

THE EXERCISES IN this chapter will provide technical lessons in saving graphics properly for the web. This chapter will lead you into the exercises and goals of Chapter 14, *Know the Code*. By the end of the section, you'll have created a simple website based on a free downloaded and modified template. Developing visual content for the web requires you to understand how graphics will relate to the code that is used to display them. I have split these two foundational elements (graphics and code) into two chapters in order to clarify the process.

SCALE ON THE WEB

Unlike the browser, which is a specific application, the viewport is any frame in which a user views online content. This term is more applicable to developing media for networked screens. The exercises in this chapter are concerned with the browser specifically.

LINK Check out some free social media icon downloads from Nouppe and SloDive at www.nouppe.com/freebie/50-free-social-media-icon-sets.html and <http://slodive.com/freebies/awesome-social-media-icons-web-2-0-icons/>.

LINK See Brands of the World (www.brandsoftheworld.com) or Seek Logo (www.seeklogo.com) for free vector files of popular logos that you can use for educational purposes or if you know your fair use rights protect your usage of these copyright protected images.

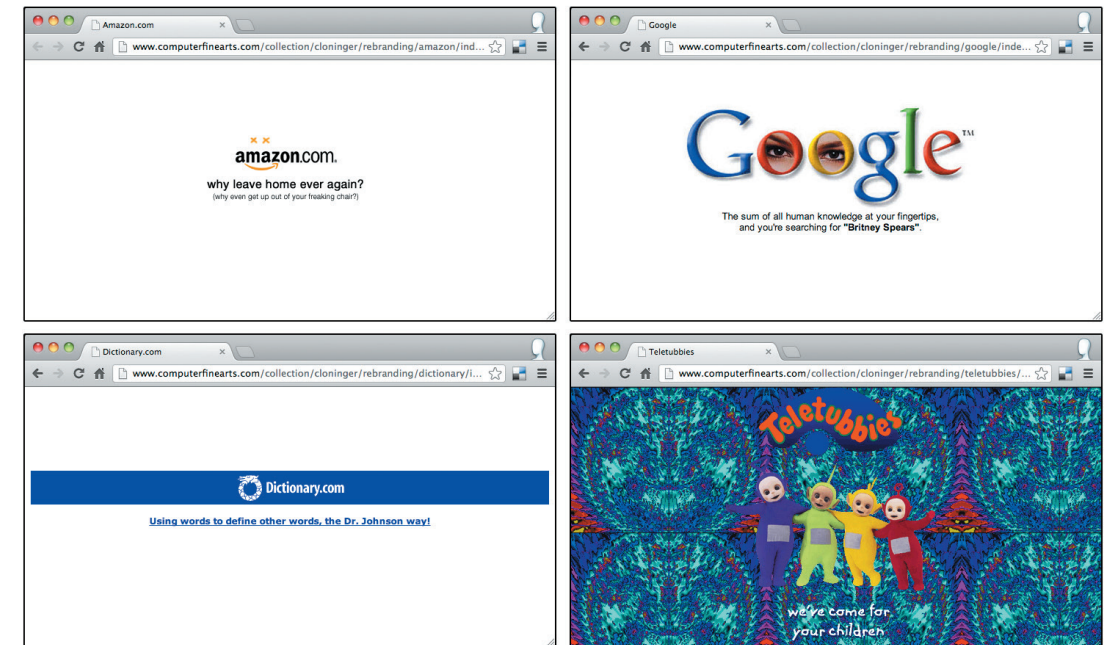
As explained in this section’s introduction, the web designer or net artist never knows the size of the browser in which the end user will be viewing the work. However there are standard widths common to typical online viewing scenarios. For the exercises in this chapter and the next, the target is a web browser on a laptop or desktop. So you’ll be working with the standard width of the total content area within the browser, which at this time of writing is 960 pixels. A browser may be stretched open wider than 960 pixels—when that happens, the remaining space is commonly filled with a background (either an image or a color).

Since the total width of the content is 960 pixels and screen resolution at its lowest is 72 pixels per inch (PPI), you can probably imagine that graphics tend to be small in scale when they’re saved for the web. Icons on the web, for instance, the ever-present social media icons, are usually composed in a square format as small as 32 by 32 pixels.

Logos can be saved at any size, but a rectangular shape positioned in the top-left corner of the website is an industry standard for commercial websites. A quick survey of some major sites at the time of this writing shows: the Amazon logo is 111 by 35 pixels, the Facebook logo is 103 by 30 pixels, and the larger Google logo on my Gmail page is 124 by 45 pixels—and all three are in the upper-left corner. So an estimate for logo sizes in the typical top-left corner situation might be approximately 100 to 125 pixels wide by 30 to 50 pixels tall. (All of this, of course, will change as standards and practices evolve).

