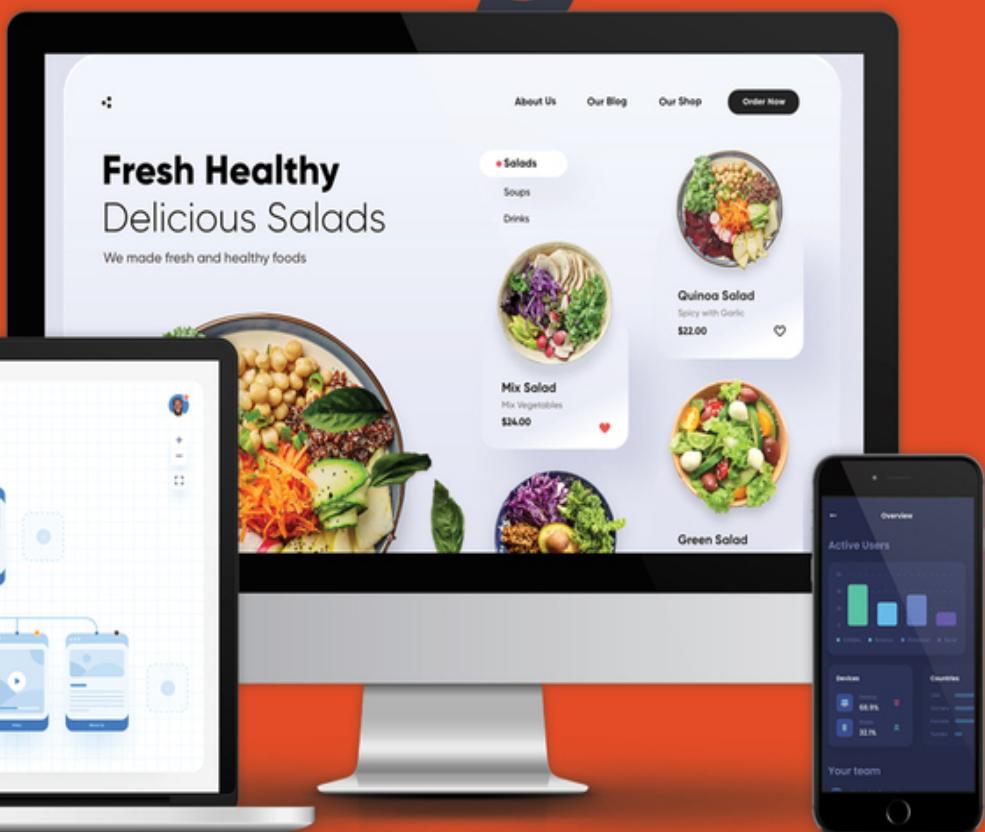


ABOVE THE FOLD 3RD EDITION

Principles of Web Design

By Brian D. Miller

With a foreword by
Jason Ackerman



01 | Plan

02 | Design

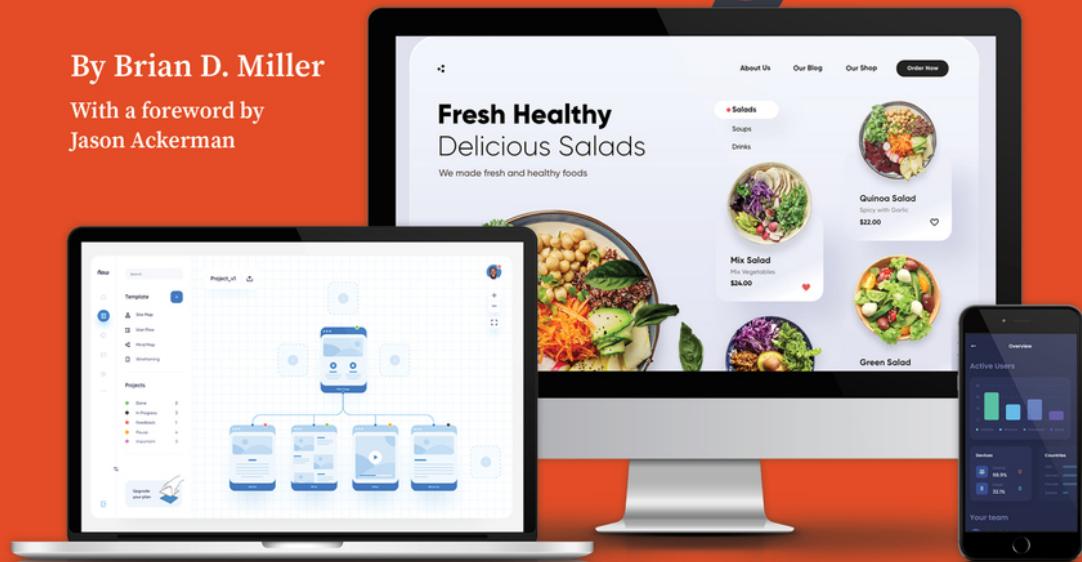
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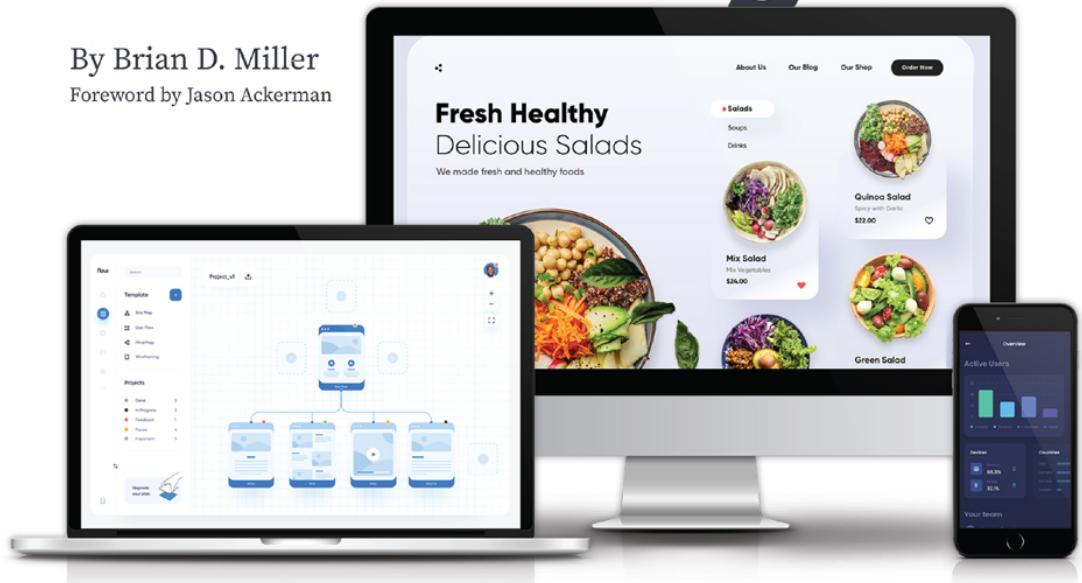
02 | Design

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Praise for Previous Editions

“ One of the Best Books Available on the Web Design Process

Brian clearly put a lot of thought and careful consideration into the structure, content and flow of the book. It's well done. I've been building websites for 4 or 5 years now and this is the first book I've found that does a good job of walking the reader through the entire thought process of planning and creating a structured strategy for designing websites.”

– Published on [Amazon.com](#) by Steffan Antonas

“ Web Design Demystified

‘Above the Fold’ provides everything that you need to build a strong foundation for a successful Website.”

– Published on [Amazon.com](#) by Ted A. Dobbs

“ I'm Glad I Started Here

Brian Miller gives a sensible and well thought out approach to web design. As a person who is interested in getting into this field I found this book a great place to begin my journey. He links all the steps to be successful at web design. The talent and skills must be your own, but if you're looking for a tool to focus existing talent into a career in web design, this book is an excellent place to begin.”

– Published on [Amazon.com](#) by JStein

“ Fantastic Guide

Above the Fold provides you with the fundamentals required for a successful digital experience. Anyone who is looking to promote themselves or business using digital media marketing tools should own a copy of this book. As Brian Miller thoroughly demonstrates, principals of design very much apply to each of your digital properties. Thank you, Brian, for an extremely comprehensive guide of an ever changing landscape. While technology will continue to change, principals of effective design do not.”

– Published on [Amazon.com](#) by B. Crosland

“ Great for Budding Devs

If you’re into the web and building sites then this, IMHO, is a must read. Brian Miller took his time and laid out the fundamentals of web development and design here in a concise and accessible manner. You don’t need a lot of technical acumen or programming prowess to get what he’s writing about and you’ll come away with a much greater understanding of the how’s and why’s of dev/design.”

– Published on [Amazon.com](#) by Frater Zion

“ A Useful and Easy Guide

Miller has written here the perfect handbook for a student looking to learn more about web design or a small business owner trying to spice their site up and increase traffic. It’s all here, discussions about the web itself, about how people use it and read different sorts of pages, discussions about the usability of a site and how that affects its design and vice-versa, a checklist of things to do before your site goes live and of things to have as it grows and thrives, everything you could need to know about web design.”

– Published on [Amazon.com](#) by A Student of eCommerce

“ A Must Have for Web Designers

Brian Miller does a great job of introducing people to the Art & Science of Website Design. This book is an excellent introduction and overview of Website Design, but is also packed with great information for old-timers as well.”

– Published on [Amazon.com](#) by Hugh

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For my two beautiful girls, Sarah and Rachel, this book, and everything I do, is for you.

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Acknowledgments

Special thanks to my college professor and very good friend for over 30 years, Alex White. *Here's to the next 30, Axe.*

Thanks to the guy who breathes life into our work, Jason Ackerman. The future is Bright!

To my friend and copywriting partner, Greg Voornas ([Voornas.com](#)). You taught me what it means to be creative and how to live your blood type—*be positive!*

With great appreciation for the talented team at Axioned ([Axioned.com](#)), including Libby and Dave, whose partnership I value greatly.

Thanks to Dan and Kelly at LS Media ([LSMedia.com](#)). I am continually inspired by your drive and talent.

To my clients. My goal is always to serve you with expertise, patience and value. Thank you for trusting your brands with me and my team.

And thank you to my family, Bridgette, Sarah, and Rachel. *I love you, always.*

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Foreword

It still happens, no matter how hard we try. In our agency, we get clients who look at the proposal, see the line item marked “Design”, and question why we can’t just “design it as we build”. And there was a time we would just go ahead and do it. I used to consider myself a “designer/developer,” the rare unicorn that could do both—a solid eye for design and all the sensitivity of a real artist, combined with the technical prowess and engineering mindset of a real nerd. I was the perfect web guy.

Brian Miller and his design team cured me of that. It was from them that I really learned what design was about in the context of web technology. I learned how much really goes into a quality website design. I learned that it’s as much about what is NOT on the screen as what IS on the screen. I learned that everything we were looking at on the first PSD was there for a reason—everything had a purpose. And it wasn’t just a purpose, it was a defendable purpose. Every font-size, every margin-left, every padding-top, line-height, letter-spacing, height and width . . . each one was carefully considered and important.

I first met Brian when my now-defunct firm was contracted to build the front end for a website he was designing. Having now worked with Brian for nearly a decade, for a time as his employee and now again as colleagues with my own new and different agency, I find it hard to work with a lot of designers. It’s not because they aren’t talented, it’s because very few put the kind of thoughtfulness and consideration into the WHY of their design.

That's what makes this book so valuable of a resource . . . it doesn't try to teach you how to be a talented designer. That's on you. This teaches the why, and intuitively links it to the how.

As a developer, it took quite some time for me to understand the true partnership design and development can have in a project. So often that relationship is confrontational—designers making things that developers have to figure out how to make work, and constantly pushing and pulling between the two until you end up with a final product that is the result of compromise, and it shows. But it doesn't have to be that way. Design that takes into account the elastic medium of the browser, as well as the unpredictable whims of the user, is not only a better end product, but also a joy to build.

By my count, I've worked on close to 100 sites with Brian, each one made better by the principles found in this book. I hope you find it as useful as I have.

Jason Ackerman
Founder, Overtime Agency
www.overtimeagency.com

OceanofPDF.com

Introduction to Web Design

There's an old legend in the world of football that says Vince Lombardi, head coach of the Green Bay Packers, started every season with a speech to his players about the game of football. He began the lecture by holding up a football and saying, "Gentlemen, this is a football." He proceeded to describe its size and shape, and talk about how it could be thrown, kicked, and carried. Then he'd point down at the field and say, "This is a football field." He'd walk around, describing the dimensions, the shape, the rules, and how the game was played.

This Is the Internet

The message from the two-time Super Bowl-winning coach was simple: to truly be effective at anything, one can never forget the basics. This simple demonstration stripped away the complexities of the game and reduced it to its essence. In doing this, Lombardi refocused his team's attention on what was truly important about succeeding at the game of football.

Taking a cue from Vince Lombardi, I'd like to conduct a similar exercise for you: Turn on a web-enabled device (PC, laptop, tablet, mobile phone, etc.), open the web browser of your choice (Safari, Chrome, Firefox, Microsoft Edge, etc.), type in the address of your favorite website, and behold—this is the internet. The internet is a series of interconnected computers, called servers, that enables companies, brands, organizations, governments, religious groups, and individuals to share information on a worldwide scale in real time. The World Wide Web or web, for short, is actually only a portion of the internet, which also includes all aspects of computer-to-computer communication like email, messaging, and file serving, just to name a few.

When an internet user types the address of a website into his or her web browser, the device transmits a signal to a server, and the server responds by sending bits of information back to the computer. This information includes images, raw content, and instructions for the computer to reassemble the layout, called markup (the *M* in HTML). The computer then takes that information and configures the files based on two things: the markup and styles that came from the designer/developer, and the preferences and limitations of the web browser and device itself. When a device reassembles a web page that it has received from a server, the following factors influence exactly how that page appears on the screen.



DEVICE

The type of device and version of the operating system (OS) the audience is using to browse a site can have an effect on how a site is seen. The number of operating systems has increased over recent years. Instead of focusing on Apple versus Microsoft, designers and developers now have mobile platforms to contend with—iOS (Apple), Windows Mobile, Android (Google), and to some extent Blackberry. A primary difference between operating systems is how typography is handled, including the fonts that are available natively and how smoothly the fonts are rendered. [Chapter 6](#) takes an in-depth look at typography.



SCREEN RESOLUTION

Not to be confused with the screen size in inches, resolution is the dimension in pixels measured horizontally and vertically on a screen. Most desktop monitors range from 800 pixels wide by 600 pixels high to 1024

pixels wide by 768 pixels high—and high resolution, or Retina Displays, can reach as much as 3072×1920 . Tablets have similar resolutions, while mobile devices can be as little as 320 pixels wide. Because of this dilemma of differing screen resolutions, designers and developers created the idea of responsive design. Discussed further in [chapter 3](#), responsive design displays different layouts for a single web page in response to the screen resolution, making it possible to maximize legibility and usability regardless of the size of the screen on which the content is displayed.



WEB BROWSER

The primary web browsers used today are Safari, Chrome, Firefox, and Microsoft Edge, both desktop and mobile versions. A web browser is an application whose function is to receive layout and styling information from a host and display that information on screen. Because these are different applications developed by different companies, they all interpret this information slightly differently. Added to this, the language that makes up web styling—cascading style sheets, or CSS—is always evolving; therefore, web browsers are constantly updating to keep up with the latest styling attributes.



CONNECTION SPEED

The connection speed is the speed with which a computer or device can connect to the internet and download the assets required to build a page. This has been an on-again, off-again issue through the years. The first computers to connect to the internet did so with modems that used phone lines, which were very slow, causing the need for “lightweight” pages—pages created mostly of text and color, with few images. Then came DSL and cable modems, making high-speed internet possible, and web page design evolved to include large amounts of imagery. Enter the cell phone, and people began browsing the web with slower connection speeds, until Wi-Fi and high-speed mobile connections evolved. While the connection speed of a user browsing a site won’t have a direct effect on how a site looks, it will definitely have an effect on the person’s experience of the site.

Limiting subjective decisions and being creative within those limitations is the essence of what all designers do.

Designing for the Web

To complicate matters, beyond these inherent system-based influences, individual user preferences also can affect the way a site looks. In this image we see the “Content” preferences in the Firefox web browser. These controls allow a savvy web user to change the fonts, the minimum size for type (this is an accessibility feature for users with impaired vision), the colors used for links, and even whether links are underlined. In some cases, these user preferences can even override the design decisions a designer has made for a page.

It is this aspect of disassembling a design and allowing the user to reassemble it under a varying set of circumstances that makes web design a unique and challenging form of design. These unique factors create added limitation considerations, and new possibilities, for the designer. Dealing with these factors and the potential issues they can cause in the clear communication of a message or a brand image requires a specific process.

The influence of the web browser on web design can be seen clearly in the following timeline. As the browser evolved, so did the sophistication of the design treatments for web pages. Also evident on the following timeline is the uniquely web idea of “publish, then polish.” For many web-based organizations, like the ones in the timeline, getting something online is more important than getting the perfect thing online. This can be very counterintuitive for print designers, who are used to meticulous perfection prior to any public consumption.



This screenshot of the preferences panel in Firefox shows how users can change how specific characteristics of web design appear on their screen.

A Brief History of Web Design

Web 1.0 (1993 – 1997)

1993	1994	1995	1996	1997
Mosaic, the first consumer Web-browsing application, is released	Yahoo.com launches WC3 is formed to standardize HTML Netscape Navigator Web browser is released	Amazon.com launches NYTimes.com launches Craigslist.org launches Microsoft releases Internet Explorer versions 1 (August) and 2 (November)	CompuServe changes its name to Lycos.com Cascading style sheets (CSS) introduced Microsoft releases Internet Explorer version 4 Weather.com launches	DrudgeReport.com launches Ebay.com launches Netscape Communicator replaces Netscape Navigator

1993

Mosaic, the first consumer Web-browsing application, is released

1994

Yahoo.com launches
WC3 is formed to standardize HTML
Netscape Navigator Web browser is released

1995

Amazon.com launches
NYTimes.com launches
Craigslist.org launches
Microsoft releases Internet Explorer versions 1 (August) and 2 (November)

1996

CompuServe changes its name to Lycos.com
Cascading style sheets (CSS) introduced
Microsoft releases Internet Explorer version 4
Weather.com launches

1997

DrudgeReport.com launches
Ebay.com launches
Netscape Communicator replaces Netscape Navigator

Web 1.0 (1998 – 2007)

1998	1999	2000	2001	2002
Google.com, founded by Larry Page and Sergey Brin, launches	Napster.com, a peer-to-peer file sharing Website, launches Microsoft releases Internet Explorer version 5, which allowed users to save web pages for the first time	Craigslist.org expands beyond San Francisco (originally launched in 1995) Google Adwords launches Netscape version 6 is released	Wikipedia.org launches Microsoft releases Internet Explorer version 6, which included support for CSS	Friendster.com launches Netscape version 7 is released

Google Search Engine

This is a demo of the Google Search Engine. More is research in progress to expand our domains and functionality. You can find the older [EarlyArch](#) with [source code](#).

Google is being developed by [Larry Page](#) and [Sergey Brin](#), with very limited implementation help by [Ricardo Baca](#) and [Dan Bernstein](#).

craigslist

posting shared available web/info design rooms/shared/available apartments business

jobs

communities/rec all ads email/personal biz ads general for sale personal services car/motorcycles/real estate/rental events/for hire tech events retail/hospitality/food volunteers non-profit

here's the deal with resumes

activist postings encouraged!

BayArea BiParty Conference on 3/9

Resumes provided - over 400 resume matching techniques

friendster Beta

Friendster is an online community that allows you to make new friends. This is a beta version.

- Meet new people in areas through groups.
- Meet new people in areas through cities.
- Meet new people in areas through interests.
- Create your own personal and private profile and invite your friends and people who are connected to you to join your network. It's free!

Take a Tour | Testimonials | Privacy Policy

napster

SEARCH DOWNLOAD

Napster is the world's largest MP3 music library. Napster attracts the creativity of every song by helping you live with millions of songs found in other MP3 collections. Napster is the easiest way to quickly search for your favorite music again!

Download Napster 2.0 Beta!

Interested in learning more? See the [media section](#) for detailed information about the Napster software and how it can benefit you.

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2003	2004	2005	2006	2007
MySpace.com launches WordPress blogging software is introduced. Apple releases the Safari web browser	Facebook.com launches Flickr.com launches Mozilla Firefox web browser is released, which utilizes the Gecko layout engine to display web pages	YouTube launches Reddit.com launches	Twitter launches Microsoft releases Internet Explorer version 7, which introduced tabbed browsing and a content feed reader Mozilla Firefox version 2 is released with tabbed browsing	Apple introduces the iPhone and mobile apps Netscape Navigator version 9 is released

2003

MySpace.com launches
WordPress blogging software is introduced.
Apple releases the Safari web browser

2004

Facebook.com launches
Flickr.com launches
Mozilla Firefox web browser is released, which utilizes the Gecko layout engine to display web pages

2005

YouTube launches
Reddit.com launches

2006

Twitter launches
Microsoft releases Internet Explorer version 7, which introduced tabbed browsing and a content feed reader
Mozilla Firefox version 2 is released with tabbed browsing

2007

Apple introduces the iPhone and mobile apps
Netscape Navigator version 9 is released

Web 1.0 (2008 – 2017)

2008	2009	2010	2011	2012
<p>Candidate Websites and social media play a pivotal role in the U.S. elections</p> <p>Mozilla Firefox version 3 is released</p>	<p>Microsoft launches Bing.com to compete with Google</p> <p>Microsoft releases Internet Explorer version 8 with improved support for Ajax, CSS, and RSS</p>	<p>Twitter.com is used to organize and mobilize relief efforts in Haiti following the devastating earthquake.</p> <p>Mozilla Firefox version 3.6 is released</p>	<p>Pinterest.com launches</p> <p>SnapChat.com launches</p> <p>Apple Siri is introduced</p>	<p>Vine.com launches</p>

The timeline illustrates the evolution of web technology and social media during this period:

- 2008:** Shows the Obama '08 campaign website, which features a prominent "JOIN THE MOVEMENT" call-to-action and a "JOIN US" button.
- 2009:** Shows the Microsoft Bing search engine interface, featuring a snowy winter scene as the background.
- 2010:** Shows the Twitter homepage, which was heavily used for organizing relief efforts following the Haiti earthquake.
- 2011:** Shows the Pinterest homepage, characterized by its grid-based pinning interface.
- 2012:** Shows the Vine mobile application, featuring a hot air balloon in the background and a microphone icon.

2013

GIFY.com
launches

2014

Amazon Echo—
Alexa — launches

Healthcare.gov
launches

Twitch.com
launches

2015

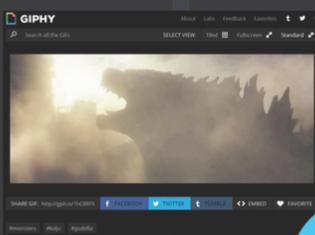
Google Photos
launches

YouTube Kids
launches

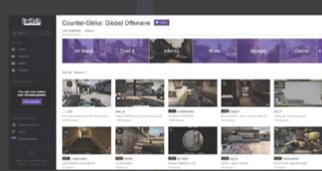
2016

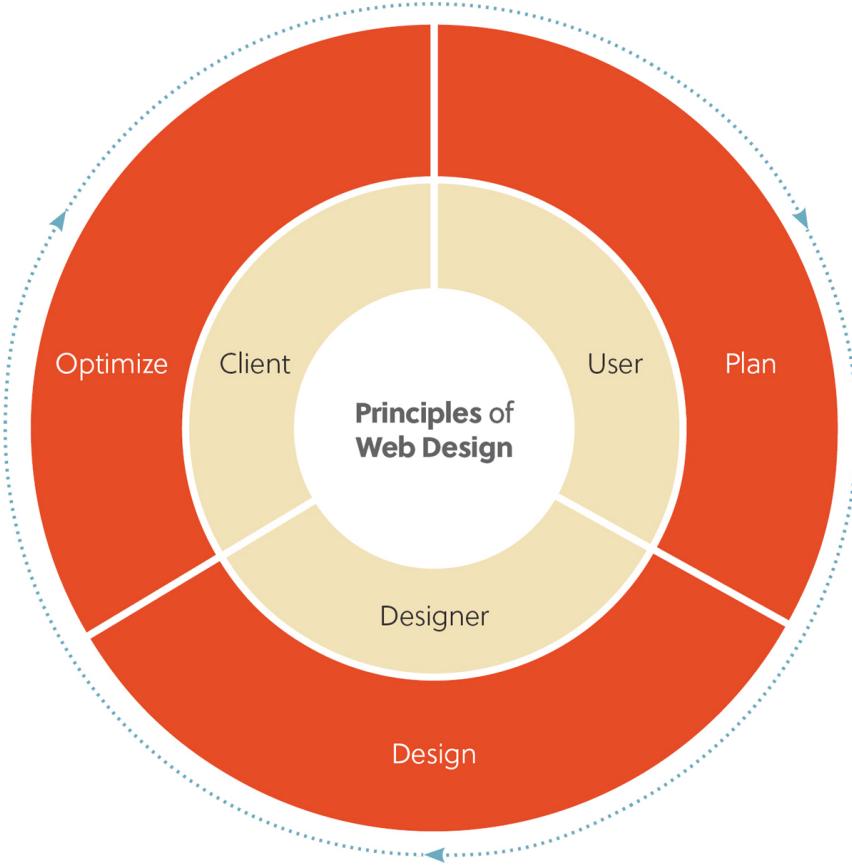
TikTok.com
launches

Facebook Watch
launches



Facebook Watch





Principles of Web Design focuses on the three phases of a web project—planning, designing, and optimizing—with each phase aligning with the constituents of a Website: the user, the designer, and the client.



Plan

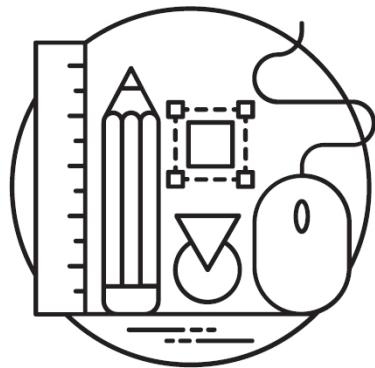
The first section of *Principles of Web Design* explores the steps that are required to plan out a website. Planning is not unique to web design, of course, but there are some unique considerations a web designer must be aware of in order to avoid common pitfalls. Even the simplest of websites can be defined as an application with a unique set of utilities that need to be manipulated by the user. Identifying the requirements of this application, including the goals of the client, is a great first step for any web project. The resulting requirements document can be referred to throughout the entire project to create success factors to be used to evaluate the project in the end.

Another benefit of this planning stage is that it helps designers break up large tasks into manageable smaller tasks. Mapping out the relationships between large amounts of complex information or detailing the flow of a particular user task are examples of things that should be addressed prior to beginning the design phase in order to make sure they're getting the attention they require.

In addition to having a plan, web designers need to have a contingency plan—a backup plan that allows for user variables.

The collection of these plans is called User Experience Design, or UX. Designing the experience that's right for the target customer (in addition to what we traditionally think of as graphic design—styling, typography, and imagery) is critical to being a successful web designer. It's the criteria by which each of the samples shown in this book has been judged. They go beyond looking good: they look good, they work well, and in many cases they add an element of delight to the experience. It's also the criteria that the web-browsing population uses to determine how successful a website will be.

Take [Twitter.com](#), for example—a website unlikely to win a traditional design award, yet undeniably and profoundly popular. Twitter’s popularity is largely due to two main things: It’s a simple idea, telling your followers what you’re up to; and it is executed simply, with an emphasis on user interaction. It is a utility that lets users have enough control over the experience to make them feel as if they’re expressing themselves, but not so much control that the experience becomes overwhelming or intimidating. This is all a direct result of excellent planning and user experience design — if perhaps not graphic design.



Design

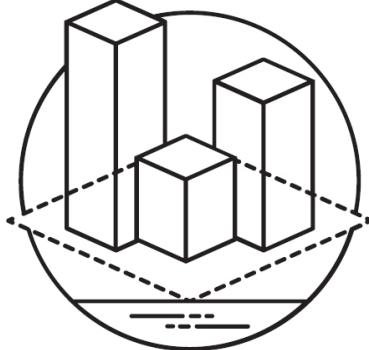
The second section of *Principles of Web Design* looks at the specific attributes of web design and layout. To explore the subject of design for any medium, it’s important to define the term *design*. At its most basic, design is a plan. Things that are said to have happened “by design” are said to have happened not by accident.

A finished design is simply the result of a series of decisions made by a designer to express a specific brand image and communicate a message. Each decision a designer makes leaves him or her open for subjective

criticism, and therefore, many designers find it helpful if their decision set is limited in some way—by brand guidelines, client requests, or self-imposed limits. Limiting subjective decisions and being creative within those limitations is the essence of what all designers do.

The web as a design medium comes with several built-in design decision limitations—from color accuracy to typographic control to page size. Successful web designers embrace these limitations and find ways to be creative within them, instead of trying to circumvent them. [Section II](#) of *Above the Fold* explores the aspects of graphic design (space use, typography, imagery) in the context of the limitations and opportunities that web design offers.

Design is about having a plan. Web design is about having a **backup plan.**



Optimize

The final step in the web design process, as well as the last section of *Principles of Web Design*, is the analysis phase. Analysis can begin with the product itself—the website that was created in the design phase. This

testing, or beta, stage can help uncover issues with the digital product prior to launching the site to the public.

Once the site is launched, how will your users find it? [Section III](#) looks at two ways of attracting visitors: search engine optimization (SEO) and web marketing. SEO is not a sexy topic. It involves research, copywriting, and networking. But it is paramount to the success of a site. Marketing is very sexy—social, viral, guerrilla. It is these concepts of SEO and marketing that bring users to a site and ultimately lead to its business success.

Finally, web design offers an unprecedented opportunity to analyze and adjust a design based on detailed, real-time information. Improvements to the design or usability of a site can be done on the fly with no limits to the number of changes that can be made. Analytic software, such as Google Analytics, provides countless pieces of data that help a designer understand the habits of the users of a site.

Each of the topics in *Principles of Web Design*, from planning and design to marketing and analysis, can be researched in much greater depth than what is presented here. It is also equally important to take in the breadth of these principles. They are interconnected; too great a focus on one area over another will result in a less than successful product. Planning, designing, analyzing, and back again to planning is the complete and necessary cycle for successful and long-lasting web strategies.



Section I

Plan

- 1. Website Planning**
- 2. Elements of Usability**
- 3. Space, Grids, and Responsive Design**

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CHAPTER 1

Website Planning

User-focused design, or design that puts the user ahead of stylistic design treatments or gratuitous use of technology, must start with a plan. The objective of this plan is to align the client's business goals with the needs and desires of the target user group. A plan can also help map out a "big picture" view of the project, giving all members of the team perspective, clarity, and a common goal. An effective plan helps remove subjectivity from the creative process and gives a framework for decision-making.

Project Planning

Creating a Website project plan is a multi-part, multi-disciplinary process. The phases of this process can include research and discovery, content inventory, site mapping, wireframing, usability mapping, prototyping, and design concepting, all of which are discussed in this chapter. Depending on the size of the project, this phase can take a week to several months to establish the documents needed to effectively move forward with the design phase.

There are many benefits to developing an effective site plan. The client should reap long-term benefits, from a reduction in the development cost normally associated with inflexible or flawed systems, to decreased training costs. These benefits help clients make the most of their Website and achieve the highest return on their investment (ROI).

Plans also help the design team define the parameters of a project for estimating purposes. Once a plan is in place, the designer or project team should have a clear picture of the scope of work (SOW) for the project. The team can then estimate and assign time to each task or phase of the project. If along the way the client has revisions or changes direction, the designer or project team can refer back to the approved plan and determine whether the project needs to be re-estimated or if the alterations are within the original scope of work.

Ultimately, however, site planning should be about the user. The goal of a well-conceived site plan is to increase a user's satisfaction with a site by organizing information and optimizing the critical tasks on the site. The measure of the ease of use for a site is called usability and is discussed in

the next chapter. What follows are the basic steps involved in the website planning stage.

Research & Discovery

The process of developing a plan usually starts with research into the client's goals for the site and an analysis of the landscape in which a site will exist. A briefing meeting is an interview with the client to better understand the purpose behind the project. This can be conducted by a designer or an account executive (also called a client manager), whose job is to manage the client relationship. A SWOT (strengths, weaknesses, opportunities, and threats) analysis can be very helpful in pinpointing the internal and external factors that will influence the project. A SWOT analysis categorizes the internal, external, positive, and negative factors that can influence the effectiveness of a site.

To gain a deeper understanding of the landscape, it's often necessary to conduct a competitive analysis and customer interviews. A competitive analysis results in noting what the competition does well, as well as where they fall short. This can help identify gaps in the market that the client can take advantage of. Customer interviews are helpful for identifying the current perception of the client organization or the general feeling of the current market.

The result of a client briefing and customer interviews is a project or creative brief. A creative brief outlines the goals for a project, the special considerations the team must take in order to complete the project

effectively, as well as a schedule of milestone events. A brief is usually reviewed by the team and the client and signed off by both, forming the directional foundation for the project.

Strengths <i>Internal/Positive</i> <i>Recognized brand</i> <i>Impressive product line</i>	Weaknesses <i>Internal/Negative</i> <i>Understaffed</i> <i>Lack of experience</i>
Opportunities <i>External/Positive</i> <i>Expanding customer base</i> <i>Growing industry</i>	Threats <i>External/Negative</i> <i>Strong competition</i> <i>Economic factors</i>

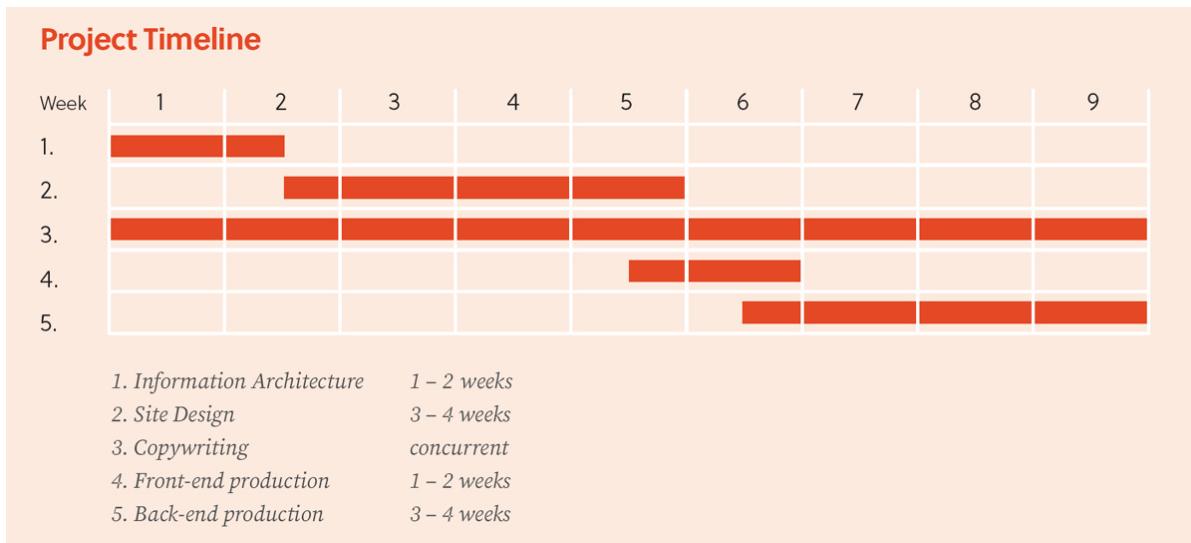
An example of a SWOT analysis. The process of developing a SWOT chart can help uncover key pieces of information that help shape the usability and concept of a website. Strengths and weaknesses are internal factors, while opportunities and threats are external factors that a client has little control over.

A **SWOT analysis** categorizes the internal, external, positive, and negative factors that can

influence the effectiveness of a site.

Requirements Documentation

A great way to organize the client's needs and create a list of success factors is with a requirements document. A requirements document is usually a spreadsheet that contains a list of non-subjective "must-haves" for each page or section of a site, as well as global must-haves for the whole site. An example of a requirement is "the site shall have commerce functionality," or "the main navigation shall include a link to the shopping cart feature." These requirements help set a framework for the rest of the planning stage and they can be referred to throughout the project to ensure the success of the project.



A Gantt chart shows the timing of the tasks involved in a project in relationship to one another, helping the team see the big picture.

Creative Brief

Project name:

Date:

Prepared by:

Submitted to:

Project overview:

Background information:

Target user insight information:

Brand attributes, promise, and mission:

Competitive landscape:

Business objectives—success criteria:

Testing requirements—measurement of success:

Creative strategies:

Functionality and technical specifications:

Contribution and approval process:

Timelines:

Budget:

This fact-based portion of the brief should be concise and only include information pertaining to the desired outcome of this specific project

The business objective should identify a single testing metric that drives the creative strategy and the decision-making process for the project

Defining the number of rounds of revisions and identifying a single point of contact (client and creative) will cause clients to focus their comments and streamline the process

This creative brief template helps clients synthesize the goals of a project in a way that can help remove a lot of the subjectivity that comes with creative projects.

Asset Inventory

A website design project can often be overwhelming at the beginning. There are many considerations to be made and items to be collected before designing can begin. Project assets like client logos, copywriting, imagery, and code libraries must all be identified and located. This process begins with an inventory of all the assets needed for a project—in other words, what are the elements of a site that the team will need to complete the project? This information can be collected in a spreadsheet, drawn out on a whiteboard, or sorted on index cards—whatever will produce the most comprehensive results. This process can be done by the creative team in parallel with the execution of other phases by the information architecture and user experience teams.

Content Checklist

Copy

- Who will provide copy?

 - Is there a budget for a copywriter?

 - What are the copy mandatories?

 - What's the correct tone for the audience and brand?

-

Imagery & Artwork

- Is there existing imagery?
If yes, what format and resolution is it?

- Is there a budget for a photo shoot?
-

- Is there a stock photo budget?
-

- Are any custom illustrations needed?
-

Code

- What code can be reused, if any?
-

- Does this require custom programming or an off-the-shelf solution?
-

- Will there be a content management system (CMS)?
-

- Who will manage the content?
-

File Organization & Naming

A designer's ability to organize his or her working and production files is always important, but with web design it's critical. This is because the files that a designer uses to create a site are the same files that a user will download and view on his or her computer. Factors such as file name, file type, file size, and directory organization are all significantly more important than with print design. HTML files reference other files with relative paths, which means they find other files based on their own location. Therefore,

files need to be organized in clearly labeled directories, as seen in the diagram to the right.

Properly naming files can help improve workflow and, more importantly, ensure the files will be handled properly by the web server. Rule number one is never use spaces in file names. While Mac and Windows systems can handle spaces with no issue, servers running UNIX can have difficulty with spaces.

Clear file names help the programmer understand the content of the file and they help organize the directories for a website. The example file names seen here are all buttons, thus they start with “btn_” and because of this they group together alphabetically. Note that they’re all lowercase as well. This is for consistency and because some languages like XML and XHTML are case sensitive, so to be safe designers should stick with an all-lowercase convention.



btn_red.png
btn_blue.png
btn_green.png
btn_orange.png

Web design projects can be overwhelming at the start. Checklists, like the one seen here, help a designer run down the list of requirements for a project and reminds him or her of the critical needs.

“Logically” can mean a number of things:
Logically from a **business point of view**;
or logically from a **user’s point of view**.

Taxonomy and Grouping

Once the objectives have been set and all of the things the client would like to say and do with the site have been established, you can begin organizing and mapping out the content. Start by listing all the content. Then begin grouping the content logically. “Logically” can mean a number of things—logically from a business point of view (or how the client sees things being grouped), or logically from a user’s point of view (or how the information will be consumed).

Some information architects conduct this exercise with software like OmniGraffle, or the old-fashioned way, with index cards. How you decide to do this is up to you, but the ultimate solution should be something that makes sense for the user and the client.

One rule of thumb is to limit the number of choices a user sees at any given point to seven items. Physiologically, humans cannot perceive more than seven items at one time without creating subgroups. So to not overwhelm the user, a typical primary navigation will not have more than seven items, often fewer.

Hierarchy of information can begin to unfold with the selections for the primary and secondary navigations. The primary navigation should be just that, the primary activities that a user will want to conduct on the site. The secondary navigation, which often has less visual importance, is for supporting content.

There is a constant tension between the desires of the client and the needs of a user. A good example of this is the “About Us” link found on many company websites. As a business owner (and I have seen this many times), there is a temptation to put this first in the navigation — “I want them to know our story!” the client will often say. However, from the user’s perspective, “About Us” is often the last thing he or she is looking for on a website. Using the tools previously discussed in this chapter — briefs,

SWAT charts, etc.—are a great way to provide objective reasoning to a client to present a clear hierarchy of information for the user.

Information Architecture

In order to understand what information architecture (also known as IA) is, it's important to unlearn what most designers think IA is. It is a mistake to think of IA as simply a means of sketching a design—boxes and shapes that represent the “underpainting” of a layout. While this may be useful to some designers and may also be how IA got its start, it's only a sliver of the IA field, which extends well beyond simple design planning.

In the infancy of the internet, websites were predominantly “information spaces”—news sites, medical sites, marketing brochure sites, etc. Therefore, there was a need to “architect” these spaces, which meant designing effective ways to a) organize the content and b) navigate through it so users could easily find what they were looking for. If you look at the deliverables an information architect created, that becomes clear.



Site maps: An illustration or map of the pages of a site and their relationship to one another



Taxonomies: The classification of content into a hierarchical structure



Labeling systems: The process of naming buttons and links to make it clear what content they will reveal



Wireframes: A means of organizing the content of an individual page as well as illustrating any technical requirements needed

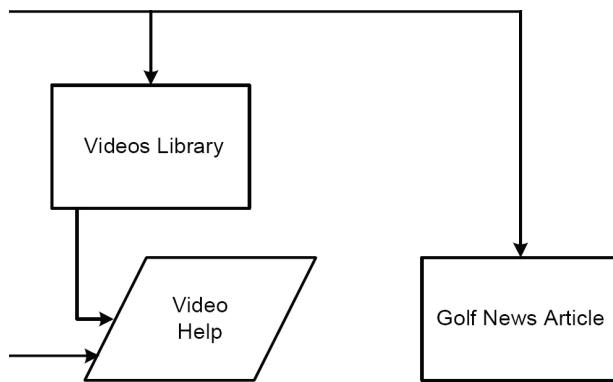
These tools illustrate the navigation structure and provide context as well as the details of the various information components shared across the different pages/screens of the site.

When websites became more transactional, IAs started to become more like interaction designers, thinking in terms of discrete user tasks, mapping out user flows, designing—from a functional point of view—the individual components that would allow users to complete tasks, and all the nitty-gritty that went into each component. At this point, IAs shifted their attention away from the client and/or the designer and focused it squarely on the user. User scenarios became a standard IA deliverable, showing the paths to desired user outcomes and (usually) business outcomes, too.

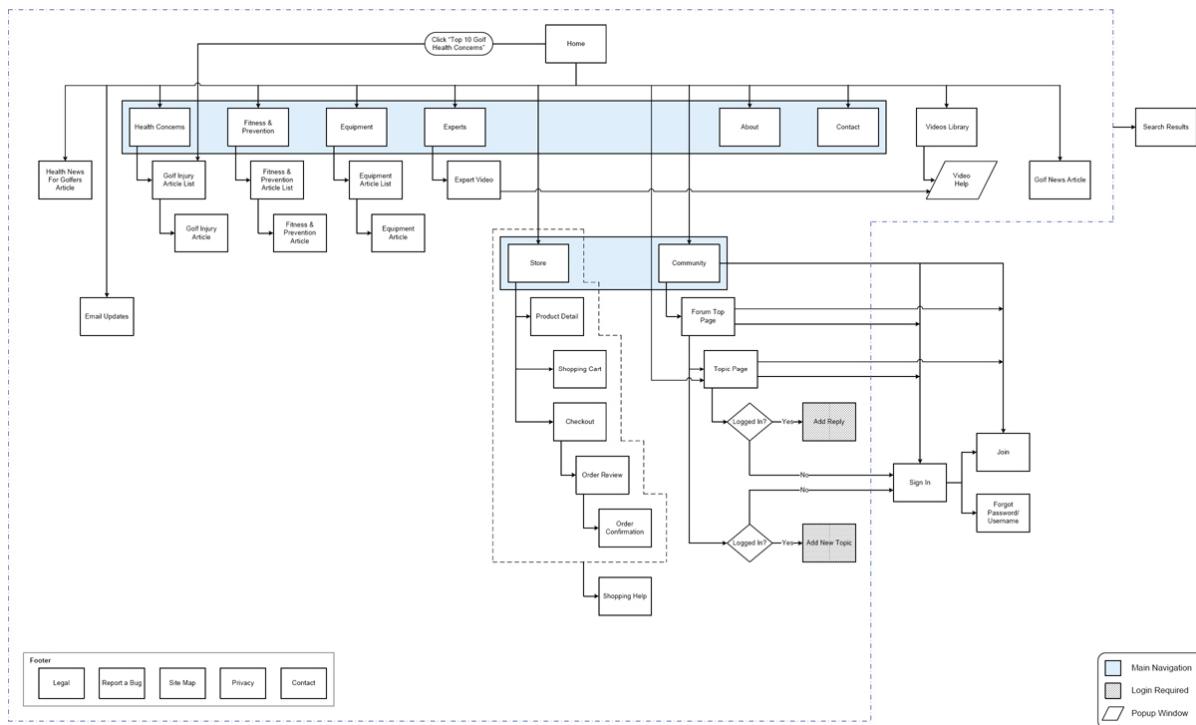
Sitemap

The information architecture phase of a website project starts with the development of a comprehensive sitemap. A sitemap is a schematic for a site showing the pages and the linked relationships among them.

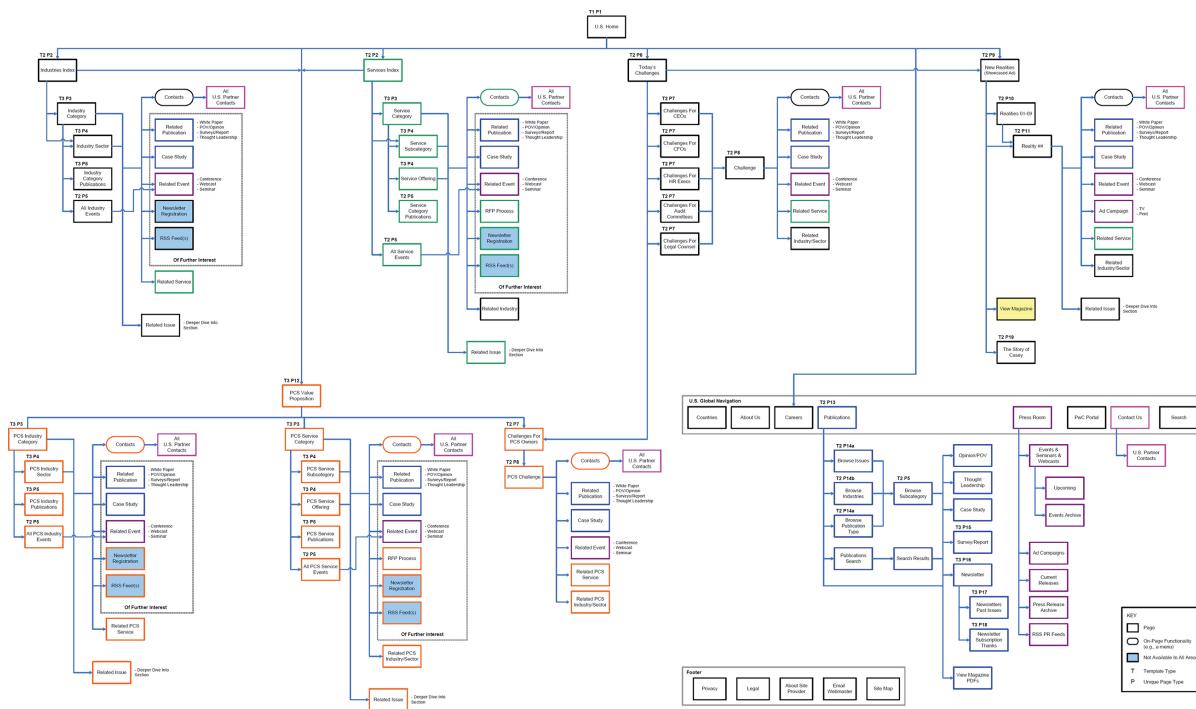
Traditionally, pages are represented by outlined boxes, and links are represented by lines connecting the boxes. This document gives a design team an overview of the site and allows designers to understand the breadth of the navigational needs and the full scope of the project: What pages are most important? What pages need to be reached from every page? Is there a target page that the client wants to lead people to? All of these questions can be answered by examining a sitemap.



A *sitemap*, like the one shown here for [GolfersMD.com](#), shows the pages of a site and their relationship to one another. Pages are laid out and grouped by the information architect, showing various pathways and connections that a design team uses when laying out the navigation and sub-navigation. In this case, the items in the main navigation are shaded in blue, pages that require the user to log in are shaded in gray, and pop-up windows are slanted boxes.



The sitemap on the next page illustrates that even a very large and seemingly unwieldy site becomes more manageable when neatly organized by an information architect.

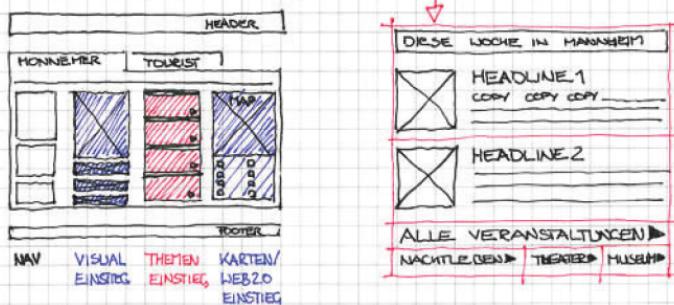
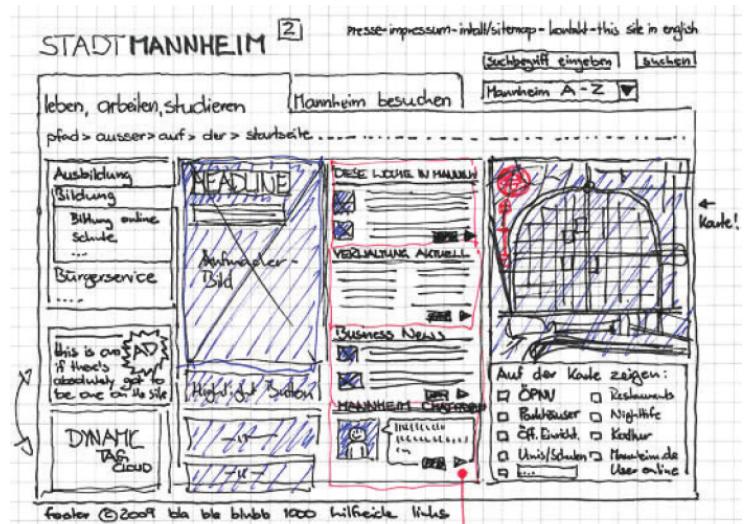


Wireframes are **blueprints** that map out individual pages of a site. They show the elements of a page and their relative weight or importance.

Wireframe

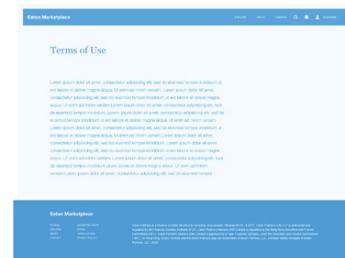
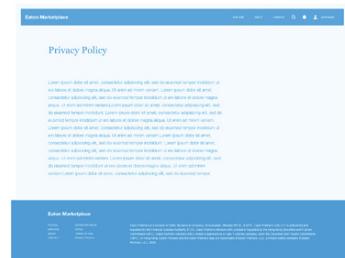
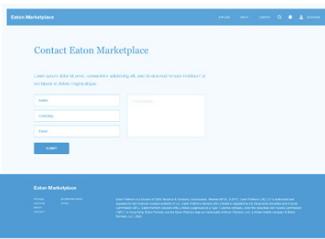
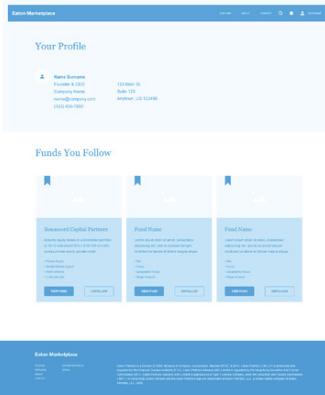
Wireframes are blueprints that map out individual pages. The wireframe shows the elements of a page and their relative weight or importance. They are not intended to illustrate the layout of the page; instead, they visually catalog the elements on a page and give a designer an idea of what the most important elements are, what the second most important elements are, and so on. They can also detail specific functionality for a page; illustrate different states for elements on the page or the entire page, like drop-down menus or expanding areas; or demonstrate how modular areas might work together.

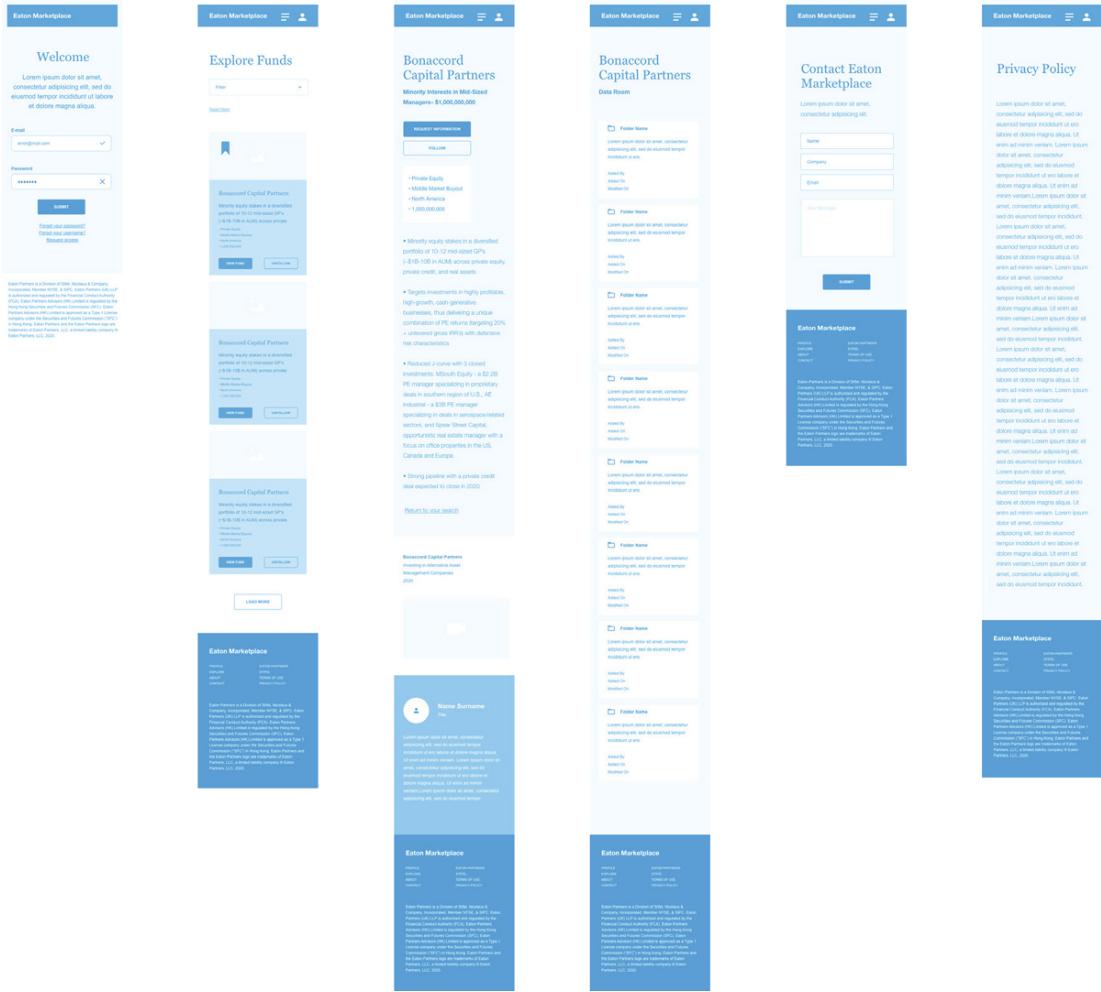
Wireframes can be made for any page of the site that requires this type of detail, like the home page, subpage templates, registration forms, search results, and so on. This step helps a designer focus on style rather than a dual task of form and function during the layout phase.



The wireframes seen here and on the next spread are what user experience experts and information architects use to organize a page for a design team. Wireframes are the bones that a designer uses to flesh out by adding brand elements and aesthetic treatments.



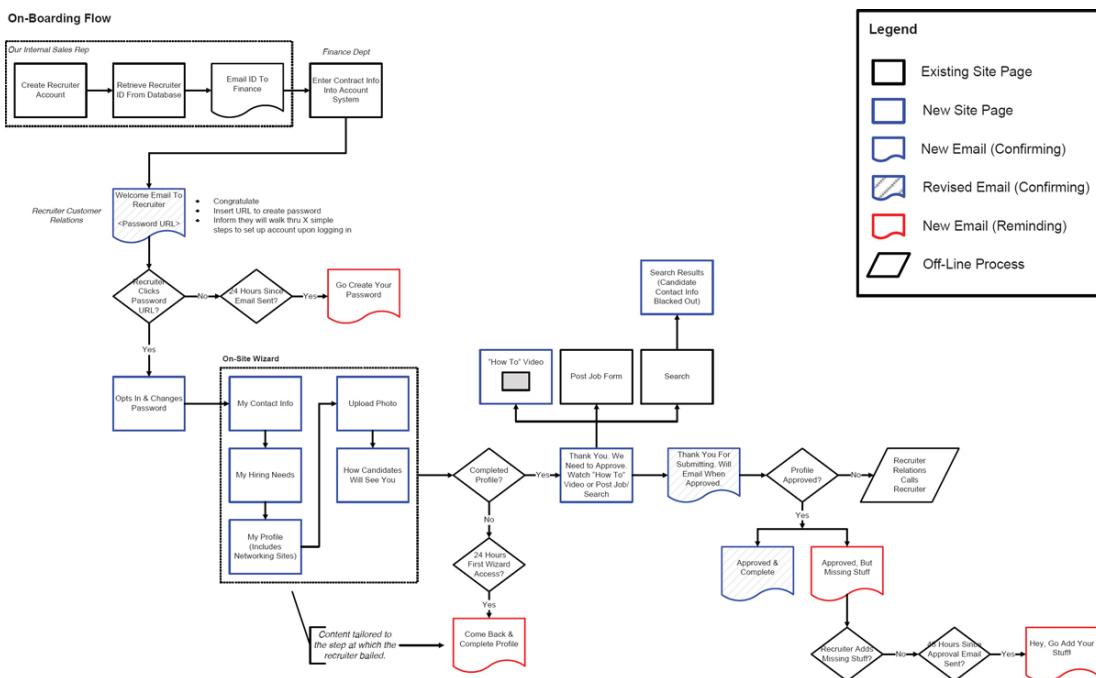




Usability Diagrams

Usability diagrams (also known as user-flow diagrams or use cases) combine a sitemap and a wireframe to plan out a specific action a user might take on a site, and the process of how it occurs. Each step of a process is illustrated especially for tasks that have multiple outcomes, like error and success messages. For example, to show how someone might register as a user on a site, a usability diagram would show a home page, a

registration page that's linked from the home page, an error page showing that the user didn't complete all the required fields, a "thank you" page showing the registration was complete, and a confirmation email wireframe. User-flow diagrams show every step of the process and can help uncover potential issues. The process of creating a use case can be as valuable as the resulting diagram. The exercise of acting as a user and imagining interaction with the site is a critical preparation step in designing for the web.

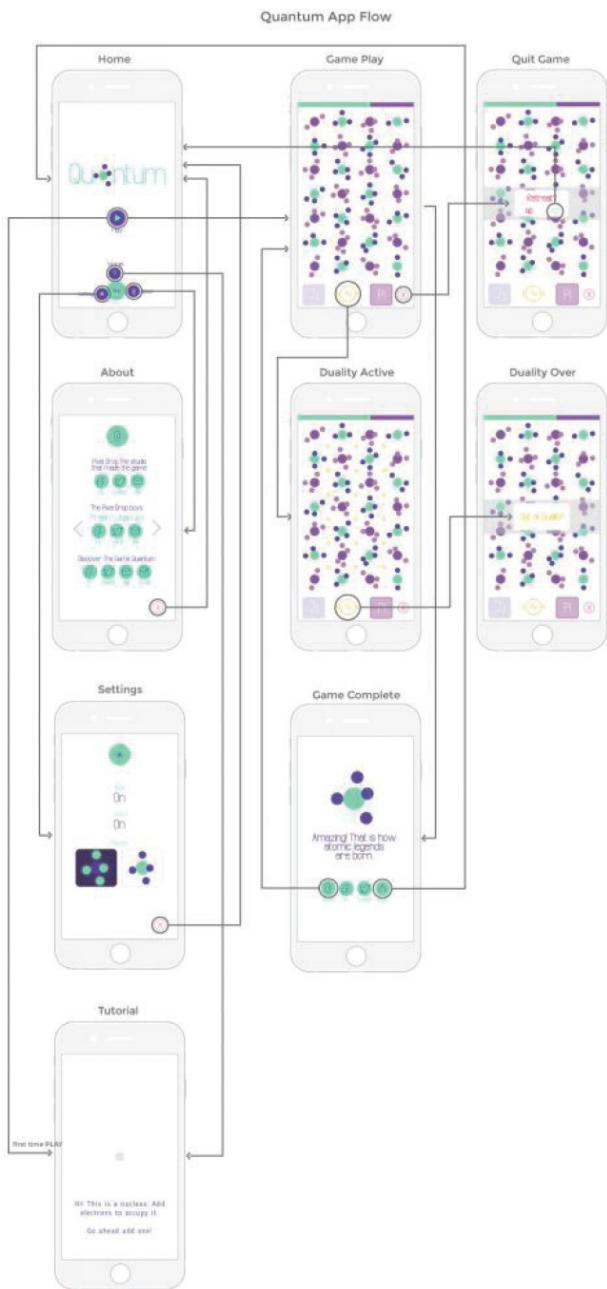


The usability diagram seen here goes a step beyond a sitemap and illustrates the path a user might take through a site. The diagram can include not only on-site pages, but emails and even off-site actions like going to a retail store or calling an 800 number. These help the web project team lead the user to the intended goal of the client in the most effective way.

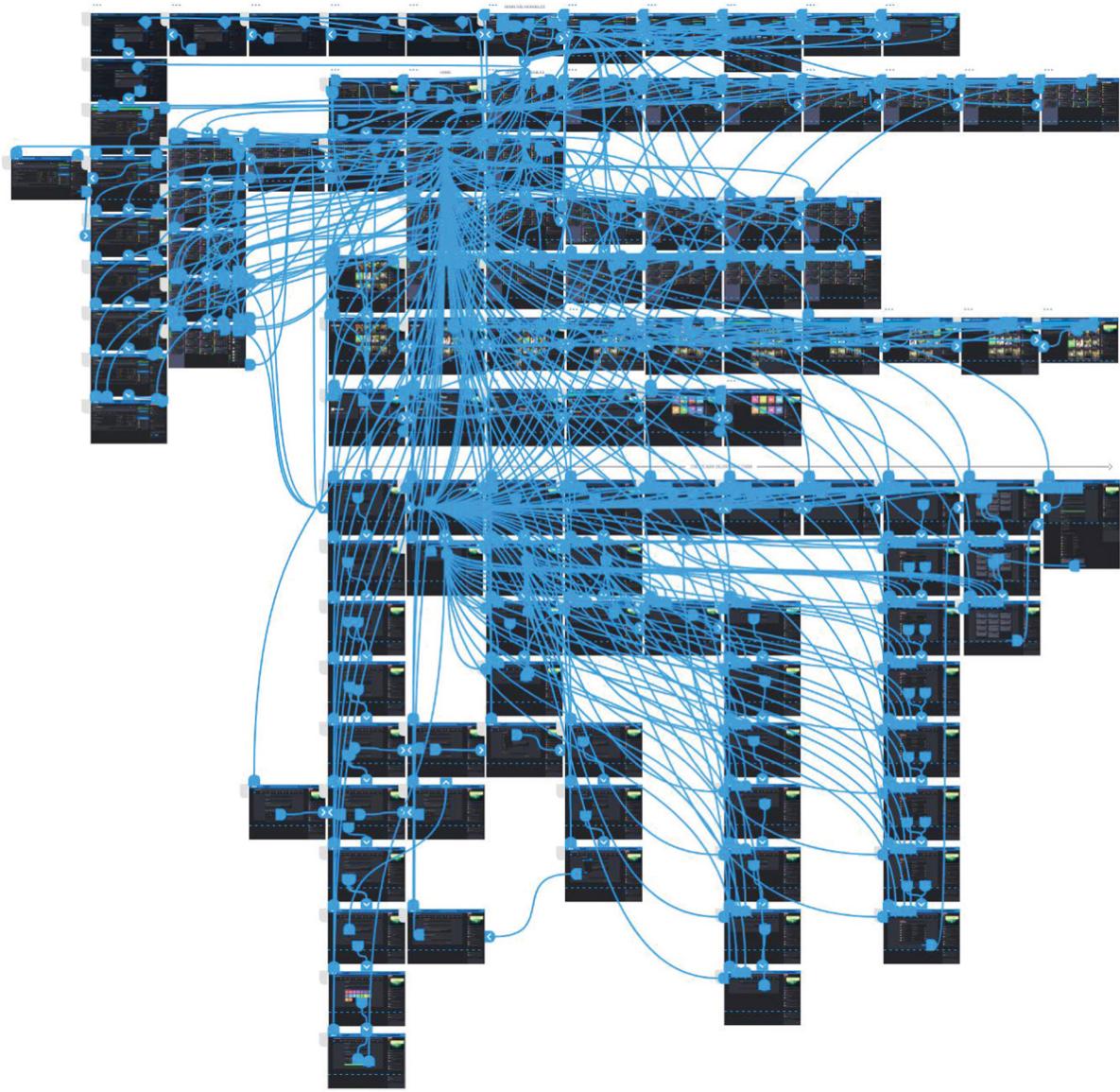
Prototypes are working models of site functionality that help a developer work out the final details and provide proof of concept.

