

# Visual Grammar

Christopher Murphy

Process and Documentation · August, 2018

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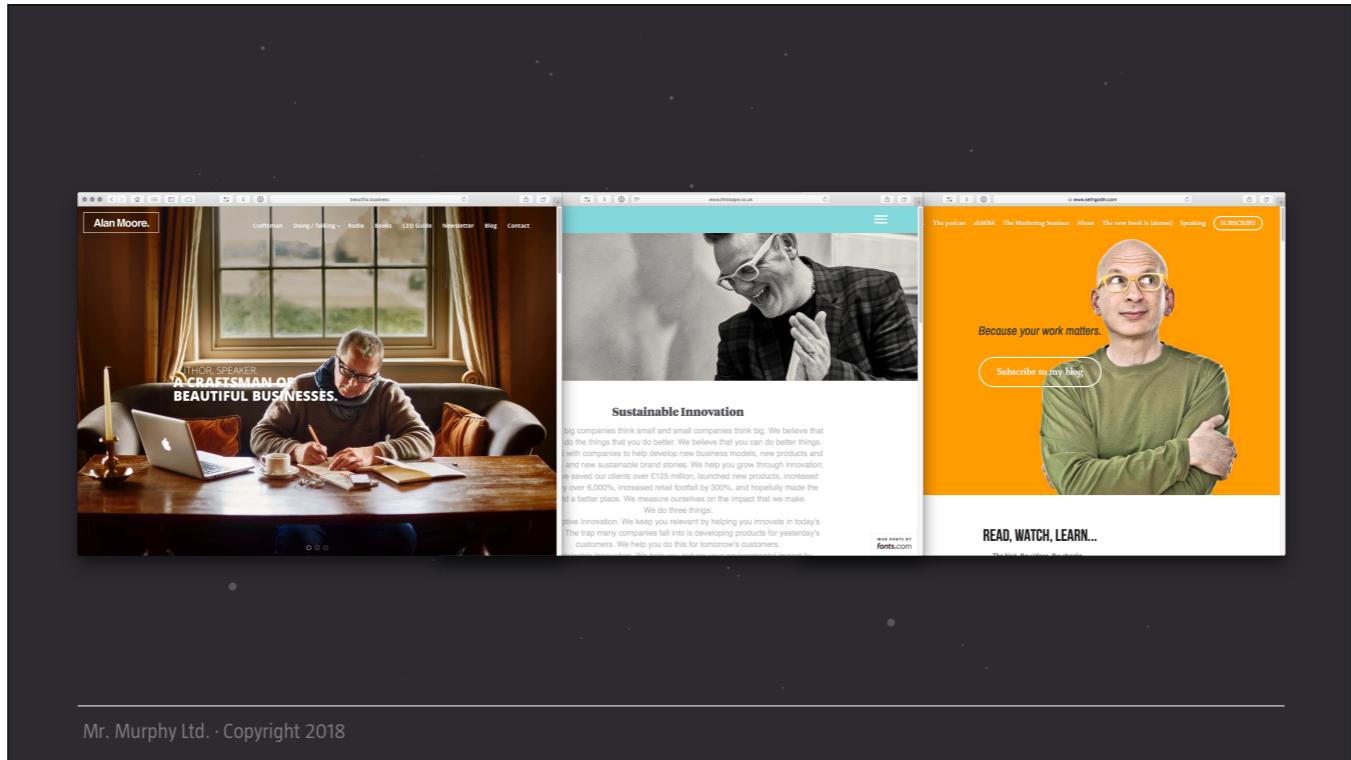
- The 'Visual Grammar' deck explores a high-level design approach.
- This is similar to Dan Mall's 'Visual Inventory', but I've always thought of this as a 'grammar'. Dan's thoughts on this are well worth reading:

<http://v3.danielmall.com/articles/visual-inventory>

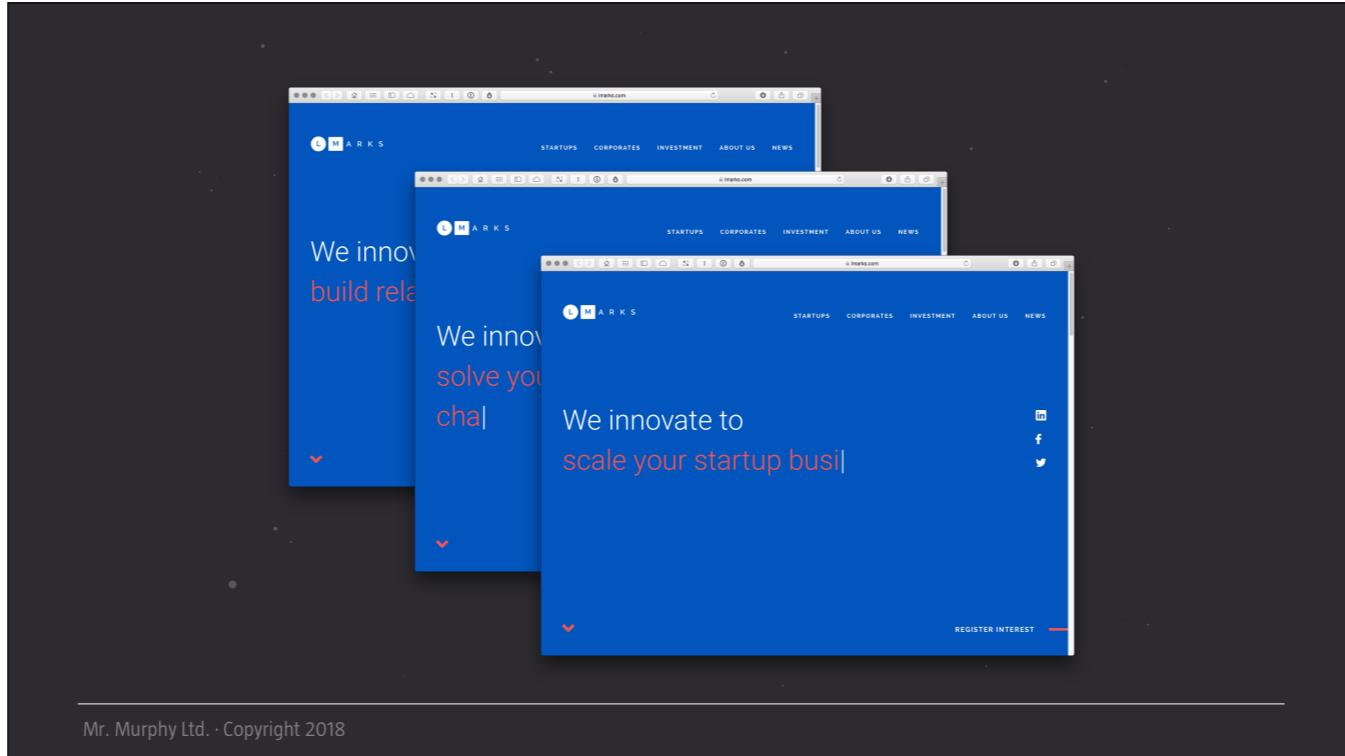
# Home Page

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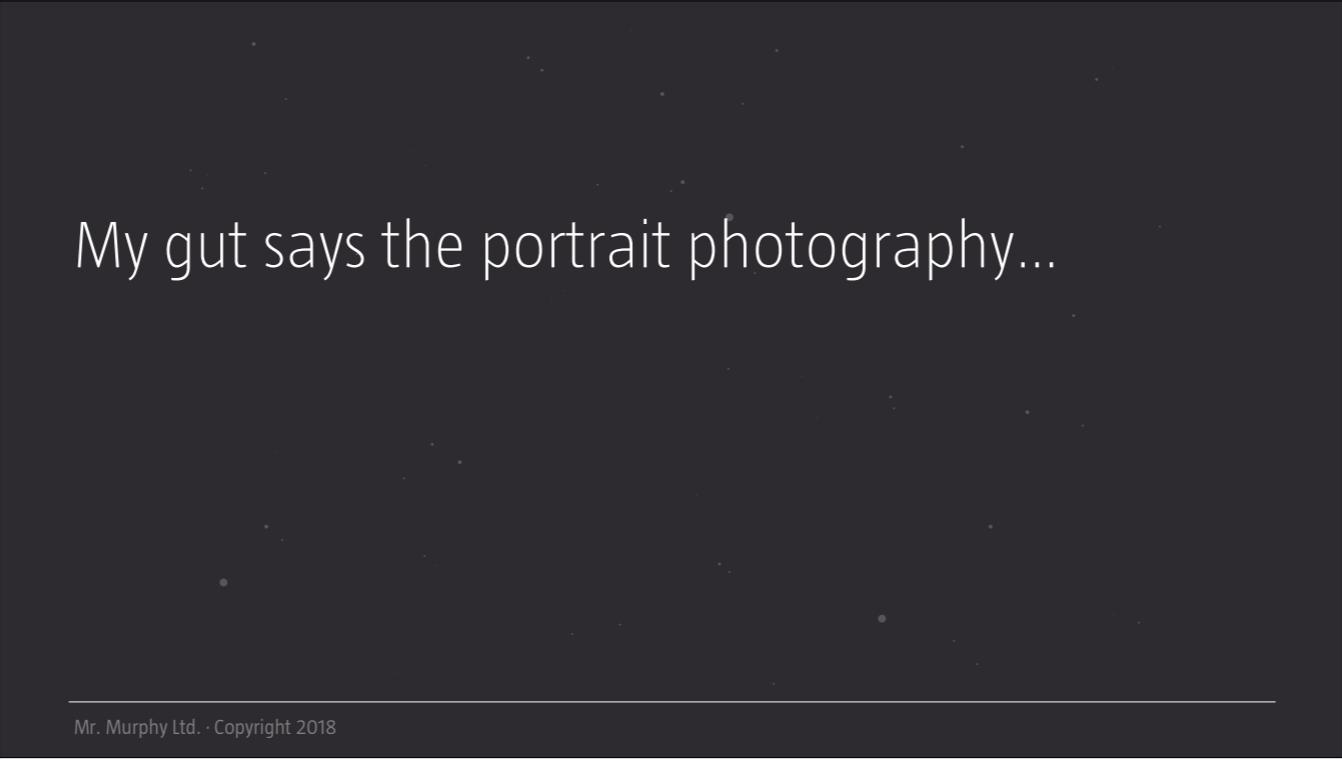
- The major change here is that the site's less journal-focused.
- The primary focus of Tiny Books' ([tinybooks.org](http://tinybooks.org)) home page is the journal. It doesn't sell the vision enough, which was a mistake in hindsight.
- This page needs to kick off with more of a story that outlines my vision of design and how I advise others.