Headers, banner images, or “sliders” (rotating images usually displayed in a prominent, top-level space) contain large graphics that span the width of the primary text column on a website. These, of course, tend to be larger than icons and logos. For instance, the current slider on Slate.com is 495 pixels wide, while the header area on Wired.com includes two columns of thumbnail images and large headlines (one approximately 530 pixels, the other close to 470 pixels wide). The largest photograph on the *Los Angeles Times* website is 400 by 250 pixels. Many of these sites include a sidebar area for advertising or additional navigation.

To create contrast and hierarchy in a compositional space, the social media icon should be a small, low-level element. At just 32 or 64 pixels wide, it makes sense that the scale of these icons is understood in relationship to a large header, banner, or slider image on a page (400 to 500 pixels or so). The difference in scale is extreme (approximately 64:450 or nearly 1:14). Deep/Young Anodyne Laboratories created simple splash pages for their *REbranding* project (FIGURE 13.1) to illuminate the “true nature” of a series of



organizations. On these pages, a small logo is positioned in the center of the browser. It remains there, regardless of the size of the user’s browser. The Teletubbies page in particular demonstrates the contrast between the size of the animated, repeated background image and the logo in the center of the page.

In addition to the pixel size of the graphics, the file size is important. The smaller the file size, the faster the graphic will download (the shorter amount of time your viewer will have to wait to see your content). You’ll reduce the file size of your images by saving in compressed web formats, as discussed in the next section.

FIGURE 13.1 Deep/Young Anodyne Laboratories, *REbranding*, 2003. To help online organizations bridge the gap between themselves and their markets, Deep/Young Anodyne Laboratories was commissioned to REbrand several websites. See more at www.computerfinearts.com/collection/cloninger/rebranding/.

WEB IMAGE FORMATS

Every image file you save for the web needs to fit one of the file formats that a browser can understand and that includes compression to reduce the file size. For this reason, you should always save the native file (.psd or .ai, for instance), as well as the file formatted for the web.

There are two primary image formats used on the web, and one format that fell out of fashion and then suddenly regained popularity in small circles of net art and web meme enthusiasts. If you're saving a photograph or an image of continuous tone (for instance, a file that includes gradients), use the JPG format. If you're saving typography, logos, line art, or illustrations that use flat colors, or if you need to include transparency, use the PNG format. The GIF format has been largely replaced by PNG now that PNG is better supported by popular browsers. However, of the three, GIF is the only format that supports animation within the image itself.

INSERTING IMAGES INTO CODE

Once your images are properly sized and formatted, they're ready to be published on the web. You might email your images or post them to a social media website (where your work becomes "user-generated content"). If you intend to insert the images on a web page, you'll need to learn a *little bit* of code. There are two languages you should be familiar with to understand how to reference an image on a web page: hypertext markup language (HTML) and Cascading Style Sheets (CSS). When an image is inserted on a web page as content (a thumbnail, perhaps, that's clickable to a larger image or a new page), it's coded in an HTML file. When an image is inserted as a background element as part of the page's design (either the background image on the page itself or a background image within a certain area of the page, like a header or footer), it's coded in a CSS file. In the next chapter, you'll learn to differentiate HTML and CSS code. In the exercises that follow, you'll prepare your images and insert the logo as content in the HTML portion of the Soda Jerk web page. You'll start the web page in this chapter and finish it in Chapter 14, *Know the Code*.

THE RETURN OF ANIMATED GIFS



FIGURE 13.2 Four still frames from *The Man Who Wasn't There* (2001), an animated GIF by Gustaf Mantel.

There's been a resurgence of animated GIFs on the web over the last couple of years. Now that many viewers have faster internet connections than were available in the late 1990s and early 2000s (when GIF was more popular than PNG), you can find large, subtly animated images that have crossed over from the once-commercial purpose of GIF animation (remember that "digger" image when a site was "under construction" or the animated banner advertisements?) to the dual worlds of net art and viral online media. See Gustaf Mantel's Tumblr gallery (FIGURE 13.2) at <http://iwdrn.tumblr.com/> or Giampaolo Bianconi's editorial, Gifability, on Rhizome.org at <http://rhizome.org/editorial/2012/nov/20/gifability>.

WHAT YOU’LL NEED

Download the following source materials to complete the exercises in this chapter:

- ✓ The modified version of the Fayafayta (firefighter, with a Boston accent?) template from the Chapter 13 downloads area on the companion website
- ✓ Russell Lee’s photograph (original size) from the companion site or from www.flickr.com/photos/library_of_congress/3548855885/sizes/o/in/set-72157618541455384

Place the website template folder on your hard drive and rename it *chapter13*. You’ll benefit from the ability to navigate through many files during the modification process.

WHAT YOU’LL MAKE

In the exercises for this chapter, you’ll create the graphics required for the modified Soda Jerk web page to be made throughout Chapters 13 and 14 (FIGURE 13.3). You’ll be working with both Adobe Photoshop and Adobe Dreamweaver.



FIGURE 13.3 The resulting web page is a modification of the template.



