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EXPERT TUTORIALS

web



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Dw DREAMWEAVER FL FLASH Ps PHOTOSHOP

AUGUST 2007 / ISSUE 135

Your Tube

Celebrate the rise and rise of web video

Build creative **Web 2.0** movie mashups

Develop **Dreamweaver** video blogging site projects

Flash CS3 interactive webcam e-motion experiments

Design inspirational **YouTube** community content

Dynamic online **XSLT** domains implemented

HOW TO

Build motion-sensing GUIs in **Flash** • Add video with **ActionScript 3** • Edit online with **Adobe Premiere Express** • Code blogging components with **Flex** • Create an **XSLT** catalogue within **Dreamweaver**



HONDA RACING REVAMP

Discover how Web 2.0 met Formula One with the latest Behind the Scenes special



CREATIVE CAREER UPDATE

Find out how our recruitment issue helped lucky students get work with top design agencies



Welcome

THE experts

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



Mark Shufflebottom

EXPLAINS MOTION-SENSING TECHNIQUES IN FLASH CS3

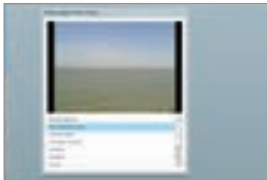
Fans of the futuristic movie smash *Minority Report* will enjoy what Mark has in store this month. Our video tutorials theme gets going with an exclusive walkthrough on how to create a GUI that captures and processes your gestures via a webcam!



Darren Richardson

THE ACTIONSCRIPT KING IS BACK WITH A VIDEO TWIST

Our Flash CS3 video coverage continues this month with Darren's latest glance at programming with ActionScript 3. This time he shows how to embed movies before explaining how certain effects can be applied to existing sequences or your webcam.



Simon Bisson

ADD VIDEO UPLOAD AND PLAYBACK TO YOUR WEBSITES

We take a slight departure from Dreamweaver this month to take in this exercise in Flex Builder 3. Simon shows you this month how to craft a video player component and file upload capabilities that would be worthy of any multimedia blogging site.



Petra Jones

PRODUCING A DYNAMIC XSLT ONLINE VIDEO CATALOGUE

Ever wanted to know how to bring all your favourite internet movies together under one site? Petra returns with a look at creating flexible link listings to your favourite content, as well as utilising XML data and the notion of 'polyhierarchies'. Technical stuff!



YouTube is possibly one of the most important websites of the broadband age and has single-handedly ignited the online video boom. All agreed?

WHETHER YOU like it or feel reluctant to give the site too much credence, YouTube is nothing short of a modern day phenomenon. With download speeds and server capacities bulging to new levels, it has proved to be the ideal standard bearer for heralding a new multimedia era for the web. Moreover, it has ensured that TV broadcasters and filmmakers do have the kind of online audience that most were unsure of gambling on previously. Now all the major studios or production houses such as Sky, Channel 4, and the BBC are making serious commitments to delivering premium content, while record companies like Ministry of Sound have also jumped onto the bandwagon.

The list far from ends there, and we're also seeing some massive steps forward in the Web 2.0 arena via web-based video-editing tools. The fabulous [Jumpcut.com](#) and Adobe's new Premiere Express (page 80) are doing the business here, while fresh sites are cropping up all the time. That's why we're going mad to celebrate the YouTube success story and using it as a platform to encourage your own web video-themed projects with a delicious roundup of Flash, Dreamweaver and Flex walkthroughs. David Howell gets the show rolling with an insightful overview of the scene and where

the real innovators are going to come from, while our eCommerce feature follows the same vibe with a look at how e-marketing is being influenced.

For those wishing to build more personal video-blogging solutions, we have guides in creating upload and playback facilities for your sites, as well as an exercise in creating dynamic XSLT video catalogues. Keen to emphasise that Flash video needn't be a passive experience, we offer a real first for interactive technology that you won't have seen before. Mark Shufflebottom takes a journey into the future with an awesome graphical user interface that works from webcam gestures.

Elsewhere we have an inspiring update on our Creative Careers (issue 131), with a word from Purple Recruitment about the successful students who have now found work in the big city.

On with the show folks!

Mark Billen
EDITOR

Editor's picks

Other reasons why *Web Designer* 135 is worth more than one read...



34-36

Honda Racing goes under the Behind the Scenes spotlight in this exclusive Q&A session



38-39

We follow up our Creative Careers issue with this update from the team from Purple Recruitment



80-82

Get to grips with using Adobe's web-based video mashup tool Premiere Express in this guide



gallery

THE CREAM OF THE WEB CROP

You have to create and customise your own character at the very start, which is a fun and simple process

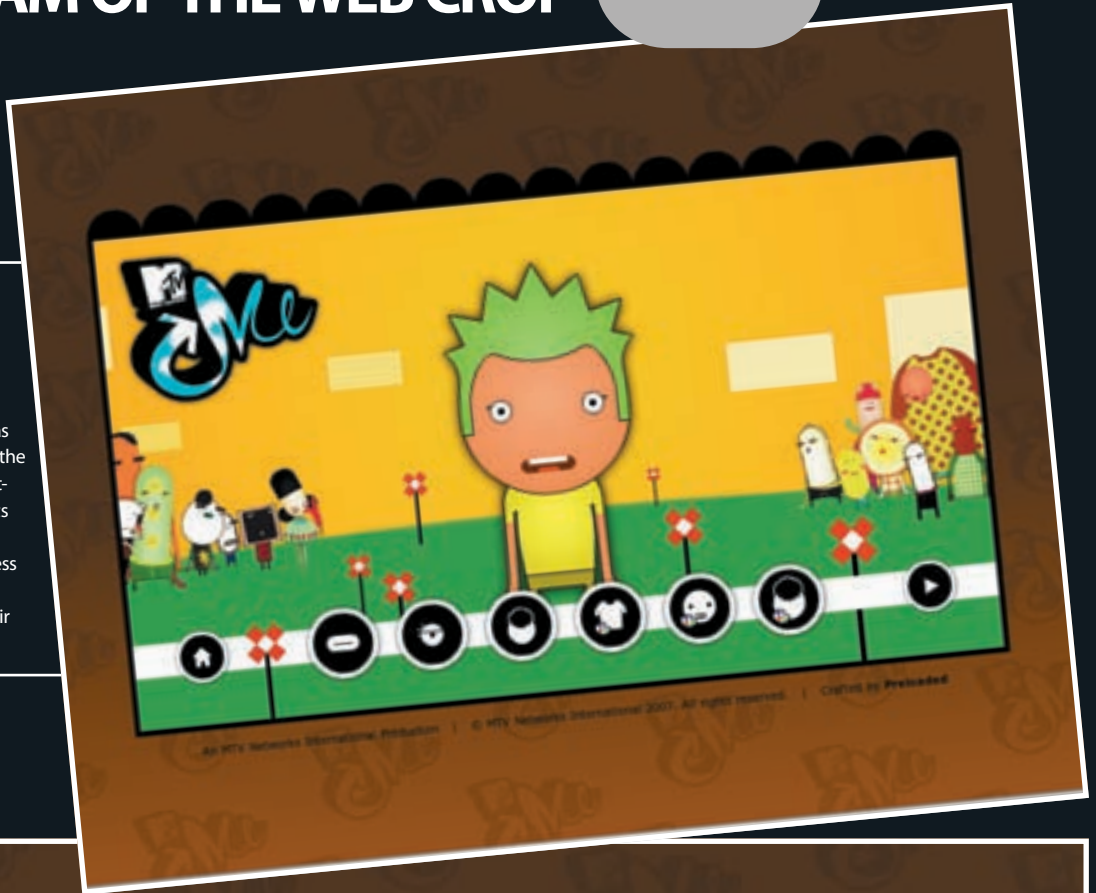
STAYING ALIVE

www.staying-alive.org/me/game

Designed by: Preloaded

This website is the brain child of MTV and one that has been designed to educate its young audience about the importance of safe sex. The site is an interactive point-and-click adventure game with quirky visual elements all stylised to the campaign. Starting in a bedroom, there are various tasks to complete in order to progress through the game, but in the meantime the user is learning the importance of acting responsibly for their own benefit and health.

Important information and guides for its young users are provided in the mobile phone located at the bottom-right of the screen



WE HAVE been cherry-picking the best websites again just for you; sorry, we can't help it! Hopefully this issue will be as sweet as it always is for you with a collection of the weird and the wonderful. There's even a special appearance for the new *Web Designer* site...

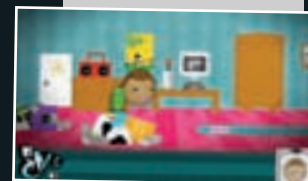
GOT IT? FLAUNT IT!

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



Site Highlight

The website's message is paramount and never is it lost due to a simple game with a fun design that its users will get a lot from.



This site is quite basic in terms of interactivity, however that isn't an issue as it simply helps to focus the attention on the awareness of its messages

It takes a little while to get into but the user may find themselves getting more and more addicted as they continue to play



gallery

THE CREAM OF THE WEB CROP



SITE
OF THE
MONTH
web
designer

ETHAN HAAS WAS RIGHT

www.ethanhaaswasright.com

Designed by: RED Interactive agency

This mysterious Flash website requires patience and a logical mind as it plays host to a series of complex puzzles known as an alternate reality game. This is one such game that contains clues to the site's origin and meaning through short video clips between the challenges. Each of the puzzles appear in a spherical form, with some providing flurry of abstract symbols representing the alphabet while others simply rattle your brains for logical explanations where you must use the keyboard. You'll find yourself reaching for a notepad, scribbling down combinations of sequences and symbols until you have a blurred mass akin to something from *The Da Vinci Code*. Still, this addictive game will be well worth it when completed – whenever that will be!

If you can figure out who Ethan Haas is, please drop us a line and let us know!



Most definitely an apocalyptic game where you will need to look to the stars for help



Site Highlight

The execution and 3D design of the puzzles is really something and adds to the overall desire to solve them; we hope you are able to find the meaning of the website.



The website remembers your place after you leave the site so you can test your brain power again once your initial frustration has relaxed a little



*The puzzles come in various forms;
some mimic classic games while the
others appear to be very unique*

*The puzzles and the background graphics are really
easy on the eye, and the interactive elements are easy
once you have figured out the combinations*



gallery

THE CREAM OF THE WEB CROP

WEB DESIGNER ONLINE

www.webdesignermag.co.uk

Designed by: **Imagine Publishing**

The wait is over – *Web Designer* has a brand new HTML site to complement the magazine! Readers can look forward to a fresh look and updated content in the form of PDF magazine samples, 'best of' site links, special online articles and agency interviews. Perhaps most significantly, readers can now download tutorial files directly, in the unlikely event that replacements for those on the CD may be required. This is a real bonus that, when coupled with our existing magazine forum, makes webdesignermag.co.uk an essential resource for all aspiring online designers. After checking out the highlights identified here, make sure you get on there in person and tell us what you think of everything by dropping us a line at webdesigner@imagine-publishing.co.uk.

Site visitors who may have never bought the magazine before can find out what it's all about

The revamped website has a substantial online presence, with plenty of magazine tie-ins and is frequently updated

Scattered throughout the site are project files for current and recent issues – perfect for when free CDs go AWOL!

The website includes content that the magazine can't include, making it a wholly interactive user experience



In-depth features from previous issues of Web Designer are accessible from the site's archive, with much more to be added regularly

A fantastic insight into the world of the web, as supplied by those in the know – hours of downtime will fly by here



Site Highlight

Potential readers can explore the magazine via the Flash-based digital sample and the downloadable PDFs. Existing readers can download essential project files for current and recent issues.



gallery

THE CREAM OF THE WEB CROP

GLACEAU

<http://glaceau.com/>

Designed by: **Big Spaceship**

If you want to know what happened to those kids in your class that loved science and nature, then take a visit to this website and you will see for yourself what they have brought to the world. Glaceau is the manufacturer of a range of 'enhanced' water drinks to quench the thirst of the increasing number of health-conscious consumers. This website is fun and colourful, championing a strong brand that also provides the user with detailed information of each of their products, including vitamin energy, vitamin water, fruit water and smart water. A refreshing piece of design we're sure you'll agree!

The information provided across the website is done with a great sense of fun from introducing the company to describing the products

The website uses subtle transitions and animations with its range on products naturally taking centre stage



The clear strength of the branding is used to maximum effect from the outset of the site and has been used to determine the entire build



Site Highlight

The overall presentation of the products has been beautifully conceived without any unnecessary complex additions, the site markets its products with clarity.





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



Xgames

www.originalworksofsport.com

Designed by: www.wefail.com

In true WEFAIL style, this site is an explorative delight.



HBO Voyeur

www.hbovoyeur.com

Designed by: www.bigspaceship.com

HBO offer you a unique glimpse into the apartments of everyday New Yorkers.



Dupont in Energy

www.dupontvisual.com/dupont/energy

Designed by: www.but.be

Wonderful 3D fly-through site showing activities in the energy sector.



myspace
a place for friends

facebook

The popularity of sites such as MySpace and Facebook has led to an increase in salary for web professionals

It's good to be back (in demand)...

FINANCIAL TROUGH BECOMES A PEAK ONCE MORE FOR INDUSTRY PROFESSIONALS LOOKING TO BE VALUED

THE WAGES OF web developers have never been so healthy since the dotcom boom of the Nineties, according to research by the Association of Technology Staffing Companies (Atsco), the trade group for the technology staffing industry.

The rapid growth of the internet during the Nineties meant that workers within the industry received a significant rise in pay, but that increase slumped again when the dotcom bubble burst. Now, thanks to the growing popularity of sites such as Facebook and MySpace, not to mention a rise in online shopping, it would seem as though the situation has turned around once more. "The proliferation of social networking sites, and the increasing amount of time people are spending online, has led to a boom in demand for online content from advertisers looking to target these audiences," remarks Atsco head Ann Swain. "Websites now offer a potentially much more

"PAY HAS GONE UP BY 26% IN THE LAST 12 MONTHS"

sophisticated user experience than the plain text sites around in the Nineties. It was relatively easy to publish a decent website back then, but now it is difficult without expert programming skills."

According to the report from Atsco, fewer IT graduates are gaining these sought-after skills after the disappointment of the dotcom crash – another significant reason for why the pay for industry professionals has gone up by 26 per cent in the last 12 months. Employers looking to snare skilled designers and developers have often had to compete to offer better contracts. "Companies are being forced to offer large incentives to get people on board because, with so few skilled IT graduates entering the marketplace, poaching from rivals is becoming a necessity," Ms Swain comments.

Fancy a visit to the Tate?

WORLD-FAMOUS GALLERY TAKES ITS ART FROM WALL TO WEB

THE TATE HAS joined up with BT to launch an exciting new video and audio site, aimed to provide a remarkable insight into major artists and cultural figures.

The BT Tate Player is the latest initiative from the newly formed Tate Media division, which was set up in 2006 to reflect media developments over the last five years. By expanding its exhibits beyond the gallery walls, the Tate group hopes to reach a wider audience and attract web users who may have previously never set foot in any of its buildings.

Combining film and audio for the first time, the Player has been designed to show rare archived footage, enabling users to access material from as far back as the Sixties. Unique films are joined by exclusive interviews with artists past and present.

With 18 million people currently visiting the Tate Online every year, the BT Tate Player looks set to become a popular venue for hungry culture vultures on the web. The Tate Channel is also set to launch online in the autumn, to appeal to the gallery's growing multimedia market.



The Tate has decided to expand the walls of its galleries in a bid to appeal to web users

Return of the Mac show

THE MACLIVE EXPO RETURNS IN STYLE WITH A MORE HANDS-ON APPROACH TO THINGS

IT'S THAT TIME of year again – the major players in design, photography, music and video will be congregating in London to offer their expertise at the MacLive Expo.

The annual event, held at the Olympia National Hall, Kensington, is a great opportunity for the general public to meet with the movers and shakers of the digital industry, and pick their brains about any particular area.

A new introduction to the event is the 'Hands-on Theatre', which gives visitors a chance to get their hands dirty and try out the latest software themselves. The training programme also allows the public to work through any problems they may have by demonstrating different techniques, tricks



The event is held at the Olympia National Hall, Kensington

and tips. With practical sessions incorporating such programmes as CS3, Final Cut Pro and QuarkXPress 7, this event is definitely worth a visit if you're a Mac user wanting to improve your skills.

MacLive Expo runs from Thursday 25 – Saturday 27 October. Normally costing £15, the event is free to the first 5,000 pre-registered visitors. Visit www.macliveexpo.co.uk to be in with a chance of avoiding the entrance fee.



The MacLive Expo event is a hit with industry professionals and home users alike

NEWS in brief



ESPN TO BOOST WEBSITE

Satellite sports channel ESPN Classic has hired reputable digital advertising agency Ralph to upgrade its website. As well as getting a redesign based around the UK channel's 'Dead Good Sport' tagline, the site will be available in more languages to accommodate ESPN's international audience. The updated espnclassic.com will be launched 24 August this year, to deliberately coincide with the Rugby World Cup.



QBN IN LOS ANGELES

The Getty Centre, situated atop the picturesque hills of Los Angeles, is due to host a 'one-day multidisciplinary creative lecture'. The QBN Sessions offer a unique opportunity to hear talks from highly influential creative figures, such as photographer Michael Muller and designer brothers Mark and Matt Owens. The event takes place 7 September, so hurry to qbnsessions.com now to check ticket availability.



GOT AN ART OBSESSION?

A controversial new gallery, ObsessionArt.com, has been launched online. The company is set to raise a few eyebrows as the world's first specialist online retailer of high-quality nude, figurative and erotic art. Boasting a range of exclusive prints and artwork, the site has a customer-controlled content filter to ensure shock-free browsing.

Check out before you check in

TVTRIP.COM ENSURES TRAVELLERS ARE HAPPY WITH THEIR HOTEL

A NEW VIDEO clip hotel site has revolutionised the way tourists book their holidays. Launched in May this year by four former managers of Expedia Europe, TVTrip.com allows users to view various hotels in Europe.

Formerly restricted to the realms of one-dimensional photos, this hot new Web 2.0 site views hotels via video clips, allowing users to gain a more accurate insight into the size of the rooms and their suitability. As well as the hotel rooms and facilities, the surrounding area is also explored to help eliminate the risk of any unpleasant surprises.

Although professional teams are recruited to produce videos in each European city, holidaymakers are also encouraged to share their experiences and upload their own clips. From this growing online community, hotels are able to get valuable feedback from their clientele.

Just months after its official launch, TVTrip already covers no less than 11 major European cities. Paris, Brussels, Berlin and Barcelona are just some of the destinations included, and this figure is set to rise. "By the end of the year, TVTrip.com will offer the

British holiday-makers an impressive library of 1,500 videos, in 50 European destinations," comments CEO Marc Ruff. "TVTrip.com's aim is to become the online reference of choice for the travel industry by allowing travellers to view their accommodation online before making their purchase. We are showcasing how video can facilitate consumer choice."



TVTrip allows users to look around their hotel without leaving their armchair

ColdFusion 8 is announced

ADOBE RELEASES ITS LATEST WEB-BUILDING DEVELOPMENT TOOL

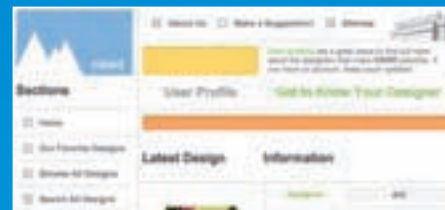
ADOBE SYSTEMS INCORPORATED has announced the immediate availability of its ColdFusion 8 software, a powerful development tool for building dynamic websites and internet applications. ColdFusion can also increase developer productivity, integrate with complex enterprise environments and deliver rich and engaging experiences for users.

ColdFusion 8 enables developers to seamlessly integrate their ColdFusion applications with other Adobe technologies such as Adobe Flex, PDF, Adobe Integrated Runtime and Adobe LiveCycle. The program also uses AJAX-based components, enabling developers to design comprehensive applications by integrating complex environments into intuitive interfaces. "As an entertainment company, delivering rich, dynamic entertainment is essential. The ease of integrating Adobe ColdFusion 8 and Flex applications means that we can continually provide customers with online services that combine rich content and relevant information," comments Nolan Dubeau, creative director of interactive services and web marketing, XM Canada. "I definitely see us rewriting certain areas of our website to integrate Adobe Flex and AJAX with ColdFusion 8 applications. Adobe has done a fantastic job of delivering a comprehensive environment for developing and deploying engaging applications." Head to adobe.com for more details.



This latest offering doesn't fail to impress, making it a breeze to integrate with other Adobe technologies

TOP Downloads



OPEN SOURCE WEB DESIGN

www.oswd.org

On this site, you can either browse through the extensive collection of free downloadable templates, or submit your own. You'll get a user profile, where visitors can find out more about your work through site links and portfolios.



FONTHEAD DESIGN

www.fonthead.com

Suitable for both PCs and Macs, the fonts from Fonthead Design come packaged in nine separate volumes. You can buy volumes individually, or as a CD-ROM collection complete with reference catalogue. Once purchased, the fonts are available to download immediately.



KAPITZA POP FLOWERS

www.kapitza.com

This funky set of 64 graphic flower illustrations, which fit together to create minimalist visuals, are based on KAPITZA's font 'Pop'. Available to download, they're saved in PDF format, to be opened in most graphics programs.



JUPITER IMAGES

www.jupiterimages.com

This site offers creatives a choice of royalty-free, rights-managed and subscription images by experienced professionals. Subscribe to Jupiterimages Unlimited and you'll gain access to over 600,000 royalty-free images.



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



1 My BookT Dual-Drive Storage
From \$449.99 (£220 approx)
www.wdmybook.com

As technology and media have advanced, the capacity of your back-up drive needs to increase to keep up. Western Digital, manufacturer of high-capacity hard drives, understands this need, so has upped the size of its My BookT range to a massive 2TB. The range of dual-drive storage applications not only features gigantic storage capabilities, but also the ability to remote access its content from another location, even when your local computer is switched off. Compatible with Mac and PC.

2 Philips Deluxe Noise Cancelling headphones
\$89.99 (£44)
www.thinkgeek.com

When working on a project, we like to plug into our favourite music and switch off from the world. Unfortunately, background noise always creeps in. However, these Noise Cancelling headphones from Philips give 80 per cent reduction on background noise. Complete with a mute button to cancel the noise-reduction feature if you need to have a conversation, there's even an audio-in signal to alert you to the telephone ringing, for example.

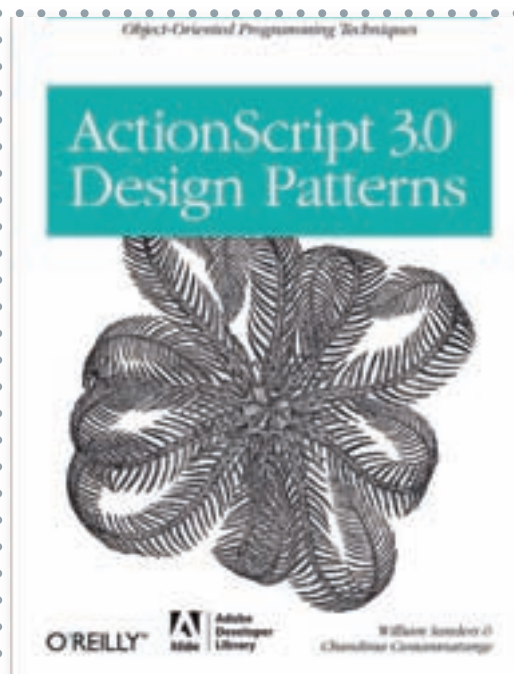
2



3

3 ActionScript 3.0 Design Patterns
Sanders and Cumaranatunge
£27.99
www.oreilly.com

Making the jump from ActionScript 2.0 to ActionScript 3.0 isn't as easy as many may think. One book to guide designers that is well worth checking out is this offering from William Sanders and Chandima Cumaranatunge. This is aimed at experienced Flash or Flex developers who are looking to further their skills in ActionScript design patterns. The book is split into easy-to-navigate chapters and includes handy instructions to follow.



4



4 NX-U10 USB Speaker

£149 (TBC)

www.yamaha-uk.com

With the rising demand for media-on-the-move, Yamaha has upped the bar with its release of what it claims to be the world's most powerful USB speaker. Due to the unique Charged Capacitor Amplifier, the NX-U10 boasts a huge 20 watts of power. The sound it produces is great and it looks pretty sexy too, with a slim, silver body. It's compatible with both PCs and Macs, iPods, MP3 players and mobile phones. Expected in stores before Christmas, it's definitely going to be on our wish list!

5 The Aeron ergonomic chair

£695

www.fastaeron.co.uk

We're betting you wouldn't risk hours of downtime by compromising on second-rate technology, so why then do so many web professionals risk hours wasted laid up in bed with a bad back due to a shoddy chair? The Aeron chair is winner of The FIRA Ergonomics Excellence Award 2001 due to its ergonomic innovation. The chair also features pellicle mesh on the seat and back, allowing the skin to breathe. The manufacturers even allow you to try before you buy; find out more on the website.

6 Stretch Homer

£19.95

www.gizoo.co.uk

With the release of *Simpsons: The Movie* last month, everyone in the *Web Designer* office has gone crazy over America's number one family. The influx of Bart-related banter has been a little overwhelming, but a welcome break from work. If you're anything like us and go wild over our yellow-bellied friends, then you'll love this stretchy Homer doll! The highly flexible doll measures 380mm, but is capable of stretching up to three times its size. Pointless? Not at all. Essential time-wasting comedy? We think so.

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

You've got lots to say for yourselves and we're here to listen, with another response to the latest batch of letters and emails

Browser behind

Hi *Web Designer*,

I'm writing in response to something I've noticed many so-called new and cutting-edge websites doing these days. Granted, I expect it's a technique that is fairly simple and owes much to the Web 2.0 design trend, but I was still curious how it is achieved. It seems that the example sites I've seen are able to make their Flash-based interfaces go full screen and outside of the browser window completely. The most interesting are those that serve up full-screen Flash video and look really impressive if you have a large scale monitor or LCD TV. If you could find the opportunity to explain how this is achieved in a future tutorial, I would be most appreciative!

Jon Rowbottom

We agree wholeheartedly Jon, that this is a very cool trick that all the trendiest Flash sites are getting in on. Sadly we didn't manage to fit this particular exercise into the current video-themed issue but will be covering it next month. Our regular Flash genius Mark Shufflebottom will be taking up the reins on producing a full-screen video gallery interface and apparently it isn't as simple as you might think...

Programming praise

Hi,

First, I'd like to say thanks to the *Web Designer* team for putting together the best online design magazine going – great work every month! My reason for writing, however, is to specifically heap praise on your recent keenness to bring back more code-heavy tutorials. For a little while the focus seemed to be exclusively on front-end stuff, although I think you manage to get the mix just right now. It's also been really great to get practical content for new breaking platforms such as Microsoft Popfly – so keep those coming! Nice work on printing code instead of screen grabs too, much easier for every reader to follow.

Phil Smithson

Thanks for the kind words there Phil, it's always nice to get a bit of praise from a happy reader. We agree that it's important to strike a good balance between the design and development guides we get into the magazine and will continue to do so.

Joke time

Hey, do you think that if the Web 2.0 phenomenon extended to cars, they'd only be available in lime green, pink, orange or blue and would be covered in rounded corners? Any crashes they might end up in would be known as mashups!

Anonymous

Yes, very good. They wouldn't emit smoke but tag clouds huh?

MAIL OF THE MONTH

Website wailings

Hello,

I'm a Swedish national living in Greece and thinking of subscribing to your magazine. However, I got a little scared when I saw your website because it did not give me the impression I was expecting to see for a web design magazine writing about these technologies.

I have worked as a professional web designer since 1997 and I have learnt the latest technologies for usability and accessibility, yet your website is not following any standards you might write about for XHTML or CSS nor validates W3c. Are you planning to do something about this or will you not keep up to the quality of your articles?

Thank you for a nice magazine but to write about the technology you don't practice seems just plain weird and ignorant to me as a reader.

Michael Persson

To begin with Michael, we're sorry for your dissatisfaction with any part of our service and we've been aware of the situation with our website for some time. Obviously our priorities lie first and foremost in the production of a great magazine, but we have been working hard behind the scenes to produce a more substantial online presence – and it's now live! Head to the revamped www.webdesignermag.co.uk to find new content and a useful archive of *Web Designer* project files. You can much more stuff to be added regularly, and also expect many more magazine tie-ins that should ensure that it becomes an essential link in your bookmarks!







Your Tube

Online video has transformed from little more than thumbnail-sized images into high-definition broadcasts to rival television. Dave Howell surveys the online video landscape and asks what the future holds for web design within the YouTube generation



TODAY, ONLINE VIDEO feels like a gold rush. Media companies are moving quickly to stake their claim in the burgeoning web video market. No-one can ignore the phenomenal success of YouTube, but outside of social networking sites, a quiet revolution has been taking place. The moving image online is now an essential component of sites that have moved away from Flash movies to embrace live action.

The tools that were once the province of companies like the BBC are now desktop applications, enabling anyone to get their

“TV IS EVOLVING TO EMBRACE THE INTERNET IN MORE CREATIVE WAYS”

hands on them and edit feature-length films. Video online, though, has only become possible because a number of factors have converged over the last few years. The almost ubiquitous installation of broadband internet access has meant that the delivery platform for full-motion high-definition video is now a reality. PCs now have the capability to handle video thanks to dual core processors, and the graphics and rendering applications that the desktop and browser alike require have become state-of-the-art.

Online video is also more popular than ever with internet users. According to the latest figures from ComScore, May saw Americans view more than 8.3 billion video streams online, and Google Sites once again ranked as the top US video-streaming property with 1.8 billion videos streamed (21.5 per cent share of streams), 1.7 billion of which occurred at YouTube. Fox Interactive Media ranked second with 680 million streams (8.1 per cent), followed by Yahoo! Sites with 387 million (4.6 per cent) and Viacom Digital with 237 million (2.8 per cent).

VIDEO STAR

There's little doubt that one site above all others has placed online video firmly on the map. YouTube was founded by Steve Chen and Chad Hurley who unveiled their site in February 2005. The site rode the crest of the social networking wave, quickly gaining world dominance in this sector. Like all good ideas, YouTube is simply a facilitator, hosting short video clips that members can comment on. It embraces the Web 2.0 paradigm, taking online social interactivity to the next level.

What began as an entertainment platform has evolved rapidly to offer the site visitor much more than simple home movies. The commercial aspects of the online video phenomenon have not gone unnoticed by the world's eCommerce giants. Even the police are using the site to help them catch criminals and illustrate to the public how they perform their duties. The recent acquisition of the site by Google moves full-motion video away from being a rarity that appeared on a few avant-garde websites, and makes video a common component of today's search.

As YouTube state: “YouTube is a stage for everyone, including traditional media companies, filmmakers, record labels, movie studios, comedians and more. With the shift happening in digital media entertainment and a new clip culture evolving, professional content creators are recognising the potential of promoting themselves and their programming on YouTube to reach a vast, new audience. As such, YouTube has evolved into a powerful monetisation and promotional platform.”

Commercial terrestrial television has also been quick off the mark to embrace online video and the internet as a new platform to reach their viewers. Episodes from last year's *IT Crowd* sitcom appeared online before they aired on TV. Channel 4's *Skins* clearly locked into Generation G – G for Google – with new parallel

For your library



Digital Filmmaking

£8.99

ISBN: 0571226256

If you are new to digital video, this guide by Mike Figgis will be indispensable. Offering insider information and step-by-step guides to every aspect of digital filmmaking. Keep this book close to hand.

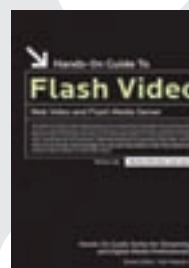


Digital Video for Dummies

£16.99

ISBN: 0471782785

Covering every stage of capturing, editing and uploading your digital videos to the internet, this Dummies book is a great introduction to the subject that will arm you with all the basic skills you need.



Hands-On Guide to Flash Video

£19.99

ISBN: 0240809475

This title from the Focal Press covers the technical aspects of Flash-based video. It is a professional reference guide aimed at those with a thorough understanding of Flash Video.

story lines that ran online to complement the broadcast episodes. But TV is evolving to embrace the internet in more creative ways. Witness the rise of *Doctor Who*. It's debatable it would have the following it currently has without the internet to keep interest alive in the show when it's off-air.

And let's not forget the BBC. With the imminent launch of its iPlayer, broadcast TV and the internet will finally become bedfellows. IP TV has had a rocky birth, but

television entertainment, with the interactive benefits of the internet to bring broadcast-quality video to viewers at any time. Based on a state-of-the-art, peer-to-peer streaming technology, Joost can be accessed with a broadband internet connection and offers video programming, featuring more than 150 channels across all genres, to viewers for free.

But does this mean that web designers now have to become video producers? It's clear that more video content will appear on

consider to ensure visitors to your site can not only view the video file, but also that its quality is good enough to deliver a positive experience. Oddly, using video online shares many of the considerations that placing static images on web pages have, in that you're looking for the smallest file size that retains the highest quality.

Browser compatibility is also another important consideration. Today, online video really means Flash, because the Flash player is almost ubiquitous across all browser platforms. Both YouTube and Google Video use the Flash platform for video, which by itself is a convincing argument for using this format on your website.

One of the easiest ways of placing the video content you will be using on your site is to use YouTube as a host. You can upload the video files by cutting and pasting some simple code, and placing the YouTube video player on your site's web pages. You can't guarantee that every visitor will be able to view the video you have placed on your site's pages, but using a platform like this at least lets you hedge your bets. You can incorporate your own Flash player if you want to flex your design muscles a bit more. Among the current crop are: FlowPlayer (<http://flowplayer.sourceforge.net>), JW Player (www.jeroenwijering.com/?item=Flash_video_Player) and Wimpy Wasp (www.wimpyplayer.com).

"THE WEB WILL HAVE TO EVOLVE ONCE AGAIN TO HOLD ONTO ITS USERS"

this initiative by the BBC could herald a new era in television that is now on-demand. With cable and satellite operators also offering video content piped straight to any PC or TV equipped with a media-centre computer, the web will have to evolve once again to hold onto its users who will demand an even richer experience from the sites they have bookmarked. As designers, your skill set could soon extend way beyond the web.

For a peek at how the web and video content may become part of everyone's online experience, take a look at Joost (www.joost.com). Joost provides a new way of watching TV that combines the best of full-screen

the web, especially on commercial sites. As a web designer you already have a diverse set of skills, but you will have to augment these with a basic understanding of how video can be integrated into a site's design. Website commissioning will increasingly include a video component, as your clients demand their new site follows the current trend. But tools have evolved rapidly to enable you to handle full-motion video on your site.