- These sites all lead on the people. They're individuals – Alan Moore, Mark Shayler, Seth Godin – who are selling their experience and knowledge.
- My focus now is on strategy and consulting, so I think a person first approach helps to communicate this.



- These JavaScript (?) taglines – similar to what Brewbot used – are good for telling three or four stories on the home page. Perhaps this could be used in conjunction with a portrait?



My gut says the portrait photography...

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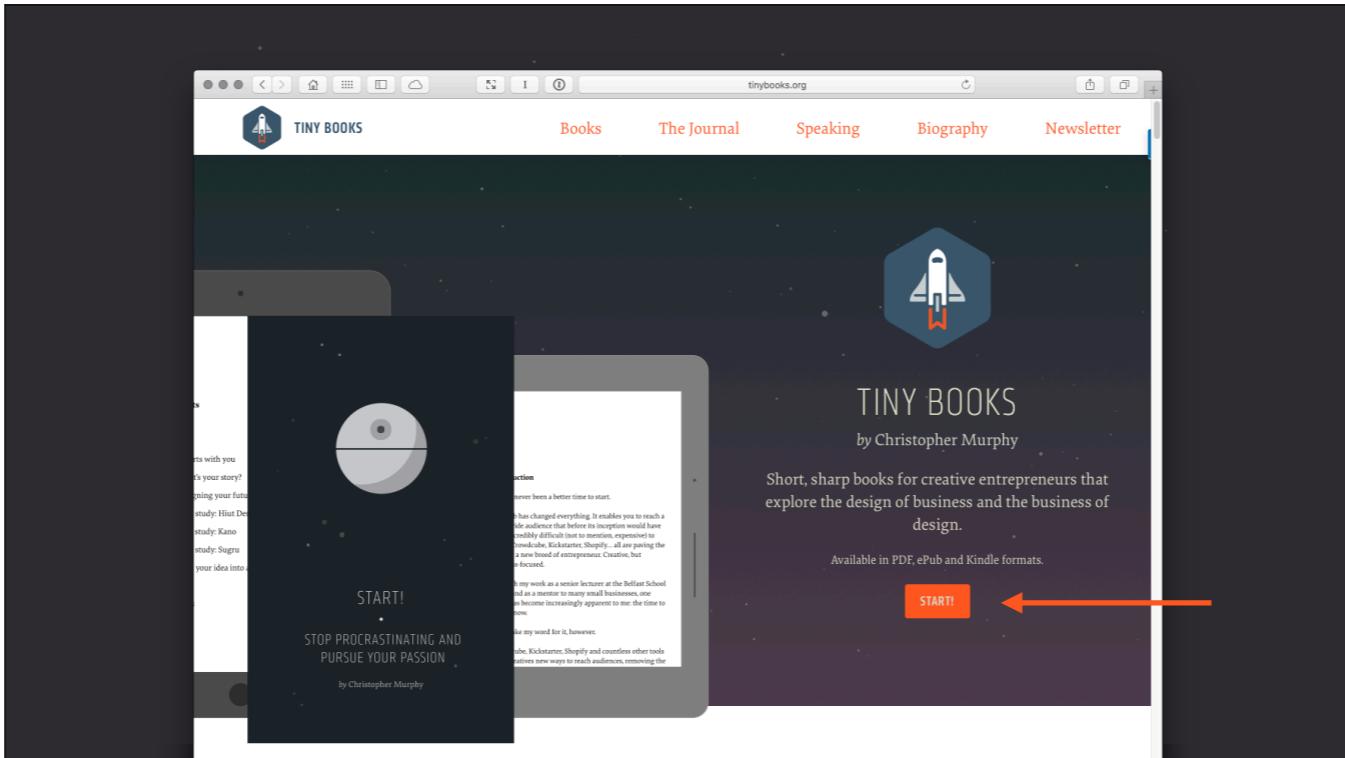
- Eurgh. I **hate** portraits of myself, but I also think I need to bite the bullet.

## Hero Images \*

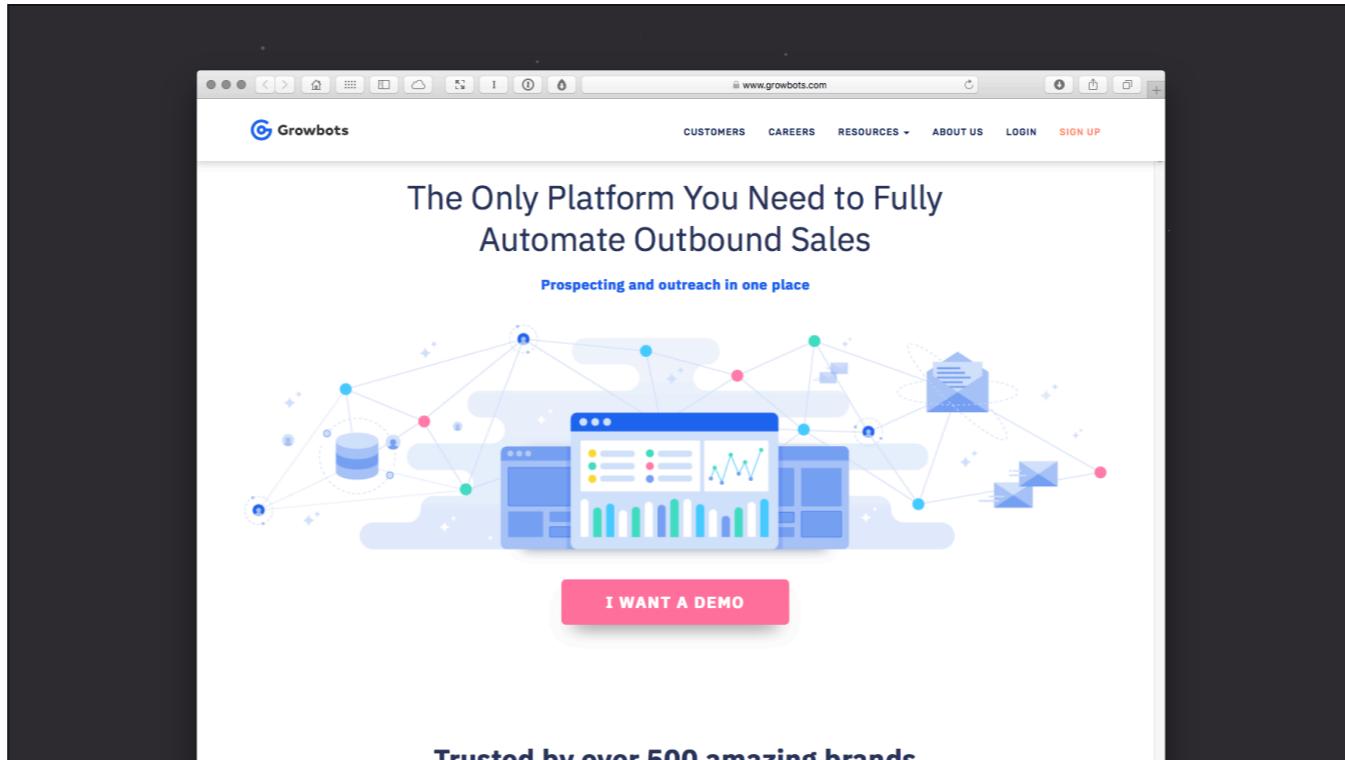
\* Visual anchors that capture the essence of the page.

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- Prominent hero images provide space to summarise a page's purpose visually and offer space for summary text and call to action buttons.



- I like the hero images on Tiny books, although they could be a little tighter vertically. I think the site needs more call to action buttons with clearer text.



- Something like this for the process pages, etc..
- I'd like to develop a bespoke diagram style, which is where I think you come in. This also needs to carry over to slide design.

## Calls to Action \*

\* My previous sites have been terrible at this, but now I'm half-time I need clear calls to action.

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- I've never really used call to action buttons, but that needs to change. I want to work with interesting people, so I need to encourage them to get in touch.

