

29  
PAGES OF  
EXPERT TUTORIALS

# web designer

DREAMWEAVER FLASH PHOTOSHOP

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ISSUE 130

TM

## NEW: ADOBE CS3 TUTORIALS

**STARTING THIS ISSUE!**

The new features of Flash, Photoshop and Dreamweaver in action

## ULTIMATE FLASH SCRIPTS

ActionScript snippets you'll need to enhance your projects

## PRO CSS TRICKS

We reveal the top ten style sheet secrets you need to know

**7** PAGE PREVIEW INSIDE... **WEB**

# DESIGN CUBED

Adobe's power trio are united in Creative Suite 3

**WEB 2.0**  
Create link clouds with Dreamweaver  
Page 74

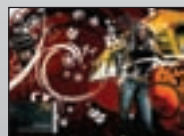
## HOW TO:

Achieve TV interference effects in Flash 8

Discover depthCORE top imaging techniques

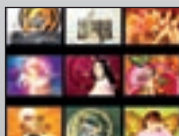
Learn to code CSS liquid layouts with Dreamweaver 8

Master your free ClickCartPro V6 trial



### PHOTOSHOP ART CLASS

Give your photography that super-cool vector look in this latest lesson in web graphics



### SELLING OUT WITH STYLE

Design and build a stunning eCommerce front end with our dynamic Flash 8 walkthrough





## THE experts

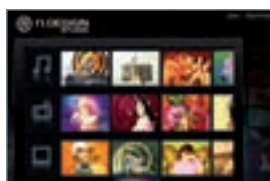
LINING UP THE FINEST MINDS IN WEB DESIGN FOR YOUR ONLINE EDUCATION



### Mark Shufflebottom

GOES ALL FUZZY ABOUT CREATING COOL TV EFFECTS

Our ever-present Flash master keeps the magic coming with this clever glance at simulating a host of freaky televisual effects. Just promise us you'll use them responsibly people... nobody likes a case of the badly tuned browser when trying to surf.



### Nick La

THE ALL-ROUND DESIGN GENIUS BACK IN A FLASH

Our look at elegant eCommerce last time got us thinking. Wouldn't it be cool to do a gorgeous shopping cart project with a funky Flash frontend and who could we get to take on such a task? Yep, he's back with a characteristic bang on page 46!



### Justin Maller

THE GRAPHICS GURU FROM OZ HAS ARRIVED!

Fans of the quite stunning depthCORE community are set for a treat as its master of ceremonies takes up the reins on Photoshop duties this month. It's a pleasure to have him on board and you'll share our enthusiasm when you see what he has cooked up.



### Rachel Andrew

LIFTING THE LID ON FASHIONABLE WEB 2.0-STYLE LINKS

Link or tag clouds are fast becoming the new way of presenting click-thru navigation on the coolest sites hitting the web just now. If you don't know what they are or how to implement them on your own sites, then Rachel Andrew begins a two-part guide.

# Welcome



**M**aybe in future, we'll find ourselves asking "where were you when Adobe bought Macromedia?" Looking at CS3, it could be a historical moment...

IT'S PROBABLY FAIR to say that the news that the two companies were set to merge in 2005 was met with equal measures of curiosity and trepidation. Would two market rivals, who between them had digital publishing sewn up, be allowed to take such a strangle hold over the competition? Where would the move take our beloved design tools? What kind of impact would it have on driving the price of those products in the wake of such monopoly? America being America, these worries seemed trivial to the business commissioners who approved the deal and we all had to hold our breath until something significant happened once the two parties had got their house in order.

So here we are, heralding the launch of easily the most important creative software release we can remember for many, many a year. Creative Suite 3 promises to be huge, not least because of the all-eggs-in-one-basket factor, but because there are some pretty neat new features being thrown into the mix. So much so in fact, that it has been pretty tough keeping our mouths shut until the launch date, but now our special first-look is safe to do its thing from page 28. Apart from a general overview of what the package represents and a breakdown of all the configurations you can purchase

it in, we'll be focusing explicitly on the practical tricks you can expect from the web-specific programs, with handy step-by-step explanations. However, if you're (naturally) still keen to exploit the versions you own already, we've still got all the Dreamweaver, Flash and Photoshop fun you can always expect in our tutorial section. Plus, we have something of a double-header for the two faces of ActionScripting and CSS in a joint feature that you won't want to miss, plus a brilliant Q&A with the guys behind the fantastic Alternate Reality Game (ARG) *Perplex City*. Game on!

**Mark Billen**  
DEPUTY EDITOR

## Editor's picks

Web Designer issue 130 isn't just about CS3, we also have this lot to enjoy too!



**24-26**

Behind the Scenes lifts the curtain on Mind Candy's superb ARG universe, *Perplex City*



**36-42**

The top Flash & CSS tricks are revealed in this look at the ultimate code snippets



**92-94**

We have a look at the free ClickCart resources included on this month's bumper cover disc





# gallery

## THE CREAM OF THE WEB CROP

### S-W-H

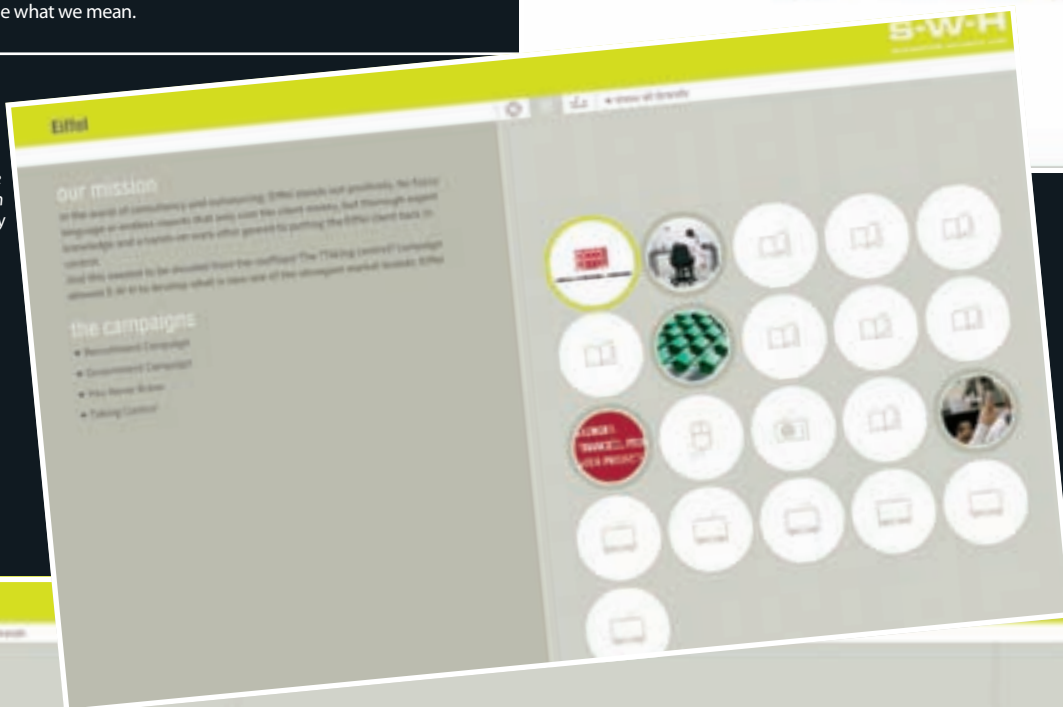
[www.s-w-h.com/english.php](http://www.s-w-h.com/english.php)

**Designed by: Fluid Dynamic Media**

This website serves as the online portfolio for the multi award-winning advertising agency from Holland, Schaeffer Wunsch Has. The website showcases its portfolio by informative and dynamic means, with a well-crafted presentation that is both functionally sound and stylishly designed. A special element is in fact the search function, accessible from each page of the site. It's certainly a uniquely produced element that enables you to search the company's website for specific information from the showcase or indeed the archives available to you. Take a visit and you'll see what we mean.



The website uses swift and dynamic transitions that grant your interactive requests with plenty of urgency



The site is a joy to navigate, with rollover animations and lots of links to press. Click on a client and you'll see clearly how the campaign was set up

The showcase of clients in S-W-H's portfolio is displayed in its own original fashion in the work section of the website





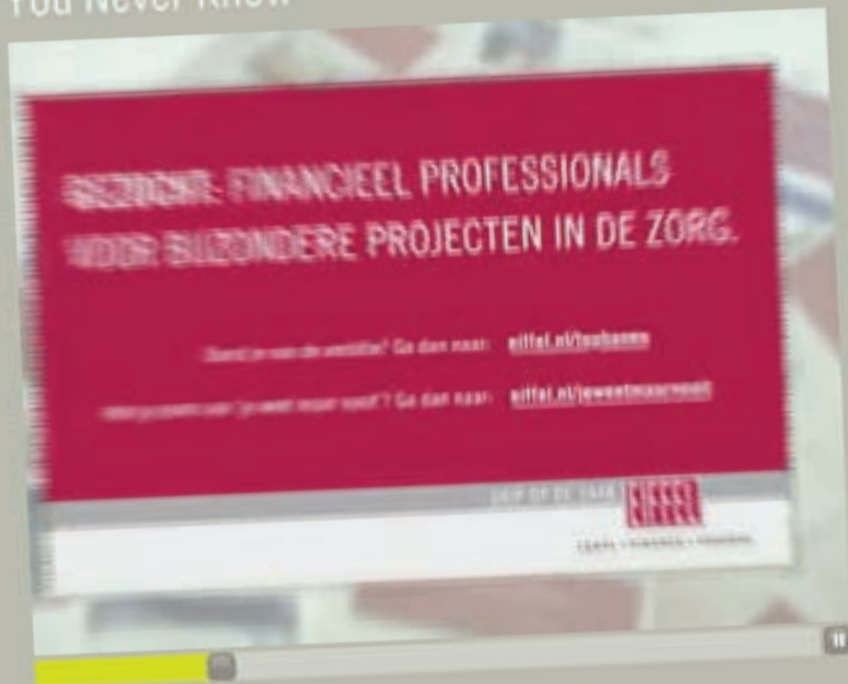
**THE GALLERY** comes storming into town once again with some characteristically gorgeous efforts floating about the ether. Have a flick through, visit the URLs, pick your favourite ones and be all means get so creatively charged that you decide to build some even better websites eh?

# 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](mailto:webdesigner@imagine-publishing.co.uk)

## case studies

### You Never Know



## Site Highlight

Without question the most impressive element from this website is the navigation system, or more specifically the fluid and dynamic interactivity that makes exploration of the site a very enjoyable experience.

There are also embedded video commercials and presentations which help the viewer to fully visualise S-W-H's web capabilities

Take a look at the fantastic dynamic search function that's always available to you

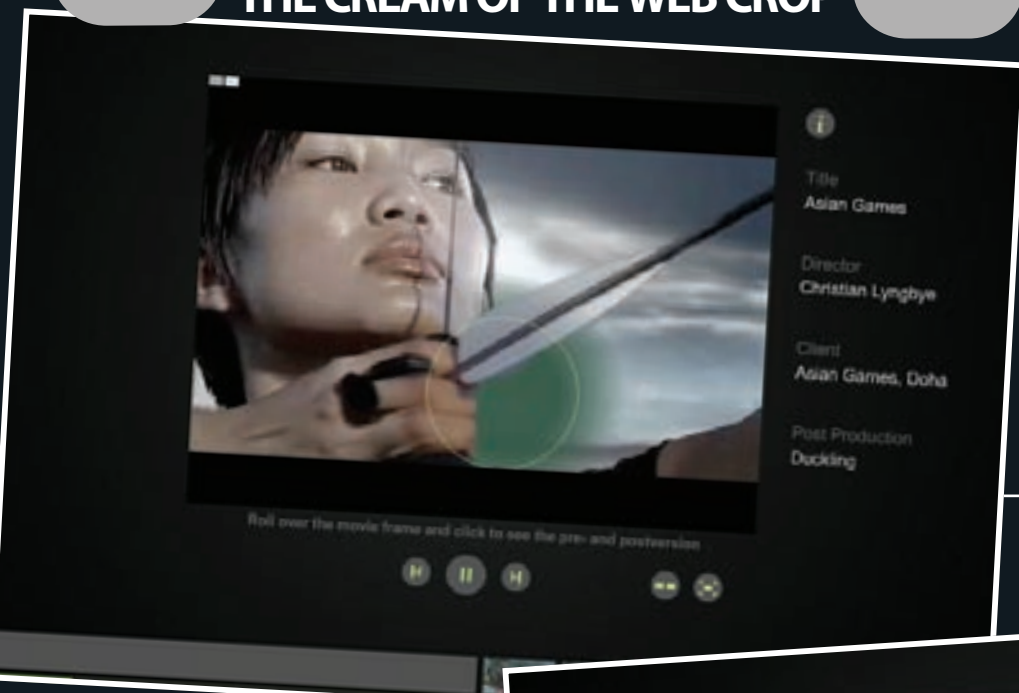
a

a world without profit motive (campaign)  
a-team (archived advertisement)  
about s-w-h (aboutswh)  
advanced moods (advertisement)  
advanced movement (advertisement)  
alink (people)  
airport (advertisement)  
airport disclaimer (advertisement)  
alex agnew (advertisement)  
alex corporate campaign 2007 (campaign)  
alex is cool (advertisement)  
alex online broker (brand)  
alink (people)  
allard jaspers (people)  
almost: amstel hotel (advertisement)  
amstel hotel (advertisement)  
and now for bavaria (campaign archive)  
angry baby (archived advertisement)  
annette bijl (people)  
any questions? (advertisement)  
apartments (advertisement)  
archived brands (brands.archief)  
arjan hamel (people)  
astrid alink (people)

things at this  
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you above all  
we should  
be have a  
daily

# gallery

THE CREAM OF THE WEB CROP



## NASTUH: VISUAL EFFECTS ARTIST

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

Designed by: **Scholz and Volkmer**

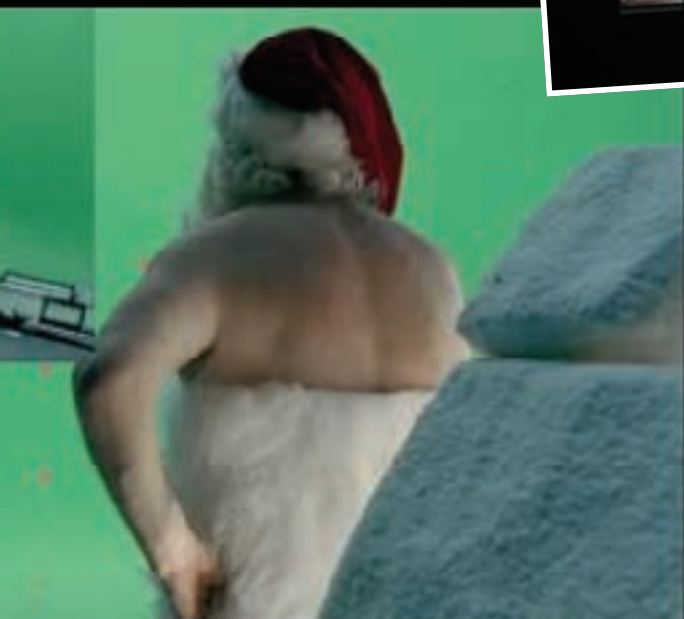
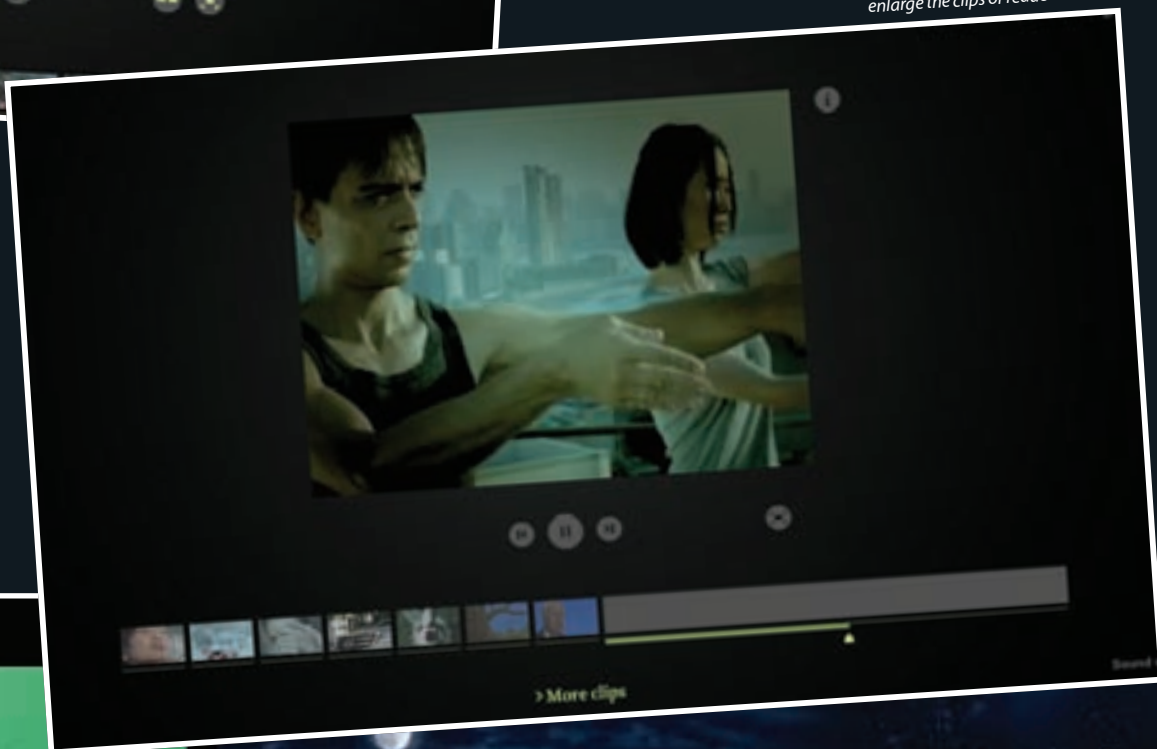
This website favours a slick and stylish design, with very few but amazing interactive features that create an inspirational visual treat.

This cinematic showcase displays the work and extreme talents of visual effects artist Nastuh Abootalebi. The embedded digital video enables you to sit back and gasp at the stunning and creative commercial clips that are situated in the centre of the page, alongside the typical information about the man behind the work.

*The interactive features also grant you the ability to enlarge the clips or reduce their size*

*The website captivates you from the off with inspirational clips in the artist's portfolio*

*The site uses a simple yet very effective timeline as a map of your navigation, one which you can interact with in exactly the way that you would expect*



Only by viewing the pre and post-production views can you really see how much work has gone into creating these fleeting moments of magic



## Site Highlight

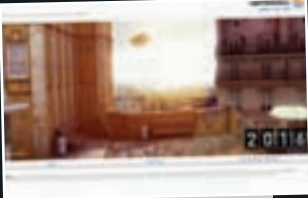
While viewing each commercial on show, here you can split the view of the clips into pre-production and post-production and watch them side by side. This is indeed a fascinating insight into his work.





# gallery

## THE CREAM OF THE WEB CROP



### Site Highlight

This site is purely a window in which to grab your attention. Its purpose is simply to whet your appetite for more future exploration into the company's work and ideas. For more in-depth details there are links to the Vattenfall main domain where more detailed information is available to you.



## VATTENFALL: COMBATING CLIMATE CHANGE

[www.vattenfall.com/next100years](http://www.vattenfall.com/next100years)

Designed by: **Starsky**

This website, designed by Starsky, has been created for the leading European energy company Vattenfall – a forward-thinking organisation utilising the internet to inform its users of its ideas for a 100 year vision to combat climate change. The site has been conceived professionally, with an online presence that displays its message with informative infomercials all in one page. Also on view are all the fascinating and relevant facts that make the website one to explore due to its abundance of interactive and entertaining animations and graphs.

The clean and uncluttered design enables Vattenfall to present its philosophy with clarity and an engaging manner





*If you're into music then this site is well worth a look for the musical accompaniment alone, if not for the well laid out info*

## Site Highlight

Far from being a stuffy warning from the authorities, this site is designed by those in the business... and the 'cool-factor' this brings shines through in the campaign's design.

### BUY LEGAL MUSIC ONLINE

#### ASSORTED MUSIC STORES

##### MUSICBANDAGE

International online music service. Payment with credit card

##### NORNA MUSIC

Online music service. Payment with credit card or with your mobile telephone

##### FINNED STORE

International online music service. Payment with credit card or gift card

##### WIMSON

Online music service with audio artists. Payment with credit card

##### PROFUSION

Online Scandinavian music service. Payment with credit card

##### WTH.COM

WTH Features online Scandinavian music service. Payment with credit card

*The campaign is divided into chapters, with each one backed up by an informative yet entertaining video*

*The site isn't designed to preach, it simply lays down the facts about downloading and invites you to make your own mind up*

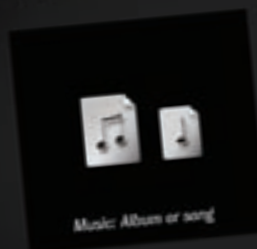
## PIRACY KILLS MUSIC

<http://interaktiv.mccann.no/eng/piracy/>  
Designed by: **McCan Oslo**

Created by professionals within the music industry, both the artists and the companies behind them, the Piracy kills Music campaign is housed in a professionally crafted information website. It aims to inform all internet users of the facts and myths surrounding the controversial subject of illegal downloading of music. It uses a good blend of educational movie chapters and fun interactive exercises to remove any mist surrounding the subject, while educating people of the apparent effects that illegal downloading has had, or indeed is having on the music industry.

### SO HOW MUCH DOES IT COST TO BUY MUSIC ONLINE?

*Drag files to the shopping basket, costs based on norwegian price level*



EMPTY



# gallery

## THE CREAM OF THE WEB CROP

SITE  
OF THE  
MONTH  
web  
designer

### MOTO COLORS

<http://direct.motorola.com/hellomoto/colors>

**Designed by: Motorola**

This clever little site has been created as a marketing tool to display the range of colours available for the current Motorola handsets. The interactive elements in the site let you paint your very own graphic yet expressionistic imagery. You start by choosing a colour and watch as each develops its own individual shapes and objects that organically and randomly appear in keeping with the ambient soundtrack. Witness your imagery taking shape and manipulate it simply by the motion of your mouse and the way you interact with it.



### Site Highlight

You can also save your imagery by following the Save and Share link. It compresses your work and enables you to export it as an animated screensaver or wallpaper, which can then be shared with all your friends.



With a static mouse, you'll see the menu navigation as well as product images of the Motorola mobile phone range on the horizon of your window

The navigation is child's play, yet the site is most definitely addictive, as you'll no doubt try out a few attempts before being satisfied



*This is a very unique yet shrewd bit of marketing on the part of Motorola, and we salute it*





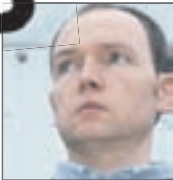
# bulletin

HOT NEWS FROM THE WEB DESIGN WORLD

## FWA

CURRENT FAVOURITES

**Rob Ford** Founder & Principal of theFWA.com, gives his monthly pick of the coolest sites out there



**Amon Tobin**

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

Designed by: Freeset.com and Noticebureau.com  
An immersive audiovisual environment. Go exploring to discover the creatures and unlock the samples.



**Levi's Copper Jeans**

[www.levi.com.sg/copper](http://www.levi.com.sg/copper)

Designed by: Ogilvy.com  
Back to the old skool... A well-matched campaign going back to the beginnings of both jeans and web design.



**Air Jordan XX2**

[www.jumpman23.com/xx2](http://www.jumpman23.com/xx2)

Designed by: Blastrand.com  
More progressive elements for the Jordan brand site. Fullscreen 3D Flash, the new wave.

"THE TIME HAS COME FOR US TO HERALD THE FIRST ALL-ENCOMPASSING VERSION OF CREATIVE SUITE"



## Creative Suite 3 is launched!

WITHOUT DOUBT THE BIGGEST PRODUCT EVENT OF THE YEAR IS HERE IN THE SHAPE OF ADOBE'S EXCITING NEW SUITE

**WE MIGHT WELL** have a seven-page cover feature extolling the virtues of this design mammoth being unveiled, but there really is no bigger story this month. Yes, the time has come for us to herald the first all-encompassing version of Creative Suite – complete with inaugural Adobe versions of Dreamweaver, Flash, Contribute, Illustrator and Fireworks. Couple together all-new CS3 versions of Photoshop, Photoshop Extended and In Design and you've got quite a few opportunities to build the ultimate design studio.

In fact, off-the-shelf you'll be able to choose from no less than seven bundles, ranging from Design Standard right up to the complete Master Collection that boasts absolutely everything. Perhaps the most pertinent box for us to enthuse over is that of Web Premium, which will get you absolutely all of the essential online building applications that this market can spew up – bar Go Live. Not even the

most determined fans can obtain a revision of that pre-Macromedia-purchase Dreamweaver wannabe, which somewhat inevitably, looks destined to be phased out quietly. Cynicisms aside, there's actually good reason to be very excited by additions that include Spry/Ajax controls in Dreamweaver, improved standards checking facilities and a quite brilliant developer framework for mobile applications. Device Central unites all those programs where creating content for cellular phones or PDAs is likely, with a Bridge-like environment based around the latest handset simulations. Add to this a universal policy of tight integration across every component application on a dream-like level and you've got a pretty convincing reason to upgrade. Creative Suite 3 ships in Spring this year and you can find out much more about the product range at [www.adobe.com](http://www.adobe.com) or, better still, turn to page 28 of this very mag to get a detailed preview.

# Best blogs awarded

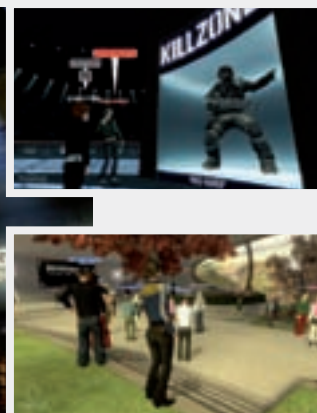
ONLINE WORKS ARE RECOGNISED IN A UNIQUE CELEBRATION OF GREAT INTERNET TEXT

**ARGUABLY THE BIGGEST** online phenomenon to sweep the web since its very conception, blogging has pretty much reinvented the way we view content. Even the Web 2.0 boom, led by pioneering sites such as Flickr and YouTube, owes a debt to the concept, as they're both just rich-media blogging sites. The ability to broadcast journal-style writings so easily and cheaply is even infiltrating business communications and is now also promoting creative writing via its own awards programme. The Lulu Blokker Prize 2007 has

compiled its shortlist of promising dotcom scribbles, with 15 promising entries – spanning works of fiction, non-fiction and comics – vying for a cut of the cash prize of £7,750. Last year's winning 'blook' entitled *Julie and Julia: My Year of Cooking Dangerously* went on to sell 100,000 copies and is being made into a movie, so the prestige of such a competition is without question. Full information can be found by visiting [www.lulublookerprize.com](http://www.lulublookerprize.com), with the eventual winners announced on 14 May.



*Blooks are this season's books darling... everybody who's anybody is writing them. Check out who's getting the critics' vote at [www.lulublookerprize.com](http://www.lulublookerprize.com)*



*You can't ignore Web 2.0 at the moment, well that's old news... it's now all about Game 3.0 if Sony has got anything to say about it*

## PS3 goes all Web 2.0

SONY'S GAMING SYSTEM EXTENDS THE WEB'S COMMUNITY CULTURE WITH AN IMMERSIVE ONLINE MEETING PLACE

**IN THE LATE** Eighties the big technological buzz surrounded the concept of virtual reality (VR). But then the whole thing seemed to disappear faster than it had arrived. Then came the Web 2.0-community boom and the massive success of virtual online worlds such as Second Life, so Sony has decided to resurrect virtual reality on the PS3. Sony Home network is a free service available via download that looks like a giant human-driven

Sims, where avatars can chat, interact, trade, share files and even play free, purpose-built games. Sony, is dubbing the concept as Game 3.0 so as to trump the obvious comparisons to Web 2.0. If this kind of immersive experience can break into the mainstream and succeed, then the public's perception of VR could yield high demand from other channels. With broadband speeds clearly facilitating such content, the possibilities are huge.

## NEWS In brief



### DESIGN WITH ATTITUDE

Nottingham's Attitude Design has launched the fourth edition of its portfolio site with a pretty fab new look. Understated and very Web 2.0-influenced, it serves up a talented array of work, while also giving an insight into the development of all the previous site versions via a detailed journal, plus live links to each one.



### SING-ALONG SITE

Digital agency Ralph has produced an innovative new site for kids' TV channel Nickleodeon. The project, for Nick Jr's online broadband video service, allows preschool viewers to get musical by recording their performances, viewing them on the web and then submitting the clips to the channel for potential broadcast. Content also includes advice for parents from the country's leading music psychologists.



### EUROPEAN DESIGN SHOW

The European Design Awards is a new initiative offering an awards scheme and associated conference in Athens, Greece. Taking place on 9-11 May, the show promises speakers from a whole host of different disciplines within the communications sphere and should feature some pretty interesting case studies. Visit [www.ed-awards.com](http://www.ed-awards.com) for more information about attending.



## Commodore gaming

PRIORITISE PLAY, NOT WORK, WITH THESE RETRO-COMPUTING THROWBACKS, PERFECT FOR RELAXING IN STYLE

**AS THE UK** still enjoys its PS3 honeymoon period, there might be a fair few of us keen to dig out an old console rather than shell out for Sony's gaming behemoth. Forage past the Nintendo NES, the Atari Lynx and you may be lucky enough to remember how desirable the Commodore 64 was. The days of loading games from cassette tapes and getting excited by pixelated blobs seems long gone, but it may shock you to hear that this cherished system is back! Now rebranded as Commodore Gaming, the team is selling a range of Intel Core 2 Extreme desktop PCs that offer state-of-the-art gaming technology wrapped in specially customised cases. The eye-catchingly kitsch C-Kin range offers designs that draw from popular titles old and new, along with incredibly vibrant street art, landscape photography and single-tone colour schemes. Equipped with a powerful twin NVIDIA 8800 GTX SLI graphics cards and 4GB of Corsair Dominator RAM, they pack far more than just a visual punch and therefore could also double up as a viable workstation

for high-end design applications. Make sure you pop along to [www.commodoregaming.com](http://www.commodoregaming.com) to learn more and check out the excellent 3D viewing gallery for the whole range.



*Fed up with the latest offerings from the gaming bigwigs of today? Then re-capture your youth and get back to the good old days of Commodore 64*

## TOP Downloads



### IWEB ENHANCER

<http://web.mac.com>

For anyone fond of Apple's iLife web editor this free trial widget is superb. With it you can easily embed native HTML, CSS or JavaScript into your pages, along with RSS feeds, Flash movies and even YouTube videos!



### SIMPLE CSS

[www.hostm.com/css](http://www.hostm.com/css)

This free CSS editor for Windows, Mac and Linux is a great standalone solution for creating style sheets intuitively. The drop-down-box-based interface is perfect for making accurate changes quickly, while an integrated preview pane lets you see what's happening as you work.



### COLOR PICKER

<http://iconico.com/colorpic>

Selecting the right colour for your designs is often overlooked and sometimes we could do with a helping hand. This application lets you pick up hues anywhere on screen and will even suggest the best WebSafe schemes.



### TOUFEE

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

Not a download as such, but more of a web-based Flash authoring tool. Toufee is a free service that lets you put together animated banner sequences, splash intros and all sorts without the need for additional software.



Sign in | New users? Sign up | My account  
All of izimi | Files | Users | Ads  
Search: [input type="text"]  
Help | Sign in | New users? | Start here  
izimi is the future of Internet publishing. izimi allows you to serve files, photos, music and videos straight from your PC to anyone with a browser... more



From the founders of Scoot comes the latest move in interactive web content. Download this software and get your own content live in no time!

## Self service software

A BRAND NEW INTERNET CLIENT HAS LAUNCHED AND COULD HAVE COMMERCIAL HOSTING VENDORS IN A REAL SPIN

**THE CULTURE OF** file sharing across the web has pretty much always been at the core of its power, although cross-media blogging and P2P networking has really pushed things on. So much so in fact that a new company has used this principle to revolutionise the way web content could be published. Izimi is the new project from the founders of Scoot, with headquarters based in both Oxford and San Francisco. What it allows people to do, after downloading a free lightweight client from [www.izimi.com](http://www.izimi.com), is enable photography, documents, music, videos and even HTML pages to be served up online via their

own PC. Registering with the companion website creates a unique izimi.com URL that appends published files ready for whatever application you choose and facilitates viewing within any common web browser. Social networking capabilities much like that of Flickr or indeed MySpace, can then be used via the central Izimi site to share comments, views and build up contact groups. The company at present insists the technology isn't commercially motivated and therefore promises few compromises, while planning to add specific photography and web publishing support very soon. Watch this space for announcements...



# hot stuff

Spotted an über-cool gadget that every self-respecting web designer should own? Tell us about it by emailing [webdesigner@imagine-publishing.co.uk](mailto:webdesigner@imagine-publishing.co.uk)

If you like your music players in funky colours, enjoy a spot of light reading, and fancy decorating your desk with Gorillaz then we've got the goods for you!

1



**1 Apple iPod shuffle**  
£50

[www.apple.com/ipodshuffle](http://www.apple.com/ipodshuffle)

After the recent, very successful, release of the rainbow-coloured nanos, Apple has now done the same with the iPod shuffle. Available in a mouth-watering variety of colours – silver, pink, green, blue and orange (which is proving particularly popular) – the company has even changed its slogan from 'Put some music on' to 'Put some color on.' It's clear that the shuffle is the latest fashion accessory to be seen with. Measuring a tiny 1.62 inches and holding up to 240 songs, the 1GB iPod shuffle allows you to clip on some colour and go. Sounds have never been so stylish.

**2 Web Design: Music Sites**  
£5.99

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

It's impossible not to have noticed the impact the web has had on the music industry. Online music-sales sites have rocketed in popularity – download-giant iTunes offers over 1.3 million songs to the consumer, with 25,000 new additions each month. Websites have also played a massive role in promoting bands and artists, both old and new – successful site MySpace has helped launch such bands as The Arctic Monkeys to the dizzy heights of the charts. This book is an essential guide to the rise and rise of music on the web, featuring some of the best artist sites from the likes of Gorillaz and Lenny Kravitz.

**3 Web Design: Studios 2**  
£5.99

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

Another invaluable member of the *Web Design* series and the follow-up to the popular first *Studios* book, we reckon this is a must-have reference guide for all those involved in the web industry. Its 192 pages contain the crème de la crème of design studios, from a total of 28 different countries, with detailed information about each, including examples of recent work, contact information and client lists. It's an indispensable directory of the most outstanding pieces of design the web has to offer. If you're looking for inspiration, or just want to check out what's around, then read this guide.

2



3





5



6



#### 4 Gorillaz 2-Tone Edition figures £62

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

The band Gorillaz caused a storm when they burst onto the music scene, largely due to their innovative and original cartoon personas based on the drawings of artist Jamie Hewett and voice of Damon Albarn. Now the whole gang – Murdoc, Russel, 2D and Noodle – can be yours to own in the shape of a set of four vibrant figures, measuring between 6-8 inches tall. If you want to be the envy of the office then you'll have to get your mitts on them quick, as they're limited to just 1,000 sets. We reckon these funky figurines are sure to be snapped up faster than you can say 'Clint Eastwood.'