DESKTOP SPIELBERG

For the web designer, placing any kind of full-motion video on their web pages isn't yet child's play. You have a number of factors to



As the new kid on the RIA block, Silverlight could unseat Flash as the dominant platform for online video delivery

Channel 4's Skins illustrated how video of new parallel storylines could be integrated into the broadcast TV show and offer a new dimension via the web



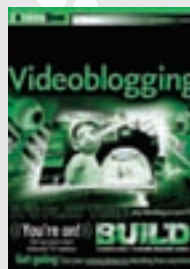


Hillman Curtis on Creating Short Films for the Web

£24.99

ISBN: 0321278917

Arguably one of the greatest exponents of online video, this book gives an insight not only into the practical aspects of creating professional online video, but also into Curtis' design processes.



Videoblogging

£19.99

ISBN: 0470037881

Blogging has moved on from just text and still images. This book lifts the lid on the art of video blogging. Every aspect of this new phenomenon is covered to give you a head start on your own vblog.

You can, of course, code your own web pages so they can display whatever video content you like, but if your needs are relatively simple, then you can use the services of video-hosting sites such as Videoaddon (www.videoaddon.com), Easy Web Video (www.easywebvideo.com), Wimpy Player (www.wimpyplayer.com) and FreeVideoCoding (www.freevideocoding.com). You can also create a video pop-up window with Freevlog (www.freevlog.org/popup) but it's only compatible with Internet Explorer. If you're looking for a one-stop shop for your video playback and editing, take a look at MPEG Streamclip (www.squared5.com). And if you're a Mac user who needs to convert many video file formats, VisualHub (www.techspansion.com/visualhub) offers a great utility.

The release of CS3 video has now come into the embrace of Adobe. The company has offered Flash designers a plethora of tools to get video into their SWF files or build directly with the Flash video format. Now that CS3 integrates all of Adobe's applications with Macromedia's, handling video has never been easier. Adobe has also just released its dedicated video bundle in the shape of Adobe CS3 Production Premiere, which offers all of the video-editing applications you're used to, plus new ones called OnLocation and

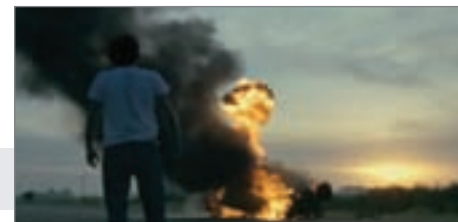
Ultra. The former offers Windows-only users the ability to record their video masterpieces direct to disk. The latter is a green-screen application that enables you to create a virtual studio. Fancy recreating your favourite *Star Wars* moment? Then Ultra will do the job for you.

The other applications in the new CS3 range have also undergone a video makeover to varying degrees. Photoshop can now import video files directly and treat them just like any other layer. You can layer graphics and text, but also additional video files as well. What is striking is that you can use features like the Clone and Selection tool on video images just as you would on flat graphics. What's more, with support for 3D images, you can place any 3D object into your movie just as you would paste a photo into a static graphic file. These extra whizz-bang features come at a price of course, and you'll need the Extended version of Photoshop if you want to try these out. Buying a bundle can save you considerable money, just as long as you look closely at these extra features. Are you really going to use them often enough to justify the extra cost?

Flash is the package that you'll most likely be using to create and package your video files for web pages. The latest version of Flash can convert your video files and get

Next-generation video

Video is being used in some very innovative ways online. Take a look at these websites and see how video can really be pushed to the limit to create fully immersive experiences for every visitor



AXE Shock

www.xn--folytasdjtkot-4gb3k.com

Unilever began experimenting with its TV ads back in 2005, where consumers could use their digital TV remotes to view a fake newscast about the new AXE Shock shower gel. The latest incarnation moves to the web and illustrates how interactivity is coming to a video near you soon.



UPM Sustainable Forest

www.upmforestlife.com

Full-motion video is now being used on more than film websites and in the advertisements of big-brand names. On this site, high-resolution images form the backdrop for pop-open windows that contain high-quality video and audio that engages the viewer as they experience the site.



Center Parcs

www.centerparcs-visitesvirtuelles.com/ailette

Video is often combined with animated backgrounds to create a new user experience. In this virtual brochure for a Center Parcs resort, this is taken to the limit with full-motion video characters against a fully rendered background. More sites that combine these elements will appear as designers experiment with the medium.



Nokia

www.the-passenger.com

Narrative is also becoming a large part of the online video experience. In this site for Nokia, high-quality video is combined with videogame-like graphics and sound to create a totally immersive experience for the viewer. With ubiquitous broadband and more efficient codecs, this is the shape of online advertising in the future.



Apple's TV platform could mean that in the not-too-distant future, you'll have to design a webpage that is also viewable on a big plasma screen, including embedded video

Hardware buyers' guide

HDV CAMCORDERS ARE now appearing on the market with JVC, Canon and Sony all releasing cameras to tempt your resolve. It's a fact that the video that you eventually place on your web pages, or upload to a vblog, depends on the quality of the original recordings. The three camcorders we have chosen here offer the very latest technology. Each camcorder has its own individual and unique features; so our advice is to try before you buy. Cost is always an issue, so we have chosen three camcorders that should suit everyone's pockets.



Canon HV20
www.canon.co.uk
£750 (approx)
One of the latest HDV camcorders to appear on the market, this model uses

HDV or DV tapes to make its recordings. A FireWire connection and mini USB 2.0 is included to move the video data to your Mac or PC in glorious full HD or 1,920 x 1,080 resolution. One unique feature that you should pay attention to is the fact that this camcorder can shoot 25P progressive scan images. This is widely regarded as essential when viewing video on large-screen TVs. Having this versatility is a welcome addition. If you're looking for a step up into the semi-pro camera market, look no further.



JVC GZ-MG155
www.jvc.co.uk
£375 (approx)
The Everio design has gained many fans over the last few years. This latest model offers

yet another hard-drive-enabled camcorder with more connections than you can shake a tripod at, but no FireWire for Mac aficionados. Transfer is easy, though, with the CyberLink software. Battery life has improved on this range, with this model giving an impressive 37 hours in economy mode. At this price point, you can expect to a compromise on lens quality and the sensitivity of the CCD. Video capture is good, but you may need to resort to manual in difficult conditions to get the optimum recordings. If you want great auto exposure, save your cash and get the MG275 instead.



JVC GR-D720
www.jvc.co.uk
£199
If you have used tape-based camcorders in the past, you'll feel at home with this MiniDV

model. The camera is small and uncluttered with controls on its main body. The controls are via joystick on the main LCD viewfinder and screen. If you're looking for a point-and-shoot camera, this model certainly delivers the goods. Image quality is very good for a camera of this price point. You aren't going to get the colour saturation or fine detail of a camera twice this price, but for vblogging, you can't go wrong for under 200 quid.

In the cutting room



Ulead VideoStudio 11
www.ulead.co.uk/vs/runme.htm
£60
As one of the longest-standing editing applications, VideoStudio offers a wealth of features that do require that you apply your technical abilities to get the most from the package. If you need something more than a simple drag-and-drop interface, Ulead's platform could be ideal.



them ready for inclusion in your latest Flash masterpiece with just a few mouse clicks. Adobe has worked hard to make the creation process as seamless as possible so you can concentrate on how the raw video file will be packaged for your site design. You'll notice that now Flash is well and truly into the Adobe fold, it has become even more integrated into the Adobe applications interface. This makes your workflow even more efficient – a great bonus if you have a large website to design. And don't forget the new scripting language that enables you to make your Flash movies really dance. Plus, with the newly improved Bridge, Adobe's applications can really add to your video-editing tool kit.

LIGHTS, CAMERA, ACTION!

Digital design is about to get a whole lot more interesting for every web designer. Using video content on a site design has been a pretty easy exercise – you simply use Flash. But Microsoft has launched an assault on Adobe's stronghold that could not only change how you incorporate video content into your web designs, it could also change how you approach web design at its most fundamental level.

Microsoft's Expression Studio suite is now with us, but if you look a little deeper into the Seattle giant's strategy for web design, you'll

see a seismic shift on its way that could rock your entire digital design world. Rich Internet Application (RIA) design is about to straddle the void that has existed between developing for the web and the PC desktop. XAML (eXtensible Application Markup Language), Microsoft's new language for describing user interfaces, could change how you approach web design in the future. And with rich media like video being an essential component of tomorrow's web, it's a language you simply can't ignore. Microsoft's Expression Web and Blend could be your application of choice in the not-too-distant future. There are problems with Blend in that the XBAPs (XAML Browser Applications) that it generates are limited to execution in either the browser window or the desktop, which severely curtails their use as an RIA platform. And in addition, they only run on Vista or XP with the .NET run time installed, and no other platform. But Microsoft has Silverlight waiting in the wings.

Think of Silverlight as Microsoft's Flash player. Unlike Blend, Silverlight is completely cross-platform compatible; you can even install a version for Macs. But if you're happy knocking out your SWF files and using Flash as a video platform, why bother even giving Silverlight a second look? The answer is again those pesky RIAs that everyone is talking about. Or more importantly for a

In the cutting room



Windows Movie Maker
<http://tinyurl.com/3fpo4>
Free
Originally bundled with Windows XP, Movie Maker has introduced more people to video editing than any other application. High-def is also now supported in the Home Premium and Ultimate editions of Vista. Editing is intuitive and closely linked to the Windows DVD Maker and Photo Gallery applications.



Pinnacle Studio Ultimate 11
www.pinnaclesys.com
£60

The third and most sophisticated of the Pinnacle applications, this edition gives you the ultimate control over your video masterpieces. Pinnacle has listened to the critics of its earlier packages and have now delivered a superb editing suite that advanced enthusiasts will really appreciate.



Eyespot
<http://eyespot.com>
Free

Digital video can be an expensive business to get into. If you just want to dip a toe in and see if you like the water, this online editing application will be ideal for you. Upload your videos (100MB limit) and edit, add titles and mix your creations ready for inclusion on your vblog.



Adobe Premiere Pro CS3
www.adobe.com/products/premiere
£670

For professional web designers who want total control over every aspect of their video creations, Premiere Pro, now in its CS3 guise, is the application of choice. Includes support for the new HD formats including Blu-ray, and the ability to output for mobile devices.

"VIDEO IS GOING TO BE THE CENTREPIECE OF A REVOLUTION IN ONLINE CONTENT"

web designer, the fact that more rich media content will be demanded on the websites you'll be building next year means you need more versatile tools now.

Microsoft took a long hard look at Adobe's Flash Player and came up with Silverlight to address many of its faults, most notably, how it handles or doesn't handle the multiple file formats that rich media requires, none more so than video content. One of the most significant developments in Silverlight is that it supports the VC-1 that Microsoft developed last year. As the new codec on the block, it has done well to win over the media platforms that will become standards tomorrow as both the HD-DVD and Blu-ray disc format support VC-1. The killer feature for VC-1 is that it's better quality and more versatile than Flash FLV files. With easy encoding of VC-1 via Expression, if you need to create rich content for web, mobile and games platforms, look no further.

What's more, think how difficult it is to edit Flash media files. In the Silverlight world, because the core code of the application is effectively a text file (XAML), you simply open it, make your changes and save. Not a bit of recompiling in sight as with a Flash-based

movie. But perhaps the most significant change is that using Silverlight, the web page is no longer separate from the player that is delivering the content to the site visitor.

This move to more embedded coding, thanks to the HTML/XAML partnership, is a godsend for all web designers. However, many of the really sexy features that Silverlight will have, enabling it to offer designers many of the features that JavaScript currently takes care of, won't appear until version 1.1 which is scheduled for early next year. The upshot of this upgrade is that any .NET developer can design web-ready applications, so as a web designer with traditional skills, you may find your market saturated with .NET developers. But, of course, you will also have the skills to build RIA that can run not only in the familiar territory of the internet browser, but also on the desktop. If you always fancied getting into desktop applications, now's your chance.

Adobe has, of course, not been resting on its laurels. It has spent the last decade making Flash the platform of choice for a wide range of media, including video delivered to the internet browser, and isn't going to give up this hard-won market without a fight. That

fight is coming in the shape of Flex. This cross-platform open source framework is designed to offer developers a build-once run on any platform capability, and is Adobe's response to Silverlight. And if you want to use your hard-earned skills to build desktop applications, you can with AIR, formerly codenamed Apollo.

What does all this mean for web designers who now have to live in a Web 2.0 environment? The jury is still out on who is going to win the RIA war that is raging between Microsoft and Adobe – and make no mistake, it is a war, for territory that extends far beyond just the web or the PC desktop. It's likely that the end users will ultimately be the judges, as they simply don't care what technology was used to deliver the information they want, they just care about the user experience. So it may be that you have to design with both platforms in mind.

Video that was once a curiosity on a handful of sites is now becoming a major component of the website design process. Adding full-motion video to a web page can be done fairly easily once you understand the basics, but video is going to be the centrepiece of a revolution in online content. Whether this is from broadcast media companies, or online eCommerce sites, what is clear is that you'll have to be able to design with video content in mind as it will become the new de rigueur accessory that all website stakeholders will demand.

Apple iMovie HD
www.apple.com/ilife/imovie
£49.99 (iLife 06)

iMovie is the perfect introduction to video editing. As video and sound is supported at the Mac OS X core, capture is straightforward. Couple this with iMovie and you have a powerful combination. But the HDV format has yet to take off, so beware of the format you use for your finished video file.



Adobe Premiere Elements
www.adobe.com/uk/products/premiereel
£70

As the cut-down version of its big brother, as with Photoshop Elements, professional users will instantly feel the omissions from this version. However, for editing short films and vblog entries, this package is a worthy contender for space on your hard drive.



Sony Vegas Movie Studio Platinum Edition
<http://tinyurl.com/2b47jf>
£50

If you use a Sony Vaio PC, you may already have this excellent editing package. It is mainly aimed at enthusiasts and has superb DVD authoring features. If you're looking for an editing package, this could be it, but it is let down by less-than-integrated user interface.

Legal eagles

COPYRIGHT PROTECTS ORIGINAL creative works, including sound recordings, film or broadcasts. Any person wishing to copy a video or distribute copies of it will require the permission of the copyright owner.

Permission is usually granted in exchange for payment. There are various sites that now offer legal video downloads for a small fee, but there are many more offering free movie and TV clips without the permission of copyright owners.

This has resulted in copyright owners looking to prevent unauthorised distribution of their material through legal action. In 2006, Universal sued video-sharing sites Bolt.com and Grouper.com, and the likes of Viacom and the FA Premier League are currently involved in actions against YouTube.

The rights-holders argue that YouTube is deliberately distributing copyright-protected content for its own profit. YouTube has relied to date on 'safe harbour' provisions under US law, that mean carriers and hosting providers do not have to pre-check material on their sites, provided they remove any infringing works once notified.

Other legal systems have different rules, though, and a French court recently awarded damages against MySpace on the basis that it acted as a publisher of infringing material and profited by broadcasting advertisements each time a video was played.

The most iconic screen star

YouTube has not only ignited the online video broadcasting boom but has also defined the look of so-called Web 2.0 sites like no other. What's so special about this simple site?

IT COULD WELL be that the fact the site is pretty non-special in its appearance that YouTube has been so much of a trendsetter. When founders Chad Hurley and Steve Chen created the first version in February 2005, they probably had little idea how much the actual style of the site would shape the next generation of web design. YouTube wasn't even the first of its kind when the public preview went live the following May, but it quickly headed the new wave of online applications that the Web 2.0 movement has been built on. The stark, function-led look and feel of the site was always meant to let the video content be the star, allowing the container to be clean and accessible. You can trace much of that ethos to search engines like new owners Google, whose stripped-down style has already proved effective with the widest audiences, but YouTube certainly cemented it. According to Chad and Steve, the secret to success can be attributed to hacking out the common codecs to work with 2005's new Flash video component, but opting for a good universal look will have helped!



Understanding video codecs and formats

THE FORMAT YOU decide to use for video on your site will largely depend on the level of compression that your files require to make them stream smoothly. Many of the video-sharing websites limit the file size of their video uploads to 100MB. This sounds like a lot, but consider that you consume 1GB of memory for every minute of video. Compression, therefore, becomes a priority to ensure your website doesn't become synonymous with excruciatingly slow streaming.

There are many codecs to choose from, as you can see by visiting www.codecs.com, but many web designers stick with the industry-leading formats.

The most common video and compression formats include:

DivX www.divx.com

This is a file format and a compression codec. A firm favourite by all web designers, the format now has wider appeal including installations on most current DVD players and portable devices.

RealVideo www.real.com

Real Media was one of the first formats to be adopted as a video format for the web. It has a long history, an extensive user base and is supported by Windows, Mac, Solaris, Linux and some mobile phones.

Sorenson www.sorensonmedia.com

First appearing in 1998 as part of QuickTime 3, this codec is used in all of Apple's QuickTime installations and the Flash Video Player.

Xvid www.xvid.org

As an MPEG-4 codec, Xvid is in direct competition with DivX and offers many of the same features. The difference is that Xvid is an open source, and DivX a proprietary format with associated costs.

3ivx www.3ivx.com

The recently announced version five of this codec cements its compatibility with a wide range of platforms. Universal binary is available for Intel-based Macs, giving it full compatibility with QuickTime 7.

All of the video-editing applications that are available will output to two main video formats: MPEG and AVI. These have been standards on the Windows platform for several years. The problem is that they produce very large file sizes, which is why a compression codec is important. However, there are three video formats that are ideal for online video projects as they offer high-quality images with small file sizes.

Windows Media Video

As one of the most widely installed video players, WMV files can be viewed on any PC with the player installed. Editing applications like Premiere Elements and of course Microsoft's own Movie Maker can output these files.

QuickTime

As the proprietary video format for the Mac platform, QuickTime is available to all Mac users. You can be confident that iMovie will export rock solid files. Premiere Elements can export video in this format.

RealMedia

This format is showing its age somewhat, but can still hold its own because of its longevity and, therefore, its installed user base. The player was Microsoft's main rivals for years. Editing programs like Pinnacle Studio can export in this format, but the current market leaders can't.

Flash Video

As a proprietary format of the Adobe Flash Player, this format can display standalone video, and video elements that have been included in Flash .swf files as well. As Flash is just about ubiquitous across all browsers, the major video sharing sites like YouTube and MySpace use this format.

VC-1

Developed by Microsoft, this is a new codec that forms part of WMA 9 and the Expression suite of content creation applications. VC-1 is significant, as the high-definition hardware manufacturers have adopted it. Online, it's more versatile than traditional Flash files.



Honda Racing F1 Team 2007

The hottest buzz in sport is F1. As new and old fans surf the web for information, Honda leads the way in providing the definitive Formula One website

After years in the doldrums amid claims that the sport became boring, this season motor racing has made a comeback to the fore of the sport pages. This could be put down to the emergence of a rookie British driver making waves in his debut season, the retirement of the decade-dominating Michael Schumacher, the scandal of illegally held information between the top two constructors, or advances in technology leading to a better competition involving more than a few drivers. Whichever way, F1 is back on the map.

weekly throughout the year, giving previews, inside information and features. We decided to house all the videos in a custom-built console that could be accessible from anywhere on the site. This allows us to collate all the videos together in a kind of stand-alone TV channel, while still integrating them with content throughout the site.

WD: How did the project come about and how did Fingal/John Brown Publishing get involved as the chosen team behind it?

“Video content is rapidly becoming the must-have feature of a brand website”

As the sport is thrust into the spotlight once again, fans will take to the internet to get the latest news and follow the fares of the constructors and drivers. The Honda Racing F1 Team has revamped its website in order to stand out from other leading F1 sites. Find out more by visiting www.hondaracingf1.com.

JL: Jason Loader, creative director
AR: Andrew Rees, lead designer
DG: Daniel Goulding, lead developer
SS: Shane Seward, ActionScripting
WD: William Dron, content editor

Web Designer: Briefly, how would you sum up what the new Honda Racing Team site is supposed to represent or deliver as an experience for those who haven't visited it yet?

AR: The Honda Racing F1 Team website can be summed up as a dynamic, interactive magazine. It has been designed to communicate all aspects of the team in a clear, engaging way to both the hard-core fan and the casual visitor.

The site makes use of magazine-style layouts and bold typography. Many of the page layouts are based on a square grid, and this device has been used to link the pages together on a virtual 'table top', giving the site a sense of unity and movement.

Content on the site is updated on a daily basis throughout the year, ensuring that the visitors can always get the latest news, images and information about the Honda Racing F1 Team. The site makes heavy use of video, and as an extension of the magazine concept, the videos are released twice-

WD: Fingal has been Honda F1's exclusive worldwide marketing and exploitation agency since 1999, responsible for maximising the full potential of the company's Formula One programme throughout its global markets. As part of this far-reaching brief, we have been given the task of creating and managing the online presence, providing new forward-thinking and innovative solutions every couple of years. On top of the design and development work, Fingal's duties include providing editorial news and creating the on-going interactive content, such as competitions.

The latest website was developed after competing Formula One teams began to close the gap in terms of design, functionality and content. It was clear that the old design and structure, while original and modern at the time of launch in January 2005, was being imitated elsewhere. In early 2006, Fingal approached Honda to consider a major rebuild and Honda jumped at the chance to move ahead of the competition once again.

WD: How much input did the Honda Racing F1 Team have in terms of suggesting design ideas for the site or shaping the overall vision?

WD: It was Honda's intention to provide a number of standout features that would break new ground and provide its fanbase with the definitive Formula One website. The client was conscious that video content is rapidly becoming the must-have feature of a brand website. Through behind-the-scenes video features, the Honda Racing F1 Team realised it could bring the exclusive world of Formula One into the homes of the general public, no longer limiting them to just the qualifying and races. So was born Honda Racing TV.



Honda refused to stagnate as its F1 competitors caught up with it in terms of site design



The website has a strong emphasis on the community, allowing users to upload content

Behind the Scenes



Honda Racing TV brings access to behind-the-scenes content into the viewer's home as never before

Honda also wanted to engage fans in other ways and Fingal suggested a number of solutions, including the Fans' Gallery, which allows users to upload their own images and videos. The functionality and competition mechanic, whereby users send in the best content relating to a monthly topic, was developed by Fingal.

WD: It seems like the final design makes good use of community-driven features for uploading content from fans. Was this a conscious effort to introduce some Web 2.0 style functionality and why was that important to you?

AR: A sports team website really provides the ideal opportunity to introduce some Web 2.0 functionality. Formula One teams have many committed and involved fans, and the web is a great format to encourage a community and give the fans greater contact with the team.

WD: In fact, we already had RSS news feeds on the previous website, but engaging the fans and providing a service that no other F1 team provides is of high importance to Honda. The new design allowed us to do this in a much more involving and engaging way, and we expect to build on the Web 2.0 technologies in the future.

WD: How long did the project take and how many development staff were involved?

AR: The deadlines for the project were quite tight, as we wanted to get the site up early in the 2007 racing season. The project took ten weeks to complete in total, including planning and testing.

In total we had eight people working on the project at various times, but at the core of the project there was one designer, one ActionScripter, two PHP developers and a content editor. We also had our translation agency working on the localisation.

WD: What were the biggest development challenges that were encountered during the production of hondaracingf1.com?

AR: It was quite a design challenge to produce layouts that worked both as individual pages and as part of the 'table top' grid, and a technical challenge to link all the pages seamlessly together.

The Flash version of the site is also in Japanese; it was a design challenge ensuring that all the layouts also worked in this language, and a technical one ensuring the layouts were replicated with the minimal change to the ActionScript.

SS: One of the major challenges of the Flash site was to achieve a 'magazine-style' layout. To achieve this we deviated from the normal way of presenting copy, using text blocks and scrollbars. Instead we opted for magazine style columns, with surplus copy being controlled by pagination. Bespoke components were developed to accurately and efficiently distribute the copy between columns within each layout template.

WD: Which parts of the website are the development staff most proud of and why?

DG: The initial design concept called for many hard-to-achieve features, including fully integrated



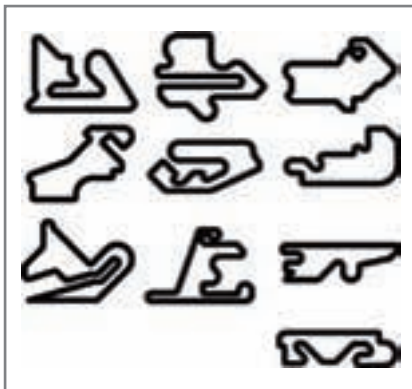
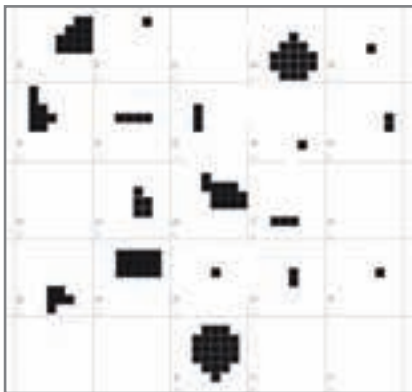
The website uniquely provides 1,280 x 1,024 images to download from a vast archive



Honda Racing F1 Team 2007



“The project took ten weeks to complete in total, including planning and testing”



[Top to bottom] Colour palette for site consistency; full grid of website; diagrams of the F1 racetracks

video, dynamic 3D effects and full-screen motion. We're very proud that no compromises had to be made, and that all challenges were met within the deadlines.

SS: The design concept relied on a column layout for all text; to have this working with dynamic text not only for one, but for two languages posed a surprisingly hard challenge. Achieving this was of great satisfaction for the developers.

It was also great to get a chance to experiment with 3D in Flash. The resulting box flips are subtle, but again help to bring the site to life.

AR: From the design point of view, after weeks of dealing with flats, it was great to see the full-screen virtual 'table top' transition working. This vividly brings the whole site to life and gives more of a sense of unity to the site as a whole.

WD: What key technologies were used during the site build and why were they chosen within the context of creating and running hondaracingf1.com?

AR: The site was designed initially as flats, using Fireworks, Photoshop and Illustrator. The designer then developed the concepts and feel of the transitions, before the whole site was coded in AS2. We decided on using Flash as it was the best solution for combining video with the dynamic magazine feel that we were looking for. There is also a nine language XHTML version coded using CSS.

DG: All of the content on the site can be updated by the client through a custom-built content management system. This is built using PHP with a MySQL database.

Because of the amount and size of the video we are using on the site, we made sure to do plenty of server testing before the launch of the site. This allowed us to select the correct compromise of size and bit rate for the videos. To ensure that we would have no bandwidth problems at peak times, Honda has engaged the Akamai global network to host all of the video content.

WD: How does the site stack up in terms of the design and general capabilities when compared to some of the other leading F1 team websites?

AR/WD: The Honda Racing F1 Team's website has been designed to make sure it stands out from the competition in several ways:

It provides the user with lots of videos through Honda Racing TV. Many of these contain interesting behind-the-scenes features, driver and team personal interviews and technical insights that fans would otherwise not have access to. Honda Racing TV is an ongoing challenge but provides real benefit to fans of Honda and motor racing in general.

Rather than providing a few low-resolution images, the site allows users to download images from an archive of over 3,000 images, all provided at a size of 1,280 x 1,024. This is something that Honda is unique in providing and has done so since 1999.

The clear layout also stands out from other rival Formula One websites; design considerations are at the heart of the site, and this pays off with a distinctive user experience.

The HTML version is also available in nine languages, continuing Honda's tradition as the Formula One team with the most accessible website.

WD: Will Fingal/John Brown Publishing be involved in any future updates of the site and would you have any early ideas for things you'd like to add or introduce down the line?

WD: We are working on a stunning 3D animation of the car around one of the F1 circuits, including an interactive element that will allow users to explore the Honda RA107 F1 car and find out more about each area of the machine.

RSS will also be employed within the news area and may be rolled out into the images or Honda Racing TV sections, allowing subscribers to know exactly when new content is available.

As part of our refit we will be continuously adding to the sticky content such as Honda Racing TV features, editorial features, news stories, wallpapers, screensavers and images so that the site is kept fresh and visitors will return to the site.

We are also developing HTML websites for media, local Honda markets and team sponsors to allow them to exploit Honda's F1 programme.

The work for the Honda Racing F1 Team is ongoing and it's our intention to always keep one step ahead of our competition.



Information on all aspects of the team is only ever a click away, suiting the needs of die-hard fans and newcomers alike



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Creative Careers 2007

Follow up

Breaking into the web design trade is tough, very tough. That challenge was the motivation behind *Web Designer's* inaugural 'Creative Careers' recruitment special back in issue 131.

We wanted to provide an annual opportunity to not only offer the latest university and training advice to creative hopefuls, but also showcase work from some of the country's most promising students. The impact of what the coverage might achieve was unknown, so when the team received a call from a top recruitment agency to congratulate the feature – we were pretty ecstatic to say the least. The news was that the consultants at London-based Purple, already fans of the magazine for some time, had been able to secure jobs for some of the featured graduates.

Buoyed by the roles that both parties had been able to play in getting new blood into such a harsh industry, it was decided that an update article describing how it had all come together would be a nice idea. So here is a kind of 'where are they now?' follow up courtesy of Purple's own Marc Shelkin, who played a big part in the story first-hand. The hope is that you'll be fired up and inspired enough to get your game together and put yourself in the shop window in May next year, eh?

Marc Shelkin, consultant, Purple Consultancy
www.purple-consultancy.com

ABOUT PURPLE CONSULTANCY

Purple Consultancy was set up seven years ago by Toby Thwaites and Paul Wood. Purple has

always been based in the Business Design Centre, Islington, London. It initially serviced the recruitment advertising and integrated markets, however, due to an ever-growing and busy industry, Purple soon grew in size and currently employs around 20 people with established offices in London and Leeds, and a Manchester office opening imminently. Purple Consultancy now specialises in the digital, integrated, publishing, design, PR and office support industries. We now have a specialist digital team who look after creatives, developers, account and project handlers, producers and information architects. We have recently rebranded with a more modern and creative identity, which represents where the company is now and proving it is more than a colour. To find out more, visit www.purple-consultancy.com.

Due to the lack of good candidates looking for a new job in the current market, our clients are looking to invest substantial money and time in top junior candidates who will be the future of the agency. Our clients are offering intensive training schemes and a great package to keep talent in-house for the next few years.

Purple has recently invested a lot of time in the junior market, hosting a couple of networking events across London. Recently we held a reunion party for the past and present graduates of HyperIsland, a top university in Sweden that focuses on creativity. It was a chance for current students on placements and past graduates who work in London full-time to catch up, and a chance for Purple to help anyone who might need our help finding a job now or in the future. Due to the joint success of this event and the reaction we

got from our clients when the 'Creative showcase' article appeared in *Web Designer* magazine, I had to get in touch.

THE CREATIVE SHOWCASE ARTICLE – OUR RESPONSE AND WHAT WE HAVE DONE FOR THE CANDIDATES

Purple has been subscribed to *Web Designer* magazine for about a year now and recently noticed a 'Graduate creative showcase' article displaying the best graduates' portfolios from the University of Leeds. All designers were associated with D&AD; either they had won an award or had been nominated. Knowing how important it is that our clients invest in the future of web design, I visited the first three graduate portfolios where I explored their design skills and got in contact to find out more about them. Within this article was a small section dedicated



It just goes to show that big design firms like Collective London do take notice of those design students who really want a chance to shine. Make it happen!

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to recruitment agencies and their thoughts. Being the competitive sort, I knew or thought that these top designers were going to be contacted by the other featured recruitment agencies so I had to act quickly. I could see that they had talent and I could help them get their first step on the career ladder. Being a recent graduate myself, I knew how hard it was to get a job, especially in London.

After contacting the top three graduates, I soon realised that they were interested in me helping them find a job within the digital media industry. Danny Blackman, Will Jones and Tom Cavill all accepted my help so I invited Danny and Will to London to meet me to discuss how we can move forward. I passed Tom's details to my colleague Carly in our Leeds office as he wanted to stay in the North.

Danny and Will's main requirement was to join a well-known digital agency that is growing and created well-executed work. Within no time, both Will and Danny had a number of interviews lined up. I set up four first interviews for Danny and two first interviews for Will. Both completed their first interviews in one day. Their day began at 9am, meeting me where I left them fully prepped with tips and maps – being from Leeds, they understandably found it a little daunting travelling around London. In-between their interviews, they each called to provide me with their thoughts on how the interview went and for me to offer further advice and prepare them for their next interview.

“We can see Danny being a key player in our agency in the next couple of years”

Purple had met one of the showcased designers, Danny Blackman, a year ago as he was freelancing for one of our clients in Leeds. We kept an eye on him for the past year, and three weeks before the article was published he got in contact with us and asked for our help. When the article came out on him, it helped to secure his job offer and his status as one of the best graduate designers in the UK. Danny interviewed with Collective London (formerly Midas Collective), Lateral, Digit and Delete London. After his first round of interviews he had three job offers on the table. After thinking long and hard and speaking to his friends and family, he decided he was ready for the move to London and accepted the job at Collective London (www.collectivelondon.com). “We can see Danny being a key player in our agency in the next couple of years,” says Stephen Barns, design director.

Will also interviewed at Collective London and Twentysix London, both of whom thought he was very good; however, it was Twentysix London who wanted to snap him up quickly and offered him the job after his first interview. Again, after talking to friends and family he was ready to move to London

and accepted the offer. Will visited Twentysix London a few weeks later before starting, to meet the whole agency. “We were very impressed with Will's attitude and when he showed us his creative showcase article in the interview, we knew we had to secure him,” says Matthew Maxwell, creative director.

Tom was looked after by our Leeds office who arranged a few first interviews for him in Leeds. Tom wasn't sure if he wanted a permanent job as he had planned to freelance. However, after visiting a couple of agencies he realised that there were a few good opportunities in front of him. It was Twentysix Leeds who showed most interest and after two interviews he was offered the job. Tom accepted the offer and says: “I liked the people and had a good feeling in both interviews. I think I can contribute something here. They were quick with the process and I only live a ten minute walk from their offices.”

All three candidates have recommended other friends of theirs who we have since been able to help.



