Review
Homework

review homework

In-class

Review: Targeting content:

id, # (aka hash, pound)
class . (aka period, dot)

add responsive break-point to Audubon page

styling round-robin

5, 5 minute exercises
after each rotation, copy the entire directory so we keep a history.

style student page with only 2 CSS properties

demo:
copy to index.html2, create style2.css
do standard rotation.

style student page with only 3 CSS properties

add a responsive breakpoint to student page

use the student page with only 3 properties

find a website to take inspiration from

style student page from inspiration
using only 3 CSS properties

Homework #4

Re-use stylesheets

.. parent notation

Go through how to link new page while re-using stylesheet. Copy from template.

Visual Design

Inspiration

Boston Globe

Examples from Designing for the Web

free online now:
http://www.designingfortheweb.co.uk/

Layout

⅓   ⅓   ⅓

Five Simple Steps

A practical guide to

Designing for the Web

Available
February 2nd '09
as a PDF Download

A simple approach to applying graphic design to modern web design.

A Practical Guide to

Designing for the Web

by Mark Boulton

A Practical Guide to Designing for the Web will be available to download in PDF format on February 2nd 2009 for just £12*

Download a sample

Not sold yet? Download a sample (PDF 548 KB). Contains cover artwork, Table of Contents, and several sample pages.

What is the book about?

A Practical Guide to Designing for the Web aims to teach you techniques for designing your website using the principles of graphic design. Featuring five sections, each covering a core aspect of graphic design: Getting Started, Research, Typography, Colour, and Layout. Learn solid graphic design theory that you can simply apply to your designs, making the difference from a good design to a great one.

Who should read this book?

Anyone who fancies a great read! No, seriously, if you're a designer, developer, or content producer, reading A Practical Guide to Designing for the Web will enrich your website design and plug the holes in your design knowledge.

About the Author

Mark Boulton is a designer from the UK. He's worked exclusively in web design for over ten years, but has a background in traditional graphic and typographic design. Drawing on this traditional background, Mark is able to bridge the gap between graphic design and the modern web design. Mark runs his own web design studio, Mark Boulton Design, who specialise in designing simple, beautiful things for the modern web. He also co-wrote Web Standards Creativity published by Friends of Ed,

the rule of thirds

⅓ ⅓ ⅓

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What started out as a few blog posts, has been rewritten from scratch into five parts, each with five chapters:

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Part 2: Research and Ideas
Design begins with information, information gleaned from research. This research in turn informs ideas. In this part, you'll learn the various techniques to help get your design off on the right foot.

white space

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Color

Chapter Sixteen

The Colour Wheel

Colour theory involves a great deal of complex terminology; in this chapter, I'll outline some of the basics.

At its heart, colour theory is concerned with the creation of colour combinations via relationships. The relationships are created by the position of the colours on the colour wheel.
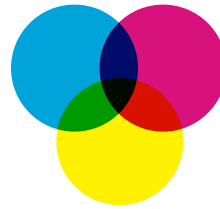
The complexity of colour theory really kicks in when you start taking into account different hues, shades and tones. It can all get a bit too much. So here, I'm keeping things very simple and I'm starting at the beginning with primary colours.

Primary Colours

Primary colours can be divided into two different types: additive and subtractive. The additive primaries are those which are obtained by light: red, green and blue. They combine to form white and form the basis of colours on screen, (your TV works in RGB, as does your computer screen). Subtractive primaries are those obtained by the subtraction of light: cyan, magenta and yellow. They form the basis of 'four colour' printing and combine to form black, the K in CMYK.

Primary colours:
Red, Green, Blue, and Cyan, Magenta, and Yellow.

The Colour Wheel
The colour wheel not only helps understand the relationship of different colours but also the classification of colours. It also, as I said, provides a quick reference to the primary, secondary and tertiary hues.

The Colour Wheel

Primary, secondary and tertiary colours

The primary, secondary and tertiary hues are shown in the diagram below. As you can see, it's pretty straight–forward to see how each is produced; primary colours combined create secondary colours. Tertiary colours are created by combining a Primary and a Secondary. Things start to get interesting when you isolate different combinations of colours and this is when we get into the realms of colour wheel selections.

left: **Primary**
right: **Secondary**
bottom: **Tertiary**

Colour Wheel selections

Colours, when selected from the colour wheel in certain combinations, interact together. This is the basis of colour palettes; the interaction of colours. Knowing the basis of these colour combination types is essential in creating palettes.
True, you can rely on gut instinct, (as many designers do), but more often than not these decisions are based on experience of seeing these colour combinations everywhere in everyday life. Really, once you start to notice these different combinations, it will drive you bonkers.

