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Dw DREAMWEAVER FI FLASH Ps PHOTOSHOP

ISSUE 134

WEB 2.0 IS HISTORY...

Tutorial
TOP FLASH MASHUP
LEARN TO WORK WITH
YAHOO! API'S
Page 42

MICROSOFT POPFLY

Get to grips with this exciting new content building application

HOW TO:

Forge DIV-based page designs in **Expression Web**Discover the SPRY framework within **Dreamweaver CS3**Take your first steps to becoming a coding master with **ActionScript 3**

NEXT-GEN SPECIAL FUTURE TECHNIQUES

Master modern design trends and drive the latest online evolution



API BUILDING IN APTANA

How to code a map-based mashup application with this unique editing tool



CRAFTING STYLISH CSS

Give your pages a cutting-edge look with our guide to adding popular design tricks



THE experts

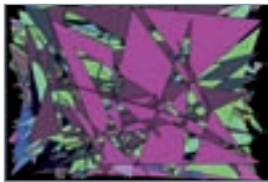
LINING UP THE FINEST MINDS IN WEB DESIGN FOR YOUR ONLINE EDUCATION



Mark Shufflebottom

MAKING IT HIS PLACE TO BUILD FLASHY MAP APPS

Mashups are the hottest things going in the Web 2.0 world, but how do you join the party in Flash? Mark has the answer with his excellent travel journal exercise in using Yahoo! APIs – a must for anyone hoping to brush up on new techniques.



Darren Richardson

TAKING THE SCARINESS OUT OF FLASH CS3 CODING

Flash CS3 users will know by now that the new version of ActionScript takes some getting used to. Just as well then that Darren continues his recent code courses with a special look at the key areas to get your head around when making the transition.



Simon Bisson

THE MAP MASHUPS CONTINUE WITH HIS APTANA GUIDE

Taking a breather from Dreamweaver, Simon looks at the use of Yahoo! APIs from within the Aptana development suite. Type in your postcode and you get a pretty Flickr picture – not bad considering you don't need to do much coding either!



Ian Davenport

FORGING A WEB 2.0-STYLE IMAGE GALLERY WITH CSS

Progressive web design isn't all about the stuff going on behind the pages – it's important they look the part as well. This month, Ian populates a familiar template with some modern aesthetic techniques that are sure to make your content look the part.

COVER ARTIST

The art this month represents something of a nod to the work of **Nik Ainsley** at shinybinary.com. In fact produced by our esteemed art editor **Ross Andrews**, we thank Nik for his co-operation.



N

ever ones to be content with what's happening today, the Web Designer team cast an enviable eye on tomorrow with a look beyond Web 2.0...

REAL INNOVATIONS are born out of a desire to never stand still or be happy with what is already out there. Striving to better the world we live in and push the boundaries of human endeavour is how we evolve, and this month we're all about looking forward to the next big thing. Yes, *Web Designer* is back with its most comprehensive Web 2.0 issue since 127, but this time with a twist – Web 2.5 is here!

Our lead cover feature this month hopes to usher in progressive concepts, such as the 'Semantic Web', with a look at how breaking technologies might shape the way we design and view the internet. With words from industry experts, David Howell stares into his crystal ball to boldly predict where the next design wave will come from – so turn to page 24 right now! Okay, maybe not just yet, because you'd miss out on hearing about all the other awesome tutorial content we've managed to pack in.

Following the next-gen theme, we've got twin map-based mashup exercises in using some powerful APIs for both HTML and Flash fans. The former could easily be performed in Dreamweaver or any editor of your choice, so Simon Bisson gets to grips with using Aptana for something of a change. Mark Shufflebottom keeps it real with a more dynamic take on creating a travel journal

application based on Yahoo! functionality. Both make reference to using Flickr images to provide visual feedback on selected destinations and show two valuable sides to this fashionable development trend.

Flash CS3 newcomers will be hugely grateful to follow Darren Richardson's introductory guide to coding with ActionScript 3, before those more graphically orientated can craft an attractive Web 2.0 wallpaper in Photoshop. Petra Jones picks up the CS3 baton in Dreamweaver with a look at SPRY, while Ian Davenport reveals some fashionable CSS techniques. We also welcome contributor Phil Brighton to the team on Microsoft Expression Web duty, and manage to meet with the team who built **Virb.com** in Behind the Scenes.

We're sure you'll agree, looking forward has never been so much fun!

Mark Billen
EDITOR

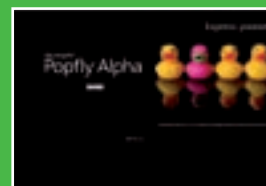
Editor's picks

A quick glance at what else *Web Designer* 134 has up its well-stocked sleeve...



32-34

Behind the Scenes learns how the community site **Virb.com** was built in this Q&A with its makers



36-38

Simon Bisson discovers that there are no catches with Microsoft Popfly in this practical first look



92-93

The recent wi-fi worries are explored in the latest eCommerce article from David Howell



gallery

THE CREAM OF THE WEB CROP

HUNGRY SUITCASE

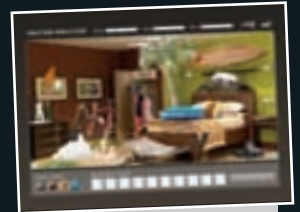
www.hungrYSUITCASE.com

Designed by: **Big Spaceship**

If you are wondering what holiday destination would serve you best this year, you can let Sammy the suitcase help you choose while enjoying some laughs along the way. This website helps you to determine your holiday personality type and, based on this, find out where in the world you should be heading. The site uses a novel and comedic animated suitcase with plenty of quirky of things to say as you pack it full of holiday-themed interactive items that you want to take along with you.



Get the party started and start packing that suitcase! You can choose items to pack from within the kitchen, bathroom, lounge or bedroom



Site Highlight

A seemingly simple task of choosing your vacation is transformed into a fun and entertaining visit. This has been executed well and serves as the perfect vehicle in order to market and sell a well-earned holiday.



Have some fun and games with Sammy away from the Fun-a-lyzer, with options such as 'Sammy's video', 'Make a date' or even 'Sing with Sammy'

RICH PICKINGS this month once again as we have scoured the net for the best of the web that we hope will inspire you to create your very own interactive masterpieces. This issue has sites that will raise a smile as well as those that will have you transfixed to your monitor

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

Once your case is full of your preferred holiday items, you can find out about your perfect holiday and even go on to external websites to start booking

You'll need Flash 8 player to run the Vacation Fun-a-lyzer and find the ideal holiday for your personality type

VACATION FUN-A-LYZER



What's Your Vacation Personality?

Let the wisdom of the suitcase reveal who you are and where you're headed.

[Start the Vacation Fun-a-lyzer](#)

You need to have the Flash 8 player installed. [Click here](#) to download the Flash Player.
This site will pop-up in a new window. Be sure to disable pop-up blockers.

gallery

THE CREAM OF THE WEB CROP



Adding links to MySpace, YouTube as well as its own community from the main page helps spread the word and, in turn, unleash the marketing juggernaut

The use of strong visual elements, animation and soundtrack taken from the new album enables the website's promotional manoeuvres to gain precedence from the off

DADDY YANKEE, EL CARTEL: THE BIG BOSS

www.daddyyankee.com/flashEnglish.html

Designed by: Elastic People

This site serves primarily as a promotional website for pop star Daddy Yankee's new album, *El Cartel: The Big Boss*. The site comes with all the promotional bells and whistles: downloadable ringtones, audio player and embedded music video clips, complete with the highlighting of big-name collaborations with current heavyweights of the music industry. Shining out with a strong sense of self and branded to the new album's visual elements to the letter, the production of the site is finely tuned and achieves maximum impact.



In the highly unlikely event that a user will get lost on the website, there is a quick navigation panel on the left of the homepage

There is a feast of visual candy for the biggest fans of Daddy Yankee in the media area of the site. The video and image gallery has lots to keep you busy



Site Highlight

This website's combination of media elements are its main asset as they have been primed into a powerful marketing tool that has resulted in an 'in your face' attitude very well suited to the artist.



gallery

THE CREAM OF THE WEB CROP



COKE + FAITHLESS: BOTTLE

www.faitless.coca-cola.com/html/start.html#/bottle/

Designed by: **Argonauten G2**

Innovative websites are what get us really excited while we are surfing the net and this site is a charming yet edgy and experimental multimedia show of visual poetry that sees us witness the unique collaboration of Coca-Cola and dance music legends Faithless in an attempt to connect people from different backgrounds and cultures. The website can be seen as an interactive piece of art based on the music video for the Faithless track *I Won't Stop* created by Paranoid, a collective of designers, animators, directors and graphic artists.

The site makes full use of your computer in order to create unique visual poetry. Your keyboard, mouse, microphone and web camera can all be used



Site Highlight

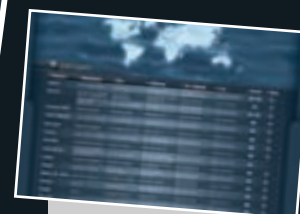
This site is simply beautiful, combining easy-to-use navigation with an intriguing concept that is sound and entertaining, using playful visual elements to maintain your attention.



Interactive elements are clearly indicated and information is displayed without confusion. This website is predominately visual.



The site enables you to explore the yacht via a 360° pop-up window that provides a great visual reference for would-be buyers



Site Highlight

The website is really easy on the eye, displaying technical information and statistics in such a way that they are by no means complex and do not interfere with the smoothness of the site's design.

Technical specifications	Value
Length overall	11.00 m
HULL length	10.00 m
Beam overall	3.00 m
Dry weight	7500 kg
Fuel capacity	900 l
Fresh water capacity	100 l
Waste water capacity	40 l
Passenger	10
Number of berths (two cabin berths)	4
Project	Elan
Design category	Powerboat
Declaration of conformity	CE

Also available are thumbnail boat plans, as well as detailed technical specifications for each power yacht

ELAN POWER YACHTS

www.elan-yachts.com

Designed by: **Webshocker**

The website for one of the world's leading yacht manufacturers requires it to be as lush as its creations. For Elan Marine, boat makers since 1949, this website is very much a case of job well done. The navigation is fluid and the overall design lavishly nurtured, all with a strong brand identity intact. Large pictures of the luxury yachts dominate the page in a well-organised layout where no stone of user interest goes unturned or unchecked. All bases are definitely covered here.



gallery

THE CREAM OF THE WEB CROP

MOTOROLA RAZR2

www.motorola.com/razr2

Designed by: **Gringo & Cutwater**

It seems that promotional websites for mobile phones are hitting the web design hot spot more regularly than ever. This will no doubt be due to the amount of money that is being thrown into the marketing of communication technologies in recent years. Motorola never disappoints in the online market arena and guess what? It has done it again. To market its latest offerings of sleek mobile phones, it has produced a stylish website with some mouth-watering interactive elements.



Site Highlight

Simple and elegant, this website serves purely to intrigue you with a touch of modern design and doesn't need to shout to do so. Style is what counts.



The website does provide the different phone models' technical specifications with the Specs button at the bottom right of the screen



The RAZR2 model floats and rotates as you examine its features, such as messaging, browsing and video messaging

This website is not at all complex. The interaction sits tight to the phone and the general information brief





bulletin

HOT NEWS FROM THE WEB DESIGN WORLD



CURRENT FAVOURITES

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



UNIQLOCK

www.uniqlock.jp

Designed by: www.projector.jp

Beware of the addictive levels of this site. You can even download the clock for your own site.



Fiftyeight 3D

www.fiftyeight.com

Designed by: www.fiftyeight.com

Don't miss the 'fight the site' feature in this 3D agency's website. Very interesting.



LittleDeviant xD

www.littledeviant.com

Designed by: www.attik.com

Extremely well-executed pop-up book style promotional site.

Designing on the fly

CONTESTANTS BATTLE IT OUT IN CUT AND PASTE TOURNAMENT

BUDDING DESIGNERS ACROSS the world are currently gearing up for the greatest test of their careers. Cut&Paste Digital Design Tournament 2007 will see talented designers battle it out on stage

"TALENTED DESIGNERS BATTLE IT OUT ON STAGE"

against one another in a series of design challenges, in the hopes of being crowned the Cut&Paste winner. The Tournament kicks off in Boston next month, with subsequent events taking place in various cities, including Berlin, Tokyo and Hong Kong, among others. The event will be coming to the trendy Brick Lane area in London on 20 October, where eight artists who have been carefully selected from the many hopeful entrants, will take part in several fast-paced design contests. One contestant will be eliminated at the end of each round until a single winner remains. Tasks will be live on stage and last for 15 minutes only, with no prior preparation allowed. This will surely make for some pretty gripping viewing as contenders strive to come up with original concepts using the latest design tools such as Adobe CS3 and a Wacom Cintiq interactive pen display. Previous contestants have noted the effect of being involved in such a high-profile event has had on their careers; Julian Gonzales comments, "Just one week after the event, I was approached

by two different design firms expressing interest in working with me." As well as career incentives, there are some pretty impressive prizes up for grabs, with the winner walking away with a 13-inch Apple

MacBook. The deadline for entries has passed, but tickets to go to Cut&Paste are still available. With global backing from the likes of Adobe and Wacom, the

events will undoubtedly be noted by top industry professionals and will be a great place to meet potential contacts and like-minded creatives. For more info on the events and to register for tickets, visit www.cutandpaste.com.



Successful entrants could walk away with a brand new MacBook



Winners and participants alike will gain valuable industry exposure for their efforts



Icann, Ican't?

DOES THE LATEST ICANN PUBLIC MEETING PROVE IT HAS BITTEN OFF MORE THAN IT CAN CHEW?

THE FUTURE OF the web is always a hot topic for any web professional and it was made ever more prevalent recently by the latest public meeting of Icann. The Internet Corporation for Assigned Names and Numbers (Icann), one of the main governing bodies for the web, is responsible for key technical aspects such as domain names and IP addresses. The meeting, which took place in Puerto Rico throughout the last week of June, consisted of a series of seminars, presentations and workshops. While accessibility was high on the agenda, much of the content was focused on how Icann itself can be improved. This comes after a time of uncertainty for the organisation as many have questioned the legitimacy of a US-based community to dictate to a world wide web. In addition, it has been criticised over its handling of the suggested domain .xxx for pornographic and sex sites, which was eventually thrown out in March this year when Icann failed to reach a decision. Industry commentators have noted that Icann will be making decisions that will heavily impact on the future of the web, and there is great speculation that perhaps the organisation is not up to the job. The next public meeting of Icann will be running from 29 October to 3 November in Los Angeles, California. For

your chance to have a say in the future of the web check out <http://losangeles2007.icann.org> for more event details as they arise.



If you want to participate in the next Icann public meeting then make sure you get online and sign-up!



Judges announced

WHO WILL BE CROWNED FWA SITE OF THE YEAR? THOSE WHO WILL MAKE THE DECISION HAVE BEEN ANNOUNCED...

THE FAVOURITE WEBSITE Awards has been awarding creative genius on the web since June 2000 and to one receive one is high praise indeed. Over the years, The FWA web watchers have been constantly on the look out for sites to award Site of the Day, Site of the Month and – the greatest honour – Site of the Year. The winners of each Site of the Month award over the year are put head-to-head, with the top site coming out with the prestigious Site of the Year award.

The decision as to which site walks away with this award is down to a carefully compiled judging panel consisting of the industry's finest minds

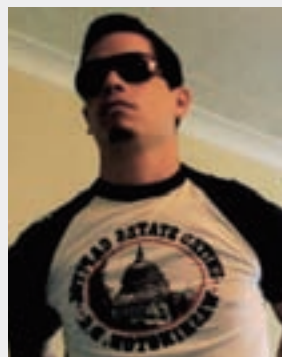


from across the globe. The final panel was recently confirmed and includes representatives from top software companies, such as Adobe's Kristan Jiles and Emmy Huang. Plus Eric Jordan from design agency 2Advanced Studios, which we featured in this mag a few months back, is involved. Not to mention our very own Mark Billen, *Web Designer* editor and all-round web guru is casting his vote.

The judging will take place at the end of year, so there's still plenty of time to get honing those skills in a bid to get noticed as a Site of the Month and to be in with a chance of being crowned FWA Site of the Year. Check out www.thefwa.com for more.



Plenty of great-looking and innovative sites have been nominated for the prestigious 2007 awards



Our own editor Mark Billen is amongst the judging panel this year

NEWS in brief



SECOND LIFE SEMINARS

Phoenixmedia has responded to the surge of interest in New Media by offering a series of seminars this summer detailing the business benefits this medium throws up. Featuring heavily will be Second Life, which Phoenixmedia's CEO Nicola Woodroff claims is the "world's fastest growing economy." To apply for places, make sure you contact Anthony Caulfield at Anthony@phoenixmedia.co.uk.



TV-ON-DEMAND

TV-on-demand is the latest craze to hit the web world and the BBC jumped on the bandwagon last week with the launch of its iPlayer – its own TV-on-demand service, so you never have to miss your fave shows again. It's expected to have links to it from other user-driven sites such as YouTube and Facebook by the end of the year.



EUROPE MAX AWARDS

Last month we told you to get your entries in for Adobe Max Awards 2007. That deadline has now passed, but there's still time to register to attend the event. Do so before 31 August for discounted tickets. The Europe Awards take place 15-18 October in Barcelona.

Websites for all

UCOZ LAUNCHES INTERNATIONAL VERSION OF SITE-BUILDING TOOL

UCOZ MEDIA IS building on the success it had with its Russian website-building program by bringing the tool to the worldwide audience. The company states that its mission is to give anyone with a message the ability to create a high-quality website through which to say it. Since the program came into existence in 2005, it has enabled over 100,000 sites to get up and running. This figure certainly looks set to rocket even higher as the tool is pitched to audiences throughout Europe and the rest of the world. The completely free program allows users to create a feature-rich site, with tools for creating all the standard components of modern websites. Blogs, forums, photo galleries, guestbooks and more can all be created with the help of Ucoz, either as standalone apps or as part of a site. The company wants to make site building accessible to all, which is why it claims sites can be made by total beginners who have no prior knowledge of web design. While we indeed

see this as a positive step towards encouraging more people to take advantage of the information-sharing capabilities of the web, and indeed recognise this tool to be extremely worthwhile for many less experienced web-users, we very much doubt that the program has much to offer the discerning web designer professional – as Ucoz would have us believe. Decide for yourselves, however, at www.ucoz.com.



Ucoz makes creating fully-functional websites seem like a doddle with their extremely powerful software

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Can establish good relationships with client, PR, and freelance contacts, and willing to attend relevant press events that the role demands

Has an up-to-date knowledge of breaking web design trends and industry announcements, with a creative design sensibility a bonus

Boasts competent skills in major web development software tools and disciplines such as HTML, CSS, Javascript, Dreamweaver, Flash, and Photoshop

Is confident within a team environment, has a strong personality



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TOP Downloads



IPHONE SIMULATOR

www.marketcircle.com/iphoney

With the launch of the Apple iPhone upon us, Marketcircle has developed the iPhoney, an iPhone simulator to allow web designers to test their sites' compatibility with iPhones.



ADOBE PREMIERE EXPRESS

www.mtv.com

A free tool to utilise, Adobe Premier Express is a web-based video remix and editing technology. It's free to users on YouTube and MTV.com and allows people with minimal web abilities to create web videos combining video clips, photos, effects and titles.



ALLWEBMENUS 4.2

www.likno.com/download

Likno Software has announced the latest version of its menu-making tool. It resolves any DHTML incompatibilities across major browsers. The full version costs about £30, but download a trial version from here.



THEMED FONTS

<http://themeworld.com>

On this gem of a site there are free wallpapers, screensavers, icons and loads of fonts to download. Our personal fave is 'sportz' – a collection of cartoon sporting figures. Suitable for PC and Mac systems.



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

Protecting your precious equipment and putting a stop to unnecessary downtime have got us going this month...



1 MetroLite laptop bags from Brenthaven
£49.95
www.brenthaven.co.uk

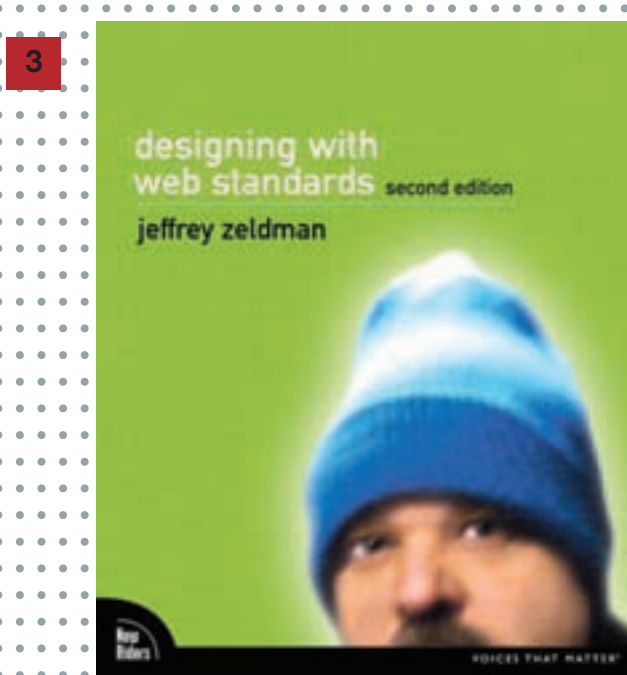
Brenthaven has released a new selection of laptop shoulder bags (in black or green). Improved handle design and an ergonomic padded shoulder strap ensure that weight is evenly distributed, and a patent-pending CORE Protection System protects the screen from any damage. As well as your laptop, the MetroLite bag has pockets to store your iPod, mobile or PDA, plus accessories such as headphones.

2 Joby Gorillapod
From \$24.95 (approx £12.50), with models for compacts and SLRs
www.joby.com

The Gorillapod is a compact, lightweight and flexible tripod for your camera. This pliable product can be wrapped around just about any surface – even tree trunks if you so desire! Unlike traditional tripods, the innovative design means that the Gorillapod doesn't require an elevated or level surface for you to take the shot you're after. Available in three different sizes to accommodate your camera model.

3 Designing With Web Standards: Second Edition by Jeffrey Zeldman
\$35.99 (approx £18)
www.peachpit.com

An updated version of the original, industry-shaking guidebook by Jeffrey Zeldman, this full-colour version discusses the latest developments in the world of web browsers. Included in the easy-to-digest information is a look at how web standards are driving search engine friendliness, techniques to make your CSS layouts work more effectively and ways you can make content more accessible.





4

4 Diamond Select Back to the Future 'Enchantment Under the Sea' Minimates \$14.99 (approx £7.50)
www.bttf.com

You don't need Doc Brown's time machine to grab a piece of the Eighties with these cute characters from the hit film trilogy. The exclusive limited-edition two-pack set of figurines characterises Marty McFly and Lorraine Baines from the famous 'Enchantment Under the Sea' dance. Part of the first series of Back to the Future Minimates from Diamond Select Toys, these figures will only be available through BTTF.com.

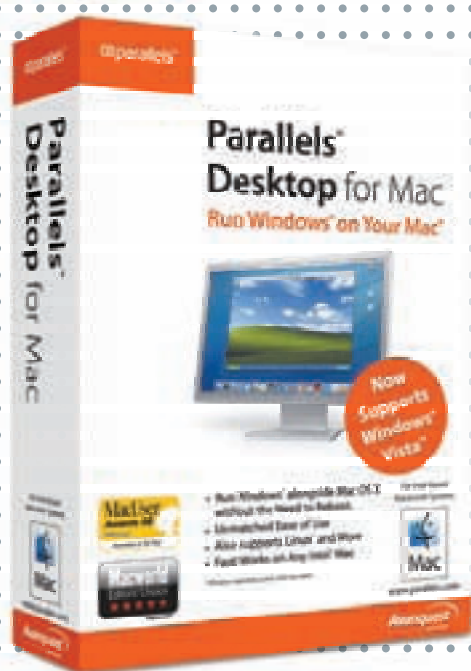
5 Parallels Desktop for Mac £39.99
www.computerwarehouse.com

Ever fancied making the leap from PC to Mac, but didn't want to make a complete conversion? This clever software lets you run your Windows and Mac applications side by side on a Mac, with no reboot needed. Windows, Linux or any other operating system and its applications can run at the same time as OS X on any Intel-powered Mac. Connect the Mac and PC with a network cable and run the special Transporter software included in the package.

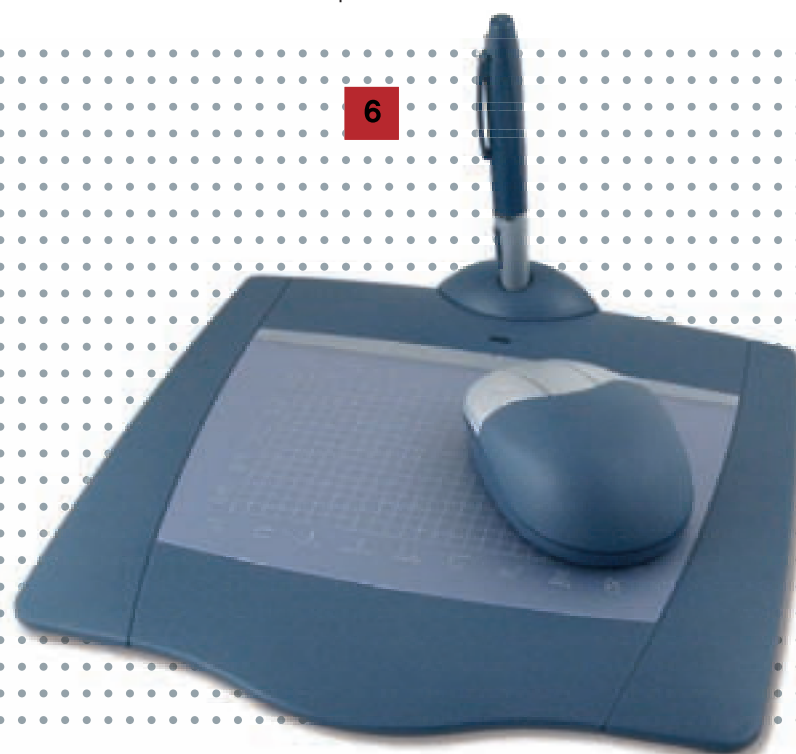
6 SuperPen Graphics Tablet \$49.99 (approx £20)
www.thinkgeek.com

Make drawing and editing your images a whole lot easier and precise with this graphics tablet, which includes a wireless pen with 512 levels of pressure. The pre-programmed shortcuts are perfect for cutting and pasting, opening documents and web browsing, and there's also a cordless mini-mouse if you don't fancy using the pen for every single task. The tablet includes support for Microsoft Handwriting Recognition and requires Windows 98/2000/ME/XP.

5



6



Message board

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

FORUM: www.webdesignermag.co.uk/forum

EMAIL: webdesigner@imagine-publishing.co.uk

Our mailbox has quickly reached breaking point once again so here's another rifle through your letters and comments. . .

Telepathic content

Hello *Web Designer*,

I absolutely love your mag. Being 13, I am probably your youngest reader. I own my own web design company and get so much from your mag it's unbelievable. I have learnt so much from you guys, you are the best.

The scary thing is, in the last issue you showed a CSS-style switcher. A few weeks before I got it I was wishing to find one that works. On most issues this seems to happen, which either means you know what we need or you can read my thoughts.

My website design company (<http://psycho3000.co.uk>) is currently undergoing a remake, with help from your ace tutorials. One final thing though: keep it up!

Lewis King

It's always nice to hear from satisfied readers, Lewis, so thank you for your kind words. We look forward to seeing the new version of Psycho3000 once it goes live and hope you'll put the CSS switching technique to good use. Seems very spooky that we seem to know what you want to see every month, doesn't it? We'd love to laugh it off as mere coincidence but I'm afraid that we're so psychically tuned in to our readership we can't fail!

Portfolio perfection

Hi,

I just wanted to thank you guys for putting out a great and informative magazine. I picked it up for the first time with issue 129. Inside was a great tutorial from Mark Shufflebottom about creating a 3D menu in Flash. It struck me as a great way to show my work so I decided to redo my portfolio site, using this 3D menu as inspiration. I programmed an XML parser to create the menu dynamically and use thumbnails as the images for the menu (the XML is just simply the XML generated by Photoshop using the web page generator). I think it came out pretty well. My site can be found at www.acidlemon.com. Just wanted to say thanks!

Joel Citron

Lemons, Citron – we see the link now Joel, very good. Your site certainly has a fruity feel to it and we're pleased you found Mark's tutorial so inspiring. Thanks for letting us know about it and best of luck with the new look.



MAIL OF THE MONTH

Community creatives

Reading your piece on creative communities brought me to write in to you fine people.

I am part of an online community of creative students and designers in the industry. We are trying to create a forum for sharing, talking, inspiring and arguing within the Irish design scene and well beyond. Named ANDY (A New Design Youth), we have been pushing on since December of 2006. Being only a fledgling in this particular arena, and being extremely passionate about getting students and the industry talking more through our forum and our user galleries, we have found it a really intense challenge to encourage involvement.

Seeing other creative communities flourish gives us hope that we can still prevail. The guys who run the site are all in design colleges all over Ireland and believe in our project. We just hope we can reach the heights of projects such as depthCORE and Humble.

The site is www.andy.ie and all are welcome to join and get involved!

Paul O'Connell

We'll consider this a little bit of free exposure, Paul! We've paid the site a visit and think you're doing a great job that will soon build a devoted audience. The content looks great and very stylish, which should help to make creative visitors feel very much at home. We'd consider making the splash page seem more exciting and busy, because you want this to at least feel like a buzzing hub of activity right from the off. It is, however, very tough to run a community site and many underestimate the attention it demands, but keep persevering. We expect to mention ANDY amongst the likes of depthCORE and Virb (see page 32) very soon.

Disc dismay

Please help me, nice English people. I am really broken up because my favourite mag had no disc.

We live in a one bookstore town and they only get one copy of *Web Designer* in, just for me, but this time it came in without the CD – do you have a link for me to download it? Or can you you post me a copy?

Thanks!!

Rew Rixom

A new disc is on its way to you Rew, and we're really sorry to hear about this problem. In time we'll be providing facilities for tutorial files to be downloaded online, as we can appreciate that the magazine can be fairly redundant without them. So cheer up, and we hope this experience doesn't stop you enjoying *Web Designer* for many issues to come. . .



*e***Mag**

**NEXT-GEN
SPECIAL**



WHERE NEXT FOR ONLINE DESIGN?

Web 3.0 development tools

FLEX 2.0

www.adobe.com/products/Flex
Rich Internet Applications (RIAs) will dominate Web 3.0. Flex offers all the tools you need to build these applications and become a developer as well as web designer.

CODEIGNITER

www.codeigniter.com
PHP is another foundation of the web that will carry forward to Web 3.0. Simple to use tools such as this open source PHP framework will be joined by other commercial offerings.

AIR

<http://labs.adobe.com/technologies/air/>
Formerly known as Apollo, AIR enables developers to design Rich Internet Applications that can also run on the desktop.



A SEISMIC SHIFT IN HOW THE WEB IS BUILT AND USED IS GAINING PACE. WEB 2.0 IS EVOLVING INTO WEB 3.0, WITH NEW TOOLS AND PLATFORMS. DAVE HOWELL WELCOMES YOU TO THE METAVERSE...

In the beginning, the web offered a static, barren landscape. Flash brought movement and sound, and tools appeared to enable the masses to build a website, taking this black art out of the hands of the HTML denizens; but true intelligent interaction online and the ability to understand the data that supports the web were still on the distant horizon.

Soon, social networking became central to the web's development. Data was mashed up, but the search engine with the funny name could still not understand the information its users were searching for. Web 2.0 offered a glimmer of light that soon became a new paradigm that the web aspired to. But now a new wave is upon us and is set to take centre stage as the web evolves to set its data free. Web 3.0 will finally deliver the internet its father always wanted.

handled by machines talking to machines. The 'intelligent agents' people have touted for ages will finally materialise."

Two years later he refined his thoughts in the now infamous Scientific American article [<http://tinyurl.com/i59p>]: "The Semantic Web is an extension of the current web in which information is given well-defined meaning, better enabling computers and people to work in co-operation."

Surveying the web today, you can see that we are finally on the cusp of the era that looks set to deliver what Berners-Lee envisaged. Today's search engines offer little more than a brute-force approach to information management. Social networking sites have moved on a step with the tagging systems they use to link data together, but the web itself still doesn't understand the information it contains. The Semantic Web literally sets

practical applications. Companies are already moving away from keyword searches and metatags. Sites like www.adaptiveblue.com that illustrate how objects of data can be linked together are just one example. Visual searching with www.like.com and www.polarrose.com show us how visual data can be brought into meaningful search results.