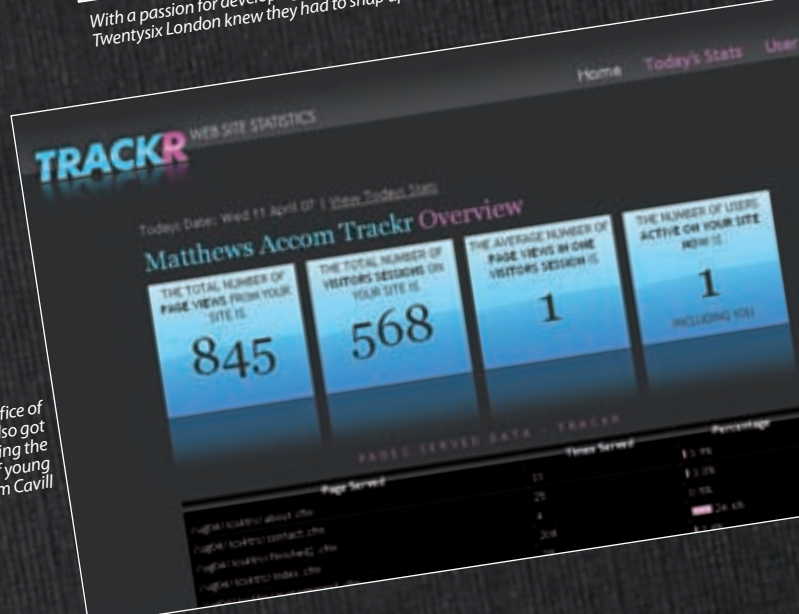
Danny Blackman's work, such as this one for his Lucky Voice project, was instrumental in securing three job offers with London's creative elite



With a passion for developing innovative Flash interfaces like this, agency Twentysix London knew they had to snap up the talented Will Jones



Visiting the Purple recruitment website could be a good first step if you'd like to obtain similar help



The Leeds office of Twentysix also got lucky by securing the signature of young designer Tom Cavill



THE BRIEF

ON THE CD

Tutorial files:
start.fla

TUTORIAL OBJECTIVE

Detect motion for interfaces with
Flash and a webcam

TIME REQUIRED

1.5 hours

SKILL LEVEL



Build a motion-sensitive interface with Flash CS3

USE FLASH AND A WEBCAM TO INTERFACE WITH YOUR COMPUTER WITHOUT BEING CONSTRAINED BY A KEYBOARD AND MOUSE

IF YOU'RE A bit of a sci-fi nut, then you probably watched the film *Minority Report* a few years ago and thought about how cool that interface is that Tom Cruise waves his hands towards in midair.

That interface is the inspiration behind our experimental Flash interface for this month. You'll need a well-lit room and a webcam to use this, as you'll have to wave your hand over a button on the camera screen to activate the menu elements.

Using new techniques such as motion detection with a webcam for an interface brings a new set of problems to the designer. We can't accidentally let our user select a button and so we'll position the menu above the head of the user so they can move about freely without setting off the interface.

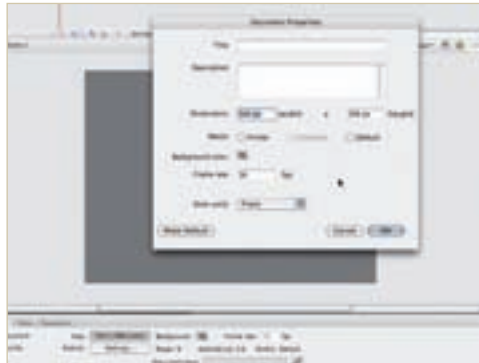
Use this tutorial as a start for producing games, interfaces or a full-blown *Minority Report* video editor; just be sure to send us your URL!



YOUR EXPERT

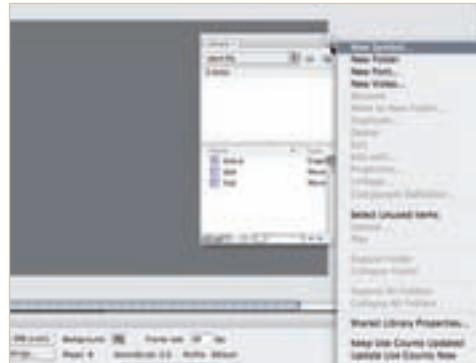
Mark Shufflebottom teaches on the BA and MA Interactive Media courses at Bournemouth University. He teaches 3D applications, interface design, online gaming, small-screen device production and, of course, all things Flash and ActionScript.

Build a motion-sensitive interface with Flash CS3



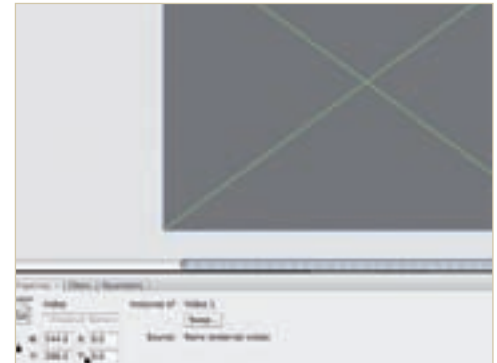
01 Starting the project

From the cover CD open the file 'start.fla' in Flash. In the Properties palette on the bottom of the interface, click on Size and change the dimensions to 544 x 396 pixels in the pop-up window. Change the 'Background color' to mid-grey and increase the 'Frame rate' to 36 frames per second.



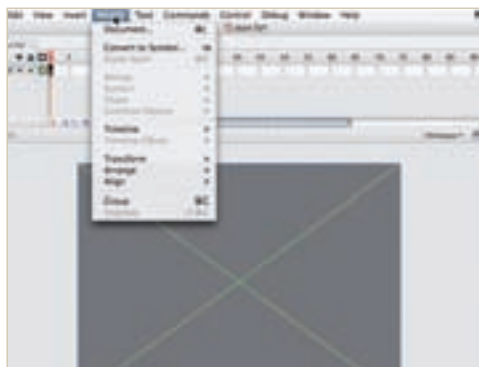
02 Add a video symbol

Close the pop-up window, then press Ctrl+L to open the library. In the top-right of the library window is a small Options icon; click this and a pop-up menu will appear. Select New Video from the list of options. A window will pop-up; click OK and a video icon will appear in the library.



03 Add to the stage

Drag the video symbol onto the stage and position it at 0 pixels on both the x and y axis in the Properties palette. Uncheck the Lock icon next to the width and height. Change the dimensions to 544 x 396 pixels. Don't use the Free Transform tool here or the video will be scaled.



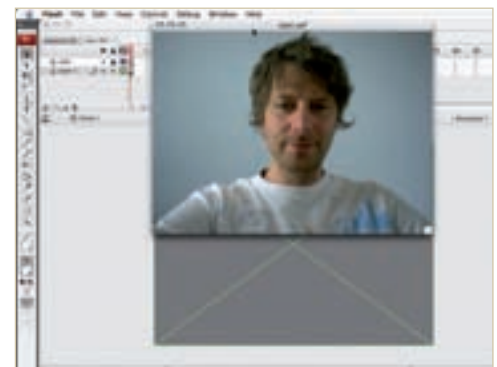
04 Flip the video

Give the video symbol the instance name of 'vid' then go to the Modify menu and choose Transform>Flip Horizontal. There will be no visible change to the instance on the stage but when you create the file, your image will be a mirror so you can easily select options on the screen.

05 A new layer

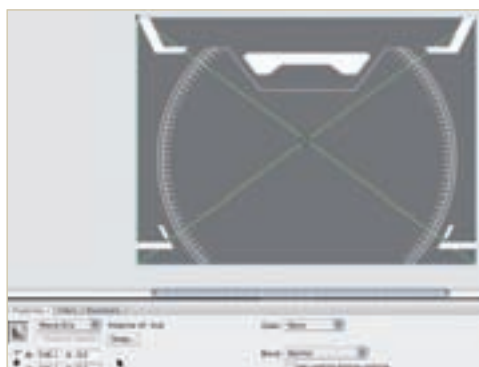
Create a new layer and name it 'code'. You can lock this layer to prevent your from placing anything on it. Open the ActionScript window and add the code as shown below, which attaches the webcam to the video instance on the stage.

```
import flash.display.*;
import flash.geom.*;
var cam:Camera = Camera.get();
sizeX = cam.width;
sizeY = cam.height;
cam.setMode(544,396,25);
vid.attachVideo(cam);
vid.width = cam.width;
vid.height = cam.height;
```



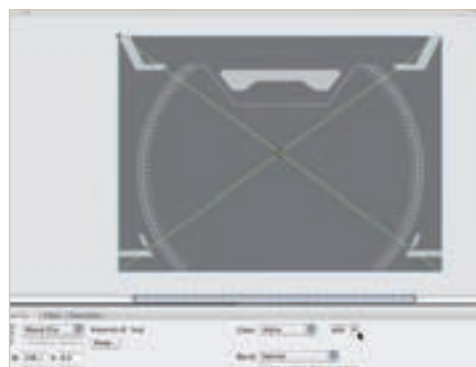
06 Test the movie

Press Ctrl+Enter to test your Flash document. If all is well, you should see yourself in the SWF preview window. If you move one of your arms into view it should be a mirror image. Without this, your arm would be on the other side of the screen which would make selection-making harder.



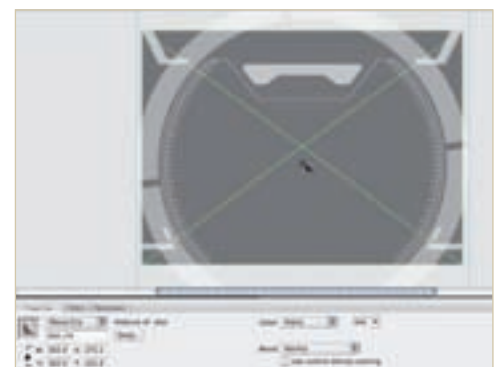
07 Build the interface

We will leave the coding process until later in the tutorial now as we have the basics in operation. Close the ActionScript editor if it is open and select Layer 1. From the library, drag the 'hud' instance to the stage and position at 0 pixels on both the x and y axis in the Properties palette.



08 Display transparency

Because we will be using the image of ourselves as the pointing device for the interface, we need to be able to see the image of ourselves on the screen. With the 'hud' instance still selected, in the Properties palette change the Color drop menu from None to Alpha with a value of 60%.



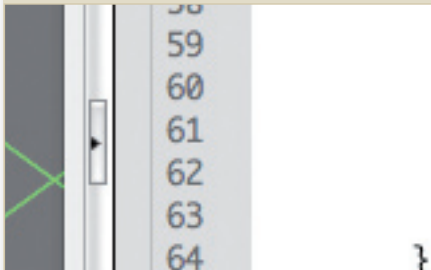
09 Add the disk

From the library select the 'disk' symbol and drag it to the stage. Use the Transform palette to scale the symbol to 220% on both axis. Give this symbol the instance name of 'disk_mc' and position as shown in the screenshot above. Change the Color drop menu to Alpha with a value of 40%.

TECHNIQUE

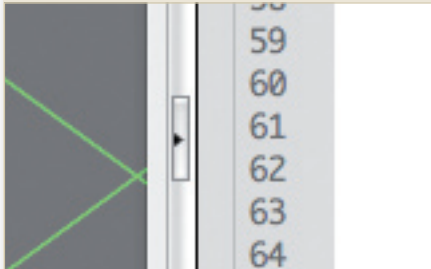
Dynamic rotation

In the final file we run you through how to rotate the disk graphic, which is purely decoration through code



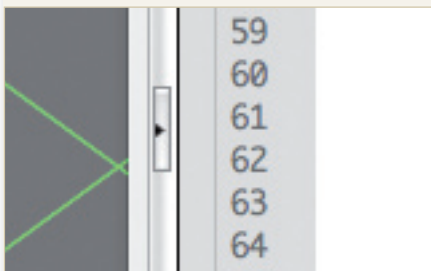
01 Rotation code

In the code that we add step by step at the end of the tutorial, we can see that line 65 is `disk_mc.rotation++;`. This means that every frame of the disk rotates by one degree, which isn't very exciting but it adds some nice motion.



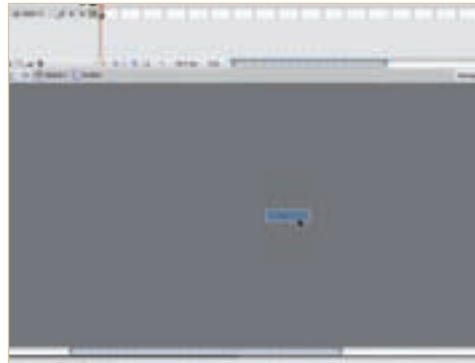
02 More exciting

We could use the variable which moves the content backwards and forwards along the interface to rotate the disk, so that it rotates in different directions. Try this instead: `disk_mc.rotation+=Xspeed;`. Test by pressing Ctrl+Enter.



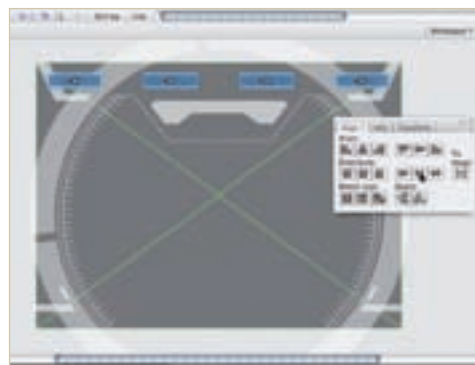
03 Slow it down a little

Being pretty fast, we could do with slowing down the rotation a little. Let's add the code as shown above, which is only one extra line and as you can see it divides Xspeed by four, making the amount it rotates much smaller, which works much better.



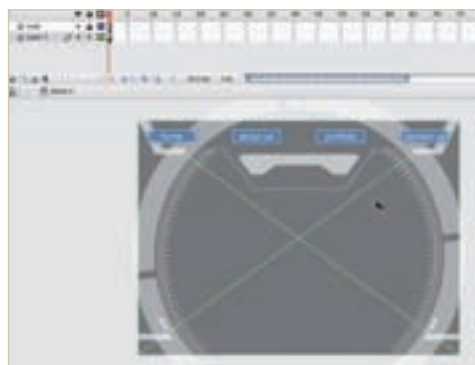
10 Create a button

Press Ctrl+Enter to create a new symbol and select 'movie clip' as the type of symbol you would like to create. Name this 'button' and click OK. In the Mixer palette select a blue colour and change the Opacity to 70%. Choose white as the stroke colour and draw a small rectangle on the stage.



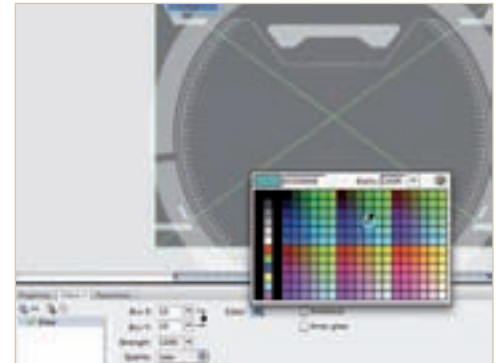
12 Copy and align

Press Ctrl+C to copy the symbol, then press Ctrl+V to paste. Paste three copies of the symbol into the document and position across the top of the document. Use the Align panel to align the buttons so that they are straight, and choose Distribute Horizontal Centers to space them out.



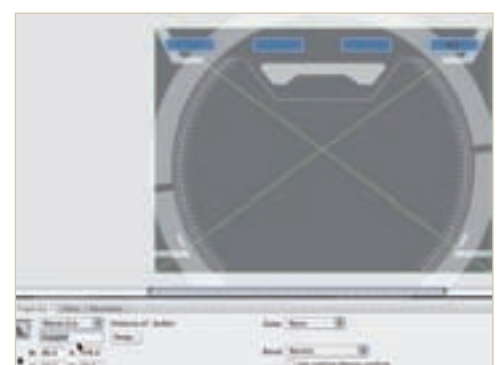
14 Add button labels

Select the Text tool and choose white as the text colour and a suitable font. Make sure that the option 'Anti alias for readability' is selected and add labels over the top of each button as shown above. This will let the user know which button to press to get access to information on your site.



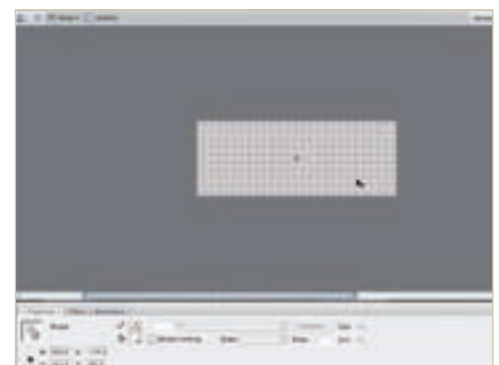
11 Select buttons

To select the symbol, we will use a finger on the webcam. Press the Scene 1 icon under the timeline to return to the main stage. Onto it, drag the 'button' symbol from the library. In the Properties palette click on the Filters tab and add a Glow filter, changing the details as shown above.



13 Add instance names

Select the first button instance on the stage and click on the Properties tab and name the instance 'impact1'. Select each button across the screen giving the instance names of 'impact2', 'impact3', 'impact4'. We will detect pixel changes under these buttons in the camera through code.



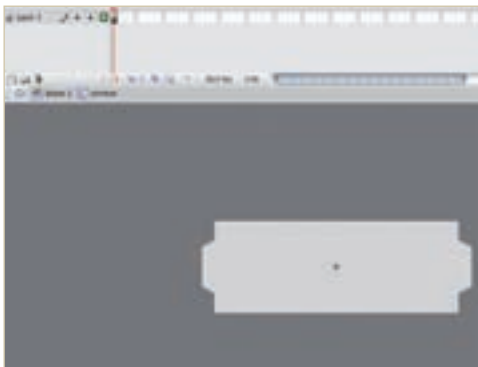
15 Add a new symbol

Press Ctrl+F8 to add a new symbol, name the symbol 'content'. Make sure it is a movie clip then press OK. Now select white as the fill colour and change the Opacity to 70%. Select None as the stroke colour then draw a rectangle on the screen and make it 350 x 131 pixels.



16 Draw edges

Using the Pen tool, draw a shape as shown above. With the shape selected, press Ctrl+C to copy it and Ctrl+V to paste it. In the Transform panel rotate the copied graphic 180°. Now position each of the shapes flushed with either side of the rectangle and ensure they are aligned to the centre.



17 Add code

Select the Ink tool and make sure that the stroke colour is white. Click with the Ink tool on the side of the shape to add a white stroke to the edge of the shape. This shape will hold our content in it. Return to 'Scene 1' by pressing the icon under the timeline. Drag the Content symbol to the stage.



18 Place the symbol

With the 'content' symbol selected, position at 0 pixels on both the x and y axis in the Properties palette. As you will see this is probably positioned slightly off one side of the screen. Double-click the symbol and you will be able to edit the symbol but see the main stage in the background as shown.

IN DETAIL

Detecting motion

Here we lift the lid on exactly how the camera detects the movement from the camera, pointing you to the exact lines of code which work the magic and supply you with the code you need

SO YOU'VE FINISHED the tutorial and you're wondering to yourself what this Difference Filter is and how Flash can possibly detect the difference between two frames of animation.

Seeing is believing, so it's said. The best way to check out what Flash is doing in the code is to somehow visually see it. So to lift the lid on the magic, all you have to do is add these few lines of code at the end of the tutorial and you'll be able to see what is going on:

```
var mc:MovieClip = this.createEmptyMovieClip("mc", this.getNextHighestDepth());
mc.attachBitmap(now,10,auto,true);
mc._x = 0;
```

Now press Ctrl+Enter to test your movie; unfortunately you won't be able to see the button in the top left, but what you will be able to see is what Flash is seeing in the code. A black image with pure white where there is a difference from one frame to another. You will also notice that there are a number of random white spots from one frame to another which is just some random noise which the camera seems to pick up. So one of the main issues in building an interface is getting Flash to not see those glitches, as it might detect those over a button. This is done by checking the white motion over two frames. This is shown on line 56 in the final tutorial file:

```
if (_root["thisFrame"+i] == 2){
```

This checks for each button by seeing whether the pixels below it are white for two frames. If you look at the black-and-white image you will also notice another distinct difference. The camera image is flipped like a mirror, but the black-and-white one isn't. So when we're doing the motion

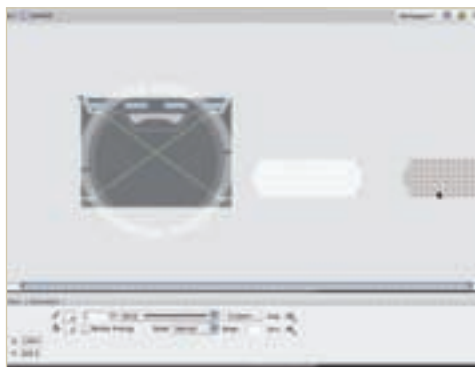
detection, we also have to scale our main interface down to fit this small image and flip the positions of the buttons like a mirror. All of this is done in the code: check out lines 48 to 50:

```
_root["ballNew"+i+"Y"] = (_root["impact"+i]._y/cam.height)*120;
_root["ballNew"+i+"X"] = _root["impact"+i].width/2+ _root["impact"+i]._x;
_root["ballNew"+i+"X"] = 160-(_root["ballNew"+i+"X"]*sizeDif);
```

The variable ballNew is used for the registration point of the button because it usually looks like a little white ball when selected. The position of the x and y are taken, scaled for the y position and flipped and scaled for the x position. Then this point is used to see if there is white underneath it.



Here you can see what Flash is seeing when you apply the Difference Filter from one frame to the next



19 Move the graphic

Press Ctrl+A to select all, then in the Properties palette change the y position to 225 pixels and the x position to 625 pixels. This might look a bit odd, but we want the home screen to be blank and then each section will slide in from the right. Copy and paste this graphic and position at 225 on the y axis and 1169 on the x axis.



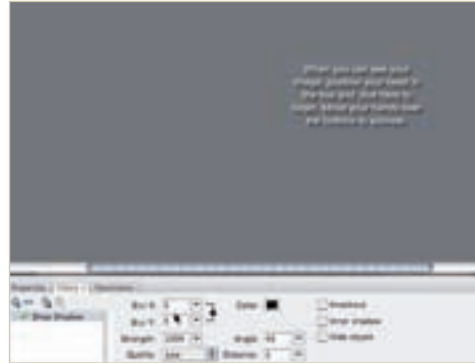
20 Copy and paste again

Paste the graphic again and position at 225 pixels on the y axis and at 1713 pixels on the x axis. This should give us three consecutive sections in which we can place content. Now go back to the first section and add your own content for that section. The graphic here is included in the library under 'bird.ai'.



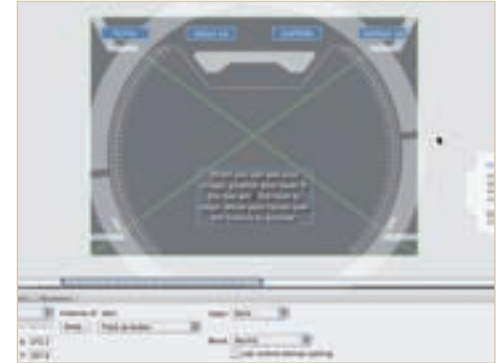
21 Repeat content

Add content to the sections 'portfolio' and 'contact us'. Rather than our placeholder content, you can add your own here. Once in place, click on the 'Scene 1' icon under the timeline to return to the main stage. With the content symbol selected, add the instance name 'content_mc'.



22 Create a new layer

Click the New Layer icon in the timeline and name the new layer 'start'. Press Ctrl+F8 to create a new symbol and name it 'start'. Make sure it is a button and then press OK. Add the text with the Text tool and then add a drop shadow to the text using the Filters tab in the Properties palette.



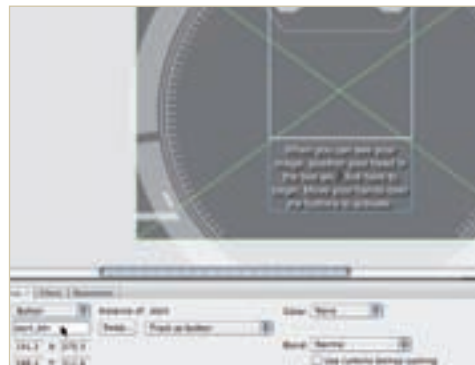
23 Add a keyframe

Select the Hit State on the timeline and press F6 to add a keyframe, use the Rectangle tool to add a box around the text. You can delete the text on this frame as it won't be seen. Now return to 'Scene 1' as before and drag the start button from the library to the stage, positioning as above.



24 Edit the symbol

Double-click the 'start' symbol on the stage to edit it. Use the Rectangle tool to add a rectangle as shown, and delete the fill before drawing the rectangle. This rectangle helps the user position their head before starting the interface. As this uses a new approach, it requires explanation.



25 Add an instance name

Again return back to the main stage by clicking the 'scene 1' icon from under the layers in the timeline. With the 'start' button selected give this the instance name of 'start_btn' in the Properties palette. This button is important to get the users head in the right place.



26 A new background

We have now completed building the interface elements; the next stage is to add the functionality with the code. This, however, is a good time to save our work so far. Choose File>Save and save your Flash file in a suitable location on your hard drive.

27 Add the ActionScript

Select the code layer and open the ActionScript panel. Add the code shown below; this sets up the positions to move the movie clip content to. The onEnterFrame handler does the actual moving, triggered by the buttons later in the code. At the end, two variables are set up.

```
mov_pos_array = new Array("0", "0", "-544",
"-1088", "-1632");
newX = 0;
Xspeed = 0;
content_mc.onEnterFrame = function() {
    Xspeed = ((this._x-newX)/
2+Xspeed)/5;
    this._x -= Xspeed;
};
active = false;
aCount = 0;
```

28 Start button code

Continue adding the next block of code shown below after the other code. This adds the functionality for the Start button so that once pressed, it turns the active variable to true then disables itself. Some Bitmap data is set up which will be used to store one frame of the camera to compare with the current frame for motion detection.

```
start_btn.onPress = function() {
    active = true;
    start_btn.visible = false;
    start_btn.enabled = false;
};
now = new BitmapData(160, 120);
before = new BitmapData(160, 120);
rect = new Rectangle(0, 0, 160, 120);
pt = new Point(0, 0);
sizeDif = 160/cam.width;
```

29 Essential variables

There are some glitches which always appear from one frame to another, which show up as white spots of noise. As we will be detecting for white areas of change on the image, this could cause a problem so we'll use these variables to monitor how long the white appears for and store this as frames for each button.

```
thisFrame1=0;
thisFrame2=0;
thisFrame3=0;
thisFrame4=0;
over1=false;
over2=false;
over3=false;
over4=false;
```


Build a motion-sensitive interface with Flash CS3



30 Core testing

Add this next code immediately after the last. This checks every frame and compares the colour between the last two frames, using the Difference Filter to show the change of pixels as white. The loop then tests the position of each button over the Difference Filter, and the statement checks if the colour is pure white for each button.

```
onEnterFrame = function () {  
    if (!cam.muted && active == true) {  
        now.draw(vid);  
        now.draw(before,new Matrix(),new ColorTransform(),  
            'difference');  
        now.threshold(now,rect,pt,'>0xffff11111,0xffff  
            fffff);  
        before.draw(vid);  
        for (i=1; i<5; i++) {  
            _root["ballNew"+i+"Y"] = (_root["impact"+i].  
                y/cam.height)*120;  
            _root["ballNew"+i+"X"] = _root["impact"+i].  
                width/2+_root["impact"+i]._x;  
            _root["ballNew"+i+"X"] = 160-( _root["ballNew"+  
                i+"X"]*sizeDif);  
            _root["val"+i] = now.getPixel(  
                _root["ballNew"+i+"X"], _root["ballNew"+i+"Y"]);  
            if (_root["val"+i]>16700000) {
```

31 Is it white?

If the pixel under the button is white and it remains white for longer than one frame, then the appropriate button is selected and the position from the array is called. The button has its Opacity changed if it is selected as well, to show it has been selected. Also the disk graphic rotates by one degree each frame.

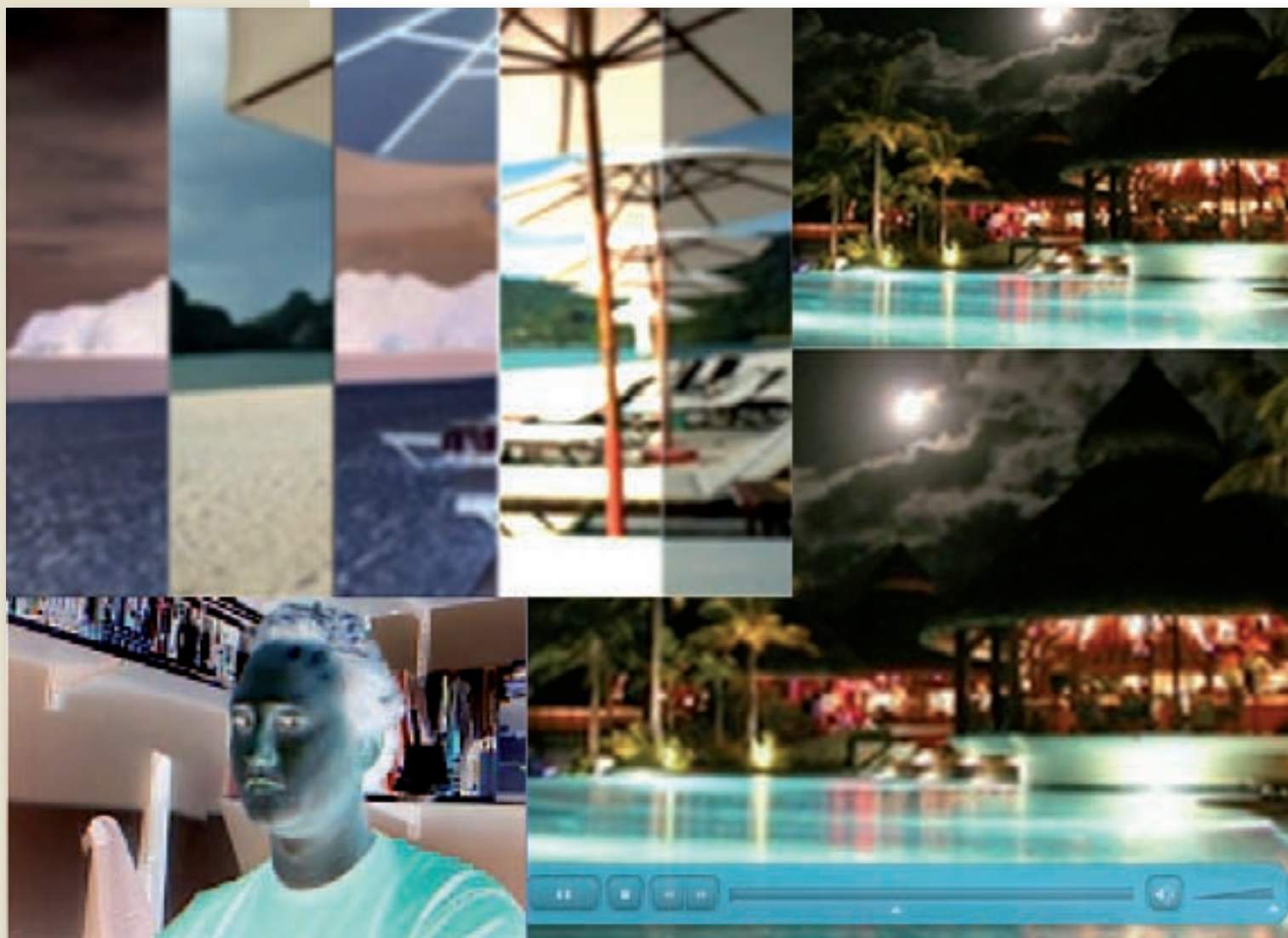
```
_root["thisFrame"+i] +=1;  
_root["over"+i]=true;  
}  
if (_root["thisFrame"+i] == 2){  
    _root["impact"+i]._alpha = 40;  
    newX = mov_pos_array[i];  
    _root["thisFrame"+i] = 0;  
    _root["over"+i]=false;  
} else {  
    _root["impact"+i]._alpha = 100;  
}  
}  
disk_mc._rotation++;  
}
```

```
};
```

32 Test for glitches

Add this final code which is a function that resets the number of white frames detected. This is reset to zero every second so that it cuts out random glitches of white noise in the image setting off the motion detection for the buttons. Save your work and give it a test by pressing Ctrl+F8, you'll need a well-lit room to ensure success.

```
checkglitch = function(){  
    for (i=1; i<5; i++) {  
        if (_root["over"+i]==true){  
            _root["thisFrame"+i] = 0;  
            _root["over"+i] =  
                false;  
        }  
    }  
};
```



THE BRIEF

ON THE CD

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

TUTORIAL OBJECTIVE

Experiment with Flash Video using Flash CS3 and ActionScript 3

TIME REQUIRED

2 hours

SKILL LEVEL



Add video effects with Flash CS3 & ActionScript

LEARN HOW TO ADD SPECIAL EFFECTS IN FLASH WITH MORE THAN A LITTLE HELP FROM THE IDE AND A GOOD FEW LINES OF CODE

IN THIS MONTH'S tutorial, we will be showing you how to add video to your websites with Flash CS3, using both the IDE as well as ActionScript 3. There are lots of high-profile websites out there that use Flash Video to deliver their web video content, like YouTube and Google, so in this tutorial you will not only learn how to add video to your site, but you will also learn some neat tricks to make your video content stand out from the crowd. To do this you will be using a mixture of

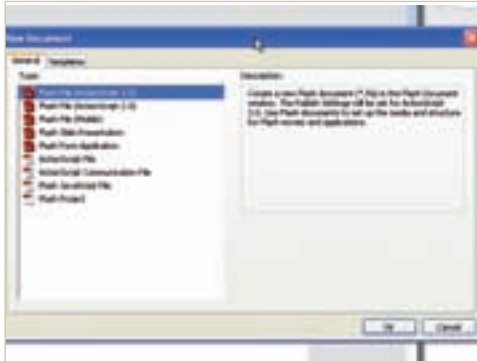
ActionScript 3 to deliver the cool effects like Blend modes and bitmapData. Also in this tutorial you will learn how to add a webcam to your webpage and apply similar effects to it. For those of you who have heard of ActionScript 3 but not actually used it yet, don't run and hide in a dark corner and rock while repeating "Mummy, mummy"; it's actually not too hard and once you grasp the basics, which you will learn here, you will be up and running in no time at all.



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.

Add video effects with Flash CS3 & ActionScript



01 Setting the stage

Open up Flash CS3 and select a new Flash File (ActionScript 3.0). Save the file as 'videoIDE.fl', change the width to 480px and the height to 1,000px, and also change the frame rate to 30fps. All these settings can be found in the Properties panel in Menu>Window>Properties.

04 Imports

Name the layer you have just been working on 'vid', then create a new layer called 'code'. Open up the Actions panel (F9) or Menu>Window>Actions, then add the code below; these import the classes required for this tutorial and for the rest of the code to work. We will go in-depth into what they do shortly.