Prototypes

Once the wireframing is complete and critical tasks are mapped out, it's sometimes necessary to create functional prototypes for new or complicated functionality. Prototypes are working models of site features or functionality that help a developer and a designer work out the final details and provide proof of concept. These working models, which are usually void of any design treatment, provide valuable opportunities for evaluation and refinement that can't be done with diagrams alone. Once a prototype is functional, it's ready to be "skinned" by the designer. Skinning is a term used by designers that means to add a design treatment on top of a working model.



Prototypes, like the ones seen here, are created by the development team to flesh out specific technological challenges and to create a proof of concept that an idea can actually be executed.



Functionality development can take a lot of trial and error before it's ready for deployment. This back-and-forth process can often yield valuable testing data that can help both the design and usability teams.

Concept Design: Mood Boards

The beginning creative stages of a web design project are not unlike other creative projects. They involve understanding the goals of the client, understanding the audience, and creating a vision for how those two ideas can meet—and of course, how the designer can express creativity and originality in the process.

One way that designers begin the creative process is to gather and collect visual samples that relate to the visual feel or brand image for a specific project. These visual samples, or swipe, can come from anywhere—sites like [Pinterest.com](#) are a great place to start, but designers also pull from physical magazines and catalogs, Google image searches, and by taking their own photographs. The swipe collected for a mood board can include:

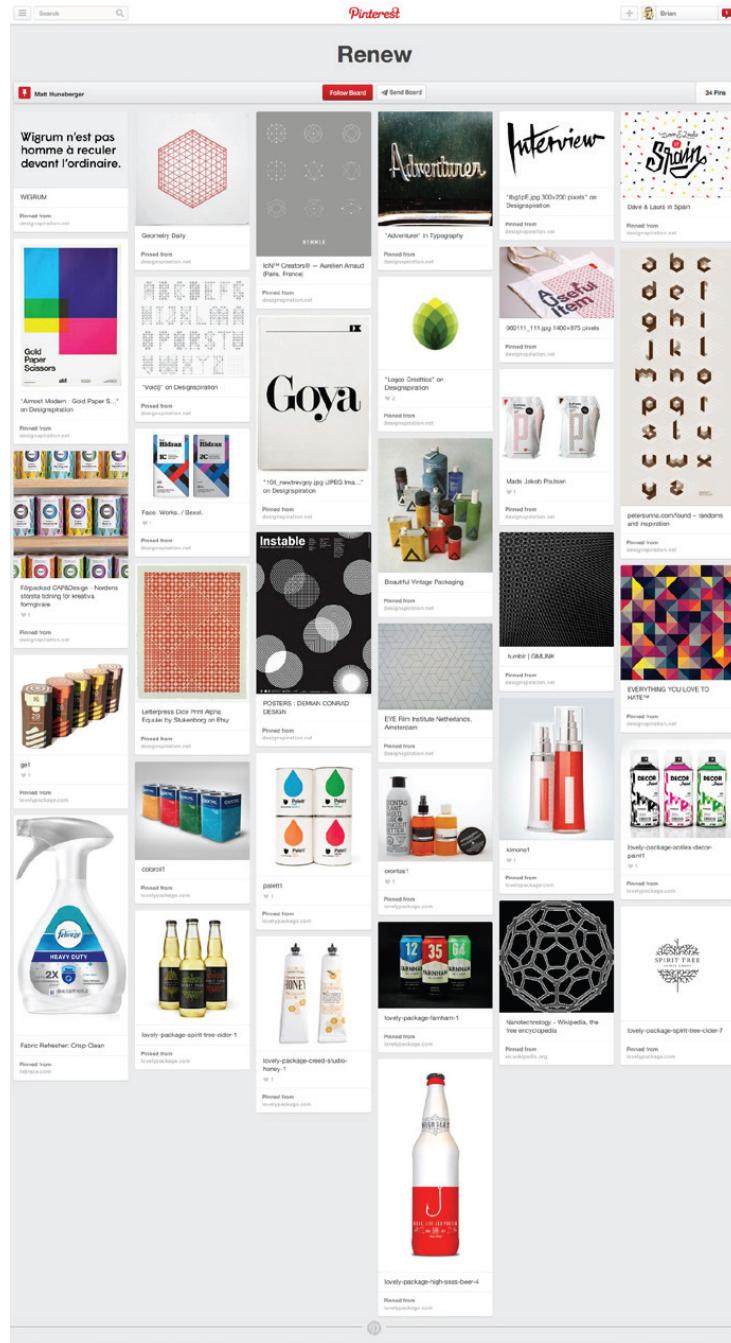
Imagery: Finding the right imagery style for a project can help the designer understand the creative direction.

Iconography: Iconography styles vary widely. A mood board should present a single, consistent style.

Color: Having a color theme for a project is important for providing visual unity and setting a tone or mood.

Texture: Often overlooked, texture can bring a concept to life and add a richness that sets a design apart.

Typography: Type plays a critical role in any design and should therefore be carefully considered in relation to the other design elements.



Seen above is a [Pinterest.com](#) board of type, imagery, and illustration, which will serve as inspiration for a design project. Pinterest is a great way to quickly collect and organize elements of a mood board.

The image displays a comparison between initial creative concepts and the final product. On the left, there are three mood boards composed of various photographs and graphics. The top board shows a collage of people, animals, and landscapes. The middle board is a collage of travel-related images like the Sydney Opera House and landscapes. The bottom board features a woman, a lion, and a snowy landscape. On the right, the final website design for National Geographic Wild is shown. It has a dark green background with a large banner at the top featuring a chameleon. Below the banner are sections for 'Animals A-Z', 'On TV Tonight', 'Inside Wild Blog', 'Top Animal Features', 'Photo Galleries', 'Animal News', 'In the Field', 'More from National Geographic', and a 'Kiva Microfinance' sidebar.

The mood boards seen here and on the next page were created by the Wonderfactory to help their client get a feel for the visual mood of a site prior to seeing the finished design, also shown here.

1

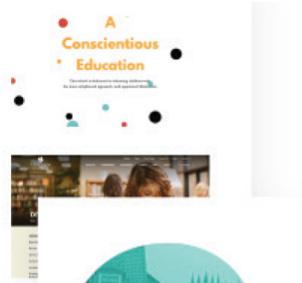
Website Inspiration

We identified a few examples from a range of sectors to provide a sense of inspiration and to help validate the right direction for the new Bluehouse site.

We appreciate these websites for their big background photography and use of white space.

Clean visual designs paired with clear typography makes it easy to scan for information.

Justifying elements provide distinct focal points and corporate unity is evident.



Tisa Sans Bold

A harmonious sans serif excellent for branding projects and complex editorial applications.

Aa



Neue Kabel Bold

Kabel is an impressive combination of Art Deco elements and structured, geometric forms.

Aa

are justified and appropriately confident in their asking for change, as well as resilient in the face of the challenges of their future.

They are kind, open minded and open hearted, sociable and empathetic; respectful and tolerant of others but not of repetition, being both globally aware and physically engaged in pursuit of creating a better world for all.

ROB COPP
Fif Maroc's bold yet precise geometric and harmonic forms aiding readers' eyes quickly flow across lines of text, without experiencing hang-ups.

To create an effective mood board, designers start by grabbing as many appealing samples of these elements as they can find, collecting them in cohesive groups. Telling a story is a big part of this exercise, but simply grouping elements based on the story they tell isn't enough; there must be visual unity. Once you have a visual story with several images, colors, texture, and typography, codify them onto a mood board.

Mood boards help you and the client understand the overall look of a site without getting bogged down with the details of navigation or other details of a Website. The loose feel lets clients use their imagination—with a little help from you, of course. Most of all, a mood board is meant to garner an emotional response from the client—“I love it!” In addition to helping your client understand your vision for a site, a mood board can also help you brief your team and focus their energy in a particular creative direction. In

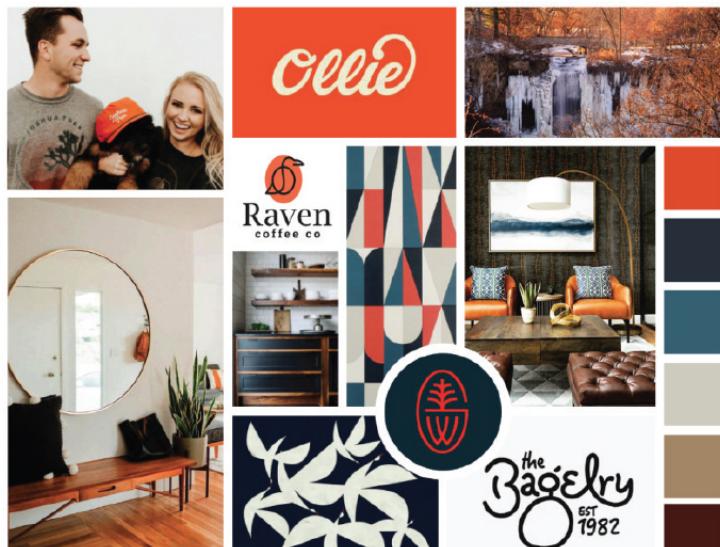
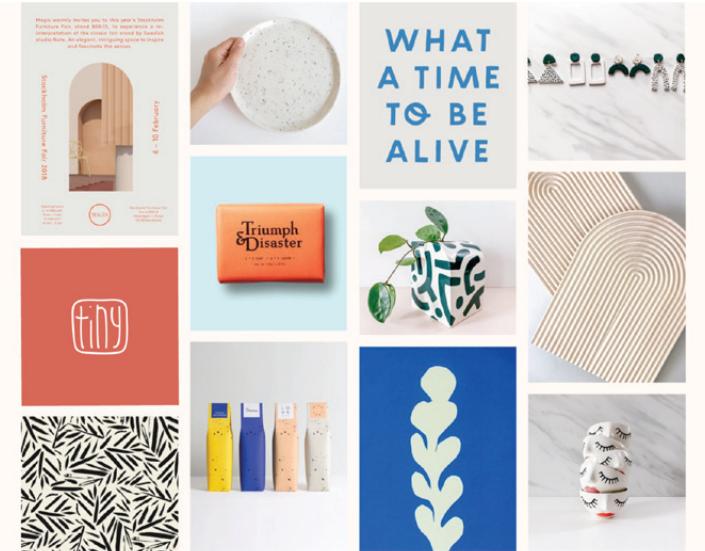
either case—briefing or presenting—the purpose of a mood board is to be shown early. The items of a mood board, while illustrative, should be very easy to change if the client hates it.

Style Tiles

After presenting and gaining approval on a mood board, the client might require a greater level of detail before moving forward with the design. For this web designers create what are known as style tiles. Style tiles provide a higher level of detail to the visual story, but still fall short of an actual layout of a web page.

As the name implies, style tiles go beyond simply showing an array of elements; they depict specific styles that might be applied to the design elements. For example, a style tile might show a stroke or shadowing effect around photography, how dimension might be used, or how specific type treatments like headlines or body copy might appear.

Information architecture, mood boards, and style tiles are all means of building the experience that is right for a particular target user, and they help designers avoid falling into the cookie-cutter generic design style that is seen all over the web. The colors, photos, textures, type, etc., that have been established with the mood boards and style tiles are the foundation for the user's experience.





ANDS

inter makes it easy for dia to talk about your and more often

Flaunter connects brands with the best content publishers

Save time and scale your PR efforts. Image management. Screenshot tracking and reporting all in one tool.

The Flaunter Team

Country Road

Gaby Howard
Marketing manager

7 ALB

Beach collection

“The way we think, what we experience, and what we do every day is very much a matter of metaphor.”

From the book *Metaphors We Live By*
by George Lakoff and Mark Johnson

Metaphors

What mood boards and style tiles help to do is establish a metaphor for a site. A metaphor is defined as “a thing regarded as representative of something else.” When designing and interacting with web pages, it’s easy to forget that there aren’t actually “buttons” or “tabs” that users “press.” Those are just metaphors from the real world of dashboards, calculators, file folders, etc., that have developed into a visual explanation of a clickable item.

Metaphors make the unfamiliar familiar. They take abstract ideas, like linking text from one page to another, and make them tangible. They help users relate to the content and the design of a site. The right metaphor can help reduce the need for instructional copy by creating a setting or environment that is familiar to the audience.

Ultimately, finding the right experience for your user is what designers strive to do. Creating mood boards, style tiles, and developing a visual

metaphor are ways in which designers create sites that are unique to their clients' brands and right for the desired experience of the target user audience.

The next chapter explores turning these metaphors into meaningful experiences for your target user.



Seen here is the next step in the creative development process. Once the mood board is established, the interface elements can be created in the approved style.



This famous painting by Magritte (c.1929) can remind us that when we're surfing on the web there are no buttons to be pushed—only pixels on a screen.

OceanofPDF.com

CHAPTER 2

Elements of Usability

To effectively plan out a Website project, a designer must have a good understanding of usability. Usability is a term that refers to the ease with which users can learn, engage with, and get satisfaction from an interface for a website or piece of software. While the IA documentation, like usability diagrams, is helpful for a designer in planning out a website, usability effectiveness also comes from a variety of other factors—design, server speed, technology usage, animation, and even sound effects. This chapter explores the following interface elements, which, when combined, cover the usability touchpoints for a user: navigation, breadcrumbs, site search, submission forms, links and buttons, and error messages. While usability comes from more than just these interface elements, these are the features of a site that a designer can most greatly influence.

Enough About You

Usability is about the user (period). Usability is directly related to the experience a user has with a site—the better the usability, the better the experience is likely to be. Individual users vary widely, even within a single target market. In web design, standard demographic data such as age, education, gender, language, interests, and culture apply exactly as they do in other forms of communication—but there's an added level of demographic information that includes technology, like operating system, processor speed, screen resolution, memory, and network connection speed. All of this demographic information can play an influential role when it comes to usability design.



Clients

Users

This humorous cartoon illustrates the differences in perception between the client and the user. And it highlights the need for a designer to put themselves in the position of a user to understand how they perceive the product they're working on.

Usability is such a critical aspect of web design that many web design agencies employ user experience (UX) experts. Part sociologist, part technician, this person is responsible for determining the most appropriate usability based on the abilities and expectations of the target user group, as well as the technology that's available. Some of the factors that usability experts consider include:

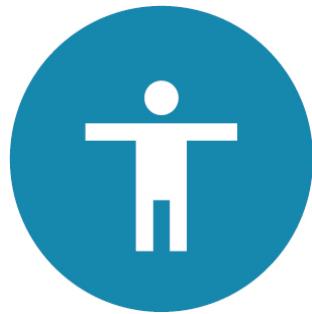


PAGE LOAD SPEED: For desktop, this is less of an issue, since most computers are connected to the internet with high-speed connections. But for mobile, this is essential. Not only will pages load more quickly, but the

site will use less of the user's mobile data allowance.



LEGIBILITY: In all cases, the legibility of the typography—including adequate contrast between the type color and the background, sizing, line spacing, and font choice—is essential for increasing the usability of a site. There will be more about this topic in [chapter 6](#).



ACCESSIBILITY: Over the past several years, accessibility of websites has become a central consideration for web designers and developers. More than simply adding ALT tags so images can be described for the visually impaired, accessibility covers a wide variety of visual and coding factors. To learn more about the Americans with Disabilities Act requirements, visit [ADA.gov](#).



SCANNABLE CONTENT: Users come to a site for content, plain and simple. So the content is a key part of the usability of a site. Content should be broken up into manageable bits with descriptive headings, making pages easily scannable by the user.



CLEAR URLs AND PAGE TITLES: The page title appears in the header of a web browser and it tells the user what the content of the page is. It also tells search engines what the content of the page is. Accurate and clear page titles help users find the right content.



CONSISTENT DESIGN TREATMENTS: The design of a site needs to hold together and be consistent for the user to be able to recognize various elements of a page. This is also true about the mobile experience of a site. It should share consistent design treatments with the desktop and vice versa.

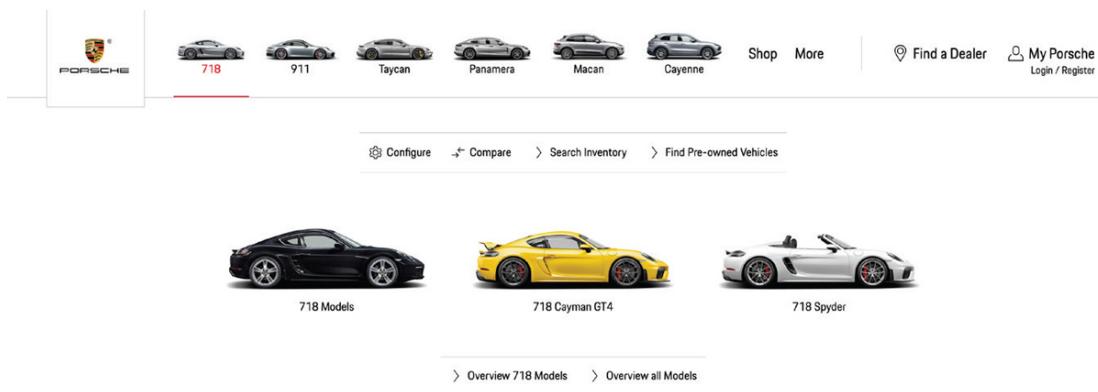


CROSS-CHANNEL USABILITY: More than ever, users start browsing for content on mobile and tablet devices. Therefore, UX and web designers must consider the mobile experience as a critical part of the overall experience of a website. The principles of usability that follow are universal; however, the specific design treatments may vary on mobile to increase usability. Wherever possible, examples of desktop and mobile samples are shown.

Navigation

Navigation is a broad term that encompasses any aspect of a site that links a user to another area of the site and is the cornerstone of a site's usability. Unlike other forms of information design that have a natural sequence—pages of a book or brochure, for example—web pages present users with a menu of options and allow them to choose their own order. The main navigation of a site is the primary set of links that a user clicks to get to the important content of a site. The most common convention for main navigation is a persistent bar across the upper part of a page that features a list of five to seven options, with other options relegated to sub-navigation. (Groups of five to seven are generally what people are capable of perceiving before attempting to break them down into subgroups.)

There are two ways of dealing with large site architectures: Categorize content into main sections, then use a cascading system of menus either with drop-down lists or sub-menus; or break up the list of choices into the most important items (primary navigation) and the lesser important items (secondary navigation). In either case, six groups of five are much easier to comprehend than one group of thirty. Either method makes comprehending the site architecture easier for the user and reduces the number of clicks it takes for a user to get from one place on the site to another.



This photo-driven drop-down menu on [Porsche.com](#) expands to make finding content very easy for the user.



Thanks in part to the rise of mobile responsive design, these three lines, known as a hamburger, have ubiquitously become the symbol for navigation or menus on websites.

Flash sale: Save 60% today

≡ NEW YORK

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BY MAYA BINYAM

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The FDA and CDC recommended a temporary pause in use of the vaccine while they probe several cases of recipients experiencing severe blood clots.

What We Know About the Knoxville High School Shooting

One student was killed in an officer-involved incident at Austin-East Magnet High School on Monday.

Authorities Say Cop Accidentally Shot and Killed Daunte Wright

A state agency identified the officer who killed Wright as Kim Potter, the president of the Brooklyn Center police union.

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LATEST NEWS**What to Know About the Johnson & Johnson Vaccine Pause**

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What We Know About the Knoxville High School Shooting

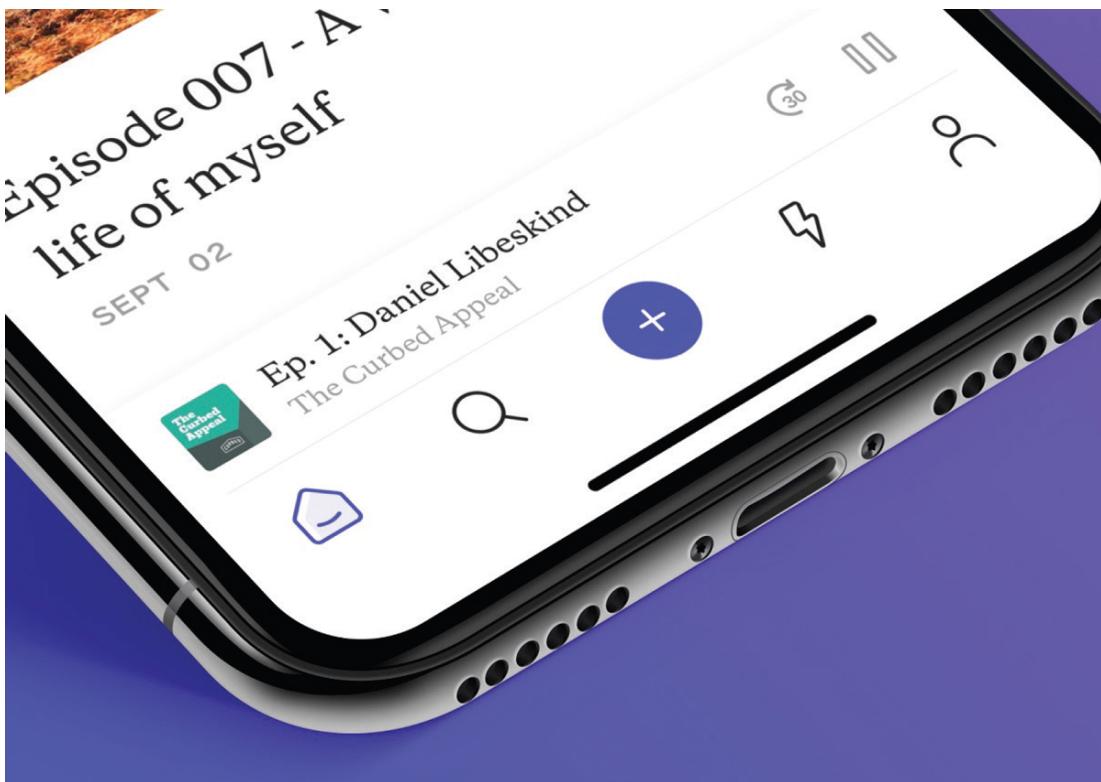
One student was killed in an officer-involved incident at Austin-East Magnet High School on Monday.

Authorities Say Cop Accidentally Shot and Killed Daunte Wright

A state agency identified the officer who killed Wright as Kim Potter, the president of the Brooklyn Center police union.

These images show the drop-down menu navigation on [newyorkmag.com](#). Information is grouped into six main categories for greater usability.

Navigational elements need to visually stand apart from the rest of the elements on the page and indicate that the user can click on them. There are usually four states to an item in a navigation bar: the dormant or static state; the active state, which indicates the current page; a rollover state, which is sometimes the same as the active state when a user mouses over the button; and the visited state, which indicates to the user what's already been visited. This system should be easy for the user to learn and should remain consistent throughout the entire site.

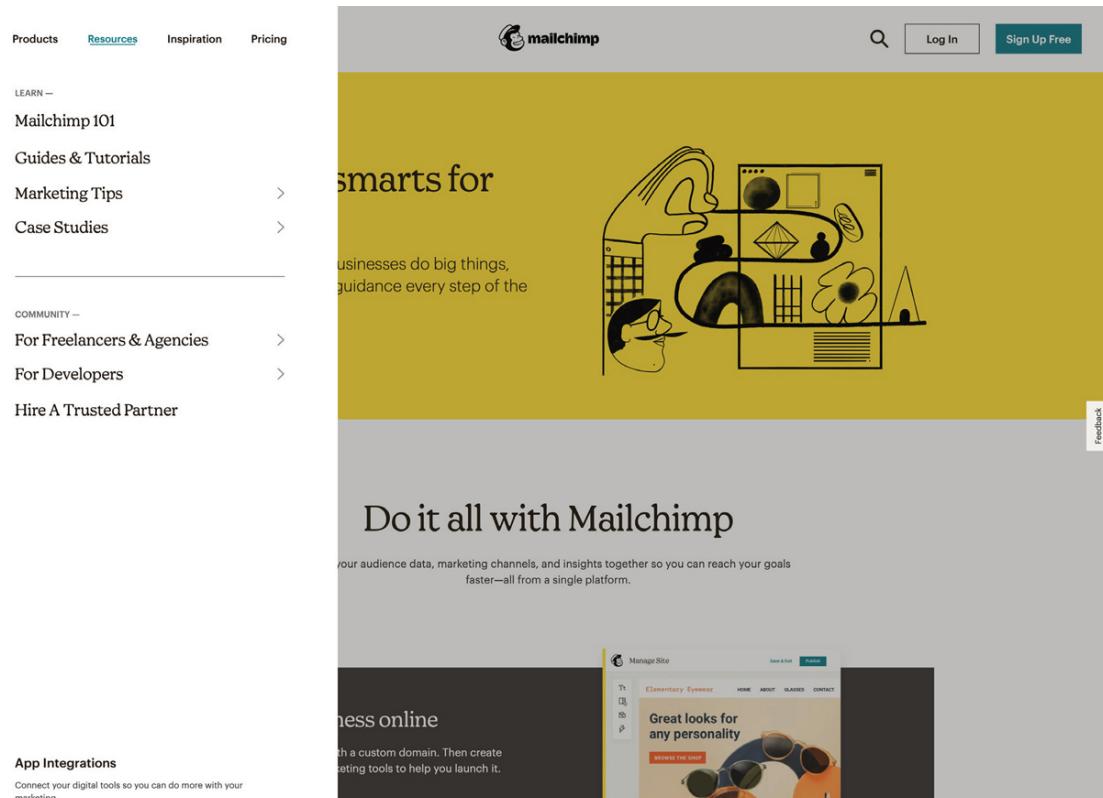


Another type of navigation that is popular on mobile sites and apps is called Bottom Bar Navigation. This area of the screen is more accessible with a user's thumbs on a hand-held device.

The language of a button should clearly and accurately predict the content of the destination page. The labels should be written from the user's perspective, with terms users might use to find what they're looking for.

(Users are quick to abandon a site if they have been confused or deceived by a misleading button.) In addition, since search engines often value the text within links, it's important to use keyword-rich terms in the navigation. This is also why the most effective navigation bars use web fonts for the buttons—not images of text, which are unreadable by search engines.

The topic of navigation is explored further from a design perspective in [chapter 4](#), “Anatomy of a Web Page.”



This lovely example from [MailChimp.com](#) uses a combination of three different styles in a single navigations system: horizontal nav, vertical or left-side nav, and the mega menu.

Breadcrumbs

A useful subset of navigation is something called breadcrumb links or breadcrumbs. Generally located at the top of a page below the header, breadcrumb links reveal to the user the path taken through the site architecture to get to the current page. Breadcrumbs make it easy to retrace your steps and get back to a previous page should you find yourself on a page you no longer have use for. The name breadcrumbs comes from the story of Hansel and Gretel, when Hansel scattered crumbs of bread on the ground to help him and his sister find their way home. Unfortunately for the pair, birds came along and ate their breadcrumbs, but the metaphor lives on as a trail of tasty links guiding users on websites.

A form of breadcrumbing is also used for submission forms. An indicator bar is sometimes used across the top of a form to reveal the number of steps in the process—both what they've completed as well as the steps yet to come. This helps estimate how long a submission form is and whether it's worth the user's time to complete.

The screenshot shows the Amazon product page for 'Principles of Web Design' by Brian D. Miller. At the top, there's a navigation bar with links for Books, Advanced Search, New Releases, Best Sellers & More, Children's Books, Textbooks, Textbook Rentals, and Best Books of the Month. Below the navigation is a search bar and a 'Cart' link. The main content area features the book cover, which is red with the title 'Principles of Web Design' and an image of a computer screen displaying a website. To the right of the cover, the product title 'Principles of Web Design Paperback – January 18, 2022' and author 'by Brian D. Miller (Author)' are displayed. Below the title, there are two price options: Kindle for \$21.99 and Paperback for \$29.99. A 'Read with Our Free App' button is also present. To the right of the price, there's a section for pre-ordering, stating 'This title will be released on January 18, 2022.' It includes a 'Pre-order now' button and a 'Secure transaction' badge. Further down, there's a 'Follow the Author' section with a profile picture of Brian Miller and a 'Follow' button. On the far right, there's a sidebar with options to 'Buy new' for \$29.99, 'FREE delivery', and a note about the release date. At the bottom, there's a table with details like Print length (240 pages), Language (English), Publisher (Allworth), Publication date (January 18, 2022), Dimensions (8 x 0.6 x 10 inches), and ISBN-10 (1621537870). There are also buttons for 'Add to List' and 'Report incorrect product information.'

[Principles of Web Design](#) > [Section I](#) > [Usability](#) > [Breadcrumbs](#)

Hi, Brian | Sign Out | Help

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Tonight at 09:00 pm ABC (ch 2) [All Upcoming Airings](#)
Hurley agonizes over what to do next, and the Locke monster is curious about the new arrival to his camp. Meanwhile, Ilana leads a mission to Hydra Island. Libby: Cynthia Watros. Michael: Harold Perr...[more](#)

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Happily Ever After
Original Airdate: Tuesday April 6, 2010
Desmond (Henry Ian Cusick) awakens and discovers, to his horror, where he is and how he got there. "The island isn't through with you," Widmore tells him. In L.A., Desmond, an international tycoon's f...[more](#)

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Breadcrumbs can be simple links or more elaborate drop-down menus like the ones seen above. In both cases they help the user ground him or herself on the site.

Breadcrumb links like those seen in these samples act as a sub-navigation that lights a user's way back to the home page.

Links

Within the content of a site, it's often necessary to link users to other areas of the site for additional content. This granular level of navigation is helpful to users who want to know more about a specific idea, and helpful for SEO because linked words have high indexing value. Since linked text usually

consists of keywords from the article, highlighting the links helps the “scannability” of a page—a user can scan and read the linked words and get a general sense for the content of the page. Links in long bodies of text, however, can also be a distraction to a user who’s trying to focus on a single story. For this reason, links should stand out so they can be recognized, but not so much so that they’re distracting.

According to leading usability authority Jakob Nielsen ([useit.com](#)), the best method for indicating a text link is underlining and changing the color of linked text; however, any alteration is available when indicating a link in CSS. Aside from the indication of a link, there should also be two other visual states of a link: mouse over, and visited. The mouse-over state gives the user visual feedback that the text is indeed a link and not just underlined for emphasis. The visited state helps the user recognize where he or she has been. There’s also a less common active state, which appears the moment a user clicks.

 Joyent smart computing

HOME TECHNOLOGY SERVICES CUSTOMERS NEWS SUPPORT PARTNERS

Support

First things first? [Check our system status](#) to make sure your SmartMachine is not undergoing system maintenance. Otherwise, explore these support options:

		
Knowledge Base	Forums	System Support
Visit the SmartMachines (Accelerators) wiki where you can find information on Solaris, setting up Apache and subversion, etc.	Another option is to ask our support forum , where chances are good there's someone to lend a hand.	See the range of professional services and support plans for people and companies that require assistance with debugging and/or deploying your applications in Support Programs
On the SmartPlatform side, we have a Getting Started Guide and SmartPlatform Docs where you will find information and tools to help advance your application.	We recommend you check here to see if your question has been answered yet, and if not, put it out there and we are sure the fine folks there will get you an answer.	If you have an issue that requires support assistance, Submit a ticket

Application Support

 Support does not cover applications you build, but our [professional services](#) team can help with architecture, scale, and performance issues. [Contact us](#) for more info.

Legacy Support

 [Textdrive \(FreeBSD\) Shared Hosting](#) is a great resource for the original TextDrive customers.

TECHNOLOGY SERVICES RESOURCES ABOUT PARTNERS DEVELOPER CENTER

Overview	Overview	Blog	Company Overview	Customers	Home	CodeSnippets
SmartMachines	Network & Hardware Specs	Events	Board	Partners	Developer	Wiki
SmartDataCenter	Public Cloud Hosting	White Papers	Management Team	Partner Program	Weblog	Forums
SmartPlatform	Professional Services	Policies				

Need something from the old joyent.com?

The limited color palette of [Joyent.com](#) helps the orange text links stand apart from the other content on the page while still maintaining an overall color harmony on the page.

3.17.10

...Are those companies that sell products wrong to market them? Are we designers wrong to help communicate these messages and to accept payment for our work in doing so? To what alternative?

Should we simply eschew commercial work and be honorably poor (and wholly dependent on our government) so that we meet the fuzzy standards laid down in these ridiculous manifestos? Please tell me, what is it that you are suggesting we do here...

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DESIGN + VIEW

PREVIOUSLY

[First Things First](#)[Buying Shampoo](#)[Again With the Risks](#)[On Creativity](#)[Where Wireframes Are Concerned](#)

EPHEMERA

Once again, [Jakob Nielsen mistakes what a design can do for what designers must do](#), displaying a colossal lack of design understanding in the process. Fail.

Quite a nice [interview podcast by Paul Boag of Jeffrey Zeldman and Ethan Marcotte](#). When intelligent, skilled gentlemen speak, you should listen.

So you know: [the web designer's checklist](#) for CSS3 and HTML5 property support. Handy. ([vid](#))

A lot of freelancers and agency owners [could learn a lot from these guys](#). Decide what you want to do and then do it right.

[A List Apart No. 303](#) is published. Read, learn, and enjoy.

Justwatchthesky

Looking for the words & music thing? [Go here](#)

Hello, my name is Ryan Sims. I network socially at [Virb](#). I use [Vimeo](#) to show friends my silly videos. I'm a noob. When I snap photos, I like uploading some to [Flickr](#). Sometimes, I [Twitter](#) and sometimes I listen to Justin Timberlake. Sometimes I do both at the same time and feel particularly guilty about it. I like sitting next to Brad Smith, Matt Rubin, Dan Cederholm, Bronwyn Jones, Paul Nixon, Keegan Jones, Joshua Blankenship, Noah Stokes and Ethan Marcotte at the internet lunch table.

These examples from [AndyRutledge.com](#) and [JustWatchTheSky.com](#) (below) show alternate ways to highlight links. Any CSS style variation is possible when indicating links, from underlining and color changes to size, weight, and background color shifts.

Buttons & Sequencing

Buttons play a major role in web design and help guide a user through the content of a site. Like links, color theory plays a major role in the successful usability of a button. For example, a solid green button generally indicates that the user will advance, while an outlined or white button can often mean cancel or go back. Similarly, a button on the right side of the screen will indicate to a user advancement since in Western culture we read from left to right. And a button on the left side of the screen can indicate regression.

Site Search

Perhaps the quickest way to allow users to find information on a website is through a site search feature. Search forms search a database of site content and display the results for a user, linking them directly to the item they came for—ideally. Because a search box is intended to increase usability, it should be as easy to find and use as possible. This means placing it above the fold in a conspicuous location that's consistent on every page and clearly labeled “Search” or something similar. Also, it's important to make

the search field long enough to accommodate the types of searches people will conduct. Although longer search terms can be entered into a short field, users tend to edit themselves if they're given a small space. It is also possible to pre-populate the search form with the type of search available through the form.

Internal site searches will sometimes have an advanced search feature. This is an extension of the search functionality with added fields that allow a user to narrow down a search to increase the likelihood of finding what is needed. The most effective search boxes have the ability to remember popular searches and match them to the characters entered by the user so the user can see, then click on, a list of potential search terms and be redirected to those results.

The screenshot shows the Typography.com homepage. At the top, there's a search bar labeled "Search..." and a "Find Fonts" button. To the right of these are "Browse Collections" dropdown menus for "Styles" (with options like "Serifs", "Sans Serifs", etc.), "Proportions" (with options like "Condensed", "Wide", etc.), "Sizes" (with options like "Display", "Text", etc.), and "Applications" (with options like "Cartography", "Charts + Tables", etc.). Below the search bar, the Hoefler & Frere-Jones logo is visible, along with the website address "WWW.TYPOGRAPHY.COM". A navigation menu at the top includes "FONTS", "ASK H&FJ", "ABOUT US", and "NEWS". The main content area features a large image of a product packaging for "ΠΡΑΣ" (Pras) yogurt, with text in Greek and English. Below this, there's a "Directions" section with multilingual instructions for a shampoo product. On the left, a "WHAT'S NEW" sidebar lists recent news items with dates and titles. On the right, a "FEATURED" sidebar shows examples of typefaces and their applications.

WHAT'S NEW

- 23 June Lettering of the WPA
- 16 June Learning Typeface Design
- 15 June The Murderer Wore Serifs
- 10 June New from H&FJ: Whitney Greek & Cyrillic

FEATURED

turning **Intell**

Vitesse Engineered for responsive handling and a sporty ride, Vitesse is a twenty-first century slab serif that's agile, steady, confident and suave. Six weights from Thin to Black, each with a matching italic.

Tungsten **DDACH**

Tungsten Smart, tough, and sexy, Tungsten is that rarest of species: the compact and sporty sans serif that's not only muscular but stylish. Four styles, each of them disarming instead of pushy — not just loud, but persuasive.

The search features on [Typography.com](#), which includes “find fonts” and “browse collections” drop-down features, make finding content on the site easy and intuitive.

Usability Testing

While creative focus groups can be the death of fresh ideas, usability testing, which consists of inviting potential users to

complete a series of tasks using the interface concept, can greatly help refine the usability elements of a site. During a usability test session, the moderator observes and records the users' reactions and emotions as they attempt to complete a given task. Confusion or frustration expressed by the user help pinpoint trouble spots, whereas delight or satisfaction means that the usability is appropriate for the task and the user.

To the right is a sample transcript from a usability test. In this example the subject tester is asked to find books about graphic design. The moderator prompts the user with tasks and nothing more. The user's actions and quotes are recorded and the icons indicate positive or negative feedback, as well as feedback that represents an idea by the user.



FIRST IMPRESSIONS

“I like the design and the colors, but I don’t know where to begin. I suppose if I had something to do here I would know where to start.”

PLEASE SEARCH FOR INFORMATION ABOUT GRAPHIC DESIGN BOOKS.

User starts search



“The search field is a bit short, which makes me think I can only search for single terms.”

User receives 18 results.



“It would be great if these results could be sorted by price and availability.”



User really likes the layout of the results page, including the thumbnail images of the books.



PLEASE SELECT A BOOK FOR PURCHASE

User clicks the thumbnail of the book to view detail and nothing happens.



"I should be able to click the image of the book to see the product descriptions."

Subject clicks "Learn More" and sees product description page.



"I like this page, but it's too hard to find the price. I want to know immediately how much this book costs."

User adds book to shopping cart.



"I like how I don't leave the page when the book is added to the cart."

User clicks the "Check Out" link and proceeds to check out page.

The search field is only half of a site search solution; the **search results page** is the other.

The search field is only half of a site search solution; the search results page is the other. There are a couple of important features of a results page that can help with usability. The searched term should remain in the search box at the top of the page and the number of results found should also clearly be displayed. Effective search results pages give users the ability to sort the results—by date, by relevance, or by author, for example. The search results themselves should display enough key information so the user can make an informed decision as to whether the results are the desired ones. Finally, on the article page, there should be a mechanism that allows users to rate the relevance and quality of the article based on the user's search criteria. This will teach the search engines what content is most relevant for different search terms.

GAP
WOMEN / BODY / GAPFIT / MATERNITY / MEN / GIRLS / BOYS / TODDLER GIRL / TODDLER BOY / BABY
(1-6 YRS) (1-6 YRS) (0-24 MOS)

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Jeans

Narrow your search
502 items

Search results
"jeans" are shown below.

Department
Baby Boys
Baby Girls
Boys
Girls
Men
Women

Size(s)
Make a department selection above to see available sizes

Color(s)

Price

Destroyed straight jeans
\$29.95
\$21.95

1969 distressed straight jeans
\$69.95

1969 patch boy fit jeans
\$39.95

1969 destroyed straight jeans
\$34.95

1969 straight jeans (black fill)
\$34.95

1969 destroyed sexy boyfriend jeans
\$69.95

1969 denim panel destroyed straight jeans
\$69.95

1969 straight jeans (indigo fill)
\$34.95

1969 destroyed always skinny jeans
\$69.95

1969 destroyed sexy boyfriend jeans
\$69.95

1969 cuffed always skinny jeans
\$69.95

Page 1 of 2 ►

502 items

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Find style, news, and an exclusive offer!*

Email, please Confirm your email
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SIGN UP NOW ▶

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Shop outside the U.S.: Europe | United Kingdom | Canada | French Canada | Spain | Netherlands | Germany | Japan

The search results on [Gap.com](#) feature photos of the clothing related to the search by the user. The search results also have a filtering feature that makes narrowing down the selections easy.

The screenshot shows the Gap.com homepage with a search bar at the top containing the word "unique". Below the search bar, there are several promotional sections: "Because everyone deserves something as unique as they are.", "Shop special finds", and "Popular gifts right now". Under "Popular gifts right now", there are six product cards with images, names, and prices. Below these is a "Back-to-school" section with a grid of products. The overall layout is clean and organized, with a focus on visual representation of the search results.

The screenshot shows the Etsy.com search results page for "non-alcoholic spirits". The search bar at the top contains the query. The results are displayed in a grid format with various items like non-alcoholic whiskeys, cocktail kits, and flavored vodkas. On the right side, there is a detailed filter sidebar with sections for "Filters", "About categories", "Estimated arrival time", "Price (\$)", "Shop location", "Item type", "Ordering options", and "Ship to". The filters are set to show items delivered by Aug 12, priced between \$10 and \$50, and shipped from the United States. The sidebar also includes a "Select custom date" dropdown and a "About estimated arrival" link.

[Etsy.com](#) has a very clean top navigation with an equally intuitive search feature. The search area stretches across the entire page and features search suggestions based on the letters a user types in.

The search results are sortable and can be converted from image view to list view.

As a general rule, users don't like filling out forms, so it's the job of the designer and UX specialist to make the process as **pain-free** as possible.

Submission Forms

Submission forms, where a user inputs information and submits it to the site, generally represent a goal for a site—inviting the user to register, sign up for a newsletter, buy a product—so the usability of a submission form is of premium importance. Unfortunately, as a general rule, users don't like filling out forms, so it's the job of the designer and UX specialist to make the process as pain-free as possible. It's important to be clear about the length of the form up front, with long forms broken up into manageable segments with a breadcrumb trail indicating what's left to come.

A form is a series of fields that a user fills out with information. The fields should be clearly labeled with the information that needs to go in them. Designing the labels to the left of the field, as opposed to above them, will give the appearance of a shorter form. Required and optional fields should be indicated clearly so the user knows what fields can be skipped. Fields should be grouped in a logical way so the user can follow the flow easily, and redundant information, such as shipping versus billing information, should be pre-populated if the user desires. When validation (an available username, for example) is required, it should be given in process, not after

the form has been submitted. The number of times a user has to correct errors and resubmit a form greatly increases the likelihood that the user will drop off.

CONTACT

The image shows a contact form designed to look like an open envelope. The form is white with a light gray header and footer. It contains fields for Name, Email, Subject (a dropdown menu with 'Please select...'), and a large text area for Your Message. At the bottom are 'Submit Question' and 'Cancel' buttons. A green paperclip icon is positioned in the top right corner of the white area. The background of the entire envelope shape is a blue gradient.

Name :	<input type="text"/>
Email :	<input type="text"/>
Subject :	<input type="button" value="Please select..."/>
Your Message:	<input type="text"/>

Adding style to a submission form can make it more inviting for the user. The forms seen here, from the simple email form above to the more complex content management forms on the opposite page, benefit from a clear grid, generous white space, and typographic hierarchy.

It's often useful for a designer to limit the number of actions a user can take when on a form page. This can mean removing all global navigation and limiting the clickable options to "Submit" and possibly some "Help" links. After submitting a form, a user should be given a clear indication that the submission was successful.

Drop us a line

Full Name

Email address

Message

[Submit](#)



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 Last name: Doe
 Work email: jane.doe@example.com
 Work phone: +5 (555) 555-5555
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 Country: United States
 Payments volume: Select a monthly amount
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These form examples utilize an underlying grid structure to organize the space in the layout, which helps minimize the appearance of large amounts of information to fill in.



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These form examples from [MailChimp.com](#) and [OmmWriter.com](#) style the form elements in a way that causes them to blend in with the design. Although rarely taken advantage of, CSS can style form fields just like any other element within a design.

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Recommended Hardware Requirements: Intel-based Apple Macintosh computers.

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1. Hello, nice to meet you

Your Name: Your Email:
 Your Contact Phone Number: Your Company/Organisation:

NEXT STEP

This form uses numbered points to indicate the number of steps that are required to complete the form. This makes each process manageable for the user and gives them a sense of context.

Each form element has a specific purpose that a designer should understand when designing an online form.

Form Title

Input 1

Password

Input 2

Option 1

Single-line description copy for option 1

Option 2

Single-line description copy for option 2

Option 3

Single-line description copy for option 3

Selection 1

▼

Selection 2

Choice 1

Choice 2

Action

This sample form shows the various form elements that are used to collect information. Each element has a specific purpose that a designer should understand when designing an online form.

There are three types of text fields: text box collects a single line of information; text box with password protection collects a single line of information but the user only sees bullets or asterisks; and text area, which can collect multiple lines of text. Text fields can be set to be pre-populated with a phrase to help the user understand the type of information that can be input.

For selecting items there are three main choices: radio buttons (seen as circles in this diagram) are mutually exclusive—meaning only one can be selected from a group—and they allow for written explanations of the options; drop-down menus are also mutually exclusive and they provide a simple list of items; and check boxes (seen as boxes in this diagram), which are used for allowing the user to select multiple options.

The submit button triggers the action of a form and can either be a browser-generated user interface (UI) element, an image, or text.

Error Messages

Despite the best efforts of designers and UX experts, users will sometimes come across an error on a site. The most common errors on submission forms occur when the proper information is not filled in correctly.

Indicating an error clearly can be essential in converting users who are willing to spend time filling out a form. To clearly indicate an error, a designer should visually separate the error message from the page so the user easily notices it. The content of the message should be clear yet polite, and the offending form element should be highlighted clearly so the user can find it quickly and make the correction.

★ Home | Login/Register | f | Start A Blog | Search OnSugar | SEARCH

on SUGAR

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Username Required. This will be your screen name, but different than your web site name or address.

Email

Password

Math Question: What is 2 + 2?

Birthdate May 13 2010 This will not be shown publicly.

[PopSugar Network Weekly Update](#) A weekly roundup of all things Sugar, including contests, features, and must see photos and stories from across the PopSugar Network.

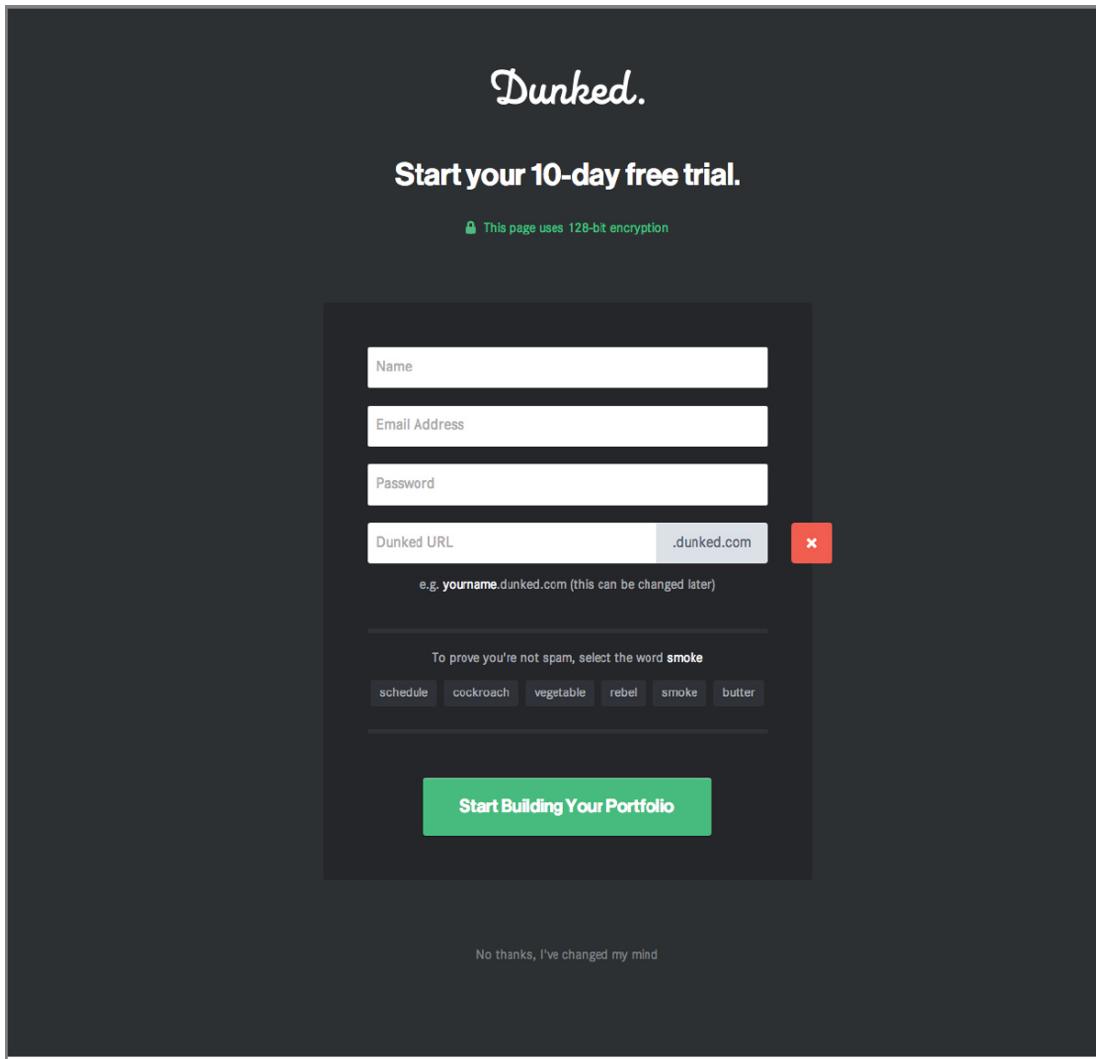
[PopSugar Daily Email](#) Get sweet tips on shopping, shindigs, pampering, pets, travel, fitness, food, and more delivered right to your inbox every day.

I have read and agree to the [terms of service](#).

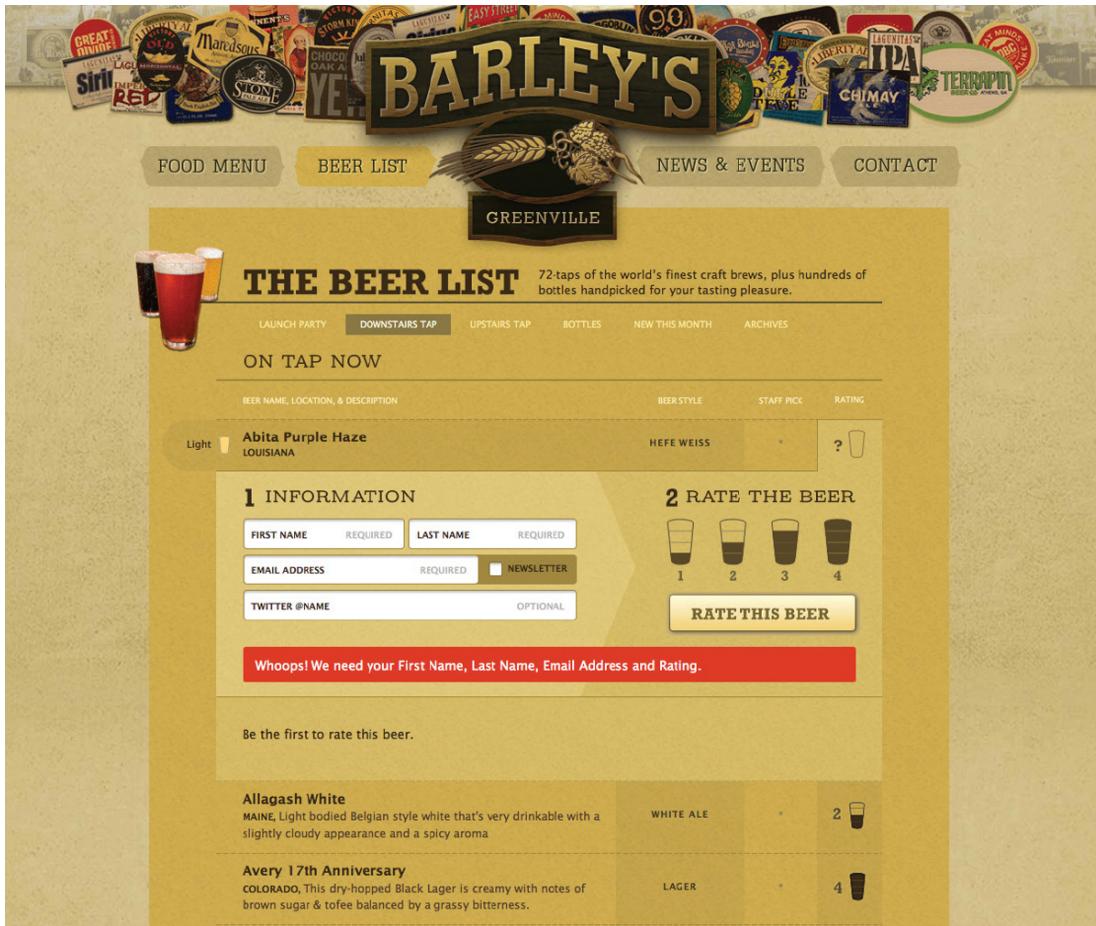
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This example from [OnSugar.com](#) is not an error, but a hint that appears as the user selects the various form fields. This proactive approach can help reduce the need for error messaging altogether.

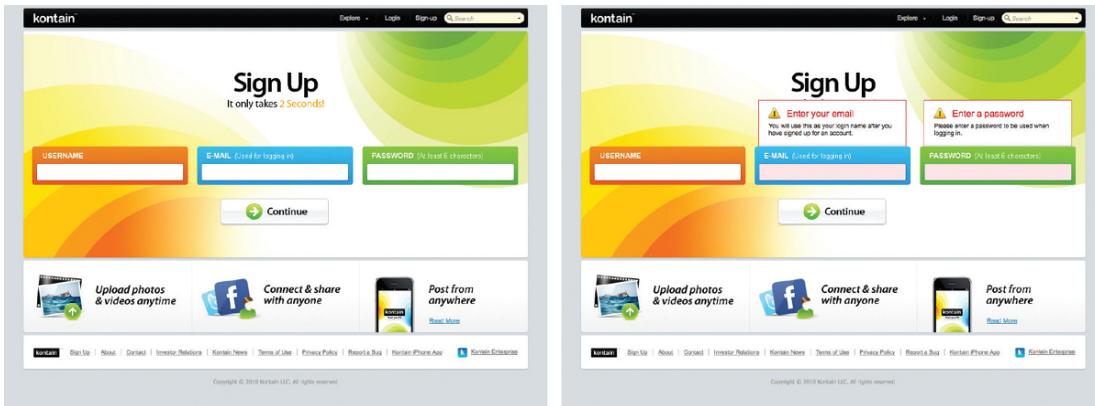


The sign-up form on [Dunked.com](#) starts off with an X on the username field and turns to a check when a usable name is typed in the field.

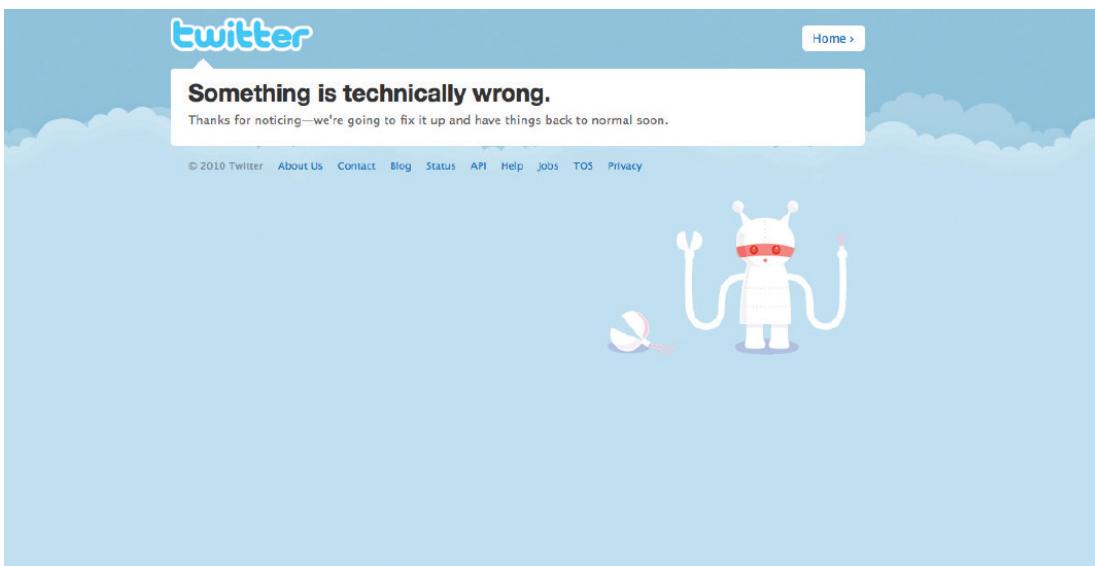


In the lower example on this page—barleysgville.com—the error message is displayed as a single line below the form, with a list of the missed fields.

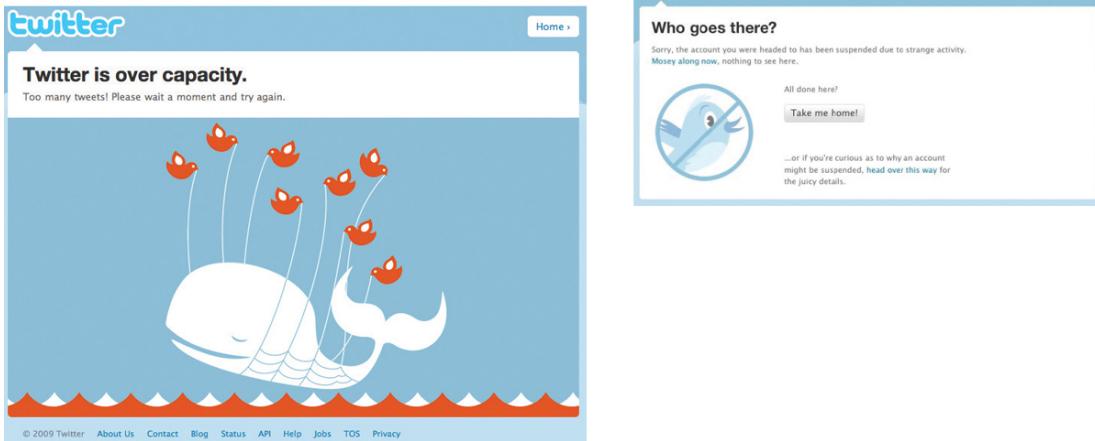
These examples range from subtle markings to obvious red fields and caution icons. The right level of strength for the error message depends as much on the layout environment it appears in as the experience level of the user group that will be using the site.



“Something went technically wrong. Thanks for noticing—we’re going to fix it up and have things back to normal soon.”



The right copy can play an important role in effective error messaging, since it's easy for the user to feel like he or she has done something wrong. In this example from [Twitter.com](#), the copy reads, “Something went technically wrong. Thanks for noticing—we’re going to fix it up and have things back to normal soon.”



The “Fail Whale,” also from [Twitter.com](#), is a surprising yet delightful error message. The unexpected nature of a whale being flown by birds makes finding an error almost forgivable.

The surprising number of hits a 404 page receives makes it a **prime design opportunity** to direct the user and reinforce the client’s brand.

Another form of error message is the “404 Page Not Found.” Often overlooked by designers, this page appears when a user lands on a URL that no longer exists or never existed. The surprising number of hits a 404 page gets makes it a prime design opportunity to direct the user and reinforce the client’s brand. Custom 404 pages should be somewhat apologetic in tone and present a series of links so the user can find what he or she originally was looking for. The ability to search or even report the missing page is an additional feature that can be added to a 404 page.



Home | Our Food | Health & Wellness | Our Company | Sustainability | Search

It appears the page you're looking for is empty.

Did you try searching? Enter a keyword(s) in the search field above. Or, try one of the links below.

Popular Products Heinz® Ketchup Heinz® Beanz Ore-Ida® Weight Watchers® Smart Ones® Classico®	Health & Wellness Recipes Partnerships Workplace Health Focus Foods Living Healthy	Sustainability HeinzSeed Heinz Micronutrient Campaign Sustainability Goals
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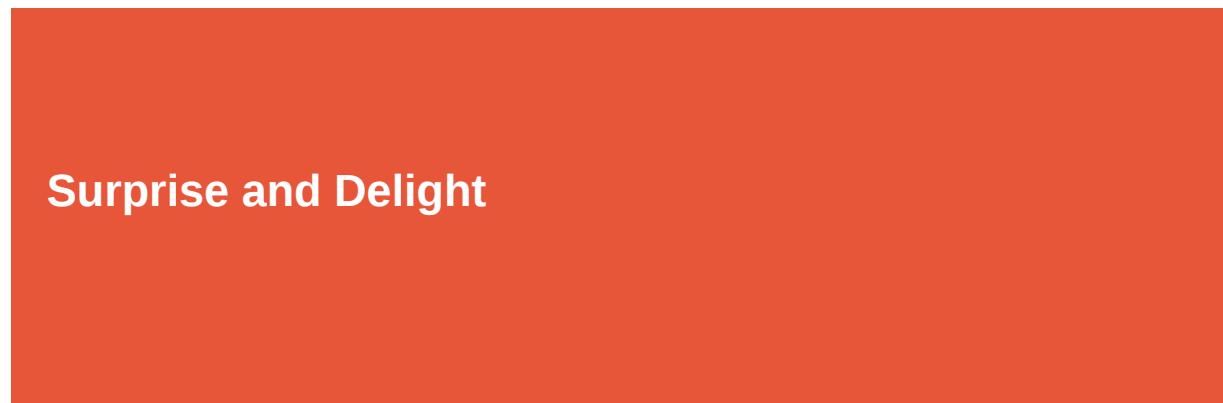
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Popular Products Heinz® Ketchup Heinz® Beanz Ore-Ida® Weight Watchers® Smart Ones® Classico®	Health & Wellness Recipes Partnerships Workplace Health Focus Foods Living Healthy	Press Room Heinz Enters Agreement... Heinz Reports Strong... Heinz Board Increases... H.J. Heinz Company fo... Heinz Promotes Karen... Heinz Announces Winners...	Sustainability HeinzSeed Heinz Micronutrient Campaign Sustainability Goals
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 Copyright © 2009 H. J. Heinz Company All rights reserved. [Proxy Statement](#) | [Privacy & Legal Policies](#) | [Site Map](#) | [RSS Feeds](#)

This custom 404 page from [Heinz.com](#) combines both an element of humor and the utility of being able to find information on the site.

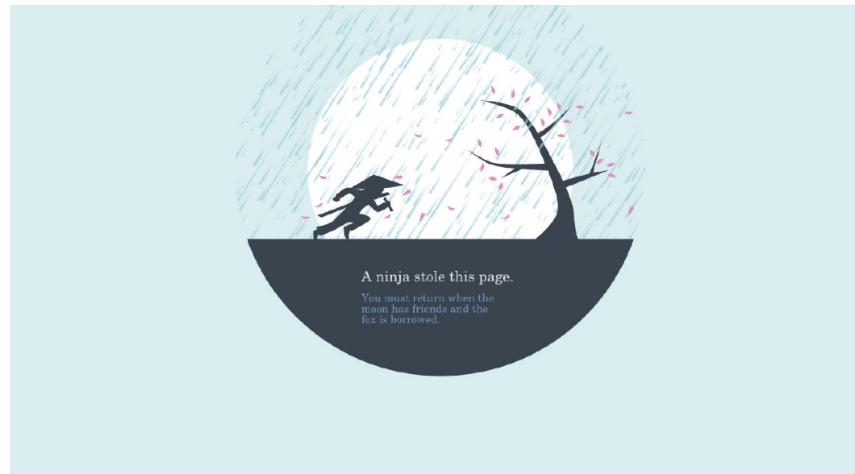


While the web has many utilitarian aspects to it, it's also important to remember that users—people—enjoy being entertained.

“Surprise and delight” is a phrase adopted from the hospitality industry and used by web designers and UX specialists to describe the fun or unexpected features of a site. (This should not be confused with “mislead and confuse.”) Surprise and delight refers to added value for a user—something that goes beyond expectations. Surprise and delight can be humorous, irreverent, or even seductive. Exactly what kind of surprise is appropriate, like anything else, depends on the target audience.

The 404 pages seen here and on the next spread are prime examples of surprise and delight.







These custom 404 pages from huwshimi.com and teez.com.au illustrate a sense of the company's brands, both with a sense of beauty and humor.

 mint.com

We looked everywhere.

And couldn't find that page. But we did find these under the couch cushions.



Not what you're looking for? Try the links below:



Personal Finance Solution
Mint.com



Personal Finance Mobile Apps
Overview | iPhone | iPad | Android



Personal Finance Blog
MintLife.com



Why Mailchimp?

Marketing Platform ▾

Pricing

Resources ▾



Log In

Sign Up Free

We lost this page

We searched high and low but couldn't find what you're looking for. Let's find a better place for you to go.

