others said that it was a paradigm shift in application types”

twitch with talk of Web 2.0, I was eager to find out more. Had I missed something? If this was Web 2.0 had I already missed Web 1.0? It was time to divert my telephone to its answering service!

My investigations revealed that Tim O'Reilly is credited with introducing the term in 2004 and it immediately sparked a debate about what it meant. Some claimed that Web 2.0 was a collection of new technologies, whereas others said that it was a paradigm shift in application types. I was irked by the lack of a clear definition, I decided to investigate further. To my surprise, I discovered that I was already familiar with many of the technologies ascribed to Web 2.0. For example, Really Simple Syndication was first specified back in 2000 and its forerunner MCF dates as far back as 1996. AJAX, which is largely based on the XMLHttpRequest object, was first available in Microsoft's Version 5.0 release of Internet Explorer in 1999. So why all the hype about Web 2.0?

Rather than focusing on the underlying technologies, others sought to define Web 2.0 by listing the new types of applications that Web 2.0 made possible. Examples included, web logs (blogs), which have actually been

I had to admit to being slightly confused! I am a logical type of person and therefore expect there to be clear definitions of things. Give me a new technology and a document that explains it and I'm all over it. But this was different! I started to look at websites that were cited as being good examples of Web 2.0 – Blogger, eBay, Amazon, Flickr, Digg, YouTube and Wikipedia. Once again, I found myself thinking that many of these websites predated Web 2.0 hype, which indeed they do, but then I realised something that they all had in common. To one extent or another, all of these websites rely on their users to supply their content. These websites have transformed the content creation paradigm from a one-way, read-only model, to one where website visitors create content themselves. They take ownership of it and care about it passionately. There are benefits to all with this approach. Not only do website visitors get the content that they want, they also become part of the process. They invest their time and their emotions into the website. As a result, content is more relevant, more diverse and most importantly of all, it's fresher. Added to which site designers released from the burden



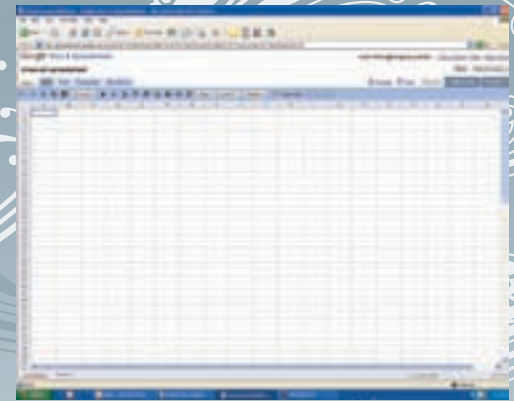
Sites like Blogger and eBay were around long before all the Web 2.0 hype appeared



Booksofcourse.com utilises AJAX to overcome the back and forth drawback of many sites



Champneys Health Resorts required a highly interactive, yet easy to use interface... Interdirect gave it just that



Google documents lets you create spreadsheet and word processed files on the fly, without any desktop software

“There is real substance to Web 2.0, not for what it defines now, but for what it promises for the future”

of creating website content as they capitalise on the ‘Long Tail’ effect of their website’s visitors submitting content. Managed properly, the process ultimately becomes self-fulfilling and self-policing. It is a rare win-win scenario.

Suddenly all became clear. In spite of what others might say, for me Web 2.0 is not about technology. For as long as the internet develops, web designers will have to sift through a flux of new and overlapping technologies. Therefore, it’s impossible to use technology to mark the succession of one generation of internet in favour of another. Web 2.0 is about a change in philosophy. It’s about user participation.

The King is dead

In the days of dotcom silliness, I would often hear VCs reciting their favourite mantra: “content is king... content is king... content is king”. However, this trite phrase epitomised the unsustainable ‘build it and they will come’ approach to website entrepreneurialism. Specifically, build a website, stuff it with loads of content and hope that it’ll become successful. This approach was only made possible because of the huge sums of money that were being burnt in the process, yet it was so fundamentally flawed that even this was not enough to sustain life. The majority of such websites failed when the cash ran out, and the collective effect of these failures was a contributing factor in the Dotcom Crash. Okay, I accept that it’s easy to be wise in retrospect, but I have that luxury today, so I’m going to exploit it! The major flaw with the ‘Content is King’ model is that most content has a limited shelf life, and creating it is hugely expensive, which is one reason why startup websites burnt so much cash. However, Web 2.0 philosophy says that website publishers don’t have to create content, as their visitors do it for them! As I thought about this further, I started to wonder, if user-generated content was the effect of a shift in the user participation model, then what was the cause? The answer was obvious; it was the willingness of website owners to empower visitor interaction. In the world of Web 2.0, interactivity breathes life into websites, not cash. Without it, you have no content. Sure content’s important, but its reign is over! Interactivity is king!

The future of Web 2.0

If I’m right then website interactivity is the driving force behind Web 2.0. Yet anyone that has tried to build an advanced user interface with website technologies will know what a painful experience it can be! The problem is that HTML and HTTP simply were not designed to build complex user interfaces, and sometimes it really shows! Compared to building user interfaces as traditional desktop-based applications, such as word

processors and spreadsheets, the breadth and richness of interactive features available to web-based interfaces is woefully limited. Until a few years ago, Java was your only real hope of building a sophisticated web-based user interface. Today however, in response to the lack of functionality available to web-based applications, new technologies are being announced regularly, that enable website developers to build richer user interfaces.

- AJAX, which has actually been available for several years, is a technology that enables data to be sent and received to and from a web server without the need for HTTP transactions (round trips).
- Macromedia’s Flash Remoting does the same thing for Flash, thereby enabling Flash to be used for creating very powerful user interfaces.
- More recently, Adobe has released Flex, a procedural Flash development environment, making it much easier for web developers to create applications in Flash.
- Adobe has also announced Apollo, which is a separate environment that runs outside of the browser but acts a little like a Flash Player. Apollo will enable developers to leverage their Flash and Flex development skills by writing applications that’ll download and run within Apollo’s environment. One reported feature that’s of real interest to client interface development is Apollo’s ability to store and process data when it’s offline, and to synchronise this data with the backend when the client comes back online.

In short, Web 2.0 philosophy is driving the development of technologies that’ll enable developers to create web-based applications with functionality comparable to their desktop cousins. Macromedia has named them Rich Internet Applications. If further evidence of this process is needed, then I direct readers to visit Google’s Documents and Spreadsheets service at <http://docs.google.com>. This is Google’s attempt at creating an online version of both a word processor and a spreadsheet. Given the pace of internet development, it surely will not be too long before these become viable alternatives to desktop software

In the real world

So what will be the impact of Web 2.0 on the web design industry? Well it’s unlikely that any of Interdirect’s clients will come in and specifically ask for a Web 2.0 application – well not for the foreseeable future at least. Our clients are much more likely to do what they’ve always done, which is to come in and ask for ‘one of those’.

It’s then the agency’s job to consider their client’s request and to work out what the best way of developing ‘one of those’ is. Part of this process will of course be to select the mixture of technologies they should use, from the myriad available. It might be that their client’s request

requires a Web 2.0 approach, which then means that a ‘Web 2.0 technology’ might need to be selected. A real world example of this occurred when Champneys asked Interdirect to create a web-based interface to its legacy booking systems. Because of the complexities of the ordering process, and because the user interface needed to be extremely easy to use yet highly interactive, we decided to build the entire interface in Flash using Flash Remoting to control the data flow between the server and the client. It worked very well and the results can be viewed at www.champneys.com/tariff.asp.

In a slightly different example, Interdirect used AJAX to develop the web-based interface for the online student bookshop, Books of Course. The interface did not need to be as interactive as the above example; however, Books of Course required their users to be able to scroll down through a large amount of data. Having to wait for data to be sent backwards and forwards between the web server and the web browser in the traditional round-trip model would have tarnished users’ experience. AJAX provided the perfect solution because it enabled the interface to provide subsequent choices in the process that were relevant to the users’ initial choices. Look at www.booksofcourse.com/students if you’re interested to see how this works.

Final conclusions?

There is real substance to Web 2.0, not for what it defines now, but for what it promises for the future. In my opinion, this is what’s special about Web 2.0. Web 2.0 is about a change in attitude. As such, it denotes the passing of one philosophy and the succession of another,

“Content is important, but its reign is over! Interactivity is king!”

and therefore the use of version numbers becomes apparent and justifiable. It’s all about enhancing our aspirations for the internet and defining how we, the human race, want the internet to be in the future. It’s not about the technologies that support this new vision, for they’ll come and go as they always have.

It’s interesting to note that when Tim Berners-Lee originally conceived the world wide web he wanted to create a communications network of the people for the people. A network where you didn’t need specialist skills in order to participate. With this concept in mind, Web 2.0 is therefore quite the opposite of a departure from his founding principles. In reality it is in fact several steps closer to them. www.interdirect.co.uk

Some hosting you are



HICHEVER WAY YOU LOOK AT IT, hosting is very much the last thing we consider when

building websites. Getting your site live and up and running is very often the last link in the development chain, and in many cases is left to the concern of your client once you hand their new domain over. Well we reckon it's about time that we took a bit more responsibility for it and perhaps learned what all the myriad of options actually mean for us. So this month we've collaborated with five of the big hosting hitters that are featured regularly in *Web Designer* to give them the opportunity to explain their products personally. As well as providing a bit of background history on the companies, you'll find helpful hints on the sorts of hosting packages that will suit your needs and discover a few 'Best Buy' products along the way.

The suitors

"1&1's portfolio caters for both the home user and the professional web developer"



Richard Stevenson,
UK PR
Manager

"It provides end-to-end solutions for all abilities"



Steve Halford,
Marketing
Director

"Arguably the funkiest, fastest growing and most fully featured shared hosting company in the UK"



Tim Beresford,
Director

If the prospect of entering the world of web hosting leaves you cold as a designer, then perusing our regular listings guide may just leave you more confused. To help matters, we've rounded up five of the biggest providers to offer helpful advice on why choosing their products could be the answer



"Founded in 1988, 1&1 has pioneered the 'one-stop-shop' approach to web solutions"

1&1 Richard Stevenson

1

1&1 is the world's largest web hosting provider by known servers with over six million British, German, French, Austrian and US customers.

Founded in 1988, 1&1 has pioneered the 'one-stop-shop' approach to web solutions. Due to 1&1's scale and technical heritage, the company can deliver an unrivalled combination of value-added services and technological expertise. Over 2,500 new customers sign up to 1&1 every day.

1&1's product portfolio caters for both the home user taking to the web for the first time and the professional web developer who requires an industry-leading server specification. 1&1 offers a full range of domain names via its own domain name registrar, provides shared web hosting (Linux and MS) and dedicated servers (Linux, MS and Managed), virtual servers, eShops, MS Exchange and MS SharePoint.

An important aspect of 1&1 is the size of its R&D resource. 1&1 benefits from a 250-developer strong R&D team, which means it can develop a lot of its own technologies. Its hosting is unique in providing the user with an array of free applications for developing and marketing a website. These include website building, marketing and communication tools, as well as web content. Since 2000, 1&1 has driven down UK web hosting prices. 1&1's buying power, automation, scalability models and mass-production methods allows the company to pass on the savings to the customer.

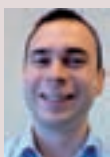
1&1 provides the security of 99.9 per cent uptime and enjoys an industry leading 40 GBit Connectivity via its own pan-European backbone. With web hosting, the quality of the service is paramount. The reliability of a service will depend on a vendor's technical ability and infrastructures they have in place. 1&1 has the scale, technical resources and financial stability to offer a high quality service. The company also makes substantial investments in customer service and technical support. www.oneandone.co.uk

Best buy

The 1&1 Home package sets new standards for UK web hosting. Priced from £4.99 a month+VAT and available in both Linux and MS configurations, the 1&1 Home package benefits from world class inclusive features. The package provides 1.5GB web space, 400 2GB POP3/IMAP accounts, 20GB monthly traffic allowance, one .uk domain name, virus protection and £400 worth of free software. 1&1's Home package sets itself apart from other web hosting plans with its ground-breaking free tools for building and marketing a website. 1&1 hosting is the ideal solution for a professional-looking, interactive and hard-working website. The company continually adds new hosting features to its packages as these are developed. As its most popular plan, the 1&1 Home is the perfect place for your website.



"Has over ten years' experience"



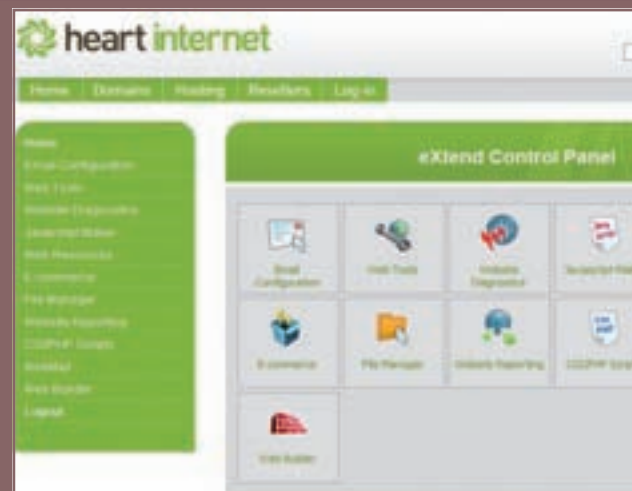
James Griffin,
Product
Development
& Marketing
Manager



"Strato makes it simple for anyone"



Damian
Schmidt,
CEO



“Fasthosts award-winning online control panels put you in complete control”

“Feedback from customers is central to Heart’s philosophy”

FASTHOSTS Steve Holford

All too often, web designers see the websites they’ve slaved over served by a web host who simply lets the side down. If your website has suffered from poor server performance you’ll know that choosing the best web host is crucial. Fasthosts provides end-to-end solutions – whether you’re a complete beginner or an experienced web designer. If you’re looking for great value domain names, email and website hosting, broadband or even a full internet merchant account and payment gateway, you’ll find it at Fasthosts.

If you’re a beginner, take advantage of its instant blogging and SiteBuilder tools. You don’t need any technical skills to get started and you’ll have the freedom to enhance your website as your skills grow. If you’re a web developer wanting the latest scripting technologies like ASP.NET 2.0, or if you want to use Linux open source scripts, you’ll find advanced features included with all our web hosting packages. All web hosting packages are available on your choice of Windows or Linux and include unlimited data transfer. Alternatively, the revolutionary dedicated servers could be the solution you’re looking for, which all come with a virtual data pipe connection. What’s more, you’ll benefit from full remote control, secure private network, flexible back-up space and no more bandwidth bills. Fasthosts resellers can provide a wide range of value-added services, all featuring their own identity thanks to the unique white-label and custom branding tools.

Fasthosts award-winning online control panels put you in complete control of your web hosting, with help at hand every step of the way. All Fasthosts packages include genuine 24/7 expert technical support. Listed three years running in *The Sunday Times* 100 Fastest Growing Technology Companies, it has won industry awards for its feature-packed web hosting solutions, services and customer care. www.fasthosts.co.uk

Best buy

The Fasthosts Reseller account is designed for anyone wanting to host several sites. Resellers have free access to services many other web hosts charge for, such as DNS control, website and email forwarding, webmail, account management tools, customer management, preferential domain registration and renewal prices. The powerful Reseller architecture, unique hosting API and intuitive control panel enable you to set up scripting support, large databases and popular media streams, while traffic monitoring tools allow you to enhance your web presence. Fasthosts doesn’t believe in putting limits on customers, therefore has truly unlimited domain hosting, unlimited web space and unlimited data transfer. So confident in its Reseller account, it offers a three-month free trial!

HEART INTERNET Tim Beresford

Heart internet is arguably the funkiest, fastest growing and most fully featured shared hosting company in the UK. The most popular package is the Reseller Professional, which allows you to host multiple websites for a fixed monthly fee. The reseller has real time control over their Reseller Professional account, for example setting up and deleting web hosting, changing features, registering domain names, suspending accounts and more. What really makes the Reseller Professional so special is that the user can fully customise the web hosting control panel either using a range of Heart’s own generic themes or by designing their own.

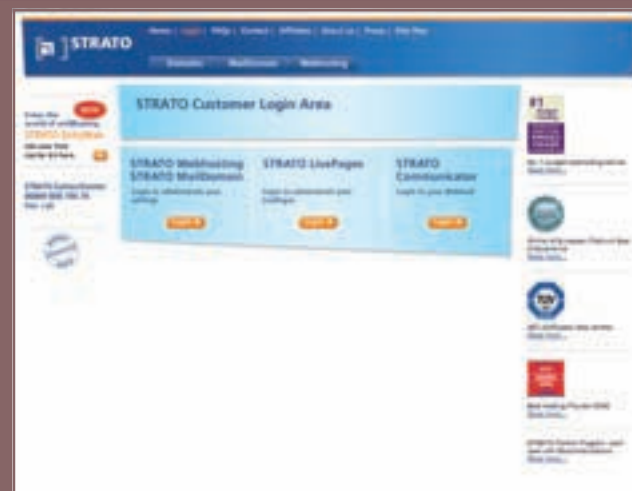
As well as being an expert when it comes to reseller web hosting, Heart Internet also has a range of packages aimed at the home and business user. The Starter Professional is aimed at anyone just starting out with their website. It includes 2500MB of webspace, 20,000MB of data transfer and 1000 mailboxes. The Home Professional is aimed at the enthusiastic hobbyist and includes 10,000MB of webspace, 50,000MB of data transfer, 10,000 mailboxes and the choice of two easy-to-use Website Builder products.

Every Heart Internet account also includes a fantastic range of features including email autoresponders, email mailing lists, junk mail filters, Perl, PHP, Python, Miva, Sun ASP, MySQL databases, Microsoft FrontPage extensions, backup and a restore website feature. Customers can automatically install popular scripts on their site choosing from blogs, forums, counters, auctions, password managers, shopping carts and form handlers. Included free in every package is £300 of software, over 500 professional website templates, Flash templates and banners.

Feedback from customers is central to the Heart Internet philosophy. Each month hundreds of customers use the feedback facility to suggest improvements and modifications to the service. www.heartinternet.co.uk

Best buy

Heart Internet’s Reseller Professional account is specially tailored for web designers, internet integrators, web hosting resellers and developers. The Reseller package includes unlimited web space, unlimited data transfer and the ability to host unlimited domains at no extra charge. It has included many features that other hosting companies charge for. The Heart Internet Reseller Package is so customisable that your customers will never even know that Heart Internet exists! At just £29.99 per month the Heart Internet Reseller Professional is outstanding value for money and with our 30-day money-back guarantee, real-time account activation and the ability to cancel anytime, so Heart claims you have nothing to lose by trying it out!



"Its approach to the hosting market is to develop no-nonsense technology"

NAMESCO James Griffin

Namesco has spent over ten years providing internet technology services to the UK market, from straightforward domain name registration through to award-winning broadband connectivity. It has amassed over 160,000 customers ranging from internet newcomers through to experienced design professionals. Its ViewPics photo album is a prime example of its commitment to ease of use, allowing the user to simply email their photos from a PC or phone straight to a great-looking online album, with no need for complicated software or tedious FTP uploads.

At the other end of the spectrum, the Designer plans have been developed specifically with the needs of web designers in mind. From a single control panel, domains can be deployed on either Linux or Windows servers, using the very latest technologies including PHP5 and ASP.NET2.0. Not only does this allow designers more flexibility when pitching for client work and more control when managing projects, it also helps profitability. The UK hosting market is one of the most competitive in the world; you only need to pick up *Web Designer* every month to see a number of hosting providers advertising their services. For web designers who want to use hosting as a revenue generator, the quality of their hosting service is absolutely imperative. Hosting is a technology service and, at some point, there'll be a problem that affects a designer's clients. The important factor is how their chosen hosting partner deals with the issue when raised. Where Namesco really distinguishes itself is its integrated offering and ability to provide a single, high-quality support service.

Over the last ten years they've won many awards including *Web Host Directory's* Best Shared Hosting Provider, Best Unix Hosting Provider and Best Windows Hosting Provider. The broadband packages have also won several awards, most recently the *PC Advisor* Best Buy and Customer Satisfaction awards, voted for by its readers. www.namesco.co.uk

Best buy

The Designer+ package is perfect for web designers and resellers. Not only does it allow you to host unlimited domains on both of its Windows and Linux platforms, there are no hidden extras for essential tools. For just £39.99 per month, you can get these great features: host unlimited domains, unlimited webspace, free domain name, free setup, unlimited email addresses, 50 MySQL 4.1 and five databases, 50 MySQL 2005 databases, ASP.NET2.0, PHP 5.0, FrontPage 2002/2003, shared SSL, visitor statistics, plus, for this month only, it's offering £25 worth of high street vouchers. In addition to these great features, it has two optional branding services that either allow you to remove branding from the Control Panel and Webmail interface, or re-brand them with your own corporate identity!

"One of the leaders in the highly competitive European domain and web hosting market"

STRATO Damian Schmidt

STRATO's wide range of complete and intuitive web hosting packages make it simple for anyone to design professional home pages. The inexpensive, comprehensive packages give both advanced users and SMEs their money's worth. There are also suitable packages for beginners.

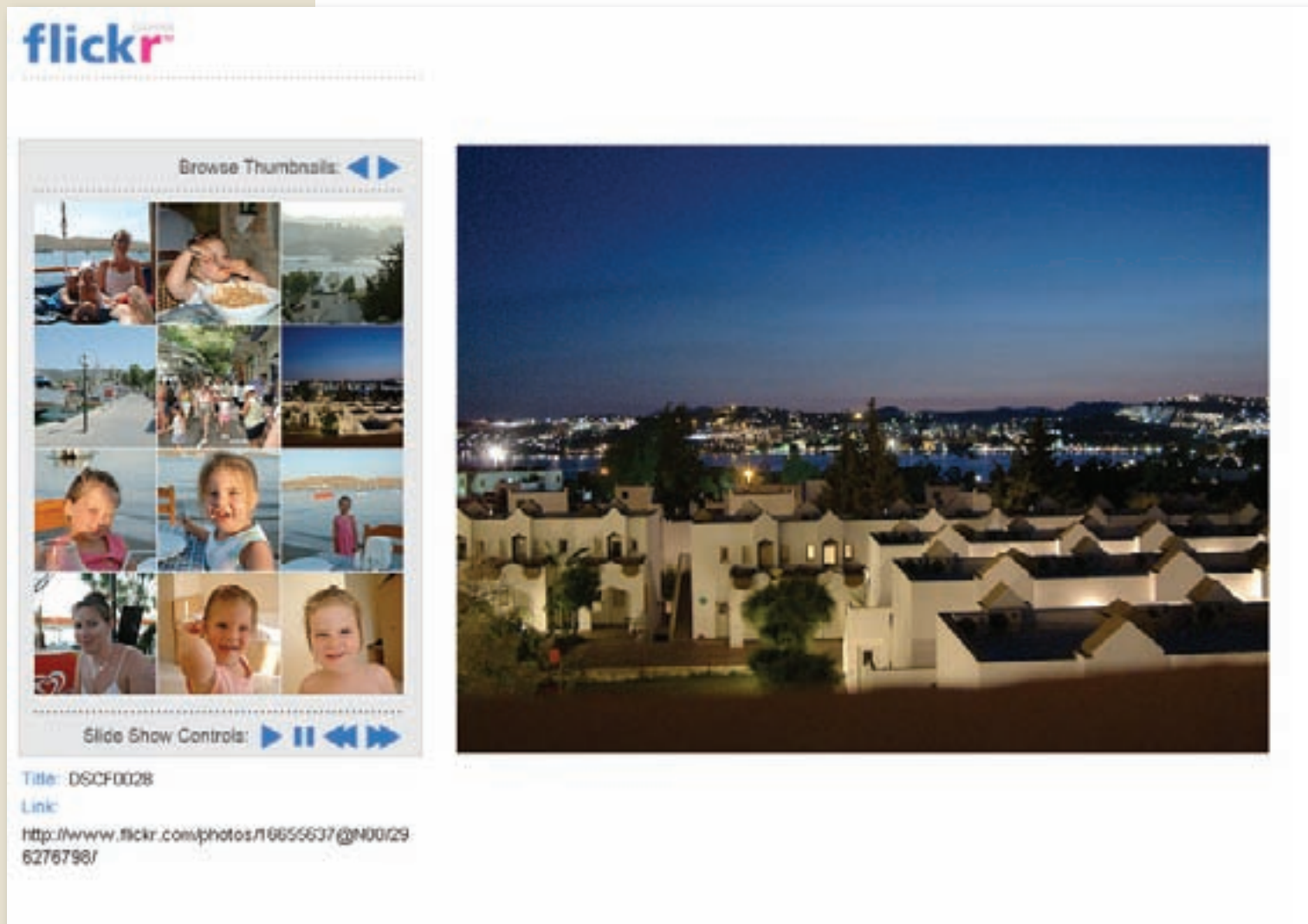
STRATO proudly boasts more than three million domains and over one million customer contracts. STRATO combines domains and web hosting in comprehensive packages with numerous domains, rich web space and many tools like blogs, photo albums and MySQL databases. All features are included at no extra charge. It's no wonder that STRATO was voted the *Web Host Directory Award Winner* – #1 Budget Hosting in 2006. There are four different STRATO packages to choose from. STRATO provides packages with up to ten domains, 20GB web space and 5000 email addresses. All packages have FTP access, sub-domains and webmail. STRATO handles 450 million emails and administrates 50 billion page impressions and 3,000 terabytes of data transfers per month. It goes without saying that security and availability are key issues for STRATO.

STRATO independently operates two high-performance data centres. This enables STRATO to offer maximum security and technical performance. Both data centres were certified according to ISO 27001 for security and availability. STRATO Backup Control saves customer web space in ten different versions on additional web space. Its Backup Manager extends Backup Control from the customer web space to the customer PC.

ServerSide Security is the newest feature in STRATO's security strategy. It filters not only spam, but also phishing mails and viruses. This kind of mail is recognised not only by content, but also by analysing the contained URLs and the dispersion pattern. The customers don't have to evaluate phishing mail manually and mail viruses are withheld. www.strato-hosting.co.uk

Best buy

Plenty of power at a low price – you get all you need for a smart, professional home page. STRATO PowerWeb contains three domains, 3GB web space and 1000 email addresses, each with 1GB mailbox capacity. It also includes three MySQL databases, 30 pages of the website builder STRATO LivePages as well as STRATO ProBlog. Extensive backup functions for homepage and home PC, as well as a filter to detect spam, viruses and phishing attacks are part of the package. In addition to other valuable software, full-featured versions of Adobe GoLive CS2 and Adobe Photoshop Elements 5.0 are also included in the package. Customer support, is always included free of charge. Get all that and additional features for only £8.11/month including VAT. For information visit www.strato-hosting.co.uk.



THE BRIEF

ON THE CD

Tutorial files:
Start.fla
Finished folder

TUTORIAL OBJECTIVE

Display Flickr images in Flash

TIME REQUIRED

1 hour

SKILL LEVEL



Create a Web 2.0-style Flickr browser in Flash

SHARING YOUR PHOTOS WITH FLICKR HAS BECOME A GLOBAL PHENOMENON, WE SHOW HOW TO USE YOUR FLICKR PICTURES IN FLASH

DISPLAYING MEDIA in Flash can soon beef your bandwidth level up when your site becomes popular. Tools such as YouTube and Flickr save your hosting bandwidth because they take the hassle out of hosting extra media.

The problem with these hosting solutions is that you might want to incorporate your images into your site from Flickr without using Flickr's default tools, but instead create something that fits in with the theme of your site. We're going

to produce our own application in Flash, which retrieves our own images from Flickr as thumbnails, lets us click on them and view them, or start a slideshow.

The application is going to themed like Flickr, but you can make it look however you like to fit your site. The project requires you to download the Flashr open source wrapper for the Flickr API. This acts as the starting point for our tutorial so that we can build our own image viewer.