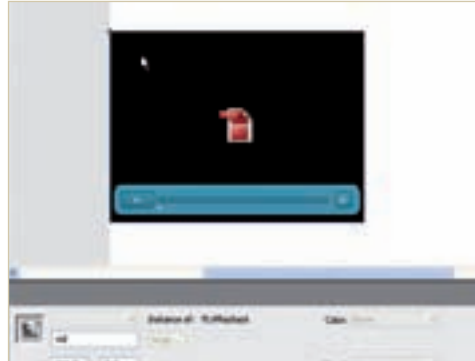
```
import flash.display.Bitmap;
import flash.display.BitmapData;
import flash.events.Event;
import flash.display.BlendMode;
import flash.geom.Rectangle;
```

07 Slide four

Add the code below after the code you just added. Next you are creating a new bitmapData object, which in short is a bitmap with a size of 400 and the videoHeight Variable. The next line tells the bitmapData to draw the 'vid', which is the video component.

```
var Rect4:Rectangle = new Rectangle(300, 0,
100, videoHeight);
```

```
var myBitmapData4:BitmapData = new
BitmapData(400, videoHeight);
myBitmapData4.draw(vid);
var bmp4:Bitmap = new Bitmap(myBitmapData4);
bmp4.x= 0;
bmp4.y= 0;
bmp4.blendMode = BlendMode.HARDLIGHT;
this.addChild(bmp4);
```



02 Video component

Open up the Components panel with the keyboard shortcut Ctrl+F7. Open the video tree and place the FLVPlayback component onto the stage at x=0, y=500. In the instance name put 'vid'. Copy the file 'video.flv' from the CD to where you saved the fla.

05 Common variables

You will note a few new imports that you might have not seen before. With all projects you will have variables that are used throughout and can be set as common variables. The videoHeight variable is one of those, so set it at the top of the code. You will be adding more here later.

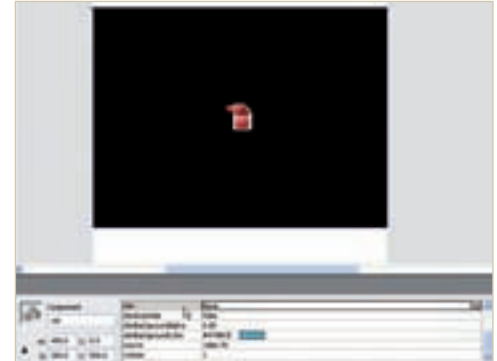
```
// common Variables
var videoHeight:Number = 480;
```

08 Slide three

Again, add this code under the slide four code, so you have added the bitmapData and drawn the video component. Now you have to create a bitmap to add the bitmapData object to, so the next line creates a new bitmap object and passes in the bitmapData object.

```
// Slide no.3
var Rect3:Rectangle = new Rectangle(200, 0,
100, videoHeight);
```

```
var myBitmapData3:BitmapData = new
BitmapData(300, videoHeight);
myBitmapData3.draw(vid);
var bmp3:Bitmap = new Bitmap(myBitmapData3);
bmp3.x= 0;
bmp3.y= 0;
bmp3.blendMode = BlendMode.DIFFERENCE;
this.addChild(bmp3);
```



03 Video properties

Select the FLVPlayback component, then in the Properties panel select the Parameters tab. Select the source and navigate to the 'video.flv' you just copied over to your machine; you might have to place the component back to the x and y. From the skin field select None.

06 Slide five

There will be five slides, all with slightly different variable settings. We will walk through the framework, so add the code below for slide five; here you are creating a new rectangle object. This is from the rectangle class where you create a rectangle and set the x, y, width and height.

```
// Slide no.5
var Rect5:Rectangle = new Rectangle(400, 0,
100, videoHeight);
```

```
var myBitmapData5:BitmapData = new
BitmapData(500, videoHeight);
myBitmapData5.draw(vid);
var bmp5:Bitmap = new Bitmap(myBitmapData5);
bmp5.x= 0;
bmp5.y= 0;
bmp5.blendMode = BlendMode.NORMAL;
this.addChild(bmp5);
```

09 Slide two

Sorry to repeat ourselves, but it's important you add this code below the last code you added; you will find out why in the next step. Now you have a bitmap object, put the x and y to 0. Now the fun bit. Add a blendMode to the bitmap; this is like a photo filter over the top of the video.

```
// Slide no.2
var Rect2:Rectangle = new Rectangle(100, 0,
100, videoHeight);
```

```
var myBitmapData2:BitmapData = new
BitmapData(200, videoHeight);
myBitmapData2.draw(vid);
var bmp2:Bitmap = new Bitmap(myBitmapData2);
bmp2.x= 0;
bmp2.y= 0;
bmp2.blendMode = BlendMode.NORMAL;
this.addChild(bmp2);
```


TECHNIQUE

Useful books and resources

It's hard to find a good book or resource, so we've listed two books and a website to aid in your learning of ActionScript 3.0



01 Essential ActionScript

Following the success of his other essential books Colin Mook has released his latest book called *Essential ActionScript 3.0*, which covers all you need to know about ActionScript 3.0



02 Flash 8 Video

Although this book covers Flash 8 techniques, now you have learnt the basics of ActionScript 3 you will be able to replicate the examples in this book. This is a very good starter for people wanting to learn Flash Video.



03 Adobe Labs

This is where Adobe places all the information about emerging technology and all of its public beta software. So if you want to be in the know, visit the Labs to see what's going on with the world of Adobe at <http://labs.adobe.com>.

10 Slide one

Again, add the code below. Now, we said we would tell you why you had to add them in this order; it's because of the stacking order when you add the bitmap to the stage. If you put slide one first, it would hide the other slides. The last line here adds the bitmap to the stage. To add anything to the stage in ActionScript 3.0, you need to use addChild.

```
// Slide no.1
var Rect1:Rectangle = new Rectangle(0, 0,
100, videoHeight);
var myBitmapData1:BitmapData = new
BitmapData(100, videoHeight);
myBitmapData1.draw(vid);
var bmp1:Bitmap = new Bitmap(myBitmapData1);
bmp1.x= 0;
bmp1.y= 0;
bmp1.blendMode = BlendMode.SUBTRACT;
this.addChild(bmp1);
```

12 onEnterFrame

Here you are redrawing the bitmapData each frame as the video plays, but you are only drawing a region, which is the rectangle you created. Make sure you add the 'event: Event' as parameters of the function or an error will occur in Flash. Save your work at this point.

```
function onEnterFrame(event:Event):void {
    myBitmapData5.draw(vid,null,null,null
,Rect5,false );
    myBitmapData4.draw(vid,null,null,null
,Rect4,false );
    myBitmapData3.draw(vid,null,null,null
,Rect3,false );
    myBitmapData2.draw(vid,null,null,null
,Rect2,false );
    myBitmapData1
.draw(vid,null,null,null, Rect1, false);
}
```

14 More variables

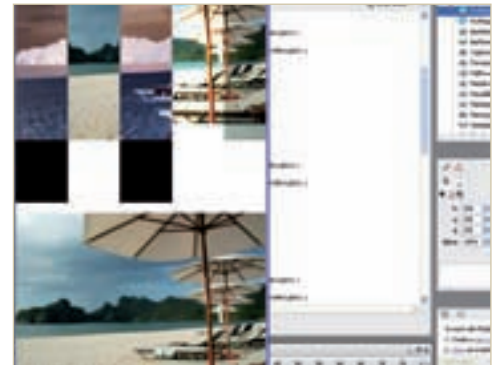
Now let's add a Blur filter to the video to give the slides a softer touch. Go back to the top of the code to the common variables. Add the three new lines which create a new bitmap filter, a new Array to hold the filters. To finish, add the filter to the filters Array.

```
// common Variables
var videoHeight:Number = 480;
var filter:BitmapFilter = getBitmapFilter();
var myFilters:Array = new Array();
myFilters.push(filter);
```

11 Event listeners

With ActionScript 3, to file an onEnterFrame you have to add an EventListener. You may already have noticed the Events package being imported; this is needed to create the EventListener, so in the line below you are adding a listener to the stage on the ENTER_FRAME event, and assigning a function called 'onEnterFrame'.

```
// Add a listener to the root on enterframe
this.addEventListener(Event.ENTER_FRAME,
onEnterFrame);
```



13 Test

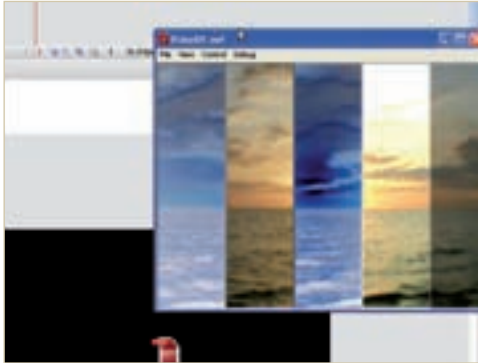
Before we move on, test your movie and you should see something like the one above. You can add different Blend modes for other effects; there are 14 Blend modes in total. We think you will agree this produces an interesting effect as the video is played with the different filters.

15 Assign the filters

Under the slide one code block, add the code below; this will simply assign each of the bitmaps in the filter, which is created in the function getBitmapFilter. To up the blur just change the blurX and blurY variables.

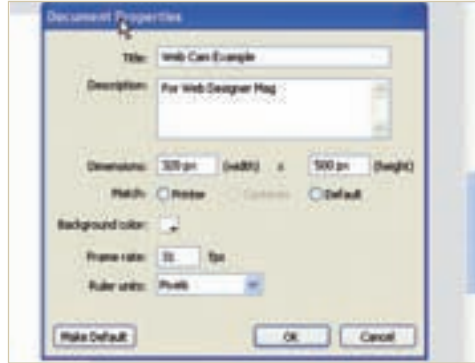
```
// Assign the filter
bmp5.filters = myFilters;
bmp4.filters = myFilters;
bmp3.filters = myFilters;
bmp2.filters = myFilters;
bmp1.filters = myFilters;
function getBitmapFilter():BitmapFilter {
    var blurX:Number = 3;
    var blurY:Number = 3;
    return new BlurFilter(blurX,
blurY, BitmapFilterQuality.HIGH);
}
```

Add video effects with Flash CS3 & ActionScript



16 Tidy up

Although you have your neat effect, it's not yet ready to be put on the web. Go to the Properties panel and make the movie size 408 x 360px. The play out of the example video is 360px. You can add the code 'vid.visible = false;' to hide it also. The sampled video is now ready for a website.



17 Webcam example

Now that you have seen normal video, let's add a webcam to your website and add the same Blend mode effect. Create a new fla and save it as 'webcam.fla', make the size of the fla width = 320px and height = 500px in the Properties panel. Save the file now.

18 New class

Create a new class file in the same location as the fla you have just created and call it 'WebCamBitMap.as'. Add the package definition with the curly bracket like below and then the imports, which you should note are the same as before. With ActionScript 3 classes, you have to add a package definition, unlike Flash 8.

```
package {  
    import flash.display.Bitmap;  
    import flash.display.BitmapData;  
    import flash.display.BlendMode;  
    import flash.display.Sprite;  
}
```

19 New imports

Add the import statements below to your class file. The first two imports are to aid you when placing the video on the stage. The next import is the events package needed to trigger the onEnterFrame events. Last of all you have the important Camera and Video packages, which you need to get your webcam working and display the video.

```
import flash.display.StageAlign;  
import flash.display.StageScaleMode;  
import flash.events.*;  
import flash.media.Camera;  
import flash.media.Video;
```

20 The class

Now you have all your imports, you can create your class definition. Because you need to use the onEnterFrame event, you will also need to extend the Sprite class. This is a cut down version of the Movie Clip class, which is also lighter and quicker. Next create three variables for video, bitmap and bitMapData.

```
public class WebCamBitMap extends Sprite {  
    private var video:Video;  
    private var myBitmapData:  
    BitmapData;  
    private var bmp:Bitmap;
```

21 The constructor

When you create your constructor, note that it has to have the same name as the class. The constructor is the first function that is called when you attach or call a class. Now you get to align your stage area using the imported StageAlign and StageScaleMode packages as shown in the code below.

```
public function WebCamBitMap() {  
    stage.scaleMode =  
    StageScaleMode.NO_SCALE;  
    stage.align =  
    StageAlign.TOP;
```

22 Webcam

In the constructor you also need to add the webcam, so create a new instance of the camera and call the method getCamera. Then do a check to see if the camera has initiated; if it has, assign an activity handler, then create a new video object and add the camera to the video object. Finally add to the stage. If, on the other hand, you don't have a camera then the trace statement will execute.

```
var camera:Camera = Camera.getCamera();  
if (camera != null) {  
    camera.addEventListener(ActivityEven  
t.ACTIVITY, activityHandler);  
    video = new Video(camera.width * 2,  
camera.height * 2);  
    video.attachCamera(camera);  
    addChild(video);  
} else {  
    trace("You need a camera.");  
}
```

23 BitMapData

Now that you have set up your video and camera, you can create a bitmapData object. As you have done earlier in this tutorial, create an eventListener on the ENTER_FRAME. Add to the stage with addChild and then put a blendMode on the bitmap object.

```
myBitmapData = new BitmapData(320, 240);  
bmp = new Bitmap(myBitmapData);  
bmp.x= 0;  
bmp.y= 250;  
addEventListener(Event.ENTER_FRAME,  
onEnterFrame);  
this.addChild(bmp);  
bmp.blendMode = BlendMode.SUBTRACT;
```

24 onEnterFrame

Close the constructor function with a curly bracket and then add the onEnterFrame function, remembering to add the event:Event as parameters. We know we have said this once already, but we promise you it will catch you out. Then with your bitMapData object, draw the video. This is basically getting the video and coping it every frame.

```
}  
function onEnterFrame(event:Event):void {  
    myBitmapData.draw(video);  
}
```

25 Activity

Finally, you have a function that will trap all the activity read by the camera. The only reason we have added this in the tutorial is so that you know it exists, because it opens up the doors to lots of experiments and cool concepts, like motion detection in Flash. Finish off the class by closing the class and package. Save and test your file.

```
private function activityHandler(event:
ActivityEvent):void {
    trace("activityHandler: " + event);
}
} // close Class
} // close Package
```

26 More blends

You now have one webcam feed of you and one with a filtered blendMode over the top. Add the import below to the import section and the variables intervalDuration and nblend to the variables section just inside the class.

```
// Add to the imports
import flash.utils.*;
// Add to the variables
private var nblend:Number = 0;

private var intervalDuration:Number
= 2000;
```

27 setInterval

Inside the constructor add a new variable called 'intervalId', and make it type uint. New to Flash, this is a 32-bit unsigned integer; just know that it's smaller than the type number. Create a new interval passing in the function to call and how often to call it; set it at two seconds.

```
var intervalId:uint = setInterval(myBlendFunc
tion, intervalDuration);
```

28 Switch a blend

Under the onEnterFrame function, add this new function which the setInterval calls. This takes the nblend variable and uses it as a counter to rotate through the four different blendModes below, which you should change to some of the other 14 available to get the effect you like best.

```
public function myBlendFunction():void {
    if (nblend >3) {
        nblend = 0;
    }
    switch (nblend) {
        case 0 :
            trace("Subtract");
            bmp.blendMode = BlendMode.SUBTRACT;
            break;
        case 1 :
            trace("DIFFERENCE");
            bmp.blendMode = BlendMode.DIFFERENCE;
```

IN DETAIL

Video via ActionScript 3

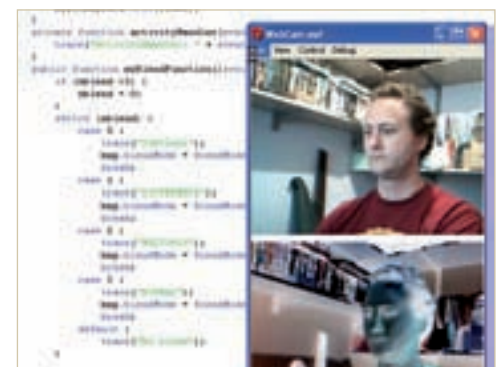
Get more control over your website by learning to add video using just ActionScript 3

IN THE FIRST part of the tutorial you learnt how to add video and effects using the Flash component 'FLVPlayback'. Now let's look at adding video without the use of the Flash components. Create a new ActionScript file and add the following code:

```
package {
import flash.display.Sprite;
import flash.events.*;
import flash.media.Video;
import flash.net.NetConnection;
import flash.net.NetStream;
public class MyVideo extends Sprite {
private var _videoURL:String = "Video.flv";
private var _conn:NetConnection;
public function MyVideo() {
    _conn = new NetConnection();
    _conn.addEventListener(NetStatusEvent.NET_
STATUS, netStatusHandler);
    _conn.connect(null);
}
private function netStatusHandler(event:
NetStatusEvent):void {
    switch (event.info.code) {
        case "NetConnection.Connect.Success" :
            trace("Success you now connected");
            connectStream();
            break;
        case "NetStream.Play.StreamNotFound" :
            trace("Error : we are unable to locate
video: " + _videoURL);
            break;
    }
}
private function connectStream():void {
    /* Create a new netstream and add
```

```
eventlisteners for status and async
*/
var stream:NetStream = new NetStream(_
conn);
stream.addEventListener(NetStatusEvent.
NET_STATUS, netStatusHandler);
stream.addEventListener(AsyncErrorEvent.
ASYNC_ERROR, asyncErrorHandler);
// Create a new video object to playout
the video content
var video:Video = new Video();
video.attachNetStream(stream);
stream.play(_videoURL);
// add video to the stage
addChild(video);
}
private function asyncErrorHandler(event:
AsyncErrorEvent):void {
    // ignore AsyncErrorEvent events.
}
} // end class
} // end package
```

Save the class as 'MyVideo.as'. Now create a new Flash file (Actionscript 3) and save it as VideoClass.fla in the same directory as your ActionScript file. Also make sure you have the sample flv file from the cover CD in the same directory too. With Flash CS3 you can attach a class to the root of a swf, so the MyVideo class you just created will act as the root class. Open up the Properties window in the fla and in the Document Class field, add MyVideo. The main disadvantages of adding video via ActionScript is that you have to add the controller with code and it takes longer to add video to your website. However, on the plus side, advantages include having more control and dealing with smaller file sizes.



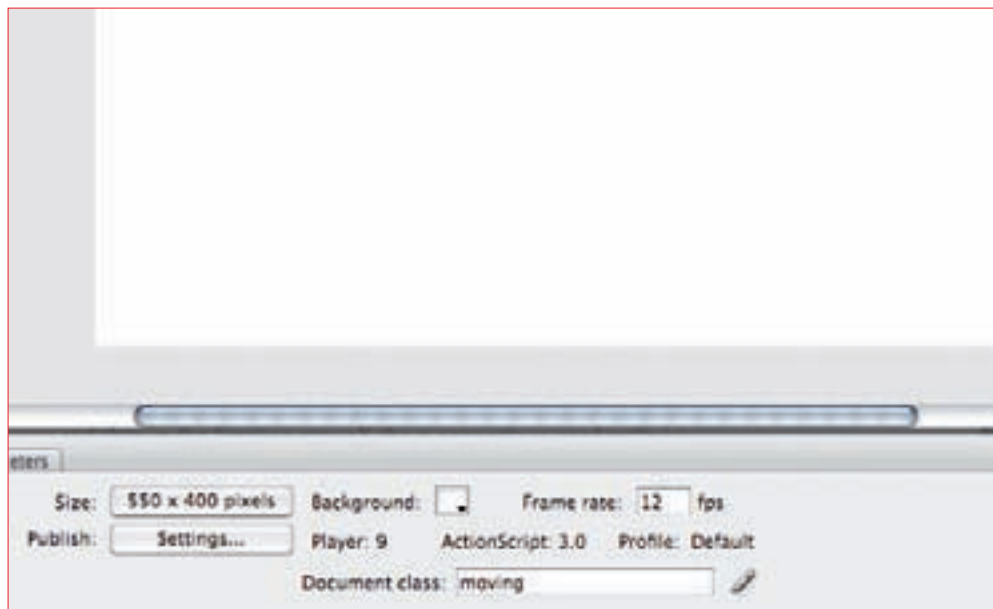
29 Final test

Now all that's left to do is to test your webcam application. If you have already put the name of the class 'WebCamBitMap' into the document class field in the fla, you can run the project from your 'as' file by simply pressing Ctrl+Enter. You will notice a little target pull down in the Actions panel.



Tech Support Flash

Having problems with Flash? Mark Shufflebottom takes a look at this month's hot topics of frustration



Use the new Document Class to link to your ActionScript 3.0 file then add your new AS 3.0 code to that file

Q Making the right move

I have been working with ActionScript 3.0 and have been trying to move an object across the stage using the `_x` property to address the x axis. The problem is that it doesn't seem to work, but as soon as I change the document to ActionScript 2.0 it works okay, please help?

Jimmy Marchal

A First thing to note here is that there have been subtle differences added to certain properties, just so that everyone who has been used to working with Flash for some time can feel frustrated! Not only that but some values have changed. For example, where `'_alpha'` used a value from 0–100 to define the opacity of an object, now you drop the underscore and use a value from 0–1. So you would use 0.5 for the old 50% opacity.

Here is a table of the changed ActionScript properties for the movie clip:

AS 2.0	AS 3.0
<code>_name</code>	<code>name</code>
<code>_x</code>	<code>x</code>
<code>_y</code>	<code>y</code>
<code>_width</code>	<code>width</code>
<code>_height</code>	<code>height</code>
<code>_xscale (0-100)</code>	<code>scaleX (0-1)</code>
<code>_yscale (0-100)</code>	<code>scaleY (0-1)</code>

```
rotation
alpha (0-100)
visible
xmouse
ymouse
parent
```

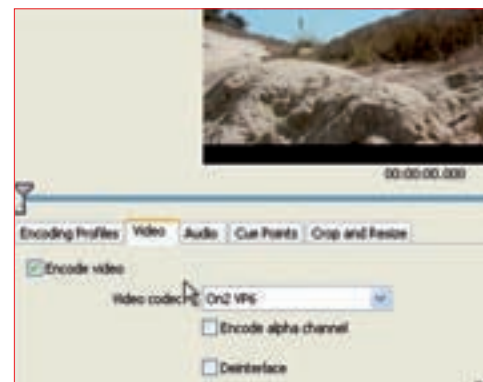
```
rotation
alpha (0-1)
visible
mouseX
mouseY
parent
```

So in order to make a Movie Clip move across the stage on the x axis, add your instance to the stage and name the instance 'move_mc'. Add the Document Class of 'moving' in the Properties palette. Now create a new ActionScript file and add the following code:

```
package {
import flash.display.*;
import flash.events.*;

public class moving extends
MovieClip {
private var moveThis:MovieClip;

public function moving() {
init();
}
private function init():void {
moveThis = moving_mc;
addChild(moveThis);
moveThis.addEventListener(Event.
ENTER_FRAME, moveX);
}
```



Deinterlacing video will get rid of unsightly scan lines for video which has been recorded with a video camera.

```
}
public function moveX(event:Event):
void {
moveThis.x++;
}
}
```

Be sure to save this as 'moving.as' in the same directory as your FLA file. Go back to your Flash file and press Ctrl+Enter to test it. As you can see, your instance should move across the stage. The key to this is adding the event listener which replaces the `onEnterFrame`; then in the function 'moveX' the `.x` property is used with `++`, incrementing one pixel at a time. So if you want to move it faster then try `+=5`; instead, which will add 5 pixels to its current x position.

Q Fields of force

I am trying to add video to my website and I am using the Flash video encoder to get the video into the right format. I am a little confused about one of the options that I am given and I am not quite sure what it does. The option is deinterlace – just what is this?

Adele Evans

A It does sound quite a bizarre option, but genuinely this is very important depending on where your video is sourced from. For example, if you have something like a miniDV camera and you import video to your computer, then those DV settings are optimised for television playback. TVs use two fields for every frame, saved as an odd field and an even field. The problem is when displayed on computers, this image looks like it has scan lines going across the screen, so particularly on fast-moving shots you'll be able to see lines across your image. Even if you shrink the video, these lines appear and generally don't look fantastic when smaller.

Clicking the deinterlace option in the Flash video encoder application will remove one of those fields so that you have a clean image which looks great on a computer screen. If you've created your video on a computer, such as in a 3D graphics package, then this

"WHAT CS3 DOES PROVIDE IS AN OPPORTUNITY FOR CODE TO RUN MUCH FASTER THAN IT HAS EVER DONE BEFORE"



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

video is usually deinterlaced already. If you are using a video-editing package to prepare your video material, then you can usually select the Flash video encoder from within that package to export your video and again check the deinterlace option if you've used camera-recorded video.

Q Model behaviour

I am a 3D animator and I was considering buying Flash CS3; that was until I saw that it still does not support native 3D content. Being in this field, I really want to show off my modelling skills in a real-time 3D environment – is there anyway I can do this?

Ben Humphries

A I know your frustration at what seems like a great opportunity missed, however, what CS3 does provide is an opportunity for code to run much faster than it has ever done before. As such, the opportunity is there for expert coders to create their own 3D engine in Flash. Don't worry if this is beyond your grasp because, let's face it, it's beyond the capabilities of most of us! Papervision 3D (<http://blog.papervision3d.org/>) is an open source Flash 3D engine which allows for 3D graphics such as models and textures to be brought directly into Flash, viewed, rotated and scaled in real-time. It's a growing project that will soon have real 3D games in Flash; there is already an X-Wing fighter game, but expect more content as it becomes more widespread in the



Papervision 3D is brand new – still in 3D environment for Flash. Ideal if you want to showcase real-time interactive 3D content

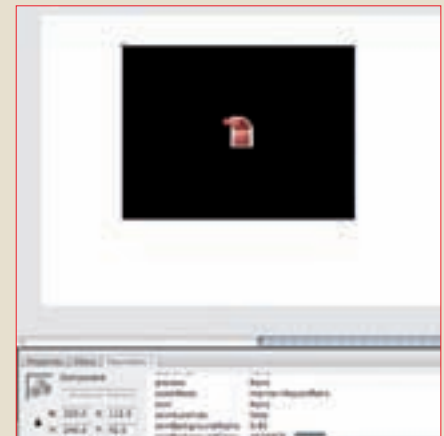
Flash community. An excellent support wiki (<http://wiki.papervision3d.org/>) gives useful information on setting up content and the main site has components that will help you to showcase your work. Textures for models can be movie clips, and therefore it is possible to have animated textures such as lip movement on faces, or you can move the playhead along via code to show a car getting more damaged as it hits buildings.

The main problem you will find with showcasing your 3D models is that the polygon count will have to be low enough to keep the file size to an acceptable loading time for the web. Hopefully this will give you the tools to be at the cutting edge of some of the latest developments in Flash.

Expert advice

More than properties

The Properties panel, that useful bar that runs along the bottom of the Flash interface, is now more than just a place to access properties. Sure it's useful to be able to get access to your x and y axis, width and height or instance name. Depending on what you select on the stage, you will notice that there are also other tabs available, access to filters so that you can add drop shadows and outer glows. Alternatively, if you have a component selected you can also access the component parameters with the Parameters tab. We may soon have to find a new name for this panel as it is now much more than the Properties panel!



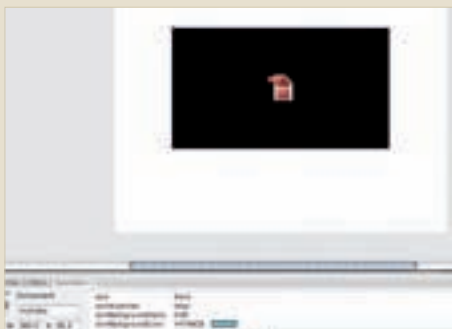
There are now additional tabs on the Properties panel, providing options instantly without searching through menus

Technique: Serve me a slice

Q I am starting to build a video viewer in Flash 9 and I don't particularly want to use one of the skins included for my video, but I've noticed that there are a number of different buttons in the Components panel. How can I use these components with my video?

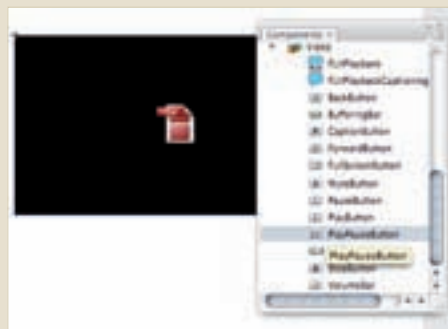
Richard Northrop

A Happily, this is nice and easy. After creating your FLV encoded video, open a new Flash document to save in a place relative to your video file. Now just add the components to make it work, and some code to connect these to the video playback component. This allows you to create custom user interfaces, rather than relying on those included with the import settings for video.



01 Add the video component

From the Components panel, add the component FLVPlayback to the stage and name it 'myVideo'. Click on the parameters and change the skin to None. Click the source parameter and browse for your video.



02 Add other components

From the Components window, add the component PlayPauseButton. Give this the instance name 'startStop'. Also add the SeekBar component. Call this 'scrubber' as they are often called this in applications.



03 Other changes

Create a new layer and open the ActionScript panel. Now add the code as shown in the screenshot above; this connects the video component 'myVideo' to the other components which we dragged onto the stage in step two and assigned those instance names.

THE BRIEF

ON THE CD

Tutorial files:
Sketch.jpg, flower brush.
jpg and more

TUTORIAL OBJECTIVE

Recreate an award-winning logo and use the tips to design your own

TIME REQUIRED

1 hour

SKILL LEVEL



Easy vector-style logos

CREATE EYE-CATCHING VISUALS USING LAYER BUILDING, GRADIENTS AND BRUSH PRESETS WITH THIS QUICK CRASH COURSE IN DESIGN

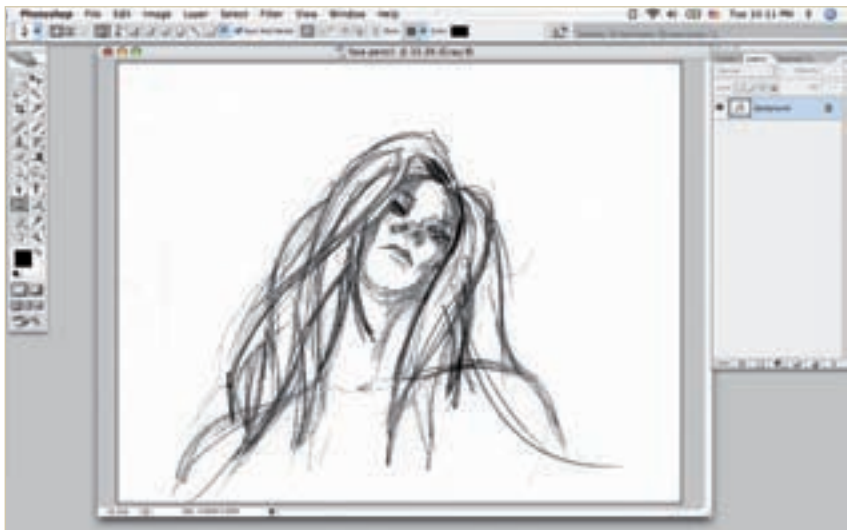
IN THIS WORKSHOP you'll learn how easy it is to create a vector-look using Shape Layers, create textures using brush presets and optimise your work with Smart Objects. The style of the graphic on show is particularly fashionable across the web right now and has a vibrancy that would lend it equally well to T-shirt design or similar print work.

The influence behind it is the communication of a strong female attitude, popular music, and just an edgy quality akin to websites such as Suicidegirls.com. One of the most important

things about any design is the preparation that goes into the thought process before the computer even gets switched on. On the disc you'll find all of the files you need to follow the steps. The initial sketch is included, which you can use to create your outlines. However, feel free to apply your own elements to this design. Creating imaginative web graphics is all about experimenting with new ideas and techniques, and as thought patterns are unique to the individual, highly individualistic logos can be designed. Have fun being experimental!

01 Sketch first

It's always helpful to make a sketch before you work with Photoshop. Locate our initial sketch JPEG on the CD or feel free to use your own sketch. If you have sketched your own image, the next step is to scan the design. Go to File>Import. Once you've scanned your sketch and imported it into the program, proceed to clean the image with Levels.



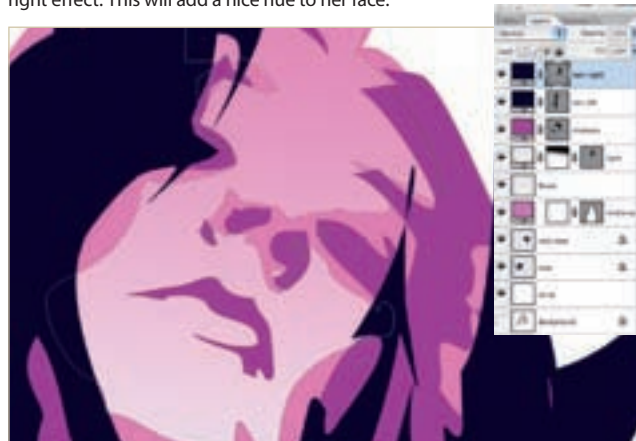
02 Pen tool and Shape Layers

Before you adjust highlights and shadows, make sure the Shape Layers button is active. Alternatively, just open 'sketch.jpg'. Using the Pen tool, create a path on the woman's face. Define the shadow areas by creating different layers, one for the highlights and another for the shadows. Name these layers 'shadows' and 'light'. Set both layer Opacity levels to 70%. Name this file 'Beluria logo.psd'.



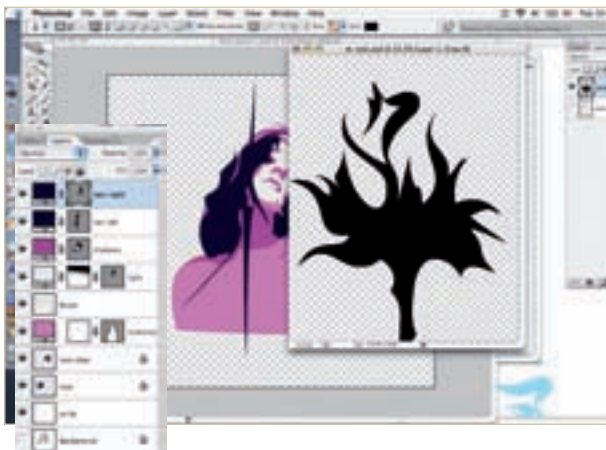
04 Layer mask 1

Use a layer mask to create a gradient on the woman's face. Select the layer named 'light' to create a mask by clicking on the Add a Layer Mask option at the bottom of the Layers palette. You can play with this tool until you find the right effect. This will add a nice hue to her face.



03 Free Transform

Open the file named 'Rose.psd'. This file was created using the same process as before. Drag and drop this file into the working area by clicking on 'Rose'. Then use Free Transform (Apple+T/Ctrl+T) to manipulate. If you need more options, just click on the image and hold Ctrl (right-click on a PC) to make the drop-down menu appear.





YOUR EXPERT

Alejandro Ussa is a graphic designer from Chapinero, Colombia. He currently heads the eclectic online forum 'Be yourself'. He has contributed to countless book and magazine publications, and has received numerous industry awards. www.alejandroussa.com.