#### 5 Web Design Index 6 £10.25

[www.webdesignindex.org](http://www.webdesignindex.org)

Launched back in 2000, the annual *Web Design Index* has provided a useful and accurate update of the industry every year since. Containing a whopping 1002 web pages of every conceivable style, each web page included contains the URL as well as the names of everyone involved in the design and programming. With selection based on design quality, innovation and effectiveness, you can be sure that every page within this vast resource is worth its salt. Edition six is available now – the perfect opportunity to gain an up-to-date insight into what's out there in the world of the web.

#### 6 LG 1900R LCD Monitor £TBC

<http://uk.lge.com>

We know they say a workman shouldn't blame his tools, but if you feel that your bland computer monitor doesn't exactly inspire creativity, check out this uber-stylish LCD monitor from LG. In a sleek black finish with a vibrant red LED backlight around the circular base (or 'ring') and with matching mouse, this wouldn't look out of place in an art gallery. The 19-inch 1900R LCD Monitor is part of LG's premium Fantasy series, all of which feature a high contrast ratio of 2000:1, 1280x1024 res, a 4ms response time and ultra slim depth of 18mm. Both aesthetically and technically pleasing.

4



# Message board

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

FORUM: [www.webdesignermag.co.uk/forum](http://www.webdesignermag.co.uk/forum)

EMAIL: [webdesigner@imagine-publishing.co.uk](mailto:webdesigner@imagine-publishing.co.uk)

*Web Designer* wouldn't be the magazine it is without your highly valued input. Tell us what you think of us right here!

## Objective PHP

Hello,

I've been reading your magazine for about six months now and find it to be a valuable asset to my web design form in helping me keep up to date with the industry. The recent tutorials and focus on PHP OOP has been fantastic, we all know PHP is growing fast, but sometimes we all need a little bird to tell us the extra details.

*Mathew O'Connor (via email)*

Yes Mathew, PHP is pretty much already an essential tool within web development, so we're glad you've found those so useful. Object-Oriented PHP is becoming more and more important, so hopefully we'll have more tutorials along those lines soon.

## Word of mouth

Hey there, flippin' great magazine by the way – I'm usually waiting a long time in between and get them very late here in America unfortunately, but that seems to be the case with all good creative magazines as they're all from the UK! So cheers to you!

My question is simple, I took a crash course using your magazines, other books and whatever else I could find and spent a month learning all I could about web design (I'm a starting graphic designer/photographer who never had a lick of web training in college for some reason.) I read up on sitegrinder – which is unbelievable once you learn how to use it right – and starting there, moved on to Dreamweaver, a little Flash and then found some JavaScript to slap it all together nicely. Anyway, my point is: How the hell do I get my site noticed? If I use a search engine to find my site with any keywords, meta stuff, anything (including my own site name) – still squat for results! Any tips on how to get indexed, or whatever it may be called? I think my site turned out pretty nifty for a novice and I dig checking the logs and whatnot, but I'd love to see more people other than myself or my mum visiting! Well, I've rambled enough for the day – if you find a spare moment, do check out my URL.

*Joe Lekas, Chicago, USA (via email)*

Joe we love a good ramble and we especially love hearing from the terrific American support we receive for this magazine. It's great that we've aided your web-development education enough for you to tell us about it and we're sorry that you have to wait that little bit longer for your *Web Designer*-fix each month. In terms of getting your site noticed, the reality is that it does take time. Search engine optimisation is, of course, important, but a bit of creative marketing on your part can also work wonders. You've already taken a clever step here by telling us about it, although you might also want to publicise it via forums or link-exchange sites. There's much to be said about word of mouth or email and even more if you agree partnerships with like-minded site owners. It should help to improve your Google rank too – which we know is no picnic to achieve!

## MAIL OF THE MONTH

### Code standards slipping

*Dear Web Designer,*

I have enjoyed reading your magazine over the past year and now have a regular subscription, however I feel there are a few different topics you should cover to try and cater for all web designers. Your tutorials are great to read and easy to follow in most cases, but one point I would like to make is please please please can you at least somewhere make the point that using the Dreamweaver interface for tasks (especially adding CSS styles) produces horrible code.

If designers continue to use design view only, we will not be able to clean up the web, not only from table-based designs but also from code that's not marked up semantically and is not commented.

As a designer used to tables and design view, this was a hard part of developing to cope with, but it didn't take long to get out of the bad habit of relying on design view. Working in code view, especially for building and editing CSS files, is much faster than using the Dreamweaver interface and allows you to properly comment your CSS file and retain control over the order of your styles. The Edit CSS Style dialog also doesn't have all the CSS elements to choose from, so the switch to code view always becomes necessary.

If what you say in your recruitment articles is true – that employers want staff to be all-rounders not just know how Flash and Photoshop goes together – then they should be taught all the Dreamweaver shortfalls as well and have a good grounding in code.

Your magazine always prints snippets of code, so why not print examples of bad ways and good ways to set out XHTML mark up and styles?

Someone should also be taking the lead in convincing designers to start using CSS, explaining that HTML was never meant to be used as it is, but structure should be separated from style. Maybe include articles from Dave Shea and other CSS gurus and add in some of the debate around accessibility issues as more and more sites will need to be validated? This is especially if readers have a client in the educational or local government where it's important to follow guidelines.

Kind regards,

*Paul Kinnett (via email)*

A letter so good Paul, that we wanted to cut out as little as possible and make it fit in! The main point we'd reply to is regarding coding standards and the importance of well-formatted, commented syntax. We endorse this 100 per cent and a feature about this is a top idea, but in order to fit code listings into our tutorial steps it's compromised slightly.





# PERPLEX CITY

Virtual online gaming isn't all about fully-immersive 3D environments and avatars you know. This month we look at a phenomenon that draws on mixed-media elements to create a rich world of puzzles, intrigue and mystery. Welcome friends, to Perplex City...

**F**ans of our Bulletin section will know that last month we featured a story about a unique gaming network that had announced an overwhelming response to its first season. Mind Candy's Perplex City had just handed out a whopping £100k prize to the intrepid winner who had managed to decipher a series of cryptic clues delivered via printed puzzle cards and bizarre websites.

For those not in the know, the project represents one of the largest examples of Alternate Reality Gaming (ARG) since the ground-breaking *The Beast* that was launched around the movie *A.I. Artificial Intelligence*. This promotional behemoth used clues written into the film credits, codes printed on posters, fictional answer phone messages and loads of other creative ways to weave a whole new narrative structure that engrossed thousands. This idea was unheard of before and Spielberg's film set a precedent for a new form of entertainment.

Similarly, Perplex City has managed to bring together like-minded audiences via specially set up blogs and community forums in a way that has caught the imagination of the whole web industry. With technology giant Sony recently launching what it's

dubbing 'Game 3.0' on the PSP, a revolution of gaming is definitely the order of the day. But it's Perplex City-creators' commitment to quality and breathtaking attention to producing beautifully designed mixed-media materials that's got us all in a spin however, so we thought a more in-depth chat with the guys at Mind Candy would be just the ticket.

**AH: Adrian Hon, Director of play**

**DH: Dan Hon, COO**

**JB: Jay Biddulph, Game developer**

**WD: Okay, we'll kick off with the simple stuff, how would you guys define Alternate Reality Games (ARGs) and the product that Mind Candy produces within this genre?**

**AH:** Alternate Reality Games tell stories to thousands of people, over as many platforms as they can get their hands on. Players participating in these games can look for clues using Google, contact characters via email and IM, receive updates by text message and physically walk outside to see a plane spelling out a clue in the

sky. The great thing about ARGs is that you don't need to learn any new controls to play them – there are no joysticks, no gamepads – you just use the tools and services that you use every day.

Our ARG is independent, in other words, we write our own story and we own it. This isn't the case for ARGs that exist solely as a means to promote products like a movie or a car for example.

**WD: How did Mind Candy get into this business and does your apparent specialisation in this area inhibit you from working in associated new-media markets?**

**DH:** Mind Candy got into the ARG business quite purposefully – Michael, our CEO, had been struck by the *Masquerade* phenomenon when he was growing up and even now when we talk to people about the genre's treasure-hunting aspect, the golden hare does crop up quite a lot. So anyway, Michael (who's really a super-human ideas generator) had this idea for a more persistent kind of treasure hunt, one where the kind of world that Kit Williams created for *Masquerade* would continue. In today's modern world, you'd be hard-pressed to find a company that would be happy expending that kind of effort and then not trying to see what other opportunities would come into being off the back of such world building. So this idea for a next-generation treasure hunt was kicking around for a while when *The Beast* – the canonical example of an ARG – exploded onto the scene courtesy of the guys at Microsoft. Adrian and I were both really involved in



*Perplex City blurs the boundaries between what is virtual-reality and what is reality-reality!*



*Maybe you'll be the one to solve the next big mystery, well you won't know unless you log on!*



*PHP and MySQL are the guys working hard back stage, with Flash as the pretty face to front the venture*

*The Beast* – both as players and also as moderators of the amazing community that sprang up around it. We were sitting there – I was doing my finals at university, Adrian was in his first year – and we were thinking, this is really something that could change the world. For a lot of people who were involved at that time, there was a great sense that something new was happening. It was incredibly exciting.

So *The Beast* was something that stuck with both Adrian and I – we both did some work in the field, nothing too serious – but it had kick-started something inside of us and we were both writing furiously about it on our blogs. It wasn't hard for Michael to find us after that and we got together and he told us about his idea for a new kind of treasure hunt and we were pretty much sold right there and then.

I don't really think we're inhibited by our specialisation – if anything, all our specialisation really is the desire to experiment with new ways of telling stories. If that means that there's some new technology or new technique out there that looks exciting and looks like it can work, then that's definitely something we feel we can try. That has failed once or twice, when we've been trying out technologies that aren't quite up to scratch – for example, we're really interested in location-based gaming, but the technology really isn't there yet.

**WD:** So we know where the loose idea came from, but where did the actual *Perplex City* project or concept come from and how long has it been up and running?

**IC:** *Perplex City* in its current form has been running for around two and a half years now. It has been an incredible learning process for us – there are so many elements in a project like this that, what other people might have done before, they certainly haven't done in concept and they definitely haven't done them on the kind of timescale that we've imposed. Some things we know definitely haven't been done before – we've

## “It's a way for the virtual – or the imaginary – to impact and touch what's real”

enjoyed pushing the boundaries with our printers for our puzzle cards, for instance. What we did was launch a sort of pre-game campaign. I guess it's easiest to compare the launch of the game to something like Google Mail – there was a phase when it was a kind of beta, in that we were still rolling out services – but something was there.

The reception issue is kind of tricky. We're conscious that there are some in the ARG community who're not yet convinced about what we're trying to do – which is bring ARGs to a much wider audience – so they're taking a back seat or an on-the-fence stance with us. On the other hand, the reception that we've had with the press, blog reaction and with our players has been absolutely phenomenal. There have definitely been some tremendous moments.

**WD:** How does the design/development of this kind of product work in terms of bringing all the elements together? Bearing in mind that you're not just building websites etc, but a whole virtual network and a narrative structure that binds everything together?

**AH:** It's very tricky and I'm confident in saying that no one has done anything quite like this before. You have to spend a lot of time before a game launches, planning out the timeline and content and puzzles. What's more, the players of ARGs can influence their course. Since ARGs unfold in real time, this means that you often have to do a lot of writing and production in real time – and it has to be good. That sort of pressure is hard to operate under, but it's also exhilarating, like improv comedy or jazz.

**WD:** In many ways *Perplex City*, by its very nature, puts more emphasis on complex content design than it does on technical development. Perhaps meaning the real innovations behind the websites for example are in

the relationships between them and the puzzles they represent, rather than the sophistication of the sites. How tough is it to devise such intricate online content in this way?

**JR:** It's really tough! Often, companies will look at ARGs and think “Well, they're just a bunch of websites connected to each other. We know how to make websites, we have a copywriter, so how hard can it be?” When they realise that they've only made enough content to last two days, the puzzles are broken and the writers don't know how the story is going to end, they discover that it's not as easy as it looks.

You need a good understanding of game design and world-building to make everything fit together – it borrows skills from TV writing, live event co-ordination, project management, community management and more besides!

**WD:** You've done a nice thing by marrying a web experience with real elements such as game cards, stickers, even music etc. Where did that idea originate and do you see similar mix-media channels entering the internet community for other online applications?

**DH:** The mixed-media thing really originated from mine and Adrian's experience with *The Beast*. It was really a kind of mind-expanding experience – as if someone had just cracked your head open with a chisel and let all of this stuff flood in. When we explain it to some people, the mixed-media possibilities really take a while to sink in. The end result is around half and half in terms of those people who get it and those who don't. It's a really new thing. We don't really see it as mixed media either. It's more of a way for the virtual – or the imaginary – to impact and touch what's real. In our case what we're doing is taking a kind of



ARGs are all about the stories that connect the sites, rather than the site itself. We still think this is mighty pretty though!



Move over passive entertainment... you've had your day, it's now time for active entertainment



Click on [www.perplexcity.com](http://www.perplexcity.com) and enter a very puzzling world! Use the links on the right to navigate through... enjoy



# Behind the Scenes

literary creation – a world that we've built and is described through the way people interact with it – and have that poke through into the real world.

Sometimes that means puzzle cards that the Perplex City Academy have created, sometimes it means bank websites that you can hack in to, other times it means gig posters and leitmotifs and so on. But for other online applications I think we'll see much more of this happening, especially with 3D printers – we're already at the stage now where you can create an object in Second Life and, if you know the right people, have it pop out of a 3D printer the same day. That kind of stuff is just amazing and very exciting!

**WD: Above all, this has to be a viable business project for you guys, so where do your revenue streams come from with Perplex City and do you think the commercial market for ARGs is set to explode?**

**DH:** The most obvious revenue stream is the puzzle cards. We've got a number of ideas that we're trying out and are in conversations with other companies in the arena about. Adrian and I are on really great terms with 42 Entertainment – we all agree that we're in such an early stage of what we're doing that we're all just kicking ideas around and seeing what works. What we're sure about though, is that there really is this need for a different kind of entertainment experience – one that isn't as passive and one that's much more immersive, but not too daunting at the same time.

**WD: As purely a technical interest question, what kinds of development technology does the team use to create the web content and how is it all served up?**

**JB:** Creating this type of live game requires fast thinking, fast development time and flexibility. To keep the game interesting we had to keep pushing the boundaries with each new event and this diversity meant that much of what we created was bespoke and one-time use. We had a system for managing and versioning the dozens of websites and blogs we created throughout the game and for more interactive areas we extensively used PHP and MySQL on the backend, with the frontend often done in Flash. This ranged from creating simple puzzle games and ticket booking systems for trains to real-time, live game events with simultaneous participation and collaboration by hundreds of players. As well as using this for our online events, we put the technology to good use in our offline live events. For example in a 300-player mobile SMS and MMS-based treasure hunt in London with live scoring and also an event in San Francisco using RFID technology to create highly immersive and interactive games.

## "We want to tell even more compelling stories to even more people"

**WD: With Season One concluded and work well under way on the next, what are you looking to top or do better in this next release?**

**AH:** We want to tell even more compelling stories to even more people. Whenever people heard about Perplex City, they thought it sounded marvellous, but at the same time, they also found it very difficult to get into. When you have a story that lasts for two years, with almost no breaks, it's not surprising, so we're definitely not going to do that again. Instead, we're moving to an episodic model, which will make it easier to get into. We're also making the episodes replayable by individuals, so that whenever you visit our site, you'll always be able to play something, even if there isn't a live game on. It's not about dumbing-down – it's about making the game easier to play.

**WD: Where's Perplex City headed in the longer-term future? Go on... tell us!**

**AH:** I don't know! Well, that's not entirely true, but my point is that the ARG genre is only six years old. With our episodic model, we can experiment an awful lot in Season 2 – we have an episode with a romance story that's all about live events for example, or we can have a political story that's all about mobile phones. There's a huge amount of scope that we can explore and the great thing is that we're pioneering the future of ARGs every day. We have plans for Season 2, Season 3, Season 4, a book, a movie... anything.

**WD: What aspects of the project have brought Mind Candy the most pride and joy throughout all the hard work you've clearly put into it?**

**AH:** For me, the thing that stands out above anything else is seeing the appreciation of the community. I've lost count of how many times people have come up to me at events and parties and said, "Perplex City has changed my life." And they really mean it. They've learnt new facts and skills, they've made friends from around the world, in some cases they've really grown and matured as individuals. To me, this shows that we've told a good story in a new way. It's not just for a hardcore of people either. When I was in San Francisco for our live event there, I saw a family of children, parents and grandparents, all working

together. There isn't much nowadays that will bring a family together like that, let alone a game, so I'm really proud to see that we're the cause of that.

**DH:** I'd have to say that for me, it ranges from the partner pitches that I've prepared (and that I really can't talk about) to moments when you realise that a website that you created on your off time (I designed the site for Cognivia, our drug company) has actually truly fooled people! In particular when the manufacturer of M&Ms said that it can't make us M&Ms stamped with Cognivia's name because it had Googled it and Cognivia turned out to be a "real company." Then there are the moments when we get out there, we meet our players and can just see exactly how much excitement and joy this has brought into people's lives. The one thing I also must mention is the brilliant team that we've put together. Mind Candy, right from the start, has been privileged to have some incredibly smart, incredibly hard-working people involved who have given the project their all – and I think it really shows. There's some serious passion in there and I'm probably most proud of the way the entire team has pulled together to create something brilliant.

**JB:** Throughout the course of the game there have been so many moments where the players have caused us to be immensely happy and more excitingly, astonished at what they've managed. It's wonderful to see how small aspects of the game we have seeded have been taken by the players and run with. It seems wrong to mention just a few, but those that come to mind include the Perplex City Wiki, ([www.perplexcitywiki.com](http://www.perplexcitywiki.com)) which is an encyclopedia of every person and event in the game, constantly updated and refined. It's indeed a work of art and a mammoth task! We have also seen the players write and publish a book of over 50,000 words, fold 333 paper cranes and deliver them to us to mourn the death of a character and have an interview on national television to solve one of our puzzles ([www.findsatoshi.com](http://www.findsatoshi.com)). The latest appears to be one player attempting to translate the entirety of the game into French – good luck, that's a lot of text!



Each new event pushes the boundaries created by the last. Its fast pace will leave you breathless, you up to the challenge?



ARGs – and more specifically Perplex City – are revolutionising the way we view gaming, make sure you're in on it!



There are so many forms of media that make up the complex world of Perplex City and they've all got to start somewhere!





# The CS3 Packages

## Creative Suite 3 Design editions

### Design Premium:

InDesign CS3  
Photoshop CS3 Extended  
Illustrator CS3  
Flash CS3 Professional  
Dreamweaver CS3  
Acrobat 8.0 Professional



### Design Standard:

InDesign CS3  
Photoshop CS3  
Acrobat 8.0 Professional



## Creative Suite 3 Web Editions

### Web Premium:

Flash CS3 Professional  
Dreamweaver CS3  
Photoshop CS3 Extended  
Illustrator CS3  
Fireworks CS3  
Contribute CS3  
Acrobat 8.0 Professional



### Web Standard:

Flash CS3 Professional  
Dreamweaver CS3  
Fireworks CS3  
Contribute CS3



## Creative Suite 3 Production Edition

### Production Premium:

After Effects CS3  
Adobe Premiere Pro CS3  
Flash CS3 Professional  
Photoshop CS3 Extended  
Illustrator CS3  
Soundbooth CS3  
Encore CS3



## Creative Suite 3 Master Collection

InDesign CS3  
Illustrator CS3  
Photoshop CS3 Extended  
Acrobat 8.0 Professional  
Flash CS3 Professional  
Dreamweaver CS3  
Fireworks CS3  
Contribute CS3  
After Effects CS3 Professional  
Premiere Pro CS3  
Encore CS3  
Soundbooth CS3





# Adobe Creative Suite 3

**The most important collection of digital design programs returns with all-new versions of Dreamweaver, Flash and Photoshop. We look ahead to Adobe's first official launch since acquiring Macromedia and the impact these new tools should have**

Back in December, as most of the office was winding down for Christmas, we were doing our best to put the final touches to *Web Designer* 127. Being something of a themed month, with a bias towards all things Web 2.0, we'd all developed a nasty case of tunnel vision and were somewhat caught on the hop by a rather important announcement.

Whether Adobe too had taken an early hiatus for mince pies and greetings cards is unclear, but we were suddenly last to be told about the Photoshop CS3 beta going live. After some impromptu editorial hustling, we managed to secure a first look and preserve our blushes, although the whole thing did seem oddly subdued. Fast-forward to January and an appreciated invite saw us whisked off to London's Soho Hotel for the kind of unspecified announcement that could only have meant one thing – Adobe suddenly wanted to get a whole lot more vocal about something. No more than a modicum of guesswork was required to figure that Photoshop CS3 was to be joined by arguably the

most important software launch in the company's illustrious history. Since the industry learned that Adobe would be buying Macromedia back in 2005, there has been continued speculation about what that would mean for both companies' product portfolios. However, as journalists settled into their conference suite seats on that Thursday morning, it would have been a tough job to silence the respective Adobe product managers from excitedly demonstrating what it had been up to all this time. Luckily for us, they chose to focus most on the power trio we cover every month in our tutorials, so there was plenty on the web side of things to get us excited.

## CS3 Unleashed

This first experience with CS3 was much more inspiring than that of CS2, even after any misgivings about the quantity of extra features within the new Photoshop. First, the revelation that three editions representing six different versions in total will ship and therefore

give customers considerable choice in what they need. Design Premium and Standard packs will see print media, graphics and web publishing collide to form the ultimate creative studio, while the web equivalent looks very cool indeed. Premium buyers will not only receive Flash CS3 Professional, Dreamweaver CS3 and Photoshop CS3 Extended, but also the new Illustrator, Fireworks, Contribute and Acrobat 8 Professional. The only slight shock here is that the more frugal Standard buyers will be forced to sacrifice Photoshop completely, never mind Illustrator as well. Aside from the more niche Production Premium for multimedia applications like Soundbooth and Encore, this means most will have to opt for the big one. Adobe Creative Suite 3 Master Collection combines everything and clearly offers the design professional the absolute works, but still remains relatively affordable. Although 27 March marks the official launch, all are scheduled to be available to purchase for both Mac and Windows platforms in the Spring.





# Dreamweaver CS3

The world's most popular web editing suite returns with a feast of great new enhancements. We take a look at three essential areas of the program that promise to revolutionise the way you work

You might be forgiven for thinking that Dreamweaver 8 surely couldn't take web editing all that much further. With the kinds of comprehensive markup and scripting support it boasted already, the scope for adding potentially exciting additions could be fairly limited. Well you'd be wrong because web design always throws up

new fads to tack on, while there's always something that die-hard developers can find to plead for in the next release. Apart from the obligatory integration support, there's at least three key areas where you'll find more than enough upgrade value, so let us show you what's what!

## CSS

Encouraging late adopters to switch to CSS is still something Dreamweaver hopes to achieve with this release. Excuses should be thin on the ground thanks to new project templates, clever commenting and even a dedicated Adobe site!



### 01 Layout Templates

The new document dialog box now contains 32 of the key CSS layout patterns to give you a welcome head start. These common 2-column, 3-column designs also come in liquid formats and provide the perfect foundations for adding content. You can then define styles for colour, fonts and links with less hassle.



### 02 Done Designs

Adobe has even decided to go one better and throw in a library of preformatted CSS-based page designs. There are a heap of stylish templates available from the New Document dialog that will already suit a whole number of web applications. However, you can always tailor them to suit whatever you need!

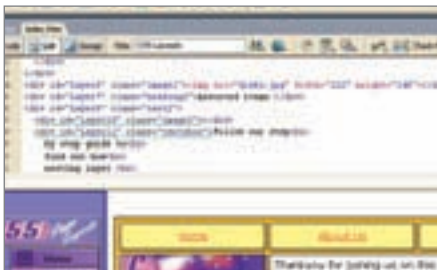


### 03 CSS Advisor

Adobe has really gone to town on CSS with this release and has even served up a dedicated consultancy site for your reference. CSS Advisor represents a hub where developers can view the whole library of valid properties and share their thoughts or experiences with the member community.

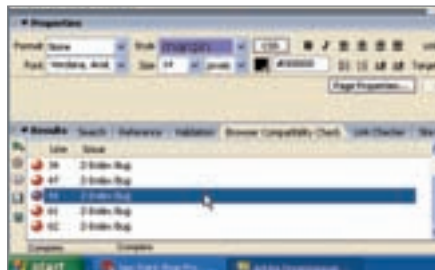
## Browser compatibility

Making sure your content works across all the many browsers out there is crucial, but often overlooked. Dreamweaver's new checking facilities make it easy to identify possible errors and confidently rectify things before going live



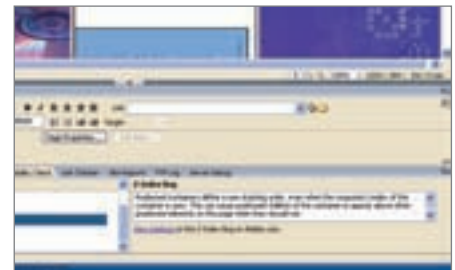
### 01 Flagged Code

An enhanced browser compatibility checking tool has been built into Dreamweaver CS3 in a bid to eradicate inconsistencies within CSS code. Potential problem spots are automatically highlighted within a special report window and also underlined with coloured lines inside the code editor.



### 02 Problem List

The issues list finds bugs and itemises them according to where they're located in the current document. A line number identifier means you can jump to each individual problem within code view and tackle things head on, while a descriptive issue name is also given to switch between errors as you work.



### 03 Solution Suggestions

This little panel informs you of exactly what the identified problems mean, how they come about, which browsers are affected and how likely they are to occur. A 'view solutions' link is also given as a quick route to more detailed fixes on Adobe.com, while solved errors are also summarised here once done.

# Spry/AJAX

It's the JavaScript/XML breakthrough that has facilitated Web 2.0 technology and now it has found its way into Dreamweaver. But exactly how can the Spry framework add real dynamism to your HTML projects?

We know by now that AJAX or JavaScript essentially enables content within an area of a page to change or update without refreshing the whole document. This means that producing interactive lists and various dynamic visual effects can be achieved where Flash might have once been the only option.



*Increasing workflow was definitely high on Adobe's list, and with the new Spry framework, dynamic effects can be added in no time*

Dreamweaver CS3 introduces this technology via a JavaScript library called the Spry framework and a set of bundled Spry widgets that can literally be dropped into pages on the fly. Tabbed panels, menu bars, accordions and collapsible panels are all examples of the components you'll now find, plus much more.



*The new behaviors panel allows you to quickly add effects like grow, shrink, fade and highlight, before tweaking various properties in seconds*

# Contribute CS3

When the first version of your website has been built with Creative Suite 3, that isn't the end of the story. Contribute gives you the power to manage and maintain them once published

With Adobe Contribute CS3, you can edit, update and publish content to multiple websites and blogs from a single permissions-based application, from your web browser, or from within Microsoft Office applications. Contribute uses the same templates and rendering engine as Adobe Dreamweaver CS3 software. As a result, the WYSIWYG editing interface in Contribute renders

pages exactly as they were designed in Dreamweaver. The look of your site or blog is therefore never compromised even when updates are carried out by multiple authors at different times, while update permissions are set by the designer or webmaster. Similarly to Dreamweaver, Contribute CS3 also preserves code quality and any formatting, right the way through the editing process.

## Changing faces, first impressions

Rather than allowing ourselves to get too cynical about it, there was always a necessity for Adobe to make its Macromedia products fit into this release. Despite the strong brand identity both Dreamweaver and particularly Flash have cultured over the years, it seemed troublesome for the new owner to unite everything without some tinkering. All the latest box art looks pretty cool thanks to a family of multicoloured gradients that avoid the stark leafy arrangement that adorned CS2, however it's the program iconography that seems most alien. Here the Photoshop feather, Dreamweaver 'd' and Flash 'f' are replaced by simple two letter monikers in colour-coded squares – in keeping with the recent Photoshop beta. This one-size-fits-all approach is perfect for a suite where integration and togetherness seems to be the overriding message. The key programs talk to each other in ways that cross-app users would only have

dreamt previously, with import and export of projects and a more seamless workflow topping the agenda. It's still early days, Adobe insists, but the ability to open PSDs in Flash while maintaining layer hierarchies and editable text, directly convert Illustrator files into Flash layers or objects and paste Fireworks content straight into Dreamweaver is all pretty useful stuff. Whether or not this fits how web designers actually work, with most likely to favour greater links between Dreamweaver and Photoshop, it remains to be seen.

Another overriding theme that straddles this launch is the idea of exploiting emerging markets or alternative contexts for these suites. The most relevant to web development, aside from the Spry/Ajax support within Dreamweaver, would have to be the commitment to mobile pursuits. A Bridge-like Adobe Device Central provides a universal outlet for testing content inside genuine mobile handset profiles that can be updated periodically. One of the biggest 'ooh-ahhh' moments during the preview was when

subtle phone features like backlights were modelled, along with the ability to slow the workstation's processor down to match the test device. Similarly, in Photoshop CS3 Extended we see a host of features added to appeal to audiences outside the traditional photo-editing or design fold. There's a distinct CAD or animation feel, where 3D models of 3DS, OBJ, Collada, KMZ (Google Earth) and USD format can be brought in as true 3D layers.

The more flexible vanishing point tool can even be used to define perspective planes on a 2D image and export as 3D. Movie Paint also brings painting, retouching and pixel editing into the mix with an animation palette and timeline providing onion skinning techniques and even cloning options for repeating motion objects. Medical markets will find value in the new ability to obtain accurate measurements from image regions, while a manual ruler tool and element counter lets you obtain quantifiable data from what you see onscreen.

## A word from the makers

CS3 is the first big release from the merged Adobe and Macromedia. We spoke to some of the Adobe UK team to see what they felt were the important features of the new suite – and what they mean for Adobe and its users

### Steve Burnard

Business Development Manager: Web Products

Back when Adobe announced its merger with Macromedia, the company surveyed its customers, asking them what they wanted and what they liked. Steve Burnard indicated "that the key request from the survey was getting the Macromedia products working with Adobe products" and if there was one important feature from CS3, it's just that. It was also important for Adobe's customers to work with content across multiple channels, "saving as much time as possible when doing it", using it in print and on the web, something that Steve calls "a key CS3 feature." Alongside this, developing user interfaces for smaller devices is key, an area where Steve feels that people have been "hesitant to build applications."

Workflow was also an important feature request and CS3 improves Adobe's asset management tools for smaller teams, with a new version of Bridge. Of course these aren't the only features – there are plenty of other changes, that are as Steve says, "All from customer feedback."

### John Cunningham

Sales Manager: Creative Suite

John Cunningham has been watching the Web 2.0-world growing and notes that "static content is no longer good enough," adding "there's more podcasting in the UK than anywhere else." That's why he thinks that the main message of CS3 for the web is that "PDF and Flash are now under the same umbrella." There's an increasing demand for higher-quality media and John thinks it's "our responsibility" to help people deliver what he describes as "the engaging experience, where people interact with content."

That's not the only message. Another key point is that CS3 means that "creatives and developers will be interacting and communicating, with seamless integration allowing two-way hand-offs". It's an approach that will take small teams from "beyond folder-based collaboration to workflows using Bridge and Cue, helping streamline processes." It's not just for teams, as John also points out that Bridge's asset management tools also "help individual users."



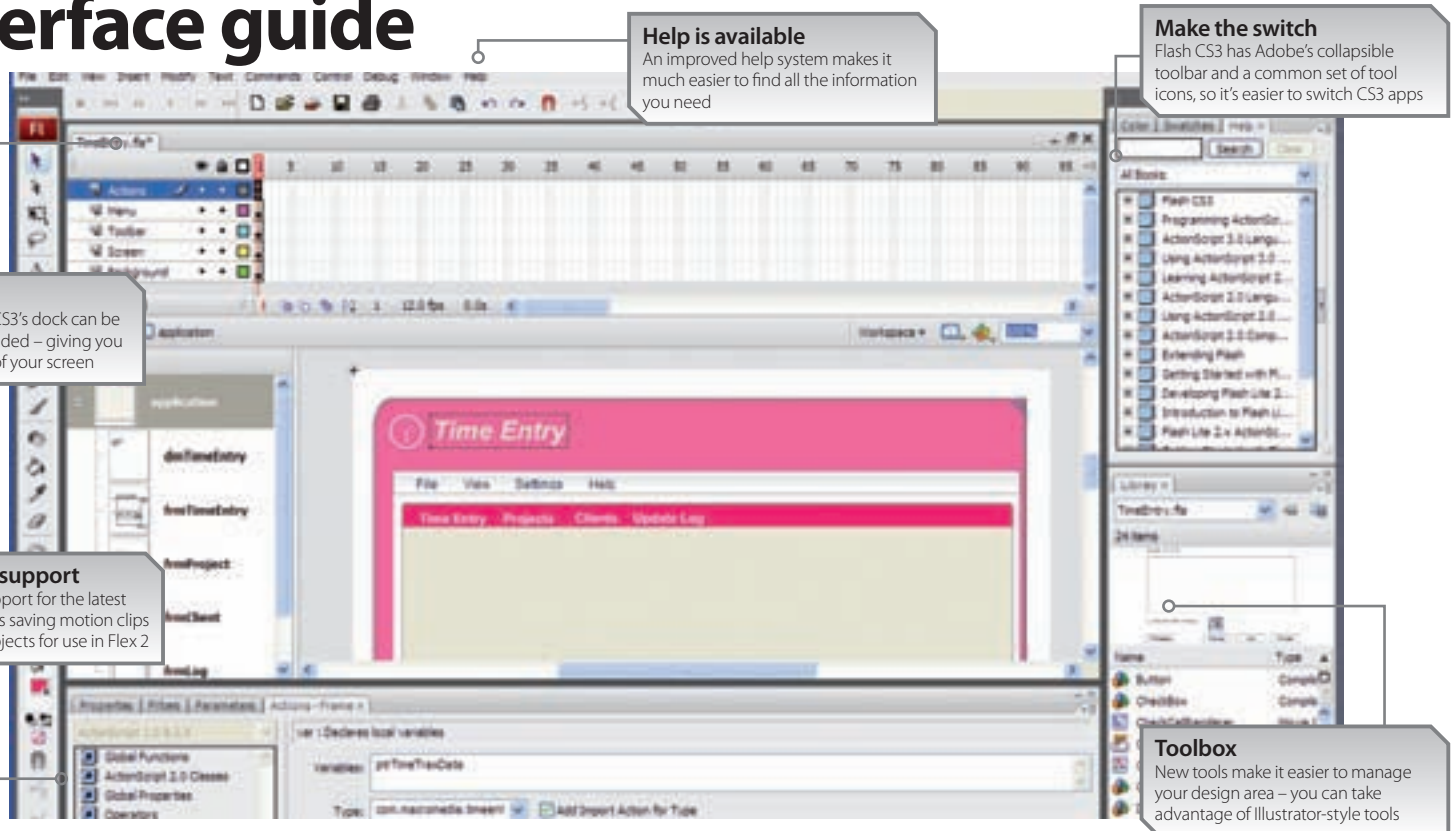
# Flash Professional CS3

Flash CS3 takes the familiar Flash, mixes it with some of the new features we've seen in Flex 2 and gives it a new user interface – and adds more tools to integrate with Adobe's design tools

Adobe bought Macromedia for its web design tools and technologies and the CS3 release of Flash builds on Macromedia's work, while adding closer integration to many of Adobe's design tools – including its Bridge and Version Cue asset management tools. You can also quickly take Photoshop files and import individual layers

into a Flash movie. As Flash CS3 targets Flash Player 9 you can take advantage of ActionScript 3, introduced with Flex. It's easier to write code and runs faster. You can even turn motions into ActionScript objects, ready for reuse in other applications. Adobe has also added new drawing tools for improved designing.

