

FUNDAMENTALS OF DESIGN.



DESIGN THEORY 101:
Content is King

*The designers one essential task is to interpret
and communicate the content*

CONTENT:

Design studio's formal mission statement targeting business leaders who are looking to bring their company out of the analog-only world.

Undercurrent is a digital strategy firm. We apply a digital worldview to the challenges and ambitions of complex organizations.



Elegant, simple and large type that intentionally mashes with irregular shapes to reinforce their grasp on the tension between old business and new technology.

CONTENT:

Playfully themed film festival for horror entertainment enthusiasts supporting local business and the common good.

Kansas City

CREEP FEST

October 28–29, 2011

From horror films, to spooks, to treats for your inner ghost or goblin, KC CreepFest will provide you with a hauntingly good time! Gather your friends and summon up your courage, this event is not for the faint of heart.

[Film Festival](#) • [Schedule](#) • [Tricks & Treats](#) • [Blood Drive](#) • [Volunteer](#)

The 2011 KC CreepFest will take place October 28–29, with screenings at the Tivoli Cinema and Westport Coffeehouse Theatre and event after-parties at participating Westport venues. Horror celebrity Tiffany Shepis will host a Saturday night movie, sign autographs, and emcee the annual Westport Costume Contest at [Firefly](#) on Saturday, October 29.

Film
1 + 2



Decorative, sketched type at varying sizes and angles create a haunted dynamic without being overtly dark or graphic, so as to remain inviting.

Friday, October 28 and Saturday, October 29. The film directors and producers will conduct Q&A sessions at each program. On Saturday,

Attributes that Influence Design

Audience: Age? Race? Gender? Cultural Niche?

Tone: Casual? Formal? Friendly? Sarcastic?

Purpose: Informational? Conversions?

CHAPTER 1

Typography

FUNDAMENTALS OF DESIGN.

LETS CREATE A
Style Guide

*Reference document with styles for multiple
instances throughout your application*

Headline Text

B-Head (Or Sub-Head) Text

Nav Item 1 | Nav Item 2 | Nav Item 3

This is body copy. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Byline Text on July 5th, 1987

SOME FONTS ARE
Just Plain Awful

Good fonts are often taken for granted with the thousand of easily available free fonts. Invest the time to choose good typefaces that will really complement the content well.

TYPOGRAPHY IS BOTH Verbal & Visual

The reader surveys the overall graphical patterns of the page, and then parse the language and read.

Serif

Serifs are the small lines tailing from the edges of letters

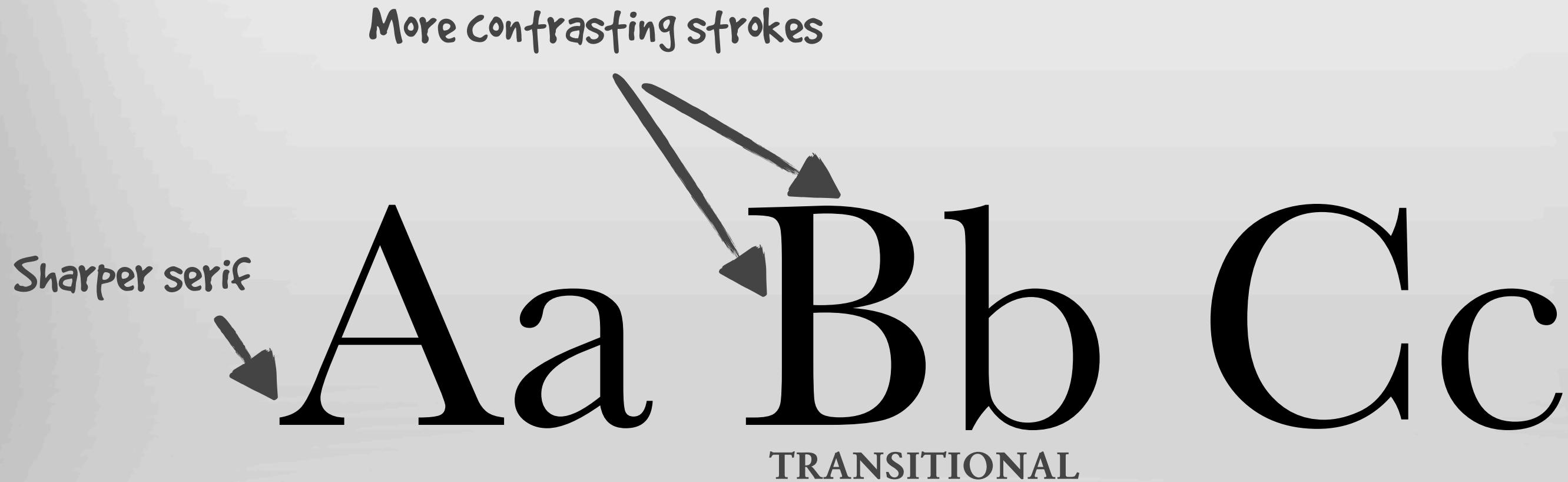
Emulates calligraphy



HUMANIST

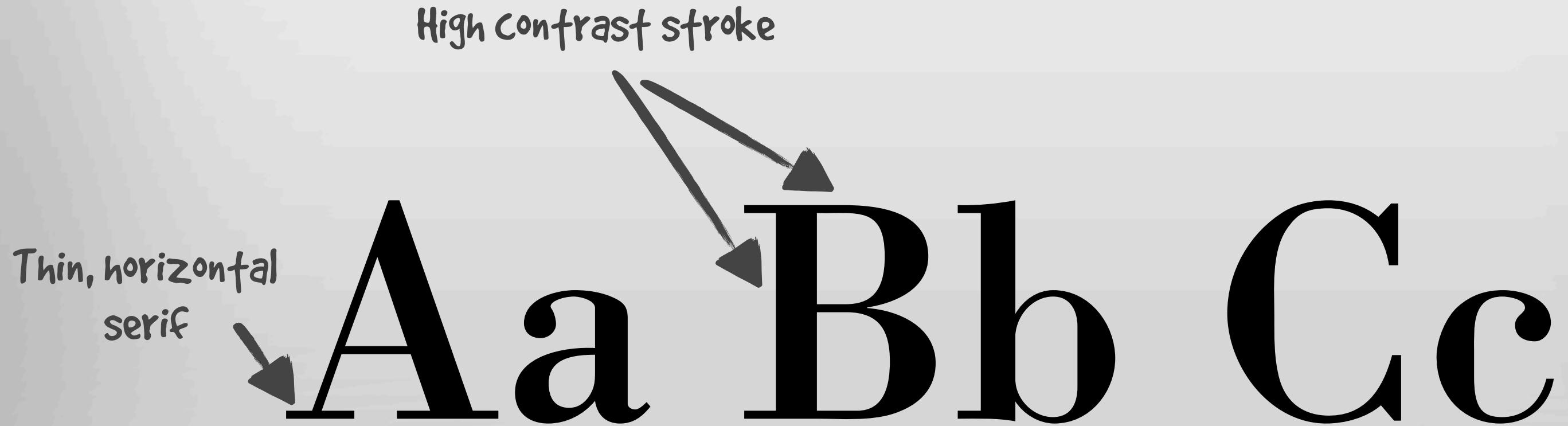
Classic & Traditional

Great for journalism or historical applications



Strong, Stylish, & Dynamic

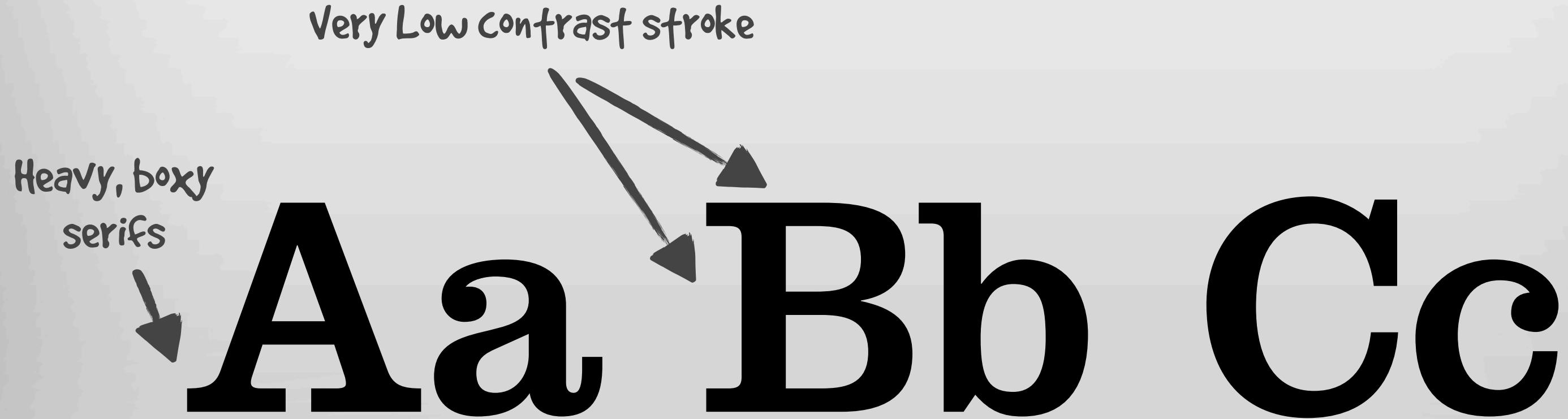
Great for traditional academia and legal applications



MODERN

Structured, Clear, & Elegant

Great for arts and culture applications



EGYPTIAN (SLAB SERIF)

Authoritative, yet friendly

Great for marketing and promotional applications

Sans-Serif

Fonts that lack serifs are called sans-serif

Emulates calligraphy

contrasting strokes

Aa Bb Cc

HUMANIST SANS SERIF

Tension between perfect and imperfect

Great for government or education applications

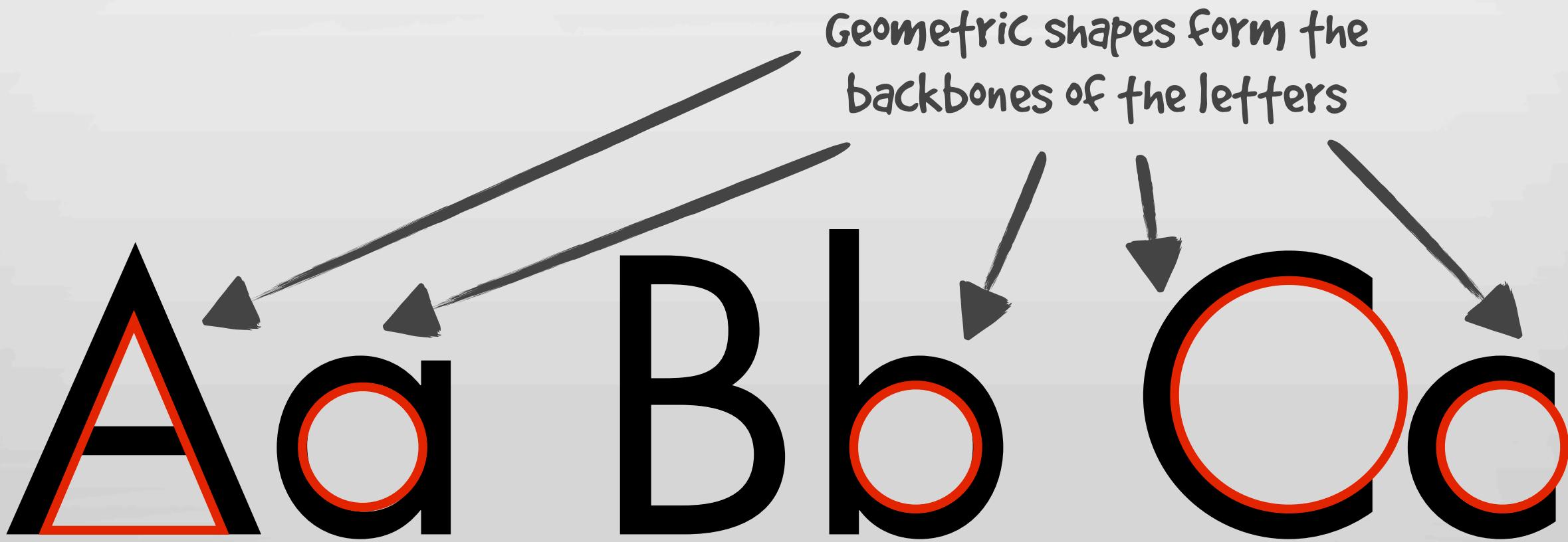
Strong strokes
Upright, Uniform Characters

Aá Bó Cc

TRANSITIONAL SANS SERIF

Unassuming & Modern

Great for technology or transportation applications



GEOMETRIC SANS SERIF

Strict, Objective & Universal

Great for a science or architecture application

script

Mimics handwriting or calligraphy

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Comic Sans

*Comic Sans is a script font, and should
never be used for body copy*

FEEL FREE TO
Mix & Mingle

While one typeface is often enough, adding another typeface can create a beautiful effect.

By Stacey Kole

Serif vs. Sans: the final battle

Mar. 15, 2013 | Fonts | 9 comments

First it was the Capulets versus the Montagues; then it was Coke versus Pepsi; and the latest epic battle? Serif versus sans-serif, of course.

Lucky for us, the crew at [UrbanFonts](#) has produced a nifty infographic to help clarify the age-old rivalry between serif and sans. Brief, yet information-packed, it covers everything from DPI to classification, and expertly explains why serif is better for print and sans serif is best suited for web.

This clever infographic — that smartly draws upon humor to drive home its points — offers a simple, insightful conclusion that designers should bear in mind: "The best font choices are ones where readers do not notice the font ... but the message."

Using a serif for headline text and sans serif for body copy and vice versa is the simplest way to mix typefaces.

Garamond
(Humanist serif)

DON'T CHOOSE TWO FONTS

From The Same Style

Epic (Humanist serif)

These fonts are too close to one another to really look good.

Epic (Humanist Serif)

GOING FURTHER, DON'T CHOOSE TWO FONTS

From The Same Class

Agora
(Slab Serif)

Unless you really know your typefaces, it's difficult to choose two serifs or two sans that actually complement one another.

Myriad (Humanist Sans)



Epic (Humanist Serif)



WHEN MIXING CLASSES

Find a Similar Trait

Using fonts that share one thing in common but are otherwise different (like a humanist sans and serif) creates a great pairing.

Gill Sans (Humanist Sans)



THAT TRAIT CAN EVEN

Perpetua (Transitional Serif)



Be Largely Abstract

Like these two fonts, that were both designed by Eric Gill. Similarities in chronology, visual details or typeface designer between otherwise different fonts create great pairings.

STRIVE FOR

Contrast Over Harmony

A good rule to follow when searching for typefaces to use alongside each other: Keep it exactly the same or change it a lot.

JASON FRIED



PHOTO BY MARC

ABOUT JASON

Jason Fried is the co-founder and President of 37signals. He believes there's real value and beauty in the basics. Jason co-wrote all of 37signals' books and also speaks around the world on entrepreneurship, design, management, and software.

37signals.com 

Interview date: May 1, 2013

SPONSORED BY



[Send beautiful email newsletters.](#)

Built with creative professionals in mind.

Campaign Monitor gives designers and other creatives the tools to send great emails.

Typography

A geometric sans used sparingly as headline and pull-quote text along a transitional serif body-copy creates a great pairing.

INTRODUCTION

The [story of 37signals](#) is widely known among those who use and love the company's web-based apps, but what about the story of Jason Fried, President and co-founder of 37signals? We had the pleasure of talking with Jason, a fellow Midwesterner, who recalled his path prior to 37signals. Although he originally pursued a finance degree, an interest in developing software led him to working on the web and the rest is history. In addition, his early job experiences taught him about the kind of company he wanted—and didn't want—to build as well as the kind of culture he wanted to create. And he set out to do just that. Read on to learn about Jason's personal path and to gain a deeper understanding of the philosophies that have shaped the way he does business and why he's most interested in making something that stands the test of time.

"My dad is a stock market investor and we used to get annual reports in the mail. I loved looking at them...Until then, it had never crossed my mind that numbers and text could be designed to look so good. From that moment on, I wanted to be a designer..."

WORK

ABOUT

COLBOW DESIGN

EST 2007 - CLEVELAND, OHIO

CONTACT

BLOG



Wayne is Selling Hotdogs by the Thousands.

I'M BRAD AND I BUILD THINGS FOR THE WEB AND I LOVE WORKING WITH PEOPLE LIKE WAYNE. THE PASSIONATE, THE DRIVEN, THE ENGAGED. PEOPLE WHO WANT TO LEARN MORE ABOUT THEIR USERS AND BUILD AROUND THEIR NEEDS. IF THAT SOUNDS LIKE YOU FEEL FREE TO DROP ME A LINE OR CHECK OUT SOME OF MY WORK.

FEATURED WORK



THE CLEVELAND CLINIC

90th Anniversary iPad app

The Cleveland Clinic has been serving Cleveland and its surrounding areas for over 90 years. This app

ABOUT



Brad Colbow

User experience designer and founder of Colbow Design. Learn More

Using a script next to a geometric sans is about as much contrast as you can get. The variance in handwriting vs. the objectivity of shapes can be stunning.

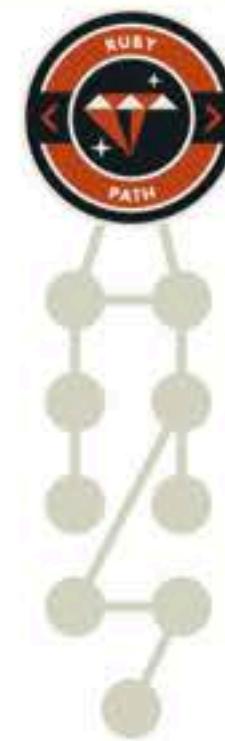
DON'T FEEL OBLIGATED

Single Typeface is Okay!

Many font families are versatile enough to only use one for your entire project. For the beginning designer, this is ideal.

Make your way down a **Path** and build specific skills,
or wander through [**All Courses**](#).

 Paths  All Courses



Ruby

Master your Ruby skills and increase your Rails street cred by learning to build dynamic, sustainable applications for the web.

Topics covered:

RUBY BASICS STARTING RAILS
ADVANCED RUBY RAILS EDGE RAILS TESTING
RAILS BEST PRACTICES



JavaScript

Spend some time with this powerful scripting language and learn to build lightweight applications with enhanced user interfaces.

Topics covered:

JQUERY BASICS ADVANCED JQUERY
COFFEESCRIPT BACKBONE.JS NODE.JS

The entire Code School site is designed using the different weights of just one sans-serif font family.



Learn the fundamentals of front-end development, and crafting user experiences that are easy on the eyes.

and at building iOS applications for iPhone and iPad mobile devices. Learn the basics of iOS development and bring your app

DON'T BE A PIRATE

Use Web Licensed Fonts

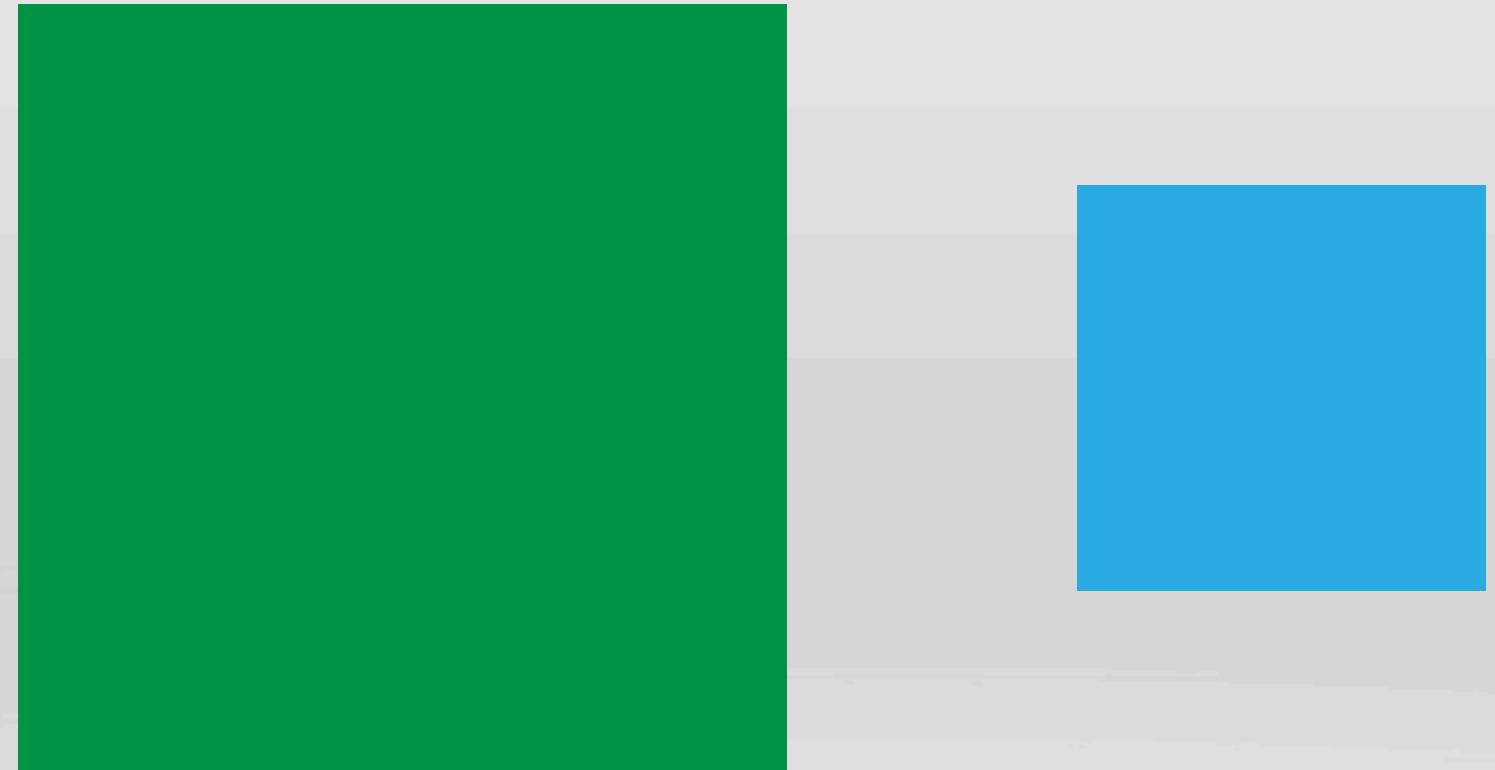
Then use a font-face generator to prepare all the css includes and files for use in your project.

STEP TWO

Type Size

Once we've selected a font, we need to set the sizes in our style guide. But first, lets take a quiz.

WHAT DO YOU SEE?



Two squares? A blue and a green square? A big and a small square?

HUMANS CREATE RELATIONSHIPS

It's How We Process

We relate this to that in order to understand things.

ESTABLISH

Visual Hierarchy

Create visual relationships between elements in your design that users can latch on to. If they can't latch on, they'll leave.

CONTENT:

Informative site promoting a new twist on a traditional everyday food item, dipping sauce.

WHY THE
APOSTROPHE
& more
about us...

SHARE YOUR
THOUGHTS
WITH US...

GOURMET dips* →

G'NOSH

* WITHOUT THE FUSS

WHAT'S
YOUR
G'NOSH?

Some things
are better shared



14/05/13

G'NOSH hits the shelves at the Co-Operative

Typography

Use large, handwritten type and lifelike photographic elements strewn about in an apparently chaotic manner in order to add visual intrigue to a mundane item.

VISUAL HIERARCHY 101

Differences in Size

The eye naturally moves from big elements down to the small elements, and helps users process the content

Difficult-to-process sea of text



A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead. I say ‘one chooses’ with the inaccurate pride of a professional writer who—when he has been seriously noted at all—has been praised for his technical ability, but do I in fact of my own will choose that black wet January night on the Common, in 1946, the sight of Henry Miles slanting across the wide river of rain, or did these images choose me? It is convenient, it is correct according to the rules of my craft to begin just there, but if I had believed then in a God, I could also have believed in a hand, plucking at my elbow, a suggestion, “Speak to him: he hasn’t seen you yet.” (Graham Greene, The End of The Affair)

Variance gives a
user something
to latch on to



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Headline Text

B-Head (Or Sub-Head) Text

Nav Item 1 | Nav Item 2 | Nav Item 3

This is body copy. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Byline Text on July 5th, 1987

START WITH

Setting Body Copy

There is no golden standard, good designers advocate for body copy anywhere from 16 - 26px

INTRODUCTION

The story of 37signals is widely known among those who use and love the company's web-based apps, but what about the story of Jason Fried, President and co-founder of 37signals? We had the pleasure of talking with Jason, a fellow Midwesterner, who recalled his path prior to 37signals. Although he originally pursued a finance degree, an interest in developing software led him to working on the web and the rest is history. In addition, his early job experiences taught him about the kind of company he wanted—and didn't want—to build as well as the kind of culture he wanted to create. And he set out to do just that. Read on to learn about Jason's personal path and to gain a deeper understanding of the philosophies that have shaped the way he does business and why he's most interested in making something that stands the test of time.

Describe your path to what you're doing now.

It all started when I was 10 or 11. My dad is a stock market investor and we used to get annual reports in the mail. I loved looking at them because they were beautifully made and had glossy pages and great photography. Until then, it had never crossed my mind that numbers and text could be designed to look so good. From that moment on, I wanted to be a designer, even though I didn't know what I wanted to design. I just knew that I wanted to make things look beautiful and be informative. That's where my initial interest in making things began.

Then I worked a bunch of jobs that helped to inform later decisions. For example, my first job was at a small, locally owned grocery store. I got to know the owner and some of the managers pretty well; some were good managers and others weren't. I started to form an opinion about what kind of person I would want to work for or with. Next, I worked at a shoe store, which was also a family-owned business. I had a great manager there, but the owner was suspicious of everyone and didn't trust his employees; I didn't like working for the owner.

After those experiences, I worked for several big companies. First, a company called Sportmart, which is like today's Sports Authority. I realized very quickly that I didn't like anything about the bureaucracy of a big company. I continued to have these little experiences that informed my point of view about the kind of company I would want to work for or run. I've tried to take something from each of those experiences to help me figure out what I want to build and how I want others to feel about what I build. My ideas about building a company and making things stem from that.

**Well-respected creative journal
USES 16PX body copy**



From a purely typographic perspective, one could argue that an adaptive approach (where we set breakpoints around fixed-width containers of text to precisely govern measure) is ideal. If a site is *only* text that may be true, but when images, video, or more complex multi-column layouts come into play, I find my core beliefs in the benefits of [building on a flexible foundation](#) reaffirmed. For me, “ideal” on the web isn’t about pixel-perfection anymore, but about seeking the most pragmatic approach to balancing different kinds of content with an ever-increasing number of screen sizes and resolutions.

Well-respected
designer uses
26px body copy



In a fluid layout, browser width and typographic measure are linked: the wider the viewport, the more characters per line. Keeping in mind that a range of [45-75 characters per line is generally accepted as safe for comfortable reading](#), there are a few things that can be done to avoid extra long lines of text in fluid layouts.

The first is using media queries to adjust the width of a container, whether for the entire site or just a column of text. For example, I might start with a site container width of 98% for single column mobile narrow views, then gradually bump it down to 80% for full-width large screen views. Media query breakpoints and percentage amounts are, of course, dependent on the content and typefaces involved.

PERSONALLY,

Huge type is annoying

For this course, we're going to suggest 16px as the ideal body copy size. Weigh each case individually.

Headline Text

Body copy at 150%



B-Head (Or Sub-Head) Text

Body copy at 300%



Nav Item 1 | Nav Item 2 | Nav Item 3

Body copy at 100%



Body Copy



This is body copy. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Byline Text on July 5th, 1987



Body copy at 75%
(2-4 px smaller)

A story has no beginning or end:

Arbitrarily one chooses that moment of experience from which

to look back or from which to look ahead. I say ‘one chooses’

with the inaccurate pride of a professional writer who—when he

has been seriously noted at all—has been praised for his

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black wet January night on the Common, in 1946, the sight of

Henry Miles slanting across the wide river of rain, or did these

images choose me? It is convenient, it is correct according to

the rules of my craft to begin just there, but if I had believed

then in a God, I could also have believed in a hand, plucking at

my elbow, a suggestion, “Speak to him: he hasn’t seen you

yet.” (Graham Greene, The End of The Affair)

Leading is the amount of space
between lines of text

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Leading that is too large
negatively affects readability



Leading that is too tight can create a
claustrophobic feel and rush the reader



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Good leading is around 120-150%
of the body copy size

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SET LEADING RELATIVELY

line-height: 1.5;

This sets the leading to be 150% of the body copy, so you don't have to re-adjust if the font size changes.

ANOTHER VISUAL HIERARCHY TOOL

Use Bold/Italic Weights

Different weights add emphasis and intrigue.

Too much bold can
muddy your hierarchy



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(Graham Greene, The End of The Affair)

So can weights that go
against the “natural value”



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(Graham Greene, The End of The Affair)

Use a “less is more” approach to
really enhance your hierarchy



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Typography

NEXT UP:

Line-Width

FUNDAMENTALS OF DESIGN.

Lines that are too short are difficult to read



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Lines that are too long are
also tough to read



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LINE WIDTH IS
Measured in CPL

Characters per line, 50-70(including spaces) is optimal

55-65 CPL



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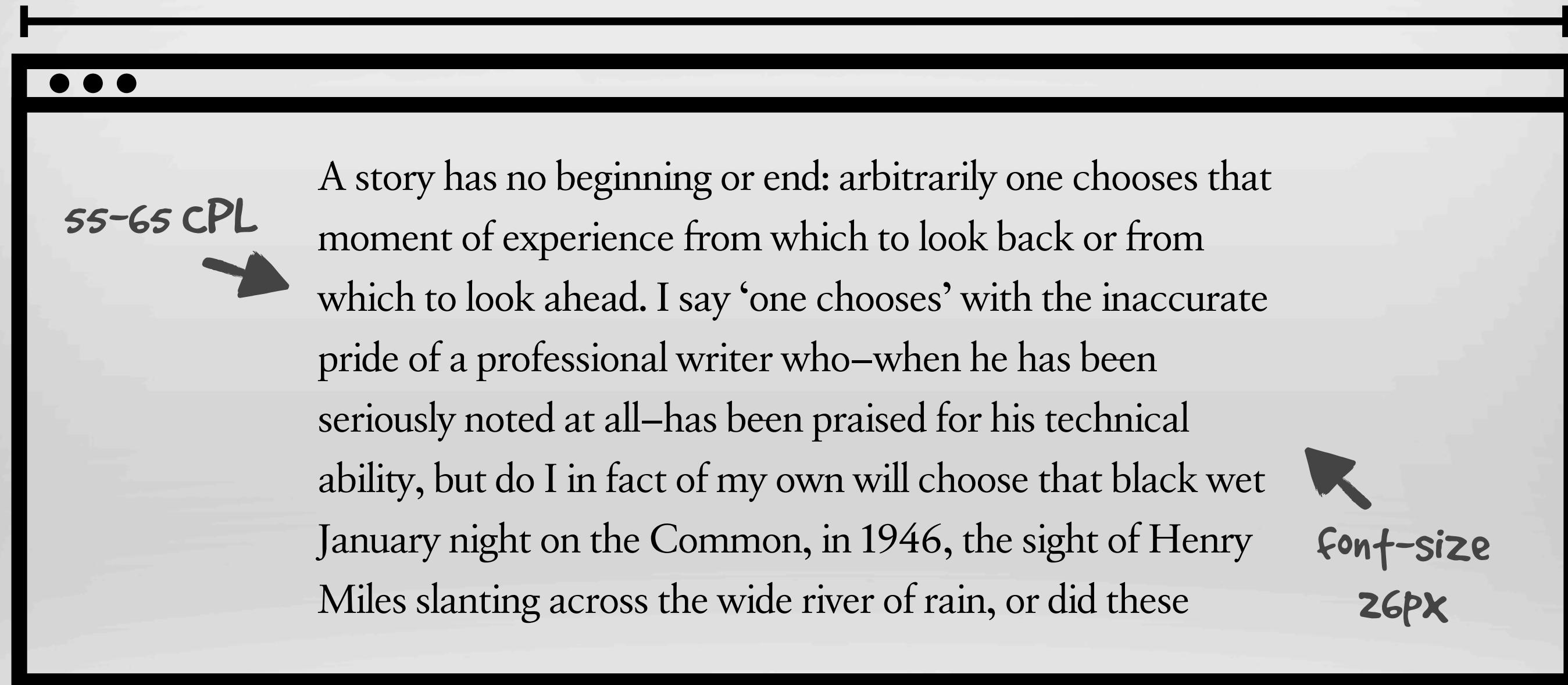
A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead. I say ‘one chooses’ with the inaccurate pride of a professional writer who—when he has been seriously noted at all—has been praised for his technical ability, but do I in fact of my own will choose that black wet January night on the Common, in 1946, the sight of Henry Miles slanting across the wide river of rain, or did these images choose me? It is convenient, it is correct according to the rules of my craft to begin just there, but if I had believed then in a God, I could also have believed in a hand, plucking at my elbow, a suggestion, “Speak to him: he hasn’t seen you yet.” (Graham Greene, *The End of The Affair*)

As the type size increases, the line-width also increases, but the CPL remains the same



IN THE CSS, USE

max-width: ;



Even though our browser window is 1000px wide, our content has a max-width of 630px, in order to preserve optimal line-width

Typography

20-25 CPL



A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead. I say ‘one chooses’ with the



font-size
26px



FUNDAMENTALS OF DESIGN.

Typography

30-40 CPL



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font-size
16px

FUNDAMENTALS OF DESIGN.

The next two features (**Key Bindings** and **Vintage Mode**) are being covered, in large part, because I'm a huge fan of the keyboard. I love to do as much as I can through the keyboard, and, if you're like me, you'll like these next two features.