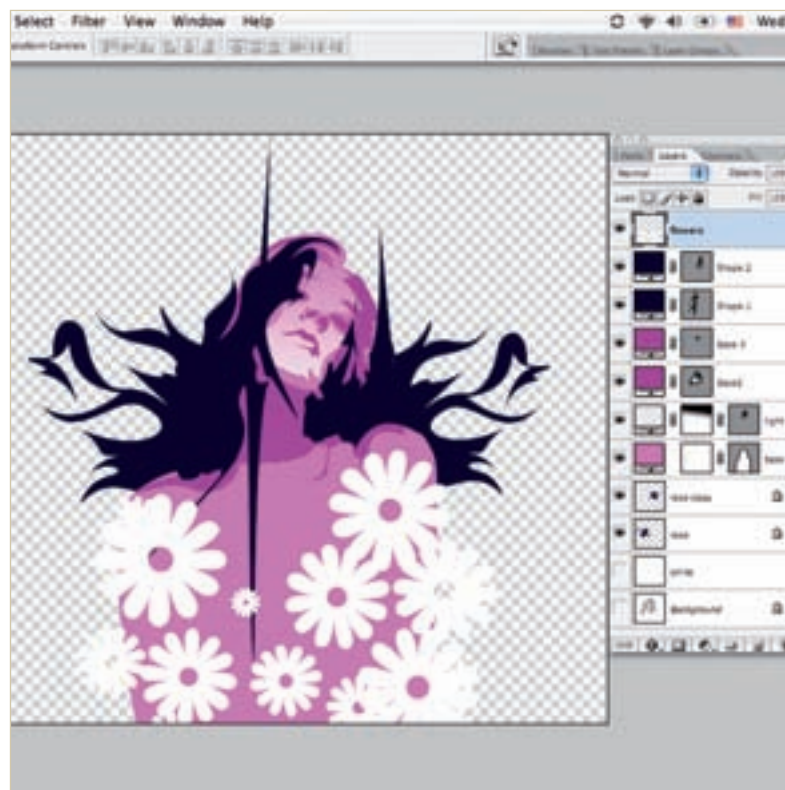
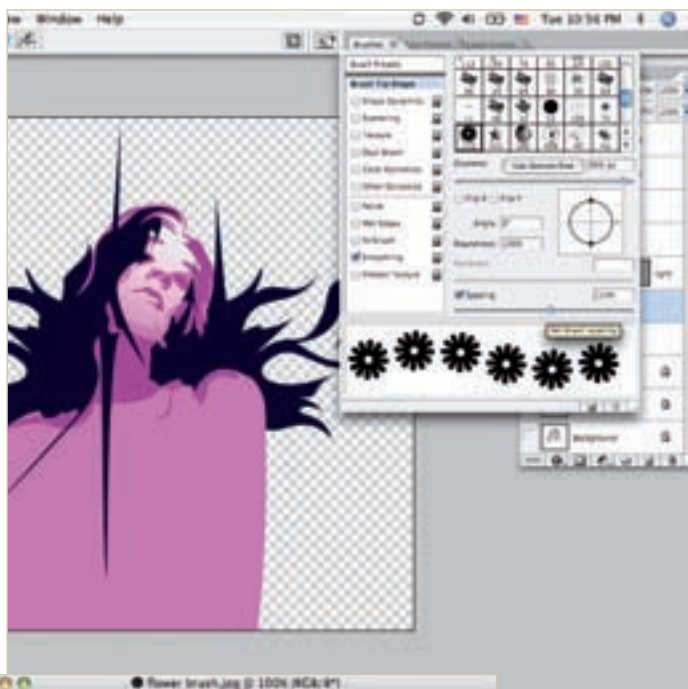
Easy vector-style logos



Tutorial

05 Creating new brushes and brush presets

Once you have finished the face and body, move on to the flower texture. Create a new brush by first opening the file 'flower brush.jpg' and then going to Edit>Define brush preset. Save your new brush. Click on the Brush Presets palette. Adjust the brush and increase the spacing until you reach a value of 114%. Next, from the Shape Dynamics option, adjust the Size Jitter to 81% and Angle Jitter to 61%. If using a Wacom tablet, enter 6% for Pen Pressure. Then, go to the Tool Presets picker and name your brush preset 'Beluria flower.'



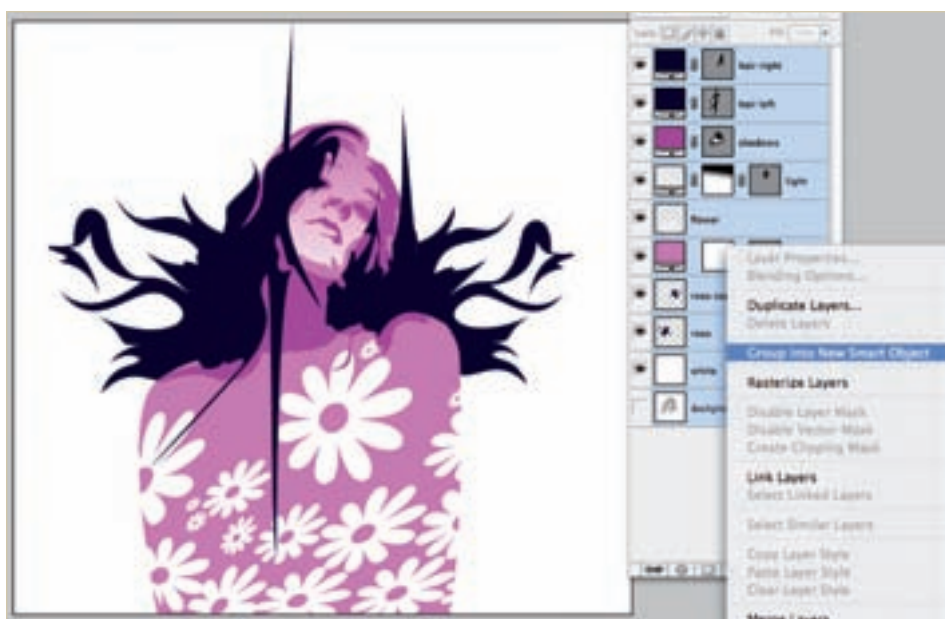
06 Creating perspective

Now, play with the new brush until you find the desired look and texture. Keep in mind that the size of the pattern depends on the pen's pressure if using a tablet. Press Apple+T (Ctrl+T) to rotate and scale the image. Then hold down Apple/Ctrl to distort and give perspective to your pattern.



Free Transform

ONE OF THE most common oversights in Photoshop is a lack of proportion during the creative process. To avoid distortion while creating your brush, hold down Shift to maintain the proportions and make a perfect square. Select the Rectangular Marquee tool (M) and make sure the entire image is inside this square.



07 Smart Objects

When done with the flower pattern, use Smart Objects to optimise your work. Select all layers using Apple+Shift (Ctrl+Shift on a PC). Then from the Layers menu, click on the arrow to access the drop-down menu and select Group into New Smart Object or just Ctrl-right-click over any layer.

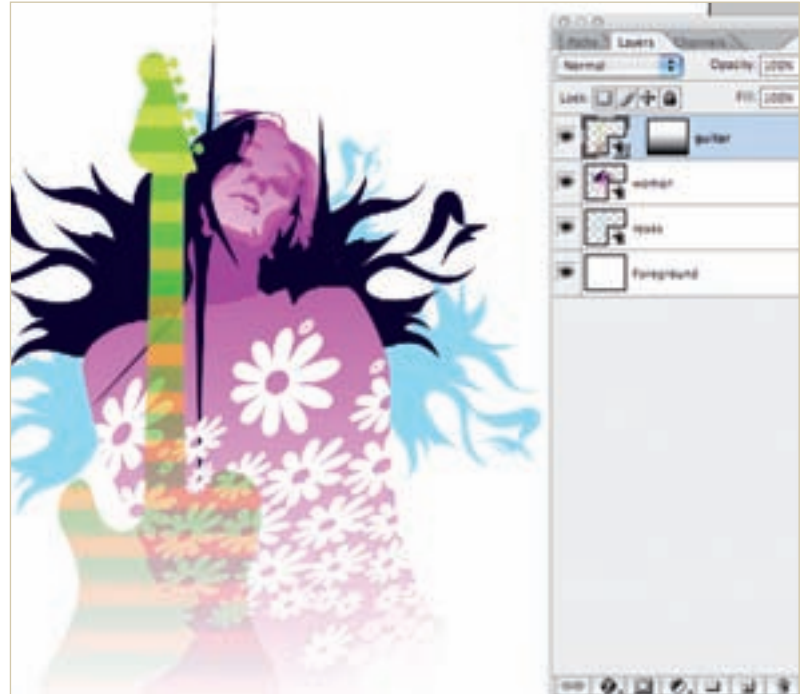
Shape Layers

THE SHAPE LAYER'S box allows you to convert paths to shapes. Since the paths are vector-based, you can change the file resolution, or even transfer them onto a higher-resolution file without compromising image quality.



08 Color Range selector

Open the file named 'Guitar' and create a mask using Color Range. For this, go to Select>Color Range and with the Eyedropper tool select the black area. Click OK to continue. Now, open the file named 'Stripes'. Copy and paste into the previous file (Guitar) by clicking Edit>Paste Into. Make sure that the Guitar mask is active.



09 Layer mask 2

To finish the background, give the guitar an effect like it's disappearing using a gradient mask to create the illusion. For this, add a layer mask. Make sure the layer is active and then create a gradient using the Gradient tool within the mask layer. Remember that the dark area shown in the gradient icon indicates transparency.

10 Warped text

Create a new document, name it 'Beluria text.' For the wave effect, click 'Create warped text'. Now go to Style>Rise and click Horizontal. Set Bend to +36% and confirm by clicking OK. To keep the same distortion, duplicate the layer BEL (Apple+J/ Ctrl+J), erase the word 'BEL' and type 'URIA.' Move 'URIA' to the right to complete the sentence. Select all layers using the Shift key, hold Ctrl and click (or right-click on a PC). A drop-down menu will appear giving you access to Group into New Smart Object. Save it as 'Beluria title.' Drop this onto your main file.



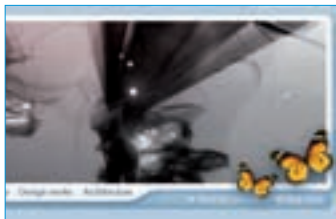
11 Duplicate

As a final step, open the file 'Tail.tif' and drop it onto your layout. Make sure it's positioned under the Beluria title layer. Using Free Transform (Apple+T/Ctrl+T) rotate and scale it. You should also duplicate it (Apple+J/Ctrl+J) ten times. Use the illustration provided as a reference. To keep your Layers window organised, you can select all the Tail layers and create a Smart Group named 'Tails'.



Angel World version 8.3

www.aw8.net



TOP TIP



Transform your selections

An unappreciated yet completely fundamental function of Photoshop is the ability to alter and transform selections. Explore the Selection menu carefully; all of these functions are essential when it comes to making designs with a less boxy, linear feel to them. The core feature necessary for replicating aw8 is the Smooth modifier. Smooth allows you to quickly and easily round the corners of any selection you make to give a much softer, smoother feel.

This month, we're going to take a look at the subtle touches and effects that comprise the wonderful soft aesthetic of aw8.net. Angel World 8.3 is the excellent eighth incarnation of Vincent Lai's personal web playground.

Vincent is a Hong Kong-based designer and graphic artist who excels at architecturally inspired artwork and intricate Flash-based web development, and with the frequently updated Angel World, has made some classic contributions to both the online art and design communities.

Users can log in to take advantage of the store section on offer, and can opt to purchase prints from a variety of suppliers. The greeting card section is also a very functional and innovative way to go about obtaining a unique and stylish designer product, and the forums are yet another way to while away a couple of non-productive hours.

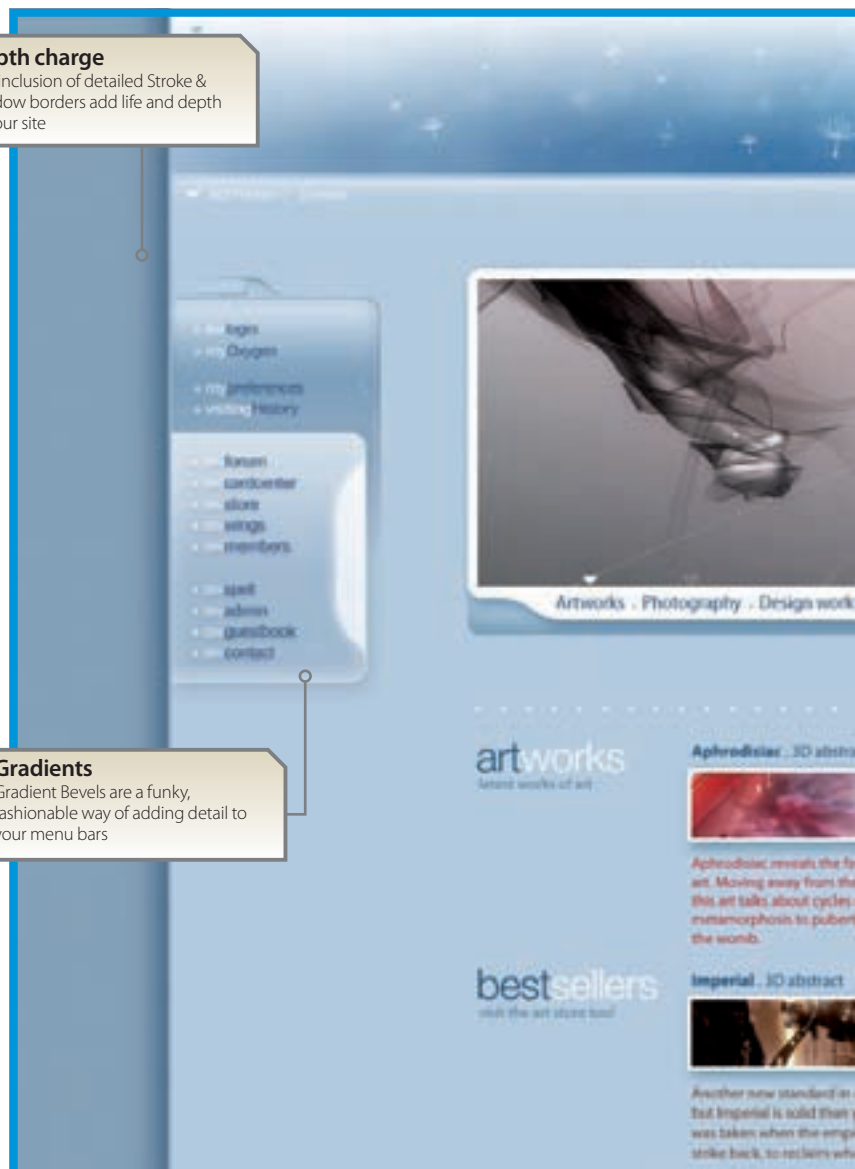
Beyond all of this, though, is the main point of the site; the fairly large archive of Lai's wonderful abstract and modern digital artwork can offer inspiration and ideas to any web designer or artist. For the purposes of this article, though, we are going to ignore the artwork side of things, and focus on recreating a couple of the essential aspects of this unique and sublime visual aesthetic in Photoshop.

Depth charge

The inclusion of detailed Stroke & Shadow borders add life and depth to your site

Gradients

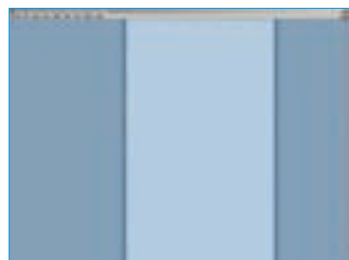
Gradient Bevels are a funky, fashionable way of adding detail to your menu bars



Double-stroked border

Add a border to your website to give it a sense of definition

It's the subtlest touches that can really make a layout great, such as a double-stroked border. To achieve this effect, make a selection using the Marquee tool of a text area. Apply effects of your choice until the background area satisfies you. Select a shadow colour; try and use a dark tone of your main hue. Use the Pencil tool to draw a stroke one-pixel thick down the side of your text area. Repeat this with your original text area colour in a new layer. Set it to the left of the shadow. Create a new layer; drag it behind both stroke layers and the text box. Ctrl-click the text area



layer, and fill the selection with the shadow colour. Gaussian Blur this layer by 20px, reduce its Opacity to 20%, and nudge it to the left beneath the stroke layers to create a gentle, spread shadow.

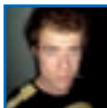
Bevelled border

This detailed effect is as simple as adding three different layers with three different gradients

The Bevelled border effect adds detail with relative ease. Create a smoothed selection, as instructed before, of an area you would like to bevel. Select a base and highlight colour; making them complementary will yield the optimum effects, with different shades of the same hue getting the best out of each other. Drag out a vertical foreground to background gradient fill, running bottom to top. Ctrl-click this layer to get its selection, then contract it by five pixels through selecting Modify>Contract. Create a new layer and apply the gradient again, running

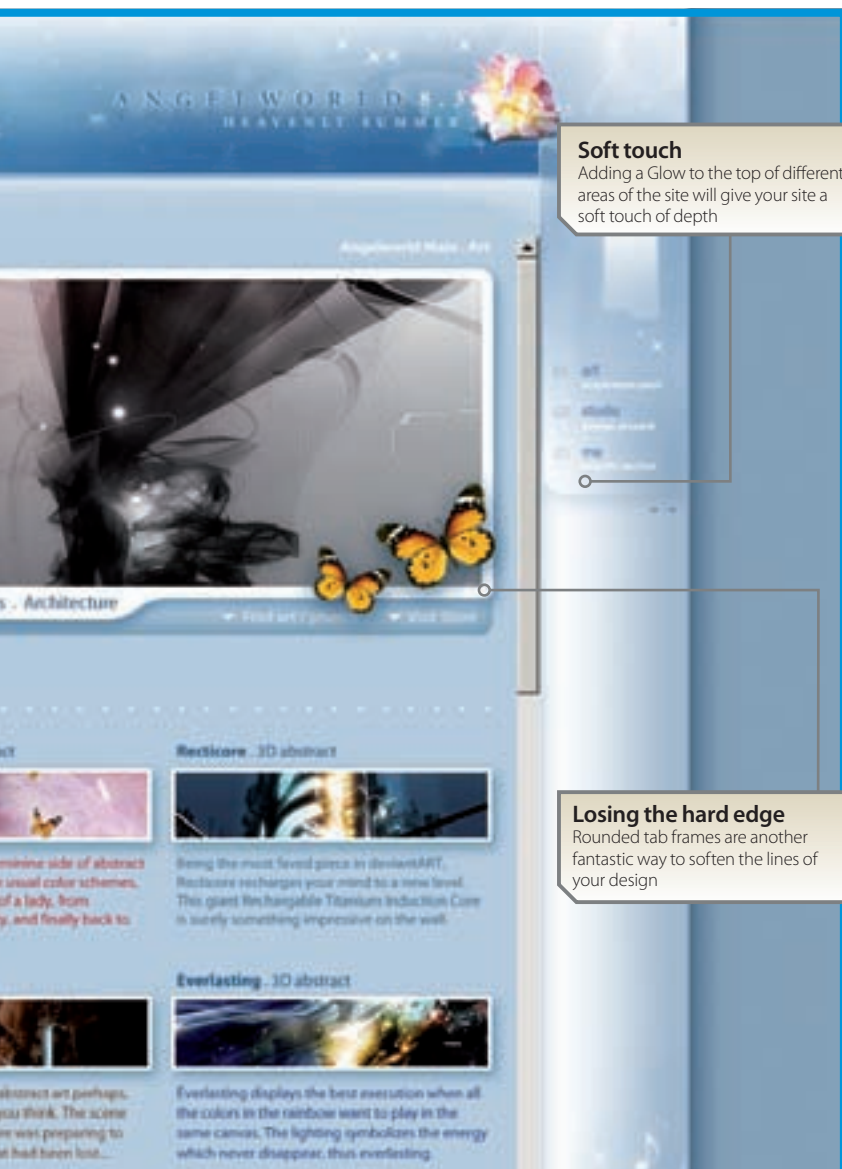


in the opposite direction. Add another layer, then Contract this one too, and apply a third gradient running in the original direction to complete the Gradient Bevel effect.



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.



Soft touch

Adding a Glow to the top of different areas of the site will give your site a soft touch of depth

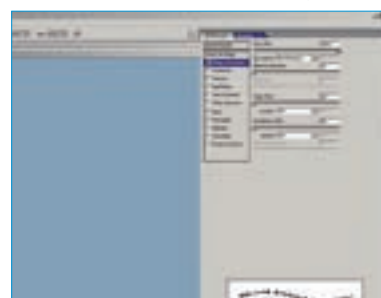
Losing the hard edge

Rounded tab frames are another fantastic way to soften the lines of your design

STEP BY STEP

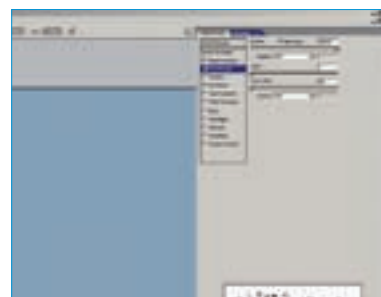
Pixie Dust

The Pixie Dust effect capably performs its task on aw8, adding motion to the header



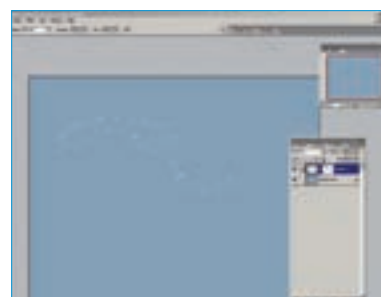
01 Getting started

Open up the Brush palette, and select a relatively small brush – between ten and 15 pixels should be fine. In the Brush Tip Shape, adjust spacing to around 150%. Select the Shape Dynamics tab next, and increase the Size Jitter to around 80%.



02 Scattering

You may wish to add a second brush to break up the shape monotony of your Pixie effect; select the Dual Brush tab and select something quite round, but heavily textured. Now head to the Scattering tab, and increase the amount to the maximum, ensuring that the Both Axes checkbox is selected.



03 Brushing & Opacity

Return to your composition, add a new layer and use the Brush tool to add the Pixie Dust option. To add a bit of variety to the effect, either add a layer mask and manually alter Opacity, or turn up the Opacity Jitter in the Other Dynamics tab.

Glowing areas

Utilising the Glow effect in your website enhances the visitor's visual experience

The Glow effect is a great way to bring the different sections of your site to life. Follow the first two steps of the Bevelled border technique so that you have a base gradient layer, and a second running in the opposite direction. Gaussian Blur the second layer by around five pixels. Ctrl-click the base layer, and fill the selection with white in a new layer. Apply a larger Gaussian Blur to this layer of around 70px. Ctrl-click this new blurred layer, select the Marquee tool and drag the selection down two thirds of the base layer. Clear the selection to achieve the top glow.

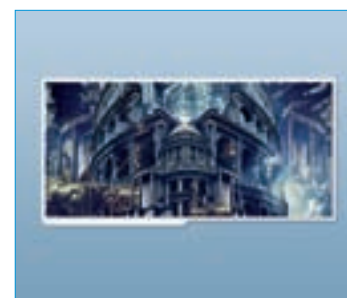


Repeat this technique with a blur of 20px instead of 70 to create a more solid glow, and nudge up one quarter instead of down to apply a smaller, more solid glow to the bottom of the area.

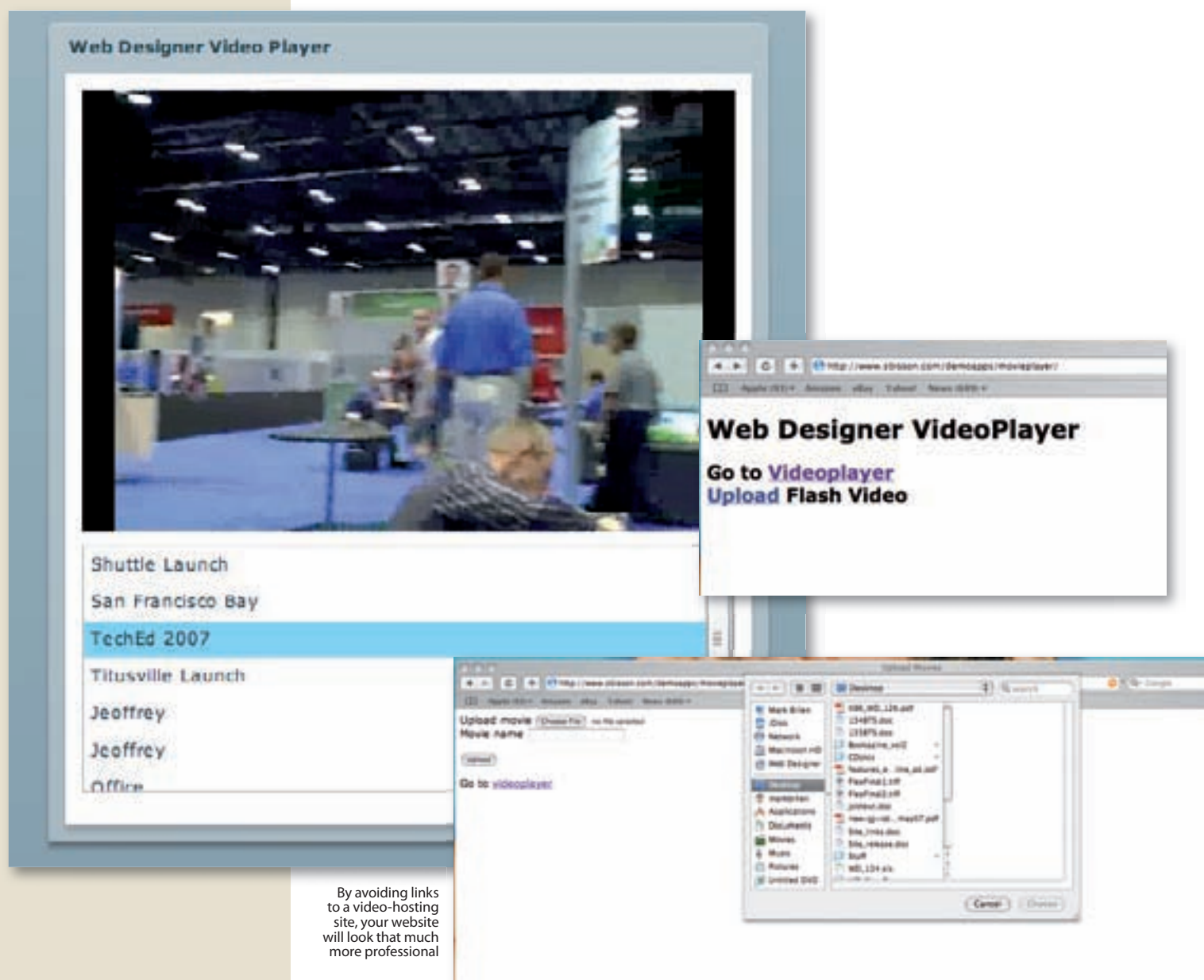
Framed and focused

Highlight the most interesting area in an image by giving it a striking frame

Make a selection of the part of an image you wish to frame, and paste it into a new layer. Ctrl-click the layer to select it, and Expand it by ten pixels via Selection>Modify>Expand. Smooth this selection by three or four pixels and fill with white. Now make a selection the size of the tab you wish to implement. Smooth this by 15px, and nudge it up so that just over half of the tab is hidden beneath the main frame, making it nice and rounded. Merge this layer with the original frame, Ctrl-click the resulting layer and fill with black. Gaussian Blur by five pixels, reduce Opacity to about 20%



then nudge right and down to create a subtle shadow for this frame. Repeat for the image selection, and position this over the frame to really get some depth.



By avoiding links to a video-hosting site, your website will look that much more professional

THE BRIEF

ON THE CD

Tutorial files:
upload.aspx, video.xml
index.html and more

TUTORIAL OBJECTIVE

Build your own video upload site with a Flash video player

TIME REQUIRED


2 hours

SKILL LEVEL



Build your own video blogging components

USE FLEX AND ASP.NET TO CREATE A SIMPLE VIDEO-HOSTING SITE

 **SITES LIKE YOUTUBE** make it easy to put video on the web. However they limit you to the amount you can store, control the look and feel of the player and some add their own advertising. If you want to use your own site for your video, you'll need to host your own video player.

Macromedia's web development tools contain many features that make it easy to build your own media players. Flash's own FLV video format is easy to create, and works

well when used with a streamed server or over a progressive download. You don't even need a media server if you take the last option, you can just host your video files on your web server and download them to a player over a HTTP connection.

We can also take advantage of Flash components and the Flex development tools to write a simple video player in just a handful of lines of MXML code. Make sure you grab the Flex Builder 3 public beta from <http://labs.adobe.com>.



YOUR EXPERT

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

Build your own video blogging compinents



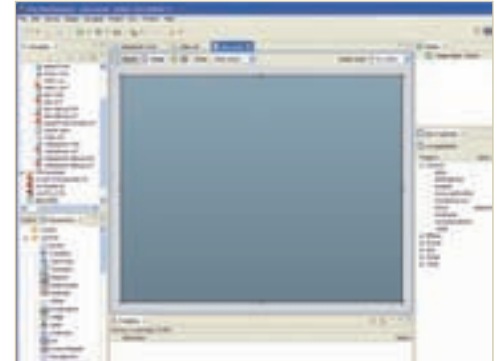
01 Being inspired

It's worth looking at existing video sites if you're going to build your own. You'll see that they have certain key features. One is a player to access any image stored on the site, using a friendly rather than a complex file name. Another is a tool to upload files and add them to the site.



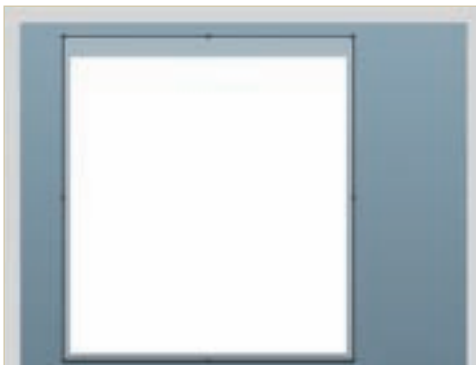
02 Flash video

Many video formats aren't really suitable for web content. One option is Adobe's FLV. Designed to work in Flash applications, it can be compressed for small file sizes. It can work over HTTP connections as a progressive download, so for most purposes you don't need a media server.



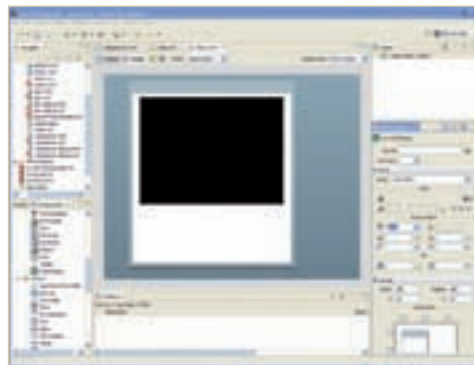
03 Create a video player

We'll use Adobe's Flex to build our media player component. You can use Flash CS3 or Flash 8, as both have their own video player components. While the video player component in Flex isn't as sophisticated as the Flash player, Flex is easier to use as it's simple to add controllers.



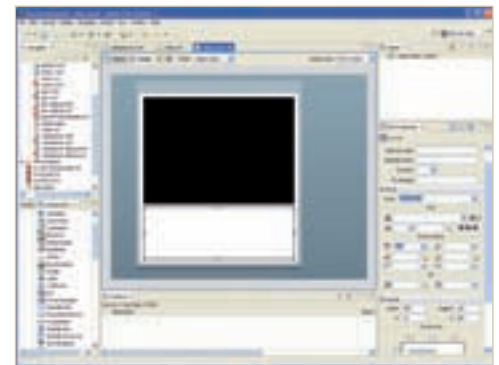
04 Adding a panel

We're using Flex Builder 3 to create our video player. You can also use the public beta of Flex Builder 3, or any text editor with the free Flex SDK. Create a new MXML document. Switch to the Design view in Flex Builder and drag a Panel component to the design surface. Re-size it.



05 Web TV screen

Drop the Flex VideoDisplay component onto the panel. We won't need to work with the component properties at this stage. The VideoDisplay component loads FLV files from a URL, and then renders and displays them – including re-sizing them for differently-sized display areas.



06 Choosing the movie

Our video player will also need a way of choosing the movies that are going to be shown. We can build a video picker using a List component. This is a useful tool, as it gives us a scrollable list that we can bind to a remote data source – in this case our video site's index.

07 Data formats

There are many different ways of storing information about the videos stored on our site. Large sites are likely to use a database, but we'll use a simple XML file. We only need two pieces of information for each video we're using – one for the name we'll display on the site, and one for the URL that will deliver the video.

```
<index>
  <video>
    <name>[Video Title]</name>
    <filename>[URL of video]</
filename>
  </video>
</index>
```

08 Into the code

If you're using Flex Builder, switch to the Source view. You should see something like this – an XML document that contains an application definition, and a panel that's hosting a VideoDisplay and a List. The code Flex has generated will be used to build the Flash application we'll deploy on our website. However, we need to link the player to the information held in our index file.

```
<?xml version="1.0" encoding="utf-8"?>
<mx:Application xmlns:mx="http://www.adobe.
com/2006/mxml" layout="absolute">
  <mx:Panel x="61" y="19" width="415"
height="464" layout="absolute">
    <mx:VideoDisplay x="10"
y="10" width="375" height="266"/>
    <mx:List x="10" y="284"
width="375" height="130"></mx:List>
  </mx:Panel>
</mx:Application>
```

09 Getting data

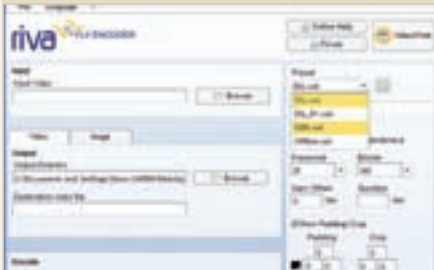
First we need to make sure our index is loaded when we open our video player. Flex lets us define an HTTPService, which can be used to download the XML data held in our index. This can then be used by both the List and VideoDisplay components. Create a new HTTPService using this code, giving it the name videoSource.

```
<mx:HTTPService id="videoSource" url="[URL of
video index]"/>
```

TECHNIQUE

Making Flash Video

Use Riva FLV Encoder to create FLV files from AVIs and encode a movie without compromising its quality



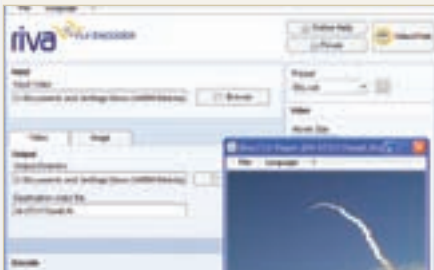
01 Getting started

You can download the free Riva FLV Encoder from www.rivavx.com/. You can test your videos before you put them online with the encoder and previewer. Choose from a set of preset video types or setting your own size, frame rate and bit rate.