## Work with us

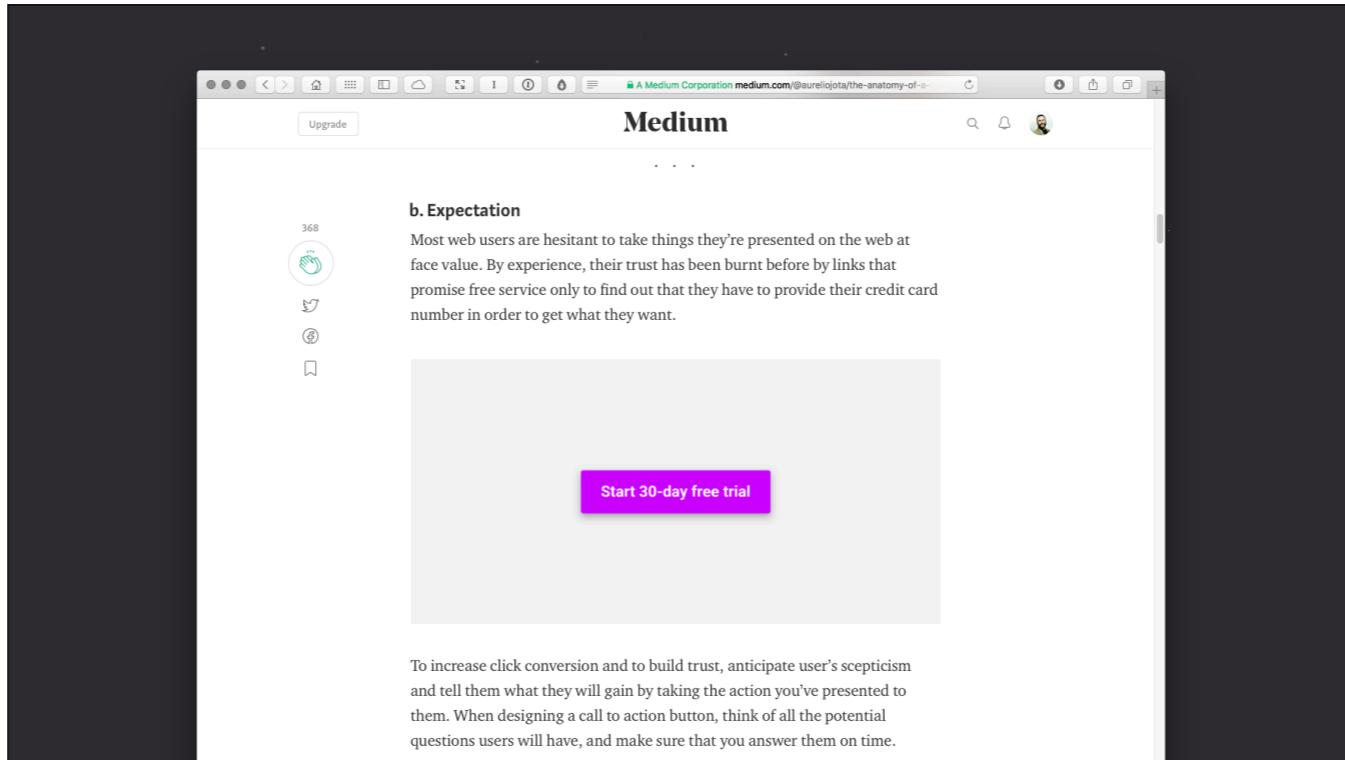
As well as teaching our own VI Workshops and hosting events such as Insites: Design Stories, we're able to offer our services as consultants and speakers for a few select companies.

If you have an event you would like one of us to present at or a project we could help you out with please feel free to get in touch. Let's chat!

[FIND OUT MORE ABOUT OUR SERVICES](#)

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- I need more proactive text, like this by Viewport Industries (Elliot and Keir).



- This Medium article is full of useful advice on this topic:

<http://bit.ly/anatomycta>

# Typography

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- Typography's going to be super important. I've written articles on typography for net magazine and others, so I need to pay attention to the details.

THE STANDARDISTAS

## Lesson

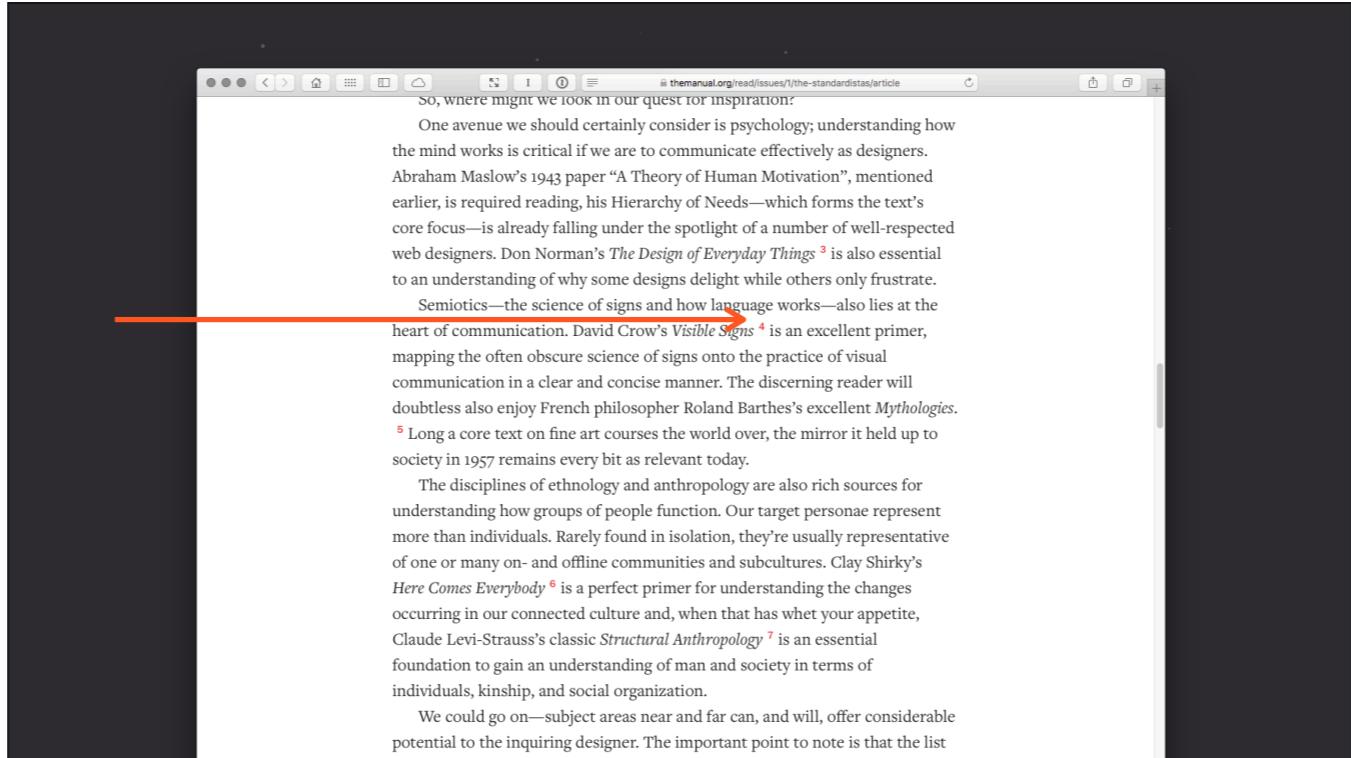
Two paths cross unknowingly in a fleeting, memorable moment.  
Later, the discovery of the shared memory sheds new light on a  
shared present and future.

In Issue 1 · On Memory, Relationships, Travel

Though we both now live and work in Northern Ireland, and have done so for many years, our roots are far afield. When we first met in Belfast, and began our working relationship, we were unaware that we had, in fact, experienced a chance encounter many years earlier.

One of us was born in Hong Kong to Scottish parents, the other born in ~~Sweden to Swedish parents. Our fathers held careers that were uncommon for the~~

- This bold sans title coupled with the lighter, uppercase sans author credit contrasts nicely with the serif.
- The mixture of centred (for titling) and ranged left, ragged right (for body copy) also works well, bringing the printed page to the screen.



- I like the idea of footnotes (and I've included a section on these below). This might be a place we could use the colour for the stylesheet switcher.

## New design, new CMS, a return to writing. Hopefully.

- October 9th, 2012 -

Since it was released, [IA Writer](#) has changed the way I write. Including on this blog. It has changed to such an extent that Wordpress – the blogging software I used to run this site previously – started to get in my way. I wanted a way of simply publishing words, rather than getting all wrapped up in php, theming files and database problems. All of which I seemed to be doing more of.

What I needed was a way of publishing markdown files easily. That would fit more with my writing process with Writer. I tried [Jekyll](#) and fell at the first hurdle because of my lack of Ruby know-how. What I needed was all the things Jekyll offers, but with the ease of PHP. Now, if it had a similar tempting language to Expression Engine and a good dose of YAML thrown in, then I'd be on to a winner. In steps [Statamic](#) to save the day. I'm not going to harp on too much about it, but it lets you write your posts in Markdown, then you just upload the file – no database, no clunky admin interface. Just you and your words.

This new design is a return to a design I ditched a little while ago. Single column. Sized to be easy on the eye. There's a bit of [Gridset](#) in there to create the grid. Type from [Process type](#) – specifically, the serif is the rather lovely [Elena](#) and the sans serif is [Colfax](#).

Note. There are bugs and bits and bobs not complete. RSS, some squiffy type, margins, padding etc. I'll get to them, but I'd rather get it out there and fix those as I go.

Filed in: [design](#).

- I'm drawn to monochrome colours, with pinpoints of colour used as accents.
- Consider categories: discoveries, essays, reading, tools, etc..

**Brandtpunt.**

We enjoy working directly with Agencies, Channels and Brands to conceptualise, produce and deliver their creative content. This can be integrated to work across every possible platform.

GESPREK 259

OMENDE GESPREKKEN

maandag 12 oktober 2015

**Marc Van Cauwenbergh**

De Wissel van de Maatschappij

In De wissel van de maatschappij, Louverbosch, sedert vele jaren een belangrijke plek voor Wetstraatjournalisten, Politieke schouwspelers en andere koelde stijl die het markante anekdotes af.

1. Conception    2. Production    3. Implementation

Whether there is a loose creative brief or a fully refined one, our house Directors and Producers are very experienced in expanding an idea to gain the best possible final concept. If you have options on creative routes and strategy, our network of strategists can also provide further thinking in order to ensure our response is aligned with what your content and your brand really needs to be to make now and for the future.

GESPREK 260

woensdag 21 oktober 2015

**Ivan De Vlaeminck**

The Power People

Enerzijds is er de invloed van de captain of industry, anderzijds van de belangengroepen, van het koningshuis, maar ook van cultuur, de sport en, laatst maar niet minst, journalisten [...]