Key Bindings

With its powerful and customizable settings found in JSON files, Sublime Text provides the ability to adjust virtually all its settings. This includes the key bindings. If you're a fan of the keyboard, you may have several os-wide keyboard shortcuts set up, and they may conflict with some of the key bindings in Sublime Text. If that's the case, you can easily adjust the key bindings by going to `Sublime Text 2 > Preferences > Key Bindings – User`. As always, you can open that file via the Command Pallette. To see what the default key bindings are (in order to change them), open up `Sublime Text 2 > Preferences > Key Bindings – Default`.

Just like the user settings, you'll want to place your customized settings in `Key Bindings`

Typography

As an example, let's say that you didn't like the `cmd+u`, `cmd+shift+b` keyboard

shortcuts in the OS X keyboard palette, so you wanted to change them to `ctrl+u`, `ctrl+shift+b`. You would simply add the following code to the `Key Bindings – User` file:

```
["ctrl+u": "showKeyboardShortcuts"],  
["ctrl+shift+b": "copy"]
```

Now, whenever you press `ctrl+u`, it will bring up the keyboard palette, and whenever you press `ctrl+shift+b`, it will copy the selected text.

When viewing on the desktop, the max-width is set to 730px with a font-size of 22px, averaging 70-80 CPL

Key Bindings

With its powerful and customizable settings found in JSON files, Sublime Text provides the ability to adjust virtually all its settings. This includes the key bindings. If you're a fan of the keyboard, you may have several os-wide keyboard shortcuts set up, and they may conflict with some of the key bindings in Sublime Text. If that's the case, you can easily adjust the key bindings by going to

`Sublime Text 2 > Preferences > Key Bindings – User`. As always, you can open that file via the Command Pallette. To see what the default key bindings are (in order to change them), open up `Sublime Text 2 > Preferences > Key Bindings – Default`.

Note: Just like the user settings, you'll want to place your customized settings in `Key Bindings – User`.

*But on mobile devices, its 360px with a font-size of 19px.
Leaving us with an average CPL of 40-45*

FINALLY

Save the Orphans

And the Widows, they need to be saved too.

A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead. I say ‘one chooses’ with the inaccurate pride of a professional writer who—when he has been seriously noted at all—has been praised for his technical ability, but do I in fact of my own will choose that black wet January night on the Common, in 1946, the sight of Henry Miles slanting across the wide river of rain, or did these images choose me? It is convenient, it is correct according to the rules of my craft to begin just there, but if I had believed then in a God, I could also have believed in a hand, plucking at my elbow, a suggestion, “Speak to him: he hasn’t seen you yet.” (Graham Greene, The End of The Affair)



Widow :(

Typography

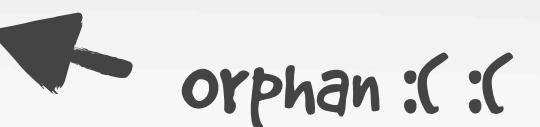
FUNDAMENTALS OF DESIGN.

A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead. I say ‘one chooses’ with the inaccurate pride of a professional writer who—when he has been seriously noted at all—has been praised for his technical ability, but do I in fact of my own will choose that black wet January night on the Common, in 1946, the sight of Henry Miles slanting across the wide river of rain, or did these images choose me?

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of my craft to begin just there, but if I had believed then in a God, I could also have believed in a hand, plucking at my elbow, a suggestion, “Speak to him: he hasn’t seen you yet.” (Graham Greene, *The End of The Affair*)

Typography



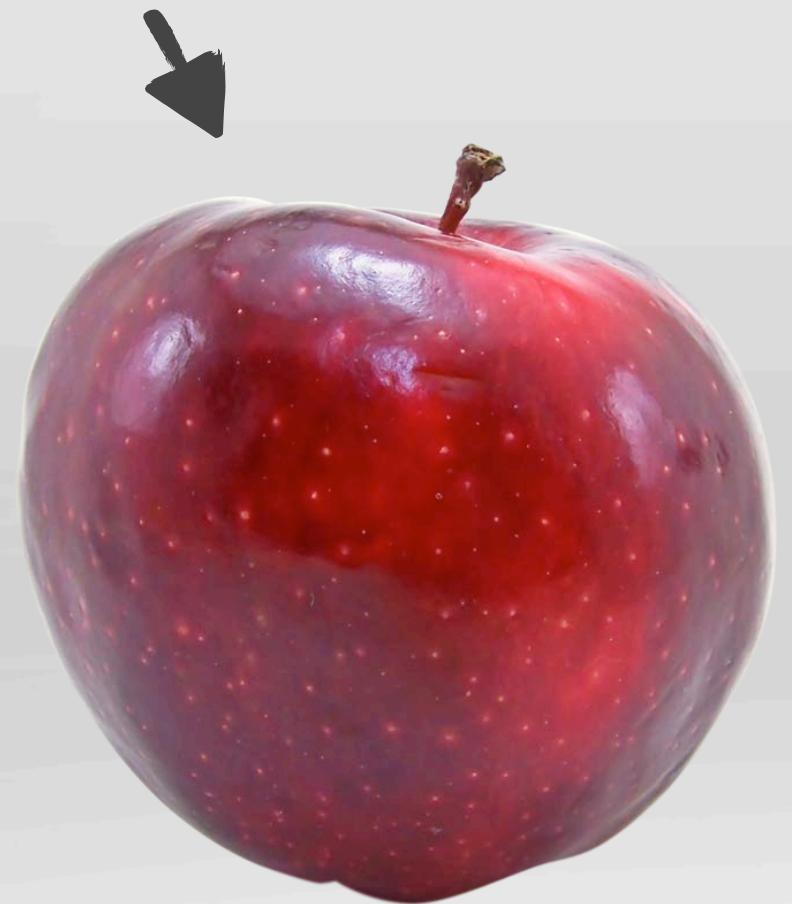
FUNDAMENTALS OF DESIGN.

THERE REALLY ISN'T
A Perfect Solution

Especially when dealing with large blocks of content, there isn't always a way to prevent it. Try tweaking with font size, weight, line width or leading to fix the problem

COLOR THEORY 101

color you can touch



color you can't touch



VS.

Subtractive Color

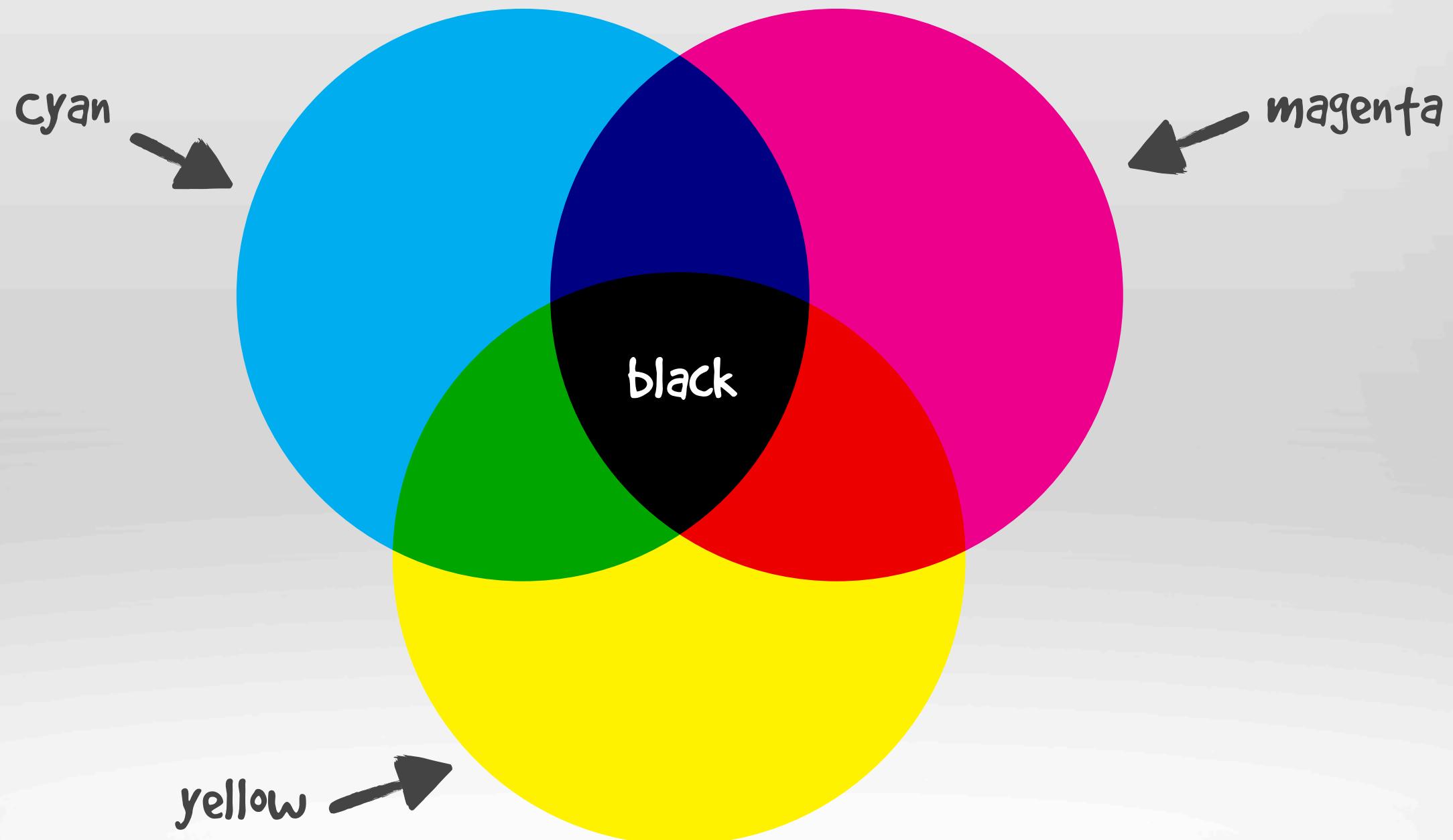
Colors

Additive Color

FUNDAMENTALS OF DESIGN.

SUBTRACTIVE COLOR (CMYK)

All colors mix to yield black

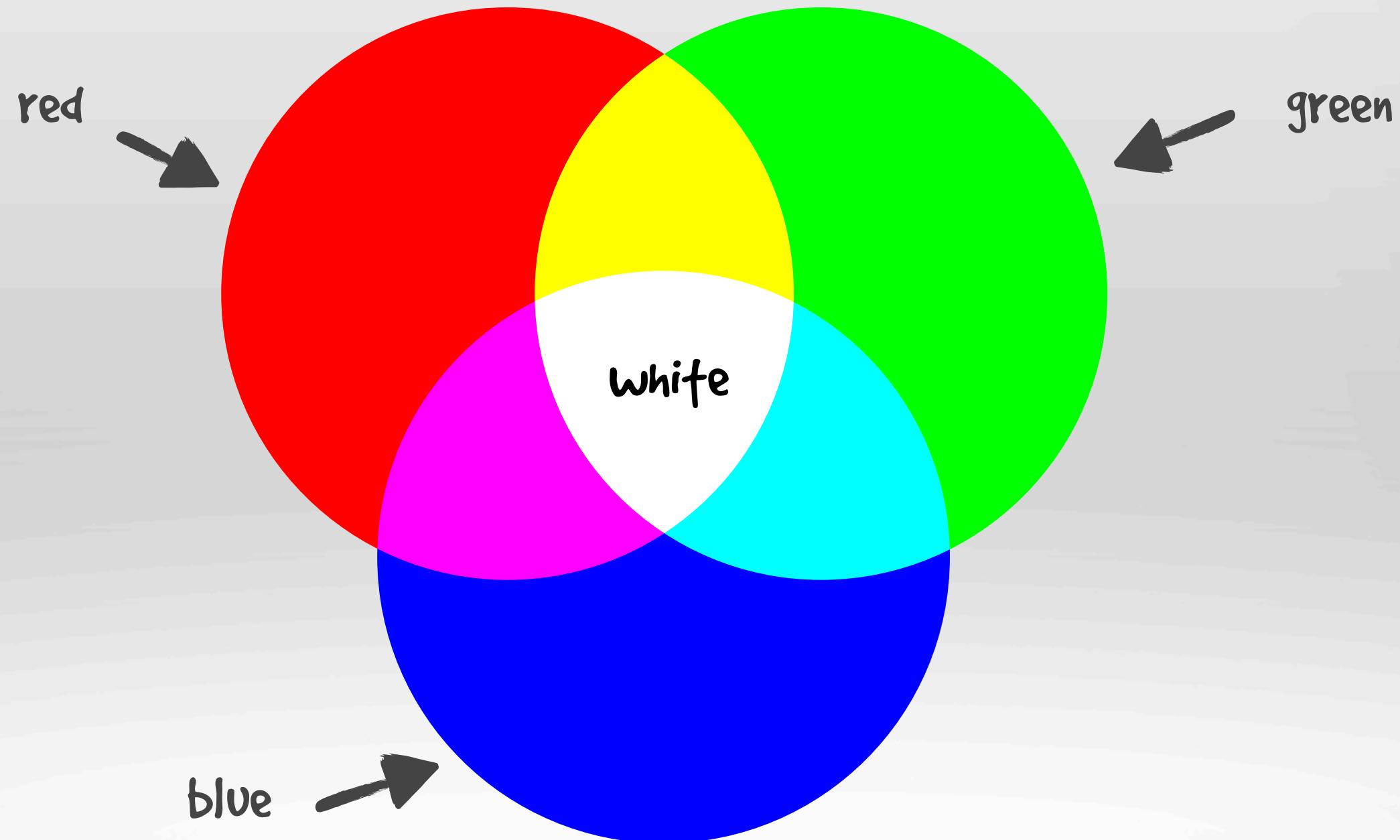


Colors

FUNDAMENTALS OF DESIGN.

ADDITIVE COLOR (RGB)

All colors mix to yield white



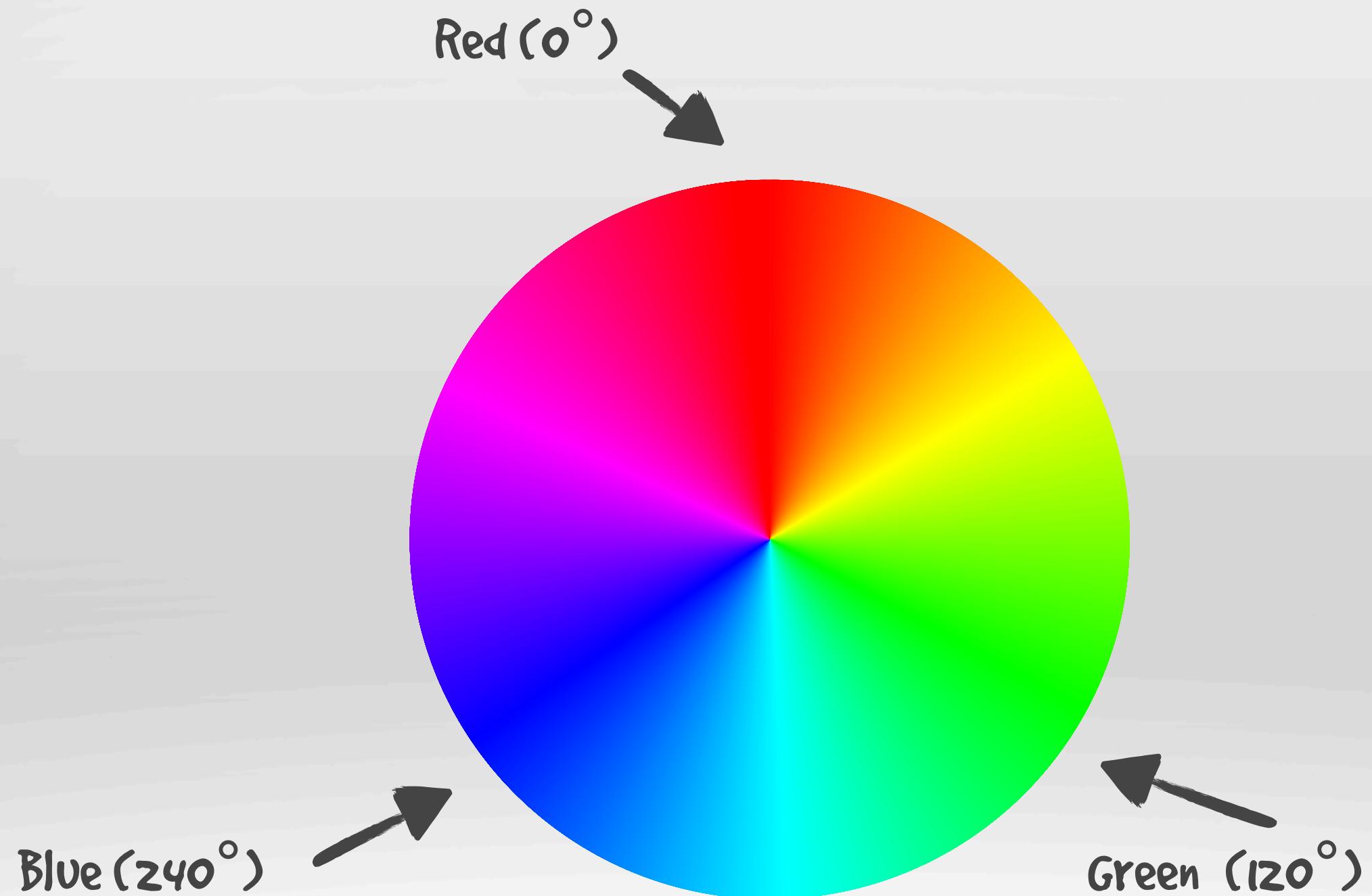
RGB IS HARD

Humans Process HSL

Hue, Saturation, Lightness

Colors

FUNDAMENTALS OF DESIGN.



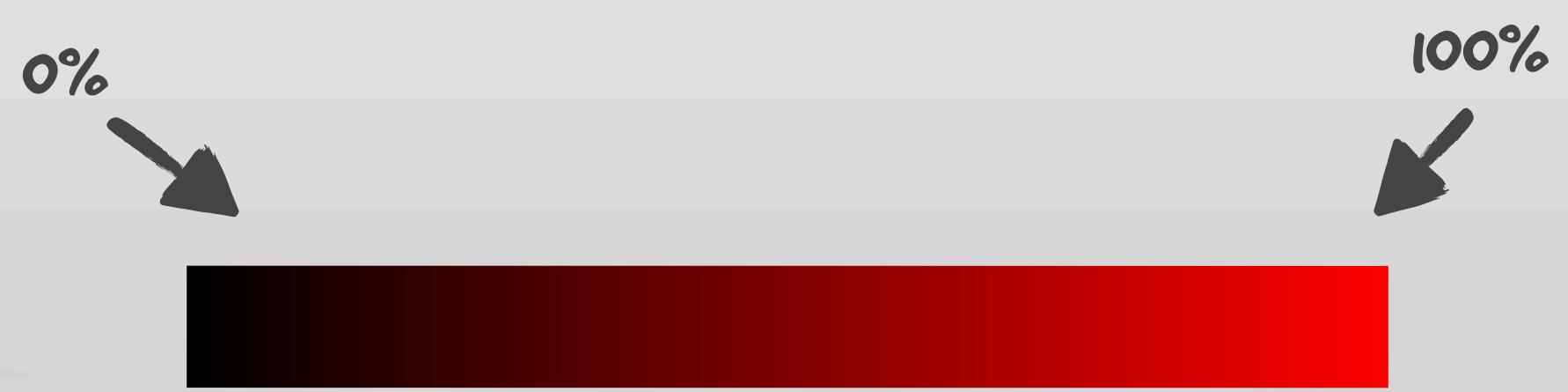
Hue

FUNDAMENTALS OF DESIGN.



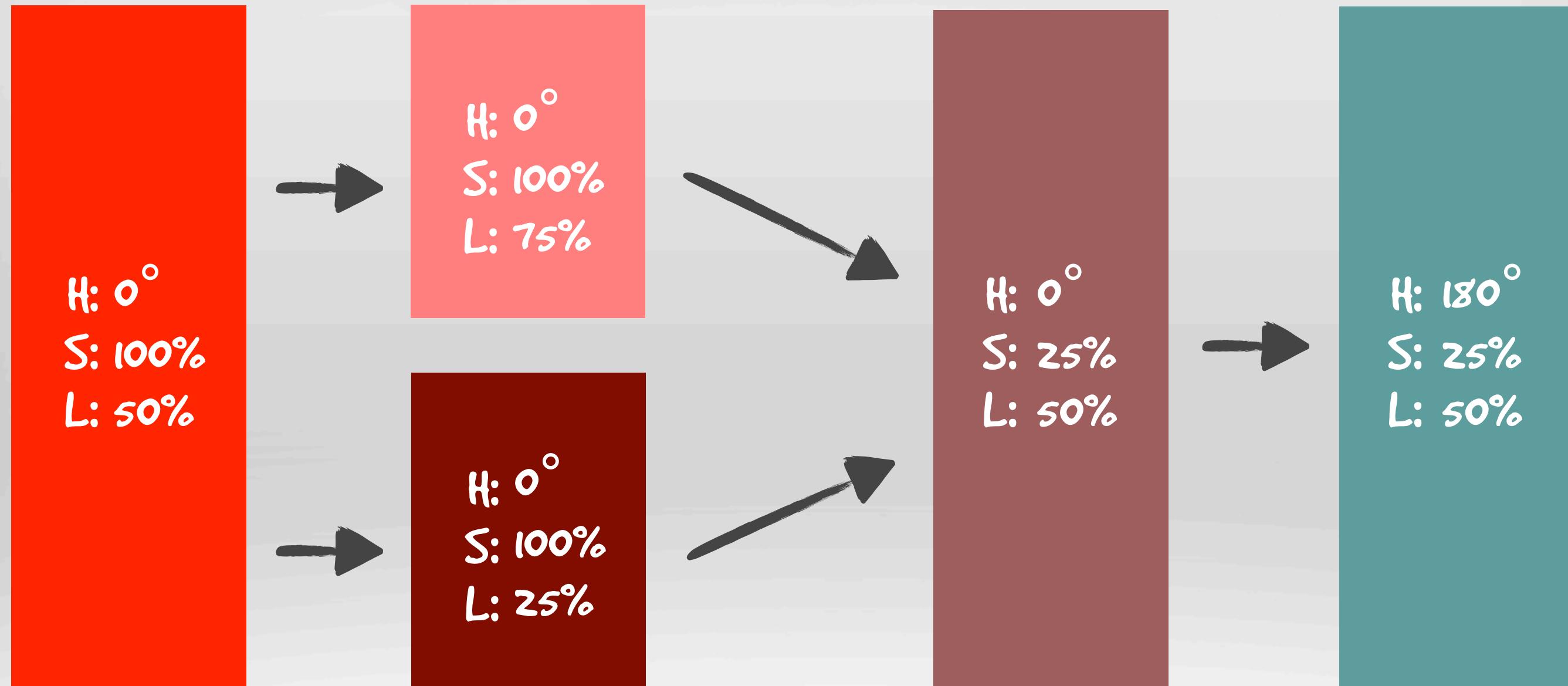
Saturation

FUNDAMENTALS OF DESIGN.



Lightness

FUNDAMENTALS OF DESIGN.



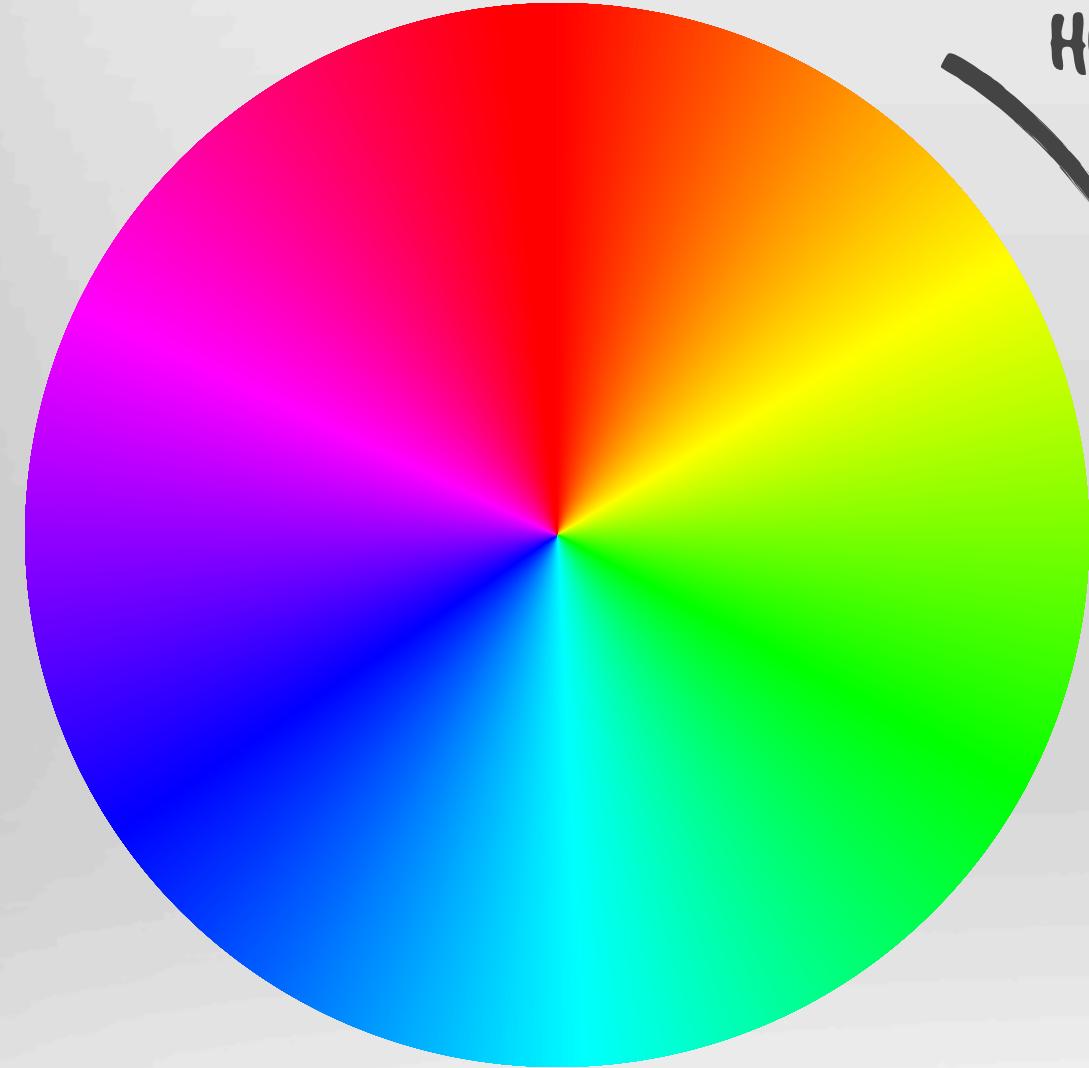
Colors

FUNDAMENTALS OF DESIGN.

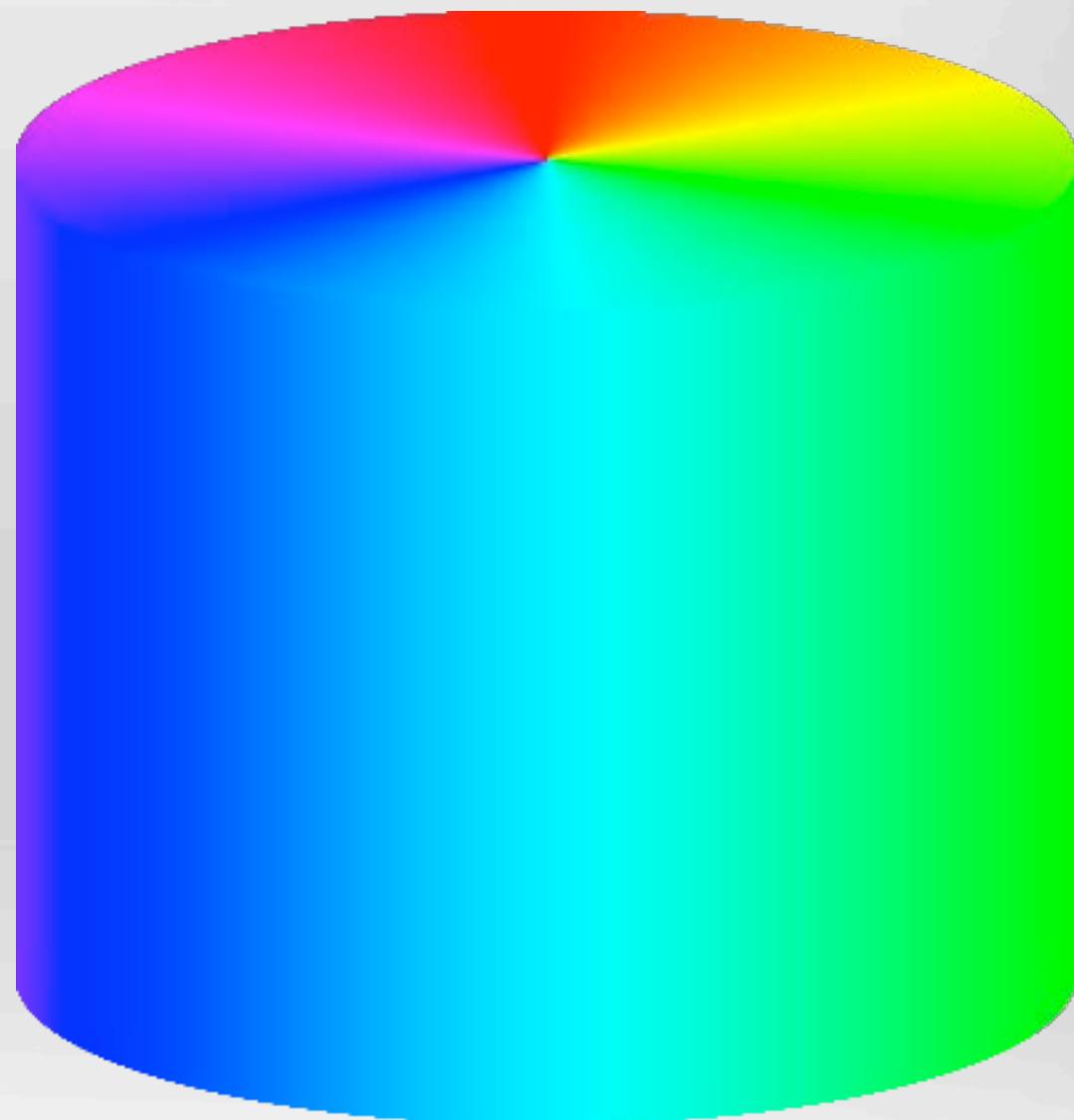


HSL COLOR SPACE

The entire color space can be visualized in a 3D cylinder, lets look at each dimension individually.