02 Encoding a video

Lowering the frame rate and slowing the bit rate results in a smaller, lower quality video. You can make a movie smaller by omitting the soundtrack or reducing the audio quality. You can also extract JPEGs from the movie to use as thumbnails.



03 It's preview time!

Once you've encoded a movie, you can test it with the built-in Preview tool. Short films take less time to encode, so you can see the results quicker. Riva's FLV encoder lets you choose when to start and finish your movies, so you can use it as an editing tool.

10 Connecting data to the List

Flex makes it easy to work with XML data. All we need to do is add a dataProvider property to the List component, and use the lastResult property of the HTTPService to extract the data from each video element. We can then display the title of each video with a labelField property, which we set to the contents of the name element. You'll also need to give the List component a name.

```
<mx:List x="10" y="279" width="386"
height="146" id="playList" dataProvider=
r="{videoSource.lastResult.index.video}"
enabled="true" fontFamily="Verdana"
labelField="name"/>
```

12 Finishing up the player

You've now nearly finished your video player – in just a handful of lines of Flex MXML. The last thing you need to do before compiling and testing your code, is to add a creationComplete property to the Application element. This will load the XML data file as soon as the video player has been loaded by your browser's Flash.

```
<mx:Application xmlns:mx="http://www.adobe.
com/2006/mxml" layout="absolute" creationComp
lete="videoSource.send()">
```



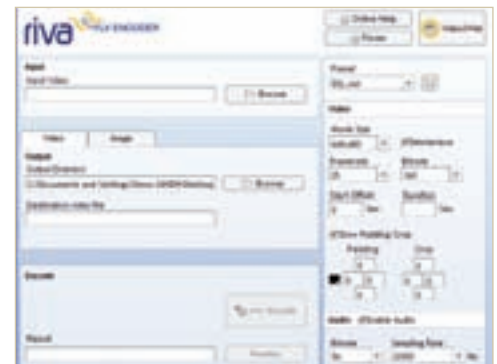
14 Uploading video files

You'll need some server side code to handle uploading files. You can use any server side technology; PHP, ColdFusion and ASP.NET work well. We used the latter, with some server side C# code to handle the uploaded files, and Dreamweaver CS3 to edit our upload page.

11 Playing the video

Once you've linked the List component to the index file, we can connect the VideoDisplay component to the data in the List. All we need to do is set the source property of the VideoDisplay to use data from the list, using selectedItem.filename to deliver the URL of the video clip clicked on by your users.

```
<mx:VideoDisplay x="10" y="10" width="386"
height="261" source="{playList.selectedItem.
filename}"/>
```



13 Making movies

You'll need to make a few test movies and then upload them to a web server. There are plenty of FLV conversion tools out there; we used the free Rive FLV Encoder for our test videos, which came from a pocket video recorder that used a variant of the common AVI video format.

15 Writing an upload form

In a C# ASP.NET in Dreamweaver, create a file upload field for the video, (input type set to 'file') and a text field for the video name. The fields need to be processed by server side code, fired off by an ASP.NET Button control.

```
<body>
<form id="upload_cs" method="post"
runat="server" enctype="multipart/form-data">
<p>
Upload movie <input type="file" id="newFile"
runat="server"><br/>
Movie name <input type="text" id="movienam"
runat="server">
</p>
<p>
<asp:Button id="btnUpload" runat="server"
Text=" Upload " OnClick="UploadFile"></asp:
Button></p>
</form>
</body>
```


16 Uploading with C#

ASP.NET lets us mix server side code and browser HTML in a single page. You need to create a single UploadFile function, which will be able to use the form data to first ensure you're uploading a FLV format file, and also that it's being stored in the correct place on the server. You'll need to make sure that your upload directory has write permission. Start with this code:

```
public void UploadFile(object sender,
EventArgs e)
{
    if (newFile.PostedFile != null)
    {
        try
        {
            string strFileName, strFileNamePath,
            strFileFolder, strMovie;
```

17 Set the variables

You need to set the variables you'll use to handle the upload. First set the upload folder to the directory you'll be using. Do this by converting the server side virtual directory to a full path, using the Context.Server.MapPath function. Then set the film name to the value in the moviename form field, before extracting the file name from the upload string.

```
strFileFolder = Context.Server.MapPath(@"\
[server path to upload directory]\");
strMovie = moviename.Value;
strFileName = newFile.PostedFile.FileName;
strFileName = Path.GetFileName(strFileName);
```

18 Check the extension

We first want to make sure that only .FLV files are uploaded. We can do this by checking the extension of the file that's going to be uploaded. If it's not FLV, we'll create and display an error message, and end the upload process. The user will see the error message on the upload page, and will need to try again.

```
if (string.Compare(System.IO.Path.GetExtension(
strFileName),
".flv", true) != 0)
{
    Label lblError = new Label();
    lblError.ForeColor = Color.Red;
    lblError.Text = "Only FLV movies can
be uploaded";
    lblError.Visible = true;
    this.Controls.Add(lblError);
    return;
}
```

IN DETAIL

Flash CS3 Movie Players

Adobe's FLV format can be used from Flash CS3 as well as from Flex while using ActionScript 3.0 gives you greater control over Flash's video playback tools

YOU DON'T NEED to use Flex to build a movie player – as the latest version of Flash has plenty of video tools. You will need to learn a little ActionScript 3.0 if you want to link Flash CS3's FLVPlayback component to lists of files.

To add video to a Flash application, drag the FLVPlayback component onto the designer. You can change the look and feel by changing the component's skin. There is a selection of standard skins included with Flash CS3, or you can design your own skin, and link to a SWF containing your own look and feel. The standard designs are good enough for most purposes, and include a range of different buttons and scrollers – including support for full-screen video.

All you need to do is link the player to a movie file, though this can be a relatively complex process if you want to build a dynamic player. Building a dynamically controlled player requires some ActionScript programming. If you're using Flash to build a similar player to our Flex video player, you'll need to include ActionScript to handle the data binding between the list and the player – as well as populating the list with details from an XML index file. Additional script code will be required to drive the playback tool from the list box.

Flash also includes a set of control components that can be used in your own skins, or as part of a page. The controls themselves can be skinned, so you can give your Flash video players a custom look and feel that would be hard to build with a Flex-based player.

ActionScript 3.0 is the key to working with Flash's video playback tools. There's a lot of documentation in Adobe's LiveDocs service. You'll find that you can have a lot of control over your movies – including working with cue points that make it easier to navigate long video sequences. Other features include the ability to control subtitles, so your Flash video can work on both accessible and multilingual sites.



Skin the Flash CS3 FLVPlayback component using one of the bundled skins or with your own custom SWF skin



Use LiveDocs to understand more about the ActionScript code you can use to control FLVPlayback

19 The actual upload

Actually uploading the video is easy enough. All we need to do is create a string that contains both the video file name and the upload directory on the server. We can then save the file in that location. Of course, the actual upload will take some time – as the file needs to be transferred from your browser to the server.

```
strFileNamePath = strFileFolder +
strFileName;
newFile.PostedFile.SaveAs(strFileNamePath);
```

20 Editing the XML index

We've already designed the XML file our site will be using. Our upload code will need to open the file and add the data from the upload form. We'll first need to create an XML document object, and load that with the contents of the index file – you'll need a basic XML file on the server to start with.

```
XmlDocument xmldoc = new XmlDocument();
xmldoc.Load(Server.MapPath(@"[server path to
index XML file] "));
```

21 Define XmlElement objects

We'll first need to define a set of XmlElement objects.

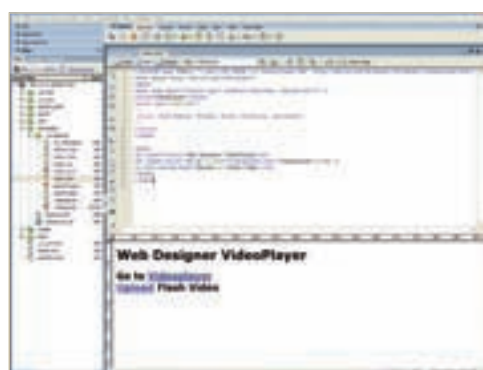
These will be used to create the XML contents of the index file. We'll need three – one for the video block, one for the friendly name of the video, and one for the actual URL of the file. Give each element object an appropriate name, and use the `xmlDoc.CreateElement` function to set up the objects.

```
XmlElement newelement = xmlDoc.  
CreateElement("video");  
XmlElement xmlName = xmlDoc.  
CreateElement("name");  
XmlElement xmlFilename = xmlDoc.CreateElemen  
t("filename");
```

24 Upload status

It's a good idea to let our users see that a file has uploaded. You can wrap up the upload process with an AJAX progress bar, but we've chosen to display details of the uploaded file once the upload is completed. Add an ASP.NET panel control to the HTML page body after the upload form, and set its status so it's invisible.

```
<asp:Panel id="pnStatus" runat="server"  
Visible="False">  
<asp:Label id="lblFileName" Font-Bold="True"  
Runat="server"></asp:Label> uploaded<BR>  
<asp:Label id="lblFileLength"  
Runat="server"></asp:Label> bytes<BR>  
<asp:Label id="lblFileType" Runat="server"></  
asp:Label>  
</asp:Panel>
```



27 Adding an index page

In practice you'll want some form of user authentication to control who uploads files to your server. However for this example, we'll just add a simple index page that links the Dreamweaver-edited ASP.NET upload page and HTML page hosting our Flex-created Flash video player.

22 Set the values

We can now set the values we'll be storing in the XML index.

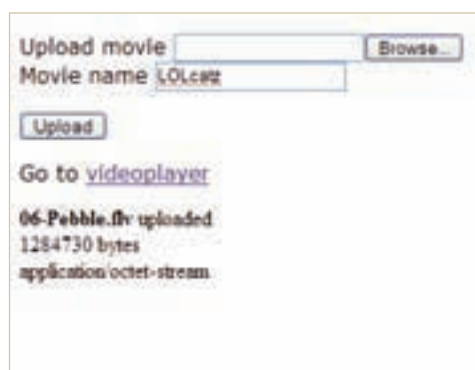
We'll need to set the `InnerText` property of the XML elements that store the movie's name and its location. You can create the location value by join together the URL root, pointing to the video directory, of the video store with the file name.

```
xmlName.InnerText = strMovie;  
xmlFilename.InnerText = "[URL  
root]" + strFileName;
```

25 Text properties

You can now finish off the C# code. Write some code to add information to the Label controls you've put in your panel. All you need to do is set the labels' text properties to information about our video file. Use this to show the size of the upload, along with the content type and the file name on the server. Finally, set the panel to visible.

```
lblFileName.Text = strFileName;  
lblFileLength.Text = newFile.PostedFile.  
ContentLength.ToString();  
lblFileType.Text = newFile.PostedFile.  
ContentType;  
pnStatus.Visible = true;
```



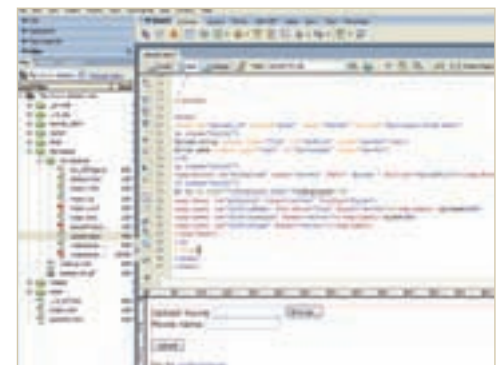
28 Uploading your movie

Now that your site is online, you'll be able to upload movies to it. Make sure they've been converted to Flash's FLV format first. Small movie files are best – a three or four MB at most. Once an upload has been completed you'll be presented with this screen.

23 Save back to the server

To update the index, all we need to do is append our content elements as Child elements of a new video block, before adding the whole block to the index XML document. Finally we can save the XML back to the server. The data will then be available for the video player application. One thing to note – we've assumed that the upload service will be single user; if more users are expected, you'll need to handle file locks.

```
newelement.AppendChild(xmlName);  
newelement.AppendChild(xmlFilename);  
xmlDoc.DocumentElement.  
AppendChild(newelement);  
xmlDoc.Save(Server.MapPath(@"[server path to  
index XML file] "));
```



26 Publishing to server

The next step is to publish your video site to the server. Dreamweaver's site management tools mean you can use it to upload the content directly to the server – we used its built-in FTP tools. You'll find the Flex files you need in the project's bin directory – it's safe to ignore the debug files.



29 Playing video

Once your video's been uploaded, you can open the video player with Flash 9. All you need to do is click on the movie name, and it'll start playing as soon as the movie begins to download, as the VideoDisplay component can work with progressive downloads as well as streamed content.











*e***Mag**



Dynamic Video Catalog

View Videos by: [Title](#) | [Genre](#) | [Format](#)

Title	Image	Genre	Description	Year	Link	Type
"Bloc Party"		music	Helicopter performed live on...	(2006)	View Video	
"Harold Lloyd"		comedy	Clock scene from cl...			
"Lavender Hill Mob"		comedy	Dutch Holland outli...			
"Tamacun"		music	Rodrigo y Gabriela			



Create a function that allows you to categorise your online videos at the touch of a button

THE BRIEF

ON THE CD

Tutorial files:
You'll find all the files you need on the CD

TUTORIAL OBJECTIVE

Use XML and XSLT to build a dynamic video catalogue with multiple views

TIME REQUIRED

2-3 hours

SKILL LEVEL



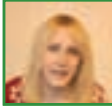
Build an XSLT dynamic video catalogue

VIEW YOUR VIDEO COLLECTION INDEXED BY TITLE ONE MOMENT AND SORTED BY GENRE THE NEXT USING XSLT AND XML

THIS TUTORIAL SHOWS you how to build a dynamic online catalogue of all your favourite movie clips and videos. More than just a list of links, you can dynamically re-sort your videos and display them any way you want from alphabetical to chronological, or even grouped together by genre (eg, comedy, horror). Also discover how to create working hyperlinks to video files using XML/XSLT, and how to automatically render XML file type data as an image using

variables so you can see video format at a glance. Also take a look into the exciting world of polyhierarchies to discover just how you can recycle the same script for a variety of other exciting possibilities.

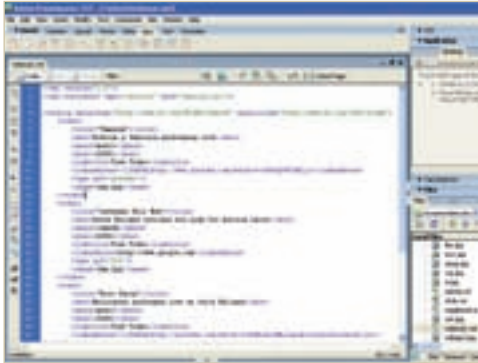
Whatever your level of XML and XSLT scripting experience, you will see how XSLT queries don't need to be complicated to sort columns or search for key values, and how to use them to produce powerful dynamic video and media libraries.



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.

XSLT dynamic video catalogue



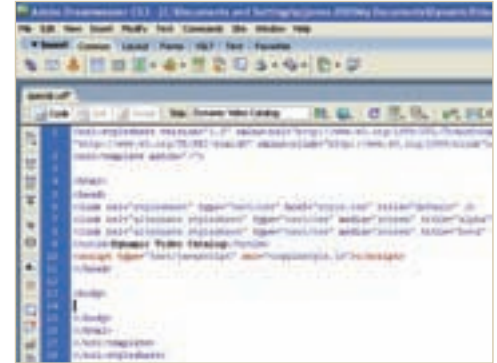
01 Video catalogue

Download the files from the CD to a suitable location, then set up a new site in Dreamweaver (using Manage Sites in the site drop-down). Now open 'videocat.xml'. Inside the parent <catalog> there are numerous <video> tags each with child elements including title, description, genre, etc.



02 Why CDATA?

The xmlns namespaces inside the <catalog> element let us include long video link URLs or a bit of HTML. The <![CDATA[...]]> is important as a lot of YouTube video URLs contain special characters like '&' that would cause our XML code to break down and fail to display in the browser.



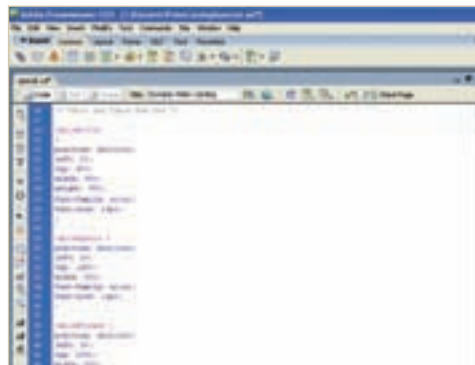
03 Exciting transformations

An XSLT stylesheet tells the browser what data to display, and contains the sort instructions. 'special.xml' has appropriate <xsl:stylesheet> declarations, and uses header HTML to link to alternate CSS stylesheets controlling look and feel, and a JavaScript that toggles between them.



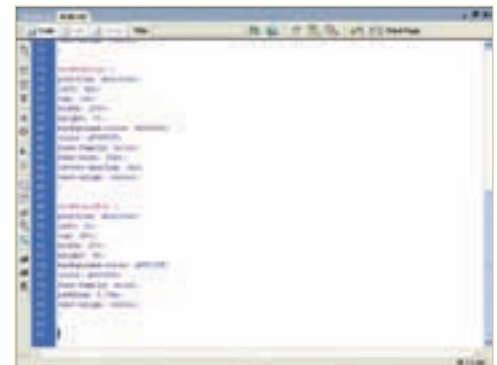
04 Nice and simple design

Using Insert>Layout Objects>Div Tag>After Start of Body, build up a video catalogue in 'special.xml' of a parent #container, with child divs of #logo (image), #sublogo (page heading) and #fixedBox containing links that swap stylesheets with an onClick event defined in 'togglestyle.js'.



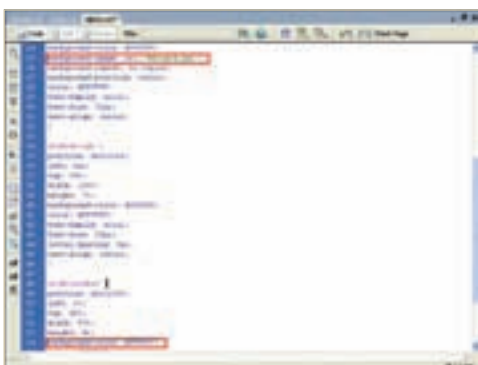
05 The first load

To avoid the problem of an unstyled XML file on the first load – before the first link engages our stylesheet cookie preference – include an inline stylesheet the browser can pick up on. Browsers can ignore the default CSS in an JavaScript powered XSLT with links to multiple stylesheets.



06 Staying flexible

#sublogo begins 34% from top with a 7% height. The page heading is centred white-on-black Arial 20px font with 5px letter-spacing. #fixedBox is positioned underneath, 40% from the top. With heights specified as percentages, the Video Catalog can cope with 800 x 600 screen resolutions.



07 Keeping ahead

The header div style controls in style, alpha, and beta.css are identical except #logo uses a different background image each time (eg, wdlogo3 or 4) along with a different background colour for #fixedBox, so the video catalogue header colours change with toggling between views.



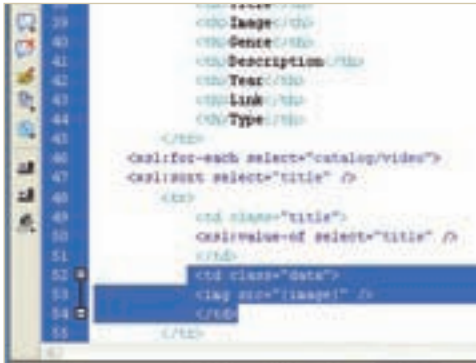
08 Videos by title

Create a seven column table named #title with cellspacing set to five. Columns should read: Title, Image, Genre, Description, Year, Link, Type. Add an <xsl:for-each> so the browser looks in the <video> tags in 'videocat.xml'. Use <xsl:value-of select="title"/> to bring up a list of videos.



09 Your videos, sorted!

Use File>Preview in Browser to view 'videocat.xml' check and ensure a list of video titles has appeared. <xsl:sort select="title"/> will order your videos by title. Use a case-order attribute to specify how to sort uppercase and lowercase video names.



10 Images in XML

Remember our old friend, `` in HTML? Instead of searching for a specific image file, use `{image}` to bring back all the URLs held in the 'videocat.xml' `<image>`. These URLs will then be rendered as video screenshot images. Don't forget the white space before the closing tag.



11 Preview images

Once again, swap views from your .xsl stylesheet to 'videocat.xml' and Preview in Browser to check the images have appeared and match up to each video title. Ensure matching pairs of HTML tags are nested neatly inside or outside your XSL code.



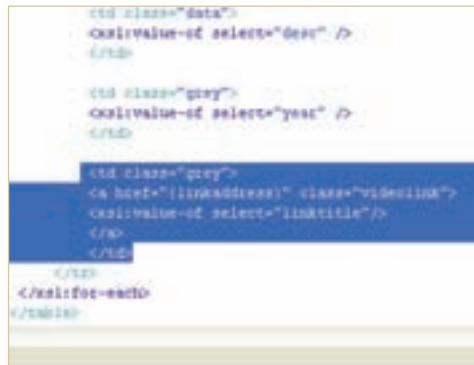
12 Add columns

Add columns by inserting some table cells with an `<XSL: value-of select="" />` sandwiched inside them. Use this code to call up any other columns you want including video genre, description and year. Don't forget to define any new table cell classes in your default CSS stylesheet.



13 Why not Spry?

You should see three new columns populated with data. You may want to use the new Spry framework to render this data table. But this way the number of files are kept to a minimum, you don't need to worry about fixing IE7 bugs and you don't waste time rewriting auto-generated code.



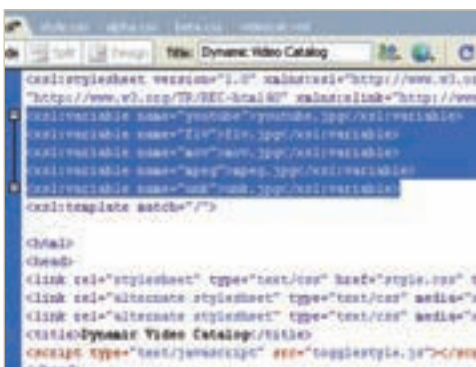
14 Hyperlinks in XML

Inside the XML video catalog, the link text is held in one field and the URLs in another. Then in the XSL stylesheet, use the standard HTML link code but pop one element – the `{linkaddress}` – as the target URL and another element `{linktext}` between the `<A>` link tags.



15 Video links

Get in the habit of using Preview in Browser to check your 'videocat.xml' at every stage. Remember to use [CDATA] particularly for YouTube URLs with special characters or a link target of new if you want videos to open in a separate browser window.



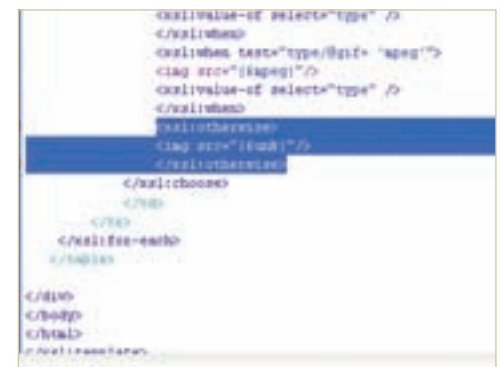
16 Conditional images

What if you want one image displayed if it's a YouTube video and another image if it's a QuickTime movie? Define a variable for each of your video types underneath your XSL stylesheet declaration at the top. Name each variable, then add the location of your video file type image.



17 XSL choose

Scroll down, add the last column and insert this `<xsl: choose>` statement. This says: 'if you find a value named 'youtube' in the gif attribute of the `<type>` element, display an image based on the URL held in my \$youtube variable'. A YouTube logo will be displayed on those videos.



18 Dealing with the unknown

Copy and paste the `<xsl:when>` code to direct the browser when it encounters other video type values such as 'mov' or 'mpeg'. Round off with an `<xsl:otherwise>`, telling the browser: 'If you come across any other type of video, display an image from the \$unk variable for 'unknown'.'



19 The first view

That's the first view of the completed video catalogue. To create other views, create a second table in the XSL stylesheet, and name it (eg, #genre). Set Display Properties to None in the default CSS stylesheet so it's hidden until revealed when toggled to a different stylesheet.



20 Videos by genre

Copy and paste the earlier XSL code and tweak it so the Sort Select is set to genre rather than title, and change around the order of the columns. Now, the first column seen when switching views using the new stylesheet is the Genre column, with all the videos sorted by genre too.



21 Videos by type

For your third and final view, reorder the columns so that Video Type is now your first column and change Sort Select to type/@gif. The /@ tells the browser to look for an XML element called <type> with a property of gif, ie, <type gif="" />. You can sort by either element or attribute.

IN DETAIL

Polyhierarchies

What are polyhierarchies, why do you need them and what can they do for you? Let's take your knowledge of XSLT Video Catalog technology a whole stage further

IT'S AN UNDENIABLE truth that websites are being designed for an increasingly demanding consumer. Websites like Amazon routinely offer products by category, price, bestselling and release date; these days, polyhierarchies are everywhere from eBay to news sites. This trend is being echoed in local government as well as the private sector with County Councils keen to offer electronic forms by A-Z, service, etc, as part of E-Gov with opportunities for adventurous web designers no doubt. Quite simply, a polyhierarchy serves up many different views of a single source of data.

The video catalogue is a very simple example of a polyhierarchy but it's possible to develop scripts that go even further by either offering a flat A-Z view of content or a prescriptive hierarchical view with parent/child relationships defined in the XML. XSLT queries are flexible enough to show the children of a parent element. You could use this sort of query to show all a football player's goals by match or local government information by service category with links to the relevant page.

There are some drawbacks to polyhierarchies. If your XML or XSLT files become massive and unwieldy, you could end up with noticeable delays. It's good practice to time how long they take to load, to ensure the cost in speed doesn't outweigh the benefits of interactive views. Other things to think about when building polyhierarchies include devising a means to get the information into XML – not every client is happy typing text in-between tags. You may need to build an Oracle database they can happily type into which runs an export every week that wraps XML tags around their input data.

Always keep an eye on accessibility. Check with your clients what level of accessibility they need and remember your tab navigation and screen readers tests, along with multi-browser interoperability.



Example of an XML polyhierarchy which groups together elements with shared values eg, payment forms



Use more complex combination if queries like <xsl:if test="year='2006'"><xsl:if test="genre='comedy'">



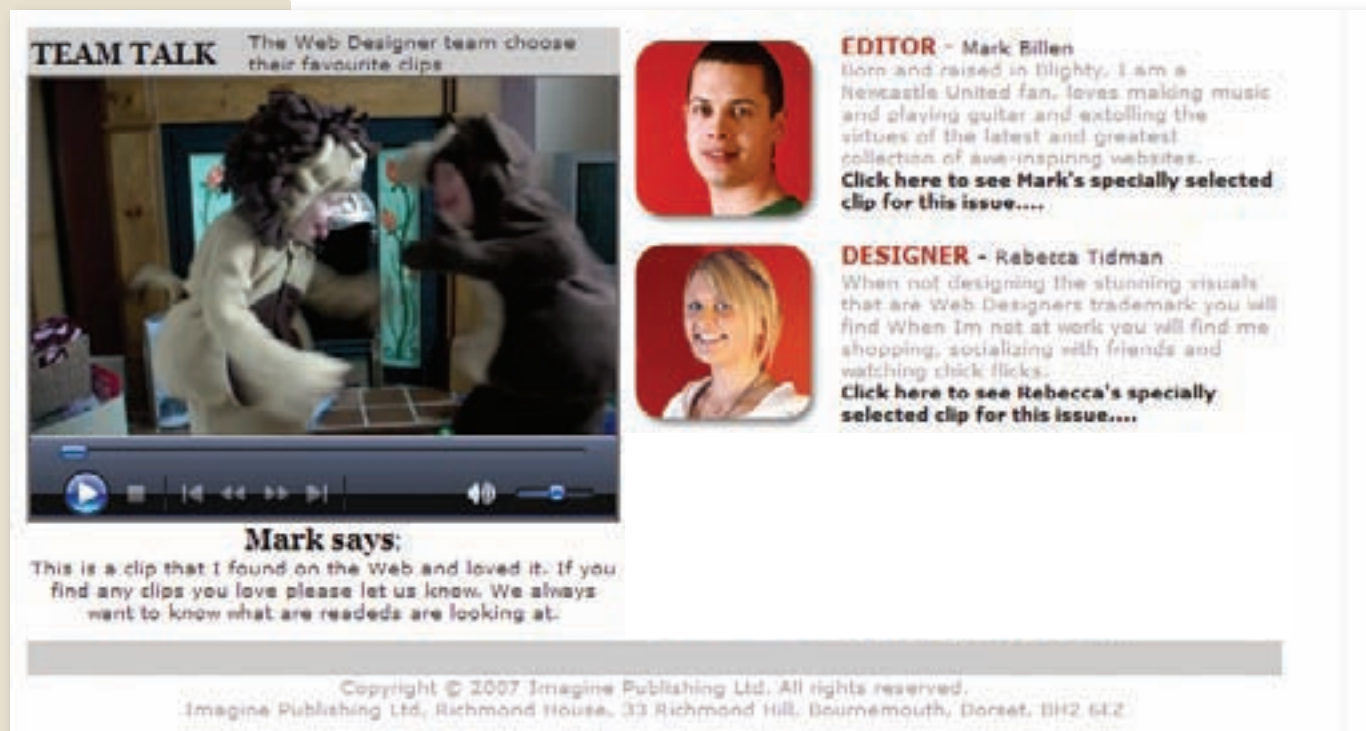
22 My video catalogue

Only one of your video catalogue views should be visible, using Display: None to hide the alternate views until toggled. Otherwise, worst case scenario, multiple views will occupy the same space with overlapping links and text. There's no limit to the number of views you can have.



23 Final thoughts

CSS toggling offers users choice between several different designs for look and feel. But when combined with XSLT, you can produce even more dynamic pages which go further by re-sorting columns and processing data in many different ways from simple queries to counting elements.



THE BRIEF

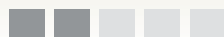
TUTORIAL OBJECTIVE

Discover the different methods of adding video to a web page

TIME REQUIRED


20mins

SKILL LEVEL



Add video to a web page

INTEGRATE THE VIDEO EXPERIENCE INTO YOUR WEB PAGES. HERE WE SHOW THE OPTIONS ON OFFER FOR THE VARIOUS FILE TYPES.

 **VIDEO HAS BECOME** an integral part of the web experience, but the plethora of video formats, browsers and media players makes integration an interesting proposition. There are a number of solutions that lend themselves to the process.

The easiest option is to create a link that points to the URL of a video file. This option ensures that as soon as the link is clicked, it opens in the default media player. This offers little control on the design front, but it does provide simplicity and

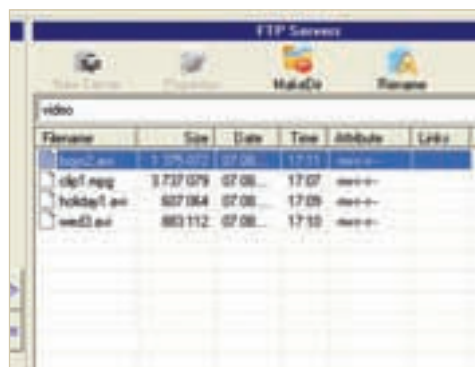
pretty much guarantees playback. The Embed tag provides more control of the output, integrating the selected clip with media player controls. The parameters of the clip can be set to start automatically, loop indefinitely and define height and width.

A popular option is to use the Flash Video format. Simple to set up, it is, again, pretty much guaranteed to work in all popular browsers. The only drawback is that the popular video formats need to be converted to FLV for easy integration.



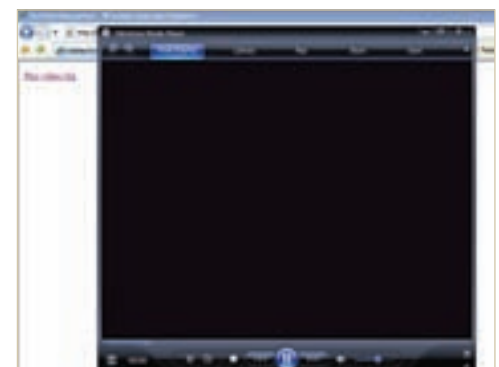
01 Link to video

The first and easiest option when introducing video into a web page is to create a link to a video clip. This is simply a matter of creating a link in an existing or new page. Add the relevant text and in the Link field in the Properties window, add the path to the clip, ie, 'video/clip1.mpg'.



02 Upload to the web

The page with the previously created link will need to be uploaded to the web, as will the relevant video clip. Start up your FTP program and upload the HTML page with the relevant links. Create a video folder and upload any videos to this folder. Open your browser at the relevant web page.



03 Typical example

Using the link method will create different behaviours, depending on the video format (wmv, mpg, mov), installed media players (Windows Media Player, QuickTime) and browser (Internet Explorer, Firefox). For instance, a .mpg file with Internet Explorer will open Windows Media Player.



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.

Add video to a web page



04 Alternative browsers

Employing the services of the Firefox web browser can present a slightly different approach. Again, this depends on the format of the video clip and installed media player. Clicking the video link can present the screen shown. This gives the option to play the clip with the default player.



05 Embed a video clip

There is the option to embed a video directly into a web page. This is achieved with the help of the Embed tag. For simple video playback, place the cursor within the page where the video is to be positioned and add the following code: `<EMBED SRC="video/clip1.mpg"></EMBED>`



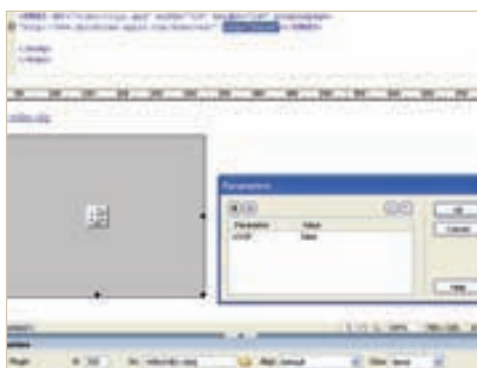
06 Set width and height

By default, when an embedded video clip is played it will resort to its original size or the option chosen in the media player. To set a specific height and width, add the following code with the appropriate height and width attributes: `width="xxx" height="xxx"`.