ORGANIZE YOUR FILE

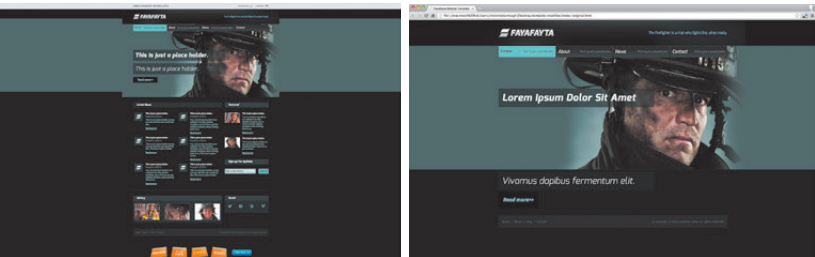
KEY COMMAND If you’re using a Macintosh computer, you can press the **⌘-Tab** keys to scroll through open applications. (Press the **Tab** key to move to the next icon.)

I can’t emphasize enough how important it is to organize your files carefully when you’re preparing media for interactive design. The folder containing all of the interactive materials (code and media) is called the *root directory*. Structurally, it’s the folder with the greatest hierarchy—any other folders or files associated with the interactive work are organized within this directory. In the following chapters, you’ll start with a root directory named **chapter13**—you’ll copy and modify this folder for the exercises in Chapter 14.

When building a website or an app, be consistent about where you save your code documents (in this case HTML and CSS files), as well as media files (such as JPG, PNG, GIF, MOV, or MP3). The HTML or CSS must connect to the media files where they exist on your hard drive. By default, the code looks for media files in the same location as itself (the code file), or you can specify a subsidiary folder, such as images. This *file structure hierarchy* must all be within the root folder. You’ll see an example of this in Exercise 4.

In this exercise, you’ll view a simplified Photoshop template based on the one that’s packaged with the original template download. I essentially stripped the file for you to make sorting through the layers easier. You’ll download the modified template from the companion website along with an image from the Library of Congress’s Flickr photostream. Then you’ll save and organize your files.

1. View the Fayafayta website template online at www.freewebsitetemplates.com/preview/firefighterwebsitetemplate. This template is robust: it includes multiple types of pages (FIGURE 13.4). To keep the exercise completion time to a minimum, I’ve simplified this template to a single page that you’ll use for the following exercises (FIGURE 13.5). Download my iteration of the template from the Chapter 13 downloads area on the companion website. Place the folder on your Desktop and name it **chapter13**. Open the folder and notice the file structure hierarchy (FIGURE 13.6).



LINK The link to complete information for the Lee photograph is on Flickr at www.flickr.com/photos/library_of_congress/3548855885/ and on the Library of Congress website at www.loc.gov/pictures/item/fsa2000013450/PP/.

FIGURES 13.4 (LEFT) AND 13.5 (RIGHT) The template on which these exercises are based and a simplified version of the web page for use in these exercises.

2. Download the original size of Russell Lee’s 1939 photo *Soda jerker flipping ice cream into malted milk shakes* at www.flickr.com/photos/library_of_congress/3548855885/sizes/o/in/set-72157618541455384/. Rename the file **sodajerk-original.jpg** and place it in the **chapter13** folder.
3. Create a new folder in the **chapter13** folder named **psd**. This folder is where you’ll store the native Photoshop files you use to create images for the website.

For a live project, you would upload JPG, PNG, or GIF image files to the server hosting your website. You would not upload Photoshop files to your server, as this file format is large and unsupported by web browsers. Keeping the Photoshop files separate from the compressed files makes drag-and-drop uploading more efficient.

4. Move **modified-template.psd** and **sodajerk-original.jpg** to the **psd** folder in the **chapter13** folder (FIGURE 13.7). The soda jerk file is not in Photoshop format, but since it’s the original file, it makes sense to keep it in the **psd** folder. You’ll create a properly sized and cropped image from this original in the next exercise and save the newly compressed file to the images folder for use on the website.

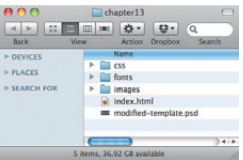


FIGURE 13.6 The folder named **chapter13** is the root directory: it is the top-level folder that contains all the code and media needed to develop your website. Inside **chapter13** are three folders—**css**, **fonts**, and **images**—as well as two files—**index.html** and **modified-template.psd**.

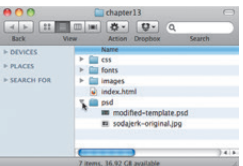


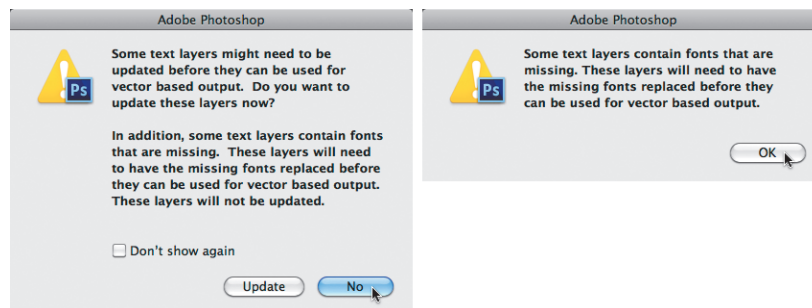
FIGURE 13.7 The new **psd** folder includes the .psd template and the source jpg file.