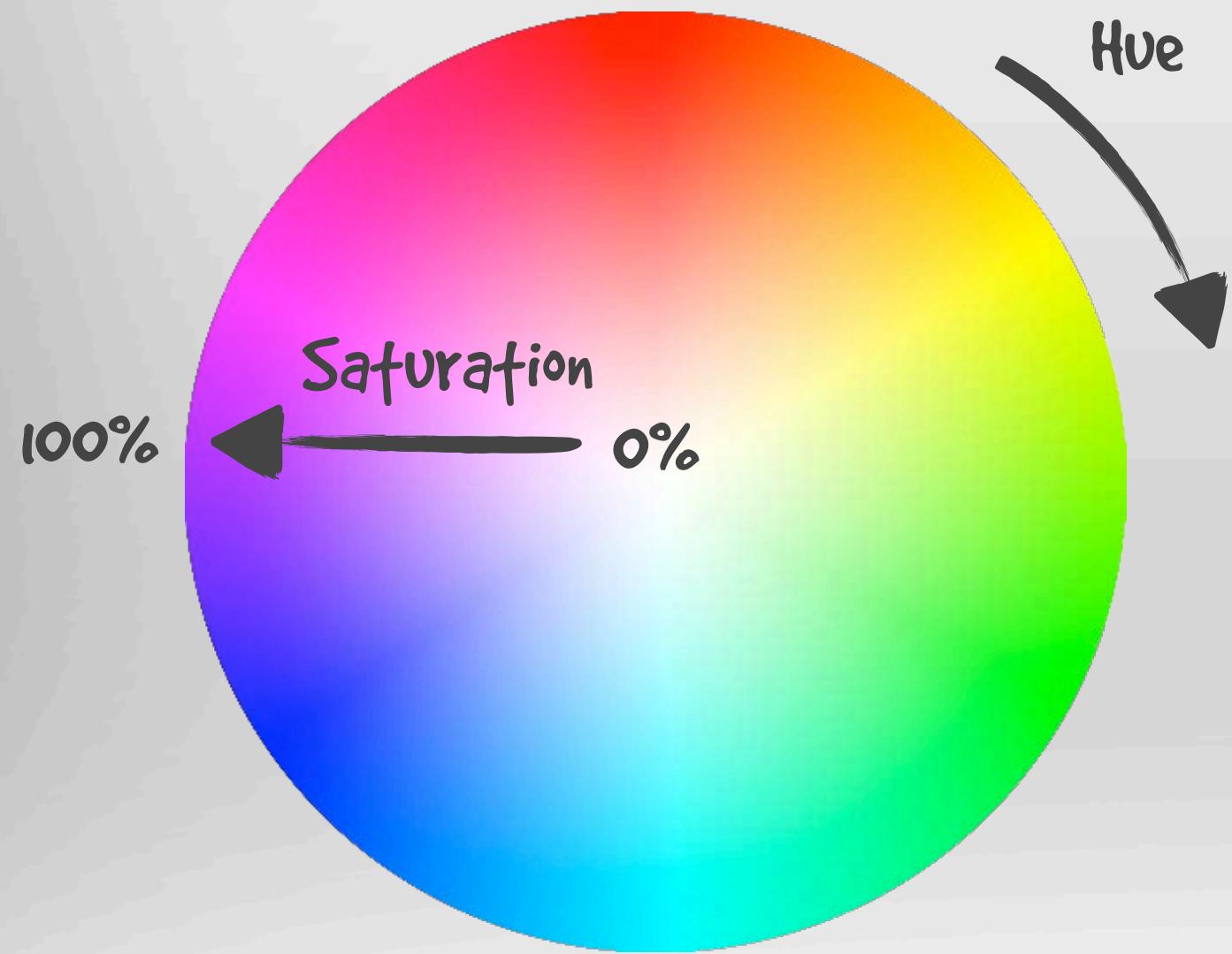
Hue



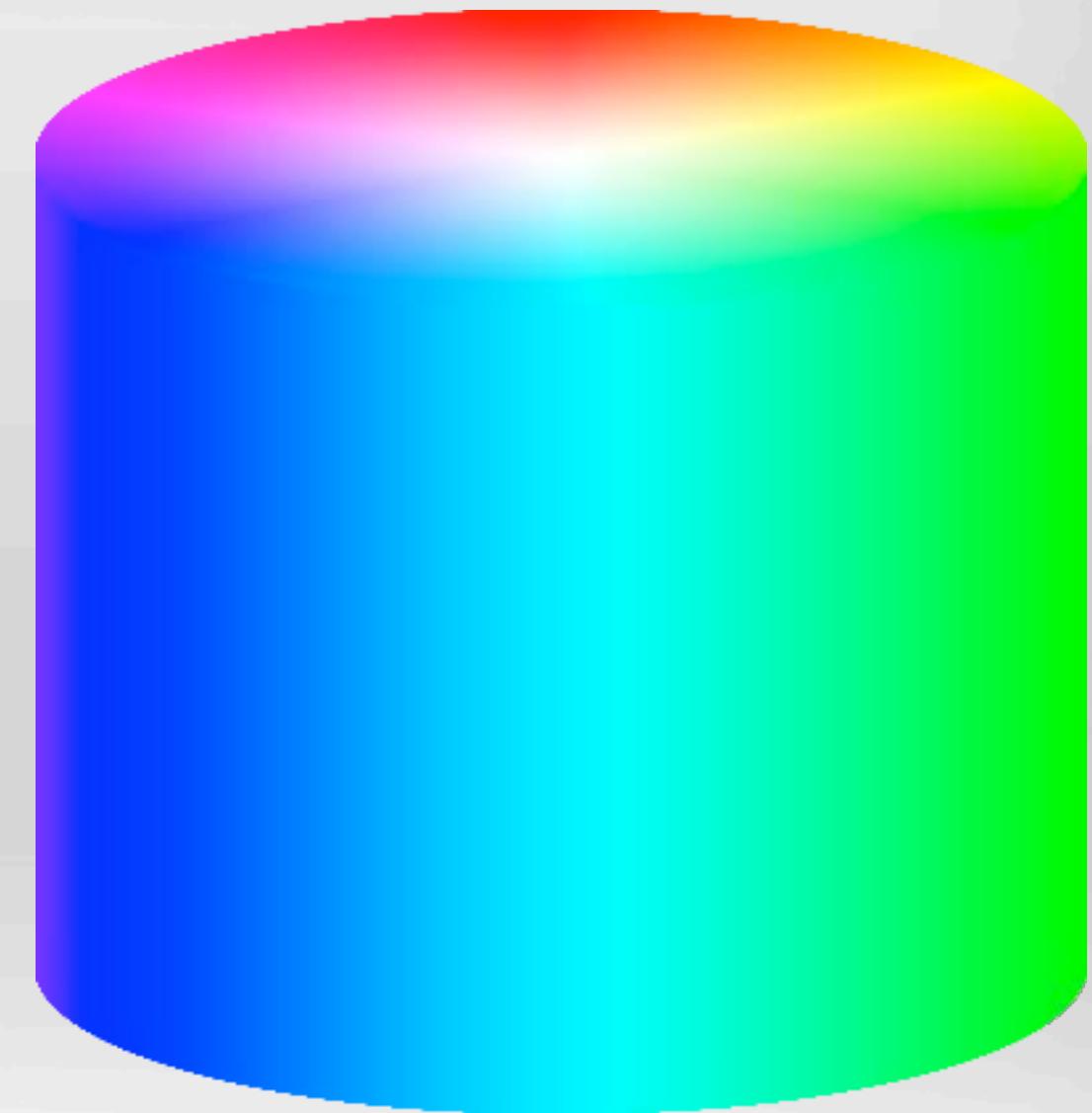
STEP ONE

Colors

FUNDAMENTALS OF DESIGN.

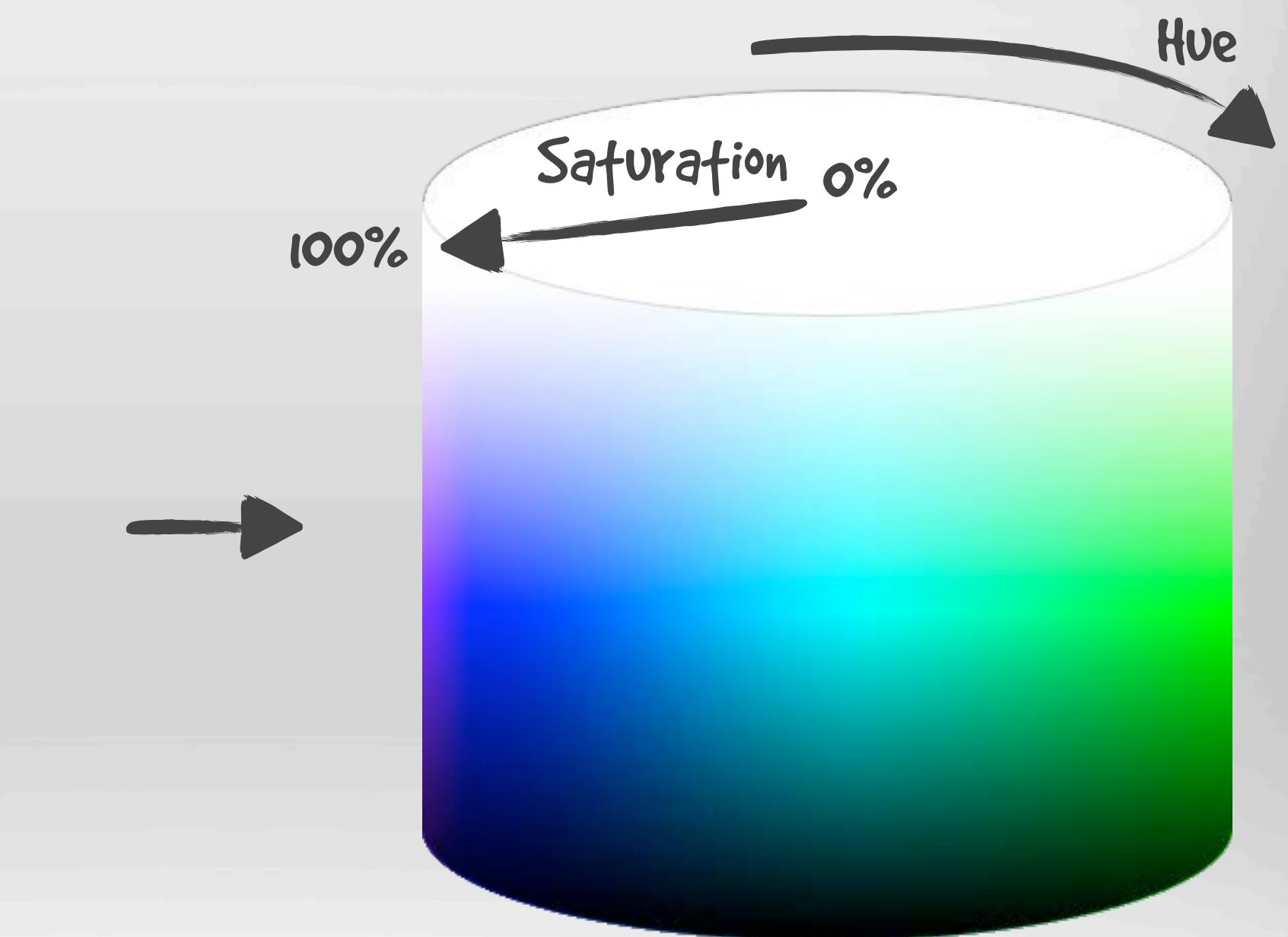
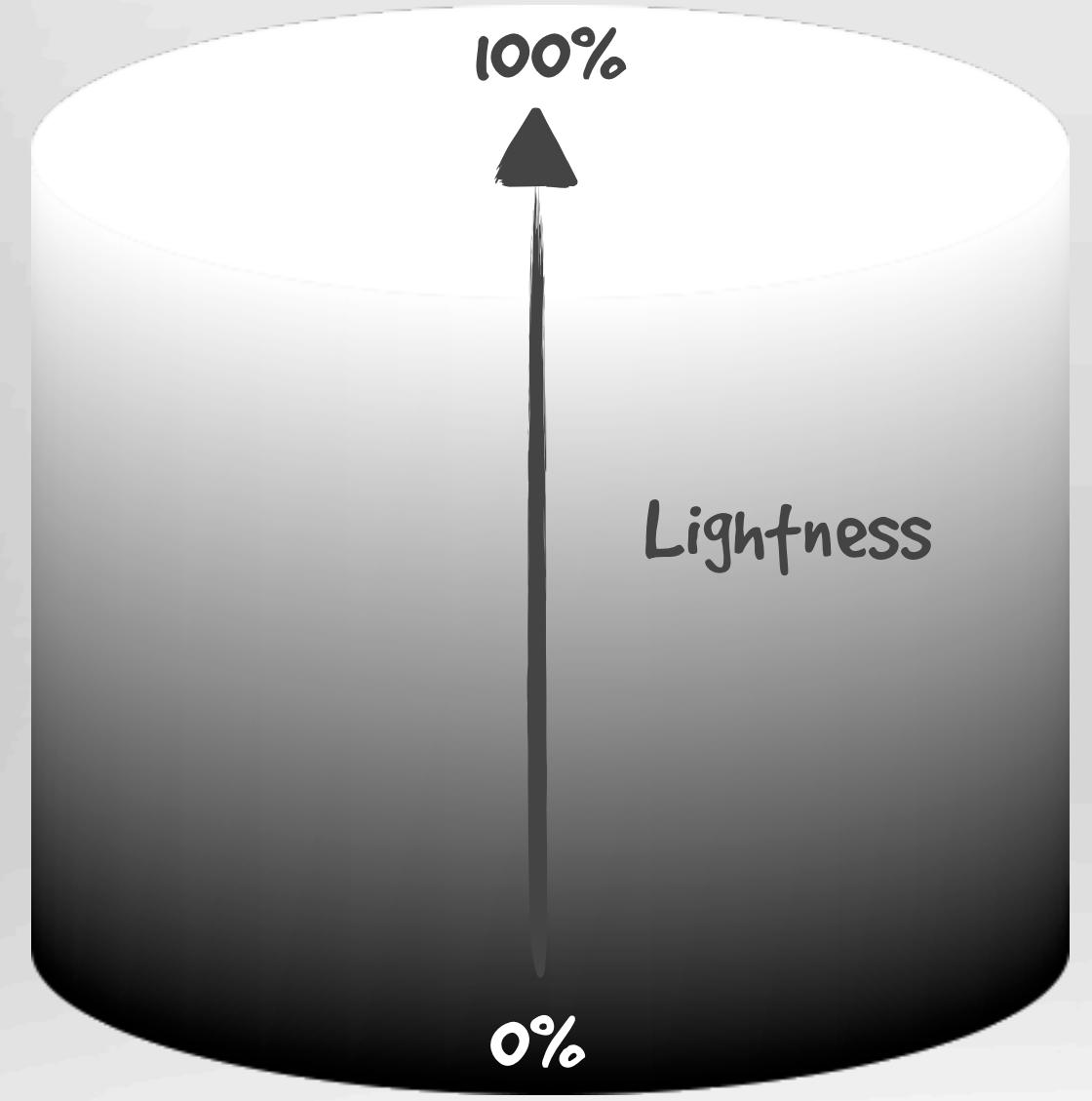


STEP TWO



Colors

FUNDAMENTALS OF DESIGN.

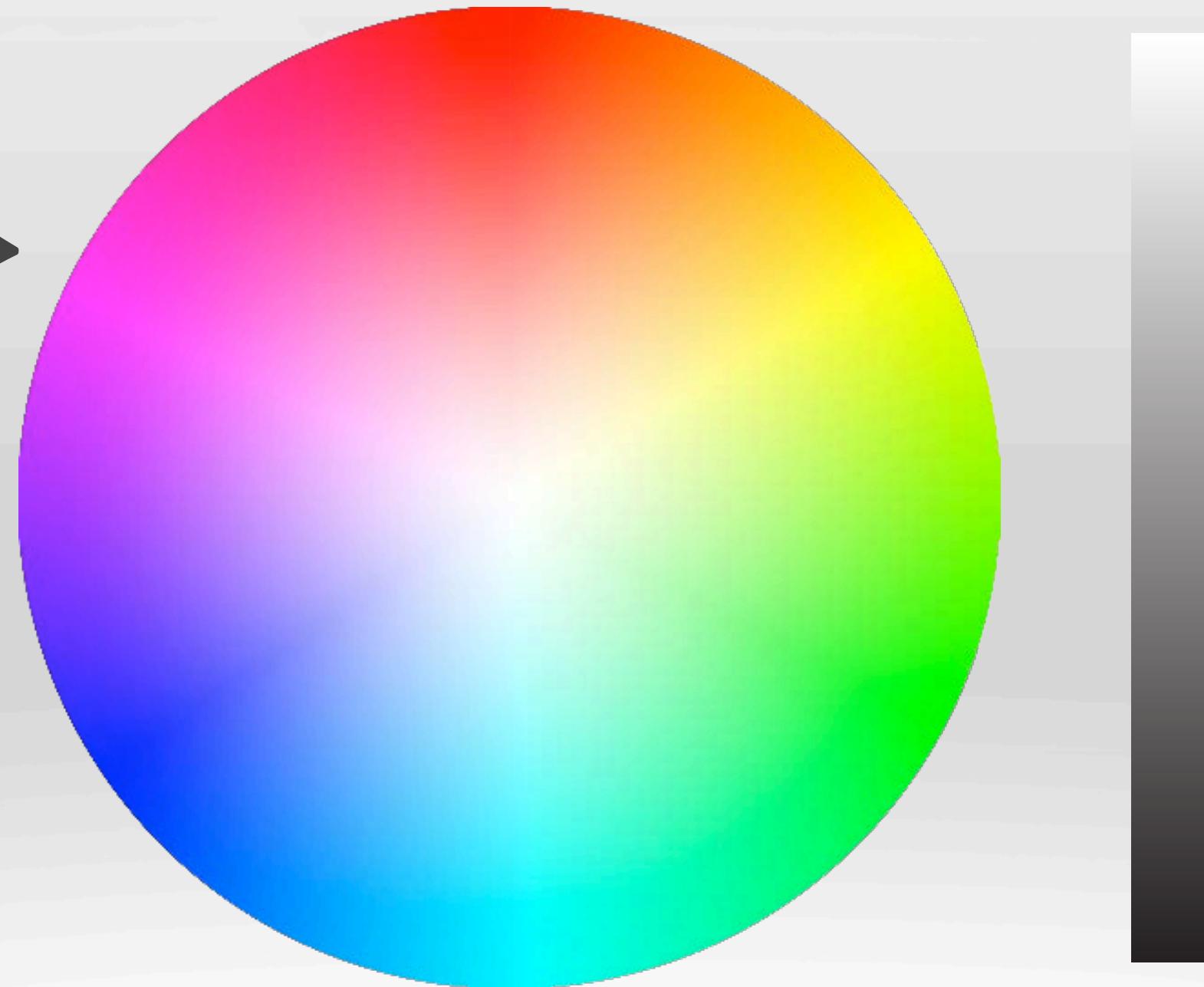


STEP THREE

Colors

FUNDAMENTALS OF DESIGN.

Try to
visualize
the cylinder

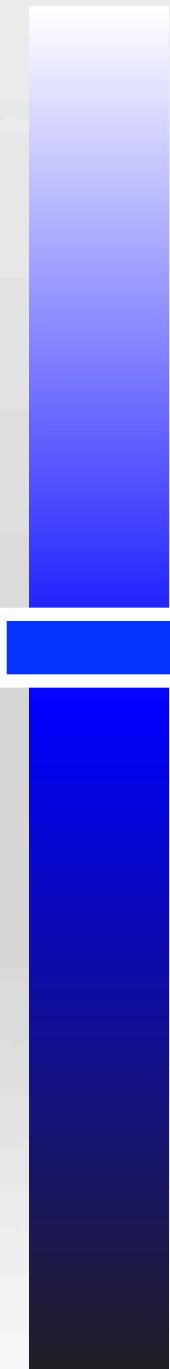


Colors

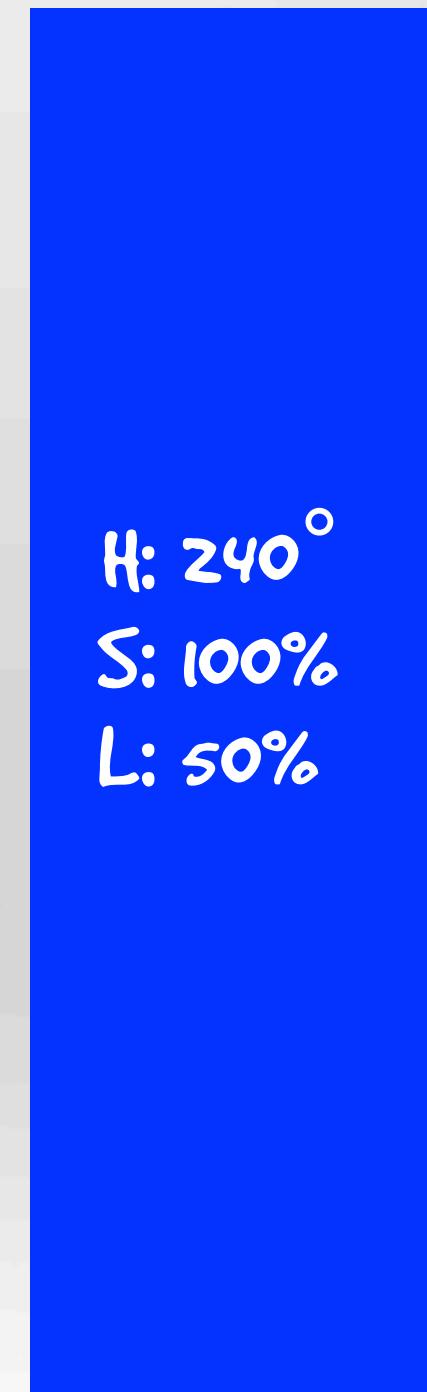
FUNDAMENTALS OF DESIGN.



+



=



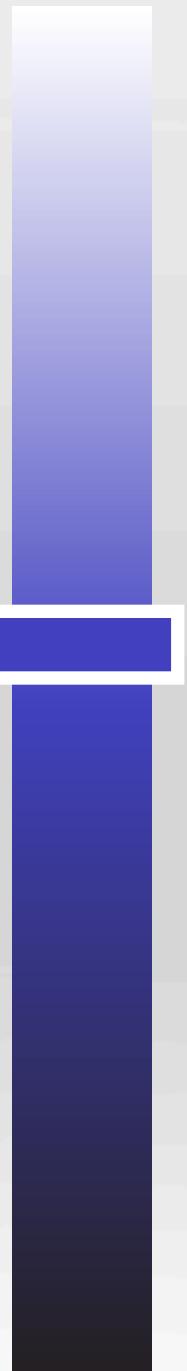
Colors

100%
50%

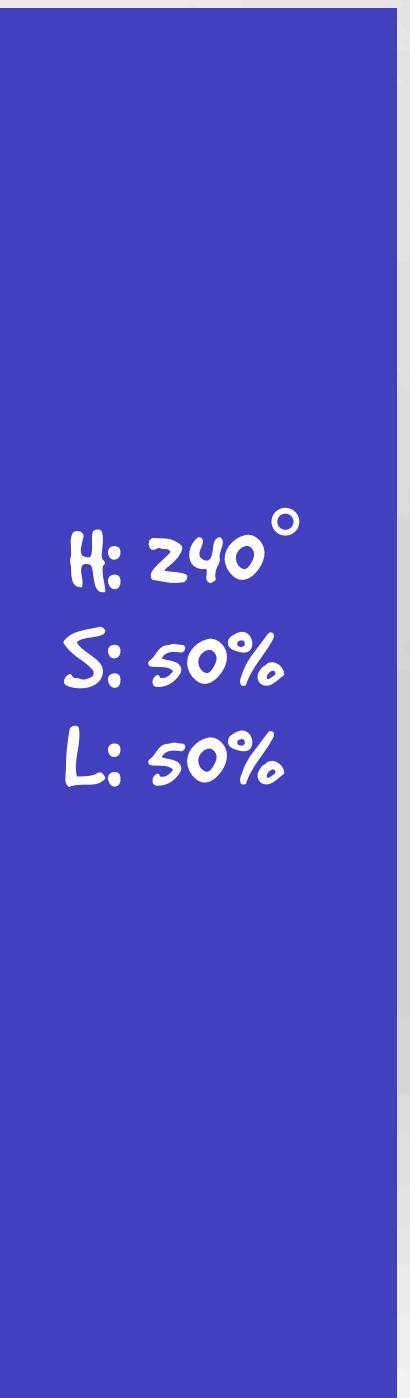
FUNDAMENTALS OF DESIGN.



+



=

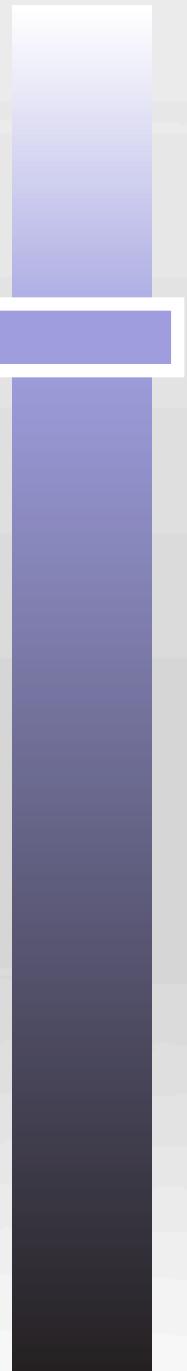


Colors

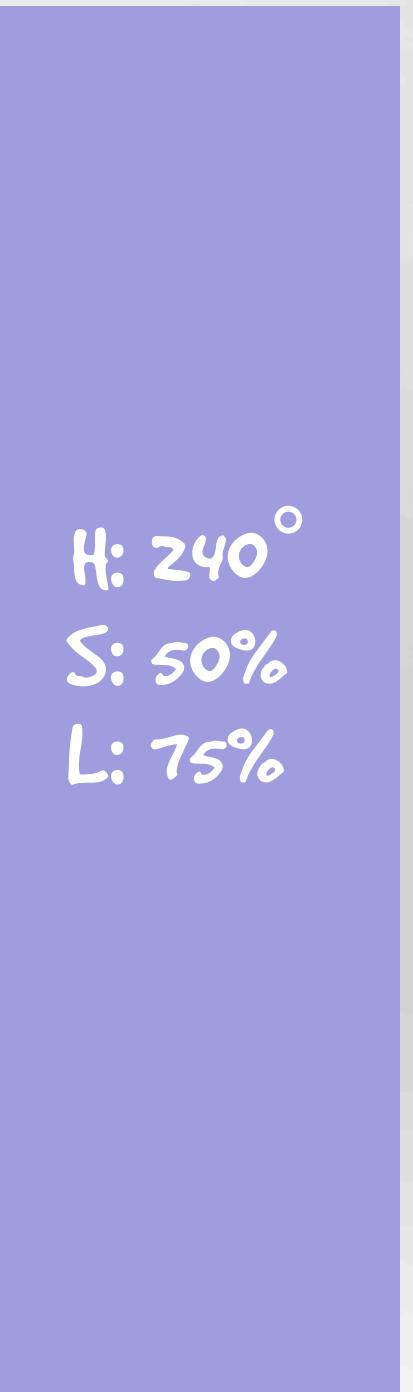
FUNDAMENTALS OF DESIGN.



+

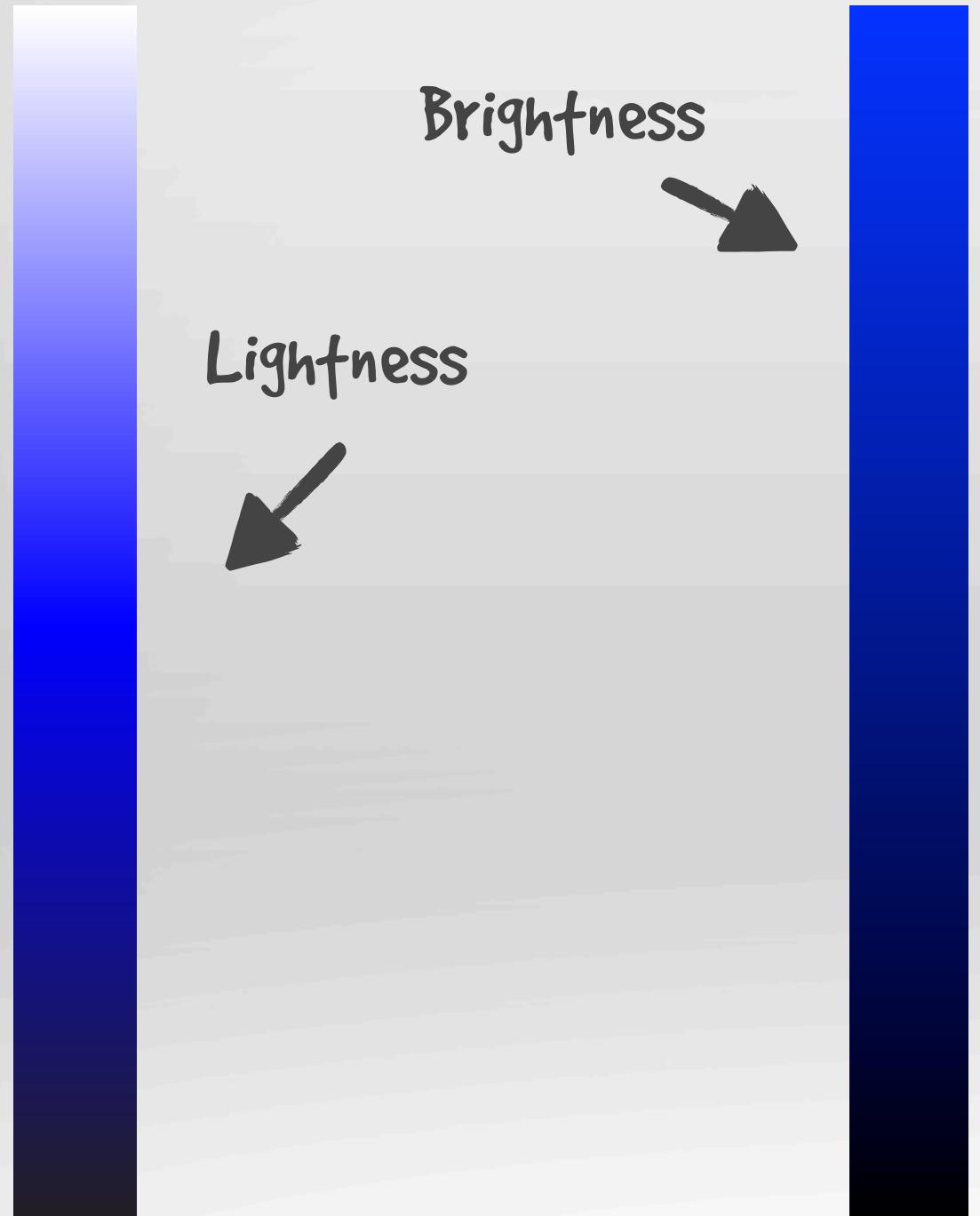


=



Colors

FUNDAMENTALS OF DESIGN.



Colors

FUNDAMENTALS OF DESIGN.

NOW WE NEED

A Color Scheme

4-5 colors built into the style guide

Headline Text

B-Head (Or Sub-Head) Text

Nav Item 1 | Nav Item 2 | Nav Item 3

This is body copy. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Byline Text on July 5th, 1987

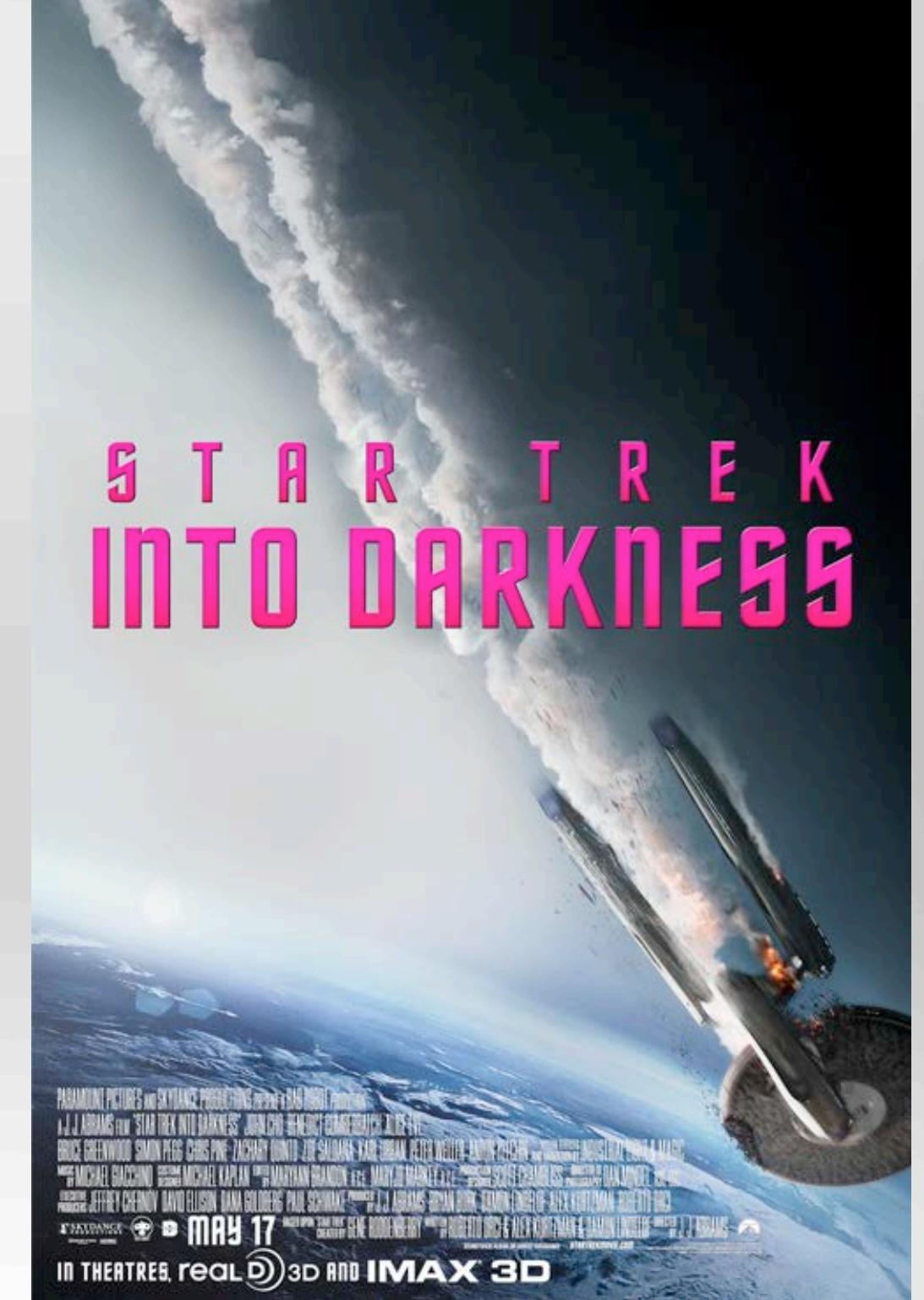
START BY SELECTING
A Base Color

Different colors create different moods.



Ever seen this before?

How about this?



Colors

FUNDAMENTALS OF DESIGN.

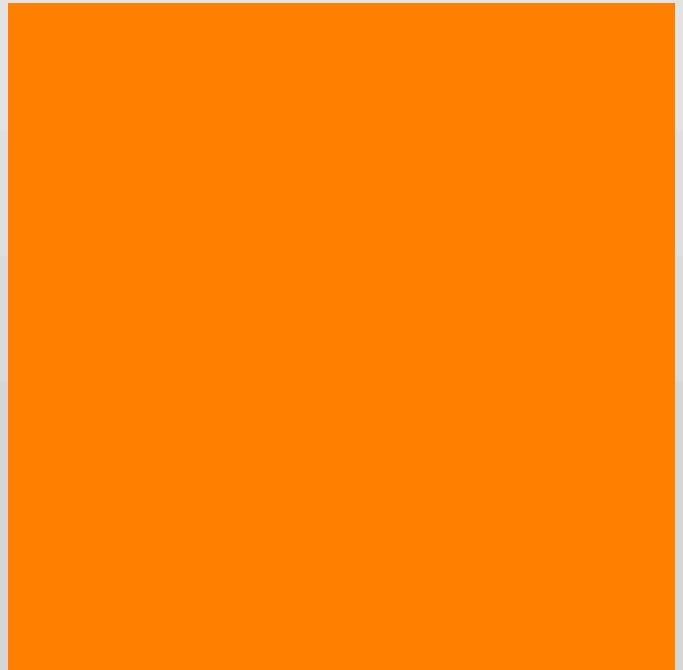


Heat, Passion, Excitement

Easily grabs attention and evokes speed and energy.