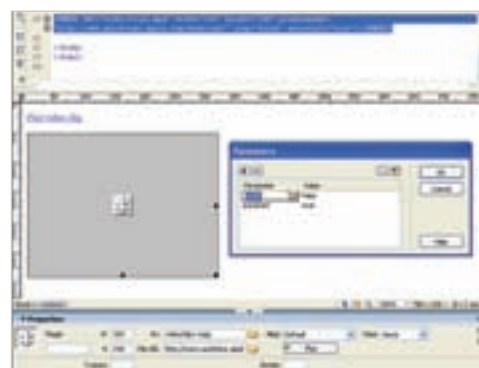
07 Plug-ins page

If the embedded video file is not supported by an existing plug, the appropriate URL can be added to Plg URL. For example, if the embedded file is a .mov file then the QuickTime player is required. The address <http://www.quicktime.apple.com/download/> needs to be added.



08 Loop the loop

By default an embedded video clip will only play the once. The parameter that determines how a video clip will play is known as Loop. By default this is set to false, hence the video only playing once. Changing the loop parameter to true means that the video clip will play indefinitely.



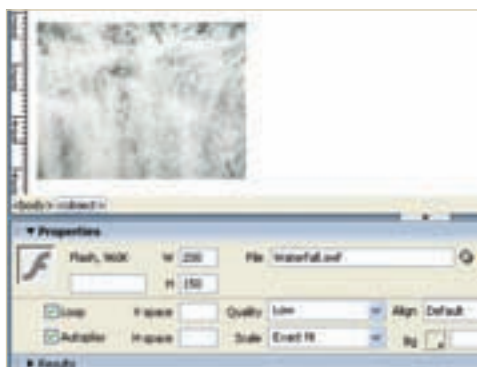
09 Autostart

The Autostart parameter determines how the embedded video clip will operate when the page is first loaded. By default the parameter is set to true, so it will automatically play on the page loading. Change to false and the visitor will need to take control of the player to start the video.



10 Add text

When providing a video clip, a description or instructions are often included. To position any text, first click next to the clip and start adding any relevant text. By default this will appear to the bottom of the clip. Now select an option from the Align drop-down list to position.



11 Adding Flash files

Flash is a close relation of Dreamweaver and provides inter-application operability. To add a .swf format Flash movie to a web page is a painless affair. Go to Insert>Media>Flash, select .swf file and press OK. Press Play in the Properties window to see the .swf in action.



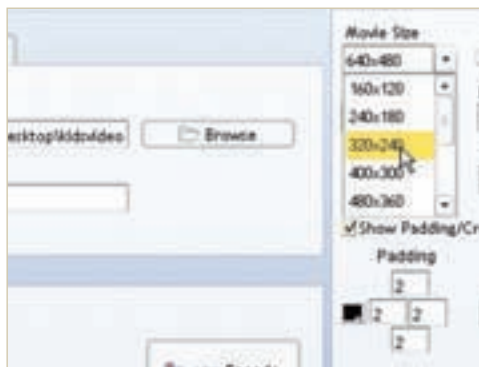
12 Convert to FLV

Dreamweaver allows designers to add a .flv format Flash Video via the Insert menu. However, the vast majority of video is not available in this format. Third-party software is needed to convert to the Flash format. Head to www.rivavx.com and download the Free Riva FLV Encoder 2.0.



13 Output Directory

Select the video to be converted in the Riva Encoder by selecting the Browse button from the Input section; the Output section will be populated automatically. The Output Directory can be changed by selecting Browse. Change the Destination video file by adding a new name.



14 Movie options

Before encoding the video clip, Riva allows a number of components to be modified. First adjust the Movie Size, making sure that the chosen option is closest to the actual video size to retain the quality. Use the Padding option to add coloured borders and Crop to crop the video clip.



15 Encode video

With all the options in place, the next step is to encode the selected video clip. Click the FLV Encode button and wait for the program to encode the file. Once the file has been encoded, a message will appear to say it was successful. Press Preview to view the newly converted video.

IN DETAIL

Is Flash Video the way forward?

Dreamweaver has a strong bond with Flash and with its ability to insert Flash Video, the adoption of the format has been nothing short of phenomenal

VIDEO VIA THE web is almost a given nowadays and the introduction of the option to insert Flash Video has made the process simpler than ever. Admittedly, there is the issue of converting the popular video formats into the FLV format, but this is little more than a minor inconvenience. With the help of encoders such as the Free Riva FLV Encoder 2.0, conversion is little more than a few clicks away. This very effective utility offers custom settings for audio and video encoding, as well as options to deinterlace and for image extraction. The encoder will also add relevant metadata, giving useful information on the parameters and status of the content. Riva also offers some simple customisation options, allowing users to add coloured borders or part of a border. Plus, there is an easy-to-operate cropping tool to remove unwanted areas of a clip.

A good indication of how well a feature, tool or technology works is in the adoption process. Web designers and developers are always keen to embrace new tools and technology. However, if it is not up to the task it will simply fall by the wayside. This is certainly not the case for the Flash Video format. It has been adopted by what is surely the world's most popular video-sharing site, YouTube (www.youtube.com). Take a closer look at a video by right-clicking on a clip currently in playback status and all will be revealed. The beauty of YouTube is that it provides a direct URL, allowing Dreamweaver users to directly link to a video. Plus, it also includes the code needed to embed a clip into a page. It is simply a matter of copy and pasting.

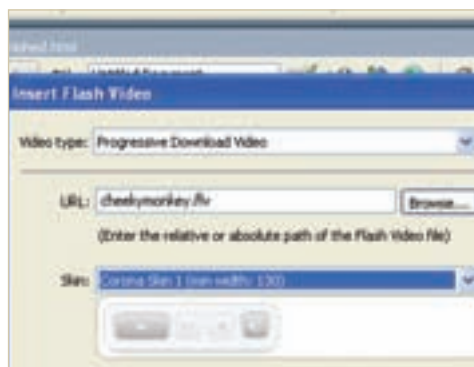
YouTube is not the only big adopter on the web; Google Video (video.google.co.uk) makes good use of the format as does Yahoo! Video (video.yahoo.com). Other popular sites that only now enforce the adoption of the format are MySpace (www.myspace.com), Reuters (www.reuters.com) and recently jumping on the bandwagon have been the BBC (www.bbc.co.uk).



The world's largest video-sharing site YouTube has adopted the Flash Video format



Free encoders such as Riva FLV Encoder 2.0 provide extremely easy conversion to the FLV format



16 Select a skin

Now head back to Dreamweaver and the Insert menu and select Media>Flash Video to open the related dialog window. Leave the Video type as the default and press Browse to locate the previously converted .flv file and press OK. Now select a skin to embed into the clip.



17 Insert the .flv file

Finally select the height and width, either manually or by pressing Detect Size. You can choose to add parameters, ie, Auto play to start automatically, Auto rewind to loop and Prompt users to download Flash Player. Press OK to add them. Select Preview in Browser or upload to view it.



*e***Mag**

Jesús Rodríguez Velasco

www.jrvelasco.com

TOP TIP



Make sure an image fits perfectly with the help of the Overflow element

When using images within a defined tag or class, the dimensions of the two may not match exactly. This can cause the layout of the page to shift. In order to compensate for this, CSS provides the Overflow property. This boasts several elements, not least including the default option Visible. This will ensure that all of the image is shown. However, you may wish to keep the dimensions of the defined tag intact. To achieve this, simply switch Overflow to Hidden and this will crop the image accordingly. Overflow can be found under the Positioning category within the CSS Rule definition window.

This issue's Tech Support site is the weblog of Jesús Rodríguez Velasco, a Berkeley professor, researcher, writer and photographer from the University of California.

The page content is presented in two of the world's most popular languages, English and Spanish. The site is dedicated to the professor's research, personal opinions and 'a treasure-trove of (possibly) worthless intellectual trinkets'.

The site, as previously mentioned, is a personal weblog and follows much of the style and layout of a familiar concept. The site is built with the must-use tools for the modern web designer, Div tags and CSS, to create a relatively simple layout. Beyond the underlying code, the site is a feast for the eyes. Like all good sites, it incorporates plenty of background images to create its visual impact. However, the site design goes beyond the basic concept of employing single backgrounds. Initially, a single background image is appointed to create the canvas of the site. But additional components are assigned to help create the visual style on display. To enhance the appeal of the pages, the section headings and numerous blog story headings are given a rollover effect. These go beyond the standard changing link colour and incorporate a background colour that matches the overall theme of the site.

Special tags

Improve site accessibility with the help of the acronym tag

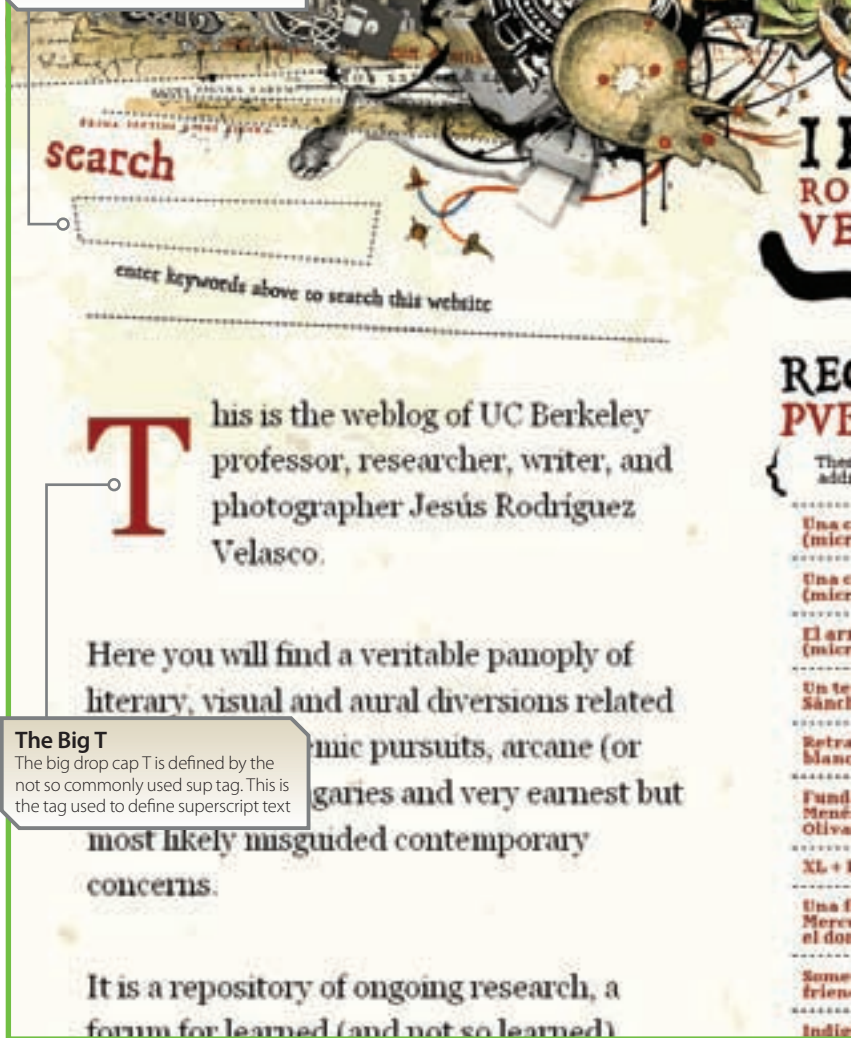
As previously mentioned, the weblog makes use of the not so commonly used sup tag. The superscript tag is used to place the text slightly above the standard positioning of the normal text, effectively giving it a slightly elevated position. Another not so common tag that makes an appearance is acronym. Not surprisingly, this can be added to any acronym found in the text of a page. It operates much like an alt tag does for an image or title does for a link. When the mouse cursor is placed over the acronym, the predefined title appears. The tag by itself does not produce any



visible elements. To work effectively, the acronym is coupled with title. For example, <acronym title="University of California">UC</acronym>. The acronym tag is placed around the text and the title is added to create the mouse-over title in the browser.

Start searching

A search facility is creatively styled in the site with images to ensure that it blends in with the theme of the pages



The Big T

The big drop cap T is defined by the not so commonly used sup tag. This is the tag used to define superscript text

Multi-layered backgrounds

Use multiple backgrounds to create a luscious page canvas

In the creation of the Jesús Rodríguez Velasco weblog, the use of multi-layered background images is put to good use. The initial background is applied to the body tag, thus keeping it constant throughout all the pages. Beyond this, the new Div tags and classes are also assigned background images. However, these overlay the original background image to create the over effect. To create the initial background image, head to the Modify menu and select Page Properties. Under the Appearance category is Background image; click Browse to select and apply



to the body tag. To ensure that the image does not repeat, select no-repeat from the drop-down list. Adding a background image to a Div tag is the job of CSS Rule definition window. This adds the additional option of horizontal and vertical positioning.



YOUR EXPERT

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Site doctor

Diagnosing the tricks behind dotcom designs



Beautiful backdrops

The site uses background images cleverly; each page has a main image, with the header and titles laid on top

Click below for related links to content outside this site.

University of California, Berkeley

Department of Spanish and Portuguese

Semmycolon

La SEMYR

Parnaso - Universidad de Valencia

e-Spania

PhileBiblon

Graduate Student Heather Hamford, Working blog

Graduate Student Israel Sanz, UCB, Working blog

Catálogo Colectivo del Patrimonio

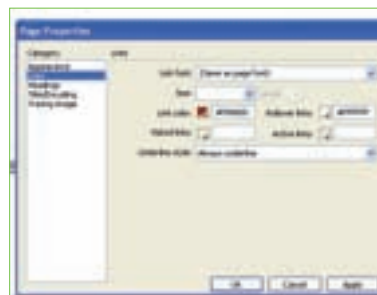
Rollovers

As you roll over links in the site, the text and background colours are inverted to create an effective visual pointer

STEP BY STEP

Styling those links

Add eye-catching rollovers to your pages with just a few easy steps in CSS



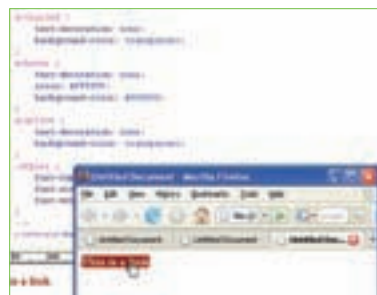
01 Link colours

Head to the Modify menu and select Page Properties>Links. To start the creation process, first select the initial Link colour. Now select the colour for the Rollover link. Remember the text colour as we are going to invert the colours for the background rollover.



02 Text decoration

From the Underline style dropdown list, select Never underline. This will ensure that links do not have any text decoration. This step is not essential but improves the visual appeal of the rollover. Now press Apply and OK to add the code to the head of the page.



03 Add background colour to the link

The background colour tag needs to be added to the code manually for use on the rollover of the link. Add 'background-color: transparent;' to all the link styles except hover. Here, add the background colour and the text colour applied in step one, so this style is applied to all the links.

Make a comment

Introduce comments to the code base for easy recognition of elements

Adding a comment to the code in Dreamweaver is not a particularly difficult task. However, the addition of a comment can prove to be absolutely crucial at points of the page-building process and beyond. The larger the code base of a page becomes, the more complex it is to identify elements of the page. Plus, there is also a good chance that when looking back at a page months later, you cannot remember what certain code snippets actually do. To add a comment to the code of a page, first switch to the Code or Split view if not already there. Now place



the cursor in the position where the comment is set to appear. Now head to the Insert menu and select Comment. This will insert the appropriate blank tags; all that is needed now is for the text to be added, and you have an easy way of recognition for future revisits.

Extend the power

Install a host of extensions to assist with the creative process

Dreamweaver is undoubtedly a powerful piece of web-authoring software. However, the addition of extensions and plug-ins can further enhance the program. The web provides a host of free and paid-for options; see some of the extensions on offer at the Adobe Exchange (<http://www.adobe.com/cfusion/exchange>). Dreamweaver extensions use the .mxd file format; once downloaded, click the file to install the extension. Any installed extensions are controlled by the Dreamweaver Extension Manager (Commands>Manage Extensions).



This provides access to the installed extensions with the option to switch off by clicking the appropriate check box. Selecting an installed extension will reveal more information and more importantly, a description and the location of the extension.



THE BRIEF

TUTORIAL OBJECTIVE

Master the online video-editing program Adobe Premiere Express

TIME REQUIRED


30 mins (depends on video length)

SKILL LEVEL



Introducing Adobe Premiere Express

TRIM, ADD EFFECTS AND EXPORT VIDEOS UPLOADED TO THE INTERNET USING THE SIMPLISTIC ONLINE EDITING PROGRAM

 **VIDEO-EDITING AND** website creation share a number of similar attributes. Both rely on external programs or hardware to make the necessary assets to complete the project. There are a variety of means to the same end in terms of software and output formats, and timing is essential. The skills picked up in web design normally stand a user in good stead, but this doesn't necessarily mean a video-editing program must be bought thanks to Adobe's Premiere Express.

Being an entirely online editing program, Premiere Express requires all of the necessary clips to be uploaded onto a server. Because of this the video needs to be small in size, or both the viewer and your internet connection will suffer. Unless the content has already been compressed to a smaller size, do so before getting started. The end result will be web-friendly anyway, so there's no point in uploading 10GB's worth of files to have a 2MB output at the end.



YOUR EXPERT

A digital video expert who writes for *Practical Digital Video*, **Matt Tuffin** has plenty of experience with the entire Adobe suite. As well as authoring video to DVD and tape, Matt has also exported to the web, uploading showreels and music videos for other professionals.

Introducing Adobe Premiere Express



01 Here and there

Tracking down a version of Adobe Premiere Express is as simple as heading along to www.youtube.com/testtube. Click on the Remixer, which takes you through to the YouTube branded version. Any clips already uploaded on your account should already be present.



02 Drag and deposit

After clicking through the acceptance screen, Premiere Express will load in the browser window. As a Flash-based program, it can be testing on even the latest version, so it's worth checking everything is up-to-date. Drag your first clip to the bottom left box once the interface is loaded.



03 Make a cut

There are two methods to cut a clip, the first simply separates it into two parts on the timeline. This is particularly useful if you need to sectionalise raw footage and place transitions in-between. Drag the downward pointing arrow above the time bar to the desired cut point.



04 For the chop

After placing the pointer, hit the Scissors icon. This will chop the clip into two sections. The one left of the marker will remain in place, and the one to the right will move into the next box. To remove either the end or start of a file, the in and out points are used.



05 You put your out point in...

Much like moving the marker through the clip to find a cut point, the left and right markers at the bottom of the time bar can be moved in to reduce the length. Grab the right-hand marker and move it to the left to shorten the end of the clip, and vice versa for the left.



06 Under transition

To fade or move between two clips a smooth transition is needed, between the end of one piece of footage and the start of the next. The gap between the clips is present to drag one of the available transitions into. Click on the Transitions and Effects options and a selection will appear.



07 Fade in/out

Pick out a transition and drag it into the box between the two clips. Play through to see if the desired effect has been achieved, if not simply drop another transition on top. After deciding on a transition, click on My Videos and drag your second clip onto the timeline in the next slot.



08 Seconds out

Click on My Videos to reopen the available clips from your account. Select the clip and drag it to the next available slot on the timeline. Head back into the Transitions and Effects section and drag another fade between the first and second clip. Repeat the process for any further clips.



09 Fade to black

The project needs to fade into black to provide a looping point if necessary. Drag the Fade to Black transition onto the last available space after the second video to give your project a smooth end. Now titles and audio can be added prior to exporting the file for embedding.

TECHNIQUE

Title tribulations

Rather than the caption simply disappearing suddenly, have it fade out in front of a video clip



01 Static example

For the backdrop of your title, the video needs to be static for a few seconds. This means no movement at all. Put the clip onto the timeline at the far left, then place the arrow on top of the red bar two thirds into the static section.



02 Cut and paste

Click on the Scissors icon to cut the clip. This should make the video flow smoothly from start to finish, in spite of the cut. Now drag a caption from the Graphics and Captions menu onto your first clip on the far left.



03 Fill out

After typing in the text, drag the Blur transition between the two clips. Play the video through and the title should disappear without the video background altering at all. To do the same at the start, cut the beginning of the clip and place a fade.



10 Caption collection

Select the Graphics and Captions option and click on one of the captions from the drop-down menu. Drag it onto the first clip to place a title overlay on your video. Once deposited, a text box will appear with an option to alter both font and colour of the text.



12 First for text

If the first clip on the timeline is too long for the titles to remain on top of it, move the arrow on top of the play bar to where the titles need to end. Now click on the Scissors icon to cut the sequence down. The video will flow smoothly but the titles will disappear.



14 Name and explain

Close the Preview window and, after making any final tweaks and alterations, click on the Publish button. This will upload the project to YouTube so it can then be embedded in a site. Details and tags must be entered, but only two characters are needed in both sections.



11 Type casting

Drag the text box in the desired area, then click within it and start typing. To change the font and colour, simply highlight the text and select from the options below. Don't forget the text will be obstructing part of the video, so play the clip through to check the positioning.



13 Watch it back

To watch the entire project prior to exporting the file, hit the Preview button. This opens the video in a separate window with the standard YouTube playback controls, including audio levels and a time indicator so any problematic sections can be noted.



15 Take a break

After publishing the video, YouTube will take a few minutes to upload it to your account. The clip should appear in the My Remixed Videos section of your account. Once the site has refreshed, the embedded code can be copied and pasted so it can appear in your website.



REVIEWS

We round up a delightful collection of new hardware products that will surely add style and power to your designer studio...



Sennheiser PXC 450

www.sennheiser.co.uk

£200

SENNHEISER HAS BEEN producing quality headphones for decades now, and is always a company at the top of our list when it comes to personal audio playback.

Thanks to the passive and active reduction of unwanted background noise, your personal space should never be invaded. The circumaural ear pads efficiently cancel out background noise, while also delivering amazing sound quality. Moreover, the PXC 450 features TalkThrough, an innovative technology allowing you to conduct a conversation without removing the headphones.

This stunning audio quality can be attributed to three different factors. Adaptive baffle damping guarantees consistently good bass reproduction, while the patented Duofol diaphragms effectively prevent unwanted partial oscillation, guaranteeing crystal-clear sound. Finally, NoiseGard noise compensation technology actively neutralises unwanted noise – a tiny microphone mounted on the outside of the headphone picks up ambient noise while a processor calculates and superimposes the relevant phase-inversed sound signal.

Typical of Sennheiser, the PXC 450s sport an exclusive design. Both earpads and the single-sided cable are replaceable, with comfortable padding on the headband and earpads. They are supplied with a carrying case, an in-flight entertainment systems adapter (3.5mm double mono) and a 6.3mm jack adaptor.

Pros: Awesome sound quality with innovative noise cancellation. Allows you to enjoy music and film in high-noise environments

Cons: This little number is definitely not cheap, and will set you back, but the quality does shine through regardless

Verdict:



Fujitsu Stylistic ST5112

www.fujitsu-siemens.co.uk

£1,268

FUJITSU-SIEMENS' STYLISTIC ST5112 lightweight slate Tablet PC is about as sexy as mobile computing gets. Weighing just 3.5 pounds and

less than one-inch thick, the ST5112 delivers up to 9.5 hours of computing time with a high-capacity nine-cell battery. It even makes text and graphics easy to view in direct sunlight thanks to its 12.1-inch reflective front-lit XGA display.

The durable slate is reinforced with a high-quality magnesium-alloy lower casing, and data is protected against minor accidents with an accelerometer-based hard disk protection system that retracts the hard drive head if a sudden movement is detected, reducing the possibility of data loss. The sensor can also be set to password-lock the system whenever movement is detected.

There's even a biometric swipe sensor, as well as six one-touch application buttons that make launching email or rotating screen orientation quick and easy. A multifunction stylus pen, equipped with an eraser top and an electromagnetic digitiser, offers more accurate pen-driven input for creative work.

The optional tablet dock transforms the slate configuration to a fully functional workstation with a keyboard. With perfect balance, exceptional performance and long battery life, the Stylistic ST5112 continues its dominance as the slate of choice for highly mobile professionals who benefit from pen-driven input.

Pros: Looks gorgeous and works like a dream. Fits beautifully into the hand and it's packed full of security features

Cons: Despite all of this, we do understand that Tablet PCs are for the more mobile professional and not for everyone

Verdict:





LaCie Big Disk Extreme+ 2TB HDD

www.lacie.co.uk

£669

GOT A STORAGE problem? Not any more. LaCie's triple-interface Big Disk Extreme+ packs in a whopping 2TB and makes backing up designs a cinch thanks to EMC's

Retrospect back-up and recovery software for Windows/Mac OS.

This versatile storage solution is equipped with FireWire 800, FireWire 400 and USB 2.0 interfaces, as well as a nifty utility that allows you to back up files or launch any application by pushing the front blue Shortcut button. If you don't need the full 2TB, you'll be pleased to know that the Big Disk Extreme+ is available in 1TB and 1.5TB capacities.

Three interfaces in a single solution give you the versatility needed to work in almost any environment. With burst transfer rates close to 90MB/s, the drive takes full advantage of the great bandwidth of FireWire 800 connectivity. This makes the Big Disk Extreme+ especially convenient for video editors working with very large, resource-intensive files in an HD environment.

LaCie's Big Disk Extreme+ features the quintessential d2 design – a stylish, metallic housing crafted from sturdy aluminium alloy. It offers excellent natural heat dissipation, which is combined with an ultra-quiet thermo-regulated fan system to prolong performance and drive reliability. Several Big Disks can even be daisy-chained to the same computer and combined together to further increase capacity, speed or security via FireWire.

Pros: A speedy hard disk that copes with all your future needs. The multifunctional Shortcut button is simplicity at its best

Cons: Despite the aluminium alloy, it is still quite heavy and as you can see from the price, does cost a fair amount...

Verdict:



Eizo FlexScan HD2441W

www.eizo.co.uk

£927

FEATURING TWO HIGH-Definition Multimedia Interface (HDMI) inputs, Eizo's latest widescreen LCD monitor can connect to other full HD devices with HDMI ports.

To enjoy such high-definition content usually requires a large LCD TV, but with the FlexScan HD2441W you get the same full high-definition playback capabilities plus the versatility to serve as a PC monitor in a practical 24.1 inch screen size. It has a 1,920 x 1,200 native resolution and can display full HD images at 1,920 x 1,080p, so there's no compromising with 1,080i.

Designed for optimum connectivity, the HD2441W comes with a practical range of input connectors. Dual HDMI inputs support content from other full HD devices, while DVI-D (digital) and D-sub (analogue) inputs allow for connection to two PCs. A USB hub with two upstream and two downstream ports is also included.

The HD2441W offers several features for amazing image playback. ContrastEnhancer corrects gamma levels in both dark and light images to the ideal levels and while raising the LCD panels' dynamic contrast ratio from 1,000:1 to 3,000:1. The OutlineEnhancer sharpens blurred areas of moving images and comes with seven levels of user-controlled adjustments. To ensure the screen is never too bright or too dark, EIZO's BrightRegulator reads the ambient light of the office environment and adjusts the screen brightness accordingly.

Pros: Full HD support and the excellent colour accuracy makes this screen perfect for professional designers

Cons: You would be paying a premium price for a monitor without component or S-Video inputs...

Verdict:





Killer feature
Sublime print quality for the discerning designer or photographer, professional or amateur alike

Canon PIXMA Pro9500

www.canon.co.uk

£550

DESIGNING ISN'T ALWAYS the preserve of a computer display. Occasionally you need to make high-quality prints in order to wow your clients. And if you're an enthusiast photographer, there's nothing better than a top-notch colour printer for self-indulgence.

Canon's PIXMA Pro9500 is about as good as inkjet colour printing currently gets. Resting proud at the top of the company's A3+ professional-quality series, the PIXMA Pro9500 uses a staggering ten-colour ink system, featuring new formulation 'Lucia' pigment ink to meet the most exacting requirements of designers and photographers.

It offers an eye-watering resolution of 4,800 x 2,400dpi using a droplet size of just three picolitres. The printer also has a massively wide gamut and Canon's ChromaLife100 system provides exceptional longevity for up to 100 years.

Canon has also given the PIXMA Pro9500 a new design concept, sharing professional features with its EOS digital SLR cameras such as a textured metal access cover, tough internal and external components, as well as metal eject rollers and increased plate thickness. There's a straight paper path, too, for heavy-weight print media, with convenient front paper feed in addition to the automatic top sheet feeder.

Compatible with Mac and PC systems, the printer provides exceptional image permanence. Pigment ink is considered to be the industry standard for commercial output for photographic professionals and fine-art applications. Photo Black, Matte Black and Grey inks deliver higher-contrast images with reduced metamerism and markedly diminished graininess, as well as outstanding neutral black-and-white prints. The Pro9500 also pro-

duces exceptional high-quality full colour output. Canon hasn't neglected the practical side of computing. Bundled software lets you print multiple images on a single sheet, automatically applying different colour balance, brightness and contrast levels to each, and direct access to ICC colour profiles helps ensure images remain faithful to the subject. In conjunction with Canon Digital Photo Professional version 2.1, RAW image printing removes the requirement to save RAW images in TIFF/JPEG format prior to printing.

In addition to two new Fine Art Papers, the printer is compatible with a range of Canon media at A4, A3, A3+ and smaller sizes, including: Photo Paper Plus Glossy (PP-101), Glossy Photo Paper (GP-401), Glossy Photo Paper Everyday Use (GP-501) and Matte Photo Paper (MP-101). Photo Paper Plus Semi-gloss (SG-101) and Photo Paper Pro (PR-101) can also be used, and each is available in new 8 x 10 inch, 10 x 12 inch and 14 x 17 inch sizes, with A3+ also added to the Semi-Gloss range.

- Pros:** Best in the business for its purpose. Designers will love the wide range of speciality photo and fine-art papers
- Cons:** The PIXMA Pro9500 is big, bulky and very heavy. Consider whether your line of work requires these features before purchasing

Verdict:





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Another beautiful dotcom pick

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Y Design Awards set to crown top designs

THE UK'S DIGITAL DESIGN COMMUNITY GEARS UP FOR THE JUDGING ON THIS YEAR'S SPECIAL PROGRAMME WITHIN THE LONDON DESIGN FESTIVAL

WITH THE FINAL submission deadline of 31 August already passed, hopeful entrants to the 2007 Y Design Awards will be crossing their fingers in anticipation. As part of the London Design Festival, which runs from 18-25 September, the winners will be announced during an opening day ceremony at the South Bank Centre. Its aim is to draw attention to the best creative talent from the country's digital arena, and in its second year will boast a panel of five industry judges with sponsorship from Microsoft Expression and Saatchi & Saatchi Interactive. "We are delighted to sponsor this year's Y Design awards and to be working with the UK's digital design community. Our goal is to provide them with the innovative tools to raise the bar for user experiences and deliver compelling, rich, immersive, highly usable applications and content across the web, the Windows desktop, mobile devices and the digital home," enthuses Expression product manager John Allwright. The addition of Microsoft's partnership within the programme has expanded the traditionally Flash-fuelled awards outwards to incorporate various platforms and disciplines. Categories have also swelled to 15 different types, including game design, interactive content, applications, virals, video, mobile, as well as special recognitions

for Young Designer and Best New Business. Last year's winners included Tribal DDB's *David Beckham Academy Touran Challenge*, Mook's *Gangs of London*, and Digital Outlook for *Discover Pirate Island on Google Earth*. "It's fantastic news that the Y Design Awards are again being held as part of the London Design Festival this year. The festival promotes and celebrates all forms of design, and today there is none more important than digital design," says festival director William Knight.



Tribal DDB's interactive efforts for the VW Touran campaign won them Y Design Award honours in last year's programme

Virgin site

MEGASTORE URL GETS TOTAL REVAMP FROM TOP DESIGN AGENCY

ONE OF THE world's most recognised brands has unveiled a new eCommerce site for its chain of high-street stores. The Virgin Megastore's URL has had a complete overhaul by top London design agency Underwired, who have previously worked with clients such as Peugeot, Nickelodeon, JP Morgan and Harrods.

"The key words for this design brief were clarity and simplicity", explains Underwired's creative director Jason Holland. "We wanted to make the customer selection and interactive experience fun and enjoyable, but above all it had to be easy to use and feel clear. We're very proud of the resulting look and feel of the site." Interested visitors should make their way to www.virginmegastores.co.uk.



The new Virgin Megastore site has a colourful and bold design that manages to successfully shout out the various product information

Host offers

AS THE HOSTING HOTS UP, VENDOR WEBFUSION 'EXPRESSES' GOOD WILL

FOR THOSE WHO want that little bit more from their hosting company, WebFusion customers are set to scoop just that with a tempting promotional offer. Those purchasing Windows-dedicated servers and Windows virtual private servers (VPS) will receive free copies of Microsoft's Expression Web suite to complement the regular service. "VPS and dedicated servers are ideal for developers, resellers and businesses that want to deploy web hosting for commercial applications," says WebFusion's sales and marketing director Mark Beyer. "Now, for a limited period, we're giving away Microsoft Expression Web, a web design suite that's packed with features to produce powerful standards-based websites." For full details head on over to www.webfusion.co.uk.



WebFusion is giving away copies of Microsoft Expression Web to give its customers a head start when it comes to building great sites



THE CASE FOR USING ONLINE VIDEO

Sarah Jane Gordon of Spectrecom Films takes an in-depth look at how the web video revolution can promote your online business most effectively

THERE ARE NOW some 37,600,000 internet users in the UK (Sept 2006, InternetWorldStats), which represents a 62.3 per cent penetration for consumer opportunities. It's no surprise then that the past few years have seen an increasing presence of internet strategies incorporated into business marketing plans. According to a recent survey by Online Marketing (May 2007), one in five companies say that they now spend more than half of their total marketing budget online.

With the high take up of new search and advertising technologies (SEO, PPC, blogging) it has become increasingly difficult for companies to differentiate themselves from the competition, prompting marketers to explore ever more creative ways with which to attract new visitors online, and to convert them into customers. And in the public sector too, organisations need visitors to engage with what they are trying to communicate.

With new ways and methods of using websites to attract business being implemented daily, it's important to ensure your design work is on top of new consumer trends and marketing methods. The past few years have seen an influx of online video, spurred on by social networks such as YouTube and Google Video. With Google's recent acquisition of YouTube (\$883m), and with the rapid improvements in streaming technology, companies are now sitting up and taking notice of the potential marketing possibilities that video has to offer. The US has taken a demonstrable lead over the UK, and the online market in the US is predicted to be worth \$3 billion by 2010 (E-consultancy). Clearly, online video is set to explode in the marketing world as a lucrative and essential tool for both large corporate businesses and SMEs.