[Mailchimp Home](#)





OOPS! PAGE NOT FOUND.

You must have picked the wrong door because I haven't been able to lay my eye on the page you've been searching for.

[BACK TO HOME](#)

The custom 404 pages on this page from [Mint.com](#), [MailChimp.com](#), and [ShopDisney.com](#) have a sense of brand but also provide a means for the user to find the content he or she was seeking—from a site nav and links to a search field.

[OceanofPDF.com](#)

CHAPTER 3

Space, Grids, and Responsive Design

In the final step of the planning phase of a web design project, the designer begins to prepare the canvas for a design. This means developing a grid system that is flexible enough to accommodate a variety of content, but rigid enough to form a recognizable system. Grids are fundamentally about space, and this chapter explores means of organizing space to enhance a user's access to, and understanding of, information.

Organization and Hierarchy

One of the most important aspects of design is the concept of hierarchy. Visual hierarchy is the sequencing of elements within a design so that a user may perceive them in a specific and logical order. This sequence clearly defines the most important elements of the design, followed by the second most important elements, and so on. Almost every type of information can be broken down into three or four levels of importance. More than that makes contrasting the difference between the levels difficult.

An effective design system takes precedence over the individual elements, so that the user perceives a cohesive unit.

To create hierarchy, a designer must first create a system. A system is created by logically grouping the elements of a design, either through meaning or function, and forming visual relationships between them. An effective design system takes precedence over the individual elements so that the user perceives a cohesive unit. Any element that breaks this system will have more visual value and be understood to have more importance than the other elements, creating a hierarchy.

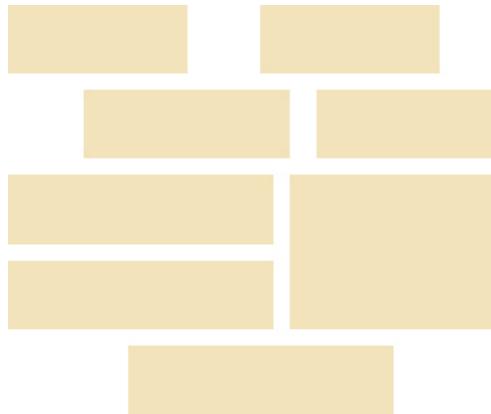
For example, in a classroom where the desks are neatly arranged in five rows of five desks and each student is sitting in his or her seat, the students appear as a single unit. Regardless of the different genders, clothing, hair styles, or body types, all the students fit within the group because of their organization or spatial relationship to one another. If a single student decided to break the system of rows by moving his desk into the aisle, he would stand apart from the system and give himself visual importance over the other students. The students appear as a single unit because of their arrangement in space—the rows of desks—and the student whose desk is not in line with the others stands out strictly because of his lack of relationship, or his contrast, with the others.

White Space

Creating a design system almost always starts with the clear organization of space. Deliberately constructed white space, not to be confused with unconsidered or empty space, is often overlooked as an element of web design. In fact, a common mistake among inexperienced designers is to focus too heavily on the “objects” in a design (type, images, points, lines, and planes), and space is simply what’s left over when they’re finished. Space is essential for creating relationships that form systems that lead to a clear hierarchy of elements. It should not be underestimated.

The interplay between the objects of a design and the background is called the figure-ground relationship. White space, also called negative space, is a reference to the “ground” in “figure-ground.” The goal of a designer is to achieve a balance between figure and ground, where one doesn’t completely dominate the other. Instead, they work together to unify the design.

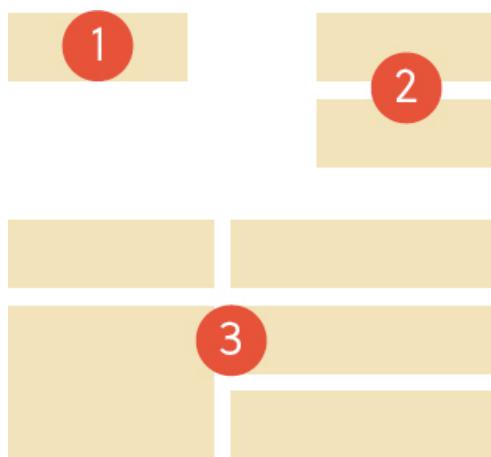
White space design elements include: margins, the area surrounding a design; gutters, the space between columns of a grid; padding, the area around an element contained by a border; line spacing, also known as leading, the space from baseline to cap height between lines of text; and paragraph spacing, the space between paragraphs or separate ideas in a piece of text. Adding line space is the most common form of paragraph indication in web design, although it is possible to use other methods like indenting, which is also another form of white space utilization.



These elements are arranged with no consideration of the space within the layout.



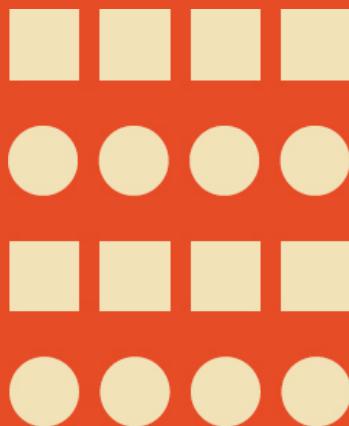
The same elements as above are now grouped and the space has been more clearly defined and organized.



The organization of the space in the layout creates a natural hierarchy or sequence of importance by either relating or separating elements.

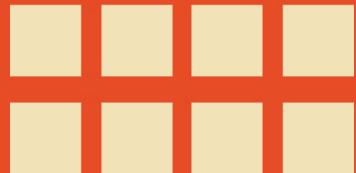
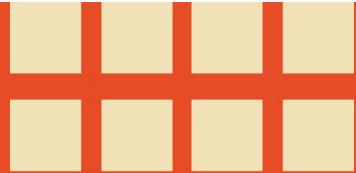
The Gestalt Principles of Perception: “The whole is greater than the sum of the parts.”

Theories involving the psychology of visual organization within art and design come mostly from the Gestalt Principles of Perception. These principles, developed in the early twentieth century at the Staatliches Bauhaus in Germany, refer to the mind’s ability to group elements based on one of the following relationships:



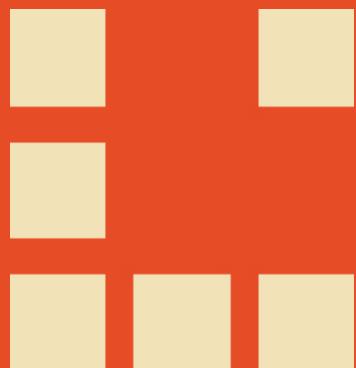
SIMILARITY

Grouping of elements that have a unique visual relationship. The two rows of squares above are grouped, despite being separated by a row of circles. The relationship of shape takes precedence over the spatial relationships.



PROXIMITY

Grouping of elements that are close to one another. Two groups are perceived above, despite the fact that there are sixteen individual boxes.



CLOSURE

Grouping of elements that complete a larger unit. A single square is perceived in the above illustration, despite several of the smaller units being removed. The small square in the upper right “closes” the spacing to create a single form.



CONTINUANCE

Grouping of elements that complete a pattern or progression. Each row of boxes above forms a group despite the gaps in the row.

Deliberately constructed white space, not to be confused with leftover, unconsidered, or empty space, is often overlooked as a useful element of web design.

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April 22nd, 2010 Designing for iPad: Reality Check

Over the last two months we have been working on several iPad projects. Two news applications, a social network and a word processor. We worked on iPad projects without ever having touched an

iPad. One client asked us to "start working on that tablet thing" even before we knew whether the iPad was real. The question Are we designing desktop programs, web sites or something entirely new? has been torturing us until that express package from New York finally crossed our door. A quick write up of design insights before and after the appearance of the iPad at our office. [Read more](#)

ABOUT ia

We architect information. [Learn more](#)

LATEST ARTICLES

IA's 2006 Facebook Designs, Redesigned

From December 2006 to February 2007 we were in touch with the product manager of Facebook. The prospective: Redesigning facebook. Eventually, since the contract was never signed, we kept our designs in the drawer. Until now. [Read more](#)

Meet Big Bang, Our Next Trend Map

It's one year since our last Web Trend Map. A lot has happened, but there are not enough changes in the market to do another one in a month. This big change happened one level higher, on the social level that is. On Twitter and Facebook. Since Twitter is likely to become the next web protocol and - together with Facebook - closer and closer to replacing the domain/search paradigm, we decided to make an infographic that shows how and through whom it developed. [Read more](#)

API for News? Reuters, NYT & IA Inc.

Last week at Mediaworx, Marc Frouse (Chief Technology Officer, Digital Operations, New York Times), Nic Fulton (Chief Strategist, Thomas Reuters) and me were asked to answer the following questions: What is news? Who is news? and how should news organizations release copyright free material? A. What are the key parts of design that increase readership of news websites and other news platforms? [Read more](#)

The TPUTH, Part II

Projects that will probably make some money one day are more probably running out of money very soon. So what is our revenue plan for TPUTH? How are we going to monetize survival over deadlines? [Read more](#)

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Tweets

ia Oliver Reichenstein CEO, Founder

My (long) interview with DesignMattersGermany is online: <http://www.designmattersgermany.de/interview/4/ia/> 1 hour ago

@benschid @fbow @ecolabrendum nice meeting you guys! 7 hours ago

@benschid @ we are at Augsburger Keller 18 hours ago

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jt^{an}_{on}g_{ein}E

pith & pulp
— not an image, but perhaps a reversion to type.

[P R E F A C E](#)

I'm JON TAN, designer and founding member of [ANALOG](#), co-founder of [FONDECK](#), and infrequent writer and speaker.

[L A T E L Y i n t h e L O G](#)[Self-promotion](#) — *Thu, 13th May 2010 {9}*

The world has changed. Everything we do is more immediately visible to others than ever before, but much remains the same;...

[First Things First](#) — *Tue, 16th Mar 2010 {12}*

Last Wednesday I turned up in front of a friendly bunch of designers and developers at BathCamp — a regular...

[Introducing Analog](#) — *Wed, 30th Dec 2009 {19}*

Just before Christmas, a few friends and I launched a new company, Analog. Writing this, I'm still a little surprised...

[SxSW Pick 'n' Mix for 2010](#) — *Fri, 4th Sep 2009 {11}*

I know I'm woefully late. Voting ends today! I don't really mind, though. It embodies this restful period...

[Review: HTML and CSS Web Standards Solutions](#)

— *Wed, 19th Aug 2009 {24}*

I'm so glad that this book exists. I've been hoping someone would write a book almost exactly like this for a...

You can *browse all entries in full* via the [LOG ARCHIVE](#) →

[F E A T U R E D f r o m t h e L O G](#)[i. QUOTATION MARKS & TEXTURE](#) — {20}

A quick discourse on single versus double quotations marks (or inverted commas for us prosiac Brits) and typographic texture.

[ii. THE PARAGRAPH IN WEB TYPOGRAPHY & DESIGN](#) — {28}

The many styles of the humble paragraph from pre-history to the Web, with practical examples using CSS.

[R E M A R K S f r o m t h e L O G](#)[i. By GRY in SxSW PICK 'N' MIX FOR 2010:](#)

Yeah its one of the top typography blog , I always read something interesting there , sometime I wish to be at jon...

[ii. By SCOTT CORGAN in SELF-PROMOTION:](#)

I'm commenting AGAIN because the article was so insightful, that I read it again.

[C O N F E R E N C E S a n d T A L K S](#)[i. ULSTER FESTIVAL OF ART & DESIGN](#)

Talking (in progress) around all things Web typography.
16 Jun 2010, Belfast, UK

[ii. BATHCAMP](#)

Talk: [First Things First \(PDF\)](#) with a related [blog entry](#)
10 Mar 2010, Bath, UK

- Something clicked with me and...
- iii. [THE INCREDIBLE EM & ELASTIC LAYOUTS WITH CSS](#) — {85}
What is an "em"? Using ems to create an elastic layout with scalable images. Also in [Italiano](#), [Deutsch](#), [Espanol](#) & [Russian](#).
- iv. [WHAT FUTURE FOR WEB TYPOGRAPHY & SCREEN FONTS?](#) — {13}
The status of the core web fonts and the font-face property with a few thoughts on making quality faces ubiquitous.
- v. [SMOOTHING OUT THE CREASES IN WEB FONTS](#) — {13}
Exploring optimal anti-aliasing for core Web fonts and the rendering engines that make it all possible.
- vi. [@FONT-FACE IN IE: MAKING WEB FONTS WORK](#) — {64}
Exploring the ins and outs of @font-face linking with TrueType and Embedded OpenType (EOT) files using [Fontin Regular](#) by [Jos Buivenga](#).
- iii. [OSCON](#)
Talk: Grokin' Design
20 Jul 2009 - 24 Jul 2009, San Jose, California, USA
- iv. [SXSW](#)
Panel: [Quit Your bitchin', and Get Your Glyph On!](#)
13 Mar 2009 - 22 Mar 2009, [Austin Convention Center](#), Austin, Texas, USA
-
- S N I P P E T S *from the SILO*
- v. By [SARAH GABLER](#) in [SELF-PROMOTION](#):
I printed this out to read, and re-read...it is fantastic! Your point about criticizing the work of others whom...
- vi. By [EUGENE KUHNS](#) in [SELF-PROMOTION](#):
Well said. For some strange reason I read this in the voice from Zero Punctuation. It made it even more...
- i. [@FONT-FACE TEST WITH FONTIN REGULAR](#) BY [JOS BUIVENGA](#)
ii. [TYPOGRAPHIC SPACES TEST SUITE](#)
iii. [12 EXAMPLES OF PARAGRAPH TYPOGRAPHY](#)
iv. [PLACEHOLDER MARKUP](#)
v. [CORE WEB FONTS TEST SUITE](#)
vi. [ELASTIC LAYOUT EXAMPLE](#)
vii. [PIXELS TO EMS CONVERSION FOR CSS](#)
viii. [COMPLEX TYPE RENDERING TEST](#)

Work with me via ~  ~ a creative consortium.

JON TAN fecit, 2007–2010.

Some rights reserved.

[vCard](#) (via [X2V](#)).

This simple dish was created with a little [xHTML](#), a dash of [CSS](#) and a pinch of [PHP](#).

It's garnished with [hAtom](#), [hCalendar](#), [XFN](#), [hCard](#) and [rel-tag](#) with a large slice of

[LOG FEED](#)

[Colophon](#)

InformationArchitects.jp uses a minimalist design that relies heavily on the use of white space to organize information and create hierarchy. The gutters, line spacing, and paragraph spacing are carefully crafted to help the user identify individual groups of information.

Similarly, *JonTangerine.com* uses wide margins and ample padding to make the page design scannable. With the exception of a small dot of yellow and a bit of red at the bottom, this black-and-white layout uses only a single font (Georgia) yet it has a clear hierarchy of information and plenty of visual interest.

Elements of a web design aren't just design elements, they're the **interface** that the user needs to navigate and find information

The use of hierarchy and white space in web design has a bit of extra significance over their use in other forms of communication, since the

elements of a design aren't just elements, they're the interface that the user needs to navigate and find information. The primary navigation bar, for example, needs to be immediately identifiable as such, so that the user can navigate the site. The design conventions discussed in the previous chapter help the user identify specific areas of a website, but they shouldn't be taken for granted. Guiding the user through a layout should be done deliberately to ensure maximum usability.

**COMPETITION!**

Best skiers and boarders
vbird March 1-5.

**HOT DEALS!**

Powder Getaways, Cliff Spa Specials, Ski Free + 5th night Free and more!

**PHOTO OF THE DAY**

Starting young at the 'Bird.

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- ▼ Day Tickets
- ▼ Spring Tram Passes
- ▼ Mountain School
- ▼ The Cliff Spa
- ▼ Ground Transport
- ▼ Apparel & Gifts
- ▼ Gift Cards

1-800-232-9542

NEWS**▼ TODAY**

Why our favorite group of moms love to ski at the 'Bird: [@SnowbirdSkimoms @KUTV2News more...](http://t.co/eGbGctfI)

▼ TODAY

Strength, stamina, & self-esteem – Adaptive Sports focuses on YOU and your favorite sport. Find out more here: [more...](http://t.co/jcDElby2CY)

▼ TODAY

Are you coming to watch the Freeride World Tour? Event kicks off February 28th! [#FWT14 #snowbird more...](http://t.co/xCLKHeWGB9)

f FEB 26

Are you coming to watch the Freeride World Tour? Event kicks off February 28. #FWT14 [more...](http://www.youtube.com/watch?v=UUcvKlq7yKY)

▼ FEB 25

Behind the scenes of a 2nd Place Portfolio win for Erik Hostetler at the Ski Salt Lake Shootout. [more...](http://t.co/f8zbvCOKYy)

EVENTS**TODAY - MAY 23**

Après-Ski

TODAY

Live Music - El Cheneate Cantina*

FEB 28

Live Music at The Aerie - February

FEB 28

Winter Family Flicks

FEB 28

Music at Wildflower Lounge

FEB 28 - MARCH 1

Freeride World Tour

MARCH 1

Live Music at The Aerie - March

SPECIALS

- ▼ Winter Packages
- ▼ Women's Ski Camp
- ▼ Spring Stay & Ski
- ▼ Snowbird Dunkelweizen
- ▼ All Specials

EMAIL ALERTS

[SIGN-UP](#)

FIND US

The example shown here from SnowBird.com uses white space around the imagery to mimic the branding and give the page an “ownable” feature.

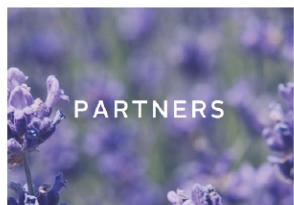


Mettā Skincare is a range of natural skincare products created for you and your skin with an environmental and social consciousness.

[Learn more about Metta Skincare](#) ▾

ABOUT

Mettā Skincare is a range of natural skincare products created for you and your skin with an environmental and social consciousness. Using 100% natural ingredients and established relationships with local and international artisan producers, Mettā Skincare is more than just a product range. It is a conscious lifestyle choice that will leave you feeling good about your skin and the earth.



LATEST JOURNAL POSTS



This sample, [MettaSkinCare.com](#), uses generous white space to give the page, and the product, a premium feel. Nothing is cluttered; every design element is given “air.”

White space is also essential for making a layout scannable, a critical aspect of web design. Layouts with well-managed white space allow users to scan information and groups of information to find what they’re looking for quickly. Cluttered layouts, or ones that don’t effectively manage white space, make it hard for the user to identify patterns that are essential for scanning information. Imagine a group of people milling around at a party versus a line of soldiers at roll call. The people are the same, but the space between them has been organized.

SHOW OFF AIGA DC'S INAUGURAL STUDENT DESIGN COMPETITION

HOME + THE COMPETITION + HOW TO ENTER + JUDGES + ADVICE + WINNERS

SUBMIT



If you want to dominate this show, you have to *do as you're told*. So sit down, be quiet and read. Be sure you know the rules—and pay attention to our needs. Stuff like listening, attention to detail and follow-through really turn us on.

01 COMPLETE the ENTRY FORM

A completed [Entry Form](#) should be placed into a #10 envelope along with the payment. Tape the sealed #10 envelope on the back of the entry along the top edge. Slides must be clearly labeled and inserted into plastic slide sheets with a #10 envelope taped to the back of each sheet. Do not send glass-mounted slides.

02 INSERT your PAYMENT

Submissions must be accompanied with a completed entry form and record of payment. Your payment should be included with your Entry Form in the #10 envelope that is taped to your entry. Please make checks payable to AIGA DC.

ENTRY FEES

- + Free for AIGA student members (*FREEZ if you join with your submission*)
- + \$30.00 for non-members, \$5.00 for additional entries

If your entry includes multiple pieces that are all part of one campaign then it is considered one entry and only requires one fee.

03 DELIVER the PACKAGE

Courier, ship, or personally deliver your entry and the completed form to the following address to arrive no later than 5:00pm on Friday, May 2, 2008.

Personal deliveries are accepted but arrangements MUST be made in advance by contacting: Jake Cheney at 202.383.7461 or jake@aigadc.org. Address for personal deliveries is the same as the mailing address.

Courier deliveries are accepted from 9:00am to 5:00pm. AIGA DC cannot return any work submitted for judging unless specifically requested prior to entry submission. AIGA DC will not be responsible for any damage incurred in delivery to or from. (Pick-up arrangements will be at the AIGA DC Educational Director's discretion).

MAILING ADDRESS

Jake Cheney
Howley LLP
1299 Pennsylvania Ave. NW
Washington DC 20004

PERSONAL DELIVERIES

Personal deliveries are accepted but arrangements MUST be made in advance by contacting Jake Cheney at 202.383.7461 or jake@aigadc.org.

DON'T WORRY, WE'LL BE GENTLE. IT'S OUR FIRST TIME TOO.

This is a side-by-side comparison of a competition mini-site created by the AIGA DC. On the left is the original site; on the right the white space has been filled in to highlight the consistent and almost rhythmical use of space. The generous spacing around the headline and lead-in statement helps them stand out on the page. The non-default, slightly open line spacing for all the text gives the pages a very light and scannable feel.



Thinking for a Living Features/Curated/Digest/Shelf/Network/
Issue 1: Phobos Unum

"Well done is better than well said."

Bonnie Franklin

Rethink, Redefine, Redesign. By Diane King

About the New Thinking for a Living By Frank Chimero

Serial Stories, Part 1 By Rob Giampietro

Grid System By Diane King

On Portfolios By Frank Chimero

A Brief History of Email Design By Diane King

A Description of the Nature of Four-Poofed Boxes By Diane King

Hannes Glööckler & Stefan Jäschel

Stefan Kvamme

Paul Illman

Marcus

Philippe Nastri

Jessica Schreiter

Justin Krieger

Ronni Rubin

Sundee Kierurus

Modern Publicity

More Soon

Patrick Doherty

The Official Merchandising Company

Frederik Lübeck

Zomg!Gamerz

Bellamy Studio

Andrew Keyford

My 4000

Thinking for a Living: Thought-provoking design content. Copyright © Diane King, Thinking for a Living and/or respective owners.

Odophens Contact

Thinking for a Living Features/Curated/Digest/Shelf/Network/
Issue 1: Phobos Unum

Daily Picks

Hannes Glööckler & Stefan Jäschel

Stefan Kvamme

Paul Illman

Marcus

Philippe Nastri

Jessica Schreiter

Justin Krieger

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Bellamy Studio

Andrew Keyford

My 4000

Thinking for a Living: Thought-provoking design content. Copyright © Diane King, Thinking for a Living and/or respective owners.

Odophens Contact

White space is actually a reference to “ground” as in “figure-ground,” and doesn’t need to be white at all. In this example, [ThinkingForALiving.com](#), the ground is a pink hue, but the result of well-constructed white space on the design is the same.

Containment

At times, more than space is needed to highlight, group, or separate elements on a page. Borders, lines, and boxes can be helpful in defining the space and containing elements within subgroups. The varying types of borders that can be created with CSS, including dotted, dashed, double, and single lines, make them powerful stylistic elements as well. Even rounded corners, a popular design treatment for boxes, are now possible using CSS3, and they are viewable in browsers compatible with CSS3.

BRAND NEW

OPINIONS ON CORPORATE
AND BRAND IDENTITY WORK

A DIVISION OF
UNDERCONSIDERATION

OPINION BY ARMIN

A Working City Rises



BEFORE.....AFTER.....

Started in the long distant past of the year 2000, [Workopolis](#) began with a modest 15,000 job listings. Today, it is Canada's largest job search web site with an average of 40,000 job postings available every day. Recently, Workopolis [launched a new brand campaign](#), headed by the tag line of "Time to Shine" that replaces the more me-focused tag line of "Canada's biggest job site" and puts forward a revised logo.

JOB BOARD
RSS
ABOUT BRAND NEW
SUBMIT TIPS
BRAND NEW CLASSROOM

ADV X 3

The email marketing service
with great design, great
support & lots of extras.

Say hello to Emma.

Want to Advertise on UnderConsideration?
[E-mail Us](#)

RECENT COMMENTS

- Business-to-Business-to-Boomerang: 47
- Around the World in 51 Characters: 40
- Every(blank) Every(blank)™: 50
- New Seattle's Best: Best-er or Worse?: 209
- Eau de Golden Ratio: 89
- Marlboro? What Marlboro?: 49
- Horror Government (and Logo): 66
- Bulls Eye Flies Up and Up & Up: 90

20X200

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A JEN BEKMAN PROJECT

DISCOVER GREAT ARTISTS AT AN AFFORDABLE PRICE

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Corner Cafe, by Jorge Colombo [BUY NOW](#)

Print type: archival pigment print

Edition of 200 each \$20. [BUY 10"x8"](#)
158 remaining

Other Editions Available
\$50 BUY 14"x11"
\$200 BUY 20"x16"

Going Under, by Jorge Colombo [BUY NOW](#)

Print type: archival pigment print

Edition of 200 each \$20. [BUY 10"x8"](#)
170 remaining

Other Editions Available
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\$200 BUY 20"x16"

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SEARCH

COLOR BROWSER

More Art For You

\$20 Editions
\$50 Editions
\$200 Editions
\$500 Editions
\$1000 Editions
\$2000 Editions
\$5000 Editions

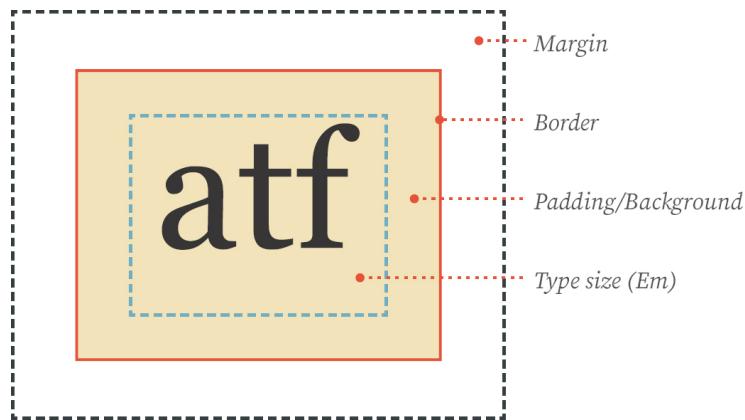
Our AAA editions...

COLLECTOR GUIDES

Need more direction? Explore our collector guides which include gift suggestions, VIP selections, artist picks, and staff picks.

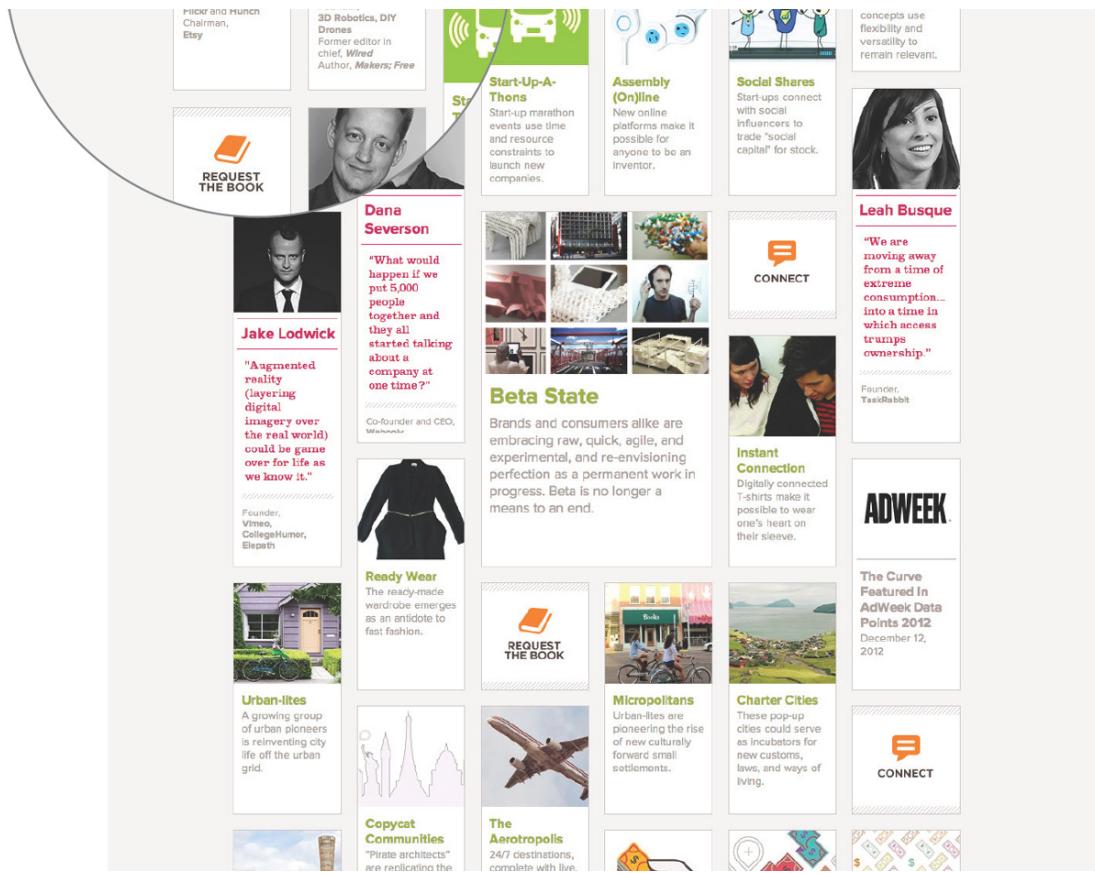
Recent Artists
Michelle Vaughan

The sites seen here, BrandNew. UnderConsideration.com and 20x200.com, use a wide variety of distinctive line styles to segment the page and reinforce a design style.



CSS can be used to define the border of an object. The border, represented by the orange line in this diagram, lies between the padding distance and the margin area.

The screenshot displays the homepage of THE CURVE REPORT, a site from NBCUniversal Integrated Media. A large circular callout highlights the main content area, which features a green header with the word "PRETAIL". Below the header is a large, stylized illustration of a green general store building with a chimney and a sign that says "GENERAL STORE". To the right of the illustration is a sidebar with a green header titled "PRETAIL". The sidebar contains several articles with titles like "Me-tail", "Insider Trading", and "Door-to-(Virtual) Door". At the bottom of the sidebar, there is a "RELATED CONTENT" section with several cards featuring profiles of people and small images. The overall design uses a mix of solid colors and dashed lines to create visual hierarchy and structure.



TheCurverePort.com uses a variety of line types to define the look and segment the content. From thin borders to diagonal line decoration, the varying line types give the page a distinctive look.

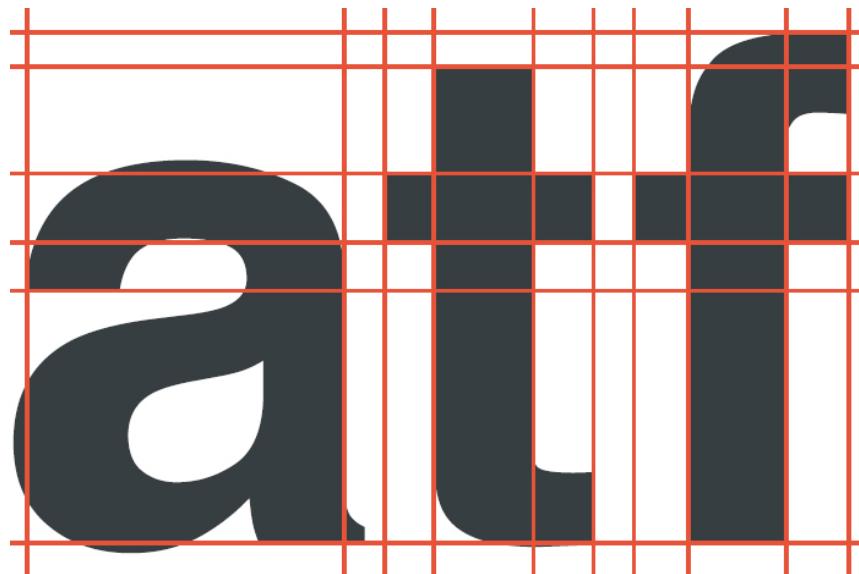
Grids not only organize the elements of a design, they organize the **space** within a design.

Grids

One of the oldest ways to create a balance of figure and ground is through the use of a grid system. Grids not only organize the elements of a design, they organize the space within a design. Clearly aligning design elements through the use of columns creates defined space, and it's this space that gives the appearance of organization.

Grids are made up of columns (where the content goes), gutters (the space between columns and margins), and the space around the perimeter of the layout. By carefully defining these attributes, web designers can control the density of a page, which is the amount of detail that is visible to the user. Dense pages tend to be harder to read, although pages that lack sufficient density can appear un-unified and fall apart.

Early websites were laid out using tables, a word processing convention of rows and columns used to arrange elements. Some early web layouts had a compartmentalized or checkerboard feel as a result of using or overusing tables. Tables are also limited in their flexibility and result in long markup for even simple layouts. Although tables still exist in HTML, `<div>` or divider tags have taken over as the preferred method of containing and laying out elements of a design. The flexibility of CSS-styled `<div>` tags more closely resembles the feel of a print layout program such as Adobe InDesign. They enable very sophisticated print-like layout and grid use.



The letterforms of Helvetica, the ubiquitous Swiss typeface and subject of a documentary film, are based on a grid system, making it instantly recognizable over its predecessor, Akzidenz Grotesk.

Neue Grafik

New Graphic Design

Graphisme actuel

Internationale Zeitschrift für Grafik
und verwandte Gebiete
Text dreisprachig
(deutsch, englisch, französisch)

International Review of Graphic
Design and related subjects
Issued in German, English and French

Revue internationale du graphisme et
des domaines annexes
Parution en langue allemande,
anglaise et française

16

Hans Neuburg, Zürich

Thomas Maldonado und Gui Bonsiepe, Ulm
Peter Märkler, St. Gallen
Richard P. Lohse, Zürich

Georg Radanowicz, Zürich

Margit Staber, Zürich

Peter Lehner, Bern
LMNV

Richard P. Lohse, Zürich

Margit Staber, Zürich

Ausgabe Juli 1963

Inhalt

Schweizer Plakate der letzten vier
Jahre
Ein Zeichensystem für elektro-
medizinische Geräte
Fortschrittliche Wahlpropaganda

Werbung für eine Londoner Möbel-
firma

Arbeiten von Robert Praed

Reine Foto-Grafik
Fotoklasse der Kunstgewerbeschule

Zürich
Ausstellung für Asbeströhren (Eternit)
von Max Bill

SWB Form Forum 1962

Braun-Ausstellungständen

Buchschutzumschläge aus den

dreißiger Jahren

Ein Maler als eigener Plakatgrafiker

Issue for July 1963

Contents

Swiss Posters of the past four years

A Sign System for Electromedica
Instruments
Progressive Elections Notices

Publicity for a London Firm of
Furniture

Pure Photo-Graphic Design

Exhibition of Asbestos Pipes

SWB Design Forum 1962

Permanent Braun Pavilion

on an Exhibition Site

Book jackets of the Thirties

A Painter who is his own Graphic
Designer

Juillet 1963

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Affiches suisses des quatre années
écoulées

Un système de signes pour appareils

électromédicaux

Propagande électorale d'avant-garde

Publicité pour une maison

d'ameublement londonienne

Photo-graphisme pur

L'exposition des tubes de ciment
d'amiante

Forum 1962 de la forme ASAI

Pavillon Braun permanent

sur l'esplanade d'une foire

Couvertures de protection

des années trente

Un peintre-graphiste

Einzelnummer Fr. 15.-

Single number Fr. 15.-

Le numéro Fr. 15.-

Herausgeber und Redaktion
Editors and Managing Editors
Editeurs et rédaction

Druck Verlag
Printing Publishing
Imprimerie Edition

Richard P. Lohse SWB VSG, Zürich
J. Müller-Brockmann SWB VSG, Zürich
Hans Neuburg SWB VSG, Zürich
Carlo L. Vivarelli SWB VSG, Zürich

Walter-Verlag AG, Olten
Schweiz Switzerland Suisse

New Graphic Design magazine was started in 1958 by Richard Paul Lahose, Josef Müller-Bockmann, Hans Neuburg, and Carlo Vivarelli. The cover of issue 16, pictured on the opposite page, illustrates the grid system that permeated the entire magazine and is credited with defining the Swiss style of graphic design.



Pattern Library

Grid System

Grid System

[Grid sizes](#) [Grid gutter](#) [Mixed grids](#) [Responsive columns](#) [Grid example](#)

Typography

Our grid system is composed of 8 flexible columns with a gutter between columns of 30px. We apply border-box so that the border and padding is included in the width of the grid columns.

Grid Sizes

Form Elements

GRID SIZES

Navigation

Tables

Lists

Slats

Stats/Data

Feedback

Size 1 of 1

Size 1 of 2

Size 1 of 3

Size 1 of 4

Size 1 of 8

```

1 <div class="line">
2   <div class="unit sizeof1">
3   </div>
4   <div class="unit sizeof1">
5   <div>
6     <div class="lastUnit sizeof3">
7   </div>
8 </div>
9

```

Notes
When using the grid, wrap the columns using a `line` and use `lastUnit` for the last column. Refer to [OCSS base classes](#) to learn more about the grid classes.
This example applies to the other ratios we support: 1/1, 1/2, 1/3, 1/4, and 1/8.

Grid gutter
Our grid columns have a 15px padding on either side that results in a 30px gutter between columns and a 15px gutter on the grid edges.
Even though our columns are fluid, the gutter remains constant.

Mixed Grids
The grid layout is easily extended by nesting and mixing different column sizes.

```

1 <div class="line">
2   <div class="unit sizeof1">
3   </div>
4   <div class="group sizeof3">
5     <div class="unit sizeof2">
6       <div>
7         <div class="lastUnit sizeof2">
8       </div>
9     </div>
10    </div>
11

```

Notes
When nesting grids use the `group` class to eliminate gutters on the parent element of the columns that are being nested.
Wherever possible, limit nesting grids to 2 levels deep. Anything more than that would require the use of `nopadding` on grid columns or `units` for correct grid alignment and indentation.

The design team at [MailChimp.com](#) gives users a glimpse at their design system with their Pattern Library. This tool reveals the systems, including this grid system behind the site.

Profile
who we are

Services
what we can do

Case Studies
problem solutions

Regions
where we operate

Contact
enquire here

Due Diligence

An international oil company was considering entering into a business relationship with an oil and gas producer in the Philippines but suspected that the target company was associated with local politically exposed persons and that this association might have favoured the company in obtaining a concession for oil extraction. To comply with the Foreign Corruption Practices Act regulations it was necessary to conduct an extensive due diligence to assess the potential risks attached to the deal.

A systematic analysis of publicly available documentation in the Philippines and discreet source enquiries into the target company and its principals were conducted.

It emerged that the management of the oil producer in the Philippines was composed of highly experienced and prominent figures from the public energy sector who continued to retain significant political influence. The beneficial owner of the company in the Philippines was hiding behind nominees and offshore structures but his identity was revealed through discreet enquiries with sources in the local energy sector. It emerged that the ultimate beneficial owner was a former representative of the local government and that his political influence enabled the company to obtain the said concession. The risks attached to the target company were assessed.

Competitor Intelligence

A British company operating in the IT sector was interested in the purchase of one of its three Italian competitors but was unable to put in place the right strategy without having an in-depth knowledge of the Italian IT sector and specifically, the three target companies. In addition the client suspected that one of the players had links to the Organised Crime but was unable to assess the veracity of this rumour.

The work conducted included analysis of the financial situation, business models, investments, marketing and product strategies with respect to each of the three companies through a systematic retrieval, analysis and cross examination of publicly available information, combined with discreet source enquiries with local industry experts.

The work resulted in the identification of one of the three competitors as the potential acquisition target. Evidence was obtained confirming the allegation of association with organised crime by one of the target companies.

Litigation Support

A Dutch operator in the printing sector suspected that a former employer, an engineer who had worked for the company for over twenty years and who had recently retired, was providing a competitor with the company's know how and other confidential data such as supplier and client contacts. To get these activities to stop, the Dutch operator initiated a legal proceedings against the competitor and its former employee but did not have sufficient evidence to prove the case.

The work conducted consisted in collecting evidence, both factual and testimonial in support to the client's claim, including surveillance and witness identification.

The client was able prove with factual evidence the case of unfair competition. The competitor stopped to act unfairly and the client received compensation for the damages suffered.

Profile who we are	Services what we can do	Case Studies problem solutions	Regions where we operate	Contact enquire here
CRW relies on a multi-lingual team with international experience in risk management and on a network of contracted professionals worldwide.				
The success of our clients' businesses is influenced by decisions taken with respect to new partnerships, investments and business dealings.				
CRW's skilled team of multi-lingual professionals with international experience helps clients mitigate the exposure to financial and reputational risks.				
CRW provides clients with reliable information and strategic analysis they require to maximise business opportunities in different regions of the world.				
CRW offers services to comply with anti-corruption and anti-money laundering legislations and in support of business partnerships, investments and market entries, hiring of employees, complicated business transactions and legal disputes.				
Memberships				
	Corporate Risk Watch is the holder of a private investigations license, in accordance with the paragraph 134 T.U.L.P.S, issued by the Italian authorities.			
	Corporate Risk Watch is a member of the following associations:			
	Association of anti-money Laundering Specialists (www.acams.org) Italian-American Chamber of Commerce in Italy (www.amcham.it) Italian-Chinese Chamber of Commerce in Italy (www.china-italy.it)			

Left Loft, the designers of [CorporateRiskWatch.com](#), actually expose the grid structure they're using by tracing it with dotted lines. The elements of every page seem to dance around this five-column grid.

teez

[Быстро](#) [Меню](#) [Корзина](#) [Логин](#) [Регистрация](#) [Личный кабинет](#) [Помощь](#) [Контакты](#)

СЛОВО
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играть в футбол, или же
тот, кто просто любит
играть в футбол. Но
всё это только то, что
мы с удовольствием
предлагаем Вам.
Наша коллекция футболок
доступна online! Мы
знаем, что Вы
хотите купить футболку,
но не можете
заплатить за неё
такую сумму, которую
выбрали, поэтому
мы предлагаем Вам
купить футболку
с доставкой.

ДОСТАВКА
Последние футбольные
матчи состоялись в Бразилии.
Но мы не можем
забыть о том, что
также есть футболки
для любителей футбола
из других стран мира.
Также у нас есть
специальные футболки
для любителей футбола
из других стран мира.

ОН, ГИРЛ!
Что Вы надели?

LOT'S OF CHARACTERS
10 мультяшных персонажей из разных
стран мира, которые
будут рады приветствовать
вас на футбольном поле.

КТО ТАМ
Многие люди, которые
живут в городе и хотят
попасть на футбольный
турнир, должны знать
о том, что это такое.

**РОЙКОПП
"THIS MUST BE IT"**
Это реальная история о том, как футболисты
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победили в турнире, чтобы попасть в финал. Голы забили
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ИЧЕМ ТАЛАНТИ
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MYSTERY GLAMOUR "BLUE DREAM"
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КРОНА "ЛАМА"
"Gold Cup" - это новый
футбольный турнир, который
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[Задать вопрос](#)

Estate Black

Black Estate is a remarkable place for wine.

A

Black Estate is a remarkable place for wine.

Vineyard
Goolwa, Waipara, New Zealand.

Waipara has a change of dry summers, ideal for ripening fruit.

The Season Report

Wines

Wine Making

Let's talk grapes

Pssst, join the Black List

Contact

If we seem friendly and obliging, that's the wine-telling.

The region
Goolwa, Waipara, New Zealand

Vines

Find a stockist
 Order online

Our wines are made in one of Waipara's most modern cellars using traditional techniques. Under the direction of winemaker, Nicholas Brown, if fruit is hand picked and sorted, Nicholas firmly believes the best wines are made in the vineyard and that the winemaker merely guides the grapes into unique wine completely expressive of its site.

more on Nicholas' winemaking philosophy.

Black Estate Omahi Riesling 2009

Fruit was sourced from a neighbouring vineyard with similar clay and limestone rich soil. A blend of species of wild yeast Riesling characters introduce the wine. Ripe integrated acidity is followed by rich and dense phenolics on the palate. A crisp and luscious finish provokes contemplation.

[Read Tasting Notes](#)
GST incl. \$31.95
[Order](#)

Black Estate Chardonnay 2008

The eighth release of Black Estate Chardonnay reveals and nurturing bouquet of complexed malolactic, with the hallmark freshness and limping mineral finish. The mid palate will increase in richness and complexity, and carried by its fresh consistent minerality ensure excellent cellaring potential.

[Read Tasting Notes](#)
GST incl. \$33.95
[Order](#)

Black Estate Pinot Noir 2006

Perfumed and inviting 2006 Black Estate Pinot Noir displays all the characteristics that sets us apart the unique soils in Omahi Waipara. Beautifully presented fruit, silky and mouth filling palate weight, and long lingering flavour length.

[Read Tasting Notes](#)
GST incl. \$39.95
[Order](#)

BlackEstate.co.nz, which has won numerous awards for its use of typography and unique navigation, features a six-column grid. The tall page is held together because of the strict adherence to the elegant grid.

The screenshot shows a tall, narrow website layout with a light purple header and footer. The main content area is organized into a six-column grid:

- Top Navigation:** Blog, Work, About, Contact, Search.
- Posts:** A list of articles with titles like "Relative readability", "Excuses, excuses", "The Optimizer", and "Indistinguishable from magic". Each article has a date, a short summary, and a link to the full post.
- Photos:** A section titled "Photos" containing two images: "Alight" (a close-up of blue hydrangea flowers with a bee) and "Booth" (a person looking at a screen).
- Links:** A section titled "Links" listing various news items and reviews, such as "Vice Magazine interview with David Simon", "Pictry", "Data Experts on Selling Out", "Pie Guy", "The Running Man: Behind the sketchbooks of Adam Seltzman's 'Cartaball'", "Stop Being a Wuss: How To Make Pie Crusts the Easy Way", "Placebo Self", "We Feel Fine Book", "Robin Sloan decided...", "The future of media? Set on events", and "Put This On".
- Ephemera:** A section titled "Ephemera" featuring three small images: "WATCH" (a man speaking), "LISTEN" (a yellow album cover), and "READ" (a book cover for "Forgetting the Name of the Thing One Sees").
- Bottom Navigation:** A footer with links to "About", "Contact", "Search", and social media icons.

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The Swiss styling of WilsonMinor.com is a classic example of a well-used grid structure. Headlines, subheads, images, and text work together to define and span the six-column grid.

About AIGA NY —

- **Mission**
- Leadership**
- Staff**
- Collaborators**
- History**
- Sponsors**

Championing the future of design for all.

The full value of design can only be realized when all people can participate. And to create that future, we must build it together. AIGA NY will work towards this necessary change by facilitating conversations, creating spaces and building platforms for the New York City design community.

In all of our work, the board of AIGA NY commits to:

Elevate the work and insights of all voices in design.
Examine designers' impact on the world.
Support inclusive opportunities for design education at all stages of life.
Fight for fairer models of design work and compensation.
Celebrate the joy and craft of design.

This mission was developed and ratified by the 2020–2021 AIGA NY Board of Directors.

Representing the diversity of our NYC design community is our ongoing commitment. Read more about it in our [Fall Community Update](#) and contact us with your comments at questions@aigany.org.

Leadership

AIGA NY is powered by a volunteer Board of Directors who are nominated and approved by our community every year. We are here to serve the community and we work to fulfill our mission across everything we do. Our work builds on the work, commitment, and energy of past boards.



Chelsea Goldwell
President



Khai Lioung
VPR



Victor Ng
Treasurer



Janet Esquivel Sylvan
Education



Casper Lam
Chair, Education



Kat McCord
Board member



John Rudkoff
Legal Counsel



Isabel Sierra Gómez de León
Board member



Isabel Urbina Peña
Board member



Jennifer Kinon
Board member; Emeritus



Ken Tanabe
Chair, Communications



Lyanne Dubon-Aguilar
Chair, Programming



Hanah Ho
Board member



Jane Kim
Board member

[View Past Boards](#)

Staff



Stacey Panousopoulos
Executive Director

Collaborators



Extended Play
Design & Development

History

Founded in 1914, AIGA, the professional association for design, is a nonprofit professional membership organization headquartered in New York City. Its formation began in 1911, when Fred Goudy sat at a table with Alfred Stieglitz, W. A. Dwiggins and others who shared a commitment and a passion in the nobility of a profession that had not yet been named. The purpose was "to test and to teach, to move more effectively, with dignity, elegance and impact; and accomplished with high expectations for the craft of production." Three years after their first meeting, they decided to create the American Institute of Graphic Arts. They required each member to join a club, as they many organizations did at the time, and asked, "what we are willing to bring to the table to advance this remarkable profession?" AIGA NY is the New York Chapter of AIGA. Established in 1982, as the association began to decentralize leadership, AIGA NY is the largest of 70 chapters with 3,000 members to date. The New York Chapter is a separate incorporated nonprofit organization with its own Board of Directors and has its own tax-exempt status. While it may be considered a chapter in a manner consistent with the mission of the parent organization, As a 501(c)(3) nonprofit organization, all charitable contributions to AIGA NY are tax deductible to the extent the tax code allows.

Sponsors

AIGA NY acknowledges the generous support of our sponsors and encourage you to turn to them first:



Commercial

ARUP

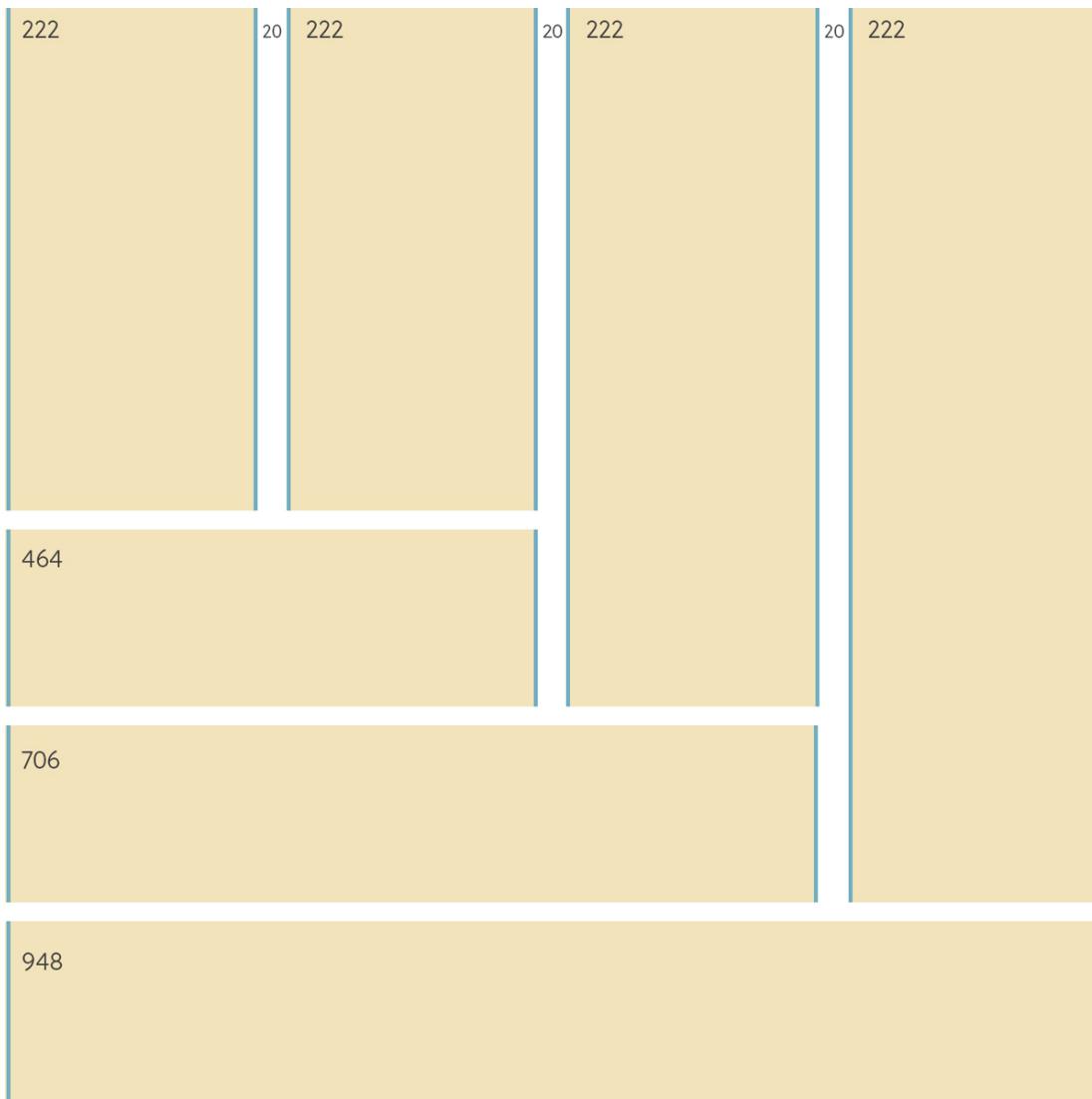
Made in NY

We're proud of the New York design community, and we reflect that in everything we do—from the design & development of this very website (thanks [extendedplay!](#)) to the fonts we use (thanks [Commercial Type](#)!).

[SEE MORE](#)

The grid on [DigitalPodge.com](#) is filled in a more organic way. Instead of the elements neatly aligning in exactly the same way, there's a playful bouncing of text and image within the grid structure.

Once the grid system has been established, elements of the design are placed within the grid. Objects can span more than one column width, but each element must have some clear relationship to the grid itself. Any element that relates to the grid in a unique way or breaks the grid system will rank higher on the hierarchy scale.



This is a diagram of a grid system with the following specifications:

Width: 948 pixels (px)

Columns: 4

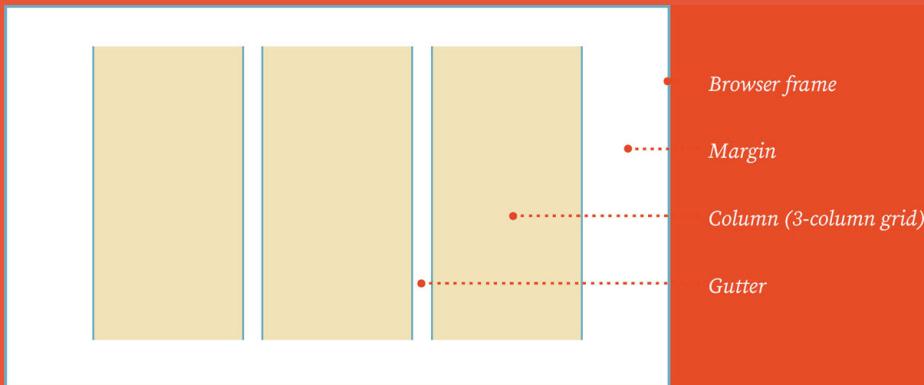
Column width: 222px

Gutter width: 20px

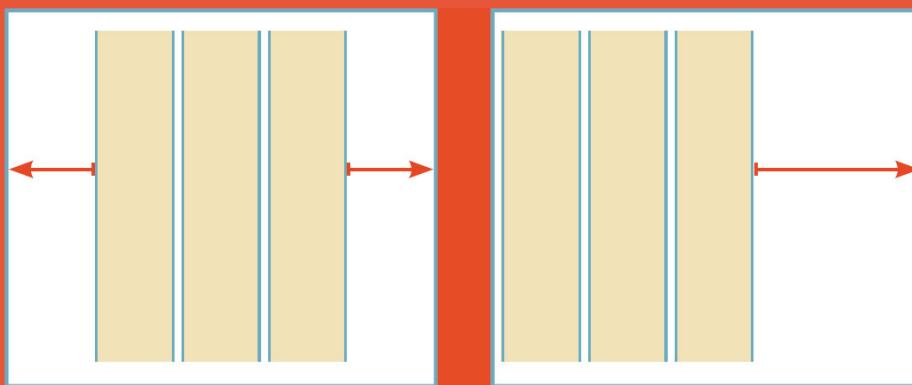
2-col span: 464px

3-col span: 706px

4-col span: 948px

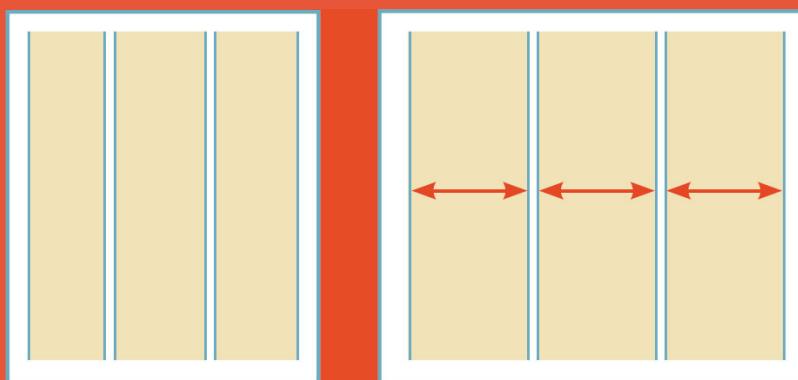


FIXED WIDTH (FLOATING CENTERED; FIXED LEFT)



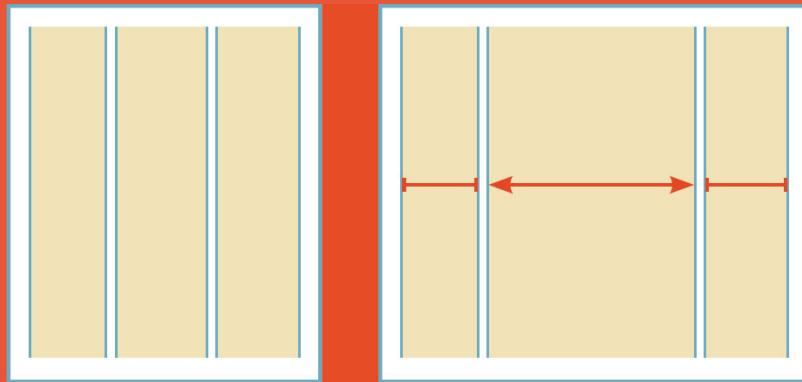
Grids used for web design need to have a flexible quality to them in order to accommodate varying monitor widths and resolutions. There are several solutions to this issue. In this example of a fixed-width grid, the grid either floats in the center of the browser window or is fixed to the left side. As the browser window expands in both cases, the layout within the grid is not altered.

VARIABLE WIDTH

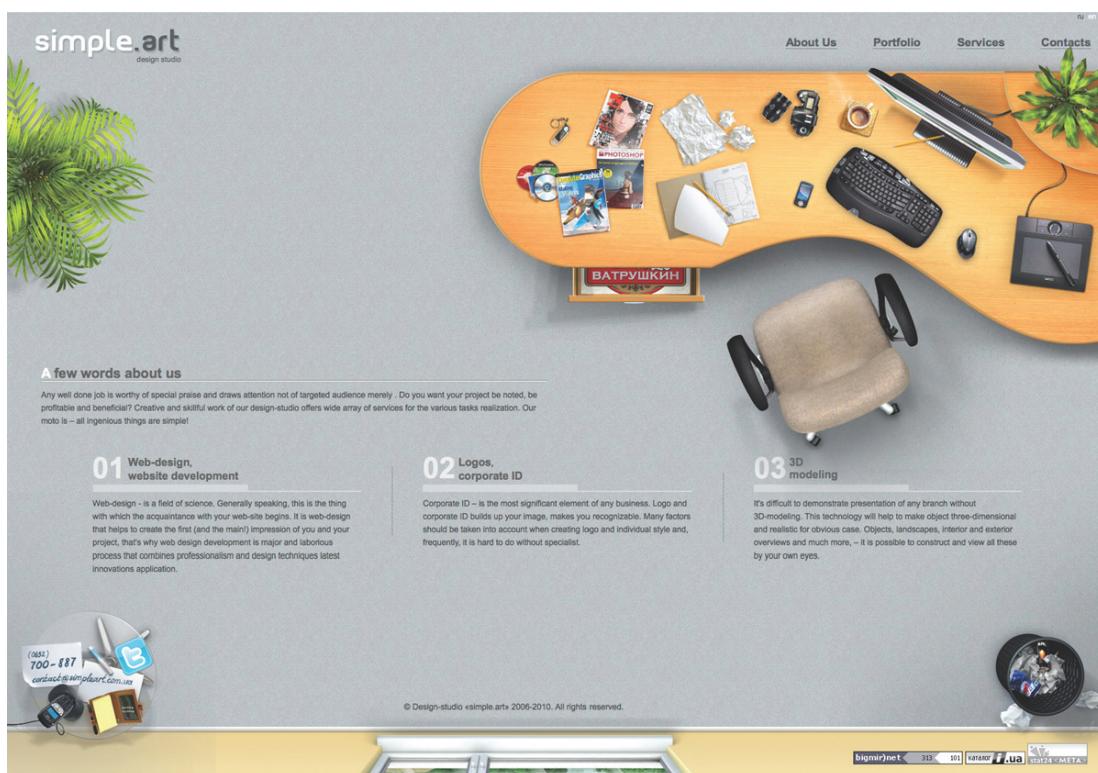


In a variable-width grid system, each column expands proportionately with the width of the browser frame. This causes the layout within the grid to change and shift depending on the width of the user's monitor.

COMBINATION OF VARIABLE AND FIXED WIDTH



This diagram shows a grid that has both fixed-width columns as well as a single variable-width column. As the browser window expands, only one column width expands with it. The layout of the center column shifts, while the two flanking columns stay fixed.



The grid system on SimpleArt.com.au is flexible, so whether the page is viewed on large or small monitors the layout feels consistent. Note in the wider layout below, the columns of the grid widen and the header/navigation area moves to the right.



AIGA LA AIGA Los Angeles / The Professional Association for Design

Membership / About / Events / Features / Contact

Current Event

DELIGHTFUL DISCOUNT EXCLUSIVE FOR AIGA MEMBERS

Now, more than ever, membership has its privileges. AIGA and Apple, Inc. are proud to partner together and, for a limited time, offer AIGA members exclusive benefits, including up to 17 percent off the latest Apple products and accessories online.

Events	RSS / ALL
AIGA Student Events	ALL
Non-AIGA Events	ALL
NON-AIGA / 24 - 26 MAY 2009 Projections: 2010 CSULB Graphic Design BFA Senior Show	
NON-AIGA / 15 - 29 MAY 2010 Design for Peace: Inside the Wall - Sharing First Hand Experiences of a Life in Wartime	
NON-AIGA / 1 - 30 MAY 2010 Before the Revolution	
NON-AIGA / 04 JUN 2010 Design is Blank Showcase	
NON-AIGA / 11 - 13 JUN 2010 New Media Film Festival	
NON-AIGA / 12 - 13 JUN 2010 Cero, Prints by Cuban Designer Olivo Martinez	
NON-AIGA / 15 JUN 2010 AN EVENING WITH SI SCOTT	
NON-AIGA / 18 JUN 2010 The Art Institute of California - Los Angeles GRADUATE PORTFOLIO SHOW	
Recent AIGA/LA Events	ALL
AIGA/LA & Adobe - Moving From Print To Web	
Studio Tour: Innovation Protocol	
Studio Tour: Looking	

Features	RSS / ALL
CHAPTER / CALL FOR NOMINATIONS FOR AIGA/LA BOARD	
Nominations are now closed. AIGA/LA is seeking new board nominations. Serving on our volunteer board is exciting, challenging and immensely rewarding. →	
FELLOWS / NOW SEEKING AIGA/LA FELLOW NOMINATIONS	
Nominations are now closed. AIGA/LA is now seeking nominations for its 2010 Fellows. →	
AIGA NATIONAL / THE NEA'S LOGO CONTEST AND AIGA'S RESPONSE	
AIGA Executive Director Richard Grefé responds to the NEA logo contest. →	
CHAPTER / THE VISION FROM HERE	
AIGA/LA is embarked on a new long-term effort to become the hub of the design and creative communities in Los Angeles. →	
Jobs	RSS / ALL
ART DIRECTOR / 18 MAY	
OIC is hiring a Senior Art Director.	
CREATIVE DIRECTOR / 18 MAY	
Microsoft is hiring a Principal Creative Director.	
MANAGEMENT / 15 MAY	
Heavenspot is looking for a Senior New Media Producer.	
GRAPHIC DESIGNER / 15 MAY	
Terra is hiring a Graphic /Web Designer.	
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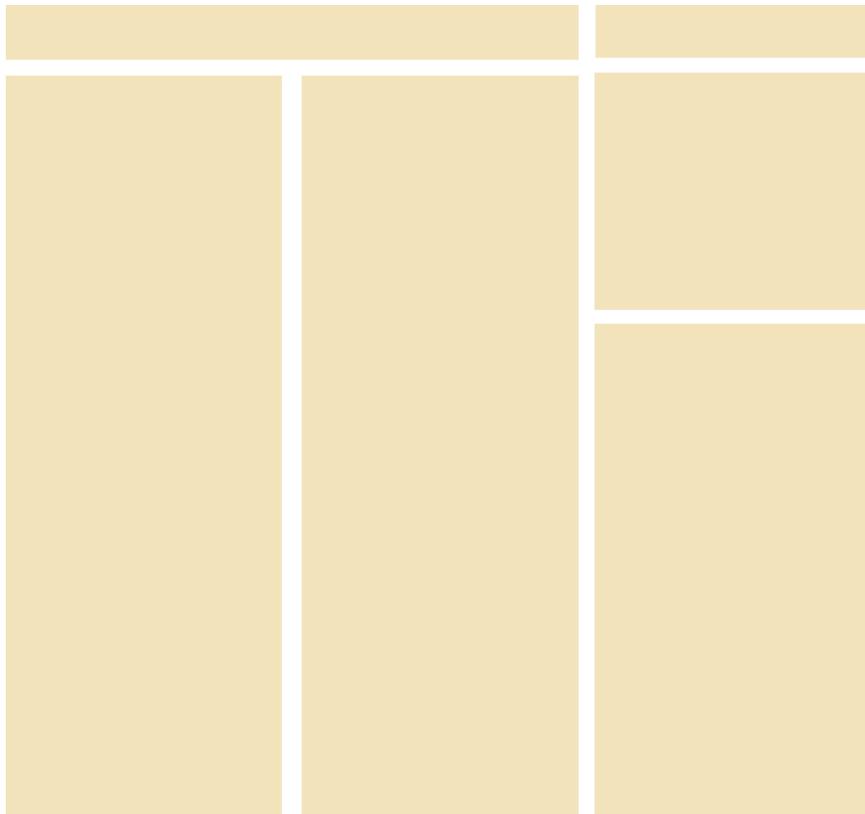
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Items in a layout that break the established system stand apart from the rest of the elements within the system. In this example of [AIGALosAngeles.org](#), the AIGA logo does not “sit” on the grid. By shifting outside the grid it’s given more visual value than the other elements on the page, as illustrated in this diagram.