## Interface guide



## Mobile/Device Central

With the announcement of Flash Lite 3 and the 3GSM conference, mobile Flash development is becoming more and more important. Flash CS3 adds tools to help you build animations and applications that run on mobile phones

Device Central CS3 is a new member of Adobe's family of creative tools. Designed to work with tools like Flash and Photoshop, it's a new way of testing your images and applications to see how they'll work on mobile devices – without having to buy the hardware and reinstall your content every time you want to test a change.

You can use Device Central to trigger mobile content creation in Flash, Photoshop or Illustrator. Device profiles give you skins to show just what

your applications will look like on specific devices and Adobe promises to keep device profiles up to date, with regular release of new ones. Once you've created your mobile content you can open it in Device Central and tweak the reflections and the display lighting to see how your application will look in action – whether indoors or outdoors or in bright sunshine. You can even tweak the device performance and show how your application will run under reduced power conditions.



*With the demand for media on the move hot on the agenda at the moment, Adobe delivers, with testing facilities for mobile content*



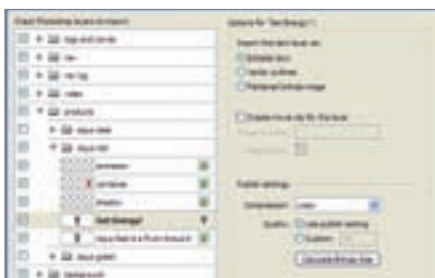
# Importing PSD images

Flash CS3 adds tools to help you work with Photoshop and Illustrator. You can use these to design a movie layout and elements in Photoshop and then use them in Flash!



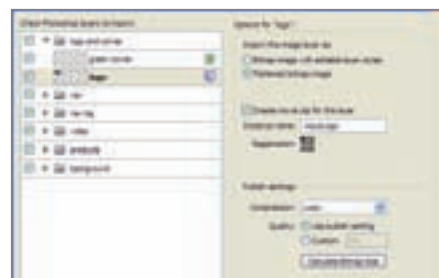
## 01 Opening Photoshop

If you're not adding Photoshop content to an existing movie, start by creating a blank ActionScript 3 Flash movie. Then, from Flash CS3's File menu, choose Import to Stage. This will open an import dialog box. Navigate to your Photoshop .psd file and click Open to start the import process.



## 02 Publishing Wizard

Flash CS3 will display the entire structure of your Photoshop file – which can be quite complex. You can choose which layers to import and how they're treated in Flash CS3. If you need to edit the images and text in Flash make sure you choose to make the layer elements and styles editable.



## 03 Making Movie Clips

You can also make layers into Movie Clips. This allows you to animate them, rather than using them as background and layout. Click on 'Create movie clip for this layer', and give it a name. You can finish the import by choosing a stage size and the conversion type (you can also import Photoshop layers as keyframes.)

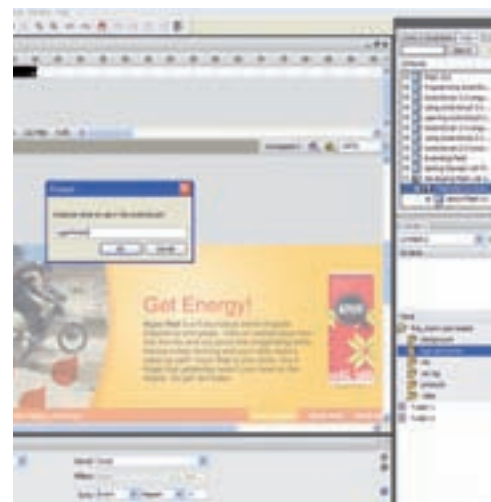
# ActionScript 3.0

Flash CS3 gets a new scripting language in the shape of ActionScript 3.0 and a new, faster compiler

Adobe introduced ActionScript 3.0 in 2006, as part of Flex 2, along with a new, faster just-in-time compiler in Flash Player 9. Now designers get access to the same higher performance Flash that developers have been using for Flash applications. Code developed in Flash CS3 can be reused in Flex and Adobe has added the ability to convert Flash animations into ActionScript code, letting designers put together a set of actions using familiar visual design tools – which can then be used by developers working in Flex Builder.

ActionScript 3.0 is a big improvement over earlier versions and developers will find many uses for its support for strongly typed variables, improved exception handling and support for the E4X XML extensions. Other useful features include regular expressions and better method-handling techniques

that make it easier to work with events. While focused on the designer, Flash CS3 adds plenty of new developer features, including better code management and commenting tools in the Actions pane. It also introduces a new set of debugging tools, based on those introduced in Flex Builder 2. You can use these to track down bugs and problems in your code.



*The improvements in Flash CS3 are great news for us web designers. Code is made easier to make it neat and tidy and debugging tools are introduced to keep it clean*

## A few surprises

From our own perspective, perhaps the biggest surprise of CS3 is the added value that Illustrator and Fireworks have managed to attain. Rather than being completely KO'd by the additions in Photoshop, Adobe has consciously beefed up the web suitability and compatibility of the two in a bid to make them more in line with designers' needs.

Fireworks in particular has evolved from a humble online-imaging program, to a powerful prototyping tool for web and rich media interfaces. Sample sites with a very basic structure can be strung together in a matter of minutes and in fact published online directly so that your efforts can be easily previewed by clients or colleagues. These early assets can then of course be transferred to the sister applications for further development, which in turn will unify the whole production process. Illustrator meanwhile enhances its position as the vector graphics companion to Flash by introducing a hugely useful Live Color system

that covers Pantone schemes and your own custom selections. A special palette control that easily suggests contrasting and complementary shades or hues, is hugely powerful in not only improving overall output, but also speeding up workflow. No longer do you need a design degree or colour chart to get the results the professionals would be proud of. Couple this with the promise that vector files will copy or import reliably, including gradients, clipping masks and symbols and you've got lots to look forward to.

Another interesting announcement about Creative Suite 3 as a whole has been about the applications that haven't perhaps been included. The obvious omission, however predictable, is GoLive and rather than discontinuing the product, we have it on authority that there's more life in it. Quite how or why it may stand alone from Dreamweaver for the long-term future is unclear, as it would seem far better suited having its more desirable features pillaged before biting the dust, but we'll see.

## The final verdict

This is, without doubt, the most significant commercial software release in the design and new media calendar. Even without the histrionics regarding the Macromedia merger, the event is big, but as the first chance to see where Adobe want to push these markets, it's massive. Given the relatively short time that the two companies have had to coordinate themselves and synchronise both organisations, we'd have to say that Creative Suite 3 is very impressive. Yes program integration might be the premium attraction on show and the amount of independent features less so, but the stuff that's there is pretty great. We're most excited by the Spry framework widgets that add Ajax components so easily in Dreamweaver, the enhanced browser compatibility checking and the very comprehensive mobile support via Device Central – and we're sure you will be too. In the meantime, make sure you follow our exclusive insight into all the best new tricks in Dreamweaver, Flash and the rest!

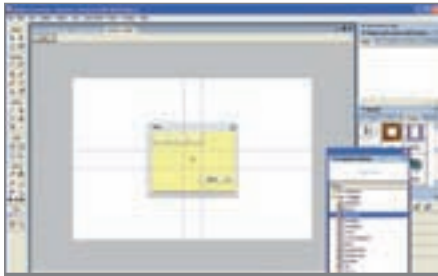


# Fireworks CS3

Web designers need a tool for quickly laying out page prototypes, before using Dreamweaver, Photoshop and Flash to build the final site. Fireworks CS3 has become Adobe's prototyping tool with all the features you need

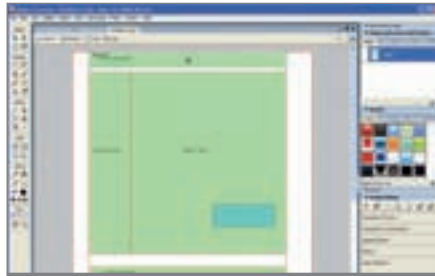
## Rapid prototyping

In the past you could use tools like PowerPoint to mock up a site and get your ideas out there, but none of these tools were really intended to help designers. Adobe has therefore focused Fireworks CS3 on building web prototypes



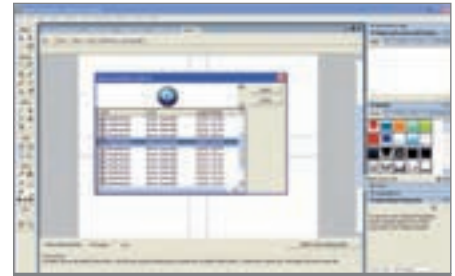
### 01 Fireworks CS3

You can use Fireworks CS3 for Flash and Flex interface layouts. Use the Common Library to drag widgets onto the page, adding them to a panel as required. You can use Fireworks CS3's vector tools to add additional items to the mock-up. Once you're satisfied with your layout, you can export it as MXML, ready for use in Flex Builder.



### 02 Slice and dice

Fireworks CS3's web design tools let you quickly add sections to a page that can be used to manage content. The Slice Tool can be used to quickly create page sections that are treated as individual images when exporting a prototype as HTML. You can also add hyperlinks to link prototype pages together.



### 03 Design buttons

Fireworks CS3 makes it easy to create complex buttons for your site. On a prototype page, right-click to insert a button. Fireworks will open its Button Design Tool. You can use the drawing tools to create the various states of your button – or import one from a library of predefined button images.

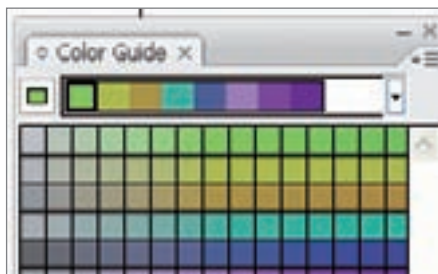


# Illustrator CS3

Adobe Illustrator remains the best way to draw vector graphics by a long way. Below we show you a few treats that the CS3 version's Live Color brings with it...

## Using Live Color

Among Illustrator's many new features is one that makes it easier to define effective colour schemes, by exploring colour harmonies and showing which colours work best together – something that's very important when designing a website



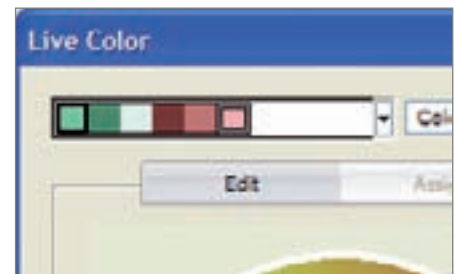
### 01 The colour guide

Illustrator's Color Guide is a tool that helps choose the colours you might want to use – finding the colours for an image based on key colours you've chosen from a colour swatch. You can choose any from a selection of different colour harmony rules to build a swatch of colours that can then be used in your images.



### 02 A base colour

Start by opening any colour swatch (Illustrator comes with a large library, or define your own.) Open the Color Guide and click your chosen base colour. Use the drop-down in the Guide to choose the rules you're using – you can use various sets of colours, as well as monochromatic and high-contrast ranges.



### 03 Edit with Live Color

Once you've built a colour swatch from the Color Guide, you can use Live Color to move your chosen colours around a colour wheel. Each pointer shows a specific colour and you can move them together or individually. It can help you change colours to match specific moods, or let you recolour an entire image.







# Actions CSS

## SECRETS OF THE CODING MATRIX REVEALED

THE TWO FORCES OF FLASH & HTML DEVELOPMENT  
COLLIDE IN OUR PROFESSIONAL TIPS ROUND-UP

## Dispatch events

File: EventDispatch.zip

One of the most important ActionScript tips we could give is to learn how to dispatch events between classes. The example on the CD is a little snippet of how you would potentially see if a user had logged onto a system. To do this, you call the `init()` method in the class, which would go to log on, when the log on is complete, the class then sends an event to anybody listening – in your case the Fla – so the user can now progress.

```
import mx.events.EventDispatcher;
```

```
class EventScope {
```

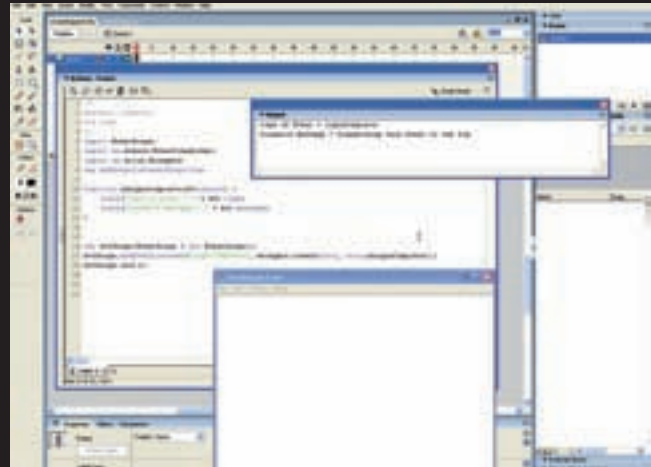
```
    public var addEventListener:Function;
```

```
    public var removeEventListener:Function;
```

```
    private var dispatchEvent:Function;
```

```
    function EventScope() {
```

```
        EventDispatcher.initialize(this);
```

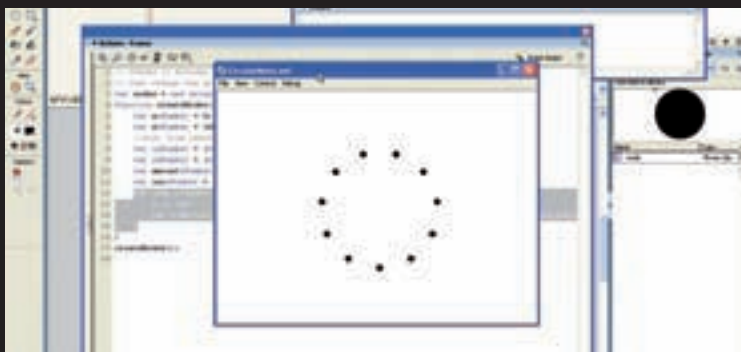


## Circular menu

File: CircularMenu.fla

In 'Sin and Cos' Below, you'll see how to create circular motion, but what if you want to place Movie Clips in a circle? Why would you want to do that you ask? Well you could use it as a menu for one thing, but we're sure you'll come up with a few ideas once you've played with the code.

```
for (var c:Number = 0; c<amount; c++) {  
    a += inc;  
    var o:MovieClip = this.  
attachMovie("node", "node"+c, c, {x:x-Math.sin(a)*d,  
y:y+Math.cos(a)*d});  
}
```



Over the past few years, our expert Darren Richardson has built a little code repository where he keeps all his most tried and treasured ActionScript code, tips and techniques. Over the next three pages he'll be sharing 20 tips that have in one way or another been used and abused over the past few years.

With Flash CS3 arriving in the near future, the first tip will give the basics of ActionScript 2 events and as Actionscript 3 is mainly event-driven this is a key learning tip. There are also some cool animation code snippets that, by combining some of them, you'll be able to create fantastic animations. You can't ignore the practical tips like loading XML and tiling a background either, which are all essential to a Flash developers toolkit. We recommend setting up your own code repository to save having to rewrite code snippets you may use more than once. All the featured snippets can be found on the disc, with filenames referred to on each one. Now without further ado, let's take a look at the first tip.

## Delegate

File: EventDispatch.zip

If you ever have a scoping problem, Delegate may well get you out of it. Using the code from Dispatch events you can see how it's useful. In the Fla on the addEventListener line you'll see where you implemented the Delegate call. This tells the

## "If you ever have a scoping problem, Delegate may well get you out of it"

callback event that the scope stays within the Fla and not the class that has dispatched the event. Without this, the event would be looking for an onLogonComplete in the class on the Fla.

```
function onLogonComplete(evt:Object) {  
    trace("type of Event = " + evt.  
type);  
    trace("Dispatch message = " +  
evt.message);  
}  
var evtScope:EventScope = new  
EventScope();  
evtScope.addEventListener("logonCo  
mplete", Delegate.create(this, this.  
onLogonComplete));  
evtScope.init();
```

## Register a class

File: RegClass.zip

This next example is very useful if you don't want to hunt down all the Movie Clips you have linked to classes via the library. To make a simple change or replace the linking class with a new class. The files on the CD are commented fully to show you the two ways of linking the Movie Clip to the class.

```
//import  
import SomeClass;
```

```
//register
```

```
Object.registerClass("ball",SomeClass);
```

```
//attach with casting ( my preference)
```

```
var myClassName_classtype:SomeClass  
= SomeClass (_root.attachMovie  
("ball","ball",1));
```

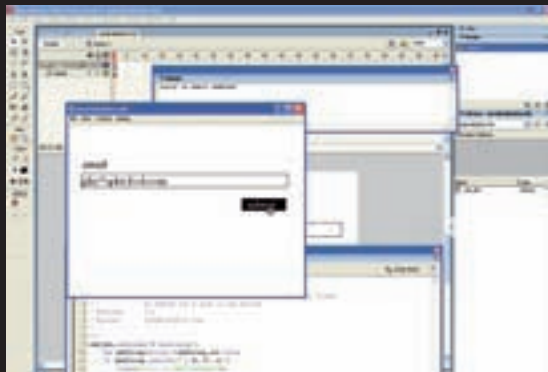
## Sin and Cos

File: Sincos.fla

Most people have heard of Sin and Cos, but what is it they actually do? Well, they can give lovely fluid movement on the Y and X axis as well as making it look like you're using the Z axis too. In the example file you can see how to create circular movement with a ball Movie Clip. This can be a vital technique for creating gravity interfaces like the one we covered in *Web Designer* 125.

```
var angle:Number = 0;  
var centerX:Number = 270;  
var centerY:Number = 200;  
var radius:Number = 100;  
var speed:Number = .1;  
function onEnterFrame() {  
    ball_mc.y = centerX+Math.  
cos(angle)*radius;  
    ball_mc.x = centerY+Math.  
sin(angle)*radius;  
    angle += speed;
```





## Email validation

File: **Emailvalidation fla**

This is another very useful script to add to your now growing code base. This is a very simple but effective and useful script that checks the user's input and then traces, in this case, if the input was valid or not. As you can see you could use this for a number of other things as well as email validation.

```
sub btn.onRelease = function() {
    var myString:String = myString_txt.text;
    if (myString.indexOf("@", 0) == -1) {
        trace("error in email address");
    } else {
        trace("Email Validated");
    }
};
```

## ACTIONSRIPT CODE CONSTRUCTS

Here we outline the most fundamental code syntax you'll need to be aware of in your quest to become a Flash-development master

### 01 Loadvars

File: **loadvars fla**

Do you want to make your website more dynamic? Then let your customers update your news page. This'll be a quick walkthrough on how to create an interactive news page. Open Flash and place a Dynamic text field on the stage, call the instance name 'news\_txt'.



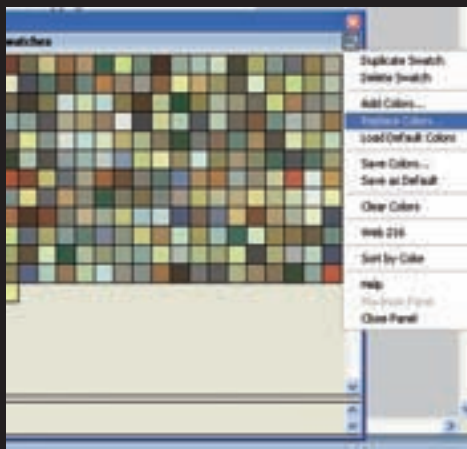
### 02 Dummy text

Next create a .txt file in an editor like Notepad. You're passing a variable called 'news', so start off by 'news =' then add some dummy text in the rest of the file. Save this text file in the same directory as you save your Fla file.



### 03 Flash movie

Create a new layer in the Flash movie and copy the code above. The code is telling the Flash movie to load a file called 'news.txt'. Once the file is loaded it should then assign the contents of the text file's news variable to the textbox you created earlier. Save and test.



## Gif import for colour palette

File: **none**

If you've seen the perfect colour scheme for your website or application and it's in fact a book cover or painting, then import the picture as a GIF format in the Color Swatches palette and use the colours from it. Click the top right of the panel and select Replace Colors.

No code for this tip it's just as pretty without it!

## Magnetic ball

File: **Magnet fla**

Staying with maths for a little longer, let's have a look at magnetic objects. We find this code useful when making interesting interaction, or just in fun experiments. Basically, on each enterframe the movie is calculating the distance and speed of the mouse and using Sin and Cos to give you a kind of magnetic movement.

```
my_mc.vx += dx*0.1;
my_mc.vy += dy*0.1;
my_mc.vx *= 0.83;
my_mc.vy *= 0.83;
my_mc._x += my_mc.vx;
my_mc._y += my_mc.vy;
```

## Find and replace

File: **FindReplace fla**

Have you ever wanted to search a string and replace a word or letter with another, like you can do in Word? When processing data variables with Flash code this ability can be essential and yet not immediately obvious. Here's a little function we've put together, whereby you pass in the string along with the find and replace values and the function returns the new formatted string automatically. This is all done using the string functions, split and join – so it's actually a pretty straightforward technique to have in your locker! var testStr:String = "Hello Playfool"; word\_txt.text = testStr; function findAndReplace(str:String, findStr:String, replaceStr:String):String

```
{
    return str.split(findStr).
    join(replaceStr);
}
// Test
findAndReplace_btn.onPress = function()
{
    word_txt.text =
    findAndReplace(word_txt.text, find_txt.
    text, replace_txt.text)
};
```

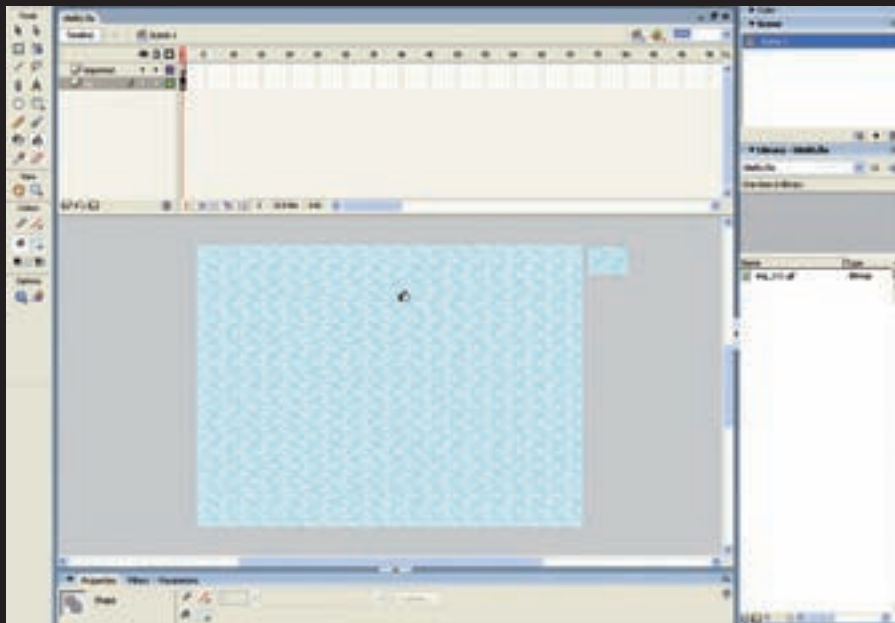
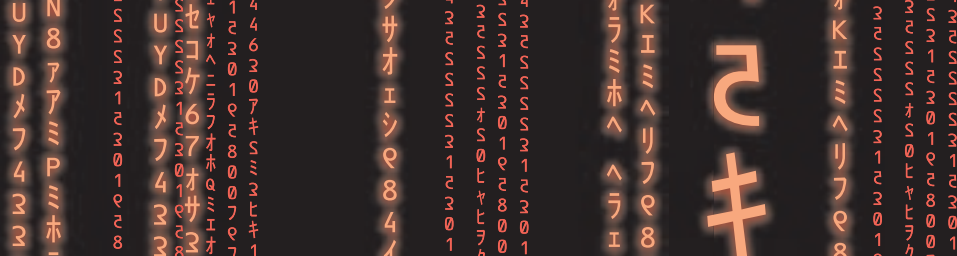
## Mouse buttons

File: **Rightmouse fla**

Flash normally only detects the left mouse button handler, which can be quite limiting if you want to open up interactivity levels within your movies. If you want to trap the right mouse button you'll have to use the undocumented ASnative function to access the right mouse handler. Copy the below code and right-click to see the trace appear as if by magic.

```
function onEnterFrame(){
    /* Replace the (2) with 1 for
    the left mouse
    button, and add 4 to trap the
    middle mouse button
    */
    if ( ASnative(800, 2)(2)){
        trace("right mouse
        click handler...");
    }
};
```





## Tiled background

File: TileBG.fla

To get a lovely tiled background, first find a background image and import it to the stage. Add a new layer and create a square symbol the size of the stage on it. The fill colour doesn't matter because you'll be changing that. Go back to the imported background image and break it apart (Ctrl+B). Now use the Eyedropper and select the image. You may notice that the fill colour icon has changed and now holds the background image, so with the Paintbucket fill the symbol.

## Attach sound

File: AttachSound.fla

If you want to control the sound being streamed with your Flash video separately to the video controls, then you need to create an empty Movie Clip to attach the sound feed to. Then, once the sound is attached to the Movie Clip, you can create a sound object which controls that Movie Clip's sound properties. This allows control of volume independently of the movie and ensures that your audio never gets lost in the mix.

```
this.createEmptyMovieClip("movFLVAudio",
this.getNextHighestDepth());
movFLVAudio.attachAudio(ns1);
var snd1:Sound = new Sound(movFLVAudio);
snd1.setVolume(100);
```

## Mmm cookies

File: CookieTest.fla

Cookies are very useful to enable the user more personalisation on their return visits to your site. In the example file you can see that if the user has requested to skip the intro, on their return visit they'll be directed straight to the website content. A brilliant one for avoiding unwanted frustration for those audiences who keep coming back!

```
local_data.flush();
play_btn.onRelease = function(){
    stored_user_name = "Intro";
    local_data.data.skipIntro =
    "false"
}
```

## Grid

File: Grid.fla

Let's have some fun now! A lot of experiments we do require some sort of grid. You find this a lot in games development where positions or co-ordinates are required for positioning sprites. We used to create these by doing two 'for' loops and perhaps a set of Arrays, until a few years ago when we came across this script. Now we can't live without it! Just add a Movie Clip to the library and make sure it's called 'box'.

```
var box:Number = 25;
var amt:Number = 53;
var hAmt:Number = 8;
for (var i:Number = 0; i<amt; i++) {
    var mc = this.attachMovie("box",
    "box"+i, _root.getNextHighestDepth());
    mc._x = 1+(i*hAmt)*boxSize;
    mc._y = 1+Math.floor(i/
    hAmt)*boxSize;}
```

## Scramble text

File: Scramble.fla

After having a little ganders at a couple of forums last night, we discovered this script and we reckon it's too good to leave out so we made room for it. This is a really nice way of animating your text onto the screen. It uses the old-style typewriter animation but with a twist, before the letters are displayed, random characters will be shown until the correct one is put in place.

```
for (var i = 0 ; i < str.length ; i++ ) {
```

# CRACKING THE CODE

Here we suggest the books or websites to help you to raise your game when it comes to better ActionScripting

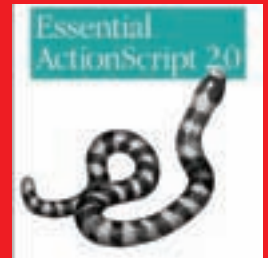
## BOOK Essential ActionScript 2.0

Author: Colin Moock

ISBN: 0596006527

Price: £18.81

URL: [www.moock.org/eas2](http://www.moock.org/eas2)



This book is a must for anybody serious about taking Flash that little bit further. It's full of great techniques and good coding practises, it also has a chapter or two on design patterns that a Flash developer should start to learn in this changing market.

## BOOK Foundation ActionScript Animation

Author: Keith Peters

ISBN: 1590595181

Price: £18.47

URL: [www.friendsofed.com](http://www.friendsofed.com)



Have you ever surfed the web and come across some really cool Flash experiments and thought, "I wish I could do that?" Well with Keith Peters' latest book, you'll be helped on your way to realising this dream! There are rumours of an ActionScript 3 version in the pipeline too.

## WEBSITE URL: [www.kirupa.com](http://www.kirupa.com)

Kirupa has been a meeting place for Flash coders and designers alike for many years and offers a large number of tutorials and a helpful forum to vent your troubles.



## WEBSITE URL: [www.actionscript.org](http://www.actionscript.org)

This is a Flash resource site, which again has a vault full of tutorials, articles and forums, the site has been well-established for a long time and has a large user base.



## Secure your SWF files

File: Secureurl fla

We all know how easy it is for people to take your hard work and then place the SWF file on their site claiming they did the work. Well here's a little trick to stop this happening. Using the '\_url' property you can check your URL and redirect if you're not on the correct one.

```
var targetUrl:String = "http://www.your_url_here.com";
if (_url.slice(0, targetUrl.length) != targetUrl) {
    //Stolen
    //Redirect
    gotoURL(targetUrl, "_parent");
    //stop the file
    stop();
}
```

## 04 Colour picker

File: Col fla

This next snippet uses Flash 8 and a bitmapData object to first collect a pixel colour from an imported image file and then change the background bitmapData according to the colour you have chosen. If nothing else, it will be a nice introduction to the bitmapData object.

```
var col = myRainbowBitmapData;
getPixel(_xmouse, _ymouse)
if (col != 0){
    my_color;
    setRGB(col);
}
```

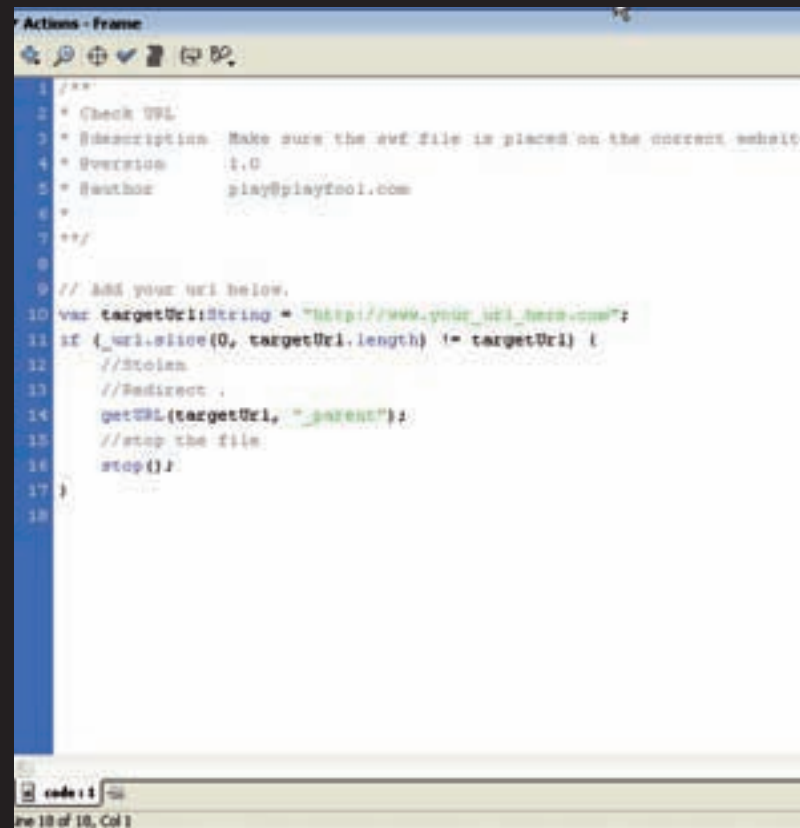
## 05 Singleton design pattern

File: Singleton.zip

We probably should say a little bit about design patterns as they play a major part in any large-scale project. In short, the singleton pattern is a concept from the world of Object-Oriented programming that is designed to have one entry point into a class. Essentially, as the theory goes, it's implemented by creating a class with a method creating a new instance of an object. We've put together a zip file with an example and PDF explaining how to use a singleton and why.

```
import com.playfool.patterns.
Singleton;
import com.playfool.patterns.Caller;

// Set the amount
Singleton.getInstance().
setAmount(16);
// retrieve the amount from
the singleton class
trace("returned amount from
the singleton class =")
trace(Singleton.getInstance().
getAmount());
// make a connection with
the caller class and retrieve the same
instance
// of the singleton to get
the same results
var foo:Caller = new
Caller();//
```



## Drop shadow

File: Dropshadow fla

In the days-of-old when you wanted to create a Drop shadow effect in Flash, you would copy the Movie Clip you wanted to add the effect on, alpha it down and swap it to be under the original clip then put the X and Y over a little to give the effect. Now you just need to add a few lines of code and you get a realistic Drop Shadow.

```
var filterArray:Array = new Array();
filterArray.push(filter);
ball_mc.filters = filterArray;
```

## Blur filter

File: Blur fla

With Flash 8 came the Blur filter, Darren uses this a lot, not just in his experiments (examples of which can be found at [www.experiment.org.uk](http://www.experiment.org.uk)) but also for commercial projects. It was previously a little tricky to get Motion blur correct in Flash, but not any more! With this filter you can adjust the blur amount on the fly and adjust with the speed of the object.

```
var blurX:Number = 30;
var blurY:Number = 30;
```

```
var quality:Number = 3;
var filter:BlurFilter = new
BlurFilter(blurX, blurY, quality);
```

## Glow filter

File: Glow fla

Another new filter is the Glow filter, which is useful for animating ambient lighting effects, glowing creatures and putting tints to assets. This is another filter that's great to experiment with the settings – adjust the blurX and blurY for some interesting effects.

```
var color:Number = 0xFFFF00;
var alpha:Number = .8;
var blurX:Number = 35;
var blurY:Number = 35;
var strength:Number = 2;
```

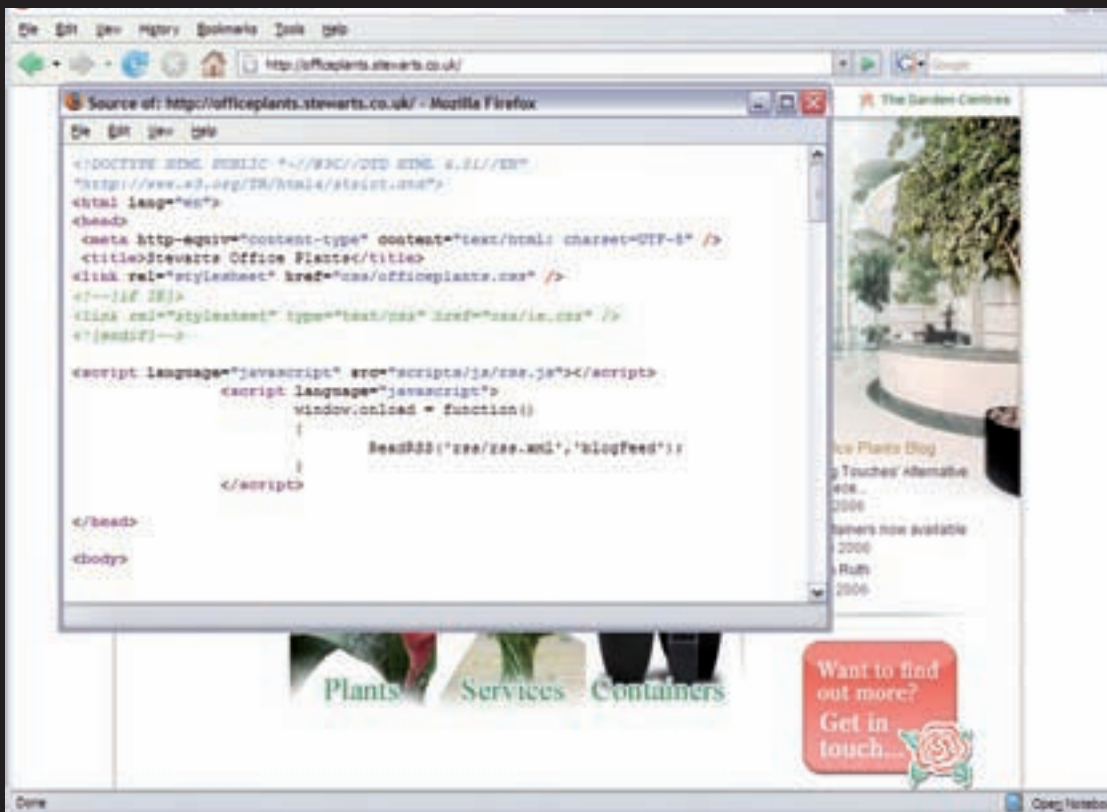
## Tween

File: Tween.zip

When someone says "tween", most people think of timeline tweening. To get full control of your Movie Clips however, try ActionScript tweening using the mx.transitions package, which comes with Flash. In the zip for this tip you'll see movement and blur tweened across the screen. It's time to see Tweening in a whole new light!

```
moveElementX = new mx.transitions.
Tween(mc, "_x", easeType, mc._x, newX,
moveSpeed);
moveElementY = new
mx.transitions.Tween(mc, "_y", easeType,
mc._y, newY, moveSpeed);
```





## Fixing IE with conditional comments

A common selling point when explaining the benefits of CSS to a client, is that their site will look identical across all platforms. Anyone using Internet Explorer 6 however, will soon realise that this is a slight fib. Fortunately, IE now contains a feature called 'conditional commenting'.