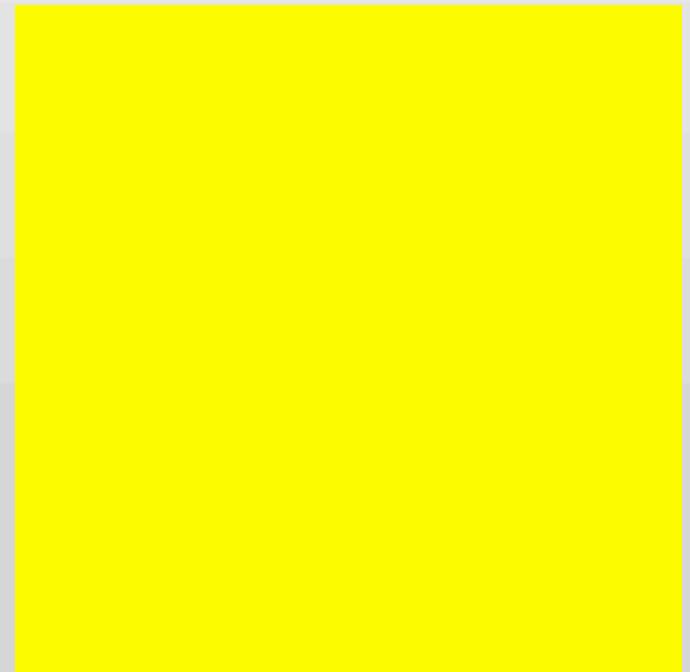
Colors

FUNDAMENTALS OF DESIGN.



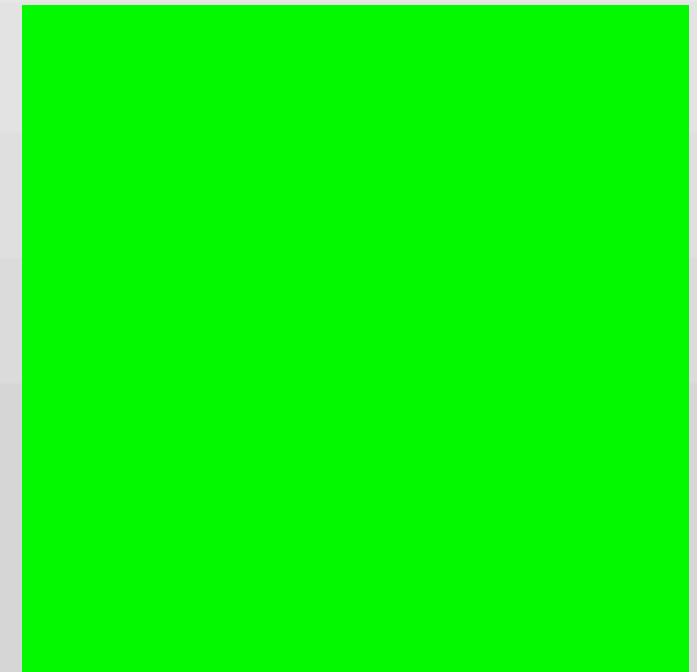
Warmth, Vitality

Associated with reliability and playfulness



Optimism, Creativity

Represents sunshine, cheer and happiness

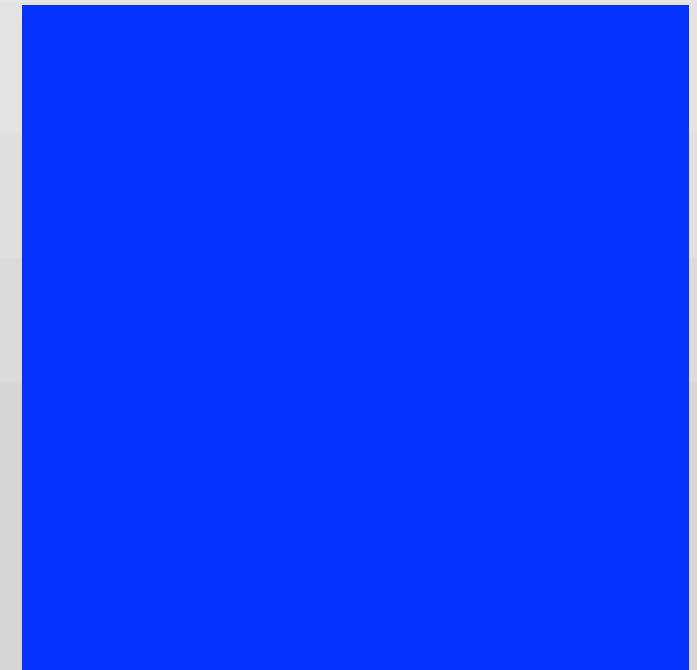


Serenity, Health

Connote growth, nature and freshness

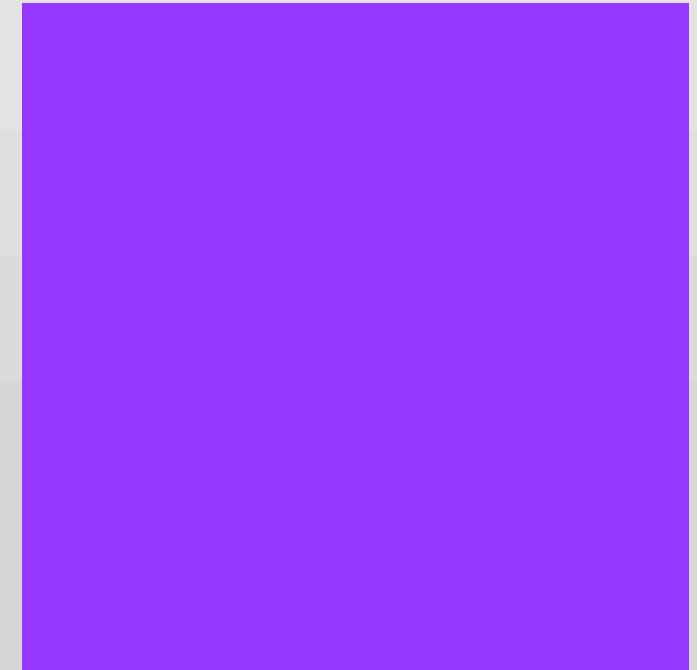
Colors

FUNDAMENTALS OF DESIGN.



Security, Truth, Stability

Implies loyalty, reliability and an open communication



Spirituality, Intelligence, Wealth

Can also mean royal, sentimental, creative and sophisticated

Colors

FUNDAMENTALS OF DESIGN.

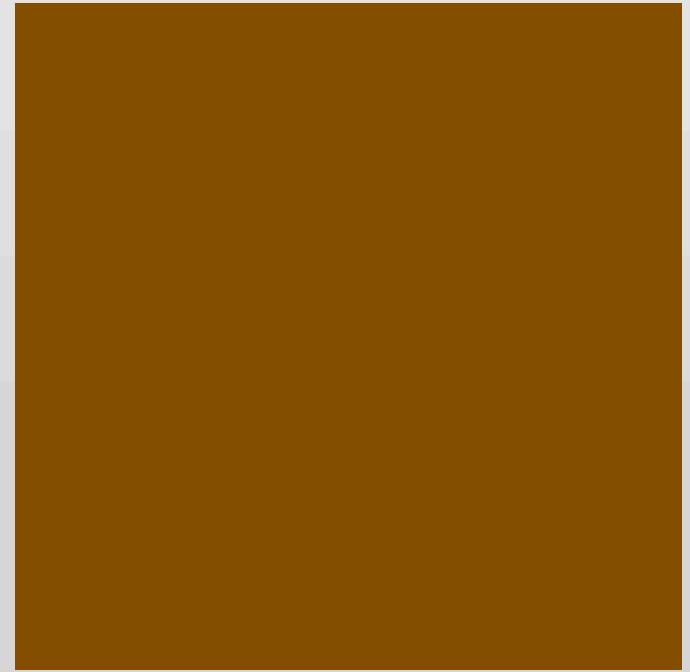


Youthful intensity

Conveys energy, fun and excitement

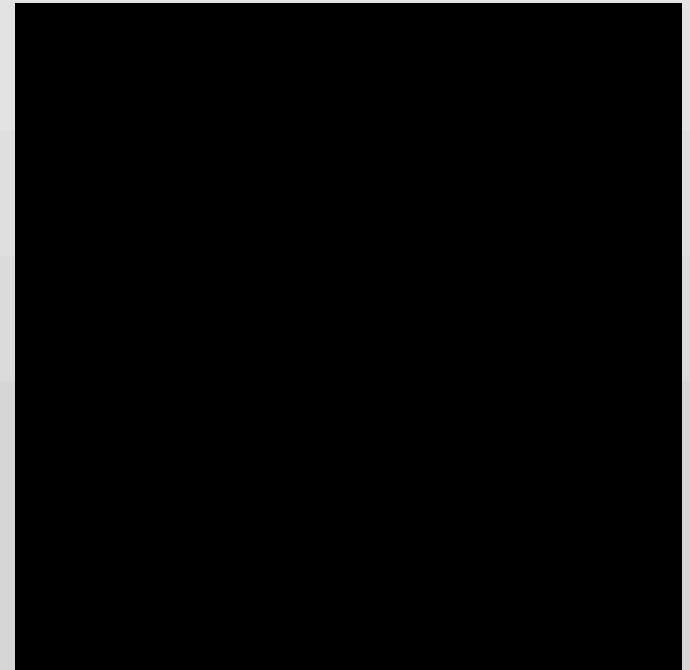
Colors

FUNDAMENTALS OF DESIGN.



Durability, Class

Represents age, stability and relaxation

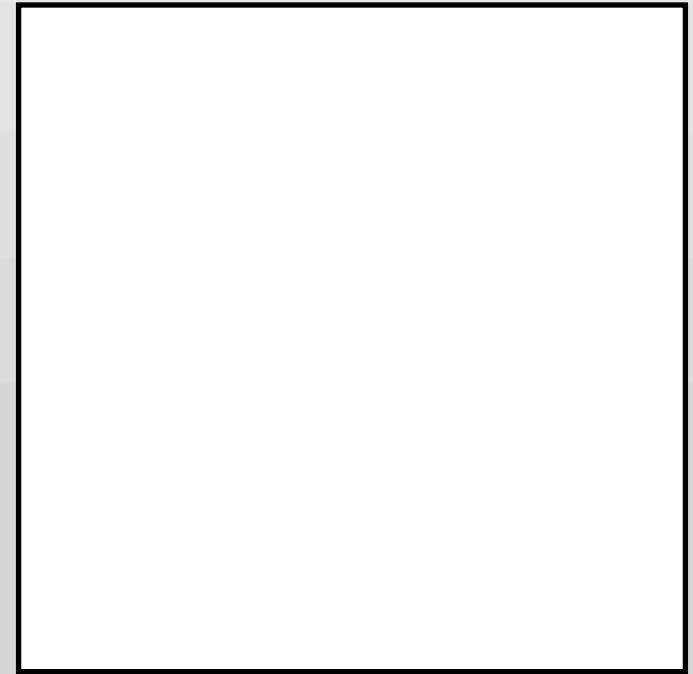


Power, Drama

It's serious, bold and strong

Colors

FUNDAMENTALS OF DESIGN.



Simplicity, Cleanliness

It's message is youthful, mild and pure

Colors

FUNDAMENTALS OF DESIGN.

ALWAYS REMEMBER

Keep Culture in Mind

*Different colors mean different things to
different demographics*



WESTERN

Conveys intensity or energy

CHINESE

Good luck color

SOUTH AFRICAN

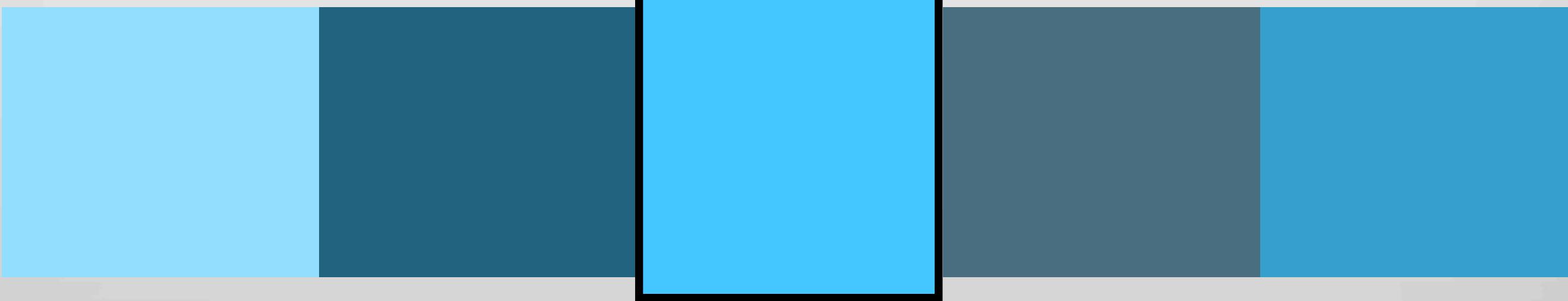
Color of mourning

RUSSIAN

Associated with communism

MONOCHROMATIC

All colors have the same hue but vary in saturation & brightness



H: 201°
S: 100%
L: 75%

H: 201°
S: 59%
L: 26%

H: 201°
S: 100%
L: 62%

H: 201°
S: 30%
L: 32%

H: 201°
S: 61%
L: 46%

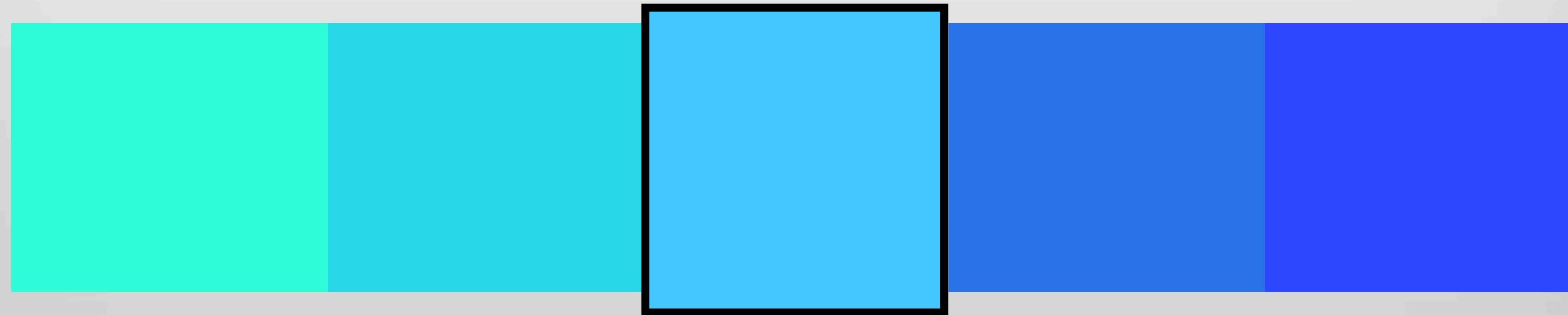


Colors

FUNDAMENTALS OF DESIGN.

ANALOGOUS

Colors adjacent to the base color on the hue spectrum



H: 166°
S: 100%
L: 59%

H: 186°
S: 77%
L: 53%

H: 201°
S: 100%
L: 62%

H: 222°
S: 78%
L: 51%

H: 239°
S: 100%
L: 59%

← Descending Hue

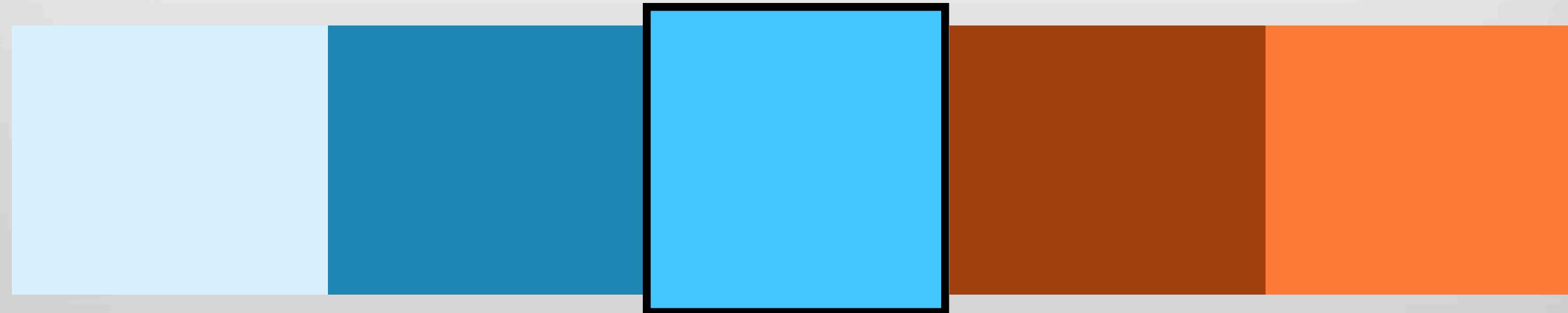
Ascending Hue →

Colors

FUNDAMENTALS OF DESIGN.

COMPLEMENTARY

Colors opposite to the base color on the hue spectrum



H: 201°
S: 100%
L: 92%

H: 201°
S: 71%
L: 37%

H: 201°
S: 100%
L: 62%

H: 21°
S: 85%
L: 34%

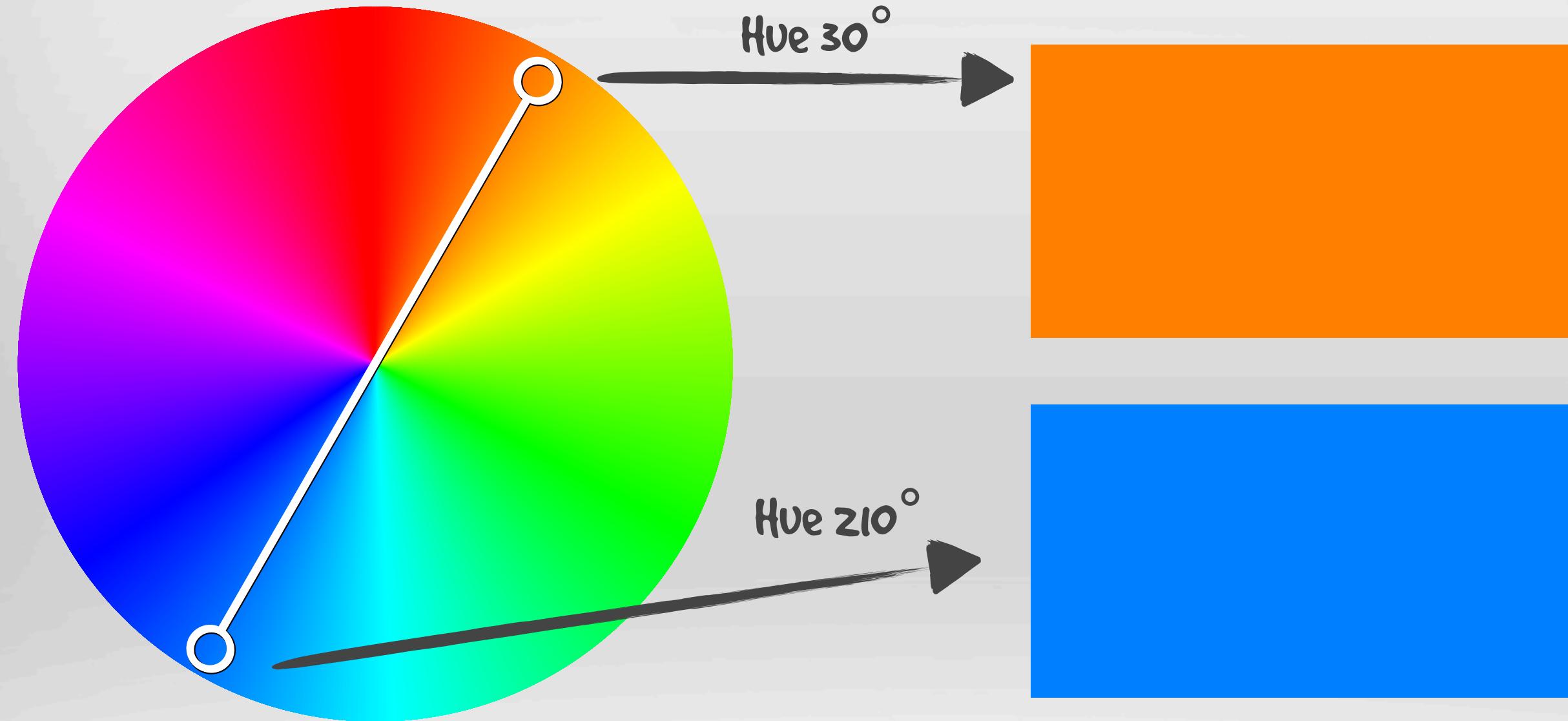
H: 21°
S: 97%
L: 60%

← Same Hue

opposite Hue →

Colors

FUNDAMENTALS OF DESIGN.



Complementary Colors

Colors

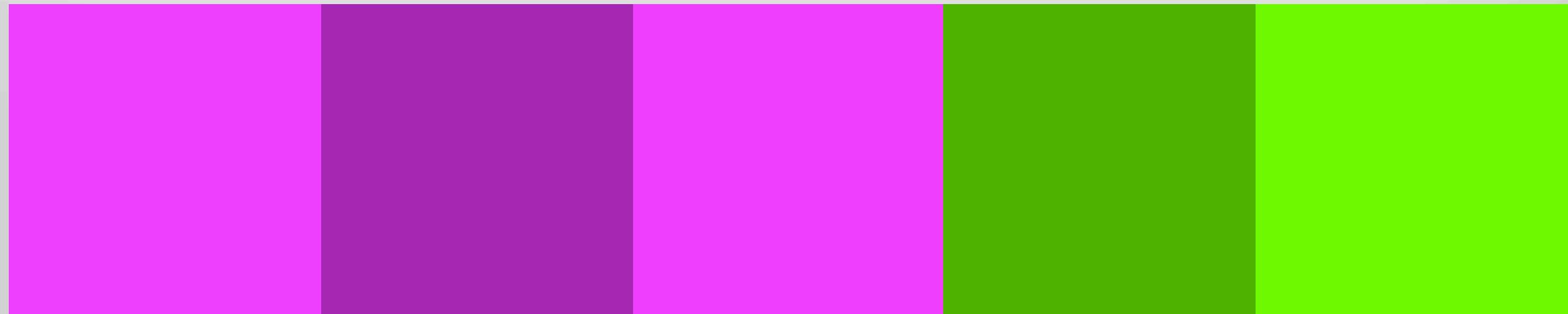
FUNDAMENTALS OF DESIGN.

THERE ARE MANY MORE

Explore the World of Color

An objectively correct color scheme can still suck

COMPLEMENTARY



Gross

Colors

FUNDAMENTALS OF DESIGN.

COLOR SCHEMES

Don't have to be perfect

Use the named schemes as a base, tweak as needed

MIXING Color & Type

Type color must be high contrast on the background

Colors

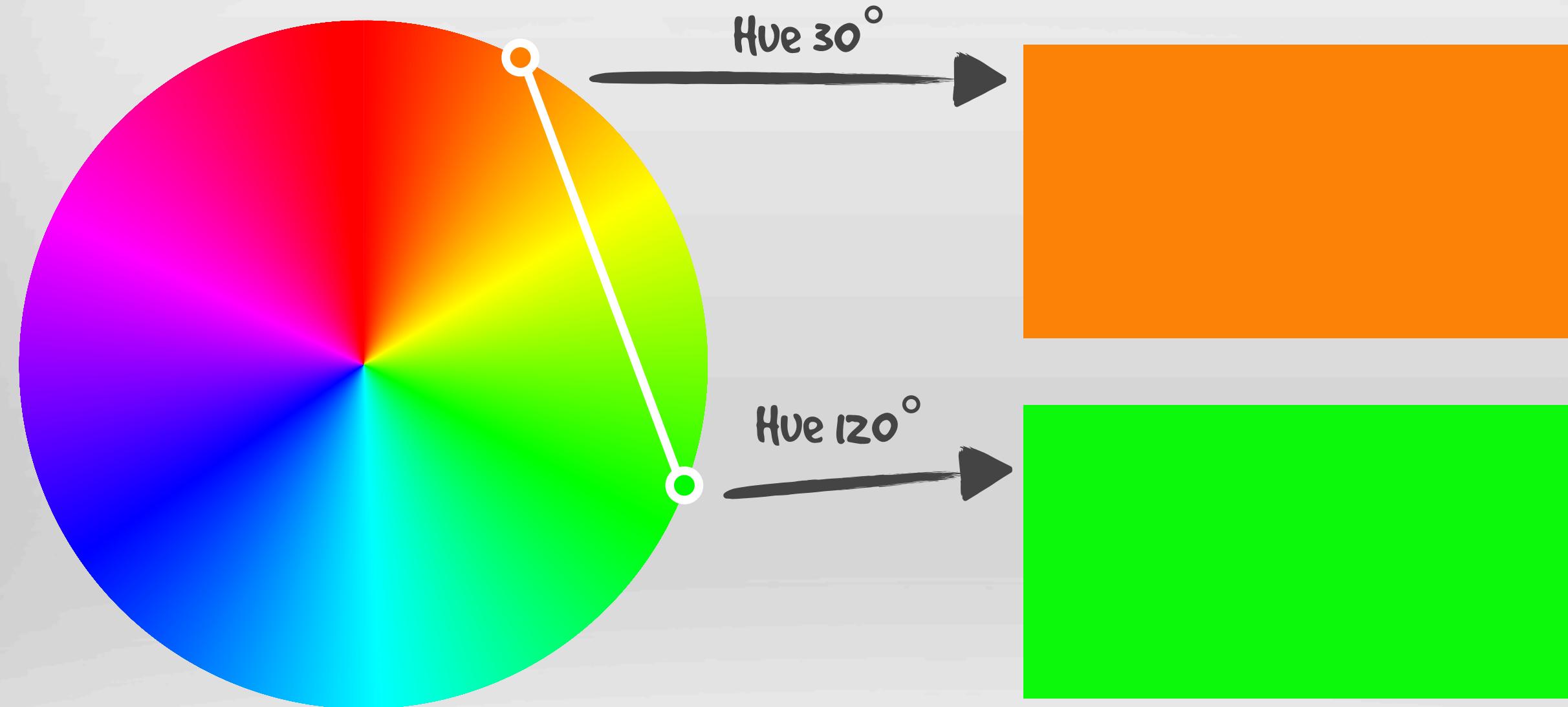
FUNDAMENTALS OF DESIGN.

CONTRAST IS THE
Difference in Colors

Lets look at Hue, Saturation & Brightness

Colors

FUNDAMENTALS OF DESIGN.



Contrast of Hue

Colors

FUNDAMENTALS OF DESIGN.



H: 210°
S: 100%
L: 50%



H: 210°
S: 50%
L: 50%



H: 210°
S: 0%
L: 50%

Contrast of Saturation



H: 210°
S: 100%
L: 75%



H: 210°
S: 100%
L: 50%



H: 210°
S: 100%
L: 25%

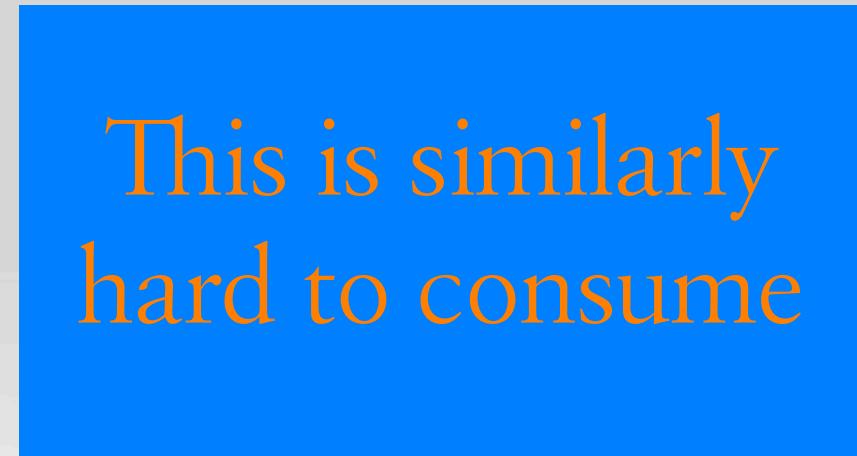
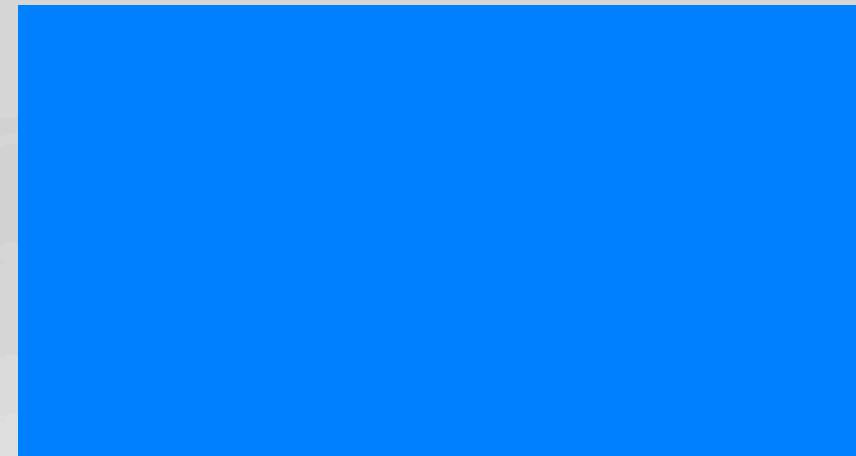
Contrast of Lightness

Colors

FUNDAMENTALS OF DESIGN.

MOST CONTRASTS ARE
Multi-faceted

It's common to combine contrasts of Hue, Saturation or Brightness



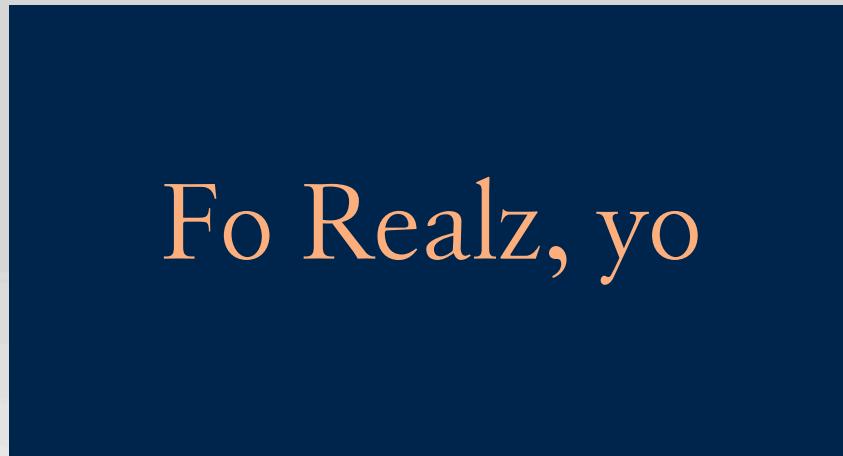
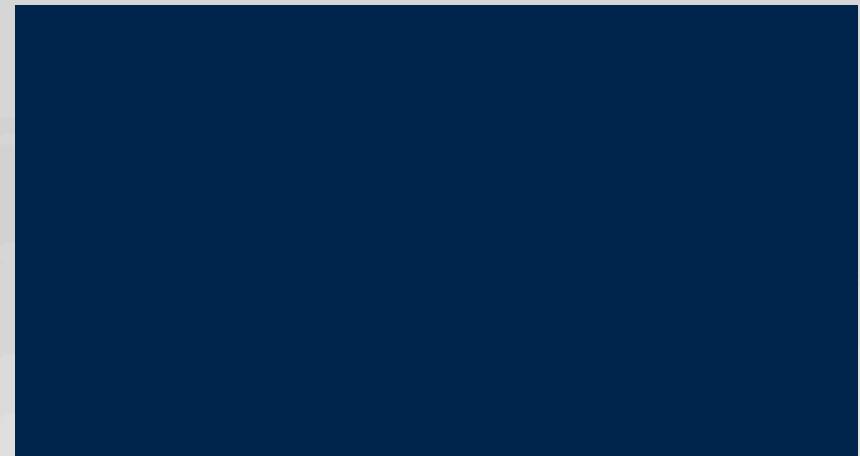
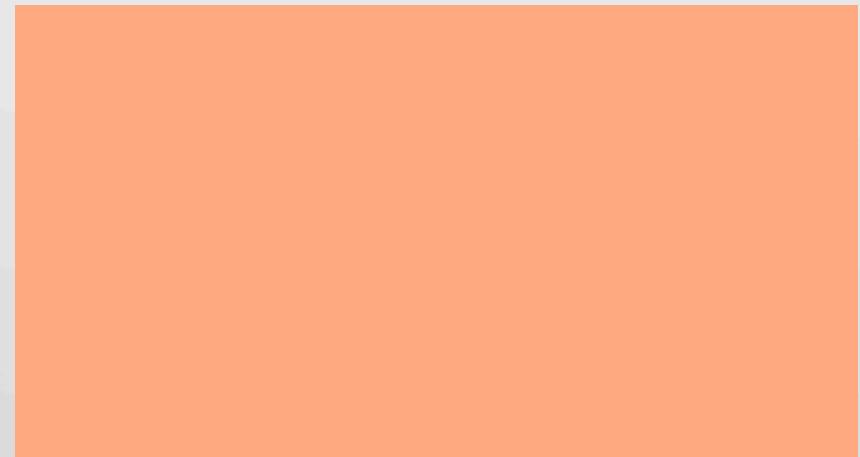
Contrast of Hue

Colors

FUNDAMENTALS OF DESIGN.



Contrast of Hue & Brightness



Contrast of Hue, Saturation & Brightness

Colors

FUNDAMENTALS OF DESIGN.