We can already see the first tools emerging that will enable these data sources to be linked together. SPARQL [www.w3.org/TR/rdf-sparql-query/] is touted as the first query language that can access databases built on Semantic Web principles. This isn't scrapping the method by which standard web pages are reverse-engineered to reveal their underlying data, as Teqlo and Drapper offer, but is a completely new way of organising and using all the available online data.

How will machines be able to read and interpret web-based data? The core component used to build the Semantic Web is RDF or Resource Description Framework, plus the Web Ontology Language (OWL) and good old XML. The practical upshot of combining these technologies is that the web becomes machine-readable, with all that this implies. These platforms are already beginning to shape the next incarnation of the web, as we have RDF modules available for Ruby On Rails, for example, and Wiki is also going Semantic [http://ontoworld.org/wiki/Semantic_MediaWiki].

"Web 3.0 is a fashionable, shorthand way of invoking the future of the internet," says Peter Morville, president and founder of

"THE WEB WILL BECOME MACHINE-READABLE"

SEMANTIC WEB

In 1999, Tim Berners-Lee said: "I have a dream for the web [in which computers] become capable of analysing all the data on the web – the content, links and transactions between people and computers. A 'Semantic Web' [www.w3.org/2001/sw/], which should make this possible, has yet to emerge, but when it does, the day-to-day mechanisms of trade, bureaucracy and our daily lives will be

the data that forms the foundations of the millions of websites online free, and creates intelligent links not between a website's pages, but the very data they contain.

A web page is designed to be read by people, but in the brave new world of Web 3.0, machines can also read, interpret and even act upon this information. We are already seeing how this machine understanding can offer the web's users

INTERVIEW



Dr Anders Sandberg
Oxford Uehiro Centre For Practical Ethics / Future of Humanity Institute
Philosophy Faculty of Oxford University

WD: How would you define Web 3.0?

AS: Web 0.0, the pre-web of the Eighties, was about creating networking protocols linking different computers and programs together to create distributed information access. Web 1.0 was about making use of the infrastructure that Web 0.0 built. It linked different documents together to create networks.

Web 2.0 is about making use of the content that already exists and is being generated online. It links different data sources together to make new ones. Web 3.0 would be making use of tools for mining, searching and integrating the Web 2.0 (and 1.0) information. Rather than linking particular APIs and sites, it would dig through all the available data of the right kinds and extract the right information. Web 2.0 will be about searching and retrieving knowledge (information in a context). Ideally Web 3.0 will be about searching and retrieving 'relevant' knowledge that is meaningful to the user.

WD: The ability to link actual data together is at the core of Web 3.0. How will this will be achieved?

AS: I think the Semantic Web will suffer the same problem as Ted Nelson's Xanadu project: it will be overtaken by something cut-down, quick and hacking-friendly that picks up just the core ideas but ignores messy implementation details (to the serious developer's great irritation). But just as SGML was overtaken by HTML that then began to evolve towards XML when it

became sufficiently widely used that its drawbacks became chafing, I think this cut-down semantic web of the future will begin to evolve in complexity once Web 3.0 is up and running.

WD: Is the future of the web one large mashup?

AS: The mashups form the sea of the web, but there will be ice floes and there will be icebergs floating in it. More icebergs floating in it. More Web 1.0 content than ever is being produced, including by automatic processes. There are also economic benefits (at least for the owners) of centralised, well-organised, high-quality databases like scientific publishers. They will be loath to let us make mashups of their papers. Yet this might be necessary for the next step in peer review. One key step for making Web 3.0 possible will be to negotiate access and payment structures that make high-quality information useful to the new infrastructure.

WD: From a web designer's perspective it would appear that they will not only become website creators, but must also learn how to handle databases. What other skills do you think tomorrow's web designers will need to master?

AS: Text processing and analysis are becoming more and more important. Web 3.0 applications will likely need plenty of language processing to function, and will likely include plenty of AI-like or statistical methods. As web content becomes more dynamic it is also becoming more of a social object, which means that understanding user sociology is becoming

essential. The online gaming industry got a big surprise a few years back when they discovered that they needed economists. These days they need anthropologists too. Web design will go the same way. The idea of the single web designer as the creator of all content and layout will likely vanish. Beyond a certain point there is no way one single human (even augmented by intelligence-amplifying Web 3.0 technology) can master it all.

WD: With broadcast media converging along with videogames into the online domain, will we quickly find that logging on can serve all information and entertainment needs? Will more natural web experiences based on real-world human interaction break down the barriers of accessibility and usability?

AS: It seems likely that nearly all information will be accessible online – but much depends on how intellectual property develops as regards to, eg, book digitisation. There will always be information and areas not accessible online, but it is often easier to ignore such information than to acquire it.

Real-world human interaction is satisfying, relatively high bandwidth and usable for most people. It is also high-stress, requiring much more attention and cultural sensitivity. It'll likely not be a panacea: you can't skim the way you can skim text. Different people will use it for different things, but some tasks will always or never require interaction.

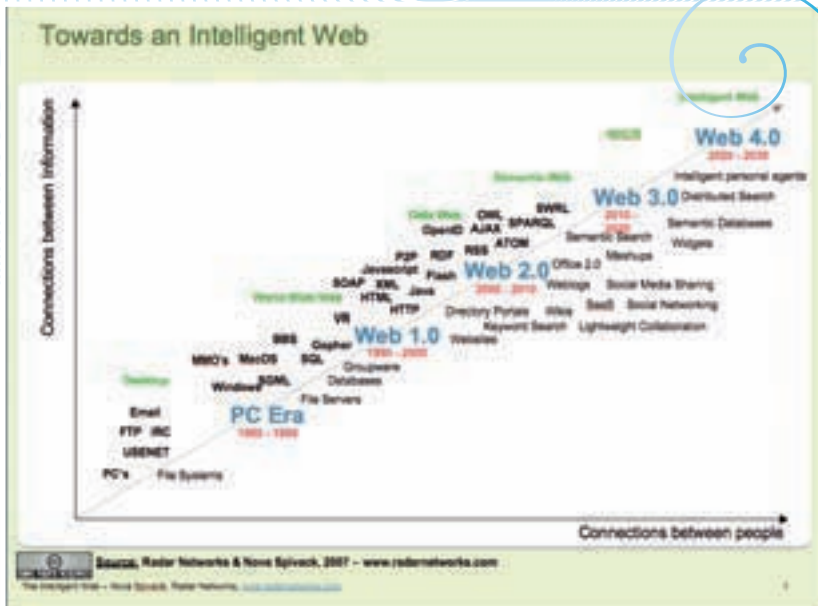
Rather than just becoming a virtual world, the web is likely to become an abstract layer that can be accessed through many modalities: as text, graphics, human interaction, virtual environments, minimalist signals, direct interaction or symbolic interaction and so on. A 'website' might by default have both an information content, ways of accessing it, a community, a virtual world and a growing wiki or semantic knowledge base. To manage this kind of complexity of choice, the design of front-ends becomes essential.

WD: Can you point to any examples today that will evolve into Web 3.0 in the future?

AS: The MyLifeBits project of Microsoft for whole life recording attempts to formulate the databasing needs of searching through one's personal dataworld in relatively arbitrary ways. Imagine that scaled up to enable a Flickr-like interface and API, where people can give other people access to parts (or the whole) of their life, enabling grassroots sociology or epidemiology to gather correlations, etc.

Current work on mining the web for opinion and sentiment is likely to develop, enabling the use of the web to answer questions like 'what do people think of X?' or 'do people who refer to movie X change their minds on Y?' At first that may be of interest to governments and companies, but no doubt users will be interested in learning opinion too.

DEVELOPING WEB 3.0



The evolution of the web is about to enter its third decade, but it may not be until the fourth decade of web development before we as users see real change

Semantic Studios [<http://semanticstudios.com>]. "The Semantic Web community has attempted a prospective land grab by claiming ownership, but they're not the only prospectors in the hills. One camp envisions a future of synthetic worlds – rich, immersive environments that succeed Second Life and the Massively Multiplayer Online Role-Playing Games (MMORPGs) so popular today. Others view artificial intelligence as the next step on a path towards the singularity, a time of change so radical it defies imagination. And then we have the 'Internet of Objects' and the 'Geospatial Web', a new synthesis of physical and digital experience enabled by sensors, RFIDs, geocodes, location awareness and wearable computing. In short, Web 3.0 includes all the possible futures we can (and can't) imagine."

improved to get a better Semantic Web. First, RDF needs to be supported in web application servers. This is an ongoing piece of work for all developers. Second, browsers need to support RDF, for example. I think the browser may need to evolve into something like a word processor where some sort of user input (text, audio, video) can be input with associated metadata."

How you, as a designer, interact with the data your web creations will contain is at the heart of the Web 3.0 paradigm. The Semantic Web will demand a greater understanding of the structure of data that supports tomorrow's websites, but with tools coming online from Microsoft, for instance, developers and designers can still live happily together.

"The whole idea of Web 3.0 and the Semantic Web is that designers will be able

"THE BROWSER ITSELF WILL HAVE TO EVOLVE"

DESIGN PERSPECTIVE

As a design professional, each year brings a new technology to master to ensure your creations stay ahead of the curve. But what will your toolbox look like in the world of Web 3.0 technology? How exactly will you be building the Semantic Web?

The rollout of new tools would suggest that many new technologies will have to be mastered if you are to become an accomplished designer in the world of Web 3.0 web architecture. Clearly, the desktop and the browser will have to become very close bedfellows, but Adobe believes that the browser itself will have to evolve, as Steve Burnard, web business development manager, Adobe UK, comments: "[There are] two things that need to be solved or

to work with structured data, and create structured data, without having to know much about databases," says Nova Spivack, founder and CEO, Radar Networks [www.radar-networks.com]. "RDF provides a much simpler model for expressing and storing data than a traditional relational database. Of course, today it is still a rather geeky process, but as the tools evolve it will be much easier to work with structured data in RDF 'triples', than in relational models. The idea is to make it easier to work with structured data. Ideally, tomorrow's web designers won't have to know much about any of this – application APIs should abstract away much of the details so they can just work with higher-level ideas like types of things, data forms, fields, data values, types of links, etc. They won't

NAME: **Teqlo**

URL: www.teqlo.com

The content on websites will increasingly become part of ever-more-complex mashups. Sites like Teqlo will become more dominant as Web 3.0 takes hold, as users require more sophisticated tools to manage the masses of data they will want to control.



NAME: **Programmable Web**

URL: programmableweb.com

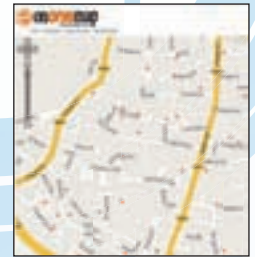
This website has been tracking web mashups for some years. If you want to see how the early stage of true Web 3.0 functionality might manifest itself, take a look at some of the sites featured here.



NAME: **On One Map**

URL: www.ononemap.com

Linking data together and then displaying it in a meaningful format is what Web 3.0 is all about. This site illustrates how this concept could work by linking together site functions like Google Maps with access to estate agents' databases.



NAME: **Zoho**

URL: www.zoho.com

Applications are increasingly moving online and away from the traditional desktop. If you want to see the current state of online apps, visit this website.

What you see here could be the future of desktop apps that will become part of the Web 3.0 landscape.



NAME: **Amazon Web Services**

URL: <http://aws.amazon.com>

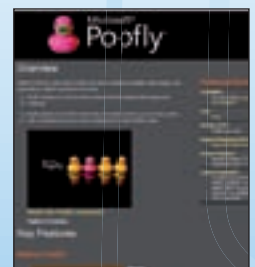
Amazon is illustrating how opening what are closely guarded proprietary databases to customers is the way forward in the world of Web 3.0 commerce. The API that is available gives direct access to its extensive database that can be repackaged in any form.



NAME: **PopFly**

URL: www.popfly.ms

Web 3.0 is characterised by ordinary web users wanting to create their own custom websites, applications and mashups of content they like. PopFly is one of the first applications to place simple tools into the hands of any web user.



VOX POP

WE ASKED SOME LEADING INDUSTRY FIGURES ABOUT HOW THEY SEE THE WEB DEVELOPING AND WHAT WEB 3.0 MEANS TO THEM...



NOVA SPIVACK
Founder & CEO,
Radar Networks
"I define Web
3.0 as the third
decade of the

web, which we are almost in: 2010 to 2020. This decade will be characterised by a focus on upgrading the back-end of the web to make the web more structured, more productive, more integrated, and ultimately a more intelligent medium. One of the key enabling technologies of Web 3.0 is RDF, which provides a framework for publishing and sharing structured data on the web. RDF in turn enables the Semantic Web, which provides a way to define the meaning of structured information on the web, and to support better machine-interpretation of information, and eventually even machine reasoning across that information. This will result in the web becoming more like a database – search and navigation will become more precise, content will become more structured, and collaboration and commerce will become easier to accomplish across the web. Eventually it will lead to Web 4.0, the fourth decade of the web."



CHRISTOPHER GUTTERIDGE
Web Projects
Manager, School
of Electronics and
Computer Science,
University of Southampton

"Web 3.0 will be startling. It'll be when the computers start generating content from existing content. When they start figuring out facts that might interest you. When your computer mentions that it assumes you're going shopping tonight (because you usually do on Thursdays) but the local supermarket is out of bread (which you normally buy) so you might want to wait until tomorrow. Web 3.0 will be here when I can ask my watch (hopefully computers will really understand speech by then) and ask it what the highest mountain climbed by a computer scientist is. The catch is that rather than just do a (Web 1.0) web search, it'll find lists of computer scientists, people who climbed mountains, and the height of mountains and figure it all out for you. Done right, Web 3.0 will be like having your own butler who can handle any problem, answer any question. That's probably what the search engine ASK were

aiming for, but right now we're still a long way from the dream."



ANDREAS GAUGER
CEO I&I Internet
"Web 3.0 will
involve far more
mathematics and
engineering from

the web designer. The developers of the future will also have to ensure that their websites are compatible with whatever intelligent applications are being developed. As users will interact with web applications far more, web designers may also be greater involved in the psychology of design such as psychometric techniques and human engineering."



MARK JEFFRIES
CTO Fasthosts
Internet

"At the moment websites are very good at servicing precise requirements. For example, many shopping sites can easily show you where the cheapest Xbox 360 can be located in your neighbourhood. Web 3.0 will try to address the more fuzzy aspects of the web. For example, there are many websites that allow you to find

a four bedroom property in a given town within a certain price range but as soon as you want to restrict that search to also being close to good schools and having a local council recycling collection scheme, most existing websites will fall down – this is where Web 3.0 comes in."



CHRIS BARLING
CEO Actinic

I think that I would settle for mutually intelligent, interactive co-

operation across websites, accessible by any electronic device. I think that the original concept of the internet was all about decentralised control. DNS (Domain Name System) is designed to work that way. The original power of the web came from hyperlinking disparate sites together. It's this that enabled search engines to discover large numbers of pages, and get their first lists of sites. As individual sites like Yahoo, Google and Amazon have become more dominant, that principle has faded. Hopefully Web 3.0 can reintroduce distributed power to the people as well as individual companies.

"THE DAYS OF FLASH'S DOMINANCE COULD BE NUMBERED"

necessarily have to deal with the underlying RDF directly."

What is clear is that your role as a designer will change. Which new skills you'll need will depend on which areas of the web your designs inhabit. Peter Morville at Semantic Studios says: "We will see growing demand for both generalists and specialists. The majority of the web lives in the long tail of small company websites and individual blogs, built and maintained by generalists [who] will be adding RSS feeds and Web 2.0 mashups to their impressive skill sets. At the other end of the spectrum, specialists such as interaction designers and information architects will be needed to define the structure and behaviour of the world's largest websites. Their understanding of

user psychology, comfort with diverse user research methods, and experience

balancing technical and political challenges will prove valuable as the complexity and importance of these enterprise systems grows in the coming years."

MICROSOFT COMETH

For Microsoft to claim a substantial slice of the tool market for Web 3.0, it has to offer something different for the legions of web designers with detailed knowledge of Flash and ActionScript. Microsoft might just be able to do this in the shape of XAML (eXtensible Application Markup Language), which can handle animation, interactivity, 3D, bitmap and vector graphics, as well as all the usual interface components. Today, the Flash player is king, with browsers like Internet Explorer acting as little more than the host for the player. But Silverlight is waiting in the wings and enables designers to make fast changes to their designs without the laborious

recompiling of the Flash movie. With Silverlight, all you're really doing is changing the design layer of the app you're building. Just fire up Notepad and change the code, as XAML is just a text file – no mucking about with timelines and objects.

It is still very early to start writing the obituary of Adobe and its products, as the initial release of MS Expression Studio isn't without its problems. It requires that you, as a designer, get your head around Visual Studio, plus substantial slices of VB.NET and a smattering of C#. Also, Microsoft is tying its XBAP browser application that can play the sexy stuff that Studio (notably Blend) can produce solely to the Windows platform. It will remain to be seen if XABP can unseat the Flash player that is now ubiquitous on just about every browser out there. But, and it's a big 'but', Microsoft's Silverlight could be its trump card. With Silverlight as a foundation



The web will become more mobile. You'll be able to access all of its services on the next generation of mobile devices

Surely creating communities is meant to be tougher than this?

We chew the fat with the super-cool production team behind one of the hottest new social sites to hit the web. Welcome to the world of Virb.com...

Perhaps the greatest single motivation behind Web 2.0 and what it is supposed to represent is a greater sense of community. This has largely been facilitated by the notion that online content shouldn't merely be passive and should instead be shaped and influenced by the people who view it. Think of the supposed next-generation 'big guns' like YouTube, MySpace, eBay, or Flickr and they all share that quality of constant evolution an activity that has made them so popular with vast international audiences. So just how tough is it in the current climate to break on through and establish a community-led presence in the wake of such stiff competition? Well that's the prospect that awaits the team who have built and launched the gorgeously hip and trendy Virb.com - and intimidated they are not.

Fresh from the success of PureVolume, Brad Smith and Todd Palmer decided against resting on their laurels and kicking back, and have instead crafted a really impressive presence that manages to exude a more sophisticated identity than its contemporaries.

The creative community has certainly embraced its attempts to provide a home for musicians, artists, film-makers and photographers, with portfolio-like blog pages providing a natural home for their talents. We decided it was time to get the low-down on what the project is all about, and so founder Brad Smith and Lead Designer Ryan Sims were only too happy to let us in on Web 2.0's best kept secret.

RS (Ryan Sims): Lead Designer
BS (Brad Smith): Virb Inc.

WD: Firstly, for the uninitiated, how would you explain the overall vibe behind Virb - what does it stand for?

RS: So basically, Virb represents the fact that as a group of twenty-somethings here in our company, we were very frustrated by the variety of social communities out there. Which is slightly absurd, considering a new "MySpace-killer" pops up every other week. We just wanted a place to go and network with our friends and family and not

feel completely creepy about being there. We felt there was a big void where we could come in and create something that would cater to those people who care a little bit more about design, aesthetics, simplicity and clarity. As for the name "Virb", it's four letters long, makes for a short domain and is pretty easy to remember. We think it has a nice ring to it, though it doesn't really mean anything.

WD: It seems to have an artistic sensibility running through it that seems more sophisticated, cooler, and creative in attitude than similar sites like MySpace. Are deliberately targeting that kind of audience, if so, what's the thinking behind it?

RS: First off, we're not deliberately targeting any one specific audience. We want to keep Virb open to any type of individual that wants to join, but the way it's worked out is the tastemakers and early-adopters are signing up first and getting in on the ground floor, providing that foundational layer of community leaders. On the whole, Virb does seem to cater to people that are creating things-musicians,



Pretty people aren't afraid to paste their faces on their photo profiles



Virb members can really go to town on styling their pages so they appear totally unique



Groups who share musical or artistic tastes are growing all the time

photographers, filmmakers, etc. That sort of culture tends to place a higher value on the aesthetics of things and has really embraced the site from the get-go, which is fantastic..

BS: Nearly all the people that built Virb are actively contributing things they have created or found online, so we definitely set the precedence for it catering to those individuals.

RS: Hopefully in the long run that won't be intimidating to a person who doesn't fit that "creative contributor" mold. We're changing a lot of things on Virb so those "followers" can also join and feel right at home and not feel kind of like they're walking around an art museum - too scared to use anything because it looks too pretty. We're just constantly honing and clarifying things so both personality types feel completely comfortable and stay engaged while they use the site.

WD: How long has the site been up and running and what kind of success in terms of attracting a Virb community has it enjoyed?

RS: The site went to private beta towards the end of 2006 and we launched publicly March 2007. The initial success of attracting the tastemaker/creative audience could possibly be attributed to the fact we got linked up on Digg and a lot of designer blogs.

BS: With only word of mouth – people really liked what they saw, people are telling their friends to check out Virb. Because of that we saw around 100,000 signups in our first couple of months after the launch.

WD: The site undeniably adheres to the look and feel that has come to define Web 2.0 content. How important was it that Virb followed this trend and why was this the line you took?

RS: It's kind of hard to pin the needle on the web



When you land on Virb.com you immediately get a feel for the cool communal vibe

“We’re just making things how we think they should be made. If you want to call that Web 2.0, that’s fine”

2.0 donkey here because if you're labeling web 2.0 as "easier to use" or "not as messy" from a design perspective, that's been our approach for as long as I can remember. We're just making things how we think they should be made. If you want to call that web 2.0, that's fine. At the end of the day, the greater goal is taking a simple and tasteful approach to designing of a social network that we would like to see made. In the long run, it's better for everyone—not just for us as a company but also the community at large. We could certainly care less if our design doesn't adhere to the Web 2.0 Handbook as long as our community is thriving, healthy and genuinely engrossed in the tool we are giving them to make and keep good friendships.

WD: Did you allow yourself to draw inspiration for the way the site's designed from any of your contemporary Web 2.0 sites – any nods to anyone

in particular?

RS: We kept coming back to a handful of sites which we felt had really done a good job at creating strong communities. Sites that we used on a daily basis. Sites like Flickr or Vimeo or Twitter. Sites that went so much deeper than just "it looks pretty" and started pushing the line of "I might be addicted to this". The bigger idea here is to create a place where people really are compelled to come back daily, hourly. Apple would also be a continual source of inspiration in the sense that they are consistently making products and software that appeal to such a wide array of people. Good design sense has afforded them the ability to reach so many different personality cultures and we're trying to approach Virb in a similar manner.

WD: What was the biggest technical challenge in making a community-driven site such as Virb



A strong emphasis exists within Virb for allowing users to stamp their own identity on content that should be very precious to them. Blog pages provide support and CSS designs for those wishing to add their own style, which should keep celebrity members on their toes!

“We definitely have some interesting things brewing - all in good time”

a reality? What extra development decisions are involved or must be considered?

BS: We had the luxury of going into Virb knowing this wasn't our first large social website and confident we could tackle any technical obstacles we might encounter. Purevolume.com, our flagship website, is a music sharing website that has a lot of social tools at its core. We've got a good 3 to 4 years under our belt dealing with anything from what users want & need to see, to how a music player should work, server structure, bandwidth, etc.

RS: Technically speaking, the biggest challenge we had was taking the lessons we learned from Purevolume and saying “We've got a blank canvas here with Virb, let's iron out all the little annoying things and build it right from the ground up.” It wasn't so challenging from the sense of “What are we doing here?” but more of “How do we build this quickly and correctly while staying flexible enough to make big changes in the future?” Preparing for large amounts of traffic, large amounts of signups and continual daily use on a grand scale didn't play as big a role as it had in Purevolume.com's development process.

WD: In terms of the site's creation and implementation how many development staff were involved in building it and what were their roles during the project?

BS: All in all, the Virb Inc. (formerly Unborn Media Inc.) team consists of 18 individuals who oversee more than just Virb.com, ranging from PureVolume.com and advertising to server administration, support and development.

RS: Initially, Virb.com was developed by a team of 10 or so. 2-3 interface designers doing design and css/xhtml, 3 PHP developers, 2 server/infrastructure people and a couple more not really doing production, but fueling the conversations and fueling the information architecture and voice of what Virb should be. Now that the initial crunch of development has subsided, we've shrunk the Virb.com team down to 5 people: a project manager, a creative director, two designer/developers and a community manager. This allows us to stay agile and make important decisions very quickly and act on them in a nearly instantaneous manner.

WD: What key technologies were employed during the site build and why were they chosen within the context of creating and running Virb?

RS: As for the front end, CSS/XHTML played a vital role keeping the site lean and compatible on all modern browsers, mobile devices, etc. On the back end we used PHP because that's something we've used as our core technology for 4 years now.

WD: We don't see any advertising – how do you fund the project and what revenue streams will you look to exploit in time?

BS: We funded Virb's development solely from the revenue we generate from Purevolume, which comes from a small subscription model but primarily through advertising. One thing Ryan and I might mention is the fact that being a company like this, with 1 (now 2) popular social sites, it's kind of automatic to think, “They've taken funding or VC money”. But we're quite proud to say that we've been doing this for 4 years now without any investment.

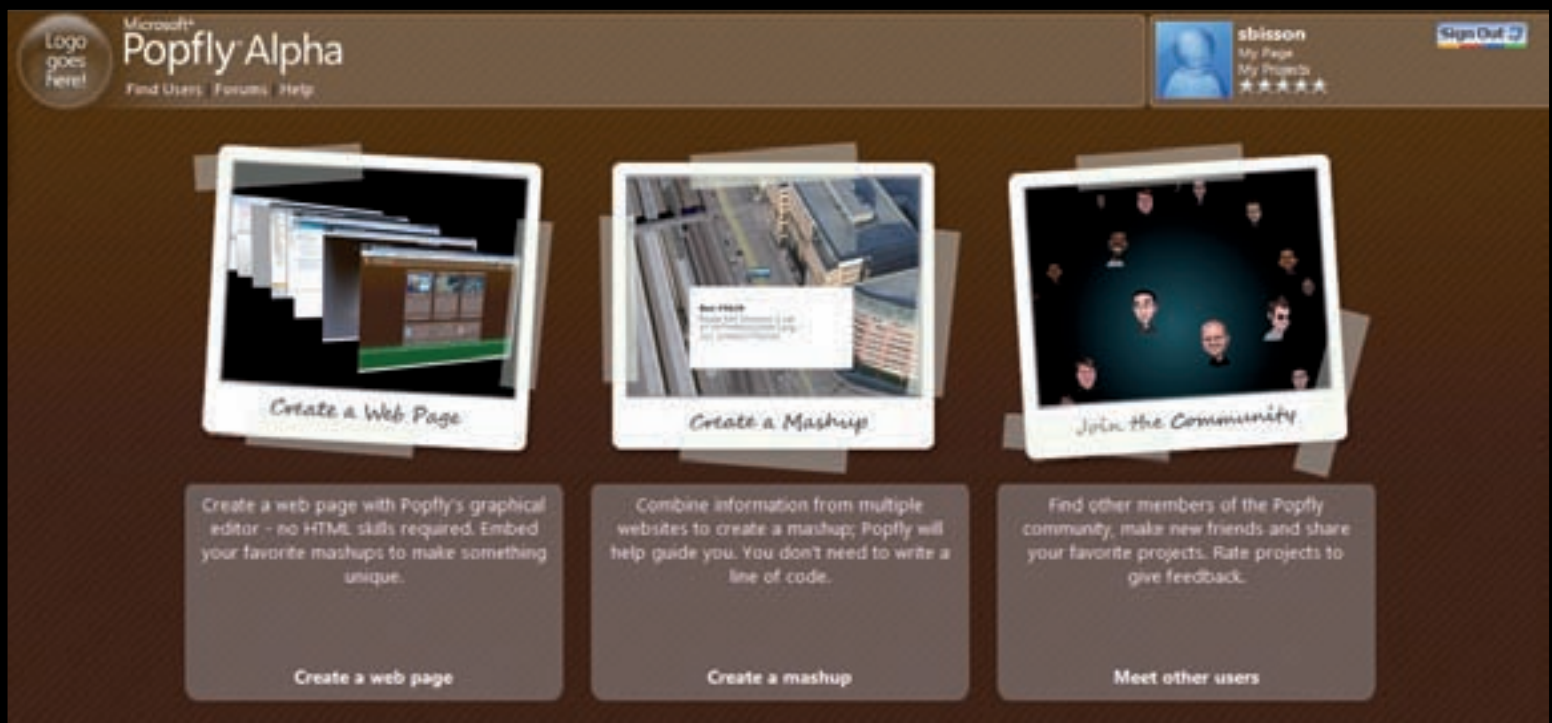
RS: Something that is always a thorn in people's sides on social networks is the overwhelming and annoying nature in which advertising is presented to the visitor. It seems to always be infringing on their territory and mucking things up. With Virb, we have a fresh slate to pursue creative monetization schemes instead of just using banner ads or google ad words. That's on the backburner right now because we're more interested in getting people to use the site and enjoy it. Then, we'll figure out the best way to monetize. We definitely have some interesting things brewing – all in good time.

WD: As a general question, where do you see the Web 2.0 revolution heading in over the short or longer-term future and where do you hope Virb will sit within that?

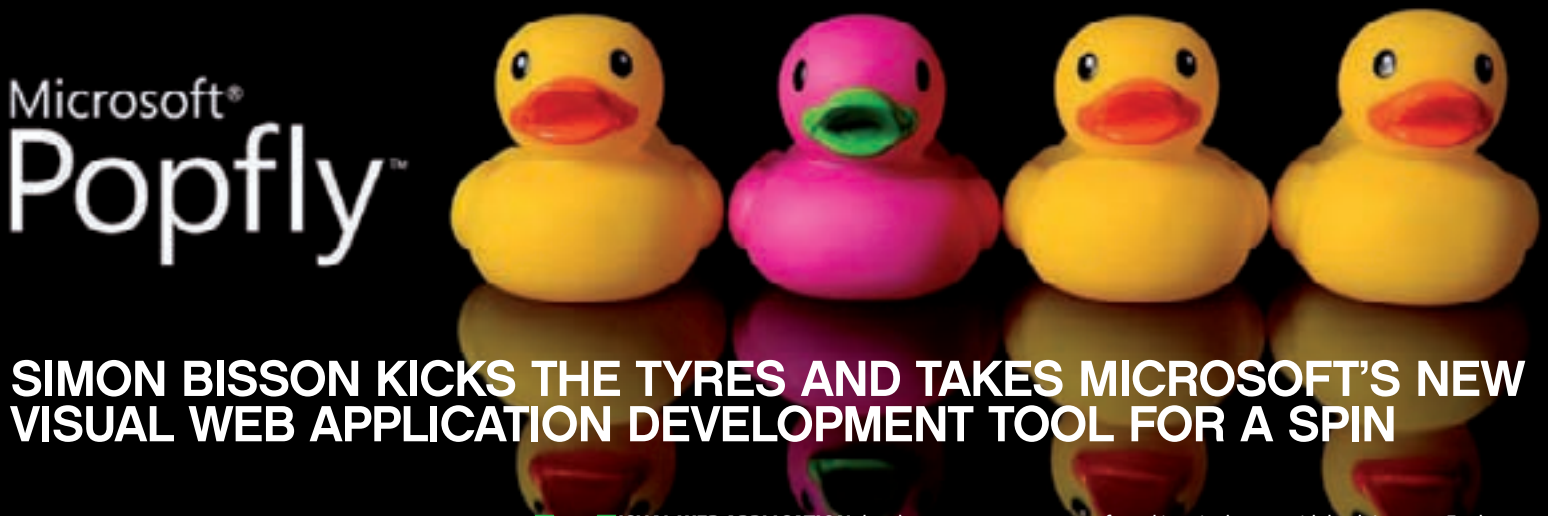
RS: Right now you have this trend of sites that do very niche, specific tasks like your Twitters, your Flickr's, your Vimeos, which is producing this fragmented space where you're contributing a lot of things all over the place. We're taking a guess that at some point people are going to want to bring everything they do together in one. A place where, if you want to upload photos to Virb or to Flickr or to Photo Bucket, it doesn't matter. It's more about what are you doing, what are you creating, what are you sharing with friends and where can I go to find all the stuff you're creating/finding that makes you you. I'm tired of scouring 5-10 different sites to find everything one of my friends is doing. I think the more fragmented the web 2.0 space gets, the bigger the need for a home base, a rallying point.