Simply make yourself a new IE6-friendly stylesheet, include it in your page as usual and wrap it in a conditional comment to hide it from everything except the guilty browser.

```
<!--[if IE 6]>
<link rel="stylesheet"
type="text/css" href="ie6styles.
css" />
<![endif]-->
```

CSS is great, isn't it? It's vital to keep code nice and clean and is a key factor in maintaining healthy cross-browser compatibility... heck, it's probably even good for the environment and kind on your skin.

But do you ever get the nagging doubt that there's more you could be doing with it? Are you finding that the trend towards accessible, standards-based websites means seemingly simple things are no longer as straightforward as they used to be? Or even worse, do you find yourself pining for the good old days of messy tables and dirty old font tags?

Every good web developer should have an arsenal of tried and tested CSS tricks and techniques to call on in those darker hours, when the client is calling for the impossible, when Firefox, Internet Explorer and Safari are all putting their own unique spin on things. Maybe it's when you know exactly what you want to do, but you just can't bring yourself to compromise your new-found passion for web standards. Join us as our regular expert **Ian Davenport** balances out our rundown of Flash scripts by dishing out a dose of ten useful CSS code snippets to have up your development sleeves. Well, we couldn't go serving up those red pills without offering the green ones now could we?

## Keeping things in proportion

One of the defining principles of web accessibility is that the designer should not obstruct visitors

to the website in any way. If they wish to scale the text to a ridiculous size, we must accommodate that wish. This is where we need proportional dimensions and key to these is an understanding of the 'Em' measurement. Fonts, line heights, margins and padding can all be specified in Ems. Just be sure to set up some global properties first.

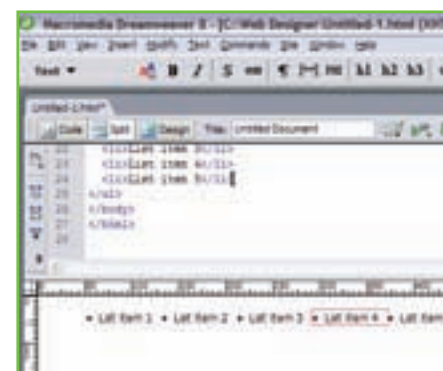
```
* { font-size:100%; }
body { font:75%/120% Verdana, Arial,
sans-serif; }
p { font-size:0.9em; }
```

## JavaScript-free rollovers

Wouldn't it be nice to have instant rollover button effects using JavaScript? Even better, what if the button label remained searchable, accessible text? You might be forgiven for thinking that some kind of witchcraft might be required to achieve such a thing, but it actually isn't all that tough. Create a background graphic double the height of your button, half showing the Up state and half showing the Over. Give your link element a fixed width and height, acting as a window on to a portion of the graphic, then use the 'hover' pseudo-class to change the vertical position of the graphic behind this window. Pretty good huh? No voodoo spells or magic potions required this time!

```
a {
display:block;
width: 70px;
height: 25px;
color:#333;
background: url("rollover-image.gif")
```

```
@ 0 no-repeat;
text-decoration: none;
}
a:hover {
background-position: 0 -25px;
```



## Horizontal floating lists

Floating list elements horizontally is a handy way to create quick and easy navigation menus, while leaving the plain HTML as an accessible, logical list. By default, list bullets appear outside the boundaries of the list item. Setting the position to 'inside' ensures that there is no unsightly overlap of text and bullets. Adding additional padding to the right makes sure things are nicely spaced out.

```
li {
float:left;
list-style-position:inside;
padding-right:10px; }
```

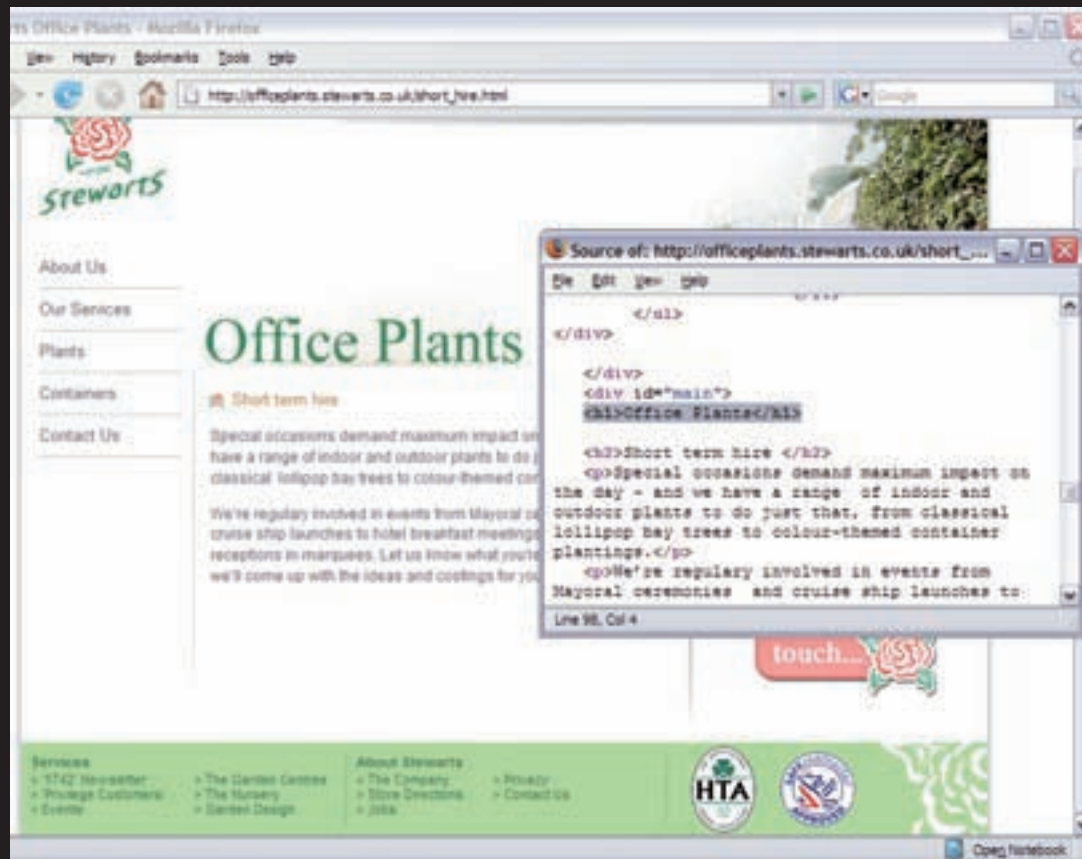


## Graphical headings, the accessible way

Accessibility conventions demand that section headings be indicated with heading tags. All well and good, but they don't half look ugly sometimes, especially when you've sweated over

Photoshop to come up with that gleaming, pristine interface. Fret not though. Set your H1 to a block element, give it a width and height to match the graphic, set the graphic as a background image and use a negative text indent to hide the text from view.

```
h1 {
  display: block;
  width: 100px;
  height: 30px;
  background: url(myImage.jpg) no-repeat;
  text-indent: -200px;
}
```



## Vertical alignment, CSS-style

Vertical alignment with tables was a straightforward affair, but in these enlightened times of CSS-based layout, the seemingly simple task of vertically centring text is responsible for more hair-tearing frustration than you might imagine. Luckily a solution is at hand. Just set the line-height of the element containing your text to the same as its vertical dimensions. A container Div with a height of 20px would therefore have a matching line height of 20px. Easy when you know how!

```
#container { height: 50px; line-height: 50px; }
```

## Multi-class action

Attributes tend to just have a single class assigned, but this doesn't mean that that's all you're allowed. You can combine as many classes as you wish, meaning a CSS palette containing just a few basic ingredients can lead to a much wider range of styles if combined intelligently. Classes should be separated with a space, not a comma. If any style rules overlap between the classes, a class further down the CSS document will always override those above.

```
<p class="boxout highlighted">...</p>
```

## Minimum width for all

Liquid layouts – where page contents expand as the user resizes their browser – are all well and good, but what happens when the user makes their window too small? Many browsers

allow setting a minimum width for elements. Unfortunately, IE 6 and earlier is not one of them. What IE does support though is inline expressions in CSS styles, so with a little mathematical sleight of hand we can fool IE into thinking it supports minimum widths after all!

```
#container { min-width: 600px;
width: expression(document.body.
clientWidth < 600? "600px":
"auto" );
}
```

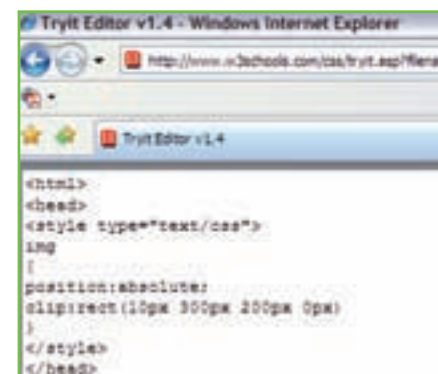


## Consistent formatting with text-transform

This one is particularly useful when working in larger teams, where maintaining consistent formatting can be an ongoing battle. Text transform instantly renders content contained within as uppercase, lowercase or capitalised,

without the need for retyping or JavaScript manipulation. The HTML original remains unaltered.

```
p { text-transform: uppercase;
}
```

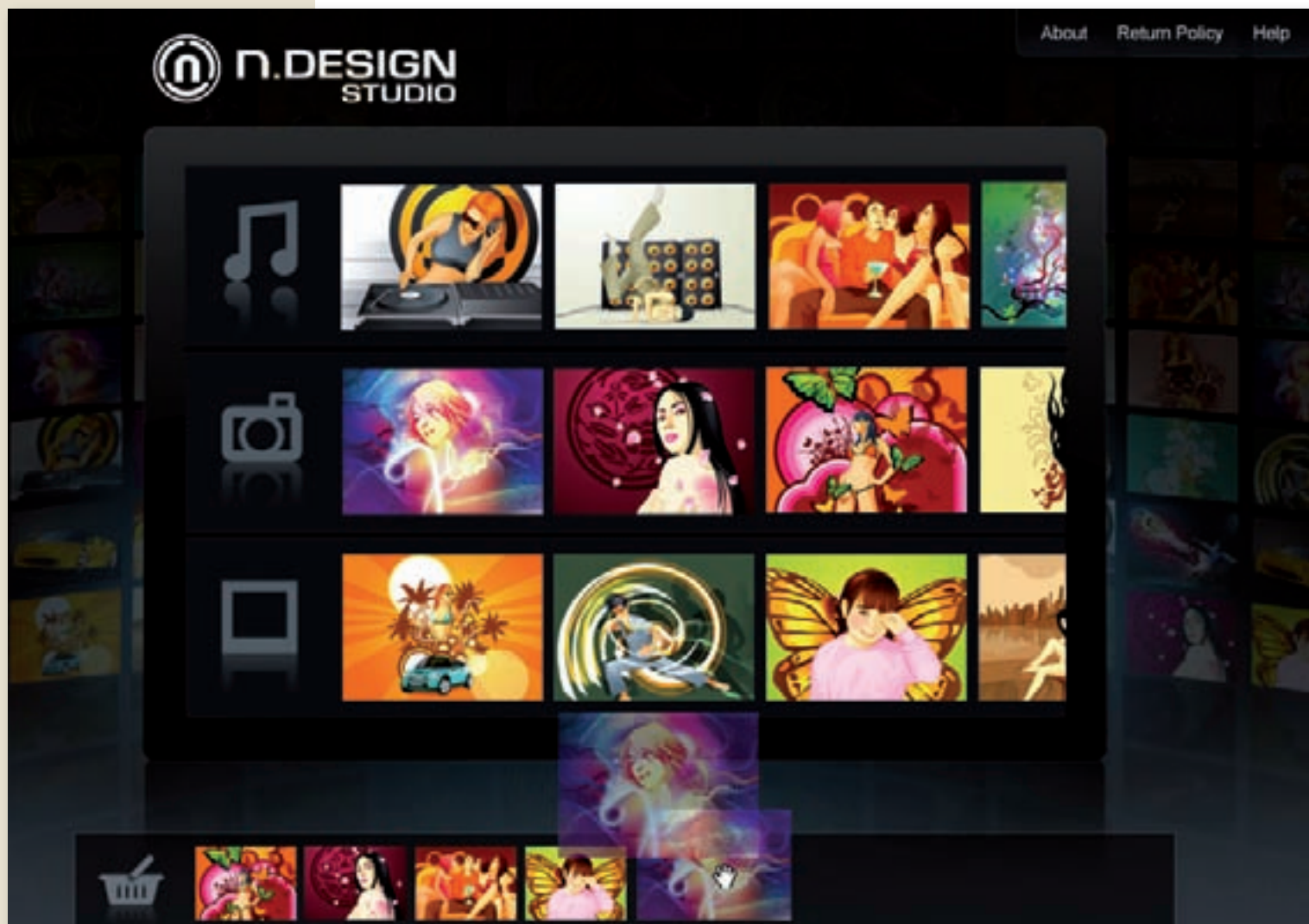


## Cropping images with CSS

Under used, but potentially very powerful, the Clip command allows users to define a crop area on any element, ideal for thumbnailing images without the need for multiple image sizes. Crop may only be used on absolutely positioned elements though, so this can limit its usefulness. Note also that dimensions are relative to the top and left of the element, so a right-hand margin of 5px on a 45px-wide image would be 40px.

```
img.crop { clip: rect(5px 40px 45px 5px);
}
```





## THE BRIEF

## ON THE CD

**Tutorial files:**  
Photoshop PSD files  
found on CD

## TUTORIAL OBJECTIVE

## Design a fun drag-and-drop shopping basket in Photoshop CS2


## TIME REQUIRED

3 hours

**SKILL LEVEL**

# Create a funky drag- and-drop Flash basket

ARE YOU TIRED OF THE TRADITIONAL SHOPPING CART? NEVER FEAR,  
WE SHOW YOU HOW TO FIRST DESIGN, THEN CREATE AN INNOVATIVE  
FLASH ECOMMERCE UTILITY TO SHOW OFF YOUR SITE'S PRODUCTS

 **WELCOME TO PART ONE** of this two-part series in which we show you how to design an innovative drag-and-drop eCommerce shopping basket in Photoshop CS2, which can then be imported into Flash.

The design was inspired by the Mac OS X interface with features such as semi transparency, drag-and-drop dock, auto scrolling and a glossy appearance. Instead of the traditional clicking navigation, users can have fun with a drag-and-drop

interface enhanced with auto scrolling and fading effects. This month we take you through the full design process, starting with workflow planning and going right through to Photoshop layout techniques. We demonstrate how to use Photoshop CS2's Warp Tool to create a stunning panoramic background image. Be sure to catch *Web Designer* next month for part two, which covers transporting your creative Photoshop interface into Flash and building the GUI according to our designs.





## YOUR EXPERT

**Nick La** is a Toronto-based graphic and web designer. He is regular tutorial writer of *Web Designer*. His work has also been featured on other design magazines such as *Computer Arts* and *Digit*. Visit [www.ndesign-studio.com](http://www.ndesign-studio.com) to see his site and download some goodies.

# Create a funky drag-and-drop Flash basket



## 01 Workflow wireframes

Before we start anything, let's first brainstorm the workflow wireframes. For the purpose of this tutorial, we'll use the following categories: Music, Illustrations and Stock photos. A typical shopping cart will require: Catalogue, Product details, Shopping basket and some static pages.



## 02 Catalogue

In the catalogue or main landing screen, we'll list the products in a different category. The products within each category should have horizontal auto-scroll effects based on the mouse movement. The products can be dragged to the basket or clicked on to add an item or view the details.



## 03 Product details

After the product thumbnail is clicked, it should bring the user to the product detail page where the user can view a larger image and full detailed information about the product. Here we have a Close and Add to Basket button, so the user can add an item or go back to the last screen.



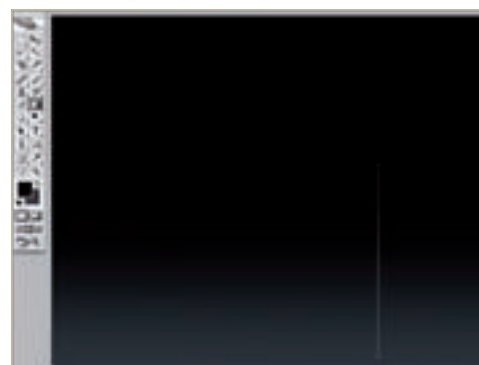
## 04 Basket dock

The basket dock should always stay at the bottom of the page with semi-transparent effect. The user can click on the Basket icon to bring up the basket details, which allows the user to review or modify their basket. There will be a Check Out button to process payment.



## 05 Static pages

We probably need some static pages to display the About Us text, Return policy and a user guide on how to use the basket. When the static page is loaded, it should deactivate the shopping basket and dim the background. Again, we need a Close button for the user to go back.



## 06 Let's begin

After you're done with wireframes, you should have a full project overview. In Photoshop, create a new document, 950 x 650px. Choose #000000 for foreground colour and #3c454b as background. With the Gradient Tool, drag from the middle to the bottom to create a gradient background.



## 07 Background images

Collect a bunch of sample product photos and align them into rows and columns. We have 96 images (75 x 55px), in 12 columns and 8 rows. For detailed steps on how to quickly do this, refer to the Technique column. You may do this in a separate PSD file, then copy a flattened layer over.



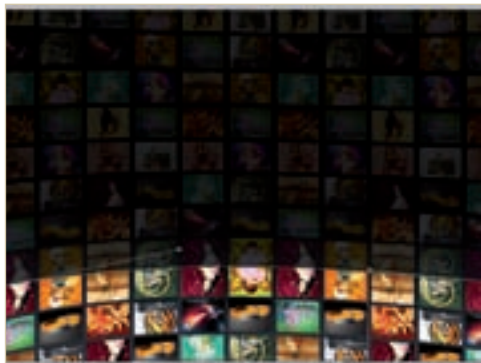
## 08 Image reflection

Now duplicate the image layer you've created in the previous step. Go to Edit>Transform>Flip Vertical to flip the layer vertically. The next step is to shift the duplicated layer to the bottom of the document just below the top layer. This technique is used to create a reflection effect.



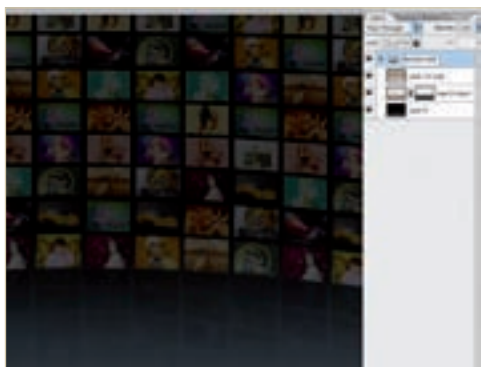
## 09 Panoramic effect

Select the top layer, go to Edit>Transform>Warp. Then you should see a grid on top of the layer. Drag the direction point as shown to create a panoramic effect. For details on how to use the Warp Tool, refer to the In Detail column on the next page. Then set the layer Opacity to 20%.



## 10 Reflected warp

After you've finished with the top layer, select the bottom layer. Again, go to Edit>Transform>Warp to transform the image. This time, drag the direction points to the top so it reflects to the top layer. Then set the layer Blending Mode to Multiply and 40% Opacity.



## 11 Blurry effect

With the bottom layer selected, go to Filter>Blur>Motion Blur to apply a 4px 90 degree blur effect. Then click on the Add Layer Mask icon in the Layers palette. With the Gradient Tool, drag from top to bottom. Group these layers into a layer group and name it 'Background'.



## 12 Glow

Make a new layer on top of the panoramic images. Set the Gradient to Foreground to Transparent and the foreground to black. Drag from the top edge to the middle. Set the foreground colour to #6dcff6. With the Radial Gradient, drag from the centre to the outer edge.

## IN DETAIL

## Photoshop CS2 image Warp

Find out how you can use Photoshop CS2's Warp Tool to create stunning image effects in seconds. We're here to make sure you don't miss out on *the* coolest feature!

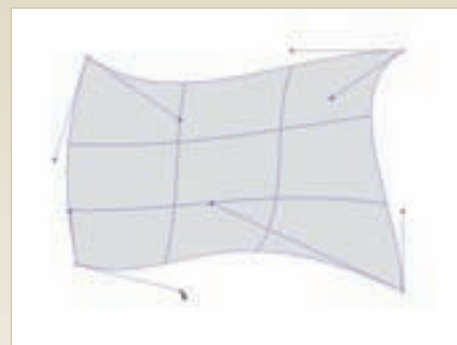
**IMAGE WARP** IS probably one of the coolest Photoshop CS2 features. The Warp Tool can be found in the menu Edit>Transform>Warp. It allows you to distort and create dimensional effects by using a mesh grid with editable Beziér handles. With the Photoshop Warp Tool, you can easily create image effects like page curls, packaging labels, surreal images, wavy objects such as filmstrips, curtains, ribbons and much more.

The Warp Tool is extremely easy to learn and once you've mastered the basics you can do so much with it. It comes with a number of preset meshes such as Bulge, Flag, Arch, Squeeze, Twist, etc. If you don't like any of the preset options, you may create your custom mesh by dragging the mesh grid and Beziér handles. If you have experience with the Beziér Pen Tool or vector software such as Adobe Illustrator, this should look very familiar to you.

To start an image warp, first select the layer that you would like to warp and then go to Edit>Transform>Warp. Notice on the top Options palette, that there is a drop-down menu where you can choose the Warp option. Let's say you want to create a wavy image, you may start by choosing the Flag option and then choose Custom again to edit the mesh. When you're in the Custom mode, you can drag the four corner points, handles or anywhere on the mesh grid to edit. As you're dragging the mesh grid, you'll notice that the handles change as well.

After your image is warped, you might find that your image looks blurry and has lost some image details because the pixels were stretched. One way to get around this is to warp the image in a high-resolution file, then shrink it down, so the image quality is retained.

The Warp Tool is a great little device and can add some really funky effects to your web projects so there's no excuse not to get to grips with it! Have a play around and see what cool creations you come up with.



You may use the default preset options or create a custom mesh by dragging the grid and handles

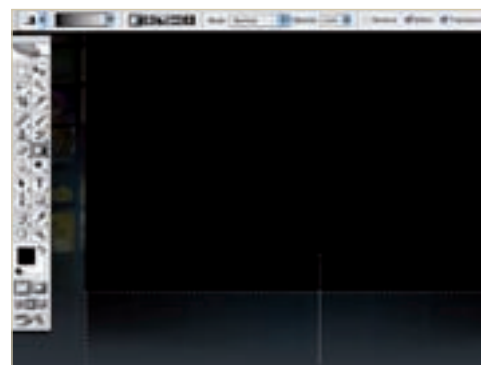


With Photoshop CS2's Warp Tool, you can easily create dimensional effects and wavy images



## 13 Main panel

Now create a new layer group and name it 'Main Panel'. With the Rounded Rectangle Tool, set a radius to 7px. With this, drag a rectangle box in the centre of the document. Now apply Layer>Layer Style>Stroke. Set the Fill Type to Gradient, from #000000 to #3c454b, at a 90 degree angle.

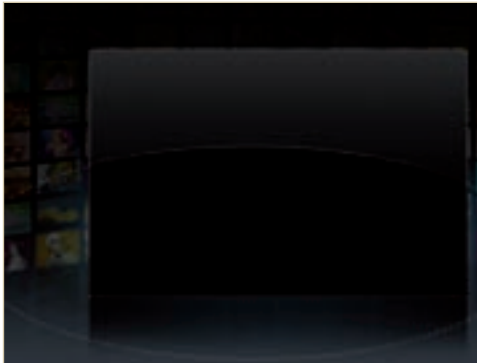


## 14 Panel reflection

Make a new layer below the rounded box. Ctrl-click on the vector mask of the layer to make a rounded selection. Shift the selection down below the box. Select the Gradient Tool, set the foreground to black. Select Foreground to Transparent and drag from the top to the bottom.

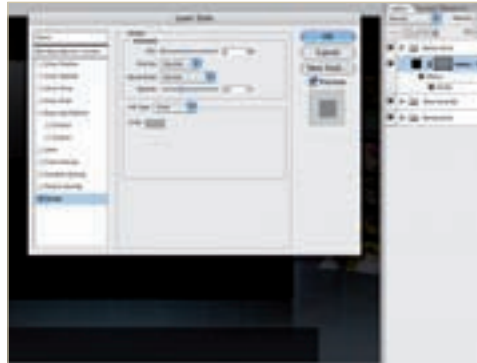


# Create a funky drag-and-drop Flash basket



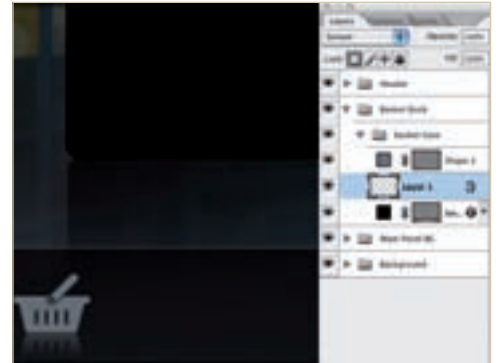
## 15 Glossy effect

Make a new layer on top of the box. Ctrl-click on the Vector mask to load the selection. Select the Elliptical Marquee Tool, hold Option, drag at the bottom of the selection to subtract the lower portion. Then fill it with a black and white gradient. Set the Blending Mode to Screen.



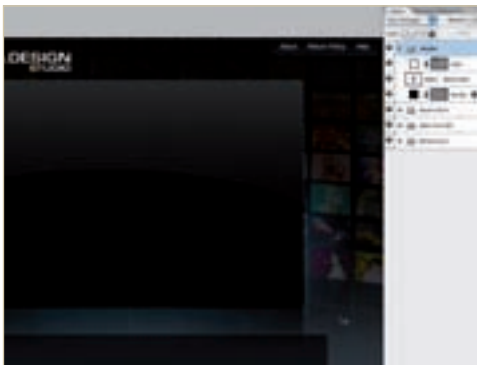
## 16 Basket base

Create a new layer group, name it 'Basket Dock'. Make a black box at the bottom of the document with the Rectangle Tool. Now go to Layer>Layer Style>Stroke to apply a 1px #b8b8b8 stroke. Then set the Opacity to 50% to create a semi-transparent effect.



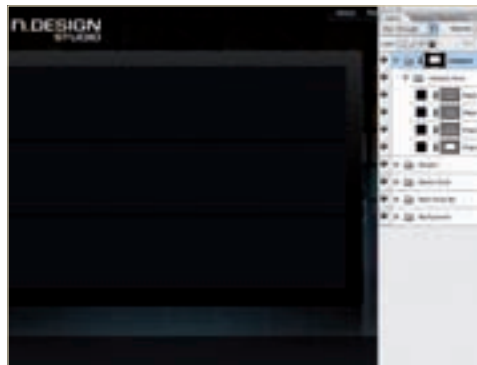
## 17 Basket icon

We need to add a basket icon to the dock. We're going to use a stock vector icon. To create a reflection, first duplicate the icon layer, then flip vertically (Edit>Transform>Flip Vertical), lock the transparency, fill with a black and white gradient. Set Blending Mode to Screen.



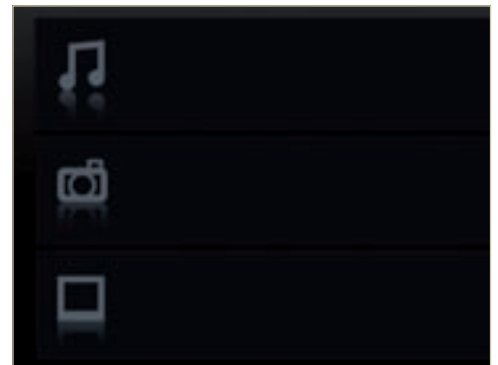
## 18 Header

Create a new layer group, 'Header'. Paste in your logo. With the Rounded Rectangle Tool set to 3px radius, make a rectangle in the top corner. Apply a Gradient Overlay (from #000000 to #202931). Add a 1px #323d46 colour stroke. Set Opacity to 70%. Use the Type Tool to add the menu text.



## 19 Product category

Create a new layer group called 'Category'. Drag a rectangle selection in the centre. Click Add Layer Mask. Make a black rectangle with the Rectangle Tool. Then make another three #13191e boxes for the Category rows, leave 2px space in between each row.



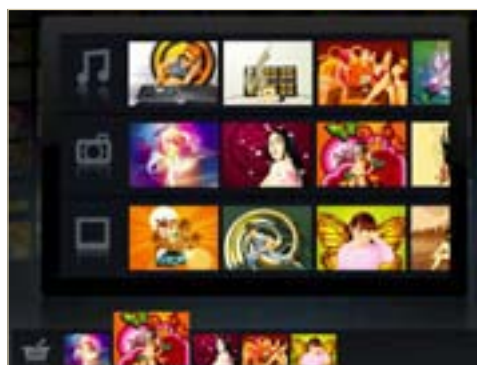
## 20 Category icons

Again, add some icons to represent each category. We've used a music note icon for the music category, a camera icon for stock photos and an illustration icon. Follow step 17 again to make a reflection for each category icon. Put these layers into a layer group called 'Category base'.



## 21 Product images

Now you should have the basic interface ready. It's time to add some product images. Copy some of your product sample images and paste them in Category group. Our thumbnail image is 135 x 98px. Since the layer group is masked, notice the images will not show off the edges.



## 22 Basket images

We need to add some product thumbnail images to indicate the active items in the shopping basket. So, let's copy the product images and resize them to 70 x 50px. Notice one of our images is slightly larger? That is to indicate the mouseover effect.



## 23 Product details

Turn the Category group's visibility to Off. Make a new layer group, 'Product Details'. Add a layer mask of the content area. Create a #13191e rectangle in the background. Paste in a larger product image and add the detail text. Then add a nice glossy Add to Basket button (step 27).



## TECHNIQUE

### Layer alignment and distribution

Here we'll explain in detailed steps how to quickly align image layers precisely, this is useful for step 7 of the tutorial



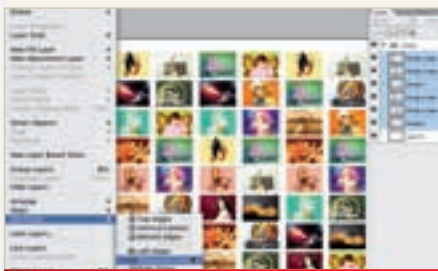
#### 01 Vertical centres

Place the first layer to the top where you want to start and then place the last layer to the bottom. Select all the layers in Layers palette, go to Layer>Distribute>Vertical Centers. This will distribute the images evenly.



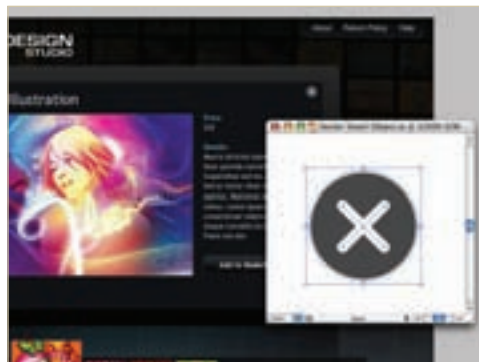
#### 02 Align left edges

After you've pasted in the thumbnail images in a separate layer, select them in the Layers palette. Then go to Layer>Align>Left Edges. This will then align the selected layers to the left edges, which is pretty self-explanatory really!



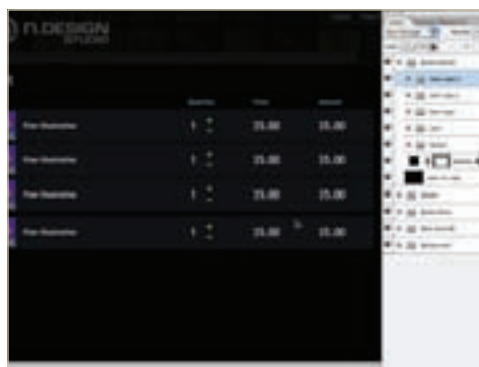
#### 03 Horizontal centers

Repeat step 1 and 2 to create several different columns. Flatten each column in a separate layer. Duplicate the columns. Select the columns in the Layers palette and go to Layer>Distribute>Horizontal Centers.



#### 24 Close button

For the Close button, it's easier to do it in Illustrator and then copy it over. In Illustrator, make a grey circle with a white stroke X cross. Remember to paste as a Smart Object when you're pasting into Photoshop. If want to edit the Smart Object, just double-click on the thumbnail.