YOUR EXPERT

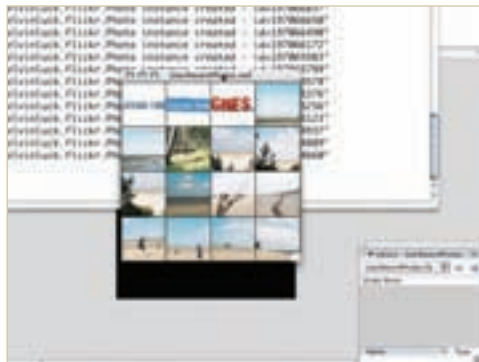
Mark Shufflebottom teaches on the BA and MA Interactive Media courses at Bournemouth University. He teaches 3D applications, interface design, online gaming, small-screen device production and, of course, all things Flash and ActionScript.

Create a Web 2.0-style Flickr browser in Flash



01 Get Flashr

To kickstart the production of this project Kelvin Luck has written a Flash wrapper for the Flickr API called Flashr. Point your browser to <http://kelvinluck.com/projects> and download the 'flash viewer' application, which will be the basis of our Flickr photo browsing project.



02 Open up and test

When you unzip the project, you'll have a folder named 'FlashrRecentPhotos'. Open this and open the folder by the same name inside. Open the folder 'src' and then the file 'UserRecentPhotos fla' in Flash. If you run this, you should see a small four by four grid of images load.



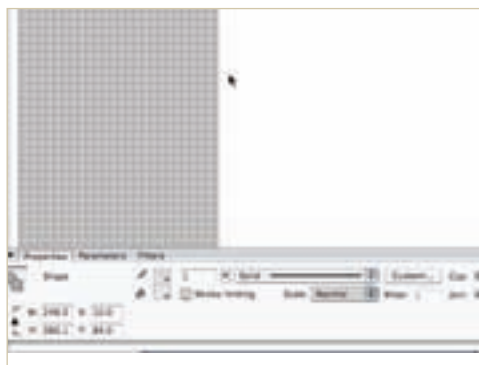
03 Check the code

Open the folders 'com', 'kelvinluck', 'flickr' and 'example', then open 'userRecentPhotos.as'. If you have Flash professional it should open in there, but if not you can open it in Dreamweaver. This is the basic code we'll be using for the basis of our application.



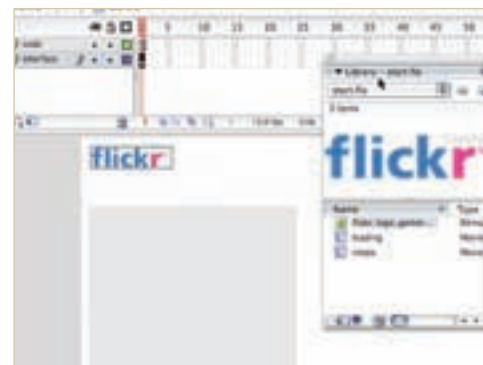
04 Start building

Close the ActionScript file down when you've finished looking at it. We'll bring the code into Flash for the benefit of those without Flash Professional later. Now we'll start building the application. First, click the Size button in the Properties palette and fill in the details as shown above.



05 Add a rectangle

Create a new layer and drag it below the first. Name the first layer 'Code' and the second layer 'Interface'. Select the Rectangle Tool. Change the fill colour to a very light grey with the stroke slightly darker. Add a rectangle 248 pixels by 380 pixels. Position it 10px on the X and 84px on the Y.



06 Get some symbols

Open the file 'start fla'. Switch to 'userRecentPhotos fla'. Open the library and at the top, change the drop menu to 'start fla' so you can see the library from 'start'. Drag the 'flickr_logo_gamma' onto your Flash document and position at 11 pixels on both the X and Y locations.



07 Add the loading clip

From the library drag the 'loading' symbol to the stage and position at 425px on the X and 205px on the Y. Give this the instance name of 'loading_mc'. This is an animated file that will play while images are loading into the document from Flickr. It should appear as a white dot on the stage.



08 Add lines to the interface

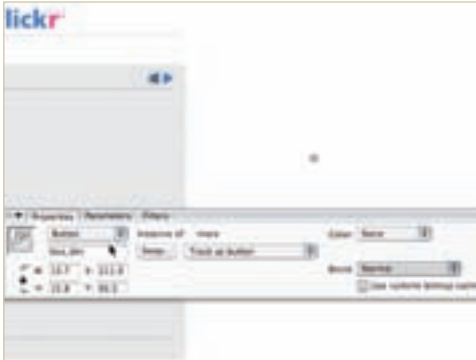
Using the Line Tool, add a 1px dotted grey line just under the Flickr logo. Position this 10px on the X axis and make the line 248 pixels wide. Copy and paste this line, change the width to 225 pixels and position at 19.5 on the X axis and 115.5 on the Y axis. Copy and paste again.



09 Create button

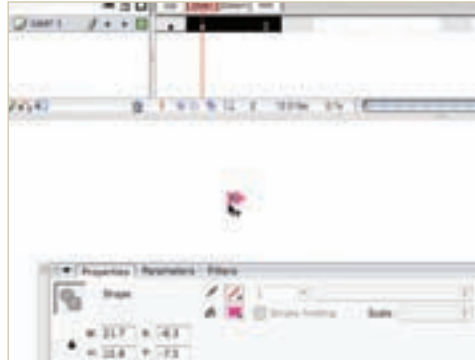
Position the new line at 19.5 on the X axis and 436.5 on the Y axis. Press Ctrl+F8 to add a new symbol in the library, make it a button and name it 'more'. Use the Polystar Tool, click the Options button in the Properties palette and make the Number of Sides = 3. Add a triangle as shown.

Tutorial



10 Create the Over state

Select the 'Over' frame and press F6. Change the triangle colour to pink, then select the Hit state and press F5. On the main stage, drag the 'more' button to the top-right of the grey rectangle, give it the instance name of 'more_btn'. Copy and paste, then rotate it 180°, name this 'less_btn'.



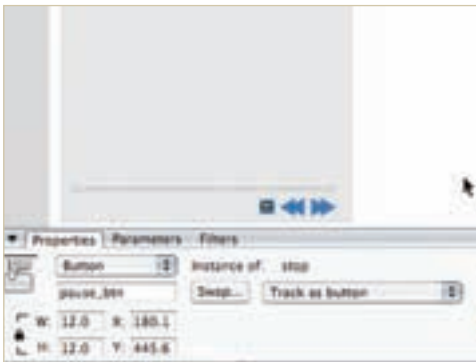
11 Forward button

Right-click the 'more' button in the library and duplicate it naming the copy 'forward'. Double-click 'forward' in the library to edit it. Select the triangle and copy and paste it. With the cursor keys, nudge the pasted symbol a few pixels to the left. Repeat this for the Over state.



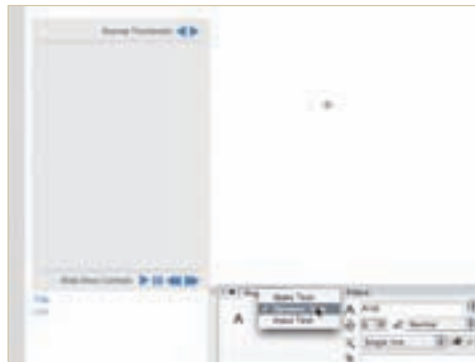
12 A pause button

Now create a new symbol in the library, naming this 'stop' and making it a button. Add two thin blue rectangles like a pause button. Select the Over frame and press F6. Change the colour of the pause button to pink, then select the Hit frame and press F5. Return back to the main stage.



13 Add button instances

From the library drag the 'forward' button to the stage and position as shown above. Name the instance 'forward_btn'. Now duplicate and rotate it 180°, name this instance 'back_btn'. Add the 'stop' instance and name it 'pause_btn', then add the 'more' instance and name it 'slideshow_btn'.



14 Add text

Select the Text Tool and add the above text headings next to the buttons as instructed. Then under the grey box, add two blue headings, one stating 'Title' and the other stating 'Link'. With nothing selected, choose the Text Tool. In the Properties palette change to 'Dynamic Text'.



15 Dynamic Text

Add a Dynamic Text field next to the Title heading. In the Properties palette, add the variable name of 'mytitle'. Add a larger text field below the Link heading. Name the variable 'link'. Change 'Single line' to 'Multiline'. Click on 'Render text as HTML', so that this will be a link.



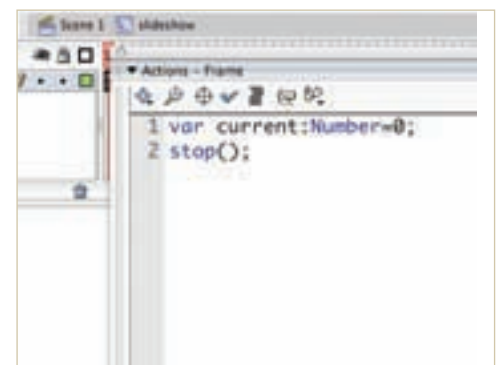
16 A new symbol

Press Ctrl+F8 to add a new symbol in the library. Name the symbol 'empty' and make the behaviour a Movie Clip. Click OK. Don't add anything to the stage, but return back to the main stage by clicking the Scene 1 icon above the timeline. Drag the 'empty' symbol onto the stage.



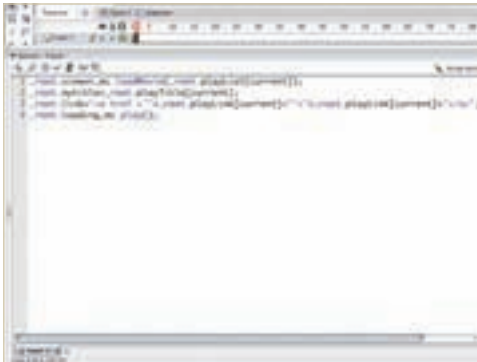
17 Name the instance

Select the 'empty' instance on the stage and position at 260px on the X and 11px on the Y axis. Name this 'viewer_mc'. This'll be the Movie Clip that we load our images into when a thumbnail image has been clicked on. Now we'll load the title and URL of the image on the Flickr website.



18 Create the slideshow

Press Ctrl+F8 to add a new symbol and name this 'slideshow', making it a Movie Clip and click OK. Select Frame 1 and open the ActionScript editor. Add the code as shown in the screenshot. Select Frame 2 and press F6 to add a keyframe ready to add the next piece of code in here.



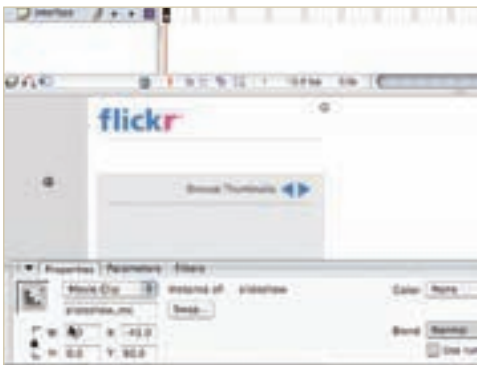
19 Add some code

On Frame 2 add the ActionScript above. This code loads the first photo into the viewer from an Array which contains all the images in the thumbnails. The title and link are also displayed in the relevant text fields on the stage. Now select Frame 90 and press F6 to add a keyframe.



20 More code to add

Add the code to Frame 90, which increases the 'current' variable by one, it then checks to see if 'current' has reached 12. If it has, the playhead is sent to Frame 1, the slideshow is over as all images have been displayed. If not, the playhead is sent to Frame 2 and loads the next image.



21 Add the slideshow

Return to Scene 1 and, from the library, drag the 'slideshow' symbol onto the stage and position just off to the left. The symbol will appear as a white dot as there are no graphics present. Name the instance 'slideshow_mc' in the Properties palette.

IN DETAIL

Getting the file to work online

As this tutorial stands at step 32, the project works offline, but not when uploaded to a website. Here we explain how to correct this and take a look at other uses of this application online

THE FLICKR API changed just after this release of the Flashr wrapper, which we're using to get access to the Flickr API. As such, a couple of lines of code need to be changed in one of the ActionScript files. Open the 'src' folder, then 'com', 'kelvinluck', 'flickr', and then open the 'Flicker.as' file. Not much in here needs to change, just two lines of code. The first is in line 111. Change the line to:

```
private var _AUTH_ENDPOINT:String =  
"http://api.flickr.com/services/auth/";
```

The next change is on line 270, change it to:

```
_REST_ENDPOINT = "http://api.flickr.com/  
services/rest/";
```

These changes should be straightforward to make, however if you're in any doubt see the final version on the CD, which works perfectly. Once these have been made, you can place the SWF file into an HTML page and upload it to your server. Once up, the project should connect to your Flickr account and download the most recent images added.

There are a number of applications online which are making use of the Flashr wrapper for the Flickr API. Probably one of the most interesting is a project called *Islands of Consciousness* by Mario Klingemann found at http://incubator.quasimondo.com/flash/islands_of_consciousness.php. This project aims to be a continuous loop of images. It imports images into the Flash document and presents them as though someone were recollecting the images from a dream. Another piece by the same author is *Clockr* found at www.quasimondo.com/clockr.php. This cleverly uses images of numbers from Flickr to display the time, which gives a very quirky but interesting clock.

Another good example is *Findr* by Doug Martilla found at www.forestandthetrees.com/findr. The application allows you to enter search criteria and brings back a list of associated tags and images. Use these projects as inspiration for your own work.



Ambitious and inspiring projects such as Mario Klingemann's *Islands of Consciousness* take Flickr content much further



Doug Martilla's Flickr finder uses thumbnail images to help you search through the myriad of available photographs

22 Edit the code

Select Frame 1 of the Code layer and open the ActionScript editor. Remove the code that is there and add that shown below. This imports the relevant ActionScript files and sets up some variables. To find out more about the API Key see the technique box.

```
import com.kelvinluck.flickr.Flickr;  
import com.kelvinluck.flickr.  
FlickrResponseListener;  
import com.kelvinluck.flickr.Person;  
import com.kelvinluck.flickr.Photo;  
import com.kelvinluck.util.LogWrapper;  
import com.dynamicflash.utils.Delegate;  
var apiKey:String =  
"da7eb8e18fdb0a96ba4ba7ccec660a3";  
var userNsId:String = "16655637@N00";  
var page:Number = 1;
```

23 Start retrieving images

The next section of text adds a variable that holds a reference to the main root stage. Three Arrays are set up to hold the playlist image names, title and links. A function is set up to initiate getting the latest photos from the users Flickr account. The stage is set to 'no scale' and the Flickr API is set up.

```
var myTarget:MovieClip;  
var playlist:Array=new Array();  
var playTitle:Array=new Array();  
var playLink:Array=new Array();  
function UserRecentPhotos(target:  
MovieClip) {  
    Stage.scaleMode = "noScale";  
    myTarget = target;  
    var flickr:Flickr = Flickr.  
getFlickr();  
    flickr.apiKey = apiKey;
```


Create a Web 2.0-style Flickr browser in Flash

Browse thumbnails

Use these arrow buttons to browse back and forth through miniature versions of your images

Flickr API

Use the open source Flashr wrapper to talk to the Flickr API and retrieve your images

Thumbnails

Retrieve thumbnails of your images, that when clicked will bring up a 500 px version of your image

Slide Show controls

Use these controls to start playing the images. Skip or pause images with the remaining buttons

Customise the interface

Don't just settle for this Flickr clone, feel free to customise the interface to fit in with your website style

30 Display previous images

Add the following code so that when the 'less' button is pressed it will get the previous thumbnails and display them. Notice that it also checks that the page variable is greater than 1 so that it always displays some thumbnail images. The rest of the code works almost identically to the previous step.

```
less_btn.onPress = function() {  
    if (page>1) {  
        for (var i:Number =  
min; i<max; i++) {  
            eval("photo"+String(i)).removeMovieClip();  
        }  
        page--;  
        main();  
        slideshow  
mc.gotoAndStop(1);  
    }  
};
```

31 Slideshow buttons

Add the final code shown (see below) will give functionality to the slideshow buttons. The first calls the slideshow Movie Clip to start playing while the pause button just halts proceedings. The back and forward buttons push the next or previous image by changing the current variable.

```
slideshow_btn.onPress = function() {  
    slideshow_mc.play();  
};  
pause_btn.onPress = function() {  
    slideshow_mc.stop();  
};  
back_btn.onPress = function(){  
    slideshow_mc.current--;  
    slideshow_mc.gotoAndPlay(2);  
};  
forward_btn.onPress = function(){  
    slideshow_mc.gotoAndPlay(89);  
};
```



32 Testing the file


It's now time to test the file, so press Ctrl+Enter to do so. The image thumbnails should appear and these can be clicked on to display the relevant image. Alternatively, you can press the slideshow button to start the images displaying automatically.



PART 2

Create a foldout interface

LEARN TO ANIMATE THE PHOTOSHOP TEMPLATE CREATED LAST MONTH

 **THIS TUTORIAL** is part two of a two-part tutorial, which is spread over the last issue and this one. In part one we guided you through how to first create your design in Photoshop. We then showed you how to export all of the elements individually, ready for the second part of building

and animating them all in Flash. Don't worry if you didn't see *Web Designer* 126, which contained part one, as all of the components can be located on the CD provided with this issue. Throughout both parts of this tutorial, the concept we're trying to achieve is not to 'wow' your viewer by having an over-

THE BRIEF

ON THE CD

Tutorial files:
All the files for this tutorial are on the CD

TUTORIAL OBJECTIVE

Build and animate a Flash foldout interface designed in Photoshop

TIME REQUIRED

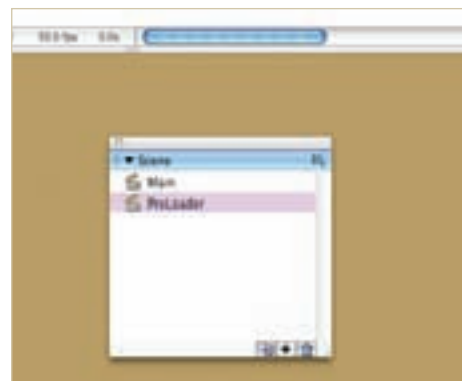
3-4 hours

SKILL LEVEL



01 Create a new document

Open up Flash 8 and create a new document. Set the Width to 1020px, Height to 640px and the Frame rate to 30fps. Change the background colour to #AB8E4C. This design is optimised for larger screens, but you always have to make allowances for 1024 screens.



02 Add a new Scene

Go to Window>Other Panels>Scenes. Add a new Scene and name it 'PreLoader'. Now rename the other scene 'Main' and position this scene above the PreLoader scene. This will ensure that when you're testing the movie you don't have to view the PreLoader first.



YOUR EXPERT

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

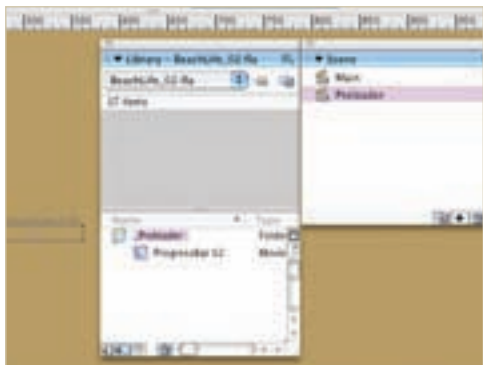
Create a foldout interface in Flash



elaborate navigation system. But instead, we're aiming to engage them through the artwork and the way in which it's gradually displayed on the screen.

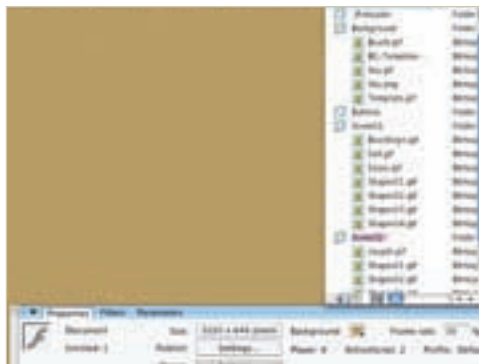
The interface is split into three main scenes. Each scene represents a different menu option that you can later go on to populate with your own information; be it a porthole for your photography or just your CV, it's up to you what you do with it once the main element is complete and it's this that we'll be concentrating on.

So if you want to engage your visitors with intriguing dynamic elements, then follow part two of this walkthrough, helping you get animated.



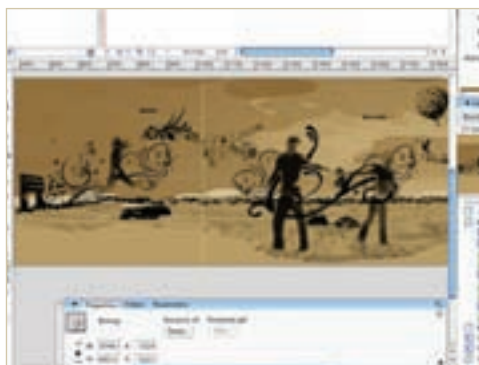
03 PreLoader scene

From the CD open 'PreLoader.fla' in Flash, or if you have your own, use them here. Copy the Library folder '_PreLoader' and paste it into your new document Library. Go back to the 'PreLoader.fla'. Copy the timeline frames and paste into the PreLaoder Scene.



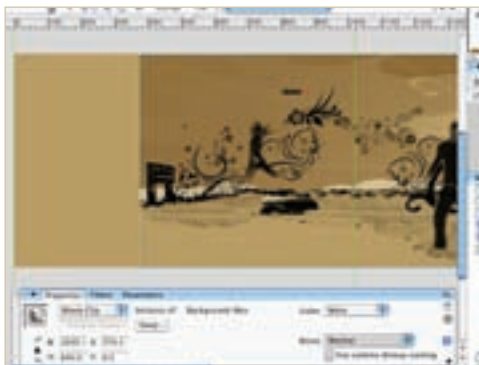
04 Import library

Open your movie Library and create five folders. Name them: 'Background', 'Buttons', 'Scene01', 'Scene02' and 'Scene03'. Now, still in Flash, select File>Import>Import to Library. Open the Elements folder from the CD and import all of the elements into the corresponding folder.



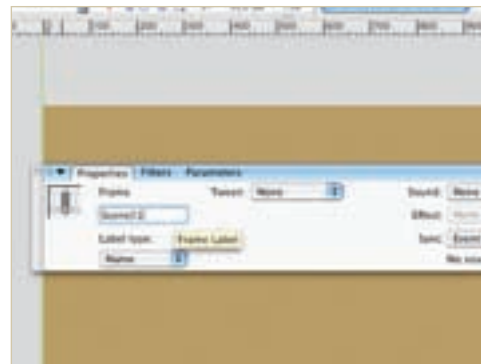
06 Main symbol

Select the main layer, add a symbol naming it 'Main-Mov'. From the library select the Background folder and drag in 'Template.gif'. Open the Align palette. Centre the template to the middle of the symbol. Select the 'Template.gif', convert to a new symbol. Name it 'Template'.



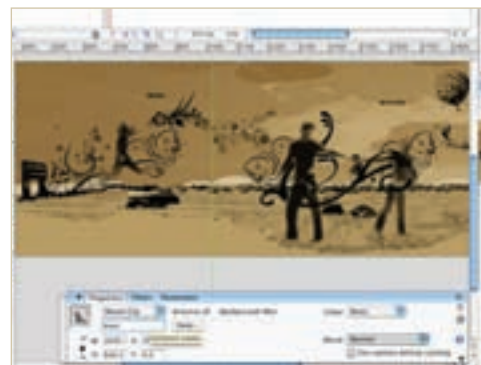
08 Animate the template

With the Main layer selected, position the template so Scene01 is in line with, but to the right of the stage. Add a keyframe on Frame 29 and 30. Select 30, in Properties change Tween to Motion. Add a keyframe to Frame 120 and move the template to position Scene02 on the stage.



05 Create layers and markers

Create four new layers and name them individually: 'Marker', 'Actions', 'Main' and 'Background'. Add a 'Start' marker on Frame 1. On Frame 31 add a new keyframe and a 'Scene01' marker. On Frame 121 add a 'Scene02' marker, and finally on Frame 211 add a 'Scene03' marker.



07 Template Symbol

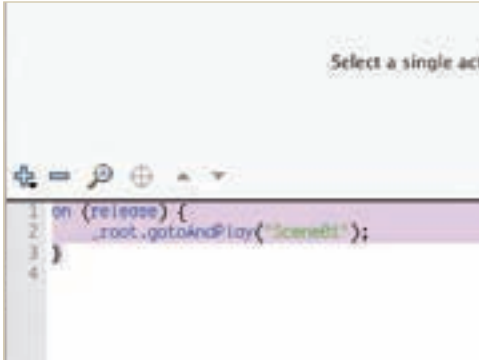
Give the template symbol an instance name of 'Template'. Go back to the stage, select Main-Mov and give this an instance name of 'Main'. With the symbol still selected, centre it to the middle of the stage. Select the Actions layer and add a 'stop' function on Frame 30, 120 and 210.



09 Accelerate and decelerate

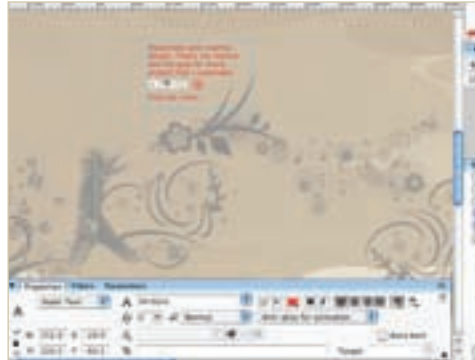
Add a keyframe on Frame 165 and in the Properties palette change the Ease to 100 out. Select Frame 30 and change Ease to -100 in. This will slowly accelerate the main symbol in and slowly decelerate to add a smooth motion to the whole of the interface. Continue this for the other scenes.

Tutorial



10 Add buttons

Enter the Main-Mov symbol and create a new layer naming it 'Buttons'. Select the Text Tool and type 'Design'. Convert this to a new symbol and name it 'Button-Design'. In your library move this new symbol to the Buttons folder. Add the script above and test the movie.



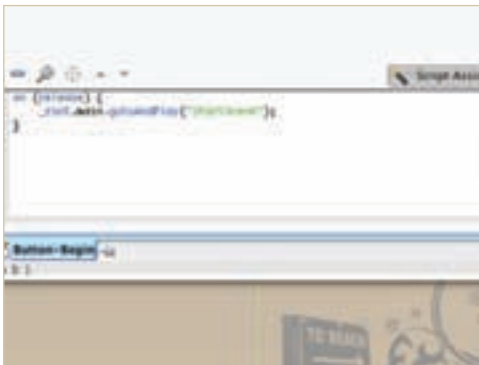
11 The Over state

Add a keyframe in the Over state of the button. Select the Text Tool and add some descriptive text. Convert this into a symbol and animate it to come in on the Over state. Change the colour of the text to white. Enter the library and move the descriptive text into the Buttons folder.



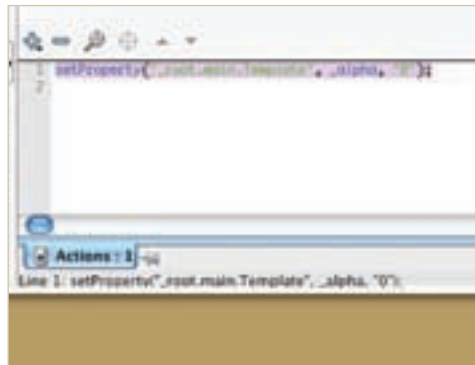
12 Duplicate the buttons

Select the Button-Design symbol, copy it. Name the new symbol 'Button-Balance'. Repeat this, name the new buttons 'Button-Motion' and 'Button-Begin'. Change the descriptive text. Place within the Main-Mov symbol on the Buttons layer using the template graphic as a guide.



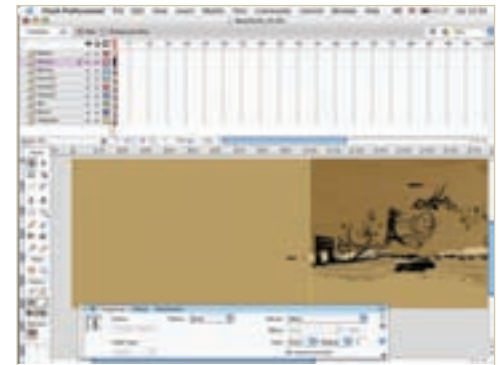
13 Movie script

Add the following script to the Begin Button: on (release) { _root.main.gotoAndPlay("StartScene"); }. This will start the Main symbol movie, whereas the other buttons control the main root timeline. It's designed in this way so that all of the elements can move in relation to each other.