*e***Mag**



Like Gaul, Popfly is divided into three parts: a web page design tool, a mash-up creator, and a community of web application designers and developers



SIMON BISSON KICKS THE TYRES AND TAKES MICROSOFT'S NEW VISUAL WEB APPLICATION DEVELOPMENT TOOL FOR A SPIN



Microsoft are sure to make developer's mashup dreams a reality with the highly promising Popfly

VISUAL WEB APPLICATION development tools aren't new. Taking inspiration from Lego, they let you move components around a design service, linking them together to build applications. Components can be used to get input from users, and to display information on web pages. You can also use them to pull information from other sites and web applications, building your own Web 2.0 mashups.

Yahoo! Pipes is probably the best-known component-based visual development technology. It's now been joined by Microsoft's Popfly (www.popfly.com), unveiled at Maker Faire in May. The latter isn't an event where you'd expect a software launch, but product manager Dan Fernandez felt that its DIY technology ethos fitted in well with Popfly's role as a tool for building casual mashups that can be included in any website or used as Windows Vista desktop gadgets.

INTRODUCING POPFLY

Popfly is a web service, where you build applications inside your browser. It'll work with most major browsers

– we found it quite happy with both Internet Explorer and Firefox. You'll need to work with a browser and an operating system that supports Microsoft's Silverlight web animation technology, as Microsoft has used Silverlight to help build and run the design tools, and to provide some of Popfly's display options.

It'll move off the web onto the desktop too, as Microsoft intends to use it with its Visual Studio Express family of desktop application and web development tools. That's because Popfly is more than just a development platform: it's also a place where developers can share applications with the Popfly community, taking code and applications and 'remixing' them into new, personalised tools. You'll also be able to create your own program blocks that can be used by the rest of the Popfly community. Microsoft hopes that this community aspect of Popfly will help developers to share ideas and learn from each other.

Program blocks are the heart of Popfly. A step down from the familiar web gadget, blocks are snippets of JavaScript, HTML and Silverlight. Some blocks can be



Popfly applications can be shared – and other users can work with them and rate them

connected to web APIs, while others can be used to process and display information and results. Microsoft has worked with many popular web services to create blocks you can use in your applications – so you'll find ready-built ways of linking with Yahoo! properties like Flickr and Upcoming, as well as social networking services like Twitter and Facebook. The initial set of blocks released with the alpha is fairly comprehensive – though more will be added before the service goes live.

Blocks come with a set of predefined functions, and all you need to do is double-click to fill out the

“POPFLY MAKES IT QUICK AND EASY TO BUILD NEW FUNCTIONS FOR YOUR SITES”

appropriate fields. This can mean pre-populating them with set values, or hooking them up to information delivered by connected blocks. If you want to add a little more processing and filtering, you can add snippets of JavaScript code to a block. If you want more functions, or access to API features that aren't available from the standard blocks, you can create your own blocks or modify existing code. Custom blocks can be kept private or can be shared with the rest of the Popfly community – and you can vote on just how useful you find a shared block.

Once you've completed an application, you can use it on your website or blog. As Microsoft hosts Popfly applications for you, all you need to do is cut and paste a snippet of iframe HTML into your page. You can also install applications into a Live Spaces blog, or download them as a Windows Vista sidebar gadget. Running Popfly applications can be copied into your Popfly space (if the author has let the code be shareable) wherever you find them – ready for you to remix the code.

Popfly is only alpha code at the moment, and you'll need an invitation to use the service. Microsoft intends to expand the number of users over the next few months.

Even as an alpha, with some rough edges, Popfly is an impressive piece of work. It makes it quick and easy to build new functions for your sites, and it should teach more people about application development.

The following walkthrough shows how easy it is to build an application that plots geocoded photographs from Flickr on Virtual Earth – using just three Popfly blocks and no additional code.



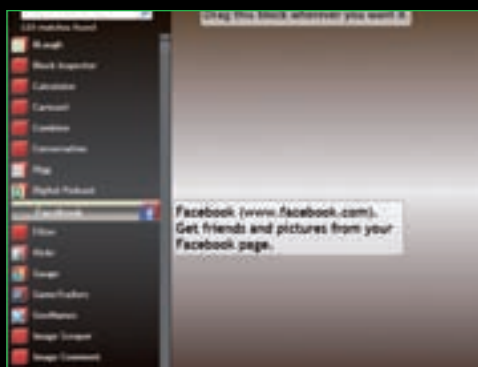
Popfly has its own distinctive look and feel – right down to the signature rubber ducks

WORKING WITH POPFLY CREATING AN APPLICATION WITH THE MASHUP EDITOR



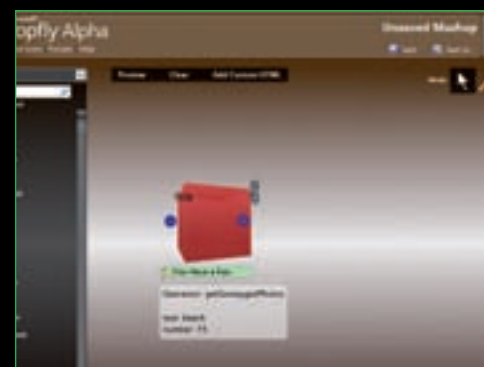
01 Mashup editor

A library of code blocks can be connected together in different ways to produce different applications. Open the mashup editor in a Silverlight-capable web browser and wait for the application components to load. Once they're installed, you can start building your first piece of code.



02 Different tools

The code blocks offer a mix of different tools. Some offer user interface elements – places where users can input values, or tools to display your results. Others, like this Facebook block, simplify using the many different APIs used by popular social networking sites and web services.



03 Drag a block

Drag your first block onto the mashup development stage. You'll need to have the appropriate developer keys ready if you're planning on sharing applications with other users. Otherwise the components will use Popfly's own keys – and you'll only be able to use them inside Popfly.



04 Change properties

You can zoom into blocks to change their properties. Here we're setting up a Flickr block to work only with geocoded photographs. The block has two inputs – one is a keyword or selection of keywords used to search Flickr tags, the other is the number of images that's to be returned.



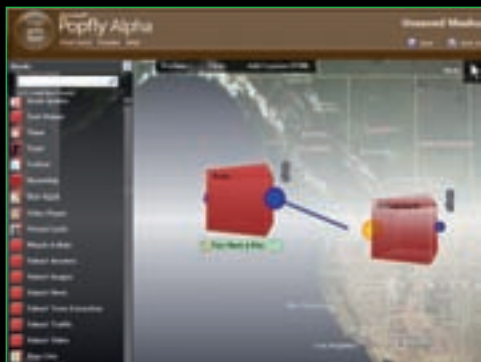
05 Add your own code

Clicking on the Advanced View button opens up a simple JavaScript editor, so you can add your own JavaScript code to a block function. You can use this to inject your own data into the block output, hard-code specific search terms, or to perform additional filtering.



06 Add another block

We'll now add a Virtual Earth block to our mashup. The intention is to plot the Flickr images retrieved by our query and display them on a map of the world. The live preview of the application output is showing an unadorned map, as we haven't connected the two blocks together yet.



07 Connect blocks

Connecting blocks is as simple as clicking on a blue dot then dragging a line onto the appropriate connector on another block. Blocks can have multiple connections. Here we're connecting the output of our Flickr search to an input of our Virtual Earth display block.



08 Preview application

Once we've made our connection, we can preview the resulting application without leaving Popfly. The alpha version of the service doesn't have any debugging tools, so the preview view is your best way of seeing what works and what doesn't.



09 Save application

If you're happy with your code, you can save your application to your personal space. As it isn't encrypted or obfuscated, other users will be able to see your code, so read the small print! Like all development tools without a version control system it's a good idea to save often.



10 User input

Our application really needs some user interactivity. Drag a User Input block onto the application development surface and hook it up to the Flickr block. We'll use this connection to let our users choose what pictures they'll see, and how many will be plotted on the map.



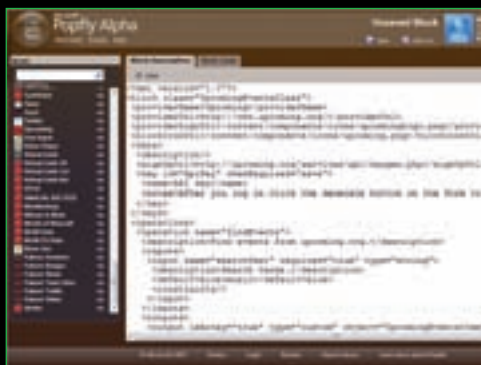
11 Sidebar gadgets

Popfly mashups aren't just for the web. You can also use them to simplify the process of creating Windows Vista sidebar gadgets – JavaScript and HTML applications that run on a PC's desktop. You can automatically save any Popfly application as a sidebar gadget.



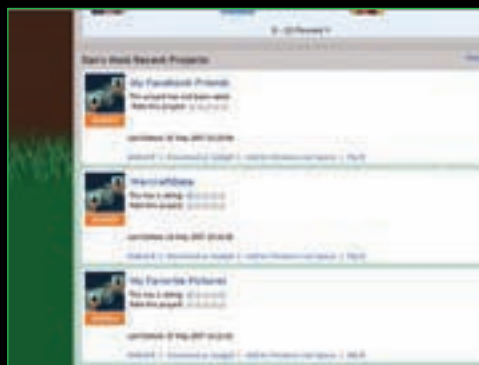
12 Embed the mashup

You can embed a Popfly mash-up in any web application or website that supports iframes. This means you can add applications to most blog sidebars, and to most common web-hosting services. Popfly will also produce a version of the embed code for Moveable Type blogs.



13 Create and edit blocks

You can create your own blocks from scratch, or use the block editor to rip and edit existing blocks. You'll need to know a fair bit of JavaScript and XML to work with block code. Popfly's built-in editor helps tame the JavaScript beast, but you're more likely to work with an external IDE.



14 Third-party applications

Once you've become familiar with Popfly, you'll soon want to start to explore other users' profiles and their applications. It's easy to work with a third-party application – just click 'Rip it' to open an application in your own editing space.



15 Edit ripped applications

A ripped application looks like any other. We've copied Dan's Facebook Friends application into our Popfly space. We can now preview it, see just how he connected the code blocks together, and start to build our own version of his application.





THE BRIEF

ON THE CD

Tutorial files:
Graphics.fl
Finished.fl and more

TUTORIAL OBJECTIVE

Create a custom map application using Yahoo! Maps API

TIME REQUIRED


1.5 hours

SKILL LEVEL



Create a custom travel journal mashup in Flash

THE SUMMER HOLIDAYS ARE HERE, SO WE SHOW YOU HOW TO MAKE AN EXCITING TRAVEL JOURNAL USING YAHOO! MAPS API

 **WEB TECHNOLOGIES** ARE changing at an ever impressive rate. However, this needn't be a source of panic for web designers as many of the new technologies give access to content which would otherwise be out of reach. Take the Yahoo! developer network: here you can gain access to all sorts of goodies in the form of what is called an API (application programming interface). The API gives you access to content such as search facilities, mail, Flickr images and maps.

We'll be taking a look this month at how to create a custom web application for tracking a journey – sort of a travel blog but with visual references to where you are visiting. This visual representation of an old favourite, the blog, is a great way to present site content in much more interesting ways. To store the data we're going to use a MySQL database, so make sure your host has PHP and MySQL facilities; if not we'll provide the URLs to set up a test server on your own computer.



YOUR EXPERT

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

Create a custom travel journal mashup in Flash



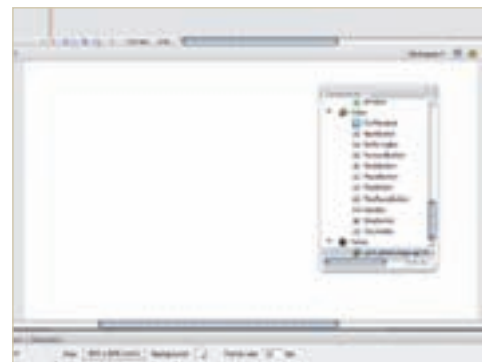
01 Getting started

To connect to the Yahoo! Maps API, we need to download the API and register for a key. Go to <http://developer.yahoo.com/maps/flash/componentEULA.html> and download the extension for Flash. Once downloaded, double-click this to install in the extension manager.



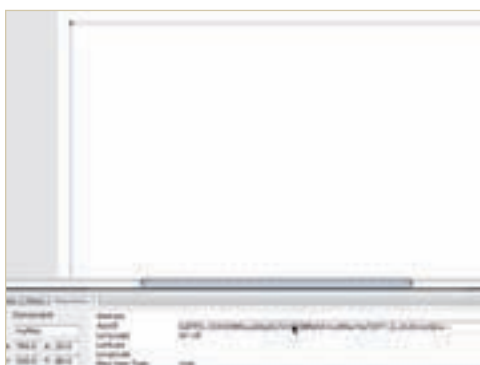
02 Register the application

To make a custom application using the Yahoo! API you'll need to register it to get a user key. Go to <https://developer.yahoo.com/wsregapp/index.php>, fill in the details and you'll be given a user key. Make a note of this and save it for later on when we add the map to Flash.



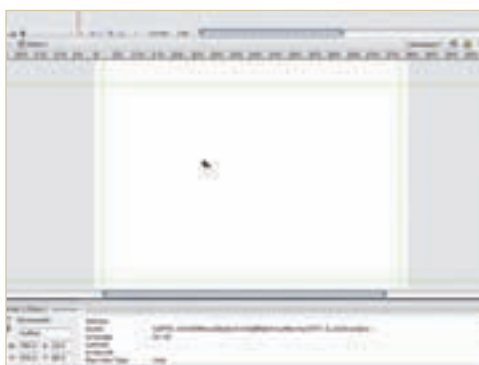
03 Open Flash

We're now ready to start building our application, so open Flash and create a new document. If you are using CS3, make it an ActionScript 2.0 document. Make the document size 800 x 600 pixels in the properties palette. Open the component window and find the Yahoo! Maps API.



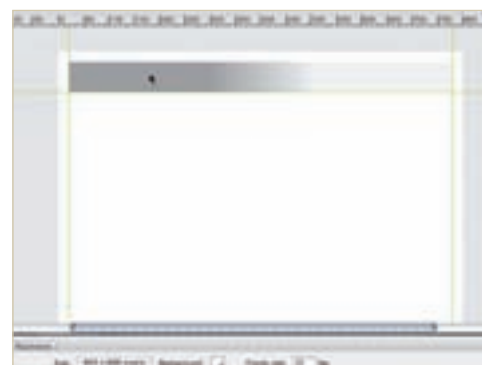
04 Add to the stage

Drag the map API to the stage and change it to 760 pixels wide, 500 pixels high. Position the map at 20 pixels on the x-axis, 80 pixels on the y-axis. Give this the instance name of 'myMap'. Click on the parameters tab and under AppID add the key you received in Step 2. Press Ctrl+Enter to test.



05 Start building the interface

You should see a map of the US in the map window (later on we'll look at how we can change the opening location). Go to View>Rulers then select the map on the screen. Click on the ruler and drag guides to the map edges, so we can see the map easily on the screen.



06 Rectangle top

Now use the rectangle tool to add a rectangle to the stage. Make it 760 x 60 pixels and position it at 20 pixels on both the x- and y-axis. Remove any stroked edge and in the colour palette change the fill to a linear gradient. Make a light grey to darker grey gradient and add to the rectangle.



07 Gradient rotate

Use the transform tool to rotate the gradient so it's top to bottom. Open file 'graphics.fla' from cover CD. Return to original document and in the library change drop menu to 'graphics.fla'. Create a new layer; drag 'map' and 'spinning sphere' symbols to stage. Position and scale as shown.



08 Add the text

Use the text tool too add text as shown in the screenshot. Create a new layer and drag this below all other layers. Add another guide from the ruler along the top of the gradient rectangle. Choose the rectangle tool again and give the rectangle a 15 pixel corner in the properties palette.



09 Add a rectangle

Lock all layers except the bottom one, then make sure your stroke and fill colour is white. Using the rectangle tool, add a rectangle from the top left guide to the bottom right guide. Double-click the stroked edge and cut it (Ctrl+X), then unlock the top layer and paste it in place.



10 Thick edges

With this stroke selected, change the width of the stroke to 4 pixels in the properties palette then lock this top layer again. Select the rectangle on the bottom layer and go to Modify>Convert to Symbol. Make the symbol a movie clip and name it 'shape'. Now click on the filters tab in the properties palette.

13 Add tools

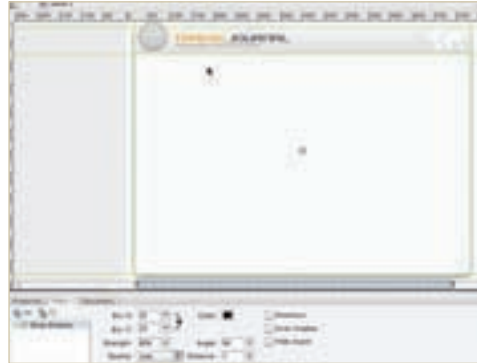
The first line finishes the XML object and then a function is set up to add the ability to alter the view of the map to satellite or hybrid view. We also add the ability to load marker locations from an XML document.

```
markerXML.ignoreWhite = true;
function onInit(event:Object):Void {
    var panTool:PanTool = new PanTool();
    myMap.addTool(panTool,true);
    myMap.addWidget(new SatelliteControlWidget());
    var zoom:ZoomBarWidget = new
    ZoomBarWidget();
    myMap.addWidget(zoom);
    var points = myMap.getCenter();
    convert(points);
    markerXML.onLoad = function(success)
    {
        if (success) {
            addMarkers(this);
        }
    };
    markerXML.load("locs.xml");
}
```



16 Copy XML file

Copy the cover CD 'locs.xml' file into the same folder as your Flash file, then press Ctrl+Enter in Flash to test your movie. You can now change the map and zoom in. Double-click on it to centre on that location. We've centred on Bournemouth and we've got a marker on the map.



11 Add a drop shadow

Click the plus icon and add a drop shadow filter. Give this a 20 pixel blur and change the strength to 80% then change the angle to 90°. Save your Flash document into a new folder ready for uploading to a web server later. Now add a new layer which we will use for code to add functionality to our application.

14 Parse the XML

This reads the XML code of our custom markers and adds them as marker graphics to the map. We will load this from an XML file in a few steps, but later we'll read these points from a database instead so that we can easily read and write the points.

```
function addMarkers(xml:XML):Void {
    var total = xml.firstChild.childNodes.length;
    for (var i = 0; i<total; i++) {
        var lat:Number = xml.firstChild.childNodes[i].
        childNodes[0].firstChild.nodeValue;
        var lan:Number = xml.firstChild.childNodes[i].
        childNodes[1].firstChild.nodeValue;
        var date:String = xml.firstChild.
        childNodes[i].childNodes[2].firstChild.
        nodeValue;
        var info = xml.firstChild.childNodes[i].
        childNodes[3].firstChild.nodeValue;
        var desc = xml.firstChild.childNodes[i].
        childNodes[4].firstChild.nodeValue;
        var markerData:Object = {index:date, title:
        info, description:desc, markerColor:0x000000,
        strokeColor:0xFFFFFFFF};
        myMap.addMarkerByLatLon(CustomPOIMarker,new
        LatLon(lat, lan),markerData);
    }
}
```



17 Click the marker

Roll over the marker and the title can be seen; click and a description pops up. In the output window, find the last two numbers (the longitude and latitude). Click on the map in Flash, copy and paste these numbers into the Parameters as shown and change the zoom level to 8.

12 Add access code

This allows access on the web to the Yahoo site and will import all the relevant controls that we need to add to the map on the screen.

```
System.security.allowDomain("http://maps.
yahooapis.com/");
import com.yahoo.maps.markers.
CustomPOIMarker;
import com.yahoo.maps.tools.PanTool;
import com.yahoo.maps.widgets.ZoomBarWidget;
import com.yahoo.maps.widgets.
SatelliteControlWidget;
import com.yahoo.maps.LatLon;
import com.yahoo.maps.Overlay;
cross_mc._visible=false;
entry_mc._visible=false;
myMap.addEventListener(com.yahoo.maps.api.
flash.YahooMap.EVENT_INITIALIZE,onInit);
var markerXML:XML = new XML();
```

15 Longitude and latitude

This code takes the centre point of the map and finds the longitude and latitude. At the moment, it is set to push this information to the trace window – we can use this to set our map at the start.

```
myMap.addEventListener(com.yahoo.maps.api.
flash.YahooMap.EVENT_MOVE,onMapMove);
function onMapMove() {
    var points = myMap.getCenter();
    convert(points);
}
var _latlon:Object;
var newLat:Number;
var newLon:Number;
function convert(points:Object) {
    _latlon = new LatLon(points.lat,
    points.lon);
    newLat=points.lat;
    newLon=points.lon;
    trace(newLat);
    trace(newLon);
}
```



18 Without a trace

Open the ActionScript window and delete lines 52 and 53 which trace longitude and latitude. Press Ctrl+Enter and it should start the map at the place you require. Now we'll create the database necessary. If you have phpMyAdmin running on your server, open this in your browser.

Create a custom travel journal mashup in Flash



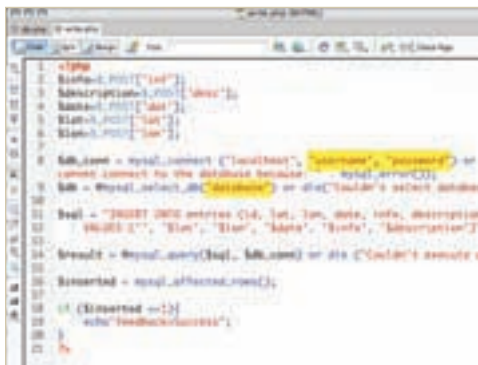
19 Import the database

Go to the SQL tab and choose file 'entries.sql' from the cover CD. Click OK to set up the table and some data. If you don't have phpMyAdmin, open 'entries.sql' in a text editor and cut and paste the SQL into your admin tool. With the database running, we need to connect to this using PHP.



20 Password and database

On the cover CD we've included the file 'db.php'. Drag this into the same folder as your Flash document and open the file. Change the 'username', 'password' and 'database' names to those you use on your website. This file pulls the content out of the database and sorts it into an XML file.



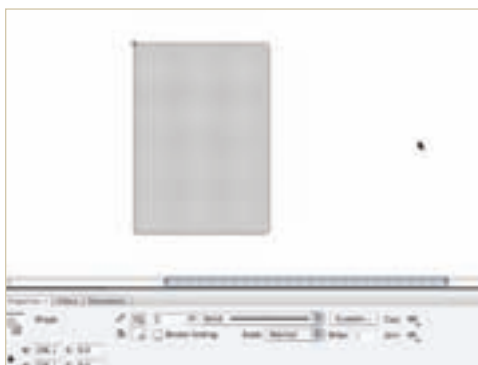
21 Another PHP file

Copy file 'write.php' into the same folder as your Flash. Open this and change the 'username', 'password' and 'database' to those matching your own. This file will write any new entries into the database. We need to go back to Flash now and those features so we can call this script.



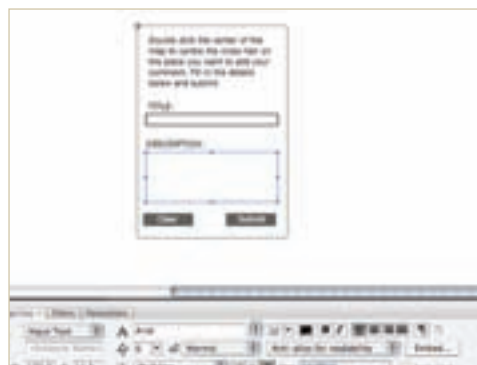
22 Create a button

Press Ctrl+F8 to make a new symbol in the library, choose Button as the type and name it 'button'. Draw a rectangle 65 x 17 pixels. Select the hit state and press F5. Return back to the main stage and add the 'button' symbol to the top layer, name the instance 'add_btn' and position as shown.



23 A new symbol

Use the text tool to add the word 'Add Entry' in white above the button. Now press Ctrl+F8 to add a new symbol. Make this a movie clip and name it 'entry' then press OK. Use the rectangle tool to draw a white rectangle with a 5 pixel corner radius and a grey edge. Make it the same size as shown above.



24 Add text

Use the text tool to add the text as shown, but add two 'input' text boxes. Give the first text area the variable name 'newTitle' and the second 'newDesc'. Add two 'button' symbols from the library and give the instance name of 'close_btn' and 'submit_btn'. Add text labels for these button respectively.

TECHNIQUE

Creating a test server

While your host must have PHP and MySQL facilities, you can build a test server on your local computer



01 Apache Web Server

If you are a PC user, you can get hold of free web server software from www.apache.org. If you are a Mac user, turn Web Sharing on in the System Preferences, as Apache is pre-installed.



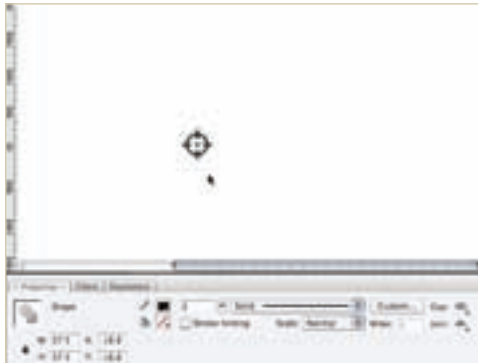
02 Install PHP

Once you've got your web server up and running, you can take advantage of PHP server side scripting. This is open source like Apache and various versions can be downloaded for free from www.php.net/downloads.php. We're running PHP 4 in this tutorial.



03 Add the database

An open source database which integrates with PHP is MySQL and can be downloaded from www.mysql.org/downloads/. These are the standard tools that any web designer worth their salt has on their local computer.



25 Draw a cross

Return to main stage and add the 'entry' symbol to it. Give it the instance name of 'entry_mc' and position at 30 pixels (x), 280 (y). Create a new movie clip symbol, naming it 'cross'. Press OK and draw a small cross-hair symbol. Now go back to the main stage and add this symbol to it.



26 Change the XML file

Position 'cross' symbol at 400 (x), 320 (y) in the properties palette. Select ActionScript frame and open the script. On line 26 change the XML file to load to the dynamic PHP file: markerXML.load("db.php"), to load the database content. Position the cursor at the end of the code to add more.

27 Get the date

Add this code under the rest. The first two lines grab the date. Then functionality is added to the add_btn, so it toggles the visibility of the cross and entry movie clip.

```
var today_date:Date = new Date();
var date_str:String = (today_date.getDate()+"/"
+(today_date.getMonth()+1)+"/"+today_date.
getFullYear());
add_btn.onPress=function(){
    if(cross_mc.visible==false){
        cross_mc.visible=true;
        entry_mc.visible=true;
    }
    else{
        cross_mc.visible=false;
        entry_mc.visible=false;
    }
};
```

IN DETAIL

Working with APIs

You maybe wondering what an API is and what on earth it has to do with you creating web content. We lift the lid on these three letters and what they mean to the web designer.

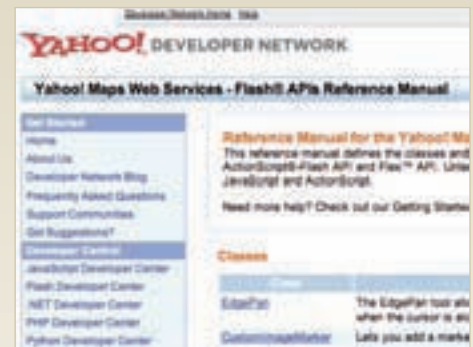
AN API OR Application Programming Interface is a way of connecting to another piece of data, usually one that you have not created yourself. The original creators of the data source create an API so that their product becomes more popular because it can be used in a number of different ways.

This is a very exciting time for web developers and designers because this has led to the hugely popular term 'mash-up' when one or more technologies are used in ways that were never intended by the creator. It also means that as a web designer you can gain access to some high-end graphical interfaces such as the Yahoo! Maps API and use them in your own creations without having to go to all the hard work of making a complete map of the earth yourself. Besides you not having access to all the fancy satellite imagery, it would take more than a small lifetime to input all the roads with the Pen tool!

If you want to take this application further, there are many things that you can do to make enhancements. The Yahoo! website itself has a full list of all the commands which can be added through ActionScript in order to add further functionality to the map. This site can be accessed at <http://developer.yahoo.com/maps/flash/V3.5/flashReference.html>. There are also various code snippets on this page so that you can easily understand how to integrate the API into your project.

You may also want to take the tutorial further, in which case there are many to choose from online, but a particularly good one can be found at www.adobe.com/devnet/flash/articles/yahoo_mashup.html. This tutorial will take you through the process of adding search criteria to your interface so that your users can find out where the nearest hotel or restaurant is to your organisation, with results returned on the map itself.

Turn to page 64 this month for another API-based guide.



Learning new ActionScript commands for the API can be found by visiting the Yahoo! developer website



Learn how to go further with your map by looking at this tutorial on the Adobe website

28 Change of mind

The next code adds functionality to the close_btn inside the entry movie clip. If the user does not want to add an entry, then clicking the close button clears any text in the input text boxes and turns the visibility of the movie clips off. The last two lines set up a LoadVars object to send the data out to the database.

```
entry_mc.close_btn.onPress=function(){
    entry_mc.newTitle="";
    entry_mc.newDesc="";
    cross_mc.visible=false;
    entry_mc.visible=false;
};
var c = new LoadVars();
c.onLoad = reload;
```

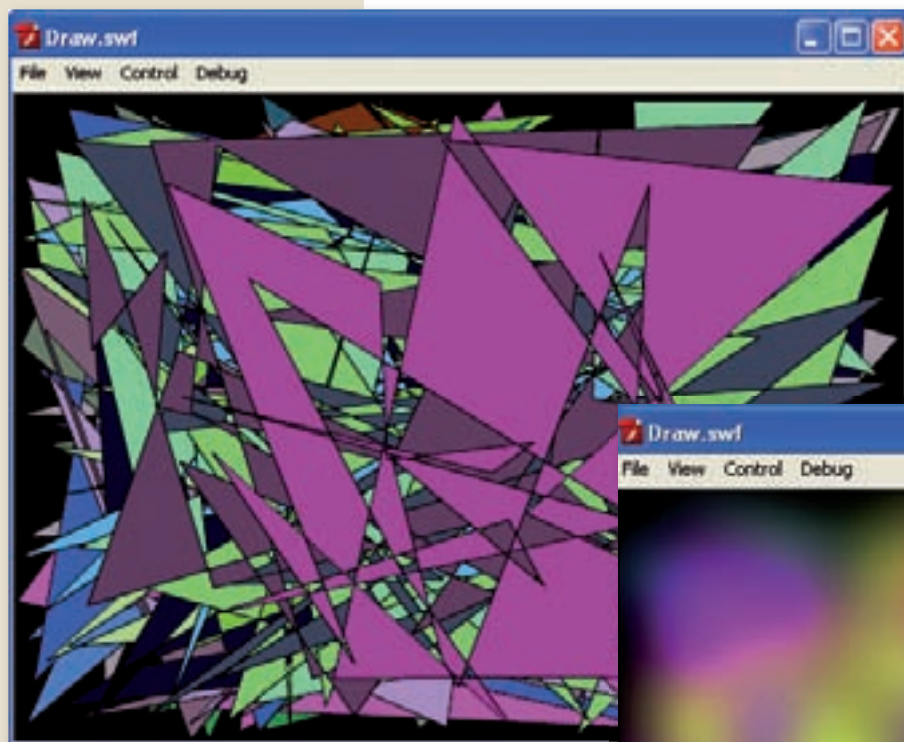
29 Final step

This code sends the data to the database and reloads the content to refresh the markers. Now publish this with a HTML file and upload the files to the web server. You should be able to connect and add markers.