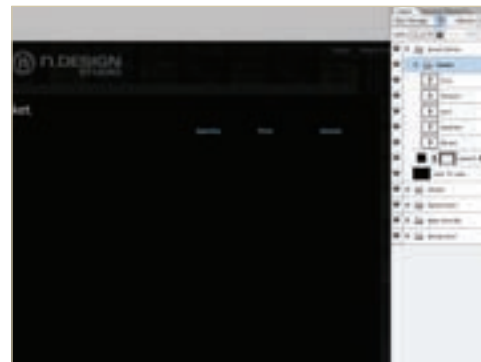
#### 26 Basket items

In the Basket Details group, make a new group, 'Item'. Drag a rectangle (colour #13191e) about 58px high. Add the product thumbnail, name, quantity, add/subtract icon, price and amount. When you're done, select the Item group, hold Option and drag it below to make four copies.



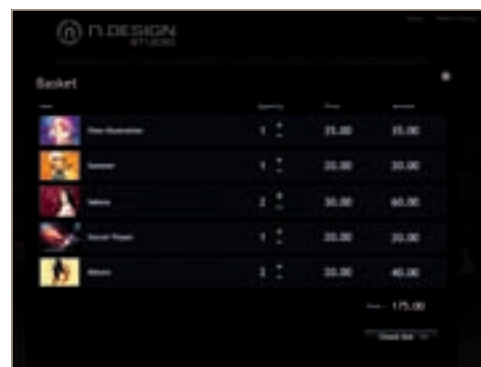
#### 28 Static page

Make a new layer group, 'Static Page'. Fill 60% black in a new layer. Draw a white rectangle in the centre of the document. Add header text and a Close button. To make a text area, select the Type Tool and then drag on the document. Use this layout for About Us and Help pages.



#### 25 Basket details

Create a new layer group, 'Basket Details'. Make a new layer and fill it with 60% black so the background is tinted. Draw a rectangle and apply a 1px #373737 stroke. With the Type Tool add this text: Basket, Item, Quantity, Price and Amount. Then group these text layers in a group, 'Header'.



#### 27 Glossy buttons

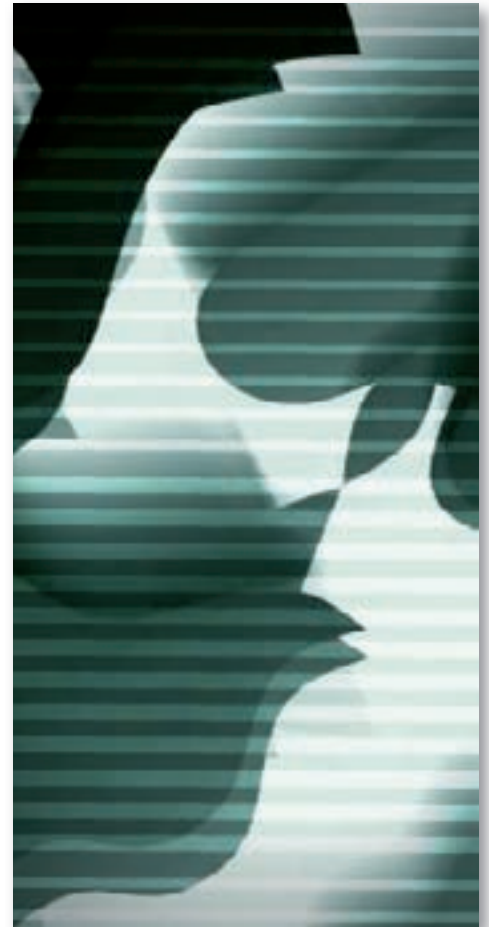
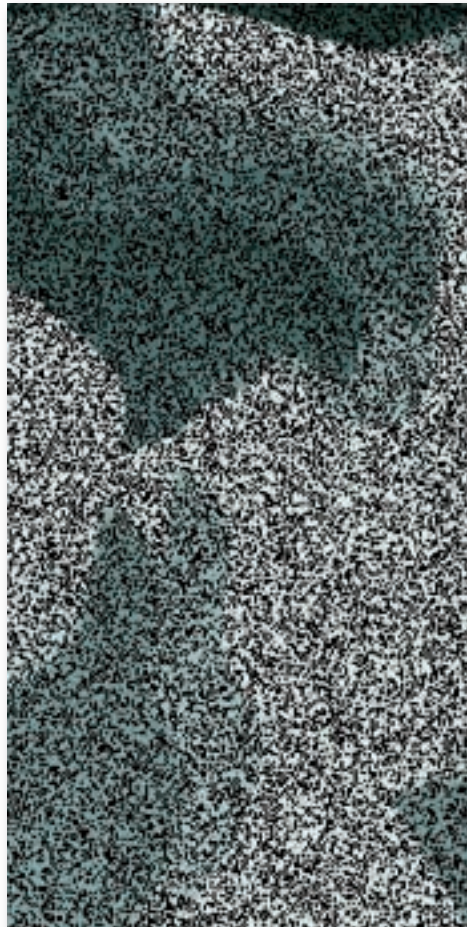
Duplicate the Close icon you've created in the previous step. To make the glossy Check Out button: draw a 3px rounded rectangle, apply a Gradient Overlay (from #000000 to #1f2c32) and 1px #b8b8b8 colour stroke at 34% Opacity. Use step 15 to make the glossy overlay.



#### 29 Final GUI design

Now collapse all layer groups to save working space. You may turn each group on/off to preview and export. Save a flattened copy of the following mockups: Category, Product Details, Basket Details and Static Page. This technique is very useful when creating visual mockups.





### THE BRIEF

#### ON THE CD

**Tutorial files:**  
All the files you need are on the CD

#### TUTORIAL OBJECTIVE

Add aged film, scan lines and other interference to animation

#### TIME REQUIRED

30 minutes

#### SKILL LEVEL



# Rough up Flash with TV interference effects

FLASH MANAGES TO MAINTAIN A CUSTOMARY CLEAN LOOK WHICH GIVES IT A DEFINITE SENSE OF STYLE, IN THIS TUTORIAL WE TAKE TIME TO EXPLORE BREAKING AWAY WITH AN ASSORTMENT OF DIRTY TRICKS

**VIEW ALMOST ANY** animation on the web and you'll be able to tell if it has been done in Flash almost instantly due to Flash's clean lines of the vector animation.

Clean is good, but sometimes however you may want to make your animation look a little more worn, old and dirty, like you've just dug it out from the back of the cupboard and loaded it into an old cine projector.

Most video editing or effects packages have various filters which will help you attain this aged look. You might be under the impression that the only way to get this same look is to

export your Flash as video and make use of these filters, but in this tutorial we're going to show you that this needn't be the case. Instead we will explore adding some animated content over the top of your existing Flash animation. This new content will have a whole array of weapons to make the animation stylised in a worn way.

In total we will make three files with various effects that can be customised, mixed and matched to create your own unique take. We will use one of the animation loops given away in *Web Designer 128* as the background animation for the project.

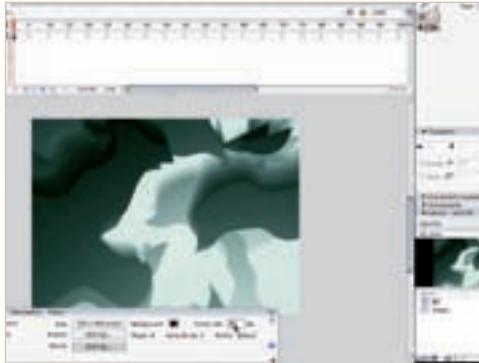




## YOUR EXPERT

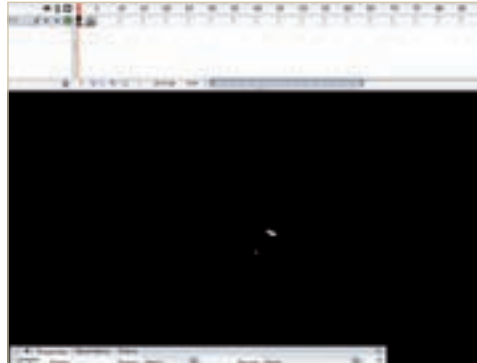
**Mark Shufflebottom** teaches on the BA and MA Interactive Media courses at Bournemouth University. He teaches 3D applications, interface design, online gaming, small-screen device production and, of course, all things Flash and ActionScript.

# Rough up Flash with TV interference effects



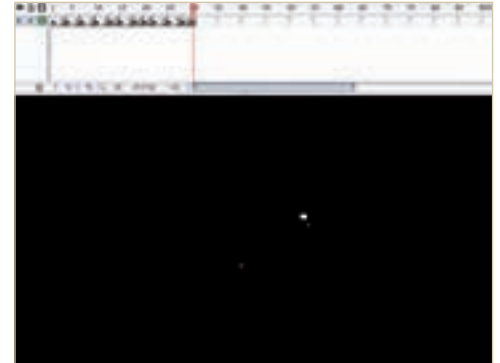
## 01 Starting out

From the cover CD open the Flash file 'start.fla'. In the Properties palette change the background colour to black and the frame rate to 24 frames per second. Open the library (Ctrl+L) and drag the Movie Clip 'bg' onto the stage. Position it at 0 pixels on the X and Y axis.



## 02 Create random dust

Press Ctrl+F8 to add a new symbol to the library. Select Movie Clip as its type and name it 'speckles'. Then press OK. Use the Paintbrush to draw a random shape, keeping it small and dust-like. Now select either Frame 4 or 5 and press F7 to add a blank keyframe.



## 03 More dust

Use the Paintbrush to add some more dust on a different part of the screen. Repeat this process, every four or five frames until the first 30 frames are filled in this way. Now right-click the 'speckles' Movie Clip in the library and select Linkage from the drop-down menu.



## 04 Export for ActionScript

In the pop-up window that appears select the Linkage option: Export for ActionScript. Fill in the Identifier as 'speckles' then press OK. Press Ctrl+F8 to create a new symbol in the library. This time name the symbol 'flex' and press OK. This will be the scratches that will appear.



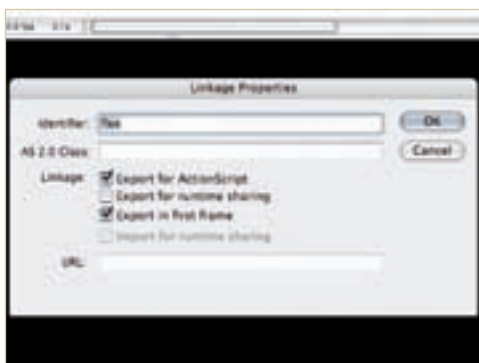
## 05 Pencil line

Select the Pencil Tool and choose white as the stroke colour. Draw a simple line like a scratch. Select Frame 6 and press F7 to add a blank keyframe. Draw another scratch line somewhere else on the screen, then repeat the process for Frame 10. Add a blank keyframe at Frame 11.



## 06 Shape tween

Select a frame between the keyframe 1 and 6. In the Properties palette select the Tween drop menu and choose Shape. Select any frame between keyframe 6 and 10 and add another Shape tween. Now right-click on the symbol in the library and choose Linkage again.



## 07 Add linkage name

Click the Export for ActionScript checkbox again and then add the name 'flex' as the Identifier and press OK to close. Press Ctrl+F8 to add a new symbol to the library. Name this symbol 'scratched line' and press OK. Select the Line Tool from the toolbar.



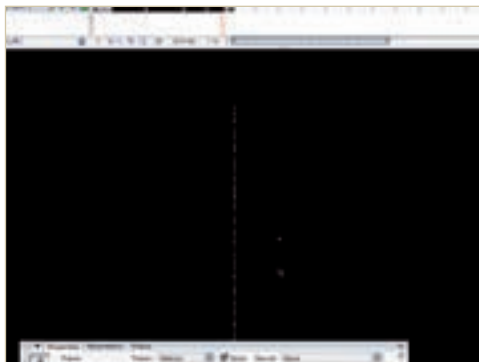
## 08 Add rough line

In the Properties palette change the Line Thickness to 2 pixels and the Line Type drop menu to the scratchy rough line type. Draw a vertical line on the stage. Select Frame 2 and press F6 to add a keyframe. Move the line down slightly, then add a keyframe at Frame 3.



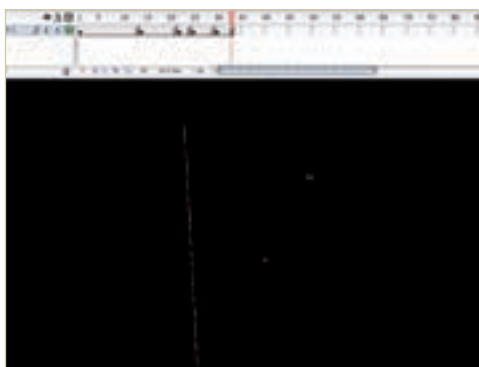
## 09 Move line again

At Frame 3's keyframe, move the line up again, slightly higher than Frame 1. Add a new Movie Clip. Name it 'scratch clip 1' then click OK. Drag the 'scratched line' symbol to the stage and add keyframes up to Frame 30. Move the line to different positions at these keyframes.



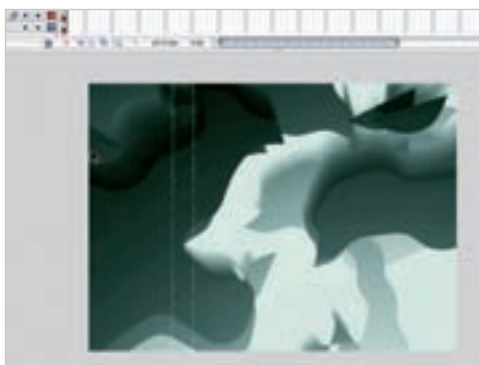
## 10 Add a motion tween

Select a frame between the first two keyframes then Shift-click a frame between the last two and add a motion tween from the Properties palette. Add a new symbol, name this 'scratch clip 2' and press OK. Add the 'scratched line' symbol again, but this time rotate it slightly.



## 11 Random rotation

Add random keyframes on the timeline up to Frame 30. At each keyframe move the line to different positions left and right along the stage and different rotations. Now click on the Scene 1 tab above the timeline to return back to the main stage. Add a new layer.




## 12 Add instances

From the library drag the 'scratch clip 1' symbol to the stage and in the Properties palette give it the instance name 'line1\_mc'. Change the Color drop menu to Alpha and give it a value of 40%. Now copy and paste this instance, change the instance name to 'line2\_mc'.

## IN DETAIL

## Go further with your own animations

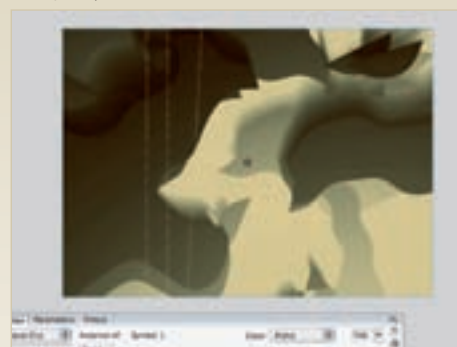
Once you have completed the tutorial you will want to add your own custom interference to your animations, here we provide you with suggestions for messing up the animations to get your own unique effects

 **CUSTOMISING YOUR ANIMATIONS** to make your website look unique is a sure-fire way to create a brand for your site. Most illustrations and designs these days are using lots of effects like ink splats to give a fresh vibrant feel. If you're looking to add this vibrant, grunge look to your animation then there are a whole host of techniques that you can employ to take these ideas further.

The first will be a quite simple addition, but very effective. In the 'scan.flv' file, dark edges have been added to make the animation look like it's playing through an old tube monitor. If you want to enhance this further why not animate this edge to fade in and out fairly quickly. This will give much more of a flickering old monitor effect to your animation and is a great gain for very little work. To take this even further again, why not have a white or black rectangle fill the screen for one frame every once in a while to give the impression that the picture has been lost temporarily? The key to adding this is to choose a black or white fill, whichever works best with your existing animation.

Another great trick to employ to any video is to add a sepia tone. Create a layer above your animation and add a sepia coloured rectangle, convert this to a symbol, preferably a movie clip. Now to see the animation underneath change the colour drop menu to alpha with a value of 70% depending on the animation underneath. You can even change the blending mode to hard light to make it more interesting. Again this can be animated so that it flickers in and out to give a really aged look, this would work particularly well with the 'agedFilm.flv' file.

As a final thought, why not mix up some of the examples in the tutorial? Like adding the interference to the scan lines animation, or the random jitters of the background in the interference file to the aged-film-look? Just don't give Flash too much to do otherwise your animation will slow down and that might well be detrimental to the overall animation.



*There are many other effects that can be applied to create this look. Add a sepia tone to your animations for a great aged feel*

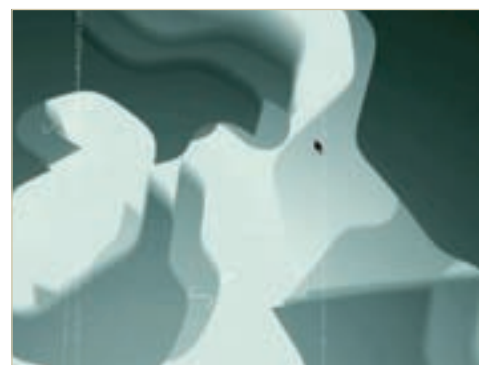


*You don't have to stick to just one effect remember... try mixing some of the effects together to see what you come up with*



## 13 Add code

Drag the symbol 'scratch clip 2' to the stage and give it the instance name 'line3\_mc'. Change the Alpha value to 40%. Add a new layer and open the ActionScript panel. From the CD open the text file 'script.txt'. Select all the code and copy it, then paste it into the ActionScript editor.



## 14 Save the file

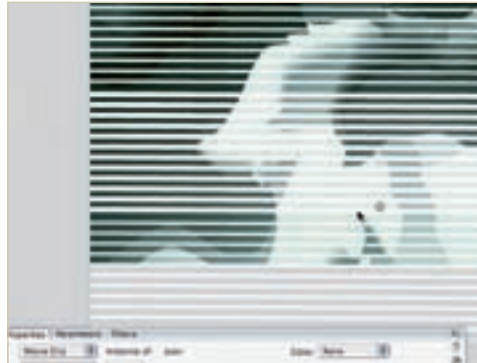
Save the file as 'agedFilm.flv'. Now press Ctrl+Enter to test the movie and you'll see the background animation playing while the dust and scratches give the file an aged-film-look. Close this down and repeat step one again with 'start.flv' file as we prepare to add more effects.

# Rough up Flash with TV interference effects



## 15 Creating scan lines

After placing the 'bg' Movie Clip on the stage, press Ctrl+F8 to add a new symbol, name it 'scan' and press OK. Using the Rectangle Tool, draw lines on the screen as shown. These should be at least 550 pixels wide and the total height should be about 500 pixels high.



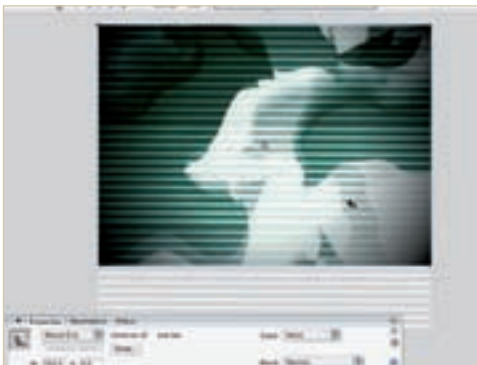
## 16 Registration point

The lines should start in the top left at the symbol's registration point. With all the lines selected, choose the Transform Tool and click the Skew option, then just skew the lines down one edge slightly. Return to the main stage, add a new layer and drag the 'scan' symbol to the stage.



## 17 Blend the symbol

Give the symbol the instance name of 'scan1\_mc', change the colour drop menu to Alpha with a value of 60%. Also change the symbol Blending Mode to Overlay. Position the symbol at 0 pixels on the X and Y axis. Copy and paste the symbol, changing the instance name to 'scan2\_mc'.



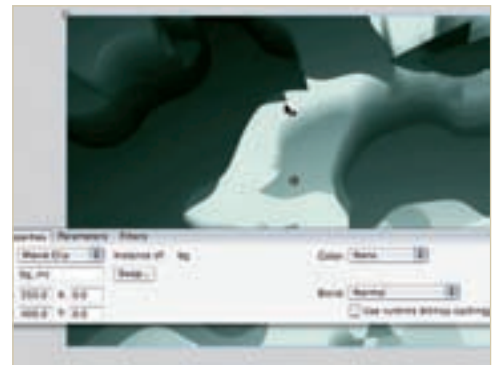
## 18 Dark edges

Create a new symbol named 'overlay' and draw a rectangle 550 pixels by 400 pixels. Add a radial fill making the outside black and the inside black but with an Alpha value of 0%. Return to Scene 1 and place this new symbol over the top of the others at 0 pixels on the X and Y axis.



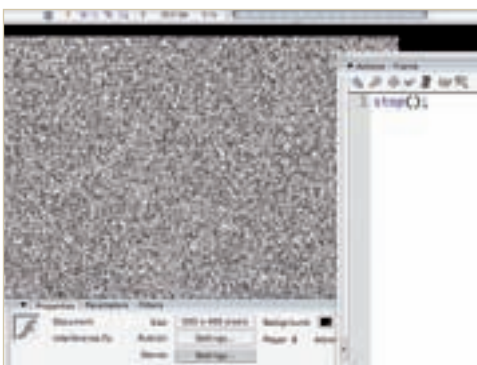
## 19 Add the code

Add a new layer and open the ActionScript editor. Add the code as shown above then save this file as 'scan fla'. Press Ctrl+Enter to test the movie and you'll see TV-style scan lines with dark edges as if this is an old tube monitor. Now close this down and repeat step one again.



## 20 Name the instance

This time select the 'bg' instance on the stage and name the instance 'bg\_mc'. Press Ctrl+F8 to add a new symbol, name it 'noise' and press OK. In the new stage choose File>Import>Import to Stage. Browse to the tutorial folder on the CD and select 'noise1.gif'.



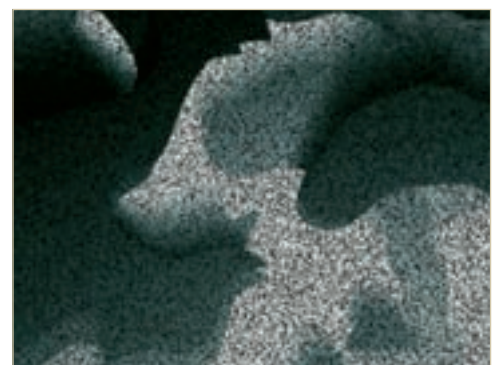
## 21 Import sequence

You'll be asked if you want to import the sequence, which you do. Select each frame in turn and press F5 to extend to two frames. Add the noise images at the end of two frames, then move all the frames up to start on Frame 2. Select Frame 1 and add a 'stop();' command.



## 22 Add noise Movie Clip

From the library drag the noise Movie Clip to the stage, position it at 0px on the X and Y axis. Name the instance 'noise\_mc' and change the Blending Mode to 'darken'. Add a new layer and open the ActionScript editor. Add the code shown above. Now save this file as 'interference fla'.



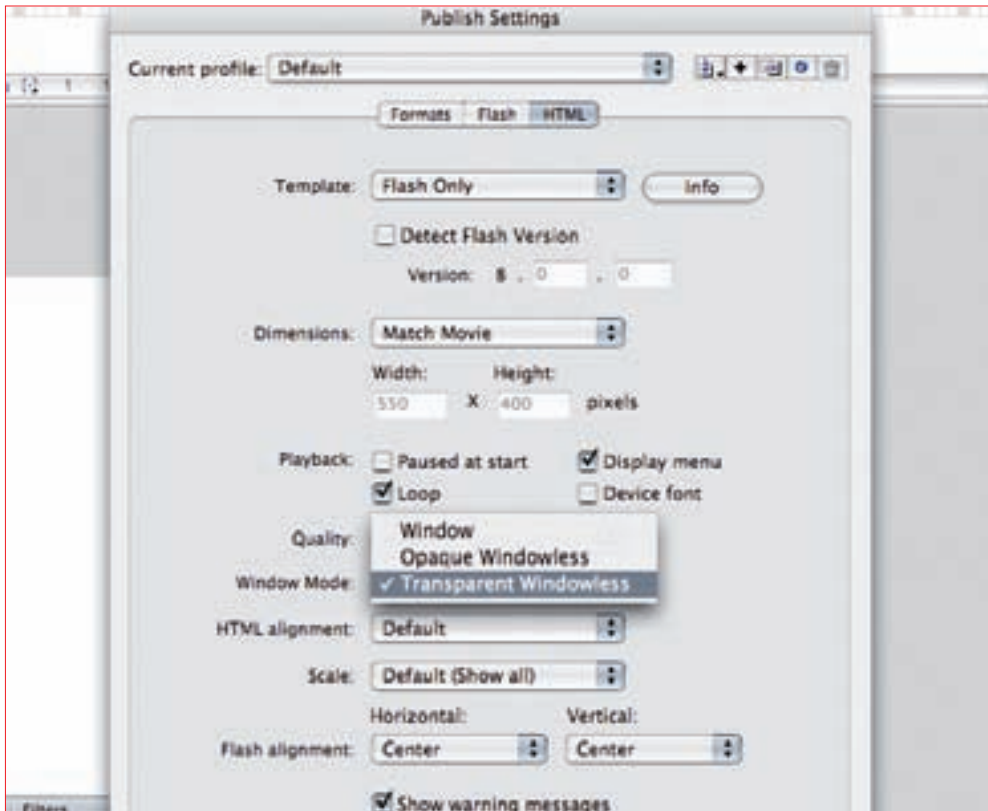
## 23 Test the movie

To finish, press Ctrl+Enter to test the movie. You should see the background movie have random glitches and interference. Feel free to mix and match these three movies and their respective effects to give more personality to your own Flash animation.



# Tech Support Flash

Getting Flash to float and communicate through sound, are just some of the problems Mark Shufflebottom attempts to crack this issue



Publishing SWF files with transparent backgrounds is the key to producing something similar to those annoying ads that have appeared all over the web

## Q Overlapping Flash

I want to create a Flash movie that overlaps a picture on a website and then can be closed down with a button. I'm sure you will have seen this many times before as it's the same behaviour as those annoying ads that are all over websites these days. How would I do this?

Stephen Jukes

**A** We know exactly what you're referring to and this is very simple to achieve (which is probably why we're seeing it more and more on the web.) At its core this is a Flash animation placed in a Div container that has a higher z-index than your other site content. In Flash you need to publish your content with a transparent background. This means that the background colour will disappear. It's important therefore to add a rectangle of some sort in your design in the background so that your content will

stand out against it. You also need a button labelled 'close'. When this button is clicked, make it go to a frame that has no content so that it gives the illusion that you've somehow managed to close the Flash window. There are other more complex ways of doing this, one is by calling a JavaScript function to hide the Div tag, but there's no real benefit to that and it's quite time-consuming. To publish your Flash file with a transparent background, go to File and choose Publish Settings. In the pop-up window, click on the HTML tab and choose Transparent Windowless from the Window Mode menu. Open the HTML file in Dreamweaver and it'll probably convert the code slightly to work in newer Internet Explorer browsers. Once this is done, cut and paste the code across to your document and Div tag that is higher in the z-index than others. Now you should have Flash floating above your page.

**"ARRAYS ARE OFTEN USED TO HOLD MULTIPLE PIECES OF INFORMATION, AS SUCH, THEY MAKE A GOOD MENU CHOICE"**



Use 'for loops' to get information out of Arrays, even when one Array is nested inside another

## Q An array of menus

I have found a menu in an online tutorial which uses an Array to store links. I'd quite like to change the functionality of the Array in order to allow me to add a loadmovie function that will load an external SWF from each button using the onRelease. Is this indeed possible and how would I go about it?

Matt Roberts

**A** Arrays are often used to hold multiple pieces of information, as such, they make a good choice for menus that are often generated dynamically. As you may remember, in last month's issue of *Web Designer*, we did a tutorial on the 3D menu. In it, we took advantage of the ability of the Array to hold the link information, the name of the link and a letter to display on the link icon. We'll use this same example again here as the starting point for explaining this question, as they may be organised similarly. To start us off, take a look at the following code below:

```
links = new Array();
links[1] = ["portfolio.swf",
"Portfolio"];
links[2] = ["about.swf", "About Us"];
```

This code sets up an Array in the first line, but the content placed into the first slot in the link's Array is actually two pieces of information, so what we have here is an Array inside an Array. The first Array holds all the links and each position in that Array holds the link and the name of the link. This is so that the name can be dynamically placed into a text field within the button. So you already have the menu in place, what you need to do to check the button, is to use a 'for loop' for each button, find out which one is pressed and load the appropriate SWF:

```
onEnterFrame = function() {
for (var i = 1; i < links.length; i++)
{
    this["menu"+i].onRelease =
function() {
        loadMovieN
```



## 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.

## Q&A

## Tech Support

```
um(links[i][0], 0);  
}  
}};
```

This code assumes that the buttons on the stage have an instance name of menu1, menu2 etc. It checks every frame to see which has been pressed and loads the appropriate movie from its position in the Array. There are two square brackets in the links, [i][0], because the i is taken from the value in the 'for loop' and the 0 is the first entry in that nested Array.

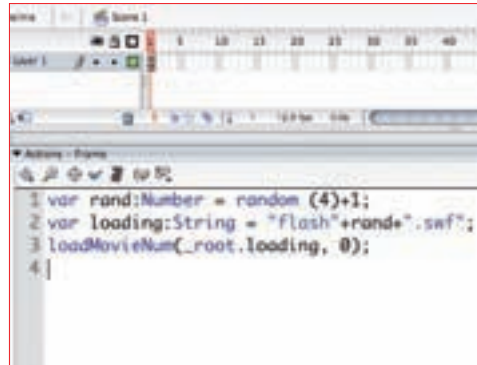
Obviously your menu might be set up differently, but this is about as complex as it's likely to be and hopefully gives you a good insight into how Arrays work for the future.

## Q Random flashes

I would really like to know how to load random Flash animations into my site every time the browser is reloaded. I'm sure this would be possible, can you help?

Sarah Jones

**A** This is actually very simple, you'll be pleased to know. First you need to create your Flash files that you wish to load, for example you may name them 'flash1.swf', 'flash2.swf' etc just to make this easier. You will have to make sure the dimensions of these files are all exactly the same. Now create one more Flash file, for arguments sake let's call this 'random.swf'. Again, this will need to be the same width and height as the other files. Place the following code on Frame 1:



Random loading is easy with a few variables and a loadMovieNum command to create different content every time someone comes to your site

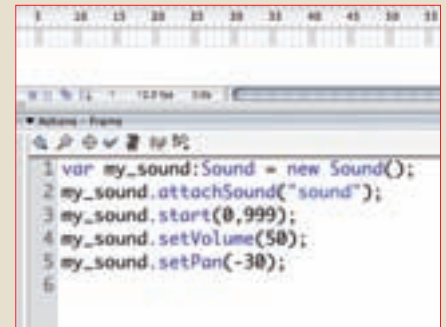
```
var rand:Number = random (4)+1;  
var loading:String = "flash"+rand+  
".swf";  
loadMovieNum(_root.loading, 0);
```

This assumes that you have four SWF files that you're choosing between, just change the number in brackets to the number of files you wish to choose between. There is a number one added to this because computers count from zero, so what you're asking here is for Flash to generate a random number from 0 to 3. By adding 1, this makes it easier for us humans to follow. The next line just takes the number and adds it into another string variable to hold the name of the file you wish to load. Finally the last line loads the appropriate SWF file from that variable.

## Expert advice

### Sound advice

If you're baffled over sound in Flash, then read on. There are two separate ways to add sound to your Flash projects. First, there is the simple method of adding sound to keyframes on the timeline. If you check out the technique box below we have gone into this in more detail and looked at how to use code to add sound. There is a slightly more advanced way of adding sound than this, however there are more possibilities available doing it this way and this gives much better control over sound. The key to using sound with code is to set up a link from the sound to code in the Linkage box. Once this is done, then ActionScript can control volume, panning and looping to name but a few. Whenever any interactivity is needed with the sound, then it can easily be controlled from script making the sound dynamic, reacting to the user.



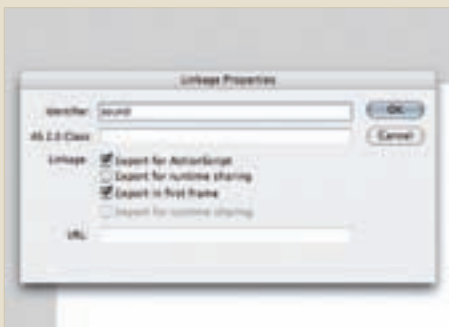
There are two ways of adding sound to Flash, the simplest (and probably the best) way is to use code

## Technique: Sounding off

**Q** I'm trying to have a sound file that only plays when the mouse rolls over a particular button. I also want it to loop, but then when the mouse rolls out of the button, I want it to stop. I am having great difficulty in trying to achieve this, can you help?

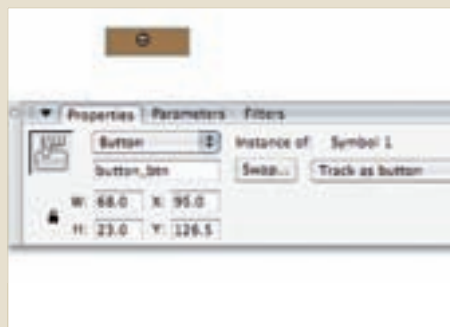
Stephanie Kalwick

**A** You need to control the sound completely from ActionScript. To do this we need to attach the sound to a code object. When we roll over the button, we'll set a variable to 'true' and back to 'false' when we roll out. We'll check every frame to see whether this variable is on or off. If it's switched on we'll start the sound looping. If it isn't then we'll make the sound stop.



### 01 Set up the sound

The first thing to do is import your sound into the library and right-click on the sound. From the drop menu choose Linkage. Now in the Linkage window, click the Export for ActionScript checkbox and name the Identifier 'sound'.



### 02 Create a button

Press Ctrl+F8 to create a new symbol, name it 'button' and make sure its type is set to Button. Press OK and draw a button, select the Hit state and press F5. Return to Scene 1, add the button from the library and name the instance 'button\_btn'.

```
var my_sound:Sound = new Sound();  
my_sound.attachSound("sound");  
var soundPlay:Boolean = false;  
var looping:Boolean = false;  
button_btn.onRollOver = function() {  
    soundPlay = true;};  
button_btn.onRollOut = function() {  
    soundPlay = false;};  
onEnterFrame = function () {  
    if (soundPlay == true && looping==false) {  
        my_sound.start(0,999);  
        looping=true;  
    } else { my_sound.stop();  
        looping=false;};  
};
```

### 03 Add the code

The last step is to add a new layer, then select Frame 1. Open the ActionScript editor and add the code shown above. Now test the movie and you will (hopefully) hear the sound start and loop on rollover, then stop on rollout.