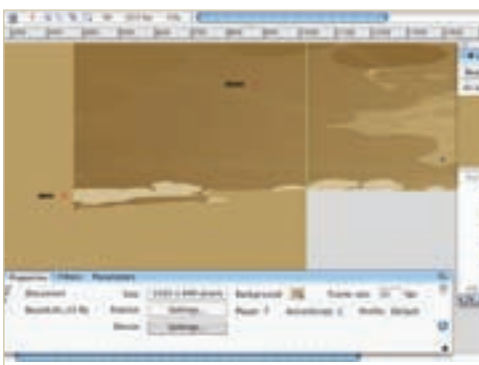
14 Hide the template

You should now be able to run through your movie by using the buttons with the Template graphic. As we're using the template as a guide when building, we don't want to see it when we're testing the movie. Simply add the script shown above to keyframe 1.



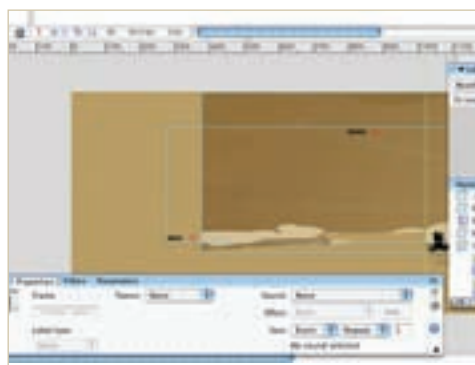
15 Adding the scenes

Open the Main symbol and rename the layer containing the Template and the Button symbols accordingly. Add seven new layers. Name them: 'Marker', 'Actions', 'Scene01', 'Scene02', 'Scene03', 'Sky' and 'Beach'. Position the Buttons layer below Actions and Template at the bottom.



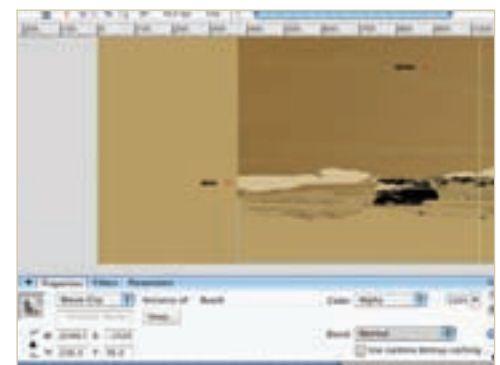
16 Add the Sky

Open up the library and from the Background folder choose the 'Sky.gif'. Select the Sky layer and drag the Sky image onto the stage. Convert the Sky to a symbol and position on the stage using the Template as a guide. Copy the Sky keyframe and paste it onto Frame 90.



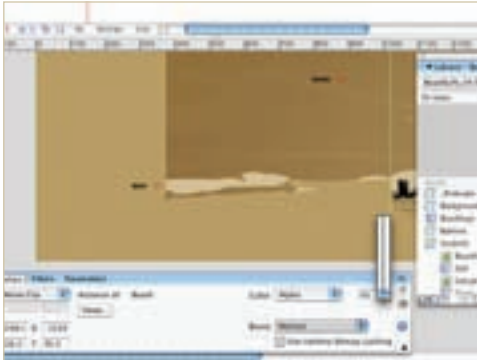
17 Tween the Sky and buttons

On the Buttons layer, paste Frame 1 onto Frame 90. Select keyframe 1 of the Sky and Buttons layers, and in Properties change tween to Motion. Move both layers' contents to just off the right of the stage. Add keyframes to Frame 45 on both. Change the Ease on Frame 1 to -100, to 100 on 45.



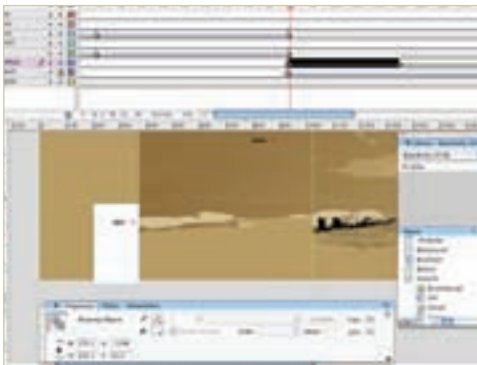
18 Add the Beach

Most of the elements that will be added in the next steps will follow the same principle of masking layers to Hide/Reveal their contents. So select the Beach layer and add a blank keyframe to Frame 90. Open the library and drag in the beach using the Template as a guide.



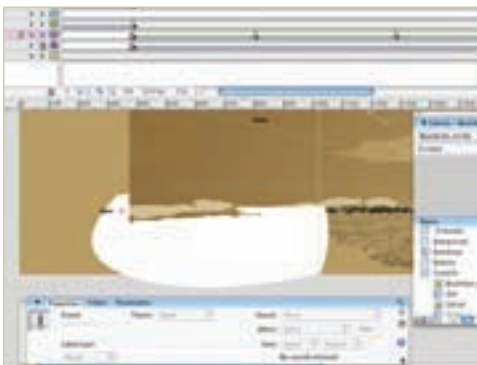
19 Tween the Beach

Convert the Beach into a symbol and copy the Beach keyframe and paste onto Frame 170. Reselect Frame 90 and change its Tween properties to Motion. Select the Beach symbol on the stage once again in the Properties panel change its Alpha to 0% making it invisible.



20 Hide/Reveal the Beach

Add a new layer, call it 'BeachMask'. Position it above the Beach layer, right-click on it and select Mask. By default the masking layer and the masked layer always become locked, so click on the padlocks. Add a blank keyframe on Frame 90. Draw a rectangle with a white fill and no stroke.



21 Shape tween mask

Copy the masking layer keyframe and paste onto Frame 170. In Frame 90 change Tween to Shape. Add a keyframe on Frame 115 and 145. Transform the rectangle to cover the first section of the beach. Alter the Easing to control the timeline speed.

IN DETAIL

Get the most out of your Flash movie

As this interface is over 2040 pixels wide we need to employ some funky techniques to display it on an HTML page. This is how we go about tricking the Flash player within Dreamweaver...

MORE AND MORE these days we're seeing web pages or interfaces that are defying the traditional size dimensions of what we'd normally expect. Bigger displays and higher screen resolutions are in many ways contributing to online visual experiences that are far more immersive.

However it's worth pointing out that as far as Flash is certainly concerned, this leap to bigger and better things carries important points to be aware of. Primarily, the way web browsers display and run Flash movies is different from the way that a Flash movie runs in a standalone player. Through the designing and testing process, if you were to change the dimensions of a movie in Flash Player the whole movie is then scaled down in proportion to its aspect ratio. But when you scale a movie in a web browser window, the movie is scaled down but the dimensions of the stage is altered. This can often expose the 'mess' that can sometimes build up off the stage area. By this we mean things such as an image, or a text box that we're calling in, or just some shapes that you may have cropped in the stage window. It's for this reason that we don't allow the end user to change the window dimension.

So, often web designers work with a standard 1024 pixel interface and embed the movie in a HTML page. But in this case you can use this to your advantage and design a 1024 pixel interface but offer the opportunity of getting a better picture of the whole of the movie to those people that are viewing it on say, an iMac G5. As the stage is gradually revealed the further we get through the movie the whole scene can be played out to leave the entire story.

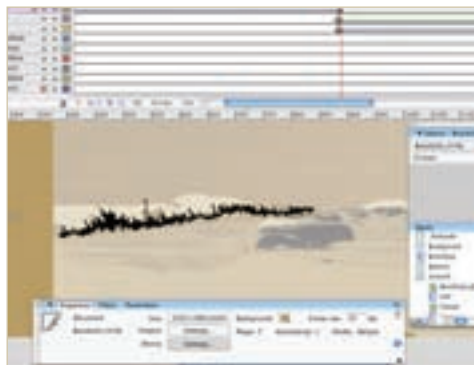
In Dreamweaver, create a new 'index.html' page and add a 'Click here to enter' link on a splash page. Open up the Behaviours palette and select the Enter link. Now choose 'Open Browser Window', select your 'Beach.swf', set the dimensions to 1020px by 640px and leave the rest of the boxes un-checked.



In order to start work on our funky site design you'll need to create a new 'index.html' splash page. Add a link with a #, for example `enter`

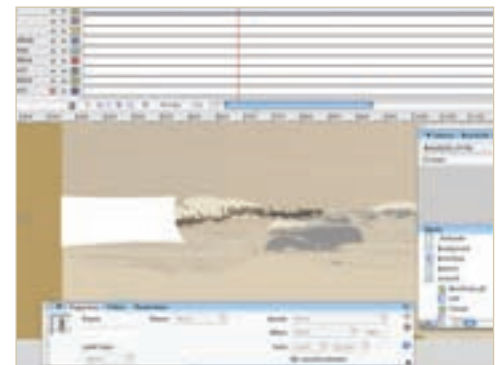


Set the open browser window to point at the BeachLife.swf. `enter`



22 Scene 01 symbol

Drag in the Grass image from the Scene01 folder in your library, onto your Scene01 layer. Using the Template image as a guide, position the grass then convert to a symbol named 'Scene01-Mov'. Each of your scenes will be a self-contained movie within the main movie.



23 Scene masking

Each of the elements will use a combination of masking layers and motion tweening to fade up and gradually reveal the objects. Using an irregular vector shape to gradually morph over the element to eventually reveal the entire graphic, will achieve the desired effect.

TECHNIQUE

Masking Shape Tweens

We use masking layers and animated Shape Tweens to reveal the object beneath. This is how it's achieved



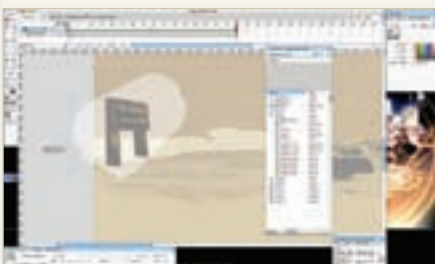
01 Setting the layers

Place your object on the stage on its own layer. Create a new layer and position above the Object layer, right-click on the new layer and select Masking. By default, both the Masking layer and the Object layer will become locked.



02 Set the timeline

Draw an irregular shape on the Masking layer then stretch out the timeline to the desired amount. In the Properties palette, change the Tween state to Shape. Now place keyframes at various points between the first and last keyframe.



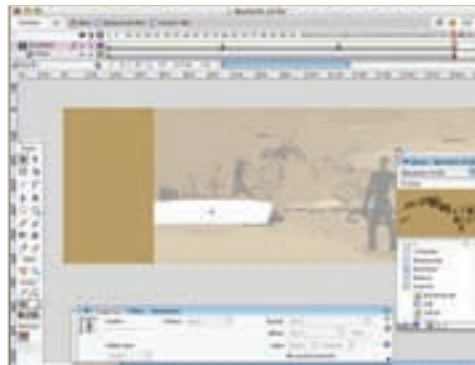
03 Create the Tween

At these various points along the timeline, transform the size and shape of the masking shape until it covers the object entirely on the end keyframe. To change the acceleration and speed of the Tween, alter the Ease amount on several keyframes.



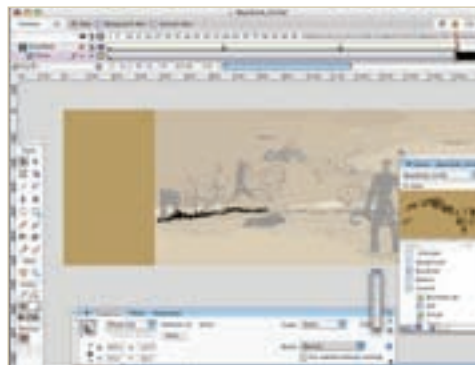
24 Add in the elements

Within the 'Scene01-Mov' symbol, rename the layer containing the Grass image 'Grass' and open up the library. Create seven new layers, name them: 'Girl', 'BeachSign', 'Shapes01', 'Shapes02', 'Shapes03' and 'Shapes04'. Drag in from the Scene01 folder all of the corresponding graphics.



26 Masking the objects

All of your elements should now be laid out on the timeline and each object should 'pop up' in turn. So now add masking to each of the elements. Starting with the grass image, add a new layer named 'GrassMask' and position above Grass. Right-click and select Mask.



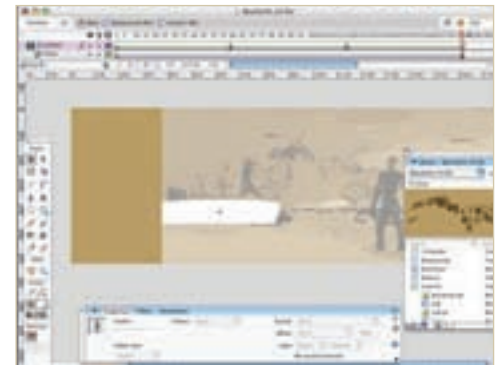
28 Fade up the graphic

Finally convert the Grass into its own symbol and change the Tween state to Motion. Select the first Grass keyframe and change its Alpha properties to 0%. This will fade up the object at the same time as being unmasked. Follow this through for each of the elements in Scene01.



25 Scene01 timeline

Starting with the Grass image, add a keyframe at 180, then move the Girl keyframe to 180, ensuring there are blank frames in front of it. Continue this so all of the elements pop up in turn. The more frames there are, the longer the graphic will take to appear.



27 Add keyframes

Draw an irregular shape on the Masking layer. Convert the Tween state to Shape. Add three keyframes at various points until Frame 180. Change the masking objects shape at these points until it covers the entire shape. Finally add a blank keyframe at Frame 181 on the Masking layer.



29 The remaining scenes

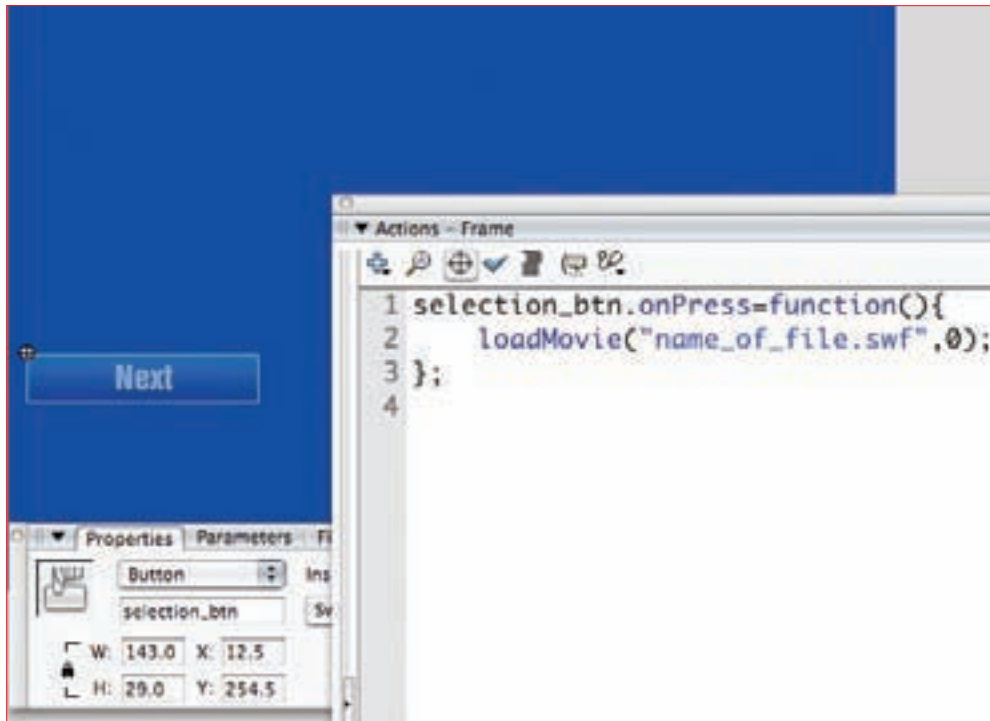
As the timeline should now be set up and the first Scene is complete, all that's left to do is add in the two remaining scenes. This is pretty much the same as Scene01 so follow the markers. If you get stuck check the 'Final.flx' provided on the accompanying CD.



*e***Mag**

Tech Support Flash

This month it's all about choices. From scenes and Movie Clips, to HTML and Flash – Mark Shufflebottom does his best to sort out all your Flash dilemmas



By splitting your content into individual Flash files, it makes jumping from one section to another much simpler than if you're using scenes

Q Scenes verses Movie Clips

I have just read in the Flash Help that it's not advisable, for many reasons, to use scenes. However, I have a project I'm working on at the moment that has a tree structure, a branch that subdivides into more branches, and so on. I want to use a scene for every node of the structure and I would come out with at least 50 scenes or so. Have you had any problems working with such a number of scenes? Should I choose to work with Movie Clips instead?

Jack Davis

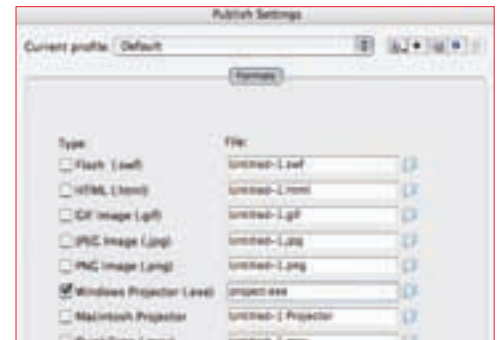
A Yes, scenes are particularly bad at interactivity and Flash can very easily get confused. So when you think you're navigating to a named scene it just doesn't happen or, more annoyingly, plays the next scene in linear order. Obviously trying to do this with a huge number of scenes will give you no end of headaches and will probably result in you never wanting to touch Flash again! You can, as you have suggested, work with Movie Clips. This isn't too difficult but you may end up with quite a large library that

will be difficult to navigate. Placing the Movie Clips on the stage with frame labels would be the best solution for this route. Add a 'stop' command at the end of each Movie Clip with button options to select the next course of action.

A better solution than this is to simply make 50 separate Flash files and publish them as SWFs. This keeps the file size down and only loads the content necessary as the user jumps from SWF to SWF. You can work directly on the main timeline as the code to load each new SWF is relatively small. Below is the button code for a button on the stage with the instance name of 'selection_btn':

```
selection_btn.onPress=function(){  
    loadMovie("name_of_file.  
swf",0);  
};
```

This calls the 'loadMovie' command when the button is pressed and loads the appropriate SWF file. The '0' at the end of the 'loadMovie' is the level that you wish to load the movie into. Here, loading the new movie into level zero



Publishing to an '.exe' projector file embeds both the Flash content and player together. Playing external FLV files will still work and is a great solution for rich media

means that it replaces the existing SWF file with the new one. This will pass the user seamlessly from one SWF to another with the minimum of fuss!

Q Flash questions

I'm building a Flash project and I have two related questions about the file. If I build my Flash project in Flash 8 and encode the SWF as an '.exe' file, can a computer with an older plug-in of Flash recognise the EXE file without any problems? The second is, how can I open a file that's not related to Flash or can't be opened with the web browser; I'm thinking of an AVI or an MPEG file?

Stephanie Reese

A First of all, the problem with the '.exe' file. This isn't actually a problem at all. When you publish a projector file which provides you with the '.exe' file, it packages up both the SWF file and the Flash player in one neat application. There's no problem, therefore, which version of Flash the user has installed, as it's all taken care of in the projector file. Notice the difference in file size between the SWF file and the exe file. If you have, say, a modest SWF file of around 30k, your exe file is likely to be around the 2MB mark. Obviously this has some impact upon how you distribute your end file as 2MB is a considerable marked increase from the measly 30k!

Now for your second question. The simplest way to solve this is to encode the video into Flash Video and then play it in Flash. As you will be providing the final content in a projector, the latest Flash video encoder will be encapsulated within that, so the easy way to display any rich media is to use Flash. Remember you can keep the FLV files external of the projector and Flash will stream the video in. FLV files can have a different frame rate to that of your Flash movie and it will still play fine.

Q Double the fun

I have built two versions of a website, one in HTML and the second in Flash. I was just wondering which is the best solution, HTML or Flash? My Flash skills are slightly better than my HTML skills, but there's no significant improvement in the Flash site to the HTML site. I think I was just worried that there may be some

"SCENES ARE PARTICULARLY BAD AT INTERACTIVITY AND FLASH CAN VERY EASILY GET CONFUSED"



YOUR EXPERT
Mark Shufflebottom teaches on the BA and MA Interactive Media courses at Bournemouth University. He teaches 3D applications, interface design, online gaming, small-screen device production and, of course, all things Flash and ActionScript

users who either expect or demand Flash-based content, as well as those who would be angry if an HTML version was not provided. Many of my friends and colleagues have mentioned that Flash content is frowned upon because it isn't accessible or standards compliant. I also don't know how difficult it makes the ability to be searched by the likes of Google etc, and this could obviously be a big problem when developing for commercial projects. Any valuable advice you can give me would be greatly appreciated!

Kieran Connor

A You almost answer this question yourself Kieran. If there's no significant improvement or nothing extra has been added by using Flash, then the answer seems simple: stick to HTML. Some would argue that you guarantee what you get with Flash, because the Flash Player interprets the data the same on all platforms. But the counter argument is that by using web standards design, you can achieve the same results across all platforms with XHTML.

Search engines favour HTML text as they base their results on page content rather than on metadata, so what the search engine reads on the HTML page and in heading tags it gives priority too. Think of search engines as the largest blind user of the internet: it can't see Flash, so it can't rate the page. Unless you create a killer website in Flash that everyone links to, because it has that 'wow' factor, you're going to get seen by a lot more people with a HTML site. By the sounds of your letter it seems like you've built both an HTML and Flash equivalent of



Flash versus HTML – it's an old debate. If your Flash content is not needed why use it, HTML will be picked up better by search engines

exactly the same site, with very little difference. The key in this case is never to feel compelled to do both. It's more traditional to perhaps build an all-singing all-dancing Flash domain that then forms the basis for a scaled down version in HTML. This way you're providing a synchronised experience across both platforms that enables users to switch between them to receive the implied benefits.

Additionally, people do tend to get carried away by the argument that Flash is the enemy of accessibility. While in some respects this is a fair charge against it, it's certainly possible to build more accessible Flash content. It's all down to your skills as a designer first and foremost, so all of us should pride ourselves on being able to make the tools work for us to create better online experiences for every type of visitor. Hopefully all this should help you decide your final delivery format.

Expert advice

Seeing text

Something we can easily forget when developing any web content is the importance of delivering text the way we intended it to be viewed. For example, when building Dynamic Text fields you should always embed your fonts into the Flash file for publishing. Just as in HTML, you can't reference fonts that won't be on the final computer, so you must embed them. Don't embed all the glyphs if you only need to use uppercase, lowercase and numbers; but if you intend to use punctuation, you must ensure this is all embedded. Other mistakes people fall into when creating dynamic text is changing the option so that it's a Multiline text field. This can easily be done as in the screenshot below shows. Otherwise text only displays on the first line of the text field and it looks like some weird error has occurred as the text is missing on all subsequent lines.



Selecting the Multiline option within your Text fields is worth remembering otherwise you're liable to lose words

Technique: Textual healing

Q I've built a website in Flash and I've used a dynamic text box that's set to Bitmap text with no anti-aliasing, for the display of the text. I can see the text in this box fine, but there are some visitors to the site that can't, which means they're missing vital information. How can I create text that everyone can see? It's only the text set to Bitmap that they can't see? Gareth Turner

A This sounds like the visitors simply don't have the Flash 8 player. The best way to solve this problem is to create a splash page with a message for users to check. If they can see it, they can proceed. If not give them a link to get the latest Flash player. Personally, we don't like those automatic detection scripts as we get barred from Flash 7 sites with Flash 9 player!



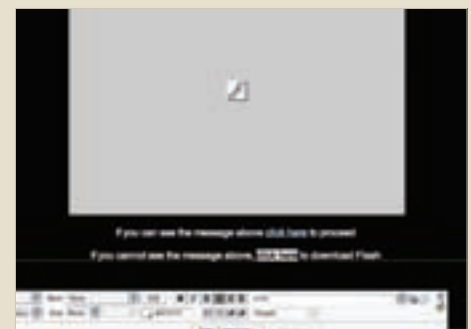
01 Display text

Create a Dynamic Text field and set the anti-aliasing to Bitmap. Type the message as shown above into the text field. Now click the Embed button in the Properties palette and embed all glyphs, as shown above. Click OK to close the pop-up window afterwards.



02 Publish the SWF

Now choose Publish from the File menu. Open the HTML page that is generated in your HTML editor such as Dreamweaver. Add the text as shown above asking if the visitor can read the message, add a link to continue on with the site.



03 Test the file

Now add the next paragraph of text, which allows visitors to access the latest Flash. This puts the responsibility of getting the right Flash onto your visitors, but it's better than barring advanced Flash users because you haven't updated the code.



THE BRIEF

ON THE CD

Tutorial files:
Gritty.psd, heart.psd,
phone.psd and more

TUTORIAL OBJECTIVE

To help teach you how to create edgy
elements for web or print

TIME REQUIRED

2.5 hours

SKILL LEVEL



How to create digital street art for your site

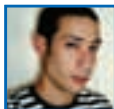
SO YOU HAVE A WEBSITE BUT NEED SOME FRESH FLAVOUR? TRY ADDING SOME URBAN EDGINESS WITH COOL GRAPHICAL WIDGETS

STREET ART IS all around us, no matter where you live. It exists on walls, buses, trains, lampposts... pretty much anywhere that's noticeable. Owing to its popularity, we feel it's time to take this guerrilla art form to cyberspace and give your site a slice of edgy, urban fun.

This tutorial will help you create your own street art that you can use to add an urban flavour to your website with ease. Slap your customised 'e-stickers' on your site and give it context,

whether it be a header, information container, buttons or just something to add a bit of fun to your page. But why does it have to stop there? Maybe it could even be an email mail-out sticker with your URL to promote your site or something you might wish to print and send out?

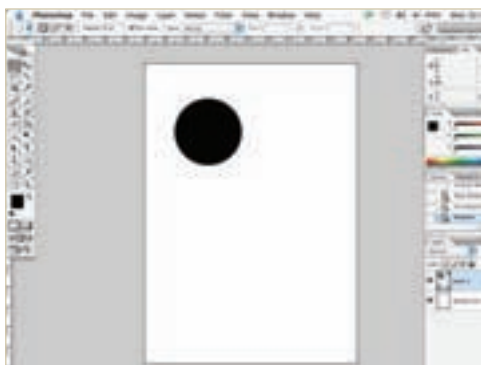
This step-by-step will guide you through using the Pen Tool for multiple uses, such as applying textures, creating fold effects and simple stencil art techniques, all to great effect.



YOUR EXPERT

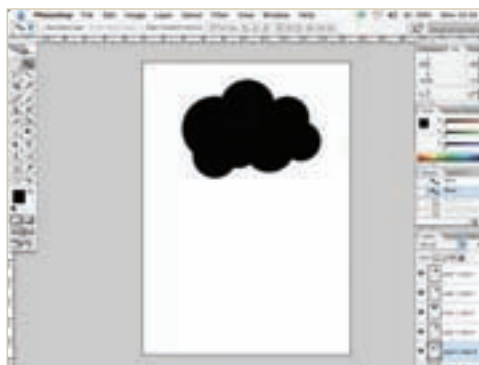
James Kingman has been creative since he was old enough to hold a crayon, and with only just graduating from the UCCA where he studied Graphic Design, he's already had the chance to work with a variety of big-name clients. www.jameskingman.com

How to create digital street art for your site



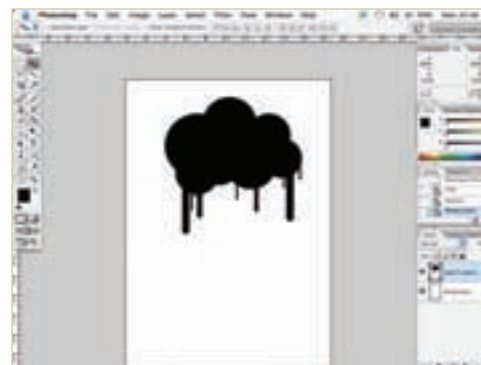
01 Start from scratch

Start by opening a new document, sized A4 300dpi and CMYK. You can always down-scale the image to suit your site, but up scaling will result in quality loss. Create a new layer and draw a circle with the Elliptical Marquee Tool. Hold down Shift while dragging the circle out to the right.