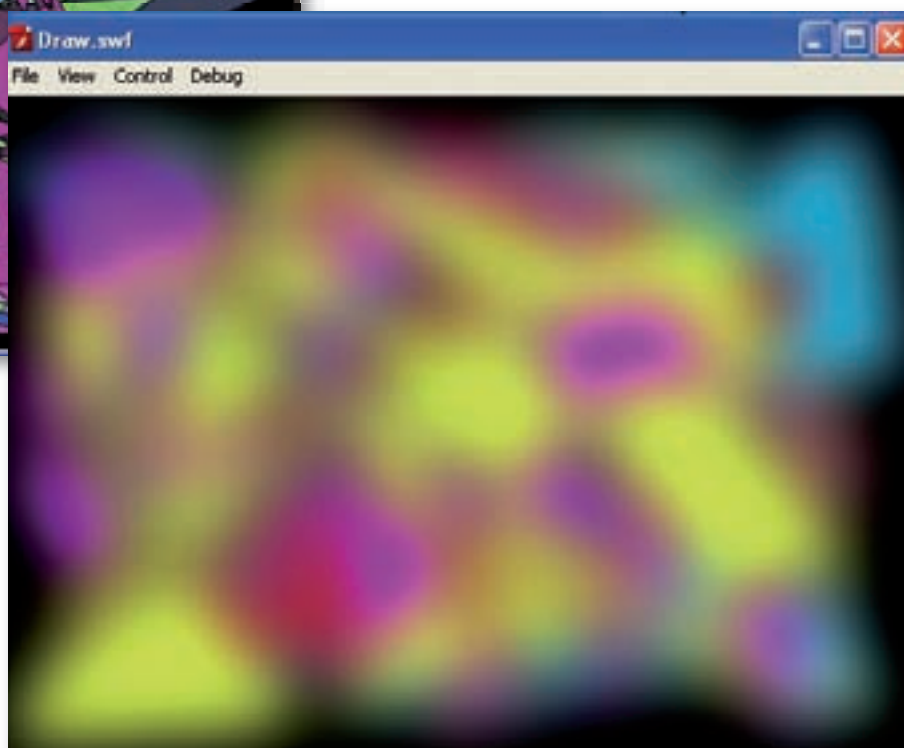
```
entry_mc.submit_btn.onPress=function(){
    c.inf=entry_mc.newTitle;
    c.desc=entry_mc.newDesc;
    c.dat=date_str;
    c.lat=newLat;
    c.lon=newLon;
    cross_mc.visible=false;
    entry_mc.visible=false;
    c.sendAndLoad("write.php",c,"POST");
    function reload() {
        if (this.feedback=="Success"){
            markerXML.load("db.php");
            entry_mc.newTitle="";
            entry_mc.newDesc="";
        }
    }
};
```



*e***Mag**



Create some impressive graphical effects using ActionScript 3



THE BRIEF

ON THE CD

Tutorial files:
Code.zip

TUTORIAL OBJECTIVE

Jump head first into Flash CS and ActionScript 3

TIME REQUIRED

2hrs

SKILL LEVEL



An introduction to ActionScript 3 coding

LEARN THE BASICS OF ACTIONSCRIPT 3 CODING USING FLASH CS3 AND TAKE THE FIRST STEPS TO BECOMING AN ACTIONSCRIPT GURU

ACTIONSCRIPT 3 HAS been out a while now, first in a beta format downloadable from the Adobe Labs website, then on public release and shipped with Flash CS3.

For those of you who have been using Flash and ActionScript for quite some time now, the change to ActionScript 3 will seem like a logical step towards an Object Oriented Language and something we have been waiting for with open arms. If, on the other hand, you're more of a Flash

designer who dabbles in a little ActionScript, this may come as a little bit of shock to the system, because so many things have changed from the previous version.

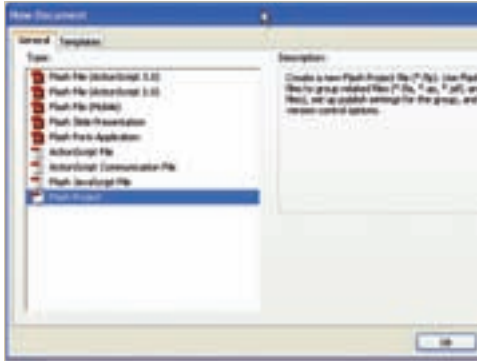
Over the next four pages you will see how to implement a simple 'hello world' example and create a little visual experiment; these two examples should be enough to get you wondering and experimenting with this new language. So let's get on with the coding!



YOUR EXPERT

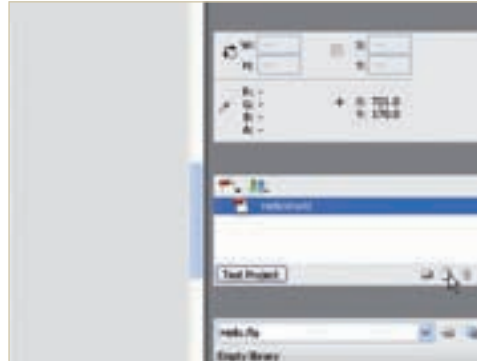
Darren Richardson works as interactive director at Magic Lantern Production based in London and has been in the business for over ten years. In his spare time he runs a couple of Flash resources: www.actionscripts.co.uk and www.flashgroup.net.

An introduction to ActionScript 3 coding



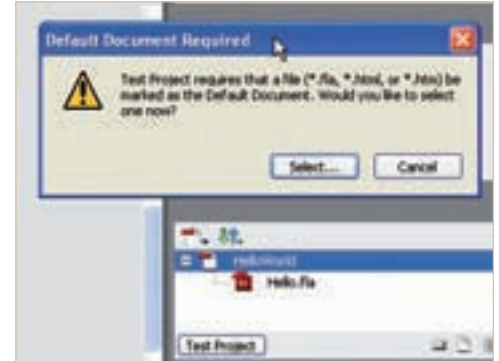
01 New Flash project

First of all you need to set up a new Flash project; to do that go to Menu>File>New. Select Flash Project, saving the file as 'HelloWorld' in a folder of the same name. Next create a new Flash File (ActionScript 3), call it 'Hello fla' and place in the same directory as the project.



02 Adding files to a project

Now that you have saved your 'fla', you need to add it to the Flash project. You can either right-click the project in the Project panel and select Add File, or press the little page icon, navigate to your 'fla' file and press Open. You will now see this in the Project panel.



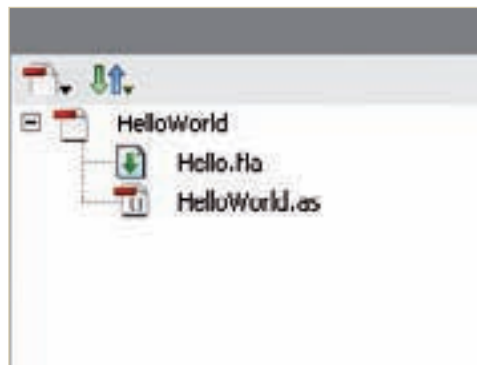
03 Test project

In the Project panel you will see a little button labelled Test Project. Press this button and it will ask you to associate a file. Press Select and you will see your 'Hello fla' in a list; press OK. Now you have associated a main 'fla' to run when testing your project.



04 Packages

Packages are a concept you have to get used to, so you're going to set up a package structure first. In the folder where you have placed the 'fla' and project file, create a new folder structure like this: 'com>playfool>example>helloworld'. Packages are used to store multiple class files.



05 HelloWorld class

Now go back to your project and create a new ActionScript file. Save it in the folder 'helloworld' you just created at the bottom of the tree. Call it 'HelloWorld.as'. Now, as you did with the 'fla' file, add this ActionScript file to the project.

06 It's coding time

In the class you just created, add this code. The first line is your package header, the next is your class header. The private variable you create here can only be seen in the class, hence the keyword 'private'. We'd normally make the variable names shorter, but for clarity reasons it's longer. The constructor takes in a string variable; you assign the variable passed to a string variable you just created, then you create a public function which can be viewed outside the class, and which returns the string you just created.

```
package com.playfool.example.helloworld{
    public class HelloWorld {
        private var _fullString:String;
        // Constructor
        public function HelloWorld(you:String) {
            _fullString = "Hello Web Designer: " + you
        }
        // Return the new String
        public function sayHello():String {
            return _fullString;
        }
    } // End Class
} // End Package
```

07 Call the class

Go back to the 'fla' file now and so you can add the call to the class. On the timeline, add a keyframe and open up the Actions panel. Add the code below; this will first import the class you've just created. Next you create a new instance of that class; in the trace statement you are calling the public function to return a string. Save and test.

```
import com.playfool.example.helloworld.
HelloWorld;
var hw:HelloWorld = new HelloWorld("Darren");
trace(hw.sayHello());
```

08 What's my name?

Before we move on to the next example, let's just add your surname: open the 'HelloWorld.as' and add this to the string in the constructor: '+ MyName.mySurname;' as well as the new class in the same file, but not in the package brackets. Here you can put another class in the same 'as' file, but only one class per package. Save and test.

```
package com.playfool.example.helloworld{
    public class HelloWorld {
        private var _fullString:String;
        // Constructor
        public function HelloWorld(you:String) {
            _fullString = "Hello Web Designer: " + you
            + MyName.mySurname;
        }
        // Return the new String
        public function sayHello():String {
            return _fullString;
        } // End Class
    } // End Package
    class MyName
    {
        public static function get mySurname():String
        {
            return " Richardson ";
        }
    }
```



09 Drawing API

Now you have seen how the classes and packages work, let's take a look at how a couple of ways you can get a movie clip on stage. First of all, create a new project and call it 'myDraw'. Create a new ActionScript 3 'fla' and add it to the project like you did before, calling it 'Draw'.



10 Document class

ActionScript 3 introduced the Document class, one of our favourite features of the already feature-rich upgrade to Flash CS3. The Document class will be the first thing that runs when a movie is loaded, so it's like having a class attached to the root. In the Properties panel, put in 'Lines'.

13 Variables

The Next part is your variable declaration. All the variables below will be used in this class only, hence the keyword 'private' in front of them. Note it's good practice to comment not only throughout your code, but also on your variables so you know what they are for at a later date. Last, add your constructor with a call to the 'init' function.

```
public class Lines extends Sprite {
    private var _intervalDuration:Number =
    1000; // duration in milliseconds
    private var _intervalId:uint; // interval ID
    for setInterval
    private var _amt:uint = 30; // _amt of lines
    to be drawn
    private var _ptArray:Array; // Array to hold
    the points
    private var _stampAmt:uint = 20; // Max
    amount of stamps before clear
    private var _currentStampAmount:uint = 0;
    /*
    Constructor
    */
    public function Lines() {
        init();
    }
}
```

16 Continue moving me

Now create a loop and get the lineTo to move to the next point from the array. Once you have set this variable, you can reassign the Point object in the array a new x and y. Once the loop is finished, send the lineTo back to the start and fill with a random colour. Add to the '_currentStampAmount' and close the class and package.



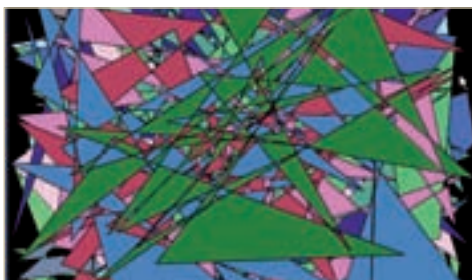
11 New package

Create a new class and place it in the same directory as the 'fla' file you just created. Call it 'Lines.as' and, like you did with the 'fla' file, add it to your project. Because you placed the class in the same directory, you don't need to add the path like you did before – just add the package keyword.

14 Making a point

The init function is where you are basically setting up the class ready for use. You create a new array to hold your Point objects that you are creating, loop until the _amt variable is reached, then set the interval to call the moveMe function every second.

```
/*
Init set function
*/
private function init() {
    _ptArray = new Array();
    var i:uint = 0;
    for (i; i < _amt; i++) {
        var xpos:uint = Math.floor(Math.random()*
        550);
        var ypos:uint = Math.floor(Math.random()*
        400);
        var pt:Point = new Point(xpos, ypos);
        _ptArray.push(pt);
    }
    _intervalId = setInterval(moveMe, _
    intervalDuration);
}
}
```



17 Test the code

Save your work and go back to the 'fla'. Press Test Project in the Project panel and select a default document, 'Draw fla', and watch your Eighties pattern appear. Now you have some basics, let's build on the Draw project and have some fun by adding the blur filter.

12 Imports

In your first example, you never used imports, but here you have to use three of them. They are used to call in other classes for you to use in your current class. Here you are calling Sprite, which is like the Movie Clip class but a lot smaller in size because it has no timeline; next call the setInterval class and last the Point class.

```
package {
    import flash.display.Sprite;
    import flash.utils.setInterval;
    import flash.geom.Point;
```

15 Move me

The first thing the moveMe function does is check to see how many images it has drawn. If it has drawn over '_stampAmt', then it clears and starts again. Next declare your loop counter; now you have to set up the drawing API using the graphics package. Using the array you set up, you can assign the start x and y.

```
/*Re draw the pattern*/
public function moveMe():void {
    // Check if to clear and start fresh
    if (_currentStampAmount == _stampAmt){
        graphics.clear();
        _currentStampAmount = 0;
    }
    var i:uint = 0; // loop counter
    /*Set up drawing API*/
    graphics.lineStyle(1);
    graphics.beginFill(Math.round(Math.
    random()*0xFFFFFF));
    graphics.moveTo(_ptArray[i].x, _ptArray[i].y);
    // Place at first point
    for (i; i < _amt; i++) {
        graphics.lineTo(_ptArray[i].x, _ptArray[i].y);
        // reassign new points
        var xpos:uint = Math.floor(Math.random()*
        550);
        var ypos:uint = Math.floor(Math.random()*
        400);
        _ptArray[i].x = xpos;
        _ptArray[i].y = ypos;
    }
    // Close so the shape joins up
    graphics.lineTo(_ptArray[0].x, _ptArray[0].y);
    graphics.endFill();
    // add stamp counter
    _currentStampAmount++;
} // end Class
} // End Package
```

18 New imports

Here you are adding the Blur filter imports required, and also the MouseEvent class. Add these next to the other imports in the Lines class.

```
/*Events import*/
import flash.events.MouseEvent;
/*Blur Filter Imports*/
import flash.filters.BlurFilter;
import flash.filters.BitmapFilterQuality;
import flash.filters.BitmapFilter;
```

19 Init again

In the init function in the Lines class, add this code. First, you're applying a filter to the whole movie by adding a new filter. Using a function, you'll create an array to hold the filter, and assign it to the filter. Finally, you are adding an event to the MouseDown event.

```
/*apply filter*/
var bFilter:BitmapFilter = getBlurFilter();
var filtersArray:Array = new Array();
filtersArray.push(bFilter);
filters = filtersArray;
/*Add event on Mouse Down*/
stage.addEventListener(MouseEvent.CLICK,
onMouseDown);
```

20 Get a blur filter

Add this function under the init function in your Lines class. This creates a new instance of the BlurFilter class and assigns three variables: the blur on the x-axis and y-axis, and the quality. When you call this function, it returns a new filter as you did in the last step.

```
private function getBlurFilter():BitmapFilter
{
    var blurX:Number = 35;
    var blurY:Number = 35;
    return new BlurFilter(blurX, blurY,
    BitmapFilterQuality.HIGH);
}
```

21 Mouse event

Enter under init. This handles pressing the mouse button, clearing the graphic and resetting the stamp amount.

```
/*Mouse Down Event*/
private function onMouseDown(evt:MouseEvent):
void
{
    graphics.clear();
    _currentStampAmount = 0;
```



22 Final test

Save your changes in the Lines class and head back to the fla. Test your project; you should be seeing something like the picture on the left, a kind of sci-fi space cloud. Now test your mouse event: press and see the cloud disappear and the whole thing start over.

IN DETAIL

A little more on ActionScript 3

Now you have had a taster of ActionScript 3 in the tutorial, let's look a little more into Flash events and attaching movies via ActionScript

IN THE TUTORIAL you covered classes, packages and the drawing API. You also touched on events. In this section we'll take a quick look at one of the most important events and another way to get your Movie Clips onto the stage, now that attachmovie is no longer with us. Create a new class called 'Shapes.as' and insert:

```
package
{
    /*Events import*/
    import flash.events.MouseEvent;
    import flash.events.Event;
    /*Sprite*/
    import flash.display.Sprite;
    import flash.display.Stage; // Stage
    public class Shapes extends Sprite
    {
        private var handArray:Array;
        private var friction:Number = 0.55;
        public function Shapes()
        {
            init();
        }
        private function init():void{
            handArray = new Array();
            /*Add event on Mouse Down*/
            stage.addEventListener(MouseEvent.CLICK,
            onMouseDown);
            /*Add onEnterFrame*/
            addEventListener(Event.ENTER_FRAME,
            onEnterFrame);
            //start with 1 hand
            //hand();
        }
        private function onEnterFrame(evt:Event):
        void {
            var i:uint = 0;
            for (i; i < handArray.length; i++) {
                var hand:Hand = handArray[i];
                hand.vx += Math.random() * 0.9 - 0.1;
                hand.vy += Math.random() * 0.9 - 0.1;
                hand.x += hand.vx;
                hand.y += hand.vy;
                hand.vx *= friction;
                hand.vy *= friction;
                // Make sure it comes back from the stage.
                if (hand.x > stage.stageWidth) {
                    hand.x = 0;
                } else if (hand.x < 0) {
                    hand.x = stage.stageWidth;
                }
                if (hand.y > stage.stageHeight) {
                    hand.y = 0;
                } else if (hand.y < 0) {
```

```
                hand.y = stage.stageHeight;
            }
        }
        /*Mouse Down Event*/
        private function onMouseDown(evt:
        MouseEvent):void
        {
            var newHand:Hand = new Hand();
            addChild(newHand);
            handArray.push(newHand);
            newHand.vx += Math.random() * 0.2 - 0.1;
            newHand.vy += Math.random() * 0.2 - 0.1;
            newHand.x = Math.random() * stage.
            stageWidth;
            newHand.y = Math.random() * stage.
            stageHeight;}}}
```

Then create another new class called 'Hand.as' and insert:

```
package
{
    import flash.display.Sprite;
    public class Hand extends Sprite
    {
        public var vx:Number = 0;
        public var vy:Number = 0;
        public var speed:Number;
        public function Hand()
        {
            init();
        }
        public function init():void
        {
            var newHand:Sprite = new MyHand();
            addChild(newHand);
        }
    }
}
```

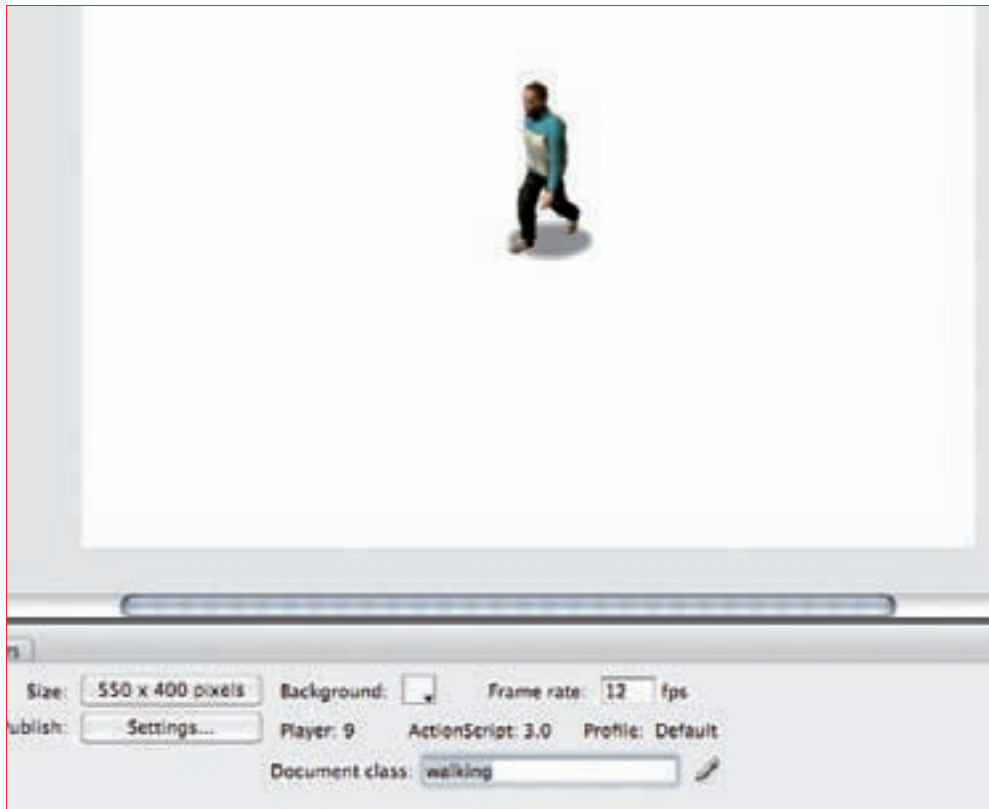
Now, in your 'draw.fla', change the Document class to Shapes. Last, follow the last two steps and test your movie. You have just created an onEnterFrame event, and also created new instances of the Hand class on the mouseDown event and you will have placed a movieclip from the library onto the stage.



Create a new Movie Clip of a hand like above in the 'draw.fla' and save it...

Tech Support Flash

This month we explore some of the new features of CS3 and sort out those niggling ActionScript 3.0 issues



Using the document class it is possible to call an ActionScript 3.0 class without the need for any timeline code

Q Key to control

I was really interested in last month's tutorial and wondered how I might similarly talk to a Movie Clip on the stage and control it with keys, but in ActionScript 3.0 instead of ActionScript 2.0? I did have a go but couldn't get it to work.

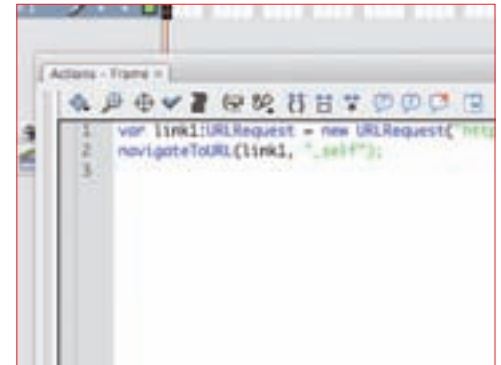
Brian Goldstein

A

Obviously, we haven't got space here to put a full code rewrite, but we'll give you the start of the code, which will move an object around the stage. Let's start with your document. Create a new ActionScript 3.0 Flash document and drag the walkClip from the tutorial library to the stage of your new document. As we did in the tutorial, give it the instance name of 'walkClip_mc'. Now, instead of putting the code on the timeline, we are going to add a document class. In the properties palette add 'walking' as the document class. Save this file as 'walking fla'

and create a new ActionScript 3.0 file, saving this as 'walking.as'. Now add the following ActionScript 3.0 code:

```
package {
import flash.display.*;
import flash.events.*;
import flash.ui.Keyboard;
public class walking extends MovieClip
{
private var walk:MovieClip;
public function walking() {
init();
}
private function init():void {
walk = walkClip_mc;
addChild(walk);
walk.stop();
stage.addEventListener(KeyboardEvent.
KEY_DOWN, onKeyboardDown);
}
```



Avoid unnecessary browser windows from opening by referring to '_self' in your ActionScript 3.0 code

```
}
public function onKeyboardDown(event:
KeyboardEvent):void {
switch(event.keyCode) {
case Keyboard.UP :
walk.y -= 10;
break;
case Keyboard.DOWN :
walk.y += 10;
break;
case Keyboard.LEFT :
walk.x -= 10;
break;
case Keyboard.RIGHT :
walk.x += 10;
break;
default:
break;
}
}
}
```

Here we create a new package, which includes all the relevant Flash packages, and we create a class which will handle our walkClip_mc character. We declare a public class which extends the Movie Clip and we declare a new variable called 'walk' to look after our Movie Clip. We then call our init() function in the 'walking' function as this is saved as walking.as. The init function assigns our instance name to the variable walk and we add that as a child of this class. We also assign our keyboard listener which will detect keyboard presses.

Below this we set up our KeyboardDown event and, based on which key has been pressed, it moves the walk variable in the appropriate direction. As you can see, the set-up is slightly different in that instead of _x to move an object left or right it is just x. These small differences will cause a lot of confusion at first.

Q

Trouble on the menu

I am making the transition to ActionScript 3.0. I was trying to create a menu but I have trouble linking to other pages. Every time I do, I keep getting a new browser window. I'm not sure

"THE NEW FILTER COPY AND PASTE MAKES THE WHOLE PROCESS FASTER AND MUCH MORE STREAMLINED"



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

what I'm doing wrong, but can you help with the correct code?

Daniel Shelbourne

A It sounds like you've just left off a tiny piece of code. Whenever referring to a web browser in Flash you have to say which window you'd like the URL to load into. These are the same as in HTML so thankfully nothing new to learn. Just in case you're not familiar, here they are: '_self' is the same window in the browser. '_blank' is a new window in the browser. '_parent' is the parent of the current frame in a frames-based layout. '_top' is the top-level frame in the current window.

Use this code to access the same browser window rather than it opening a new one:

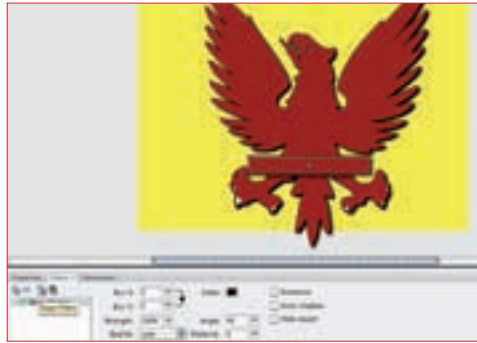
```
var link1:URLRequest = new
URLRequest("http://www.mysite.com/");
navigateToURL(link1, "_self");
```

Q Filtering through

I'd like to know if there is a quick way to copy filter settings of Movie Clips. In order to do this, I have been taking the Movie Clip, adding filters and placing it inside another Movie Clip so that each time I put the instance on the stage I get the same look. However, I can't copy this from symbol to symbol. Is there another way?

Jennie Stevens

A Well there is another way if you have Flash CS3. Most people use the same settings for their



Quickly copy and paste filters across multiple instances with the new copy and paste filter options in Flash CS3

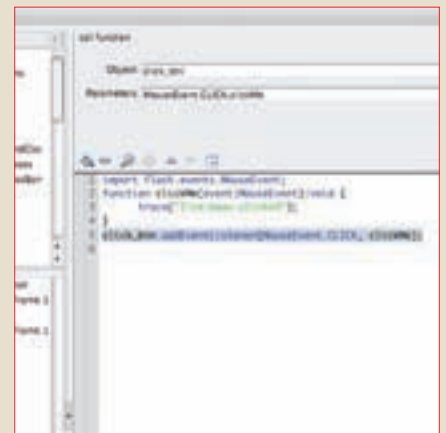
filters across several instances; for example, you may have different-shaped buttons that make up your menu, but you want the same drop shadow applied to each. Adobe has introduced the filter copy and paste to make the whole process faster and much more streamlined.

To work with this, simply select the instance on the stage and apply any filters that you want to. When done, look just above the filter list and you will see a button that displays 'copy filters' when you hover over it. Clicking it will let you copy the current selected filter or all the filters. Choose which you want, then select the new symbol you want to paste the filter over onto. Next to the 'copy filters' button is a 'paste filters' button. Click this and you will see that instantly the filters have pasted across. The speed at which you can achieve applying filters to multiple instances is a definite improvement.

Expert advice

Script Assist

If you are new to ActionScript or learning ActionScript 3.0, then why not turn on the script assist feature in Flash CS3? Script assist aims to make writing script easier by taking away the ability to write script directly into the ActionScript window. Instead of writing your code in directly, you instead click on the plus icon which provides a drop menu of different Flash commands. Choosing one of the commands allows the user to then fill in boxes, which helps to get the code right. This can be helpful if you have never used ActionScript before, but can be quite cumbersome for advanced ActionScript users.



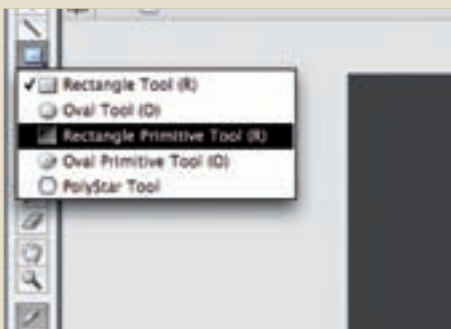
The script assist feature helps beginners to write ActionScript code by selecting commands from a drop menu

Technique: Cutting corners

Q I've been designing interfaces for websites and most contain round corners. However, sometimes I'd like to cut and paste my site elements from one document to another but the round corners don't always match the size I need, so I end up drawing them again. Is there anything else I can do?

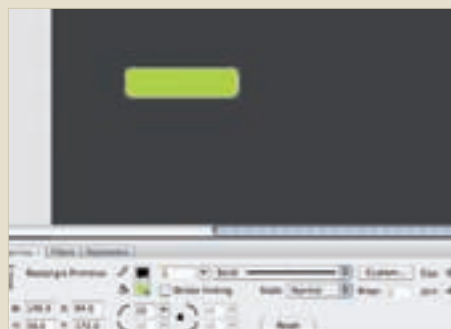
Emily Fisher

A In Flash CS3, select the new rectangle primitive tool instead of the standard one. This tool lets you change corner radius values at any time during the design. So no more redrawing rectangles to get the corners just right; instead, just amend the corners in the properties palette. What's more, this doesn't increase file size compared to a standard rectangle.



01 Select the primitive

Holding down your mouse on the standard rectangle tool allows you to choose new options such as the rectangle primitive or the oval primitive. For the purpose of this exercise we'll choose the rectangle primitive option.



02 Add the rectangle

Add a rectangle to the stage and oops, we forgot to add those rounded corners. No problem. With the rectangle selected, simply change the corner radius value in the properties palette to see the results instantly.



03 Other changes

What if we want different corner radius for each edge? Well that isn't a problem either. On the properties palette you'll notice there is a lock. Click this and you'll then be able to change the radius of individual corners.



THE BRIEF

ON THE CD

Tutorial files:
Web Designer Logo.psd

TUTORIAL OBJECTIVE

To create a fresh, clean image to use as a desktop wallpaper

TIME REQUIRED


2 hours

SKILL LEVEL



How to create your own Web 2.0 wallpaper art

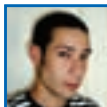
YOU'VE ALREADY INVADDED SCREENS WITH YOUR WEBSITES. NOW YOU CAN MAKE THE PUSH TO ADVERTISE WITHOUT BEING ONLINE

 **A LOT OF** sites these days have a download section that gives you the option to download all kinds of related goodies, from animations to screensavers. Here we'll walk you through, step by step, creating your own desktop wallpaper.

A desktop wallpaper is a great way of getting whatever you want to advertise 'out there,' as it can be viewed offline, shared among admirers and is always on-screen. Remember that wallpapers should be created to accommodate the multiple

screen dimensions that you will find for both widescreen and standard screen sizes.

This tutorial will show you how to create a fun, clean desktop using easy techniques to produce soft colourful graphics that glow and bear reflections. Hopefully, what you will learn from this tutorial, you will apply to your own ideas and then unleash it as a download from your site, or just enjoy having it on your very own desktop.



YOUR EXPERT

James Kingman has been creative since he was old enough to hold a crayon. Despite only just graduating from the UCCA where he studied Graphic Design, he has already worked with a variety of clients, including AOL and Vauxhall. www.jameskingman.com

How to create your own Web 2.0 wallpaper art



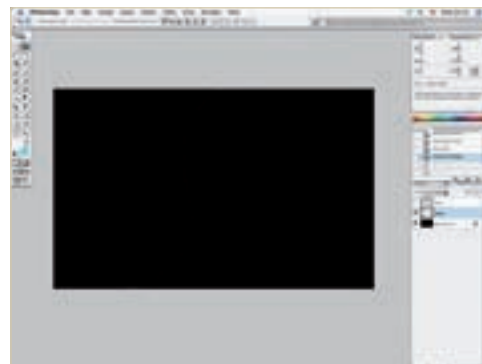
01 Create a new document

First, create a new document to make the image in. Hit Ctrl/Cmd+N to create a new document and set it up so that the dimensions are 1,250 x 800, RGB and 300dpi. Change the dimensions to suit your monitor or the monitor you're making your desktop wallpaper to be viewed on.



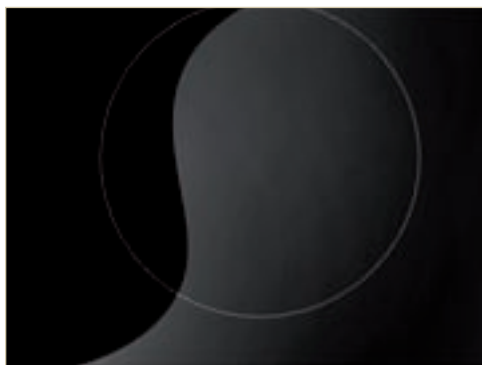
02 Set up the canvas

Next open the file called 'Web Designer Logo.psd' supplied on the cover CD, or use your own. In later stages we will edit this logo, but for now we'll keep it how it is. Go to the main document and press Ctrl/Cmd+I – this will invert the background.