EXERCISE 2 UNDERSTAND A PHOTOSHOP TEMPLATE FILE

Much of what you'll see in the Photoshop template will actually be displayed in the browser via code, but parts of the template will be used directly as images. The elements you'll prepare in the following exercises are the background image (where you'll substitute the soda jerk image for the firefighter) and the logo. However, it can be helpful to see how the designer thought about the page, visually, before constructing it in code. Some web designers, artists, and developers prefer to work with an application like Photoshop or Adobe Illustrator while developing a mock-up of the page. Others argue that creating a mock-up directly in markup (code, that is) is more efficient. I think this depends on your skill level with writing code, and even if you do create a mock-up in markup, you'll always want to draw a rendition of your idea, even if it's on paper with a pen or pencil.

1. Open **modified-template.psd** in Photoshop. You may see a message regarding fonts used in the template that aren't installed on your computer (FIGURE 13.8). Click **No**, as in do not update, or **OK**, depending on the message you see, as you won't be altering the text in Photoshop.

FIGURE 13.8 Don't worry about updating text layers since you won't be altering text in Photoshop.



SCREENCAST 13-1 FINDING SPECIFICATIONS IN PHOTOSHOP TEMPLATE DOCUMENTS

I've created a much simpler template for you to use by eliminating many of the layer groups present in the original template. This additional screencast is available for those who'd like to watch my process as I navigate through the original template.

All screencasts are available on the companion website, www.digitalart-design.com, or on the YouTube playlist, www.youtube.com/playlist?list=PLAy6P5loEjy2v3kZKt8spqJ50nLb2XQI.

2. Review the pixel dimensions and resolution that the template designer used in creating this document. Choose the **Image menu > Image Size**. You'll see that the file resolution is 72 DPI or PPI. Near the top of the dialog box, you'll see the pixel dimensions: 1440 pixels wide by 733 pixels high.
3. Expand the grid layer in the **Layers panel**. Click on the **Eyeball icon** next to the **GRID OVERLAY** layer to hide it. Press the **Command** key while clicking on the icon of the **Shape 1** layer to select the red shape defining the main content area of the page (FIGURE 13.9).

When you create content for the screen, it's more accurate to speak of pixels per inch than dots (which refers to printer ink) per inch. 72 DPI and 72 PPI refer to the same file resolution.

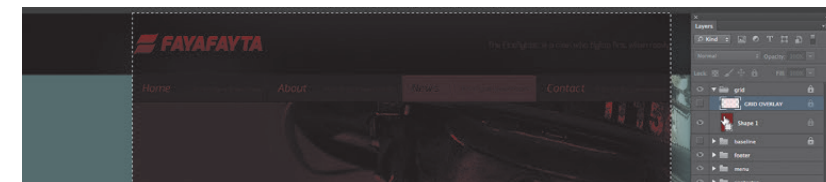


FIGURE 13.9 Command-click on a layer's icon to select the layer.

4. Choose the **Window menu > Info** to see a width and height value for the selected area in the **Info panel**. Notice that the main content has been developed for a width of 960 pixels (Figure 13.10).

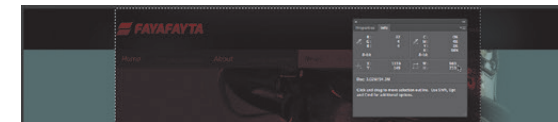


FIGURE 13.10 View the width and height values in the Info panel. Change the units of measurement in the Preferences menu.

If the Info panel displays units other than pixels, changing the units associated with your document to pixels will force the panel to display measurements in pixels. The easiest way to do this is to turn on the rulers (**⌘-R**) and then right-click or **Control-click** directly on the ruler area and select the unit of measurement.

5. Deselect the shape layer (press **⌘-D**) and make the **GRID OVERLAY** layer visible again. Notice that even in web or interactive media design, the grid is an essential tool for organizing content. The grid overlay provides equal divisions within the 960-pixel width. The designer used this information to align content on the page.
6. Collapse the grid layer group and make it invisible. Locate the firefighter image—it's inside the group **homeimage-text**. The original designer didn't name the layers in a way that makes navigating the file simple. The firefighter is named **Layer 31**. Notice that the photograph is clipped to a shape layer beneath it. Unclip and then reclip the layer to see the effects of the clipping group by pressing the **Option** key while clicking directly on the line between the layers. The clipping group keeps the layer sized precisely for the design of the interface.

See Chapter 8, Exercise 8, Step 7 for more information on clipping groups.