Dynamic Logic is a leading independent research company that specialises in measuring marketing effectiveness. It published results in 2006 showing an

overall increase in the effectiveness of online video in terms of breakthrough and communication when comparing video with overall online marketing results. Specifically looking at areas such as message association, brand awareness and favourability, but most importantly purchase intent, it found that placing video online proved to be more effective than standard internet advertising.

APPLICATIONS

Compared to text, graphics and illustrations, video has the ultimate power to engage and hold the viewer's attention. The latest technological advances mean that video clips now play instantly, with perfect sound and picture quality. Video delivers the information quickly and simply, and at its best, creates emotional pull that leads viewers to take action. It's worth remembering that people relate to people more than anything else, and even the simplest messages can really help to bring a website to life. So what are the applications for video?

- Product demonstrations
- Training
- Sales presentations
- Press briefings
- Internal communications
- Recruitment
- Corporate overview
- Corporate Social Responsibility

These are just some ideas and the list is limited only by the imagination, but how effective can these videos be? Well, take client testimonials. Most websites seem to carry quotes from happy customers in predictable and repetitive text format. Customer testimonials are a great way to endorse a company, service or a product, but

in this written format, does anyone truly believe them? Are they genuine, and do they reach out and grab your attention? Now imagine how much more persuasive it can be when a customer speaks live on camera and uses his own words to say how good you are and how great you are to work with. Now that really does have impact.

A current hot topic is Corporate Social Responsibility (CSR). Good corporate governance is under the spotlight and companies are falling over themselves to promote their social and environmental credentials. Most large companies will now have a CSR section prominently displayed on their website, and usually supported by lengthy PDF documents of their policies and reports. The problem is that very few people open them or download them. The easy solution is to provide a video that features highlights of good business practice, whether it be the CEO planting trees, or senior managers visibly involved in running local charity events.

Communicating a difficult product or service, or maybe a new concept, is not best served by a barrage of text and graphs, yet it's amazing how many websites still do just this. Financial institutions and technology companies are often the worst culprits. Yet a filmed presenter, describing a service supported by explanatory animated graphics, or providing a live product demonstration, can really help to get the message across in an interesting and informative way. It can make the difference between a bored visitor clicking on to another site, or an interested visitor who gets the message and responds to a call to action there and then.

WEB DESIGNERS

Should web designers be recommending video for all their clients' websites from now on? Every site has its own unique functions and desired outcomes, and video certainly isn't for everyone. Added to this, clients will have

their own ideas about how they want their website to look. But web designers should certainly be aware of the power of video. They should be educating their clients about new trends, and helping them explore every avenue to ensure that their website reaches its full potential.

There are big financial benefits to using online video, and companies can save a considerable amount of money in manpower, travel and DVD mail outs, by communicating to an unlimited mass audience instantly and simultaneously. It's worth noting that consumers are far more likely to view a video online than they are to put a DVD in a machine and watch it. After all, if they are already on a website and fired with interest, it's easy to click onto a video while they are there. By contrast, a DVD requires interest to be re-kindled, and for time to be set aside for a viewing.

Web designers too have a vested interest in using video. It will give progressive companies an edge over competitors who prefer to remain within the safety of their comfort zones. Video is a good driver for SEO with the potential to push a company up the search rankings. And video is, of course, a value-added product that clients will pay for over and above the conventional costs of the web design and build. Finally, video is an evolving new product that allows designers to revisit existing clients with a new offering to upgrade the website.

Many companies shy away from the perceived complexity and costs of producing professional-looking video. Video production is a specialised area in which most web designers have little or no expertise, and a good working relationship with a video production company is usually a good idea. A production company will be able to advise on content and oversee the video project from beginning to end, delivering edited media to the web designer, encoded and ready for uploading. The precise nature of the relationship will depend on individual circumstances, but whether a web designer introduces the job to the production company or vice versa, a commission fee would be considered normal.

CASE STUDY: SPECTRECOM FILMS

Spectrecom Films is an award-winning London-based video production company with a strong track record working for clients across the public and private sector. It has recognised the growing potential of online video and often recommend that even its largest projects are streamed online rather than sent out on DVD.



Spectrecom Films has a distinct advantage over its competitors due to filming in its own in-house studio

Recent projects include a series of 26 promotional films for the Durham University website to go live this autumn, and 16 recruitment films for Google. A vast quantity of short presented clips for 247Spares, the UK's top online car parts network, received a massive 80,000 hits in the first week online. Spectrecom's unique advantage is that it owns its own film/TV studio where it can produce highly professional video work in-house at a much lower overall cost.

What would be considered low cost? Spectrecom's MD, Andrew Greener, reckons it can produce studio-presented video for under £1,000 a day: "There are many variables, but we try to keep it simple. So a client could be here in the morning, presenting to camera, and we could edit and encode the material, and upload it to the web designer by the end of the day." Spectrecom also films on location anywhere around the world, often at very short notice. "We have an American client that often gives us just one or two days notice to film, usually interviews with supporting 'B' roll footage, and it could be anywhere in the UK. We haven't let them down yet", says Greener. And does Spectrecom work with any designers already? "Yes, there are two companies in particular. We've received good projects from them, mostly studio work, but we've been able to pass high value work out too."

Spectrecom practices what it preaches, and much of its website (www.spectrecom.co.uk) carries examples of its video work. On its CSR page, Greener says that the videos have nine times more hits than the policy and reporting documents. "That particular page," he says, "has really helped us to win new business communicating CSR issues. You couldn't watch those videos and come to any conclusion other than that we have matched our words with actions."

STREAMING VIDEO

Final Cut Pro is becoming the most popular professional video-editing platform, and with the new Final Cut Studio 2, it's possible to go straight out of Final Cut Pro 6 and into Flash conversion. By using a combination of Compressor 2, included within the Studio package, and the newly integrated Episode software by Telestream, file conversion has never been easier. Even if you aren't running the latest version of Final Cut Studio, you can still easily bring your QuickTime converted file into Macromedia's own Flash Video Encoder. It does a superb job of not only retaining the image quality, but also shrinking the file small enough to ensure that it loads quickly enough to keep the viewer's attention.

If you are an editor and using something other than Final Cut Pro, then you will still have a number of formats you can export to. Adobe Premiere Pro supports many formats, and the in-built Media Encoder does a great job of encoding directly into Flash Video.

If you already have the video that's edited and prepped for conversion, whether it's a trailer for *Indiana Jones 4* in Windows Media Video or QuickTime, or a video of a skateboarder eating concrete that you've just grabbed from YouTube, then it should just be a case of dropping the video into the appropriate file-converting application. Again, Adobe's own Flash Video Encoder should do the trick. If this doesn't work, you can also use Sorenson Squeeze to convert with, although there are so many different file types, applications and conversion possibilities that it's quite often a case of analysing your workflow and finding out what works best.

Immediacy is the highest priority for any online video, so finding the fine line between file size and image quality may involve some testing. First and foremost, you need to know if the webhost supports Flash video. SWFs are a given on just about any hosting package, but amazingly FLVs aren't. Again, much of this depends on whether you're converting to SWF or FLV in the first place. If it's a lengthy video – in web terms, lengthy probably means anything over 30 seconds – then you should be using the FLV format. But why are we using FLV in the first place?

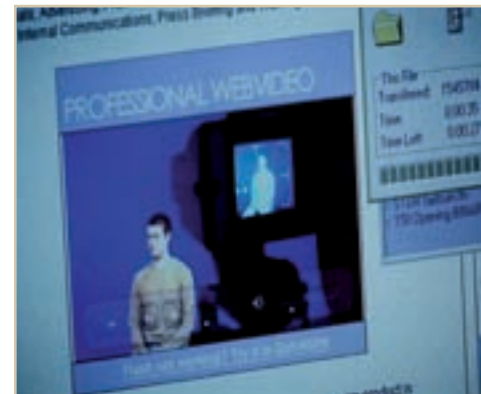
There are several formats for putting video online. Which to choose? QuickTime, Flash and Windows Media Player are the most popular, and there are pros and cons with each format. However, if we think of the potential audience, and the reason for getting video out there to as many people as possible, it makes sense to use the mostly widely installed program available. According to Adobe, Flash Player is installed on over 96 per cent of internet-connected computers worldwide, and many of us have it without even knowing it. Moreover, there are millions of mobile devices also seamlessly running Flash, so there's a huge target audience. Fortunately, Flash delivers a high-quality file with minimum fuss.

It's worth noting that, while Flash Player is almost universally used, many PCs, especially in the workplace, are not supported by speakers. It depends on the target audience for the website, so consumers for example, are likely to be using a PC at home. But where it's likely that video will not be able to be heard by a majority, short bullet point text should be embedded in the video. A video production company will be able to offer advice, and it would normally do the work.

THE FUTURE

Online video is here to stay and it will surely develop further over the next few years. Its presence is set to become one of the key elements that differentiates websites. After all, if you could watch a video of a new product or concept online, or read about it, which would you choose?

Picture size and quality will only continue to improve, and marketers will dream up new ways of grabbing audience share and delivering key messages with real impact. If you are going to take advantage of this developing phenomenon, you need to understand the benefits and you need to be thinking of the many creative opportunities at the concept stage of new web design projects.



A widely installed program like Flash or QuickTime will allow your video to be seen by as many viewers as possible

Riding the crest of the web evolution wave

John Allwright, Expression product manager at Microsoft UK



AS MICROSOFT LOOKS TO HEAD THE WEB 3.0 REVOLUTION, WE HEAR ABOUT THE CHANGING BUSINESS AND CONSUMER USAGE OF THE INTERNET AND WHAT FUTURE IMPACT THIS MAY HAVE ON THE ROLE OF THE WEB DESIGNER

JA: John Allwright, Expression product manager at Microsoft UK

Web Designer: As with Web 2.0, Web 3.0 seems to have many definitions. How would you define what Web 3.0 is?

John Allwright: To me, Web 3.0 is like Web 2.0; a convenient moniker for describing the reality and aspirations of the next wave of technologies and uses for the internet. Although I don't tend to use the Web x.0 terms myself, the more useful and interesting definitions come from what social and economic changes the associated technologies drive.

Web 2.0 is not about Ajax and rounded corners; it is about the majority of populations having broadband access to the internet and the democratisation of publishing through blogging and other user-generated content. It's about the online services, applications and business models that aggregation of this content enables.

Web 2.0 provides the foundations for what has come to be known as Web 3.0, a view of the internet where aggregation of services and data from various and multiple providers creates new solutions for users.

WD: The Semantic Web seems to be at the core of what the next phase in the web's evolution is all about. The ability to link actual data together would make the web more usable. How do you think this will be achieved? Do we have the tools yet to make this vision a reality?

JA: Service Oriented Architectures (SOA) have been popular within large enterprises who face the challenge of integrating data and services across organisational and geographical boundaries. The tools and technologies behind SOA are well understood and many were originally created with the public internet in mind, however, the immaturity of the service model when they were created and general over-hyping in the dotcom boom meant that they didn't get adopted (UDDI is a good example of this). Peer-to-peer technologies will also help with scale in Web 3.0 and these are also well understood now.

At Microsoft we have tools and technologies such as Biztalk Server, ASP.NET, Visual Studio and Windows Server that provide a great foundation for building the necessary infrastructure as well as the client applications. We also have Popfly for enthusiasts to start experimenting with mashups and the Dynamic Systems Initiative (DSI), an integrated strategy across our platform and tools for enterprises to build SOA-based applications.

WD: The web is clearly moving away from its centralised roots to become a more distributed network, as consumers become the originators of content. What do you think this means for Web 3.0? Is the future of the web simply one large mashup?

JA: The web was always a distributed network, but Web 2.0 really broadened the range of individuals and organisations participating in that network. Rather than just IT-savvy individuals creating HTML web pages, consumers are now posting as well as consuming content; businesses must have a web strategy to compete. A mashup is simply one view of the web; one way to interact with it. If a website or rich client provides a great user experience and enables users and organisations to be successful, then it will be popular whether it is a mashup or not.

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, as it will be data that links Web 3.0 together. What other skills do you think tomorrow's web designers will need to master?

JA: Web designers already have to handle data today. The challenge laid down to Microsoft and other technology providers is to ensure that this task gets easier and more productive. Incorporating external data and services is just another aspect of this and one that is already well-understood using Web Services infrastructure.

Our research shows that most of today's successful web designers today didn't start their career as web designers. They probably trained in art, design or

technology and their career path led them into web design. Now the web industry is established, we're seeing a new generation of web designers that are setting out with the career in mind. My advice to this generation is to not try to cover all bases, to not be a one-man website creation shop. Concentrate on designing exceptional user experiences with new technologies like Silverlight to leverage your design skills and leave the 'plumbing' to technology providers like Microsoft.

WD: With broadcast media converging along with video games 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 once and for all?

JA: Again, it's about the user experience. While some are happy to watch TV on their PC in the study, for many this cannot replace the social experience of watching TV in the lounge with the family. If network infrastructure and hardware and software platforms like Windows Media Center can change to suit the user experience parameters, there's no reason why they shouldn't replace what's there today. Diversity in the interface between human and computer can only further the aims of accessibility and usability, as a wide range of devices replaces the monitor, keyboard and mouse. We think that Microsoft Surface is a ground-breaking development in this area.

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

JA: At Microsoft we provide tools and technologies to make others successful. I've already mentioned a few examples of where we already support Web 3.0 and our business is focused on providing more software and services in the future. Can I predict which mashups will be the successes of Web 3.0? No. But I'm sure organisations like Microsoft will contribute to that success through tools to build mashups and the services consumed by those mashups.

eCommerce gallery

Nike's online marketing campaigns have put it among the forerunners of the industry; its latest offering doesn't fail to fill its predecessors' rather big shoes...

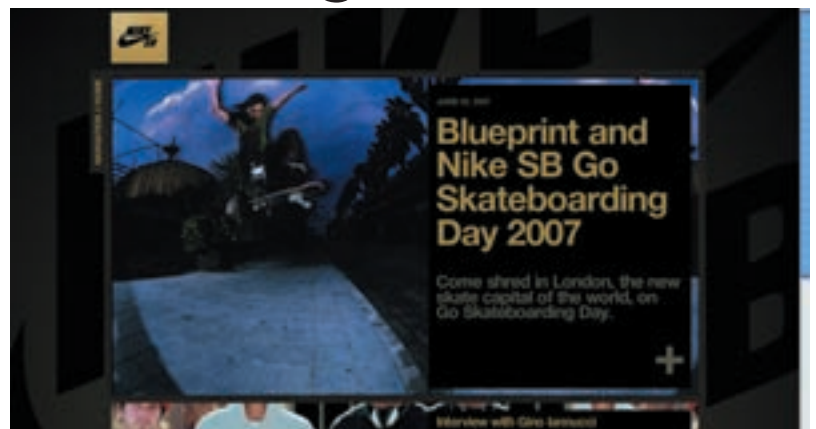
Urban identity

www.nike.com/nikeskateboarding/v3/

WE HAVE FEATURED Nike websites quite often in recent years as a result of its innovative online marketing campaigns that have teased us into some instant trolley dashing. The latest version is another fantastically crafted website that provides the user with plenty of urban eye candy, and interactive features that makes the time pass at a speedy rate.

Despite being conceived ultimately to sell Nike products, the site has a cunning shift of focus that markets the website to the skateboarding community. Not a new idea, but effortlessly executed nonetheless. This is evident from the off, where skateboarding events, news and interviews take primary positions on the home page over Nike's actual store, a theme continued beyond its welcome with pages and interactive elements such as satellite mapping, the skateboarding family, and media clips of the pros that will no doubt witness the screams of "Awesome!"

The actual store itself is typically easy on the eye and lists skate shoes by their release date, with high-quality images and previews, together with a shoe giveaway competition.



Clinical and yet still managing to keep its urban roots, the design of the website covers all bases and has a strong identity



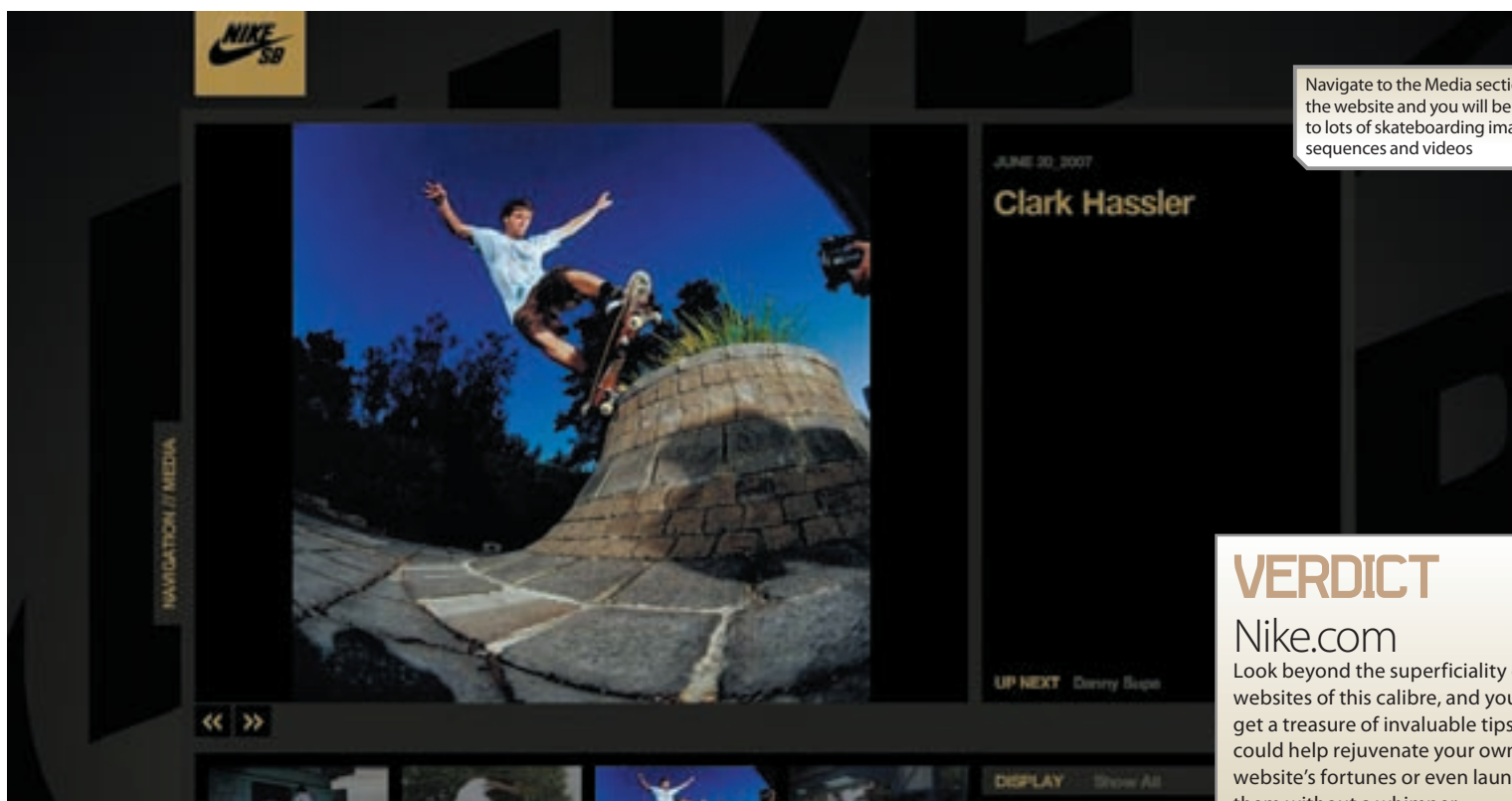
The site's navigation has been superbly built using an animated scrolling menu on the left of the page, its location determined by that of your cursor

ECOMMERCE GALLERY

“A cunning shift of focus that markets the website to the skateboarding community”



The Family section provides links to other skateboarding websites, all displayed using stunning urban artwork from the community of stores



Navigate to the Media section of the website and you will be treated to lots of skateboarding images, sequences and videos

VERDICT

Nike.com

Look beyond the superficiality of websites of this calibre, and you can get a treasure of invaluable tips that could help rejuvenate your own website's fortunes or even launch them without a whimper.

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 choices 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

fasthosts

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

- Unlimited websites
- Unlimited bandwidth
- Unlimited web space

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



WE WANT THE LATEST DEALS!

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

NAME AND URL

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POPs ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1&1 (www.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.christiantechology.co.uk)	Host Package	0870 742 0530	£55 inc VAT	50MB	1GB	25	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Pro Package	0870 742 0530	£125 inc VAT	100MB	2GB	50	✓	✓	✓	✓	✓	✓	✓	✓	X
Christian Technology Ltd (www.christiantechology.co.uk)	Base Package	0870 742 0530	£250 inc VAT	250MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	X
Clara.net (www.clara.net)	Clarahost Lite	0845 355 1000	£29.99 inc VAT	10MB	1GB	10	X	✓	✓	✓	✓	✓	✓	✓	✓
Clara.net (www.clara.net)	Clarahost Advanced	0845 355 1000	£699	500MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Starter Plan	0845 203 1000	£19.99	400MB	1GB	10	X	X	X	X	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Entry	0845 203 1000	£109.89	2GB	10GB	30	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS PRO	0845 203 1000	£19.99	5GB	20GB	50	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Business 1	0845 203 1000	£169	5GB	30GB	100	✓	✓	X	✓	✓	✓	✓	✓	X
CWCS Managed Hosting (www.cwcs.co.uk)	CWCS Linux 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

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	FRONTPAGE EXTENSIONS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
DataGate (www.datagate.co.uk)	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 (eliteukservice.net)	Business Kick Start Linux	0871 717 0390	£49	50MB	3GB	20	X	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukservice.net)	Business Kick Start Windows	0871 717 0390	£75	50MB	3GB	20	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukservice.net)	Business Standard Linux	0871 717 0390	£99	100MB	3GB	100	X	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukservice.net)	Windows	0871 717 0390	£125	100MB	3GB	100	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukservice.net)	Business Enterprise Linux	0871 717 0390	£199	250MB	5GB	250	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukservice.net)	Business Enterprise Windows	0871 717 0390	£225	250MB	5GB	250	✓	✓	✓	✓	✓	✓	✓	X	✓
EliteUKServe (eliteukservice.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	✓	✓	✓	✓	✓	✓	✓	✓	✓

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	✓	✓	✓	✓	✓	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Business Professional	0115 917 0000	£199	5GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Business e-commerce	0115 917 0000	£499	5GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Magic Moments (www.magic-moments.com)	Magic Reseller	0115 917 0000	£500	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Standard Package	0845 612 0330	£35.25	100MB	4.5GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Home Package	0800 298 7214	£60	1GB	5GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Developer Package	0800 298 7214	£100	4GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	✓	✓	✓	✓
Netscalibur (www.netscalibur.com)	Netscalibur Web Windows	0800 072 0000	£324	100MB	5GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Lite	0870 059 9599	£29.90	200MB	1GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Plus	0870 059 9599	£49.90	400MB	2GB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Advance	0870 059 9599	£99.90	1GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Pro	0870 059 9599	£199.90	3GB	15GB	50	✓	✓	✓	✓	✓	✓	✓	✓	✓
NewNet (www.newnet.co.uk)	Enterprise	0870 059 9599	£499.90	10GB	25GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nildram (www.nildram.net)	Unix	0870 160 8602	£120	10MB	5GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nildram (www.nildram.net)	Windows	0870 160 8602	£120	10MB	5GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nildram (www.nildram.net)	Shared SQL Business 50	0870 160 8602	£300	50MB	25GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
Nildram (www.nildram.net)	Shared SQL Business 100	0870 160 8602	£600	100MB	50GB	1	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Startup	0845 0098240	£54.00	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Small	0845 0098240	£78.00	200MB	2GB	15	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Smallplus	0845 0098240	£102.00	500MB	15GB	20	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Enterprise	0845 0098240	£198.00	2000MB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Enterpriseplus	0845 0098240	£270.00	3000MB	30GB	300	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Startup	0845 0098240	£270.00	3000MB	30GB	300	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Professional	0845 0098240	£330.00	5000MB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Enterprise	0845 0098240	£594.00	10000MB	100GB	1000	✓	✓	✓	✓	✓	✓	✓	✓	✓
onestopdigital (www.onestopdigital.com)	Reseller Enterprise plus	0845 0098240	£834.00	15000MB	150GB	1500	✓	✓	✓	✓	✓	✓	✓	✓	✓

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	00800 8007 0070	£41.88	1GB	10GB	500	X	X	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£58.68	3GB	20GB	1,000	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£131.88	4GB	50GB	1,500	X	✓	X	✓	✓	✓	✓	✓	X
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£179.88	20GB	100GB	5,000	X	✓	X	✓	✓	✓	✓	✓	X
Switch Media (www.switchmedia.co.uk)	Home	0151 236 9111	£53.88	500MB	4GB	100	X	X	X	X	X	✓	✓	X	X
Switch Media (www.switchmedia.co.uk)	Business	0151 236 9111	£95.88	1.5GB	10GB	500	X	✓	X	X	X	✓	✓	✓	X
Switch Media (www.switchmedia.co.uk)	Professional	0151 236 9111	£186	3GB	25GB	1,200	X	✓	X	X	X	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	X	X	X	✓	✓	✓	✓	✓	X
theName.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	X	X	X	X	✓	✓	✓	✓	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

The opening page to Angelini's portfolio displays his brightly coloured achievements

Mark Angelini

www.markisart.com

Skills: Photoshop, Illustrator, Dreamweaver, Flash, HTML, CSS, ActionScript

Employment status: Student and freelancer designer

In the calm before the storm, 18 year-old Mark Angelini has used the opportunity to craft a luminous online portfolio to entice potential clients, ahead of starting university in Michigan this autumn.

Raised in Detroit the talented student, already proficient in art, web and graphic design disciplines, has completed many creative conquests leaving a technicolour footprint of achievement on his website: "My portfolio website has been a vital role in my career," Angelini urges. "It has helped me become discovered and has helped me reach people that would have been very hard to contact without my website. I would say it is the basis of my career." The portfolio illustrates all areas of the youth's expertise and will no doubt stand him in good stead for future commissions.



Another T-shirt request for the clients at OR Clothing. "It focuses on the dwindling quality of popular music," supplies Angelini

IN THIS DOG eat dog creative free-for-all we know as the freelance marketplace, designers need to back up their talent claims with physical, or in this case digital, proof. We check out two web designer's portfolios to assess their line of attack...

MAKE IT HAPPEN!

To keep this section going, we rely on students 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 A1 project shows a chronological list of hip-hop artists, including an image of each representative and their most notable lyrics

Some of the branding commissions he has had to date



Angelini's online gallery of self-promotion continues with this popular piece, a poster the student penned to satirise the statement 'God Bless America'



Information
A poster designed to satirise the statement "God Bless America", 2002

portfolio

THE PLACE WHERE YOUR WORK DOES THE TALKING

Pentangled

www.pentangled.co.uk

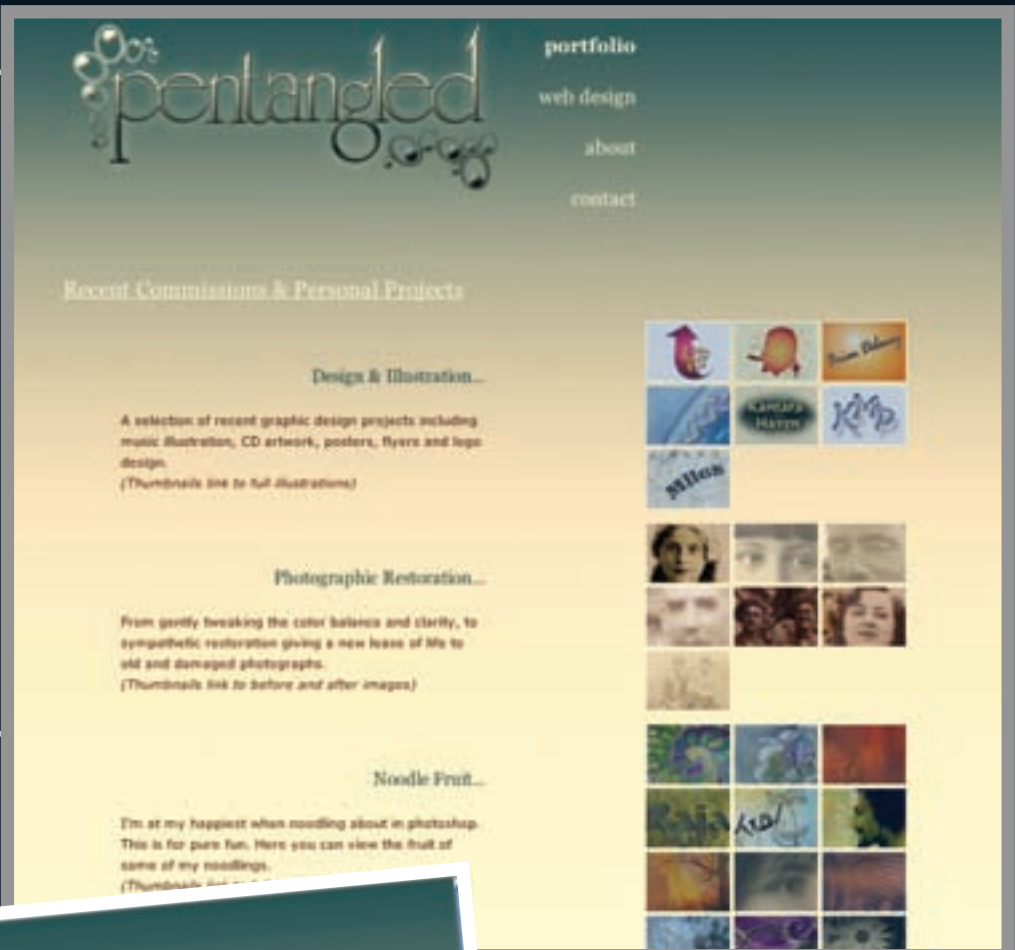
Skills: Photoshop, Illustrator, Dreamweaver, HTML, CSS, Flash 8, JavaScript

Employment status: Freelance designer

The pentangled website is the product of digital wizard Penn Gregory. It may not emit the same 'trendy' edge as many of its contemporaries, but what it lacks in flash (pardon the pun) it makes up for in abundance of appealing simplicity.

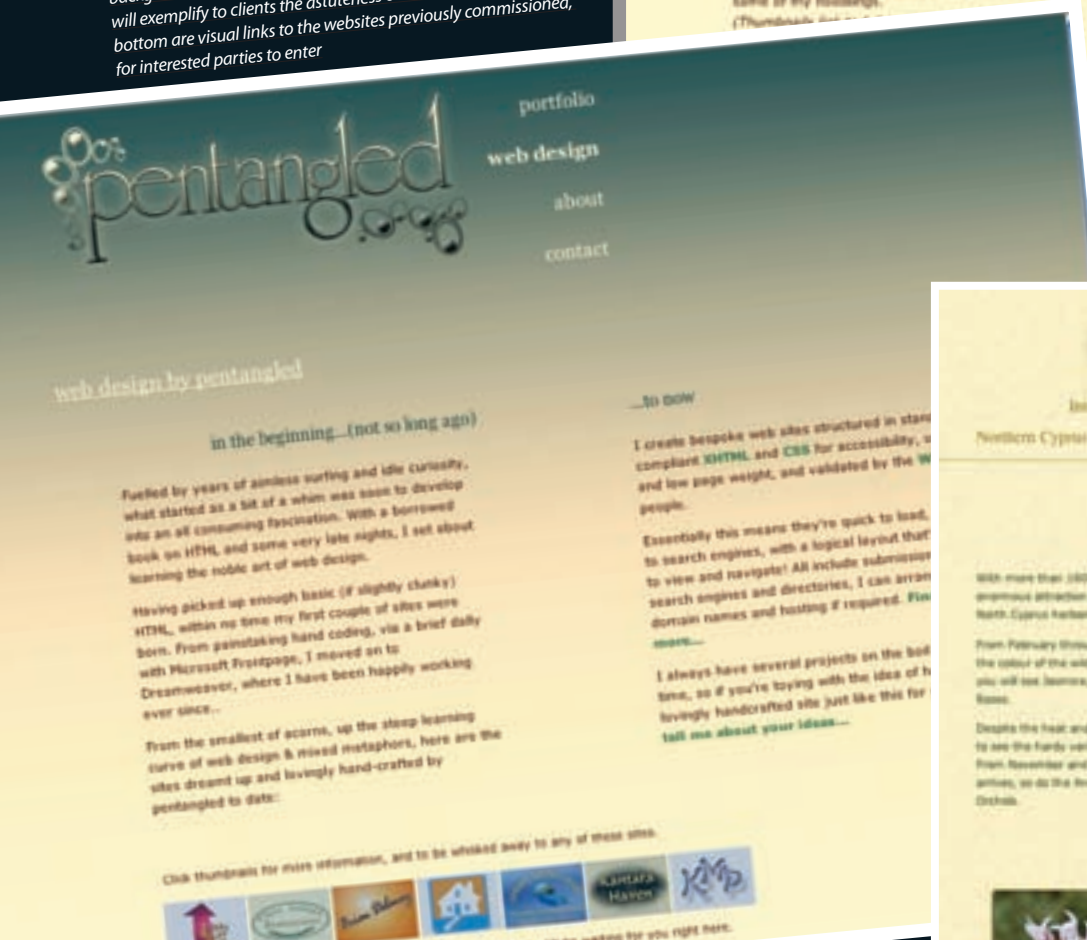
What Gregory has realised is not all clients hunger for complexity. In fact, a large segment of consumers and businesses lust for a service which can build accessible, useable sites with a low page weight and a fast load rate. "I believe my site is crucial to my work," **pentangled.com** expels. "Having an online portfolio is a great way to give potential clients an idea of my work without any 'hard sell' pressure, as they can look through it in their own time. I also use it as a practice area, constantly updating and improving it as I pick up more tricks." The designer's portfolio certainly is proof of this, a humbling display of their achievements and experimentations to date.

The freelancer includes a page of reference clarifying their background in web design. The intriguing writing style itself will exemplify to clients the astuteness of the author, and at the bottom are visual links to the websites previously commissioned, for interested parties to enter



The opening page to pentangled's self-promotion catalogue is as easy to navigate as those which it offers are great, with clearly marked page directories and visual inclusions for stimulation and subject clarification

The artist provides links and background information for prospective clients to peruse in order to witness an existing product in action, for example Kantara Haven, as shown here



Photographic Restoration



... back ...
... Return to Menu ...

"Live A Little"



... back ...
... Return to Menu ...

Also contained within the digital gallery are examples of the Photographic Restoration the freelancer is especially proficient in, optimising the reach for commissions and supporting their credentials

Pentangled profiles illustration achievements on the portfolio site, including this one entitled Live a Little which forms part of a series of musical illustrations. The page includes the option to enlarge the image