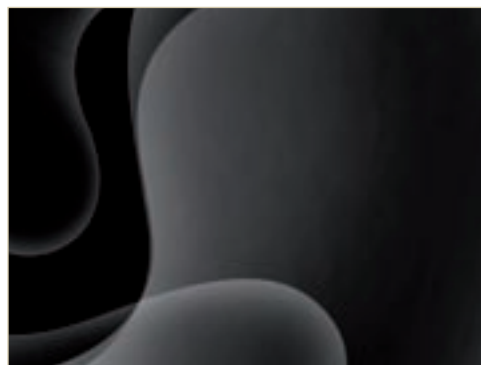
03 First shape

Drag the logo into the new document and name the layer 'logo'. Create a new layer and name this 'fade'. With the Pen tool (P), create a curvy line spanning from top to bottom and join the ends around the document. Hit Ctrl/Cmd+Enter to turn the path into a selection.



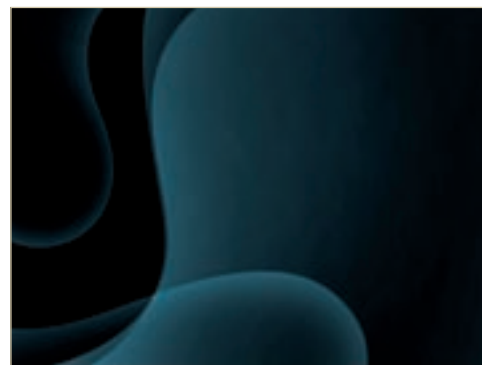
04 Create the fade

At the bottom of the Layers panel you will see a mask button; press it and select the Brush tool (B). Set the opacity of the brush to 30% and slide its hardness all the way down to 0. With the mask applied to the fade layer and selected, begin to work into the shape.



05 More fades

Add two more layers and create a fade in each of them. When you work into these shapes with your brush, just remember to keep the brush on a low opacity and try to wash out as much of the main body but leave a nice defining line of the shape itself.



06 Add some colour

We have a few bits set up, so let's start to add some colour. Create a new layer above each of the fades and make these layers clipping masks by pressing Ctrl/Cmd+Alt+G. Select a colour – we chose a bright blue – and fill in each fade with the brush.



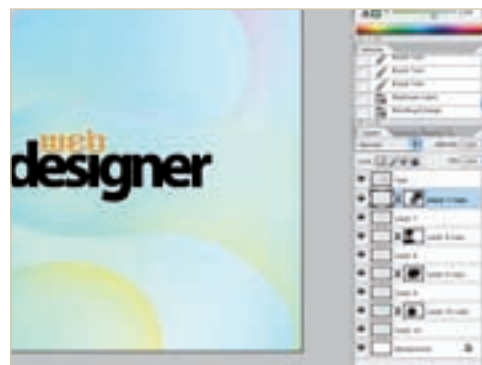
07 Bring in the logo

Make the logo layer visible and create a bubble shape around it. Apply the same technique we have used in previous steps to create the fade. Add some colour like before and select the Background layer and invert it. What we are left with is the basic shell of our image.



08 More colour

Next, we are going to add some more colour to the bubbles. Create more layers on top of each of the clipping masks and make that also a clipping mask. It's important to select colours that go nicely together, so to go with the blue we have chosen a yellow, pink and green.



09 Merge and intensify

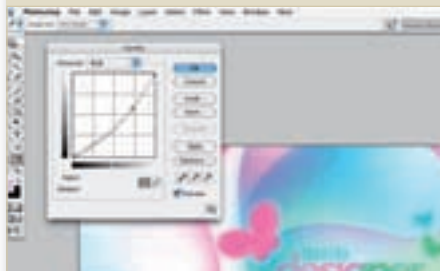
Merge each of the layers with their clipping masks. You will be left with each individual shape like when we started. Duplicate each layer and add a mask to the duplicate. With a soft brush, nip bits off each shape so you leave areas with more intense colour and defined edge.

Tutorial

TECHNIQUE

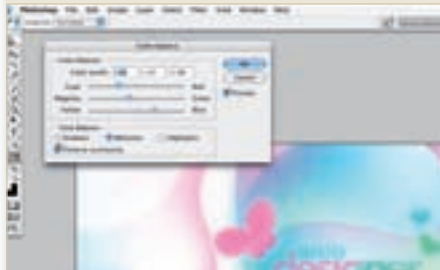
Add the final touches

In the section we will investigate adding the final touches to this image by using soft brushes and adjustments



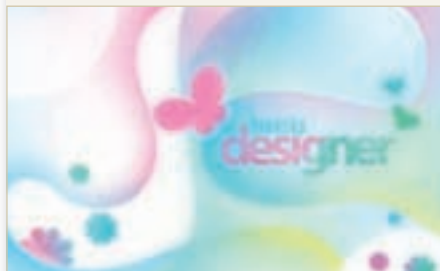
01 Curves

Open the Adjustment menu and select Curves. Adjust them so that the colours become more vibrant and hit Enter. Notice how there is already a mask attached to the new layer; begin to work a brush into it, making parts of the image softer.



02 Color Balance

Once again, open the Adjustment panel and select Color Balance. We want to make the blues stronger, so we will adjust the sliders to suit our taste. We would advise you to experiment here and bring forward colours of your own taste.



03 White brush

Last, we have created a few extra layers in the document and applied a soft white brush. We created one layer on the top to create a sense of light, and a couple from the middle to bottom to knock some detail back.



10 Gaussian blur

Make more duplicates of the main layers of the bubbles and add a Gaussian blur to each new layer. You even may want to duplicate the layers with the Gaussian blur on or even add a mask to these layers and nip bits off. On some layers we have adjusted the blending modes.



12 Butterflies

Get out the Pen tool by pressing P and draw some butterflies around the logo. Make the path a selection and colour them in. Duplicate the layer and adjust the levels so the butterflies are white. Create a fade like in the first steps of the tutorial and add a Gaussian blur.



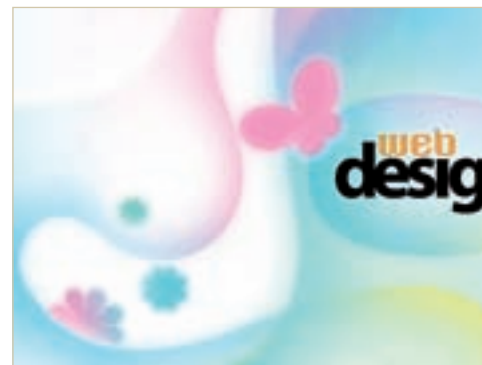
14 Logo work

Create a new layer above the logo and make it a clipping mask. Select some colours and fill it in the same way you have done with the rest of the image. Next, create another layer and create a fade like you have on the butterflies. Keeping to this rule will keep the image consistent.



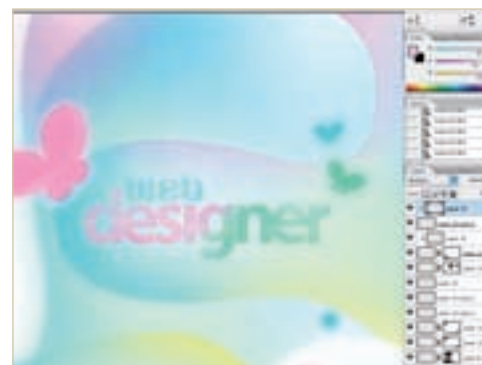
11 Touch up

Create a new layer and, with a soft brush on 40% opacity, add white touches on the darker areas of colours. Next, make a new layer and create two bubbles in the corners of the page and give them the same treatment as all the other shapes in the image.



13 Flowers

Create some flowers with the Pen tool and repeat the same process as you did with the butterflies. I want the flowers to pop up from behind one of the bubbles to give a little bit of depth, so select a bubble of your choice and delete the intersecting portion from the flower.



15 More on the logo

Merge all the layers involved in the logo and duplicate the layer. Add a Gaussian blur and make the blending mode Lighten. Create a new layer on top of the main logo layer and make it a clipping mask. Pepper the logo with a soft brush and make the blending mode Multiply.



FWH: Frank Was Here

www.frankwashere.com



TOP TIP



Download some more brushes

Achieving the grunge effect is made much easier when you have a large repertoire of brushes to back you up. We'll look at how to make your own set of brushes a little later in the article, but to get started it certainly isn't a bad idea to start your collection with a couple of custom sets. DeviantART.com has quite a few excellent sets; just log in and search for 'Brushes'.

Clean lines are always stylish, but you can really make a website 'pop' by ignoring conventions and trying something fresh.

The grunge aesthetic is a funky way to break up the everyday lines and shapes of a website, as the splashes of colour and brush stroke feel can add dynamism to any mundane website with very little effort required.

The effect is put to good use on FrankWasHere.com, an Italian website dedicated to obscure and independent comic strips and their enthusiasts. Comic books are available for purchase through the site, which also acts as a hub for Italian collectors and designers. As our website translator informs us, the emphasis is very much on supporting up-and-coming illustrators and production houses; the work presented is of professional quality art-wise, and serves as reminder that there is more to comic books than Marvel.

The code structure and navigation of the page is not especially noteworthy, so we are going to concentrate more on the graphic side of things. The rough-cut outlines, splatters and Polaroid effects give the website a fairly unique feel to it, and recreating this in Photoshop is going to be quite a bit of fun, as we are going to use some unconventional techniques to bring this style to life.

You've been framed

The Polaroid style is a good way to present images in a less 'standard web-style' context

Paper craft

Incorporating real-world office supplies into the website lends your grunge extra authenticity



Brushed borders

Achieve that classic grunge look with a few rough edges

The brushed borders effect is one of the fundamental concepts of the grunge aesthetic. The best way to go about achieving this is to first create a new layer in Photoshop and fill in a rectangular box with block colour. Now, select a grunge brush that you've either created or downloaded, and then open the Brush dialog. The trick here is to reduce Spacing to '0' – this will give you the 'stroke' effect. Create a new layer and draw a curving line over the edges. Repeat this a couple of times on each side using different brushes to vary the effect. For a little



bit of extra detail, add a layer mask, select black as the Foreground Color, and then use a different grunge brush to paint out small sections on each stroke layer.

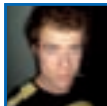
Polaroid frames

Give your pictures a fresh look and different angle with photo-style frames

The Polaroid framing effect not only gives the image a fresh presentation style, but also a different angle than usual. To achieve this effect, create a new layer in Photoshop, make a square selection (hold Shift while dragging the marquee) and fill it with white. Open up an image you would like to frame, and copy a square section from it. Paste it on top of your frame and resize (Ctrl+T) it to occupy around 90 per cent of the white area. Add a layer mask to the frame and use a grunge brush to add some transparency flecks along the sides. Link the two layers up, rotate on a 30°



angle and you're ready to go; drop them in to your main site composition! Tip: use Image Maps in Dreamweaver when building the site to use these as links.



YOUR EXPERT

Justin Maller is a graphic artist from Melbourne, Australia. He is currently working as a full-time freelance graphic artist, while also creatively directing the crew over at depthcore.com. Check out his personal folio at superlover.com.au.



Brush strokes

A key part of the grunge effect, you can recreate brushed borders using your own brushes or a download set

Photo-realistic

Rough chopped stock, like this television, with a bit of shadow will add a bit of grit and depth to the site

STEP BY STEP

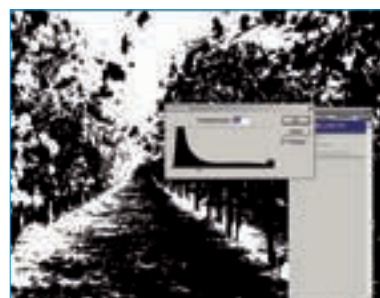
Creating brushes

Making your own brushes will yield the most original grunge results possible



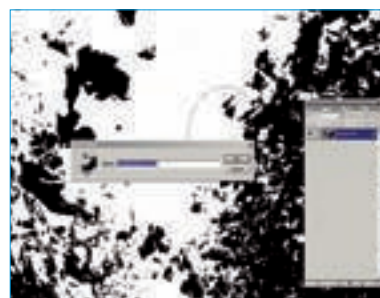
01 Load up some stock

The first thing to do is to load up a photograph that has the curves and detail necessary to make a good brush. When creating a grunge brush, the best photographs to use are ones involving trees or plants; these will always give you a good effect, as they are naturally quite intricate.



02 Threshold

When creating a brush, it is important to remember that anything white will be transparent, and anything black will be ink. Open up the threshold Image Adjustment dialog. You want to retain some but not all detail, so move the slider to just before the main Level spike.



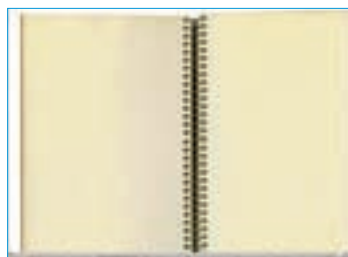
03 Selection and definition

Make a selection of the most interesting part of the image. You can use any selection method (not just rectangular). Try to use an area that has white around the edges to give the brush a natural finishing point. When satisfied, simply click Edit>Define Brush to add it to your Brushes palette.

Stationery effect

Scan everyday desktop items to get that authentic look

The best way to achieve the stationery effect, like the ringbinder seen here, is to grab some of the things lying around on your desk and just chuck them in the scanner – often producing a more detailed effect than taking a snapshot. Turn up the DPI and scan away on any notebooks, clipboards and folders you have lying around. Import the results in to Photoshop then use the Pen tool (P) to make rough selections of each and copy them in to your site document. Either lay text over them using Photoshop, or actually write on the objects before you scan them

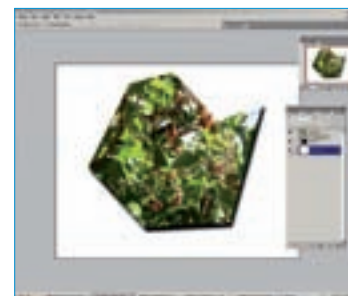


to achieve that authentic feel. It's the simplest premise, but it is used so rarely because designers forget just how rich in source material and design elements their everyday environment is.

Rough chopped stock

It's not hip to be square, so turn your photos into asymmetric shapes

Load up a photograph that you want to incorporate into the site design. Instead of just making a square or rectangular marquee selection, get out the Pen tool. Make an irregular selection using six or seven anchor points; you should try to make the whole thing as asymmetrical as possible, with no 90° angles. Copy and paste into a new layer. Now, to really add some depth to this cutout, Ctrl-click the layer to get its selection. Create a new layer, and fill this selection with black. Deselect and apply a Gaussian blur of 8px. Nudge this shadow layer down two or three



pixels, and across four or five. Merge the two layers together and you're ready to import some rough chopped stock to your main document.



Other elements required for this project

In addition to the files on the cover CD, you'll need the following:

- You will need to create your own API keys.
- Google Maps keys can be created at <http://www.google.com/apis/maps/signup.html>
- Google Local keys can be created at <http://code.google.com/apis/ajaxsearch/signup.html>

- WeatherBug keys can be created at <http://apiereg.weatherbug.com/>
- Flickr Keys can be created at http://www.flickr.com/services/api/misc.api_keys.html
- You will also need a Google account (a Gmail address works well) and a Yahoo! account for access to Yahoo! Pipes and to Flickr.

THE BRIEF

ON THE CD

Tutorial files:
Mashuppage.html
Pleasewait.gif

TUTORIAL OBJECTIVE

Build a complex Web 2.0 mashup, without using server-side proxies

TIME REQUIRED

2 hours

SKILL LEVEL



Cross-site mashup using JSON and Yahoo! Pipes

DEVELOPING JAVASCRIPT APPLICATIONS CAN BE COMPLEX – ESPECIALLY WHEN YOU'RE WORKING WITH SEVERAL WEBSITES

ONE OF THE hallmarks of Web 2.0 is the mashup, a web application that brings together components from many different services. Many sites offer APIs, which can be used to build JavaScript applications that can call specific functions on remote sites. However, the JavaScript security model prevents code from calling functions on remote sites. One way of solving this problem takes advantage of JSON, JavaScript Object Notation. This delivers the response to a REST-style

query as a JavaScript object, rather than XML data, putting it right in your web page. As the data is inside your page you can work with it directly. All you need to do is dynamically generate the appropriate query URL and insert it in a <script> tag. We'll use these techniques to build a web application that brings information from various services to deliver a site that takes a UK postcode, shows the current weather there and displays the most interesting image close to the location.



YOUR EXPERT

Simon Bisson is a well-known technology journalist who has long been a contributor to both *Web Designer* and *Web Developer* magazine. His expertise on breaking development trends, such as AJAX, has been invaluable across our recent tutorials and features.

Cross-site mashup using JSON and Yahoo! Pipes



01 JavaScript dev tool

We'll be using the free Aptana JavaScript development environment for this project. It features an editor with JavaScript code completion, support for most popular AJAX libraries and its own debugger. Download the most current version from <http://www.apтана.com>.

04 Adding HTML to our page

There's very little HTML in our application. We'll need a `<div>` to host the map control, another to handle a progress indicator (cross-site queries can take time). We'll also need a form to capture user input (the postcode).

```
<body onload="load()" onunload="GUnload()">
<h1>Flickr Interestingness Weather Location Explorer</h1>
<div id="map" style="width: 700px; height: 550px"></div>
<br>
<form name="postcodeform">
<label>Postcode <input type="text" id="text" name="postcode"></label>
<input type="button" value="Map postcode" onclick="drawMap(this.form)">
</form>
</body>

</html>
```

07 Getting data from a form

We can use standard DHTML JavaScript techniques to extract the data from our HTML form. Add a call to a function to the form's `OnClick` action and use this to extract the postcode from the form and then pass it onto our geocoding code. It's a good idea to code these up as separate functions, as we can then reuse them in the future.

```
function drawMap(f)
{
  getPostcodeFromForm(f);
  getLatLongFromPostcode(postcode,mapCenter);
}
function getPostcodeFromForm(formobject)
{
  postcode="";
  postcode=formobject.postcode.value;
  return;
}
```



02 Getting your API keys

Most of the services we'll be using to build our application require you to register for API keys in order to access their APIs. You'll need to include the keys in every call to their servers. For this project we'll need keys for Google Maps, Google Search, Flickr and WeatherBug.

05 Setting global variables

Web mashups are asynchronous. One function will call a remote function, which will do a call-back into your code, launching another function. This means information won't be passed between functions as it might normally be. JavaScript allows you to declare global variables that can be shared across functions. We'll need several for our application – handling postcodes, latitude and longitude, map data, and holding API keys.

```
var postcode;
var coordinates;
var buildstring;
var offset;
var map;
var localSearch = new GLocalSearch();
var fcode = "YOUR_FLICKR_API_KEY_HERE";
var acode = "YOUR_WEATHERBUG_API_KEY_HERE";
```

08 Geocoding postcode data

Google has unlocked the postcode database through its Google Local API. This lets us use a query that converts a UK postcode into latitude and longitude, returning the results to a call-back function. It'll even check your input!

```
function getLatLongFromPostcode(postcode,callbackFunction){
  localSearch.setSearchCompleteCallback(null,
  function(){
    if (localSearch.results[0]){
      var resultLat = localSearch.results[0].lat;
      var resultLng = localSearch.results[0].lng;
      coordinates = new GLatLng(resultLat,resultLng);
      callbackFunction(coordinates);}else{
        alert("Please use a valid UK postcode");
      }}};
  localSearch.execute(postcode + ", UK");
}
```

03 Add Google API libraries

We'll start by adding calls to the Google API libraries we want to use to our page. These need to be wrapped in `<script>` tags and are URLs that need to include our keys. Google keys are tied to a page's domain, so you'll need to update the keys when you move from a local test site to a remote server. As Aptana uses a local web server and a non-standard port for testing, make sure you register your Google keys to `http://127.0.0.1:8000/`.

```
<html><head>
<meta http-equiv="Content-Type"
content="text/html; charset=iso-8859-1" />
<title>Untitled Document</title>
<script src="http://maps.google.com/maps?file=api&v=2&key= YOUR_API_KEY_HERE"
type="text/javascript"></script>
<script src="http://www.google.com/uds/api?file=uds.js&v=1.0&key= YOUR_API_KEY_HERE"
type="text/javascript"></script>
<script type="text/javascript">
```

06 Loading the map control

Now we can start adding code. We'll first need to add a `load()` function. This will create a new map control using the Google Maps API. It'll first test for compatibility and then create a map object. Finally we'll centre our map on the equator, with a zoom level that shows the whole globe. While our application is intended to work only with UK postcodes, it should be possible to extend it to work with other geocoding schemes.

```
function drawMap(f)
{
  getPostcodeFromForm(f);
  getLatLongFromPostcode(postcode,mapCenter);
}
function getPostcodeFromForm(formobject)
{
  postcode="";
  postcode=formobject.postcode.value;
  return;
}
```

09 Redrawing the map

Once we've converted a postcode into a set of map coordinates, we can redraw our map to centre it on the latitude and longitude returned by Google Local. We can set the map centre to the coordinates using Google Map API calls, as well as zooming in to the appropriate point, and adding a pin to show where we're mapping. We can also add some map controls – including a zoom control and a map type control.

```
function mapCenter(coordinates)
{
  map.setCenter(coordinates, 13);
  map.addControl(new GSmallMapControl());
  map.addControl(new GMapTypeControl());
  map.addOverlay(new GMarker(coordinates));
  getWeatherFromCoordinates(coordinates);
}
```

TECHNIQUE

Progress bars

With no guaranteed response time, we need to show something is happening.

```
<body onload="load()"
onunload="GUnload()">
<h1>Flickr Interestingness Weather
Location Explorer</h1>
<div id="map" style="width: 700px;
height: 550px"></div><br>
<div id="progress"></div>
<form name="postcodeform">
<label>Postcode <input type="text"
id="text" name="postcode"></label>
<input type="button" value="Map
postcode" onClick="drawMap(this.
form)"></form></body>
```

01 Add a progress bar

First we need to add a <div> to our HTML content. This is where we'll display an animated graphic and some text. Give the <div> an ID, which will be used to add HTML when the progress bar is required.

```
function showProgress(name){
prg = "<IMG SRC='pleasewait.gif'>
Loading data";
progressViewer = document.
getElementById(name);
progressViewer.innerHTML = prg;}
function hideProgress(name){
progressViewer = document.
getElementById(name);
progressViewer.innerHTML = "";}

```

02 Bar JavaScript

Two functions are needed to show the progress bar and remove it. The first defines some HTML, with a link to an animated image and some text, before placing it in our <div>. The second removes the content from the <div> when run.

```
function getPostcodeFromForm(formobj)
{ postcode="";
postcode=formobj.postcode.value;
showProgress('progress');
return;}And
var marker = createMarker(coordinates,
buildstring);
map.addOverlay(marker);
hideProgress('progress');
```

03 Call the progress bar

We can use the progress bar in our application by calling the first function as soon as we begin to get data from our postcode search. The progress bar can be removed once a search has been completed and a pop-up is ready for display.



10 Getting the weather

WeatherBug's geoRSS feeds have the info we need, but we'll need to get the data into our pages. That's where Yahoo's Pipes service comes in. You can use it to create a service that converts RSS XML into cross-site friendly JSON. Sign up for a Pipes account at <http://pipes.yahoo.com>.



12 Getting input into a Pipe

We can give our WeatherBug pipe the inputs we want by adding some user input blocks. We'll need two number blocks for latitude and longitude, and a text block to hold our API key. We could hard-code the API key in, but blocks are shareable and we don't want our keys to be abused.



14 Handling the RSS feed

With the feed URL defined, we'll need to fetch data from the WeatherBug API. This can be done using a FetchFeed block. Drag it onto the page and wire its input URL to the output from the URL Builder. We can finally connect the Fetch Feed's output to the input of a Pipe Output block.



11 Create a WeatherBug Pipe

We can use a URL Builder block as the heart of our application, using the base URL of the WeatherBug API: <http://api.wxbug.net/getLiveCompactWeatherRSS.aspx>. We'll also need to give it three query parameters – latitude, longitude and an API key (here called Acode). Sign up for a key at: <http://apireg.weatherbug.com>.



13 Linking inputs

We can now wire up our inputs to the URL Builder block. Link the latitude input to the lat field, longitude to long, and API key to Acode. Select each input box and click on the circle at the bottom. Drag the line to the circle by the relevant entry block in the URL Builder.



15 Testing our Pipe

Save your Pipe and return to the main page of your Pipes account. Click on the name you gave it and you'll see a HTML form with the details of the inputs you've chosen. Fill in some values (including your API key) and click Run Pipe to see the results of a query.



16 Find JSON URL for a Pipe

On the results page for a test you'll see a light bulb icon, with the text 'Get as JSON'. Click this to download a .RUN file. Open the file with a text editor. This will show you the JSON format that Yahoo Pipes will deliver to your application. If you copy the JSON URL from the Pipes site you'll find the base structure of a call to a Pipes application that will return data as JSON.

17 Add Pipes call to JavaScript

We'll now need to add a call to our Pipes application. Start by creating a string to take the data we want to send to the service, and use this to hold the Pipes URL. Make sure that you've included the pipe ID in the string, and give it a call-back function for delivery of the JSON results.

```
function getWeatherFromCoordinates(coordinates)
{
    weatherstring = 'http://pipes.yahoo.
    com/pipes/pipe.run?Acode=' + acode
    + '&latitude=' + coordinates.lat() +
    '&longitude=' + coordinates.lng() + '&_id=m1
    PnD1Xy2xGUQqj3dLq02Q&_run=1&_render=json&
    callback=pipesCallback';
    addScript(weatherstring);
}
```

18 Cross-site JSON at work

We can now use our Pipes URL to dynamically create and call the script that will return our JSON code. This is done by adding a new function to create a script element in the document body of our HTML page and insert it in the page. When the function is called, the script element will automatically run and will call the call-back function in the calling URL.

```
function addScript(uri)
{
    var myscript = document.
    createElement('script');
    myscript.src = uri;
    document.body.appendChild(myscript);
}
```

IN DETAIL

Inside the Flickr API

Flickr's API is one of the most comprehensive web services around.

YAHOO!'S FLICKR PHOTO service is one of the web's most popular social networking sites. It's also an incredibly useful source of images (and information about images) that can be built into any web application. For this, Flickr provides access through a mix of RSS feeds and web API calls.

You can access the web API through many different routes, from SOAP web service calls to RESTful URLs. Results can be delivered in as many different formats, including XML and JSON. There are also many different API wrappers, making them available to most common programming environments. Web developers can use the various open source JavaScript libraries, or can work directly with the APIs using REST and AJAX.

There's a lot of documentation on Flickr's website (<http://www.flickr.com/services/>) where you'll also find a discussion group and a mailing list. Like many other web services, you'll need to apply for an API key before you can start writing code. Getting a key is easy enough – the process is automated – but you should be careful not to hammer the site with queries.

Some of the API calls require authentication. There's a specific authentication API you'll need to use, and getting it working can be complicated as tokens need to be delivered with every request. However, the basic search call doesn't need authentication, simplifying application development considerably. It's a good place to start working with Flickr, as it introduces many of the concepts you'll need for other API calls, and at the same time shows that Flickr may not do things quite the way you'd expect.

One useful tool is Flickr's API Explorer. Once you've read the documentation for a specific call, you can drill down into just what each argument will give as an output. Fill in the form, click the call button and you'll see the resulting XML in a scrollable text box. You can use these results to write code that can parse the image data and turn it into a workable image URL.



Flickr's API explorer lets you test out API calls without having to write any code, presenting the results in XML view



Need to construct a Flickr URL using data from an API call? This page will help: <http://www.flickr.com/services/api/misc.urls.html>

19 Parsing the weather

The weather data returned by our Pipes application is an XML RSS feed that's been converted to JSON. The WeatherBug site details the structure of its RSS files, and we actually only want to extract a small part of the file – all the description fields that are being returned. We can write a simple loop that can parse this data and append the information we want to a string.

```
function pipesCallback(response){
    if (response == null) {
        alert("Results not parsed");
        return;
    }
    buildstring = "";
    for (x = 0; x < response.count ; x++){
        buildstring = response.value.items[x].
        description;
        offset = 0.001;
        getNearestFlickrImage(coordinates,offset);
    }
}
```



20 Find nearest Flickr image

We'll be using the standard search API to extract the most interesting photo nearest to the point we've just mapped. Flickr's geographic search requirements mean that you'll give the site a bounding box that surrounds the location, along with a more specific query – such as minimum age.

Tutorial

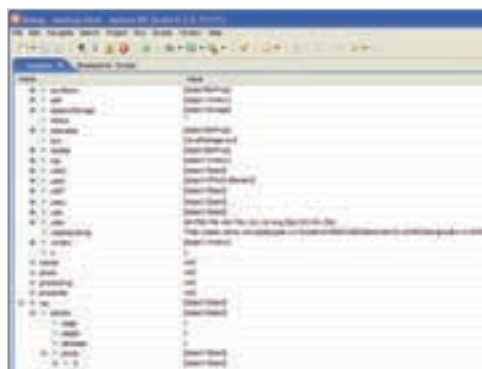
21 What if there's no image?

Not every Flickr image has geotags, so we'll need to be able to grow our search area if we can't find any images. JSON objects are easy to parse; looking at the responses sent by Flickr, we can see that if no pages of photos are returned, we need to expand our search area and call the search URL again to get an updated JSON object.

```
function getNearestFlickrImage(coordinates, offset)
{
    minlat = (parseFloat(coordinates.lat()) - offset);
    minlng = (parseFloat(coordinates.lng()) - offset);
    maxlat = (parseFloat(coordinates.lat()) + offset);
    maxlng = (parseFloat(coordinates.lng()) + offset);
    flickrstring='http://api.flickr.com/services/rest/?method=flickr.photos.search&api_key='+ fcode + '&min_taken_date=2004-01-01+00%3A00%3A00&sort=interestingness-desc&bbox=' + minlng + '%2C+' + minlat + '%2C+' + maxlng + '%2C+' + maxlat + '&per_page=1&format=json';
    addScript(flickrstring);
    function jsonFlickrApi(rsp)
    {
        if (rsp.stat != "ok"){
            alert ("Flickr service error");
            return;
        }
        if (rsp.photos.pages == "0"){
            alert ("No photo found, expanding search area");
            offset = (parseFloat(offset)+ 0.001);
            getNearestFlickrImage(coordinates,offset);
        }
    }
}
```

24 Add the pop-up to our map

We've now written most of the code we need (see 'Technique' boxout for how to add a progress bar). All we need to do now is run the page, using Aptana to launch its own web server. Our page will open in our default web browser, ready for testing.



27 Examining returned data

We can use Aptana's debugger to see if WeatherBug or Flickr are returning the data we need. Add the appropriate breakpoints to your code, then run the debugger. You can expand the variables view to show a specific variable – and drill down to see the response from a server.

```
return;
}
var photo = rsp.photos.photo[0];
var photostring = "";
var phototitle = "";
```

22 Building a Flickr image URL

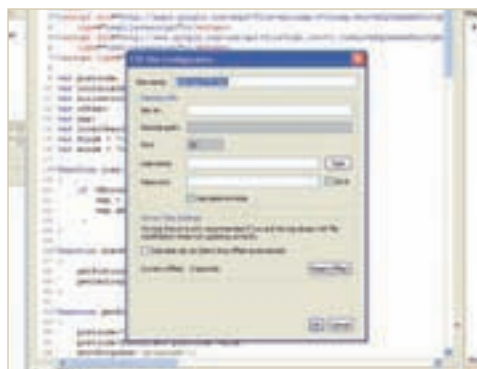
Flickr's image URLs are rather complex, but all the information we need to create one is in our JSON object. We're only displaying the first image returned (so using an array index of [0] on our JSON object). Once we have a photo, we can extract the details used in the URL and add an image source to our overlay HTML.

```
photostring = '';
phototitle = photo.title;
buildstring = buildstring + "<br>" + photostring + "<br>" + phototitle;
```



25 Running the mashup

All we need to do is type in a postcode and click the form's submit button. The application converts the postcode to geocode, then gets weather information and searches Flickr. If you're publishing to a public-facing website, remember to register a Google API key for that URL.



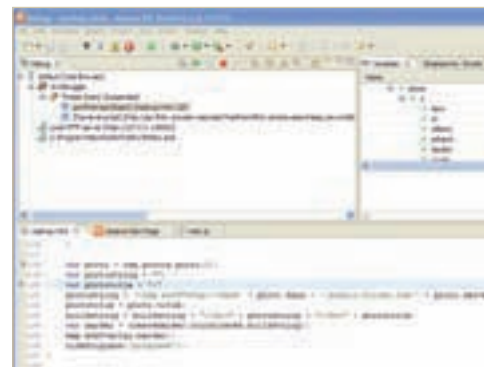
28 Publishing your code

In Aptana's built-in FTP client, right-click the FTP icon to add a new FTP site, along with user names and passwords. Once the site is set up you'll be able to upload and download files without leaving the IDE – just remember to ensure you've set the right API keys for your server URL!