The Baseline Grid

Something that print designers have been using for years but is only recently being adopted by web designers is the use of a baseline grid. A baseline grid is a horizontal grid system that exactly aligns the baselines of all the text on a page, regardless of size or style. Baseline grids create a smooth rhythm in the typography within a design.

<h1>The Grid System</h1> <p>The ultimate resource in grid systems.</p>					
<p>* The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.</p> <p>Joséf Müller-Brockmann</p>					
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The Grid System					
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About Made popular by the International Typographic Style movement and pioneered by legends like Josef Müller-Brockmann and Wim Crouwel, the grid is the foundation of any solid design. The Grid System is an ever-growing resource where graphic designers can learn about grid systems, the golden ratio and baseline grids.	Subscribe Want to stay updated with the most recent content? Subscribe below via email for daily updates or to the RSS feed. Subscribe by Email Subscribe to RSS  BY FEEDBURNER	Archives March 2010 January 2010 December 2009 November 2009 October 2009 September 2009 August 2009 July 2009 June 2009 May 2009 April 2009 March 2009 February 2009 January 2009 December 2008 November 2008	Goodies LegiStyles AisleOne Store Wallpapers The Grid System Group Inter-Typo-Style Group Wim Crouwel Group	Colophon Made on a Mac Set in Helvetica Themed in Futuroosity Hosted by Media Temple Powered by Wordpress	
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TheGridSystem.org is a blog about the use of grids in design. An interesting feature of this site is the ability to expose the grid structure as well as the baseline grid.

Creating a baseline grid in CSS involves a bit of math, since there's no built-in baseline grid attribute. A web designer starts by choosing a type size for the majority of the text on the page. Then a line height is applied in the CSS, which is essentially the equivalent of leading. To create the appearance of a baseline grid, all other measurements, including the margin spacing, display type size, etc., should be multiples of the line height. This will ensure that all baselines will line up relative to one another.

Principles of Web Design

This is an example of a baseline grid in use. Note that each typographic element, regardless of size or typeface, sits exactly on the baseline grid.

The screenshot shows the homepage of Tattly, a company that creates temporary tattoos. At the top, there's a navigation bar with links for 'DESIGNS / THE GREEN COLLECTION', 'ARTISTS / SETS / CARDS / GIFT CARDS', 'CUSTOM TATTLYS / BLOG / ABOUT / CUSTOMER SERVICE / WHOLESALE'. Below the navigation is a search bar and a 'Cart (0)' link. The main feature is a large, bold, black 'TATTLY' logo. Underneath the logo is a photograph of a woman's neck with a tattoo of a winged horse. Further down, there's a section titled 'THINGS WE LOVE' with two images: one of a hand reaching for plants and another of a small notebook with a star sticker. Below these images are the names 'Deming' and 'Yay Burst' with their respective prices '\$6' and '\$5'.

TATTLY
Design Temporary Tattoos
Made in the U.S., shipped around the world.

DESIGNS
view all
animals
birds
black & white
colorful
food
for designers
hand-drawn
inspirational
kids
photography
summertime
transcripts

THE GREEN COLLECTION

ARTISTS

CARDS

GIFT CARDS

CUSTOM TATTELYS

BLOG

ABOUT

CUSTOMER SERVICE

WHOLESALE

Cart (2)
Each Tattly is \$5 (set of 2)
Standard shipping within the US
Buy...

THINGS WE LOVE

Doming \$5 Yay Burst \$5 Childhood Memories \$5

Friendship Bracelet (Blue) \$5 Friendship Bracelet (Pink) \$5 Friendship Bracelet (Orange) \$5

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VIEW ALL TATTOOS

YOUR CART
ABOUT
INSTRUCTIONS
CONTACT US
FAQ

Tatty is a temporary tattoo store for design-minded kids and kids-at-heart. After applying many bad-clip-art tattoos on her daughter, Swissemie decided to stop complaining and take matters into her own hands. Tatty was born! Which one do you like the best?

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enter email SIGN UP

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YAY! WE'RE FEATURED IN:      



Childhood Memories \$5

Friendship Bracelet (Blue) \$5



Friendship Bracelet (Pink) \$5

Friendship Bracelet (Orange) \$5

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VIEW ALL TATTOOS

YOUR CART / ABOUT / INSTRUCTIONS / CONTACT US / FAQ

Tatty is a temporary tattoo store for design-minded kids and kids-at-heart. After applying many bad-clip-art tattoos on her daughter, Swissemie decided to stop complaining and take matters into her own hands. Tatty was born! Which one do you like the best?

JOIN OUR MAILING LIST

enter email

SIGN UP

Follow us:
twitter / flickr / instagram / facebook

[Like](#) [Share](#) 19,224 people like this. Sign Up to see what your friends like.

YAY! WE'RE FEATURED IN:

[Nettwerk](#) [Atlantic](#) [Globe](#) [Newspaper](#)



Tattly is run by [swissmiss](#) with help from [Yoko](#), [Julia](#), [Natalie](#), [Sarah](#), [Nico](#), [Kate](#), [Corbin](#), [Karen](#), and [Yng](#). Built by [oak](#).

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From Tattly to Time magazine, users are browsing the web on mobile first, studies show. These two sites are excellent examples of sites that provide a unique experience on the narrow screen of a phone.

Responsive Design

This chapter is about space. Responsive design is about reorganizing space to maximize the visibility of key design elements on varying screen sizes. Responsive design is an evolution of web layout because of the prevalence of people browsing web pages on mobile devices. Design considerations for small screens is vastly different than for large desktop screens, hence the need for a design to respond/change based on the size of the screen on which it is being viewed.

Responsive design is much more than the simple rearrangement or stacking of content “blocks” so that they run vertically down a slender mobile screen. Great responsive design also takes into account things like page load times and typographic legibility to completely change the content and design of a page for mobile devices. With responsive design a designer can

hide large imagery on a mobile device, or change the color and size of type to increase the contrast and legibility.

Without getting too technical, responsive design works through what are called CSS (cascading style sheet) media queries. These media queries read a user's browser data to determine the width of the browser window before loading the styling for a page. Currently, there are three primary break points that designers use for their media queries: larger than 768 pixels wide (desktop), less than 768 pixels (tablet), and less than 480 pixels wide (mobile device).

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Allies Abandon Ukraine Leader

By Simon Shuster / Kiev
The nation's embattled President finds his inner circle becoming increasingly smaller as the revolution's death toll climbs

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- Battleground Kiev: Halfway Between a War and a Protest*
- Ukraine Inches Ever Closer to a Full-Blown Civil War
- Ukrainian Skier Withdraws From Olympics to Protest at Home

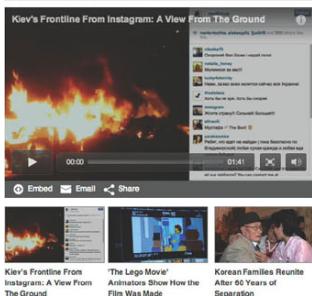


2 Americans Found Dead on Captain Phillips Ship



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He took the name of a humble saint and then called for a church of healing. Read more about Pope Francis and see the rest of the shortlist.

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The nation's embattled President finds his inner circle becoming increasingly smaller as the revolution's death toll climbs

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Pussy Riot Releases Music Video of Sochi Beating

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<p>Alaska's Road From Nowhere Government rejects gravel path, leading to deadly problem</p>	<p>Gravity Won't Win Best Picture Criticis on the cinematic glory that will doom it</p>
<p>New Fantastic Four Finds Its Superheroes But none of the stars are household names</p>	

VIDEO

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- 'The Lego Movie' Animators Show How the Film Was Made
- Korean Families Reunite After 60 Years of Separation

Responsive design is much more than the simple rearrangement or stacking of content “blocks.”

Therefore, designers need to create three individual, yet related, grid systems for a single page layout.

For desktop (over 768 pixels wide), a common grid for design purposes is sized between 950 pixels and 990 pixels wide, but it can be up to 1,200 pixels as monitor resolutions continue to increase. Once the width has been determined, a designer decides how many columns are needed. More columns means more design flexibility; however, too many columns can make recognizing relationships difficult. There is no right number of columns, but the optimal grid gives a layout a clear sense of organization while still allowing for flexibility. The column width for a grid is determined by the overall width divided by the number of columns. And finally, gutters, or the spaces between the columns, are added, providing separation between the elements in each column.

A tablet layout (less than 768 but more than 480) shares many relationships to the desktop grid. Generally, the number of columns would be reduced by half and the gutter widths decrease slightly. Often, designers will remove the margin, or space surrounding the page, including a background image or pattern, to maximize the useable space.

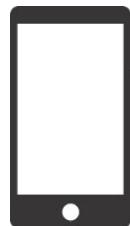
Finally, a mobile grid (less than 480 pixels wide) is reduced to a single column. Given the narrowness of the screen, more than one—or possibly two—columns causes issues of legibility and usability as design elements, including buttons, get smaller. Often the navigation changes to a drop-down menu and much of the imagery is removed from the page by the CSS to conserve download times.



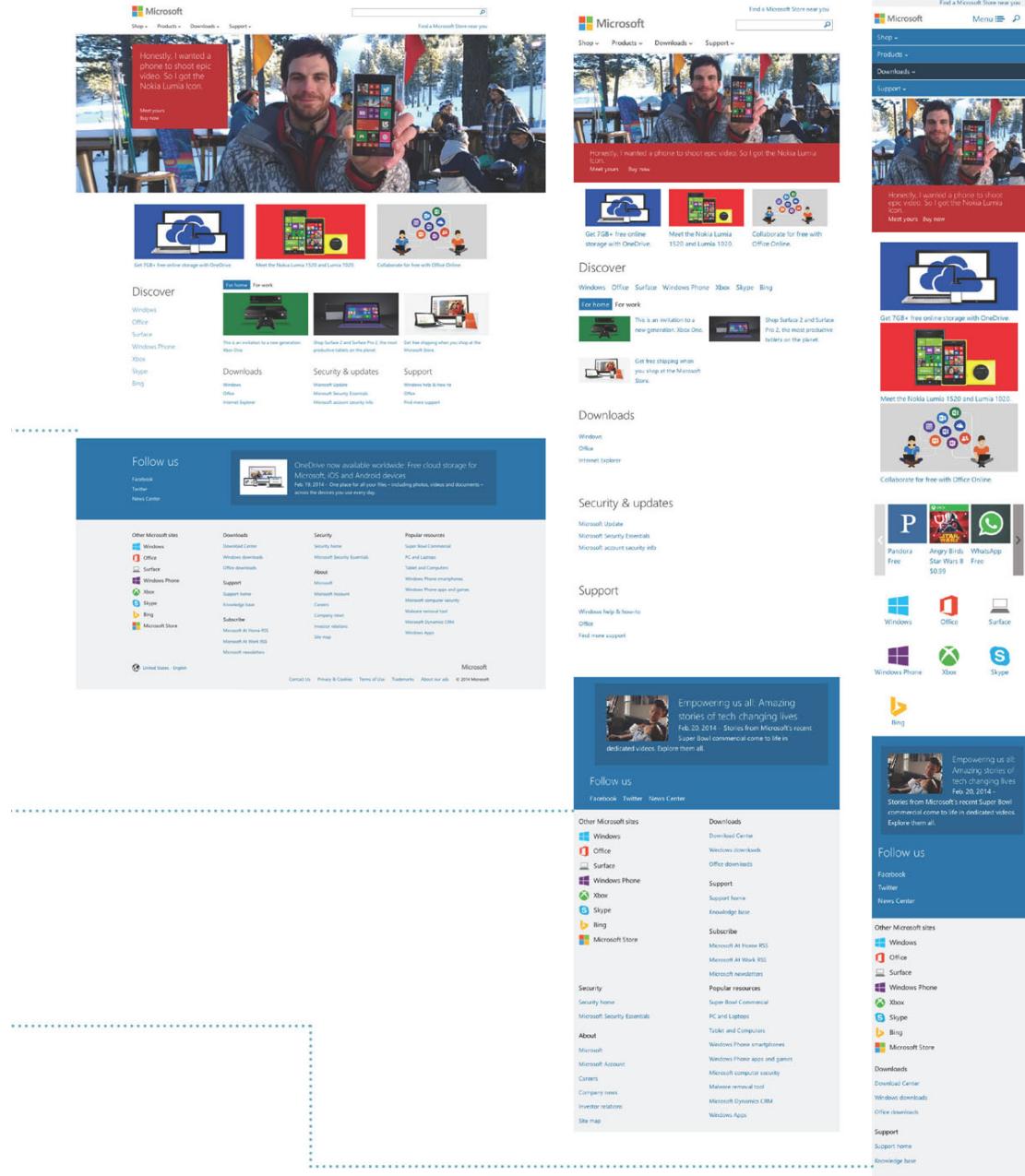
Desktop > 768 pixels wide



Tablet < 768 pixels but > 480 pixels wide



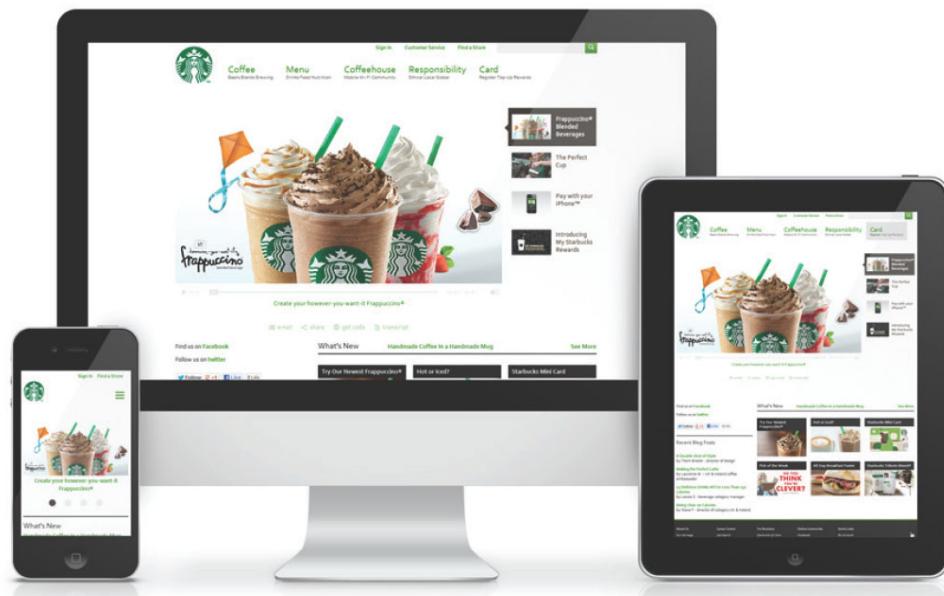
Mobile < 480 pixels



Responsive design fluidly responds to the width of a browser. Adaptive design generally has two to four pre-formatted design states.

Responsive vs. Adaptive Layouts

Often mistakenly used interchangeably, responsive and adaptive design are slightly different. Responsive design fluidly responds to the width of a browser, forming a clear layout at any width between 480 pixels and more than 768 pixels. Adaptive design generally has two to four pre-formatted design states that it “snaps” to depending on the width of the browser. This offers a designer a bit more control over the layout as there are no in-between sizes that can sometimes produce visually awkward layouts. While it is more common to produce a responsive design, adaptive design can be very useful, especially if the target user group is small and its technology is well defined.



[Carters.com](#), the children's clothing store, takes a unique approach to their mobile site. Much of the content from the desktop site is stripped away in lieu of navigation. This is done for two reasons: to help with the speed of the download of each page (saving data charges for the user) and to expedite the shopping process.

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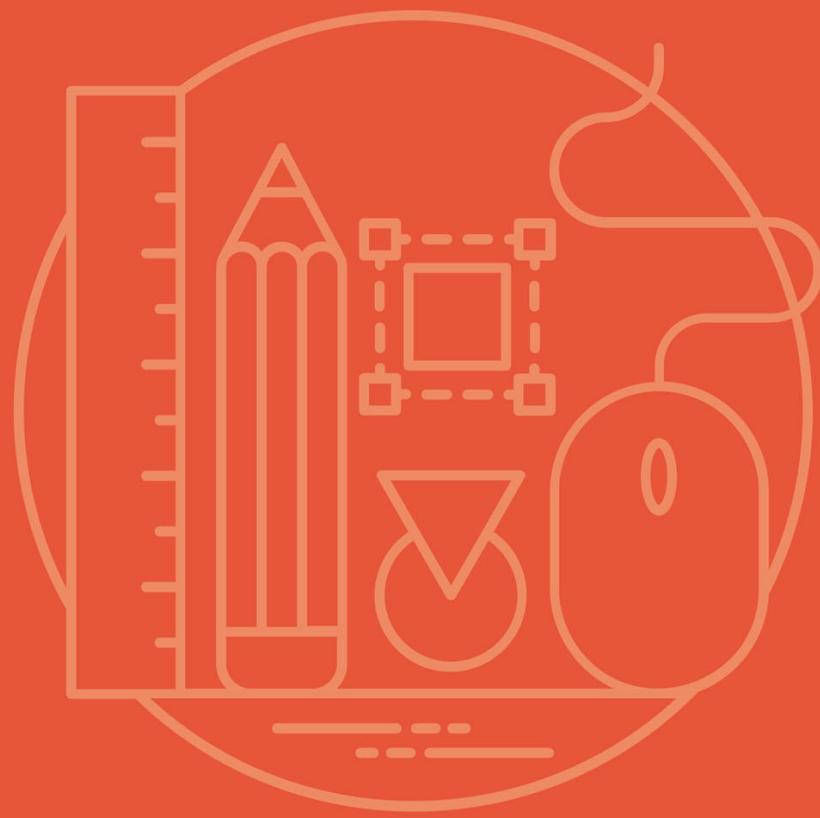
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blankets
toys & gifts
bath time
diaper bags
bedding & home accessories
new arrivals
baby essentials
st. patrick's day
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2 for \$6 flip flops
\$10 & under deals
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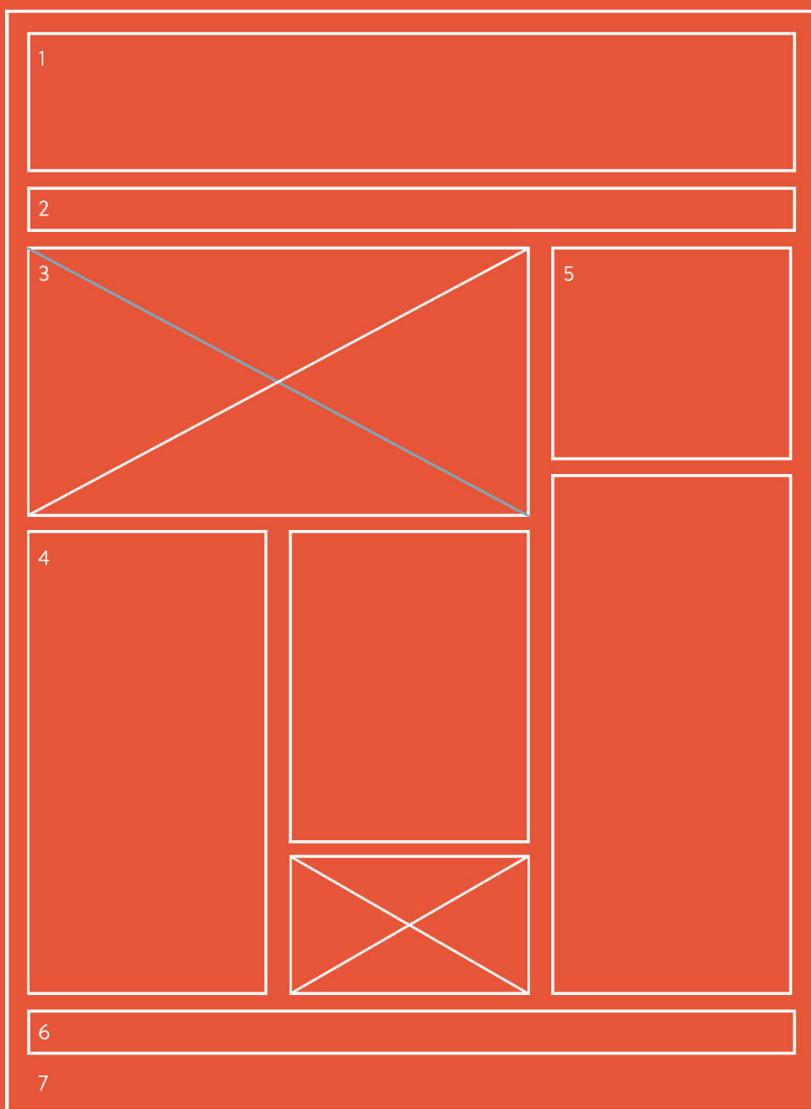
Section II
Design

- 4. Anatomy of a Web Page**
- 5. The Elements of Web Design**
- 6. Web Typography**

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CHAPTER 4

Anatomy of a Web Page



1. Header
2. Navigation
3. Feature
4. Body/Content
5. Sidebar
6. Footer
7. Background

Form and Function of Web Design

Web design, like any other form of design, requires the designer to understand the end user's habits, the context in which the work is received, and the necessary function of the end product. These factors usually present limitations that set the boundaries for starting a design project. For web design, these boundaries have caused several design and structural conventions to emerge. Such conventions include a page header, persistent navigation, content areas and sidebars, footer navigation, and often a background treatment. Although styling and aesthetics vary greatly from site to site, most sites adhere to this basic structure. Each of these common web design elements, and their placement on the page, came to be for several basic reasons.

THE NATURE OF HOW THE PAGES ARE VIEWED

In Western culture, we're conditioned to read from left to right, top to bottom. Therefore, the natural position for important information would be the upper left of a web page. This ensures that elements such as logos, navigation, and "featured items" are perceived first by the user.



These images show the results of an eye-tracking study. They indicate that users focus their attention on the upper-left area of a web page.

The notion that users scan pages from left to right, top to bottom, has been validated through the use of eye-tracking studies. Sophisticated cameras fixed to the top of a computer screen have the ability to track the eye movements of internet users and map out the patterns. The red areas in the images to the left indicate where users focused most of their attention. They reveal not only the fact that users' attention is mainly focused on the upper left of a page, but also that web users skim a page for key points, as shown by the spotty bits of color in the center and left images.

The "fold"

Many web design conventions are borrowed from the world of print communication. Pictured here is the New York Times newspaper showing a header and feature area very similar to those on a web page.

BORROWED CONVENTIONS

Because almost all early web designers were amateur designers or trained as print designers, elements from print design were converted to web design. Design elements like headers, feature areas, body text, and sidebars all come directly from age-old newspaper design standards.

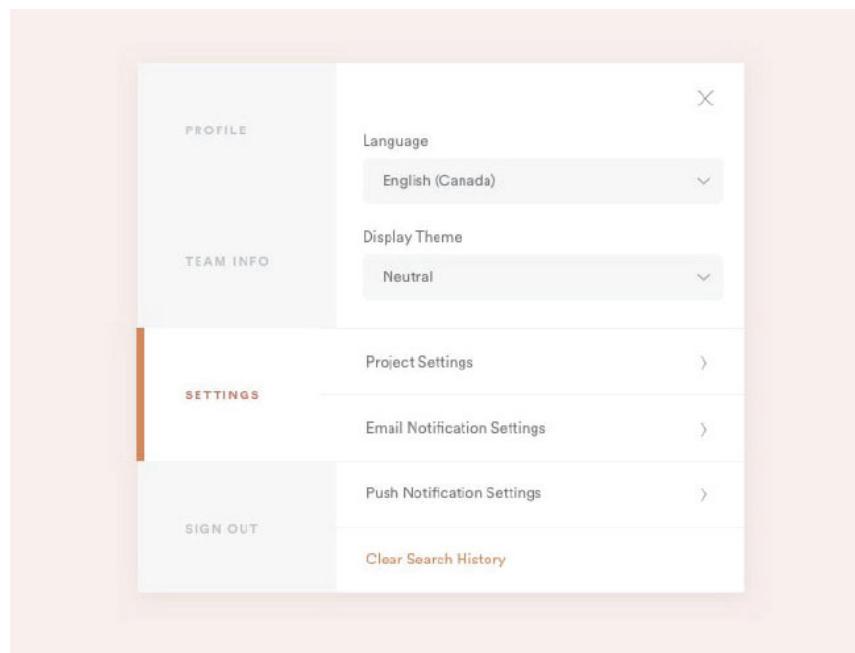
The “fold” of a newspaper is literally the horizontal crease in the center of the front page delineating the top half from the bottom half. Newspaper editors tend to put as much of the most important information as possible above that fold since that’s the area that potential newspaper buyers will see. Similarly, a “fold” on a web page is the line that delineates where the browser window cuts off the content. Areas above the fold are seen by the user when the page loads. Content below the fold requires that users scroll down.



USER EXPECTATIONS

Sites that want to attract the masses, like news portals, travel sites, e-commerce sites, etc., need to appeal to the lowest common denominator in terms of one’s ability to use technology. As the web became established in the mid- to late 1990s, companies interested in having their users find what they wanted quickly would imitate the metaphors for navigation and site

layout from other, already established, sites. For example, [Amazon.com](#) is credited with creating the first tab-style navigation (another borrowed convention); although there are probably earlier examples, the “tabs” served as a metaphor that worked in part because tabs were something people understood from the “real world” of file folders. As a result, websites all over the internet began using a tab structure for their navigation—and still do to this day. Even [Apple.com](#), known widely for its innovative design, once used a tabbed navigation very similar to that of Amazon.



Many web design conventions like the tabs seen above are abstracted versions of real-life objects.



At the height of the tab craze in 2000, some said that the navigation on [Amazon.com](#) resembled a graveyard.

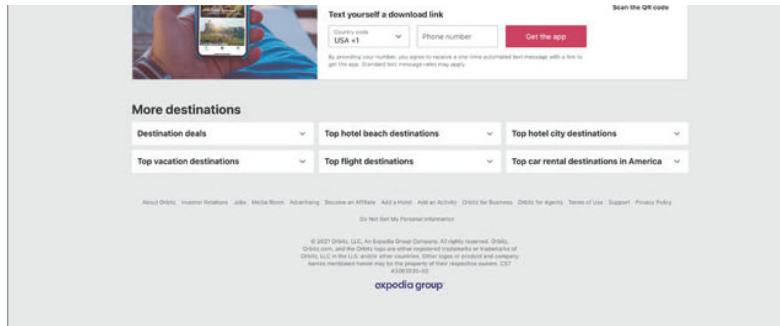


SEARCH ENGINE OPTIMIZATION (SEO)

Having a high search engine rank is critical to a company's online success. A higher rank on a list of search results means more traffic. Search engines, such as [Google.com](#) and [Bing.com](#), use various methods to evaluate the content of a site and determine its rank. Some design factors that influence the search engine optimization of a page include: text links in the main navigation; multiple keyword-rich text links throughout the page; limited use of images, especially images of text, since search engines cannot get content from images; bolded subhead copy styled with the <H> tags; and important content placed above the fold—the higher the better. Although these are not all of the SEO factors that influence the rank of a page, these are generally the factors that a designer has the most control over. The topic of SEO is discussed further in [chapter 7](#).

Orbitz Vacations, Vacation Packages & Cheap Vacation Deals
Vacation packages get Orbitz TLC support. Receive free travel alerts when you book vacation packages on Orbitz. If your flight is delayed, we'll let the ...
www.orbitz.com/App/PrepareVacationsHome - Cached - Similar

The screenshot shows the Orbitz website homepage with a tropical beach background. At the top, there are search fields for destination, check-in, check-out, and traveler information, along with buttons for "Search", "Add a flight", and "Add a car". Below the search bar are three promotional banners: "TRAVEL AS YOU ARE", "BOOK MORE, GET MORE", and "MAKING A DIFFERENCE". The "What's new" section features a banner for "Members save more" with a photo of people at a poolside bar. To the right, there are two smaller boxes: "Flights Under \$199" and "Stay local". The "Properties with added perks" section highlights VIP Access badges for Arlo NoMad, Bally's Atlantic City Hotel, The Rittenhouse, and Kimpton Nine Zero. The "Featured offers" section includes a "Today's top deals" banner with a photo of two men on a bed. The "Travel tips from the pros" section has three sub-sections: "National Parks experiences you must try", "Best LGBTQ+ hangouts in every state", and "The perfect road trip". The "Vacation your way" section shows five categories: "LOTOQA", "Luxury", "Inclusive", "Last minute", "Beach", and "Romantic". The bottom of the page features a banner for "No shoes. No shirt. No problem!" with a 35% off offer, and a QR code.



Orbitz.com is a good example of a page designed for SEO. Multiple keyword-rich text links, bolded subheads, and limited use of imagery consistently produce a top ranking for searches of “Vacation Packages.”



ADVERTISING STANDARDS

The Interactive Advertising Bureau (IAB.net) was established in 1996 to set up standard practices in web advertising. The organization sets forth rules that govern the size, shape, and file weight (among other things) for advertising assets. This helps advertisers create a finite series of banners that can be used on any website that adopts the IAB standards. For web designers, this means that their web design must accommodate banners that are 300 × 250 pixels (“big box”), 180 × 600 pixels (“skyscraper”), and/or 728 × 90 pixels (“leaderboard”), among others. If a website is funded with ad revenue, these dimensions become a critical part of the framework of the site. Additionally, advertisers want their ads above the fold so that the user sees them immediately. Website owners, on the other hand, don’t want the ads to overpower the message of the site. Web designers satisfy both sides by establishing a structure that flows with the required sizes of the ads—a 300-pixel-wide sidebar will fit a big box ad without any dead space around it, for example.

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TIME

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BLACK WOMEN FIGHT FOR RECOGNITION AS LONG COVID PATIENTS

VIDEO

NEWSLETTER



Smooth Shave. No Commitment

Get a 5-blade razor, handle of your choice, and shave gel.

Harry's

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Stephen Maturen—Getty Images



Black Women Are Fighting For Recognition as Long COVID Patients

Black female Long COVID patients and allies are fighting for recognition of their chronic diseases.



John Boehner on His New Book and the Rise of Trump

Boehner wrestles with how the GOP has changed, reckons with where he would sit in the party now, and reveals scathing anecdotes

MINNESOTA Amid Chauvin Trial, Minnesota Grapples With Another Police Killing

Daunte Wright, 20, was shot and killed by a Brooklyn Center police officer on Sunday after a traffic stop in Minnesota



Time.com and many other sites across the web display advertising. In this example of the home page, a leaderboard ad appears in the header.

Without understanding the function behind standard web design conventions, designers are purely imitating things that they've seen.

While these particular factors are unique to web design, the idea of a set of parameters that restrict and inform a design is not unique. Car designers, for example, are faced with hundreds, if not thousands, of these types of challenges. People want to be able to drive more than one make of car without having to work to relocate and decipher the speedometer, for instance. Yet, there's a wide range of variation in the sizes and shapes of cars on the road today.

The duality of form and function is a universal design concept; however, most new web designers aren't as aware as they should be of the technical

and functional implications behind the design decisions they make. Without understanding the function behind standard web design conventions, designers are purely imitating things that they've seen. This chapter explores the parts of a web page and specifically how those parts contribute to the overall effectiveness of a site—aesthetically and technically.



Car designers face similar challenges as web designers when designing a dashboard interface. They seek a balance between unique style and standardization and ease of use.

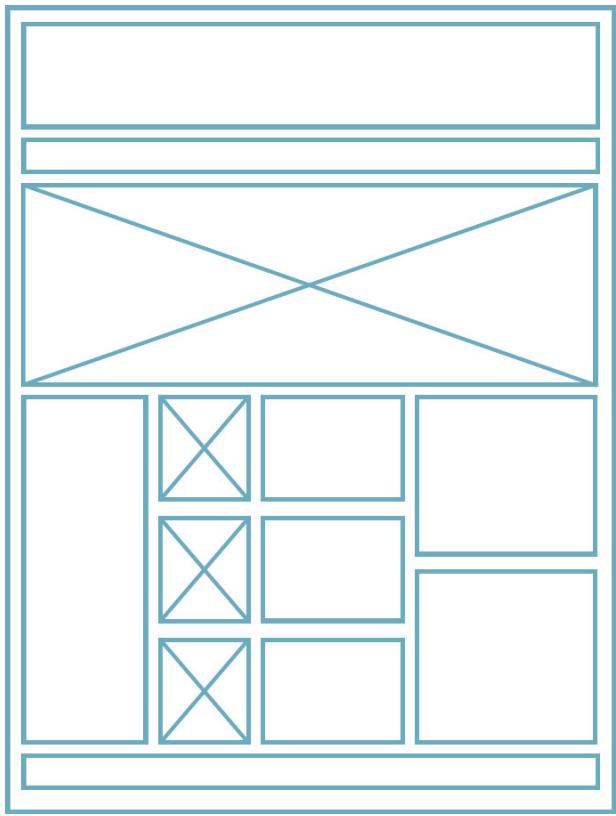
There's a template for that . . .

For better or worse, the web is becoming increasingly templated. Services like Squarespace, Wix, Shopify, Wordpress, and Adobe Portfolio, just to name a few, offer a means for content producers to quickly select a template and arrange their content in

standardized layouts. So where does the designer fit in to this? It's a good question that is becoming more and more difficult to answer. However, there will always be a need for design professionals who understand hierarchy and are sensitive to the nuances of screen-based design like typography color and space. The examples below show how a single template can be used for multiple types of content.

The image displays three side-by-side screenshots of websites built on a single, flexible design template, illustrating how it can accommodate various content types:

- Left Website (Branding Studio):** This screenshot shows a clean, modern layout designed for a branding studio. It features a large header image of a workspace, followed by sections for "WE ARE BRAND DESIGNERS" with a bio and a photo of a person holding a coffee cup, and "STORYTELLING" with a bio and a photo of a wall decorated with framed notes. A footer section titled "WEEKLY DIGEST" includes links for "HOME WORKS," "OVERVIEW," and "PERSONAL."
- Middle Website (Interior Design):** This screenshot shows a website for interior design services. It includes a large header image of a window with white curtains. Below it is a "About" section with a bio and a photo of a bathroom interior. A "Contact" section follows, featuring a "Follow me" social media grid and a "Contact" button.
- Right Website (Therapy Services):** This screenshot shows a website for therapy services. It has a header with the "AVALON" logo and navigation links. Below the header is a "LIVE WITH PASSION, INTENTION, AND EASE" banner with a bio and a photo of a person. A "GOUDRON Update" and "Avalon Update" section follows, each with a bio and a photo. A "My Philosophy" section contains a bio and a photo of a living room. A "Two Locations" section at the bottom shows maps for "Alpharetta" and "Brookhaven". A "Consulting Services" section features a bio and a photo of a woman named Erin.





Martha's Five Rules for Raising Pets That Live Together Harmoniously

"The key to living harmoniously with pets is taking the time to train, nurture, and care well for them," she says.

What's New



The 10 Best Sheet Sets to Help You Get a Better Night's Sleep, Based on Customer Reviews



How to Attract Owls to Your Backyard



The Martha Blog
Martha Shares an Up Close and Personal Perspective of Her Life



A Cook's Guide to Choosing and Preparing Leeks

Get Inspired



Get Ready for Barbecue Season with the Help of These Two New Cookbooks



The Glow Pro: Rose-Marie Swift, the Founder of RMS Beauty, Outlines Her Recipe for Clean Living



Set the Perfect Spring Table with These Essential Martha Stewart Products



Your Family Will Love These Grilled Buttermilk Chicken Tenders with Dipping Sauces



Crusts and Toppings Galore: Our Best Pizza Recipes

Fresh Ideas



Three Instant Ways to Digitize All of Your Photographs



Why Do Eyebrows Thin Over Time?

Classic Recipes

No-Bake Cheesecake

Basic Pancakes

Perfect Hard-Boiled Eggs

Simple Crepes

Corned Beef and Cabbage

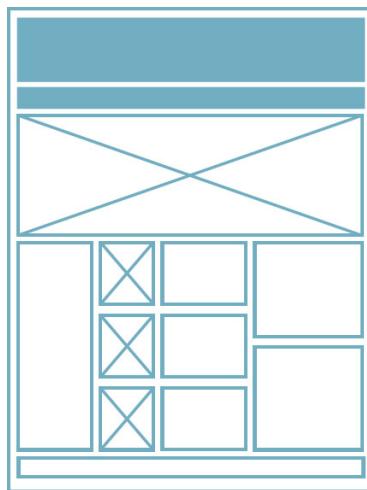
Perfect White Rice

MarthaStewart.com is an elegant design example from both a structural as well as an aesthetic point of view. The subtle and consistent design treatments give the site a uniquely Martha Stewart feel, despite using a standard web structure.

Header

The header of a web page is one area that remains relatively consistent throughout a website. It acts as a grounding force for the user by identifying and visually unifying all the pages of a site. Headers establish the brand look and feel for a site and often will present the user with a call to action—search, buy, register, etc. The header of a page must perform these tasks without overpowering the content of the page and distracting the user.

Because the header area tends to stay consistent from page to page, it is often where the client's logo appears. It has become a common expectation of users that the logo on a site, specifically one located in the header of a page, will link the user back to the home page.



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David Bowie's 1970 Recordings Collected for New 'Width of a Circle' Compilation

CULTURE NEWS
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MUSIC FEATURES
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How Covid Affects the Brain

False Barriers to Getting Covid Vaccine

Why Are Black Communities Being Singled Out as Vaccine Hesitant?

Music VIEW ALL

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How Zoé Keep Their Musical Karma Evolving After 20 Years
Grammy-winning Mexican rock band's frustration on fatherhood, quarantine life, and their progg rock new album

MUSIC NEWS
David Bowie's 1970 Recordings Collected for New 'Width of a Circle' Compilation
Two-CD collection boasts 21 unreleased recordings, including non-LP singles, alternate versions, 2020 mixes, and BBC sessions

MUSIC NEWS
The Best Compact Sound Bars to Upgrade Your Home Theater System
Upgrading from your TV speakers to a sound bar doesn't have to take up a lot of space. We review three of the best ones to pick up.

MUSIC FEATURES
Nick Cave Releases New Single 'Grief' Inspired by Fan Letter
Hear snippet of spoken word piece "Letter to Ceythra"

MUSIC NEWS
'Leave Britney Alone' Video Sold as NFT for \$44,000
"I had no idea the impact the message would have, years later maybe society is finally starting to get it," said clip creator Chris Crocker

Album Reviews

El Dorado
24KGoldn

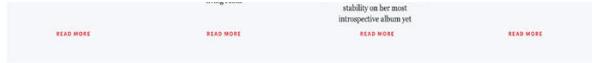
Deacon

Lana Del Rey

Justin Bieber

TRE LIST

The 100 Greatest Debut Singles of All Time



The header graphic for [RollingStone.com](#) uses the magazine's iconic logo as the central element. The clean, centered design approach creates a unique and identifiable presence for the brand.

Headers act as a grounding force for the user by identifying and visually unifying all the pages of a site.

The code behind the header contains information that is vital to the search engine optimization of the page. From metadata (keywords and descriptions of the page in the code) to the page title (this is the line of copy that appears on the top of a browser window), search engines use these elements to begin indexing the content of the page.



Features Interviews All Articles



The Guides 99U Talks Conference



Features Interviews All Articles The Guides 99U Talks Conference

Q Adobe

FEATURES

5 New Routines to Create Work From Home Boundaries

Veteran and new work-from-homers share self-care practices, rituals, and boundaries to make working remotely successful for creatives.

By Tina Essmaker

PERSONAL GROWTH



99U TALKS



BUSINESS TOOLS

A Primer for Online Creative Workshops

A how-to guide for planning and facilitating

The 99U Guide to
Collaboration

The header on [99u.com](https://www.99u.com) is a fixed, or “sticky,” header that does not scroll with the page. In its initial state, the header takes up a good amount of space to accommodate the logo, tagline, social links, and a search feature. As the page scrolls, the navigation slides over, and the logo appears in the blue bar. This is useful for long pages as it gives users access to the navigation, even in the middle of the page.



Mon, May 17, 2021

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Majority of Republicans Agree With Cheney Ouster, Say She's Not 'on Message' With GOP: Poll**Elon Musk Confirms Tesla Has Not Sold Bitcoin After Price Crash**

The Tesla CEO's tweet followed speculation that his company was planning on dumping holdings of the cryptocurrency.

**Michigan Newspaper Calls Gov. Whitmer 'Clueless' Amid Pipeline Dispute**

The Detroit News said the Democratic state leader had proposed "ridiculously inadequate" alternatives to the pipeline.

**UFO Capabilities, 'Compelling' Evidence Revealed by Former Pentagon Expert**

A report by the Director of National Intelligence and the Secretary of Defense on UFO analysis is due to be released by next month.

**May 17 Tax Deadline Explained: What Time Are Taxes Due?**

The deadline for filing individual tax returns in the U.S. was pushed back from the usual date of April 15 to May 17 this year.



3 States With Anti-Trans Laws To Host Softball Regionals Despite Threat

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Thousands of soldiers, civilians and contractors operate under false names, on the ground and in cyberspace. A Newsweek investigation of the ever-growing and unregulated world of "signature reduction."

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**'I Help Polyamorous Couples With Relationship Problems'****'I'm 13, I Have an IQ To Rival Einstein'****'I Helped Dying COVID Patients Say Goodbye. I Can't Forget'**

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**Ex-Officer Kim Potter To Appear in Court Over Daunte Wright's Death**

The city's police chief, who resigned after Wright's shooting, claimed Potter shot Wright by accident.

**5 Past UFO Sightings As UAP Report to Be Released by Task Force**

The report follows the official release in 2020 by the Department of Defense of three videos showing unidentified aerial phenomena.

**How Hard Gas Shortages Are Hitting Each State, According to Drivers**

New data shows most gas stations in D.C. and North Carolina faced gas outages on Sunday evening.

**Walmart Offers Workers \$75 Incentive to Get COVID Vaccine**

The company also said fully vaccinated employees could work without a mask starting from May 18.

**Prince Harry Damaged Loving, Caring, Fun Relationship With Charles: Butler**

Prince Harry's former butler told a documentary the duke may not ever repair his relationship with father Prince Charles after a slew of public criticisms.

**Watch Video of NASA Rocket Launch From Wallops Island After Days of Delays**

The Black Brant XII rocket took off as part of the KINET-X mission to investigate how energy from the sun interacts with the Earth's magnetic field.

**CNN Drops Freelancer Adeel Raja Over Pro-Hitler, Anti-Semitic Tweets**

The network said it would not work with Raja again "in any capacity" after his anti-Semitic tweets were surfaced.

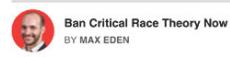
**The Full Story Behind Prince Harry's Comments Criticizing Royal Upbringings**

Prince Harry says he suffered from "genetic pain" passed on by his father in comments that echo a bombshell biography criticizing the royal family—produced with Prince Charles' help in 1994.

**3 States With Anti-Trans Laws To Host Softball Regionals Despite Threat**

It's a stark contrast from the NCAA's stance last month when it said it would be difficult to hold championship

THE DEBATE

**Ban Critical Race Theory Now**

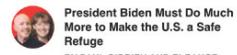
BY MAX EDEN

**The Republican Push to Ban Critical Race Theory Reveals an Ugly Truth**

BY MARCUS JOHNSON



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The world's top designers have unveiled new eyewear for spring and summer. Make a bold statement with cool frames from brands like Ray-Ban, Versace, and Prada, tailored to fit your vision needs and lifestyle.

Netanyahu Says Journalists in al-Jalaa Tower Weren't in Danger

"One of the AP journalists said, 'We were lucky to get out.' No you weren't lucky to get out. It wasn't luck," Israel's prime minister said of the airstrike.

Marjorie Taylor Greene Fires Back at Rashida Tlaib Over Israeli Airstrike

"The #JihadSquad supports re-entering the Iran deal &

events in states that have anti-transgender sports laws.

emerging trend of home working.

N GET THE BEST OF NEWSWEEK VIA EMAIL

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Newsweek.com's bold use of their brand color and centered placement of their logo make for a distinctive page header.

The screenshot shows the Staples.com homepage. At the top, there's a header with a search bar, a shopping cart icon, and links for "Business Purchasing Programs", "Same-day Delivery", "Our Sites", "Lists", "Chat", and "Set Your Store". Below the header, there's a "STAPLES REWARDS" section with icons for delivery, rewards, and member deals. A large banner on the left offers "UP TO \$100 off select chairs and furniture". The main content area features a "Staples Rewards" banner with "FREE DELIVERY, NO MINIMUM" and "Plus member exclusive deals and more. Join for free". Below this, there are several product offers: "Only \$25.49" for Staples multiuse paper, "Only \$36.99" for Hammermill Copy Plus paper, "As low as \$114.99" for select printers, and "Only 79¢" for hand sanitizer. A "Trending now" section follows, displaying products like paper, monitors, and office chairs with their respective details and "Add" buttons. At the bottom, there are three cards for "Staples Rewards", "Orders", and "Lists".

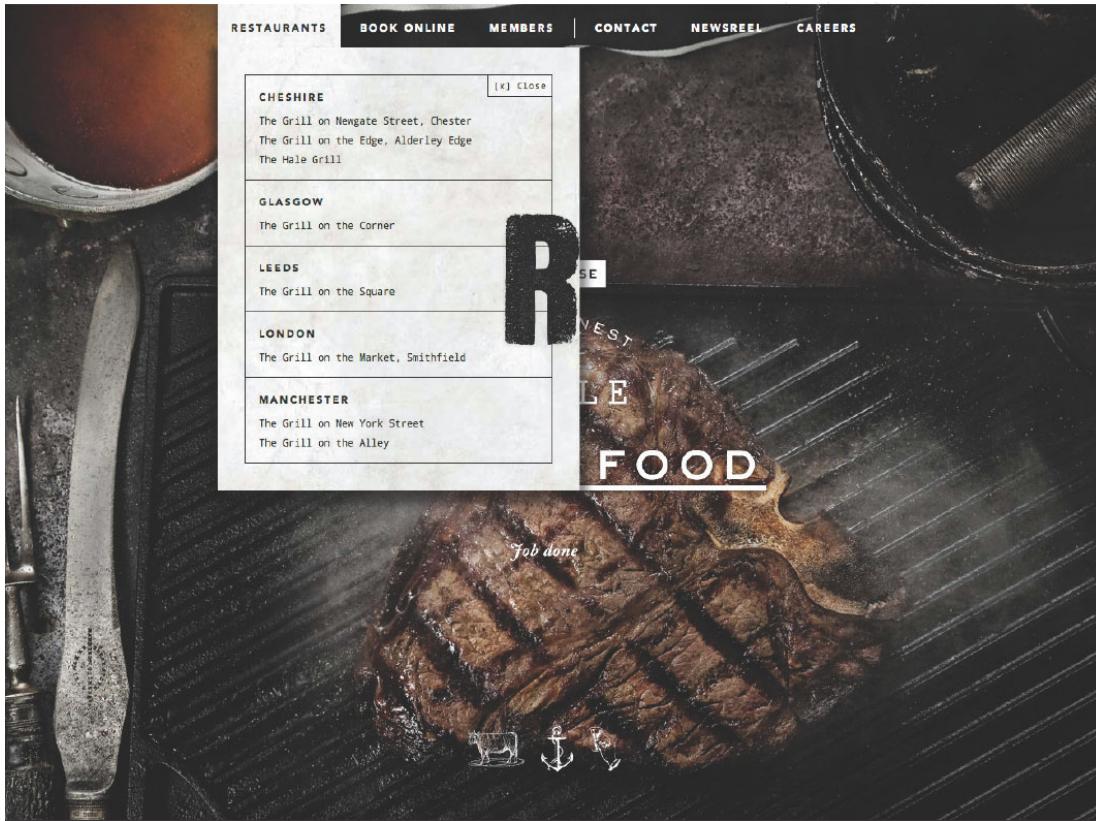
[Staples.com](#) is an example of an extremely functional header. The logo is flanked by shopping tools like the search bar and the shopping cart.

The navigation should **stand apart** from the page visually and appear in some way to be clickable.

Navigation

Often included in the header of a web page is the navigation, or menu, of pages available on a site. The navigation should stand apart from the page visually and appear in some way to be clickable (or tappable in the case of mobile). As discussed in the previous chapter, navigation is an essential part of the usability of a site, therefore the button labeling should be clear and legible.

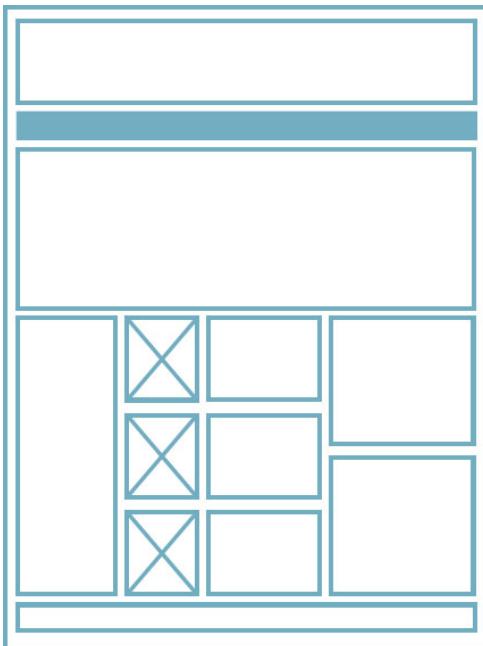
Often, there is a need to break up the navigation into primary and secondary navigation areas. The primary navigation should lead to the pages most useful to the users and the labels should clearly and concisely convey the content they lead to. The secondary navigation usually contains things like company info, contact information, and possibly a link to a blog or other secondary items. This division not only helps with the usability of a site but it also helps create a sense of visual organization and hierarchy on a page.



The heavily stylized drop-down menu on this site helps it fit in with the rest of the site design.

Navigation can be horizontal along the top of a page or vertical along the side of a page, or even a combination of the two. Navigational elements are also contained in the footer of a page, which is discussed later in this chapter.

The screenshot shows the Mashable.com homepage. At the top, there's a navigation bar with categories like VIDEO, ENTERTAINMENT, CULTURE, TECH, SCIENCE, SOCIAL GOOD, AMPLIFY, SHOP, and MORE. Below the navigation is a dropdown menu for 'TECH' which includes options like All Tech, Business, Apps, Gadgets, Reviews, Mobile, Smart Home, and How To. To the right of the menu are several thumbnail images with captions: 'Love interior design? Spook's virtual design studio might be your new favorite hobby' (with a sofa and plants image), 'The Fitbit Versa 3 fits all my smartwatch needs, and then some' (with a Fitbit watch image), 'MAKE YOUR SWITCHES SMART' (with a light switch image), 'Surprise, you can actually turn anything into a smart device — Future Blink' (with a smart device image), 'Stay cool (and save money) with a Nest smart thermostat on sale' (with a smart thermostat image), and 'The Fitbit Versa 2 is a solid fitness tracker but lacks smartwatch features' (with three Fitbit watches image). Below these are sections for 'Shop' (with a projector and air fryer image), 'Watch' (with a recycling guide and documentaries image), 'What's New' (with Prince Harry and Oprah image), 'What's Rising' (with a Waymo autonomous taxi image), and 'What's Hot' (with a large image of Jeff Bezos).

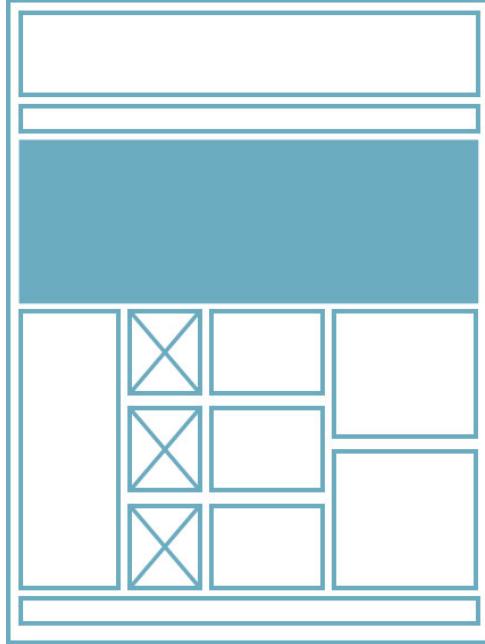


Mashable.com has an elegant drop-down system that presents the user with photos for the key stories, attracting them to the content.

Feature Area

One indication of effective design is a clearly defined hierarchy of information. To achieve this, designers use a focal point—an area in the composition that is perceived before all others and serves as an entry point into the layout. In web design this is often the main feature area. This area usually takes up a large portion of the home page, has the most vibrant color and typography, and usually features some sort of motion or animation. All of these things combine to make it the most important visual item on the page.

The most common option for a feature area is a slideshow of imagery and content from the site. This can be achieved using SEO-friendly technology like JavaScript and Ajax.





CAREERS AT PIXAR



22 VS EARTH



INCLUSION AND OUTREACH

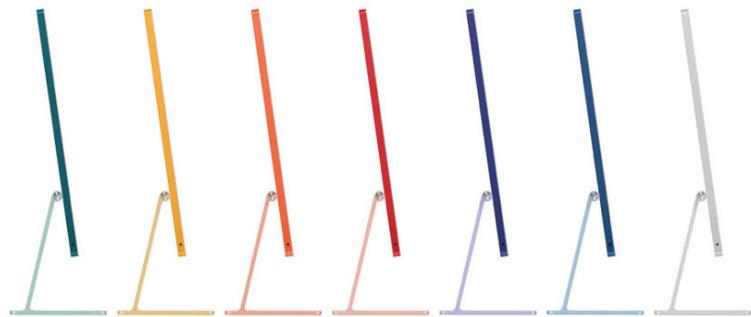


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The [Pixar.com](#) feature area dominates the page and fills the user's screen. The simple design of this page, consisting primarily of a feature area and little else, fits with the clean look of the Pixar brand and focuses the user's attention on a limited number of items.

To achieve hierarchy, designers use a **focal point**—an area in the composition that is perceived before all others.

iMac



Say hello to the new iMac.
Inspired by the best of Apple. Transformed by
the M1 chip. Stands out in any space.
Fits perfectly into your life.

iPad Pro
Supercharged by the Apple M1 chip.

MacBook Air
Power. It's in the Air.
Our thinnest, lightest notebook, completely transformed by the Apple M1 chip. CPU speeds up to 3.5x faster. GPU speeds up to 5x faster. Our most advanced Neural Engine for up to 9x faster machine learning. The longest battery life ever in a MacBook Air. And a silent, fanless design. This much power has never been this ready to go.

Apple.com uses the feature area to highlight their latest products. Dramatic photos combined with simple, pithy headlines set in minimalist typography result in an impactful presentation with a clear focal point and call to action.

Frozen Trivia
Test your knowledge of the latest Disney animated movie!

Frozen

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The filmmakers of Disney's Frozen demonstrate the challenges they faced creating a realistic winter world.

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Guardians of the Galaxy 0:18

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It's your idea of paradise.
It's everyone's idea of fun.
A Hawaiian paradise with a touch of magic.

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The filmmakers of Disney's Frozen demonstrate the challenges they faced creating a realistic winter world.

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Check out what we're watching

Original Theme Song 1:21

The filmmakers of Disney's Frozen demonstrate the challenges they faced creating a realistic winter world.

[More Info...](#)

Guardians of the Galaxy 0:18

Take an exclusive first look at Marvel's Guardians of the Galaxy.

[More Info...](#)

It's your idea of paradise.
It's everyone's idea of fun.
A Hawaiian paradise with a touch of magic.

[Click for details](#)

AULANI
Disney Resort & Spa

ADVERTISEMENT

The feature area on Disney.com extends beyond the confines of the box in which it is contained. The background color changes based on the content of the “slide,” giving the entire page a unique feel with every change.

Electronic Arts Games More Experiences About Commitments Resources

MASS EFFECT™ LEGENDARY EDITION

Relive the complete cinematic saga today

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EA News | EA Play | Madden NFL | Apex Legends | FIFA | Star Wars | The Sims 4 | UFC | Inside EA

Mass Effect™ Legendary Edition
May 13, 2021

Thank You

Launch, #MyShepard, and Thank You

Electronic Arts Inc. May 11, 2021

Electronic Arts Reports Q4 and FY21 Financial Results

Electronic Arts Inc. (NASDAQ: EA) today announced preliminary financial results for its fiscal fourth quarter and full year ended March 31, 2021.

Electronic Arts Inc. May 5, 2021

Welcoming Metalhead Software to the EA Family

Today, we're incredibly excited to welcome Metalhead Software, the talented makers of the fan-favorite Super Mega Baseball games.

Crisp and precise, this clean design of EA.com employs a very simple and conventional layout.

Breaks in the content allow users to scan the layout quickly and give them multiple entry points into the page.

Body/Content

The body or content area of a website is where users spend most of their time, as it usually represents the end of their search for content. This is where traditional design ideas of legibility and clarity come into play, but with some added considerations. A web page can be any height—however, it is always seen through a window, the size of which is determined by the user's settings. The area of a page that users first see in their browser window when a page loads is the area known to be above the fold. The content in this area must quickly convey the nature of the content that appears outside of that area, known as below the fold. Telegraphing the content on a page with clear and descriptive headlines as well as appropriate imagery is not the same as delivering all of the content above the fold. Users have become accustomed to scrolling down a page in order to reveal more content, just as newspaper readers will leaf through a paper as a story progresses.

It's important to break up long stretches of content with white space and clearly identifiable subheadings. These breaks in the content allow users to skim the page quickly, and it gives them multiple entry points into the content. Dividing up the content by using heading tags (<H1>, <H2>, and so on) helps search engines evaluate the content of a page. Some search

engines place a higher value on words contained within these tags, since they tend to summarize the key points from the content. Learn more about SEO in [chapter 7](#).

iMac + iPhone. Quite the pair.

iMac gives you the best of iPhone, on a big, beautiful screen. iPhone lets you access what you need from iMac on the go. And when you use them together, they work like magic.



Your calls and texts come right to your iMac, so you don't need to switch devices when you're in the zone.



With **AirDrop**, you can seamlessly share things like photos, websites, and files with your iMac.



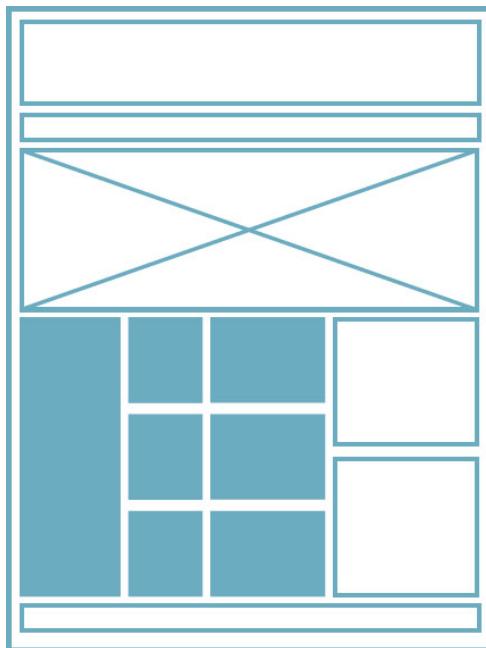
And **Universal Clipboard** lets you copy text, images, photos, and more on your iPhone, then paste to your iMac.

Discover more ways
your Apple devices
work together.

[Learn more about continuity >](#)



Colored subheads, iconography, and generous white space make this page from [Apple.com](#) easy to scan to find the information you're looking for.



Linked words within the text of a page help to organize ideas and reduce the need for long pages; if a user would like to know more about a related topic, the user can click to another page rather than have all the information on a single page.

Point72

Investment Services

One Firm. One Team.

Our Investment Services professionals are critical to the success of our investment teams and the Firm. They provide necessary support to help deliver on our [Mission and Values](#).

Investment Services supports our investment professionals worldwide – colleagues from Risk, Research, Legal, Compliance, Data Science, Human Resources, Finance, Technology, and Operations work together to help our Firm succeed. We're looking for bright people who excel in their chosen fields.

[SEE OPPORTUNITIES](#)

Point72

Our Story

Ethics. Excellence. Opportunity.

Point72 rests on the inseparable principles of excellence and integrity – each reinforces the other to create a culture of opportunity.

Firm Snapshot

1650+
Employees

12
Offices Around the Globe

\$22.1bn
Approximate AUM as of 4/30/21

Point72 Businesses

Point72 invests in multiple asset classes and strategies worldwide. We are not satisfied with the status quo and pursue innovation in our investing style and products as the global markets evolve.

Point72
Long/Short Investing Business

Long/Short equity is the Firm's core strategy and its largest business by assets.

- Multi-manager platform
- Specialty managers
- Fundamental bottom-up research process
- Macro investments and insights

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[APPLY NOW](#)

Cabinet Systematic Investors
Systematic Investing Business

Semi-automated trading strategies at multiple time horizons.

- Multi-manager platform
- Multi-asset class focus

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POINT72 VENTURES
Early-stage Venture Capital

Investing in companies that have the potential to transform the economy through advances in financial technology and artificial intelligence.

- Focus on Financial, AI, Machine Learning, Core Enterprise, and other disruptive technologies

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COHEN PRIVATE VENTURES
Private Equity and Other Investments

Investment strategies:

- Direct private equity – control and non-control
- Debt
- Structured securities and specialized credit investments
- New private and other asset-based investments

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[APPLY NOW](#)

Our Mission

To be the industry's premier asset management firm through delivering superior risk-adjusted returns, adhering to the highest ethical standards and offering the greatest opportunities to the industry's brightest talent.

Our Values

Ethics & Integrity
We are professionals who conduct ourselves ethically and with integrity at all times.

Firm First
We operate as one firm, dedicated to succeeding together, with mutual respect and commitment.

Innovation & Excellence
We are not satisfied with the status quo and are committed to pursuing innovation and excellence.

Growth & Development
We work together to advance our professional and personal development.

Community
We are exemplary citizens of the world and contribute to the communities in which we live and work.

"We're always looking at the most complex problems and how to solve them in the most efficient way. It helps that he also surrounds me by really smart co-workers."

Emily Harrahan
Finance

"I originally joined the Firm in the Finance department. I spent four years there, first managing the firm's cash position and then in 2016, I was looking at international expansion as well as new business opportunities here and abroad."

Alexander Venetis
Strategy

"The company takes care of you. We enjoy very generous benefits and the flexibility needed to take care of our personal lives. I truly feel like my health and well-being is a priority."

Wendy Tran
Corporate Communications

Growing Our Warsaw Office

Warsaw is the newest of our 12 offices in global financial centers. We're building a team of subject matter experts in technology, finance, and operations to bring fresh perspectives that will drive our Firm forward in our ever-expanding mission.

[LEARN MORE](#)

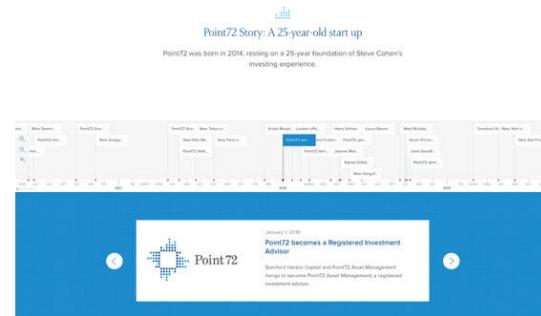
Point72 Governance

We have established a governance process that expects ethical behavior at a higher standard than the law requires, applies diligent risk processes, and supports the conditions necessary to produce high-risk-adjusted returns.

"We're driven to make Point72 the greatest alternative asset manager by delivering industry-leading risk-adjusted returns, and by being a great place to work. We take pride in the partnership we provide to our investors and our employees."

(Harry Schwefel)

[READ BIO](#)



These examples from [Point72.com](#) shows a wide variety of content types that serve to break up the page and make consuming the content much easier.

The optimal line length for ideal legibility is no more than two to two and a half alphabets—fifty-two to sixty-five characters.