### THE BRIEF

#### ON THE CD

Tutorial files:  
kat.jpg  
objects.psd

#### TUTORIAL OBJECTIVE

Learn the creative processes used to create a great piece of web art

#### TIME REQUIRED

1 – 2 hours

#### SKILL LEVEL



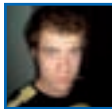
# Funk up your art with a few simple processes

STANDING OUT AMID THE MYRIAD OF OTHER WEB ARTISTS CAN BE DIFFICULT, WE SHOW YOU HOW TO BREAK FREE OF THE CROWD

AS A DIGITAL artist, your work will, more often than not, be judged by the attention to detail that went into its creation, as well as how cohesive your overall composition is. In this tutorial, you will be enlightened to the benefits of taking a moment to analyse your work, determining exactly which aspects of your source material should be highlighted and which should be compensated for. You'll also be walked

through a few techniques that will add quality and balance to your compositions by refining your objects and by using adjustment layers to help transform disparate objects and layers in to a unified whole. We'll also look at a critical test that should be performed on every single item you introduce to every single composition. Moreover, we'll take our time and have fun experimenting with the whole process.





#### YOUR EXPERT

**Justin Maller** is a graphic artist from Melbourne, Australia. He's currently working as a full-time freelance graphic artist, while also creatively directing the crew over at [depthCORE.com](http://depthCORE.com). Check out his personal folio at [www.superlover.com.au](http://www.superlover.com.au).

## Funk up your art with a few simple processes



### 01 Getting started

Load up 'kat.jpg'. When starting a composition, take a moment to consider the strengths and weaknesses of the base material. A good piece of digital art will seek to enhance its source material, with all additions complementing, not dominating, what's already present.



### 02 Visual strengths

Here, the most obvious strength is the funky background. This is an aspect of the piece we'll have to highlight and draw out a bit. The movement in the model's hair brings a strong sense of movement to the piece and is therefore something that must be kept in, if not enhanced.



### 03 Visual weaknesses

The biggest weakness, aside from the poor contrast and colouring, is that there's simply not much happening. Clearly, our top priority as web designers is going to be to add some activity to this image! The contrast and colour issues will also have to be addressed quite promptly.



### 04 Media mixing

We need to decide what to blend in with this piece. Think outside the two staples of photography and illustration – anything you can fit in to a scanner can be placed into this composition. For this piece, we've utilised some custom 3D, which you can find by loading up 'objects.psd'.



### 05 Separate the foreground

The first thing to do when working with a photograph is to separate the foreground and background. Sometimes, this'll involve multiple objects, but here, it's just the model who needs to be sliced out. There are a few different ways to do this, but the most effective is by using the Pen Tool.



### 06 Anchor points

Select the Pen Tool and zoom in to 300%. You can chop more roughly at 100% if pressed for time, but it's best to take your time, as it's the foundation for the piece. Set as many anchor points as possible, dragging your mouse around curves to get the smoothest outline possible.



### 07 Cut and clean

Once you've completed your trace, right-click and hit Make Selection. Ensure you've got the Feather set to 0 and that you're making a new selection. Copy and paste your selection into a new layer, rename it 'Kat'. Defringe this layer using one of the techniques on the next page.



### 08 Recolouring aspects

Let's recolour Kat's top. Duplicate the layer and hit Ctrl+U to access Hue/Saturation. Set Hue to around -160 and drag the Saturation down to around -33. Add a layer mask (hide all) to this layer, use the Pen Tool to make a selection of the singlet only. Then fill with white to make visible.



### 09 Adding objects

Now that we have our model prepared just the way we want her, we can start to add some objects to the piece. Open up 'objects.psd' from this month's CD and duplicate each layer in to this file. Hide them all for now so that we may consider where best to place them.



## TECHNIQUE

### Defringe, matte and smooth

Utilising the Layer Matting Tools is an effective way to smooth your edges. Every layer should have one applied



#### 01 Defringe

Defringe (Layer>Layer Matting>Defringe) is the most powerful and should be applied even after using the others. It will smooth and round the perimeter of your object, reducing pixellation and making neater edges. Experiment with the values.



#### 02 Black and white matte

Whether to remove the black or white matte is dependant on the background – obviously, you would remove white for a lighter background and black for a darker. This is a good way to refine an object prior to defringing.



#### 03 Selection inversion

If dealing with an especially rough object, Ctrl-click the layer to make a selection. Contract the selection by 2-3 pixels (Selection>Modify>Contract) then Smooth it by 1-2px. Invert the selection and clear to achieve a much smoother-edged layer.



#### 10 Composition

In this particular piece, negative space will be most effective in the top left. The strongest angle present is the 45° blue line of graffiti that intersects with Kat's head. Duplicate, rotate and move the objects so that they accentuate the angle, rising from bottom to top.



#### 12 Chasing shadows

Now let's add some shadows to these forms. Ctrl-click an object to make a selection. Create a new layer and fill your selection with black. Drop this new layer behind the original object and deselect. Gaussian Blur the black layer – the higher the blur, the more distance is suggested.



#### 14 Fluid lines

As it stands, the piece looks very 'heavy', there's too much illustration and not enough of the original photo. So let's make the graffiti background interact with the 3D to add some intricacy and balance to the piece. Use the Pen Tool to draw a curving line through the piece.



#### 11 Depth contrast

To separate these forms a little bit, let's make one of the rear ones darker than the others. This'll create depth and help to sharpen the focal point later. Duplicate your chosen rear layer and set it to Multiply. Adjust the Opacity until you're satisfied, around 90% should be perfect.



#### 13 Tweak the shadows

Using the shadow of Kat's head as a reference point, place your shadow down and slightly to the left of your object. Lower the opacity so that the darkened areas match. This'll mimic the photo's natural light source and give realistic shadows. Repeat this process for each of the other objects.



#### 15 Applying strokes

After creating a new layer and selecting the Brush Tool, open the Brushes palette. If you haven't already, load the Calligraphic Brush set. Select one that's on a 45-60° angle. Use a medium-sized brush to start with, 30px would be good. Select the Pen Tool, right-click and hit Stroke Path.





## 16 Back to front

Position your line so it cuts nicely through the model and out the other side. Once satisfied, Ctrl-click to make a selection. Select the background layer and copy and paste the selection. Drag this layer to the top and voila, a line of background that smoothly cuts through the 3D!



## 17 Finalise elements

Repeat this process a couple of times, try varying the brush sizes and angles in the strokes to achieve different lines. Experiment with adding shadows to the stroke paths to get a stronger sense of depth in the piece. Add layer masks and play around with opacity, but try to keep it simple.



## 18 Lovely curves

Adjustment Layers are the glue in this piece. One good Curves layer can unite the shadows and highlights and make them fit together as a unified whole. Add a Curves Adjustment Layer (Layer>Adjustment Layer>Curves) and drag the shadows down and the highlights up.

## IN DETAIL

### Adjustment Layers

If you can become skilful with Adjustment Layers, you'll be able to offer yourself and your client many variations on a final piece with little effort. Let's have a look at it in a bit more detail...

**ADJUSTMENT LAYERS** ARE a powerful tool in Adobe's popular software, Photoshop. They offer you the ability to adjust all facets of your composition from one single editor interface. Saving you precious time... bonus! Adjustment Layers can have a widespread impact across your whole design when placed above other layers in your composition, or a very specified impact when placed above one particular layer and localised with a layer mask. Better still, because they appear as an actual element in your composition, Adjustment Layers are editable at any point in the production process – which, as we're sure we don't have to tell you, is absolutely essential when working with large, experimental designs.

Some effects, such as Curves and Color Balancing are staples, which, as web designers, we should be using in nearly every single composition. Whereas others, like Invert and Posterize for example, offer quite powerful effects that may not be appropriate for every project. If you're not already familiar with them, take the time to experiment with these aspects of Photoshop, we reckon you'll be amazed by the amount you can accomplish with them.

We think two of the most useful adjustments are Channel Mixer and Gradient Map. Channel Mixer allows you to play with every single aspect of each RGB channel. Tying with these can cause drastic changes to your palette and can severely alter the ambience of your piece. Experiment also with the contrast of each Channel to achieve more widespread effects.

Gradient Map is a very straightforward tool, but can be very effective when used in the right occasion. It simply lays a Gradient over your piece, with the shadows being filled at one end of the gradient and highlights the other. This tool is best used when working with pieces that cannot be balanced using other means and simply must have one unified colour scheme implemented.



*Channel Mixer is an effective tool for adding and manipulating colour within your piece*



*The Gradient Map is a simple, yet brutal way of enforcing one solid colour scheme over the entire composition*



## 19 Color Balance

A mild Color Balance Adjustment Layer performs the same function for your composition's palette as a Curves layer does for its contrast. Add one and focus on accentuating the colours already present. Drag the shadows to Blue, the midtones to Cyan and the highlights to yellow. Be subtle.



## 20 Hue and Saturation

We want to avoid an over-saturated feel here and the best way is to add a Hue/Saturation Adjustment Layer that'll allow us to reduce and increase the overall saturation at any point in time throughout production. A light touch will yield good results, around -10 should be ample.



# Tutorial



## 21 Spatter brush

Using a different kind of illustrative object helps to enliven a piece. We added a grungy feel, by selecting a paint spatter brush and adding a couple of strong dabs behind the 3D layers. You can play around with the illustration you choose to add, maybe hand-drawn perhaps?



## 22 Sharpen it up

A key aspect of the production process is to switch the visibility of each layer in turn, on and off. With each layer, ask yourself honestly, does this layer contribute anything important? Don't keep something simply because it took you a long time to create, honesty is your best tool.



## 23 Remove and replace

Once satisfied, hit Ctrl+A to select all and Copy Merged. Paste the layer at the absolute top of the Layers palette. Apply a Custom sharpen (Filter>Others>Custom). Reduce the Opacity to 10-20% in order to get a nice crisp effect without pixellation. This is essential for 72dpi presentation.







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[MOTION]

flow and form interWeave

### THE BRIEF

#### ON THE CD

**Tutorial files:**  
Beach sign.psd, Dots.psd  
and more

#### TUTORIAL OBJECTIVE

Create a stunning splash page for your website with vectors and photos

#### TIME REQUIRED

Up to 2 hours

#### SKILL LEVEL



# Create stunning visuals with vector objects

COMBINE VARIOUS DIFFERENT VECTORS LAYERED OVER THE TOP OF A PHOTO TO CREATE THIS STUNNING SPLASH PAGE FOR YOUR WEBSITE

**WE'RE GOING TO** create a splash page or a bespoke piece of web art with instant 'wow'. It's designed using a source photograph and isolating two of the main elements – the girl and the VW van. The girl has a subtle effect layered over the top of her but she remains, on the whole, unaltered. She is given a dramatic style by adding vector shape layers to help her stand out and add movement to the artwork. The van's colour is flattened and has a simple rough effect applied to it. But what makes the artwork is the use of vector styled

objects that are duplicated and used throughout the artwork. The vector objects are also used in combination with the girl placed in front and behind her, with a layer mask applied to hide certain portions so they don't look like they've been duplicated too many times. The line of perspective is utilised in the artwork following the line of the van. If you intend to use this as a splash screen then a simple info tab can be added to hold the information and not look like it has just been added at the last moment.





## 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 stunning visuals with vector objects



## 01 Open the main image

Insert the CD provided and locate the 'Girl and VW Van.jpg' image. Open this up in Photoshop and select the Crop Tool. Input the dimensions of 1600 x 1067px at 72dpi and drag the crop box to fit the width. Hit Enter or double-click to apply the crop.



## 02 Paths and Shape layers

Select the Pen Tool and from the main toolbar ensure that Paths is selected. This will create a work path that's located in the Paths palette. Shape Layers will also create a work path that resides in the Layers palette and uses a fill colour. Either way works, but it's down to personal preference.



## 03 Cut out the girl

Use the Pen Tool to cut out the girl. Open the Paths palette and double-click on the work path. Make a selection of the girl and copy and paste to a new layer. Create a new layer folder named 'Girl' and drag your girl into it. Make sure you keep things neat in the folder.



## 04 Cut out the van

Still with the Pen Tool selected, cut out the VW van. Disregard the girl and cut through her where needed. There is a portion near her legs where you will have to use a little guesswork. Again in Paths double-click to save. Create a selection and copy and paste to a new layer.



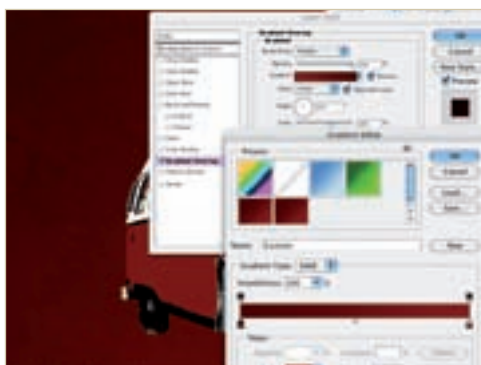
## 05 Van effect

Hide the Girl layer and select the VW van. As the girl is the main focus we want to flatten the van colour and roughen it up slightly to help make her stand out. From the main menu select Image>Adjustments>Posterize. Select a value of 3 and hit OK.



## 06 Get rid of the green

There's an unsightly green colour that appears throughout the van. Select the Brush Tool with a hard edge, hold down the Alt key and pick up the dark red colour. Zoom in on your van and begin to remove these sections. Also tidy up any other areas that need some attention.



## 07 Metal texture

Open the 'Metal Texture.jpg' image on the CD provided. Drag the texture into the main artwork and position at the bottom of the stack. Transform the image to fit the document. Add a Linear Gradient effect set to Multiply at 135 degrees from dark red #500C10 to light red #881720.



## 08 Flower image

Open 'Flower.jpg'. With the Wand Tool isolate the flower. Copy and paste to a new layer, drag into your document. Put above the Van layer. Set the Blend to Multiply. Add a Layer Mask to the Flower layer. Make a selection of the Van layer and inverse this. Now fill in the Layer Mask in black.



## 09 Swirl and flower

Open the 'Swirl.jpg' from the CD provided. Drag into your artwork and position it to give the impression of the van flying out of it. Duplicate the Flower layer and remove the Layer Mask. Position it in the top left hand corner of the document and transform the size down to fit.





## 10 Beach sign

Open the 'Beach sign.psd'. Select the Pen Tool, ensuring Paths is selected from the menu options. Cut out the sign, save the path and copy and paste to a new layer. We'll come back to the sign later, but what we want from the image at this point is the grass.



## 11 Grass

Select Image>Adjustments>Threshold. Set to around 60%. This'll isolate the grass but also the background. With the Wand Tool, select all of the white in the image. Inverse the selection, select the Lasso. Hold Alt and deselect everything above the grass. Copy and paste into your art.




## 12 Girl effect

Select the Girl layer and hit Ctrl+J to duplicate, open the Levels and move the Midtones slider all the way to the left. Desaturate the layer to remove the colour and apply a Posterize set to 9. Now apply a Solarize filter and cut out the filter that retains most of the detail.

## IN DETAIL

## CS3 gets smart

Use the new workflow-improving features in CS3 to keep more of your elements unaltered and reduce the amount of layers needed in your artwork

 **PHOTOSHOP CS3** IS almost upon us and it's the first release since the takeover of Macromedia that combines cutting-edge web authoring software with the finest digital imaging software on the market. There are plenty of new features to get our heads around, but probably the most exciting prospect is the convergence and integration between the various applications, for example Photoshop and Flash.

If we just concentrate on Photoshop however for the moment, there isn't really that much different to write home about and it almost feels like CS 2.5. The first difference that you'll notice however, is the change in the interface, as it has been tightened up with the toolbar slimmed down to one column, therefore increasing the work space. If you're not one for change and this new layout isn't to your taste then don't panic, the old-fashioned two-column bar can still be used. The latest release of Photoshop is all about improving the current functions, utilities and your workflow, rather than necessarily introducing a whole host of new ones.

Probably the biggest change when it comes to new additions appears in the shape of Smart Filters. This function gives you the opportunity to work on an image and never actually alters the original pixels, so you can now resize at will, change the levels, add a cut-out and apply a filter all on one layer. This clever little arrival keeps the amount of layers down to a minimum and leaves a handy reminder of the setting used on a particular filter, so you no longer have to jot down what the numbers are and the order in which the filters were applied. So again, improving workflow is the order of the day here.

This is truly an exciting release, one that we in the *Web Designer* office are eagerly awaiting, but what will make it great is how it works with our other favourite Adobe products and how these newly acquired applications work with PSDs. Viva la revolution.



To use Smart Filters you must convert the graphic element to a Smart Object. To do this select Layer>Convert to Smart Object



Now when you apply a filter it'll appear as an adjustment layer, so simply double-clicking on it will enable you to re-edit



## 13 Counteract the effect

Press Ctrl+I to invert the image to counteract the Solarize effect. Set the Blend Mode of the top girl layer to Multiply and add a Layer Mask. Select the Brush Tool and proceed to fill in her face to bring back the detail. This effect combines flat colour sections with continuous tones.



## 14 Dramatic hair

Within the Girl folder in the Layers palette, select the Pen Tool but this time select Shape Layers and begin to draw flowing locks of hair. Set the fill colour to black and add a Drop Shadow set to: Color = white, Blend = Overlay, Distance = 2px. Set the rest of the sliders to 0.





## 15 Dramatic hair highlights

Ensure all of the black hair is positioned below the girl. Now begin to add white highlights on top of the hair and remove the layer effect. If you find it hard to draw, then try illustrating over the top of hair blowing in the wind. There are plenty of images on the internet to use as reference.



## 16 Vector bits

Open 'Vector bits.psd'. Drag the main layer into the girl folder. Position the layer behind the two girl layers and hair layers. Transform to a Smart Object and alter the Rotation and Scale to fit. Add a Layer Mask to the Vector bits layer and hide all the parts that appear below her shoulders.



## 17 Duplicate

Duplicate the Vector bits layer (Ctrl+J). Keep the Layer Mask, but fill entirely with white to make all of the content visible. Position the layer above the two girl layers and over her chest. Select the brush and the vector mask and hide all portions that do not cover the girl.



## 18 Final vectors

As you've used Smart Objects for your vector bits you can transform the scale, but don't go over the original size. Duplicate the Vector bits layer, move it to the Background folder at the very top of the stack. Position in your document in the top left hand corner and scale up to fit.



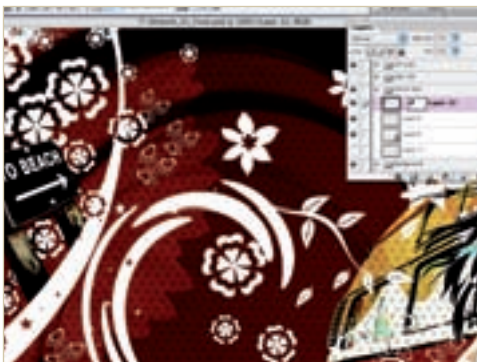
## 19 Adjustment layer

Duplicate the Vector bits layer and flip on both the horizontal and vertical axis. Position in the bottom right corner and scale down so that it doesn't go beyond the girl. Select Layer>New Adjustment layer>Invert, then select 'Group with previous layer'. Hit OK.



## 20 Roughen up the sign

Drag your Beach sign into the main artwork. Select Layer>New Adjustment layer>Posterize. Set to 8. To convert all the green to black, go to Image>Adjustments>Replace. Set Fuzziness to 10 and Lightness to -100. To set the green point samples to black, hold Shift and select all the green.



## 21 Position the sign

Convert your sign to a Smart Object and position above the large white Vector bits layer. Transform the scale to fit and add a Layer Mask, select the Pen Tool and draw a path that follows the curve of the shape to eventually hide the legs. Make a selection and fill in black to hide this portion.



## 22 Add the finishing touches

Open the 'Dots.psd' from the CD and add a Gaussian Blur filter set to a Radius of 2px and hit OK. Drag into your document and position just above the Van layer. Set the Blend Mode to Multiply and adjust the position in the document as required... and you're done.



## 23 Fit it all together

As everything is now in your document, some objects might not fit in as well with other objects. Use this time to reselect objects and tweak the Scale and Rotation to fit in with their surroundings. Reselect Layer Masks and add or remove objects to see how it affects the overall artwork.



## Serge Seidlitz [www.sergeseidlitz.com](http://www.sergeseidlitz.com)

### TOP TIP



### Hands-on art

The main artwork style  
It's clear from the outset that Serge is a designer and not a techie. Most of his work has a hands-on feel to it and is produced by starting off by sketching out an idea, then scanning it into Photoshop. From here, using the graphic as a reference point, Serge illustrates over the top of it producing a vector feel to the artwork. This approach guarantees clean black lines and solid fill colours and gives the viewer an even greater sense of visual impact to feast on.

This site by Serge Seidlitz is a prime example of how NOT to make a website, something you're probably not used to seeing gracing the pages of this mag! However, it's also a prime example of some fantastic illustration and Photoshop work, and it's this artistic license that makes the site in fact work so well.

For starters, the entire site is one big graphic sliced up into around 15 tiles and fits exactly into a window of 800px but extends to over 4500px. There is no navigation system to speak of and no user engagement in the form of rollover buttons or animated GIFs, which is a good thing really, as this would increase loading time further. What navigation there is can be located in the top left hand portion of the screen, with all the links being hotspots on layers that open new windows containing a further graphic of the work.

This site has a whole lot of humour, bags of style and is an example of a site that shouldn't work, but does! Just looking at some of the artwork displayed here, it's amazing to think that one person is responsible for it all. There is a definite style that runs through all of the work and with some big hitters under his belt namely, MTV, BBC, FHM, NME and lots of other three-letter companies, you get a sense of fun and professionalism to the work. This is one huge portfolio and prospective clients will know exactly what they're going to get.



### Sketches

A hand-drawn sketch style is spread out through the site, which also helps add to the identity

### All layered up

With this approach, it's hard to add new work to the site. Things have to be re-jigged or added to the bottom

## Sketch, scan, illustrate

Use vectors, bitmaps and cel-shading to add depth to your own designs

The entire site is built up of hand-drawn graphical elements that are used as links to open a separate window. The elements are sketched, scanned and redrawn in Photoshop. But reproducing graphics in this manner will rob the artwork of its depth. To add this back in, the vector is converted into a bitmap layer and the Dodge and Burn Tool is used to add highlights and shadows. This hands-on way of adding depth to your artwork is used frequently in character design as it enables detail to be added exactly where it's required. There are also other graphics that



use a cel-shaded method of adding a solid colour highlight to the graphic. Determining what effect you are trying to achieve will determine what approach is needed.

## Funky fonts, sexy text

Fonts can go a long way to developing and maintaining an overall site identity

If there was one way of destroying the effect of this website, then it would be by adding in an element that looks completely out of place. In this case, using a standard font in the main artwork would stick out like a thumb that has been hit by a hammer. So instead, a well-chosen irregular font is used throughout the site to highlight various areas of interest. There are also plenty of examples of hand-drawn fonts at work here, all of which add to the overall style. If you're after a sketch-style font, then there are plenty of sites out there that deliver free fonts. Check out



the resource CD that accompanies *Web Designer* first though, as we supply hundreds of resources to help you on the way to becoming a designing guru.





## 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 CDs and DVDs here at Imagine Publishing.



### Site identity

Funky fonts and hand-drawn typefaces are used through the site to tie in the overall effect

### Interaction

All of the elements interact with each other. This is often hard to produce in standard site design

## STEP BY STEP

### Free-hand to mouse

It's often easier to first draw out an idea using old-fashioned pencil and paper



#### 01 Going old-school

Blow the dust off of your pencil case graffitied with all the people you used to fancy at school and pull a piece of paper from your printer. Then draw and illustrate a new character. Scan this in to your computer. If you don't have a scanner then just take a picture of it with a digital camera.



#### 02 ImageReady

Adjust the contrast to make the paper pure white and the black heavy, also move up the midtones just to make things a little easier and apply a sharpen. Now select the Pen Tool and begin to re-illustrate the character, creating closed paths or Vector Shape layers. Add in detail again with the Pen leaving the path open.



#### 03 Dodge/Burn and cel-shaded

To use the Dodge/Burn Tool on the shape layers, they must first be rasterized. Use the Burn Tool to add in shadows and the Dodge Tool to add in highlights. To add in cel-shading you can either use the Pen Tool to draw highlights or you can use the Inner Drop Shadow with a hard edge.

## Layering up the site

Through an excellent use of layers, creativity isn't lost during rebuilding

Quite often the first step in building a site is to mock it up in Photoshop first, then export all of the individual elements and rebuild it in Dreamweaver or Go Live. In the case of this site, the finished website is controlled by using hotspots assigned to layers and there has been little to no thought as to how the finished artwork will be rebuilt. This has allowed for maximum creative scope at the expense of engaging navigation, but thankfully the artwork is engaging enough to sustain the attention. This has enabled several objects to be layered and interact with



each other and maintained the exact effect produced within Photoshop. Many of the elements have Drop Shadows applied to them or Strokes and Outer Glows.

## New work, fresh updates

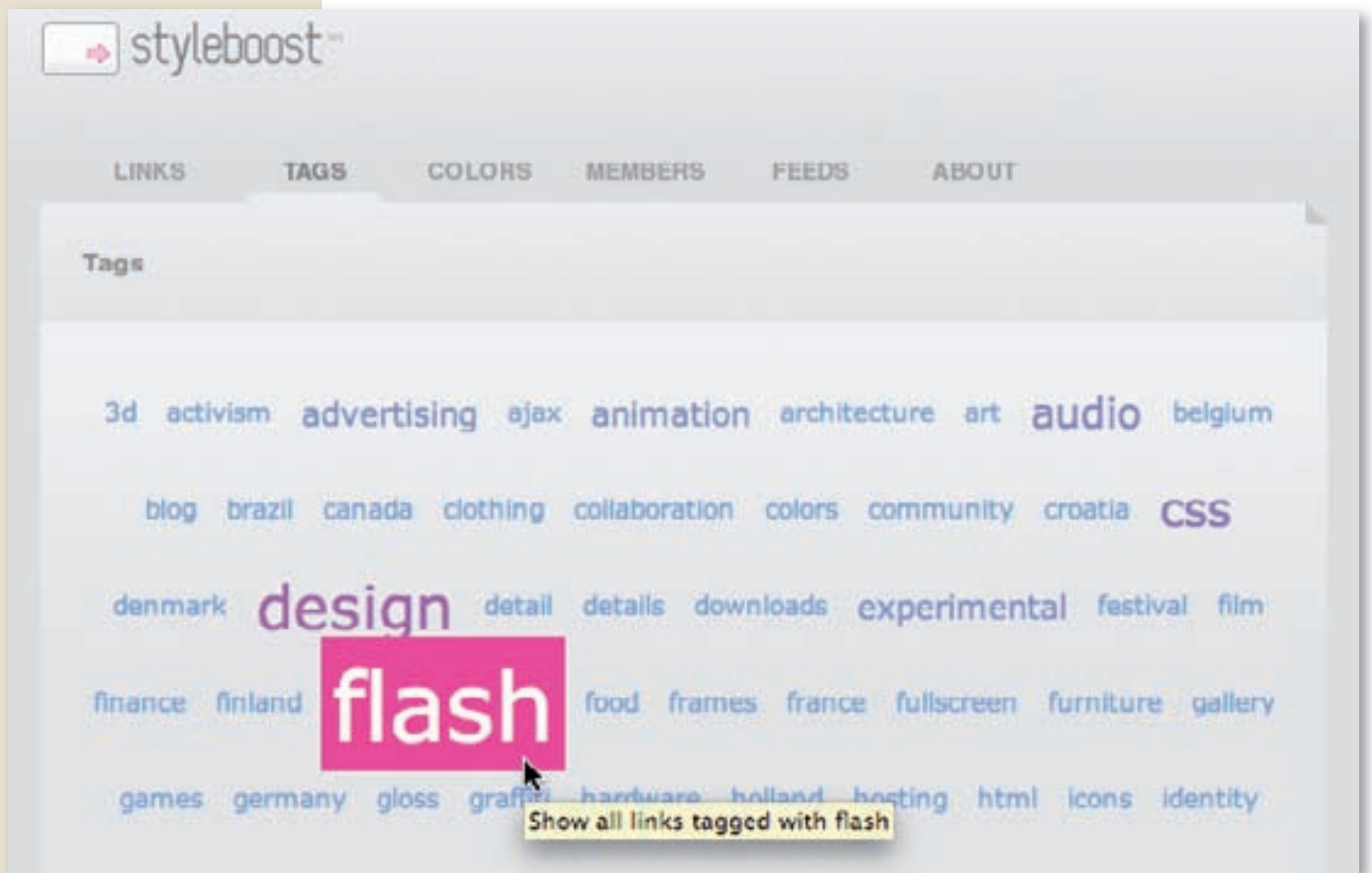
With this approach, the problems unfold when trying to add new work

Although the site has a continuous feel, there are areas where a tile stops and a new one begins. This is softened by the effect of overlapping graphics, which could be attributed to how new work is added to the site. This website resembles a table with work scattered about on it, so if a new artwork or logo has to be added it will go to the bottom of the page. This style would cause problems when it comes to work you want to show off. Say new work came in and you wanted it to be on the front page, it would have to be placed near the top of the page and would have to



replace an existing element. This could be a round peg, square hole scenario and a new place would have to be found for the replaced work.





*StyleBoost.com does the link or tag cloud thing beautifully. If you want to emulate this fashionable Web 2.0 trend, read on!*

### THE BRIEF

#### ON THE CD

**Tutorial files:**  
tagcloud.php  
styles.css

#### TUTORIAL OBJECTIVE

Build a tag cloud using CSS to show the most popular tags in the cloud

#### TIME REQUIRED


1 hour

#### SKILL LEVEL



# Add tag clouds to your site with PHP and CSS

CREATE A TAG CLOUD FROM AN ARRAY AND THEN STYLE IT USING CSS TO VISUALLY REPRESENT THE MOST POPULAR TAGS

 **TAGGING, AS A METHOD** of identifying and navigating around a website, has become popular in the last year or so, particularly on the latest craze of so-called Web 2.0 sites which rely on a large amount of user-generated content. The photo-sharing site Flickr.com is an example of a site which gives users the ability to not only upload photographs, but also to tag them. Clicking on a tag next to a photo can show you the other photographs that particular user has uploaded and given that tag. Plus you can also widen your search to see photos uploaded by any Flickr users that have been tagged with that tag.

Once you have users tagging photos, articles or any other bit of data, you will find that some tags become more popular than others. If you wanted to show this popularity, you could

simply build a list with the most popular at the top and least popular at the bottom. Or, you could display this data as a 'tag cloud'. A tag cloud is your list of tags, but demonstrates visually which tags are the most popular by increasing the size of tags according to their popularity. You can then order your list any way that you like to make it easier for the user looking for a certain item to find it, but still show the most popular tags within it.

In this article we'll be building our own tag cloud using PHP, from an array of data. We'll then use CSS to style the tags to visually represent the most popular among our tags. In a real application it's likely that your tag cloud would be created by pulling the tag and count data from a database, however we'll leave that discussion for next time!



## YOUR EXPERT

**Rachel Andrew** is a web developer and managing director of web consultancy [edgeofmyseat.com](http://edgeofmyseat.com). She is author of a number of books including *Build Your Own Standards Compliant Website Using Dreamweaver 8* published by Sitepoint.

# Add tag clouds to your site with PHP and CSS

```

58
59 <?php
60
61 $classes = array();
62 $cloud = array();
63
64 ?>
65
66

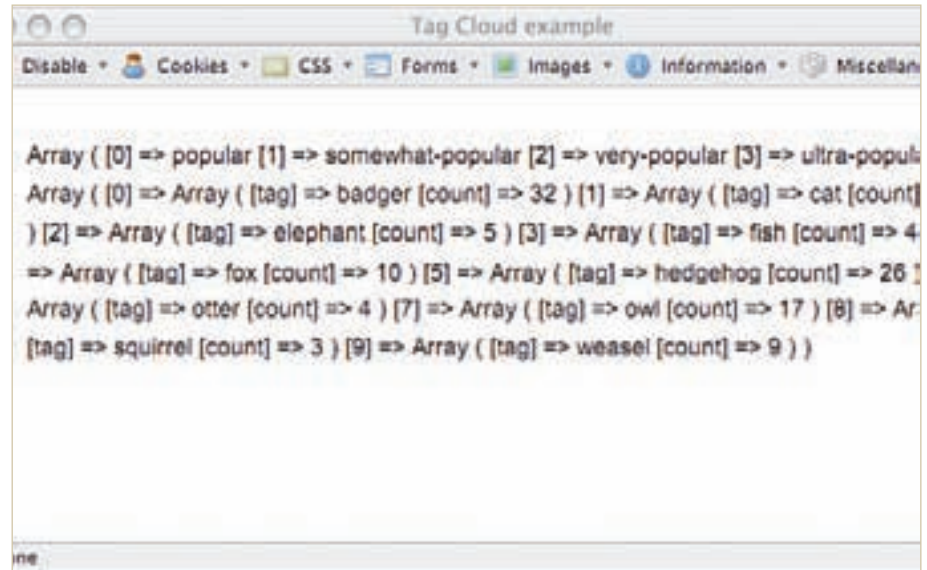
```

## Step 01

The starting point – set up two new empty Arrays, one one-dimensional and one 2D

## Step 06

Set some boundaries in your work, from the lowest tag count to the highest, so classes are evenly split



## 01 Set up the Arrays

We're going to need to create a couple of Arrays. The first one being a one-dimensional Array that'll hold the names of the classes to be applied, the second one being a two-dimensional named Array to store the tag names and the count of how many times these tags have been used. So the first thing to do is create two empty Arrays in PHP, using the code below.

```

$classes = array();
$cloud = array();

```

## 02 One-dimensional Arrays

To create a simple Array, we can just enter a comma delimited list of items between the brackets of our new Array. This is easy enough by using our class names. For this project we're going to have four classes and therefore four different sizes of tags – grading them from popular to ultra-popular!

```

$classes = array('popular','somewhat-
popular','very-popular','ultra-popular');

```

## 03 Checking the Array

In PHP you can quickly check what's in an Array by using the 'print\_r' function. If you add to your page just after the Array you have created – print\_r(\$classes) – and then view the page in your browser, you'll see the Array data printed out. This is very useful when debugging with data coming from a database.

## 04 The tags Array

This Array is a little more complicated than the others we've created so far, in that we want to add both the tag and the count of times this tag has been used. This Array

could be created from database data and is also a 'named array' as we use a name as the index rather than just [0] [1] and so on.

```

$cloud = array (
    0=> array (
        'tag' => 'badger',
        'count' => 32),
    1=> array (
        'tag' => 'cat',
        'count' => 10),
    2=> array (
        'tag' => 'elephant',
        'count' => 5),
    3=> array (
        'tag' => 'fish',
        'count' => 4),
    4=> array (
        'tag' => 'fox',
        'count' => 10),
    5=> array (
        'tag' => 'hedgehog',
        'count' => 26),
    6=> array (
        'tag' => 'otter',
        'count' => 4),
    7=> array (
        'tag' => 'owl',
        'count' => 17),
    8=> array (
        'tag' => 'squirrel',
        'count' => 3),
    9=> array (
        'tag' => 'weasel',
        'count' => 9)
);

```

## 05 Check the Array

At this point it's a good idea to again check the Arrays by using 'print\_r'. You need to make sure that you don't have any errors in your PHP and that you get two Arrays printed out to the page as you expect – before you move on to try and work with them!