GESPREK 261

woensdag 28 oktober 2015

**Rob Van den Berghe**

Laat mij A charmeren

**oak**

Building creative investing in new helping companies

Updates

Oak 2.0 Jul 06 – Oak  
What's next for Symbolset Jul 06 – Oak  
Connecting GitHub and Siteleaf Jun 24 – Siteleaf  
Introducing Jekyll from scratch Jun 14 – Siteleaf  
Introducing learn.siteleaf.com Jun 13 – Siteleaf

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Brooklyn, NY 11231 +1 866 990 9 OAK

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**Sweet.**

CHOCOLATE POT DE CREME PEAR BOUILLABAISSE rum, bananas, cocoa nib, coconut whipped cream

**After dinner sugars.**

Carpano Antica Courvoisier VS Grand Marnier Fernet Branca Chartreuse G Campari Cyan Punt e Mes

**Coffee & tea.**

**STUMPTOWN**  
Holler Mountain Drip Hair Bender Espresso House Blend Decaf Drip House Blend Decaf Espresso Americano Cappuccino Latte

**HOUSE COFFEE**  
Charlie was a Puerh Gun Powder Sun Dew Jasmine Green Chamomile

**Juice & soda.**

**FRESH JUICE**  
pressed daily

**BOYLAN**  
birch beer, blueberry cola

- These are all courtesy of Typewolf. They give a flavour of what I'm looking for.
- The Oak site (3rd) is what prompted Tim to suggest a dark mode, which is an idea that really appeals to me.



# Bobulate

for INTENTIONAL ORGANIZATION

WRITING

WORK

WORDS

ABOUT

CONTACT

## On “thank you,” or why Socrates was wrong

OCT 19, 2009

As she drove us home in the blue Fiat that first week of fourth grade, my mother began by announcing that it was time for me to begin writing thank you notes. “When you’ve received a present (referring to my new tennis racket), you must follow up by saying thanks with a card or a letter,” she instructed. “It’s good manners.” So there I was. Torn between manners and a racket. Upon arriving home, she introduced me to Emily Post.

While the merits of Emily Post are much-contested (mostly by me for many years), the sentiment had the right intention. The formula is quite

- Bobulate... /\* Magic Move \*/

this site's new design goes to my close friend [Jason Santa Maria](#). Without his friendship and design guidance, much would be much less.

urging that "writing destroys memory." His intention, of course, was that those who use writing will become forgetful, relying on external resources for what they lack. I think these written transcriptions over a past event don't destroy memory, but might, in fact, preserve it. Clearly, Socrates had just never received a thank you note. 

### The return of mentorship

OCT 18, 2009

A good case for why education might [return to a pass/fail system](#) and start becoming more human centered, the model that was predominant from 98,000 BC to roughly 1800 AD:

The model of education from its earliest times was one of mentorship, starting with hunter-gatherers taking their children out on the hunt 100,000 years ago, all the way up to the teaching methods employed at the university founded by Thomas Jefferson. The teacher and the students got to know one another. ... When a student graduated, the most impressive thing she or he could share with a prospective employer was not a Grade Point Average (GPA) or even the name of the institution attended: it was the name of the teacher. Students of the great teachers of history often became famous themselves because of the thoroughness with which their mentors had inculcated knowledge, understanding, skill, and talent in them.

I think there's tremendous potential for [mentorship](#). Share the success of learning among the students and teachers so it becomes a human-centered approach, not a transactional one.

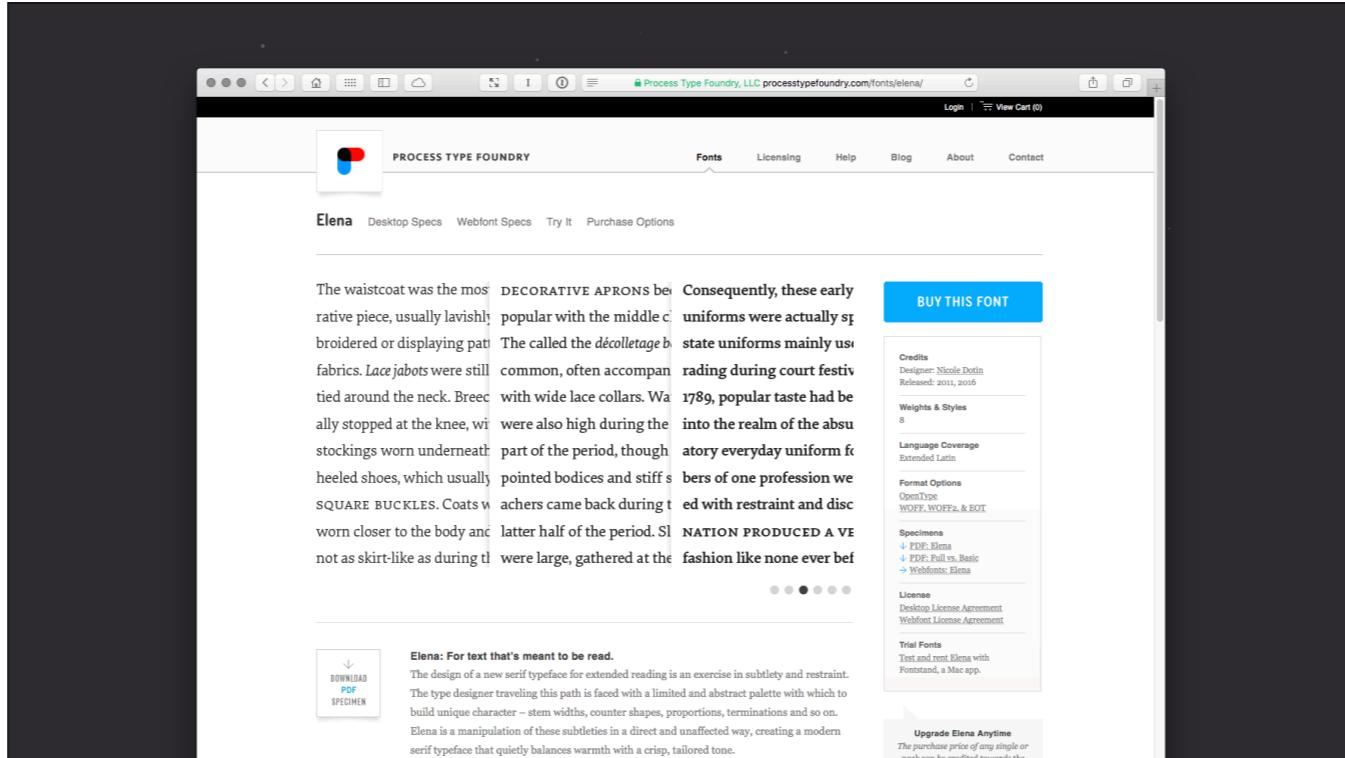
[[via](#)]

- These details, like the dog at the end, are lovely. (I've included a section on this below.)

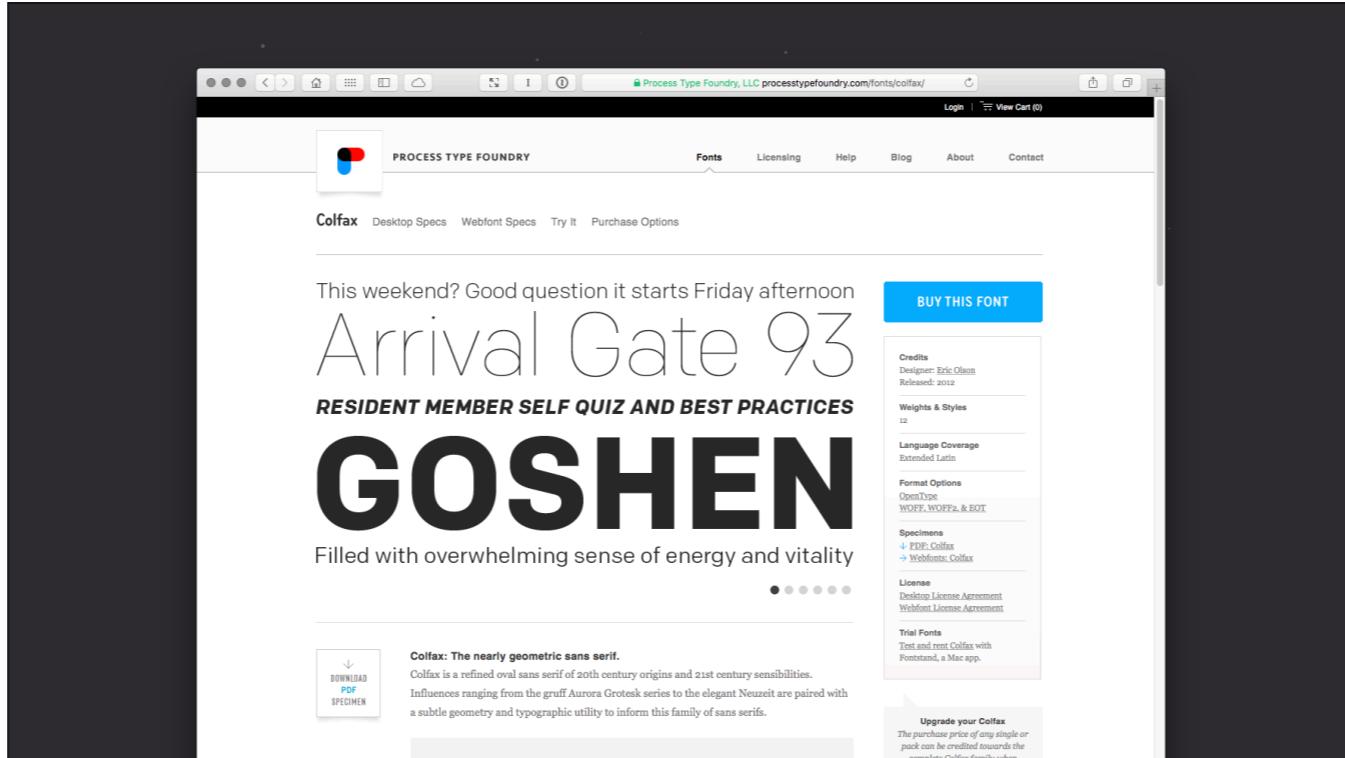
# Elena + Colfax

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- I was a little stuck on the sans serif. My heart said Colfax – because I love Eric Olson’s work at Process Type Foundry – but there were just a couple of characters that didn’t sit right with me.
- Scratch that, I’ve just licensed it. No going back now!