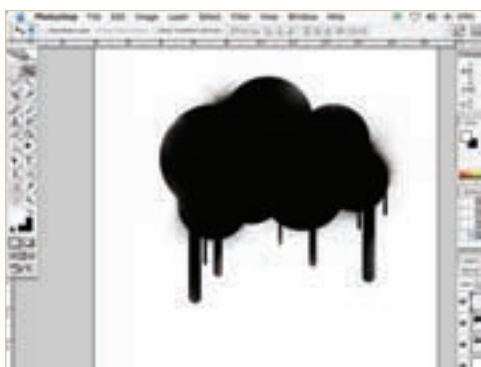
02 Creating the cloud

Duplicate the circle by holding Alt and dragging the shape. Randomly scale the circle using Free Transform (Ctrl+T). Repeat this process until you have a cloud shape, you can make this big or small depending on the amount of text it may hold.



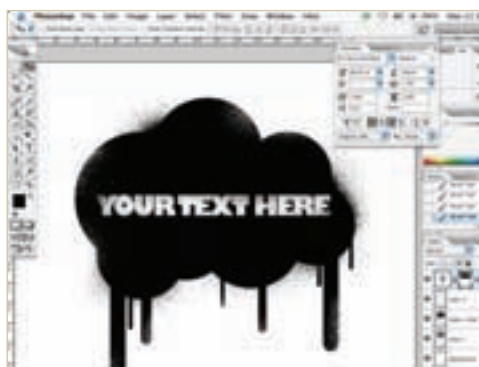
03 Adding drips

Merge all the layers containing circles by selecting all the layers on the Layers panel and pressing Ctrl+E. Create a new layer and, with the Pen Tool, draw some drip shapes varying in size and place them on the bottom of the cloud. Once again, merge all the drips with the main cloud.



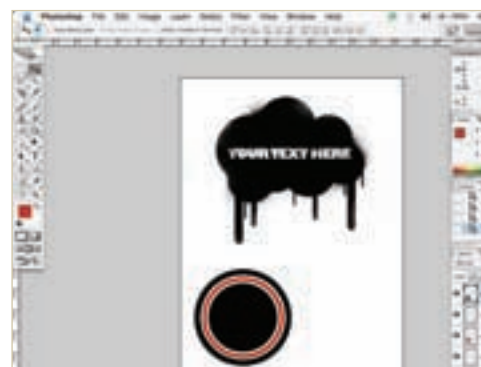
04 Adding texture

Open the file 'spray.psd' and turn it into a brush. Create a new layer under the cloud and, with your new brush, add some black spray coming off the edges. Repeat on another layer on top of the cloud layer with white. Try to get the white to splash across the inside of the cloud.



05 Adding text

Next select the layer with the white splashes and create a Clipping Mask (Alt+Ctrl+G). Select the Horizontal Type Tool, choose a font and create your text in the middle of the cloud. Hit the Add Mask button in the Layers panel and, with the brush, work a worn effect into the text.



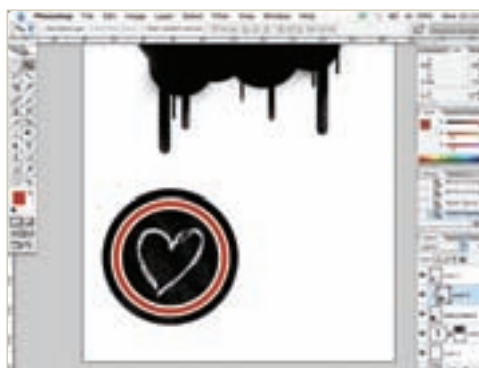
06 Creating the sticker

Create a new layer and make a black circle. On a new layer, create a smaller circle and make it white. Repeat this process for another circle and make it red. We used BA2025, but choose whatever colour you like. Again, create another smaller white circle and another black.



07 Adding the graphic

Now we have the main shape of the sticker. Merge all the layers created in the previous step and open the file called 'heart.psd'. Drag the heart on top of the sticker and resize it to fit in the middle. Press Ctrl+L to adjust the levels to black and white, then invert the heart Ctrl+I.



08 Applying texture

Select the Heart layer and set the Blending Mode to Screen. Now open the file 'gritty.psd', place it behind the Heart layer and on top of the main sticker. Add a Clipping Mask to the texture like in previous steps and add a Lighten Blending Mode with a 11% Opacity.



09 Adding a fold

Merge all the layers created for the sticker. Select the Pen Tool and on the top right of the sticker create a half circle. Press Ctrl+Enter and cut the shape out (Ctrl+X). Paste the shape and rotate it so the round end is doubling back into the sticker. Adjust the levels so it's completely white.

TECHNIQUE

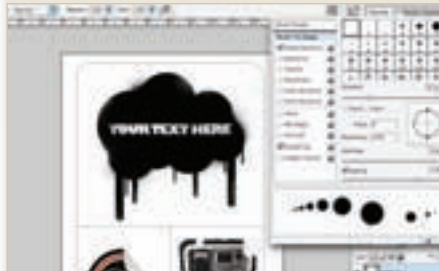
Borders and brush presets

Here we'll show you how to create a funky cut-out border by combining brush settings and the Pen Tool



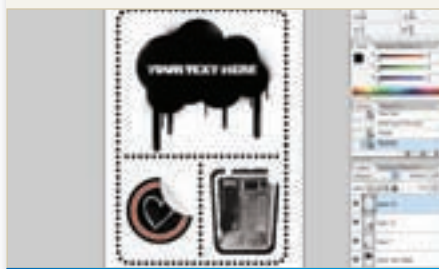
01 Making your path

First, create a new layer and select the Pen Tool. Next, draw a border around all the elements leaving enough space in between the graphics and the edge of the document. Draw another two lines separating each element into their own section.



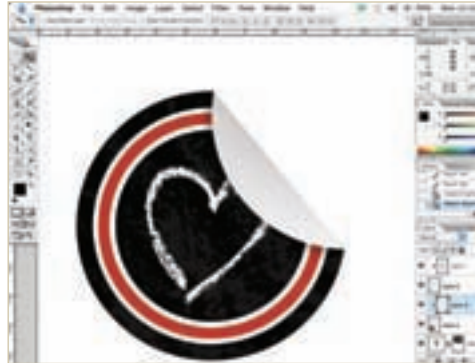
02 Editing your brush

Select the Brush Tool and open the Brushes panel. Here you're faced with a vast array of options, which we advise you to experiment with. Click the Brush Shape option and set the Diameter to 50, Hardness to 100% and Spacing to 170.



03 Creating the border

Now with your brush set and ready, select the Pen Tool and Ctrl-click, then select the stroke path. In the next box make sure the option is set to Brush and hit OK. Now all that's left to do is sit back and let your computer do the work!



10 Adding shade

Create two new layers, one on top of the fold and one below. Add Clipping Masks to both of them. Select a black soft brush and apply just a hint of black to the top layer. On the bottom layer use the brush along the perimeter of the fold and drop the Opacity to 46%.



12 Adding texture

Select the Phone image layer and add a Clipping Mask. Merge all the layers, then open 'spray2.psd'. Drop it on top and desaturate the texture Ctrl+Shift+U. Then adjust the levels slightly so there's less grey. Add a Clipping Mask to the texture and set the Blending Mode to Soft Light.



14 Rips and folds

Repeat the process used to create the fold in the circular. After you've achieved the look you want from the fold, use the Pen Tool to cut some roughness into the fold. We added another tear at the top by cutting out a triangle shape and drawing in a fold.



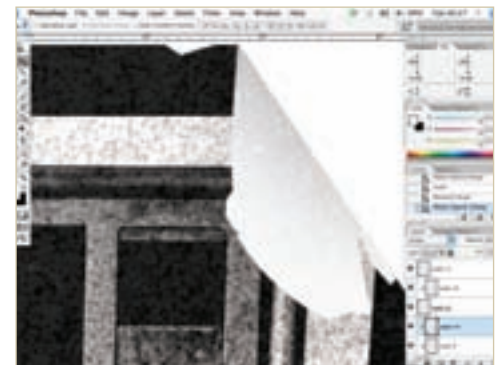
11 The phone sticker

Open the file called 'phone.psd' and drop the image into the main file you're working on. Like in the previous steps create a main area for the image to sit in but with only two layers – one black and one white. At this point why not create your own shape for the main sticker?



13 More detail

Next, duplicate the Texture layer and set the Blending Mode to Multiply. Drop the Opacity to 33%. Merge all the layers then select the Pen Tool. Draw in cut marks and tears around the edges of the sticker hit Ctrl+Enter. Invert the selection then hit Delete.



15 Last detail

Use the Rectangular Marquee Tool to take a portion of 'spray2.psd'. Copy and paste into the main file. Desaturate the texture and invert it. Adjust the levels so it's black with white speckles. Place the Texture layer on top of Fold shade. Apply a Screen Blending Mode with 84% Opacity.



*e***Mag**



THE BRIEF

TUTORIAL OBJECTIVE

Protect your online image galleries with digital watermarks

TIME REQUIRED


30 minutes

SKILL LEVEL



Add a watermark to your digital images

LEE GROOMBRIDGE SHOWS YOU HOW TO PROTECT YOUR PRECIOUS ONLINE IMAGERY WITH WATERMARKING

 **YOU HAVE CREATED** a whole portfolio of digital imagery in Photoshop or you've taken an excellent collection of creative photographs, but what next? Of course, now you want to advertise yourself and your work online.

This is all well and good, but how do you stop people from committing copyright fraud and simply downloading your images and passing them off as their own – possibly making money from your hard work? There are a few technical

solutions within Photoshop to actually copyright an image via its Properties, but this doesn't help when people can just screengrab your art. Up until now the tried and tested, and probably most effective, way of protecting your art from this kind of thievery is to add a watermark. Follow the steps over the next few pages and see how you can create a visible watermark over your image, or how you can embed an invisible digital watermark within a picture.



YOUR EXPERT

Lee Groombridge is Imagine Publishing's interactive media manager. He has more than ten years' experience in the digital arts industry. He knows his stuff when it comes to Photoshop and is aware of the dangers of putting your work online unprotected.

Add a watermark to your digital images

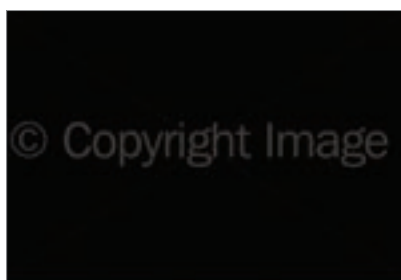
01 Open image

Open a digital image that you wish to watermark. This can be a one-off image or part of a collection with the same dimensions. Go to Image>Image Size and from this pop-up dialog box note down the actual dimensions of the image.



02 Create the watermark file

With the original image open, Select All (Ctrl+A) and Copy (Ctrl+C) it. Now create a new image with the setting set to Clipboard in the dialog box. Make sure the background is black and you place your logo and copyright message in the middle. Flatten the image and save the file naming it with reference to the dimensions (ie, 'Watermark_White_1280x956_72dpi.jpg').



03 Create a new action

From the bottom of the Actions palette select the Folder icon, which will create a new Action Set. Call this 'Watermarks'. Next click the Page icon at the bottom of the Actions palette. This will create your new action's template. Call this 'Watermark_white_1280x956_72dpi' or whatever your image size and colour is.



04 Start recording

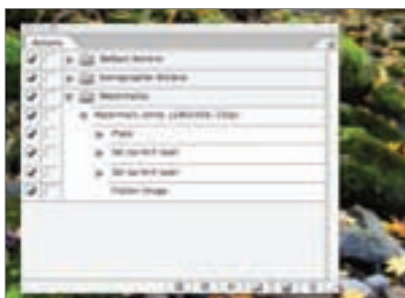
Now start recording your custom Watermark Action by clicking the Record icon at the bottom of the Actions palette. Everything you do from now on will be stored. With your original image open, go to File>Place and select your Watermark image. This will cover the image completely so change the Blending Mode to Lighten.



"The best way of protecting your art from thievery is to add a watermark"

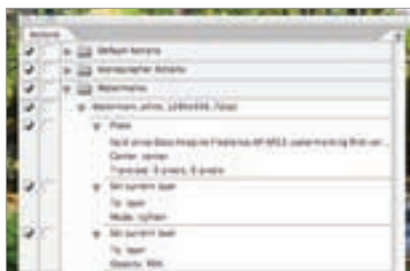
05 Finish the action

You can see that the watermark is still a little strong, so you need to lower the opacity. Reduce it to around 30%. You now need to select Image>Flatten Image. Before you forget and start to do another task, you must stop the Action recording. Do this by clicking the Stop icon at the bottom of the Actions palette. The red Record light will now switch off.



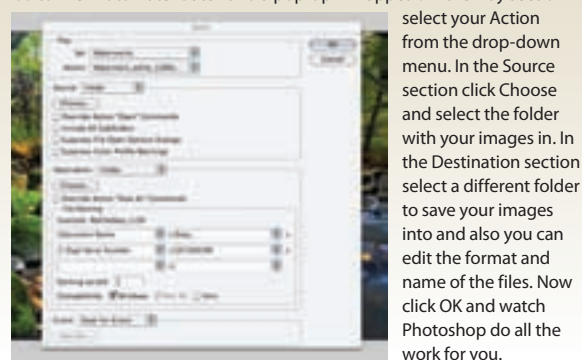
06 Create more

Before you save the image it's important to double check you have backed up your original images. To duplicate your Action for different-sized images select the Watermark action in the Actions palette and click the extended menu by clicking the little arrow in the top right. Select Duplicate. Double-click on the name of the Action to rename it and double-click any of the steps to customise them.



Batch processing

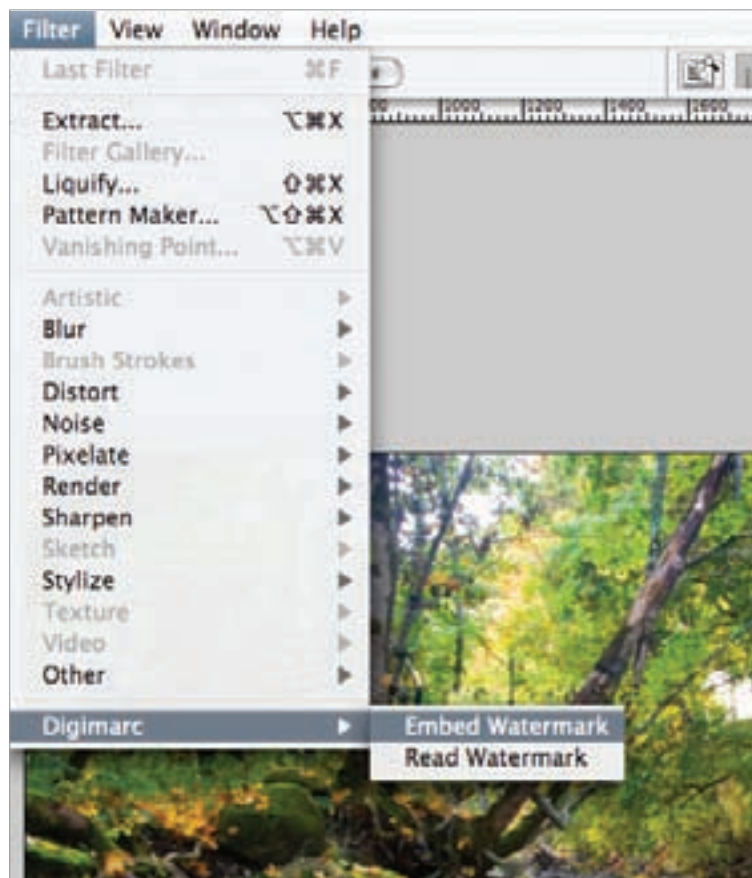
YOU HAVE CREATED an action, but you have 100 images to watermark. What you don't want to do is open 100 images and press play on the Action for each one. This is where batch processing comes in. Once you have created your Action, put all of your images into one folder. Go to File>Automate>Batch and a pop-up will appear. In the Play section



select your Action from the drop-down menu. In the Source section click Choose and select the folder with your images in. In the Destination section select a different folder to save your images into and also you can edit the format and name of the files. Now click OK and watch Photoshop do all the work for you.

Create invisible watermarks

An invisible watermark is otherwise known as a 'digital watermark'. Photoshop CS2 now comes with an option for you to be able to copyright-protect your images via a digital watermark. This technology, called Digimarc ImageBridge, adds a digital code to an image in the form of noise, which is virtually impossible to see with the naked eye. The technology has come such a long way and enables the watermark to be detected on both a digital and printed version of your image once applied. Over the next two pages we'll show you how to make the most of this revolutionary technology and embed digital watermarks to your precious images.



01 Finding Digimarc

The option you're looking for is called Digimarc. To find this, open up your image and then go to **Filters>Digimarc>Embed Watermark**. This will take you to a pop-up dialog box. It's worth pointing out at this stage, before you continue, that you can only embed one digital watermark to any one image.

What is Digimarc?

DIGIMARC CORPORATION IS based in the USA and is one of the leading suppliers of secure identity and media management solutions.

Digimarc provides products and services that enable the production of more than 60 million personal identification documents, including two-thirds of US driver licences and IDs for more than 20 countries.

Digimarc, available with Photoshop, provides digital watermarking technology that embeds a permanent digital identity for images and can be used with confidence to enhance the security of financial documents, identity documents and digital images. Visit www.digimarc.com to find out much more about the company and the technology behind its digital security products and services.

"CS2 comes with an option for you to be able to protect your images"

02 Digimarc PIN and ID

From the dialog box click Personalize. This is so that you can enter the details of an existing account or register your details with Digimarc to obtain a PIN and ID. From the pop-up that appears, click the Get Info button and it will take you to the Digimarc Website to register.



03 Register with Digimarc

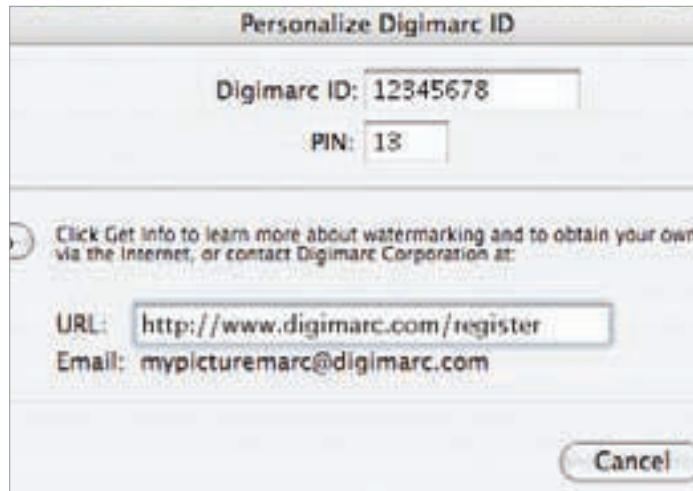
Now you're at www.digimarc.com/register, there should be an option for you to check out the pricing options. There are three different options for you to decide from, all ranging in price. At one end you have Professional, which allows you the most protection, enabling you to watermark and track up to 5000 images. At the other end is Portfolio, which enables you to mark up to 1000 digital images.



Add a watermark to your digital images

04 Start the process

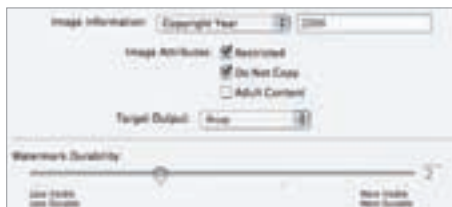
Once you have purchased your Digimarc ID and PIN you are set to go. Follow the previous steps up to the point where you click Personalize. Now, instead of clicking Get Info, fill in your ID and PIN details into the pop-up and click OK. You will now find that the Personalize button becomes a Change button, ready for you to enter your new Digimarc ID.



“Technology called Digimarc ImageBridge adds a digital code to an image”

05 The watermark options

Now choose between filling in a Copyright Year, Transaction ID or Image ID for your image. Next you need to set your image attributes. Selecting Restricted Use allows the image to have limited use. Selecting Do Not Copy ensures that the image should not be allowed to be copied in any way and by selecting Adult Content it declares the image only suitable for adults and will restrict the viewing of the file.



06 Target and Durability

The next option is Target Output. This allows you to determine whether the image will be used for personal use (monitor), for the Web or for Print. Most times you wish to copyright an image, it will be for online use, so select Web. The next option is Durability, which is controlled by a slider. The default setting is designed to generically find the happy medium of visibility of the watermark and durability. To adjust this either way grab the slider. High durability will display some degree of noise, whereas low durability can easily be damaged by print or amendments to the image.



07 Signal strength meter

Now all that's left to do is select Verify and Digimarc will assess the durability once it's embedded. Now that it's all set up, click OK and you're done. Once the watermark has been applied, go to Filters>Digimarc>Read Watermark to use the Signal Strength Meter to check the effectiveness of the watermark. Digimarc always recommends that you check the strength of your watermark before publishing images. If it's not high enough, you'll need to edit some of the information from the previous steps.

When can you add a digital watermark?



01 Colour variation

Flat colours will not work with this process, so you must ensure that the image you're trying to digitally watermark has some degree of randomness to its colour. This is because a digital watermark is added using noise and is noticeable if you try and use it on a flat colour.



02 Pixel dimension

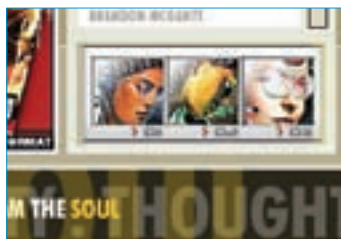
There are no upper limits to pixel dimensions if you wish to embed a digital watermark, but there are some minimum sizes. Your image should be no smaller than 100 x 100 if you don't think your image will be compressed, and 256 x 256 if you expect some element of change, such as crop, rotate or compression. Finally 750 x 750 (300dpi) is the minimum if your image is to be printed.



03 Compression

Digimarc watermarks will survive 'lossy compression', however it's advised that you always set the compression on a JPEG to a minimum of 4. A digital watermark works better with higher quality, so file size should be sacrificed for image quality.

idigitalemotion www.idigitalemotion.com



TOP TIP



Low-key links

Avoid ugly links pages ruining your website design

Links are a necessary part of pretty much every website, but sadly they can all too often spoil the feel and design of a particularly creative website. However, there are ways around the problem. At Idigitalemotion, for example, the designer has added a string of tiny logo buttons along the very bottom strap of the page, which will take visitors to the websites when clicked on. This design point fits in well with the rest of the site's overall aesthetic.

When it comes to creating innovative and eye-catching websites, you'll find that few designers stick to just one application during the site construction process.

Indeed, very often the best way to go about designing, in any medium, is to take an idea and execute it using a variety of methods. This, in the web creation industry, translates to creating content in a variety of digital art programs in order to achieve a unique look.

For a good example of the success of this design methodology, look no further than Idigitalemotion. Navigate to this site and not only will you find a host of Photoshop wizardry on show, but also a wide variety of Flash eye-candy that has been designed to offer function as well as style.

So, why do we think this site is so special? Well, first off, it demonstrates the designer's flair for interactivity. While there are loads of sites out there that offer lots in the way of rollovers and animations, few manage to infuse their creations with as much thought and style as these. But before you dismiss the site as just another load of Flash gimmicks, there are actually a number of elements that you can emulate using Photoshop and ImageReady alone. From clever animations to sci-fi effects, this site has them all.

Want to find out more? Then read on, as we move in close for a detailed look at what Idigitalemotion has to offer...

Love the logo

Point your mouse towards Idigitalemotion's main site logo and watch it animate as you click

Relish the rollovers

A well thought out aspect of this website is before and after animations that explain the Photoshop process



An inspiring logo

Don't follow the crowd, step up to the plate and design an animated logo in Photoshop

All too often, web designers tend to opt for the quick and easy option when creating a logo, just slapping down some flat, uninspiring 2D shapes. Here though, the logo is immediately eye-catching and makes clever use of animation.

Usually, this is created in Flash, but there's no reason why a similar design and rollover style can't be built up in Photoshop and ImageReady. Just use Photoshop's Pen Tool to draw out the shapes and fill them with a flat black colour. Create a few slightly different iterations on new layers to use as cells



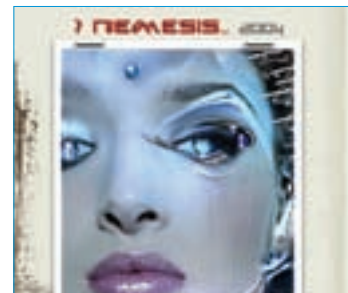
for the animation. Then transport them to ImageReady and build up the motion as a rollover, by logging the cells in the Web Content palette and setting the requisite Rollover States.

Before and after

Use banners to show the before and after shots of the Photoshop process

Often animated banners are used as little more than gimmicks. However, there are a number of genuinely useful ways that you can employ them to both sell your ideas, and offer the visitor a little bit of insight into how you work.

Here, the artist has dedicated a very large portion of the site to displaying a graphic that ticks all of the above boxes. In its Rest state, it shows a heavily Photoshopped sci-fi style picture of a woman. But every so often the image swaps to show the original picture of the woman's face. It then quickly demonstrates how the image



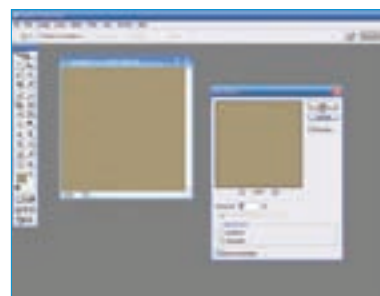
was constructed as the artist built up and added the cyborg components in Photoshop. It's a neat idea and certainly one that visitors will find fascinating.



STEP BY STEP

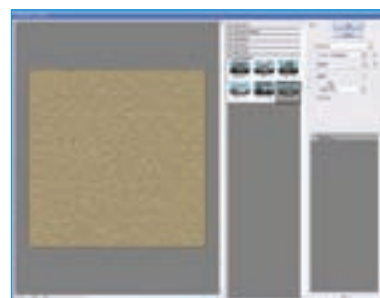
A cracked leather look

Here's how to run up a convincing light leather effect in Photoshop



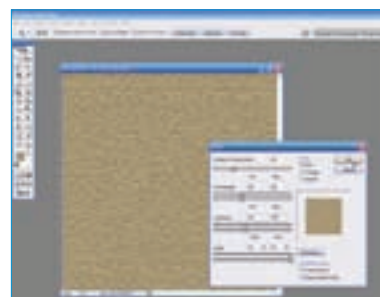
01 Basic texture

Open a new canvas in Photoshop and fill it with a stony colour. Next select Filter>Noise>Add Noise. Then enter the following values: Amount = 5%, Distribution = Gaussian and tick the Monochrome option. Hit OK to apply the basic texture to the coloured canvas.



02 Adding detail

Now click on Filter>Texture>Texturizer in order to start adding in some extra detail. Enter the following: Texture = Sandstone, Scaling = 50%, Relief = 10 and Light = Top. When you've done this, hit OK and the filter will add another layer of texture over the existing stony image.



03 Mess it up

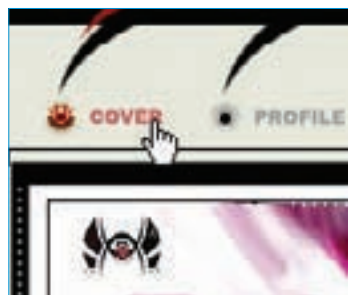
The last step is to add further detail by going to Filter>Distort>Wave. In the pop-up dialog, enter the above values and then hit OK to apply. Finally, finish things off by clicking Filter>Texture>Texturize. Apply the same settings as in Step 2 and hit OK. All done!

Creative menus

Animate your buttons and add interest to your site

Rollovers also come in handy for adding interest to site menus – and even aid navigation. It's pretty common to see menu buttons change colour to indicate that an item has been selected, but it's far more interesting for a visitor to have buttons animate when clicked. And it doesn't take a lot of effort to make it happen.