In addition to not having a height limit, web pages also don't have a limit to how wide they can be. Web designers have two options for addressing the problem of page width variability. Most current sites have a fixed width frame or boundary, whereas the content is confined to a box with a set size that floats in the browser window as it expands and contracts. The second option is to have variable-width columns. Variable-width layouts were popular in early web design primarily because they were easy to produce. Designers would simply flow copy into a layout, unconcerned with the consequences of expanding browser windows. The issue with variable-width layouts is that without limits to the length of a line of text, it can become illegible. Typographically, the optimal line length for ideal legibility is no more than two to two and a half alphabets—fifty-two to sixty-five characters. This prevents eye fatigue, both from lines that are too

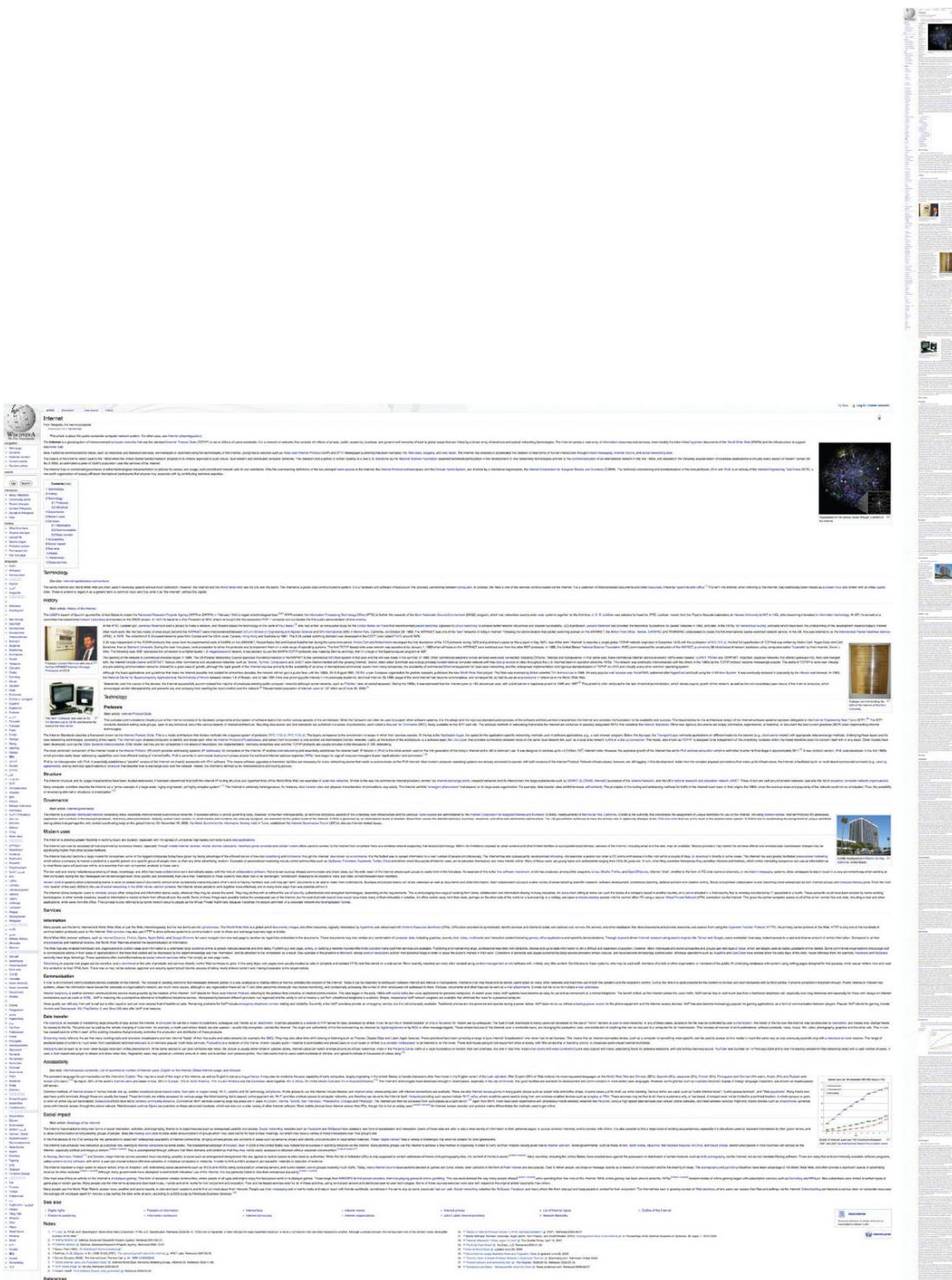
long, where users might lose their place, or lines that are too short, where the user is continually going to the next line after just a word or two.

Jaded zombies
acted quietly but
kept driving their
oxen forward.

Jaded zombies acted quietly but kept driving their oxen forward.
The wizard quickly jinxed the gnomes before they vaporized. All
questions asked by five watched experts amaze the judge. Six boys
guzzled cheap raw plum vodka quite joyfully.

Jaded zombies acted quietly but kept driving their oxen forward. The wizard quickly jinxed the gnomes before they vaporized. All
questions asked by five watched experts amaze the judge. Six boys guzzled cheap raw plum vodka quite joyfully. Just keep examining every
low bid quoted for zinc etchings. Sixty zippers were quickly picked from the woven jute bag. Few black taxis drive up major roads on quiet
hazy nights. Six big devils from Japan quickly forgot how to waltz. Painful zombies quickly watch a jinxed graveyard.

These three examples of text show how a short line length and a long line length make text difficult to consume quickly. The middle example contains fifty-two to sixty-five characters in a single line, presenting optimal legibility.



[Wikipedia.org](#) uses a variable width for the body/content area of the page. Both of these images are of the same page, showing a narrow browser window and a very wide window.

Sidebar

The sidebar of a web page contains secondary information that either supports the main content of the page or directs users to related content through the use of sub-menus and links. Areas of a sidebar are often sold for advertising space. Skyscrapers and Big Box ads, as they are known in the online media industry, typically fit well within the modular structure of a sidebar. As with the header, the design of a sidebar should blend in with the look of the site so as not to visually overshadow the content of the page, helping to create an overall feel for the page.

Allison Russell Faces Her Past in Song

The singer and songwriter's debut solo album, "Outside Child," tells a harrowing story with a survivor's joy.

[f](#) [g](#) [t](#) [m](#) [r](#) [e](#)



Allison Russell sings plainly about the sexual abuse she endured as a child on her debut I.P. But it's an album of strength and affirmation, not victimization. Bethany Molenko for The New York Times

 By Jon Pareles

May 13, 2021

It took a long time before [Alison Russell](#) was ready to sing her own full story. Once she was, the songs came rushing out.

Her solo debut, "Outside Child," speaks bluntly about sexual abuse by her adoptive father. She spells it out, over a steadfast Memphis soul beat, in the first song she wrote for the album, "4th Day Prayer": "Father used me like a wife/Mother turned the blindest eye/Stole my body, spirit, pride/He did each night."

Yet in that song and throughout the album, she also sings about deliverance and redemption, about the places and people and realizations that helped her survive and claim her freedom. It's an album of strength and affirmation, not victimization.

"When you're around her and her family, she just is pure joy," said the singer and songwriter [Brandi Carlile](#), who got to know Russell after hearing and admiring the album, due May 21. "Her smile stretches from side to side of her face, all the time. And you would never know that she came from a brutal and harrowing childhood situation, except for the fact that she honors it by telling you."

Editors' Picks



A.O.C. Has a Catchy Logo. Now Progressives Everywhere Are Copying It.



Paulina Porizkova, Full-Frontal Emotion



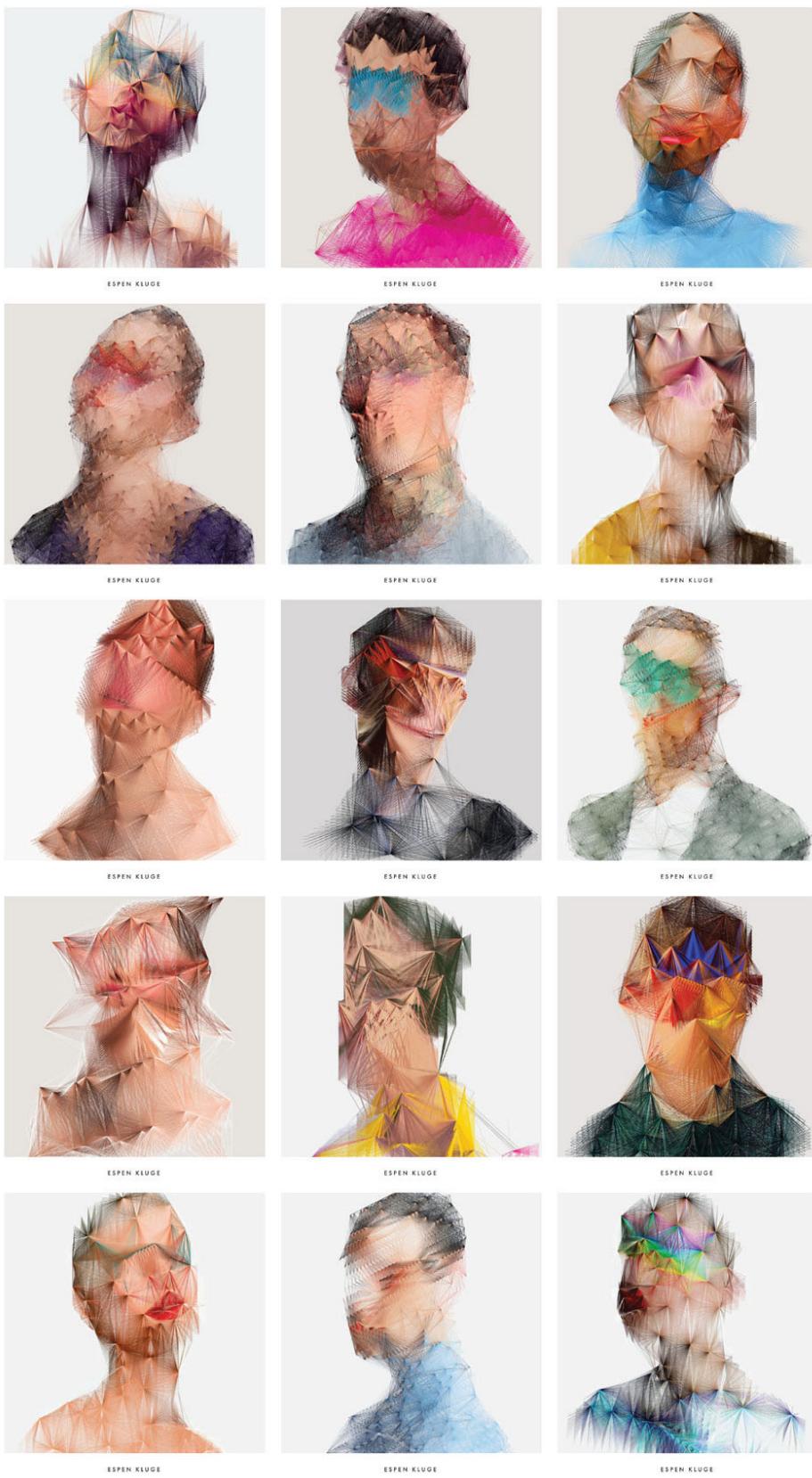
To Understand Amazon, We Must Understand Jeff Bezos



There's a Fun, Floating Family Vacation in Your Future

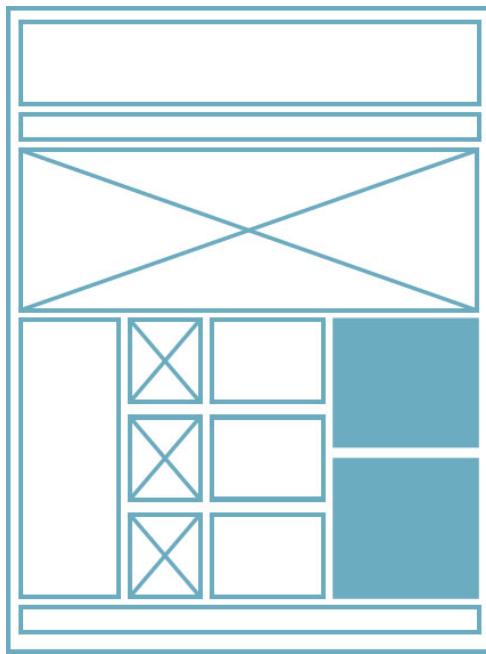
Sidebars, like the one shown here from [NewYorkTimes.com](#), are useful for providing supporting information, related content, as well as advertising space.

All
Alexander Mordvintsev
Alexander Reben
Anne Ridler
Benjamin Heidnerberger
Casey Reas
Cornelia Sollfrank
David Young
Desmond Paul Henry
Entangled Others Studio
Espen Kluge
Frieder Nake
Georg Nees
Gottfried Honegger
Gottfried Jäger
Harm van der Dorpel
Harold Cohen
Helena Sarin
Herbert W. Franke
Jared S Terbell
John Maeda
John Watkinson&Matt Hall
Kevin Absosch
Kjetil Golld
Manfred Mohr
Manolo Gembao Naon
Mario Klingemann
Memo Akten
Nicolas Schöffer
Osinechi
Primavera de Filippi
Robbie Barrat
Roman Verostko
Sofia Crespo
Tom White
Vera Molnár

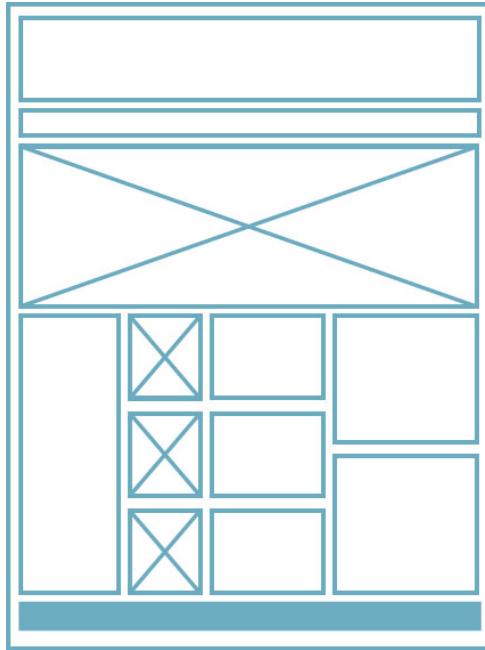


All the shipping costs of physical goods are calculated and billed separately. Please contact us for the best quote ar@katevassgalerie.com.
Worldwide shipping available. Estimated delivery time is 2 - 4 weeks.
Unless specified, artworks are sold unframed.

Join the mailing list.

A sidebar can also be used for navigation or filtering. And as seen in this example from katevassgalerie.com it doesn't have to be on the right side. Any sub-content that isn't part of the body of the site is considered a sidebar.



Footer

The footer, or the very bottom of a web page, is a critical part of web design, performing tasks for both the user and search engine optimization. In the early days of web design, the footer would contain the copyright information for the site as well as a couple of links. Over time, web page footers have grown to resemble a mini-site map, with links to each of the main pages of the site. These links not only help the user navigate the site but also help search engines like Google index the site properly, improving the search engine ranking—Google places a higher value on words contained within links.

Technically, the footer of a website contains much of the specialized coding for the page like page-tracking code or lengthy JavaScript functions. This is again due to SEO. Long bits of copy at the top of a page will push the

important information down farther. Google places a higher value on information that's higher up on a page.

The screenshot shows the Martha Stewart website's header and navigation area. The header features the "martha stewart" logo. Below it is a navigation bar with three main sections: "Magazines & More", "Learn More", and "Connect".

- Magazines & More:** Contains a promotional box for "FULL YEAR for \$10" with a "Subscribe" button.
- Learn More:** Includes links to Contact Us, Subscribe, Customer Service, Media Kit, Sitemap, Martha's Blog, Advertise, Content Licensing, FAQ, Corporate, and International.
- Connect:** Features "Follow Us" links for Facebook, Twitter, Pinterest, Instagram, and YouTube, along with a "Subscribe to Our Newsletter" form and a "SIGN UP" button.

OTHER MEREDITH SITES



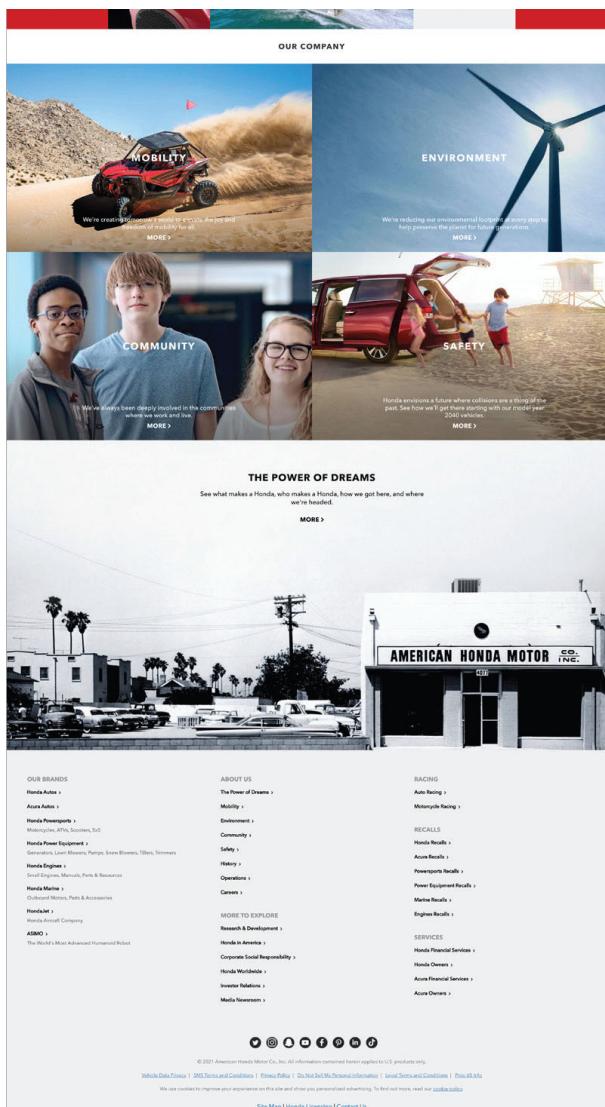
Martha Stewart is part of the Meredith Home Group. © Copyright 2021 Meredith Corporation. All Rights Reserved.

[Privacy Policy](#) [Terms of Service](#) [Ad Choices](#) [California Do Not Sell](#) [Web Accessibility](#)

The footer of a website contains many items, including navigation, contact information, featured content, and a call to action to sign up for a newsletter.

The screenshot shows the Honda website's footer section, which is a collage of various Honda products and services. It includes:

- A large banner for "0% APR" financing offers on selected vehicles (2021 CR-V, 2021 PASSPORT, 2021 PILOT, 2021 HR-V).
- Logos for Honda Auto, Honda Power Equipment, Honda Marine, Honda Racing, and Honda Financial Services.
- Images of Honda vehicles like the Accord, Fit, CR-V, Passport, Pilot, HR-V, Fit, Insight, and CR-Z.
- Images of Honda motorcycles like the Gold Wing and CBR.
- Images of Honda power equipment like generators and mowers.
- Images of Honda marine products like boats and jet skis.
- Images of Honda racing cars.

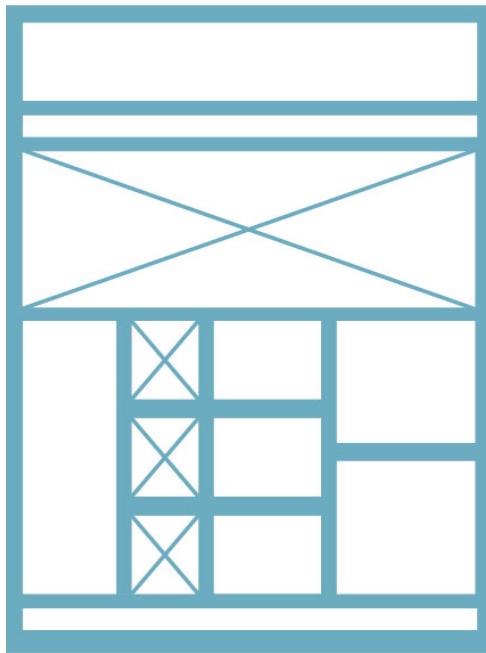


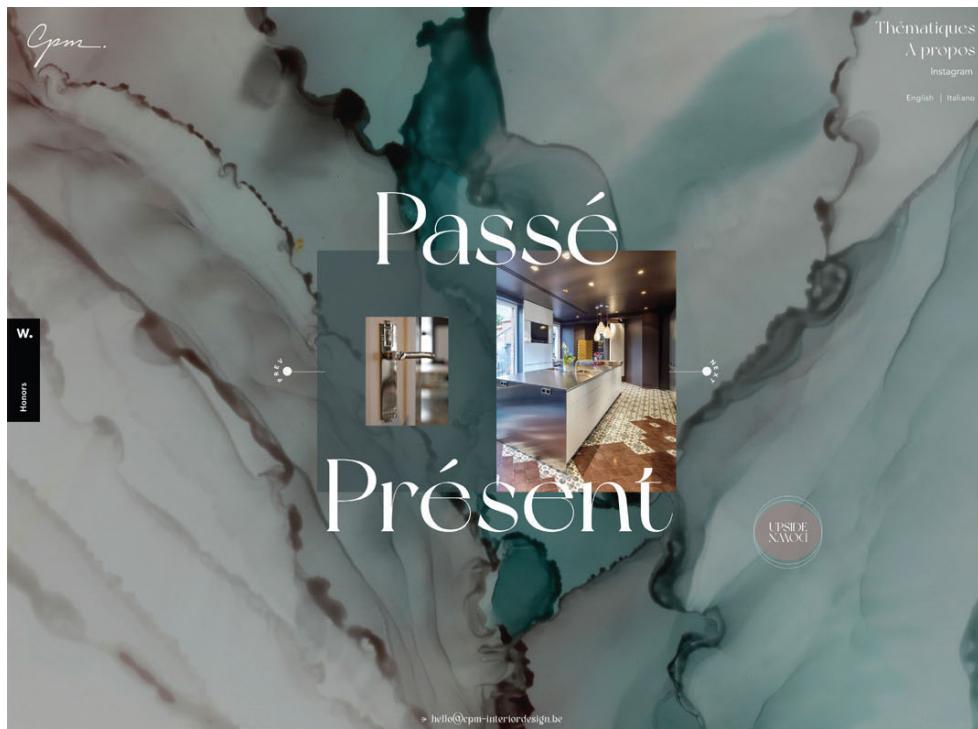
The footer of automaker [Honda.com](#) gives a complete list of areas of the site and also adds a small bit of visual interest with a randomly-appearing image.

Background

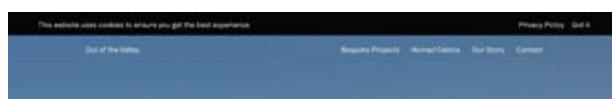
In the earliest days of web design, designers would use a repeating graphic in the background of a web page, imitating the effect of patterned wallpaper. Today, thanks to increased bandwidth and faster connection

speeds, web page backgrounds are used in bolder and more sophisticated ways to complement the content of the page. Backgrounds can be used to create depth or dimension, add richness with texture and color, or even expand the content beyond the borders of the page.





The designers of cpm-interiordesign.be turned the background into a critical element of the page. Large textural images lie beneath a simple CSS design structure.



Timeless structures,
designed with respect for
the land



Out of the Valley create buildings, furniture and interiors that connect people with the rhythms of nature. Working with the beauty and durability of wood, our design-led structures invite a transformative return to a simpler way of living and a renewed affinity with the land.

Uniting modern construction methods with a deep respect for traditional craftsmanship, everything we make is designed to endure and bring joy for generations to come.

[Read More →](#)



Whether a cosy retreat in the wilderness or a tranquil city studio, Out of the Valley can help bring your vision to life with our bespoke design and build service.

[Bespoke Projects →](#)



Live, work or play off-grid with a Nomad Cabin. As comfortable on a heather-strewn Scottish glen as in your back garden, our prefabricated, movable cabins offer the ideal way to immerse yourself in nature.

[Nomad Cabins →](#)





Founded on a belief that immense physical, emotional and spiritual wellbeing comes from renewing our relationship with the natural world – Out of the Valley seek to create beautiful structures that help people commune with nature.

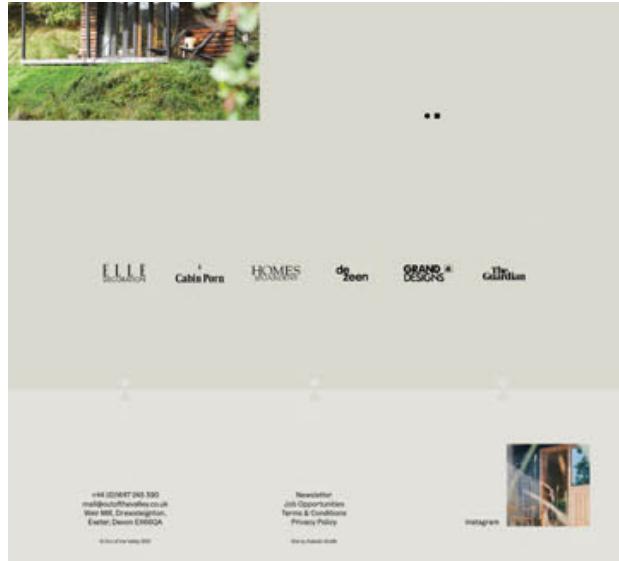
Bringing together ancient craftsmanship and contemporary construction techniques, our mission is to build a better way to live and inspire positive change along the way.

In line with this mission, it is of the utmost importance to us that we work with carefully considered low carbon materials. We use sympathetic building methods, and our elegant, timeless creations are designed to last many lifetimes.



"Rupert's understanding of form, materials and texture and how a sustainably built space can integrate into the natural environment, to create something of beauty, life is all about the lure of the landscape and a passion for low-impact design."

Tessa Pearson
Journalist, Elle Decoration Country



The large background images on Nordisk Games integrate with the content and give added detail to the content.

NORDISK GAMES
GAMES
STUDIOS

Home What we do Game Studios Journal Team Contact Playtesting

Funding and supporting Europe's finest game companies

Nordisk Games provides smart growth capital, strategic guidance and operational support

We've made it our mission to fund, support and challenge creators of the most fantastic form of entertainment ever devised by mankind. Our expected outcome? The best games in the world. And a lot of fun. And some great profits in the end.

Nordisk Games is different to other equity investors. Typically, we take a minority stake of less than 50 percent ownership. And because we're not a venture capital fund we're not forced to exit our investments within a few years. Our agenda is aligned with the founders to take a long-term view. We take a seat (or two) on the board of the companies we invest in, and then work together to achieve outstanding long-term success.

Who is Nordisk Games?

The Nordisk Games team includes experienced game developers, entrepreneurs and number crunchers.

We're part of Nordisk Film and Egmont, a leading Nordic media group. Egmont is a commercial foundation with charitable activities, giving a substantial part of its profits to improve the life of underprivileged and vulnerable children, young people and their parents. In 2020 we gave more than €12M to charity.

Nordisk Games gives back and takes lead in shaping the future of the games industry

Bornholm Game Days

With a select group of industry veterans, Nordisk Games has initiated the summit Bornholm Game Days (#BGD), an invite-only future session where games industry thought-leaders meet under informal and productive conditions to discuss not only the creation of games, but also the role of interactive entertainment in society. We aim to actively encourage and celebrate those that develop our sector from within and evolve as leaders for business, culture and talent. We take responsibility together and want to lead positive and real change.

[Visit initiative site](#)

Supporting the ecosystem

We actively support the game industry ecosystem by backing existing initiatives such as Game Habitat in Malmö, Copenhagen MatchUp, GDC Relief Fund, Nordic Game Conference and the legendary Nordic parties at GDC and GamesCom.

Diversity in games

To promote greater variety in games and workplaces, Nordisk Games actively supports diversity in the game industry by hosting events and participating in gatherings, groups and debates on the issue. Gamers are diverse, so games and workplaces should reflect that. Nordisk Games supports diversity initiatives such as Code Coven, Diversity in Games Breakfast and Valkyrie Jam.

The Egmont Foundation

Egmont Foundation is at its core a commercial foundation with charitable activities, giving a substantial part of its profits to improve the life of underprivileged and vulnerable children and young people.

Climate Agenda

Nordisk Games is the initiator and partner in PlayCreateGreen.org – A climate handbook for game companies, and also an active member of United Nations Playing for the Planet Alliance, working continuously with climate issues.

[Visit initiative site](#)

NORDISK GAMES

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Cookie Policy

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DK-2600 Valby, Denmark
E: hello@nordiskgames.com
T: +45 70 29 21 22

outofthevalley.co.uk uses alternating colored background (which were difficult to capture) to help guide the user down the page, giving each section unique visual interest.

GÖTEBORGSOPERAN

Sjetamorfus

Premier 8 May 2010.
Dance. In the opera season 2007/2008 they each had a part in the sold-out box office success production 3×Boléro. Now Johan Inger and Alexander Ekman return to create two new productions exclusively for our dancers.
Double bill dance performance by Johan Inger, Alexander Ekman och Medhi Waterski

Watch a movie from the performance.

SHARE

INFORMATION

Double bill dance performance by JOHAN INGER, ALEXANDER EKMAN and MEDHI WATERSKI

Genre: Dance
Season: 2009/2010
Premiere: 8 May 2010
Last show: 22 May 2010
Location: Main Stage

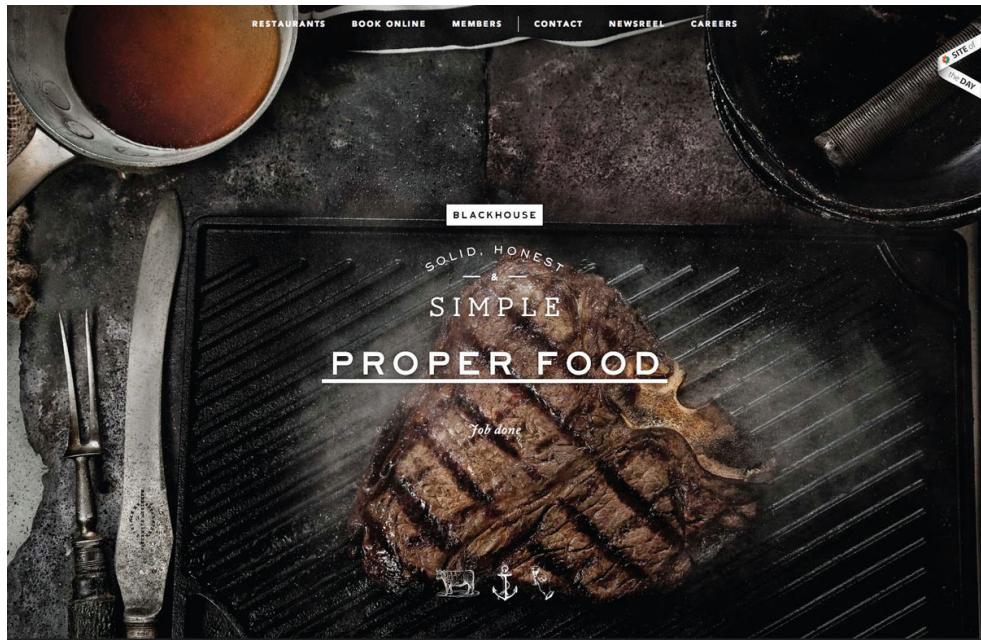
PROFILE

PRESS IMAGES

The background images on en.opera.se give a dramatic sense to the pages of the site because of their contrast of scale.

There is some debate between web designers and usability experts regarding the use of dark backgrounds and light text. Most experts believe that it's more difficult to read light text that's reversed out of a dark background; however, many designers prefer the look of dark backgrounds.

As with many other decisions a web designer makes, this one comes down to the tolerance and preference of the user.



The dark photograph in the background of this site gives the pages texture and creates a mood that's dark, rugged, natural, and masculine.

OceanofPDF.com

CHAPTER 5

The Elements of Web Design

Creating a design system so that dissimilar types of content appear to work together is what graphic designers have been doing for centuries, and web design is no different. The previous chapter explored various structural and spatial methods of organizing space and creating a structure. Design is about more than simply organizing information, however; it's about making something distinctive and memorable. This chapter explores the aesthetic treatment of the elements within a design that not only help form relationships within a system but create a visual style.

Web Design Style

A design style is an attempt at connecting with a user's sensibilities and a basic need to relate to things. The elements of a design style include color, texture, typography, and imagery use. Additionally, there are means of manipulating these elements, including creating a sense of scale or depth, animation, and variation. The crafting and manipulation of these aesthetic elements of style make a particular design unique and, better yet, memorable.



This page from the Gutenberg Bible, the first Western example of movable-type printing, represented state-of-the-art technology when it was produced in the 1450s.

In all forms of design, a style comes primarily from two areas: the trends of the time—what's fashionable—and the technology that's available to create a piece of design. Graphic design, which dates back to cave paintings and carries on through the carved letterforms on Trajan's column, handwritten manuscripts, Gutenberg's movable type, right on through to photo

reproduction and the modern computer age, has always been heavily influenced by the technology available to produce it.

The same is true in web design. As computer technology, browsing software, and the markup language that makes up a design become more advanced, they influence the design styles and trends. Through it all, however, great design is defined by the fundamental understanding of the hierarchical structure that makes up a layout, explored in the previous chapter, combined with the elements of style that give a design its uniqueness.

Color

More than any other design element, color has the ability to guide, direct, and persuade a user. In addition to its instructive qualities, color can appeal to a user's emotions by setting a mood or a tone for a piece of design.

Colors signify meaning for many people and cultures, making it a powerful tool for designers. The immediacy with which color can be recognized makes it valuable for forming clear relationships.

Color has three main properties: hue, which is commonly known as the color; value, which is the darkness or lightness; and saturation, which is the vibrancy of a color. Because web design is based on the colors of light (red, blue, and green), the range of colors is greater than with print design, which uses the reflective palette (cyan, magenta, yellow, and black). Although there's a broader color palette, predicting the exact color a user sees is difficult because of variations among monitors and operating systems.

Bobby Flay

Portfolio About Shop

Food is the center of my universe

First and foremost, my most comfortable place is in my kitchens—at my restaurants or at home. The apron I tie on is inevitably battle-stained with remnants of my creations—both the good and the works in progress. That apron (my shield from the tough moments of the world) reminds me that I'm not afraid to fail as long as I make every effort to succeed.

[My Story](#)

Portfolio

[View All](#)

Restaurants

Amalfi

I'm really excited to bring the flavors and feel of coastal Italy to Caesars Palace.

[Explore](#)

Ventures

Always Hungry Podcast with iHeartRadio

My daughter Sophie and I have a brand new podcast with new episodes every Tuesday.

[Learn More](#)

Ventures

Misfits Market

There's no limit to what you can create with the organic produce and pantry staples from Misfits Market.

[Get Inspired](#)

Ventures

Made By Nacho

Check out what my cat Nacho has been up to as an entrepreneur.

[Learn More](#)

TV

Food Network

Food Network has been my family for twenty-five years.

[Learn More](#)

Restaurants

Bobby's Burgers

We're taking burgers and fries to a whole new level.

[Get Crunchified](#)

TV

Rock Shrimp Productions

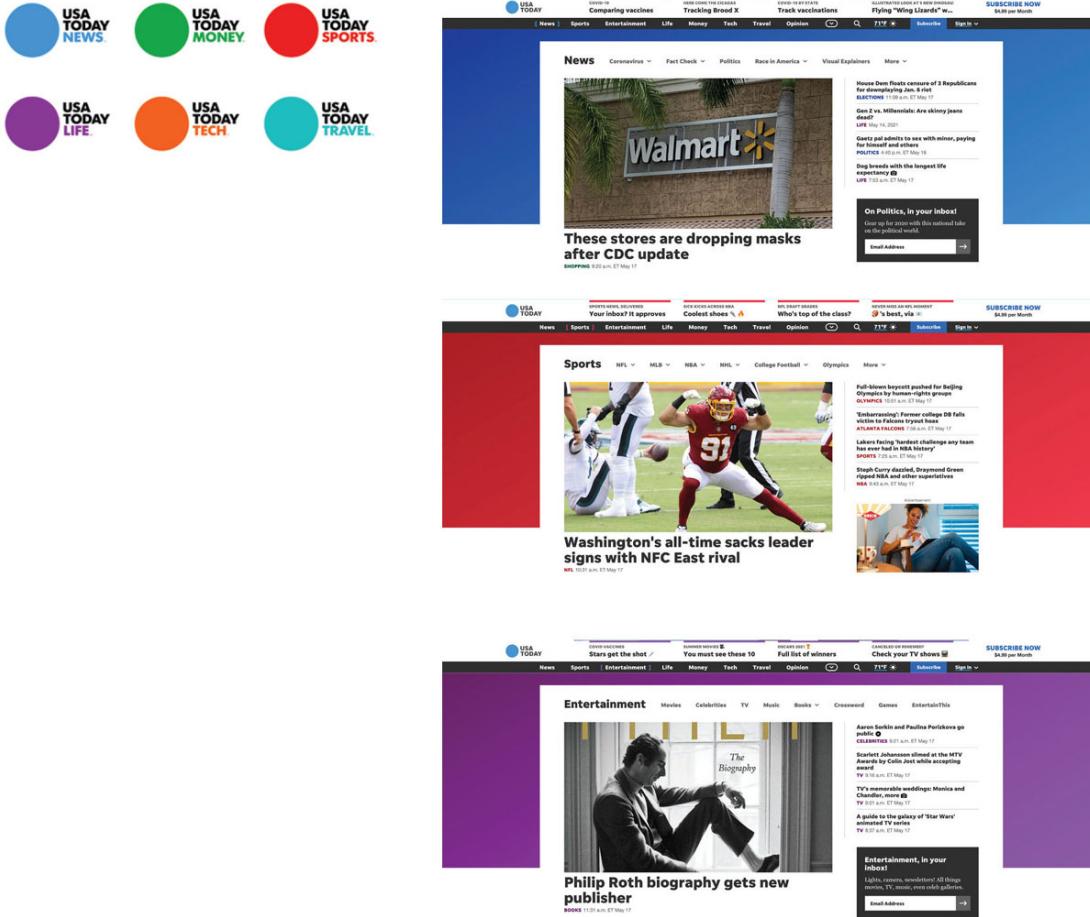
Our docu-series, docu-formats and competition format shows.

[Learn More](#)

Color is used in BobbyFlay.com as a device to emotionally connect with a user. The bright, vibrant colors are intended to excite and engage the user.

Sometimes limiting the number of colors used in a layout can have a big impact. The use of yellow in the navigation, design elements and photography helps Meacuppa.be create a strong and memorable visual identity.

Relationships of color help users create associations among otherwise unrelated elements within a design.



Color is an excellent way to create relationships within a design. [USA Today.com](#) uses colored type to signify various categories; blue for news, red for sports, purple for life, green for money, etc. This use of color helps users quickly scan a page to find information without the need for a lot of reading.

Contrasting color can help a designer guide and direct a user through a layout.

The screenshot shows the homepage of The New Yorker's website. At the top, there's a navigation bar with links like 'Home', 'Books & Culture', 'Fiction & Poetry', 'Humor & Cartoons', 'Magazine', 'Crossword', 'Video', 'Podcasts', 'Author', 'George Or', and 'Shop'. Below the navigation is a large grid of content. On the left, there are several article cards with small images and titles. One card for 'THE G.O.P. SEEKS NEW WAYS TO IGNORE JANUARY 6TH' by Amy Davidson Sorkin has a small photo of a man. Another card for 'THINKING OUTSIDE THE HOME' by Gail Newhart features a colorful illustration of a red van. To the right of the grid is a schematic diagram consisting of a grid of colored rectangles (yellow and red) and black lines, illustrating the visual flow and emphasis created by the use of color.

Effectively using color doesn't necessarily mean creating a colorful design. This example, [NewYorker.com](#), uses only touches of red among a sea of black and white to lead the user and highlight key information. The schematic (above right) illustrates how color guides the eye down and around the page.

Texture

Adding texture to a web design gives the user the sense of a tactile experience and helps connect him or her to the content of a page. Types of texture can range from smooth, shiny buttons that are common in web 2.0 design, to rough or grungy treatments, to type imagery or backgrounds. Aside from the stylistic treatments of texture, it's important to remember that on a macro level, every design has a texture, intended or not. Type, images, and illustrations combine to make an overall texture that the user perceives on a subconscious level.

JARRITOS FLAVORS OUR STORY JARRITOS TV STORE LOCATOR RECIPES LATEST f g+ t p

Super JARRITOS GOOD.

Our STORY

Have you ever wondered where our delicious flavors come from, and how they traveled from Mexico all the way to your mouth? Let us quench your thirst for this knowledge while we QUENCH YOUR THIRST FOR SABOR.

Cool PHOTOS

Taco 'BOUT US ON INSTAGRAM! Share your tasty photos with the world by tagging them **#JARRITOS**

JARRITOS TV

The page features a central banner with the text "Super JARRITOS GOOD." and "Our STORY". Below this, there's a section titled "Cool PHOTOS" with a grid of Instagram-style photos. At the bottom, there's a "JARRITOS TV" logo with a cartoon skeleton character holding a camera. The background is filled with various Jarritos-related illustrations and text, such as "HECHO EN MEXICO" and "SINCE 1950".

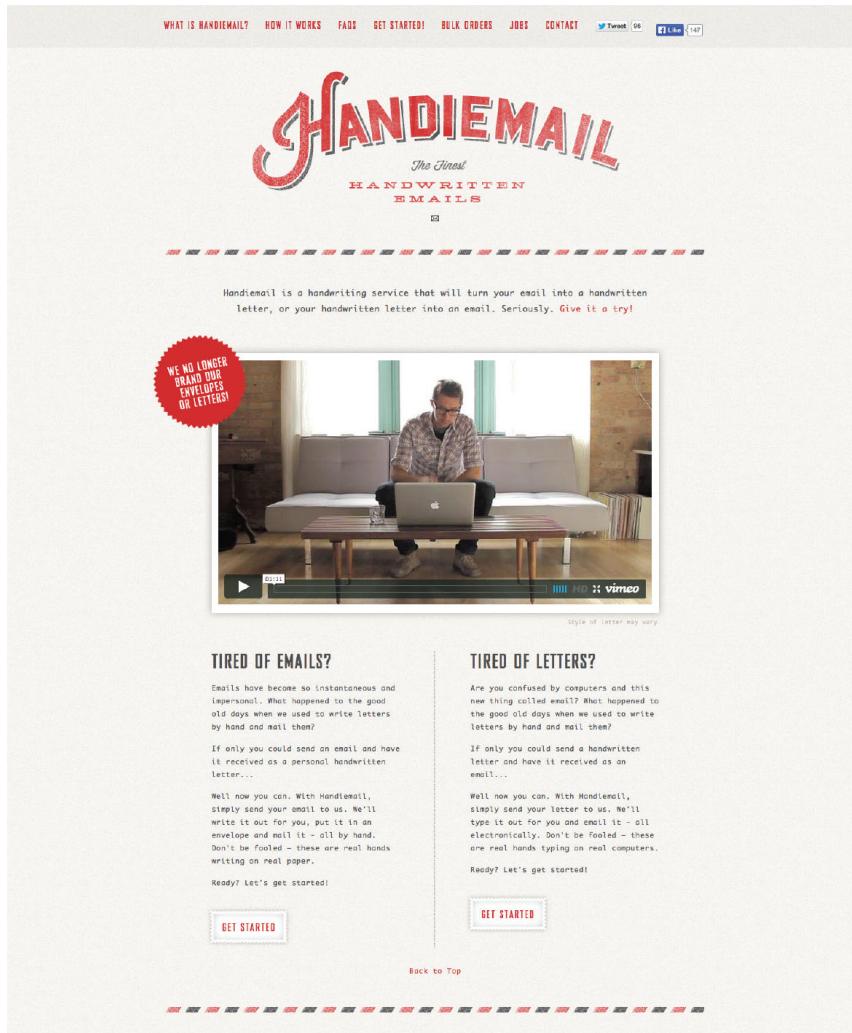


The stucco texture on [Jarritos.com](#) comes from the Mexican theme that permeates the site.

Adding texture to a web design gives the user the sense of a **tactile experience** and helps connect him or her to the content of a page.



The fabric texture that is subtly visible in this sample gives the page added interest and depth.



Handiemail.com uses a subtle paper texture to enhance the concept of handwritten letters made from emails.

Imagery & Iconography

Studies show that users don't read websites, they scan them. For web designers, the use of images or iconography can mean replacing wordy descriptions with single images, making a layout easier for a user to get information from quickly. A designer's choice of imagery should be deliberate and add to either the branding or the message of the page. All

images add to a web page's weight or file size, so gratuitous use of generic imagery can impede a good user experience.

violet =

Culturally competent care
is a **human right.**

Help your members access it.

50%

A data problem

Cultural minorities can't find the culturally competent care they deserve, even though 50% of Americans will be a member of at least one underserved community by 2045.

A human solution

We'll publicly recognize the culturally competent clinicians within your existing provider network(s) so your members can find the right provider. Culturally competent care results in better patient engagement, experiences, and clinical outcomes.

REQUEST A DEMO

How it works

Benchmarking

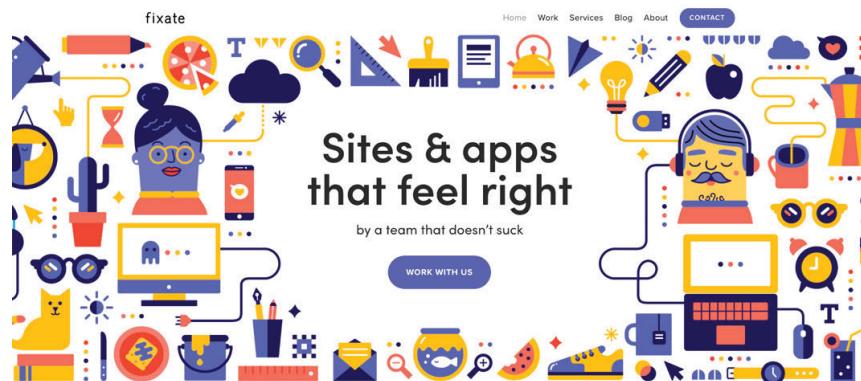
We aggregate and analyze important data about each provider's identities, professional experiences, education, and more.

Badging

Our benchmarking yields useful insights, which are turned into cultural competency badges for the providers that are best suited to work with each community (e.g., Black Competent, Asian Competency, etc.). These badges allow your members to find the right provider for them.



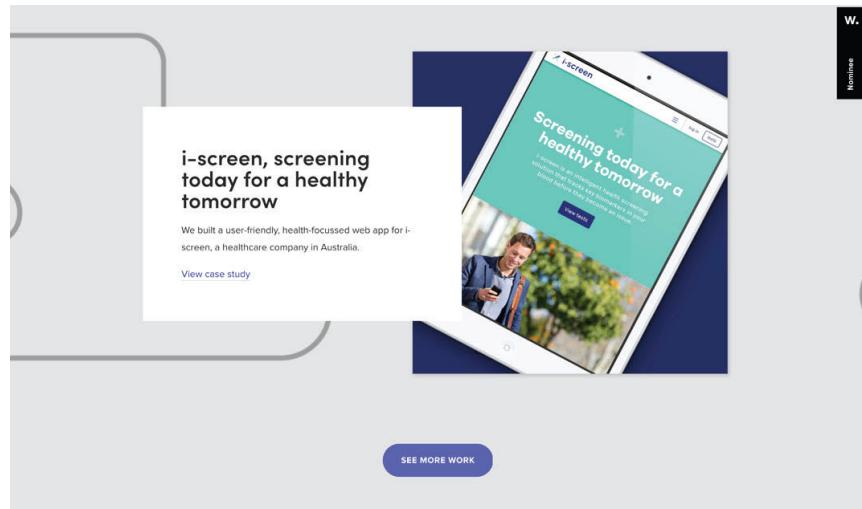
This scrolling page is illuminated with fun and engaging illustrations that blend content and decoration nicely.



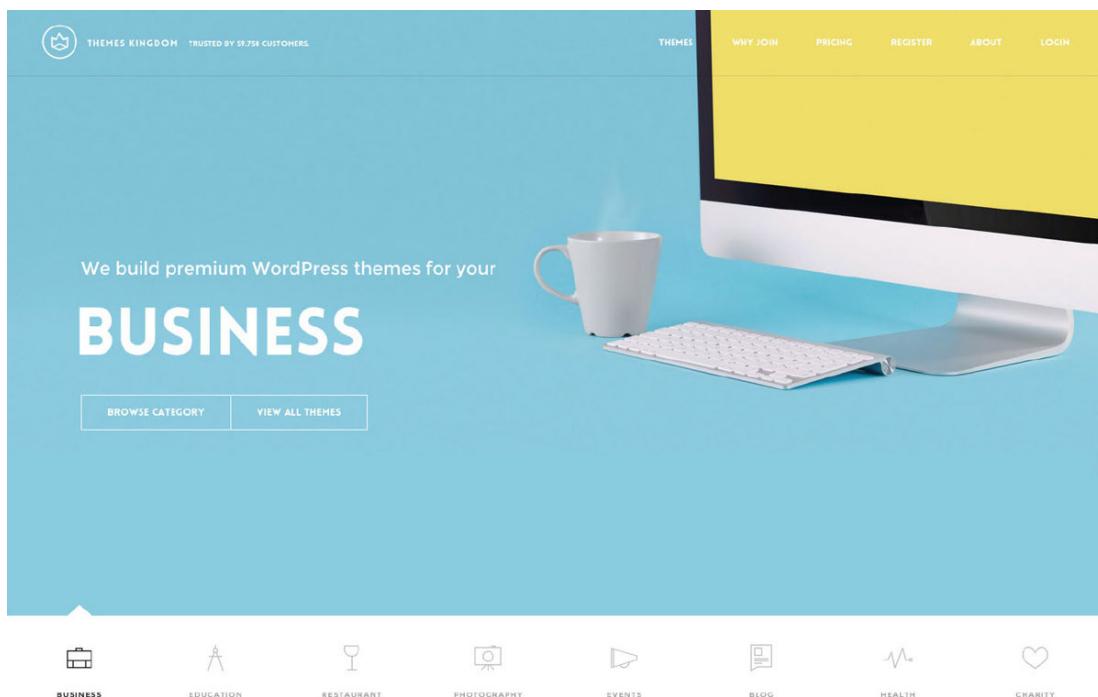
Who we are

We're a team of web designers and developers that build cool stuff. We even respond to emails and finish projects!

[See for yourself](#)



Fixate.it tells an entire brand and product story with imagery. The images convey the features of the product, likely better than paragraphs of copy could.



The icons seen here on [ThemeKingdom.com](#) help the user quickly scan the content by relating visual elements to the text.



1.3 Dieter Rams' Ten Principles of "Good Design" (*Wow, how convenient is that?*)

Dieter Rams is a German industrial designer closely associated with the consumer products company Braun and functionalist industrial design.

According to [Vitsœ](#): Back in the early 1980s, aware that his design was a significant contributor to the world, he asked himself an important question: *"Is my design good design?"*

Since good design can't be measured in a finite way, he set about expressing the ten most important principles for what he considered was good design. (Sometimes they are referred to as the 'Ten commandments'.) Here they are.³

Good design is...

innovative	makes a product useful	aesthetic	makes a product understandable	unobtrusive
				.
honest	long-lasting	thorough	environmentally friendly	as little design as possible

Icons are used in this example to quickly convey the content of the article so users can scan the page and glean a lot of information.

Products Resources Inspiration Pricing

mailchimp

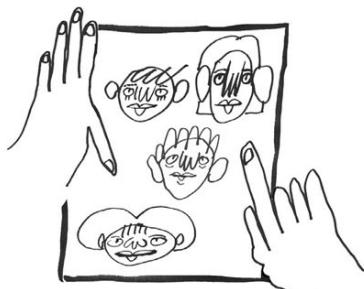
Log In Sign Up Free

Mailchimp 101

New to Mailchimp and not sure where to start? We'll walk you through the basics so you know what to expect along the way.



Feedback



Let's start building your audience

Just by bringing all your contact data into Mailchimp, we can start to show you helpful insights about your audience. We'll help you find new ways to talk to people who love your brand—and new ways to reach people who are likely to.

Even if you don't have contacts to market to yet, you can always log in and start playing around with our design tools. In fact, we recommend it.

[Get started](#)

Want to learn more? Here are a few resources to help.

[Getting Started with Your Audience](#) →

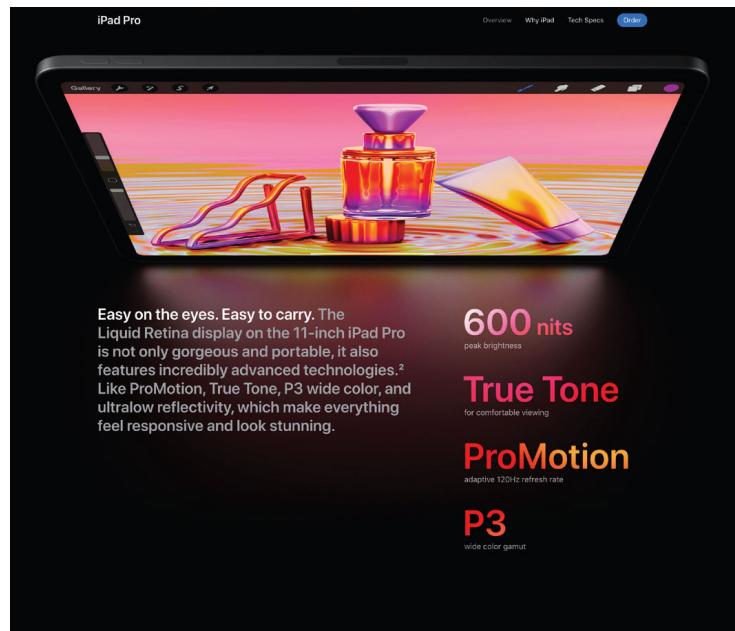
[Import Contacts to Mailchimp](#) →

[Requirements and Best Practices for Audiences](#) →

Hand-drawn illustrations that appear on [Mailchimp.com](#) bring unexpected visual delight to each page.

Scale

Contrast of size or scale is one way designers can add a sense of drama to a design. Having a dominant element is critical to creating a clear sequence or hierarchy of elements within a design. Scale is a relative design element, so in order to achieve a dynamic feeling of scale, small elements must be included in the layout for comparison's sake. Large design elements that break out of borders or even bleed off the page also heighten the sense of scale.



Both of these samples, one from [Apple.com](#) the other from [Harrys.com](#), use large photographic elements juxtaposed against small text to create a sense of scale. In the case of Apple, this highlights a key product feature — size. With the Harry's example, scale creates a heroic feel for the product.



Handsome Razor, Increased Control

The Truman handle is designed with a rubberized matte exterior, texturized grip pattern, and weighted core for maximum grip and control. It may be the best-looking thing in your bathroom (other than you.)

Depth & Dimension

Applying depth and dimension to a page gives it an element of realism, and, like texture, gives the user a more tactile experience. There are many ways to create the illusion of depth in a web design, like simple overlapping of design elements, adding gradient color and shadows, or even creating three-dimensional elements. Adding depth to a web page can help add visual interest and draw a user into a design.

**OLIVER
JAMES
GOSLING**
**WEB
DEVELOPER**

WELCOME

You've found yourself at the online home of Oliver Gosling, a Web Developer & Internet Specialist based in Bristol. Here you'll find a selection of my latest work, stats about my skills and a link to my cv (pdf).

If you've a project or need some extra help, contact me for a chat on 07751 236078 or email ol@goosingo.com. Alternatively you can fill out my contact form in the Get In Touch section.

PERSONAL STATEMENT

An all round web aficionado with 5 years of commercial experience who is always looking to work on exciting projects with exciting clients. Full of energy, experience, hard work and enthusiasm.

Sees technology as a way of facilitating and improving communication between users, understanding that people come before technology.

A whizz at XHTML, CSS, JS, PHP, MySQL, SEO, and more... Currently re-learning Ruby-on-Rails.

Expecting love, laughter, tears... and plenty of tea.

WORK

Click on a project below to see what I've been working on.

- + Life's Not Fair But My Knickers Are!
- | Embrace Australia
- | Email Newsletters (Waitrose/John Lewis)
- | Mr B & Friends
- | PageOne

DESCRIPTION

Life's Not Fair... But My Knickers Are!

An online store selling a new brand of Fairtrade clothes, built using Magento eCommerce. Working with the fantastic Drop Studio, together we designed and developed this stunning looking site. My involvement aside from project managing was installing/configuring Magento, and developing the theme using XHTML, CSS, Javascript & jQuery.

Who said that Fairtrade couldn't look good?

GALLERY

TECHNOLOGY USED

STATS

VITAL STATISTICS

- HEIGHT 5' 10"
- TEA PREFERENCE Milk, half sugar
- HOURS SPENT ACTIVELY DEVELOPING WEBSITES SINCE 04/10/06: 522

MY LIFE AT A GLANCE

GET IN TOUCH

CONTACT DETAILS

PHONE 07751 236078	EMAIL ADDRESS ol@goosingo.com
ADDRESS Loft, 18 Tropic Factory, Raleigh Road, Bristol, BS3 1TF	SKYPE goosingo
TWITTER twitter.com/goosingoweb	

DROP ME A LINE

Your Name:

Email Address:

Message:

SEND

TWITTER

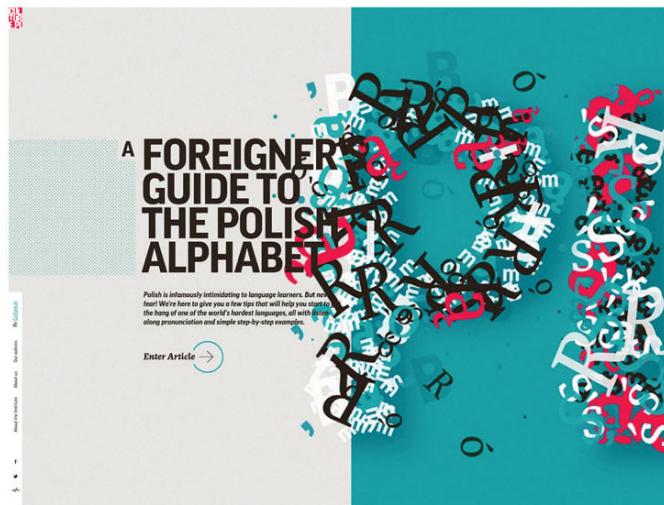
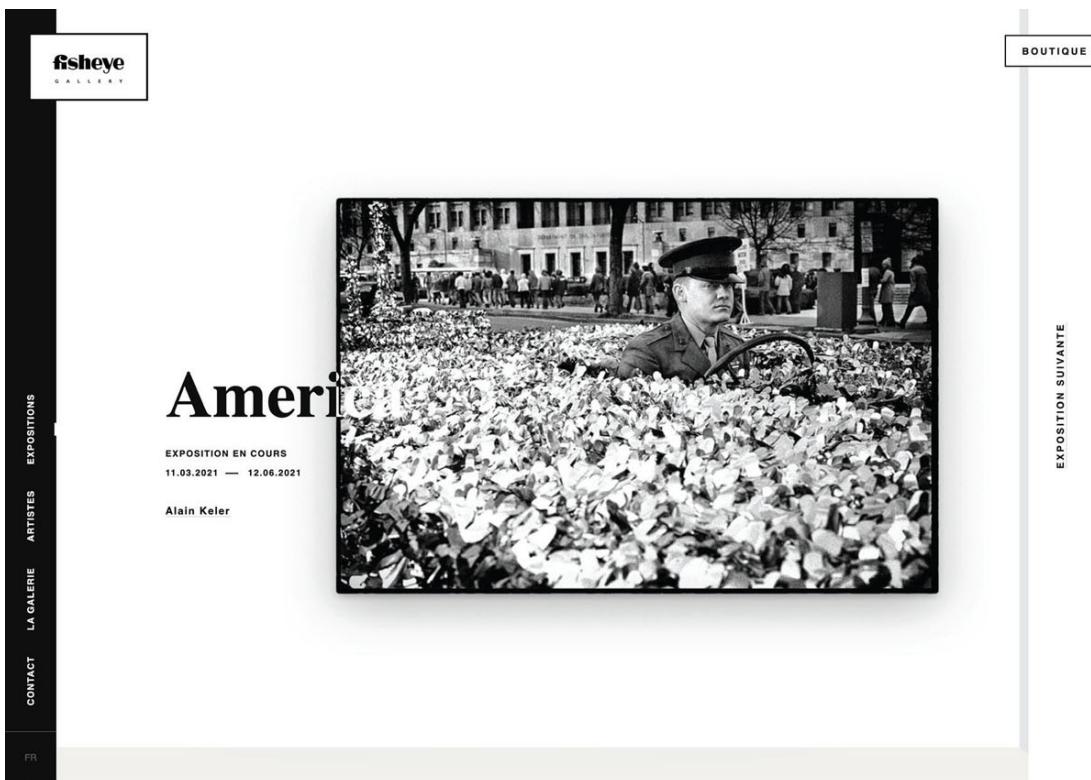
goosingoweb: Whenever you are, you shall be my star; flashing near or smoldering far
Thursday 17th June 2010 09:32 AM GMT
goosingoweb: @chragratt hah - I'll definitely try the spinning next time I spin something
Wednesday 16th June 2010 20:32 PM GMT
goosingoweb: Next time I need to make the pizza dough rolled out REALLY thin, it's always far too thick. Maybe I need less yeast?
Wednesday 16th June 2010 19:29 PM GMT

HOW CAN I HELP?

Standards compliant XHTML/CSS
Cross-Browser Testing & Fixing
Coding Email Newsletters
CMS Templates
Hosting/Linux Server Admin
Delivering Email Campaigns
Complete Website Delivery

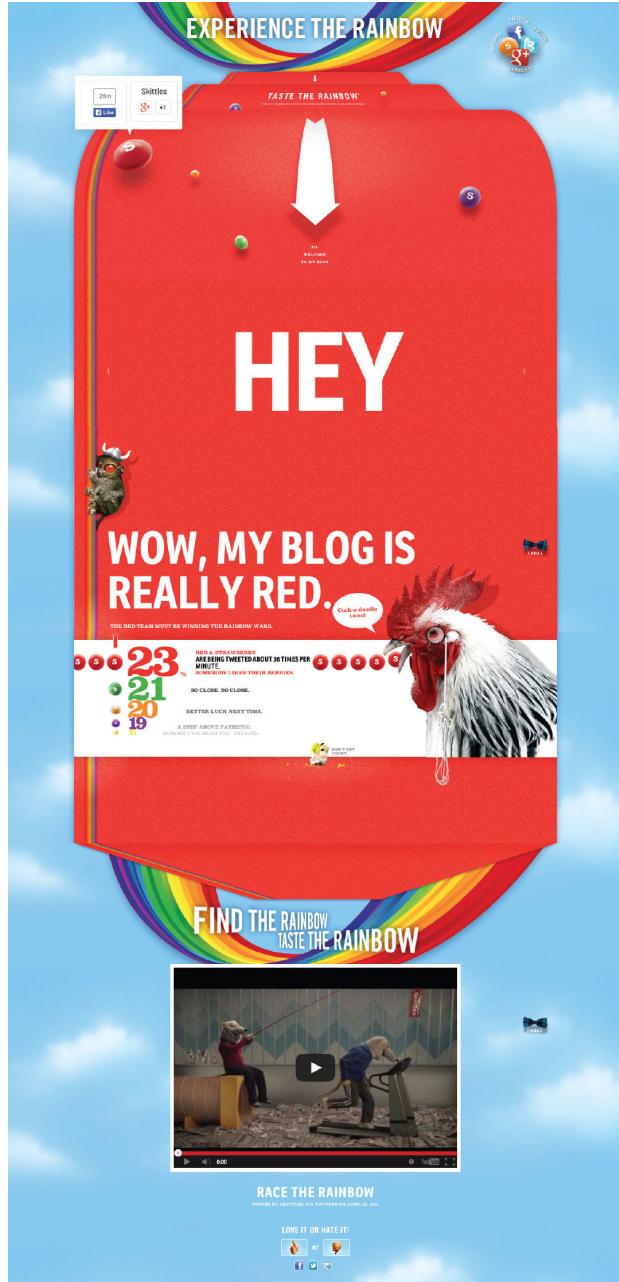
Graphic design by a highly recommended friend: Lick Studio

This web page for developer Oliver James Gosling gives new meaning to the phrase “above the fold.” The subtle gradations of gray and cast shadowing give the appearance of an unfolded brochure.



The sites pictured here use overlapping design elements and shadowing to create the illusion of depth. These dynamic layouts engage the user and encourage exploration.

Adding depth to a web page can help add visual interest and draw a user into a design.



The Syfy Games homepage features a prominent 'Game Center' section at the top. Below it is a large banner for 'Syfy Games' with the tagline 'The ultimate destination for interactive entertainment on the web!'. A 'Play Now' button is visible. The page is divided into several sections: 'Sci Fi Wire | Entertainment', 'Dvice | Technology', and 'Fidgit | Gaming'. Each section contains news articles and images. A sidebar on the right shows a preview for the TV show 'Rose Red'.



The Syfy homepage features a large banner for the TV show 'Caprica' with the tagline 'ULTRA COOL ACTION THRILLER.' Below it is a promotional image for the show. To the right, there's a 'Syfy Video' section with a list of upcoming episodes. The page is divided into sections: 'Sci Fi Wire | Entertainment', 'Dvice | Technology', and 'Fidgit | Gaming'. A sidebar on the right shows a preview for the TV show 'Screamers'.

From three-dimensional type and objects in perspective, to layered elements and subtle gradations of color and shadowing, [Syfy.com](#) appears to be completely designed around the concept of depth and dimension. Almost every element of the design seems to lift off the screen. The main feature area is a shelf where elements stand, casting a shadow onto the other pieces of information.

Animation

Animation is a tool used by digital designers to layer information, create a sequence of information, or simply surprise and delight the user. Animation can be the focal point of a design—like a slideshow or video in the main feature area—but animation can also be simple and subtle, like small amounts of movement when a user mouses over a button. Too much repetitive animation, especially on pages with a lot of content, can become distracting to a user. Web design best practices dictate that the designer should always give the user the ability to pause a large animation, or, if an animation is looping, to cycle for no more than three cycles.

User-initiated animation is a great way to provide feedback or build a story. Animations can be triggered by a user clicking a button or by scrolling down a page. These touches, if used in ways that are true to the client's brand, can really heighten the feeling of an interactive experience rather than a passive one.

Bistrot. Origine

Instinct

Paris, Sentier — 12:03

ORIGINE

INSTINCT

Nom masculin

Tendance innée et puissante, commune à tous les êtres vivants ou à tous les individus d'une même espèce, accompagnée sans apprentissage préalable.