- Elena is the primary typeface at Tiny Books. I've licensed it (for desktop and web), it works and I'd like to keep it, so we need to pair off it.



- I initially thought Colfax, however, I'm unsure about it, but it might be because I'm looking at the glyphs too closely. /\* As above, scratch that, I've licensed the family. \*/
- The sans will be the basis for the branding, so it's important we get it right (and I've now fallen in love with this typeface!).

# Branding

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- I get bored of (my own) brands very easily, so the brand needs to be minimal. I also like the idea of building in some fluidity, perhaps through a flexible colour palette.

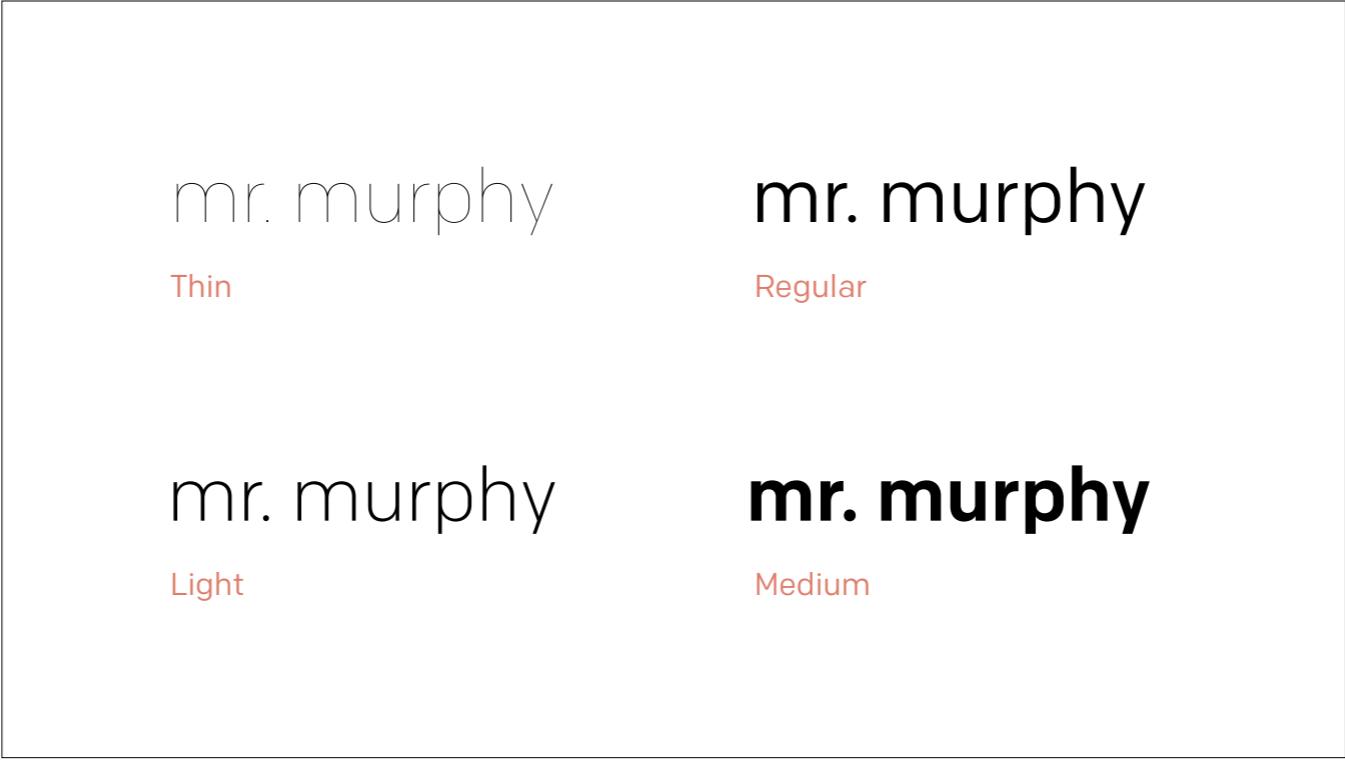


- I lived with this for over a decade (but never implemented the multi-coloured umlaut style switcher, now's a chance to remedy that).



mr. murphy

- I'm not particularly fond of the uppercase 'M', so I've set the brand in lowercase. This echoes the brand for Fällt (1990s), which was set all-lowercase in Humanist.
- I think this enough, no need for visual marques, etc..



mr. murphy

Thin

mr. murphy

Regular

mr. murphy

Light

**mr. murphy**

Medium

- I think I prefer the light weight, but we need to consider the relationship to the links in the navigation at the top.

mr. murphy

Strategy

Process

Workshops

Tools

Writing

Reading

Speaking

Purpose

Journal

Now

Biography

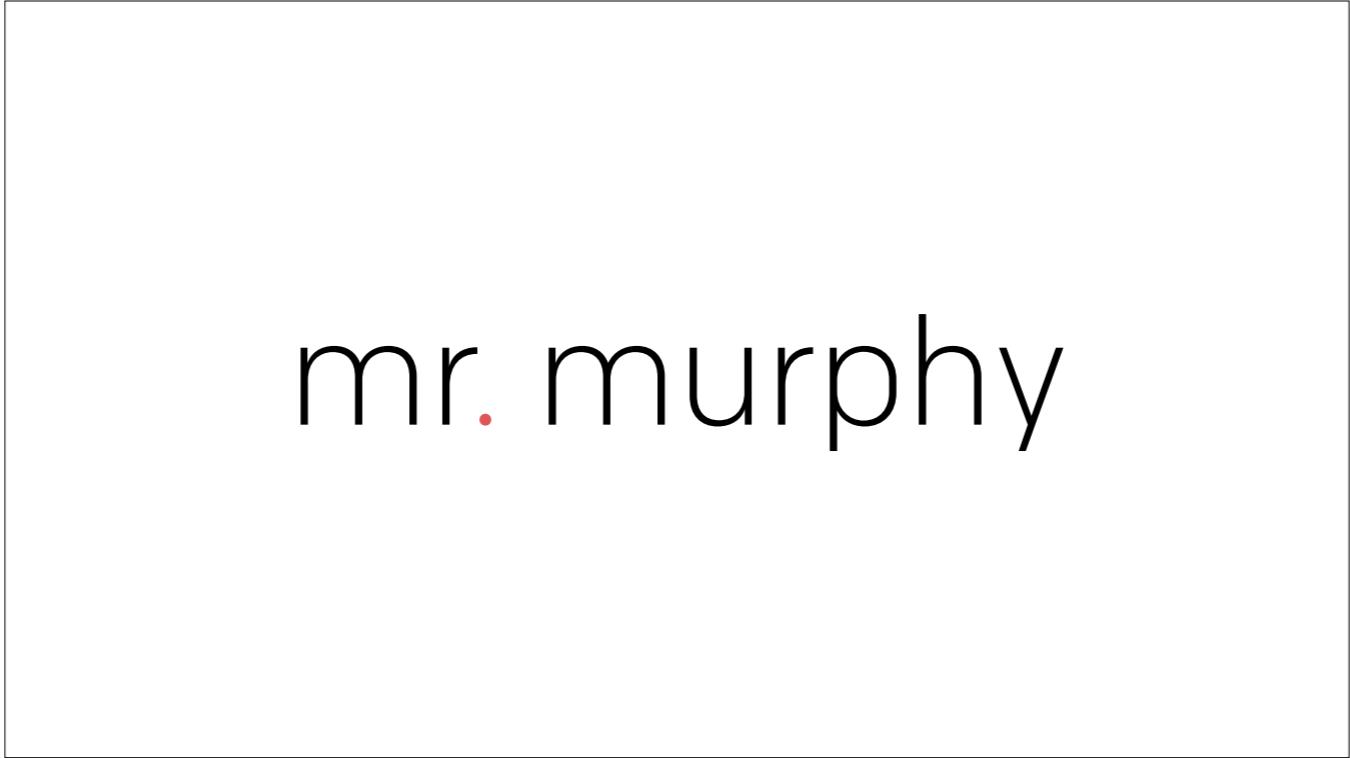
Contact

- Lowercase for the brand, upper and lowercase for everything else.



mr. murphy

- I think the brand could work as type solely (then I won't get bored of it), but using the dot in mr. murphy as an accent colour.



mr. murphy

- This also works with the style switcher idea. We could change the dot in the brand and change the accompanying link underlines, etc..



mr. murphy

- The dot's nice when you see it clean like this. I think this'll be more than enough for a brand.



- Business cards.

## Journal Entries \*

\* Think of these as landing pages: hero images, illustrations, pull quotes.