23 Creating a pop-up

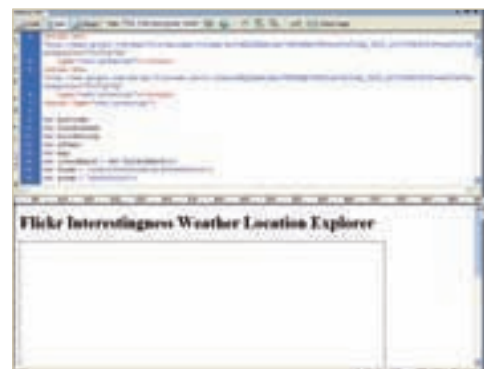
We first need to create a marker, using the Google Maps API. The information we've extracted from WeatherBug and created from Flickr queries is all in HTML, so we can just set a marker to open when we click on it, and then to display the HTML in a pop-up. Once the marker has been defined, we can display it. When the application has finished running you'll need to click on the pin to see the weather and the image.

```
var marker = createMarker(coordinates,buildstring);
map.addOverlay(marker);
function createMarker(point,html){
    marker = new GMarker(point);
    GEvent.addListener(marker, "click", function()
    {
        marker.openInfoWindowHtml(html);
    });
    return marker;
}
```



26 Debug JavaScript apps

Aptana's built-in debugging tools let you connect directly to a running application. You can pause the application in the browser and drill down into your code and the variables (including data from the various API calls), before adding any breakpoints and resuming the application.

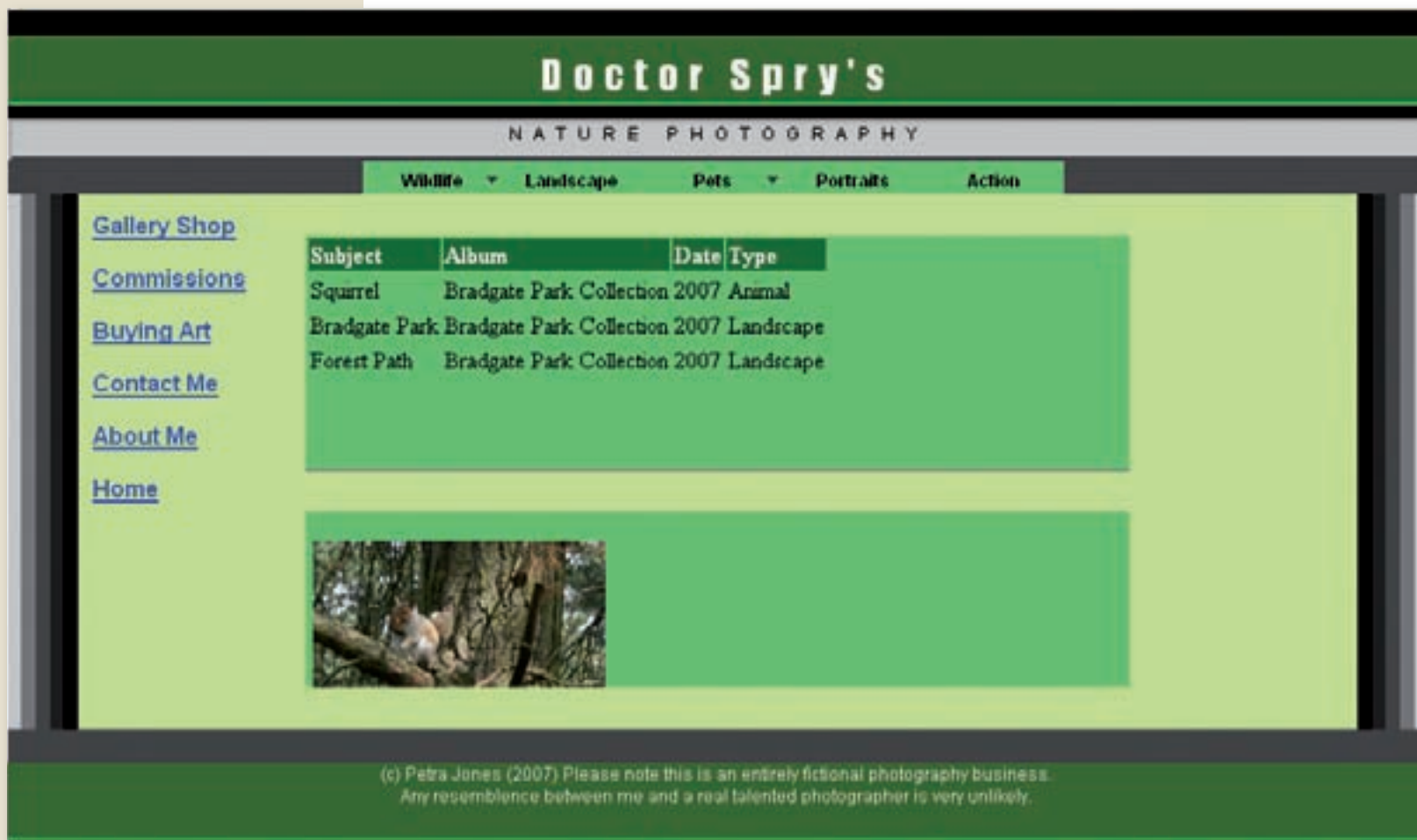


29 Other HTML editors

You don't need to use Aptana to build mashups. Any HTML design tool will do – especially a recent one like Adobe's Dreamweaver CS3 or Microsoft's Expression Web. You can even use a simple text editor like Notepad. Mashup development can be a quick and simple process.



*e***Mag**



THE BRIEF

TUTORIAL OBJECTIVE

Using the Spry framework for Ajax and Spry Widgets for faster web design

TIME REQUIRED


2-3 hours

SKILL LEVEL



Add AJAX with the new Spry widgets for CS3

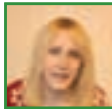
EVERYONE LIKES DYNAMIC CONTENT, BUT NO ONE LIKES THE CODING. THE SOLUTION? SPRY FRAMEWORK FOR AJAX

 **NOT EVERY WEB** designer knows JavaScript inside out and even for those that do, it can be a tedious job writing functions to take your XML and turn it into an exciting homepage that presents it in a dynamic way.

There are plenty of other time-consuming jobs too, like scripting navigation bars that we do again and again routinely. What if Dreamweaver CS3 could save us some of the work and provide an interface that even a non-programmer could use?

In this step-by-step tutorial, we take you through the new Spry Framework for AJAX and CS3's Spry Widgets to see how we can build dynamic pages with moving content and load XML into our homepage, all without writing a single line of script.

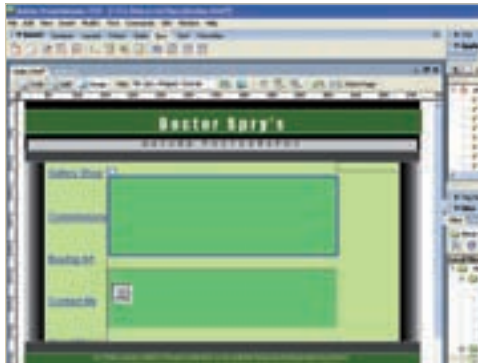
Not only that, but we also reveal how to build each of the four Spry Widgets – namely dynamic navigation menus, tabbed panels, collapsible panels and accordions.



YOUR EXPERT

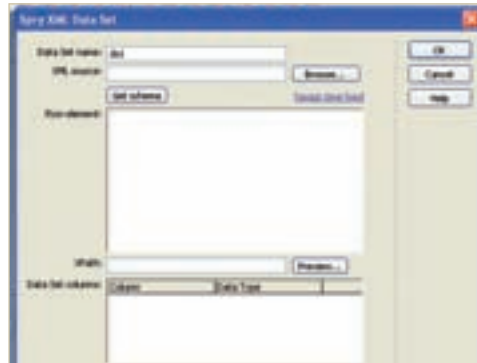
Petra Jones is a systems analyst who has worked as a website designer and developer for over ten years. She has just started as a freelancer on *Web Designer* magazine and her interests include sound production, podcasting and interactive multimedia sites.

Add AJAX with the new Spry widgets for CS3



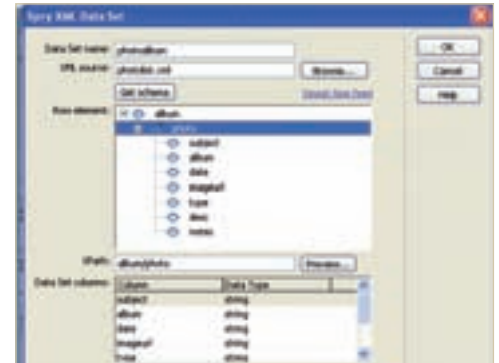
01 Getting started

Under the Files panel, click Manage Sites>New>Site to create your Spry test area. Give it a Site Name and browse the location of your homepage and XML file. Double-click 'index.html' to open the webpage. To display it in Design View properly, collapse the Properties and Results panels.



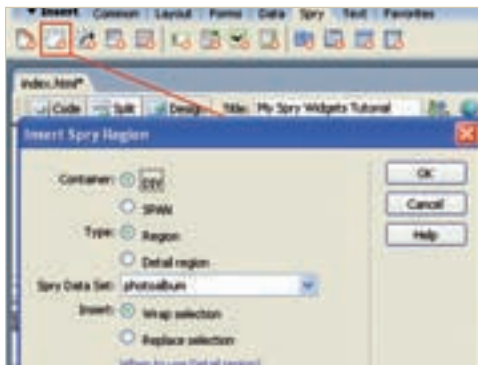
02 XML lists

CS3's Spry functionality includes a nifty way to display XML lists as dynamic HTML without ever needing to write code. These could be lists of products, events or even photo albums written in simple XML. On the Insert bar, select the Spry menu, then click on the Spry XML Data Set icon.



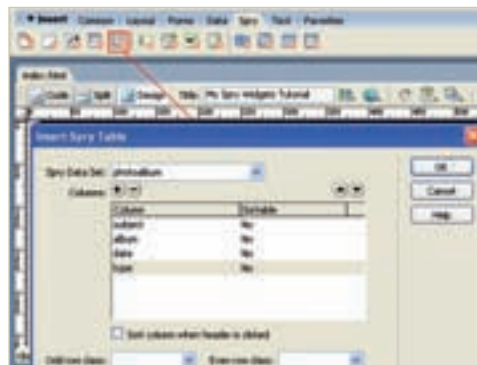
03 Bug checking

Give your data set an intuitive name (we've chosen 'photoalbum') and browse the XML file ('productlist.xml'). Now click Get Schema to display the XML node structure. CS3 will automatically check your XML for bugs. Click on the 'photo' node in the panel underneath and click OK.



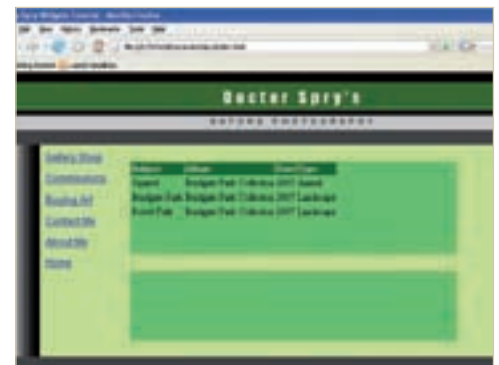
04 Spry Region

Look over to the top right and you'll see the Bindings panel is now populated with your XML 'photo' node. Highlight your chosen DIV container then click Spry Region (top left). Set Container to DIV, Type to Region and Insert to 'Wrap selection', then click OK.



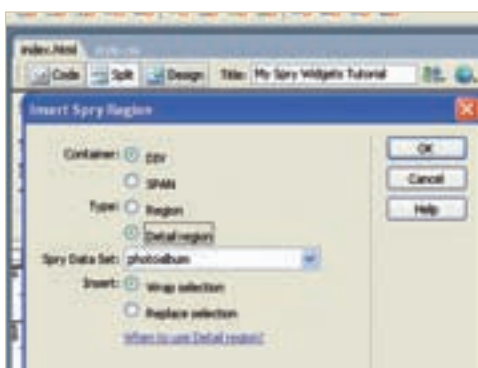
05 Spry Table

Inside your new Spry Region, go to the Insert bar and select Spry Table. Then choose the columns you want to display. Adding Hover classes is optional, but ensure that both 'Sort column when header is clicked' and 'Update detail regions...' are ticked, then click OK.



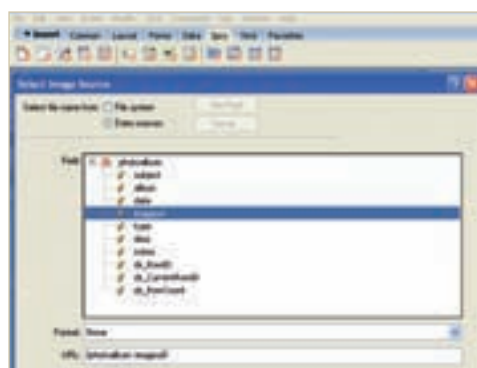
06 Adding some style

Give your new Spry data table some CSS styling and save the page. Click OK and Dreamweaver will now create two JavaScripts named 'SpryData.js' and 'xpath.js' in a folder named 'SpryAssets'. Select File>Preview in Browser to see all the XML values displayed in a list on your page.



07 Detail Region

Return to Design View and select a neighbouring DIV (eg, 'lowertext'). Now insert a Spry Region, but this time set Type to 'Detail region' and Insert to 'Wrap selection'. (If 'Wrap selection' and 'Replace selection' are greyed out, hit Cancel and check your DIV is highlighted.) Now click OK.



08 Adding some detail

Add an image tag and double-click on it to bring up the Select Image Source dialog. Change 'Select file name from' to 'Data sources', then click on the 'imageurl' node and hit OK. File>Preview in Browser and you should find that when you click on the photo subject, the image changes.



09 Spry know-how

You can reuse these steps as a means to render anything from an XML list of business products to a summary of events that visitors can click on to get more detail. Consider adding a 'cursor: pointer' property or Hover class to make sure everyone knows they can get more info.

TECHNIQUE

Playing with the Spry Accordion

How to build a dynamic Spry Accordion that displays a wide variety of content all at the click of a mouse



01 Create Accordion

Every web designer faces moments when space on a homepage is at a premium. One solution is to build a Spry Accordion capable of holding multiple text items or lists of links. Click on the Spry Accordion icon under Insert>Spry.



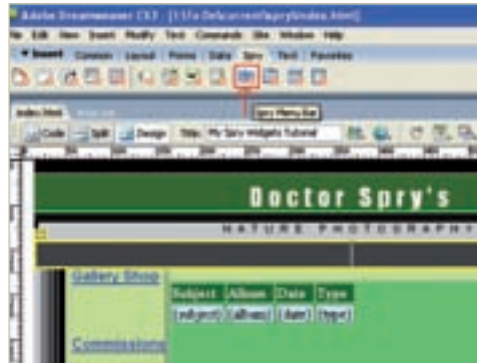
02 Tweak your Widget

Type over the default tab names and 'content' text. Use the up/down arrows to alter the order of the accordion tabs. Saving your changes will create two more files for your SpryAssets folder. Click OK on the Copy Dependent Files dialog to create these.



03 Finished Accordion

Our Spry Accordion is created on a new page with plenty of room called 'accordion.html'. If you're creating an Accordion on a page cluttered with DIVs, use CSS styling and z-index to avoid overlaps.



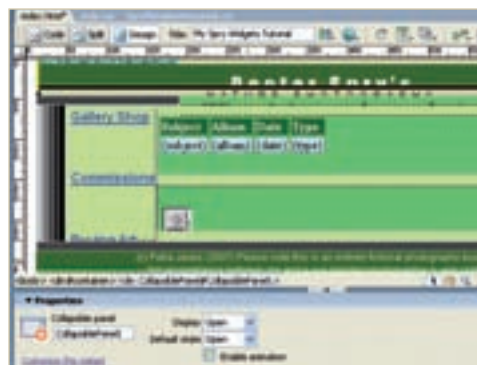
10 Making Widgets

Now let's use Spry Widgets to create a menu bar. Highlight the dark grey DIV named 'subspacer' and select Spry Menu Bar from the Insert bar. Pick Horizontal and click OK to create a four-item navigation menu. Go to the Properties Inspector to add items, URLs and change item names.



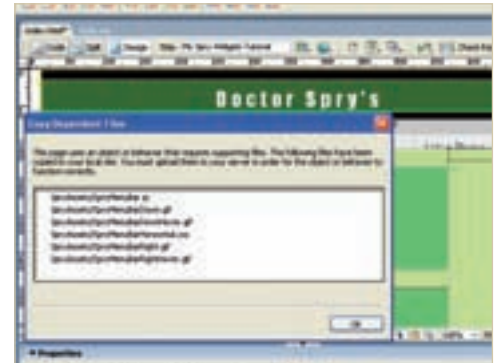
12 Customising menu

To customise your menu (which defaults to the left using relative positioning), change the position of 'ul.MenuBarHorizontal' to Absolute, and set Left to 25%. You can tweak the background colour and font under 'ul.MenuBarHorizontal a'.



14 Collapsible panels

The third of the four Spry Widgets is a facility to create collapsible panels that show or hide on Click. Under the Properties Inspector, set the 'Default state' to Closed or Open depending on your preference, then edit your panel text in Code View.



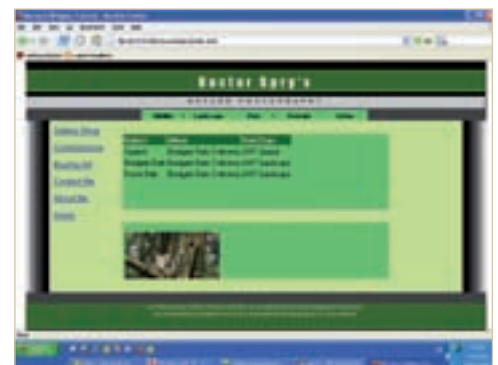
11 Spry Menu Bar

Use the +/- buttons to add/remove navigation items and up/down arrows to alter their position in the menu. When you finish, save to create the relevant Spry files. Now open the newly created stylesheet, 'SpryMenuBarHorizontal.css', and add a bold 12px Arial font to 'ul.MenuBarHorizontal li'.



13 Tabbed panels

Other Spry Widgets available include Tabbed Panels. Select the second Spry Widget icon, Spry Tabbed Panels, under Insert>Spry to create a default dual tab panel. Use the Properties Inspector to add additional tabs with the +/- controls. Click the 'eye' icon to change your tab names.



15 Some last tips

While excellent, Spry does create rather a lot of JavaScripts and stylesheets, so consider amalgamating these. CS3 Spry Widgets work in all browsers. But while Spry AJAX works in most browsers – Firefox 1.5-2.0, IE6 and even Netscape 8.1 – it can throw up bugs in IE7, so watch out for this.



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THE BRIEF

ON THE CD

Tutorial files:
Preview HTML & Images
jQuery JS library & more

TUTORIAL OBJECTIVE

Use JavaScript frameworks to create a stylish image gallery

TIME REQUIRED

2 hours

SKILL LEVEL



Create a stylish gallery interface with jQuery

REDUCE YOUR WORKLOAD WITH FRAMEWORKS, AND USE JQUERY TO ADD FLASH-LIKE FUNCTIONALITY TO HTML IMAGE GALLERIES

HAVE YOU EVER found yourself looking at a particularly stylish, AJAX-rich, Web 2.0-style site and wondering how on earth everything works? Have you ever gone that step further and viewed the source code, only to find yourself baffled by how that simple, lightweight and elegant code is performing such deft HTML trickery? In many cases, these sites will be making use of a 'framework' – a trend experiencing widespread and rapid adoption by web developers.

A good framework is one of the biggest time-saving devices around. These open-source JavaScript libraries pre-define commonly used functions, from simple document instructions to complex visual effects, enabling developers to create rich pages with ease. As well as reducing development time, it means we can concentrate on the actual page functionality, safe in the knowledge we have the coding muscle of some of the world's best JavaScript developers behind us.



YOUR EXPERT

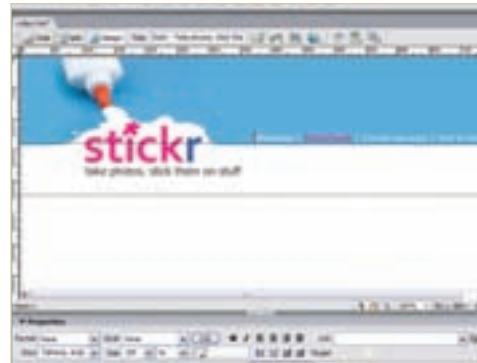
Ian Davenport has years of professional website design under his belt and is passionate about CSS, overenthusiastic about web standards and just a little too obsessive about accessibility. He makes use of all this on a daily basis for www.wordsun.co.uk.

Create a stylish gallery interface with jQuery



01 A trip to the library

There are many great frameworks on offer, including Yahoo!UI, Prototype and Script.Aculo.Us. We're going to be using the excellent jQuery (www.jquery.com), along with the Interface components (interface.eyecon.ro) and Thickbox module (www.jquery.com/demo/thickbox).



02 The set-up...

This isn't a tutorial in building a page from scratch, so you need to have a Strict HTML 4.01 page and folder structure ready. Not to worry if not – we can wait here until you're ready... For our page, we'll be revisiting the fictional Web 2.0 site first seen in the 'CSS forms' tutorial in issue 132.



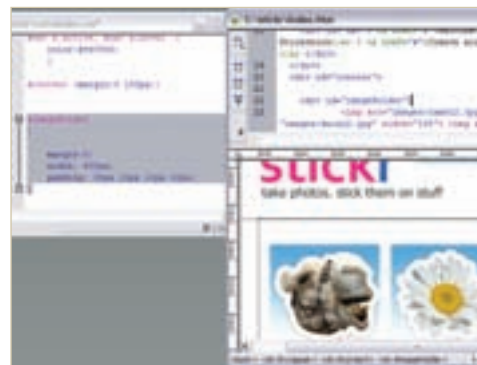
03 Curating your gallery

Create two sizes for each image you want in your gallery: large-format and thumbnail. The latter should be 200px wide, and the larger image sized to fit comfortably on the screen without scrolling. Save the thumbnails within 'images', and the others in a folder named 'gallery'.



04 Hook in the framework

Now for our HTML page. Place the framework files in an apt location ('scripts' in the tutorial files) and link the 'jquery.js' and 'interface.js' files into the HTML document header. Interface uses jQuery as the basis for its components, so make sure the jQuery link appears first in the document.



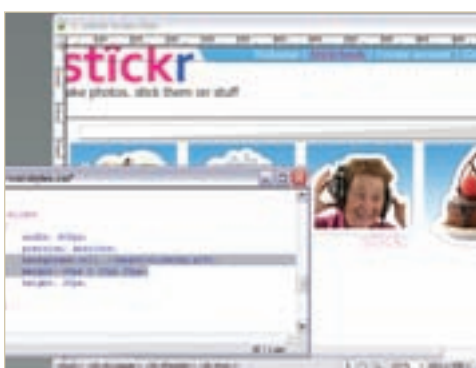
05 Make space for the images

Create a Div with id="imageHolder" inside your main content area. The Div needs a width of 650px and zero margins. Padding will be dependent on your page layout. Insert the thumbnail images within the layer. Define a width of 150px, but avoid adding a height parameter.



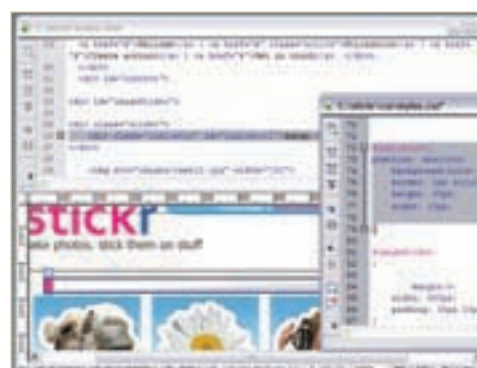
06 Add a slider layer

Insert a Div with class="slider" within the imageHolder layer and immediately before the thumbnail images. Set a height and width of 20px and 600px respectively, and position: absolute. This will define and constrain the boundary of our slider control when we add it in later.



07 Styling the slider

Create a background image for the slider, matching the dimensions of the layer. In the stylesheet, add this image to the slider class. Setting a position of absolute forces the layer to overlap the thumbnail images. We can counteract this with a negative top margin of -20px.



08 Getting a handle on things

Insert a further Div within the slider container, with class="indicator" and id="indicator1". This will act as our dragging handle, so we need to make sure it stands out against the background. Set a position of absolute and give it a height and width of 20px and 10px respectively.



09 Bring in the framework

Insert a JavaScript container just before the closing </body> tag, and add the following:

```
$('.slider').Slider({
  // ...
});
```

This tells jQuery to view the class 'slider' as a Slider item – a pre-defined element in the framework.

TECHNIQUE

Lightbox pop-ups made easy

Creating elegant lightbox-style overlays to display your images is a breeze with the Thickbox module for jQuery.



01 Setting up the page

Add the 'thickbox.js' and 'thickbox.css' files to your site in the appropriate folders, and link them into your page. Thickbox relies on jQuery for its scripting muscle, so make sure a link to 'jquery.js' precedes it in the document head.



02 Linking your images

Add a link on each image to the corresponding hi-res version, and give each link an additional class of 'thickbox'. The Thickbox module adds an event handler to the document which captures any clicks on links with that class name.



03 That's it!

Simple isn't it? By default the overlay is a shade of black, but this can be customised by modifying the background colour of the #TB_overlay layer in 'thickbox.css'. With JavaScript disabled the links behave as normal, simply loading the hi-res image.



10 Taking control

Within the curly brackets, add the following lines:

```
accept : 'indicator', opacity: 0.8
```

This simply instructs the framework to recognise our 'handle' Div as an input device, and to set its opacity when dragging. Preview the page and you should find you can now drag the handle horizontally.



12 A little maths and magic...

Inside the curly brackets of the onSlide function, add:

```
$('#imageHolder img').attr('width', 100 + 50 * cordx/50);
```

This is the key to the image scaling, adjusting the width attribute of all images within our imageHolder layer by a sum based around the x-position of our drag handle.



14 Platform testing

No CSS or JavaScript-based project would be complete without a few hiccups, and depending on your page layout you may find a few issues with IE 6 and Safari 2 (more prone to mis-rendering items than the original). Every layout is unique, so you're on your own for this step!



11 Assigning a function

We now need to add a function call to the script:

```
onSlide : function( cordx, cordy) {
```

This follows the same straightforward syntax of all jQuery functions. Put simply, when we drag our handle, the script notes the x and y co-ordinates of the dragged item.



13 Tweaking the drag handle

Finally we need to reposition our drag handle so it starts in the middle of the slider:

```
values: [
    [290,0]
]
```

Preview the page and you should now find yourself with a fully functioning image scaling tool, implemented with just a few lines of intuitive code.



15 All wrapped up

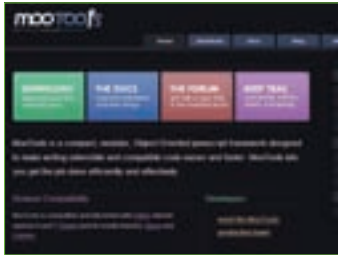
Where this kind of technique scores over Flash is that it is inherently accessible, and disabling JavaScript will have no impact on the underlying page content. Also, the code to implement the slider is less than it would take to embed a Flash movie, keeping the HTML incredibly lightweight.



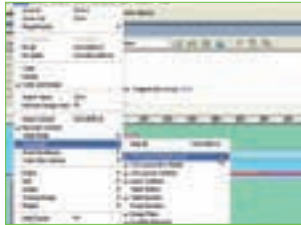
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Tech Support Dreamweaver

MooTools www.mootools.net



TOP TIP



Visual aids

Creating a website using Div tags and CSS presents a visual issue when trying to define the elements of the page. By default Dreamweaver uses a dashed yellow line to establish the position of a tag. This is perfectly adequate for single instances of a Div tag. However, when tags are nested they become more difficult to define. There's a simple solution, though: just switch on the Dreamweaver visual aid CSS Layout Backgrounds, found via the View menu.

The concise description of exactly what MooTools is all about is provided by the site itself.

The homepage states that, "MooTools is a compact, modular, Object-Oriented JavaScript framework designed to make writing extensible and compatible code easier and faster. MooTools lets you get the job done efficiently and effectively."

The site provides a platform for JavaScript enthusiasts and offers free-to-download tools, documentation, demos and source code to help create, expand and improve code. Interaction and updates are provided by MooTools The Blog, plus a comprehensive and frequently visited forum which provides extensive help for newcomers.

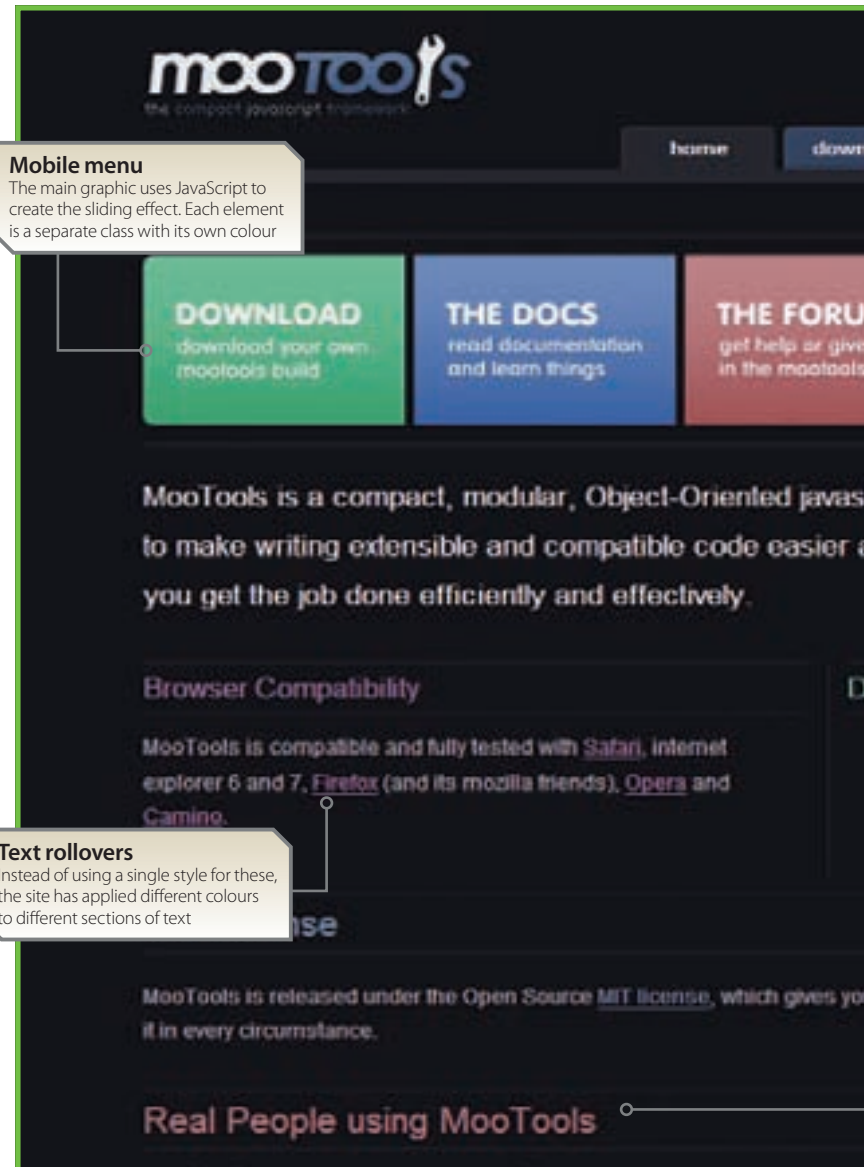
The site design is a relatively simple affair with its layout being dictated by Div tags and CSS. Beyond the Div tags the site makes use of an old favourite, the `` tag (unordered list), which is used to create the initial layout for the tabbed navigation bar. This is then styled with the help of some simple CSS in the shape of relative positioning and use of the float command. Another popular technique is also employed here with the introduction of a background image. Being the animal that MooTools is, there is a smattering of JavaScript that helps create the interactive elements of the page such as the main sliding window effect. This is coupled with a background image to create the graphic element of the menu.