Exemple: se nourrir est un instinct de survie. En d'autres termes, on vit pour manger (comment ça c'est l'inverse ?)

ORIGINE

Nom féminin

Époque, milieu d'où vient quelque chose. Point de départ. Commencement, première apparition ou manifestation.

Exemple: en 1762, le comte de Sandwich eu besoin de manger en continuant de jouer aux cartes. Et le sandwich fut ! (enfin c'est ce qu'on raconte, en vrai on sait pas trop, mais nous on trouve ça stylé comme story)



LE MENU

SANDWICHONOMIE

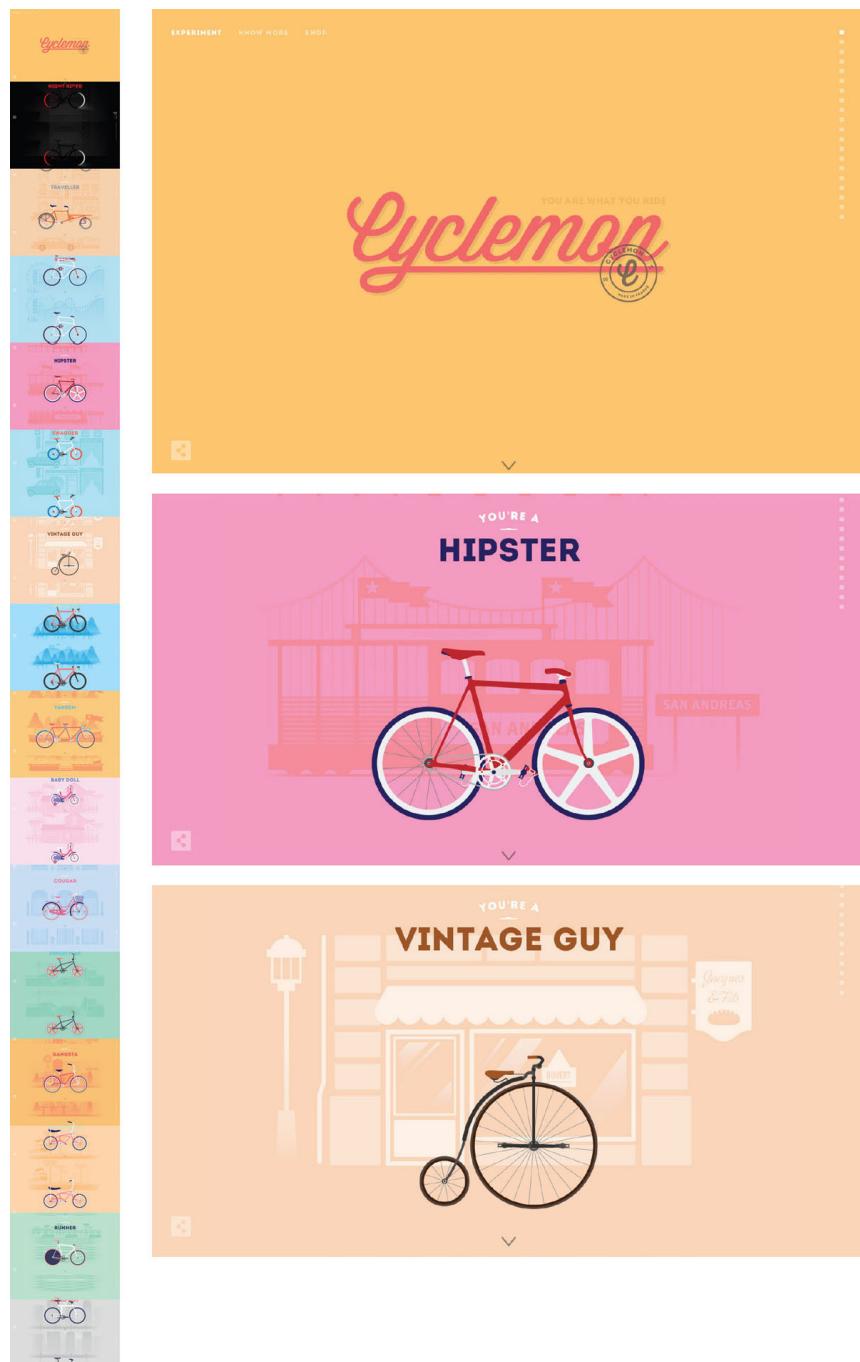
à tes souhaits



Concept inventé en 2021 par 3 gallards qui ont décidé d'innover dans la boulangerie (parce que l'utile franchise, ça va à la gueule). La sandwichonomie, c'est un retour aux sources avec des saveurs de différentes origines. C'est un mélange de deux univers : la boulangerie artisanale de ton quartier avec le grec-frites de ton kebabier préféré. C'est manger avec Seth Gueko et Paul Bocuse à la même table.

Bref, la sandwichonomie, c'est créer des recettes de sandwich qui cartonnent, avec le même savoir-faire et les mêmes produits frais que pour notre Bistronomie.

Instinct-paris.com is an extraordinary display of animation and delight.



The designers of Cyclemon.com create a sense of motion with a scrolling effect on their website. The site is contextually relevant for a bicycle company.

Another popular way to add realism and depth to a page is with a parallax scrolling effect. Parallax is a physical phenomenon in which objects that are far way appear to move more slowly than objects that are closer. The parallax technique has been used by makers of cartoons and video games for years. Web designers now use a parallax scrolling effect to add interest and depth to a page.



A stunning and delightful example of scrolling animation is found at WeeSociety.com, designed by the design firm The Office. As the user scrolls down the page, elements animate and build to create

colorful and playful vignettes.

The website '22' features a clean, modern design with a light blue header and footer. The main content area is white with black text and icons. At the top, there's a navigation bar with links: Home, Writing, Blog, Library, Shop, and Info. Below the navigation is a large number '22'. To the right of the number are several icons: a person riding a horse, a person on a motorcycle, a globe, a person sitting at a desk, a book, and a leaf. The main title 'MAKE-BREAK-COLLECT-CONNECT' is displayed in large, bold, blue letters. Below the title is a sub-headline 'VOL' followed by 'Everything was made.' A detailed text block follows, explaining that the world is malleable and can be shaped through various means. The page is filled with various icons and illustrations, including a person running, a rabbit, a person on a bicycle, and a person sitting at a desk. There are also sections for 'BETTER IDEAS', 'BETTER WORK', and 'BETTER LIVES'. A quote from the website reads: 'We can make this for ourselves, but we get the chance to do so for others.' Another quote at the bottom left says: 'THE THINGS WE MAKE FOR ONE ANOTHER BRAID US TOGETHER.' A small photo of a person working is shown with a caption: 'THIS PHOTO REVEALS THE MAKER, ALLOWING HER TO SAY, "HERE I AM."'. A larger photo of a person working is overlaid with a large 'BETTER LIVES' text box. At the bottom, a large globe is centered with a quote: 'THINGS CAN BE BETTER, SO THERE IS WORK TO DO. THE WORLD IS NOT YET DONE.'



This stunning site by Frank Chimero is an outstanding example of the various effects that can be created by parallax scrolling, from multi-part animation at the top, to the illusion of motion pictures in the middle, to more subtle effects at the bottom.

Modularity

Modularity can mean a couple of things when it comes to web design. For a web designer, modularity means creating reusable or modular design assets that fit within the established grid system and get reused throughout a site. These modules not only create design efficiencies, but they also help with usability by repeating recognizable elements that a user can remember.

Modularity can also refer to the necessary design flexibility required in web design. Some types of websites, like news portals, need to accommodate varying lengths and types of content from day to day—even from hour to hour. Therefore, web design systems for these sites must be flexible to expand and contract as the needs of a site change. This isn't a web-specific principle; newspapers, magazines, and even corporate identity systems need to have an element of modularity to be effective. What is unique about the web is the speed with which items in a design need to change (which makes planning ahead an essential part of web design), the fact that the user can sometimes control the content, and the need for expansion and contraction, making the ultimate outcome unpredictable. Sites that have user-controlled

modularity use JavaScript technology to enable users to drag and drop content “blocks” above and below the fold to create their own hierarchy of information.



Find Your Local Chapter

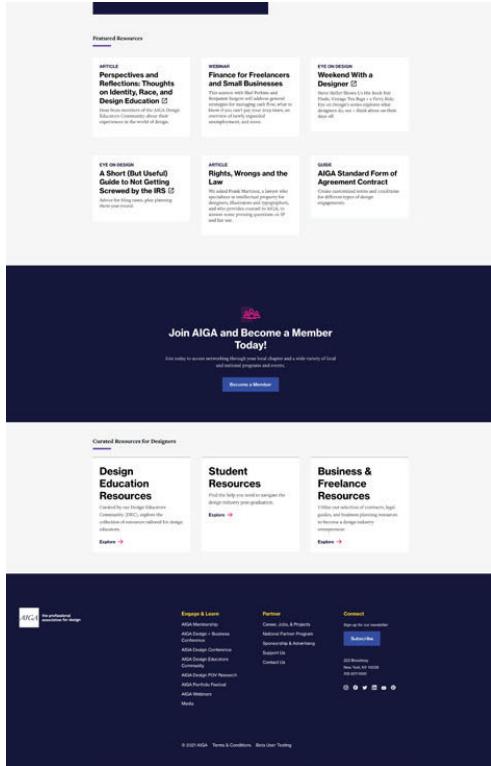
Support your local creative community - when you become a member and select a chapter, a portion of your dues will be directed to helping your chapter's programming and initiatives.

[Find your chapter](#)

Find Your Dream Job

Start AIGA Design Jobs to make your own search easier. Gain access to new and apply for stuck members.

[Check out available jobs](#)



The modular elements of this site work perfectly from section to section, page to page. This interchangeable design system makes management of the content much easier for the site administrators.

The AIGA website features a variety of design elements and layouts:

- Design Education Resources:** A section with a grid of cards for teaching resources, including one for "SHIFT 2021".
- Design Futures:** A grid-based layout showing cards for leadership, journeys, design practice, business, strategic design, education, research, and conferences.
- SHIFT 2021:** Conference pages for SHIFT 2021, featuring a green background with large white text and a map of the United States.
- Footer and Sidebar Variability:** Multiple examples of footers and sidebars with different colors (blue, orange, dark blue), fonts, and layout structures.

Variability

The speed at which a web designer can apply changes, combined with the need to continually refresh the look of a site, gives web designers the ability to vary elements of a design based on things like sections of the site or specific events—or randomly. What was once considered unthinkable—altering a corporate logo, for example—can now be a playful way to add relevance to a website. The best way to keep a site fresh is by updating the content. But if that's not possible, design variations can give the user the impression that a site is fresh and current.



The USA Today brand is based on the variable utilization of the circle. Once a globe, it now represents all of the various topics reported by the news company.



What was once considered to be **unthinkable** can now be a playful way to add relevance and variety.



These images from Google.com show the playfulness with which their designers treat the Google branding, from the anniversary of the moon landing to Dr. Seuss's birthday.

CHAPTER 6

Web Typography

“Typography is the one area in graphic design where there are truly rights and wrongs; there are better-thans and there are randoms.”

Alexander W. White

Chairman Emeritus, The Type Directors Club

Why Type Matters

Typography, of all elements of design, can have the greatest effect on the success or failure of a piece of communication. This is because type carries the message, and the craftsmanship of the typography can either enhance or take away from the message. Many designers share a passion for the art of typography and can spend hours kerning letters, adjusting the rag on a column of type, or hanging punctuation. With web design, however, this level of finite control is difficult, or in some cases not possible at all. But

before examining the specific nuances of web type, it's important to understand a few universal principals of typography.

In historical terms, a font is a complete set of characters that make up a single size, style, and weight of a typeface. The term *typeface* refers to the unique styling applied to a set of glyphs, including an alphabet of letters and ligatures, numerals, and punctuation marks. Due largely to their use in relation to computers, the two terms have evolved to be interchangeable. The term *font* no longer refers to a single size or style, and can even refer to the digital file used by the computer to display typefaces.

It has been said that great typography is invisible, but that's only half the story— typography can also be beautifully expressive and attention-grabbing. In either case, type must carry a message to the user. The two opposing characteristics, which combine to attract a user and convey a message, are called readability and legibility. Both are essential for effective communication.

Readability refers to how well type can attract a reader. Typographic posters, book covers, packaging, logos, and magazine features, for example, must have a readable quality to them in order to get the attention of a reader—a quality that makes a person stop and want to read. Readability can come from size, font usage, composition, color usage, abstraction, or anything that helps type—or, more specifically, the message—stand apart. Effectively readable type expresses meaning through form beyond the content of the words it displays. The FedEx logo is an example of this idea. The bold, geometric shapes of the letterforms imply stability or reliability, while the negative-space arrow between the capital *E* and lowercase *x* implies forward movement and speed—all this with the use of only five letters and two colors.

Legibility, on the other hand, references the ease with which a reader can gather a message, especially when it comes to long stretches of copy. The recognizability of individual characters in a font as well as type size, leading, letter spacing, line length—even color and backgrounds—play a role in how effectively legible type appears. Truly legible type makes it possible for the reader to perceive only content and not be distracted by formatting or decoration.

These two aspects of type play a big part in effective web typography; however, the level of control a designer has and the methods he or she uses to achieve them can be very different. Readable or expressive typography can be important on the home page to grab the user's attention, define a unique brand characteristic, or alert the reader to a site feature or special offer. Legible type is essential for article or blog text and can make the difference in the success of a site that invites users to return to read long articles or posts.

☰ MENU

Halo Industries

🔍 🔍 🔍

COOPER NOUVEAU	MUNICIPAL	NEUTRAFACE SLAB	NEUTRAFACE	NEUTRAFACE NO. 2	NEUTRAFACE NO. 2 CONDENSED	NEUTRAFACE CONDENSED
PLINC AZTEK	PLINC ILO	PLINC TOGGLE	SIGN PAINTER	BENGUIAT CASLON	EAMES	PLINC BANJO
PLINC EXOTIQUE	GIRARD FONTS	MONTAGE	CHALET	CHALET COMPRISE	CHALET BOOK	VORLEY STENCIL
STUDIO LETTERING	PLINC HASLETT CIRCUS	PLINC BUBBLE DOH	PLINC BAROQUE	UNITED ITALIC	UNITED SANS	UNITED SERIF
PLINC GOLEATH	CORVW DIDOT	PLINC HENRION	CARLYLE QUINT	PAPERBACK	PLINC ATRAX	TATI TE GOLEATH FONT COLLECTION
PLINC ELASTIQUE	SMOPEN	CARNIVAL	WOTHE NUMERALS	DAYSON SPENCERIAN	MUNICIPAL CAST	PLINC ALSTRO
D'AMICO GOTHIIC	PLINC EVENTIDE	SHAG	PLINC TIMES SQUARE	SIGN PAINTER HOUSE SCRIPT	BLANKUR	
PLINC KIEROW	BENGUIAT BUFFALO	PLINC SCOPE	viso serif	HELLO SANS	FLYER	TYPOGRAPHY OF COOK
PLINC SUPERSTAR	SCRRAWL	LATINO!	HOUSE GOTHIIC 23	RAT FINK FONTS	PLINC TAPE	PLINC BARNUM
PLINC CIRCLE	GENERAL COLLECTION	HOUSE MOVEMENTS	PLINC REGATTA	LAS VEGAS FONTS	TRILLIUM	STREET VAN
MONSTER FONTS	BURBANK	PLINC INLINE	PLINC FLOURISH	PLINC ELEPHANT	BULLET	HOUSELASHANA
PLINC ITALIANO	SHIMIAN	PLINC HANDOVER	PLINC BEHEMOTH	PLINC BEAU ARTS ESCUT	PLINC SWISS INTERLOCK	PLINC QUICKSILVER
PLINC RAYMUND CIRCUS	PLINC CHICAHAMIRO	HOUSE 5508	PLINC WHIMSY	PLINC THUG	TIKI TYPE	BAD NEIGHBORS
HOLIDAY FONTS	PLINC BRIKEN	PLINC TWOTONE	LUXURY			

House Industries offers hundred of unique fonts for every application. The selection of a typeface can have a significant effect on the overall feel of a web project.

Measuring Type

Type and typographic properties such as spacing are commonly measured in em units. An em is a square unit that represents the distance between baselines when type is set without line spacing or leading. An em square is equal to the size of the type; for example, an em space for 12 pixel/point type is a 12-pixel square.

While an em is equal to the type size, the individual characters don't necessarily fit within an em square—they can be larger or smaller. As seen in the diagram below, a Dispatch M fits within a single em unit of 110 points; however, the Burgues Script M at the same size is not confined to the em unit.

In web design—more specifically, CSS styling—type can be defined using em units. Em's are used for relative sizing and for type they're used in the font-size attribute.

Most browsers default to 16-pixel type as a general rule. So if a designer specs type at 75 percent, the size of the type will be 12 pixels. The default can also be altered globally by styling the `<body>` tag. If in the body tag the font size is set to 62.5 percent, then the default for all type on a site is 10 pixels ($16 \times .625 = 10$). Therefore, the math for defining other sizes becomes easier: for 15-pixel type the font size would be set to 1.5 em; 24-pixel type would be 2.4 em, etc.



M

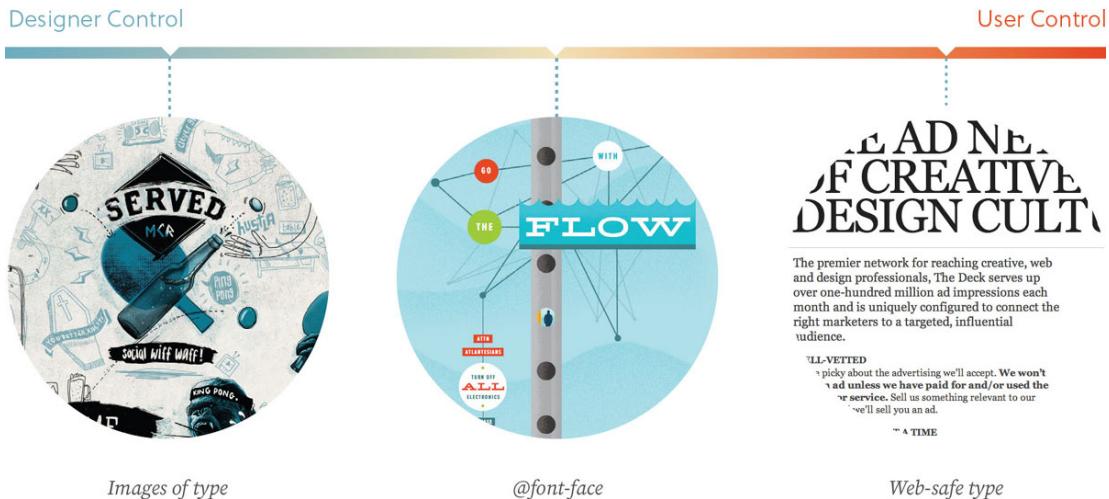
110-pt. Dispatch



110-pt. Burgues Script

The optimal choice for displaying type depends mostly on the **needs of the client** and the **capabilities of the target user**.

While there are limitations to the control a designer has over typographic details on the web, there are also methods, unique to web design, of turning over control to the user so he or she may create personalized settings for legibility. Many sites give users the ability to change the size of text, and some sites even give users the option of choosing their own fonts.



Types of Web Type

For years web designers were constricted to only two options for web typography—images of type and system fonts (the fonts found universally on devices used to browse the web). Using images to display type is a static method of rendering type—the type is rendered once by the designer or producer, and that image is distributed throughout the web to be viewed by the user. Using web-safe fonts is a means of displaying content as live text, which is rendered by the user’s browser. Live text generally offers less control to the designer but more control to the user with which to manipulate aesthetics and/or search the content.

However, that all changed with three important innovations: widespread browser support for the @font-face CSS command; the emergence of font delivery technology; and the development of the Web Open Font Format (WOFF). Now designers have three primary choices when selecting methods of displaying type within a design:

- Images of type

- Web-safe system fonts
- @font-face fonts

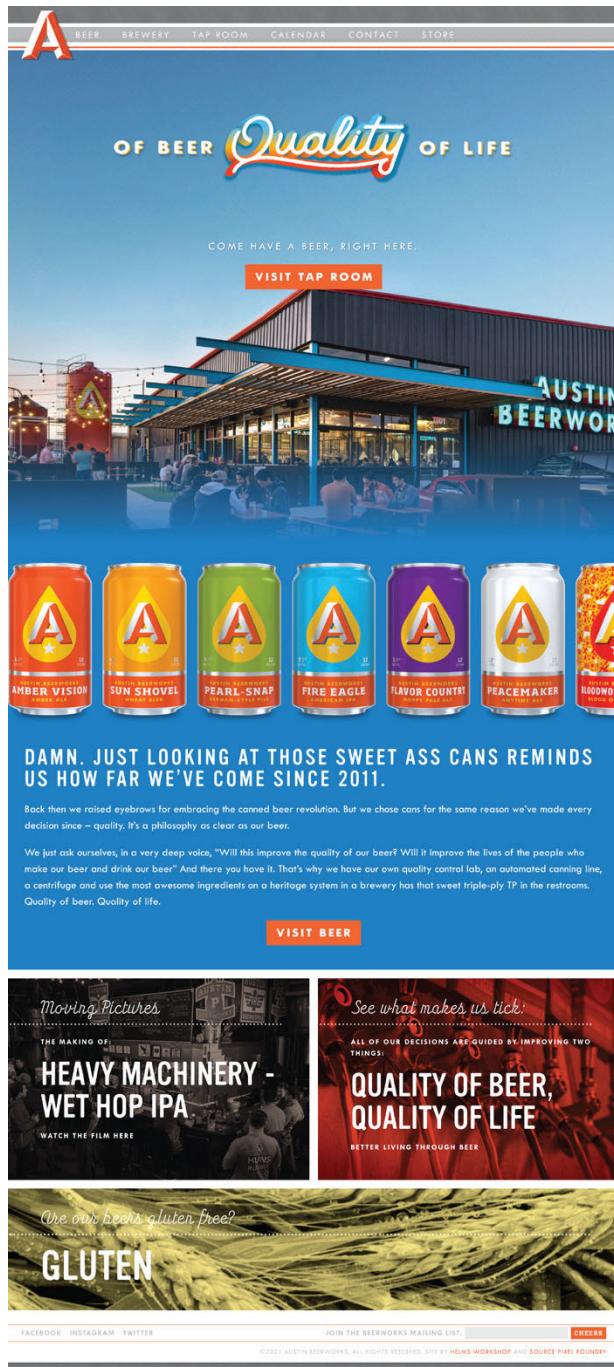
Why is this choice so significant? The reason selecting a method with which to display type is so critical to web design is due to the fact that type delivers content and content drives the success of most websites. Content is what users search for. Content is what search engines index and catalog, and search engines can only pull content from live text—images of type are not indexable by search engines. Content, however, must be dressed with some form of style or branding in order to be truly effective for the website’s owner. Purely displaying content without some sort of visual expressiveness or uniqueness decreases its memorability and therefore decreases its value to the client. The following pages explore examples of each method of displaying type, and details the benefits and drawbacks for each.

Image Type

Images of type offer a web designer the most control over the typography on a web page. A designer can freely choose a font from his or her library, adjust the kerning, add filters and effects, etc.—all the things that traditional print designers are used to doing with type. Images of type enable a designer to match branding requirements for a client exactly, or to express a concept precisely as the designer (or client) envisions.

There are a couple of significant drawbacks with this method of displaying type, however. All-image websites, where the type is rendered as a jpg, png, or gif image, are extremely limited in their ability to be indexed by search engines, and thus limited in their ability to be found by users. While it’s

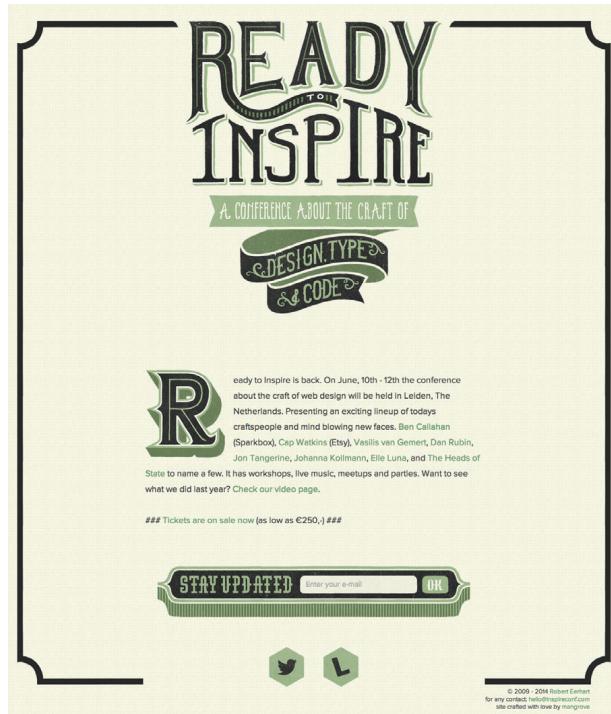
possible to include searchable content within the alt tags—a tag within the image tag that allows the webmaster to input text describing an image, used mainly for handicapped accessibility—this text does not have a high value with search engines because it can too easily be manipulated to deceive the user.



This example from [AustinBeerWorks.com](#) uses illustrations and images of type to create a layered and rich page design.

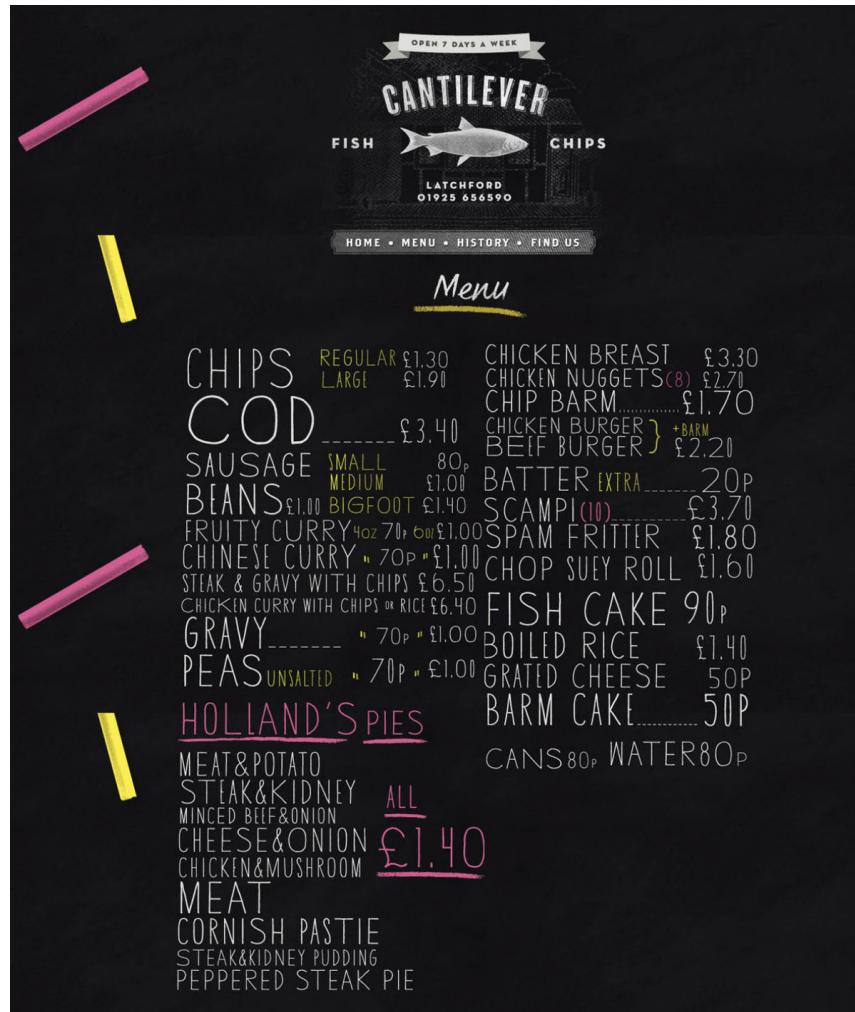


Served-MCR.com is rich with hand-drawn type and illustrations as well as animations to create a grungy and whimsical look to this site for a ping-pong tournament for creative folks.



ReadyToInspire.com (below) uses a beautiful combination of hand-drawn letterforms for the headline and the dropcap with web-safe type for the body copy.

The best approach for using images as type on a website is to limit the use to particular areas of display type where the images can have the most visual impact. Commonly, designers choose to use images of type for the main navigation of the site; however, this is particularly damaging, as search engines place a high value on linked content. If the main links are images, the links' value cannot be captured by search engines. The bottom line is that images of type are a great way to add personality or brand recognition to a website but should be used extremely sparingly in order to maintain the searchability of a site.



The hand-drawn type in this layout for cantilever-chippy.co.uk conveys the sense of a chalk menu board.



SCHOOL OF
VISUAL ARTS

- THE MASTERS OF PROFESSIONAL STUDIES: BRANDING PROGRAM WILL:
- CREATE A RESPONSIVE GUIDE BRAND DESIGN & BUSINESS DEVELOPMENT
- EVALUATE BUSINESS, BRAND, MARKETING & DESIGN STRATEGIES
- MASTER THE INTELLECTUAL LINK BETWEEN LEADERSHIP & CREATIVITY



Debbie Millman, Chair
President, Design Division,
Co-founder, 2x4 Books
Host, Design Matters with
Debbie Millman, formerly,
Serial Yes...



Jaime Cohen, Director of
Operations, Graduate
Programs, formerly
Partner & Art Director, The
Apartment Creative Agency...

INSTRUCTORS



Sam Ovadatta, Faculty
Teaches Branding, Marketing
strategies at Popular Operations.
Popular Operations provides
high-level...



Tina Gersmehl, Faculty
Chair, Text + Office, Principal,
TextTalk Consulting, Inc.
Formerly practicing clinical
stylist...

[SEE ALL...](#)

LECTURERS



Daniel Pink,
Entrepreneur, Speaker, Author
of innovative, bestselling
books about the changing world
of work...

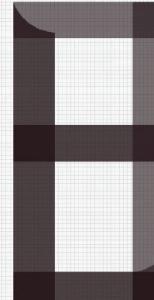


Gabe Behar,
Entrepreneur, Lecturer, former
Director of Design and Product
Design, FUSE Investments,
design consultant...



Carol Dweck,
Founded Tots along with
Kylie Lange Hart, in 1990
to provide strategic marketing,
product design and
positioning...

[SEE ALL...](#)



MPS / BRANDING

IF YOU MISSED OUR
OPEN HOUSE
YOU CAN CHECK OUT
PHOTOS HERE

FOR MORE INFORMATION CONTACT
DEBBIE MILLMAN | DEBBIE.MILLMAN@GRADS.COM
JAIME COHEN | JAJME@GRADS.COM

APPLY

DESIGN MATTERS

Design
Matters
April 2014
2005-2009
DESIGN
OBSERVER

DESIGN MATTERS WITH
DEBBIE MILLMAN WILL RECORD LIVE AT
THE BRANDING STUDIO
AT THE SCHOOL OF VISUAL ARTS.

EVERY THURSDAY AT 3:30 PM

THE FULL ARCHIVE OF
DESIGN MATTERS EPISODES CAN BE
FOUND ON DESIGNOBSERVER.COM

THE STUDIO



COME CHECK OUT
THE BRANDING STUDIO
AT THE SCHOOL OF VISUAL ARTS.
MAKE AN APPOINTMENT...



The identity for the Branding graduate program at the School of Visual Arts is distinctive, creative, and could not be replicated using only web-safe type. The solution here is to integrate enough of the custom lettering to maintain the recognizability of the brand with web-safe type for legibility and searchability.

Images of type enable a designer to exactly match branding requirements for a client, or express a concept precisely as the designer (or client) envisions.

Hand-drawn typography defines this site for Chester Zoo. The kid-like feel of the site reflects the audience the designer and the client were trying to appeal to.



Gnosh.co.uk uses hand-painted type and photography to create a crafted setting in line with the concept of hand-crafted food.

Web-safe Type

With the prevalence of @font-face type available to designers, web-safe fonts seem to be becoming extinct. Perhaps someday, but for now, web-safe fonts still offer two distinct and important advantages:

Web-safe fonts were designed specifically for screen use. Fonts like Georgia or Verdana, both designed by type design master Matthew Carter, were created with the intent that they would be used with back-lit conditions and at small sizes. As a result, they have large x-heights, open counter spaces, and wider letterspacing (see diagram) for maximum legibility.

The @font-face command is a series of code and font files that a browser must load in order to render the type. Therefore, they can slow down the load time of a page. Because of this, it is common to use @font-face type for display type and web-safe fonts for the text or body copy.

Windows	Mac
Arial	Arial, Helvetica
Arial Black	Arial Black, Gadget
Comic Sans MS	Comic Sans MS
Courier New	Courier New, Courier
Georgia	Georgia
Impact	Impact, Charcoal
Lucida Console	Monaco
Lucida Sans Unicode	Lucida Grande
Palatino Linotype	Palatino
Book Antiqua	Georgia
Tahoma	Tahoma
Times New Roman	Times

Trebuchet MS	Trebuchet MS
Verdana	Verdana
Symbol	Symbol
Webdings	Webdings
Wingdings	Zapf Dingbats
MS Sans Serif	Geneva
MS Serif	Georgia

Being able to do more with less is an essential skill for a web designer.

Font Stacks: Designers or coders define web fonts in the CSS with what is known as a font stack. Font stacks are prioritized lists of fonts, defined in the CSS font-family attribute, that the browser will cycle through until it finds a font that is installed on the user's system. Font stacks list fonts in order of the designer's preference: preferred, alternate, common, generic. Common font stacks include:

font-family = Georgia, [if you don't have that then use] "Times New Roman", [if you don't have that then use] Times, [if you don't have that, please just give me something with a . . .] serif;

The limitations and unpredictability of font stacks present a challenge to web designers. Limitations also lead to creative solutions. Doing more with less is an essential skill for a web designer. The sites pictured here represent a wide visual language using only web-safe typography.



Want to be a graphic design pro?
Study for just 3 months full-time at
Shillington.

THE DECK

The Deck delivered 100,625,265 ad impressions
during January. Opportunities are now
available for the first half of 2014.

[Advertisers](#) [Contact](#)

THE AD NETWORK OF CREATIVE, WEB AND DESIGN CULTURE

The premier network for reaching creative, web and design professionals, The Deck serves up over one-hundred million ad impressions each month and is uniquely configured to connect the right marketers to a targeted, influential audience.

WELL-VETTED

We're picky about the advertising we'll accept. **We won't take an ad unless we have paid for and/or used the product or service.** Sell us something relevant to our audience and we'll sell you an ad.

ONE IMPRESSION AT A TIME

With the exception of "roadblocks," which we'll discuss later, there are only thirty-three advertising slots available each month for the entire Deck. **Only a single ad will be shown for each page viewed.**

In essence, buying a month on The Deck gives you an exclusive showing on three percent of all the pages viewed for that month across all fifty-two sites and services. And there won't be Google or other third-party ads diluting your exposure. The Deck ad is the only ad on the page.

A buy in The Deck reaches the creative community on the web in an uncluttered, controlled environment, far more valuable than a standard banner or a single text ad among dozens of others. Current Deck ads are also listed on this page and displayed here.

COST PER INFLUENCE

We're not selling The Deck based on page views or hits or click-through, but if we were, the CPM for a buy here would be priced well below industry norms. Most media who say "we don't sell on the numbers" do so because they don't have the numbers to support their rates. That's certainly not the case with The Deck, as a group the network serves up over one hundred million impressions each month. All that being said, it's not about "cost-per-thousand," **it's about "cost-per-influence."**

The loyal, regular readers of the fifty-two sites and services consist of web publishers, writers, developers, editors, reporters and bloggers as well as influential designers and art directors. Plus, the aggregate audience is made up of writers, photographers, illustrators, students, filmmakers, typographers, artists, animators, musicians, coders, designers and many other creative professionals.

IN THE DETAILS

The thirty-three ads each month are in rotation across all fifty-two sites and services. The ads are 120 pixels wide by 90 pixels tall and also allow for up to 80 characters of text to accompany the image which allows advertisers to make their ads a bit more graphic, so to speak.

PRICING AND ROADBLOCKS

The current rate for ads is \$8900 USD per slot per month and this rate is valid through March 31, 2014. Additionally, marketers who desire 100% of the page views on the network for a given day or days may be able to purchase a "roadblock" for \$8900 USD per day. Roadblocks are ideal for product or service launches and other time sensitive communications like movie openings and conferences.

CONTACT

For specific information, or to inquire about placing a schedule, contact Jim Coudal. Thank you.

DECK MEMBERS

The Deck network is made up of the following sites and services.

43 Folders
99% Network
Addictomatic
A List Apart
But Does It Float
Cargo
Christian Annyas
Cool Tools
Coudal
Daring Firehall
Designspiration
Draplin
Dribbble
The Feature
FeedDemon
fffound
Fonts In Use
Grain Edit
Helvetica: The Film
Hivelogic
Instapaper
I Love Typography
ISO50
Kotaku.org
The Loop
Marco.org
MetaFilter
The Morning News
NetNewsWire
The Noun Project
Objectified: Film
Rands in Repose nzw
J. Santa Maria
The Setup
Short of the Week
Simplebits
swissmiss
Subtraction
This Isn't Happiness
Tweetage Wasteland
Twitterific
Typedia
Typographic
Urbanized: Film
Veerle's Blog
Waxy.org
Yay!Loony!

Ze Frank
Zeldman
Also included in The Deck
network are these iPhone
apps.

Twitterific
NetNewsWire
FeedDemon
Instapaper

JOINING

Sites and apps are added to

the network by invitation only and are considered based on many factors including traffic, design, frequency of updates and overall appropriateness to the general target of the network.

Growth has been measured and steady since we launched in 2006 thanks to all our members and advertisers. Please use the contact link above for more information.

FEBRUARY ADS

Sample ads from this month's advertisers are displayed here.

Virb
Hightail
Dissolve
Adobe Typekit
iAnnotate
Threadless
pair Networks
CodeGuard
Wiredrive
Webyo
Moo.com
InVision
Atlassian
iStock Photo
Harvest
Emma
Shillington School NYC
American Apparel
Bigstock
Parsons The New School
MailChimp
Snap
Squarespace
New Relic
Field Notes Brand

PREVIOUSLY

Matching the right product or service with The Deck audience produces powerful results.

Companies and brands like Adobe, Microsoft, Facebook, AOL, Amazon, Procter & Gamble, Rackspace, Fab.com, Wilco, Groupon, VMware, Getty, Don Q Rum, Constant Contact, Toca Boca, Campaign Monitor, and Path have found The Deck an efficient way to reach a large and influential audience.

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Cloud Partners, Inc.
All Rights Reserved.



This stark and stunning layout for decknetwork.net uses only web-safe type to display the text. The all-caps headline at the top is Georgia, designed by Matthew Carter.



Wordpress.org (above) uses a beautiful mix of Georgia for display type and “sans-serif” for body text.



Jason Santa Maria is considered to be one of web design's most creative talents. Pictured here are two pages from his site, JasonSantaMaria.com, where he displays his mastery over type, web type, and imagery integration.

SIGN UP FOR NEWS ABOUT FUTURE SEED CONFERENCES

* A ONE-DAY CONFERENCE on DESIGN, ENTREPRENEURSHIP and INSPIRATION *

On Friday, June the 6th 2008 in Chicago

Learn about *taking control of your own work* by seeking out methods to INSPIRE NEW THINKING AND ADOPT UNCONVENTIONAL IDEAS ABOUT COLLABORATION AND BUSINESS VIA SIX PRESENTATIONS AND DISCUSSIONS LED BY 37SIGNS, SEGURA INC, COUDAL PARTNERS AND FRIENDS

The 3rd SEED CONFERENCE

WILL FILL YOUR HEAD WITH KNOWLEDGE YOU CAN USE. THIS ISN'T ABOUT THEORY. IT'S ABOUT PRACTICE
You should attend if you're a designer (print, web or video) or a business-minded soul who is looking to take creative ideas and turn them into something SATISFYING & BANKABLE. Anyone creative with an open mind will take away something useful. This is a day of active learning, not just idle listening. Only 270 seats available. REGISTER NOW

THE VENUE WILL INFORM THE DISCUSSION TOO. SEED WILL BE HELD IN THE "CATHEDRAL OF MODERNISM"
CROWN HALL by Mies van der Rohe
Painstakingly renovated in 2005, Crown Hall stands as one of the most important buildings of the modern age and it was also held in the highest regard by Mies himself who said it best represented his "architecture of almost nothing."

* THE DAY'S SCHEDULE and INVITED GUESTS *

CARLOS SEGURA is the founder of <i>Segura, Inc.</i> , an internationally recognized visual communications company and the creator of <i>T26</i> the web's original digital type foundry as well as the 5 th retail brand and the <i>Cartype</i> weblog.	JASON FRIED is the founder of <i>37signals</i> , influential creators of web-based communication and collaboration tools <i>Bigscoop</i> , <i>Hightrise</i> , <i>Backpack</i> & <i>Campfire</i> and authors of the book <i>Getting Real</i> and the popular weblog <i>Signal vs. Noise</i> .	JAKE NICKELL is the Founder and JEFFREY KALMIKOFF is the Creative Director of <i>skimmyCorp</i> , the force behind the unstoppable community-based tee shirt design concept <i>Threadless</i> and a steady stream of other great ideas.
EDWARD LIPSON is a National Public Radio correspondent, architecture critic, blogger and Loeb Fellow at the Graduate School of Design at Harvard. He'll talk during lunch about the Crown Hall, the IIT Campus and Mies.	JIM COUDAL is the founder of Coudal Partners, a design and advertising consultancy that has created numerous brands and concepts such as <i>The Deck Advertising Network</i> , <i>JewelBox</i> , <i>Layer Tennis</i> and <i>Field Notes</i> .	GARY VAYERCHUK is the proprietor of <i>Wine Library TV</i> and a perfect example of someone who has used the web and his own ingenuity to harness the power of his passion. Check him on <i>Cocaine</i> , <i>Nightline</i> and <i>Ellen</i> .

An OPEN PANEL DISCUSSION will follow the presentations and the day will conclude with a RECEPTION on the LAWN of CROWN HALL featuring wines selected by Mr. Vaynerchuk.

* SIX CONCISE INTENSE PRESENTATIONS and AN OPEN PANEL to ALLOW FOR *

Much DISCUSSION and INTERACTION

An amazing setting, great food all day catered by *Big Delicious Planet* and a reception on the lawn afterwards. SEED promises to be an amazing Friday, which will leave you with an entire summer weekend in Chicago & take our word for it, a summer weekend in Chicago is pretty tough to beat. Regarding SEED, you can take other people's word for it too. Here are a few reviews of SEEDS 1 & 2: *Mike Rohde*, *Jameson Watts*, *Anthony Zinno*, *Bud Caddell*, *Chad Udell* *DK Design*, *Scott Dierdorf*, *Larry Wright*, *Wake Interactive*, *Matt Jankowski*, plus search Google for more comments

SEED is SOLD OUT

Add your email address here and we'll let you know the date and location of the next SEED

Any questions?

VARIOUS DETAILS: Registration opens at 8a and the conference will conclude around 5p, followed by the reception. Breakfast, a buffet lunch, including vegetarian options, and appetizers at the reception will be served. WiFi is free. Parking is included and IIT is easily accessible by public transportation. In fact, the CTA Green Line runs right through the Campus Center. From downtown a taxi should be around \$10. [Directions](#), [Google Map](#). We don't have any hotel affiliations but we dig *The Burnham*, *The Amalfi* and *The James*. The Sox host the Twins SEED weekend. *REM* is at The UC, *Blues Fest* is on, as is *The Printer's Row Book Fair*. Peace.
 Copyright 2008, Seed Chicago Conference. All rights reserved.
 SEC

This all-type solution for the Seed Conference announcement showcases many of the possibilities of CSS type styling. Varying type sizes, colors, and alignments create a clear hierarchy within a unified piece of design.

The Anatomy of an Effective Web font

200-POINT GEORGIA
Designed in 1996 by Matthew Carter
(hinted for optimal screen viewing by
Tom Rickner) specifically for the web.

200-POINT TIMES ROMAN
Designed in 1931 by Stanley Morison
and Victor Lardent (Monotype) for the
Times newspaper.

COUNTERS X-HEIGHT CAP HEIGHT BASELINE

The larger counters on Georgia increase legibility

Notice the difference in x-height at the same type size

Even the height of the capital letters differ at the same point size

The line on which letters sit and the starting point when measuring the x-height and cap height

POINTS & PIXELS

POINTS & PIXELS

The most common unit of measure when dealing with type is points and picas. There are 72 points in .996 inches and standard screen resolution is 72 pixels per inch (PPI). Therefore, one point is equal to one pixel when referencing elements at screen resolution.

The x-height, represented by the blue line, is the distance between the baseline—where the letters sit—and the top of a lowercase letter. It's clear to see that Georgia, designed by Matthew Carter specifically for the web, has a higher x-height than Times Roman at the same size. A counter is the “hole” created in letters like a lowercase a. In Georgia, the counters are larger and more open. These characteristics combine to make Georgia more legible than other serif typefaces when viewed on screen.

Issue No 390

NEW! FEB 11, 2014

Web animation, without the F word (Flash, that is).

UI Animation and UX: A Not-So-Secret Friendship

by VAL HEAD · 11 Comments

The words “web animation” make many of us search frantically for the “skip intro” button, but adding motion to our work can be meaningful and functional—when we find the right circumstances. Animation can provide cues, guide the eye, and soften the sometimes-hard edges of web interactions. Val Head shows you how CSS makes it possible.

Topics

Code
Front and back end development for the web, mainly using open web standards. Markup, style, scripting, and server-side techniques and technologies. Cross-browser HTML, CSS, and JavaScript. Frameworks and preprocessors. Creating websites and applications. Optimization and performance. Hacks and workarounds.

Includes:	Includes:		
Application Development	14	Community	26
Browsers	84	Content Strategy	40
CSS	127	Writing	38
HTML	143		
JavaScript	89		
The Server Side	30		

Content
Content strategy for desktop, mobile, and beyond. Copy as interface. Building trust through better writing and honest communication. Working with, and in some cases building your own, content management systems. Designing for readers. Web narratives and design as digital products and brands.

Includes:	Includes:		
Application Development	14	Community	26
Browsers	84	Content Strategy	40
CSS	127	Writing	38
HTML	143		
JavaScript	89		
The Server Side	30		

Design
Visual communication, art direction. Web layouts and typography. Graphic design interface design, user experience design, illustration, photography, artwork. Creative, strategic, and technical approaches to crafting great interfaces. Visual styles, influences, and trends.

Includes:	Includes:		
Brand Identity	17	Business	102
Graphic Design	71	Industry	90
Layout & Grids	65	Mobile/Multidevice	30
Information Architecture	29	State of the Web	79
Interaction Design	96		
Usability	85		
User Research	19		

Industry & Business
Another day, another disruption. The effect of rapidly changing technology on our culture. Buying and selling services and products. Making a buck. Licensing, copyright, and patents. Web standards versus the Mole People. W3C, ICANN, RIAA/MPAA, web laws. Generations, freedom of information, online privacy.

Process
Winning! Tools and techniques for fighting entropy. Working with clients and colleagues. Managing projects, people, budgets, and deadlines. Planning, facilitating, and finding balance. Keeping your creative spark. Giving your inner critic the boot. Banishing burnout. Setting agreements, expectations, goals, and game plans.

Includes:	Includes:		
Creativity	28	Accessibility	57
Project Management	71	Information Architecture	29
Web Strategy	15	Interaction Design	96
Workflow & Tools	56	Usability	85
		User Research	19

User Experience
What do the people who use your website actually want? Making web content accessible. Designing and testing interfaces and the systems that support them. Talking to users and considering real-world use cases. Testing on the cheap. Design, architecture, research, benchmarking, usability, analytics, studies, interviews, surveys, focus groups.

Includes:	Includes:		
Accessibility	57	Information Architecture	29
Interaction Design	96	Usability	85
Usability	85	User Research	19

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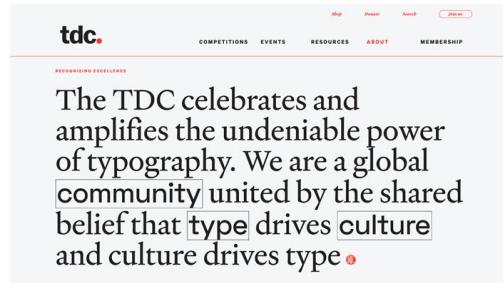
Follow us: [RSS](#) · [Facebook](#) · [Twitter](#)

A BOOK APART
Mobile First & Responsive Web Design bundle.
Buy both and save!

AN EVENT APART
Three days of design, code, and content for people who make websites.
See the 2014 schedule.

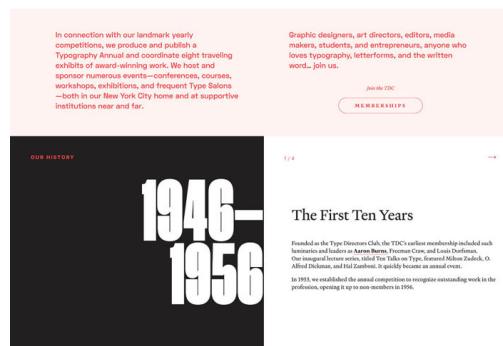


AListApart.com, uses a beautiful combination of web-safe type (*Georgia* for the body text) and @font-face (*Franklin Gothic* for the display type). This cohesive, type-driven layout has defined the *A List Apart* brand for many years.



Established in 1946, the TDC today curates a calendar of typographic intrigues designed to:

- build a **community** through public events and platforms
- support the **growth** of students and early career professionals
- recognize excellence in **type** design across the world.



The Type Directors Club, [TDC.org](#), naturally has some of the most dynamic and striking typography on the web. The site employs a number of typographic elements to create a visual feast for the eyes.

@Font-face Type

In truth, the @font-face command existed in CSS2 and dates back to 1998, but there is a problem with it when used by itself. @font-face uses font files located on a server to display a typeface in a browser exactly the same way images appear on a server and are displayed on a page. Therefore, with very little hacking ability, any user of a web page would have the ability to download the fonts used on any given web page. This was a big problem for font designers and the foundries that represent them. Fonts represent valuable intellectual property, and distributing them freely through the web significantly devalues them.

From this need came a plethora of font-delivery systems. Font-delivery systems like Fontdeck, typekit, webType, TypeCloud, and Google Fonts, among many others, use proprietary code to deliver fonts to a user's browser without ever revealing the font files to the user. Now, designers can license and use fonts from a seemingly limitless library. And type designers and foundries can protect their intellectual property.



HAND-PRINTED DESIGNS ON ETHICALLY SOURCED TEXTILES.

[LEARN MORE](#)



COLLECTION

AT INK & SPINDLE, WE DESIGN TEXTILES THAT WILL FIT IN YOUR LIFE FOR MANY YEARS TO COME.



We love Australia's native flora & fauna, but also the energy of the urban environment. We design for both the home and the office, have inherent longevity. Rather than following current design or fashion trends, we like to work with many local artists who try to develop designs that will fit in your life for many years to come.



We are inspired by Australia's native flora & fauna and the man-made urban environment of Melbourne.

We also love working with the language of street printing and hand printing, with all of our designs being screen printed on cotton apparel. We use overprinting, cross-hatching and other techniques to create beautiful results from only a single screen.



SUSTAINABILITY

IT'S AT THE HEART OF WHAT WE DO.

Our desire to live, work and create in an ethical and sustainable manner has influenced how I&S began and developed. Everything from the materials we carefully select, to our production processes, to our everyday business decisions, it all reflects our aim to walk softly on the earth.



We promote and use organic, sustainable & fair trade base cloths.



We use water based, solvent free inks. We minimise water wastage by using high pressure to clean screens.



We use recycled paper, card, envelopes, and reuse boxes & packaging materials where possible.

We believe that it's important to be as transparent as possible about sustainable and eco friendly practices. We're not perfect, and there are still elements of our business that we would like to improve upon for sustainability, but below is a list of practices we currently employ to minimise our impact on the earth:



We design for longevity, not conforming to short term, seasonal trends.



We have a water-board certified separation system to prevent waste ink particles from entering waterways.



We use biodegradable cells for packaging, as opposed to plastic.

WE PROUDLY OFFSET OUR CARBON EMISSIONS THROUGH SUPPORT OF CARBON NEUTRAL SCHEMES.

250

TREES & SHRUBS PLANTED

40

TONNES OF CO₂ OFFSET

DESIGNERS



InkAndSpindle.com, seen on this page, uses the Google Font Muli designed by Vernon Adams. The minimalist font can be used for both headlines and body text as seen here.

● TED RADIO HOUR WITH DEBRE WILMAN ● LISTEN NOW

MASTERS IN BRANDING — SINCE 2010 — NYC, 83^o, 8/10, 1:03:43 PM — SCHOOL OF VISUAL ARTS

Posters Celebrating our
10th Anniversary Rebound

83^o, 8/10, 1:03:43 PM —
New Flag Display Outside
the Studio



Branding at the Speed of Culture

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Branding at the Speed of Culture

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POSTER TOOL



Branding.sva.edu/ uses the Google Font Enriqueta slab serif for the body text, a font that was created by combining robust and strong serifs from the Egyptian style with softer tones from Roman typefaces.

This makes the need for using web-safe system fonts less critical, but there are still very good reasons to rely on web-safe fonts: most web-safe fonts, like Georgia or Verdana, were designed specifically for screen use; they have design characteristics that make them more legible when viewed at small sizes on a screen; and the @font-face command, like imagery, can add load times to a page.

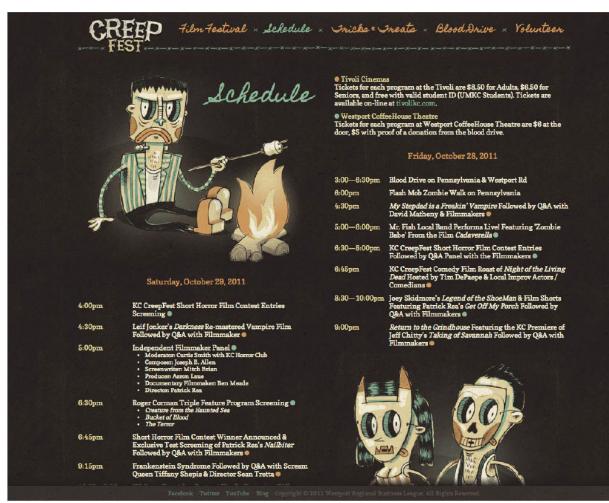
Fonts represent valuable intellectual property and @font-face leaves some question as to the end user's ability to reuse the font without paying for it.

Font styling is one of the most exciting and complicated areas of web typography. However, it is not the only area of focus for a designer. Web typography, like all forms of typographic expression, needs to illustrate a clear sense of hierarchy through the use of scale, color, and typeface. The examples shown here aren't meant only to dazzle with their typefaces, but to use the typefaces to convey a clear message.

Grumpy wizards
make toxic brew
for the evil Queen
and Jack.

Normal 400
Grumpy wizards make toxic brew

One morning, when Gregor Samsa awoke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his arrowlike back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by wrinkles into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.



KCCreepFest.com has a hand-drawn feel thanks to the Google Font Homemade Apple. The use of this font gives the site a feel of handwriting with the searchability of native type.

FEATURE

100 Years Of Olympic Logos: A Depressing History Of Design Crimes

There's some beautiful graphic design on exhibit in these 45 Olympic Games logos, but most of them make you go WTF.

[READ MORE](#)

41 NOTES 1.1K TWET 3.0K LIKE

FEATURE

Between ECONOMICS AND LIFE MARKETPLACE

ECONOMIC MARKETPLACE

Co.Design

EDITOR'S PICKS

INFOGRAPHIC OF THE DAY

EDITOR'S PICKS

INFOGRAPHIC OF THE DAY

FastCoDesign.com uses a mix of Museo Sans, a sans serif text font, and FCZizouSlab, a custom display font for headlines. The combination creates a nice contrast between display and text type.

DESIGN & FONTS



OBJECTS SHOP



HOUSE INDUSTRIES LETTERING MANUAL



THE PROCESS IS THE INSPIRATION

Fonts!



NEUHART DOLL PRINT



MUNICIPAL

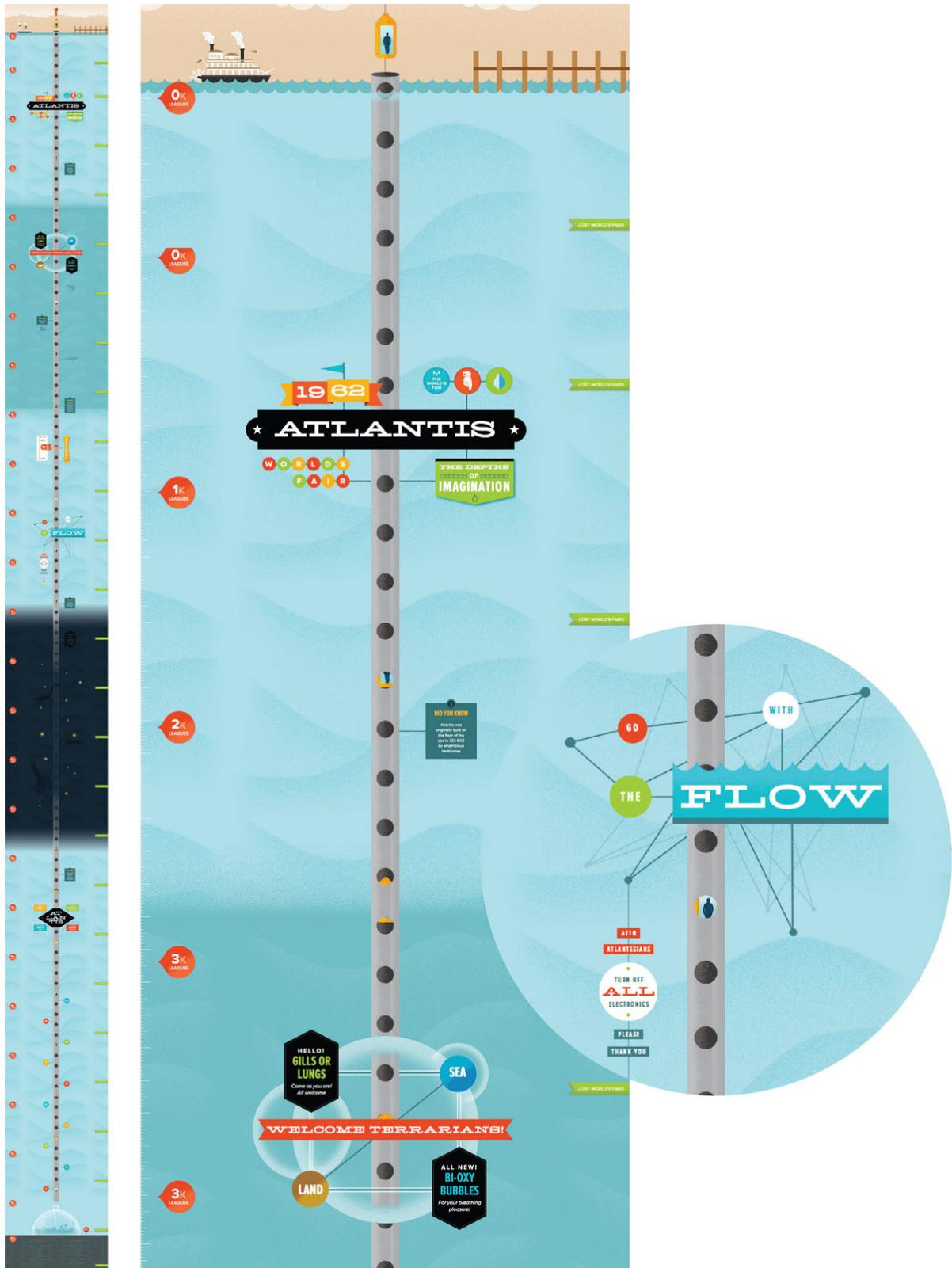
BROWSE FONTS

WHAT'S UP AT HOUSE?

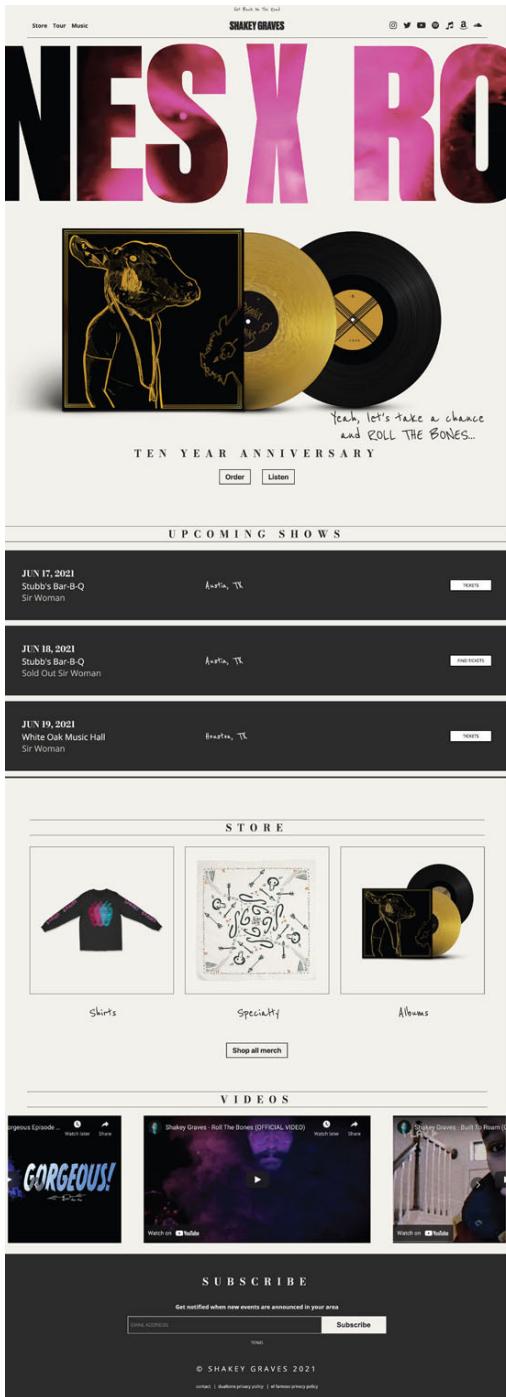
FIRST NAME LAST NAME
 ENTER YOUR EMAIL! ZIP CODE
 I'M A...

STAY UP TO DATE ON NEW RELEASES, PRODUCTS AND EVENTS

Here again is the home page of [HouseInd.com](#). The use of type, space, and color make it a stunning and inspirational example.



Created specifically to show off the capabilities of WOFF (Web Open Font Format) in Internet Explorer 9, this site designed by Frank Chimero is a masterpiece of illustration, animation, and



CHRIS WILHITE DESIGN [ABOUT](#) / [BEDROOM](#) / [OFFICE](#) / [STORAGE](#) / [TABLES](#) / [CABINETS](#) / [CONTRACTING](#) / [CONTACT](#) / m / r / n

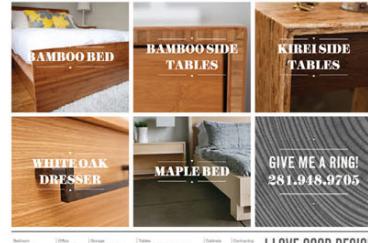


MAPLE BED

HEADBOARD 38H, PLATFORM 8H

LOW PROFILE WITH A RECLINED HEADBOARD. DIFFERENT MATERIALS AVAILABLE ON REQUEST. LOW VOC LACQUER FINISH.

SHOWN IN SOFT MAPLE



I LOVE GOOD DESIGN
281.948.9705

The designer of ChrisWilhiteDesign.com used bold condensed sans serif type contrasting with serif type to create a definite visual statement that is as distinctive as the products being shown on the site.

HUNTER'S MARLBOROUGH

Show me: White | Red | Sparkling
Order by: Price | Vintage

09 Breidecker
Bottle \$179.00 Case \$135.60
08 Chardonnay
Bottle \$199.00 Case \$169.80

09 Gewürztraminer
Bottle \$22.90 Case \$249.60
08 Kaho Roa
Bottle \$23.90 Case \$204.00
08 MiruMiu
Bottle \$22.50 Case \$235.00

08 Pinot Noir
Bottle \$26.90 Case \$226.80
09 Riesling
Bottle \$19.90 Case \$169.80
09 Rosé
Bottle \$15.00 Case \$135.60

09 Sauvignon Blanc
Bottle \$19.90 Case \$169.80
07 Sauvignon Blanc
Bottle \$19.90 Case \$169.80
08 The Chase
Bottle \$15.00 Case \$153.90

THE WINE STORE

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Jane Hunter has been described by the London Sunday Times as "the star of New Zealand wine". In 1980 Jane and her late husband Ernie founded Hunter's Marlborough Vineyard and Winery. Since then Hunter's have won more than 125 gold medals at national and international competitions, including the Marquis de Gouzaine Trophy for best Sauvignon Blanc in the World.

Delivery is available within New Zealand only and may take up to two weeks.
All orders must be a multiple of 6.
For international enquiries please refer to our local agents.

© 2010 Hunter's Marlborough

Display type on wineshop.hunters.co.nz is replaced using Cufón. Different than @font-face, JavaScript applications like Cufón use SVG graphics to display searchable type without using the font files.

— presents —

THE RIVET PRESS

A HIUT DENIM PRODUCTION

ALL ARTICLES
View all The Rivet Press articles in one uninterrupted flow of consciousness.

THE FACTORY
News, media and all the latest behind the scenes from our small denim factory.

SCRAPBOOK CHRONICLES
A carefully curated selection from the web that caught our eye and inspired us.

MAKERS & MAVERICKS
Our list of 100 movers and shakers that made a real change in 2013.