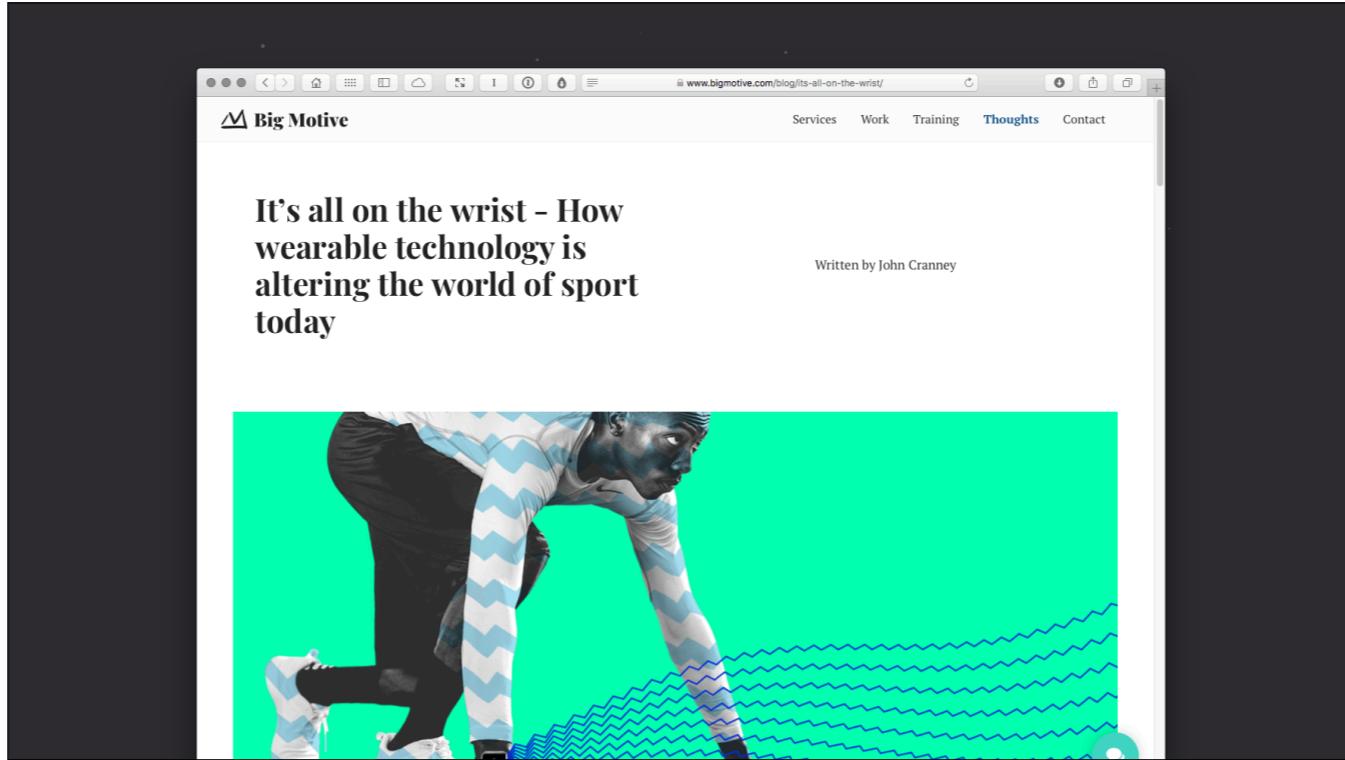
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- The journal essay pages need to lead the design, these are the primary destination pages.

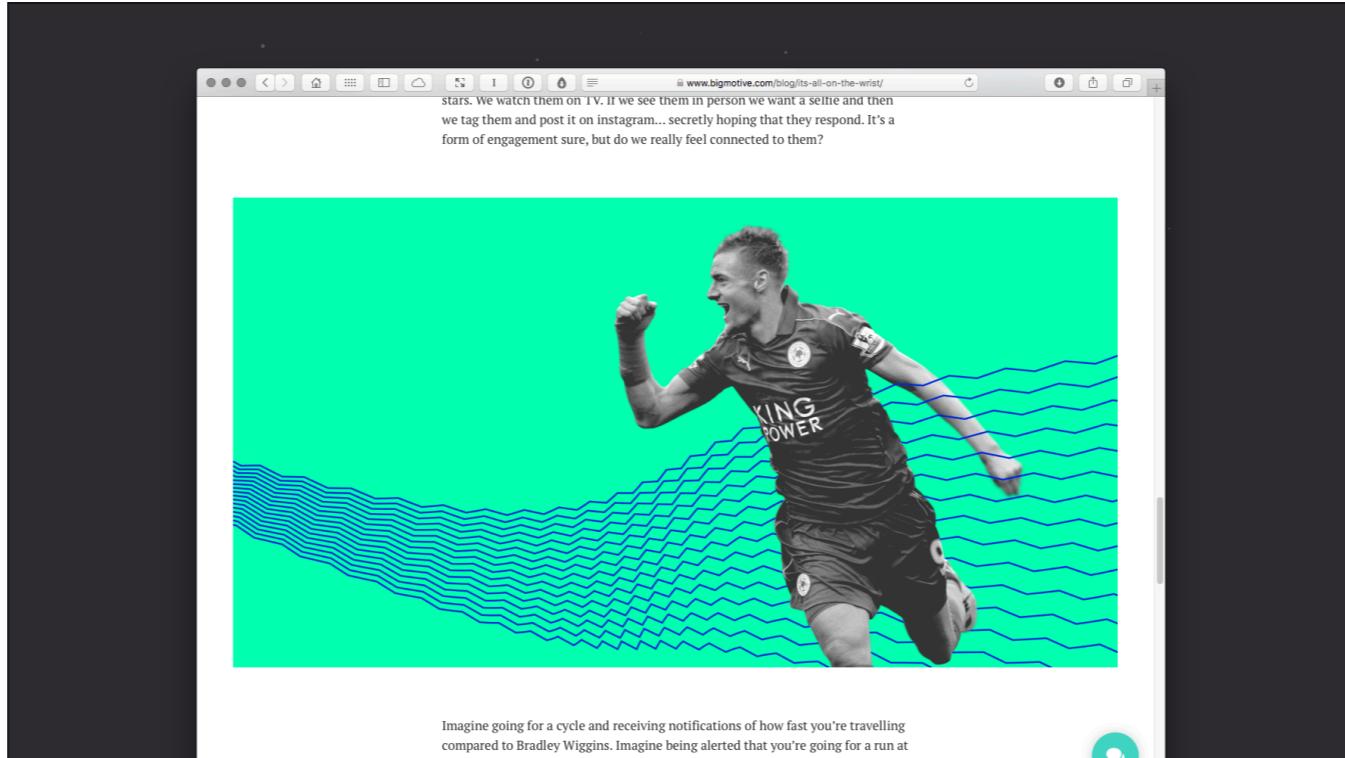
# Essays = Landing Pages

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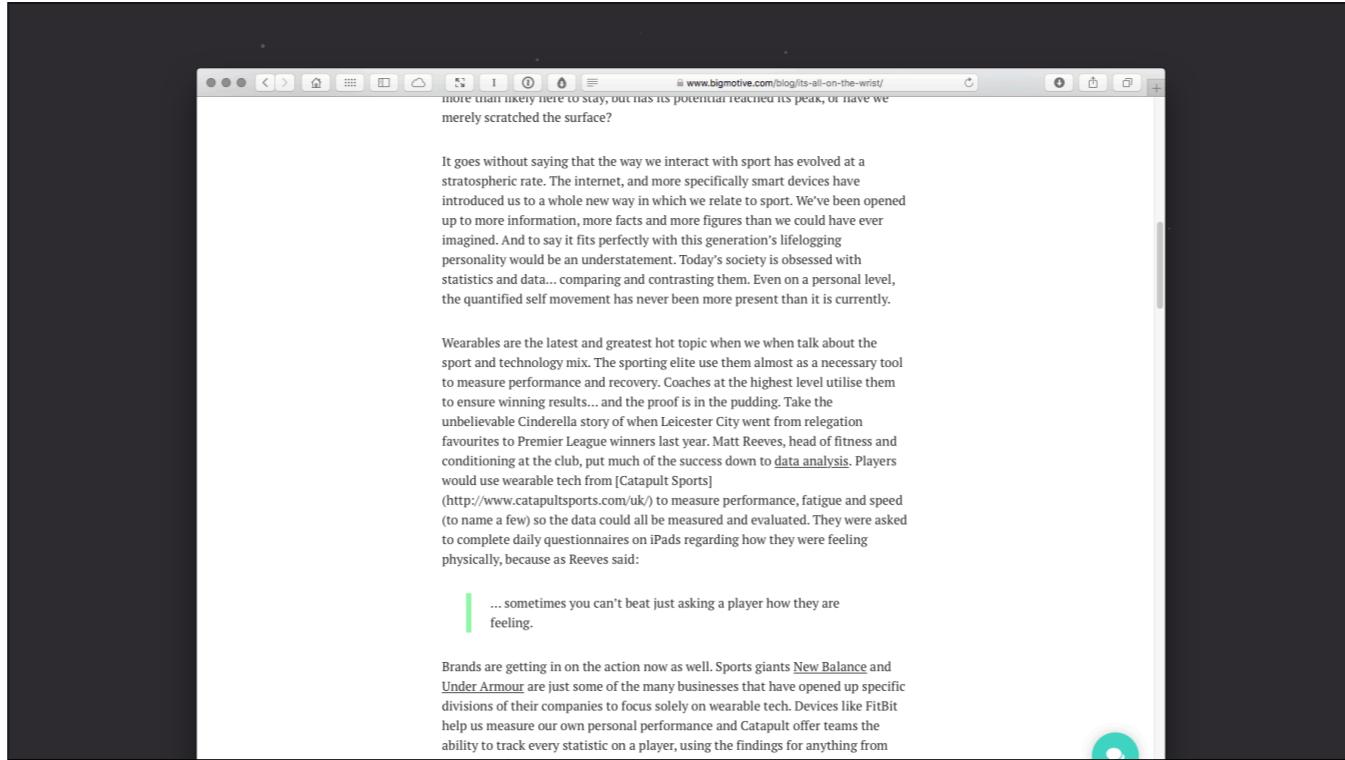
- I'll be linking directly to the essay pages so we need to consider them as landing pages.



- The big hero illustrations at Big Motive ([www.bigmotive.com](http://www.bigmotive.com)) really make the content seem much more weighty. I feel like I'm at a serious page, with lots of considered thought.
- I plan to write more essays on the new site, ~12-24 essays a year.



- I like the idea of the site having a house style. As a designer, I can then build these images, once we've defined a look and feel.