The secret, once again, lies in making use of ImageReady's Web Content palette and designing an interesting rollover state for each button. Here, the creator has added a simple red graphic key and font colour change to signify



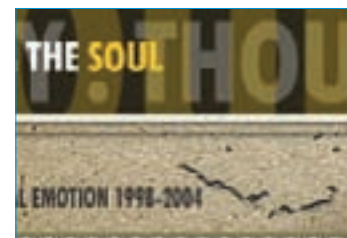
an active selection, which, given the animated nature of the rest of the page, is low-key enough to keep things nice and balanced.

Real-life textures

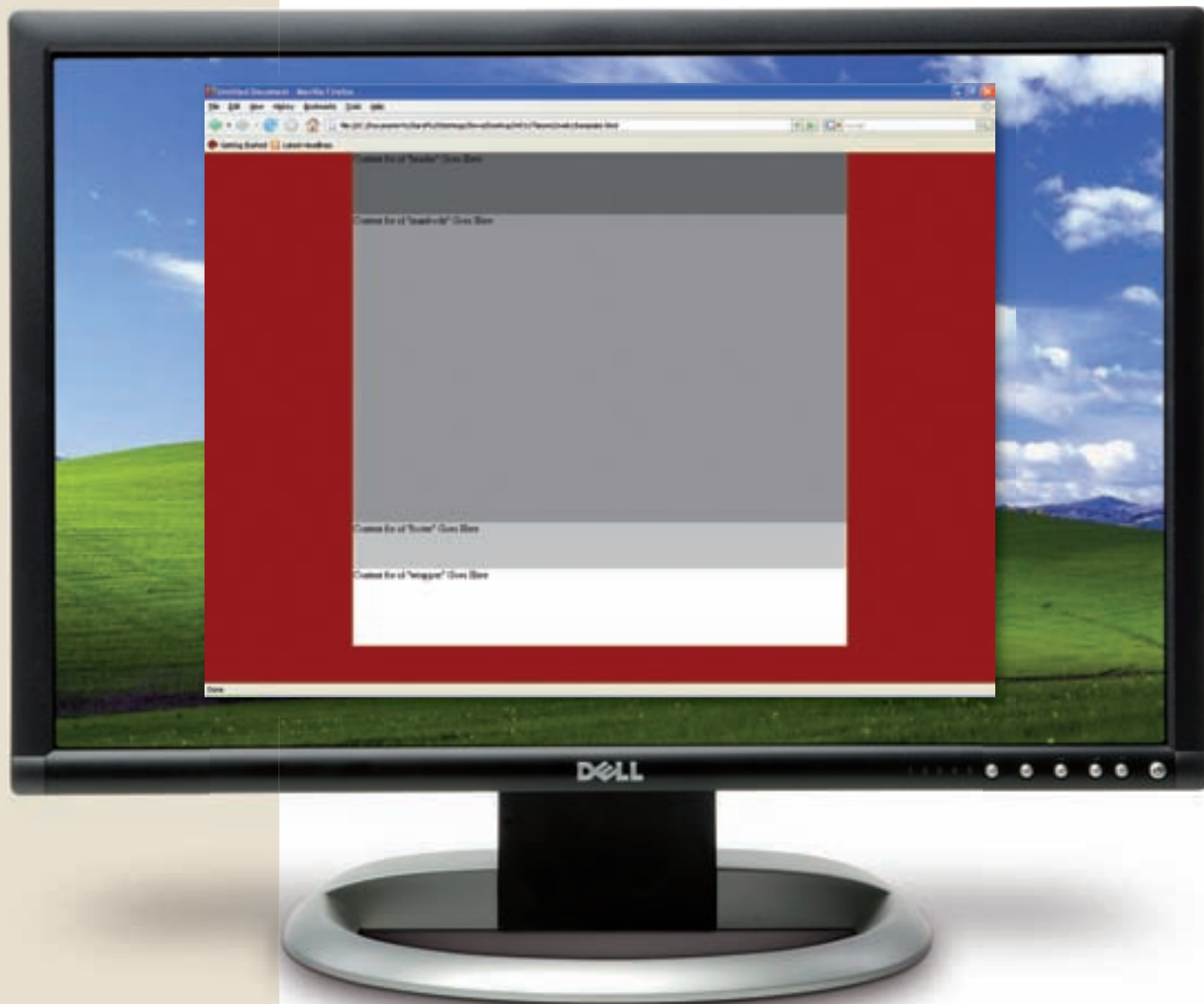
Give visitors something they'll recognise on screen

Although the site has a definite high-tech look and feel, the designer has managed to ground it by employing sporadic use of familiar textures. Take a step back from the site and you'll notice that it has been constructed to resemble a printed portfolio. The main page background has been made to look like that of an opened book.

While it's fairly easy (and common) to replicate a paper texture for a site background, the designer has also backed things up by adding a strip of cracked leather binding along the bottom of the site. Of course, it's



entirely possible to create this type of texture in Photoshop in just a few short steps, if you're crafty in the way that you apply filters and colour. So, to find out how to do it, check out the three-step workshop above.



THE BRIEF

TUTORIAL OBJECTIVE

To create the building blocks of a site with CSS

TIME REQUIRED


30 mins

SKILL LEVEL



Build your first CSS **PART 1** site from the ground up

MAKE THE SWITCH TO CSS AND DIV TAGS FOR GREATER CONTROL. WE START A PRIMER GUIDE TO GOOD SITE DESIGN FROM SCRATCH

 **A WEBSITE WITHOUT** tables is a totally alien concept for many web designers. Why make the move to CSS when table-based websites still fit the bill and look pretty good? This is perfectly true, but the migration to CSS will bring with it a host of new horizons. The switch over to Div tags and CSS may seem like a daunting task. However, with a little guidance from *Web Designer* you'll wonder why tables ever had such a hold. Throughout the first part of this multi-issue

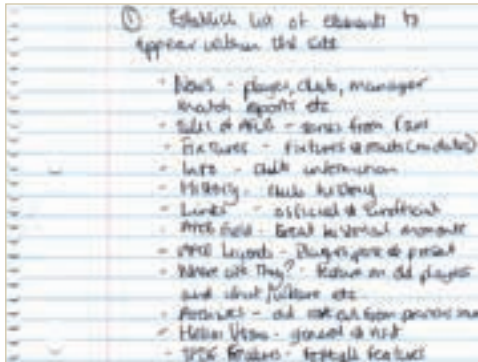
tutorial, we take you through the paper planning stage before introducing tables to help newcomers understand the concept of using Div tags. Further along, with the planning process in place, Dreamweaver is opened up and the world of Div tags is introduced. The final segment is dedicated to creating a simple, centrally placed, 'three rows, one column' layout with the assistance of Div and CSS. Be sure to come back next issue to uncover more dark secrets of using layer-formed layouts.



YOUR EXPERT

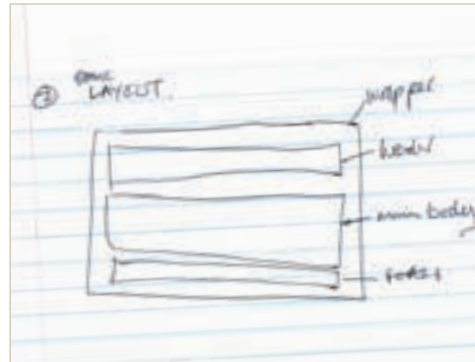
Steve Jenkins is a keen designer and developer who started creating websites after attending Bournemouth University and loves tackling the most testing of Dreamweaver problems. To see a sample of Steve's work, take a visit to www.thesouthend.co.uk.

Build a CSS website from scratch (Part 1)



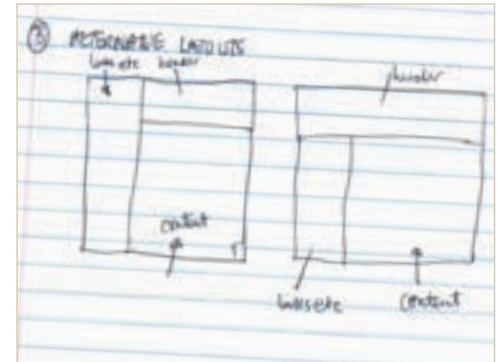
01 Feature set

Before thinking about the layout of the site, it's good practice to actually get down on the paper the content that will appear in the site. This will help establish the layout, as it needs to be decided which content will appear on the home page and possible links to other pages.



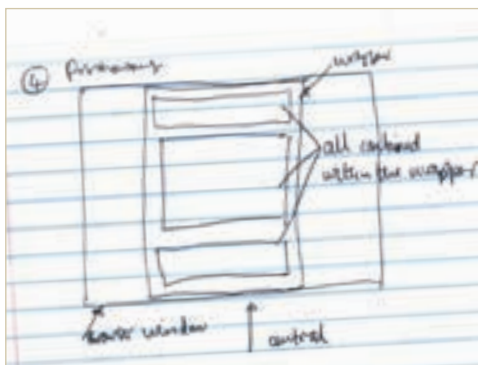
02 Basic layout

Once happy with the elements that will make up the content, it's time to decide the basic layout for the site. Often sites are broken down into two, three or four basic elements. Again the content has a helping hand with the layout, but get one down on paper as soon as possible.



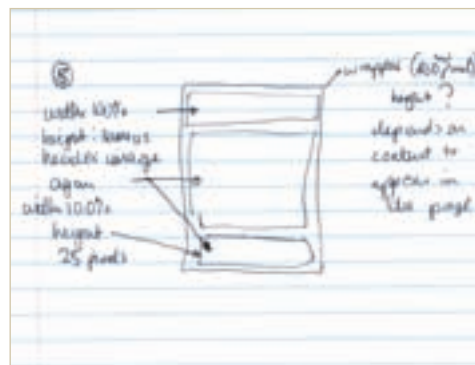
03 Alternatives

After deciding on an initial layout it's always worth considering alternative layouts. In case plan A doesn't work, you have a plan B. Creating a single alternative is essential, but a third or maybe even a fourth is efficient. If unused they can be considered for future sites.



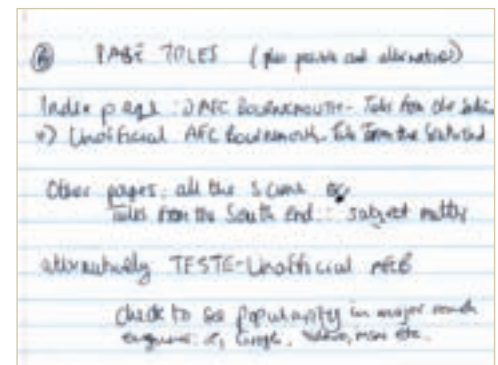
04 Positioning

When building a site with CSS, detailed positioning of the layout elements is essential for the smooth transition from paper to workspace. For example, the header of a page can be placed centrally or to the left. Plus, it may take up a fixed position or alternatively a relative position.



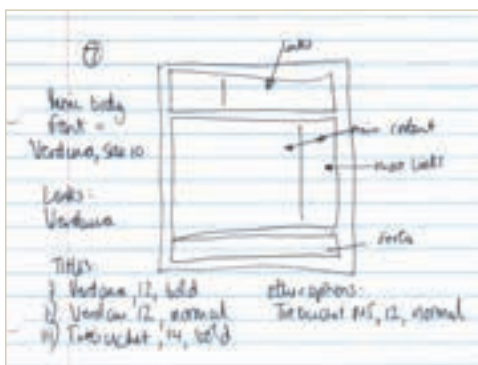
05 Size

With positions decided, the next step is to decide the size of each of the elements. This can be a fixed size, ie, 800 pixels, or a relative size, say 100%. Alongside the width, the height also needs to be put in place. This step needs to be repeated for each element.



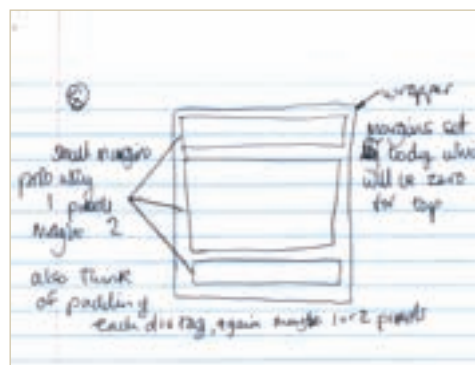
06 Page titles

These are often forgotten elements, but ones that are crucial to the success of the site. Search engines look at the page title to help decide its worthiness to the keyword search. So, it's essential that your page title reflects the content it represents.



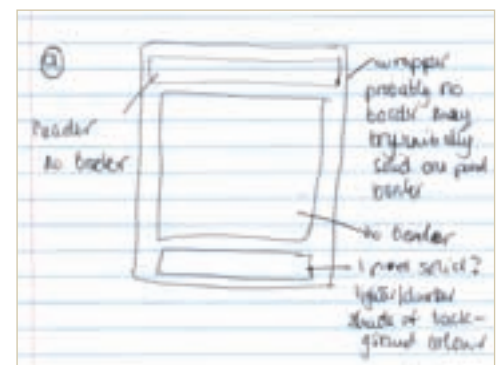
07 Fonts

The main body of any site is going to contain some form of text, however little. When deciding upon fonts to be used, a good rule of thumb is a maximum of three. The site text should adopt commonly available fonts such as Arial or Verdana. Also, don't forget to fix the various sizes.



08 Margins

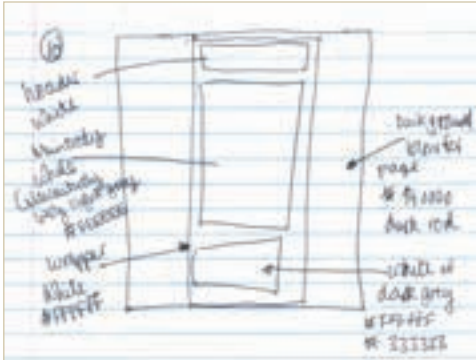
Planning margins is a relatively simple task: leave as the default or design depending on the layout. A central column only needs the top margin to be set. Alternatively, a three-column layout will need the left and top margins set. To ensure no white space appears set the margins to 0.



09 Borders

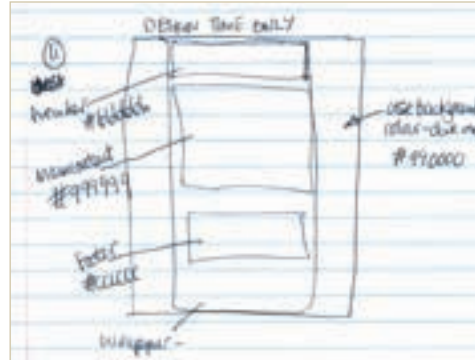
Careful consideration needs to be given to borders for several reasons. First, it's very likely that more than one border style is to be used across the whole site. Second, the border colour needs to be decided for each occurrence to ensure it doesn't clash with any background colour.

Tutorial



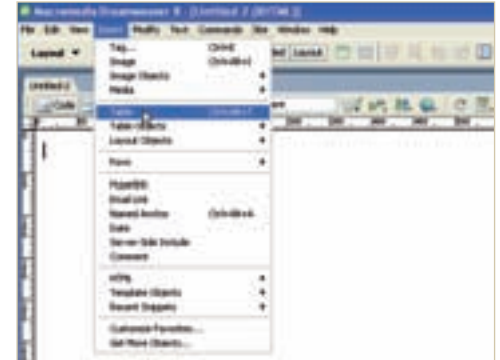
10 Background colour

It's a good idea to plan in advance the overall colour scheme of the site. This, in turn, brings into play the background colours that can be applied to each of the available elements. These don't need to be set in stone, as they can easily be modified later on.



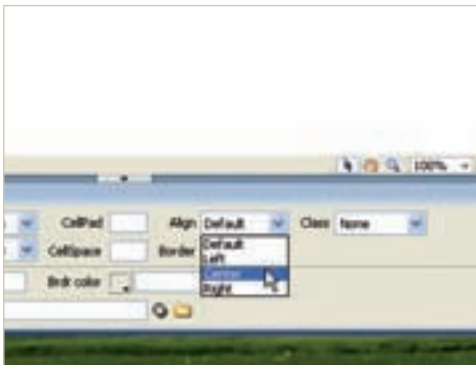
11 Design colour

As mentioned before, the background colour can easily be modified at a later date. For this reason, designers can pick a random colour just to help identify the boundaries of each of the elements of the layout. We've decided to pick variations of grey, ie, #CCCCCC, #999999.



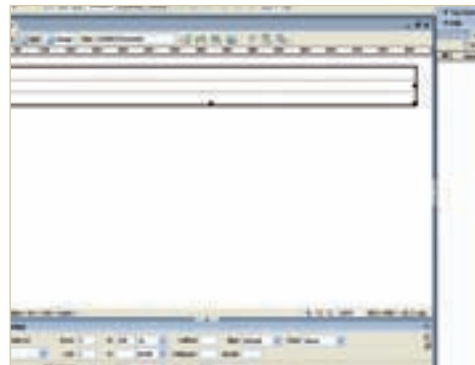
12 Table assistant

To help develop the paper plan and give an understanding of how the site will work, we're going to use tables. The layout and its various properties are going to be recreated with the more traditional option of tables. First, head to the Insert menu and select Table.



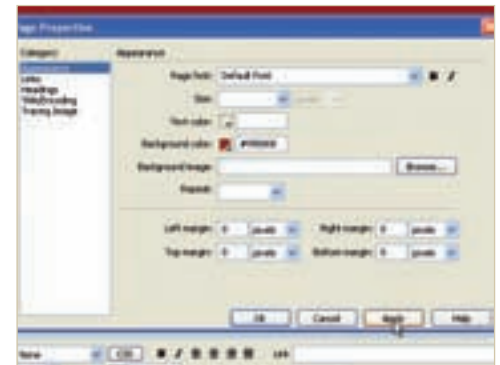
13 Wrapper

The basic layout chosen boasts three rows and one column wrapped in a simple 1x1 table centrally placed. Add the table, using the default options, and press OK. Head to the Properties Inspector, change the table width measurement to pixels, make this 800 and Align to Center.



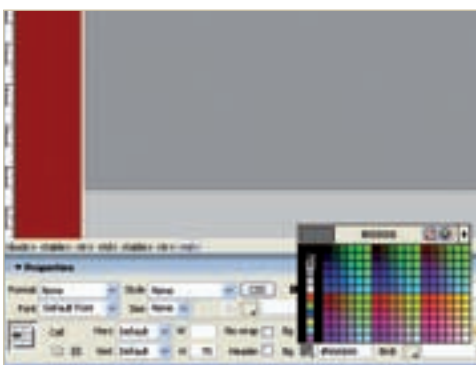
14 Layout tables

The next step is to add the additional tables inside the wrapper created in the previous step. Click inside the original table and head back to the Insert menu and add a three row, one column table. This can have a width of 100% or 800 pixels as it needs to fill the wrapper.



15 Page properties

Now save the table (File>Save As) with any name you like. Next head to the Modify menu and select Page Properties to define the margins and the background colour. Set all the margins to 0, though the only essential option is Top. Now select a background colour for the page.



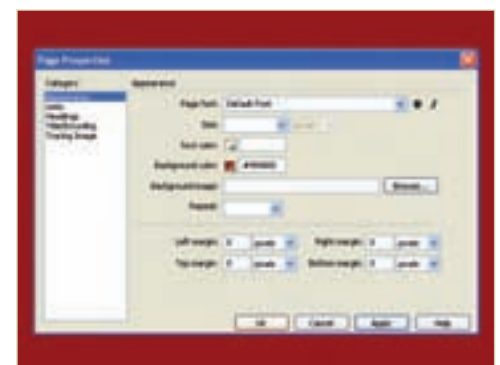
16 Change colours

Now select the nested table and change the background colour to white via the Properties Inspector and Bg Color. Expand the table, select the individual cells and add a variation of grey as the background colour to get a representation of the site about to be created.



17 Section pages

To complete the picture, add text to each of the table rows with the name of the section. This can be used as the Div tag ID later on if you wish. Now save the page and head to the File menu, select Preview in Browser and choose a browser to see the basic layout in action.



18 CSS and margins

Now it's time to start creating the layout seen in the last step with the help of Div tags and CSS. First create a new page (File>New>Basic Page>HTML>Create) and save as a template. Head to Modify, select Page Properties, select a background colour and set the margins to 0.

TECHNIQUE

Defining the rules for Div

We show you how to modify the Div and CSS rules. Add margins, padding, borders and control the flow of text



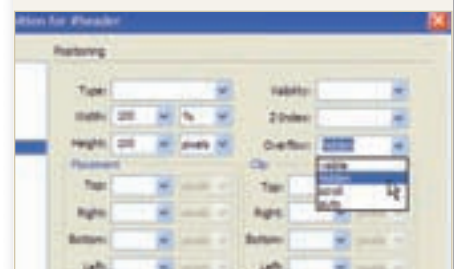
01 Padding, margins

First up, select the appropriate style from the CSS panel, ie, #wrapper. Now double-click to open the CSS Rule definition window. Select Box and add two-pixel padding for all sides of the tag. Do the same for Margins if desired.



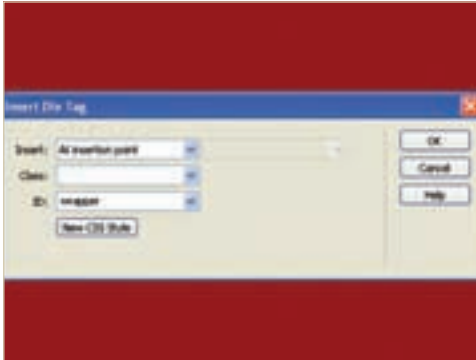
02 Borders

To add a border to a Div tag again select from the CSS panel. First up is Style – press to view the available styles and click the desired option. Select a Width. Choose from the pre-defined options – Thin is good – or add a pixel value. Pick a colour and Apply.



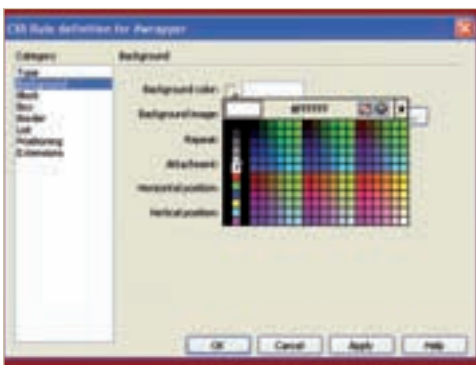
03 Control text

Select the Div tag that contains the text to control by double-clicking in the CSS panel. Now select the Positioning category and head to Overflow. Selecting 'hidden' will hide text that doesn't fit, while 'visible' will expand the tag to show it.



19 First Div tag

It's time to add the first Div tag, so head to the Insert menu and select Layout Objects and Div Tag. This will open the Insert Div Tag dialog window. Ignore Class for the moment and add the name of the tag in ID, ie, 'wrapper', or a name of your choice.



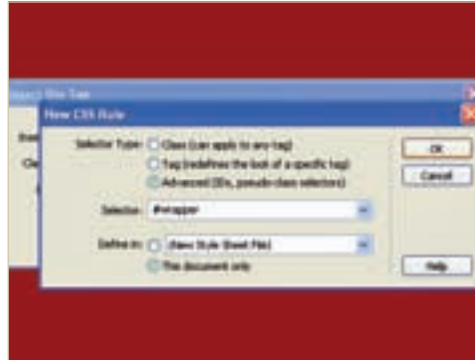
21 Rule definition

The CSS Rule definition for the #wrapper window is now on display ready to define the elements of the tag. Now select the Background category and select the appropriate colour. Alternatively, if there's a Background image select Browse, locate the image and set up the different options.



23 Perfect placement

Finally, with the #wrapper Div tag added to the page, the tag needs to be positioned centrally. Head to the Code view and locate the selector. Add the following code: `margin-right: auto; margin-left: auto;` and save the page. This will centre the Div tag.



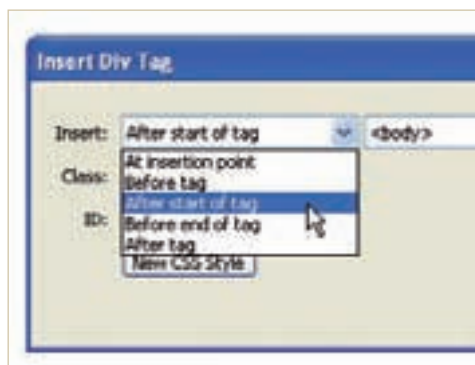
20 Define tag

Click the New CSS Style button immediately underneath the ID list to open the New CSS Rule window. In the Selector field add the appropriate name preceded by the hash symbol, ie, #wrapper. Make sure 'Define in' is set to 'This document only'. Press OK.



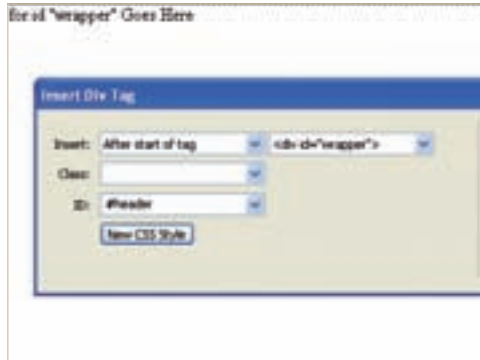
22 Size up the Div

Now click the Box category to reveal the various options. Select values for the Width and Height fields and add as determined earlier. The Width is 800 pixels while the Height is, initially, going to be set at 800px as well. This will change as the site design progresses.



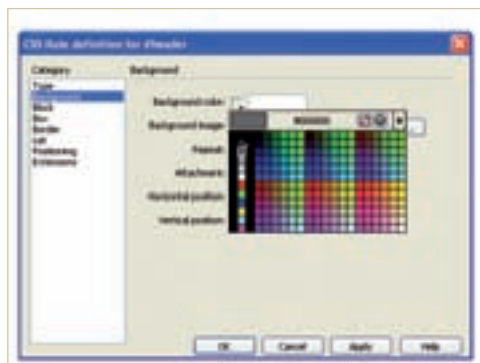
24 Insertion point

Now head back to the Design view and place the cursor inside the wrapper after the text. Now go to the Insert menu, select Layout Objects>Div Tag to view the Insert Div Tag dialog window. Now select 'After start of tag' from the Insert drop-down list.



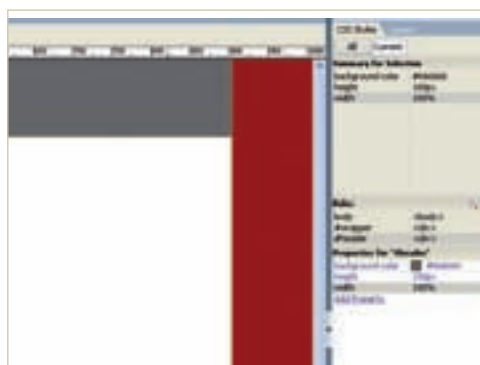
25 Second insert

The previous step will activate the second Insert drop-down list. Now select `<div id="wrapper">` from the list and name the tag, as decided earlier, in the ID field, ie, #header. Now click the New CSS Style button to open the New CSS Rule dialog window.



26 Background colour

Enter the name of the tag in the Selector field, making sure 'Define in' is set to 'This document only'. Now press OK to open the CSS Rule definition window for #header. First, click Background and select a Background Color, to help with the design process, from the Color palette.



27 Header rules

Next select the Box category and determine the Width and Height for the tag. Click the Width drop-down list, select Value and in this case enter 100. Change the pixels drop-down list to %. Follow the same method to add the height, staying with pixels. Press Apply to confirm the changes.

IN DETAIL

The delights of the Div tag

Tables have been long-standing companions for web designers. However, Div tags and CSS offer a true alternative, but why on earth should you bother making the swap?

THE DIV TAG is a powerful tool in a web designer's arsenal and, combined with CSS, provides the opportunity to create with style. The essence of the Div tag is relatively simple to capture once the basics have been mastered. Apply the appropriate CSS to the Div tag and with a few clicks the job is done. On the face of it, there doesn't seem to be much point in taking this route. What advantages does it offer over the more common choice tables? The more traditional design option of tables creates code intensive tables. Add a little CSS to the equation and the load is soon lightened and pages will be loading in half the time.

The combination of CSS and the Div tag also delivers, but on a different level. CSS brings with it power, convenience and a much faster workflow. Once past the initial design process an entire site can be modified or updated in a single hit. Extracting the embedded code from the page head and placing into a style sheet is where the power lies. Once created and linked to all the pages of a site, CSS can alter the font of the entire site with just one change.