Monochrome
Monochrome selections are simply one colour from the colour wheel.
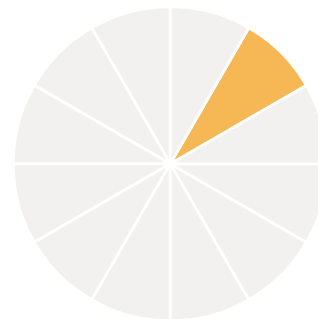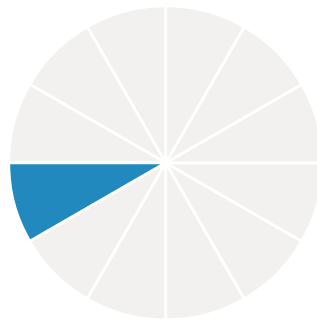
Monochrome can be any colour from the colour wheel

Complementary

Complementary selections are based on contrasting colours. Sometimes they look horrible and simply do not work. However, sometimes they are just the ticket. I generally use them if I want a vibrancy in a palette, or if I need to draw the readers eye to something. Hues of these colours work great as a highlight colour. They are defined by the colours opposing each other on the colour wheel.

Complementary colours are defined by the colours opposing each other on the colour wheel.
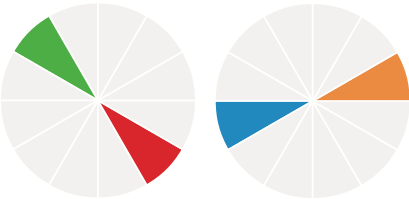
Triads

Triads are really interesting. They provide tension, which can be important in some designs, because their strength is relatively equal. Triad colours are any three colours which are equidistant on the colour wheel. As all three colours contrast with one another they can clash and this is where the tension is created.

Triad colours are any three colours which are equidistant on the colour wheel.
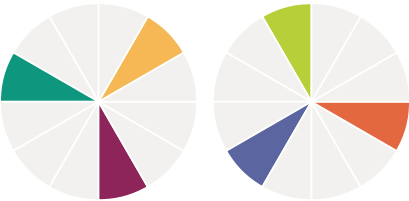
1. **Subordinate, or base colour.** *This is a visually weak or subordinate colour. It should contrast or complement.*

2. **Dominant or main colour.** *This colour defines the communicative values of the combination.*

3. **Accent or highlight colour.** *The accent colour can be sympathetic to the subordinate or dominant colour. Or, instead, you may choose an accent colour that is visually strong and striking, and appears to compete with the dominant colour. This can provide tension within a combination.*

Examples of Colour Combinations

Active / Vibrant

Active combinations are intense. They feature bright, often complementary, colours on the colour wheel and are combinations of primary, secondary and tertiary colours. To many people, colour combinations such as this evoke feelings of noise, flamboyance and energy. It's a young combination, (although not in all cultures), aimed at young adults. Usually these colors aren't the ones I describe as 'natural' on the next page, although they may be more intense tones of those same colours – and therefore, useful for 'natural' applications, such as the travel industry.

Colour combination showing
Subordinate, Dominant and
Accent colours

1. Subordinate or base colour
2. Dominant or main colour
3. Accent or highlight colour
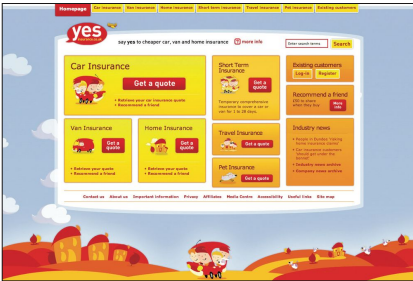
color for meaning and mood

Muted / Calm

Muted palettes have a lot of white in the hues. This example uses blues and introduces lavender as the dominant colour. The resultant colourway, (or combination), is balanced and calming. Hues in the blue, green and violet areas of the colour wheel convey a visual quietness. The accent is almost always used as sympathetic to the dominant. Often used in the cosmetics industry, the visual softness of the colours usually portrays a feminine quality.
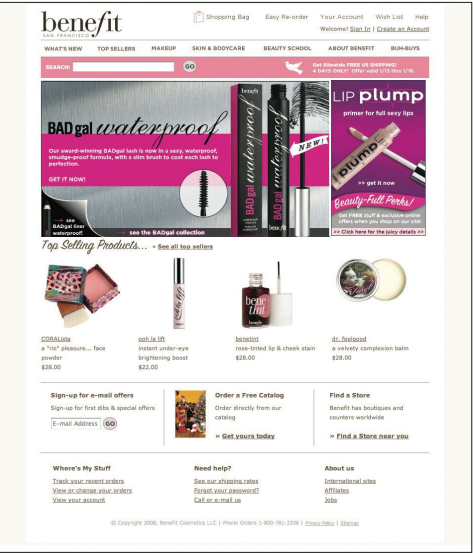
Benefit Cosmetics use of Calm colours