- I think the quotes at Big Motive could be bigger and bolder.
- At Tiny Books we didn't really embrace the opportunity of pull quotes, I'd like to fix that.

Instead, your main marketing message should focus on one or two key features that get customers to see themselves using your products.

But how do you determine which features get the spotlight and which ones you save for your product page?

Jean Wu is the founder of que Bottle: designed to be the best-looking collapsible water bottles that are both functional and fashionable.

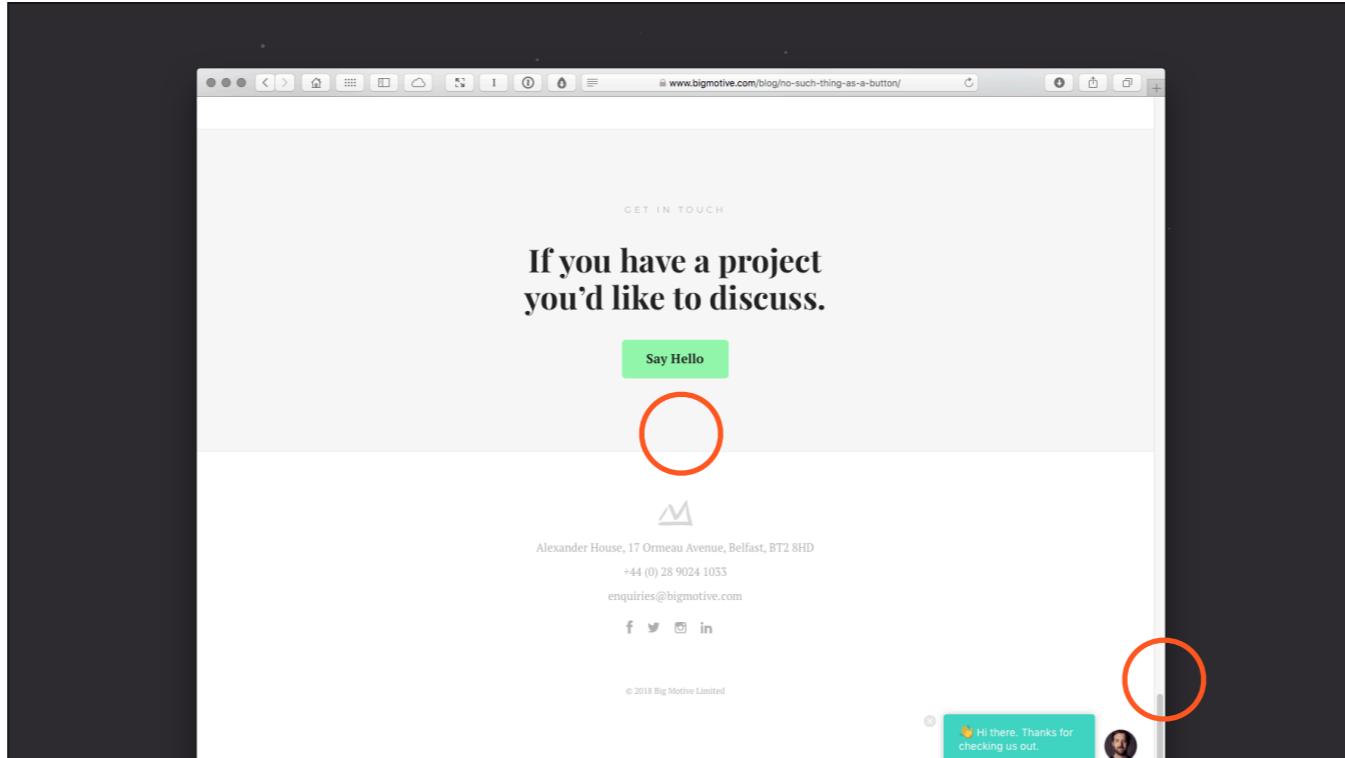
In this episode of Shopify Masters, you'll learn about the copywriting process she uses to create an emotional connection with customers.

**“ It's all about imagining your customers standing in front of your products and saying 'Oh, I see myself using this'. ,”**

#### Tune in to learn

- How to test whether you have a viable and profitable product
- I have to identify the most important features to show on my product

- Shopify's pull quotes are nice. I'd like something punchy – and big – like this. This gives us a chance to use the style switcher on big, primary content.



- This content – at the bottom of a journal entry – works really well. This is when people are in ‘this person knows what they’re talking about’ mode, so they’re receptive.
- We could have a content upgrade here. I also think it would be nice to explore Continually in this context.

# Titles and Metadata

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- The metadata is important for the journal, reading and tools pages. Journal posts will have a title, an author and a date, which present typographic opportunities.
- This content needs to be offset from the main content, but also celebrated.

## A Spot of Holiday Reading

[Christopher Murphy](#) • December, 2016



If you're interested in improving your thinking, one way to do so is to read smart books recommended by smart people.

Bill Gates has shared a short list of five books for [Holiday Reading](#) in a short – less than three minute – video, complete with a few thoughts on why they're worth your time.

On that note, I'm off to my local book store....

---

Notes • Twitter • 1481534640

- The metadata from Tiny Books journal entries provides a foundation.
- The header will remain the same: title, author, date (human readable). I'll be adding to the footer. */\* Magic Move \*/*

If you're interested in improving your thinking, one way  
smart books recommended by smart people.

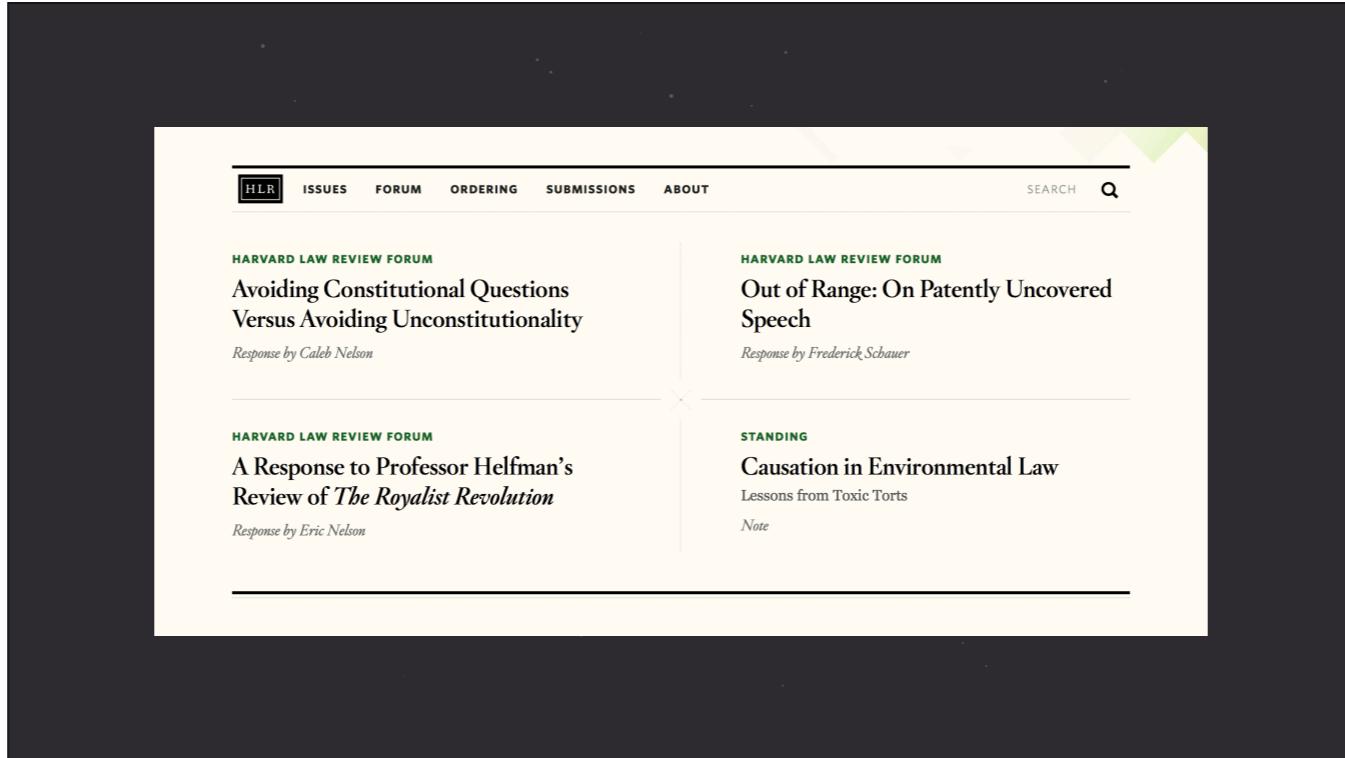
Bill Gates has shared a short list of five books for [Holiday](#)  
– less than three minute – video, complete with a few thoughts  
they're worth your time.

On that note, I'm off to my local book store....