EXERCISE 3

SAVE A JPG FILE FOR THE WEB

IMAGE CREDIT The photo you'll be using is *Soda jerker flipping ice cream into malted milk shakes* (seen in screenshots throughout this section). Corpus Christi, Texas. Created by Russell Lee in February, 1939. Reproduction Number; LC-DIG-fsa-8b37302, Call Number LC-USF34-032264-D [P&P].

The template is a place where you can see how the page is expected to display in the browser (based on the code). However, you don't need to alter the template in order to alter your web page. Instead, you can simply replace the graphics that appear in the images folder with new files that you'll refer to in the code. Since the header background image is a photograph and it includes a layer mask with a fade to a solid color, it makes sense to compress it in JPG format for the web.

1. Open the file **bg-featured-home.jpg** from the **images** folder in your **chapter13** folder. This file is used as the header background image on the home page. Also open **sodajerk-original.jpg** in Photoshop. Press **Command-A** to select the entire contents of the document and then press **Command-C** to copy the selection. Click to the **bg-featured-home.jpg** image and press **Command-V** to paste the soda jerk into the firefighter image.
2. Name the new layer **sodajerk**. Use the Move tool to align the soda jerk with the left edge of the document. I also nudged the top of the document up by about 10 pixels to eliminate the negative carrier frame because I thought it would interfere with the sharp lines of the interface design (FIGURE 13.11).

FIGURE 13.11 The soda jerk image is positioned in the Photoshop file.



3. Add a layer mask to the **sodajerk** layer. On the mask, use the Gradient tool set to white in the foreground color and black in the background color. Draw a straight line from near the right edge of the image to a point before the right edge of the image ends (FIGURE 13.12). The image should fade out on the right side (FIGURE 13.13). You can redraw this gradient line until the fade produces your desired effect.

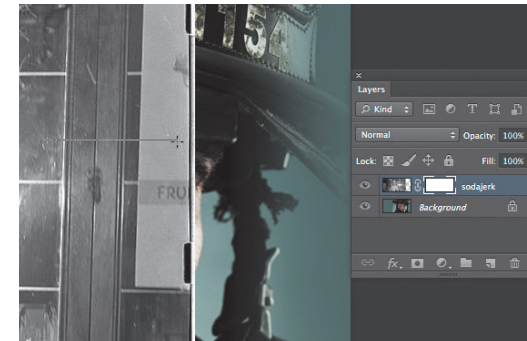


FIGURE 13.12 A white-to-black gradient is being created on the **sodajerk** layer mask.



FIGURE 13.13 Once the gradient is added to the mask, the image fades from the white area of the mask to the black area (in this case, from left to right).



FIGURE 13.14 The blue background layer is moved into position.

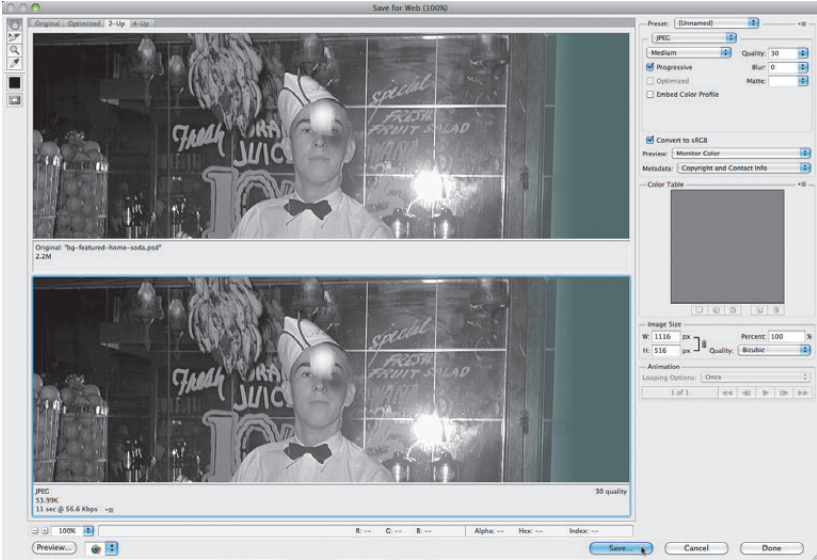
4. Double-click the background layer to unlock it and name it **blue**. Move the **blue** layer to the right while pressing the Shift key until the firefighter disappears and only the blue background is visible. You may need to redraw the gradient on the **sodajerk** layer mask (FIGURE 13.14).
5. Save the file in native format (.psd). Press **⌘-Shift(⇧)-S** to access the Save As menu. Name the file **bg-featured-home-soda.psd** and save it in the **psd** folder inside the **chapter13** folder.
6. Now that the native file is saved in Photoshop format, save a compressed copy of the original as a JPG for the web. Choose the File menu > Save for Web (or press **Command-Shift-Option-S**). You can view just the compressed file or use one of the tabs on the top left of the dialog box to show two-up or four-up. (I prefer the four-up view because this allows me to do a comparison between my compressed file and the original). On the top-right side of the dialog, use the compressor presets to choose between JPG High and JPG Medium. Choose one of them and inspect your compressed

YIKES! Be careful of where you save your files! Be sure to save the compressed files in the images folder and the native files in the psd folder. This means that when you save a file for the web, you'll have to navigate outside of the psd folder to find the images folder in the root directory.