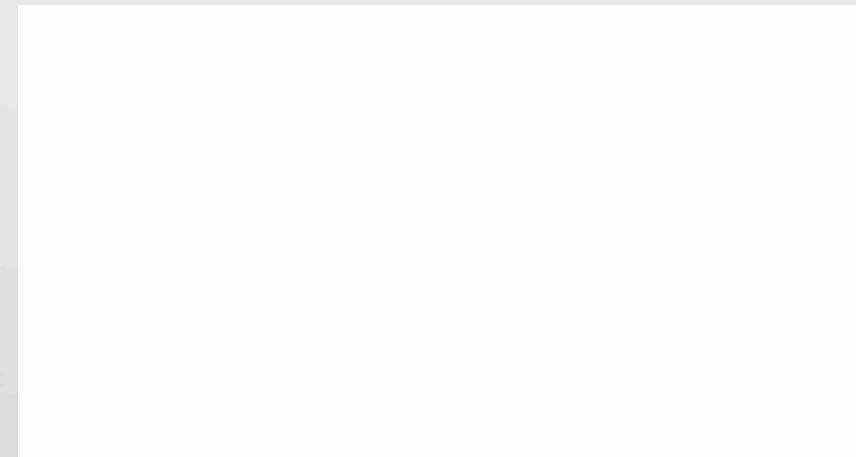
THERE ARE STANDARDS FOR THAT

WCAG 2

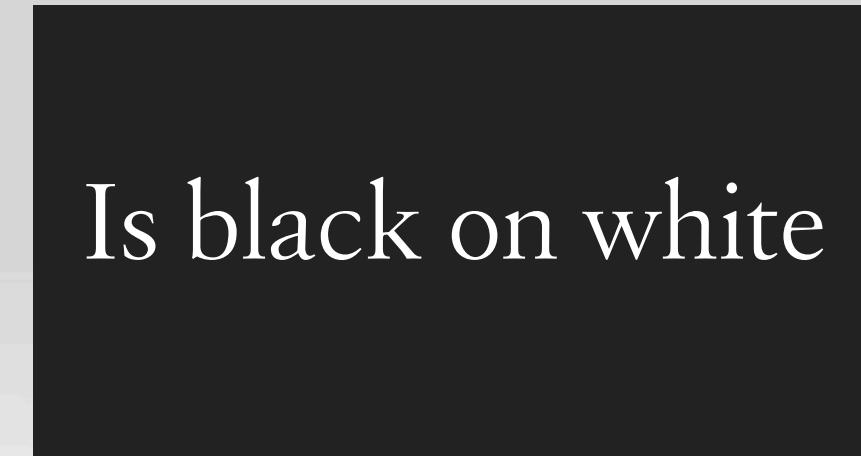
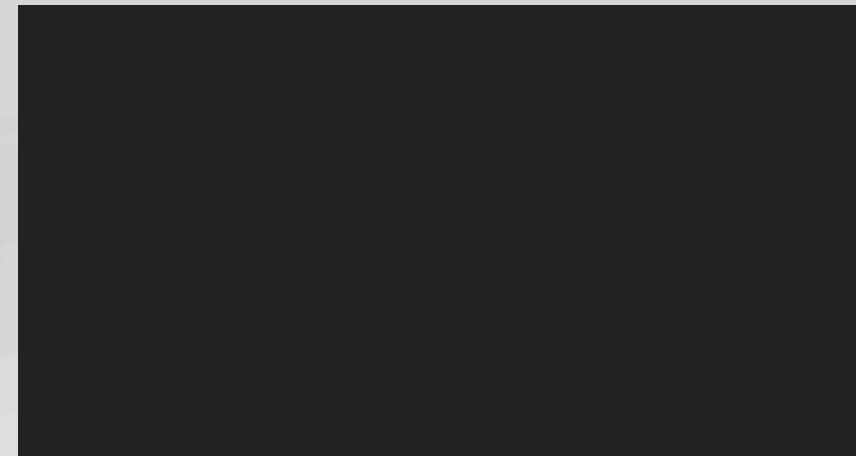
Web Content Accessibility Guidelines

Colors

FUNDAMENTALS OF DESIGN.



The best contrast

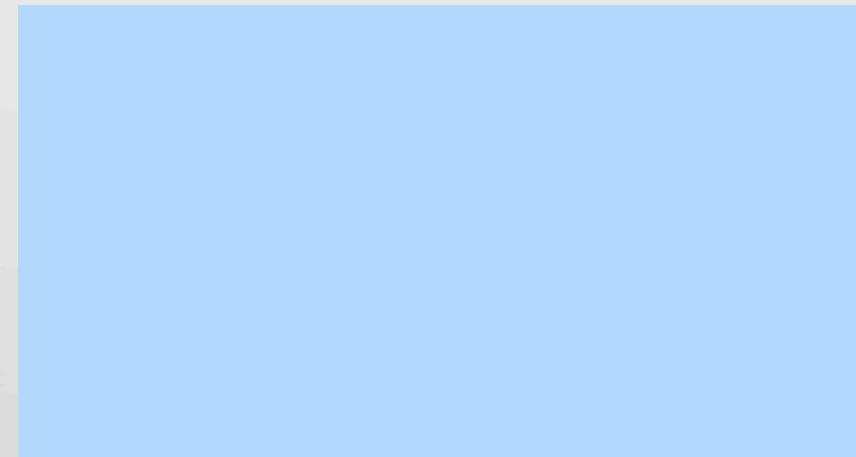


Is black on white

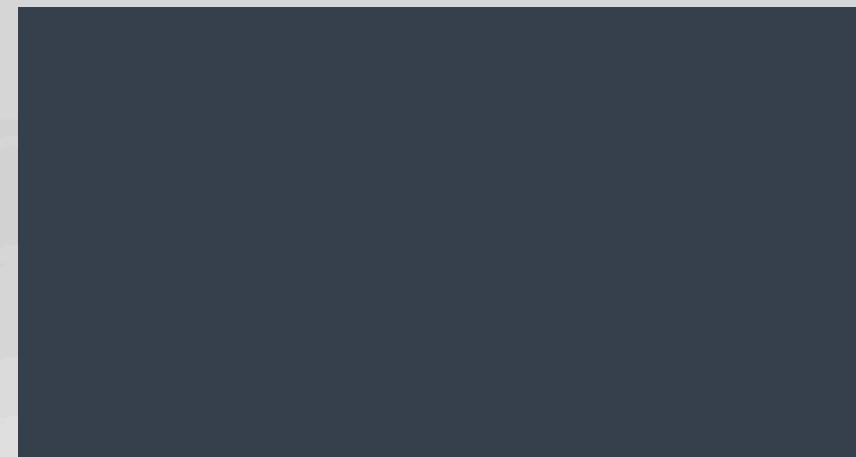
Very simple, high-contrast colors are best

Colors

FUNDAMENTALS OF DESIGN.



Same hue, high sat
& bright contrasts

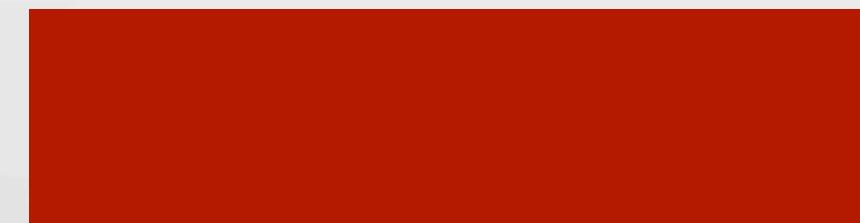


Are a close second

Very simple, high-contrast colors are best

Colors

FUNDAMENTALS OF DESIGN.



If you're color



blind, this should



be especially



tough for you.

Some colors are intrinsically tough for humans to differentiate



Don't fight nature

Colors

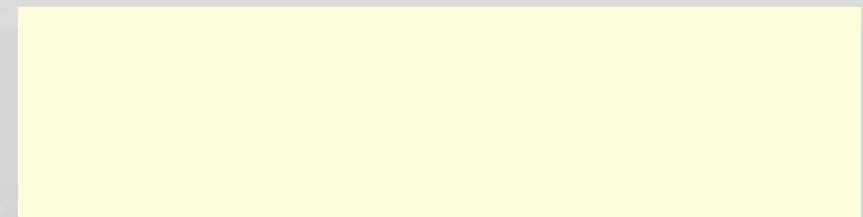
FUNDAMENTALS OF DESIGN.



This is awkward



Abraham Lincoln



So much better



Whew

You'll lose

Colors

FUNDAMENTALS OF DESIGN.

Warm



Example

Cool



text

is getting



tough to

make up.



Go away.

Warm & cold colors don't contrast well for type

Warm colors appear closer



So using one in the
background is strange.



But work well to create depth

Colors

FUNDAMENTALS OF DESIGN.

COMBINE COLORS TO REINFORCE

Visual Hierarchy

*Use the color differences we've learned to contribute
to relationships between elements on the page*

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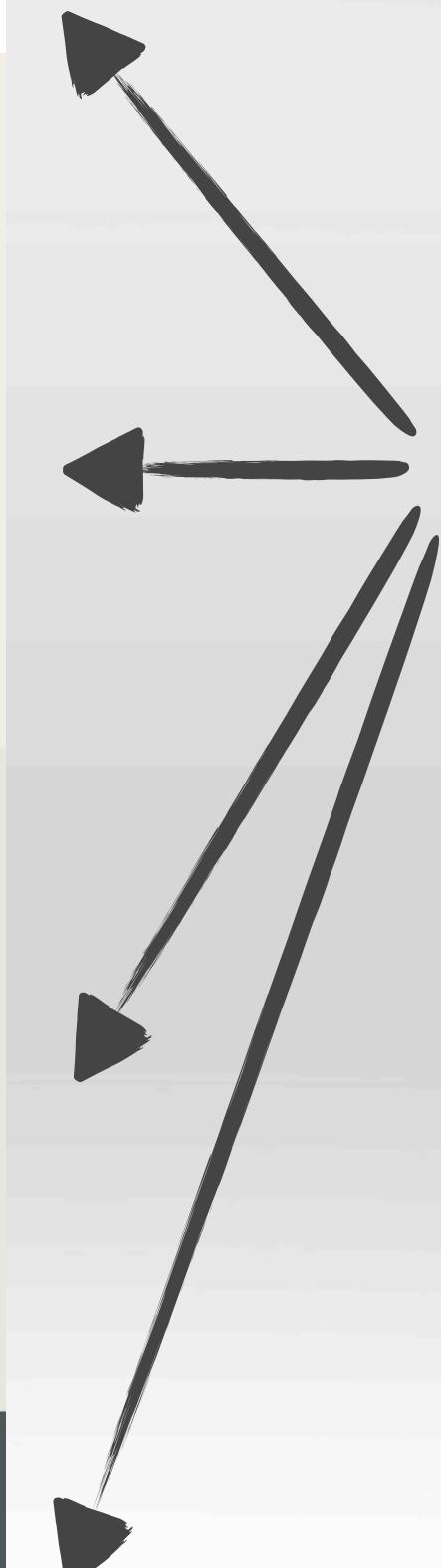
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Background color gets progressively darker, anchoring the page

FUNDAMENTALS OF DESIGN.

TYPE ON AN IMAGE

Don't Be Tacky

Treat the image to make the text stand out, don't add effects to the text.

Compare your utility bills to similar homes, friends and neighbors.

The better you understand your spending, the better prepared you can be to save on your bills.

Start Tracking Your Home Energy ➔

What do you get when you create a [free MyEnergy account](#)?

Overlaying a pattern and darkening the photo can really help text stand out on the page

TYPE IN AN IMAGE

Don't Do It

Unless it's a picture of a cat thinking like a human

Colors

FUNDAMENTALS OF DESIGN.

I SHOULD BUY A BOAT



Colors

FUNDAMENTALS OF DESIGN.

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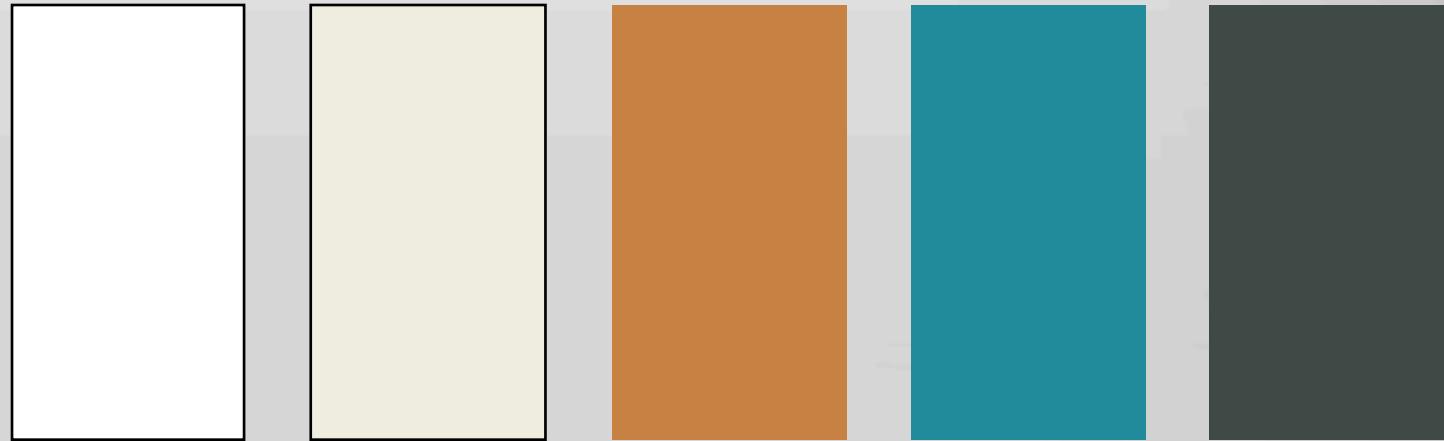


iOS Path

Try your hand at building iOS applications for iPhone and iPad mobile devices. Learn the basics of iOS development and bring your app ideas to life.

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A combination of analogous, complementary colors with high enough contrast for text colors and backgrounds.



High-contrast
text/bg colors

complementary Analogous

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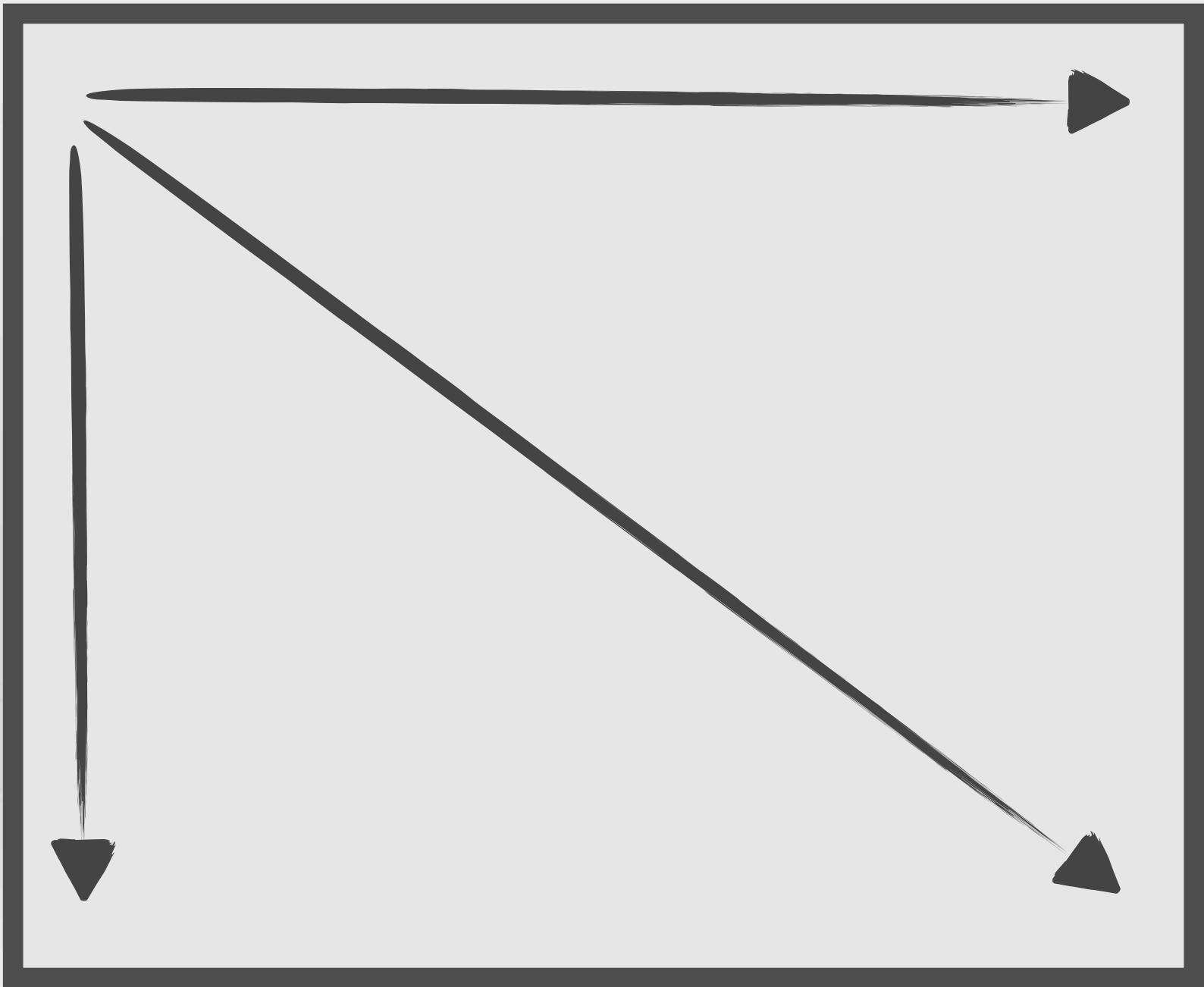
Code School teaches web technologies in the comfort of your browser with video lessons, coding challenges, and screencasts. We strive to help you learn by doing.

[Learn More](#)

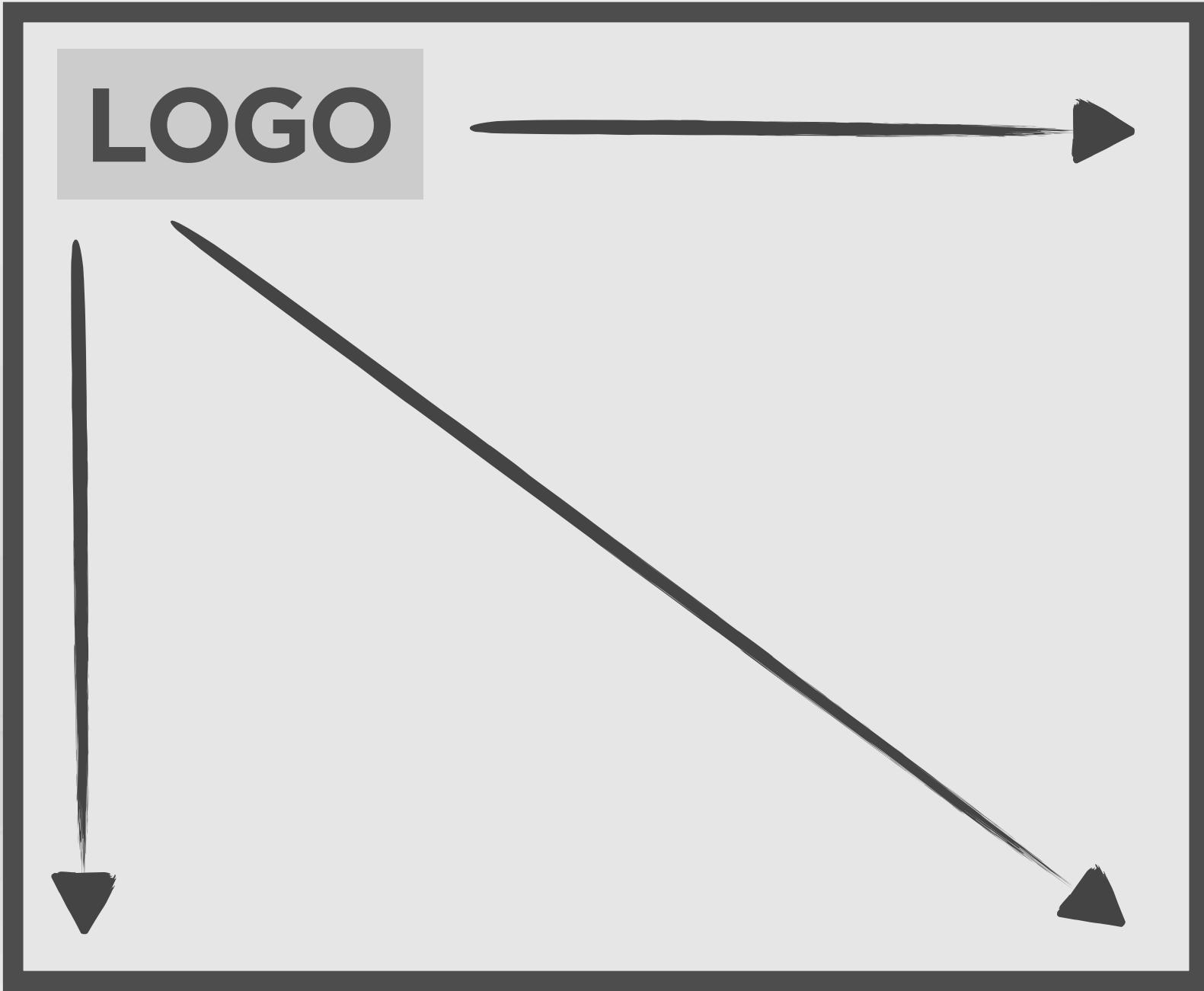
LAYOUT

Visual Hierarchy, Again

*Arrange elements to engage and
direct the users eye*



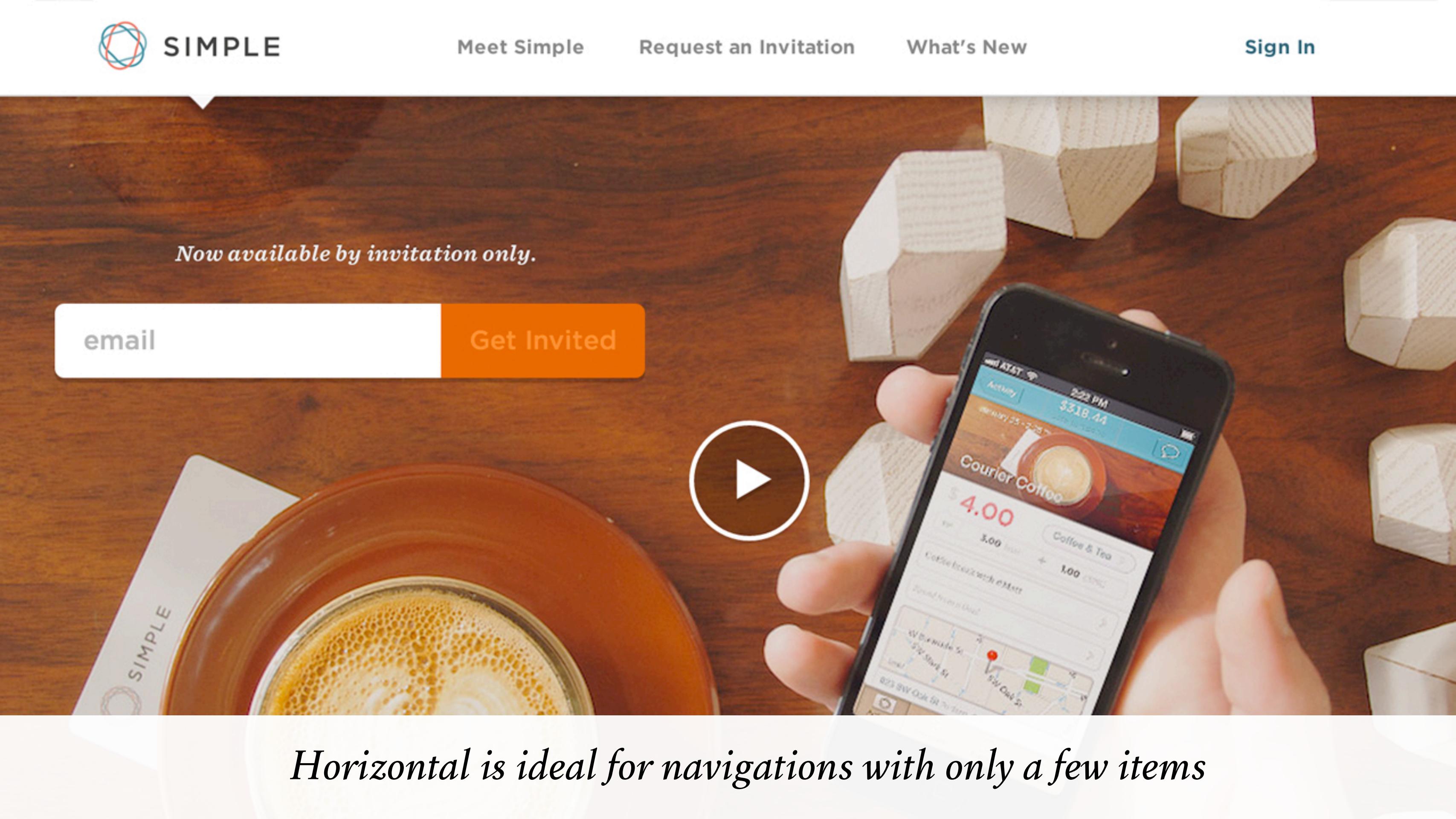
Users start at the top left corner of the page and then scan from there.



Start with placing the logo



Navigation can be horizontal or vertical



Now available by invitation only.

email

Get Invited



SIMPLE

Horizontal is ideal for navigations with only a few items



Leve Hytter

Hyttene

Kontakt

Though vertical works well in a similar fashion



PORSCHE

Boxster



Cayman



911



Panamera



Cayenne



Pre-owned Cars



Events and Racing



Service and Accessories



About Porsche



Entertainment



Tradition: Future. 50 Years of the Porsche 911.

▶ Start web special



Drive

Race through the World of Porsche

▶ Build Your Porsche

Compare Models

Payment Estimator

Dialog and Newsletter

Find a Dealer

Search Dealer

Enter ZIP Code



▶ The Benchmark. The new 911

Turbo

▶ Thrilling contradictions. The new

Panamera

▶ Code of the curve. The new

Cayman

Vertical is great when you've got a lot of nested pages



THE NEW YORKER

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EDWARD SNOWDEN, THE PEOPLE'S HACKER

BY EVAN OSNOS

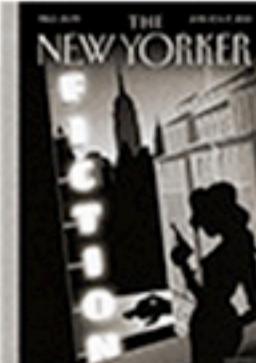
Offering details about America's cyber targets may not help him much in American public opinion, but it already has in China...

[JOHN CASSIDY: THE N.S.A. SCANDAL'S LEGAL TRICKS](#)[AMY DAVIDSON: THE ODD AMERICA OF DAVID BROOKS](#)[NICHOLAS THOMPSON: WHAT LEAKERS HAVE IN COMMON](#)

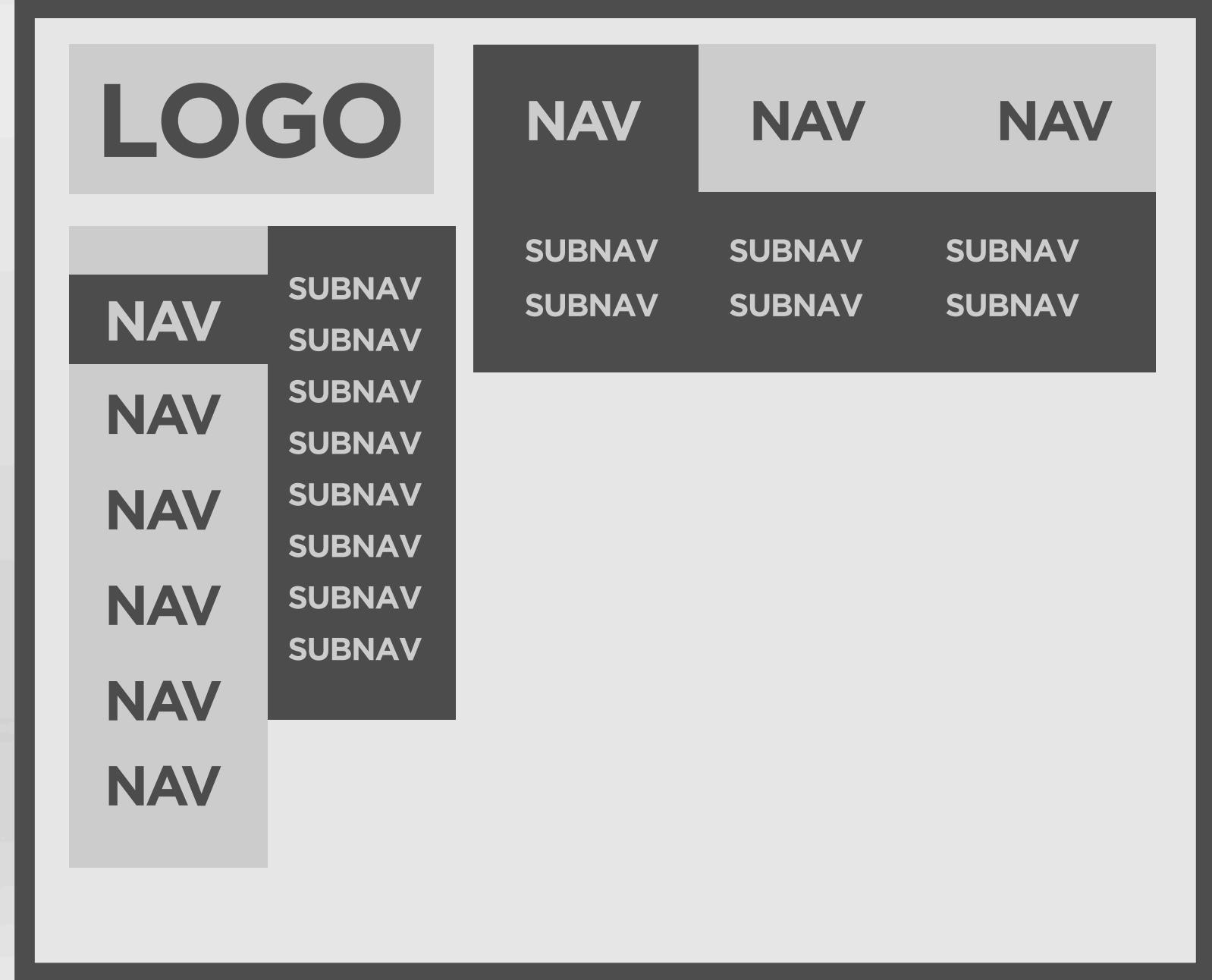
Though if you drop your horizontal below the logo, a tiered system with lots of items work as well

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1. John Cassidy: Why Edward Snowden Is a Hero
2. Donald Hall: Three Beards
3. Andy Borowitz: Murdoch Divorce Stuns Satan
4. Jeffrey Toobin: Edward Snowden Is No Hero
5. Rachel Arons: The Sad Princesses of Long Island



Both layouts are great for drop-downs

Shop by Department

Search

All ▾

Go

Hello You

Unlimited Instant Videos

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20 million songs, play anywhere

Amazon Cloud Drive

5 GB of free storage

Kindle

Appstore for Android

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Books

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Small, light, perfect for reading

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World's most advanced e-reader

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Kindle Store**Kindle Books****Newsstand****Kindle Owners' Lending Library**

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Kindle Fire**Fire**

All new--faster, twice the memory

Fire HD

7", Dolby audio, ultra-fast Wi-Fi

Fire HD 8.9"

8.9", Dolby audio, ultra-fast Wi-Fi

Fire HD 8.9" 4G

With ultra-fast 4G LTE wireless

Kindle Fire Accessories

Cases, chargers, sleeves and more

Kindle Apps & Resources**Kindle Cloud Reader**

Read your Kindle books in a browser

Free Kindle Reading Apps

For PC, iPad, iPhone, Android, and more

Manage Your Kindle**Appstore for Android****Digital Games & Software****Audible Audiobooks**

Get Free Shipping

It's Still Time to
Celebrate Dad's DayCards with
Delivery

► E-mail ► Print your own

Amazon's fly-out vertical menu works very well



Search

**Golf** Full Leaderboard »

MLB

NBA

Cricket

WNBA

NHL

myScores

All Scores »**U.S. Open Golf Championship Leaders**

F	-3	Thru 16	-2
1 Phil	-3	2 Jerry	-2
Mickelson		Kelly	

F	-1	Thru 12	-1
T3 Nicolas	-1	T3 Mike	-1
Colsaerts		Weir	

F	-1	Thru 11	-1
T3 Kevin	-1	T3 Cheng	-1
Phelan		Pan	

Thru 10	-1	Thru 16	E
T3	Cheng Tsung	T7 Tim	E
Kevin	Pan	Clark	

Thru 16	E	Thru 16	E
T7	Charl	T7	Charl
Tim	Schwartzel	Clark	Schwartzel

my **ESPN****NFL**

MLB

NBA

NHL

NCAAF

NCAAAM

NASCAR

SOCCER

MORE SPORTS

WATCH

FANTASY
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& MORE**NFL Home****Scores****Draft tracker****NFL Nation blog****Transactions****Schedule****Standings****Statistics****Teams****Odds**Will Matt Ryan try for a Joe Flacco-style megadeal? [Ashley Fox »](#)Broncos Release
Willis McGahee**NFL HEADLINES**

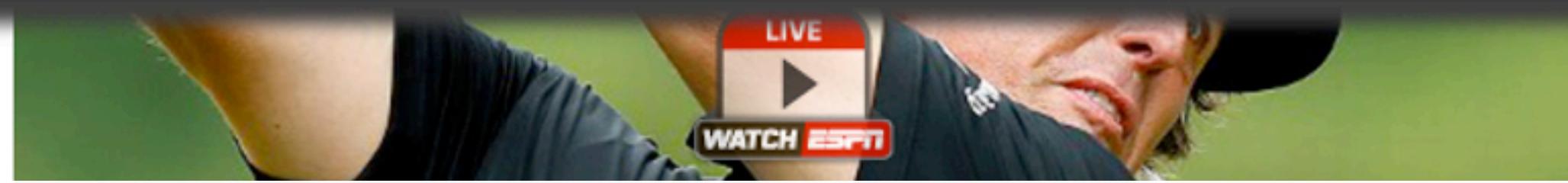
- Broncos cut former starting RB McGahee
- Jets' Ryan fed up by WRs' drops in practice
- Rams' Finnegan fires back at Dahl's tip talk

Insider

Sprow: Why Colts can sustain 2012 success

[Insider Home »](#)**Rumors****PickCenter****Shop****Transactions****Tickets****TV Listings****SPORTSNATION**

Vote: Will Tim Tebow be effective in NE?