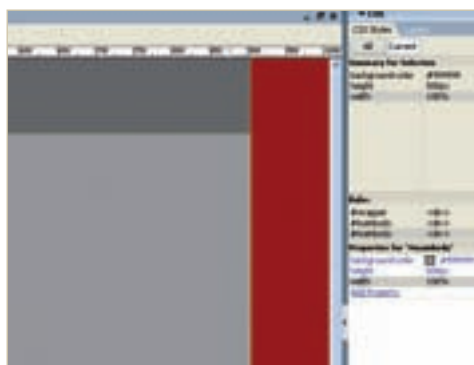
This same principle can be applied to background colour, background images, margins, padding and much more. Dreamweaver, Div tags and CSS also bring with it another powerful addition in the shape of CSS-P. This is the principle of positioning Div tags with the help of CSS. There are essentially three methods: absolute, relative and fixed. Absolute essentially uses the top left corner as its point of origin. Relative lets you position an element independently, select an insertion point and this is where it will appear. Fixed does exactly that – fixes a tag in one position and doesn't move. The more commonly used options are absolute and relative, simply due to the fact that they allow for precision positioning. They also bring the added bonus of being easily repositioned and resized in an instant for the perfect page layout.



Select a Width of 100% to ensure that the nested tag fills the available space

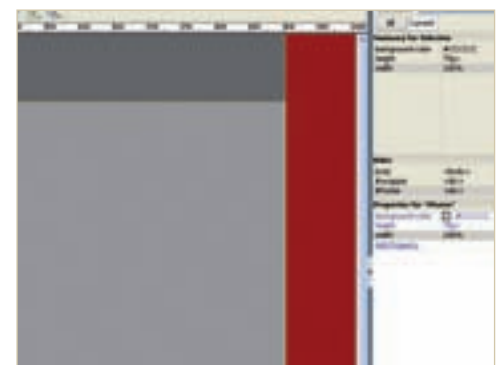


Use the relative positioning type to gain greater control of the Div tag within the page



28 Mainbody tag

To create the 'mainbody' Div tag the previous steps will need to be retraced. Again, insert a new Div tag, but this time select 'After tag' from the Insert drop-down list. Add a background colour, set the width to 100% and add a height, ie, 500 pixels. Then press Apply and OK to add.



29 Footer tag

To create the 'footer' Div tag the same principles are adopted as mentioned before. Again select 'After tag', add a background colour, set the width to 100% and this time a small footer, 75 pixels. Press Apply and OK to add. You now have the building blocks for your CSS site.





THE BRIEF

ON THE CD

Tutorial files:
todo.html, styles.css,
img/dragme.gif, yui/
dom.js, yui/dragdrop.js,
yui/event.js, yui/yahoo.js

TUTORIAL OBJECTIVE

Create an interface allowing drag-and-drop lists using the YUI Library

TIME REQUIRED

60 minutes

SKILL LEVEL



Coding drag and drop lists using the Yahoo! User Interface Library

DISCOVER HOW THE YUI JAVASCRIPT LIBRARY CAN MAKE CREATING INTERFACE ELEMENTS SIMPLE, BY BUILDING A DRAG-AND-DROP TO DO LIST

MANY WEB 2.0 applications aim to provide a rich user experience, with a strong focus on user interaction. Therefore the ways in which users can input data to your application become highly important when they're the main feature of your product. In traditional web applications, the HTML form is the main way in which users can add data. Users tend to understand how to work with them, but complex processes can be clumsy and difficult to achieve. Modern

applications make good use of JavaScript to create custom interfaces. A good example of this is 37Signals' Ta-da Lists (www.tadalists.com), which uses JavaScript to enable drag-and-drop interaction. It's this functionality that we'll try and recreate here. Writing solid, cross-browser JavaScript is tricky. JavaScript libraries, such as the YUI library, help by providing functionality you can use to create interfaces more easily. This tutorial will serve as an introduction to using YUI.



YOUR EXPERT

Rachel Andrew is a web developer and managing director of web consultancy edgeofmyseat.com. She has written a number of books including *Build Your Own Standards Compliant Website with Dreamweaver 8* published by Sitepoint.

Coding drag and drop lists using the Yahoo! User Interface Library



01 The YUI Library

Your first step is to download the complete YUI library from <http://developer.yahoo.com/yui>. This URL also contains links to each of the different components of the YUI, cheat-sheets and full usage documentation. Save the zip to your computer.



02 What do we need?

Under YUI Library Utilities, we can see that a drag-and-drop utility is listed. As this is what we want for our interface, click this link, which will take us to the main page for drag and drop. This gives some simple usage instructions and links to the examples.



03 A drag and drop list

There's a list example within the YUI examples for drag and drop. They can be quite complex if you're new to the library or have limited JavaScript experience, however this example shows that what we want to do is possible – we just have to work out how!



04 Opening the library

Unzip the YUI download and you'll find a number of folders in the archive. You don't need to use everything from YUI, so we can pick out the bits we want. All we need is within individual folders in the 'build' folder. So first create a 'yui' folder in your site to store the files.



05 Grabbing the files

Copy these files from the library to your yui folder: 'dom/dom.js', 'yahoo/yahoo.js', 'event/event.js' and 'dragdrop/dragdrop.js'. You'll find that for most things you want to do using YUI, you will need the first three files; 'dragdrop.js' is specific to including drag-and-drop functionality.



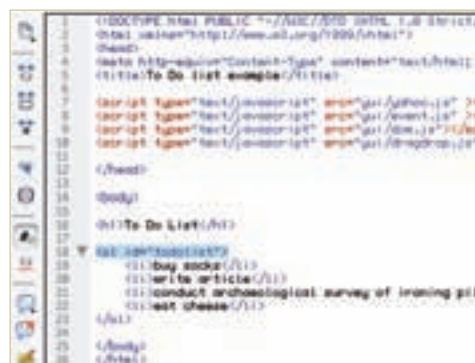
06 Your To Do List page

We'll start by creating a regular HTML list on the page. Create a new page in Dreamweaver and add to it an ordered list of to-do items. In an application such as Ta-Da Lists, you would be getting this data from a database and displaying it as HTML using PHP or another language.



07 Include the JavaScript

To be able to use the YUI JavaScript functions, we need to include the files we copied from the library earlier into your page. This'll make all of the YUI functionality we need available to this page. Add the four JavaScript files into the head of your document and save the page.



08 Give the list an ID

We're going to need to write our own JavaScript to make use of YUI. The first thing we need to do is let our document know that something special happens with this list. We might have other lists on the page we don't want to drag about, so give the list an ID of 'todolist'.



09 Our dragList function

We're writing a custom function called 'dragList' to make the items draggable. This function should start to 'listen' for someone dragging a list item once the page has loaded, so we need it to initialise onload. The following code creates a function and adds a listener using YUI – the alert is just to check it works.

```
<script type="text/javascript">
function dragList() {
alert('Hello, World!');
}
YAHOO.util.Event.addListener(window, "load",
dragList);
</script>
```

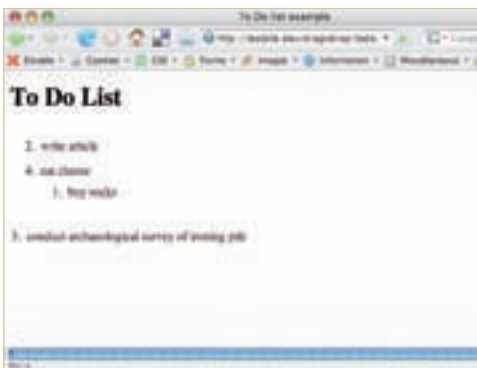
Tutorial



10 Get the items

If you can refresh the page and see the alert, your function works. Remove the alert. The rest of the JavaScript needs adding inside your dragList function. The first thing we add will find any list with an ID of 'todolist' and get all of the list items inside it into an Array named 'items'.

```
var items = YAHOO.util.Dom.get("todolist").getElementsByTagName("li");
```



13 Test the function

Now is a good time to load up the page in your web browser and check that you can grab any of the items and drag them. It won't be quite a reordering functionality yet, but you have been able to get your items using JavaScript and utilise the YUI library to drag them.



16 Setting constraints

For the list we want to stop the item being dragged sideways. From the cheat-sheet we know there's a method setXConstraint that can prevent side to side movement by setting the values to 0. After adding the highlighted code above, we can now only drag items up and down.



11 Add IDs to list items

We need to give an ID to each individual list item. We could do this in the markup, but, as we only need them for the JavaScript, we can use the YUI function generator, which will give a unique ID to each list in items. The ID will be 'items' plus a number, eg, item0, item1.

```
YAHOO.util.Dom.generateId(items, "item");
```

14 Add some CSS

We'll also use CSS to add to the look of this functionality, so now would be a good time to start to add that. Link in new CSS files containing rules for the body and for the list 'ol#todolist'. We'll be adding to this stylesheet to enhance our interface.

```
body {
    background:#fff;
    color: #000;
    font: 1em Verdana, Arial, Helvetica,
    sans-serif;
}
ol#todolist {
    width: 500px;
}
ol#todolist li {
    line-height: 1.8;
}
```



17 Interesting moments

Also on the cheat-sheet we have what are called 'interesting moments'. These are things that happen during the drag process. We can intercept these events and change what happens. The first event we want to look at is 'startDrag', so we add the following to our script so we can work with it:

```
li.startDrag = function(x,y) {
```



12 Make items draggable

We now have everything we need to be able to drag our items. Create a loop to loop through each list item in Array items. For each item we create an instance of 'DDProxy' in the Yahoo! class, which enables drag and drop. DDProxy drags a copy of the item, not the item itself (you can do that by using DD).

```
for(i=0; i < items.length; i++) {
    var li = new YAHOO.util.DDProxy("item"+i);
}
```



15 Change the behaviour

Now that you have a draggable item, we can add to the way it behaves by addressing the properties and methods of DDProxy. A quick way to find out what's available to you is to download the Drag and Drop cheat-sheet from the Drag and Drop YUI page.



18 Drag an item

The first line below sets the style of the dragged element (getDragEl) and sets the opacity of the element. Instead of the proxy being an empty box we're copying in the text from the original element (getEl). Then add a class 'dragged' to the original element so you can style it.

```
YAHOO.util.Dom.setStyle(this.getDragEl().opacity, '.5');
this.getDragEl().innerHTML = this.getEl().innerHTML;
YAHOO.util.Dom.addClass(this.getEl(), "dragged");
```


Coding drag and drop lists using the Yahoo! User Interface Library



19 The class 'dragged'

This class is applied to the item you've dragged (not the copy), while the copy is being dragged. What we want to do is hide the original item while the drag happens. To do this, create a class in the CSS 'dragged' that contains visibility:hidden to hide the contents.

```
ol#todolist li.dragged {  
    visibility:hidden;  
}
```



21 Remove the class

After the drag stops we want to display the item again. We do this by removing the class that is setting it to hidden. We can do this just as easily as we added it, by using the endDrag interesting moment and removeClass to remove the class from the list item.

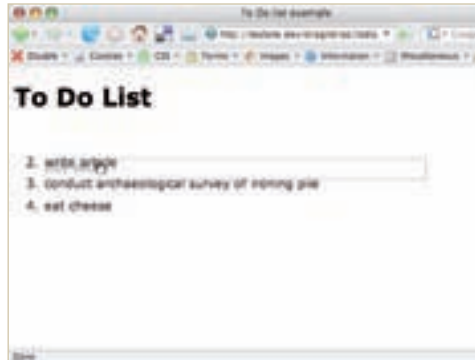
```
li.endDrag = function(x,y) {  
    YAHOO.util.Dom.removeClass(this, 'dragged');  
}
```



23 Reposition the item

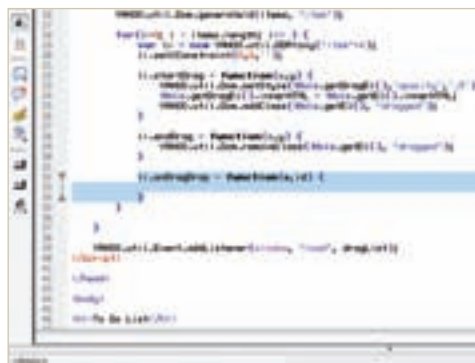
We're going to use a simple method to reposition our items and add it before the item it is dropped onto. It would be possible to make this slicker by detecting which half of the item you were on and choosing to insert above or below. However we'll keep this simple for our example.

```
var liParent = YAHOO.util.Dom.get("todolist");  
liParent.  
insertBefore(this, YAHOO.util.Dom.  
get(id));
```



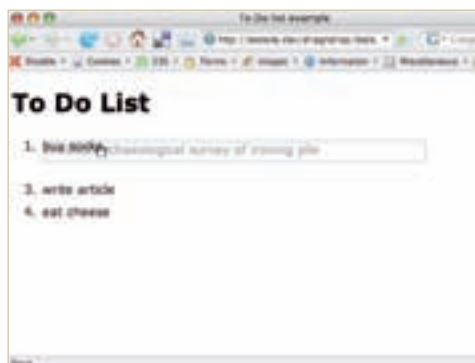
20 Functionality so far

Now check your page in the browser. You should see that when you start to drag an item, the original disappears. The copy is opaque and can be dragged up and down over the other items and dropped anywhere – at which point it'll disappear!



22 Change list order

If you now test the functionality, you'll find that you can drag the item around and it doesn't disappear when dropped, but instead bounces right back to where it came from. We need to set what happens when an item is dropped to change its order in the list.



24 Completed lists

You should now be able to test this reordering functionality and drag items in the list on top of other items. The list will then reorder and renumber. This is because we're actually changing the order of these elements in the document using JavaScript.

TECHNIQUE

Viewing the markup

How can we view the markup we're generating with JavaScript in the source code of documents as it generates?



01 Developer toolbar

The Firefox Web Developer Toolbar (<https://addons.mozilla.org/firefox/60>) has a View Generated Source option. This means that if you view the markup after reordering the list, you'll see the list elements in their changed position.



02 Firebug extension

Also for Firefox, the Firebug Extension gives you a whole toolset for working with JavaScript. You can use it to inspect individual elements, log messages to a console and much more. Download Firebug from <https://addons.mozilla.org/firefox/1843>.



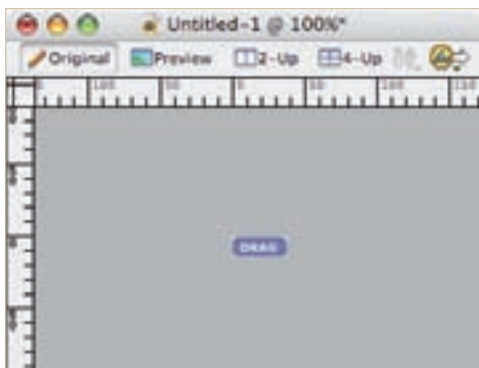
03 Using Firebug

With Firebug installed, you can use it to inspect the document as you work with the page. Open the Firebug Panel by clicking the green tick at the bottom of your browser and select Inspect to move around the document and view it.



25 Drag from a handle

Our example on Ta-da Lists doesn't drag from the text of the list item, but from a handle on an image that says Drag. This has the benefit in that the text is still easy to select without accidentally dragging it around. The YUI library gives us a way to reproduce this.



26 Our drag image

First, make a little image from which the drag will operate. We've just created a rounded rectangle containing the word 'Drag' in Fireworks, this could also be text styled with CSS – the way that it's inserted into the document will be exactly the same. Save this little image into your site.



27 Add the drag image

We could add the image to the markup but, again, we can keep the list clean and use JavaScript. We first need to get the current contents of each list item using innerHTML and then replace it with our image plus the existing contents. We also need to give each image a unique ID.

```
var str = ' ' +  
  document.getElementById("item"+i).innerHTML;  
document.getElementById("item"+i).innerHTML =  
str ;
```

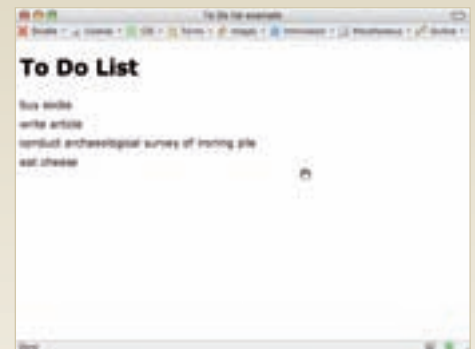
IN DETAIL

Support for users without JavaScript

Once we start adding JavaScript to our applications we need to consider users without JavaScript; and ensure that handy features for some users don't render the page inaccessible for others

AS WE'VE SEEN, using the YUI Library can make adding this kind of functionality far easier than it would be if we needed to write it from scratch. The YUI Library has also been tested extensively in different browsers and operating systems, so you can be quite confident that the basic code will work. That said, it's especially important to test this kind of functionality thoroughly. Not just for cross-browser compatibility, but also to ensure that users don't find the functionality difficult to use or confusing.

You may be thinking: 'what about users without JavaScript?' One of the good things about writing JavaScript in a modern way such as this, is that we start out with regular markup. We didn't write that list into the page with JavaScript, we created a regular HTML list and then used JavaScript to manipulate it. This means that, at the very least, our user without JavaScript can read the contents of the list. As we're writing in the image drag handles with JavaScript, they won't see those and end up with a confusing situation of seeing something that says 'drag' but doesn't work. In the context of your application you then need to make the decision as to whether the ordering is a core part of the functionality and needs to be provided in another way, or if it can simply not be there for users without JavaScript. In an application, you might add to our example by writing the new position of the elements into a hidden field and then updating the database order from the information when the form is submitted. For users without JavaScript, you would need to first create the list along with text fields to set the order by entering a number, then remove them in the JavaScript before adding drag and drop. This means that you may feel you're creating functionality twice, however it's important to ensure your application is usable by all.



As we've written in elements such as the drag handles using JavaScript, the list won't display them without JavaScript



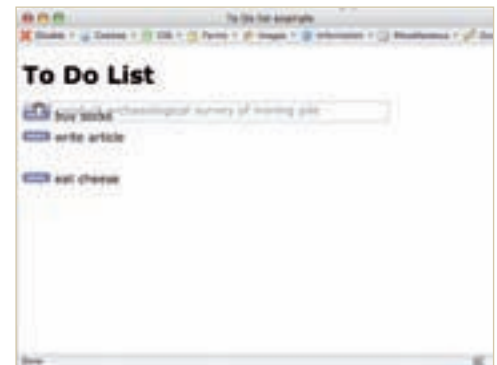
We use 'unobtrusive JavaScript' to avoid adding event handlers to our page. Read more at: <http://adactio.com/articles/1150>



28 Set the drag

We need to tell our drag method that we want to drag from the handle and not the full contents of the list item. We do this by using 'setHandleElId', which finds the element with the ID we've passed, and uses that to drag the list item.

```
li.setHandleElId('draghandle'+i);
```



29 The completed list

You may want to add to the CSS for ol#todolist to remove the numbering, margin and padding on the list to get the same kind of look as the Ta-da Lists version. You should then have an interface element that could be integrated into your application as a method for ordering lists.

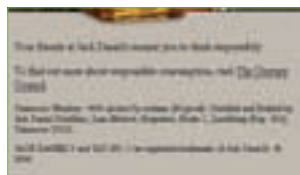


*e***Mag**

Jack Daniel's www.jackdaniels.com



TOP TIP



Doing the legal text some justice

The home page incorporates a small text-only section dedicated to legal jargon. This uses the Times New Roman font at two different sizes 10 and 12. Unfortunately on the web, the smaller a font becomes the more difficult it becomes for a visitor to read. To compensate, an easy to read font needs to be selected. The Times New Roman font is a poor choice especially at ten pixels. A better choice would be the commonly available Arial, Trebuchet MS or Verdana. You should always carefully check how fonts read on-screen before publishing a site.

The name Jack Daniel's is synonymous with whiskey, the good ol' US of A and pretty popular with another American institution, Coca-Cola.

The man himself, real name Jasper Newton Daniel, was born in 1850 and at the age of seven was hired out to work with the Dan Call family. Mr Dan Call was a Lutheran minister who owned his own whiskey still, and this is where Daniel learnt everything he could. In September 1863, Call decided to sell his still to 13 year-old Jack and the legend began. He perfected his charcoal mellowing process back in 1866 and to this day this still gives Jack Daniel's its smooth character and unique taste.

Alcohol is governed by the laws of the land and can only be legally consumed as an adult. Sites that promote alcohol are required to produce an entry page that asks visitors to enter their date of birth. The Jack Daniel's site is no different and boasts an entrance page that reflects its global status with a selection of flag icons. These represent the many languages that the site is available in and are simple rollover images that change the page to the selected language.

Heading into the home page, visitors will find a mixture of tables, CSS, Div tags, Flash movies and rollover images. An interesting selection that combines with sliced images to produce a quick-loading, image-heavy site.

Split images

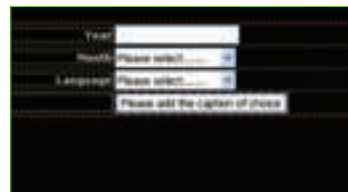
The JD bottle has been split into a number of smaller images. This helps with positioning and download times



Form elements

Customise form elements to suit your own requirements

The opening page uses a number of standard form elements and can be customised to suit. Incorporated into the front page is a number of drop-down lists, a single text field and a button. The drop-down lists have been adapted to incorporate the Date, Month and Language, while the text field is specifically for the Year. The button has been given a new value, as chosen by the site designer. Creating a form is simple enough, head to Insert>Form to open the Properties Inspector. Give the form a name for identification purposes and insert the Action and location of the

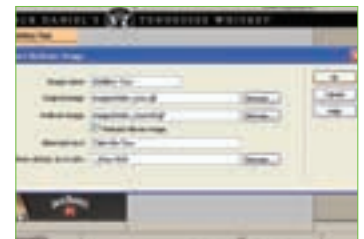


file that will activate the form. To add a component go back to Insert>Form and select. To add values to a List/Menu, click List Values and add. A list can be styled by selecting an option from the Class drop-down list. Finally, to change the text on a button, change the text in the Value field.

Navigation swap

Make good use of two images to create a rollover effect

The main menu on the home page uses two images, which are swapped when the cursor rolls over the original image. This is a fairly simple procedure to instigate, but there are a few points that need to be noted before starting. It's essential that both images are the same size. If not, the secondary image will be automatically resized to the original image creating a poorly constructed menu. To create a rollover image, head to the Insert menu and select Image Objects>Rollover Image. Give the image component a name, before selecting the Original image by pressing



the adjacent Browse button. Next, hit this button again to locate the Rollover image. Add the Alternate text and the URL of the link and press OK. Now repeat the process for any additional buttons that'll appear in the menu.



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. To see a sample of Steve's work, take a visit to www.thesouthend.co.uk.

Site doctor

Diagnosing the tricks behind dotcom designs

Moving menu

This menu uses a selection of images that revert to the alternative background image on mouse rollover



Spacer

To compensate for different screen resolutions the home page uses a table to fill any unused screen state

STEP BY STEP

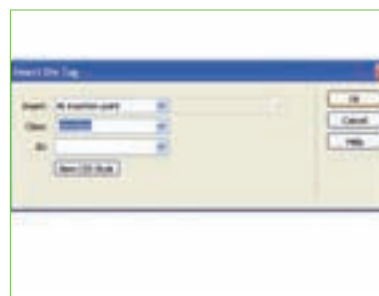
Styling Div tags

Discover how to apply style and class to Div tags the easy way



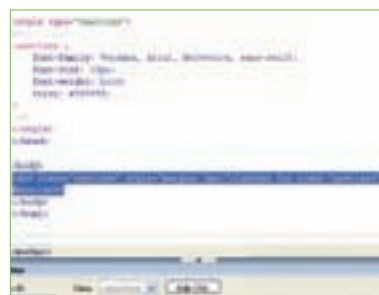
01 New class

The first step is to create a new class with the appropriate values. Click the New CSS Rule icon and give the class a name, eg, 'newclass'. Go to Define in>This document only and press OK. Now select the appropriate elements – ie, Font Size, etc – press Apply and OK.



02 Add a Div

To add a Div tag to a page go to Insert>Layout Objects>Div Tag to open the Insert Div Tag dialog window. Now Insert>At insertion point. This can be moved later simply by copying and pasting the code into the right position. Select 'newclass' and press OK.



03 Add style

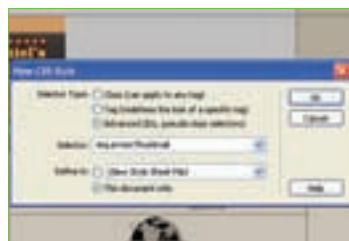
Switch to Code view to see the code created previously. You'll see <div class="newclass"> followed by the content and closing tag. To add a margin to the Div add the code: style="margin: 3px;". This creates what's known as an inline style.

Beyond basic CSS

Take your tags to pastures new with the CSS panel

This site uses an interesting selection of CSS throughout. Everything from simple predefined tags, to newly created classes and advanced selectors. Creating CSS in Dreamweaver is very much the work of the CSS panel.

Head to Window>CSS Style to open the CSS panel. Hit the New CSS Rule icon at the bottom of the panel to get started. Selector Type is first and Class is ideal for creating specific font styles. Give it a name, preceded by a full stop, press OK and select the elements for the new style. For more advanced CSS select Advanced, which changes the

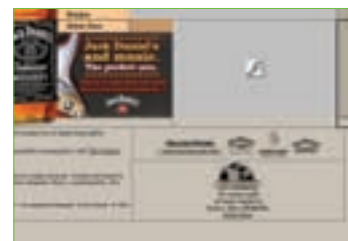


Name list to Selector. Now you can create a pseudo class, which essentially, adds an element to a tag that doesn't exist. An example is JD's 'img.promoThumbnail': this applies its style only to images with the appropriate ID.

Page filler

Add a page filler to compensate for all resolutions

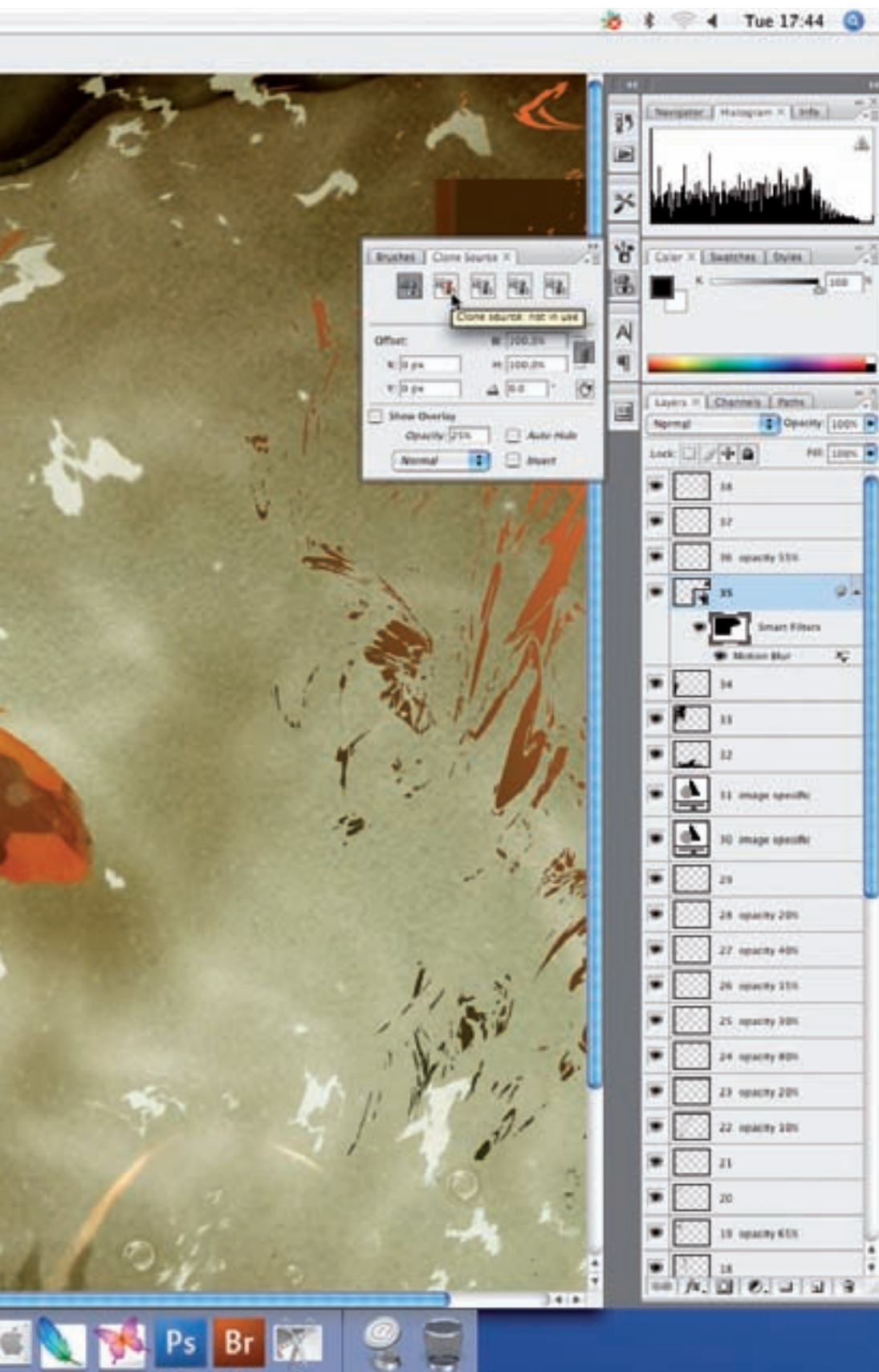
Screen resolution needs consideration when developing a website. The simple solution is to take the lowest common denominator, which is generally 800 x 600, and work from there. However, this brings the problem of how to fill space for much bigger resolutions. There are several answers, including the use of percentages across tables, a centrally placed column that's always in the centre of the page or the use of page fillers such as those used by Jack Daniel's. For the core of the site, a specific pixel measurement is used for the main table. Next to this a table with



several rows, matching background and 100% width is used. In addition, one of the rows has a black background, which is left empty. When viewed in a browser this collapses and gives the impression of a 1 pixel black border.