## 06 Find the boundaries

We now need to find the boundaries – by this we mean the lowest tag count and the highest. This is because we need to split the number of classes that we have as evenly as possible between these two boundaries. First we set variables for the upper and lower boundary and set them to a value of 1 and some very large number, respectively.

```

$boundaryUpper = 1;
$boundaryLower = 1000000;

```

## 07 Create a 'foreach' loop

We're now going to loop through the \$cloud Array and check the value of count for each nested Array within the main Array. We use a 'foreach' loop to do this, this loop will go through each row or sub-array in turn and put the contents in \$item so we can work with it.

```

foreach($cloud as $item) {
}

```

## 08 Check the upper boundary

As we loop through the Array, each time we come to a new row we check to see if the value of count in that row is greater than the value we have stored in \$boundaryUpper. If it is, then we reset \$boundaryUpper to that value and continue the loop to check the next row.



```
98 //get highest and lowest count
99 $boundaryUpper = 1;
100 $boundaryLower = 1;
101
102
103 foreach($cloud as $item) {
104     if($item['count'] > $boundaryUpper) {
105         $boundaryUpper = $item['count'];
106     }
107     if($item['count'] < $boundaryLower) {
108         $boundaryLower = $item['count'];
109     }
110 }
111
112 $range = $boundaryUpper - $boundaryLower;
113
114
```

## Step 10

It's those boundaries again, with a little mathematics they'll be sorted in no time

```
foreach($cloud as $item) {
    if($item['count'] > $boundaryUpper) {
        $boundaryUpper = $item['count'];
    }
}
```

## 09 Check the lower boundary

Now do the same process for \$boundaryLower. When the loop is finished we should have two values, one being the lowest number stored in the count and one being the highest value in the count. These are the boundaries that we're going to work with when assigning classes.

```
foreach($cloud as $item) {
    if($item['count'] > $boundaryUpper) {
        $boundaryUpper = $item['count'];
    }
    if($item['count'] < $boundaryLower) {
        $boundaryLower = $item['count'];
    }
}
```

## 10 Get the difference

We now want to get the difference between the upper and lower boundaries so that we have a variable which is the range between these two figures. Simply subtract \$boundaryLower from \$boundaryUpper and store the value in a variable called \$range.

```
$range = $boundaryUpper - $boundaryLower;
```

## 11 Create an empty Array

Create an Array called \$score\_classes. This is where we will store the information about which class should be assigned to a tag, depending on the size that we want it to be displayed at. We therefore need this Array ready and raring before we start our loop.

```
$score_classes = array();
```

## 12 Calculate the number for each tag

We want to find out how many values will be assigned the same class. In this case we have four classes so we divide \$range by 4 to get that value. We then round it up using the PHP 'ceil()' function so that we don't get any decimal places and then store it in the variable \$num\_in\_tag.

```
$num_in_tag = ceil($range/4);
```

## 13 Set the startpoint

The final bit of setting up that we need to do is set the start point to 0. The startpoint will be increased by the \$num\_in\_tag as we loop through our data. We now have all the pieces of the puzzle and can start to create our Array assigning classes to the tags.

```
$startpoint = 0;
```

## 14 Start a loop

We're going to loop through our Array four times – which is the number of classes that we have. Each time we go through we want to assign the value of \$a to tags up to num\_in\_range and then move into the next class. We start by creating a 'for' loop.

```
for($a = 0; $a < 4; $a++ ) {
}
```

## 15 Reset the startpoint

The first thing that we're going to do in the loop is to reset the startpoint variable to '\$boundaryLower + (the value of \$num\_in\_tag multiplied by \$a)'. See the code below to

## Step 13

This step brings with it the last bit of setting up needed, assigning the start point 'nil point'

```
$range = $boundaryUpper - $boundaryLower;
$score_classes = array();
$num_in_tag = round($range/4);
$startpoint = 0;
```

```
ul#tags li a:link, ul#tags li a:visited {
    text-decoration:none;
    color: #33ccff;
}

ul#tags li a:hover {
    color: #003df5;
}
```

## Step 23

It's time to add a bit of style to your tags, make them hover and choose a colour that floats your boat

get the idea. This is because the variable startpoint will be used in our secondary loop, which is the loop that actually assigns the variables.

```
for($a = 0; $a < 4; $a++ ) {
    $startpoint = $boundaryLower+($num_in_tag*$a);
}
```

## 16 Create an inner loop

Our inner loop loops from startpoint through how ever many values that are assigned to one class (\$num\_in\_tag). So then, if we have three values for each class, this loop will run three times before going back to the main outer loop ready to be run again for the next class.

```
for($a = 0; $a < 4; $a++ ) {
    $startpoint = $boundaryLower+($num_in_tag*$a);
    for($i = $startpoint; $i <= ($startpoint+$num_in_tag+1); $i++) {
    }
}
```

## 17 Add score to the Array

In the inner loop we add an item to the Array \$score\_classes, this item will be the classname from the Array \$classes that's the current value of \$a. So the first time we go through the outer loop this will be 'popular' as \$a will be 0, which is the index of that item in \$classes.

```
for($a = 0; $a < 4; $a++ ) {
    $startpoint = $boundaryLower+($num_in_tag*$a);
    for($i = $startpoint; $i <= ($startpoint+$num_in_tag+1); $i++) {
```

## IN DETAIL: Arrays in PHP explained in detail

In this tutorial we need to make use of a variety of techniques for handling Arrays in PHP. Understanding how they work is an essential skill for a developer... read on as we get to the bottom of Arrays

**IF YOU HAVEN'T** worked with Arrays before, then your first encounter may seem rather daunting. However, once you're confident with using them, you'll find dealing with complex data suddenly becomes a whole lot easier.

The tag cloud technique used here relies entirely on a bunch of Arrays. The first is an Array at its simplest, a single-dimension one which stores the class names in the format: [0] popular [1] somewhat-popular [2] very-popular [3] ultra-popular.

When we loop through our data at the end of the script we're using this Array to look up the appropriate class. What we're trying to do is to split each value in the range evenly between the four classes. So, if our range was 1 – 20, the class 'popular' would apply to tags with a count of 1, 2, 3, 4 or 5, the class 'somewhat-popular' would apply to tags 6, 7, 8, 9, 10 and so on. So when we start our loop the first time, we

go through the loop and set the startpoint to be the value of '\$boundaryLower' plus the product of '\$num\_in\_tag\*\$a', \$a at this point is 0. We then start a second loop, looping through as many times as specified in the variable '\$num\_in\_tag'. It's within this loop that we need our array of classes. \$i in this Array = \$startpoint, so the first time it runs \$i is the value of \$boundaryLower. We then add an item to our empty Array \$score\_classes. The index of that item is going to be the value of \$i and the value will be the classname in \$classes that has the index \$a. This method works well as we're assigning a class to each distinct count. That means that if two tags have the same number in count they'll end up with the same classname applied. If we simply ordered the main Array and split it, we could end up with two tags with exactly the same number in count falling on a boundary and therefore one looking more popular than another.



O'Reilly's Programming PHP has an in-depth chapter on Arrays in PHP at [www.oreilly.com/catalog](http://www.oreilly.com/catalog)

```
$score_classes[$i] =
$classes[$a];
}
}
```

### 18 Check \$score\_classes

If the above code runs without any problems, (as we hope is the case) then it's a good idea to see what you have in \$score\_classes. You should see an Array full of class names, all being well, with indexes starting at the lowest count you have and finishing at the highest count. The classes should be split evenly.

### 19 Write out the tag cloud

Now we have our array of classes we can write out the tag cloud. Create a 'foreach' loop through \$cloud again but this time display each item as a list item (<li></li>). In the class write out the Array element from \$score\_classes which is the count of that item – that will give you the correct class.

```
echo '<ul id="tags">';
foreach($cloud as $item) {
    echo '<li class="'. $score_
    classes[$item['count']] .' "><a
    href="articlesbytag.php?tag='.$item['tag'].' ">'.
    $item['tag'] .'</a></li>' ." \n";
}
echo '</ul>';
```

### 20 The unstyled tag cloud

You can now view your list in the browser. As an unstyled list you will not be able to see the difference in sizes yet, but if you View Source you should see that the list items have classes applied, which correspond to their popularity in the Array.

### 21 Style the list

We're almost at the finishing post, the final step is to style the list. We've removed the margin and padding and list bullets and given the list a fixed width (on a 'real' site, it would probably be in a containing element.) We have also set the list items to 'display:inline' and given them a line-height of 1em – which will make them all look a bit squished up at first.

```
ul#tags {
    margin: 0;
    padding: 0;
    list-style:none;
    width: 400px;
}
ul#tags li {
    display:inline;
    line-height: 1em;
}
```

### 22 Rule for each size tag

The next thing we need to do is create four rules, one for each of the four class names that we have already added to our Array. Remember, these should increase in size as they become more popular. If you had a larger tag cloud, you could add more classes to the Array and to the stylesheet if you so wish.

```
ul#tags li.popular {
    font-size: 140%;
}
ul#tags li.somewhat-popular {
    font-size: 240%;
}
ul#tags li.very-popular {
    font-size: 300%;
}
```

```
}
ul#tags li.ultra-popular {
    font-size: 400%;
}
```

### 23 Style the links

We have made our tags link to a (currently non-existent) tag page. The usual thing would be for the tag to link to a page displaying everything that has that tag applied, as it does on Flickr. Now style the links how you like, (we've gone for a good Web 2.0 turquoise) and give them a hover style too.

```
ul#tags li a:link, ul#tags li a:visited {
    text-decoration:none;
    color: #33ccff;
}
ul#tags li a:hover {
    color: #003df5;
}
```

### 24 Your completed tag cloud

That's it! You can now reload your page and see your tag cloud. Experiment with changing the values in the \$cloud Array, or adding additional classes, or you could make the tags become darker in colour as they get more popular by changing the CSS.







### THE BRIEF

#### ON THE CD

Tutorial files:  
Liquid1.html

### TUTORIAL OBJECTIVE

To create a liquid layout for  
all resolutions

### TIME REQUIRED

30 mins +

### SKILL LEVEL



# Create a liquid layout using CSS techniques

DISCOVER THE ART OF DESIGNING FOR ALL RESOLUTIONS AND  
GIVE YOUR PAGES A FLUIDITY AND FLEXIBILITY TO BE PROUD OF

● CSS AND DIV tags are fast becoming the only option for creating fully functional, yet flexible pages. A quick tweak of the underlying CSS of a Div tag and a whole new site can be at your fingertips. The popular choice for creating CSS-based layouts has always been fixed widths and absolute positioning. This option is the simplest to create and produces layouts that are perfect for most occasions. However, as you're probably aware, this approach does have its boundaries and limitations, especially when considering screen resolutions and window

resizing. A page created to a fixed width will not rise and fall with the flow of a page when a browser window is resized. The same principle also applies when viewing across the many resolutions commonly used today.

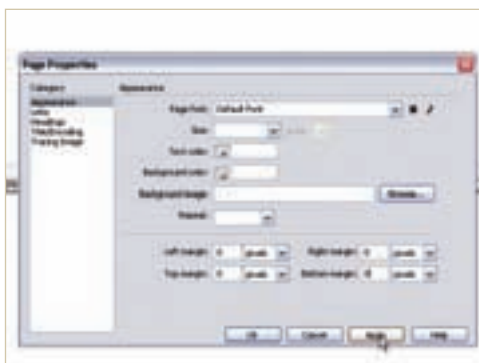
In order to give a page more flexibility, liquid layouts provide the perfect answer. These fluid layouts expand, filling a page, making redundant any white space. In this tutorial we show you how to recreate a header, two-column, footer layout the liquid way.



## 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](http://www.thesouthend.co.uk).

# Create a liquid layout using CSS techniques



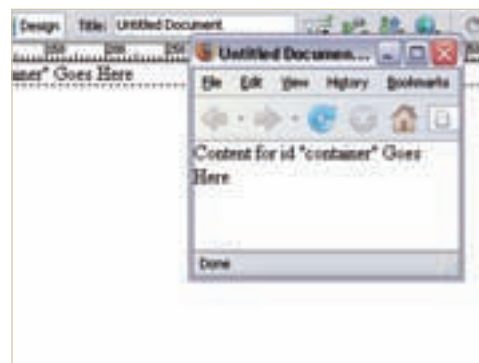
## 01 New page

To get yourself started, create a new HTML document via File>New>Basic Page>HTML>Create. Now head back to the File menu and select Save As and name the new page. Go to the Modify menu, select Page Properties and select the Appearance category. Now set the all the margins to 0.



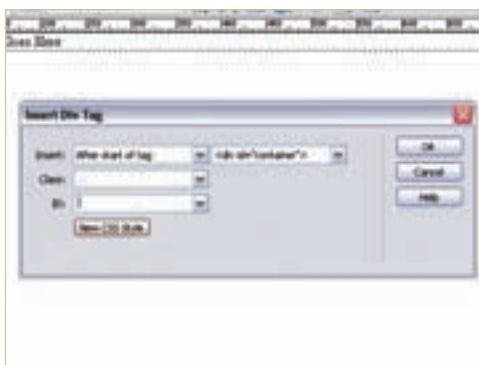
## 02 Containing tag

The first Div tag needs to be put in place. This will be the tag that contains all the remaining tags. In the Insert menu select Layout Objects>Div Tag and press New CSS Style. Select the Advanced Selector Type, name the Selector, ie, '#container', Define in>This document only. Press OK.



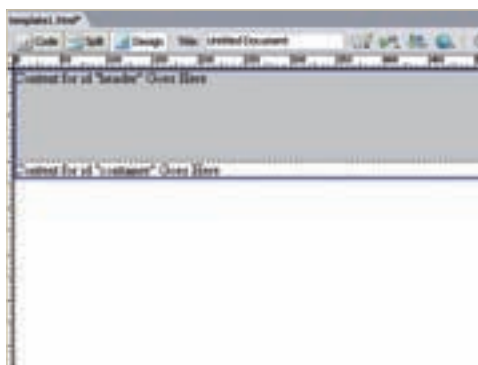
## 03 Liquid state

The #container tag is not set to have any rules applied and will be added with the default settings. Click OK and OK again and the Div tag will appear on the page with the text 'Content for id "container" Goes Here'. Note that this'll automatically put the tag into a liquid state.



## 04 New tag

The next step in the process is the addition of a new Div tag. Head to the Insert menu and add a new Div tag. From the Insert drop-down list select 'After start of tag'. This'll activate the secondary menu. Now select <div id="header"> from the list and click New CSS Style.



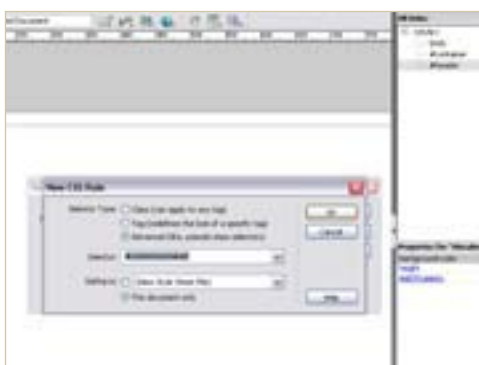
## 05 Add the header

Ensure that the Selector Type is set to Advanced and give the new tag a name, ie, '#header'. Click OK to open the CSS Rule definition window. Select Background and a colour to help identify the header. Now select the Box category, define the header height and press OK and OK again.



## 06 More tags

Now it's time to create another new Div tag, so follow the previous steps to activate. At the Insert Div Tag window select After tag from the drop-down list and then follow this up by selecting <div id="contentcontainer"> from the secondary list. Now press New CSS Style to create the new rule.



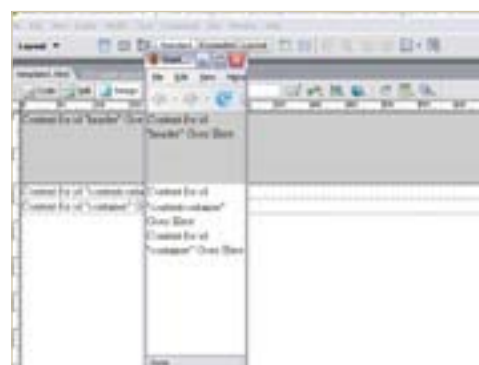
## 07 Content container

Give the new tag a name, for this example we've chosen '#contentcontainer'. This is because the tag is set to remain empty, apart from containing another tag that will contain the actual content. Now press OK to open the CSS Rule definition window ready for editing.



## 08 To the left

The '#contentcontainer' tag plays a vital role. Therefore the first parameter to set is the width. Select the Box category and set the Width field to 100 per cent. Remember to change the default measurement from pixels to percentage. Now set the Float drop-down list to Left.



## 09 Preview the page

Save the page created so far using File>Save or Ctrl+S. Now head to the File menu and select Preview in Browser followed by the preferred browser. This'll give you an idea of what you can expect. Grab the resize handle in the bottom right corner and drag towards the top left.

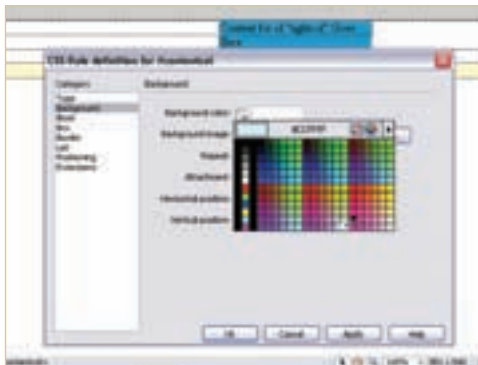






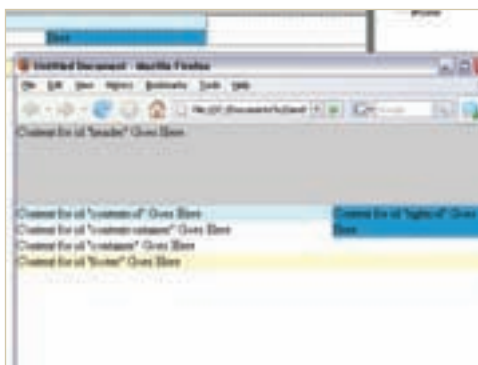
## 19 Footer rules

The previous step will produce the CSS Rule definition window for the footer tag. First select Background and pick any colour to help identify the position of the tag. Now select Box and set the #footer width to 100%, set Clear to Left. Press OK and OK again to view the new tag.



## 20 Colour me

With all the Div tags in position, this is a good time to save the page. To help identify the tags a pale background colour can be added to each. Double-click the appropriate tag in the CSS panel to open the CSS Rule window and add a background colour. Now save the page again.



## 21 Keep in view

The #rightcol tag lies behind the content tags. So to keep it in view when designing, make sure that #contentcontainer has no background colour. While the tag may not appear in the Design window, it'll not affect how it appears in a web browser. Press F12 to preview the page.

## IN DETAIL

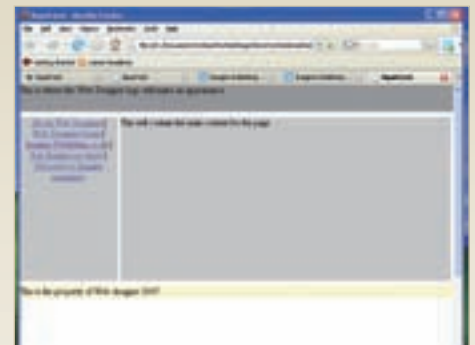
## Modify your liquid layout

Discover what lies beyond the liquid layout we offer and the different techniques, tweaks and tips needed to get your site to the fluid level that the professionals would recommend

THROUGHOUT THE TUTORIAL, we've introduced the concept of liquid layouts, also known as 'fluid' layouts. This is basically the art of having a layout that will resize with a browser window. The concept is similar to table design where the width is set to 100%. The table then expands and contracts with the window. Using Div tags and CSS the same principles can be applied. If you're already familiar with the premise of designing sites using CSS and Div tags, then liquid layouts are simply an extension of the process. If you're not, then don't worry as our tutorial will guide you through the whole process.

While web pages differ vastly in style and content, they're all essentially very similar. The basic layout of a page often only contains three or four elements. A simple example would be a page with two columns. Slightly more complex would be a page with a header, two columns and a footer. In this tutorial we've produced exactly that layout. The header and footer are simple Div tags that expand and contract with the page. The interesting part is within the main content tags. The main content boasts a width of 100% and a big margin for the right column to appear in. This gives it complete flexibility. The right column has a fixed width and is floated or placed to the left with a minus margin which pushes it back to the right side of the page. This in turn ensures that the right column is essentially floating above the content margin.

Creating a layout where the left column is fixed and the right column is fluid is a similar operation. The header and footer can be produced exactly the same way. It's simply the placement of the two content columns that differ. The right column, which is usually used just for navigation, is a tag with a fixed width that is floated to the left of the page. The right content column then uses a right margin that's bigger than the fixed left column. This is to ensure that they don't overlap. Anyway, have a go and see how you get on!



A fixed-width left column in a liquid layout is ideal for adding navigation in your layout



Create a big enough margin to make sure the two content columns don't overlap



## 22 Goodbye text

Now with all the tags in place and coloured for easier identification, the next step is to delete all the text that Dreamweaver places inside each tag. Select the text and hit the Delete button on the keyboard, repeat this for all the text on the page. Now save the page.



## 23 Add content

Note that when some of the tags are empty they can disappear from the Design view or when previewed in a browser. Don't worry they're still there. Start adding content, ie text and images to populate tags. Note that you will need to enter the #rightcol content via Code View.

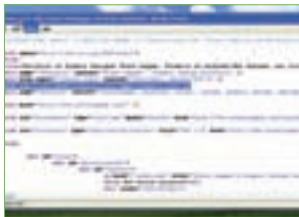


# Tech Support Dreamweaver

## Steve Leggat www.steveleggat.com



### TOP TIP



#### Add an icon

Both Internet Explorer and Firefox use tabbed browsing, providing the perfect opportunity to make use of favicon. This inserts an icon next to the URL in the address bar and also by to the title on the window tab. First the icon needs to be created. This should be a 16x16 pixel image that's then converted into an icon. Upload the icon to the root www folder (where your 'index.html' page is.) Then add the following code: `<link rel="icon" href="favicon.ico" type="image/x-icon">` into the head of the page.

**S**teve Leggat is a freelance designer who has a long and established background in the graphic design industry.

However, as he admits in his portfolio, it's not only graphic design that he has a passion for. It seems that alongside (hopefully) impressing the girls, he also has strong skills in a host of areas, including the internet, programming, design, usability and troubleshooting.

The site is a strong reflection of the owner's obvious strength. As Steve says, "I'm really not a 'wow' kinda guy, but I do create stuff that works nicely and looks good." This is reflected in the overall appeal of the site, being well designed and well laid out using simple but effective graphics.

The design of the site itself is a simple, central two-column layout that's given its colour and class with the liberal use of background images. The site essentially uses one image to produce all the different tones within the site. The body tag boasts a background colour and image, while the Div tags also use selections of the original. Further images are also brought into the equation, notably within the individual project windows. This uses a single, very small square image and simply repeats across the whole of the background to achieve the desired effect. To add the finishing touches, the pastel links get a subtle rollover and complementary underline.

#### Thumb class

Each chosen project uses the same class to ensure that the size, placement and background are all uniform

#### Colour and image

The background of the page is a single image which is repeated, combined with a complementary colour

## Background images

Multiple use of background images and colour give the site its vibrancy

The use of background images is not uncommon in the design process. It makes more than one appearance in the home page alone. First the body tag uses a tall thin segment of the main background and repeats this horizontally across the page. To complement this the body tag is also given a background colour taken from the image. The 'outer' Div tag that holds all the containing tags, boasts a single background image that matches the previous image. To finish, the right column also uses a background image set to no-repeat, again procured from

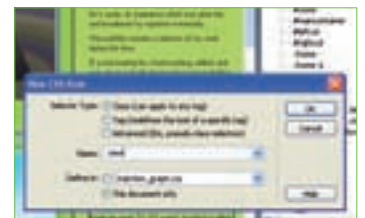


the same image. Adding a background image in Dreamweaver is relatively simple. If using tables, select the table and add a background image via the Properties window. If using CSS, head to the CSS panel and double-click the tag and select Background.

## A different class

Create a class to format repeating elements on your site

The two-column layout of the site sees the left column populated by a selection of projects. These are placed vertically in the same central position within the column. To achieve this without too much hard work, a variation on the standard Div tag has been used. Common practice dictates that Div tags are used for positioning elements of a page. However, if a certain element is to be repeated, ie, Projects, a class can be assigned. A Div tag can be put in place for the layout, but instead of creating a new CSS style it can be left in its raw state. A class can then be created and



applied to the Div tag to format it. To finish, a specific image and text can be put in place.

To create a similar class in Dreamweaver, simply head to CSS panel and under CSS Styles click the New CSS Rule icon.



## 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](http://www.thesouthend.co.uk).

## Site doctor

# Diagnosing the tricks behind dotcom designs



### Layout

The layout is the two-column. The left and right columns are floated to the left within a single Div containing tag

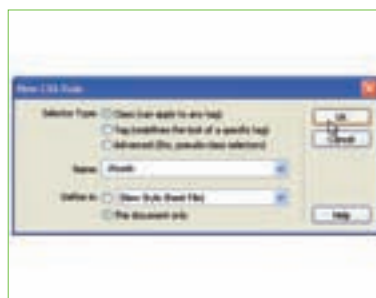
### Footer

The footer sets the background-color tag to transparent rather than a standard colour

## STEP BY STEP

# Create a class for Divs

Create a class that will format repeating Div tags and ease the workload



### 01 New Rule

To create a new CSS style to appear in the current page, open the CSS panel and head to the bottom of the associated Properties window and click the New CSS Rule icon. Make sure Selector Type is set to Class and Define in is set to This document only. Give it a name and press OK.



### 02 Rule definition

Now enter the various elements needed for the class by selecting the appropriate category and adding the details. For example, select Background to add a background image. Select Box to add a standard height and width, padding and any margins. Press Apply, OK and Save.



### 03 Design view

Go back to the Design view and head to the Insert menu. Select Layout Objects>Div Tag and leave all the options as default and press OK. This will add a basic Div tag with no formatting. Now select the Div tag, head to the Properties window and select the new class to format.

## Ordered lists

Create numbered or bulleted lists using your tags as described

Looking down the right column under the heading 'Out with it lad' lies a numbered list. This is established using two tags named `<ol>` and `<li>`. `<ol>` is an ordered list and is the encompassing tag that uses the `<li>` tag to lay out the items in the list. To create an ordered list, the first step is to add the opening and closing `<ol>` tags – `<ol>` and `</ol>`. Now in order to place another item in the list, you would need to add the following tags `<li>` and `</li>` between the original `<ol>` tags. The next step is to add the desired text between the list tags. To add further list items,

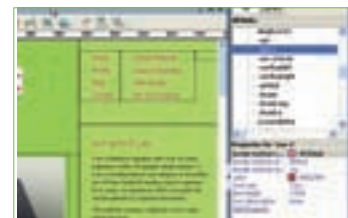


you would simply place in another set of list tags with the appropriate text. The alternative to an ordered list is an unordered list, which is represented by the tag `<ul>`. This works on pretty much the same principle but as opposed to adding numbers, it adds bullets instead.

## Dotty links

Create perfect positioning with the help of the Absolute Type

At the top of the right column there is a selection of links that point to the site's content. At first glance, the links seem underlined. However, on closer inspection – ie, when the link becomes active – it's the colour of the text that changes while the underline remains static. The links are contained within a Div class named 'nav'. To achieve the rollover effect a new class, effectively a sub class, named 'nav a: hover' is brought into play. This class simply picks a complementary colour, which is seen when the link is active. To achieve the underline effect the border tag has



been called into action. This is again a new CSS class named 'nav a', which refers to all the links inside the nav class. This establishes the colour of the link and then uses the border-bottom property to decide the colour, style and width of the faux link underline.



THIS  
MonthBUSINESS BLOGGING  
Internet fad becomes genuine tool

90

CLICKCART PRO V6  
Get to grips with this cart builder

92

WEB HOSTINGS  
Pick that host that has the most!

98

Jakob reveals top ten  
dotcom usability rulesNIELSEN NORMAN CONSULTANCY SUGGESTS THOSE  
CRUCIAL TECHNIQUES FOR BETTER WEB BUSINESS

**NEVER ONE TO** shy away from offering sound advice on what makes a good website, usability guru Jakob Nielsen focused on vital eCommerce considerations in March. Speaking via his regular alert box postings on [www.useit.com](http://www.useit.com), the god-like evangelist rounded up a chart of the ten most important factors that a successful online business should adhere to.

Not necessarily arranged into an order of importance, the whole list was headed by five tips spanning communications, stock representation, use of imagery and order support. In pole position was the use of email newsletters and the ability to provide a regular link with customers in an inexpensive and non-technically-difficult way. Such accessible marketing is vital in bringing people back to your site and therefore could be the single-highest ROI action anyone could take.

Informative product pages and a commitment to detail about wares being sold filled the number two slot, followed by the related use of good high-quality product photography in position three. Giving users a sense of 'tactile qualities' in this way was regarded as a superb device for enhancing consumer confidence. Product comparisons like those offered by computer manufacturers such as Apple and Dell were listed at number four for their suitability in helping users make more informed judgements about whether the products they plump for are correct.

Next up was product reordering and support for making repeat transactions much less cumbersome, before issues of general site text were underlined. So often overlooked in general, the quality of your writing in regards to products or services is huge when it comes to conveying details in a simple and

accessible way to users of all levels. Similarly, and somewhat coincidentally, number seven suggested that attention to catering for the older section of the population was huge. As the fastest-growing internet user base, with a certain level of disposable income and time, the assumed limits on their mobility make them an important market to tap. Those sites that encourage their support will likely receive it for the long haul and clearly reap dividends. After the provision of gift-giving options and wish lists, entry nine made search tools and optimisation for popular engines a must. Last but not least was the all-important commitment to user testing and the benefits it can imply right the way through the site development process without any real significant cost. Visit [www.nngroup.com](http://www.nngroup.com) for the full report.



Usability master Jakob Nielsen knows what it takes to sell well on the web

## Serving a greener web

WITH THE DEBATE ON CARBON EMISSIONS RAGING, AN INNOVATIVE APPROACH  
TO MAKING THE INTERNET MORE ENVIRONMENTALLY FRIENDLY GOES GLOBAL

**ALTHOUGH IT'S NOT** widely known by the majority of casual PC users, hosting your own website on your chosen hosting provider's server can be causing environmental damage. This is because even an efficient server emits over two tonnes of carbon per year, meaning that while you may be recycling and using environmentally friendly devices wherever possible, you could be unwittingly contributing to carbon emissions simply by having a personal blog or home page. Energy-hungry servers that the web is built upon indisputably require huge amounts of lighting, a high degree of air conditioning and a lot of energy.

Website mavericks COCO provide site owners with a simple and easy way to offset carbon emissions from their sites. Starting from as little as £6 per year, anybody can make their website carbon neutral through [www.coco2.org](http://www.coco2.org).

So how does it work? From your £6 payment, COCO will offset 100kg of carbon per year to cover the emissions that your web server generates. Your site will then be automatically be listed in the COCO carbon neutral website directory which, in turn, will serve to attract site visitors as well as help to push you up the search rankings. You'll even get a carbon neutral badge to put on your website!

"It was clear to me that, for a relatively minimal payment, we could offer individuals and companies alike the opportunity to go green and address the 'unseen' carbon emissions that their websites were quite literally, pumping out," said Peter Campbell, director of COCO. "Our solution provides a low maintenance route to addressing the problem, users set up their payment agreement with us and we make the right investments to ensure that their carbon emissions are addressed in full."



COCO hopes a green approach to web hosting will make waves, well anything to make you rest a little easier sound good to us!

# eCommerce

## BUSINESS BLOGGING

Blogging has evolved to become an essential communication tool for all businesses. Dave Howell opens a two-part report.



In May 2005 the front cover of *Business Week* proclaimed: "Blogs will change your business." Since then blogging has become somewhat of a phenomenon on the web, with over 54 million blogs now online and growing at a rate of 75,000 a day according to Technorati.

Business, however, is finding it difficult to understand what blogging can do for them and how they should develop a strategy to exploit the continued fascination that the online community has with blogging.

Findings from the Fasthosts research paper *Blogging For Business* suggests that SMEs understand the potential business benefits that running a blog on their website could bring, but are failing to put this awareness into action. Nearly half of small businesses would use a blog to drive traffic to their website, but only 3 per cent of the 2,000 small and medium enterprises questioned

are actually intending to start a blog. "In today's hyper-competitive market, blogs provide a fantastic way for small businesses to differentiate themselves through personalising their website and attracting more customers," says Andrew Michael, CEO, Fasthosts. "The corporate blogs of large companies are bound by corporate guidelines and gate keepers, so for small businesses there is far greater opportunity for interesting comment and genuine dialogue with customers."

### CONVERSATIONAL COMMERCE

Often mistaken as simply the ramblings of disaffected consumers, the blog has rapidly evolved since the term was coined in 1997. "The barrier to blogging for SMEs is not a lack of understanding about the potential benefits, but a lack of awareness of how best to proceed,"

comments Stephen Holford, director of product marketing at Fasthosts. It's this lack of understanding that is being slowly replaced with the drive to use the blog in all areas of business.

What is clear is that a well designed blog can bring a business closer to its customers, as Andreas Gauger, CEO 1&1 Internet ([www.1and1.co.uk](http://www.1and1.co.uk)) explains: "For small businesses, a blog is an excellent way to directly address customers and can be ideal to discuss new products and industry or local news. Consumers place a high value on such interaction and the extent to which a website is updated. A daily blog helps to retain interest in a website and can be particularly effective in relating the business to the local area or business community."

Blogs can also help your business with its internal communication systems. Many of the FTSE 250 is replacing their intranet with blogs and podcasts. This use of internal blogs as a communications channel is used by Rainer PR. Stephen Waddington, managing director at Rainer explains: "The blog that I write for my company is also used as an informal method of internal communication, to keep staff informed of any public relations/media issues that they need to be clued up on. For larger organisations, blogging can provide a face to a corporation, so that employees have someone they can relate to and work for, rather than being fed information through formal channels."

The great advantage for the smaller business is that they can take advantage of the blog just as easily as a larger corporation. This has led to some astonishing uses of the blogosphere as a commercial platform. One great example is the blog run by the South African wine producer Stormhoek ([www.stormhoek.com](http://www.stormhoek.com)) who saw its sales double since being mentioned on a blog.

But be aware however that blogging should be taken seriously. Each post needs to be considered before you put it live. "Blogging is hard to get right," says Chris Barling, CEO, Actinic ([www.actinic.co.uk](http://www.actinic.co.uk)). "I like the fact that it's open and often an informal format breaks business convention and can facilitate more empathetic customer-supplier relationships. The trouble is that words are easy to misunderstand and peoples' expectations vary. If a supplier has let you down in the past and you're anxious about your next shipment, friendly informality is easy to interpret as complacency."

*Article concludes next month...*

## Blogging tools

**Blogger**  
[www.blogger.com](http://www.blogger.com)



One of the oldest blogging applications, this system is fast and simple to set up, which has made it a firm favourite with blogging newbies. It's better used for personal blogging as opposed to business-blogging.