[Polls »](#) [Chats »](#)**MY TEAMS****Have a favorite?**[Add Teams »](#)

- Howard's Rock at Clemson hit by vandals
- UK offers football scholarship to 7th grader
- Steele: UGA has CFB's top RBs

*ESPN has a great horizontal drop down*NFL FEED NFL Bush's role with Lions to be like...
ys 10m

VERTICAL NAVIGATION

Isn't Really Used Much

While it does work, make sure you've got a good reason to use it!



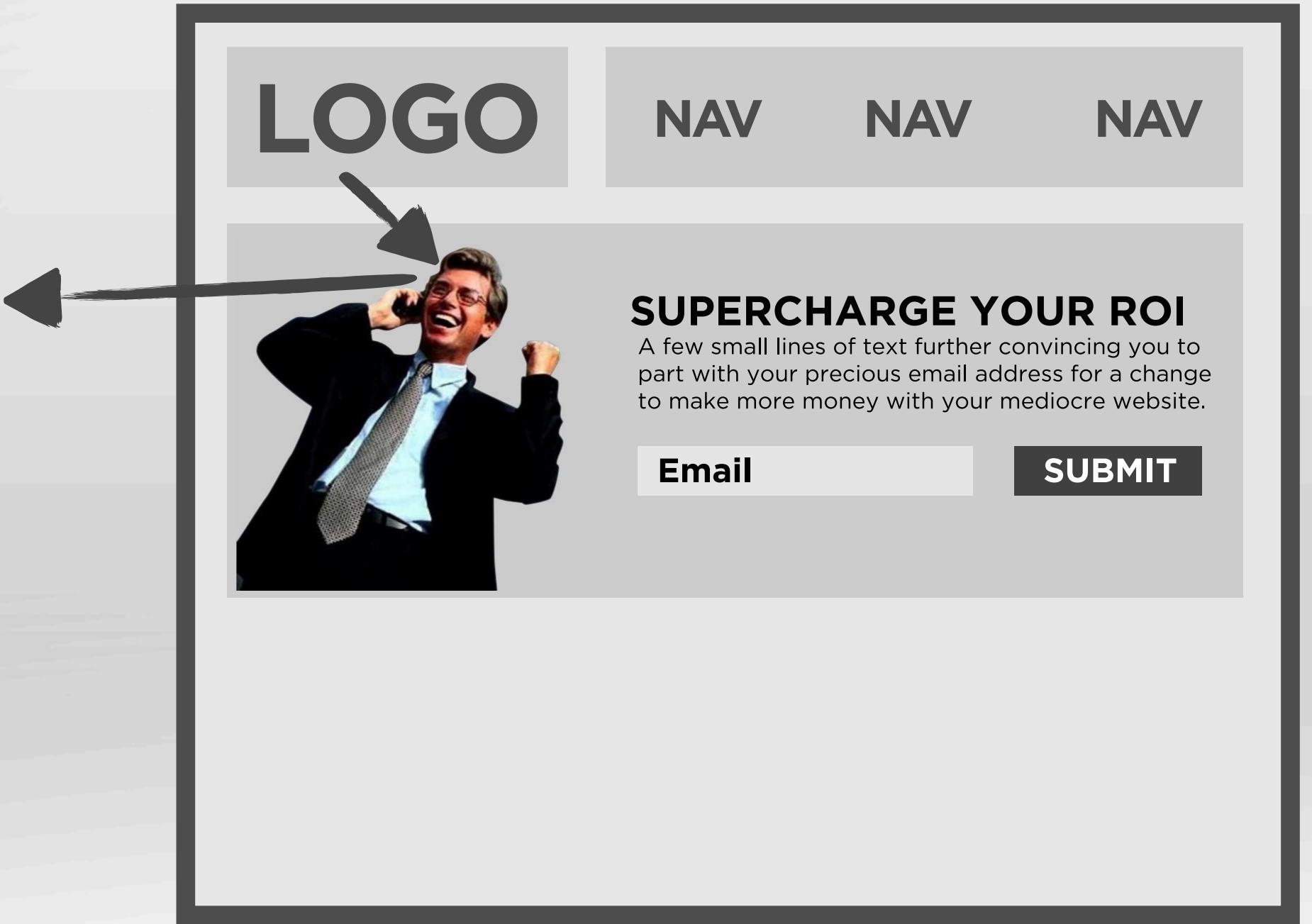
The main content area can be under a horizontal nav



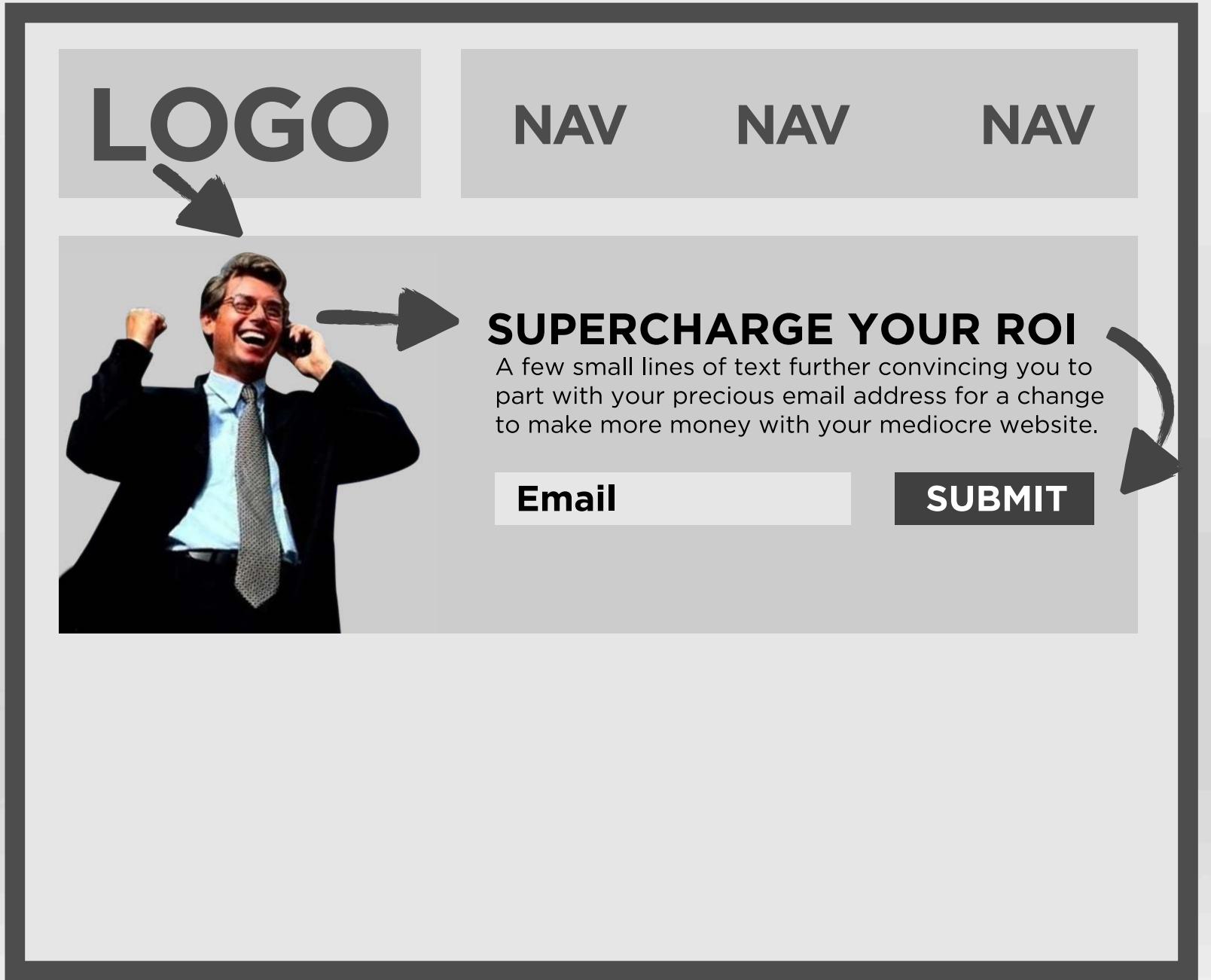
Or next to a vertical nav

MAKE SURE THE CONTENT
Reinforces the Hierarchy

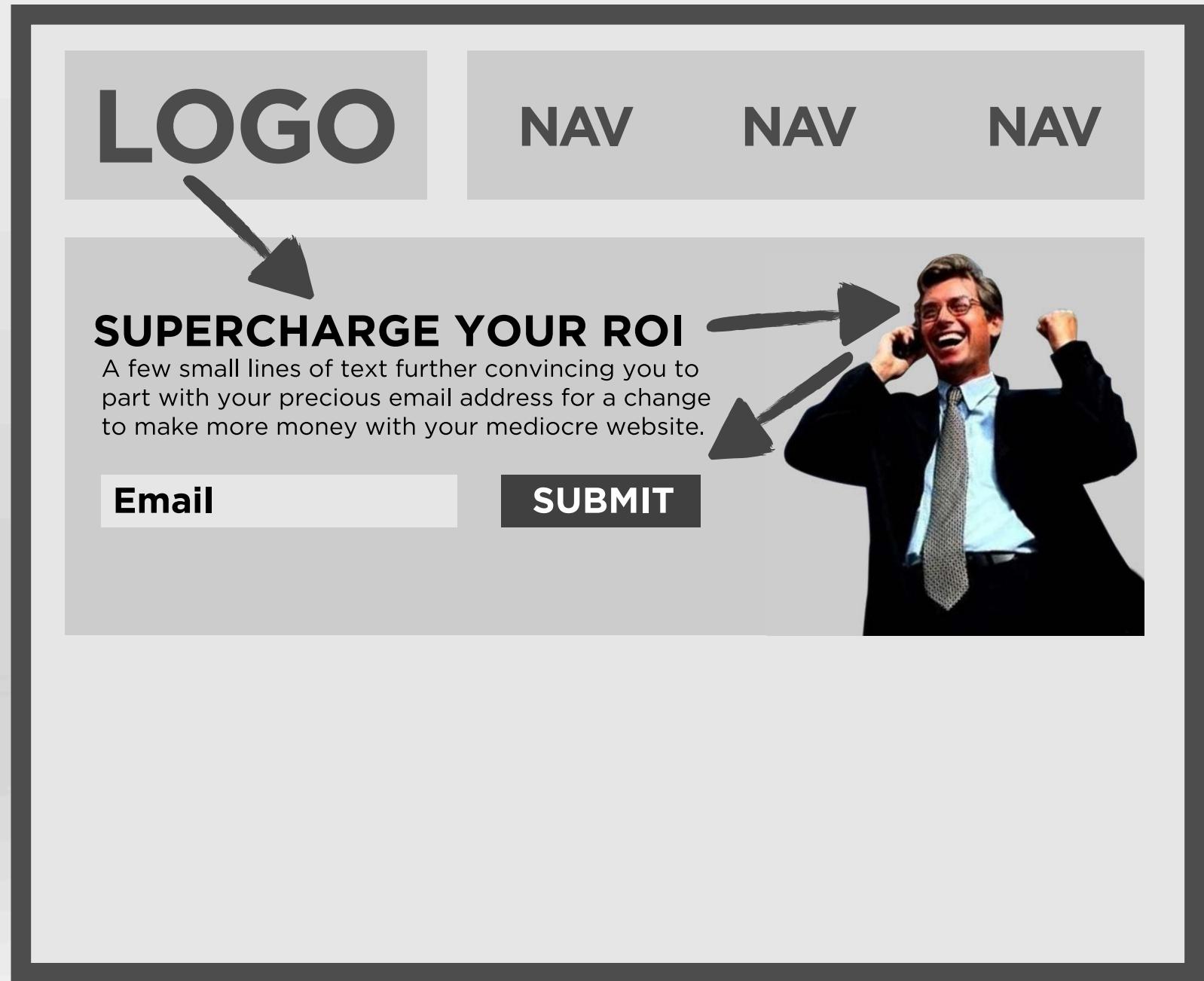
Use images that face in, place text appropriately, etc.



The eye will follow the directional cues of elements on the page



Make sure directional cues point towards the content



Making the content first and directional cues reinforce it is ideal

Layout

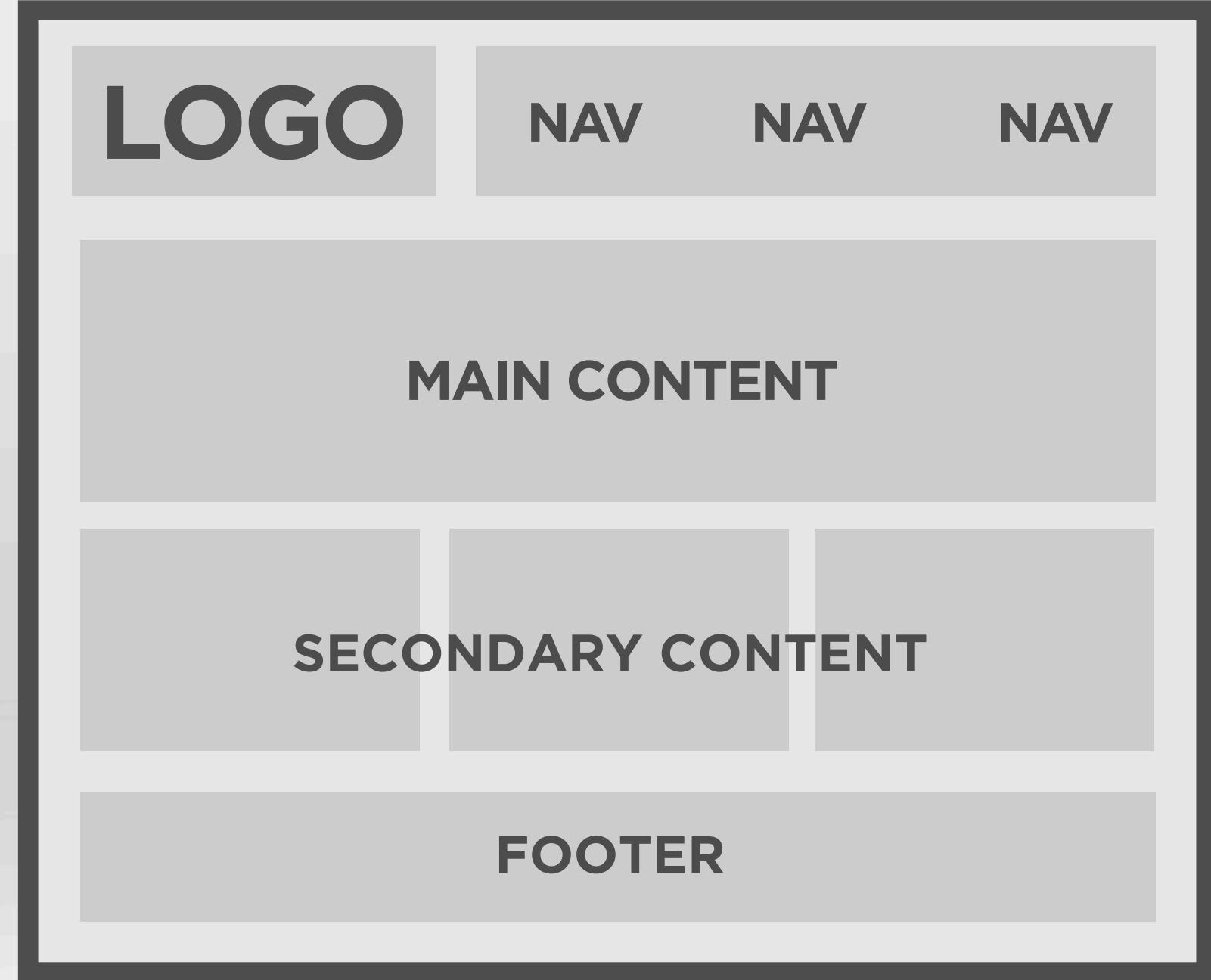
FUNDAMENTALS OF DESIGN.



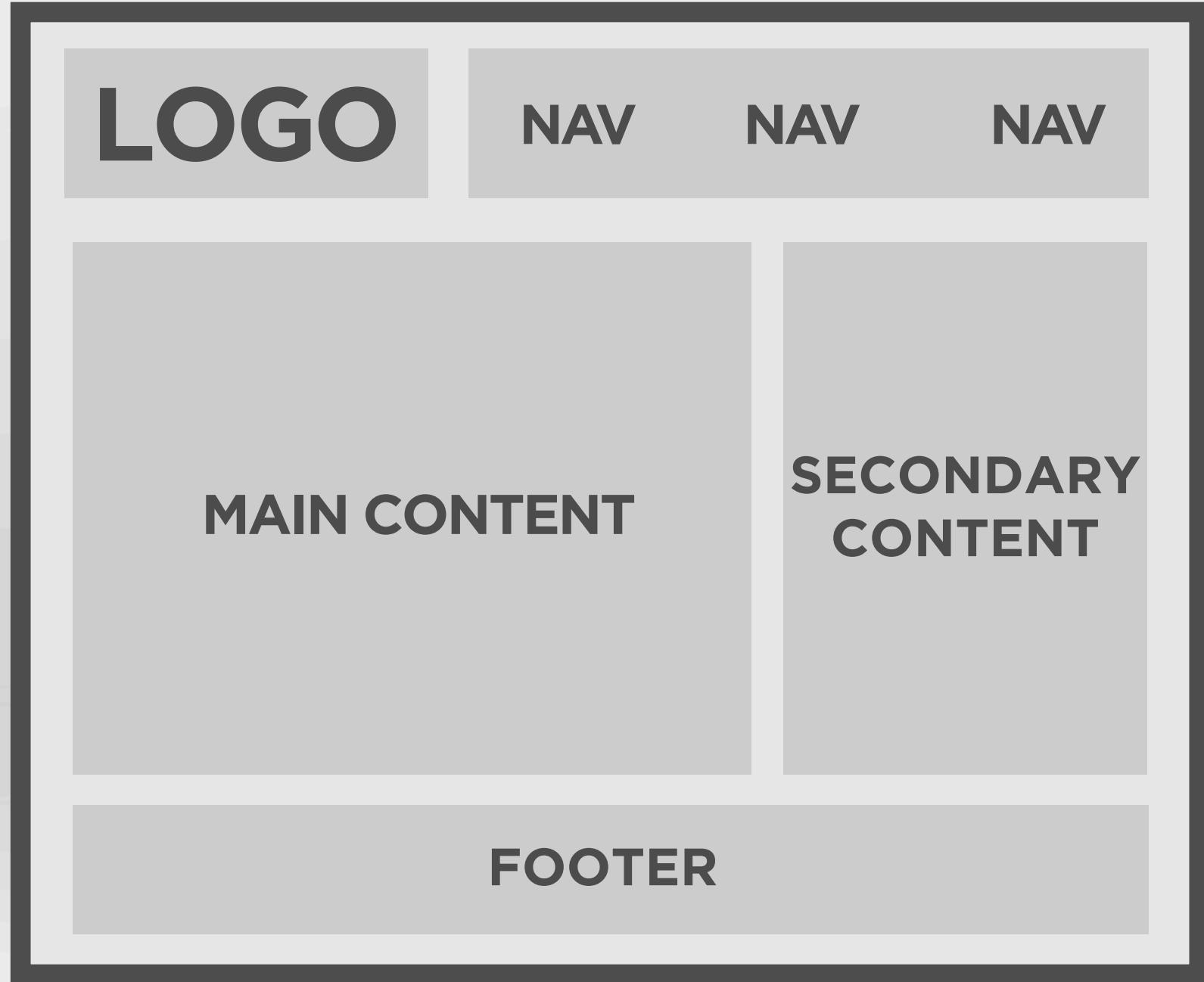
Secondary content should be smaller and relegated to the side



Can also be broken into chunks and placed under main content



Footers anchor the page and provide quick-hit info



No matter what layout, they should span the width of the page

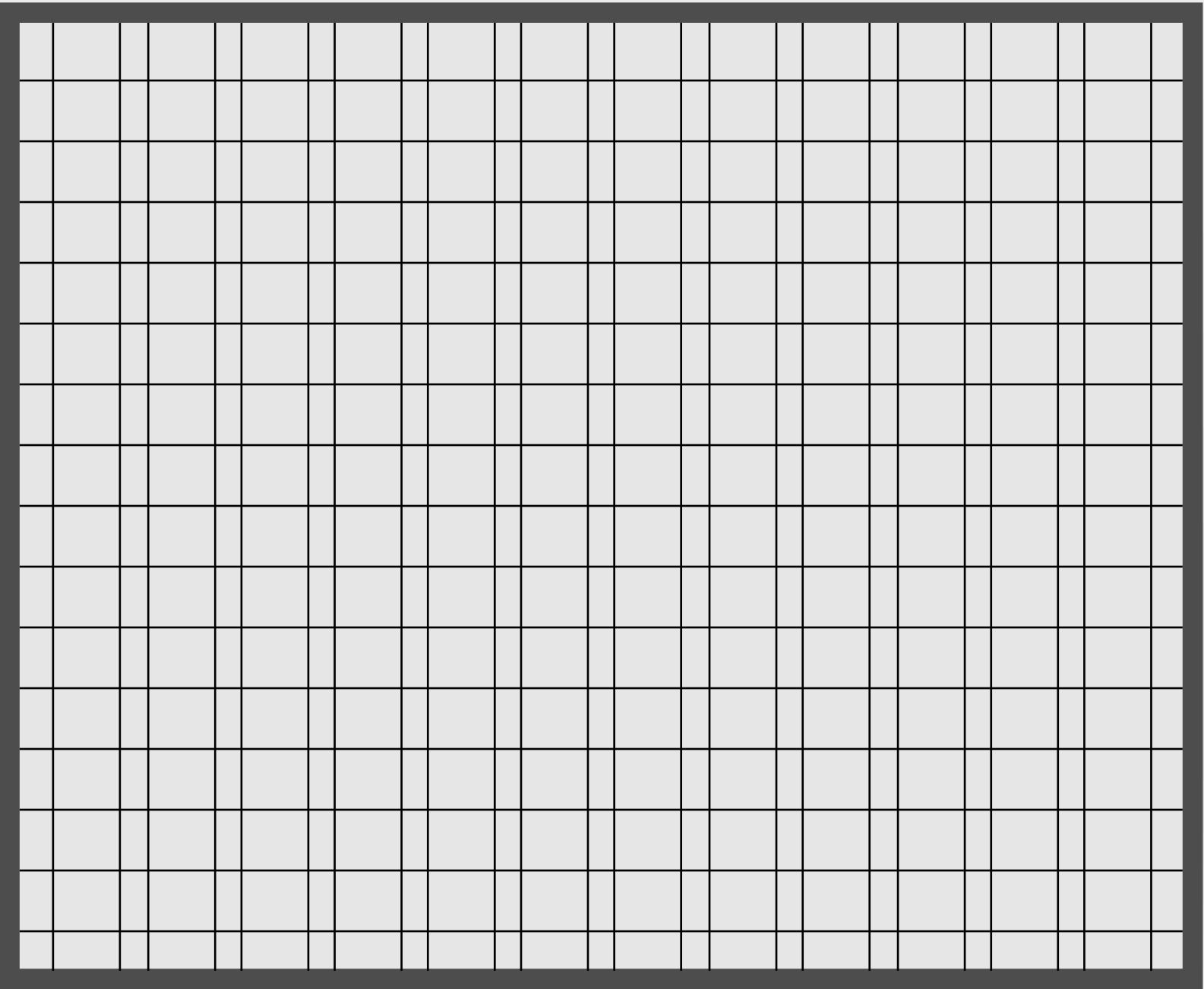
Layout

FUNDAMENTALS OF DESIGN.

IT'S ALL ABOUT

The Grid System

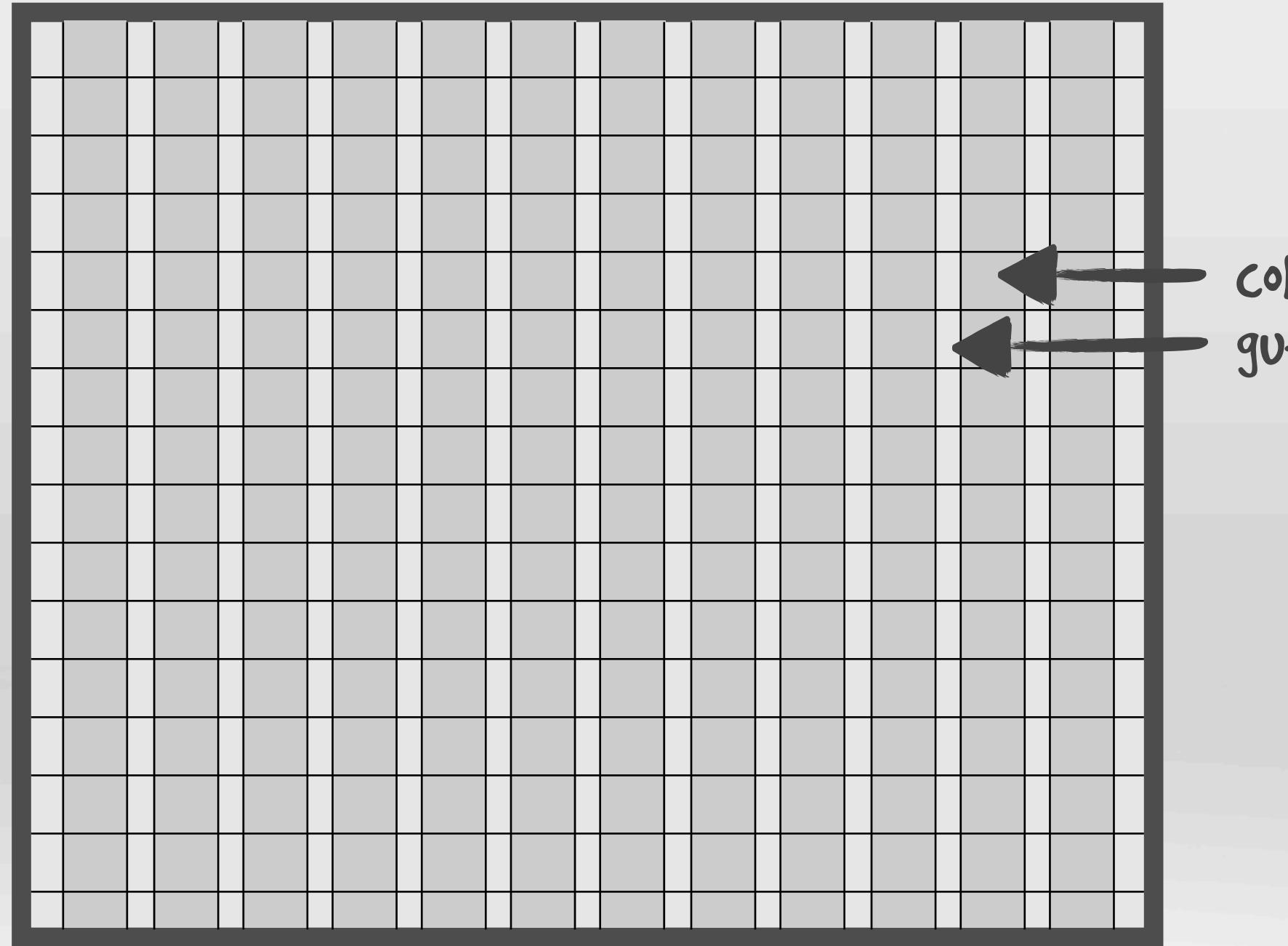
A structural guideline for organizing elements on the page



A system of horizontal and vertical lines

Layout

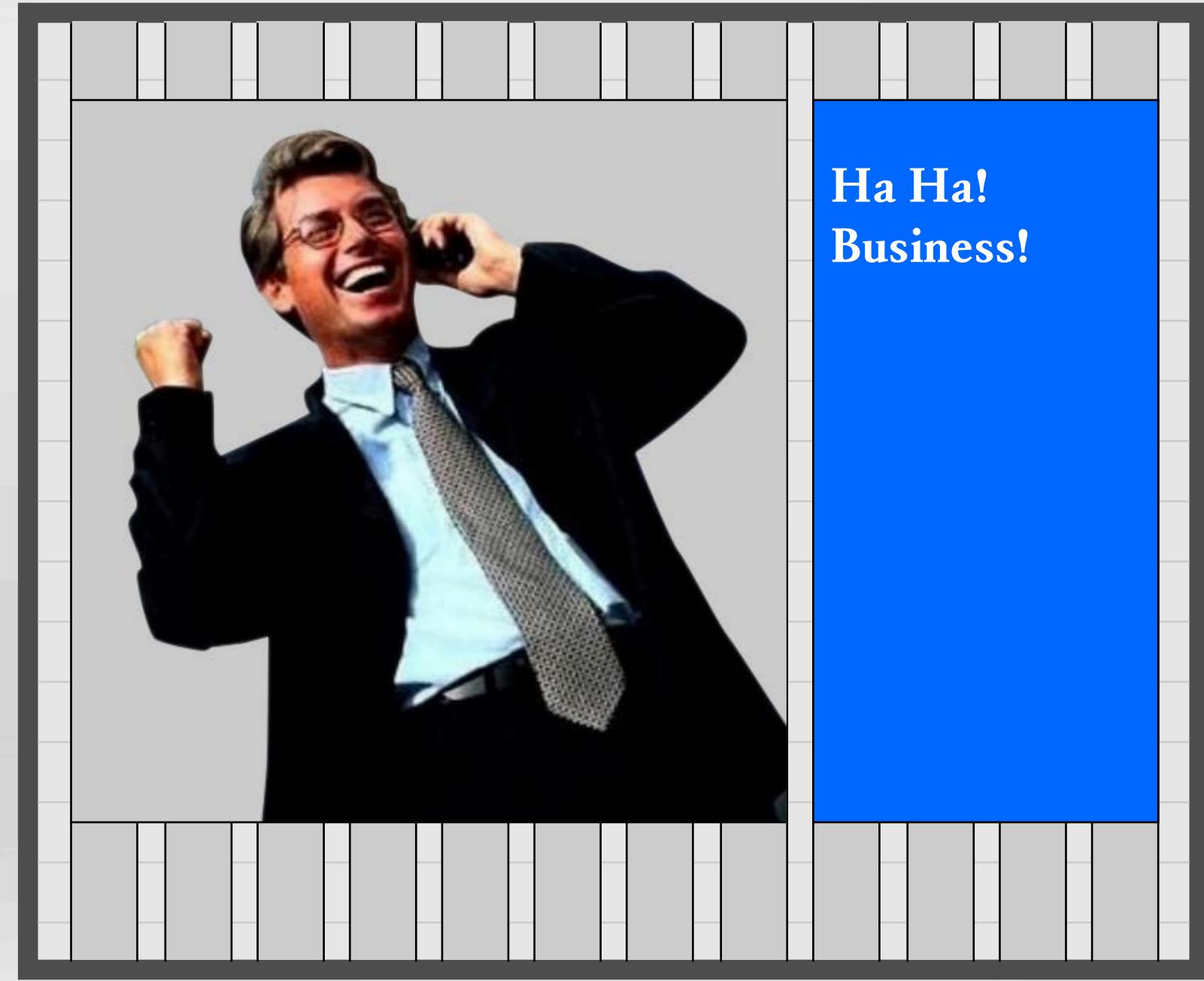
FUNDAMENTALS OF DESIGN.



The horizontal lines create columns with gutters in between

Layout

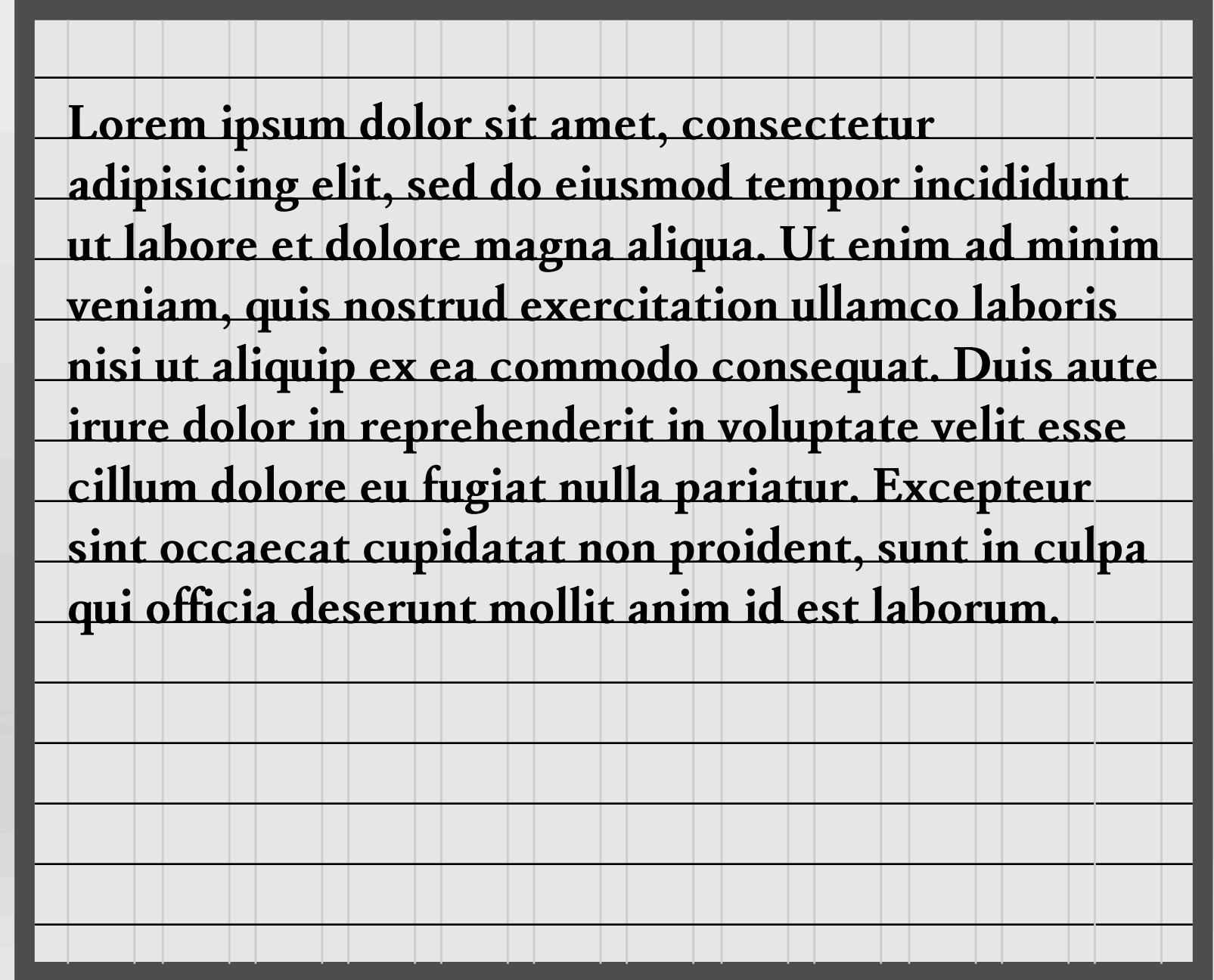
FUNDAMENTALS OF DESIGN.