Software preview





Software Preview:

Adobe Photoshop CS3

With the beta of the world's premier image editing tool now ready to download, we bring you a look at the hottest feature additions

TO THE SURPRISE of virtually everybody, Adobe announced that the brand new CS3 edition of Photoshop would go into beta distribution on Friday 15 December. This was one Christmas present that most photographers, digital artists and indeed web designers wouldn't have expected to receive, despite all the hype and anticipation that has been flying around the online community in recent times. Available from Adobe Labs (<http://labs.adobe.com>) to those global users who hold a licence for CS2, the application already supports the Intel-based Mac, Windows XP and Vista platforms.

Although we won't see the final and completed release version in stores until spring, this beta does still manage to showcase the much talked about new features that are promising to make this a huge event in the 2007 software calendar. What's more, you'll also get to try the updated sister applications such as Bridge, Version Cue, Device Central, ExtendScript Toolkit and Stock Photos. However, more importantly, we've managed to outline some of the most exciting tools over the next couple of pages, spanning the multi-plane Vanishing Point 2 and the jaw-dropping automatic layer alignment and blending functions. The latter could prove a valuable addition to the inevitable CS3 Flash when it surfaces, while powerful options for making rapid image selections, edge refinements and monotone conversions are also most welcome. By all means use our quick guide and interface annotations to help you through the download, and be sure to pay a visit to the official Adobe site for more information.

Software preview

“Although we won’t see the final and completed version in stores until spring, this beta does still manage to showcase the much talked about new features”

QUICK SELECTION TOOL

When time is a factor or you’re just feeling lazy, there’s a new option in the Lasso Tool slot of the Tools palette to speed up your selections. The new Quick Selection Tool allows you to roughly paint over the area you want to select and let Photoshop deal with the fine-tuning. By analysing the image, the software intelligently selects the area you require.

VANISHING POINT 2

Building on the impressive features of the original Vanishing Point in CS2, the latest version provides adjustments to your brush strokes, cloning and healing as you paint. The angles of planes in Vanishing Point can now be added at any angle rather than only at 90-degrees and artwork can be wrapped around multiple planes.

NON-DESTRUCTIVE SMART FILTERS

Improving on the Smart Objects added in CS2, Photoshop now features Smart Filters, which are non-destructive. This essentially means that when a Smart Filter is applied to an image in Photoshop, it’s live and can be re-edited and the original image will not be affected. This non-destructive filter use is achieved by converting the selected layer to a Smart Object, which you can then apply filters to. This will be ideal for selecting the perfect filter for a specific area of your project, or if you change your mind about a pre-applied filter.

INTELLIGENT LAYERS

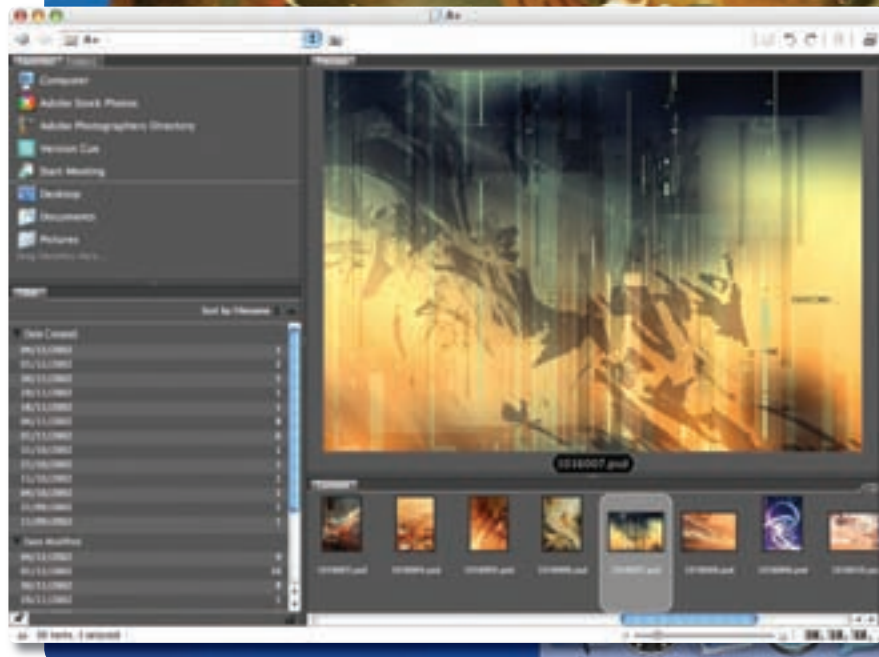
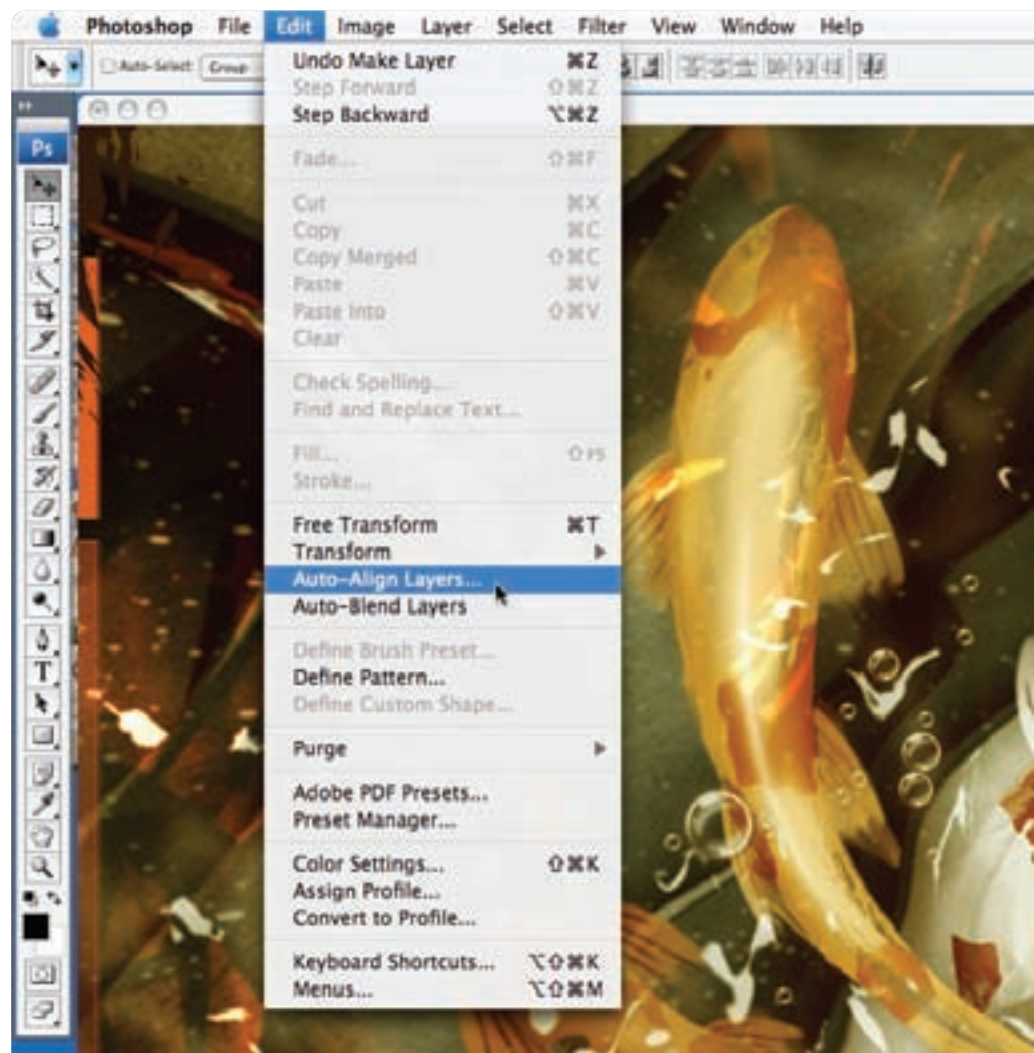
Ever wanted a way of exactly lining up image layers that share common graphical elements? Well Photoshop CS3 now has the intelligence to recognise layer similarities and overlay them seamlessly, with the power to rotate or position them into place automatically. Auto-Align Layers and Auto-Blend Layers do the work for you, while Masking tools enable you to then peel back or reveal areas to finalise the composition.

PALETTES / SAVED WORKSPACES

As you’ll have seen from the new interface shots, the common toolboxes and palettes dotted around the workspace can now be handily collapsed and reconfigured to suit your requirements. However, this can be taken a stage further by saving your customised environment so that differing workspaces can be created and archived. Why not put together the perfect GUI for editing photographs or your digital art creations, with a special one for crafting web graphics?

DEVICE CENTRAL

This is a new external suite application much like Adobe Bridge, which is geared to boosting the efficiency of mobile content developers. Here you can quickly browse profiles and specification notes for the leading handheld devices, preview content via popular handheld phone simulations/skins and also obtain the latest model profile updates. Most importantly, you’ll find document templates ready and available for your mobile projects so you needn’t start from scratch.



Adobe Photoshop CS3



ZOOMIFY

One of the most exciting and certainly most web-related features within CS3 would have to be the inclusion of a special image export tool. The Zoomify command allows you to publish potentially very large graphics or photography to the web, that can then be expanded and viewed in their intended dimensions without download delays. This is effectively achieved via a Flash file and viewing pane that only loads the portion that you're interested in zooming in on. Very similar in style to Google maps, it will be sure to be a tool that web authors will relish!

THIS Month

MOBILE MARKETS Web selling on the move explained	92
ECOMMERCE GALLERY Making money in true web style	96
WEB HOSTINGS Server solutions all gathered up	98

It's a Wiki world...

ONLINE ENCYCLOPAEDIA MOGUL
LAUNCHES A COMMERCIAL
EQUIVALENT TO EXPLOIT THE
WIDER WIKI POSSIBILITIES

ANYONE WHO knows the web will be all too aware of the undoubted brilliance of Wikipedia. It's without doubt one of the most loveable online experiences out there, for its ability to grab visitor interest and actually teach them virtually everything. Representing a free encyclopedia of user-submitted information, it also offers that rare pleasure of not requiring any sign-up process to view, while being totally free of advertising. Despite its success, this isn't about to change, although its founder, Jimmy Wales, is unveiling a set of commercial tools to take advantage of the technology's rich potential.

Wikia.com was also founded by Jimmy Wales but is totally separate from Wikipedia. Wales' new project is behind a service of tools available to those hoping to build community websites; encompassing software solutions, plus storage and network access. The tools are in fact free and creators can even keep all advertising revenue their sites may command, however all must provide a link to **Wikia.com**. Cooperating domains will be built using the same



Jimmy has opened the door to the commercial possibilities of wiki



The success of Wikipedia has suggested a range of applications for the technology behind it

open-source wiki platform that allows users to edit, add or delete content on Wikia. Volunteer contributors have played a pivotal role in making these ground-breaking sites more valuable than commercial equivalents. In particular, businesses and organisations have jumped on this highly versatile model to create centralised collaborative resources for employees and customers. In the same way that staff can use Wikia to share ideas on professional projects, there are examples of customer service delivery or product release notes being communicated this way. Such initiatives again fall into the

exciting Web 2.0 arena of user-controlled content and could well help to shape the way information-heavy domains are maintained. An estimated 400,000 articles have been posted on Wikia-related sites and November saw Wikipedia strike a powerful statement for online free speech. The notoriously paranoid Chinese government reinstated the site after a year-long ban, apparently convinced that its intention to only portray a "neutral point of view at its core" was justifiable.

Shoppers still scared

LATEST SURVEY REVEALS THAT MOST OF US REMAIN FEARFUL
THAT ECOMMERCE COULD LEAVE US STRICKEN BY FRAUD

DESPITE THE benefits of jumping the festive queues and ordering our Christmas gifts over the internet we're still reluctant to do so, a new survey has revealed. Enterasys Networks questioned just under one thousand British adults about their online buying habits, and found that only 50 per cent had ever actually made purchases in this way. The figures showed that a whopping 43 per cent were deterred from eShopping or eBanking because of security concerns.

Women proved more hesitant than men, with 54 per cent of males making web transactions over the 47 per cent of females, while age seemed to have huge significance over a perception of safety. The 16-24-year-old bracket were most confident with 84 per cent professing comfort with any risks, as opposed to 54 per cent of the 65 plus age group. The study was therefore able to conclude that a typical eShopper profile would be a married 'thirty-something', working full-time and living in London or southern England. Online banks can breath a sigh of relief however, after 57 per cent of people asked awarded their provider with four stars out of five. "What this shows is that we have only really touched the tip of the iceberg in terms of the potential of online purchases," says Enterasys' security specialist Mark Pearce. "The best way for businesses that want to increase their online sales is to ensure that their network is highly secure and get that word out to customers." www.enterasys.com



If only half of us are brave enough to buy online, then the eCommerce market could be a surprisingly untapped place for business



eCommerce

MOBILE COMMERCE

With eCommerce now well established as a retail environment, mobile business is the next battleground for customers. Dave Howell introduces a two-part report on the burning issues that surround this emerging digital marketplace

NOW THAT 3G has established itself, business is beginning to pay attention to the possibilities that the mobile internet could bring to them. With 190 million mobile subscribers in the US, of which 15 per cent have downloaded content to their handsets, the mobile market is alive and well. As a commercial platform the mobile could leave the internet in its wake, with analysts predicting mobile content sales to reach \$9 billion in the next year alone.

The .mobi domain is now part of the digital commerce landscape. Businesses and consumers alike will take some time to first understand and then embrace this new channel, but embrace it they will. Ben Taylor, content specialist, Vodafone UK outlines his hopes for this burgeoning platform: "We're one of the founding partners of the .mobi initiative. What we hope will happen with the new domain is that this will add a level of certainty to the sites that are under the .mobi address, in that they're rendered correctly for effective viewing on a mobile handset. This is the basic principle behind the .mobi initiative. I think that you'll see existing content rendered for the mobile market and there will be content designed specifically for the mobile handset. If you look at services like eBay, they're tailor-made for a mobile service. However, if you look at mobile TV for example, this illustrates that existing content from a mainstream source has been adapted for the mobile channel. The operators are working very hard to standardise approaches to ensure that the minimum amount of work needs to be done to make mobile content work on all handsets. So the idea of mobile TV was that it should be ubiquitous. When it was put to market, it worked on every handset."

MOBILE COMMERCE

As a commercial platform, the mobile phone has a lot going for it. Nokia recently announced that it has shipped 100 million Symbian smartphones to over 250 network operators. Nigel Clifford, CEO, Symbian says: "We see two trends driving smartphones onward. The first is that while smartphones have their highest penetration rates in the most saturated and developed markets, the highest future growth rates are likely to be in rapidly developing markets such as China, India and Brazil. The developing world will be likely to account for 50 per cent of smartphone sales within five years, as smartphones are a huge opportunity to fast-forward into the information era. The second is the rising youth market, a generation who are demanding the most innovative, fashionable devices and are attracted by the services they can offer."

However, Richard Holdsworth, CTO and founder of Wapple, points out that the early disappointments of WAP technology are still in the minds of consumers: "There's no doubt that we're still fighting the idea that 'WAP is crap'. Unfortunately this doesn't just

permeate the end user's perceptions, it's also an idea that resonates in the development community as well. The truth is that advances in technology have allowed us to overcome many of the initial shortcomings. As long as you're not simply trying to recreate a website for mobile devices then it's possible to do great things in the mobile space. Of course, the mobile space is one in which users are comfortable spending money if the payment mechanism suits them and works well. So, we feel that as more quality services emerge, the perception of the mobile internet will improve more and more."

Revenue streams from the mobile market are manifold, but it's advertising that'll make the largest impact. The internet has clearly illustrated that click-through promotions can work effectively if they're targeted at a receptive audience. This model can easily be transferred to the mobile handset, as Wapple (www.wapple.net) – who has the Dreamweaver-like mobile site creation software – and its partnership with Admoda (www.admoda.com) and Adultmoda (www.adultmoda.com) – who provide advertising space on mobile sites – are clearly demonstrating.

Admoda and Adultmoda contain intelligent targeting and control features that allow advertisers to reach their target markets

"HOW GOODS WILL BE PAID FOR IS ALSO A MAJOR COMPONENT OF MOBILE COMMERCE"

on the mobile internet, while giving WAP site owners and publishers the opportunity to monetise their traffic. For example, advertisers can quickly and easily develop campaigns by frequency, day/time, geography, keyword, demographics and device/capabilities, and simply pay-per-click or ad view. "The integration of Admoda and Adultmoda into Wapple means that we're now able to offer our customers cutting-edge online WAP site-building tools, with the ability to drive traffic to their sites and monetise their content – all from within the simple Wapple interface," says Wapple's Rich Holdsworth.

How goods and services will be paid for is also a major component of mobile commerce. Today we have a wide variety of options, including the very popular reverse SMS system where customers simply pay via their call credit. But expect more payment options to enter the market that'll offer standalone systems, as well as integrated payment options that'll link to the existing Chip&PIN card infrastructure. "For the majority of goods and services, it'll be payment methods that have traction today," says Anil Malhotra, SVP marketing and alliances, Bango (www.bango.com). "This means payment cards predominantly; basically payment methods that consumers understand. It's possible that brands such as PayPal – that make payment convenient – will have a role



Mobile internet is the latest trend to hit the digital market and with it comes the promise of mobile commerce

to play. It's likely that some made-for-mobile products, especially stuff that's consumed on the phone, can be paid for on the phone bill. More likely, there'll be monthly payment plans that include bundles of phone content. If the operators can make payment cards convenient on the phone, they can act as payment agents, making a margin for the convenience and security of using the phone to authorise card payments."

A spokesman from APACS (www.apacs.org.uk), the UK payments association, highlights card payments via the mobile network as a system that may see rapid growth over the next few years: "This is still very much up in the air. The most likely

solution is one that effectively enables credit and debit card payments on a mobile phone, as these are the payment instruments that we as customers are most familiar with in an online environment. Not all the technical pieces of the puzzle are in place yet, but the combination of contactless cards coupled with mobile handsets also having that capability – as in Japan – is an exciting development to watch."

Clearly the networks want to offer a comprehensive array of services to their customers and with eCommerce-enabled businesses looking for other channels to reach their buyers, there's a common goal to make the mobile space the next big thing in commerce. "There's a degree of the chicken and the egg here. More content means more eyeballs, and more eyeballs means more content," says Chris Barling, CEO, Actinic (www.actinic.co.uk). "In the UK, that virtuous circle never seems to have got going. Having said that, I believe that the network operators have finally got the infrastructure right. With the arrival of HSPDA bringing a five to ten-fold increase in speed, and fixed tariffs for web browsing finally being mooted, I can see quite an uptick coming."

Next month re-join David for part two, and a look at the issues surrounding the design of a handheld web.

MOBILE SITE BUILDING

From a design perspective, a Dreamweaver for mobiles would be ideal and there's a package that offers this kind of functionality. Wapple (www.wapple.net) builds and manages bespoke mobile solutions, but has also developed powerful web-based tools that allow any business to build its own website optimised for the mobile internet. With Wapple's Site Builder Console anyone can now build a professional, creative and user-friendly mobile internet site that's automatically repurposed for any mobile browser.



01 Uploading content

Graphics and animations for use as site logos, headers and menu icons, are simply selected from a content repository. In the same way, new galleries are created when uploading wallpapers, videos and tones, which are rated according to the class of site: U (universal) or R (adult).



02 Site structure

Menus are used to navigate around your mobile site and link to pages of content. A structure box provides a menu option, which includes a default menu with items already set up. Each menu item is a link, which appears on the site and each link points to a destination page.



03 Style and design

You can design the look and feel using the Style Editor. For example, text and font, border and background can be chosen along with global class styles. You can easily select and change an area in Edit mode and Browse mode allows you to navigate and review pages as you would normally.

eCommerce inside view

Interview: Peter R Hawkes Director, PMH Internet Services



AS AN EXTENSION TO OUR HOSTING FEATURE THIS MONTH, WE CAUGHT UP WITH THE TEAM BEHIND PMH INTERNET SERVICES TO QUIZ THEM ON HOW THEY DO BUSINESS WITHIN AN INCREASINGLY COMPETITIVE MARKET

How would you describe the overall service that PMH (www.pmhis.net) provides in your own words?

We created PMHIS to offer the best in web hosting at an affordable price. We were determined to ensure that after-sales support was equal to the service given pre-sales. This was sadly not the case with the two companies we had used for our own hosting, which prompted us to start PMH! We now offer a wide range of plans on three different server types to many satisfied customers. So satisfied that over 90 per cent of all new business comes by way of recommendation.

How would you classify your primary customer base, and what sorts of requirements do they look for and find in your products? We cater for a diverse client base ranging from the individual with a simple family photo site, to national corporations. What we give all our clients is total honesty and a product that lives up to the advert. Every site is important, not only to its owner but also to us. So to ensure our clients renew our services and recommend PMH to others, we provide seven-days-a-week support that's friendly and personal. From experience, this is what marks us out from the competition.

What general advice would you offer to a novice web designer who perhaps wants to find a hosting package for a first site or client? Our clients all have individual requirements and we are therefore happy to discuss

the exact needs and to recommend the appropriate package. There's no problem in upgrading at any time as your site develops, or indeed if a change in server type is required. We don't make a service charge for upgrades or server changes, just simply the difference in price of the specific plan pro-rata over the remainder of the plan period.

At what point should someone think about making the switch to dedicated servers over shared hosting? Our servers host multiple domains and therefore they have to be set up accordingly, to give the best possible overall service to all. The time to move to a dedicated server is when you need a particular setup

get the changes made promptly. We're proud of the tailored support we offer, which clients appreciate. We continually get feedback congratulating us on the speed and accuracy of the support, and the professional and friendly manner in which it's offered.

Now that the web boom has calmed down somewhat, is the demand for hosting really as strong and healthy as it has maybe been previously? The simple answer is yes! More and more people are now using the internet, and with the availability of low priced software and our pricing structure, then it really is only a small investment to give yourself or your company its own internet identity.

"WE CATER FOR A DIVERSE CLIENT BASE, FROM AN INDIVIDUAL WITH A SIMPLE FAMILY PHOTO SITE, TO NATIONAL CORPORATIONS"

that we cannot provide on multiple domain servers. The benefits of hosting on our servers is that if the client has multiple domains then they're spread across many shared servers, and in the unlikely event of hardware failure on one server, then the remainder will still continue to display. With a dedicated server 'all eggs are in one basket' as it were, so we would discuss at length the pros and cons with the client before recommending a dedicated server type.

What's the deal with Windows and Linux-based servers – how do they differ? We simply provide the servers our customers require! Some will not entertain Mr Gates's offering (Windows) and prefer to go down the Linux/UNIX route, while others have the complete opposite requirement. We did start out offering just Windows, but have now developed through experience to offer the full range. There are many differences between the types, but if a client is simply going to publish a few .htm pages then we'll always suggest the UNIX plans, which are very well priced and perfect for their requirements.

What kind of customer support do you offer to your customers and are they given the power to tinker with settings etc, via a control panel? Our site clearly indicates the plans that have a control panel to allow the client to make their own adjustments. If there isn't a control panel, then a quick email or call to us will

If you weren't doing what you do, what business would PMH take on instead and why? PMH developed from a software company and if the Internet Services had not succeeded, we would have continued to provide Database and Outlook solutions to businesses.

What is it in general that sets PMH apart from other web hosting firms in this market, and are there any specific products you'd like to refer to?

What sets us apart is that we provide a quality product at an affordable price and then support it! We're very proud of the fact that 90 per cent of all new business now comes to us as a result of recommendation. This is only achieved by providing prompt and friendly support from which we develop a friendly relationship with our clients. Some other companies offer a lot to entice people to sign up, but then provide little or no support once payment has been made. What we advertise is exactly what we provide. We're so confident with our product that we don't require payment until 14 days after signup, which provides peace of mind for the new client. All domains are registered in the client's name, not the case with some of our competitors, and it's our responsibility to ensure that the client stays with PMH by providing the service we advertise. The world wide web is an exciting environment and we mean to make the clients web experience a joy, rather than a nightmare.