**LiveJournal**  
[www.livejournal.com](http://www.livejournal.com)



Built with Open Source software, this blogging application was developed by Brad Fitzpatrick in 1999. If you're into the Open Source movement, this is the blogging software for you.

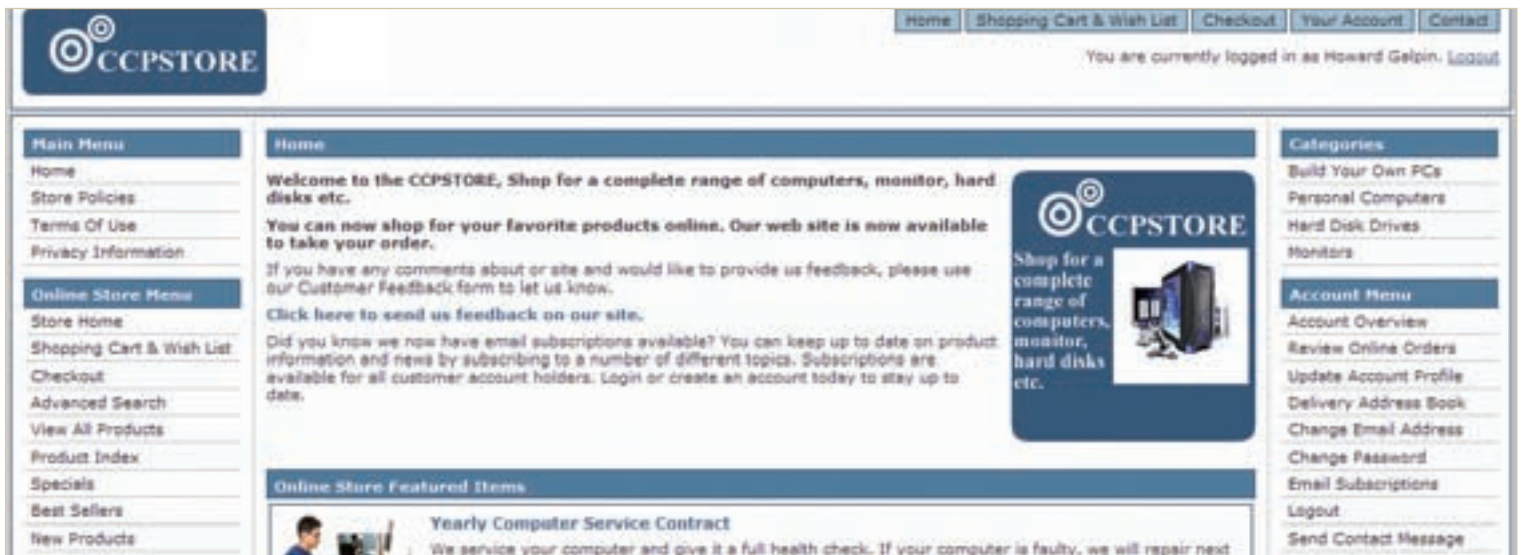
**Xanga**  
[www.xanga.com](http://www.xanga.com)



Xanga comes in two flavours. The free or 'classic' version is free, with the premium service costing \$4 (roughly £2) a month, or save nearly 50 per cent and pay \$25 (approximately £12.50) for a year's sub.



# eCommerce



**THE BRIEF**

**ON THE CD**

**Tutorial files:**  
All files found on your free CD

**TUTORIAL OBJECTIVE**

Getting started with ClickCartPro 6 – installation and the general set-up

**TIME REQUIRED**

About 1 hour

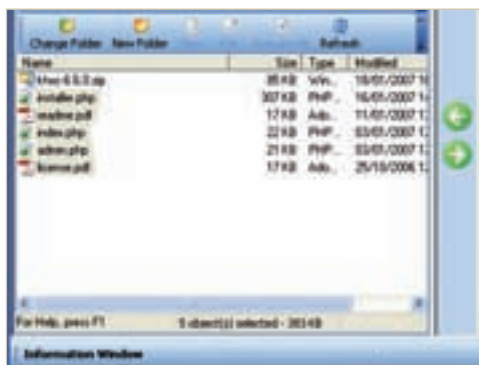
**SKILL LEVEL**

## Getting to grips with ClickCartPro v6

THIS IS THE FIRST PART OF A SERIES OF TUTORIALS ON GETTING TO KNOW CLICKCARTPRO 6. IN THE FIRST PART WE INSTALL THE SOFTWARE AND START THE CONFIGURATION

IN THIS ISSUE we start to examine ClickCartPro software, from the initial install on your web server through general configuration, to adding your first product. The installation is controlled by a step-by-step online intelligent process that handles installing, registering and configuring the software. The basic requirement for the web server is PHP version 4.3.0 or newer and a database such as MySQL, PostgreSQL, Oracle, SQLite or Microsoft SQL Server.

The new version of ClickCartPro has been completely redesigned from the ground up, to be coded in PHP using feedback from the customer-base gathered over the last eight years. It produces 100 per cent standards-compliant XHTML 1.0 strict and CSS display, also with web accessibility W3C WCAG-AA and Section 508. It has advanced search engine optimisation, where the search engines will always see HTML pages with the cookie and header information stripped.



### 01 Install files

Create two directories on your web server using FTP. One for the public files and one for the private files. Upload the five files in the install directory on the CD to the public directory. You then need to make sure all permissions are set to 777 for the public and private directories.



### 02 Run Online Installer

In a browser, enter your URL to the 'installer.php' file. This will show the Online Installer wizard. The installer script handles installing and configuring the software. Make sure you've configured your database, ClickCartPro supports: MySQL, PostgreSQL, Oracle, SQLite and Microsoft SQL.



### 03 Cutting out the building

Open the file 'Flat.jpg' provided on the CD and with the Pen Tool trace the outline of the building. Once you've completed this, hit Ctrl+Enter to make a selection. Copy and paste the building into the main file you're working on. Don't forget to put a title on the layer.



## YOUR EXPERT

**Howard Galpin** has been providing software solutions to major companies for over 30 years, including Vodafone, Sony and Bosch. Now he concentrates on producing eCommerce websites for small to medium size companies across Europe [www.greenbarnweb.com](http://www.greenbarnweb.com)

## 04 Installation complete

When you reach step 13 of the wizard, you've completed the install process. If you have any problems during the install then have a look on the support forum <http://forum.kryptonik.com/index.php>. You're now ready to log in to the admin panel to start on the configuration.

## 05 Store address

The first task is to add the store owner details. In the admin, go to the ClickCartPro (GBU) application. Under the main menu select Setting>Application Settings Menu, then select Application Settings. This allows you to enter the company name, address and telephone details.

## 06 Company registration info

In the UK, the law requires you to display certain info on your website and in emails. Go to Application Settings Menu>Company Registration Info. When you select 'Display Company Registration Info True', it's shown on the store policies page and added to the email.



# eCommerce



## 07 VAT configuration

You can configure all aspects of the VAT behaviour to match your individual circumstances. Navigate to the Application Settings Menu and select EU Tax Settings. For this tutorial, select EU Tax>Manage EU Tax to Prices Exclude EU Tax and EU Tax: Show both prices True.



## 08 General configuration

Most parts of the functionality are configurable. If you go to the General Store Settings, you can set up the order number prefix and numbering scheme. You can also turn most of the features on or off via this configuration, like Product Numbers, Email a Friend or Shopping Cart Images.



## 09 Add your logo

In the ClickCartPro (GBU) application's main menu, select Displays>Skins, Menus, XHTML Includes and Messages. Then Select Manage Display Skins>Update E-Commerce Skin. In Functions, select Upload File. Browse to the 'logo.png'. Set Skin Controlled Directory Selection to /media.



## 10 Change skin for logo

You need to edit the skin layout. In the Base Directory, select Update next to 'skin.php'. Change this part to: `<a href="<?php print $link_home;?>" title="Home"></a>`.



## 11 Change splash page

The first page of the website should contain information about your business. This is easy to do in ClickCartPro (GBU). Select Web Pages>Web Page Management. Then select Update next to Splash. This allows you to enter any information you want with graphics.



## 12 Move menu

To determine the order and location of menus, go to the ClickCartPro (GBU) application. Select Displays>Skins, Menus, XHTML Includes and Messages. Then Manage FrontEnd Menus>Update, next to Categories. Change the Menu Display Group to Right.



## 13 Add product

To display a product, go to the main menu and select Catalog>Categories, Products and Options, then Manage Online Store Products. Then under Functions go to Insert. Fill in all the required fields. If you miss any, then an error will be displayed and the field turns red.



## 14 Product SEO

The ClickCartPro core functionality has been designed to ensure all pages have the right foundation for Search Engine Optimisation. When writing the product title, search and Meta tag keywords and descriptions, keep in mind what people will use to search for the product.



## 15 Product category

In order for the product to be seen on the website, you need to relate the product to the category or categories you want the product to be shown in. You need to add a comma-separated list of category id's in the Related Categories box to make this happen.





# eCommerce gallery

Building an eCommerce site that enables you to sell your products is one thing, but utilising the web to entertain your customers will ensure your customers come back

## Let Altoids entertain you!

www.altoids.com

**WELCOME TO THE** very quirky online portal that not only entertains but leaves your breath feeling fresh and saintly! This website is the online store, arcade and marketing tool for Altoids, a popular brand of breath mints, sours, gum and chocolate from Callard and Bowser. A very stylishly designed website that appears to be influenced by the illustrative styles of the early 20th century, has plenty of colourful charm and wit thrown in for good measure. The site, you'll notice, is filled to the brim with plenty of addictive classic Flash arcadia, that will keep the kid in you at the change machine.

This method is in no doubt a winning formula that's becoming more common, but is also one which is most definitely serving to provide a unique and fun interactive experience for the user. This experience ultimately reinforces and extends the overall company's brand beyond your traditional online store.

The website's theme of fun is extended through its product information page and online store. With the help of the fairground shooting range, you can satisfy your curiosity about the range of products on offer while the usability of the store itself is as obvious as it should be. Have fun and take stock for your own efforts!



The carefully crafted and uncluttered site provides the ideal welcome mat on which to wipe your feet and immediately presents its fun elements as soon as you arrive

The site provides an absolute feast of visual elements, which adds to its overall appeal. The addictive arcade games take the website even further away from more traditional eCommerce sites





“The shopping experience and cart is as visually stylish as the rest of the website”



## VERDICT

A circus of interactive entertainment

A thoroughly entertaining experience and a website worth emulating. A perfect example of a web presence that goes that extra mile to market its product, while going beyond the realm of the product itself.



# 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 web hosting is a pretty important concern.

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](mailto:webdesigner@imagine-publishing.co.uk).

In association with [fasthosts.co.uk](http://fasthosts.co.uk)

**fasthosts**

Our web hosting guide is brought to you in association with Fasthosts, the UK's leading reseller web hosting provider.

- Unlimited websites
- Unlimited bandwidth
- Unlimited web space

- Use your own brand throughout
- 24/7 expert UK based support
- No risk trial – 3 months free



### 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](mailto:webdesigner@imagine-publishing.co.uk).

#### NAME AND URL

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1&1 ( <a href="http://www.oneandone.co.uk">www.oneandone.co.uk</a> )	Home (Linux)	0870 850 3305	£59.88	800MB	10GB	300	X	X	X	✓	X	✓	✓	✓	X
1&1 ( <a href="http://www.oneandone.co.uk">www.oneandone.co.uk</a> )	Home (MS)	0870 850 3305	£71.88	800MB	10GB	300	✓	X	X	✓	X	✓	✓	✓	X
1&1 ( <a href="http://www.oneandone.co.uk">www.oneandone.co.uk</a> )	Business (Linux)	0870 850 3305	£107.88	2.5GB	20GB	700	X	✓	X	✓	✓	✓	✓	✓	X
1&1 ( <a href="http://www.oneandone.co.uk">www.oneandone.co.uk</a> )	Business (MS)	0870 850 3305	£119.88	2.5GB	20GB	700	✓	✓	X	✓	✓	✓	✓	✓	X
1&1 ( <a href="http://www.oneandone.co.uk">www.oneandone.co.uk</a> )	Professional (Linux)	0870 850 3305	£179.88	6GB	50GB	1,500	X	✓	X	✓	✓	✓	✓	✓	X
1&1 ( <a href="http://www.oneandone.co.uk">www.oneandone.co.uk</a> )	Professional (MS)	0870 850 3305	£203.88	6GB	50GB	1,500	✓	✓	X	✓	✓	✓	✓	✓	X
123 reg ( <a href="http://www.123-reg.co.uk">www.123-reg.co.uk</a> )	Starter	0900 112 2123	£19.08	100MB	1.5GB	15	X	X	X	X	✓	✓	✓	✓	X
123 reg ( <a href="http://www.123-reg.co.uk">www.123-reg.co.uk</a> )	Starter Plus	0900 112 2123	£35.88	250MB	3GB	25	X	X	X	X	✓	✓	✓	✓	X
123-reg ( <a href="http://www.123-reg.co.uk">www.123-reg.co.uk</a> )	Starter Pro	0900 112 2123	£47.88	500MB	5GB	35	X	✓	X	X	X	✓	✓	✓	X
2020Media ( <a href="http://www.2020media.com">www.2020media.com</a> )	Everyday	0845 166 7456	£100	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media ( <a href="http://www.2020media.com">www.2020media.com</a> )	PHP	0845 166 7456	£150	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media ( <a href="http://www.2020media.com">www.2020media.com</a> )	JAVA Tomcat	0845 166 7456	£175	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media ( <a href="http://www.2020media.com">www.2020media.com</a> )	Coldfusion	0845 166 7456	£250	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
4D hosting ( <a href="http://www.4dhosting.com">www.4dhosting.com</a> )	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting ( <a href="http://www.4dhosting.com">www.4dhosting.com</a> )	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting ( <a href="http://www.4dhosting.com">www.4dhosting.com</a> )	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting ( <a href="http://www.4dhosting.com">www.4dhosting.com</a> )	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓	✓
4D hosting ( <a href="http://www.4dhosting.com">www.4dhosting.com</a> )	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	X	✓	✓	✓	✓	✓	✓
9Net Avenue ( <a href="http://www.9netave.uk.net">www.9netave.uk.net</a> )	Starter	0870 872 6560	£99	50MB	1.5GB	10	✓	X	✓	✓	✓	✓	✓	✓	✓
9Net Avenue ( <a href="http://www.9netave.uk.net">www.9netave.uk.net</a> )	Professional	0870 872 6560	£199	100MB	2.5GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
9Net Avenue ( <a href="http://www.9netave.uk.net">www.9netave.uk.net</a> )	Corporate	0870 872 6560	£399	500MB	5GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
AMEN ( <a href="http://www.amenworld.com">www.amenworld.com</a> )	WEB NAME+	0870 950 393	£9.73	1GB	10mbps	1	X	X	✓	X	✓	✓	✓	✓	✓
AMEN ( <a href="http://www.amenworld.com">www.amenworld.com</a> )	WEB MAIL	0870 950 393	£28.06	2GB	10mbps	10	X	X	✓	X	✓	✓	✓	✓	✓
AMEN ( <a href="http://www.amenworld.com">www.amenworld.com</a> )	WEB PRO+	0870 950 393	£70.36	5GB	10mbps	1,000	✓	✓	✓	X	✓	✓	✓	✓	✓
AMEN ( <a href="http://www.amenworld.com">www.amenworld.com</a> )	PRIVATE SERVERS (Windows)	0870 950 393	£84.46	400MB	10mbps	N/A	✓	✓	X	X	✓	✓	✓	✓	✓
AMEN ( <a href="http://www.amenworld.com">www.amenworld.com</a> )	PRIVATE SERVERS (Linux)	0870 950 393	£84.46	1GB	10mbps	N/A	✓	✓	X	X	✓	✓	✓	✓	✓
BeamHost ( <a href="http://www.beamhost.co.uk">www.beamhost.co.uk</a> )	Home	0871 277 9827	£59.88	800MB	5GB	100	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost ( <a href="http://www.beamhost.co.uk">www.beamhost.co.uk</a> )	Business	0871 277 9827	£119.88	2GB	2GB	300	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost ( <a href="http://www.beamhost.co.uk">www.beamhost.co.uk</a> )	Economy	0871 277 9827	£239.88	5GB	80GB	1,000	✓	✓	✓	✓	✓	X	✓	✓	X
Christian Technology Ltd ( <a href="http://www.christiantechnology.co.uk">www.christiantechnology.co.uk</a> )	Host Package	0870 742 0530	£55 inc VAT	50MB	1GB	25	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd ( <a href="http://www.christiantechnology.co.uk">www.christiantechnology.co.uk</a> )	Pro Package	0870 742 0530	£125 inc VAT	100MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd ( <a href="http://www.christiantechnology.co.uk">www.christiantechnology.co.uk</a> )	Base Package	0870 742 0530	£250 inc VAT	250MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	X
Clara.net ( <a href="http://www.clara.net">www.clara.net</a> )	Clarahost Lite	0845 355 1000	£299.99 inc VAT	10MB	1GB	10	X	✓	✓	✓	✓	✓	✓	✓	✓
Clara.net ( <a href="http://www.clara.net">www.clara.net</a> )	Clarahost Advanced	0845 355 1000	£699	500MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Starter Plan	0845 203 1000	£19.99	400MB	1GB	10	X	X	X	X	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Entry	0845 203 1000	£109.89	2GB	10GB	30	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS PRO	0845 203 1000	£19.99	5GB	20GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Business 1	0845 203 1000	£169	5GB	30GB	100	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Windows Reseller 1	0845 203 1000	£39.99	20GB	50GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Windows Reseller 2	0845 203 1000	£59.99	Unlimited	1GB	10	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Linux VDS Entry	0845 203 1000	£39.99	50GB RAID	80GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Windows VDS Entry	0845 203 1000	£46.99	8GB RAID	80GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting ( <a href="http://www.cwcs.co.uk">www.cwcs.co.uk</a> )	CWCS Linux Entry Dedicated	0845 203 1000	£99.99	80GB RAID	300GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	✓



# 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	0800 019 9819	£120+	200MB	Unlimited	19	X	X	X	✓	✓	✓	✓	✓	✓
DataGate (www.datagate.co.uk)	Unix Shared Business Hosting	0800 019 9819	£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	1,024MB	5GB	120	✓	✓	✓	X	✓	✓	✓	✓	✓
Datex (www.datex.net)	Level6	0800 652 2110	£549	1,500MB	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 741 4151	£470	Unlimited	20GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Reseller Windows	0870 741 4151	£587.50	Unlimited	20GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Enterprise Plan	0870 741 4151	£105.75	100MB	2GB	20	✓	X	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Commerce Plan	0870 741 4151	£211.50	250MB	5GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Designer Plan	0870 741 4151	£141	100MB	2GB	20	✓	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Developer Plan	0870 741 4151	£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	50MB	3GB	20	X	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Kick Start Windows	0871 717 0390	£75	50MB	3GB	20	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Standard Linux	0871 717 0390	£99	100MB	3GB	100	X	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Windows	0871 717 0390	£125	100MB	3GB	100	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Enterprise Linux	0871 717 0390	£199	250MB	5GB	250	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Enterprise Windows	0871 717 0390	£225	250MB	5GB	250	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukserve.net)	Business Pro Linux	0871 717 0390	£399	500MB	10GB	500	✓	✓	✓	✓	✓	✓	✓	X	✓
Eurofasthost.com (www.eurofasthost.com)	Soho	0800 3161 067	£99	100MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Windows Home	0870 888 3600	£43.89	750MB	Unlimited	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Linux Home	0870 888 3600	£43.99	750MB	Unlimited	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Windows Developer	0870 888 3600	£87.89	2GB	Unlimited	600	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Linux Developer	0870 888 3600	£87.89	2GB	Unlimited	600	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Windows Business	0870 888 3600	£175.89	5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Linux Business	0870 888 3600	£175.89	5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
FastHosts (www.fasthosts.co.uk)	Reseller	0870 888 3600	£500	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Giacom (www.giacom.net)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Hostextra (www.hostextra.co.uk)	Pro-Host	08702 501 500	£99.45	100MB	10GB	200	X	✓	X	✓	X	✓	✓	✓	X
Global Gold (www.globalgold.co.uk)	Unix launcher	0870 004 4444	£78	50MB	5GB	5	✓	✓	✓	X	✓	✓	✓	✓	✓
Global Gold (www.globalgold.co.uk)	NT launcher	0870 004 4444	£80	50MB	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	1,000	X	X	X	X	✓	X	X	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	X	X	X	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✓	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	X	✓	X	✓	✓	✓
HostSupreme (www.hostsupreme.co.uk)	Windows 2000 Unlimited Plan	0208 777 8881	£29.50-£499	100-5000MB	2-80GB	Unlimited	✓	✓	✓	X	✓	✓	✓	✓	✓
HostSupreme (www.hostsupreme.co.uk)	Resellers Plan	0208 777 8881	£200-800	2GB	30-50GB	Unlimited	✓	✓	✓	X	✓	✓	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	X	Option	✓	✓	X	✓	✓	X
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	N/A	✓	X	✓	✓	X
Ideal Hosting (idealhosting.co.uk)	Lite	0871 277 3494	£14.99	25MB	1GB	5	✓	X	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Starter	0871 277 3494	£23.49	50MB	1GB	20	✓	X	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Standard	0871 277 3494	£52.49	100MB	1GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Professional	0871 277 3494	£68.99	250MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Business	0871 277 3494	£119.99	500MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ideal Hosting (idealhosting.co.uk)	Corporate	0871 277 3494	£199.99	1000MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Basic 50	0870 160 5555	£70	50MB	1GB	5	X	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Frontpage 50	0870 160 5555	£100	50MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓



# WEB HOSTING guide

In association with fasthosts.co.uk



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
Internetters (www.internetters.co.uk)	Unix Standard 200	0870 160 5555	£160	200MB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Unix Superior 500	0870 160 5555	£220	500MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Windows 50	0870 160 5555	£100	50MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Windows 200	0870 160 5555	£190	200MB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Internetters (www.internetters.co.uk)	Windows 500	0870 160 5555	£260	500MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Amethyst (Linux)	0845 200 0699	£24.99	50MB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Topaz (Linux)	0845 200 0699	£49.99	250MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Ruby (Linux)	0845 200 0699	£99.99	750MB	30GB	300	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Emerald (Linux)	0845 200 0699	£149.99	1,500MB	60GB	600	✓	✓	✓	✓	✓	✓	✓	✓	✓
Krystal Hosting (www.krystal.co.uk)	Diamond (Linux)	0845 200 0699	£199.99	3,000MB	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	✓	✓	✓	✓
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 612 0330	£11.75	25MB	1GB	5	X	X	X	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Standard Package	0845 612 0330	£35.25	100MB	4.5GB	10	✓	X	X	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Professional Package	0845 612 0330	£58.75	250MB	8GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Expert Package	0845 612 0330	£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 298 7214	£30	500MB	1GB	100	✓	X	X	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Home Package	0800 298 7214	£60	1GB	5GB	100	✓	X	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Developer Package	0800 298 7214	£100	4GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	X
Netcetera (www.netcetera.co.uk)	Commerce Package	0800 298 7214	£180	6GB	20GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Reseller Package	0800 298 7214	£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	0870 059 9599	£29.90	200MB	1GB	1	£1.50	X	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Plus	0870 059 9599	£49.90	400MB	2GB	5	£1.50	£1	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Advance	0870 059 9599	£99.90	1GB	5GB	10	✓	✓	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Pro	0870 059 9599	£199.90	3GB	15GB	50	✓	✓	X	£1.50/mailbox	X	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Enterprise	0870 059 9599	£499.90	10GB	25GB	Unlimited	✓	✓	✓	✓	X	✓	✓	✓	✓
Nildram (www.nildram.net)	Unix	0870 160 8602	£120	10MB	5GB	1	X	✓	X	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Windows	0870 160 8602	£120	10MB	5GB	1	✓	X	✓	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Shared SQL Business 50	0870 160 8602	£300	50MB	25GB	1	X	✓	X	X	X	✓	✓	✓	X
Nildram (www.nildram.net)	Shared SQL Business 100	0870 160 8602	£600	100MB	50GB	1	X	✓	X	X	X	✓	✓	✓	X
Pay As You Host (www.pay-as-you-host.com)	Standard	0870 284 0287	£47.88	50MB	512MB	Unlimited	X	✓	X	X	✓	✓	✓	✓	✓
Pabb Web Design (www.pabbwebhosting.co.uk)	Unlimited hosting	0775 644 1059	£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

## 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.

**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.

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.

**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.

**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

**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.



# WEB HOSTINGS

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
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 8007 0070	£41.88	1GB	10GB	500	X	X	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£58.68	3GB	20GB	1,000	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£131.88	4GB	50GB	1,500	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£179.88	20GB	100GB	5,000	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	1,200	X	✓	X	X	X	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	X	X	X	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	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	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Professional5S	0845 641 0776	£150	1,500MB	25,000MB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic1R	0845 641 0776	£125	1,000MB	10,500MB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard1R	0845 641 0776	£180	1,500MB	15,000MB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business1R	0845 641 0776	£250	2,800MB	28,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced1R	0845 641 0776	£350	4,000MB	40,000MB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Professional1R	0845 641 0776	£500	6,000MB	60,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	1,000	✓	✓	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	✓	✓	✓	✓	✓	X	✓	✓	✓
WebServ UK (www.webservuk.com)	Professional	N/A	£179.99	1,000MB	10GB	500	✓	✓	✓	✓	✓	X	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard	0870 050 0080	£39.95	50MB	1GB	5	✓	✓	X	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	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

## Nik Ainley

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

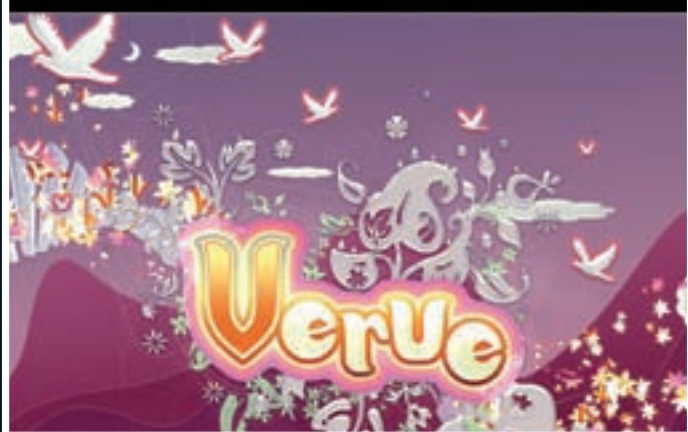
**Skills:** Photoshop, Illustrator, 3D Studio max, Cinema 4D, Bryce, Poser and Xara 3D

**Employment status:** Web designer

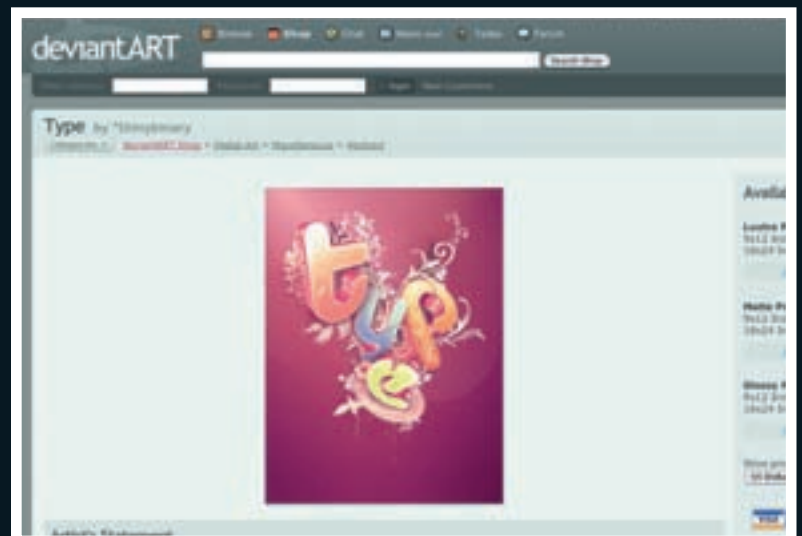
Shinybinary showcases a stunning image repertoire from the talented hand of digital artist Nik Ainley. The self-taught UK-based web designer claims he has a need for knowledge and according to his modest biography he "won't stop until he has mastered all the tools he needs to fully realise his designs."

The creative's online presence has been in existence since 2004, with version one clocking up nearly a quarter of a million unique visitors and version 2 (created last summer) on the road to completing the same mileage. The site doesn't offer a labyrinth of links and deliver much in the way of depth, but does lend itself as an avenue for exposure and opportunity to raise funds from selling prints.

*The main navigation menu is extremely simple in design, but does its job effectively*



*20 20 Visions was created for ComputerArts.com, just like many of the works displayed on ShinyBinary*

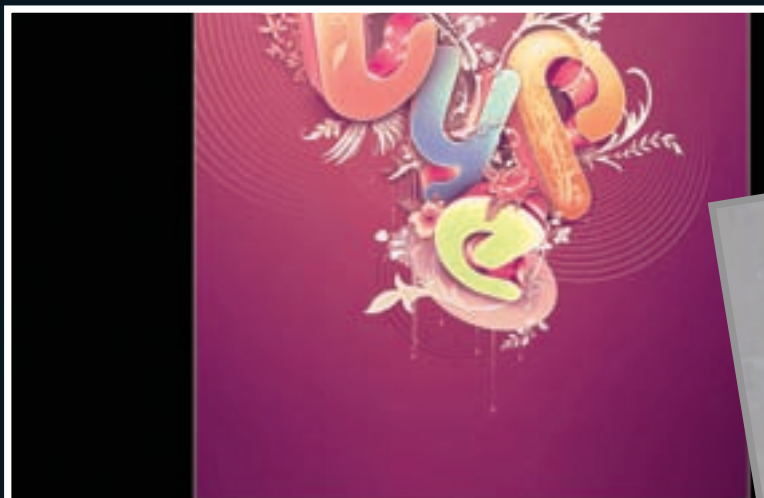


*If ShinyBinary has got your heart racing, you can see more work by Nik and other artists on the online art community deviantART.com*

**FORGET CONVENTIONAL,** *Web Designer* seeks out the creatively unique, showing off another duo of artistic portfolio gems. If you think you've got the gift, alert us of your URL today and start spreading the word...

**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](mailto:webdesigner@imagine-publishing.co.uk)



*Shinybinary devotes most space to Nik's art (the way it should be!) Yet the Info link provides just the right amount of detail about the artist to back it up*



*Don't be fooled into thinking his art is all warm and fuzzy, Nik shows he can be disturbing too!*



*Selected work from the portfolio of Nik Arley*



**101 Ideas for better images**  
Produced for Computer Arts

*Scroll through the site's simple front page and you'll be treated to a selection of Nik's work*



# portfolio

## THE PLACE WHERE YOUR WORK DOES THE TALKING



Keep moving your mouse around the page and discover hidden links as you rollover different characters

Malog's 24-hour internet cafe has some dodgy customers and isn't the kind of place we want to check our emails!

## Alexis West

<http://theswingingseesaw.com>

**Skills:** Illustrator, Photoshop, Flash

**Employment status:** Web designer

In a matrix consumed with millions of mundane, run-of-the-mill websites, it can only be a true blessing when one so lavishly created with an unyielding imagination, is found.

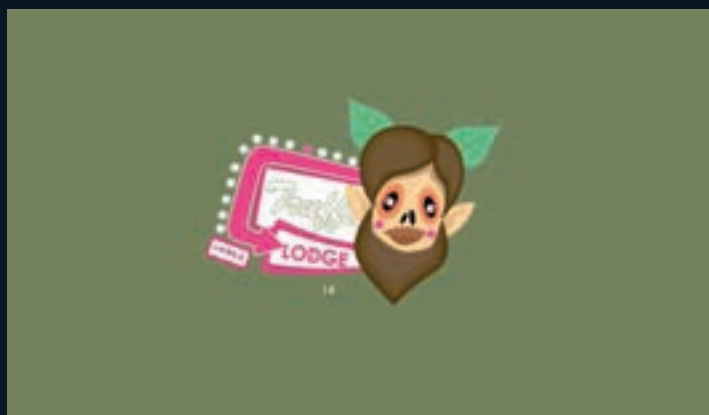
The Swinging Seesaw is a hyperlink rabbit warren of self-promotion and fairytale adventure. "Interactivity and immersion is a key aspect to Swinging Seesaw's dynamic," the creator explains.

Flash is the primary tool of choice here, allowing the site to realise its visual intention, while integrating a seamless navigational system. There's so much going on in this surreal little community, from portfolio's to chat rooms and all are wrapped up in some simply stunning use of the Adobe app. You could easily waste hours on this site, so if you look at one new site this month, we urge you... make it this one!





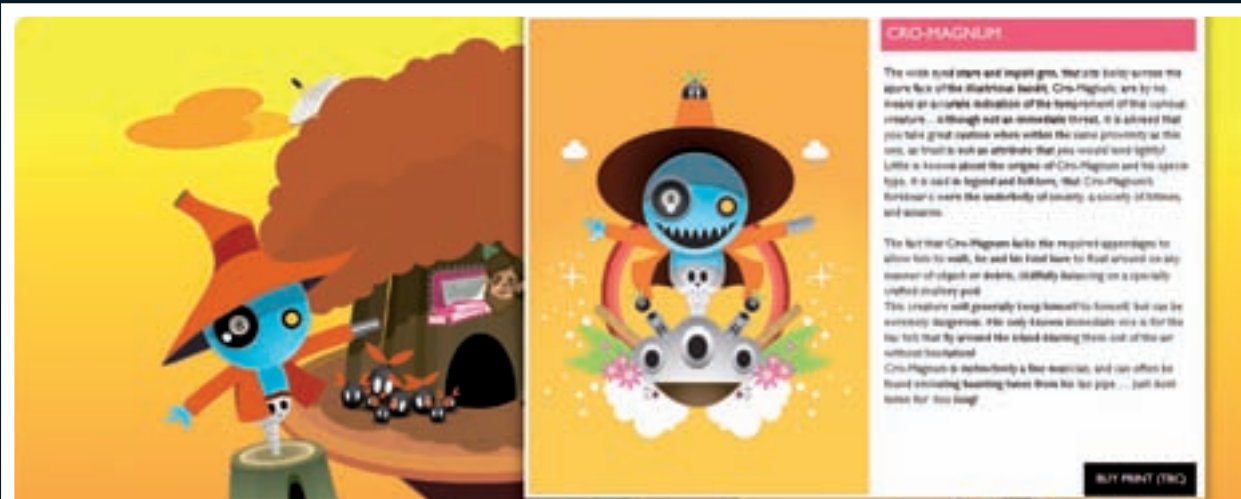
When you think you've got all you can from this site, click on the cave below the main image and find yourself in Glo-Kocks crypt of creativity! Hours more fun to be had!



Flash is the order of the day at this site, combining visual delight and seamless navigation... a rare occurrence these days



Your futuristic guide will tell you all about the land you're about to visit. Use the small scrollbar on the right of the mini screen to read all the info



Click on this little fellow and you'll be informed that Cro-Magnum is not a character you want to cross