Mobile menu

The main graphic uses JavaScript to create the sliding effect. Each element is a separate class with its own colour

Text rollovers

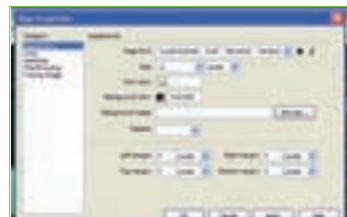
Instead of using a single style for these, the site has applied different colours to different sections of text



Page properties

Get a glimpse of exactly what properties make up a page with the help of Page Properties

Found via the Modify menu, the Page Properties dialog window reveals all the page properties such as font, size, background colour/images, page title, margins and header tag definitions. These are divided into several categories with each revealing different elements that can be modified. For instance, the Appearance category provides details of the current font, size and colour plus background colour, image and the repeat option. All the elements defined here will reside within the body tag, which essentially controls all the major elements of page. These



can be redefined to give the current page a completely new look and style. The Links category defines the colour of links in various states including a rollover colour. These styles can then be copied into a style sheet and applied to a complete site.

Image adjustment

Take advantage of Dreamweaver's mini image-editing suite and edit on-screen

When designing a page, it is inevitable that an image will go through various changes. The standard route for image adjustment is to open the image-editing application of choice, modify, save and add again. Dreamweaver provides a mini-editing solution in the Properties window. Select an image to activate the Edit tools. The first two icons, from left, are dedicated to users who have Fireworks installed. The Crop tool adds a number of resize handles to the selected image. Drag, using the appropriate handle, and double-click to crop the image. To adjust the Brightness



and Contrast, click the corresponding button and move the sliders to achieve the desired results. To sharpen the selected image, hit the corresponding button and move the sliders. The Resample button is used to revert a resized image to the original version.

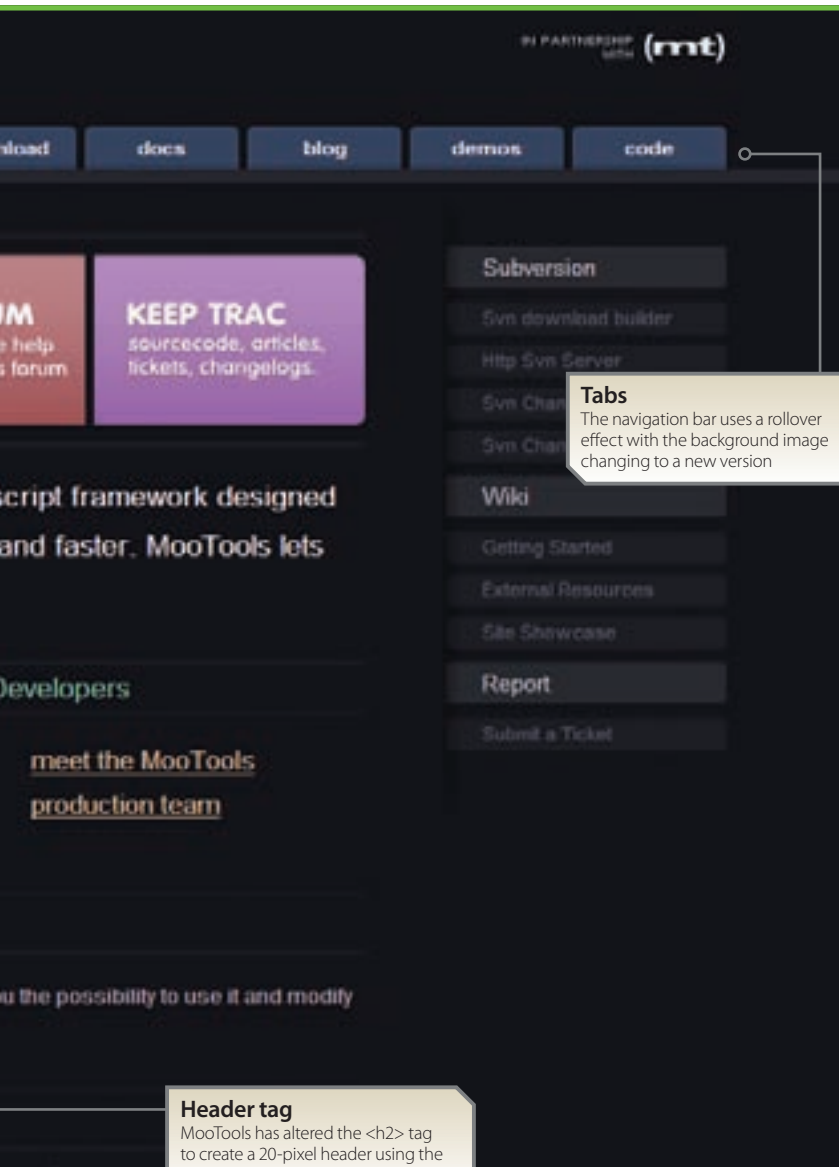


YOUR EXPERT

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

Site doctor

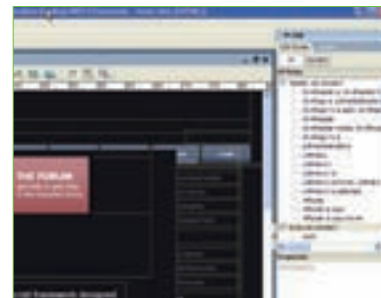
Diagnosing the tricks behind dotcom designs



STEP BY STEP

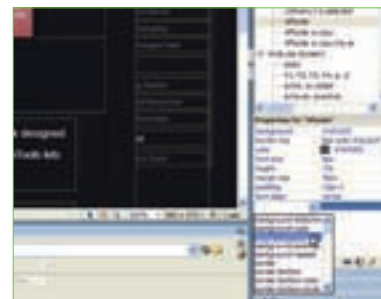
Instant CSS editing

Knowing your way around the many style editing menus and panels is essential



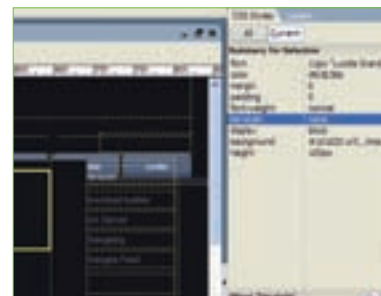
01 All rules

The CSS panel is split two ways with the CSS Styles tab providing the real insight into the corresponding code. The All Mode provides details of all relevant style sheets and styles within the current page. Expand a style sheet to view the rules within the specified sheet.



02 Instant editing

Selecting an individual rule will reveal the properties that have been applied to the rule. This can be instantly edited by selecting and adding a new value. Alternatively, double-click the rule to open the CSS Rule window and edit via Category. Click Add Property to enhance the rule by adding a selector and value.



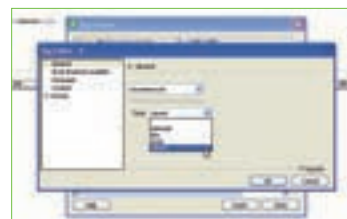
03 Individual elements

Switch to the Current tab to reveal the components of the selected element. Select an individual component (eg font) and the applied properties appear in the panel. Current also boasts a pane that provides information about the selected property. This can be switched to the adjacent icon for the rules of the selected tag.

Lists to fit a theme

Create bulleted lists and style to blend with the theme and look of a page

Arranging elements of a page into a structured list is the domain of the (ordered list) and (unordered list) tags. MooTools makes use of the tag to create the elements of the navigation bar. These have been styled and placed horizontally across the page instead of the traditional vertical list. An unordered list consists of the tag, which acts as a wrapper for the tag, which lists the individual elements of the list. To start creating a list, place the cursor in the appropriate position and head to the Text menu. Now select List>Unordered List, which

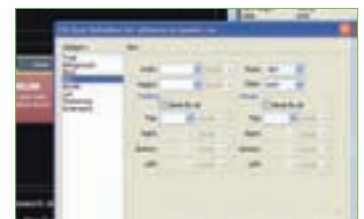


will insert a set of tags. To add a list item, head to Insert>Tag and select HTML Tags>Lists, click and press Insert. Now select Unordered List from the drop list and choose a Type then press OK. Now add the relevant text and repeat to create the list.

Float to the left, or right

Use the Float command to place page elements in the perfect position

MooTools uses the Float command to position the elements of the horizontal navigation bar. By default, list tags will place elements vertically. To place them horizontally, a new class needs to be applied which incorporates the Float command to place an element to the left or right. If the command is applied to more than one element within the same tag, the new element is placed next to the original one. Each time the class with the Float command is applied, it puts the element next to the original. Eventually this will fill the screen width and start placing elements on the next



line. If the Float command is set to right, an element will be placed to the right. The next element will be placed to the right, pushing the original element to the left. To use the Float command, create a new CSS rule, head to the Box category and choose left or right.



THE BRIEF

ON THE CD

Tutorial files:
Tabbed xhtml template
and all required files

TUTORIAL OBJECTIVE

To style your Expression Web site
using CSS

TIME REQUIRED


35-40 mins

SKILL LEVEL



Layouts in Expression

WITH EXPRESSION WEB NOW OFFICIALLY REPLACING FRONTPAGE, WE SHOW HOW THIS POWERFUL EDITOR HANDLES PAGE DESIGN

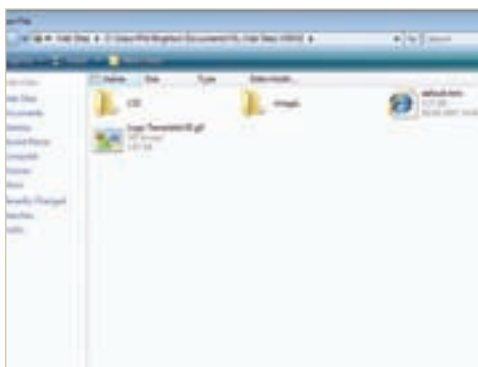
 **WITH THE RELEASE** of Expression Web to UK shores last February, the same day that Vista was released, Microsoft was playing a game of catch-up with Adobe's Dreamweaver. Microsoft has been developing Expression Web since 2005, so it had to be right on release, and we are happy to say that this HTML editor has certainly lived up to its hype.

Although not viewed by the die-hard developers as a serious alternative to Dreamweaver, many are now looking at what it does offer to professionals and enthusiasts alike. In this tutorial we are going to take a look at using the CSS tools in Expression Web and how easy styling your site with EW can be. Many FrontPage users will soon get to grips with this up-to-date editor.

Expression Web features:

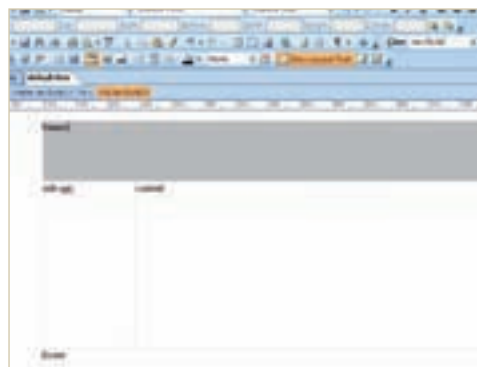
- XHTML 1.0/1.1 compliant code
- HTML 4.01 compliant code
- ASP.NET 2.0 support
- CSS 1.0/2.0/2.1 support
- XML/XSL support
- Built-in web server
- Section 508 compliant code

For an easy intro we are going to use a table-based layout (still very much valid markup), but have also included a Div-based template for the more experienced to have a play with. And some Web 2.0 icons thrown in for good luck. Enjoy.



01 Let's begin

Let's start with opening either of the HTML templates supplied on the CD. One is table-based and one will use Divs. We'll begin with the table-based template and introduce you to designing with Divs at a later date, although advanced users may like to use the Div template.



02 The design

First we'll use CSS to style the header. Open the Style Application task bar: View>Toolbars>Style Application. Change it from the default auto to manual. Open the Apply Styles task pane. Then click inside the header cell or Div. Now select New Style from the task pane.



03 Style the font

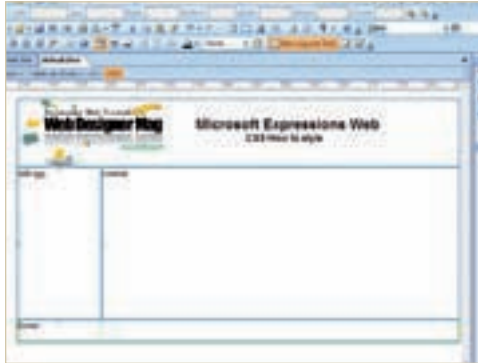
Select Font and choose a family from the drop-down menu. Now select the Box category and change the padding, let's say 20px for all. In the Background category, select a colour for the cell or Div. Now apply the style and click OK. Click the CSS task pane to activate the style.



YOUR EXPERT

Phil Brighton is a relative newcomer to the web industry. He has built up his knowledge on web applications and specialises in Microsoft packages. He has a keen interest in educational sites and interactive learning.

Layouts in Expression



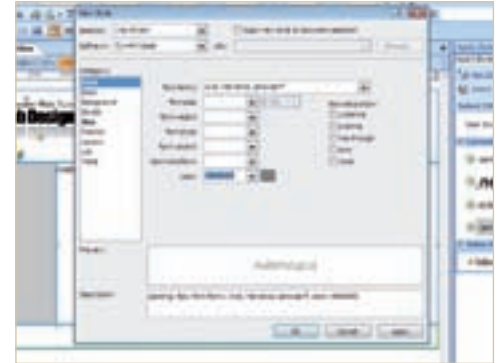
04 Adding images

Go to File>Insert, find any image on the CD and insert. You can style this within the cell or Div to float left/right: Image>New Style>Layout. Select where you want to place it, and add some padding if required. Remember to Apply>OK then click the style in the task pane to activate.



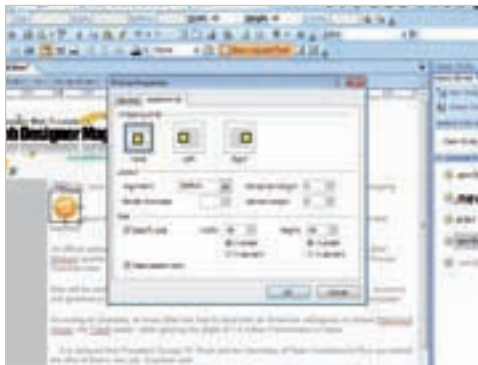
05 Style nav bar

Click inside the cell or Div and then, from the Apply Styles task pane, select New Style. Select Box from the category list and add some padding: 10px. Now go to Background and apply a colour to the cell or Div. Then Apply>OK and activate the style.



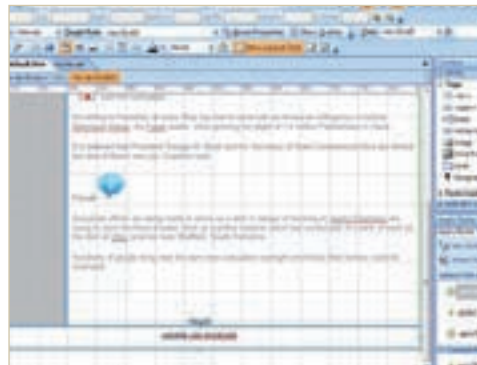
06 Style Content

Click inside the content cell or Div and select New Style>Select Font. Choose your font, then put some padding in from the Box category. Again Apply>OK then activate the style by clicking on it in the task pane. Now when you type into the content area it will use your style.



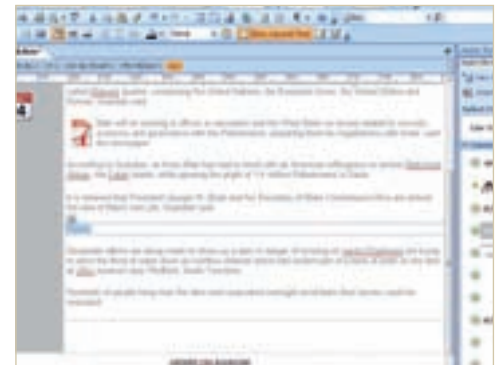
07 Style the image

Enter ten lines of text in your content cell or Div. Click at the start of a line, then File>Insert>Image. Once inserted, New Style>Layout and float it left. Add padding from the Box category. Apply>OK and activate the style. The text should be wrapped around the image with your set styles.



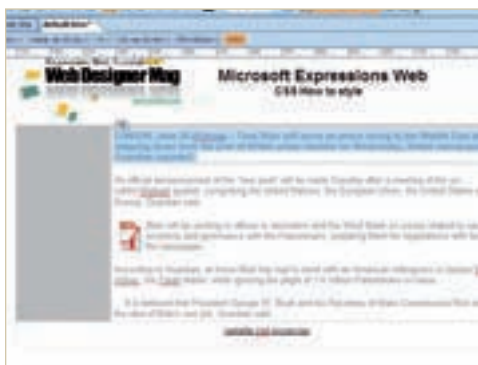
08 Style footer

Your footer now needs to be styled. Select the footer cell or Div and select New Style. Go to Box on the style category and add some padding, and then add a background colour to the footer cell or Div. Size and centre-align your text from the Font category.



09 Style text

Now let's go back to your text placed in the content cell or Div. Break the text two lines into the paragraph to produce a new <p> paragraph, leaving just two lines of text above ready to be styled. Next we will show you how to tag the text...



10 Tag the text

Highlight your two lines of text then go to the Tag Format window to see an array of tags. We'll use the <h5> tag. Scroll down and click on it. Header tags are very important as search engines will look for these before other text (<h1> is most important). You can restyle them as required.



11 Navigation

We can now insert some navigation buttons. Many people will use list and tags and combine JavaScript with CSS to give a dynamic menu. For now we will put in a standard list () so you can see the generated code. You can now hyperlink the text to other pages.



12 Preview

Now let's preview the site to see how it's looking. You should see all the styles you have assigned to the page. Take a sneak peek at the source code and you can see all the applied styles in the head of the document, and the reference to the styles in the body.

TECHNIQUE

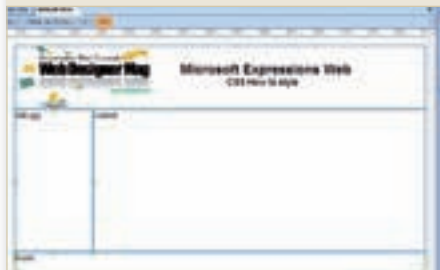
Inside tips for Expression Web

Here are a few pointers to issues many people seem to have when using Expression Web for the first time



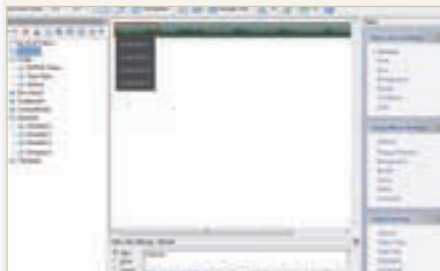
01 Editing styles

To apply a new style to an area already styled, just select the cell or Div, then click on the Apply Styles task pane. Select the current style then, from the pop-up, select Modify Style and you can now edit and apply more styles.



02 Valid table markup

To ensure you have W3C valid table code, click into the table and go to New Style. Select Box, then on margins, untick all, apply left and right margins to auto and assign a width. You can now enter your cells in a nice centred table with valid markup.



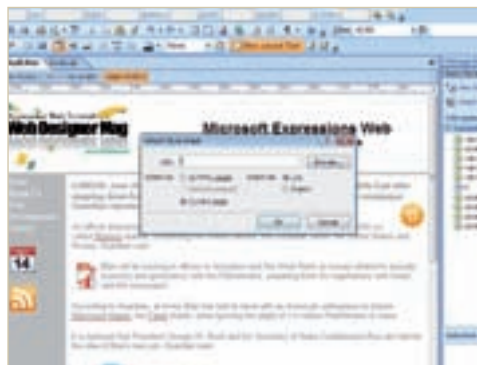
03 Add-ins

There are some nice add-ins for Expression Web, one of which is from Sothink. Its DHTML menu generator will give your site that professional look and save you a lot of time.



13 Inline styles

Now if you take a look at the code view, you will see all your generated styles are inline. This is acceptable but not how it was intended. To reduce the weight of your HTML page we are now going to put these styles into a linked external CSS file.



15 Connect the sheet

You now need to connect your saved CSS file. Go to Format>Attach Style Sheet and link your CSS file. By default Expression Web will find any style sheet that has been saved in the same web. You will now see your CSS file which you can attach and save.



17 Moved styles

In code view you'll see all the inline styles are gone: they're now in your external CSS file. This is a quick way to ensure your HTML page is as light as possible. When developing a template, you should check if you have any inline styles before making more pages from the default/index page.



14 CSS

First we will need to produce a new blank style sheet. So go to File>New>CSS File. The CSS file will then open, and will be blank. Save the CSS file as 'styles' in the web and tab back to your default/index HTML page by using the page tabs.



16 Move your inline styles

You should now see the current page styles and the attached style sheet below the 'styles.css' on the Apply Styles task pane. Click on the Manage Styles tab on the task pane. You can now drag all these styles down into your 'styles.css' external file.



18 Clean the unused tag

You will see from the code view that Expression Web has not cleaned the inline CSS tag. Because you now have all your styles in the external sheet, you can remove the style tag left behind, but be careful not to remove your link CSS files tag as this will break the link to your sheet!

IN DETAIL

Advanced template techniques

Once you've got to grips with the tutorial, you can create more advanced, professional-looking websites by using the built-in CSS templates and layouts in Expression Web

EXPRESSION WEB IS an extremely powerful HTML editor. In this tutorial we have only seen a fraction of what the programme can do. Although the site in the tutorial does look very basic, with a little hard work you can achieve striking designs. The site pictured here (top) is much more advanced, but the template used was almost identical. This is one of the most used types of layout, with a container, header, left navigation area, text content area and a footer to place your design information such as used code, validation graphics from W3C and maybe a copyright icon.

As you can imagine, the concept of developing your site with Expression Web should start on paper, deciding layout, colours, active content etc. This will give you a good start rather than trying to produce from scratch on the fly. With the Web 2.0 frenzy, many of the sites rely heavily on icon graphics and active content such as video and audio. Both of these formats are typically associated with Flash and you can create great-looking sites with such content.

The CSS rendering engine around which Expression Web is built certainly offers the user a flexible, usable way to produce modern, compliant websites. Also included with Expression Web are several different CSS templates. These are highly configurable and an excellent way of learning the ways of CSS. Some of the templates are developed to be used with DWT (Dynamic Web Templates). These enable the user to have a master page (the layout) and attach new pages to the master page. Any changes to the master template will then affect the entire site, enabling you to quickly and easily change the whole look. Other templates include popular CSS layouts for you to play with.

Microsoft's Expression studio is a family of four new software programmes: Expression Web, Expression Design, Expression Blend and Expression Media. Add to this Silverlight, currently still in Beta, and Microsoft is certainly building for the future.



This shows what a site can look like with a little time and effort, and using a standard layout

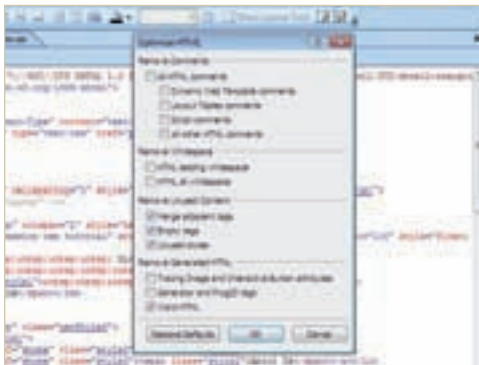


Another example of this type of layout, which is a popular choice in web design



19 No inline styles

Let's preview the site again. While in the browser, select View>Source to see how light your code now is without those inline styles. Because Expression Web is built around developing styles for web pages, it's difficult not to have complacency in some way, even when you make mistakes.



20 Optimise your code

At this point it's a good idea to run the Optimize HTML utility within EW. Select Tools>Optimize HTML to clean up any unwanted code in your page. This tool can be configured to your requirements. You can remove white space and tags that may not need to be in your page.



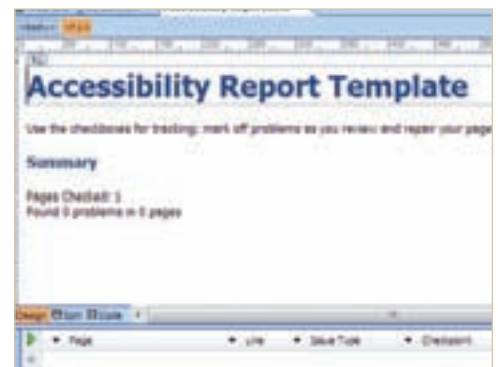
21 Clean the web

Developing and managing a tidy folder system is very easy to do with EW. Open the Folder List task pane and you'll see all your files contained in the web. When managing large websites the number of files can be considerable, so efficient management of these files is quite important.



22 Tidy the files

EW lets you make new folders and drag all your files into them (don't put any HTML files in a new folder – they must be root). You can place all your image files, CSS files, XML files etc in separate folders. EW will automatically recalculate the links to these files in your HTML code.



23 Check accessibility

Another tool with EW is the accessibility checker. This will check it conforms to the relevant wag standard and will highlight any issues with the site. Go to Tools>Accessibility Reports. With accessibility now a major priority with web design, this tool will identify any problems.

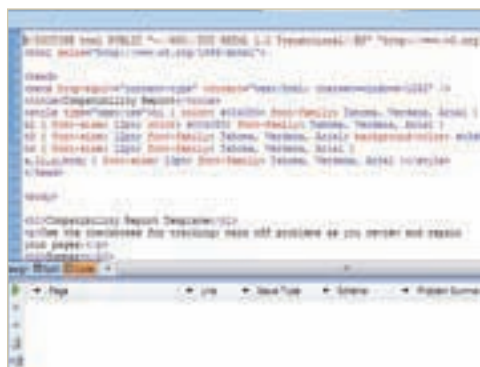
Tutorial ::

CSS Properties
You use this for reference to all your style IDs and classes, along with the breadcrumb at the top of the page

Toolbox
This is used quite a lot. You can insert Divs, breaks and images quickly without using the insert button

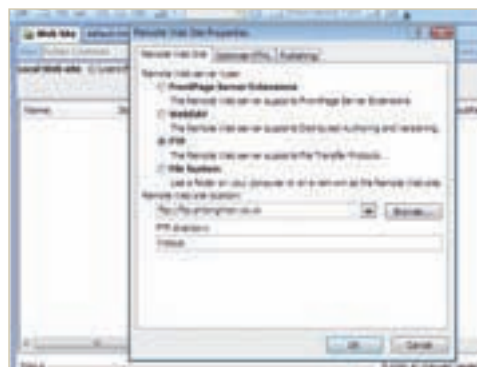
Behaviors
Use this for active content such as rollover images and drop-downs, produced with JavaScript

Apply Styles
This task pane is the one you should get familiar with as you will be using it on a regular basis



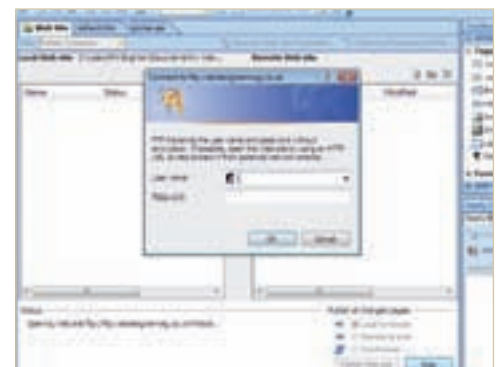
24 Check compatibility

There is also a compatibility checker, which is worth running before you complete and finalise your site. You can use the built-in checker to make sure that your website can fully conform for reading by screen readers, with support for WCAG and Section 508 standards.



25 Prepare to publish

Now you are ready to publish your website. This can be done via a few different methods: HTTP, WebDAV, FTP (the most popular). Fill in your FTP account details in the required box including any directory folder. The FTP client in EW is very user-friendly so shouldn't cause problems.



26 Live site

You will be asked for your username and password. After entering these you can then press the publish button to get your site on the world wide web. Expression Web remembers your FTP address so whenever you need to publish you will only be required to enter the password.



*e***Mag**

REVIEWS

Time now to take a break from the tutorial action and road test a handful of the hottest new hardware you'll be shelling out on...



Netgear EVA8000

www.netgear.co.uk

£215

WIRELESS MEDIA RECEIVERS are cropping up everywhere, allowing you to stream movies, videos, music, photos etc from your home PC to your HDTV. What's special about the EVA8000 is that it includes an all-important HDMI port, supports the top-end HD resolution of 1080p, and includes the brand-new 802.11n networking protocol.

Setting up the EVA8000 may prove tricky even for networking pros. You need to connect the player to your TV, hook it up to your network via a wired or wireless interface, and then install the bundled driver software onto your main PC. Then, using the matching remote control, you can browse all the supported media files on your PC on your TV. However, there's no hard drive, so it's useless off the network, and it doesn't auto-update its media library. Once set up, however, it automatically finds all the digital media files on your home network and organises them into a library.

You can use two or more Digital Entertainer HDs in different rooms, synchronise music throughout the house, or pause a video in your living room and resume it in another room. If you have a TV tuner card in your PC, the EVA8000 can schedule recordings and pause and rewind live TV from your living room. There's even a USB port on the front of the device for plugging in your USB flash drive, digital camera, iPod or other USB storage device so you can access stored digital media on the big screen.

Pros: Tons of features and good performance. If you're a patient, hands-on media junkie it's great

Cons: Hands-off technophobes should shy away in fear – the complex set-up procedure isn't for the faint-hearted

Verdict:



Toshiba Portégé R500

www.terratec.co.uk

£1,299

TOSHIBA HAS RISEN above the competition with the world's lightest laptop. Not only is the 12.1-inch Portégé lighter than a bag of sugar, but it also has one of the world's longest battery lives: 12.5 hours. Weighing just 779g, the R500 is also Toshiba's first to feature a Flash-based 64GB Solid State Disc (SSD) instead of a hard disk drive. SSDs are more resilient to shock and vibration, more power efficient, quieter and with faster boot-up and read times.

If you absolutely must have an optical drive for your travels, there is a dual-spindle configuration of the Portégé R500 which includes the world's first 7mm DVD-SuperMulti Drive. The downside is that it adds a little bulk to the machine, especially as it also comes with a 120GB HDD with built-in shock protection and 3D Accelerometer (to guard the HDD against accidental drops).

The Portégé R500 might be incredibly thin and light, but it's got all the functionality that would be found in PCs twice its size: an ultra-low voltage Core 2 Duo U7600 CPU clocked at 1.2GHz, 1GB of RAM, 802.11a/b/g Wi-Fi, and Windows Vista Premium. The design credentials of the system compare well to even the most style-led devices on the market. It comes in a sleek, silver design with blue illuminated front edge display, and is sure to turn your neighbouring commuters green with envy. The only downside is that the 12.1-inch display could get a little heavy on the eyes.

Pros: Lighter than a bag of sugar but with powerful specs and a lush design, this is a dreamy ultra-portable laptop

Cons: Something's got to give – if you want a built-in DVD drive, the machine gets bigger and heavier

Verdict:





BenQ W9000

www.benq.co.uk

£5,000

IF YOU WANT a giant 100-inch TV screen but don't have the budget, you might want to consider a projector. BenQ's W9000 is one of the very

few DLP projectors that fully supports the 1080p/24fps standard. It's also compatible with Panamorph lenses, so you can show 2.35:1 aspect format films in their original widescreen format at maximum resolution without distortion or letterboxing. Best of all, the W9000 can produce a 100-inch picture from as little as 4 metres away. And it's much less bulky than a 103-inch plasma TV.

Image quality is sublime. Built-in Senseye Contrast Enhancement technology results in an 8500:1 contrast ratio (far beyond the 2000:1 ratio considered excellent) by automatically adjusting the bright and dark areas of an image separately, and Advanced Continuous Electronic IRIS mimics the human eye's own iris by varying the lens aperture to filter a scene's lighting and render the same sense of realism as movies at a cinema. Texas Instruments' DarkChip3 provides the latest in digital micromirror device (DMD) technology to boost image contrast and thereby restore detail in dark-lit scenes, and Senseye Clarity Optimization makes even the finest details in a screen image crystal-clear by stringently eliminating any sources of degraded picture quality. It also detects image noise and applies targeted adaptive noise reduction so no over-sharpening or clarity loss occurs.

Pros: Look no further for a sublime movie-watching experience with top-notch image quality

Cons: Luxuries like this don't come cheap, although it's still a whole lot less expensive than a giant plasma TV

Verdict:



Sony VAIO VGC-RM1N

www.sony.co.uk

£2,499

COMBINING AVANT-GARDE design, next-generation technology and an outstanding software bundle, the VAIO VGC-RM1N desktop is an inspirational piece of kit for multimedia developers of all ilk.