PMH offers a welcome choice of server OS platforms, although it's willing to meet specific requirements

eCommerce gallery

So you've managed to get your store online, what next? How about turning your online venture up a notch, while your competitors look on with envious eyes

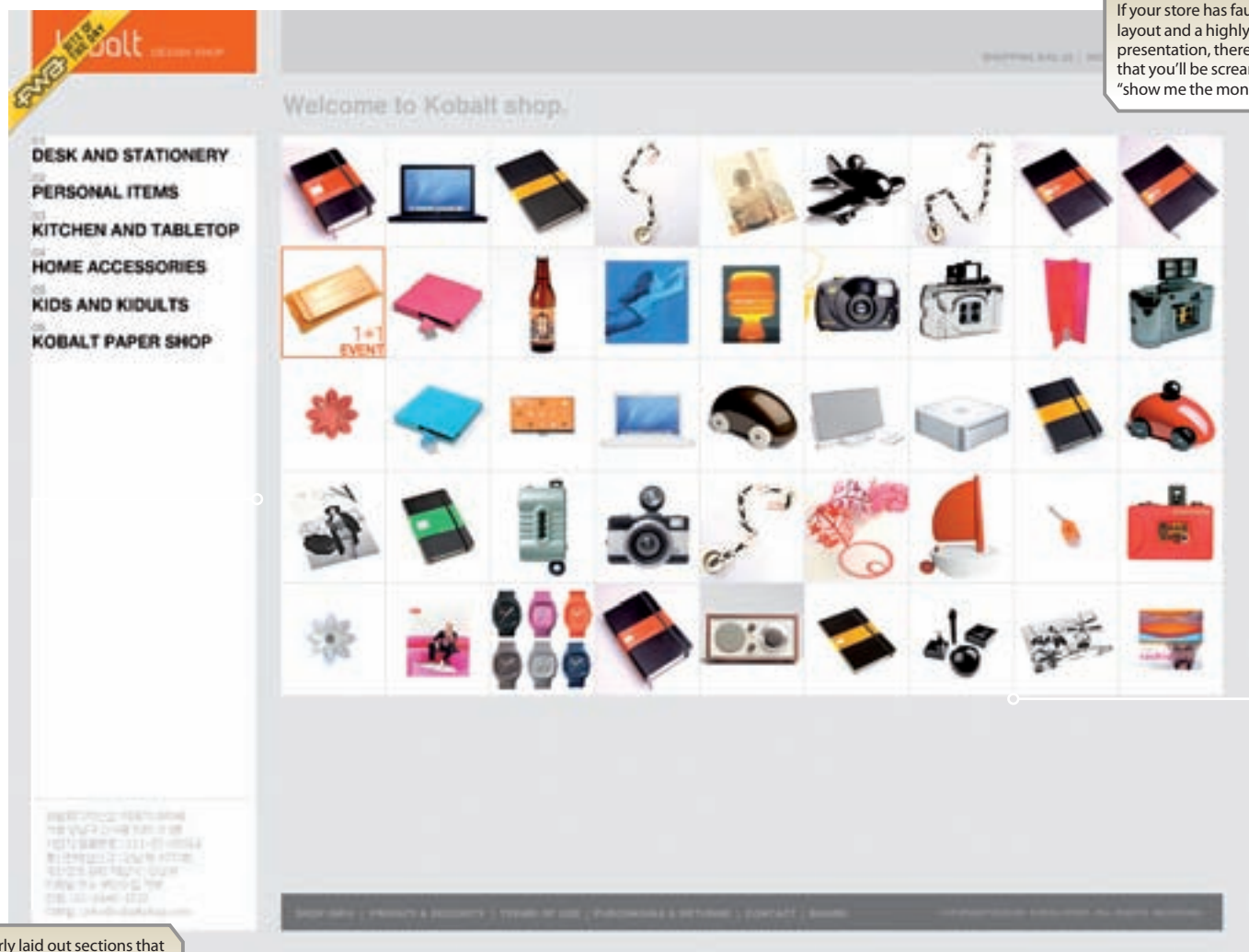
Chic and unique www.kobaltshop.com

KOBALT DESIGN SHOP is the award-winning Korean online store that'll impress those of you with an eye for the unique, the quirky and the damn right cool! This shop provides a vast range of the sort of products that you wouldn't necessarily find on the high street, from commercially stylish goods for your office, to things for your kitchen, your kids or indeed yourself. The shop has a very strong brand that's strengthened by this little online shop window. The website is as stylish as the products on sale and has been handled with a great deal of care as you'll no doubt discover on your visit. It's been conceived

with clean design and product photography, with subtle colouring maximising the impact of the desirability of each product on show. In turn, they're displayed with some of the smoothest and most fluid interactive elements and animation online today. All are fast to load, and are embedded within a simple and fully functional user interface. The products are showcased as thumbnails on a gridded layout and on selection you're treated to several different product shots upon which to choose from, as well as, though in Korean, its purchase information and shopping cart system.



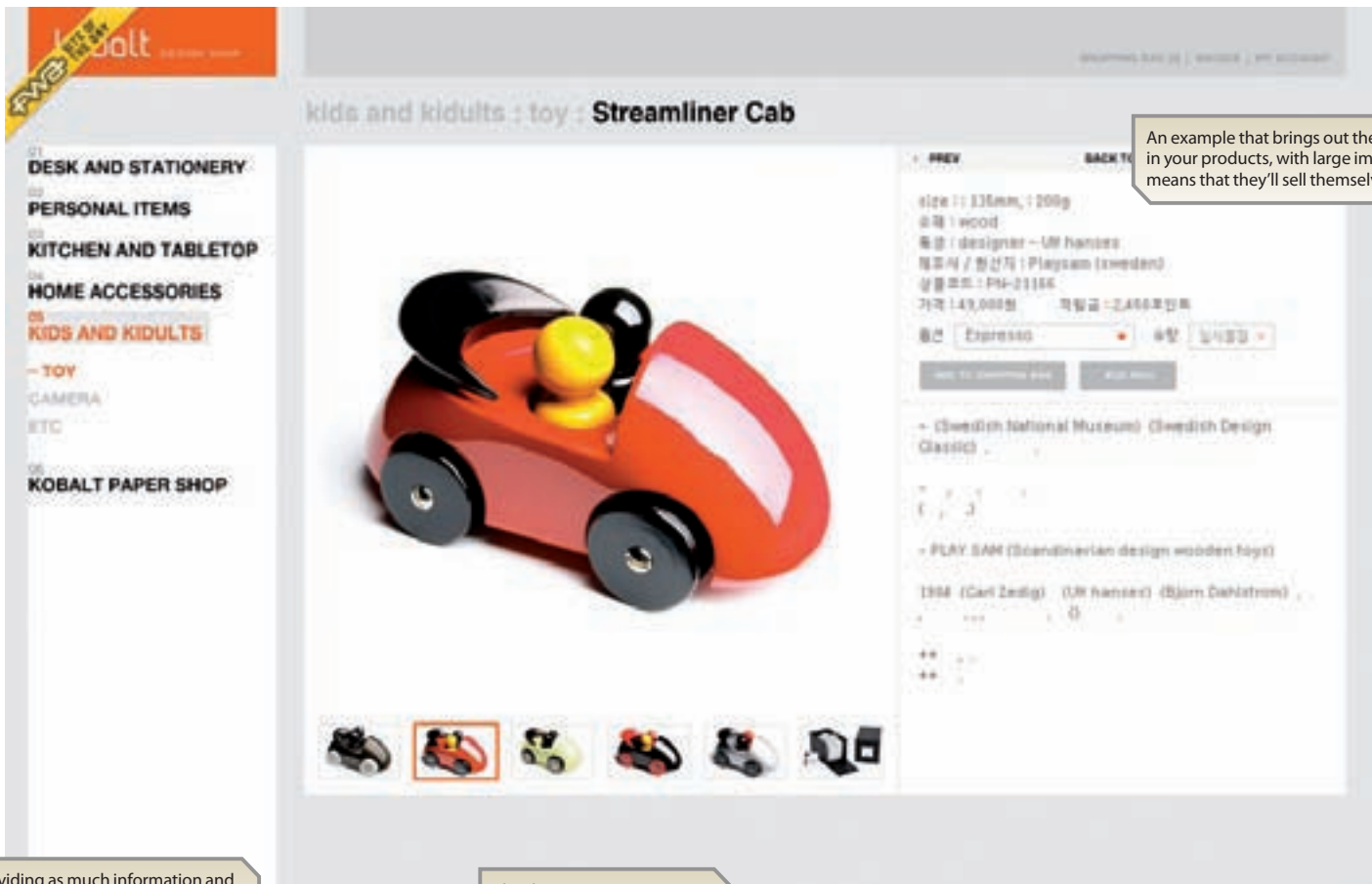
Even if you don't understand Korean, the website is worth a visit for its fantastic design alone!



If your store has faultless layout and a highly polished presentation, there's no doubt that you'll be screaming, "show me the money!"

Clearly laid out sections that are easy to use, can only result in a heavy trolley

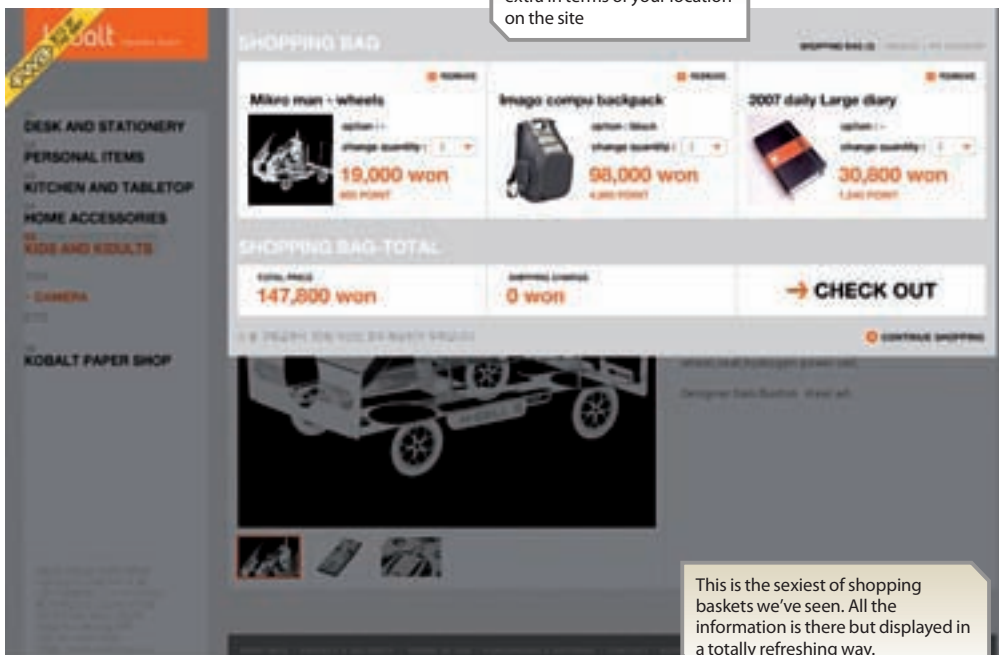
“Some of the smoothest and most fluid interactive elements and animation online today”



An example that brings out the best in your products, with large imagery means that they'll sell themselves

Providing as much information and imagery as possible reassures the shopper of the quality of a product

The shopping cart is highlighted due to the fading of the main page once selected, providing a little extra in terms of your location on the site



This is the sexiest of shopping baskets we've seen. All the information is there but displayed in a totally refreshing way.



On selecting a product to view you'll see the item's price tag once you rollover a thumbnail

VERDICT

www.kobaltshop.com:

With so many cut and paste-style online stores now peppered across the web, it's so refreshing to visit a shop as good as this. An example of how shopping online should be done, with a touch of class. It's just a shame it's in Korean.

WEB HOSTING guide

KEEP AN EYE ON THE LATEST WEB PACKAGES AND DEALS WITH OUR COMPREHENSIVE LIST OF ISPS

IT MAY WELL be the last thing on a designer's mind as they put those final touches of inspiration into a hot new online project, but hosting is pretty important.

If you want people to enjoy and appreciate your hard work, then it will need a spot on the web to call home. Many clients will also expect to find it. In all honesty, the choice can be slightly bewildering thanks to the sheer amount on offer and the technical jargon used to describe the many deals

available. That's why our new-look eCommerce hosting pages not only list the attributes of the best packages money can buy, but now come complete with a quick-draw guide to what it all means.

Each month we'll be picking out a couple of the featured companies and going into more detail about why we'd recommend them, while encouraging the industry itself to keep us informed of the very latest offers. If you love your ISP, let us know at webdesigner@imagine-publishing.co.uk.



WE WANT THE LATEST DEALS!

We don't always have the chance to keep track of package or price changes as they happen, and packages often change after we go to print – so we're relying on you! If you're a hosting company and want to update us on the very latest listings, or would like to investigate ways of promoting your services via these pages, email webdesigner@imagine-publishing.co.uk.

NAME AND URL

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POPs 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	✓	✓	✓	✓	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	WEB NAME+	0870 950 393	£9.73	1GB	10mbps	1	X	X	✓	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	WEB MAIL	0870 950 393	£28.06	2GB	10mbps	10	X	X	✓	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	WEB PRO+	0870 950 393	£70.36	5GB	10mbps	1000	✓	✓	✓	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	PRIVATE SERVERS (Windows)	0870 950 393	£84.46	400mb	10mbps	N/A	✓	✓	X	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	PRIVATE SERVERS (Linux)	0870 950 393	£84.46	1Gb	10mbps	N/A	✓	✓	X	X	✓	✓	✓	✓	✓
BeamHost (www.beamhost.co.uk)	Home	0871 277 9827	£59.88	800MB	5GB	100	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost (www.beamhost.co.uk)	Business	0871 277 9827	£119.88	2GB	2GB	300	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost (www.beamhost.co.uk)	Economy	0871 277 9827	£239.88	5GB	80GB	1000	✓	✓	✓	✓	✓	X	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Host Package	0870 742 0530	£55 inc VAT	50MB	1GB	25	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Pro Package	0870 742 0530	£125 inc VAT	100MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Base Package	0870 742 0530	£250 inc VAT	250MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	X
Clara.net (www.clara.net)	Clarahost Lite	0845 355 1000	£29.99 inc VAT	10MB	1GB	10	X	✓	✓	✓	✓	✓	✓	✓	✓
Clara.net (www.clara.net)	Clarahost Advanced	0845 355 1000	£699	500MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Starter Plan	0845 203 1000.	£19.99	400MB	1GB	10	X	X	X	X	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Entry	0845 203 1000.	£109.89	2GB	10GB	30	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS PRO	0845 203 1000.	£19.99	5GB	20GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Business 1	0845 203 1000.	£169	5GB	30GB	100	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Windows Reseller 1	0845 203 1000.	£39.99	20GB	50GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Windows Reseller 2	0845 203 1000.	£59.99	Unlimited	1GB	10	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Linux VDS Entry	0845 203 1000.	£39.99	50GB RAID	80GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Windows VDS Entry	0845 203 1000.	£46.99	8GB RAID	80GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Linux Entry Dedicated	0845 203 1000.	£99.99	80GB RAID	300GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	✓

In association with



www.strato-hosting.co.uk



WEB HOSTINGS

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
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	✓	✓	✓	✓	✓	✓
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 7414151	£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	✓	✓	✓	✓	✓	✓	✓	N/A	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic55	0845 641 0776	£24	100 MB	1500 MB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard55	0845 641 0776	£45	200 MB	3000 MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business55	0845 641 0776	£70	500 MB	7500 MB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced55	0845 641 0776	£110	1000 MB	15000 MB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Professional55	0845 641 0776	£150	1500 MB	25000 MB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic1R	0845 641 0776	£125	1000 MB	10500 MB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard1R	0845 641 0776	£180	1500 MB	15000 MB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business1R	0845 641 0776	£250	2800 MB	28000 MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced1R	0845 641 0776	£350	4000 MB	40000 MB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Professional1R	0845 641 0776	£500	6000 MB	60,000 MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Giacom (www.giacom.net)	Business Pro	0800 542 7500	£199	100	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Hostextra (www.hostextra.co.uk)	Pro-Host	08702 501 500	£99.45	100	10GB	200	X	✓	X	✓	X	✓	✓	✓	X
Global Gold (www.globalgold.co.uk)	Unix launcher	0870 004 4444	£78	50	5GB	5	✓	✓	✓	X	✓	✓	✓	✓	✓
Global Gold (www.globalgold.co.uk)	NT launcher	0870 004 4444	£80	50	5GB	5	✓	✓	✓	X	✓	✓	✓	✓	✓
HaiSoft (www.haisoft.co.uk)	HaiSoft Perso	0870 080 4247	£14.90	100MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
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

WEB HOSTING guide

In association with

STRATO
The European Webhoster
www.strato-hosting.co.uk

#1
Budget
Hosting
WEB HOST
DIRECTORY
AWARD
WINNER
UK.WEBHOSTING.COM

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
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Amethyst (Linux)	0845 2000 699	£24.99	50MB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Topaz (Linux)	0845 2000 699	£49.99	250MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Ruby (Linux)	0845 2000 699	£99.99	750MB	30GB	300	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Emerald (Linux)	0845 2000 699	£149.99	1500MB	60GB	600	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Diamond (Linux)	0845 2000 699	£199.99	3000MB	120GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	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	✓	✓	✓	✓
Media Temple (www.mediatemple.net)	Shared-Server Pro	+1-310-841-5500	£64	2Gb	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (www.mediatemple.net)	Shared-Server Advanced	+1-310-841-5500	£109	5Gb	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
Merxweb (www.merxweb.com)	Advanced	0845 838 2631	£119.88	450MB	7GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Email Only	0845 6120330	£11.75	25MB	1GB	5	X	X	X	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Standard Package	0845 6120330	£35.25	100MB	4.5GB	10	✓	X	X	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Professional Package	0845 6120330	£58.75	250MB	8GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Expert Package	0845 6120330	£105.75	500MB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp	0870 120 8888	£49.99	100MB	2GB	5	X	X	X	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0870 120 8888	£89.99	200MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0870 120 8888	£149.99	500MB	10GB	25	X	X	X	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0870 120 8888	£89.99	700MB	15GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0870 120 8888	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0870 120 8888	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
NetBenefit (www.netbenefit.com)	Unix	0870 264 2298	£180	100MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
NetBenefit (www.netbenefit.com)	Windows 2000	0870 264 2298	£229	100MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Starter Package	0800 2987 214	£30	500MB	1GB	100	✓	X	X	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Home Package	0800 2987 214	£60	1GB	5GB	100	✓	X	X	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Developer Package	0800 2987 214	£100	4GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	X
Netcetera (www.netcetera.co.uk)	Commerce Package	0800 2987 214	£180	6GB	20GB	1500	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Reseller Package	0800 2987 214	£450	10GB	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netscalibur (www.netscalibur.com)	Netscalibur Web Unix	0800 072 0000	£324	100MB	5GB	1	X	✓	✓	X	X	✓	✓	✓	✓
Netscalibur (www.netscalibur.com)	Netscalibur Web Windows	0800 072 0000	£324	100MB	5GB	1	✓	✓	✓	X	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Lite	08700 599 599	£29.90	200MB	1GB	1	£1.50	X	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Plus	08700 599 599	£49.90	400MB	2GB	5	£1.50	£1	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Advance	08700 599 599	£99.90	1GB	5GB	10	✓	✓	X	£1.50/mailbox	X	✓	✓	✓	✓

WHAT DOES IT ALL MEAN?

New to hosting slang? We explain what all the categories in our hostings table are talking about...

WEB SPACE This describes the amount of physical data storage space you'll have available to you on the server and will have a bearing on how weighty your site or its content is, or will become over time.

MONTHLY BANDWIDTH This relates to the amount of expected traffic and the data transfer demands that your site will place on the host each month. A very busy, data-intensive site will demand more.

POP3 ACCOUNTS Does your site require email support? If so, you'll want the ability to set up personalised mailboxes to which you can direct feedback.

FRONTPAGE EXTENSIONS These are a group of programs that must operate behind the scenes on your host server if you're a Microsoft FrontPage developer. Most Windows Server-based packages will

have them as standard, although you might like to ask your chosen vendor just to make sure, if you think that this may apply to your website.

DATABASE SUPPORT With sites becoming more reliant on often vast quantities of information and utilising technologies like MySQL and SQLServer, you'll probably require database capabilities from your host.

In association with



www.strato-hosting.co.uk



WEB HOSTINGS

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
NewNet (www.newnet.co.uk)	Pro	08700 599 599	£199.90	3GB	15GB	50	✓	✓	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Enterprise	08700 599 599	£499.90	10GB	25GB	Unlimited	✓	✓	✓	✓	X	✓	✓	✓	✓
Nildram (www.nildram.net)	Unix	08701 608602	£120	10MB	5GB	1	X	✓	X	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Windows	08701 608602	£120	10MB	5GB	1	✓	X	✓	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Shared SQL Business 50	08701 608602	£300	50MB	25GB	1	X	✓	X	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Shared SQL Business 100	08701 608602	£600	100MB	50GB	1	X	✓	X	X	X	✓	✓	✓	X
Pay As You Host (www.pay-as-you-host.com)	Standard	08700 284 0287	£47.88	50MB	512MB	Unlimited	X	✓	X	X	✓	✓	✓	✓	✓
Pabb Web Design (www.pabbwebhosting.co.uk)	Unlimited hosting	07756 441059	£114	Unlimited	Unlimited	Unlimited	✓	✓	✓	X	✓	✓	✓	✓	✓
The Positive Internet Company (www.positive-internet.com)	Z account	0800 316 1006	£293.75	120MB	10GB	Unlimited	X	✓	X	✓	✓	X	✓	✓	X
The Positive Internet Company (www.positive-internet.com)	Dolphin	0800 316 1006	£2,172.58	2x20GB	40-60GB	Unlimited	X	✓	X	✓	✓	X	✓	✓	X
The Positive Internet Company (www.positive-internet.com)	Fully managed servers	0800 316 1006	£5,287.50	2x70GB SCSI	80-250GB	Unlimited	X	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	X	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	X	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	X	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	X	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EasyWeb	00800 800 700 70	£41.88	1GB	10GB	500	X	X	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 800 700 70	£58.68	3GB	20GB	1000	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 800 700 70	£131.88	4GB	50GB	1500	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 800 700 70	£179.88	20GB	100GB	5000	X	✓	X	✓	✓	✓	✓	✓	X
Switch Media (www.switchmedia.co.uk)	Home	0151 236 9111	£53.88	500MB	4GB	100	X	X	X	X	X	✓	✓	X	X
Switch Media (www.switchmedia.co.uk)	Business	0151 236 9111	£95.88	1.5GB	10GB	500	X	✓	X	X	X	✓	✓	✓	X
Switch Media (www.switchmedia.co.uk)	Professional	0151 236 9111	£186	3GB	25GB	1200	X	✓	X	X	X	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Parking	08707 65 63 64	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Forwarding	08707 65 63 64	From £15	N/A	500MB	N/A	X	X	X	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Hosting	08707 65 63 64	From £7.50	N/A	N/A	N/A	X	X	X	✓	✓	✓	✓	✓	X
Titan Internet (www.titanhosts.net)	Win50	0845 125 9500	£58.75	50MB	500MB	5	✓	X	X	✓	✓	✓	✓	✓	✓
Titan Internet (www.titanhosts.net)	Win100	0845 125 9500	£117.50	100MB	1GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Titan Internet (www.titanhosts.net)	Win200	0845 125 9500	£235	200MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Entry	0800 031 7800	£79.50	600MB	7GB	300	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Home	0800 031 7800	£99.95	1.5GB	10GB	500	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Soho	0800 031 7800	£149.99	3GB	15GB	1000	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Professional	0800 031 7800	£199.95	5GB	20GB	Unlimited	✓	✓	X	X	X	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	eCommerce	0800 031 7800	£499	5GB	20GB	Unlimited	✓	✓	X	X	X	✓	✓	✓	✓
WebServ UK (www.webservuk.com)	Basic	n/a	£47.99	300Mb	3GB	20	✓	✓	✓	✓	✓	X	✓	✓	✓
WebServ UK (www.webservuk.com)	Standard	n/a	£95.99	600Mb	6GB	100	✓	✓	n/a	✓	✓	X	✓	✓	✓
WebServ UK (www.webservuk.com)	Professional	n/a	£179.99	1000Mb	10GB	500	✓	✓	✓	✓	✓	X	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard	0870 050 0080	£39.95	50MB	1GB	5	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard Plus	0870 050 0080	£99.95	50MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Business	0870 050 0080	£79.95	100MB	3GB	15	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Business Plus	0870 050 0080	£159.95	150MB	4GB	30	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Professional	0870 050 0080	£179.95	250MB	7GB	50	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Professional Plus	0870 050 0080	£299	500MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Standard Multiweb	0870 050 0080	£64.95	75MB	1.5GB	10	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Standard Multiweb Plus	0870 050 0080	£149.95	100MB	2.5GB	15	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Business Multiweb	0870 050 0080	£149.95	200MB	4GB	25	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Business Multiweb Plus	0870 050 0080	£299	250MB	5GB	40	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Professional Multiweb	0870 050 0080	£249	500MB	7.5GB	100	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Professional Multiweb Plus	0870 050 0080	£499	500MB	10GB	150	✓	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	ActiveSpace	0845 058 9000	£100	50MB	2GB	0	✓	✓	X	X	✓	✓	✓	X	X
Zen Internet (www.zen.co.uk)	.NETspace	0845 058 9000	£250	100MB	4GB	0	✓	✓	X	X	✓	✓	✓	X	X

SHOPPING CART Selling products online is a big part of eCommerce, and no self-respecting storefront can operate without shopping cart functionality. Host support can either mean that this is provided in some form or that your own bespoke cart systems can be facilitated, so do check in advance.

VIRUS FILTER No one wants to have their site attacked, data ravaged, or be responsible for spreading infections. A built-in virus filter is therefore essential to sites that can't afford any sick leave.

FIREWALL Again linked to site security, firewalls represent a digital barrier that sits between your site's server and the hordes of malicious attackers that threaten to pull it down. Only trusted data is allowed to pass through it, thankfully.

WEB CONTROL PANEL A vital part of great hosting is control, so this is where you'll want to pay attention. Web-based panels let you log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone.

SERVICE LEVEL AGREEMENT This is all about getting guarantees that your host will do the best job possible for you. Some might have clauses about what you can and can't do, but ultimately it's a handy declaration of what to expect should you sign up. Pretty much all the hosting providers will have this as standard so that you're immediately confident of exactly what you're getting for your money. Make sure you check this for all the requirements and backup that your site may need before making the big decision!

portfolio

THE PLACE WHERE YOUR WORK DOES THE TALKING

Mick Moolhuijsen

<http://mickm.com>

Skills: Photoshop, Flash, 3DS Max

Employment status: Web designer

It's a sad, but unfortunately true, fact of life that charitable people (let alone websites) are few and far between. That's why we were so impressed with this little website we've stumbled upon. We applaud the noble and graphically stimulating efforts of Mick Moolhuijsen who is the creator behind this stunningly attractive site.

Mick's site is non-profit making and will be sure to interest Photoshop users and web designers alike. The site is jam-packed with interesting Photoshop tutorials, graphics, templates, wallpapers and, with the birth of this, the ninth version of his website, avatars. "I hope to add more tutorials and keep doing what I do now," Mick explains. "Expressing my creativity through this online establishment and teaching people about the joy of Photoshop."

The site is rapidly amassing a growing online community of web designers, artists and Photoshoppers, all keen to get their hands on the plentiful resources found within the pages. With its vast, and knowledgeable, user base, the forum section is also mighty useful, so be sure to check it out!



The online equivalent of Pandora's box. Once you've opened the site, the wealth of learning content that spills out will have your mind reeling for hours

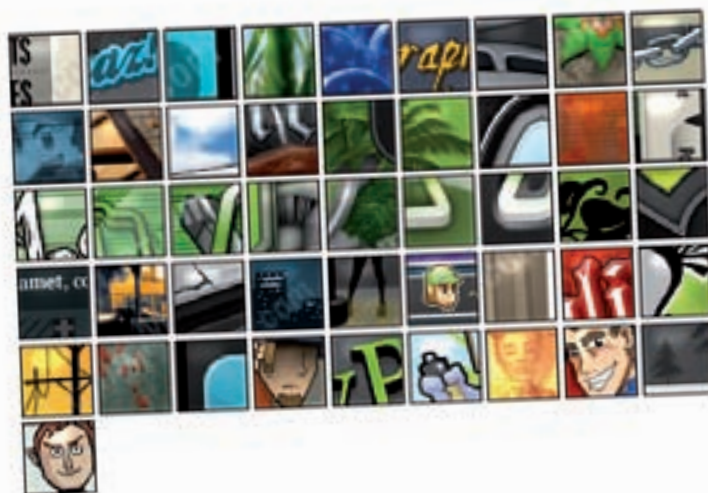
The site's simple navigation allows you to easily access all the resources. Click on the portfolio tab to view some of Mick's work

03. Portfolio

MY BEST WORK, MADE OVER THE PAST YEAR...

.Websites

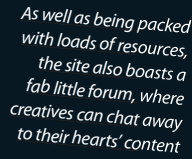
CLIENTS AND FREESTYLE





MAKE IT HAPPEN!

To keep this section going we rely on student or freelance designers to put themselves forward. It's 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



portfolio

THE PLACE WHERE YOUR WORK DOES THE TALKING



Michał Piotrowski

www.piotrowskimichal.com

Skills: Illustrator, Quark, Photoshop, Flash

Employment status: Art director/
web designer

This fantastically kitsch site is a beauty to behold and really must be seen to be truly appreciated. It was created by Polish-born motion designer Wojtek Szklarski, for fellow countryman and creative, Michał Piotrowski.

The site acts as an online port of call for the talented and highly called upon artist, who has regularly been charged with creating and designing advertising campaigns for some of Europe's top brands. The big names he has worked for include Kraft Foods, Galeria Centru, Malboro, Lech beer and many more. The site is simple to navigate, sign posting pages as the cursor revolves over images, and maximising interest from potential clients.



The site highlights Michał's high-class client list; which includes top European names like Kraft foods, Malboro and Lech beer

The site signposts Michał's impressive portfolio, and also offers a link to the creator of the site Wojtek Szklarski's own portfolio page