And are used to proportionately distribute elements on the page

Layout

FUNDAMENTALS OF DESIGN.



**Lorem ipsum dolor sit amet, consectetur
adipisicing elit, sed do eiusmod tempor incididunt
ut labore et dolore magna aliqua. Ut enim ad minim
veniam, quis nostrud exercitation ullamco laboris
nisi ut aliquip ex ea commodo consequat. Duis aute
irure dolor in reprehenderit in voluptate velit esse
cillum dolore eu fugiat nulla pariatur. Excepteur
sint occaecat cupidatat non proident, sunt in culpa
qui officia deserunt mollit anim id est laborum.**

Vertical lines create a baseline for text that should equal line-height

BASELINES ARE
Tough to Implement

*They work great when designing in graphics software,
but the browser support is nil. Use it as a guideline and
do your best to implement well.*

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Apple Store

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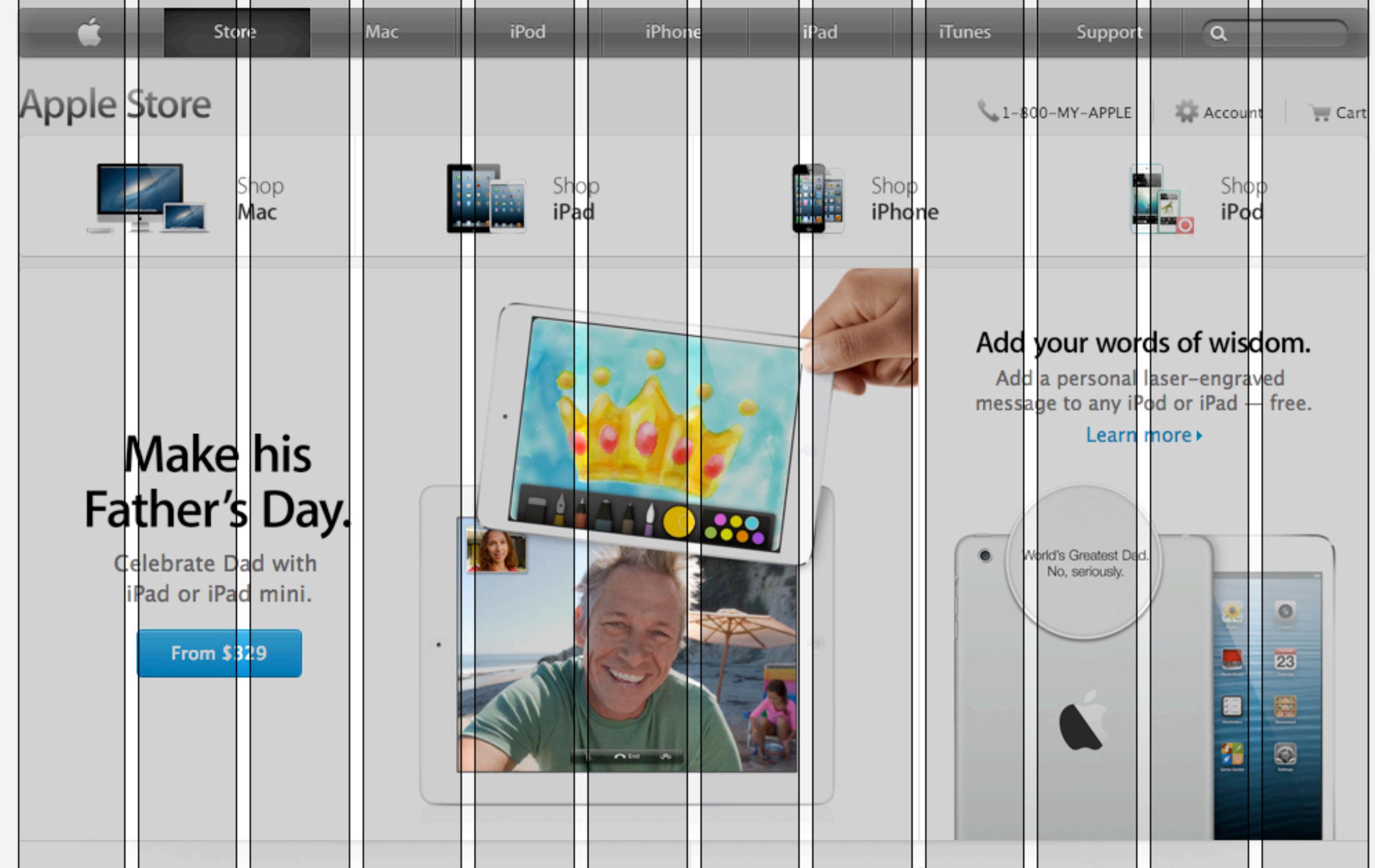
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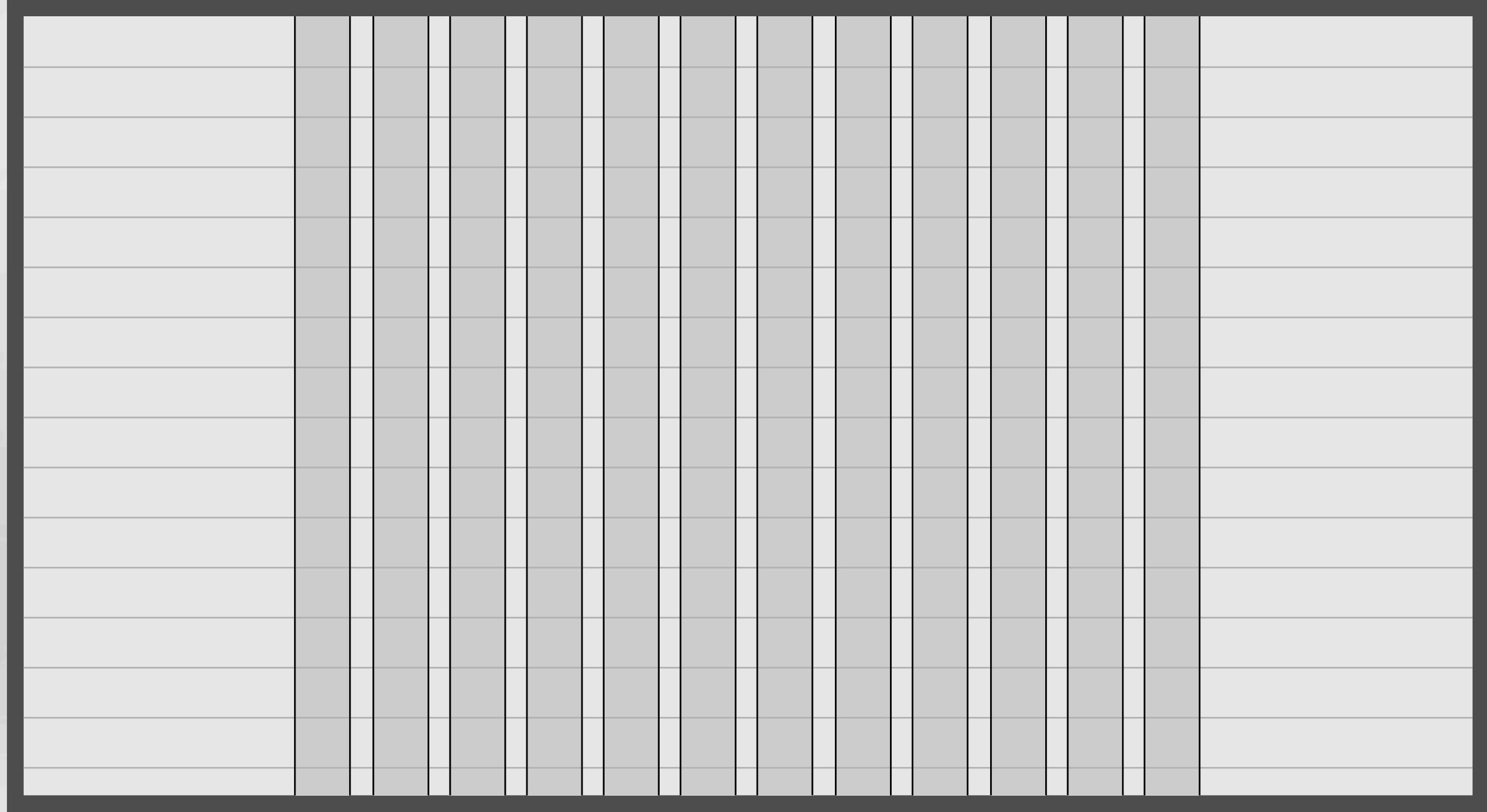
The Apple Store uses a grid system to organize their content



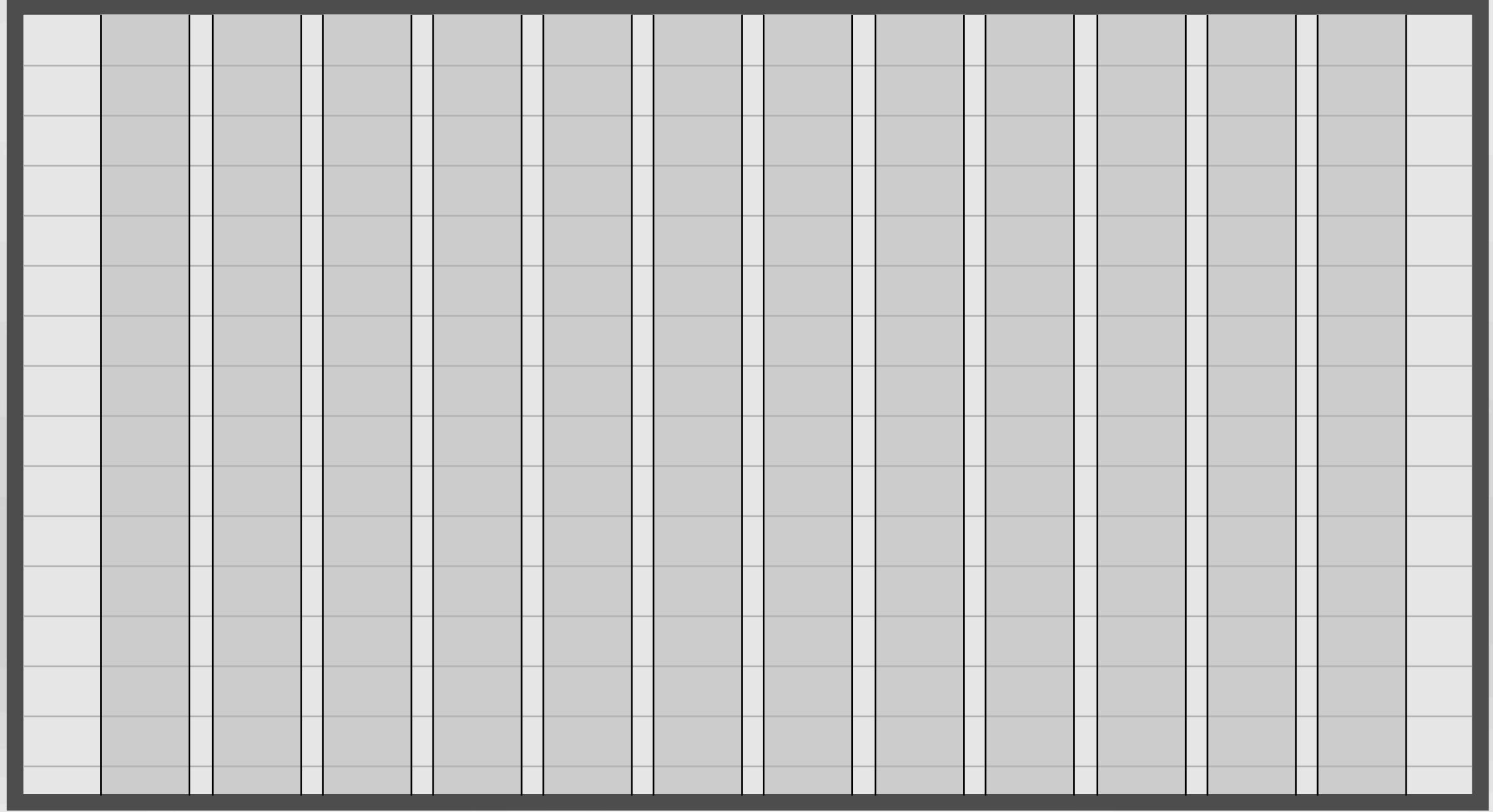
The Apple Store uses a grid system to organize their content

GRIDS COME IN MANY
Shapes & Sizes

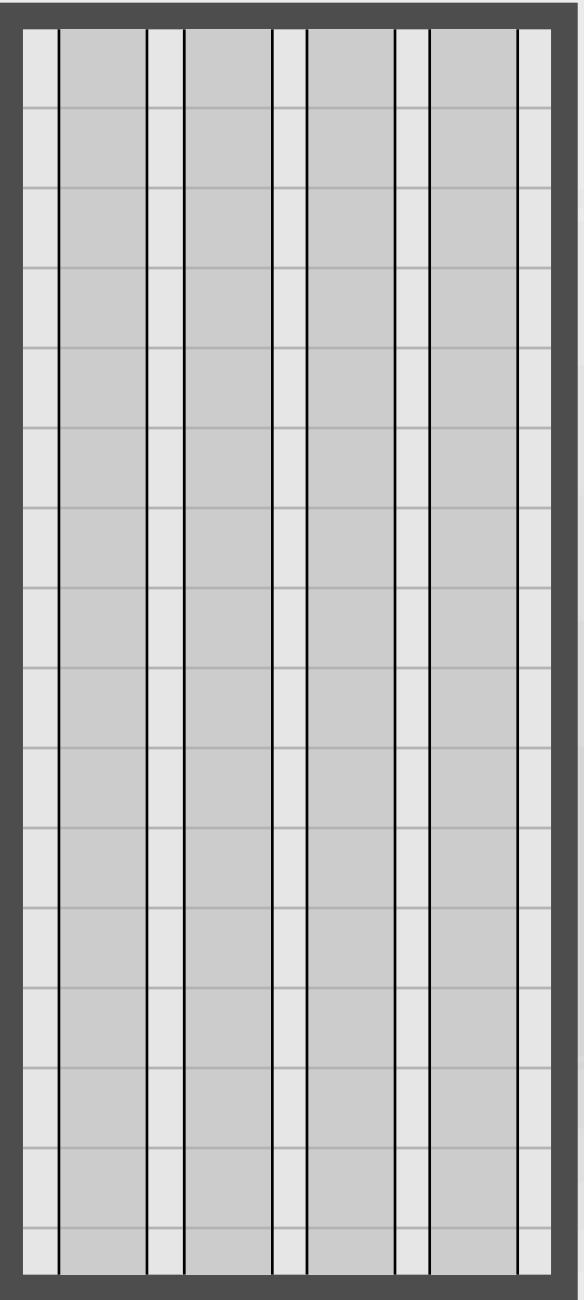
960 grid system used to be the standard, but more and more websites are leaving “fixed” grids behind



*With a fixed grid, the browser can get bigger (or smaller)
and the grid will remain constant.*



But a fluid grid grows (or shrinks) with the browser window



Columns are either added or dropped to better serve that size

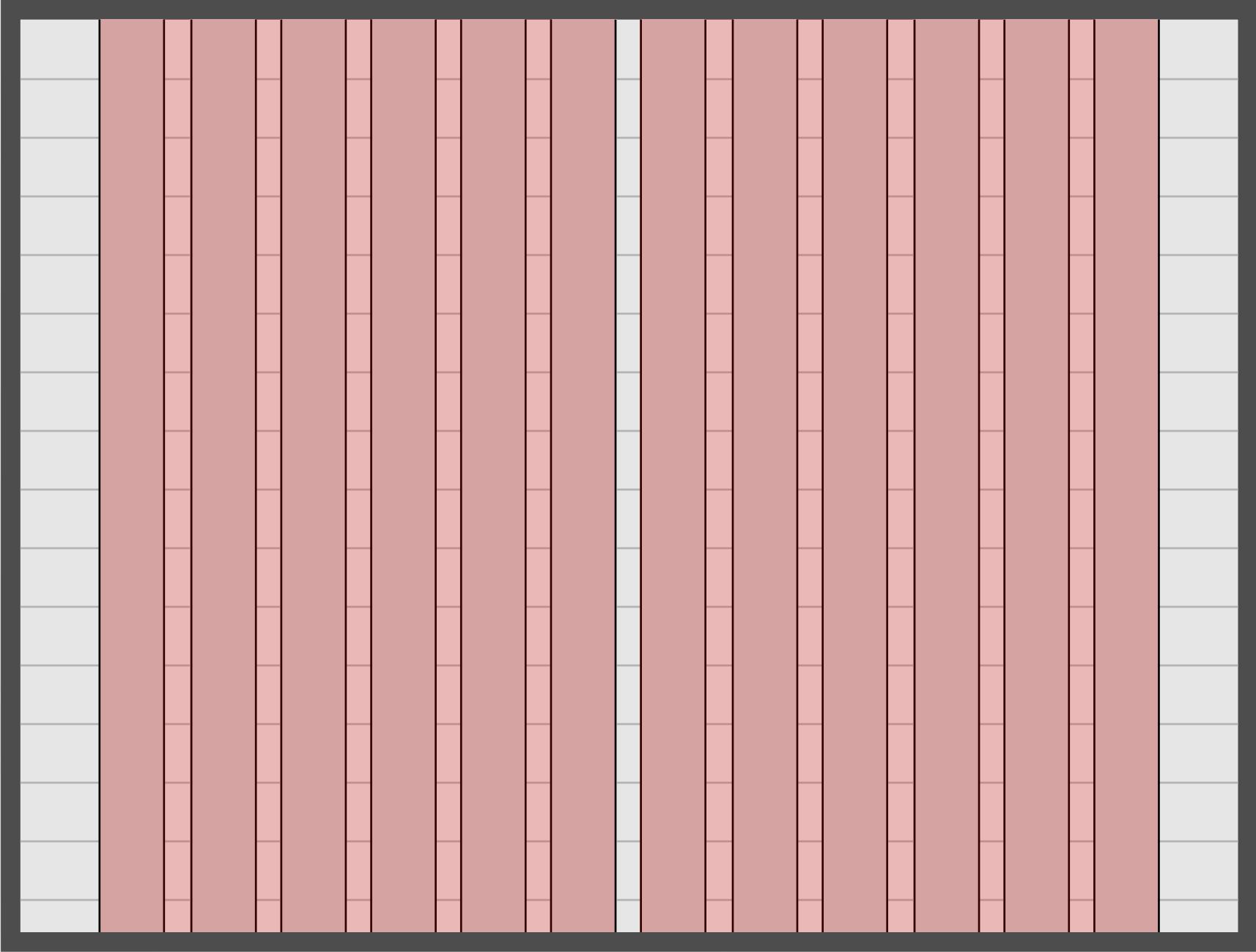
Layout

FUNDAMENTALS OF DESIGN.

FOR SIMPLICITY SAKE

We'll Use a Fixed Grid

Get used to a grid here, but do your research and implement a fluid grid in the wild wild web

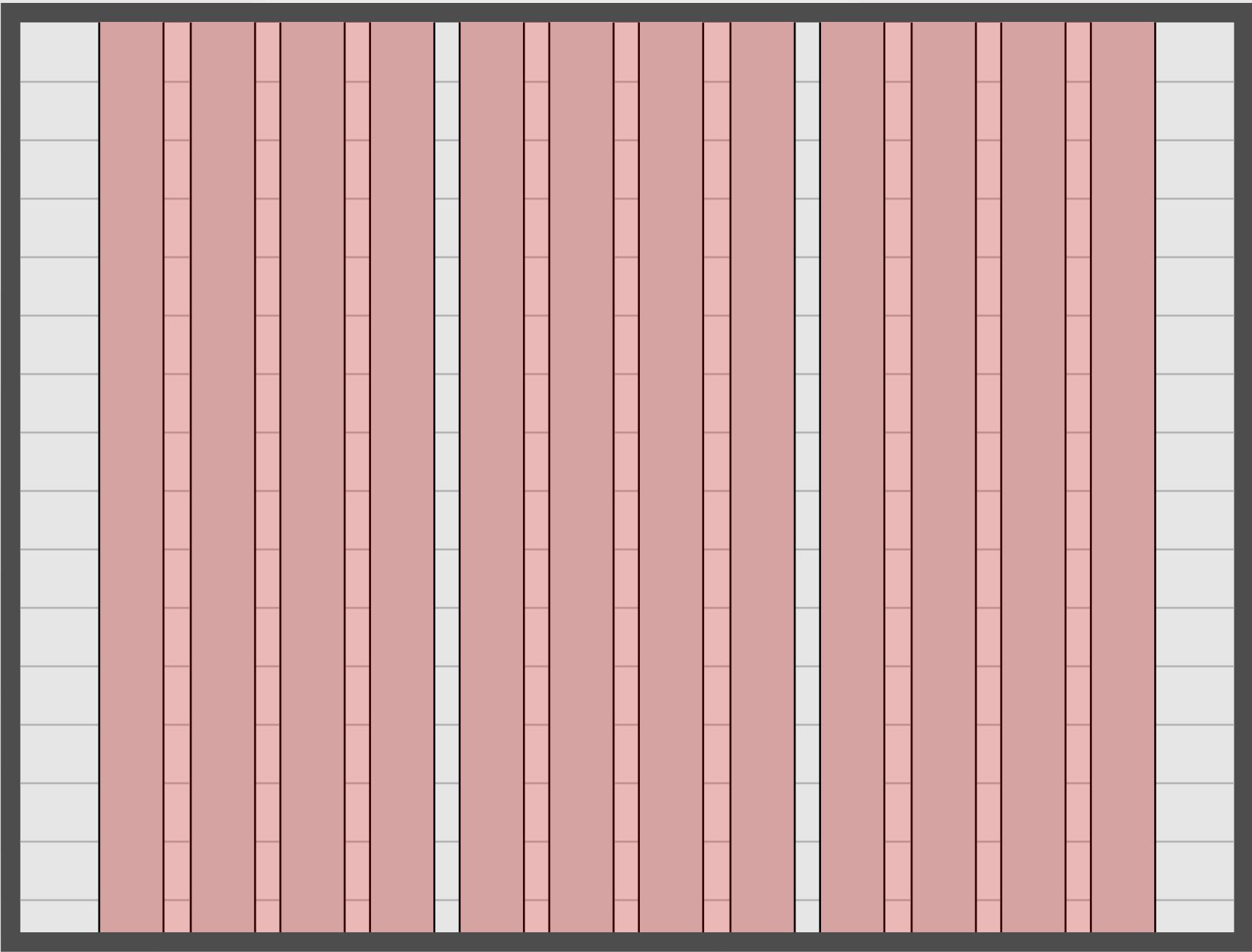


6 columns grouped
into halves

Use the grid to break the site down into manageable chunks

Layout

FUNDAMENTALS OF DESIGN.

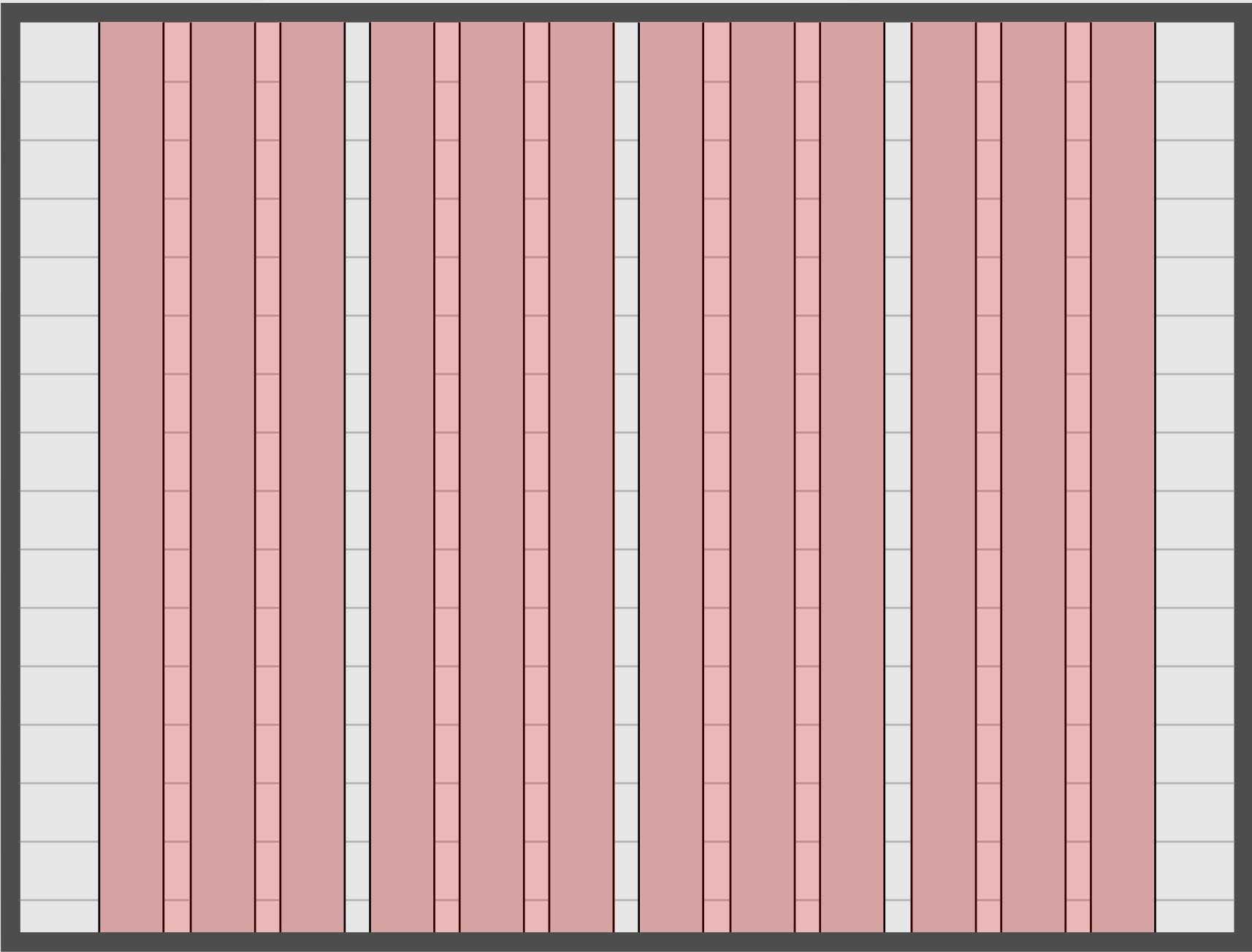


4 columns grouped
into thirds

Use the grid to break the site down into manageable chunks

Layout

FUNDAMENTALS OF DESIGN.



3 columns grouped
into quarters

Use the grid to break the site down into manageable chunks

Layout

FUNDAMENTALS OF DESIGN.

[Store](#)[Mac](#)[iPod](#)[iPhone](#)[iPad](#)[iTunes](#)[Support](#)

Apple Store

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Quarters

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Get free shipping direct to your door on most items. Your order will be shipped to your door in time.

The Apple store uses all three

[Store](#)[Mac](#)[iPod](#)[iPhone](#)[iPad](#)[iTunes](#)[Support](#)

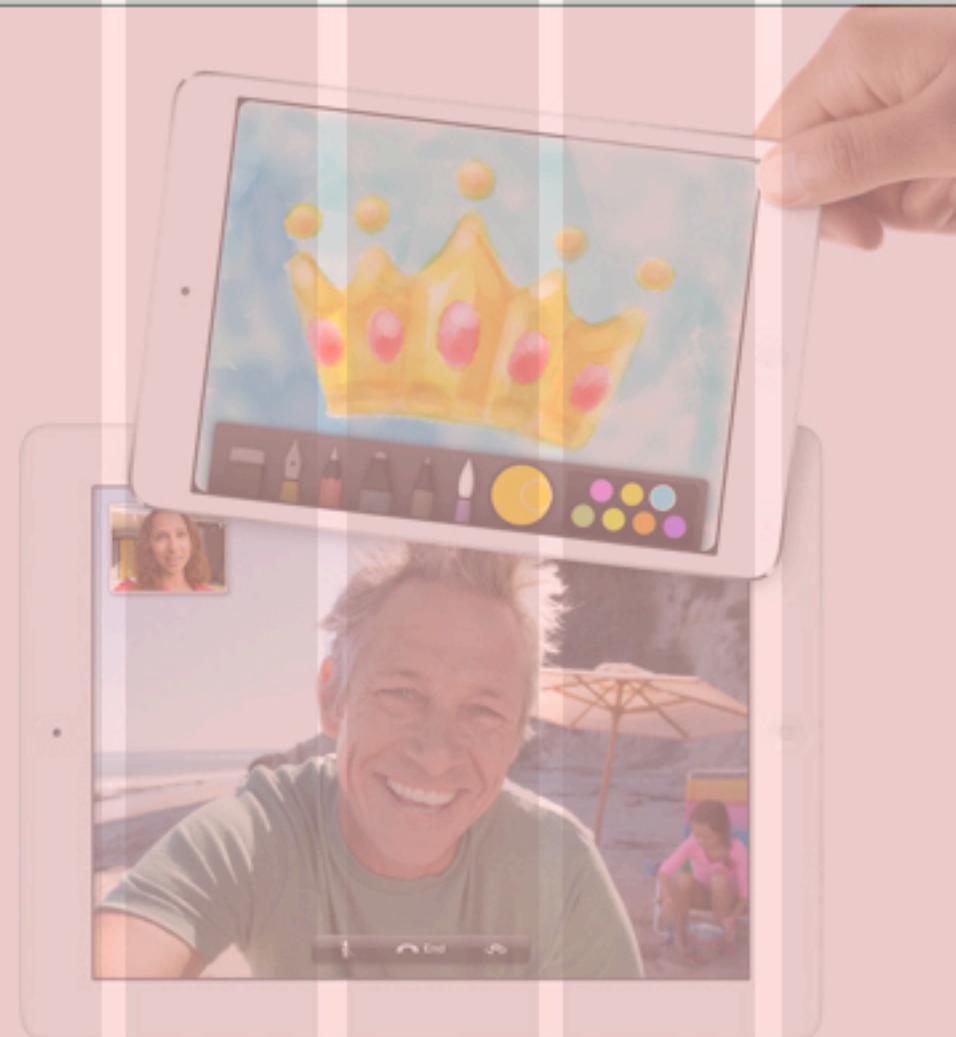
Apple Store

[1-800-MY-APPLE](#)[Account](#)[Cart](#)[Shop Mac](#)[Shop iPad](#)[Shop iPhone](#)[Shop iPod](#)

Make his Father's Day.

Celebrate Dad with iPad or iPad mini.

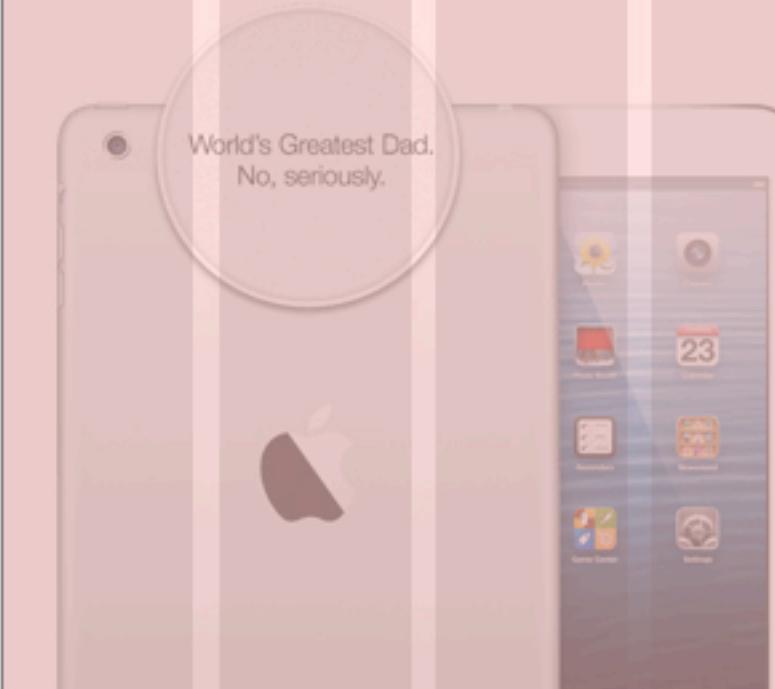
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Add your words of wisdom.