FIGURE 13.15 The Save for Web dialog box with JPG options.

image. Then choose the other. If you see no great difference, use the more compressed image. (It will offer the smallest file size and the quickest download time.) I selected JPG Medium.

Before pressing the Save button, check the Progressive box (FIGURE 13.15). JPG images can be saved with optimized (or baseline) compression or with progressive compression. The advantage of progressive compression is that it downloads in stages, so a user (especially one with a slow internet connection) perceives a faster download time because at least something appears to be happening.



7. Press the Save button and save the file as **bg-featured-home-soda.jpg** in the images folder > chapter13 folder.
8. After you've saved the image in both PSD and JPG formats, close the document. You won't need to save the file again.

EXERCISE 4 SAVE A PNG FILE FOR THE WEB

In this exercise, you'll create a logo based on the template image on the top-left corner of the page, the standard position for a logo on a commercial website. It generally stays in the same place throughout the site and links back to the home page. Your logo will be made in a similar style, but instead of "FAYAFAYTA," yours will read "FLAVAHH."

JPEG "LOSSY" COMPRESSION

JPEG is the acronym for Joint Photographic Experts Group, although files compressed using this method are widely referred to by the three-letter standard JPG (.jpg). This type of compression is valuable because it can save millions of colors, capturing subtle shifts in tonalities in small file formats. However, the results of JPG compression are considered "lossy," meaning that the file will lose some of its pixel data (and therefore, colors) in a manner that does not allow the designer or artist to control which colors are lost. JPG compression does not support transparency or animation. It tends to create a lot of noise or visual artifacts in areas of sharp contrast. For this reason, it is not a recommended compression format for text or vector illustrations.

1. Open the file **logo.png** from the images folder. Notice that the PNG file has a transparent background. To work on the file in a manner that will help you see the text, create a new layer named **black**, fill it with black, and position it at the bottom of the Layers panel. Also rename **Layer 0** to **original**.
2. Save the native file as **logo-modified.psd** in the psd folder inside the chapter 13 folder.
3. Find a typeface that's similar to the original. Notice that it's a thick, bold sans serif form with rounded corners. Put any color in the foreground color chip so you can see your type on top of the preexisting logo. (I used red.) Choose the Type tool, add the word "FLAVAHH," and make it about the same size as the word beneath it (FIGURE 13.16). I used Helvetica Rounded with the variation Black Oblique at 36 points.

KEY COMMAND To complete the first step, I double-clicked **Layer 0** and renamed it **original**. Then I pressed the Command key while clicking once on the Create a New Layer icon in the bottom of the Layers panel. Finally, I pressed **Option-Delete** to fill the new layer with the foreground color (black). Pressing **Command-Delete** fills with the background color chip.

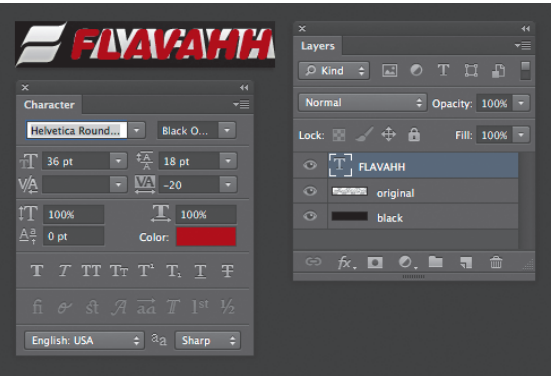
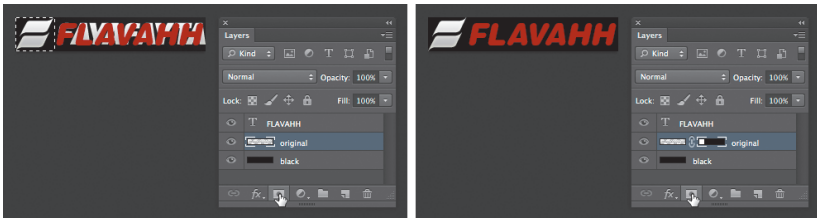


FIGURE 13.16 The Character panel displays type settings for the FLAVAHH layer.