WORKSHOP WISDOM
Andrew Payne visits maker's workshops to document the creative process.

A COLLECTION OF WORDS
Essays, articles and articulate musings from Hiut Co-Founder, David Hiut.

HISTORY TAG TALES
Witness the lives and adventures of Hiut jeans through the eyes of their wearers.

INSPIRATION
An all visual tumble of hand collected images and optical stimulation.

A Week In Instagram / No. 007

THE FACTORY

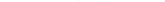
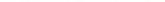
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If you run a company make sure it doesn't end up running you. You will have more ideas when you learn to switch off.



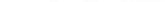
02
Sunshine trying to break on through.



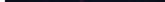
03
Paul has brought in his old jeans to practice on. #freeréparation #rawdenim



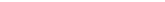
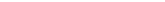
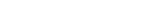
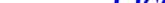
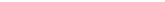
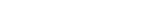
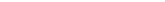
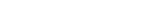
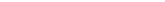
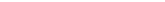
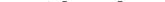
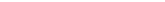
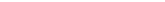
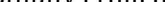
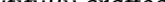
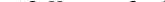
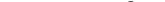
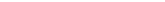
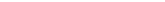
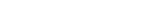
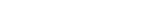
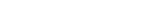
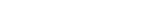
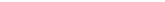
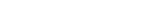
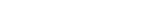
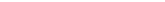
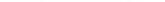
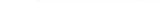
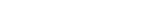
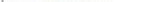
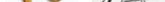
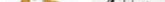
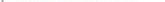
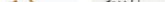
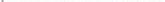
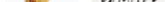
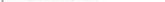
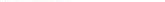
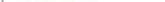
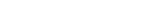
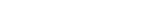
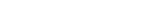
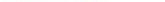
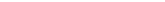
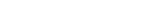
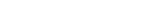
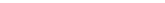
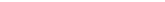
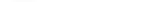
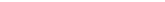
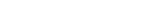
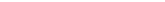
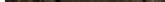
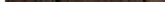
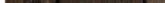
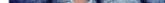
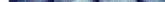
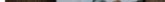
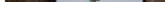
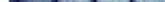
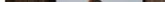
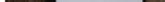
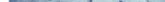
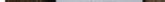
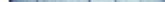
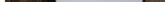
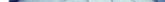
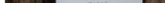
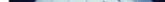
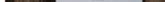
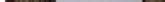
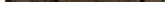
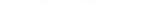
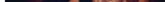
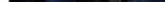
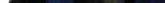
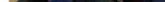
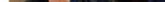
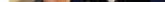
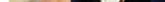
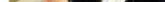
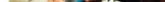
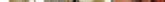
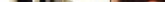
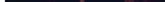
04
Storm blowing. Candles lit. Power cuts expected. #wildwest #cardiganbay



05
Calm. #notswildwest



06
Good food plus good design equals good book.





Section III

Optimize

7. Search Engine Optimization
8. Marketing and Conversion
9. Analysis



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CHAPTER 7

Search Engine Optimization

Clients are always looking for the maximum financial return possible on their web project investment. Return on investment (ROI) is critical because developing a website can be quite expensive, and organizations need to show value for the money they invest in a web project. While design plays an enormous role in building a strong brand, and well-thought-out usability gives customers a great experience, neither matters if the target audience cannot find a site. Attracting the maximum possible number of site visitors is essential for the success of a site—and, in turn, the success of the company that owns the site. Simply put, getting found is everything to a business.

Getting Discovered: Browsing & Searching

There are three primary ways a user finds a specific site: by typing an address (URL) directly into the browser address bar; by browsing and following links or advertisements from one site to another; or by searching a topic in a search engine such as Google. While there's some debate over this topic, most research shows that well over half of internet users start by searching a topic using a search engine. This chapter explores the considerations one must make while planning, designing, coding, and promoting a site so search engines can find and index it.

Just like with web design and web usability, search engine optimization (SEO) is continually evolving based on trends and market factors. It would be difficult to codify specific techniques in a book whose usefulness is intended to last beyond the publication date. Therefore, this chapter focuses on the conceptual foundation of SEO—the basic principles that form the core of various trends. The exact techniques for a specific market or site can easily be found, ironically, by searching the web for SEO. Understanding why SEO is important, and the basic principles that influence effective results, helps a designer approach the planning and creation of a site with the correct mindset.

Types of Search Engines

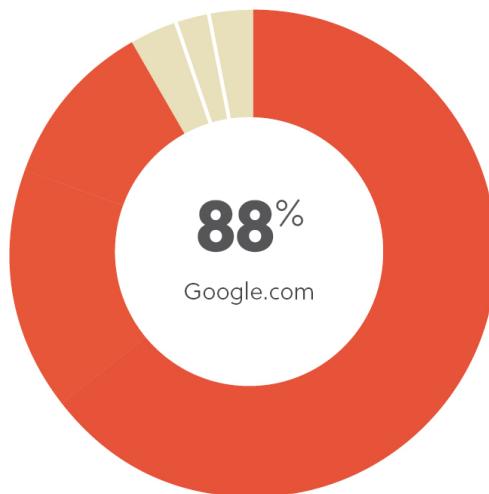
There are two types of search engines:

Crawler based, like [Bing.com](#) and [Google.com](#), which find sites using spiders to crawl the web and index content. A spider is a software tool that seeks out heavily trafficked servers for popular sites. Spiders are programmed to follow every link within a site while indexing the words it finds on each page. Crawler-based search engines gather information about a site and rank that site based on a series of on-site and external factors that will be explored in this chapter.

Directories, such as [dmoz.org](#), rely on volunteer editors to evaluate sites for a specific topic and determine whether they should be listed in the directory. While these types of directories provide highly relevant sites, the process of selecting sites can be slow, which can result in some newer sites not appearing in the directory. Directory sites, however, can provide significant SEO value to a site that is listed with them. The inbound links (IBL) from popular directories to a site help to dramatically raise that site's ranking with crawler-based search engines.

For the sake of clarity in this chapter, it is important to define a couple of terms: a browser is an application installed on the user's computer and is used to browse and display web pages. Some popular browsers are Chrome, Safari, and Firefox. A search engine is a website or web utility that catalogs sites, through various means, and presents the user with a list of sites that are relevant to the user's search. Some popular search engines are Google, Yahoo!, and Bing. A browser requires the user to know the exact domain name or URL of a site, beginning with www. and ending with .com, .org, etc., while a search engine requires only that a user have a topic he or she would like to find out more about.

Top Crawler-Based Search Engines



Google	88%
Bing	6%
Yahoo!	3%
All other	5%

Source: Statista

Just like with web design and web usability, search engine optimization (SEO) techniques are **continually evolving** based on trends and market factors.



Google is by far the most dominant search engine, accounting for 88% of all internet searches. The next closest is Bing at 6%.

The goal of any search engine is to sort through the millions of sites on the internet and deliver the most popular and relevant sites to a user based on a search term or phrase. The goal of a webmaster is to stand out from millions of sites and get his or her site listed however possible. It's an ever-evolving cat-and-mouse game where the rules change over time.

Early search engines relied mostly on site content when developing their rankings. A spider would simply read the text and the markup (the tags and code unseen by the user) to determine the content type and quality of a page. Some of these hidden bits of markup code include meta keywords, which can be listed in the `<head>` tag of the HTML and are intended to be the key terms and phrases used in the content of the page; the meta description, which is also found in the `<head>` tag and briefly describes the content of a page; and alt text (alternative text), which is a written description of a photo, for example, that can be translated to speech for vision-impaired users.

One issue with this method of cataloging is that these unseen tags can be filled with irrelevant terms that are nevertheless designed to yield high traffic. Say, for example, a webmaster launched a site for a brand-new widget. It's unlikely that anyone would be searching for this widget, so he might load the meta tags with terms related to cars—even though his widget has nothing to do with cars—because he knows millions of people search for terms related to cars every day. He may even put some white text talking about cars on his home page on a white background—white on white wouldn't be seen by the user but would be read as content by the spider. Within time, this widget site would begin appearing on searches for “cars”; however, when a user clicked on the link looking for car information, he or she would be disappointed to see that this site had no actual content related to cars—only widgets. This is called spamdexing or Black Hat SEO.

Additionally, as the internet evolved through the 1990s and into the 2000s, so did the types of content on websites. So-called “rich media,” such as Flash, audio, and video content, cannot be indexed by search engines using typical methods. Since spiders cannot listen to, watch, or interact with content, sites that employ rich content were not ranking.

Search engines quickly caught on and began adjusting their methods of ranking sites to reduce spam, detect Black Hat tactics, and increase the ranking of sites that employed rich media like video. While some search engines continue to employ a site’s meta description as the brief blurb under the link on a search results page, meta descriptions are not weighted heavily when ranking the site. Nor are meta keywords, alt tags, or other elements not seen by the end user, because of the ease with which they can be manipulated. Instead, search engines now use a combination of a site’s popularity, in addition to its content, to determine their rank for the site. To do this, search engines not only look at on-site elements like title tags—the text that appears in the top of the browser window—but also off-site factors like the domain name’s age and links from other sites. In fact, off-site factors have a greater effect on a site’s rank than do on-site factors. By effectively understanding which sites are the most popular in relation to specific search terms, search engines can reasonably ensure that the content is relevant to users who search those terms.

Elements and Weight of Google Ranking

- 1.** Link popularity
- 2.** On-page keyword usage
- 3.** Traffic and click-through rate
- 4.** Anchor text of external links
- 5.** Social graph metrics
- 6.** Trust in the host domain
- 7.** Registration and host data

Source: <http://www.seomoz.org/article/search-ranking-factors>

The Wild West

As search engines get more sophisticated in their methods of evaluating sites, so too, do the individuals who intend to manipulate the results. A high search ranking can have a significant monetary value for an organization or an individual. As a result, the competition to reach the top with high-volume terms can get fierce. When money is involved, there's usually someone trying to cheat the system.

Honest, content-based methods of SEO, like those discussed in this chapter, are called White Hat techniques—named for the good guys who always wore white in the Wild West movies. Conversely, Black Hat SEO tactics are deceitful and manipulative. Those who practice Black Hat SEO are generally looking for traffic volume for its own sake—not to entertain, inform, or in any way provide value to the user.

Search engines retain the right to punish sites that practice Black Hat or deceitful tactics (knowingly or unknowingly) by removing them from their lists.



It's essential to select keywords based on the **customer's point of view**—not necessarily the client's internal vernacular.

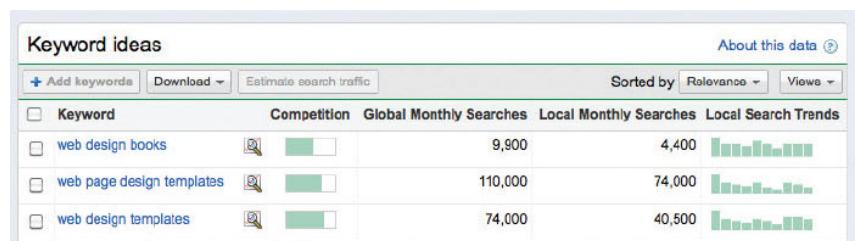
Keywords

Before one can begin the process of implementing either on-site or external SEO techniques, one must first determine the best keywords for the site. Keywords are the specific terms that relate directly to the content of a site that people might use in their search. It's essential to select these terms based on the customer's point of view—not necessarily the client's point of view. Very often, clients speak of themselves using internal language—like product names or industry terms—that don't reflect how users search for information. It's important to understand how a user would define a client's business and use terms that fit that idea.

Users generally search for the solution to a problem they're experiencing: "What is [blank]?" "I need a [blank]," or "Where is [blank]?" Therefore, an effective strategy for developing a list of keywords is to position them as the answer to a question. These might be single words, but two-, three-, and even four-word phrases can be used. Identifying these words and phrases can involve a few methods.

Keyword tools such as the Google Keyword Tool, as well as third-party pay services, like WordTracker, help identify terms. These services are connected to a database of popular search terms and can cross-reference a specific term with other, synonymous terms that may have also been used to find sites related to the same topic. They can also provide information on the volume, popularity, and competition of terms as well.

Site-indexing tools crawl a site and provide a list of the current keyword mix. This is a good place to start implementing an SEO strategy on an existing site.



<input type="checkbox"/>	web page design			165,000	110,000 
<input type="checkbox"/>	web page design tutorial			14,800	6,600 
<input type="checkbox"/>	web page design software			90,500	60,500 
<input type="checkbox"/>	flash web page design			368,000	165,000 
<input type="checkbox"/>	web page design tools			33,100	18,100 
<input type="checkbox"/>	web design courses			49,500	18,100 
<input type="checkbox"/>	learn web design			9,900	6,600 
<input type="checkbox"/>	professional web page design			18,100	12,100 
<input type="checkbox"/>	web design tools			14,800	8,100 
<input type="checkbox"/>	sample web page design			12,100	6,600 
<input type="checkbox"/>	web graphic design			60,800	49,800 
<input type="checkbox"/>	web page design jobs			18,100	14,800 
<input type="checkbox"/>	web design layout			9,900	4,400 
<input type="checkbox"/>	freelance web designer			49,500	14,800 
<input type="checkbox"/>	learn web page design			4,400	3,600 
<input type="checkbox"/>	web page design ideas			2,900	1,900 
<input type="checkbox"/>	cool web page design			8,100	6,600 
<input type="checkbox"/>	web design studio			27,100	6,600 
<input type="checkbox"/>	web page design prices			6,600	4,400 
<input type="checkbox"/>	web design awards			18,100	9,900 
<input type="checkbox"/>	web design jobs			33,100	14,800 
<input type="checkbox"/>	web design company			201,000	90,500 
<input type="checkbox"/>	top web design			90,500	49,500 
<input type="checkbox"/>	flash web design			90,500	49,500 
<input type="checkbox"/>	web page design tips			3,600	1,600 
<input type="checkbox"/>	award winning web design			4,400	2,900 
<input type="checkbox"/>	web page design examples			12,100	6,600 
<input type="checkbox"/>	web page designer career			880	720 
<input type="checkbox"/>	custom web page design			22,200	14,800 
<input type="checkbox"/>	web design tutorial			27,100	9,900 
<input type="checkbox"/>	web design ideas			8,100	5,400 
<input type="checkbox"/>	personal web page design			49,500	40,500 
<input type="checkbox"/>	web design and development			90,500	40,500 
<input type="checkbox"/>	web page design cost			12,100	9,900 
<input type="checkbox"/>	web design software			165,000	74,000 
<input type="checkbox"/>	best web design			74,000	40,500 
<input type="checkbox"/>	good web design			12,100	6,600 
<input type="checkbox"/>	professional web design			60,500	33,100 
<input type="checkbox"/>	web design magazine			5,400	2,400 
<input type="checkbox"/>	great web design			5,400	2,900 
<input type="checkbox"/>	web design tips			12,100	5,400 
<input type="checkbox"/>	good web design examples			14,800	8,100 
<input type="checkbox"/>	artistic web design			720	590 
<input type="checkbox"/>	creative web design			22,200	8,100 
<input type="checkbox"/>	web design prices			27,100	14,800 
<input type="checkbox"/>	web design london			33,100	8,100 
<input type="checkbox"/>	web design services			110,000	60,500 

This is a screenshot from the Google Keyword Tool. Searching the phrase “web design books” produces the list of additional keyword ideas seen here. The list is helpful for determining the right balance of competition and monthly user searches—too much competition makes a word hard to target, yet too few monthly searches make a word less than valuable.

Old-fashioned brainstorming, or role-playing—“If I were a user, what would I search?”—can produce a valuable list of terms that can act as a starting point before using a keyword tool.

When developing a list of key terms or phrases, it’s important to think of broad enough terms, so there’s an adequate amount of search volume, but not so broad that there are so many results that competing for the top spot would be impossible. For example, imagine a site that sells golf shirts patterned after retro shirts from the 1950s. Simply using the term *golf* would be problematic, since there are roughly 416 million search results for the term *golf*—everything from golf clinics and clubs to golf vacations and books. However, the phrase *1950s golf shirts* is too specific and may not yield the search volume that the client is looking for. Therefore, phrases like *classic golf shirts* or *buy retro shirts* might produce the right volume of qualified traffic with a reasonable ability to rank highly.

Keywords or phrases should not only accurately and specifically describe the content on a site; they should also be tailored to promoting conversion—a topic that’s explored further in the next chapter. Most sites have a specific action they would like a user to take: sign up, buy, log in, etc. For these sites, it’s not enough to simply be found: it’s important to drive visitors who are looking to take action, so the keywords chosen for the site can include verbs like *buy*, as in the previous example, to promote high-value traffic—not just high volume.

Keyword lists should be kept at a manageable length—twenty-five to seventy-five words, depending on the size and type of site. A list that's too long can dilute the effectiveness of each individual keyword. Consistency and repetition is important for SEO, and a long list of words cuts down on the writer's ability to repeat terms. Although, it should be noted, some search engines may flag as spam a repetition of the exact same phrase numerous times, and this can be detrimental to a site's ranking. The terms that people use to search, and the concepts, ideas, and words used on a site, evolve constantly—and therefore so should the list of SEO keywords. The list should be revisited frequently enough to be sure all of the terms are current and connected to the user.

Designing for Spiders

Once a keyword list has been developed, it's time to begin employing those keywords on the site in ways that provide the most value for search engines. It's important to note that SEO factors shift in their overall importance, and no one factor will have a significant impact. It's the combination of these ideas and the management of them over time that creates an effective SEO strategy.

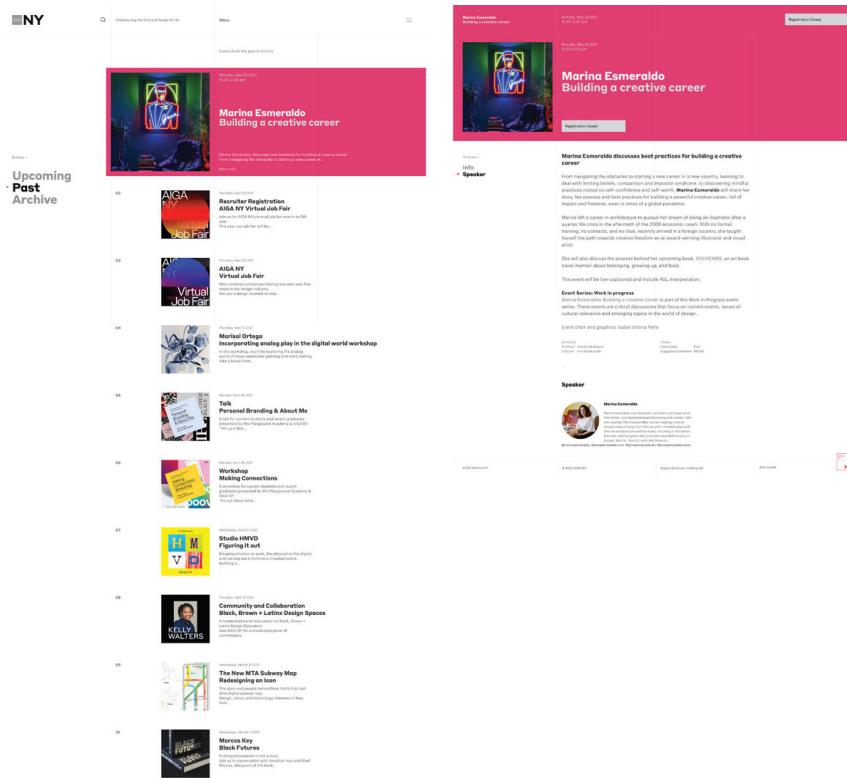
When designing for SEO, it's important to remember the two most basic things about how a search engine ranks pages:

- Is this page what it claims to be?
- How popular is this page?

The former is done by highlighting—visually and technically— specific key phrases that describe the page. The latter is done by linking to the page, as we will discuss later in this chapter.

While the majority of SEO techniques center around developing content and establishing relationships with like-minded sites, designers can have an impact on the SEO value of a site. Designing for SEO means using web-specific design methods, especially when it comes to displaying content, that yield visually interesting and dynamic results that search engines can index. This involves planning for an appropriate mix of graphics, animation, and content. Often, sites go too far toward one end of the spectrum or the other; too much of an SEO focus and a page can look generic or under-designed, while too much of a design focus, such as overuse of Flash or graphics for key text items, can result in poor search engine ranking. However, having an effectively optimized site doesn't mean it can't be designed well, and vice versa. It's simply a matter of employing the correct techniques.

Designing for SEO means using **web-specific design methods, especially when it comes to displaying content, that yield visually interesting and dynamic results that search engines can index.**



The AIGA NY site employs many SEO best practices both seen and unseen. The site architecture is clear for easy crawling by spiders; links and headlines are filled with valuable keywords; and the source code is concisely written.

In previous chapters, this book explored the pros and cons of various means of displaying type—or, more accurately, content. Using methods to display “live” text (as opposed to images of text) is important, but the concept of designing for SEO goes beyond just using web-safe type. The designer’s arrangement of content is critical to effective SEO. Important, keyword-rich content should be displayed above the fold—the higher the better. The content should be broken up with headings and subheads, not only for scannability, but for SEO as well. Keyword-rich headings and subheadings should be styled using the “H” tags: `<H1>`, `<H2>`, `<H3>`, etc. The content in these tags is given greater weight by spiders since it is likely to contain information about the key ideas on the page.

Having keywords above the fold for the user to see is important, but equally—if not more—important is having keywords appear as high as possible in the HTML code for the spiders to find. To do this, pages should be built using CSS and `<div>` tags rather than tables. Using tables, an older method of building page structures with rows and columns, results in longer code that can push down content in the markup. The CSS styling should be imported from an exterior CSS style sheet to avoid having long stretches of CSS code in the `<head>` tag of a page. The same is true for JavaScript functions, or anything that can unnecessarily lengthen the markup.

Images can play a role in SEO as well. Since images saved by a designer are the exact same images that get downloaded by the user for display in a browser, the file names are important. Keyword-rich file names can help SEO—`widget.jpg` instead of `img_123.jpg`, for example.

Arranging content and creating assets in a way that's both user-friendly and spider-friendly is a unique challenge for a web designer. However, a designer can only have so much influence on the overall SEO strategy. An all-encompassing SEO strategy involves collaboration among a designer, a copywriter, the development team, the client, and even a media planner. What follows are other SEO factors that designers should be aware of, but which often are the responsibility of others on the team.

```

<head>
<title>Studio HMVD ~ Figuring it out - AIGA NY</title>

<meta name="description" content="Championing the future of design for all.">

</head>
<body>

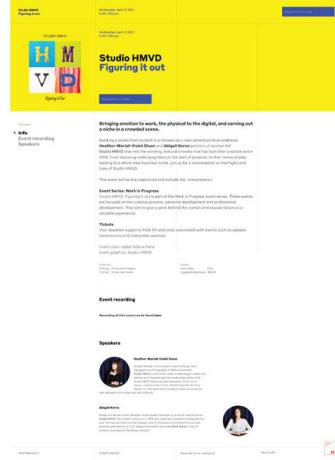
<h1>Studio HMVD
Figuring it out</h1>

<h2>Bringing emotion to work, the physical to the digital, and carving out
a crowded scene.</h2>

<p>Building a studio from scratch is a choose-your-own adventure style endeavor.
<strong>Heather-Mariah Violet Dixon</strong> and <strong>Abigail Kerns</strong>
partners of women led <a href="http://studiohmvd.com/">Studio HMVD</a>
dive into the winding, textural process that has built their practice since 2018. From
exposing underlying fears at the start of projects, to their sense of play leading to
a whole new business niche, join us for a conversation on the highs and lows
of Studio HMVD.</p>

</body>

```



To the right are excerpts from the code for the web page seen on the far right, [AIGANY.org](#). Only some of the important SEO features are displayed here, including:

- Title tag, which appears as part of the browser window above. It contains valuable keywords that users might search to find a school.
- The meta description is used by Google and other search engines to describe a site.
- The <H1> tag is actually the logo on the page. The text is indented off the visible page and replaced with a background image of the logo.
- Subheads are styled as <H2> tags.
- Body copy is filled with linked keywords.

Internal SEO Factors

On-site SEO influencers can begin with the domain name or URL of the site. Finding the right domain name for a site can be difficult because so many names have already been taken, but choosing a completely arbitrary phrase could hurt a site's SEO value. Using a keyword in the URL can increase its relevance to certain topics. Also, the extension applied to the URL can affect its rank: .com and .org rank higher than other, less popular

extensions like .me, .biz, or .us. The age of a domain can also play a role in a site's ranking. Similarly, keyword-rich page addresses can have a positive effect on SEO. For example, instead of naming a blog page using the date (www.example.com/2010/05/05/), the name should reflect the topic (www.example.com/widgets/widget_name/).

Developing a comprehensive SEO strategy means giving each page of a site an identity. This identity is formed and supported by key phrases or terms placed in strategic locations throughout the page. Not all key phrases will be used on every page—in fact, that's a common mistake. Instead, each page should focus on one or two key phrases to provide the most impact for the spiders looking to confirm that a page is what it claims to be. Spiders validate a page by weighing or giving more importance to certain elements over others, making the location of keywords critical to the SEO success of a page.

Probably the most significant location for a key phrase is in the <title> tag for the page. This is the line of text that appears at the top of a user's browser window, above the address bar. Crawl-based search engines place a very high value on this text, as it's very likely to reflect the content of a page. Therefore, the content of the <title> tag should be clear and to the point. Repetitive or non-descriptive <title> tags have a negative effect, such as simply repeating the name of the site on every page title.

Ultimately, SEO is about content—valuable content.

THE BASH™

LOG IN | PARTY PLANNING | VENUES | SERVICES | LIST YOUR SERVICE |

IM LOOKING FOR A MY EVENT IS IN SEARCH

HOW IT'S DONE

EXPLORE YOUR OPTIONS

Browse through a variety of vendors in your area. See photos, videos and verified reviews from real clients.

REQUEST THE BEST

Select your favorites and share some details about the event. We'll send our Request to get the ball rolling.

COMPARE YOUR QUOTES

Review customized quotes and evaluate your options. Then talk with the vendors right here on The Bash.

BOOK WITH CONFIDENCE

Choose who best fits your event and book with us to receive our money-back guarantee.

3,731,048
EVENTS AND COUNTING!

VIRTUAL EVENTS

Every special occasion deserves a celebration—even while social distancing. Find a vendor from anywhere in the country for a virtual event.

[Discover Virtual Event Services](#)

VIRTUAL EVENT TIPS & INSPIRATION

We'll help to bring your virtual party to life.

How to Host a Virtual Party: a Step-by-Step Guide

How to Host an Amazing Zoom Party for Any Occasion

23 Talented Vendors that Offer Virtual Party Services

35 Virtual Party Ideas to Socioelize During Self-isolation

[Explore All Virtual Party Inspiration](#)

OUR GUARANTEE

Book vendors with confidence, backed by our guarantee.

VENDOR ASSURANCE

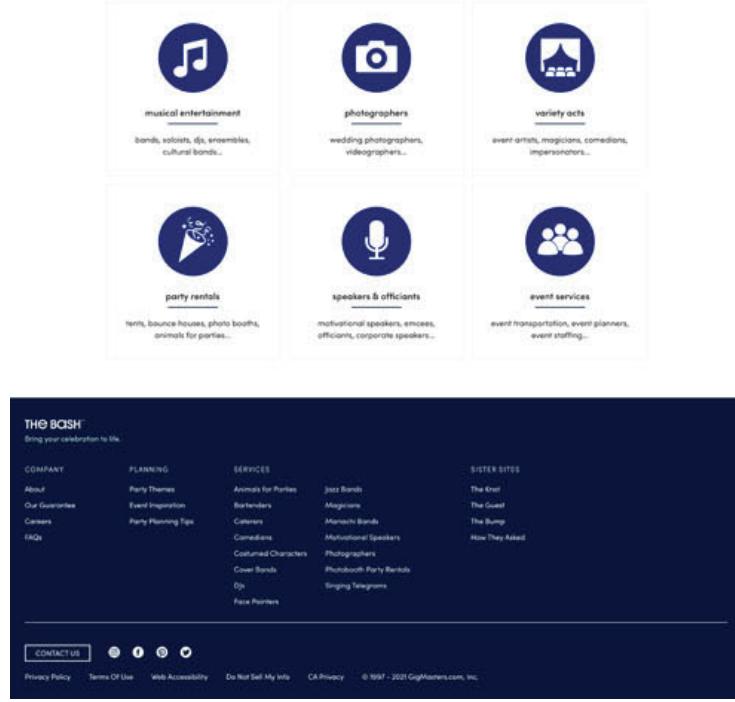
Read real reviews, see our complete profiles, and communicate with our event professionals.

PAYMENT PROTECTION

Take comfort knowing you're backed by our 100% money-back promise on payments made through The Bash.

HANDS-ON SUPPORT

Get expert advice or replacement assistance from our top-notch Account Specialist team.



TheBash.com is a site that allows users to book all types of entertainment. Their home page (right) contains text links to many categories of performers. These links combined with other internal SEO techniques consistently put *TheBash.com* at the top of search listings.

Navigation plays a significant role in SEO. Terms that appear in links are given higher value by spiders. Therefore, it's important that the main navigation be styled using “live” text—as opposed to images—when possible. Breadcrumbs, as discussed in [Chapter 2](#), “Elements of Usability,” is a great way to get keywords into links that appear on every page. Even the links within text play a part in SEO. When leading a user to another page, it's best to include keywords in the link (“Learn more about this widget” instead of just “Learn more”). Text-based site maps provide a useful tool for the user, but they also provide keyword-rich links for spiders. All of these keyword interlinks demonstrate to a search engine that the site, not just a single page, is rich with relevant content.

Ultimately, SEO is about content—valuable content. Each page of a site should contain at least some content; avoid landing pages or splash pages

that simply lead a user to another page. (More on landing pages in a bit.) The content of each page should focus on a single key term or phrase and should be updated regularly. Syndicated content, or content that is being pulled from other sites via RSS (Real Simple Syndication), does not have significant SEO value; in fact, it can have a negative effect. Most importantly, content should be interesting to users. Users who value the content of a site generally tell others about it and even link to it from their sites or through social media. These links and high traffic can have a profound effect on the rank of a page.

External SEO Factors

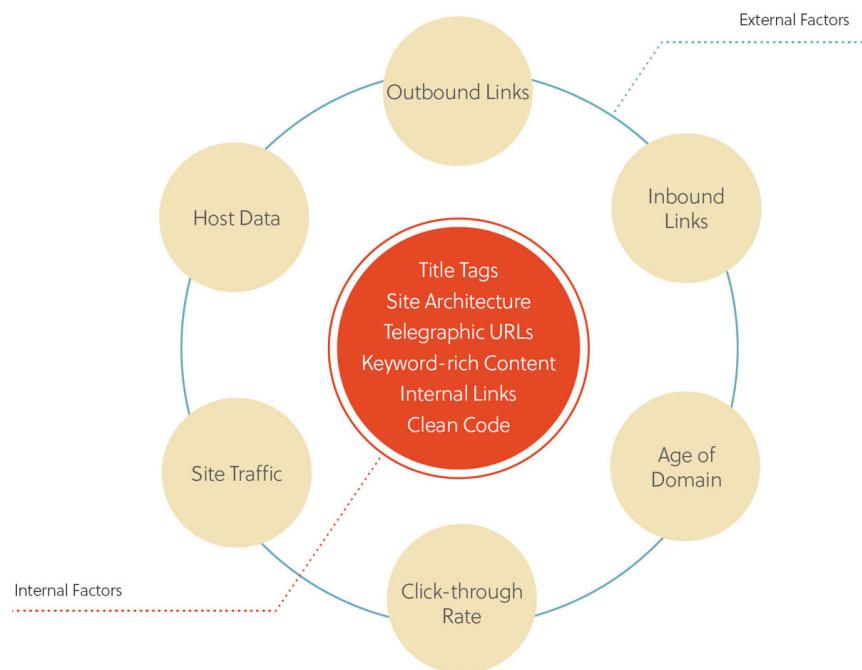
As discussed earlier in this chapter, search engines have shifted their ranking methods away from focusing solely on site content to focusing on a site's popularity. The founders of Google developed this method by studying how college theses are evaluated. If a thesis paper is referenced by another thesis paper, it must have merit, and it must be truly about what the title says it is. The more theses that reference another thesis, the more valuable that thesis must be. Although the methods and details shift over time, that is how Google and similar sites rank web pages—by the number of sites that link to them. It's a form of validation.

Search engines look at the inbound links (IBL) that a site has—links that people use to connect to a site from other sites. The more inbound links, the more likely it is that a site is trusted. In addition to simply counting the IBLs, spiders read text within the links, and if it matches the content of the page, the ranking is boosted. The greatest value comes from two pages with similar content linking to each other. Similarly, but with a slightly lesser

value, outbound links (OBL) to sites with relevant content can help with SEO. These links going out to other sites have lesser value because they can easily be manipulated by a webmaster. The goal, however, is to demonstrate that the site exists within a community of sites with connections back and forth.

The second way to determine a site's popularity is by evaluating the click-through rate, or the number of times a link has been clicked by a user, on a search engine results page (SERP). This is where the meta description tag for a site comes into play. While Google and other search engines no longer use the content of the metadata to rank a page, they do use the meta description as the blurb below the link on their results pages. A well-written meta description can help entice users to click.

A comprehensive SEO strategy targets high-value keywords with both an internal and external focus.



This diagram illustrates the top six external and internal SEO factors. SEO factors shift and change over time, but the goal of a webmaster is to illustrate to a spider that a site is exactly what it's claiming to be.

Finally, a site's popularity can be determined by its inclusion on directory sites. Since directories use knowledgeable human editors to evaluate the type and quality of content for a site, getting listed in a directory is a clear indication that a site lives up to its promise.

Paid Search

The concepts discussed to this point in this chapter produce what are known as organic search results—that is, the ranking of a site happened through the “natural” patterns and habits of users. There’s another option to market and promote a site using search engines: paid search. It’s called this because webmasters pay to have their sites listed on the search results page for specific terms. Paid search can be a valuable tool for marketers who are attempting to gain relevance in high-volume markets.

Paid search results appear at the top of most search results pages or on the right-hand side of the page. There is always some indication identifying paid search results, such as “Sponsored Links.” This form of advertising can be sharply targeted to a specific segment of users, making it an attractive, relatively low-cost option for many clients. Pricing is usually based on the number of clicks an ad receives; this is why paid search is also called pay per click (PPC). Pricing is also based on the volume of the terms a campaign is targeting (the higher the search volume, the higher the price) as well as the position or “slot” that is desired—the top two slots cost more than the lower slots, for example.

Paid search advertising can be **sharply targeted** to a specific segment of users, making it an attractive, relatively low-cost option for many clients.

Google search results for "seo".

Ad - https://www.business.fiverr.com/seo/optimization
When you need SEO optimization - Don't sacrifice quality
 Find a freelancer with the quality you need to give you SEO optimization you can trust. For content, keyword research, guest blogging & more. Fiverr Business has you covered.

Ad - https://www.hozio.info/ (855) 504-6948
Search Engine Optimization - Hozio Website Optimization
 We Know How To Optimize Your Website To Get You Traffic That Turns Into Sales. Call Today. Call Us For A Free Consultation On How To Start Winning Today. Get More High...

Ad - https://www.zerogravitymarketing.com/
Zero Gravity Marketing - Connecticut's Top SEO Agency
 Zero Gravity Marketing is a results-driven agency with highly experienced SEO experts, 100% transparency and proactive communication. Check out our SEO case studies!

Ad - https://www.yourseoshop.com/ (601) 999-1513
\$149 Professional SEO Services - Affordable SEO Services in US
 Revenue & Lead Focused SEO Services. Transparency & Results. ROI Driven. Conquer the Market With YourSeoShop. Book Your Free SEO Strategy Session Now. Let's Talk!

<https://moz.com/beginners-guide-to-seo>

Beginner's Guide to SEO [Search Engine Optimization] - Moz
 It's a theory of psychology that prioritizes the most fundamental human needs (like air, water, and physical safety) over more advanced needs (like esteem and ...
 SEO 101 · On-Page SEO · Technical SEO · Measuring & Tracking SEO

People also ask

- What is SEO and how it works?
- What SEO means?
- How do I SEO my website?
- How SEO is done?

<https://moz.com/introduction>

SEO 101: What is it, and why is it important? The Beginner's ...
 What is SEO? SEO stands for "search engine optimization." It's the practice of increasing both the quality and quantity of website traffic, as well as exposure to ...
 Smart SEO Goals · How Search Engines Work · Whiteboard Friday · Moz

<https://developers.google.com/search/docs/beginner>

SEO Starter Guide: The Basics | Google Search Central
 An SEO (search engine optimization) expert is someone trained to improve your visibility on search engines. By following this guide, you should learn enough to ...
 Who is this guide for? · Getting started · Optimize your content

<https://searchinginland.com/guide/what-is-seo>

What Is SEO / Search Engine Optimization?
 What Is SEO? Search Engine Optimization? SEO stands for "search engine optimization." In simple terms, it means the process of improving your site to increase ...



The Keyword Agency | The iWiz LLC Miriam Bakker Digital Marketing Consult...
 5.0 ★★★★ (21) · Internet marketing service
 7+ years in business · (203) 658-7590
 Open · Closes 5PM
 Keywords, SEO, google google google."

Expert SEO Consulting
 No reviews · Marketing agency
 10+ years in business · Norwalk, CT · (203) 803-1287
 Open · Closes 5PM

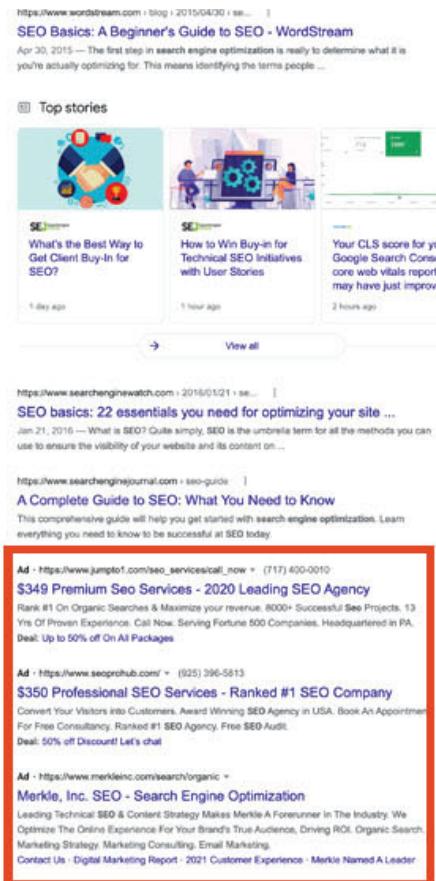
LeadGen SEO By Apollo Group
 No reviews · Internet marketing service
 Darien, CT
 Open 24 hours

<https://neilpatel.com/what-is-seo>

SEO Made Simple: A Step-By-Step Guide For 2021 - Neil Patel
 Search engine optimization (SEO) is the process of optimizing your online content so that a search engine likes to show it as a top result for searches of a certain ...

https://en.wikipedia.org/wiki/Search_engine_optimization

Search engine optimization - Wikipedia
 Search engine optimization (SEO) is the process of improving the quality and quantity of website traffic to a website or a web page from search engines.



The areas outlined in red are paid or sponsored search results. These links are paid for by advertisers targeting specific keywords—“SEO,” in this case.

Creating a paid search ad generally involves very little design—certainly none for the ad itself. Instead, ads are copy-based and styled by the advertiser. A paid search ad consists of a headline and body copy that conform to a strict word count. This word count and the need to fit keywords into the text make writing effective paid search ads a unique art form. Copy for an ad also has the ability to be dynamically generated based on a user’s search term. For example, a PPC ad campaign for Florida might have a headline that reads, “Looking for vacations in [Keyword]?” When a user searches “Orlando Vacation Packages,” the paid search ad would read “Looking for vacations in Orlando?” This gives the user the impression that the content behind this link is extremely relevant to his or her needs.

Paid search ads can link to a page within the advertiser's site, but for greater tracking and conversion, they can also lead to what's called a landing page. Landing pages are specifically designed to maximize the return on investment (ROI) for paid search and advertising campaigns. Often, two or three landing pages will be created to test which messages and design treatments work best. Over time, the pages with lower conversion rates are eliminated, again maximizing the ROI. The topic of converting browsers into buyers is explored further in the next chapter.

OceanofPDF.com

CHAPTER 8

Marketing and Conversion

This chapter explores various means of attracting users to a site beyond organic search traffic, converting them into valuable customers, and maintaining a profitable relationship with them. From paid advertising and viral marketing as means to attract visitors, to cross-selling and upselling and email marketing to keep them, each phase of the customer cycle can have a large and lasting effect on the number and value of users that come to a site.

Turning Browsers into Buyers

A website needs visitors in order for it to be seen as a success. Previous chapters have examined the methods of driving traffic through search engine optimization (SEO). SEO and search marketing sometimes aren't enough, especially when the client is looking to gain awareness among a specific target demographic for a product or service that's new or that fulfills a need that may not be obvious to a user. In these cases, a more proactive form of marketing is required—web marketing. Web marketing is a multi-billion-dollar industry covering a wide spectrum of services, from banner advertising and paid sponsorships to more organic forms of advertising like viral and social marketing.

When implemented properly, SEO, combined with effective web marketing, can drive large volumes of traffic to a site, but sheer numbers alone may not be good enough for a site to succeed long-term. Most sites require the user to take an action, from signing up to be a member, to buying things, to viewing as many pages as possible, to help with advertising impressions. Therefore, it's important that marketing efforts drive high-value visitors to a site. High-value visitors are visitors that come to a website not by chance or just to browse, but with the purpose of completing the required action of the site. Finding high-value users is a matter of promoting a site through the proper channels to target the right type of user, and by creating a compelling campaign that appeals to the needs of that target demographic.

Web marketing is a multi-billion-dollar industry covering a wide spectrum of services from banner advertising and paid sponsorships to more organic forms of advertising like viral and social marketing.

Browsers can be converted into high-value visitors, once they arrive at the site, through on-site marketing techniques. Certainly the methods of clear design and planned usability play a role in converting browsers into buyers, but there are other tools that a design team can use to further increase the conversion rate of users. Cross-selling is a means of telling a user, “If you like this, you might like that,” and upselling is a means of telling a user, “This product is good, but that product will satisfy more of your needs.” Both are effective ways to maximize the value of a user. Sharing mechanisms placed throughout the customer stream on a site can help spread the word about a site through word of mouth. This type of social sharing can be seen as significantly more trustworthy among potential users than banner advertising.

Once a customer has engaged with a client’s brand by performing the required action on a site, the next step is to retain that customer. Retaining existing customers is vital for several reasons, but most important is the fact that it costs half as much to retain a customer as it does to attract a new one. Provided that an existing customer is happy with the experience, that person can help attract new customers by telling people about the experience and can even provide valuable feedback to the client about how to enhance the customer experience. Relationship marketing, which is used to communicate with existing customers, includes social marketing and email marketing. These elements help customers feel like they’re on the inside and that they’re appreciated.

Although entire books can and have been written on any one of these topics, this chapter gives an overview of the considerations a designer must make when attempting to add the most value for a client.

Display Advertising

Creating an effective banner ad campaign involves many disciplines, from copywriting and design to media strategy, technology, and even psychology. Users have become accustomed to tuning out banner ads, so getting noticed takes knowing the right techniques for a specific audience. As with any form of advertising, web banner advertising starts with the right media plan. A media plan is a strategy for determining where and when the banners will appear. These choices are made with several factors in mind, including the relevancy of the content on a site compared to the advertisement, the amount of traffic a site has, and the cost per click that a site offers.

Once in place, a media plan will dictate the types and sizes of interactive marketing units (IMU) needed for a campaign. The Interactive Advertising Bureau (IAB) has set standards for file size, dimension, and animation time. Included in the IAB standards are Universal Ad Package (UAP) sizes. UAP standards make it easier for companies to advertise, since advertisers only need to create a finite set of banner sizes that can be used across a wide range of sites. Universal Ad Package sizes (in pixels) include:

Leaderboard	728 × 90
Wide Skyscraper	160 × 600
Medium Rectangle	300 × 250
Rectangle	180 × 150
Mobile Leaderboard	320 × 50

A diagram showing the complete set of IAB IMUs is featured on the next spread.

• HOME

IAB New Ad Portfolio: Advertising Creative Guidelines



The IAB New Ad Portfolio replaces all the previous creative display guidelines for mobile and desktop – including the Universal Ad Package (UAP), rich media units, and other ad units’ related guidance. Streamline design and cross-screen production in this mobile world: Start transitioning your creative and ad placements to the new flexible ad units!

The new ad units are based on aspect ratio and size range rather than fixed pixel sizes. Flexible sized ad units allow for ad delivery across multiple screen sizes and integration with responsive website design. The creative design can scale to different screen sizes.

Our working group has prepared these final portfolio guidelines along with some transition guidance and frequently asked questions, based on all the feedback received on the draft of the technical specifications and some extensive testing.

The Interactive Advertising Bureau released a complete overhaul of the IAB Standard Ad Unit Portfolio, updating its digital ad formats to adapt across screens, and to incorporate the LEAN Principles of lightweight, encrypted, AdChoices supported, and non-invasive advertising.

Aspect Ratio Examples





6:1

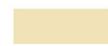


8:1





Pop-Under
720 x 300, 40K, :15



Micro Bar
88 x 31, 10K, :15



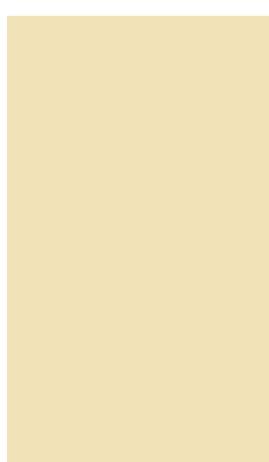
Button 1
120 x 90, 20K, :15



Leaderboard
728 x 90, 40K, :15



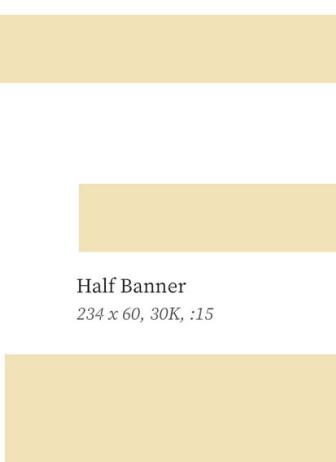
Button 2
120 x 60, 20K, :15



Vertical Rectangle
240 x 400, 40K, :15



Square Pop-Up
250 x 250, 40K, :15

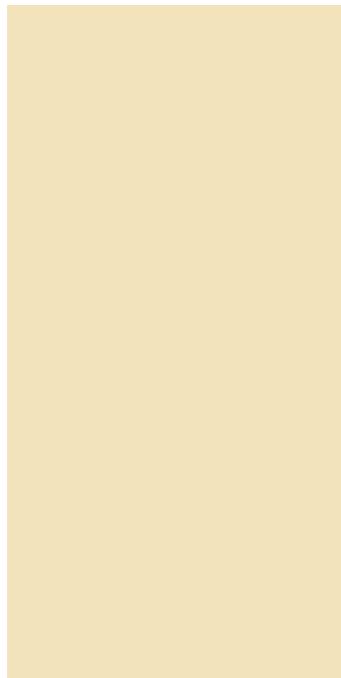


Half Banner
234 x 60, 30K, :15

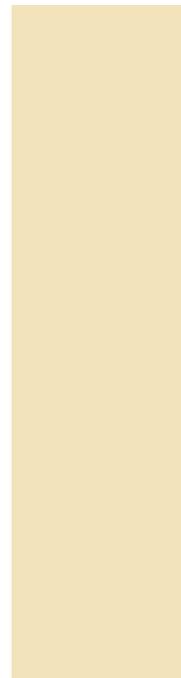
Full Banner
468 x 60, 40K, :15



3:1 Rectangle
300 x 100, 40K, :15



Half-Page Ad
300 x 600, 40K, :15



Wide Skyscraper
160 x 600, 40K, :15



Skyscraper
120 x 600, 40K, :15



Square Button
125 x 125, 30K, :15



Large Rectangle
336 x 280, 40K, :15



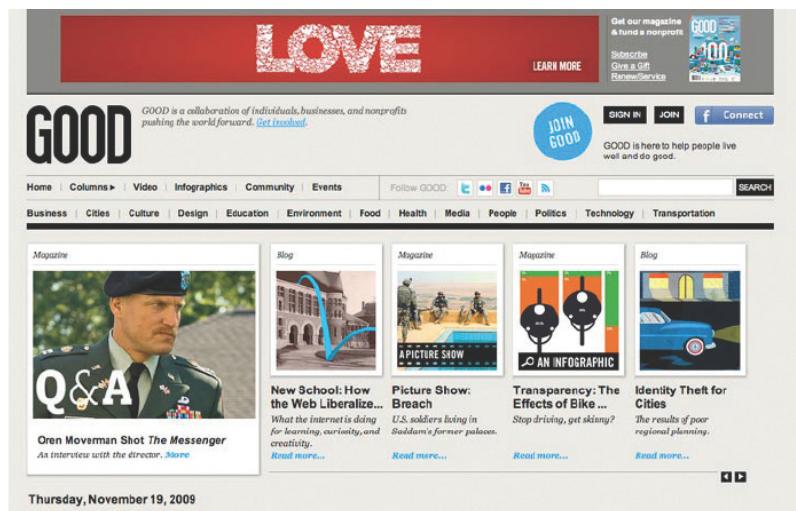
Medium Rectangle
300 x 250, 40K, :15



Rectangle
180 x 150, 40K, :15

A **click-through rate** is the number of people who have clicked on the banner and is expressed as a percentage of the number of people who have seen the ad, called **impressions**.

When creating a banner ad, a designer is looking to generate a high click-through rate. A click-through rate is the number of people who have clicked on the banner to go to the client's site. The click-through rate is expressed as a percentage of the number of people who have seen the ad, called impressions. For example, if a banner is on a page where 25,000 people visit and 250 people click the banner, the click-through rate is 1 percent—an admirable rate for a site with this amount of traffic. This level of detailed statistical data is unique to web marketing, and it enables a high level of control over a campaign. Often, a banner campaign will involve multiple versions of a banner and over time, high-performing banners can replace low-performing banners to maximize the click-through rate of each placement.

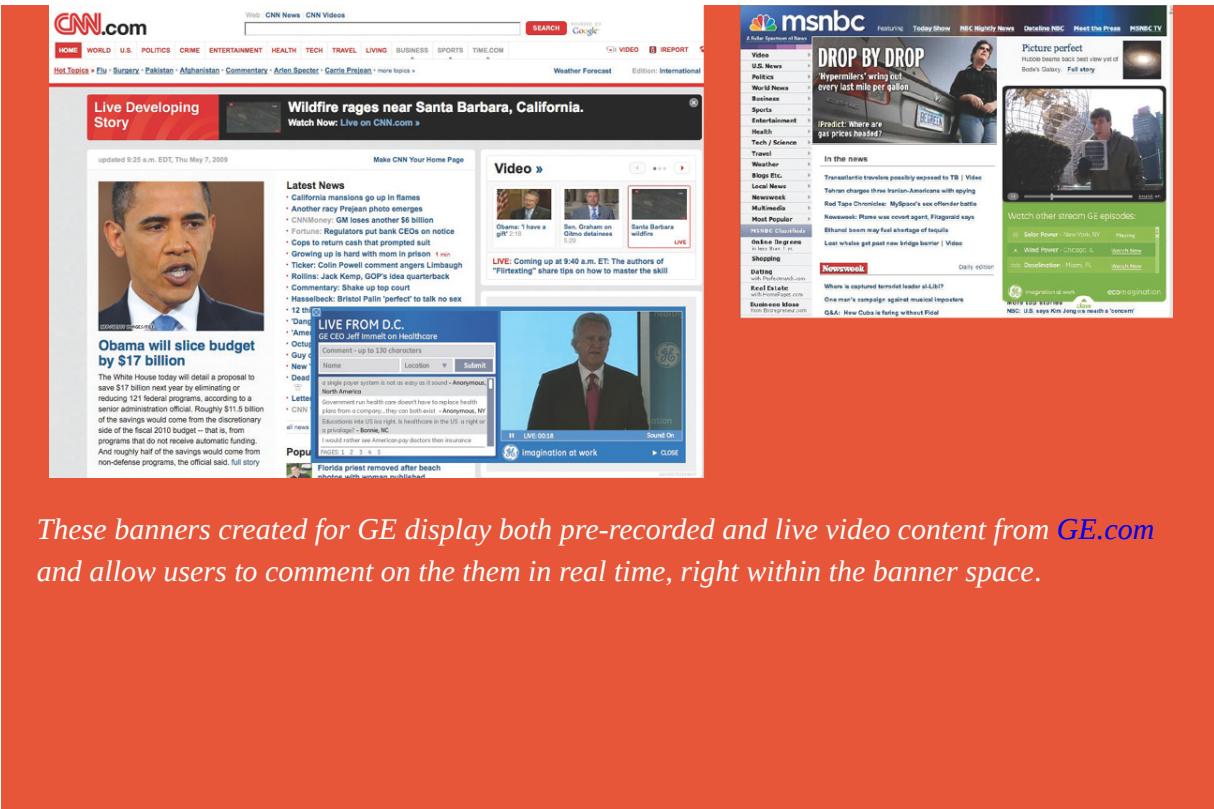


Banners present a unique design challenge because they usually exist in a cluttered environment. These banners for the Starbucks Love campaign are instantly recognizable across different sites and

the design is consistent throughout the varying UAP sizes.

Detach and Distribute

Because click-through rates are often a very small percentage of the overall impressions a banner receives, marketers have begun thinking about and utilizing the space within a banner differently. A technique called detach and distribute brings critical content and site features to the banner space, allowing users to engage with a brand without ever leaving the page they're on. Pioneered by Tom Beeby, creative director at the interactive marketing firm Beeby, Clark and Meyler, detach and distribute employs rich media to display a video, capture email addresses, or allow real-time social interactions, for example. This tactic of creating a mini-site within a site can be highly effective for increasing awareness of a product or service.



These banners created for GE display both pre-recorded and live video content from [GE.com](#) and allow users to comment on them in real time, right within the banner space.

Contextually relevant ads are ads that respond directly to the environment in which they are served.

Context is a critical aspect of all forms of advertising, but with web advertising it can be taken to an even higher level. Contextually relevant ads are ads that respond directly to the environment in which they are served. This can mean something simple like placing an ad for fishing boats on a fishing website, but it can also be much more specific by drawing on data from the user, including time-specific or location-specific placements. Contextually relevant banners have been shown to be significantly more effective than one-size-fits-all banner campaigns.

Because of their unusual dimensions, shapes, file size limitations, and the need for immediate communication of a message, banner ads present a

significant design challenge. The best advice a designer can heed is to put him- or herself in the shoes of the user and ask, “What would I respond to?” The answer is almost always a simple, relevant message, clearly stated, with an obvious call to action. Animation can help grab attention and/or build a message within a limited space, but most sites do not permit repeating or looping animation, since it can be very distracting to a user. Thus, the final frame of the banner should be designed and written in a way that all the critical information appears. The call to action, which is a sentence with a verb (learn, click, try, etc.) inviting the user to do something, should be clear—perhaps encased in a button-like object—and should directly relate to the content of the page the user is taken to after clicking the banner.

The New York Times

Friday, February 22, 2008 Last Update: 5:02 PM ET

NYT Archive Since 1983 Search

Get Home Delivery | Personalize Your Weather

"iLife is still the best suite out there. ★★★★" - PCMAG.COM

See iLife in Action >

Switch to
Global Edition
JOBS
REAL ESTATE
AUTOS
ALL CLASSIFIEDS

WORLD
U.S.
POLITICS
N.Y./REGION
BUSINESS
TECHNOLOGY
SPORTS

SCIENCE
HEALTH
OPINION
ARTS
Books
Movies
Music
Television
Theater
STYLE
Dining & Wine
Fashion & Style
Home & Garden
Weddings
Celebrations
TRAVEL

Blogs
Cartoons /
Humor
Classifieds
Corrections
Crossword/
Games
First Look
Learning
Network
Multimedia
NYC Guide
Outdoors
Podcasts
Public Editor

Showdown Seen Between Banks and Regulators

By STEPHEN LABATON and EDUARDO L. ANDRADE

Industry executives are bracing for fights with the government over repayment of bailout money and forced sale of bad mortgages.

Cities Turn to Fees to Fill Budget Gaps

By DAVID SEGAL

With budgets under strain, municipalities are imposing or raising a host of fees to raise revenue; some charge for things like responding to auto accidents.

• Bloomberg Buells on New York Jobs as Others Forecast Gloom

Post a Comment



Samuele Pollicino/Agence France Presse, for The New York Times

ABROAD

Where Culture Is Another Casualty

By MICHAEL KIEMELMAN

Italian residents and officials have begun to assess the cultural damage wrought by Monday's earthquake. Above, the damaged Conception Church in Faganica.

• Thousands Mourn Quake Victims at Funeral Mass | Side Show

Bring Out Your Dead

By BEN RATLIFF

The canon of Grateful Dead shows was built over 20-something years of the band's existence, and is still developing.

• Interactive Feature: The Greatest Dead Show Ever?

Submit Photos | View



NYTimes.com readers are submitting photos from Grateful Dead shows.

A Placid Man on Land, Caught in a Drama at Sea

By SERGE F. KOVALESKI and ABRY GOODMAN 17 minutes ago Capt. Richard Phillips, at the center of an intense piracy drama, is seen at home as the consummate regular guy.

• Room for Debate: Capturing Piracy | Times Topics



OPINION *

OP-ED VIDEO

• Paving Over History

The historian David

• Krugman: Making Banking Boring

Comments (231)

The New York Times

Friday, February 22, 2008 Last Update: 5:02 PM ET

NYT Archive Since 1983 Search

Get Home Delivery | Personalize Your Weather

JOBS
REAL ESTATE
AUTOS
ALL CLASSIFIEDS

WORLD
U.S.
Politics
Washington
Education
N.Y./REGION

BUSINESS
TECHNOLOGY
SPORTS
SCIENCE
HEALTH
OPINION
ARTS
Books
Movies
Music
Television
Theater
STYLE
Dining & Wine
Fashion & Style
Home & Garden
Weddings
Celebrations
TRAVEL

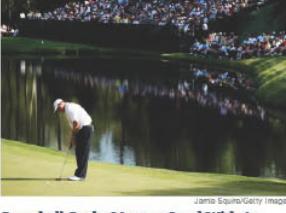
Blogs
Cartoons /
Humor
Classifieds
Corrections
Crossword/
Games
First Look
Learning
Network
Multimedia
NYC Guide
Outdoors
Podcasts
Public Editor
Sunday Magazine

Wells Fargo Gives Wall Street a Reason to Run

By JACK HEALY and ERIC DASH 5:52 PM ET

Stocks bounded higher Thursday after the banking giant Wells Fargo & Company issued a surprise profit announcement far above analysts' estimates.

• Today's Business: Eric Dash and Jack Healy on Rising Markets



THE MASTERS

By JAMIE SAUNDERS/GATSBY IMAGES

Chad Campbell challenged the Masters scoring record before settling for a 7-under-par 65, claiming the first-round lead on a day for going low.

• A Master's Rookie Lives His Dream at 39
• Masters Leader Board

C.I.A. Closing Secret Overseas Sites for Terror Detainees
By SCOTT SHANE 3:49 PM ET
Leon E. Panetta, the director of central intelligence, also said that the agency would no longer use contractors to conduct interrogations.

To Gain Amnesty, Mugabe Lieutenants Use Violence
By CELIA W. DUGGER 8 min. ago
President Robert Mugabe's

PC. Easy as 1-2-3

1. Remove unneeded bloatware
2. Configure security settings
3. Download and install OS security patches
4. Restart
5. Download / install extra security programs
6. Restart
7. Download / install drivers for peripherals
8. Restart
9. Remove optional Windows components
10. Update new virus list
11. Run full system virus scan
12. Update new malware list
13. Run full system malware scan
14. Download / install application updates
15. Restart
16. Clean out system registry
17. Repair corrupt system registry
18. Defragment hard drive
19. Free up disk space
20. Scan disk for errors
21. Run system file checker
22. Read online instruction manual
23. Cross fingers

OPINION *

PAUL KRUGMAN

Making Banking Boring

The era of boring banking

after the Depression was also an era of spectacular economic progress for most Americans.

• Editorial: Predatory Mortgage Brokers

Comments (351)

• Op-Ed: Mayor's Crib Sheet

Freakonomics: Piracy and the Recession

These banners from Apple Computer seem like ordinary ad placements, but there's a twist—the banners are synced with one another, making it possible for them to work together. In the ad seen here, Mac and PC are reacting to the leaderboard banner, which states that Apple is number one in customer experience, while the men in the seemingly unrelated "hair replacement" ad chime in to the conversation.

The New York Times
Friday, February 22, 2008 Last Update: 5:02 PM ET

[NYT Archive Since 1981](#) [Search](#)

[Get Home Delivery](#) | [Personalize Your Weather](#)

Apple: #1 in Customer Experience
-Forrester Research, Inc.

Source: "Customer Experience Index 2008 Snapshot PC Manufacturers," April 2008 Base: US consumers who have interacted with each brand.

Excellent	Good	Okay	Poor
80%	66%	64%	63%
Apple	PC 1	PC 2	PC 3
			PC 4

Hair Growth ACADEMY click here

Showdown Seen Between Banks and Regulators
By STEPHEN LABATON and EDMUND L. ANDREWS
Industry executives are bracing for fights with the government over repayment of bailout money and forced sales of bad mortgages.

Cities Turn to Fees to Fill Budget Gaps
By DAVID SEGAL
With budgets under strain, municipalities are imposing or raising a host of fees to raise revenue; some charge for things like responding to auto accidents.

- Bloomberg Bullish on New York Jobs as Others Forecast Doom

Post a Comment

2009 New York International Auto Show
With fear in the air, the industry is

ABROAD Where Culture Is Another Casualty
By MICHAEL KIMMELMAN
Italian residents and officials have begun to assess the cultural damage wrought by Monday's earthquake. Above, the damaged Conception Church in Paganica.

- Thousands Mourn Quake Victims at Funeral Mass | [Slide Show](#)

Bring Out Your Dead
By BEN RATLIFF
The canon of Grateful Dead shows was built over 20-something years of the band's existence, and is still developing.

- NYTimes.com readers are

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The New York Times
Friday, February 22, 2008 Last Update: 5:02 PM ET

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Apple: #1 in Customer Experience
-Forrester Research, Inc.

Source: "Customer Experience Index 2008 Snapshot PC Manufacturers," April 2008 Base: US consumers who have interacted with each brand.

Excellent	Good	Okay	Poor
80%	66%	64%	63%
Apple	PC 1	PC 2	PC 3
			PC 4

Hair Growth ACADEMY click here

Showdown Seen Between Banks and Regulators
By STEPHEN LABATON and EDMUND L. ANDREWS
Industry executives are bracing for fights with the government over repayment of bailout money and forced sales of bad mortgages.

Cities Turn to Fees to Fill Budget Gaps
By DAVID SEGAL
With budgets under strain, municipalities are imposing or raising a host of fees to raise revenue; some charge for things like responding to auto accidents.

- Bloomberg Bullish on New York Jobs as Others Forecast Doom

Post a Comment

2009 New York International Auto Show
With fear in the air, the industry is

ABROAD Where Culture Is Another Casualty
By MICHAEL KIMMELMAN
Italian residents and officials have begun to assess the cultural damage wrought by Monday's earthquake. Above, the damaged Conception Church in Paganica.

- Thousands Mourn Quake Victims at Funeral Mass | [Slide Show](#)

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2009 New York International Auto Show
With fear in the air, the

It's better on a Mac.
Trade in your PC for the most advanced operating system, award winning photo and movie software, and the best customer service in the industry.

OPINION ▶ OP-ED VIDEO

Krugman: Making Banking

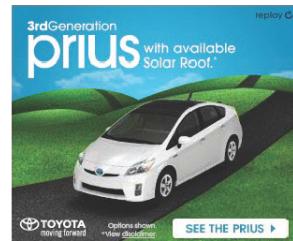
These amusing and engaging ads were awarded a Webby, one of the highest honors an online campaign can receive.



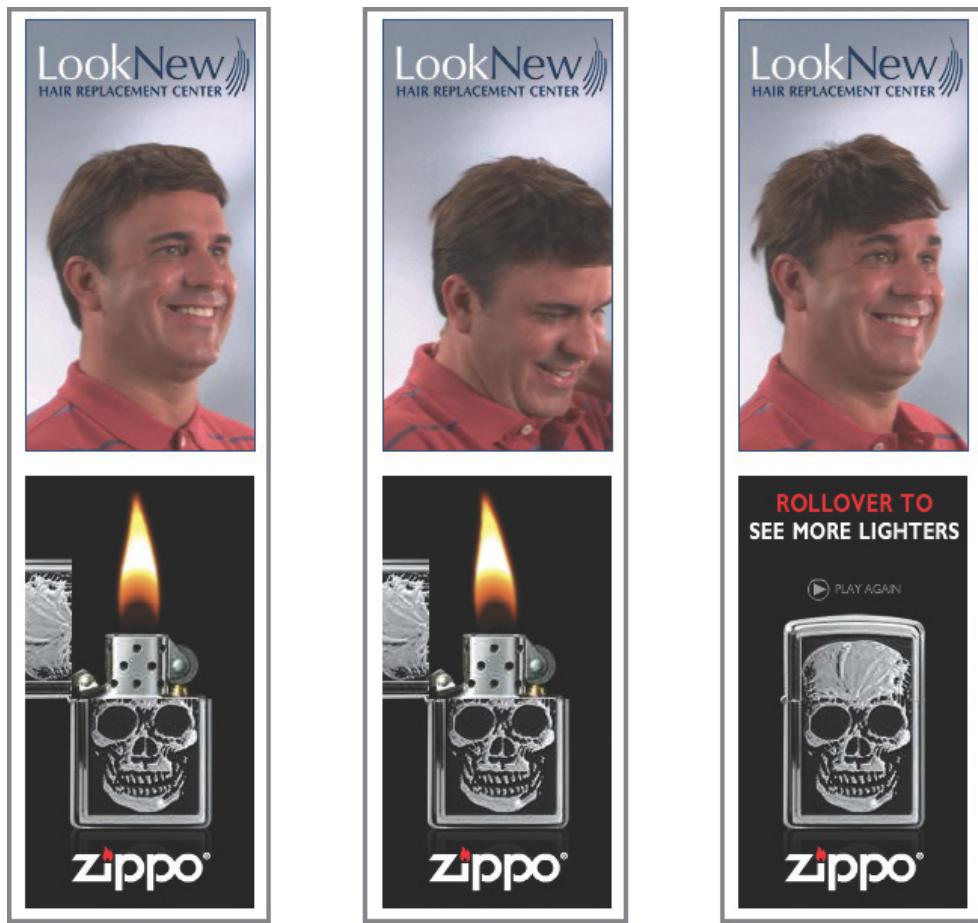


These ads for MySpace and Pringles use humor to engage the user and convey a brand message. This Pringles ad has received multiple accolades for its innovative use of advertising space. The ad continues seemingly forever with mundane conversation as part of Pringles' "Over-Sharing" campaign.