In a radical departure from the norm, the system comes in two parts. The primary chassis holds the motherboard and major components, while the secondary unit houses the optical drives. This provides huge flexibility in the way you set the machine up.

The system has been designed to be the pinnacle of the HD world, utilising the highest quality components from leading technology partners such as Intel, nVidia, and Adobe. It features a specially designed video-editing Jog controller that's fully compatible with the pre-installed copy of Adobe's Premiere Pro 2.0.

The VGC-RM1N is supplied with all you need for handling High-Definition content. 'WinDVD BD for VAIO' lets you watch HD-format movies, and full HDCP support means you can enjoy the latest Blu-ray Hollywood releases. 'Click To BD' provides simple but powerful tools for burning your HD content onto Blu-ray Disc for export or archiving. Brute power is assured with an Intel Core 2 Quad processor (state-of-the-art CPU) and twin disk Serial ATA RAID 0 array totalling 1TB (1,000GB). Equally generous provision is made for integrating with peripherals and cameras in the form of ten front-mounted USB 2.0 ports and three FireWire ports.

Pros: A high-end desktop with a unique appeal for those needing serious High-Definition editing capability

Cons: If you're not into video editing, then you'll be spending a lot of money unnecessarily on this overly powerful machine

Verdict:



Killer feature
Touch computing comes to life – ditch that keyboard and mouse and get your fingers to work!



Microsoft Surface

www.microsoft.co.uk

around **£5,000**

MICROSOFT CHAIRMAN and soon-to-retire chief visionary Bill Gates has been touting alternative

forms of computer-human interaction for years, such as tablet computing and voice recognition. Few, we're sorry to say, have made a real impact on the world. The company's latest device is equally bizarre.

Presenting information using a touch-screen interface based on a display embedded in a tabletop, Microsoft's Surface is the result of six years of collaboration between the company's hardware and Microsoft Research (MSR) divisions. But far from being a research project never meant to see the light of day, it is actually available to buy towards the end of the year.

Likely to cost in the region of £5,000 (gasp!), the Surface is heading to restaurants, hotels and retail locations. That isn't to say it wouldn't look dapper in your main reception room. Surface sports a 30-inch diagonal square display built into a table configuration. It consists of a computer running a customised version of Windows Vista, a rear projection screen and five cameras that look through the screen to recognise and read items placed on the surface, as well as to track hand gestures and touch. It has wired 10/100Mbit Ethernet and wireless 802.11b/g and Bluetooth 2.0 support built in.

If that's not smart enough, it supports dozens of multiple touch points – as well as multiple users simultaneously, so more than one person could be using it at once, or one person could be doing multiple tasks. It's called 'Surface' because that's how you use it: there is no keyboard or mouse. All interactions with the computer are done via touching the screen with hands or brushes, or

via wireless interaction with devices such as smartphones, digital cameras or Microsoft's Zune music player. This ability to actually deal with physical objects is one of Surface's unique capabilities, bridging the physical and virtual worlds.

Let's put that into perspective. Want to move digital pictures around on the tabletop? Use your finger to push them around so you can see them better. Need to resize a favourite shot? Grab two opposite corners with your fingers and drag them apart to enlarge it. You can set a digital camera down on the tabletop and wirelessly transfer pictures into folders on Surface's hard drive. Or setting a music player down would let you drag songs from your music collection directly into the player, or between two players, just using a finger.

If you ask us, it's probably what the Windows Media Center Edition should have been. And even though it's not initially slated for home use, it would fit well in your living room once the price comes down.

Pros: Interacting with a computer has never been so easy, thanks to the intuitive touch-screen interface

Cons: At the end of the day it's just a big table with a computer in it, and a very expensive one at that

Verdict:





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THIS Month

- WI-FI WORRIES** 92
Should we really be that concerned?
- ECOMMERCE GALLERY** 96
Another pretty site for sore eyes
- HOSTING LISTINGS** 98
Find your site a fine home today!

Web hits to be judged by time and not clicks

ONLINE SUCCESS COULD BE DETERMINED IN THE SAME WAY AS TELEVISION SHOWS ACCORDING TO A CURIOUS CHANGE OF HEART FROM NIELSEN NETRATINGS

THE INTERNET SIMPLY isn't the same place it used to be. Web content we enjoy today is light years away from the formative HTML pages we used to struggle to load in early Netscape browsers. Modern sites are built from a combination of Flash movies, CSS, exotic markup languages and buzz-fuelled innovations such as AJAX.

The latter has, in many ways, been influential enough make the concepts behind Web 2.0 a reality and has fundamentally changed the way content loads and behaves. As a result, it has called into question the way that site monitoring has traditionally judged the success of the sites we view.

Previously it has always been down to the rate of clicks or page views, with advertisers on multi-level sites obviously concerned about which sections most people were driven to. This clearly represents behaviour that is more difficult to measure when page updates are performed with more subtlety and often by the host rather than the user. Nielsen NetRatings, who make it its business to sell performance statistics to those that need to know, has announced that it intends to place more emphasis on the actual time users spend on a particular page. This brings the web more in line with the way TV broadcasters ascertain viewing habits of

studied audiences, although there are certain online-only factors that could find the system somewhat skewed. Nielsen's first analysis based on hit duration, saw AOL come out on top despite largely being down to the popularity of its instant messenger application in the US. A loaded page could be kept open indefinitely on a user's desktop, but may still not be being viewed by human eye – something akin to Sky Plus viewers skipping commercial breaks as far as advertisers are concerned.



AOL are big hitters when it comes to getting web audiences to stick around for a while, but is judging by time the fairest means of gauging site success?

iPhone out!

APPLE'S HOTTEST PRODUCT EVER IS RELEASED TO FERVENT CUSTOMERS

IT HAS TO BE one of the most talked-about pieces of consumer hardware ever. Apple's iPhone hit US stores at the end of June to the kind of mass hysteria comparable to Beatlemania. Keen shoppers actually camped outside New York's Fifth Avenue Apple Store to pick up the \$500 devices and be the first to play around with the bundled applications. Running the OS X operating system and sporting a wide touchscreen, the handset also boasts web-based suites from YouTube and other third-party vendors. Out of the box the phone cannot be used for making calls until activated via iTunes, making it virtually impossible to use any imported models that might have made it to these shores early. Sadly, most of us will have to wait until November to buy one.



The iPhone looks great, but it'll cost a fair amount and you won't actually be able to get your hands on it until just before Xmas

Big city sites

FREE MOBILE DOMAINS TO BE GIVEN TO LOCATIONS DEEMED WORTHY

THE PORTABLE web is becoming more and more of a hot product innovation now that so many of our handheld devices are catching up with what's needed to view decent content. As we've reported previously, the new .mobi domain names are thought to be instrumental to offering a more dedicated experience, and its vendors are looking for ways to ensure it gets the best exposure. A new initiative hopes to achieve this by granting free top-level domains to those city locations that promise to spend a minimum of €2K a year on marketing their site and the URL. The increased visibility this may bring for .mobi could be huge, given the amount of useful applications an effective mobile web presence could yield for tourist trades or local councils.



The sites of major cities could soon be served up via mobile phone if dotMobi manages to give away free domain names

WIRELESS WORRIES

With increasing numbers of businesses installing wireless networks, concern is growing about the potential health hazards that these could pose over the medium to long term. Dave Howell reports

A RECENT EDITION of *Panorama* has fuelled the debate about the safety of the Wi-Fi networks being installed in our offices, town centres, schools and homes. Coming on the back of several years of research, and concerns about mobile phones, should we all be switching off our routers and going back to wired Ethernet networks?

A typical office space is filled with hi-techery that all emits some form of radiation. If you have a Wi-Fi set-up, you're constantly being bathed in radio waves – commonly known as RF radiation. But don't forget your mobile phone, cordless mouse, keyboard and monitor. The potential risks – no conclusive evidence has yet been published – from RF radiation have been highlighted by Sir William Stewart, science advisor to government: "I believe that there is a need for a review of Wi-Fi and other areas. I think it's timely for it to be done now."

His comments come after tests revealed that Wi-Fi networks in schools were emitting over three times the radiation of a mobile phone mast. With 70 per cent of secondary schools and half of all primary schools having wireless networks, the media have quickly picked up Stewart's comment.

THE CURRENT DEBATE

The potential health risk surrounding Wi-Fi goes hand-in-hand with the mobile phone debate that has raged for some years. There are now thousands of published studies on the effect of using mobile phones. With in excess of 35,000 base stations that support 50 million

mobile phones currently in the UK, the government has issued guidelines based on recommendations from the National Radiological Protection Board (NRPB), which is now part of the Health Protection Agency (HPA). However, some scientists believe these guidelines are flawed. You can read more about the HPA's view on Wi-Fi networks at <http://tinyurl.com/avkp5>.

The debate as to whether Wi-Fi signals can damage our health is a hotly debated topic in the scientific community. The *Panorama* programme has highlighted the potential health risk, with each camp defending their corner. Many of the critics of the government's current advice on RF exposure believe this is flawed, as it is based on the thermal effect of this type of radiation. Basically, exposure is fine unless it causes the organism that is exposed to heat up. This has moved some scientists to state that the UK's current safety limits are thousands of times higher than they should be, pointing to some studies of exposure to mobile phone radio waves that resulted in changes to cells and cognitive functions in some patients. Professor Olle Johansson of the Karolinska Institute in Sweden told the BBC: "If you look in the literature, you have a large number of various effects like chromosome damage, you have impact on the concentration capacity and decrease in short term memory, increases in the number of cancer incidences."

So, who should you believe? The HPA categorically states that exposure to Wi-Fi signals is completely harmless as they say: "There is no consistent evidence to date that Wi-Fi and WLANs adversely affect the health of the general population. The signals are very low power, typically 0.1 watt (100 milliwatts) in both the computer and the router, and the results so far show exposures are well within internationally accepted (ICNIRP) (International Commission on Non-Ionising Radiation Protection) guidelines. Based on current knowledge and experience, radio frequency (RF) exposures from Wi-Fi are likely to be lower than those from mobile phones. Also, the frequencies used in Wi-Fi are broadly the same as those from traditional RF applications."

The Health and Safety executive also states: "On the basis of current evidence, the HPA does not consider there to be a problem with the safety of WLAN. If an

explicit statement that exposures are within the ICNIRP guidelines is required, this would have to be obtained from the manufacturers; however, it could be argued that this is implicit in the CE marking. There will be new regulations on electromagnetic fields coming into force in April 2008 to implement the Electromagnetic Fields Directive. Regulations implementing the recently adopted Optical Radiation Directive will be in place by April 2010."

RADIATION ALERT

Of course, we have all been living with radiation scares for several years. VDUs came under fire over a decade ago as a possible reason that some women miscarried. CRT monitors were certainly the source of radiation, but no strong link was ever established. Today, CRT displays have been mostly replaced with TFT ones that emit little or no radiation. They are also flicker-free, which has been shown to reduce eyestrain in some users. So if you're still using a CRT monitor, perhaps now is the time to splash out on that 24-inch widescreen TFT. There is some good advice about working with VDUs on the Health and Safety website where you can download a handy guide: www.hse.gov.uk/pubns/indg36.pdf.

As with all forms of radiation or radio waves, there will be some people who are more sensitive than others. Dubbed electro hypersensitives, exposure to RF radiation can cause these people a wide range of symptoms from hot skin to headaches and lack of concentration. A support website exists that you can visit at www.electrosensitivity.org.uk. Some hypersensitives' homes resemble the inside of an Apollo space capsule, as they have lined the walls with silver foil in a bid to block the RF radiation. In the UK this sensitivity isn't recognised by the medical establishment, but in other European countries, the homes of sufferers are routinely painted with radiation-blocking paint to alleviate the symptoms these people experience.

Other forms of invisible electronic smog that you could also be exposed to include the cordless phone you might own, and don't forget the wireless keyboard and mouse that have reduced the numbers of wires you have running across your desk. As with mobile phones, the



Are you worried that your own Wi-Fi hotspot could be damaging your health as you surf?

Achieving true web accessibility

Oliver McVeigh, head of sales and marketing, RiverDocs

RIVERDOCS IS MAKER OF THE ONLY SOFTWARE SOLUTION ON THE MARKET THAT ENABLES ORGANISATIONS TO QUICKLY AND SIMPLY CONVERT DOCUMENTS INTENDED FOR PRINT – SUCH AS PDF OR WORD – INTO STRUCTURED, ACCESSIBLE HTML DOCUMENTS. FIND OUT MORE AT WWW.RIVERDOCS.COM

The digital universe is expanding at a massive rate. A recent IDC report found that in 2006 the amount of digital information created, captured and replicated was 161 exabytes. This is about 3 million times the information in all books ever created.

This figure is expected to reach nearly one thousand exabytes by 2010. Due to this information explosion, end-users are much more aware of the availability of information on the internet, which has led to many people demanding access to it. The Freedom of Information Act (FOIA) is just one example of the social awareness of information. In turn, this has led to new requirements for organisations in the access and availability of information – and websites are a cost-effective mechanism for them to make it available.

This consumer demand has led to regulations and standards for web accessibility and usability. Many organisations have reacted by making their web pages more user-friendly and ensuring that anyone can access them regardless of their abilities or the technology used. While this should be applauded, organisations have overlooked a massive amount of information that still remains inaccessible for many people and also on access points such as mobile devices and PDAs.

This inaccessible information is contained within documents presented on websites in traditional document formats like PDF and Word. These formats are designed for printing, publishing and PC use – not for websites or mobile devices. In fact, we know organisations that have found that 60 per cent of their web downloads are failing. Not only is this frustrating to the user and therefore potentially affecting the loyalty of that person, but it also means that they're failing to comply with web accessibility requirements.

This has yet to make the headlines, but rest assured, a large corporation will be made accountable soon and with test cases around the world such as Target.com in the US and others, it is not if, but when. Moreover,

many companies fail to recognise that they actually have more content in their web documents than in web pages. While the latter may be accessible on all internet-enabled devices, the former is where the Achilles heel lies.

The first step is to understand the new legislation and act upon it. Legislation affects all website content – not just web pages, but web documents also. It is laid out in black and white, yet only a handful of organisations have started to address the accessibility of web documents. In fact, some may say there is a sense of apathy as organisations ignore the issue. While it may be hard to enforce – like speeding on the motorway – when you get caught, the penalty is harsh, including fines, negative press exposure and a subsequent dent to brand reputation.

Web designers and agencies now have a golden opportunity. Indeed, they must embrace it to the same extent as when IT companies utilised the Y2K phenomenon to sell new technology. While that may have been hype, web accessibility is real and now. Only about 3 to 5 per cent of web design agencies offer a service to take unstructured, inaccessible documents and turn them into structured, accessible HTML documents. Moreover, many agencies have had to do this manually, which is time-intensive and therefore expensive for clients. With technology now available to streamline this process from days to hours, existing agencies can do it more efficiently and in higher volumes, while agencies yet to offer the service have a new revenue stream open to them.

Furthermore, companies that have yet to address document accessibility can be advised by agencies of the legislation about the need to resolve it for compliance reasons, but also, so they can further enhance the user experience. This should mean users stay on sites for longer and, in turn, provide greater insights from a web analytics perspective.

Documents are being ignored in the pursuit of easy-to-use-and-navigate websites. Not making documents accessible, however, is a breach of legislation and organisations will soon be made accountable. There are some companies that claim W3C AA, but in fact if they haven't converted documents into structured, accessible HTML, then they're making false claims.

Every piece of content on a website – from web pages to documents – must be accessible and useable. With new technologies now available, this can be very easily and cost-effectively achieved. If done so, then accessible documents become useable documents and that has to be a top goal for organisations in today's information society.

Five things to know about web accessibility

- Legislation is in place, yet many organisations are still not complying.
- Web agencies have the opportunity to provide solutions, and therefore increase revenue streams.
- Document accessibility means better website experiences and opportunities for improved web analytics.
- Don't forget documents when tackling web accessibility – legal action and bad press await.
- Conversion of inaccessible documents into structured, accessible HTML documents no longer needs to be manual, time-consuming or expensive, with new technologies available.

eCommerce gallery

If you have ever wondered what the future holds for the eCommerce store, this website could provide a few clues as to what we can expect from next-gen retail experiences

Shopping can be fun!

www.cicatrizz.se

TAKE YOUR BROWSER to this website and you will find yourself peering at quite a refreshing take on the online store. Serving as a showcase and shop of the 2007 summer collection of Cicatrizz clothing, this award-winning website, designed by Berlin-based studio Mocoro (<http://www.mocoro.com>), removes the shackles of the corporate eCommerce standard of the highly polished shopping cart experience, replacing it with an innovative and edgy site that, if anything, shows us just how things can be done. While keeping the overall user experience intact, and in no way harming the trolley dashing either, the interface is integrated using Flash with 12 separate interactive Movie Clips in a 3 by 4 grid to showcase the small collection. The water-like looping electronic soundtrack adds an ambient atmosphere to the entire experience, though after a time does interfere with the enjoyment of the site.

This website can afford to be produced in this modern manner to complement the age group of its users who will no doubt be impressed, if not by the site then certainly with the street-style designs on show. We think it's great on both fronts...

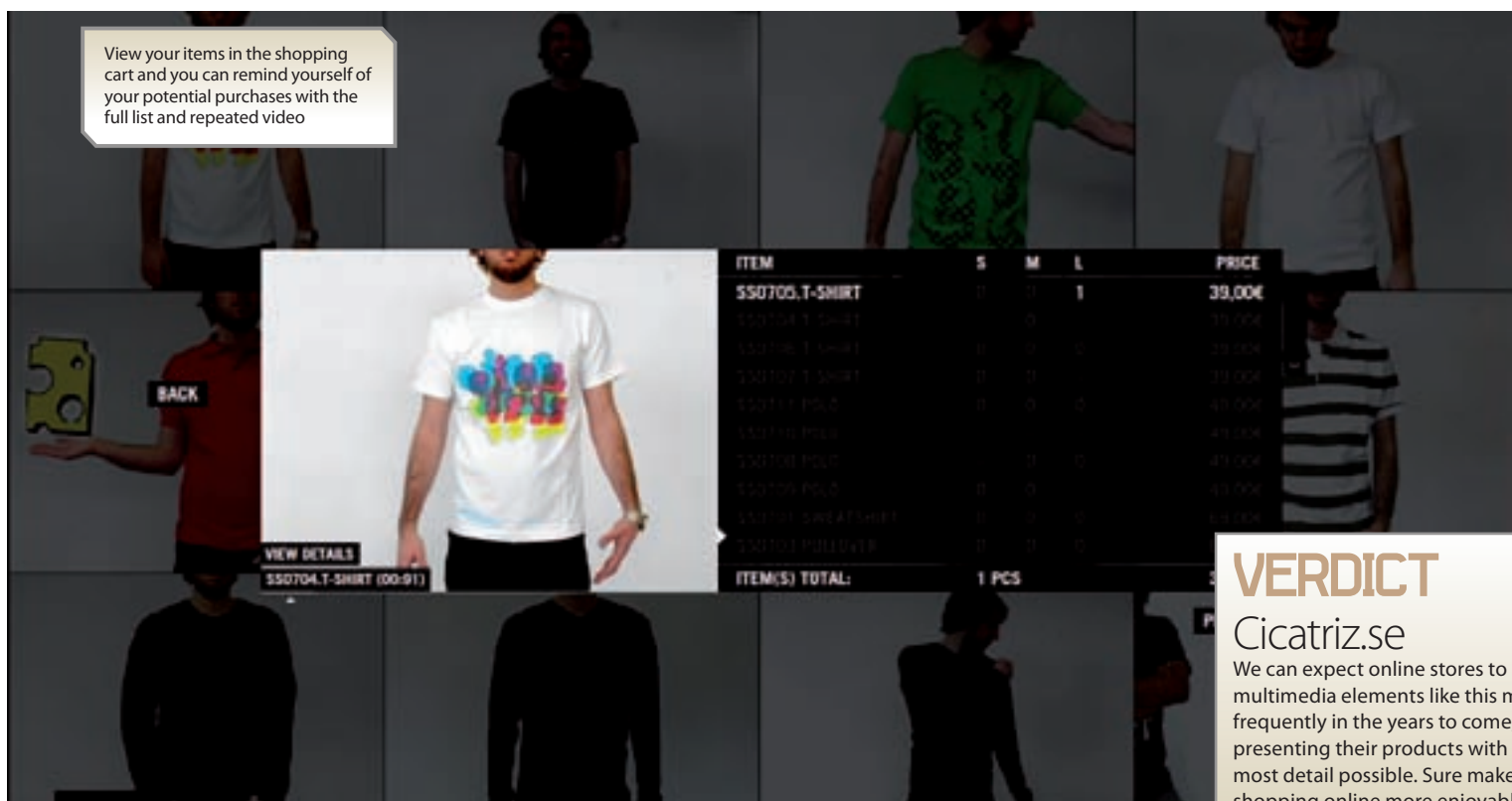


As each clip plays its sequence, a clock counts its duration unless the user interacts with the page elements

By clicking for more details about your selected T-shirt you have the opportunity to view an enlarged Movie Clip



“Removes the shackles of the corporate eCommerce shopping cart experience”



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.

In association with fasthosts.co.uk



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.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POPS ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1&1 (www.1and1.co.uk)	Home (Linux)	0870 850 3305	£59.88	800MB	10GB	300	X	X	X	✓	X	✓	✓	✓	X
1&1 (www.1and1.co.uk)	Home (MS)	0870 850 3305	£71.88	800MB	10GB	300	✓	X	X	✓	X	✓	✓	✓	X
1&1 (www.1and1.co.uk)	Business (Linux)	0870 850 3305	£107.88	2.5GB	20GB	700	X	✓	X	✓	✓	✓	✓	✓	X
1&1 (www.1and1.co.uk)	Business (MS)	0870 850 3305	£119.88	2.5GB	20GB	700	✓	✓	X	✓	✓	✓	✓	✓	X
1&1 (www.1and1.co.uk)	Professional (Linux)	0870 850 3305	£179.88	6GB	50GB	1,500	X	✓	X	✓	✓	✓	✓	✓	X
1&1 (www.1and1.co.uk)	Professional (MS)	0870 850 3305	£203.88	6GB	50GB	1,500	✓	✓	X	✓	✓	✓	✓	✓	X
123 reg (www.123-reg.co.uk)	Starter	0900 112 2123	£19.08	100MB	1.5GB	15	X	X	X	X	✓	✓	✓	✓	X
123 reg (www.123-reg.co.uk)	Starter Plus	0900 112 2123	£35.88	250MB	3GB	25	X	X	X	X	✓	✓	✓	✓	X
123 reg (www.123-reg.co.uk)	Starter Pro	0900 112 2123	£47.88	500MB	5GB	35	X	✓	X	X	X	✓	✓	✓	X
2020Media (www.2020media.com)	Everyday	0845 166 7456	£100	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	PHP	0845 166 7456	£150	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	JAVA Tomcat	0845 166 7456	£175	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
2020Media (www.2020media.com)	Coldfusion	0845 166 7456	£250	100MB	2GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
4D hosting (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
4D hosting (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✓	X	✓	✓	✓	✓	✓	✓
4D hosting (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	X	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.uk.net)	Starter	0870 872 6560	£99	50MB	1.5GB	10	✓	X	✓	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.uk.net)	Professional	0870 872 6560	£199	100MB	2.5GB	25	✓	✓	✓	✓	✓	✓	✓	✓	✓
9Net Avenue (www.9netave.uk.net)	Corporate	0870 872 6560	£399	500MB	5GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	WEB NAME+	0870 950 393	£9.73	1GB	10mbps	1	X	X	✓	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	WEB MAIL	0870 950 393	£28.06	2GB	10mbps	10	X	X	✓	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	WEB PRO+	0870 950 393	£70.36	5GB	10mbps	1,000	✓	✓	✓	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	PRIVATE SERVERS (Windows)	0870 950 393	£84.46	400MB	10mbps	N/A	✓	✓	X	X	✓	✓	✓	✓	✓
AMEN (www.amenworld.com)	PRIVATE SERVERS (Linux)	0870 950 393	£84.46	1GB	10mbps	N/A	✓	✓	X	X	✓	✓	✓	✓	✓
BeamHost (www.beamhost.co.uk)	Home	0871 277 9827	£59.88	800MB	5GB	100	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost (www.beamhost.co.uk)	Business	0871 277 9827	£119.88	2GB	2GB	300	✓	✓	✓	✓	✓	X	✓	✓	X
BeamHost (www.beamhost.co.uk)	Economy	0871 277 9827	£239.88	5GB	80GB	1,000	✓	✓	✓	✓	✓	X	✓	✓	X
Christian Technology Ltd (www.christiantechnology.co.uk)	Host Package	0870 742 0530	£55 inc VAT	50MB	1GB	25	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechnology.co.uk)	Pro Package	0870 742 0530	£125 inc VAT	100MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechnology.co.uk)	Base Package	0870 742 0530	£250 inc VAT	250MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	X
Clara.net (www.clara.net)	Clarahost Lite	0845 355 1000	£29.99 inc VAT	10MB	1GB	10	X	✓	✓	✓	✓	✓	✓	✓	✓
Clara.net (www.clara.net)	Clarahost Advanced	0845 355 1000	£699	500MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Starter Plan	0845 203 1000	£19.99	400MB	1GB	10	X	X	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Entry	0845 203 1000	£109.89	2GB	10GB	30	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS PRO	0845 203 1000	£19.99	5GB	20GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Business 1	0845 203 1000	£169	5GB	30GB	100	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Windows Reseller 1	0845 203 1000	£39.99	20GB	50GB	Unlimited	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Windows Reseller 2	0845 203 1000	£59.99	Unlimited	1GB	10	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Linux VDS Entry	0845 203 1000	£39.99	50GB RAID	80GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Windows VDS Entry	0845 203 1000	£46.99	8GB RAID	80GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Linux Entry Dedicated	0845 203 1000	£99.99	80GB RAID	300GB	Variable	✓	✓	X	✓	✓	✓	✓	✓	✓
DataGate (www.datagate.co.uk)	Exchange Hosting	0800 019 9819	£120+	200MB	Unlimited	19	X	X	X	✓	✓	✓	✓	✓	✓



WEB HOSTINGS

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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	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓

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)	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	0845 363 3632	£49.99	250MB	2GB	5	X	X	X	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2000MB	20GB	100	X	X	X	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
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
onestopdigital (www.onestopdigital.com)	Startup	0845 0098240	£54.00	100MB	1GB	5	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Small	0845 0098240	£78.00	200MB	2GB	15	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Smallplus	0845 0098240	£102.00	500MB	15GB	20	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Enterprise	0845 0098240	£198.00	2000MB	20GB	200	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Enterpriseplus	0845 0098240	£270.00	3000MB	30GB	300	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Startup	0845 0098240	£270.00	3000MB	30GB	300	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Professional	0845 0098240	£330.00	5000MB	50GB	500	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Enterprise	0845 0098240	£594.00	10000MB	100GB	1000	✓	✓	✓	✓	✓	X	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Enterprise plus	0845 0098240	£834.00	15000MB	150GB	1500	✓	✓	✓	✓	✓	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 is the amount of physical storage space you'll have available to you on the server.

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

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

FRONTPAGE EXTENSIONS These are a group of programs that must operate behind the scenes on your host server if you're a Microsoft FrontPage

developer. Most Windows Server-based packages will have them as standard, but best check if you think that this may apply to your website.

DATABASE SUPPORT With sites becoming more reliant on vast quantities of information, you'll probably need database capabilities from your host.



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
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
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	08000 8007 0070	£41.88	1GB	10GB	500	X	X	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	08000 8007 0070	£58.68	3GB	20GB	1,000	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	08000 8007 0070	£131.88	4GB	50GB	1,500	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	08000 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	✓	✓	✓	✓	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)	Home/Office	0845 680 0843	£47.99	500MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
WebServ UK (www.webservuk.com)	Professional	0845 680 0843	£95.99	1000MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
WebServ UK (www.webservuk.com)	Professional +	0845 680 0843	£179.99	2000MB	20GB	500	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard	0870 050 0080	£39.95	50MB	1GB	5	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Standard Plus	0870 050 0080	£99.95	50MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Business	0870 050 0080	£79.95	100MB	3GB	15	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Business Plus	0870 050 0080	£159.95	150MB	4GB	30	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Professional	0870 050 0080	£179.95	250MB	7GB	50	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Hosting Professional Plus	0870 050 0080	£299	500MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Standard Multiweb	0870 050 0080	£64.95	75MB	1.5GB	10	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Standard Multiweb Plus	0870 050 0080	£149.95	100MB	2.5GB	15	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Business Multiweb	0870 050 0080	£149.95	200MB	4GB	25	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Business Multiweb Plus	0870 050 0080	£299	250MB	5GB	40	✓	✓	✓	✓	✓	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Professional Multiweb	0870 050 0080	£249	500MB	7.5GB	100	✓	✓	✓	X	X	✓	✓	✓	✓
Xcalibre (www.xcalibre.co.uk)	Professional Multiweb Plus	0870 050 0080	£499	500MB	10GB	150	✓	✓	✓	✓	✓	✓	✓	✓	✓
Zen Internet (www.zen.co.uk)	ActiveSpace	0845 058 9000	£100	50MB	2GB	0	✓	✓	X	X	✓	✓	✓	X	X
Zen Internet (www.zen.co.uk)	NETSpace	0845 058 9000	£250	100MB	4GB	0	✓	✓	X	X	✓	✓	✓	X	X

SHOPPING CART Host support can either mean that this capability is provided or that your own bespoke cart systems can be facilitated, so make sure you 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 Firewalls represent a digital barrier that sits between your site's server and the hordes of malicious attackers that threaten to pull it down.

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 hosting providers will have this so that you're immediately confident of exactly what you're getting for your money. Check this for all your site requirements before making your choice!

portfolio

THE PLACE WHERE YOUR WORK DOES THE TALKING

As soon as you arrive at Daniel's portfolio site, you just know that this is a designer who cares

Daniel Oliver

www.danieloliver.co.uk

Skills: CSS-based, standards compliant website design and development; Photoshop for graphical editing

Employment status: Freelance web designer & entrepreneur

Cornwall's Daniel Oliver might have six years' experience in building web content, but his commitment to beautifully understated site design shows an enviable maturity. Land on his portfolio and you'll be wowed by a truly polished effort that immediately gives you that warm feeling of reliability, stylish accessibility, and just care really. "This website is built with valid XHTML, CSS code and lots of love," says the About section blurb, and that passion runs through the navigation, typography, use of colour, and of course the many projects being showcased. Daniel has sensibly made a name for himself by channelling his design sensibilities into great work for clients such as Jaysoft Ltd, 8Balls Online, Bella Vista Villa and Solution:Web – all of which can be accessed via the portfolio. Each example carries a characteristic dedication to delivering functionally robust experiences that don't need to sacrifice any of the aesthetic excitement an effective URL should have. His commitment to great CSS has seen his work featured on showcase sites such as CSSMania, Screenfluent, Designs Creme, Most Inspired and Screenalicious. We think he's great and reckon that the future of good design is in very capable hands with young guys like Daniel flying the flag... Check out his work!



Solution:Web might be Daniel's own web design firm but it demonstrates his attention to clean and sharp lines



Daniel's designs are regularly listed on aspirational CSS sites such as this one



OUR REGULAR look at the work of up-and-coming web designers is back with the kind of inspirational talent that few can boast. This is your place to shine, so if you want a piece of the action make sure you send us your URL and maybe a word or two about what you do!

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

This very crisp template design for Jaysoft is beautifully understated



Even more text-heavy content presents little problem

A very subtle approach to the way he designs makes his style hugely versatile, no matter what the project demands

portfolio

THE PLACE WHERE YOUR WORK DOES THE TALKING

Matthew Soriano

www.emesstyle.com

Skills: General website design, eCommerce building, logo design etc

Employment status: Freelance designer
21-year-old Matthew Soriano hails from Toronto, Canada, and makes no bones about the fact that he's a jack of all trades. No job seems too tough for this web and interactive designer, citing corporate site building, logo design, musically themed presences, promotional work, stand-alone pieces, community sites, and a range of eCommerce solutions within his versatile remit. His eclectic penchant for pop-culture-fuelled designs is well defined by his project archive, and the styling behind www.emesstyle.com itself nods towards urban fashion. Page elements are stitched like graphical patches to the denim background templates in an ingenious attempt to stamp some cool identity to everything. It all remains very usable and accessible so we believe Matt's got all the skills necessary to go a long, long way.

It's easy to see why trendy companies like Numark have worked with Matthew



We really like the original use of simulated garment to produce a stitched together template that has real impact



His skill at designing corporate identities extends to this portfolio logo