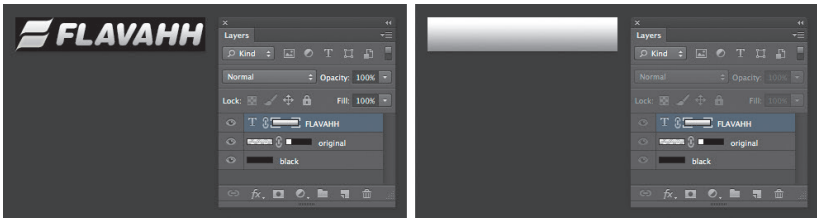
4. Create a selection around the logo mark (the parallel lines to the left of the word) with the Rectangular Marquee tool. Click to make the original layer active. Then press the Add Layer Mask icon at the bottom of the Layers panel (FIGURE 13.17). The mask will show the selected area (the lines on the left) and hide whatever was not included in the selection (the word FAYAFAYTA).

FIGURE 13.17 The Add Layer Mask icon is used to add a mask based on a selection. Notice how the selected area is represented on the mask in white, and the rest of the mask is black.



5. Activate the type layer and kern the word FLAVAHH if you need to by inserting the Type tool between two letters and pressing **Option-←** or **Option-→** on the keypad.
6. While the type layer is active, press the letter **D** on the keypad to reset the foreground and background color chips to black and white, respectively. Press **Command-Delete** to fill the FLAVAHH layer with white.
7. With nothing selected, add a layer mask to the FLAVAHH layer. Press the letter **G** on the keyboard to activate the Gradient tool. Set the Gradient tool Opacity value to 55% in the Options panel at the top of the application window. On the layer mask, draw a gradient that starts a little below the bottom of the document and ends before you reach the top of the letters (FIGURE 13.18). If the fade isn't quite what you expected to see, you can redraw the gradient or unlink the mask from the content on the Type layer and move the mask up or down with the Move tool.
8. Press **Command-S** to save the native file.
9. Click once on the Eyeball icon next to the black layer to make it invisible. The logo will again be set on transparency.

FIGURE 13.18 LEFT SIDE: A view of the Layers panel with the gradient in place on the FLAVAHH layer. RIGHT SIDE: Option-click on the mask to view just the mask. Here you can see how the gradient is drawn.



10. Press **Command-Option-Shift-S** (**Control-Alt-Shift-S** on a PC) or choose the File menu > Save for Web.
11. Choose the preset PNG-24 from the top-right pull-down menu and check the boxes to include Transparency and Interlaced, which is similar to Progressive mode in JPG compression (FIGURE 13.19). Then press the Save button. Name the file **logo-modified.png** and place it in the **images** folder inside the **chapter13** folder.

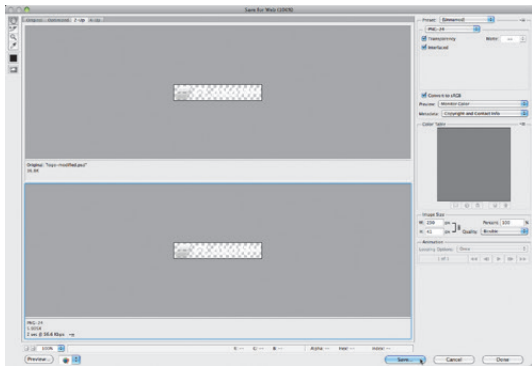


FIGURE 13.19 The Save for Web dialog box with PNG settings.

SCREENCAST 13-2 ANIMATING A GIF

Creating an animated GIF could be a lengthy set of exercises in its own chapter. Since you'd have to make repairs to the original image before animating the scoop of ice cream, it would likely take a beginning student a couple of hours to do this from start to finish. However, just using the Timeline panel to create the animation itself is pretty simple. My repairs file, as well as a link to the ice cream image I used, is available on the companion website if you want to skip ahead to the new part of the video and learn to animate a file and save a GIF image.

All screencasts are available on the companion website, www.digitalart-design.com, or on the YouTube playlist, www.youtube.com/playlist?list=PLAy6P5loEjy2v3kZKt8spqJ50nLb2XQI.

EXERCISE 5 INSERTING AN IMAGE TO THE HTML CODE IN DREAMWEAVER

In Chapter 14, you'll learn how to use Dreamweaver to modify the HTML and CSS code files included in the template. As a preview, you'll simply adjust the home page, **index.html**, in this final exercise to swap the logo image.

1. Open Dreamweaver. If you see the Welcome Screen upon launching the application, close it by pressing the red X in the top-left corner of the

dialog box. Choose the File menu > Open and double-click **index.html** from the **chapter13** folder on your Desktop.

