

# Macromedia streamlines web design

BY PETER DUDAR

I RECALL A RECENT TRADE SHOW IN WHICH Macromedia offered *Dreamweaver*, *Fireworks* and *Flash* as a comprehensive Web suite: *Dreamweaver* for authoring Web pages, *Fireworks* for making and producing Web graphics, and *Flash* for creating high-end animation and interactivity.

Until now, constructing and updating a Web site has required going in and out of disparate applications, including text editors, vector-based graphics programs, image editors, animation tools and *Debabelizer*-type processing and optimization utilities.

Macromedia is in the vanguard of software developers streamlining that process.

Proviso: recommended RAM allocations for these applications range from 16 to 40 MB each, depending on the system used (Windows, Windows NT, Mac PowerPC).

## DREAMWEAVER 1.2

*Dreamweaver* premiered as the first WYSIWYG Web authoring tool with support for dynamic HTML, including layers, style sheets, timelines and behaviours. (See the February 1988 issue for a review of Version 1.0.)

*Dreamweaver's* award-winning feature is roundtrip HTML,

which lets you move instantaneously between the visual window and a text editor with little or no impact on source code; plus integration with external text editors such as *BEdit* or *HomeSite*. *Dreamweaver's* roundtrip capability has not been duplicated.

*Dreamweaver* enables you to set up pages with more established means like tables and frames, using fast click-and-drag procedures. When you split a page, *Dreamweaver* creates a frameset file and documents for the new frames; and you can work directly in the frameset display.

*Dreamweaver's* Site window transfers files between your local and remote sites, maintaining identical directory structures to ensure that

## AT HOME WITH THE HOMEGURRL

# Lynda Weinman opens Ojai Digital Arts Center

FOR THOSE FRUSTRATED BY THE LEARNING CURVES ASSOCIATED with mastering new web design applications, take note that best-selling author, lecturer, journalist and instructor Lynda Weinman (familiar to GRAPHIC EXCHANGE readers as the *Homegurrl*) has just signed a contract with Macromedia to produce a series of training videos to accompany the company's suite of applications.

The first video will be on Macromedia's new *Fireworks* software (reviewed in this issue).

But for serious web design folks, a more significant announcement was the September 14th opening of the Ojai Digital Arts Center in Ojai, California, a small tourist town located close to Santa Barbara and Los Angeles. ODAC is a brand new training facility operated by Lynda and husband/partner Bruce Heavin (check [www.digitalartscenter.com](http://www.digitalartscenter.com) for course registration details). The new school offers in-depth hands-on instruction by Lynda and Bruce on the full range of design applications, including Macromedia *Fireworks*, *Flash*, *Dreamweaver*, *Freehand* and *Director*; Adobe *After Effects*, *ImageReady*, *Photoshop*, *Premiere* and *Illustrator*; Equilibrium *Debabelizer*; and *GoLive CyberStudio*.

Despite the fact that the school's official pre-publicity was only carried in a single low key press release in late July, Lynda received a wave of response, not just from all over North America but also from interested parties in Europe and the Middle East. Even before the doors opened,

close to forty students had registered for Lynda's week-long immersion tutorials — a testament to her lofty standing in the web design community.

Although Lynda has achieved international status in the world of web design through her six books on the subject (at last count, her first book, <DESIGNING WEB GRAPHICS> had sold better than 70,000 copies in six languages), it was her first love — teaching — that inspired her to open the Ojai Digital Arts Center.

Her initiation into instruction in new media came in 1989 when she began teaching Macromedia *Director* at Art Center College of Design in Pasadena, California. Since then, her open-minded dedication to dispersing knowledge has propelled her to the forefront of the web design industry. She is in demand as a speaker at major trade shows, as well as being a columnist for several major industry publications.

But when Lynda talks about the art of teaching in a classroom environment, her enthusiasm is

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The announcement of the opening of the Ojai Digital Arts Center in Ojai, California was met with a wave of enquiries from all over the world. Web design author and instructor Lynda Weinman (left) and Bruce Heavin opened the doors to their new training facility on September 14th. (inset) A classroom of 20 seats equipped with fully loaded iMacs which are networked and connected to the Internet through a T1 line.



## USING ALL THREE

As you become familiar with the applications and clue in to their unique strengths and capabilities, you can more fully exploit them interchangeably. Macromedia's Web site ([www.macromedia.com/support/flash/ts/nav](http://www.macromedia.com/support/flash/ts/nav)) provides a case study that uses the three applications: an image is sliced in *Fireworks*, it's turned into a relatively sophisticated animation in *Flash*, and then it's embedded into a *Dreamweaver* page.

## OFFLINE AND ONLINE HELP

The manuals for all three applications are similarly designed and concise, ranging from 134 to 200 pages. And each provides well-indexed online help. *Dreamweaver* and *Flash* employ Web browsers, which include animated tutorials, and enable you to access current information directly from Macromedia. *Flash* also provides fully interactive lessons.

links and references are not accidentally broken. In version 1.2, users working behind a firewall can access site FTP features by providing the address of the proxy server and the port which connects to the FTP server.

Making up for the application's major shortcoming, the new Link Checker dialog generates reports of broken links, external links, and orphaned files. You can fix broken links and image references directly in the dialog by inputting the correct path, or just browsing to the required file. *Dreamweaver* informs you if there are other broken references to this same file, and a simple click updates all the documents that reference this file.

*Dreamweaver's* new 'Convert to 3.0 Browser' command enables you to generate alternate pages compatible with 3.0 browsers, after designing pages using layers and cascading style sheets. The catch is, all your page content has to be on layers, or the converter will not work. The command converts layers

into tables, but tends to output superfluous cells and occasional idiosyncrasies while doing so. It's faster than creating alternate pages from scratch, but anticipate doing some minor fixes.