Pastel
A pastel combination is similar to the muted combination, in that
it is often based on colours containing a lot of white, (or lack of
white, if you are using the subtractive CMYK colour model used in
print work). Where they differ is that pastel combinations combine
warm and cool tones readily. This combination can portray
youth and innocence, (babies!), and has a warmth that the muted
combination fails to deliver.
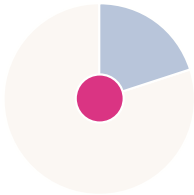
Coolspotters use of Pastel
colours throughout
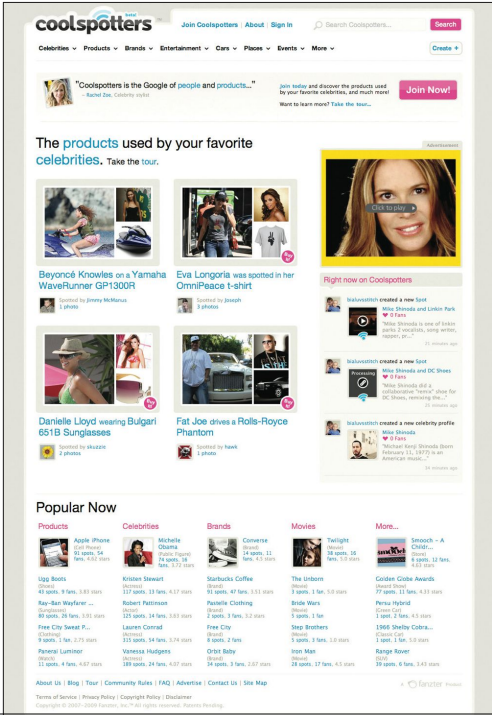
Natural

Natural combinations are those colours that are borrowed from the great outdoors. Rusty reds, browns, sky blues and warm pinks are the order of the day. I find the easiest way to create these combinations is to go outside, take a photograph and then choose some colours from that; you really can create some stunning combinations. When you need to communicate rustic charm or the feeling of walking through autumn leaves, then this is the type of combination you're after.
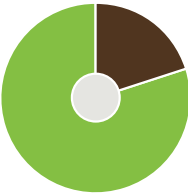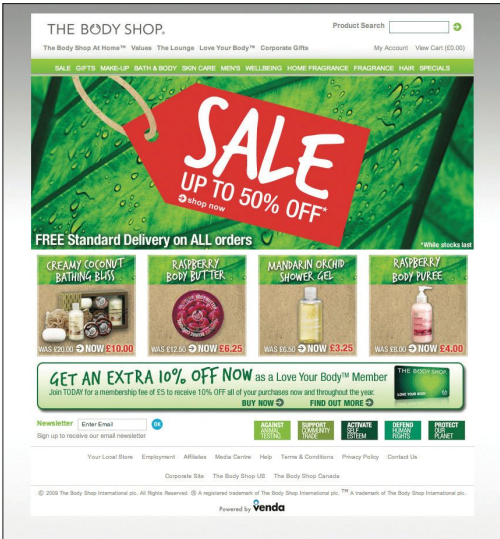
The Body Shop's use of natural colours

Rich

This is a good one: hues of royalty, tradition, (often religious), and, above all, wealth. Rich colour combinations are the combinations which are so engrained in culture. True, the actual colours used may differ, but the overall effect is seen throughout the world. Maroon is often mixed with gold and strong shades of green. For a fuller palette, add colours from the natural combination described earlier.
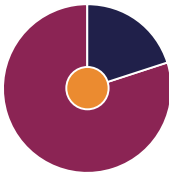
ghd's use of rich colours
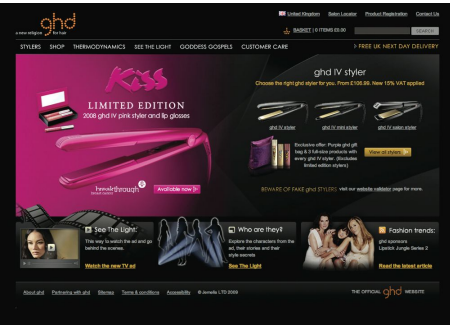
Part of the Design Solution

I hope I've conveyed what an important role colour plays in the design solution. By selecting the best combination of colours, you can go a long way toward ensuring the success of your design.

We've looked at some colour combinations here, but what about the individual colours? They communicate their own meanings and make a significant impact on the mood and tone of a given design. Next, I'll move on to discussing colour and mood. What do individual colours mean?

Adobe Kuler

Design Principles

http://www.kevinlucius.com/ texture

http://alistapart.com/ - balance, symmetry, emphasis

https://boston.craigslist.org/ type hierarchy

Tools

Template

blank page template