Add a personal laser-engraved message to any iPod or iPad — free.

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Get free shipping direct to your door on all orders over \$50.



Need it by Father's Day?

See order deadlines to get it shipped to your door in time.



Thirds



Store

Mac

iPod

iPhone

iPad

iTunes

Support



Apple Store

1-800-MY-APPLE

Account

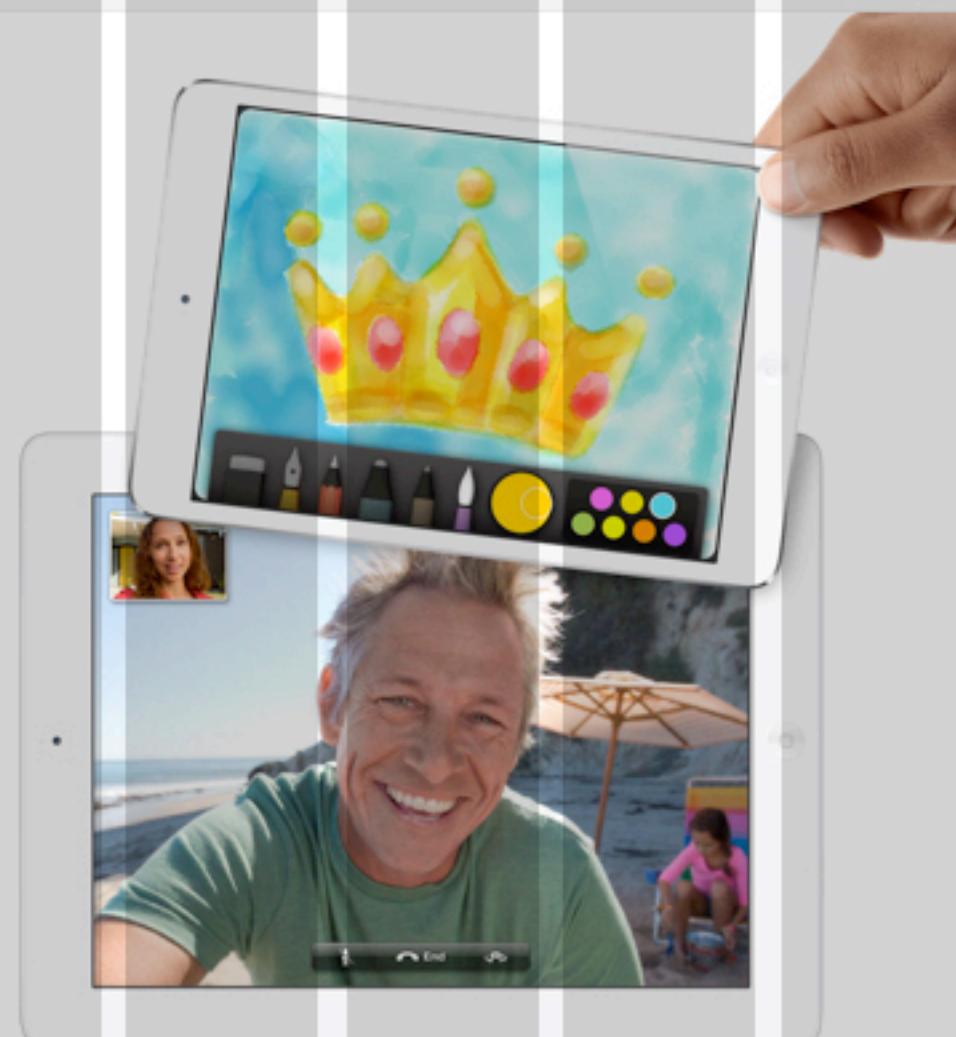
Cart

Shop
MacShop
iPadShop
iPhoneShop
iPod

Make his Father's Day.

Celebrate Dad with
iPad or iPad mini.

From \$329



Add your words of wisdom.

Add a personal laser-engraved message to any iPod or iPad — free.

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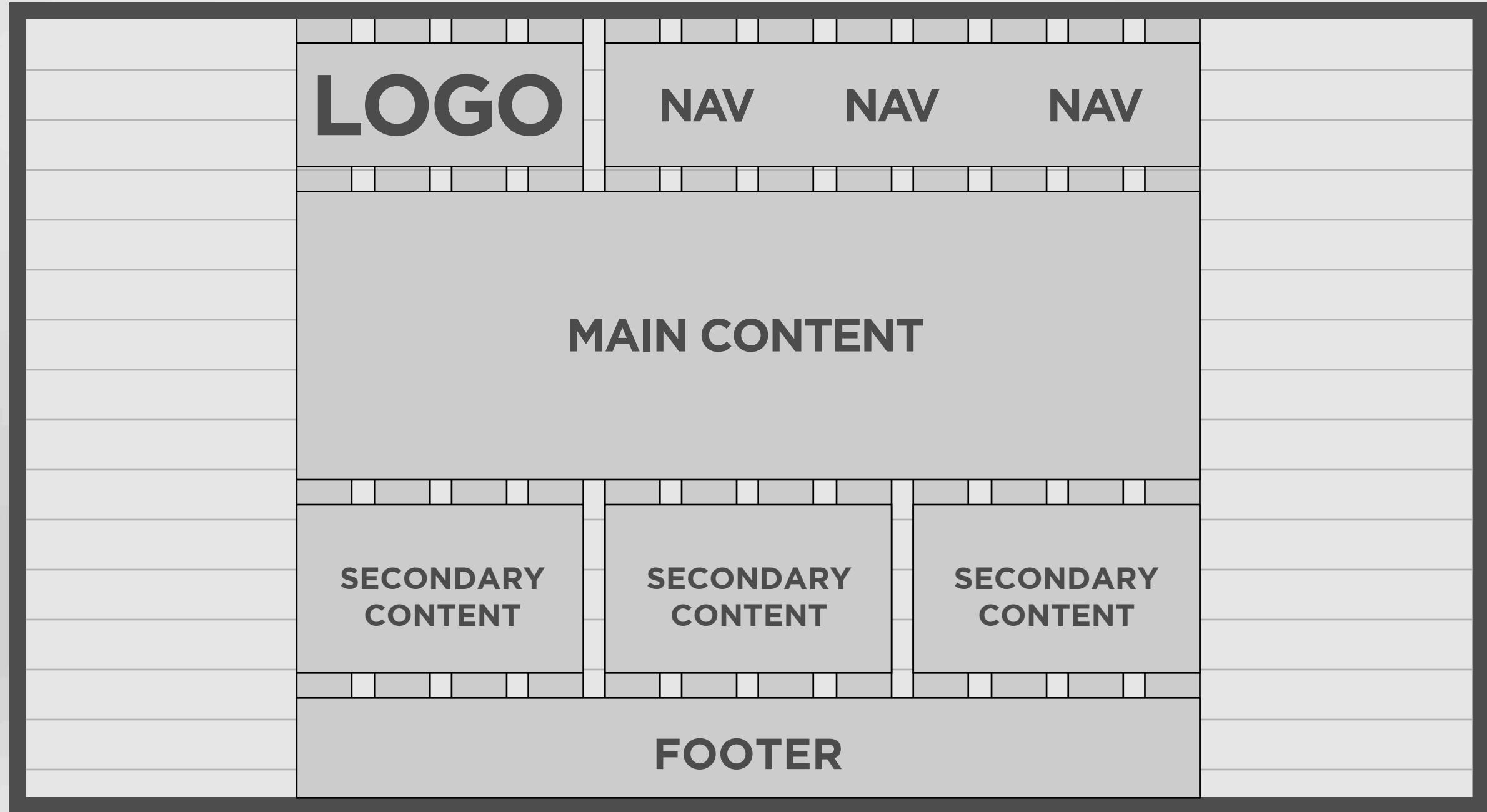
Get free shipping direct to your door on all orders over \$50.



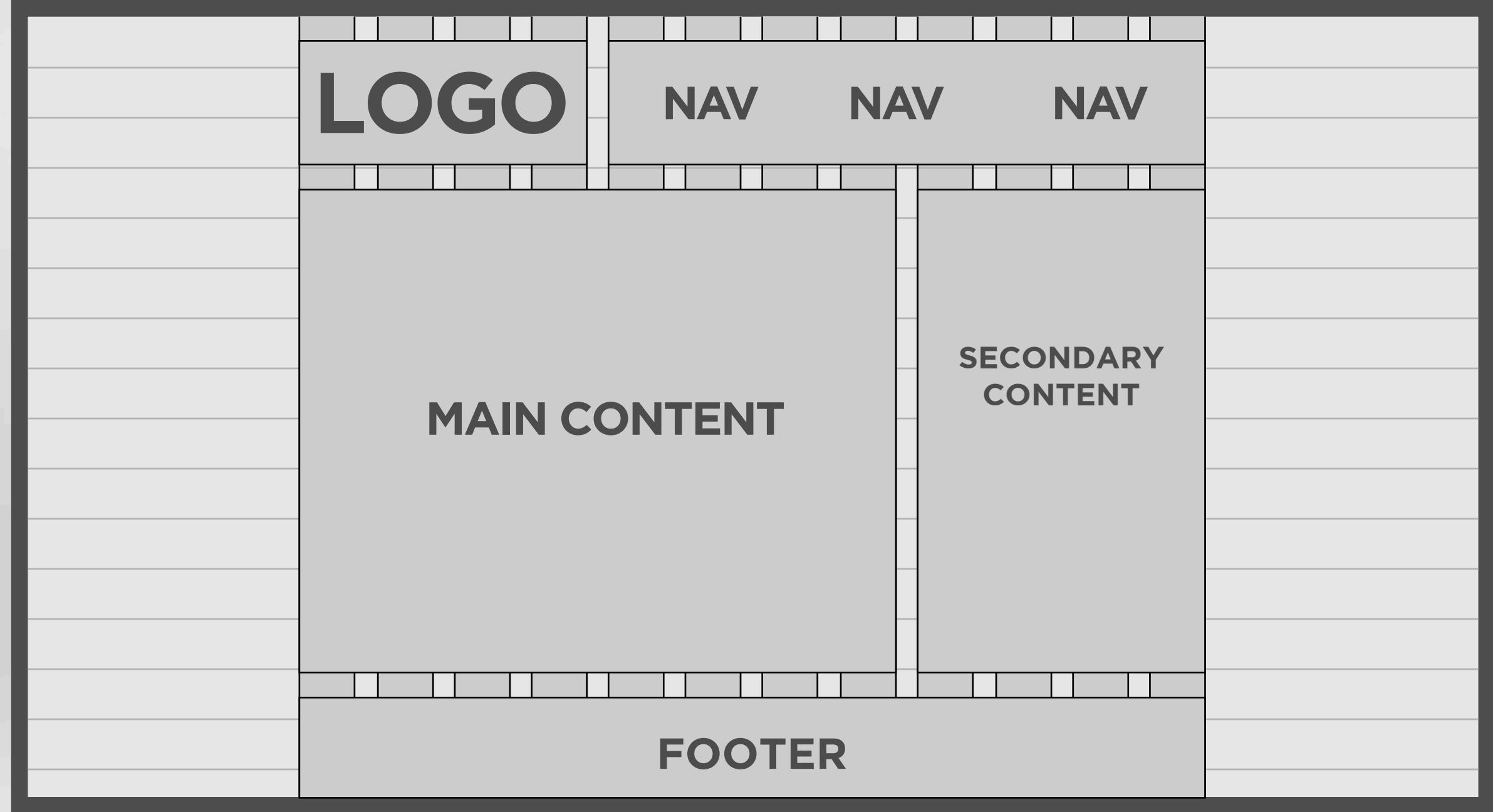
Need it by Father's Day?

See order deadlines to get it shipped to your door in time.

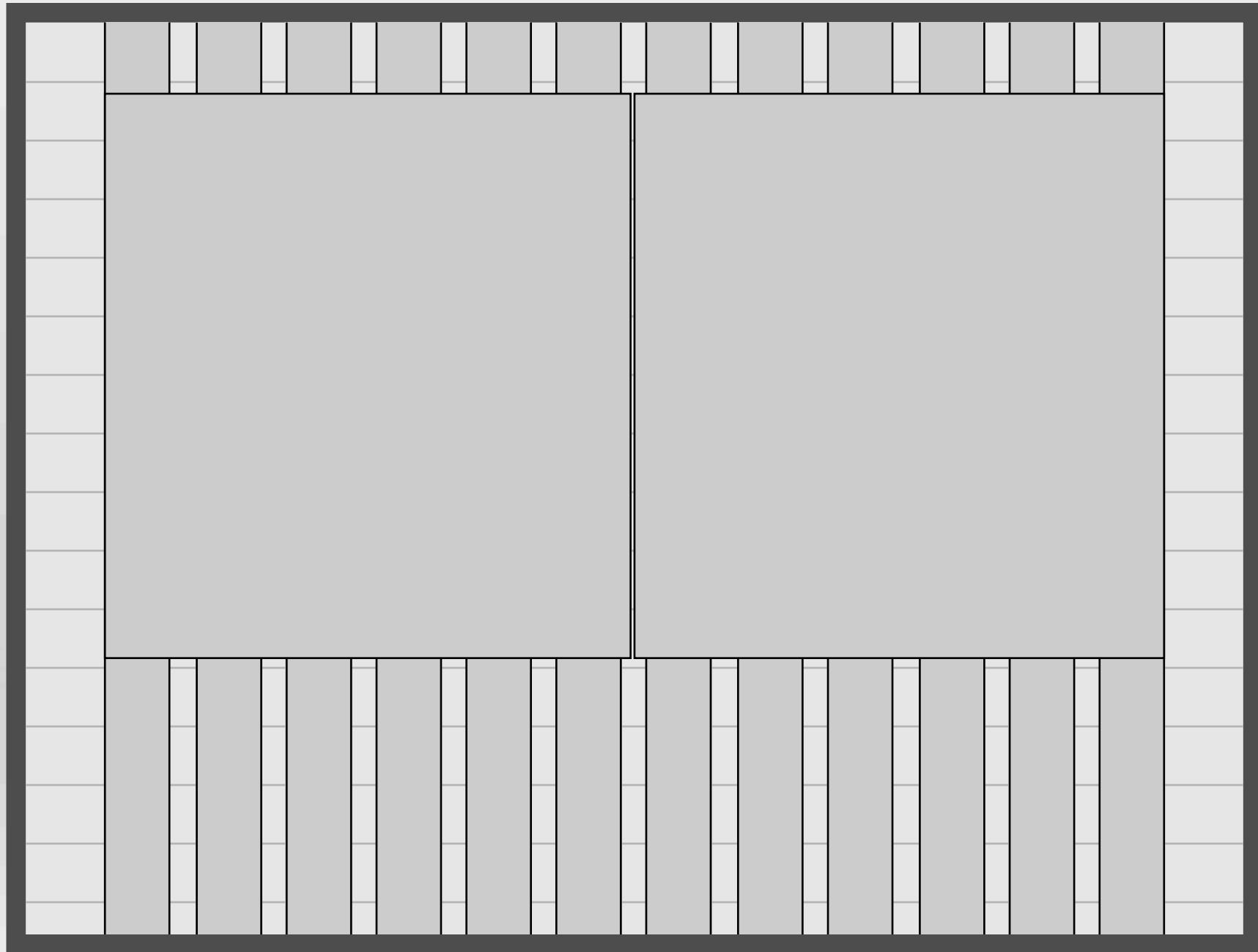
Halves
←



We can lay out all the elements from the previous challenge to the grid, giving order to the chaos



The grid is versatile enough to accept all of the layouts we've made



Also, avoid clutter by respecting the gutters

WE'RE ESTABLISHING RELATIONSHIPS On Behalf of the User

By adhering to the grid, we're creating visual relationships that make content easier to consume.

ABSENCE HAS PRESENCE

Incorporate Whitespace

Ample empty space around elements can increase readability and create a mood of elegance

The plain area on an image with a strong focal point is whitespace



Whitespace isn't always white



FAMILY FLICKS

Free family movies on the Plaza Deck start June 7!

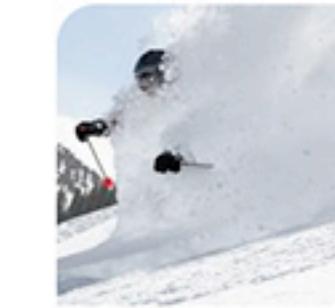
SUMMER ACTIVITIES

Summer Activities open June 8!



2013/2014 DEALS

Know your powder plans for next winter? Book now and save BIG!



NEWS

TODAY

Grand National Trail Day
Snowbird's 10th Anniversary
Family Flicks
Registration

EVENTS

MAY 31
April Skiers Day May
Family Flicks
Bed & Breakfast

BUY ONLINE

- ▼ Day Tickets
- ▼ Season Passes
- ▼ Mountain School
- ▼ Lodging
- ▼ Cliff Spa
- ▼ Ground Transportation
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- ▼ Gift Cards

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SPECIALS

- ▼ Stay & Play
- Dine & Stay
- Spa Discovery Package
- Mountain Escape
- Bed & Breakfast

Content site uses whitespace to draw user in without overwhelming them

**FAMILY FLICKS**

Free family movies on the Plaza Deck
start June 7!

**SUMMER ACTIVITIES**

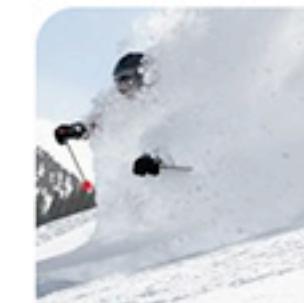
Summer Activities open June 8!

**NEWS**

TODAY

2013/2014 DEALS

Know your powder plans for next winter?
Book now and save BIG!

**EVENTS**

MAY 31

BUY ONLINE

- ▼ Day Tickets
- ▼ Season Passes
- ▼ Mountain School
- ▼ Lodging
- ▼ Cliff Spa
- ▼ Ground Transportation
- ▼ Apparel & Gifts
- ▼ Gift Cards

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SPECIALS

- ▼ Stay & Play

Dine & Stay

Spa Discovery Package

Mountain Escape

Bed & Breakfast

Using whitespace on a high level between major elements is essential



FAMILY FLICKS

Free family movies on the Plaza Deck start June 7!



SUMMER ACTIVITIES

Summer Activities open June 8!



2013/2014 DEALS

Know your powder plans for next winter? Book now and save BIG!



NEWS

TODAY

Summer Activities open June 8!
Book now and save BIG!
Register

EVENTS

MAY 31

Live Music
Family Flicks

BUY ONLINE

- Day Tickets
- Season Passes
- Mountain School
- Lodging
- Cliff Spa
- Ground Transportation
- Apparel & Gifts
- Gift Cards

1-800-232-9542

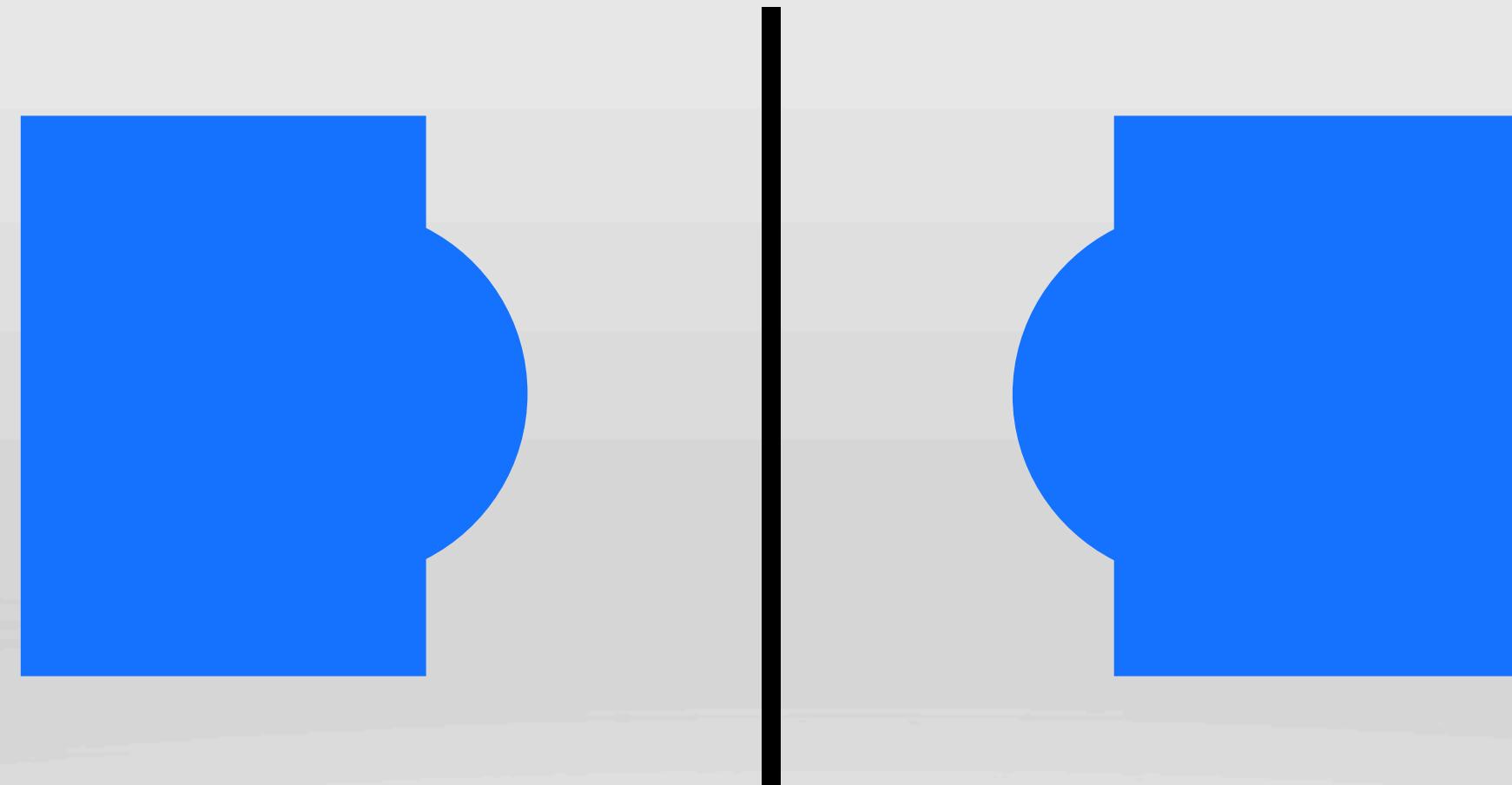
SPECIALS

- Stay & Play
- Dine & Stay
- Discovery Package
- Mountain Escape
- Bed & Breakfast

But only if nuanced whitespace between elements within containers exists as well

YOU'VE GOT TO
Balance All The Things

A good design is a balanced design



Symmetry

Layout

FUNDAMENTALS OF DESIGN.



[work](#) [about](#) [team](#) [blog](#) [contact](#)



WE PURSUE EXCELLENCE



FEATURED SCIENTIST

WE ARE ENVY LABS: a web development shop based in Orlando, Florida.

Simply put, we produce awesome things for the web. We're creators, designers,

front-end developers, back-end developers, and a full support team made up of equal

Symmetry portrays a sense of stability and trust

Jay Summer
Purveyor of Grub & Booze



The easiest way to manage code,
collaborate and deploy.

Version Control

Secure, private and reliable Git, Subversion and Mercurial hosting. View activity, browse files, compare revisions.

Collaboration

Review code and discuss changes. Easily integrate with your favorite ticketing, support, and communication tools.

 Deployments

The image is a composite of several screenshots. At the top, there's a main window titled 'Dashboard' for 'Wildbit'. It shows a list of repository activity: 'Support Center' (768: Green arrow on Dashboard fixed, by Eugene Pedchenko), 'Newsberry' (Synced latest design changes and removed all deprecated images, pushed to master by Ilya Solomin), and 'Newsberry' (Added new visual editor designs, by Gilbert Oettl). On the right, there's a sidebar for 'Active Repositories' listing 'Wildbit' (Last commit about a minute ago), 'Newsberry' (Last commit -1 week ago), 'Newsberry' (Last commit -27 minutes ago), 'Modbox' (This repository is disabled), 'MeetPipes' (The repository is currently being imported), and 'Wildbit' (Last commit -1 day ago). A green callout box on the left encourages users to 'Start your free 30 day trial' with 'Unlimited. Every feature. No credit card.' A yellow callout box at the bottom right addresses security concerns with 'Concerned about Security?'.

▶ [Read my simple intro](#)

Overall patterns of symmetry

Extensive integration

Advanced Development Tools

try create a sense of balance

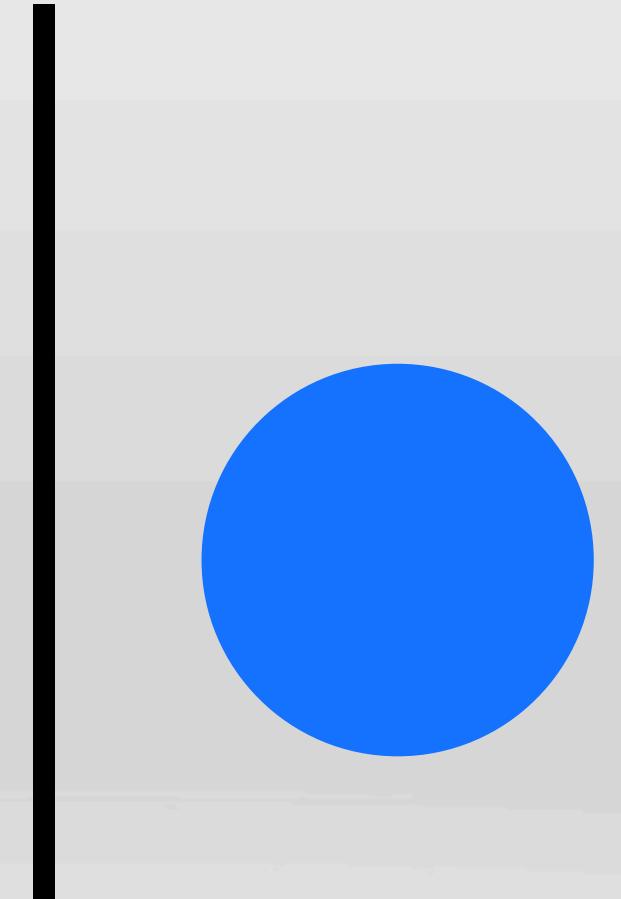
Memory-free Random

of balance

Layout

Asymmetry

FUNDAMENTALS OF DESIGN.





HOME BLOG CONTACT US



Start

Begin your day with a gesture-driven alarm clock and stopwatch.

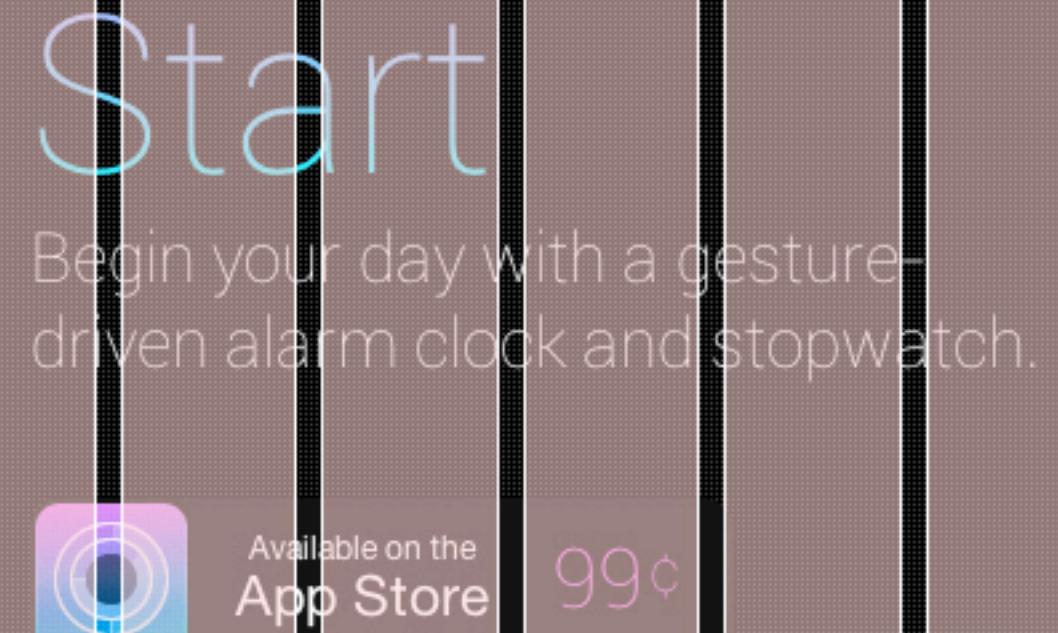
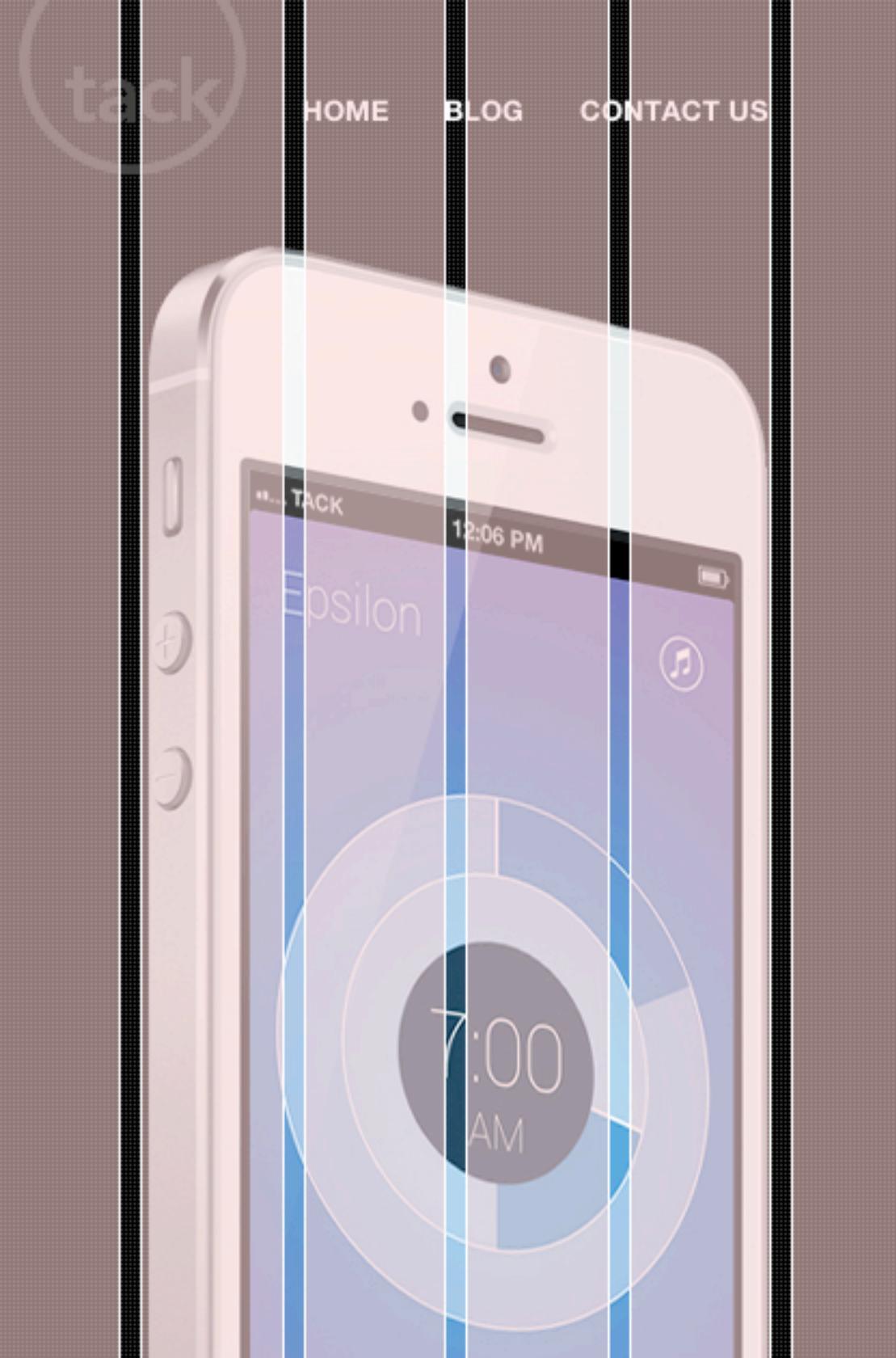
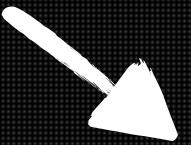


Available on the
App Store

99¢

An unrepeated large element creates asymmetry

Grid
adherence
brings true
balance



Though asymmetry must still be balanced on the page

The density
on this side
balances
the page



CREATIVE SERVICES FOR THE DESIGN-CHALLENGED DEVELOPER

As a developer, you're an extremely creative individual. Getting your websites to behave in Internet Explorer is proof enough... you are creative. Even so, you may not have the time or know-how needed to get the design of your site looking as clean as your code. That's OK. I take design as seriously as you take your markup. Have a look around, and get in touch if you think we'd work well together.



[CAMPAIGN MONITOR](#)

December 2008



[MOBILE WEB DESIGN](#)

August 2007



[GLOBE INVESTOR](#)

February 2009

Jesse is an incredibly talented designer. He has a unique knack for translating even the most mundane requirements into something

having no reservation entrusting him with my



Asymmetry demands attention and creates intrigue

ALL OF THE PRINCIPLES TOGETHER
Contribute to Balance

*Size, Color, Contrast, Alignment (grid), Whitespace
(or lack thereof-density) and Symmetry create balance*

IF YOU CAN'T DEFEND IT

Change It

Design with intentionality, the ability to defend your design decisions in a conversational manner. If you can't defend it, its probably not the right choice.

ONE FINAL NOTE

Experiment Often

The first solution is rarely the best one, don't rush the process