*Dreamweaver 1.2* also includes a 'Check Browser' behavior to automatically send viewers to the page optimized for their particular browser. With the new 'Pre-load Images' behaviour, you can require that dependent files be downloaded before loading the page



(top) The 'Convert to 3.0 Browser' command enables you to convert DHTML pages into pages compatible with 3.0 browsers. (bottom) The 'Check Browser' dialogue. This behavior automatically sends viewers to the page optimized for their particular browser.

or executing Java-Script. Interactive properties, like a 'Drag Layer' feature and a Graphical Resize feature, enable end users to manipulate elements directly on the browser page.

*Dreamweaver*, which comes with either *BEdit* or *HomeSite*, lets you configure any text editor from the preferences dialog box. With *BEdit*, changes are dynamically mirrored in the layout and text windows.

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## Verging on convergence

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coast event was inundated with at least twenty solutions, ranging in price from a few hundred dollars right up to six-figure packages.

Second to the flock of DAM sells was the broadside of PDF workflow add-ons, led by Agfa with its Apogee system and demonstrating an implementation of Adobe's in-RIP trapping technology using a Quark XTension that allows setting sophisticated trapping settings which are read at the RIP (download it from Agfa's website if you're curious).

Among the handful of products which caught my attention, two stand out. First was the premiere of Ultimatte's *Knockout 1.0* masking software, which blows away any desktop masking package I've seen to date ([www.ultimatte.com](http://www.ultimatte.com)). Second was Markzware's soon-to-be-released prepress automation technology, *MarkzScout*, a cross-platform multi-purpose file and workflow manager that may plug a vital hole in the desktop workflow.

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In the end, the most significant product showing at Seybold had to be what was obviously a last minute addition to Steve Jobs' keynote. Jobs provided a spellbinding demonstration of Adobe's "Quark-killer" page layout software (known only as K2 — pressroom scuttlebutt had it that Adobe folks were slightly miffed because he wasn't actually supposed to call it by name).

Although K2 is still in early development and not expected to be seen before the second half of next year, from this sneak preview it appears that all the rumours of it being a *QuarkXPress-cum-Photoshop* are true. We saw an impressive display of object-oriented programming that allows free manipulation of both graphics and editable text (including shearing and skewing) incorporates layers, supports a PDF workflow seamlessly, and promises creative imaging and vector-based tools far beyond anything Quark has ever shown. No wonder Tim Gill is scared.

It's a good bet that if it hadn't been for the pressure John Warnock and Chuck Geschke were getting from shareholders and customers over the Quark attack, Adobe would have had no compelling reason to preview K2 at Seybold. But there's no question it had its desired effect. The crowd was wowed, the trade press was rapturous, and the Quark offensive was for all intents and purposes stopped dead in its tracks right there and then.

Adobe is also driving a major initiative to publicize its Extreme architecture, the "son of Supra" PDF workflow and RIP system which has been repackaged with a heavier emphasis on Adobe's Portable Job Ticket capabilities. By about this time next year, we should see more evidence of how well Extreme is being adopted by OEMs.

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## Ojai Digital Arts Center

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boundless. She has definite ideas about what works and what doesn't.

"Part of the skill of teaching is in balancing the needs of a wide spectrum of students," she says. "One of the added difficulties with web design is that there are so few qualified instructors."

The Ojai Digital Arts Center truly boasts state-of-the-art technology. Aside from the twenty brand new 233 MHz iMacs (each loaded to the gills with RAM, equipped with Virtual PC to emulate the Wintel environment, and connected by a 100BaseT Ethernet network), it happened that by a stroke of good fortune, the space that Lynda and Bruce chose was situated below the only T1 line in Ojai — a blessing neither of them had anticipated. So not only do students at Ojai benefit from the tutelage of a leading figure in web design, using the latest in hardware and software, they also enjoy very fast connectivity to the web.

Tutoring doesn't end with scheduled classes; the facility remains open in the evening so that students can spend time on their own, practicing what they learn and exploring individual needs.

The structure of Lynda's classes is an equal mix of lectures and hands-on discovery. She and Bruce split lecturing chores, though Lynda handles the lion's share. The maximum class size at ODAC is twenty students.

The Ojai Digital Arts Center's five day course in web design costs \$1295 (US); a three-day course is also available at a cost of \$895 (US). Check out the complete details at [www.digitalarts.com](http://www.digitalarts.com). \*

With random thoughts of technological convergence drifting through my head, I tottered down the stairs of The Stinking Rose restaurant, the beneficiary of an excellent garlic-strewn dinner courtesy of color king Michael Kieran. Spotting a cab and two people getting into it, I soon found myself riding back to my hotel with Hewlett Packard color guru Michael Stokes and Roger Siminoff, Apple's worldwide ColorSync developer liaison.

Being in a curious frame of mind, and with fresh memories of struggling with *Photoshop 5's* new color management setup, I asked these proponents of sRGB, *Photoshop's* default color space in which a vast chunk of the CMYK gamut is missing, what place this color space had in a world still very much dependent on printed matter.

Our brief but lively exchange concluded with Siminoff's declaration, "It's not meant for a print-centric workflow!"

It got me wondering about how useful the "Digital Master" would ever be if in the quest for a universal color standard, print is relegated to non-essential status. Maybe full convergence in the workflow is farther off than I thought. \*



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## PAGE 17 IBM INTELLISTATION NEW FILM