Getting a user to engage with a banner ad means getting a user to engage with a client's brand.



These banners for the Toyota Prius invite users to draw on the banner. This action triggers an animation that explains a feature of the car.



This single banner for Zippo lighters appears to be two banners, where the gentleman in the upper banner is being heated up by the lighter in the lower banner.



This interactive banner from Lotus Notes collaboration software invited users to collaborate by manipulating the letters of the word “IDEA” into various pictographs. Each user interacting with the ad would be responsible for shaping a single letter.

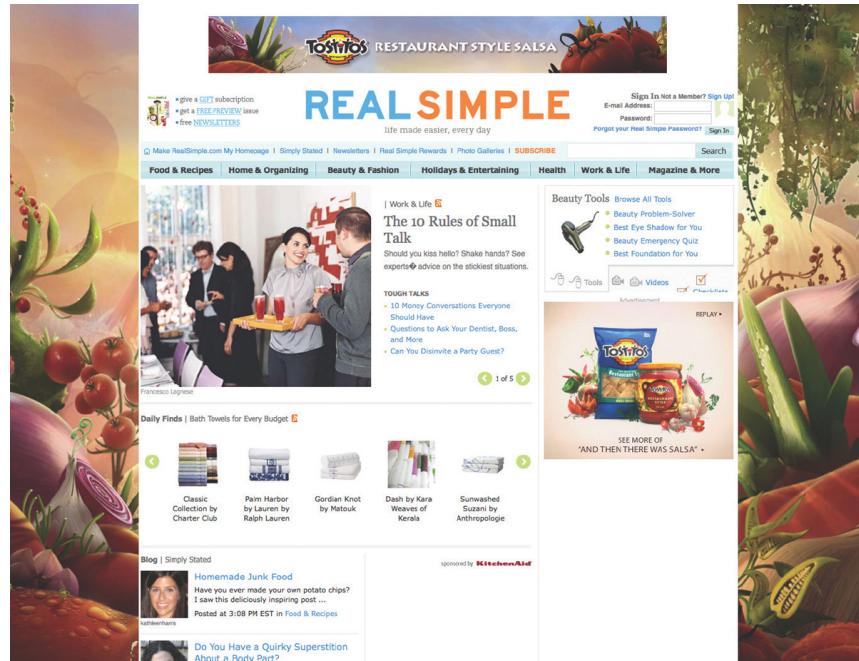
Rich media banners can be effective in grabbing a user's attention, but they can also be costly to produce and place, making them suitable for a limited number of clients.

In addition to standard ad units, there are third-party solutions, such as EyeWonder and EyeBlaster (Media Mind), which provide a variety of rich-media expandable banners. These banners include a wide range of interactive experiences, from a simple expanding banner, to banners that communicate with one another, to page takeovers or roadblocks where the entire web page is consumed with an ad. These banners can be effective in grabbing a user's attention, but they can also be costly to produce and place —so they're most suitable to a small number of clients who have large online advertising budgets.

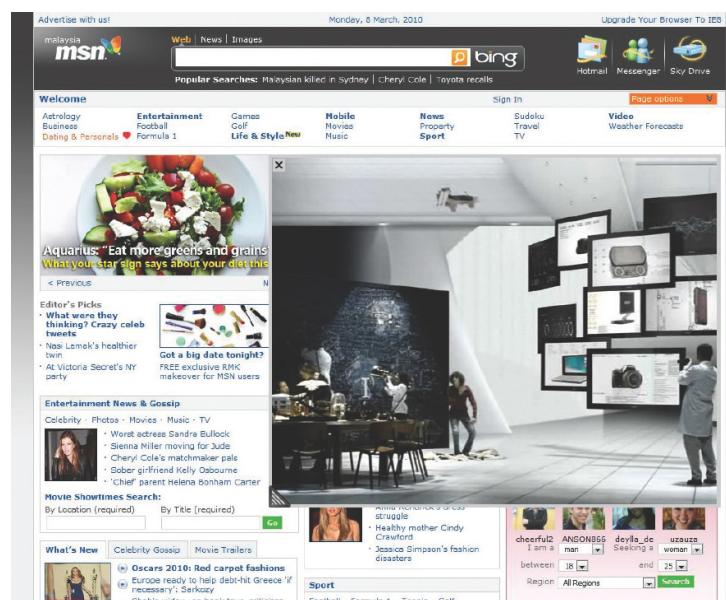


These rich media banners for McDonald's completely take over the web page. The top image is known as a “peel-back” ad, where the page can be turned like a page of a book to reveal an

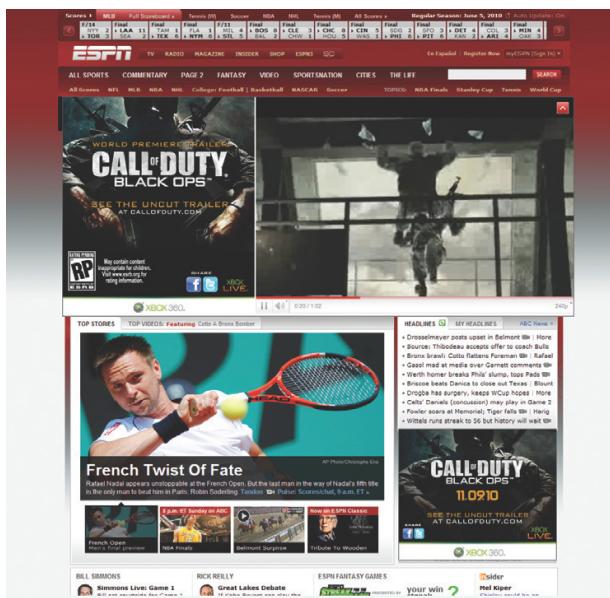
advertising message. The bottom ad is an expandable banner featuring characters that dance across the screen.



This ad for Tostitos includes two standard placements, a leaderboard, and big box, and also the background “skin,” which visually relates to the ads.



This ad for Sony features an expandable video player. The player expands over the page content, making the video larger.



This video game ad consists of a leaderboard that expands with a graphic and a video, as well as the big box ad along the right side.

Viral Marketing

Viral marketing gets its name from the way a virus spreads rapidly and “infects” a population organically. Viral marketing works because such pieces provide some sort of entertainment value beyond the thousands of ordinary advertising messages consumers are bombarded with on a daily basis. Successful viral pieces hit on a universal concept—humor, fear, sex—and at first may not appear to be marketing pieces at all. Branding is usually subtle, or in some cases nonexistent. Because consumers are so overloaded with advertising messages, they’re also very suspicious, which makes viral marketing difficult—very difficult, in fact.



Elf Yourself from OfficeMax allowed users to place family members' faces on dancing elves.

If a piece of marketing “goes viral,” the impact can be profound. An early example of successful viral marketing was for the film *The Blair Witch Project*. Instead of standard big-budget TV and print ads, the producers released short clips of the film on the internet. The clips were hauntingly scary, and the supporting website blurred the lines between what was real and what was part of the movie. The film cost \$350,000 to create and market, but grossed nearly \$250 million at the box office—the highest profit-to-cost ratio of any film in history.



The phrase “viral marketing” may be relatively new, but the concept isn’t. Guerilla marketing, popular in the 1990s, involved tactics such as spray-

painting company logos, as if by street artists, to get people talking and to gain credibility among an urban demographic. Even political propaganda or rumor-spreading can be considered a form of viral marketing.

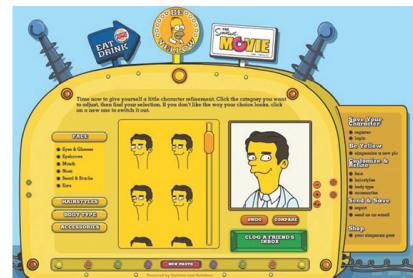
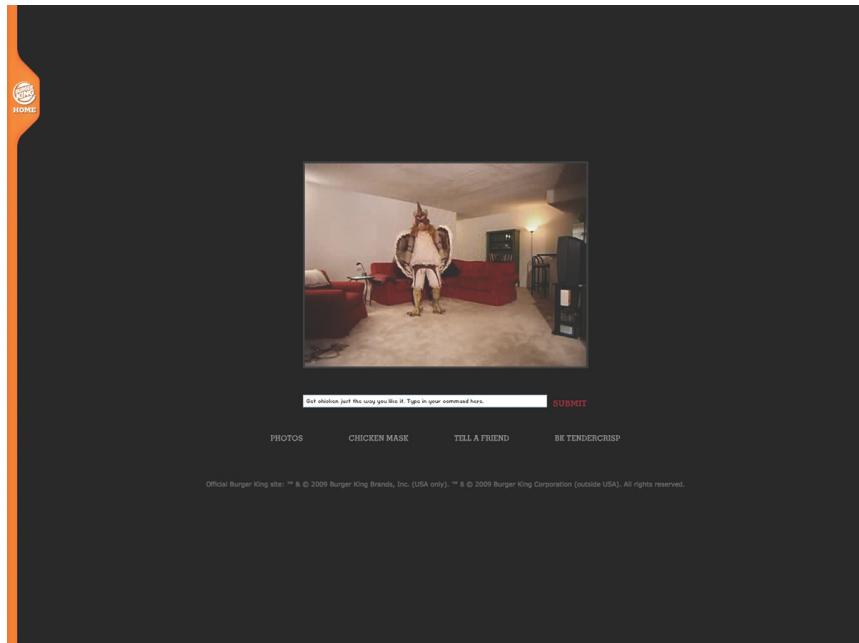
Have a break, have a Jesus Kit-Kat



Easter is time for Easter Bunny potato chips and Jesus sightings, and the latest is a doozy: Jesus has been spotted in a Kit-Kat.

The Kit-Kat hails from the Netherlands, where the story is a little Google [Translate](#) sketchy. Here's what I managed to pull out (original link/ translated)

Viral marketing doesn't have to be high-tech or high budget. This viral campaign from Kit Kat started with a photo and an email about seeing the face of Jesus. It quickly spread around the internet, carrying with it the Kit-Kat messaging.



Burger King and their interactive agency Crispin, Porter + Bogusky have a long history of creating viral content. Seen here is the subservient chicken who would do anything (really anything) the user typed into the field. Also seen here is The Simpsons Movie tie-in, Simpsonize Yourself. This Flash application allowed users to create Simpsons versions of themselves.

Brief History of Viral Videos



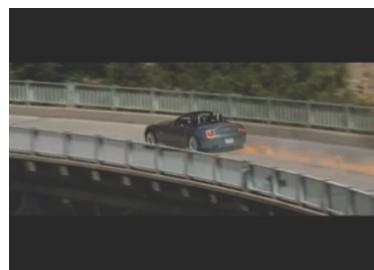
2000 John West Salmon



2007 Charlie Bit My Finger



2013 GoPro Camera



2001 BNW Films



2009 David After Dentist



2014 First Kiss



2002 Agent Provocateur



2008 Susan Boyle



2014 ALS Challenge

Successful viral marketing advertising hits on a universal concept—**humor, fear, sex**—and at first may not appear to be marketing at all.



2006 Here It Goes Again



2010 Old Spice



2015 Chewbacca Mask Lady



2006 *Here It Goes Again*



2011 *Rebecca Black*



2017 *Ping Pong Tricks*



2007 GuitarMasterPro.net



2012 Gangnam Style



2020 Flatten the Curve

Social Marketing

Social marketing is similar to viral marketing in that it spreads organically through word of mouth—but social marketing usually involves a direct benefit to the user. Think of it this way: Viral marketing is a person going to a party with a cold and spreading it to the other partygoers; social marketing is a person going to a party with good news and actively telling as many people as he or she can.

Social marketing is used as much to get new customers as it is to retain existing customers. Building a social relationship with a customer by inviting them to like a page on Facebook, for example, enables client organizations to market to these consumers in a new way. Offering coupons or exclusive deals can make consumers feel as if they're part of a brand and therefore will be more likely to spread positive information about a brand to

their social networks. These types of seemingly unaided endorsements have a profound ability to influence consumer opinion—so much so that companies are continually trying to blur the lines between “friends” and brands.

Facebook Search Bar: Search Facebook

Profile Picture: Ben & Jerry's logo featuring two cows.

Page Name: Ben & Jerry's • @benandjerrysUS - Product/Service

Shop Now: benjerry.com

Home About Stores Live More Like Message

About

Ben & Jerry's believes business has a responsibility to give back to the community. We make the best possible ice cream in the nicest way possible.

Ever wonder what makes Ben & Jerry's, Ben & Jerry's? Fresh & Extraordinary dairy: wholly cow-created milk & cream from our farmer friends who have p... See More

8,776,047 people like this including 8 of your friends

8,702,328 people follow this

642,458 people checked in here

<http://www.benjerry.com/>

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BLACK BERRY JAMS

presented by BEN&JERRY'S

129 73 Comments 4 Shares

Like Comment Share

Most Relevant

Write a comment...

Ben Rosner This sounds very interesting and something very much needed in our community.

Like Reply 4h 9

1 Reply

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Videos

See All

Americana Dream

Dessert for your ears. Find your favo...

317 11.9k Views 5 days ago

Page Transparency

See All

Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content.

BEN & JERRY'S HOMEMADE, INC. is responsible for this Page.

Page manager locations include: United States, United Kingdom, Netherlands

Add Your Business to Facebook

Showcase your work, create ads and connect with customers or supporters.

Create Page

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Post 1

Ben & Jerry's • Yesterday at 12:09 PM

All the chunks, none of the digging. Find Half Baked Chunks near you: <https://benjerry's.co/3AbvRP2>

240 219 Comments 14 Shares

Like Comment Share

Most Relevant

Write a comment...

Darlene Kelly You should bring back Rainforest crunch. It was like a peanut brittle. Then they had it in a flavor, but they were great as a candy.

Like Reply 1h

View 34 more comments

Post 2

Ben & Jerry's • August 8 at 12:00 PM

Dessert for your ears. Find your favorites near you: <https://benjerry's.co/2X3IEe9>



Social media isn't about fancy design; it's about engaging consumers on a different level than other forms of marketing. Social marketing is a conversation with the customer that makes the customer feel welcome and part of the client's company, as these examples illustrate.

JetBlue 618.9K Tweets

Follow

JetBlue @JetBlue

Hi, nice to tweet you! For concerns that require a response, visit [jetblue.com](#). Learn how we are keeping you safe and well: [jetblue.com/safety](#)

1-800-JETBLUE [jetblue.com](#) Joined May 2007

103.3K Following 1.8M Followers

Tweets Tweets & replies Media Likes

Pinned Tweet

JetBlue @JetBlue · Jul 9 Why would you eat a "New York style" bagel anywhere else, when you could eat The Real Deal...in New York?

Learn more: [priceless.com/jetbluerdeal](#)

0:33 16K views

212 28 97

Show this thread

JetBlue @JetBlue · 4h Book early and save big when you bundle flights + hotel by 8/12 to travel 9/1/21 - 5/31/22. Min. \$2,000 spend & terms apply. Book now: [bit.ly/37gYjhx](#)

\$400 off 72 hours only

jetBlue vacations

5 4 7

JetBlue @JetBlue · Aug 6 Our new nonstop service from JFK to London Heathrow takes off 8/11, and with England's new updated entry requirements, fully vaccinated U.S.-based travelers can travel without a quarantine (testing still required). Book now: [bit.ly/2VzXveo](#)

The UK is a straight shot (or 2) away.

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37 15 58

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US national news LIVE The \$1.2 trillion bipartisan infrastructure bill passes the Senate Trending with [Senate](#), [Infrastructure Week](#)

Basketball - Trending Dennis Schroder 6,492 Tweets

Rap - Trending MAN WHAT 102K Tweets

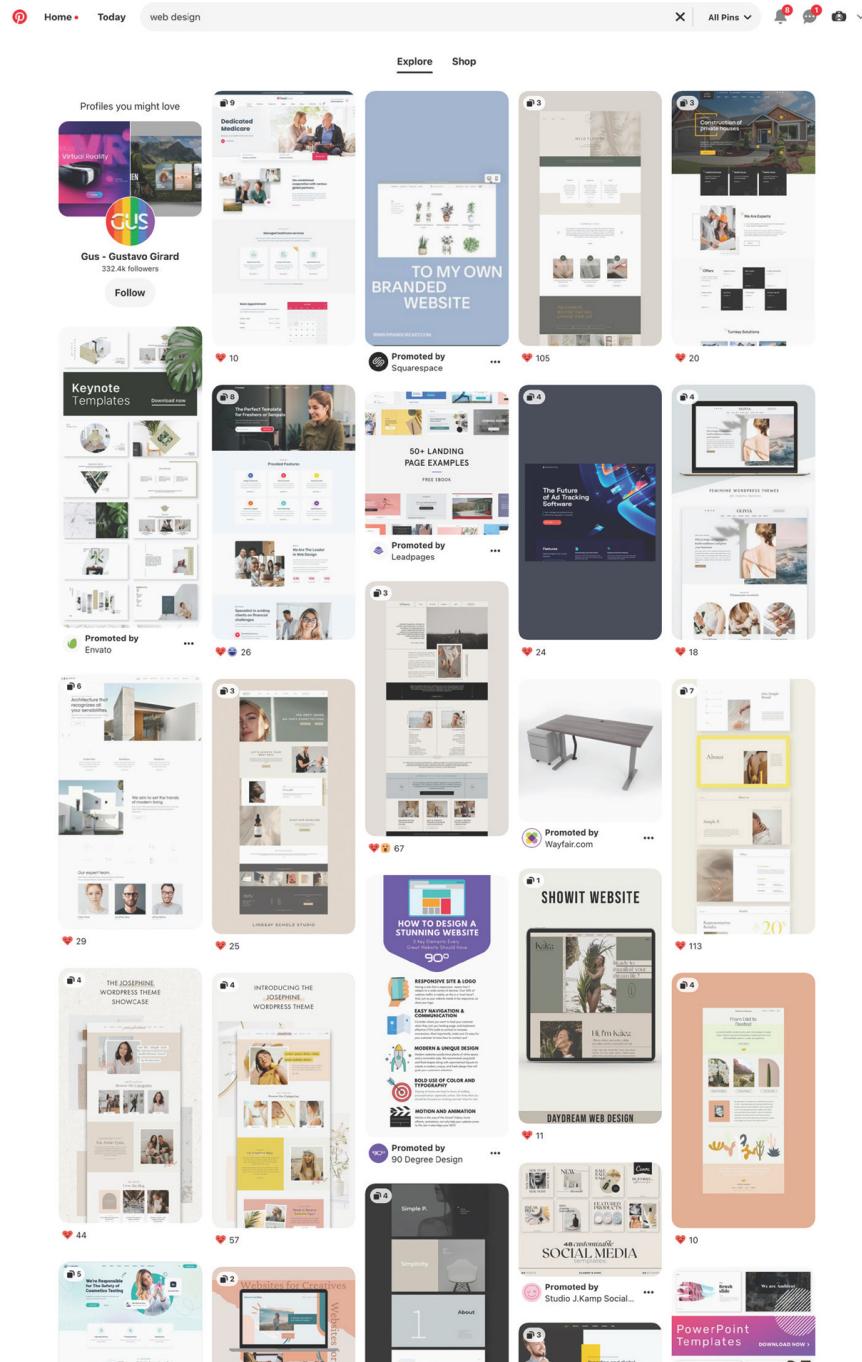
COVID-19 - LIVE COVID-19: News and updates for Connecticut

Soccer - LIVE Lionel Messi reaches agreement on move to Paris Saint-Germain, French media outlets report Trending with [Neymar](#), [Ramos](#)

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Ben and Jerry's and JetBlue, whose Facebook and Twitter pages are seen here, respectively, do an excellent job extending their brand images with social media. This is in part because these brands already had a conversational relationship with their customers.



Pinterest.com has emerged as an engaging social media tool that companies are using to promote and grow their businesses. The visual nature of Pinterest allows users or potential customers to scan a lot of information very quickly.

Viral marketing is a person going to a party with a cold and spreading it to the other

partygoers; **social marketing** is a person going to a party with good news and actively telling as many people as he or she can.

The first screenshot shows a Facebook application interface titled "WHOPPER SACRIFICE". It features a list of friends on the left and a central image of a Whopper sandwich with the text "FRIENDSHIP IS STRONG, BUT THE WHOPPER® IS STRONGER.". Below the image is a button labeled "Share The Sacrifice". The second screenshot shows a "WELL DONE" confirmation page where users can enter their information to receive a free Whopper. The third screenshot shows a summary page with a progress bar indicating "22750 FRIENDS HAVE BEEN SACRIFICED".

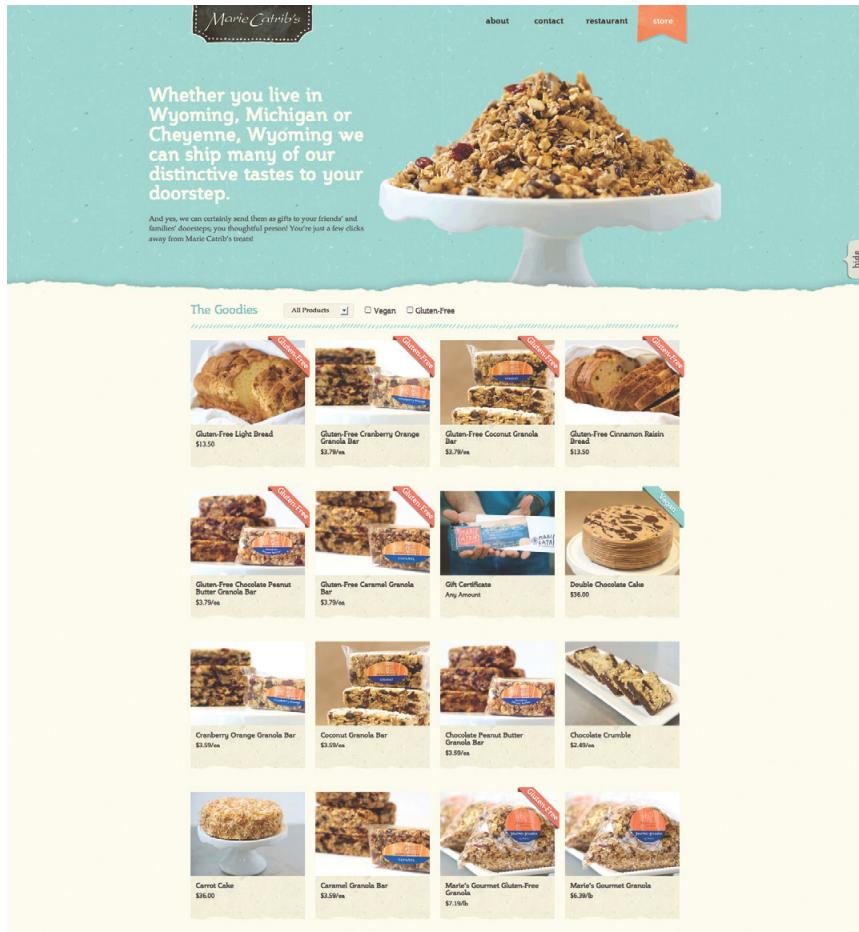
Perhaps the most famous and certainly one of the earliest social/viral campaigns was this one from Burger King. The Whopper Sacrifice called upon Facebook users to “sacrifice” a few of their friends for a free hamburger. The campaign was extremely successful; however, it violated a rule on Facebook that bans telling friends when they’ve been defriended. Because of this, the campaign was ended but its impact lives on.

Getting a user to take action involves the right products, promotion, pricing, and placement—the four P's of marketing.

On-Site Marketing

Once a user has found a site, it's important to the client that the value is maximized. Clients want to get the most out of each visitor, and this can mean different things for different sites—from becoming a member to filling a shopping cart with products to buy. Getting a user to take this action can take more than clear navigation, well-planned usability, and effective design; as discussed in previous chapters, it also involves the right products, promotion, pricing, and placement—the four P's of marketing.

Having the right product development and pricing strategy is largely the responsibility of the client and is usually determined prior to starting a web project. Promoting and placing these products, however, can be the job of the web project team. Promotion is a means of giving information about a product that piques the interest of the user. It's the job of an effective marketer to highlight important features of a product or service and clearly differentiate it from the competition. The web offers a variety of ways to promote a product or service, from photo galleries and slideshows to highly interactive product showcases.



The product display on MarieCatribs.com is not only user friendly but client friendly as well. The photography and clean layout make accessing the products easy and inviting, which can lead to more sales and higher profits for the client.

JAQK
CELLARS

SIGN UP FOR UPDATES | CONTACT US | LOGIN / REGISTER | CHECK OUT
1 items in your cart

WINE STUFF PLAY ABOUT NEWS

JACK CELLARS WINE COLLECTION
NAPA VALLEY / SONOMA COAST
HIGH ROLLER
BLACK CLOVER
SOLDIERS OF FORTUNE
PEARL HANDLE
CALIFORNIA
22 BLACK
BONITA DANCE
HER MAJESTY
CHARMED
JACK CELLARS GIFT SETS
CALIFORNIA
FOUR SOLDIERS
NAPA / SONOMA
FOUR BULLETS
FULL HOUSE
POKER HALL OF FAME DINNER
HIGH ROLLER AND WORLD SERIES OF POKER
VIP TICKET

Wine > JAQK Cellars Wine Collection > Napa Valley / Sonoma Coast > High Roller

High Roller
2007 Cabernet Sauvignon
NAPA VALLEY

High Roller is JAQK's flagship wine. This delicately crafted Cabernet Sauvignon is made from 100% Napa Valley grapes, harvested by hand to allow our winemaker maximum control during the crushing and fermentation processes. The wine is fined with egg whites, then aged in French oak barrels for a portion of the time in elegant American-style Cabernet. It takes considerably more effort to go this route here in the U.S., but the result is a more complex, more flavorful, more balanced wine. And one that ages extremely well. A wine like this is something the connoisseur will be well-represented in his wine cellar. And to help ensure a long life, we've paid particular attention to the bottle that will be its home. We chose the king of vessels, the mighty Imperiale, and had one custom made for us in Milan, Italy.

750 ML \$67.00 QTY 1 ADD TO CART
1.5 L \$188.00 QTY 1 ADD TO CART
3 L \$500.00 QTY 1 ADD TO CART
5 L \$750.00 QTY 1 ADD TO CART

TASTE AROMAS VINEYARD WINEMAKING PRODUCTION Download PDF

The entry is full and generous with bright fruit flavors showing perfect balance with the tannins. The finish is extremely long as a result of the synergy between the concentrated fruit, tannins and acidity. This is an elegant yet powerful wine showing great balance and aging potential.

VIEW ALL OF THE JAQK WINE COLLECTION >

HOME | WINE | STUFF | PLAY | ABOUT | NEWS
PRESS ROOM | DISTRIBUTOR DOWNLOADS
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SHARE JAQK CELLARS WITH A FRIEND | FIND US ON FACEBOOK | SIGN UP FOR UPDATES
SITE MAP | PRIVACY POLICY | SHIPPING POLICY | CONTACT US
BUSINESS OFFICE: 381 BROADWAY STREET, SAN FRANCISCO, CALIFORNIA 94137 USA

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SIGN UP FOR UPDATES | CONTACT US | LOGIN / REGISTER | CHECK OUT
1 items in your cart

WINE STUFF PLAY ABOUT NEWS

JACK CELLARS WINE COLLECTION
NAPA VALLEY / SONOMA COAST
HIGH ROLLER
BLACK CLOVER
SOLDIERS OF FORTUNE
PEARL HANDLE
CALIFORNIA
22 BLACK
BONITA DANCE
HER MAJESTY
CHARMED
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FOUR BULLETS
FULL HOUSE
POKER HALL OF FAME DINNER
HIGH ROLLER AND WORLD SERIES OF POKER
VIP TICKET

Wine > JAQK Cellars Wine Collection > California > 22 Black

22 Black
2007 Cabernet Sauvignon
NAPA VALLEY

Why 22? Well, there's the stonc number of Thutmose, the stealth F-22 Raptor, Cat-22, and the number of bones in your head. Start it off with "22" and you have the year that brought us Edimmo Pie, the Hollywood Bowl, Jack Kerouac, Ava Gardner, Charles Schulz, and Kurt Vonnegut. Then there's the fact that there are 22 balls in snooker, 22 cards in a deck of cards, and the number of the NFL's all-time leading rusher. There are also the classic roulette scenes in The Sting, Lot in America, and, of course, Casablanca. Number 22, one hellva number.

750 ML \$27.00 QTY 1 ADD TO CART

TASTE AROMAS VINEYARD WINEMAKING PRODUCTION Download PDF

The entry is full and round with mouth-filling tannins. The evolution has a strong presence throughout the entire pallet without being overly heavy. This is a powerful yet balanced wine with a long finish. A classic Napa Valley Cabernet Sauvignon.

VIEW ALL OF THE JAQK WINE COLLECTION >

HOME | WINE | STUFF | PLAY | ABOUT | NEWS
PRESS ROOM | DISTRIBUTOR DOWNLOADS
©2005 JAQK CELLARS play a little

SHARE JAQK CELLARS WITH A FRIEND | FIND US ON FACEBOOK | SIGN UP FOR UPDATES
SITE MAP | PRIVACY POLICY | SHIPPING POLICY | CONTACT US
BUSINESS OFFICE: 381 BROADWAY STREET, SAN FRANCISCO, CALIFORNIA 94137 USA

JaqkCellars.com does a magnificent job displaying their products in a way that enhances their appeal. The product pages are simple, with a single focal point: the product. Flash is used to provide a 360-degree spinning view of the bottle. The dark “ADD TO CART” buttons stand out from the page, making it easy for the user to enter the buying process.

To cross-sell is to recommend other products to a user based on his or her interest in a particular item.

The other P of on-site marketing is placement, which gives the user access to the product outside the context of the standard product or catalog page. Placement is the association of a product or service to content or other products or services. On a site that has health information and also sells health products, for example, an article about sprained ankles might be accompanied by a product placement of ankle braces for sale in the store.

Cross-selling is a form of placement. Online retailers understand that if a user is in the mood to buy one item, he or she is more easily persuaded to purchase more items. This is where cross-selling comes in. To cross-sell is to recommend other products to a user based on his or her interest in a particular item. Cross-selling associations can be done one of two ways: by the client linking products that relate to each other functionally—e.g., if you buy this Apple computer you might want this Apple mouse—or with purchase history, where users make the associations with their buying patterns—e.g., “Users who bought this item also bought...” Upselling is similar to cross-selling, except the goal is to get the customer to buy more expensive items or services. An effective way to upsell is through the use of a features chart. Features charts show side-by-side comparisons of one product to another, highlighting the benefits of purchasing the higher-priced item.

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A wash of sheer matte eye color, plus classic black liner and mascara

What it is: All you need for an everyday eye look: sheer matte eye color (Skywash), classic black liquid eyeliner (Pro Tip), and lengthening mascara (Lash Slick).

WHY IT'S SPECIAL:

- **Skywash** is a liquid-to-powder eyeshadow that goes on smoothly and dries to a diffused, matte finish
- **Pro Tip** has a flexible brush tip that hugs the lash line, so you get a precise line without any skipping or smudging

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Dermatologist tested, ophthalmologist tested, cruelty free

Skywash
sheer matte lid tint

Valley is a warm peach. [Find your shade](#)

Danielle
01/24/2021
Halton Hills, Ontario

★★★★☆
Great eyeliner and mascara, eyeshadow hit or miss in colour

I struggled picking an eye shadow colour in this set and ended up disappointed. On my pale, freckled skin the eyeshadow in "skywash" is non-existent once applied to my lids. The colour looks much more substantial in the pictures on this site and on the makeup packaging. In reality it's very sheer, even with multiple layers. Fabulous eyeliner and applicator and a tried and true mascara.

Bottom Line Yes - I would recommend this to a friend

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Torrey All-Weather Wicker Square Arm 86" Sofa, Espresso
\$499-\$2,399

This oversized item is not eligible for free shipping promotions.

ADD TO CART BELOW

OVERVIEW

Capturing the appealing beauty of rattan, our Torrey Collection is hand-woven of thick, muted synthetic fibers so it can be left outdoors year-round. Generous seating, comfy cushions and a grand presence make it an especially welcoming spot to lounge.

- Hand-woven of durable Ecocane® fibers that replicate the look and feel of wicker, but are remarkably resistant to sun, rain, heat and cold.
- Welded aluminum frame is rustproof.
- Water-repellent Quick Dry® foam is designed for fast water drainage and air circulation.
- Includes a quick-drying and water-resistant cushion with polyester canvas slipcovers in Natural.
- Aluminum legs provide stability on uneven floors.
- Ring-spun polyester cover removes for machine washing.
- Get a colorful update with additional slipcovers (sold separately) in water-repellent, fade and stain-resistant Sunbrella® fabric.
- Assembly required.
- Imported.

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See how our customers styled this in real life.

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Torrey Square Arm Sofa with Cushion

\$2,399
As low as \$27/month or 0% APR with [affirm](#). [Learn more](#)

QTY

Unlimited Flat Rate Delivery [See Details](#)

Ship to Home
Order now for delivery Jun. 12 - Jun. 26 to ZIP code: 06880

Ship to Store
Available for pickup Jun. 17 - Jun. 24 at Danbury Fair Mall
[See Store Details](#) | [Change Store](#)

The item is not available for free store pickup.

Torrey Square Arm Sofa Cushion Slipcover

\$499-\$669
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QTY

Select product details for shipping & pickup availability.

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Select Fabric: Premium Sunbrella®

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\$499 - \$2,399

Torrey All-Weather Wicker Square Arm 86" Sofa, Natural

\$499 - \$2,399

Torrey All-Weather Wicker 4-Piece Square Arm Sectional, Espresso

\$269 - \$4,746

YOU MAY ALSO NEED

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Sectional Ottoman with Cushion

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 [Ship to Store](#)
Not available near Westport, CT, USA
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This item is not available for free store pickup.

[View Details](#)
Abbott Indoor/Outdoor Concrete & FSC® Acacia Rectangular Coffee Table, Brown

Abbott Concrete & FSC® Acacia Rectangular Coffee Table, Brown

Select Size:



\$1,299-\$1,599

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[Unlimited Flat Rate Delivery](#) [See Details](#)

Select product details for shipping & pickup availability.

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[Ship to Store](#)
Not available near Westport, CT, USA

[Change Store](#)

This item is not available for free store pickup.

[View Details](#)
Frog Drum Indoor/Outdoor Metal Coffee Table

Coffee Table



\$999

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[Ship to Home](#)
Order now for delivery Jun. 12 - Jun. 25 to ZIP code: 06880

[Ship to Store](#)

Not available near Westport, CT, USA

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This item is not available for free store pickup.

PotteryBarn.com offers a variety of selling tools on their product pages—from items in a set and related items to customer ratings and reviews.

Shipping Notice. Please note, there may be shipping delays caused by the COVID pandemic. Thank you for your patience and understanding.

The J. Peterman Company. NEW WOMEN MEN SHOP CATALOGS SALE Log in Wishlist My Bag

Vida Beach Suit Top \$138.00

No. 6986 COLOR BEIGE WHITE STRIPE SIZE Small Medium Large X-Large XX-Large Add gift wrap and message (\$6.00)

ADD TO BAG

WISHLIST

DETAILS

Costa Tropical. The trophy for the longest exclusively freshwater fish migration — 7200 miles—goes to the dorado catfish of the Amazon River basin. That's further upstream from Argentina to your paradise vantage point at the Gran Hotel Manzana. You could not be less interested in these facts. Not with a crisp two-olive martini in hand. Not with the Mediterranean in your periphery and now corner to corner. Not with the rhythmic swell of waves and a Spanish guitar in your ears. Not with indulgent sun soaked days through to the place in your chest where you keep memories of pure, shimmering days like this one. Have we forgotten how to be this relaxed? A refreshers is in order. The Vida Beach Top (No. 6986). Poolside luxury in 100% European cotton stripe poplin. Lightweight and breezy. Full zip at center front. Short collar. Two patch pockets. Yoke seam at front. Flat hem. Imported.

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Navana Shirt \$145.00

Amalfi Knit Resort Shirt \$165.00

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JPeterman.com cross-sell their garments by offering additional items of a similar style on the product pages.

Email Marketing

The site has been found and the sale made, but the customer cycle has one more component to close the loop: relationship building. Building a relationship with a user-turned-customer by regularly communicating with

the person can be extremely valuable to a client. Repeat customers not only cost less than new customers, but they are likely to tell their friends about the product or service, which breeds new customers. One of the most effective ways to maintain a relationship with a customer is through email marketing. Email marketing “pushes” information about the client’s product or service to the customer. Relationship marketing can take the form of a newsletter, where product information is accompanied by information that’s valuable to the user.

There are strict laws governing the use of email marketing that designers and their clients should be aware of. Failure to comply with the laws contained in the CAN-SPAM Act can bring stiff fines to a client. The CAN-SPAM Act dictates the following guidelines for email marketing:

- Don’t use false or misleading header information (“From,” “Reply to”)
- Don’t use deceptive subject lines
- Identify the message as an ad
- Tell recipients where you’re located
- Tell recipients how to opt out of receiving future emails
- Honor opt-out requests promptly
- Monitor what others are doing on your behalf



ORIGINAL ETCETERA ART



TWELVE HAND-PAINTED PIECES

BY SARGIO SIGNS



FRAMED IN RECLAIMED BARNBOARD



PAINTED WITH ONE-SHOT LETTERING ENAMEL



VISIT THE 1151 GALLERY OR SHOP ONLINE



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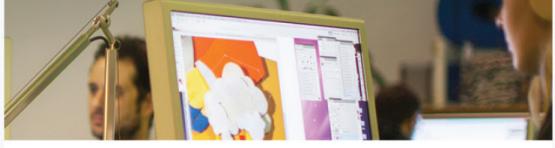
[Click here to make a resolution for House Industries email dissolution.](#)

Source: <http://www.business.ftc.gov/documents/bus61-can-spam-act-compliance-guide-business>

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 Adobe Creative Cloud 

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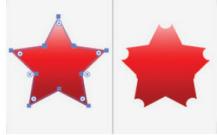
Your design workflow is about to get faster and more intuitive than ever. We've added new features in your favorite design apps that will expand what you can do while speeding up how quickly you can do it. Download the desktop apps today and see how the latest innovations in Creative Cloud can help you create your best work.



Photoshop CC

Download a free trial of the fastest, most responsive Photoshop yet and repurpose assets across Photoshop documents with linked Smart Objects. And experience Perspective Warp, the new feature that lets you change the viewpoint of a photo after it's been shot.

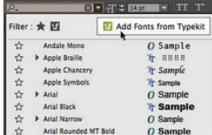
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Finesse your designs more directly and intuitively with Live Corners. Round, invert, or chamfer one or multiple corners at the same time.

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These email templates from House Industries and Adobe Systems (right) illustrate a simple elegance that's required for email designs. Because of the restrictions of mail browsers to display HTML and the need for immediate communication, email templates must focus on simplicity and clear hierarchy.

The **subject line** of an email acts as a headline and can play a pivotal role in the success of an email campaign.

Designing an email template presents another set of unique design challenges for web designers. This is because email clients (Outlook, Mac Mail, etc.) are far less sophisticated in their ability to display HTML than web browsers are. For example, the standard width of an email is 600 pixels, as opposed to 990 for a website. File sizes matter, since the user hasn't necessarily requested to see the content of the email. Emails with long load times tend to get deleted and go unread. Emails are primarily limited to HTML and standard image formats—jpg, gif—but Flash, JavaScript, and movie formats are currently unsupported by most email clients. Linking to external files for styling, for example, is also unsupported. Therefore CSS coding must be done “in-line,” meaning in the individual tags for each HTML element.

The subject line of an email acts as a headline and can play a pivotal role in the success of an email. Subject lines should speak specifically to the subject of the email with clarity and brevity. Often, as with online banner advertising, multiple subject lines are tested for efficacy, and subject lines with higher open rates can replace more poorly performing lines to maximize the success of an email. Email layouts require simplicity even more so than web pages because they are often scanned by the user. When creating an email, a designer should consider the primary goal of the email and focus the design on that element by creating a clear hierarchy of information. Emails should include at least some HTML-based text because some email clients and mobile devices only display the text of an email.

The footer of an email, by law, needs to indicate who the email was sent to, who it was sent by, and a means for the user to opt out from receiving future emails.

{ Si ce message ne s'affiche pas correctement, [affichez-le dans votre navigateur](#) }



Nvision turns 10

Reminder: RSVP jusqu'au 07/05/2010

Nvision célébrera son 10e anniversaire le 20 mai 2010 au « Tramsmusée »

Nous serions ravis de pouvoir vous accueillir pour fêter cet événement ensemble

10

Merci de bien vouloir confirmer votre présence (ou indiquer votre absence) jusqu'au vendredi, le 7 mai 2010 sur www.10years.lu ou par e-mail à l'adresse rsvp@10years.lu.

Programme, adresse, plan d'accès et détails sur www.10years.lu

Sincères salutations,
L'Équipe de Nvision

10
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7, rue J. Fischbach | Z.A. am Bann | L-3372 Leudelange | Luxembourg
Phone: (+352) 26 34 09 09 - 1 | Fax: (+352) 26 34 09 09 - 20
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These email templates illustrate how, even within the constraints of email browsers, the design can still be an extension of a client's brand, increasing brand recognition among users.

Scott & Nix | [Forward to a Friend](#) | [Newsletter](#) Fishing with Kids May 2011

Take a Child Fishing

THE SUNFISH
Tips for a successful first outing with your young angler



1. Keep the trip short. **2.** Catch a fish.

3. Have a sandwich and a juice box on hand for when the fishing's done.

Pick a warm day, and take your youngster to a dock on a pond or a lake for sunfish. Beginnings are a delicate thing, and no one likes to get skunked, especially kids.

The Quarry
It's time to show what you're catching and Sunfishes are an amazingly diverse group. All are members of the large Carassidae family, which includes freshwater basses, crucians, gouramis, and sunfishes. There are more than 300 species and all are native to North America. The classic group of sunfishes, all L. a. species, are all included on the Sunfishes of North America checklist.

SPECIES INCLUDED:

bluegill	redear sunfish	flathead
brown sunfish	color sunfish	sheepshead
common sunfish	crappie	black bass
green sunfish	rainbow sunfish	white crappie
longear sunfish	rock bass	

The Gear

The Pole
Any light-weight fishing pole will do with a small reel and some monofilament line. You don't even really need a reel, just a hook and line. Use that old cane pole in the garage, or buy one for under a million and make one yourself!

The Hook and Knot
Use a number 6 hook. Tie on the line using a clinch knot:



The Bobber
A simple one-inch adjustable bobber will do the trick. Have the float sit about the hook.



The Bait
A simple worm or maggot will do the trick. You can also use live bait like minnows, or even the last of the bacon. You don't even really need a hook, just a bobber and some live bait like minnows or even uncooked bacon. Sunfish will bite at just about anything.

Catching sunnies couldn't be easier and along the way, you can patiently explain some safety rules about hooks and how to gently release the fish back into the water. You will be rewarded with a very happy child and perhaps even the beginnings of a life-long angler.

The Technique
Toss the baited hook and bobber toward the shore or near the protective cover of the dock. Let it splash down and wait three seconds (counting it out with your child). Reel or pull the bobber back toward you, 12 inches, and let it sit. Keep an eye on it. It won't take long for the nibbling to begin. When the bobber goes under, give a slight tug to set the hook, and then slowly reel it in. Don't yank too hard, lest your child be unceremoniously introduced to a flying fish! If the bobber is just bobbing and not going under, try a smaller bit of bait.

Fish Stories
Before you get home, be sure to work out your story together. How big was the fish? How many did you catch? Fish stories are an integral part of the experience, and while we don't advocate fishing, a little hyperbole won't hurt.

— Scott & Nix

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CHAPTER 9

Analysis

The final component of the web design cycle is analysis. While all forms of marketing are analyzed and optimized, no form of marketing or design can be analyzed with the immediacy, accuracy, and depth that web marketing can. What used to take weeks or months to collect and report now happens in real time. This immediacy allows marketers and designers to make calculated adjustments that improve the overall performance of their online assets. From banner campaigns, to site design and usability, to email campaigns and social media, all aspects of user activity and brand engagement can be tracked at a granular level.

Closing the Loop

Website statistics have come a long way from the counters that used to be seen at the bottom of web pages. Those could only tell the webmaster the number of people who visited the site. Today, almost any action by a user can be tracked and analyzed—from where the visitor came; what words were used to search and find a site; how long the visitor was on a site; how many pages were visited—right down to if the person converted into a paying customer. Beyond the behavioral statistics, demographic information such as geographic location, browser type, OS, and connection speed can also be collected. Such statistics provide a marketing and design team with a wealth of useful information for optimizing site and campaign performance.



These counter icons are what webmasters once used to track users who came to a site.

Analytical data can help remove a level of subjectivity from the creative process by providing qualitative data that supports one direction over

another. Unfortunately, this data may not always support the designer's position. Web designers must be open to the notion that their designs will need to change and shift based on the habits and feedback of their users. What works for an audience today may be different next year, next month, or even next week. Technology evolves, users evolve, and environments evolve, making the web and web design more about progress and adaptability than permanence or even the level of perfection that comes with other forms of design.

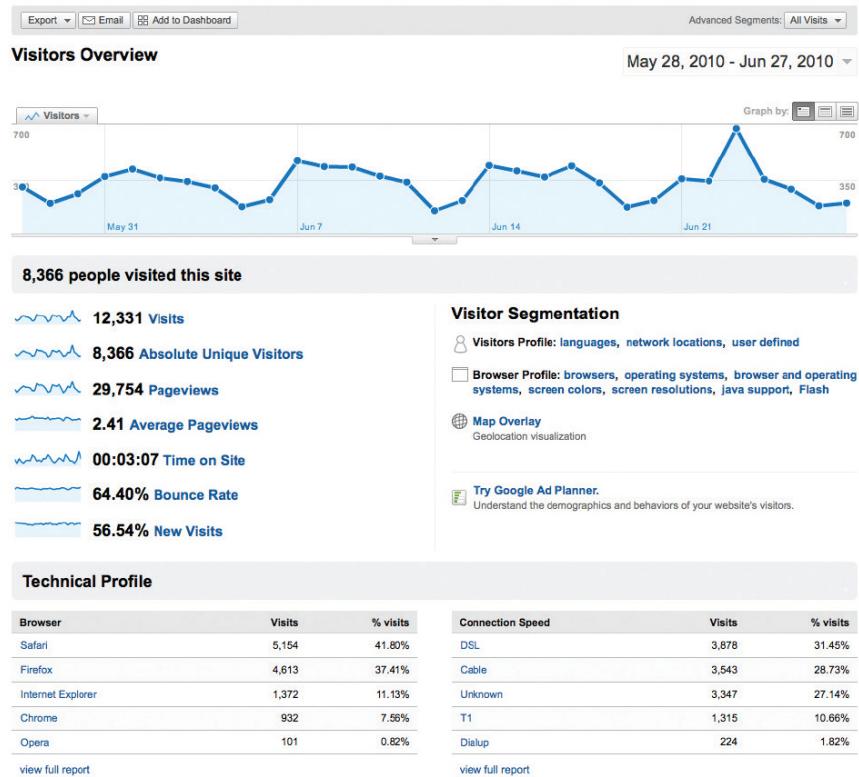
The most common method of collecting statistical data is with Google Analytics, a free yet remarkably robust tracking system provided by [Google.com](https://www.google.com). There are other free services, such as Matomo, which is a PHP-based open source system with many of the same features as Google Analytics. There are paid services, like WebTrends, that help their clients interpret their site statistics with reports and consulting.

In the case of web design, very often **progress** is more important than **perfection**.

This chapter examines various data points that Google Analytics reports on and how they can affect the decisions a designer makes. Each data point can provide valuable information, but the full potential of web analysis comes when the statistics are used in concert with one another. Focusing too heavily on any single statistic can mislead a designer. Combining key statistics can give a more complete picture of the strengths and weaknesses of a site. For example, if a site has a low average time-on-site statistic, this can be either a positive or a negative—but it's difficult to tell with this statistic alone. If the low average time on site is combined with a high bounce rate (the percentage of people who leave after only viewing the home page), then there could be an issue with engaging people in the site content. If, however, the low average time-on-site statistic is combined with

a high number of pages viewed and the exit page leads a user to an online retailer to buy the product, for example, this would mean the site is working quite effectively in driving users to purchase.

What follows are brief explanations of various key statistics that Google Analytics reports on.



This is the Visitors Overview page of Google Analytics. By carefully tracking and cross-referencing the information displayed here, a designer can learn critical information about the habits of the users of a site and possibly inform future design decisions.

User Data

These data points tell a webmaster or designer what he or she needs to know about the users who visit a site. From the number of visits to the

capabilities of the user's technology, understanding the user is critical to the success of a website project.

VISITS

This indicates the total number of visitors to a site. It includes new and returning visitors and is an indication of the success or failure of an SEO strategy or marketing campaign. The number of visits can be an overrated statistic in that it's not an indication of the value of the visitors in terms of how long they spent on the site or what percentage are returning because they liked the experience. Like most of the statistics in this chapter, the analyst needs to cross-reference the visits statistic with other statistics to really understand its value.

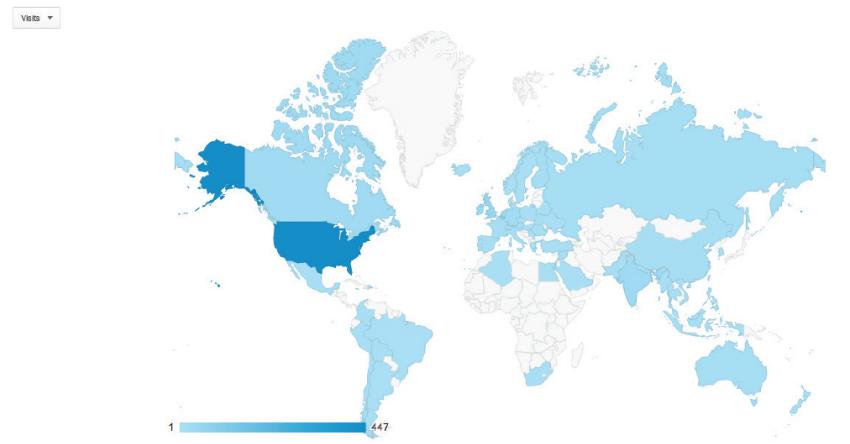
The term *visits* is sometimes confused with *hits*, but the two terms are not synonymous. A hit is a reference to the retrieval of a page asset from a server. For example, if a single user goes to a page with eight images and an external CSS file, each image plus the page and the CSS file will count as a hit—in this case, ten hits—but the page will have gotten only one visit. While hits have importance to an IT staff, designers and marketers should avoid citing hits as an indicator of a site's popularity, as it can represent a misleading and inflated view of site statistics.

ABSOLUTE UNIQUE VISITORS

Absolute unique visitors are visitors visiting a site for the very first time. Analytical reporting takes place over a specific time period. The default in Google Analytics is the past thirty days, but the range can be set for any length of time. Absolute unique visitors are not only visiting a site for the first time during the selected time period, they are visiting the site for the first time ever. This can be helpful in understanding the success of a marketing campaign whose goal is to build awareness among a new target audience.

NEW VISITS

New Versus Returning Visits is sometimes confused with absolute unique visitors, but there's a slight difference. New visits are visits to a site by users who have visited the site prior to the time range being analyzed, but it's their first time back during that time period. This data point is expressed as a percentage—56 percent indicates 56 percent of the visitors were new during the time period, and by inference, for example, 44 percent had visited the site more than once during the time period.



The image above shows the map overlay feature in Google Analytics. The darker the blue, the more visitors that have come to a site from that country.

BROWSER CAPABILITIES

The Browser Capabilities statistic shows both the number and percentage of browser types and technologies used by the visitors of a site. Understanding the capabilities of the majority of the users of a site is essential for designing and building the right experience for them. Included under browser capabilities is not only the browser type (Safari, Firefox, Microsoft Edge, Chrome, etc.) but also the operating system, screen resolution and colors, Flash version, and Java support. Each of these points paints a picture of the target users' capabilities and informs decisions made surrounding the types of technology used for a website.

NETWORK PROPERTIES

This feature indicates the service providers and hostnames of the users, but the most relevant data point for designers is the connection speed. Common connection speeds include (from fastest to slowest) T3, DSL, cable, ISDN, and dialup. Knowing the connection speed of the majority of the users of a site is critical to designing the right experience. The slower the connection speed, the lower the tolerance will likely be for graphics, imagery, and media assets that take time to download.

MOBILE

Increasingly, sites are being viewed using mobile devices, such as iPhones. This section of Google Analytics displays both the devices and the carriers of a site's mobile users. If a large number of visitors frequent a site via mobile devices, it may warrant a mobile version of the site.

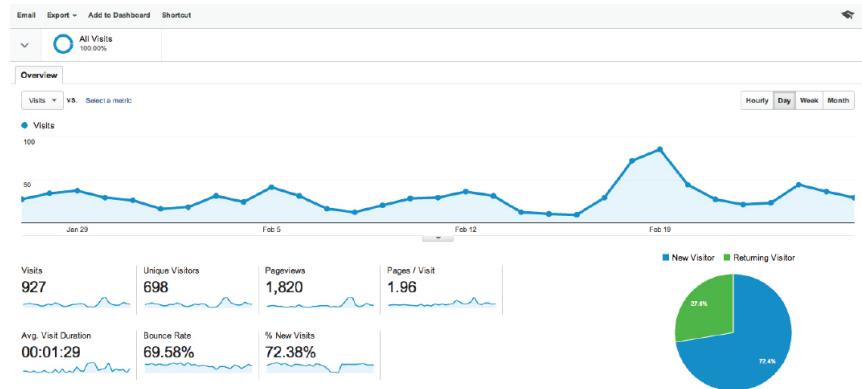
MAP OVERLAY

Understanding the geographic location of the visitors to a site can play a role in informing the direction of a site. The Map Overlay feature of Google Analytics shows the countries where users have visited a site.

The intensity of the color indicates the number of visitors—the darker the blue, the more visitors. This allows web content developers to gear the content of a site in a way that is relevant to the users in the countries visiting the site.

LANGUAGES

Similar to the map overlay, the Languages report can help a client understand the needs of the actual demographic, which can be different from the target demographic. Languages are determined by the users' computer preferences and are reported in Google Analytics.



This visual shows the traffic source information. The pie chart indicates the three types of traffic sources: direct traffic, referring sites, and search engines.

Source Data

Once there's an understanding of the user, it's important to know how the user is finding a site. Source data plays a critical role in search engine optimization as well as marketing, because it gives a webmaster the knowledge of how users may have become aware of a site.

TRAFFIC SOURCES

Understanding the source of the visitor traffic to a site is critical for optimizing SEO and marketing efforts. Google Analytics' All Traffic Sources report shows the sources of traffic, including direct, search engines, and referring sites. The direct traffic number indicates users who simply typed the URL into their web browsers. This can indicate a number of things to a marketing team, including whether the user saw a web address in a non-online advertising campaign like print, radio, or TV.

REFERRING SITES

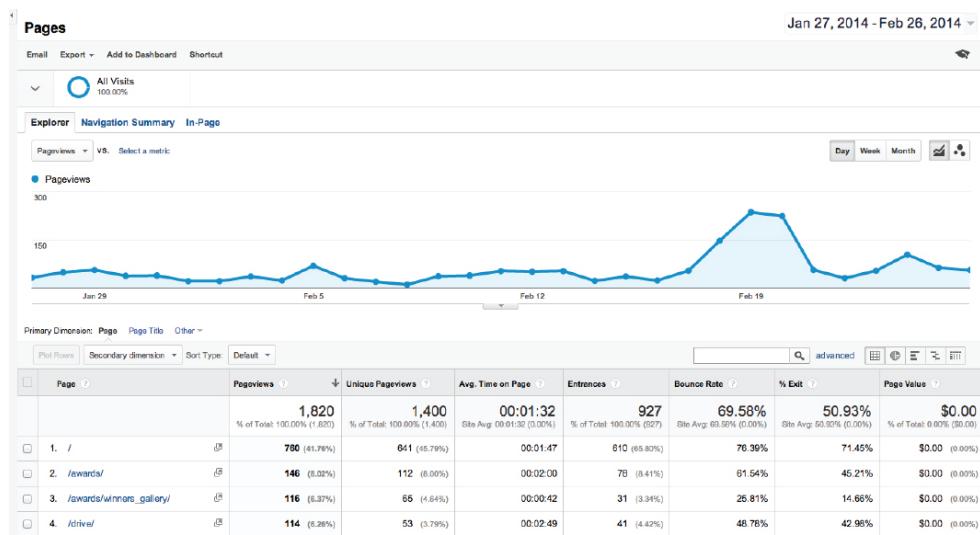
The Referring Sites tab shows sites that visitors used to link to the site being analyzed. This data is extremely valuable from an SEO perspective. The more sites that link to the subject site, the higher that site will rank for certain terms. Google Analytics displays the referring sites and the number of visitors that came from that site. By clicking on a site in the list, one can see the specific page the link came from.

SEARCH ENGINES

The Search Engine report shows the search engines that visitors used to search and find the subject site. This report can play an important role in determining the right sites for a search marketing campaign, as marketers want to advertise in the places where their target audience will see them.

KEYWORDS

The Keywords report is one of the most essential tools for understanding how users are finding a site. It shows a list of the words that visitors used to search for and link to a site. This can help validate or disprove an SEO key term strategy by showing the project team what words are actually being used to find a site. If the report matches the list of keywords the site targeted, the SEO strategy is a success. If they don't match, however, one of two things must occur. The team could look at the list and adjust it if there's an indication that the list misjudged what users were after. More likely, the implementation of the SEO tactics could be reexamined and improvements made to increase the performance of the original keyword list.



The content overview page on Google Analytics, pictured above, shows the pageviews, unique views, and bounce rates for a site.

Content Data

The final step in understanding analytical data is looking at what users are doing on a site. When combined, stats like landing pages, time on site, pageviews, and exit pages can give a clear view of how users are using a site.

PAGEVIEWS

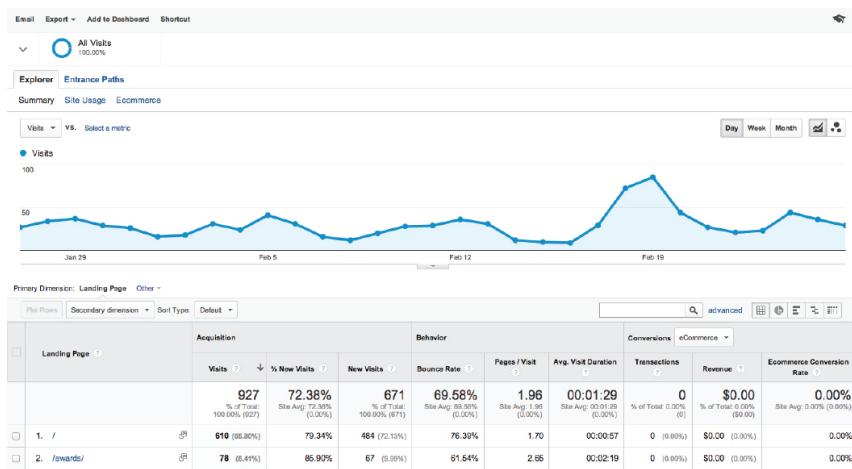
Pageviews is as simple as the name implies—the number of pages viewed by visitors to a site. Pageviews is a broad statistic and, like total visits, can be somewhat misleading. For example, if a user reloads a page, that can count as a second pageview. Similarly, if a user browses from a page to another page, then back to the original, that too will count as two pageviews for the original page.

AVERAGE PAGEVIEWS

Average Pageviews is the result of the number of pageviews divided by the number of visits on a given day. This can be helpful in showing trends from day to day. Whereas Pageviews refers to the total number of pages viewed over the entire time period, Average Pageviews refers to the number of pages the average visitor viewed on a single day, which is then tracked over time.

BOUNCE RATE

The Bounce Rate is usually given as a percentage and indicates the percentage of people who left a site after visiting only a single landing page — the home page, for example. Generally, a high bounce rate is not a good thing. It can indicate that information is difficult to navigate, the traffic sources are misleading, or the content is of poor quality. In some rare cases, a high bounce rate is acceptable. For example, if a landing page effectively targets a specific keyword, a user may arrive at the page, get all the information needed, and then perhaps leave by clicking on a banner ad placed on the page. Despite going to only one page, that user might have a favorable opinion of the site and the client generated revenue with the ad click. More often, however, a high bounce rate is not good.



The Entrance Path feature of Google Analytics shows where users entered a site and, based on that entry point, where they ended up.

AVERAGE TIME ON SITE

Average Time On Site is, as the name implies, the average length of time users spend on a site. This statistic is calculated by subtracting the difference in time between the first and the last pageview. As a result, it can be somewhat inaccurate in terms of the exact amount of time users are spending on a site. If the last page of the visit involves a time-consuming task—which is usually the case if a user is watching a video or reading an article—then the time on site would actually be much longer. Designers and webmasters are looking for trends, rather than specific time, when analyzing the time-on-site statistics.

TOP LANDING PAGES

The Top Landing Pages are the pages that visitors are using to enter a site. Therefore, this data can be critical to a designer's decision-making process. It's important for designers to understand that not all visitors will be "landing" or arriving at the home page. With SEO and referring links, almost any page of the site can be a landing page. Designers need to provide the same type of marketing, usability, and accessibility on landing pages as they do on the home page.

TOP CONTENT

Top Content shows the pages on a site that were most viewed by visitors. This statistic shows the specific pages that were viewed and how many times they were viewed. This report also displays the average time users spent on each page, the bounce rate for each page, and the percentage of users who exited on a specific page. This can be helpful in gaining an understanding of what users want from a site. It can also help to show prospective advertisers where users are spending the most time when planning advertising sales.

TOP EXIT PAGES

Exit Pages are the last pages users viewed on a site. Users exit a site for various reasons—they’ve completed their task, or they clicked on an ad or link—or for less positive reasons, like they couldn’t find what they were looking for or couldn’t complete the required task. Together with landing pages and content statistics, exit page statistics complete the picture of how users arrive, what they do, and how they leave a site. Pages with unexpectedly high exit rates should be reexamined by the design team for usability issues that could cause users to leave the site prematurely.

In Closing

This is my third time writing and/or revising this book. I continue to be proud of the fact that the “principles” covered back in 2008 when I originally wrote Above the Fold are still relevant today. As technology advance and the landscape of the internet continues to change, the fundamentals of sound effective communication remain the same.

One area covered in this book that has seen the most significant changes is typography. Advancements in technology, specifically focused on preserving the rights of type designers, have made it possible to have an extremely wide selection of font options that wasn’t at all possible thirteen years ago when I first wrote this book. But again, the fundamental principles of what makes a font effective for on-screen legibility and redibility has not changed, only the number of options available to the designer today.

With the proliferation of DIY design solutions and templates, the content of this book is even more relevant and valuable than ever. A good friend of mine, Michael Clark, said to me recently, “In the very near future, there will be exactly two types of workers: those who run machines; and those who are run by machines. And one pays significantly more than the other.”

For web designers, this means if you’ve ever started a sentence in a job interview with “I can do [blank] in Adobe XD . . .” or “I’m an Figma expert . . .” the unfortunate, and somewhat counterintuitive reality is you fall in latter category of workers who are being run by machines. Limiting your skill set to the capabilities of a piece of technology means that anyone who watches a YouTube tutorial video or reads a how-to article can surpass you. It’s the designers who proclaim, “I had a concept for [blank] . . .” or “the strategy behind this piece is [blank] . . .” that will excel now and in the future.

After decades of embracing technology as a means of executing design concepts, designers (smart designers) are learning that technology skills on their own have become a commodity. A commodity is something that has no differentiated value, like salt. My accounting professor used to say, “Salt is salt no matter who you buy it from, so buy it at the lowest price.”

Designers who are run by machines, and base their value on their mastery of a piece of software, are finding themselves in a race to the bottom of the pay scale—“I can do it cheaper than you so pick me.” Not good!

Perhaps as a result of Mr. Clark’s paradigm, there has been a widening schism in the field of graphic design over the past twenty years. On one side you have bargain suppliers of design commodities, on the other you have strategic business partners—and again, one pays more than the other. Strategic design partners understand the context of their work and the impact it will have on business results. Bargain suppliers can create a

realistic drop shadow. Strategic design partners can articulate their role in the success of a campaign or a site launch. Commodity suppliers can articulate the difference between a PDF and a PNG.

Today, a student of graphic design will be forced (like it or not) to choose which side he or she will reside on. The concepts in this book will help move readers toward the former category of those who run machines. Knowing the “why” behind the “how” is what will separate those who excel from those who merely work.

OceanofPDF.com

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