2. Select the Designer workspace, either by selecting it from the pull-down menu at the top-right corner of the Application Frame or by choosing the Window menu > Workspace Layout > Designer.
3. Press the Split button in the top left of the Document Toolbar, beneath the tab labeled **index.html** (FIGURE 13.20). The three buttons—Code, Split, and Design—will change the appearance of your document as a work file that shows just the source code, or a split window showcasing the code and what the design might look like in a browser, or just the design of the page as it would likely appear in a browser. In split viewing mode, the source code appears on the left side of the Application Frame, and the design of the layout can be modified on the right side of the Frame.
4. In the design area, click once on the logo graphic. You'll notice that when something is selected in design view, the code that generates that element is also selected in code view (FIGURE 13.21). The code is what controls the design, so the simple task of highlighting code or activating elements in the design area essentially refers to the same concept. Notice the code that's used to add image content to an HTML source file. It's a tag named **img**, with an attribute specifying the source, **src**. This line of code is responsible for the logo image: ``. The code could be interpreted as follows:

“Place an image at this location within the page. The image can be found in a folder (directory) named **images**. The name of the image is **logo.png**. An alternative, text-based label for the image is **log**.”



FIGURE 13.21 The image element in code view, ``, is used to reference an image on the page.

5. The designer of this template made a typo, as “**logo**” should probably have been the alternative text. Adjust that now by simply adding the letter **o** at the end of **log** in the **alt** area of the image source tag.

6. Now swap the logo! Do you remember what you named the logo? If yours is like mine, newly created media file names were appended with “**-modified**.” So the new code would simply point to the image as **images/logo-modified.png** (FIGURE 13.22).



FIGURE 13.22 The swapped image appears when the new file is referenced in the code.

7. Check your work in a browser. It's always a good idea to see how your modifications will look in their final destination (in this case, a web browser). Choose the File menu > Preview in Browser > (select the browser of your choice). In the browser, you'll notice that the only change you made so far is the logo (FIGURE 13.23).

Dreamweaver tends to display the web page somewhat inaccurately in design view. As a rule, I don't completely trust what I see in design view and always check my work in a browser.

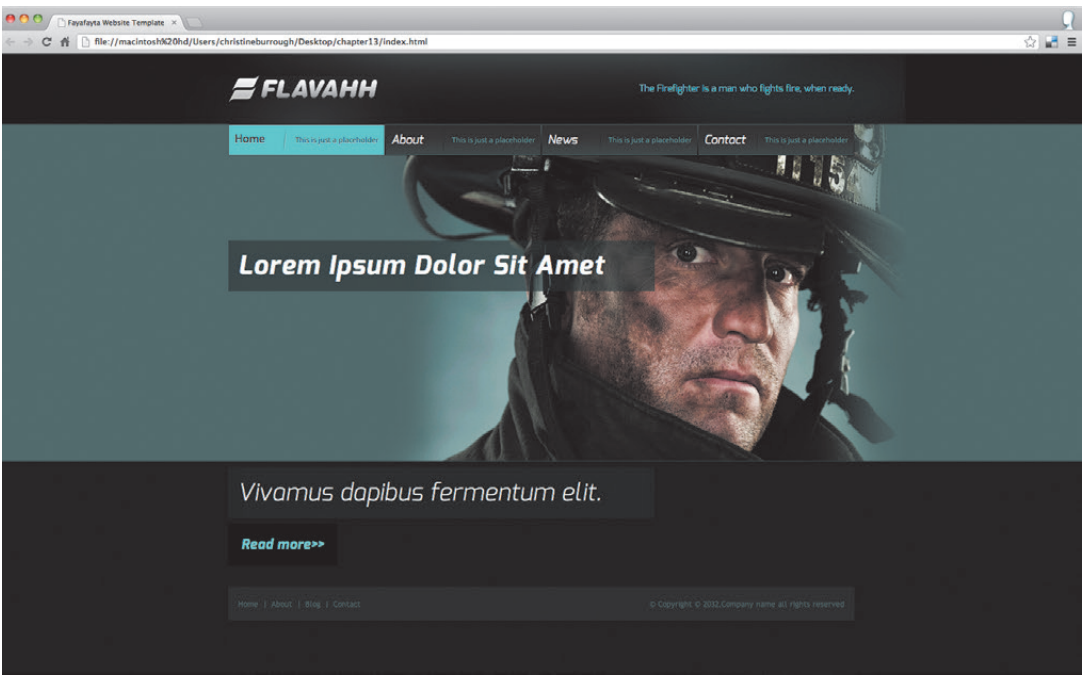


FIGURE 13.23 A view of the web page in the browser.

8. **Voila!** It's that easy. Well, sort of. It's that easy when you know that you need to use exactly the same pixel dimensions, save the files in the appropriate formats, and know where to look in the code to make modifications. You'll learn more about that in the next chapter.

9. Press **Command-S** to save the file. You'll save the file **index.html** on top of itself as you modify HTML documents in Dreamweaver. Don't worry—you can always download the template (or my modified template) anew.



LAB CHALLENGE

Understanding the differences between JPG and PNG compression is important. Imagine that you're curating a virtual gallery exhibit. The works can be drawings, photographs, digital art, vector illustrations, photos of sculptures, or anything else you can imagine. Develop a theme, find source images (either from friends or the web), and then resize and compress each image as thumbnail and large-format images to share online. The thumbnails will be much smaller in scale than the large-format images. The large images probably shouldn't be much more than 500 or 600 pixels wide.