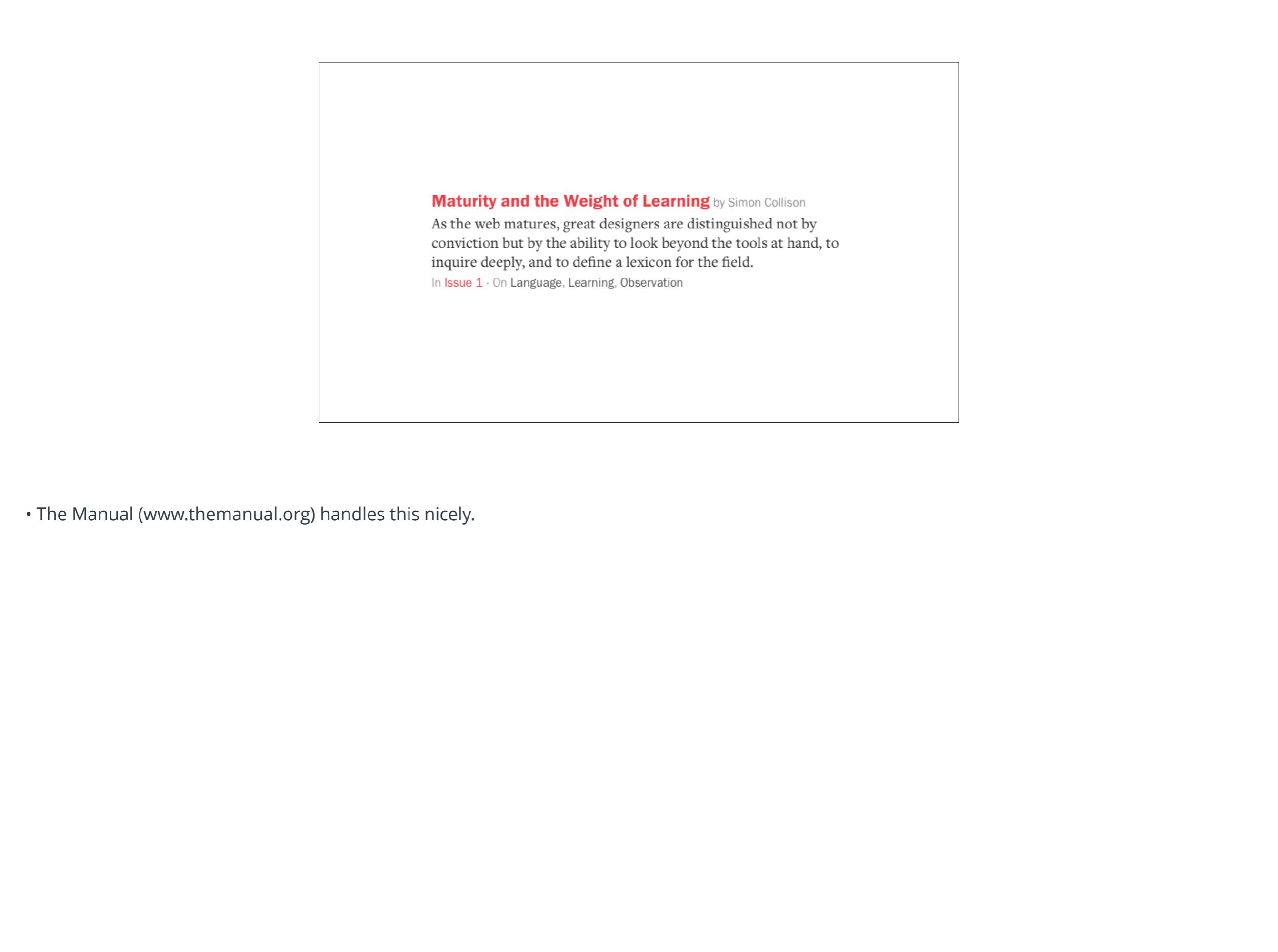
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Notes • Twitter • 1481534640 • 54.4636, -6.0815

- The footer at Tiny Books has: a category (in this case, Notes); a share link (which links to my Twitter, and doesn't make sense); and a date (machine readable).
- I'd like to add latitude and longitude coordinates to the footer. I like the abstract sense of 'codes' here, it echoes my past work for the music industry.



- We need to consider the relationship – upper and lowercase; serif and sans serif; regular and italic – when designing journal titles and metadata.
- Harvard Law Review's site handles this nicely.



**Maturity and the Weight of Learning** by Simon Collison

As the web matures, great designers are distinguished not by conviction but by the ability to look beyond the tools at hand, to inquire deeply, and to define a lexicon for the field.

In [Issue 1](#) · On Language, Learning, Observation

- The Manual ([www.themanual.org](http://www.themanual.org)) handles this nicely.

## Footnotes

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- I've always wanted to use footnotes more heavily – as Nicholson Baker does in 'The Mezzanine' – but I never implemented it. I'd like to do so this time.

PIE \**h<sub>1</sub>ident-*, \**k<sub>yon</sub>*-,<sup>4</sup> it is possible that the monosyllabic stems had retained their original accentual mobility in Proto-Balto-Slavic. As was stated in Ch. 1 § 5, however, I do not think that the mobility of these stems played any significant role in the development of paradigmatic mobility in the Balto-Slavic vowel stems.

The following table shows the declension of the desinentially accented vowel stems in Proto-Indo-European; cf. the relevant parts of Ch. IV § 2.

1 Rasmussen 1978: 38; Schaffner 2001: 85; cf. Eichner 1974: 28–29.

2 Like in the *i*- and *u*-stems, original final accentuation of certain disyllabic desinences is assumed by some scholars, e.g. Hirt, who proposed a Vedic “Tonverschiebungsgesetz” to explain the penultimate accentuation of forms like *duhit̪ṣu* (1929: 188–191, 230; the law was accepted by Bonfante 1931b: 168–169; in GK θυγατράσοι the possibility exists of a retraction of the accent from the final syllable by Wheeler’s Law, for which see Collinge 1985 [1996]: 221–223 with references; cf. Debrunner & Wackernagel 1930: 17; Meier-Brügger 1992: 288 (arguing for accent on the first syllable of the desinence in forms like this before the operation of Wheeler’s Law).

3 Schaffner 2001: 625–631; cf. Griepentrog 1995: 479.

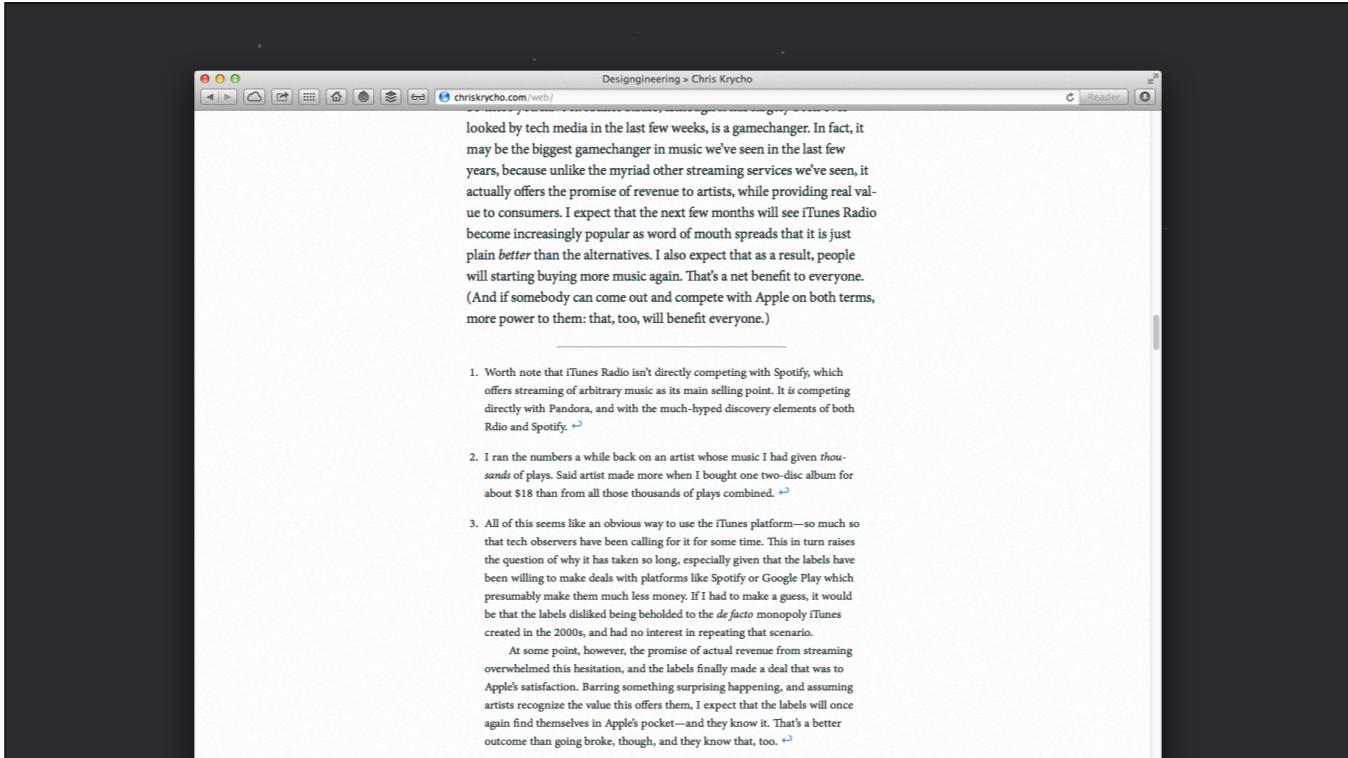
4 Stang 1966a: 223; notice Larsson 2003c: 239–240.

- I like the idea of injected a little history to the design, with the footnotes and maybe with these underused characters:

§   \*\*   \*   \*   ‡



- We could choose one of these to close out articles, a little like Liz's dog. Or – in keeping with the different coloured dots used in the brand – this could be a coloured circle and we use these for footnotes instead of numbers?



- Something like this, by Chris Krycho.

# Cross-Posting and Sharing

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- This is what's at the bottom of the articles. (Maybe. Maybe not.)

The “T-shaped” concept by McKinsey & Company is a great one for freelancers, but it certainly applies to agencies just as much. Possess the breadth of skills that make you and your team versatile enough to tackle anything, but advertise the depth of knowledge that makes you the perfect choice to solve your clients’ problems.

In his book *Linchpin*, Seth Godin says, “What makes a great museum is the stuff that’s not on the walls.” Similarly, one could argue that what makes a great agency are the things they *don’t* do.

So. Oil change. Or pizza. Just not both.

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Also published on [Medium](#).

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- I think essays will be cross-posts, probably to Medium and LinkedIn.

~~turns out, it's a great design exercise to help you~~

learn to work under constraints.

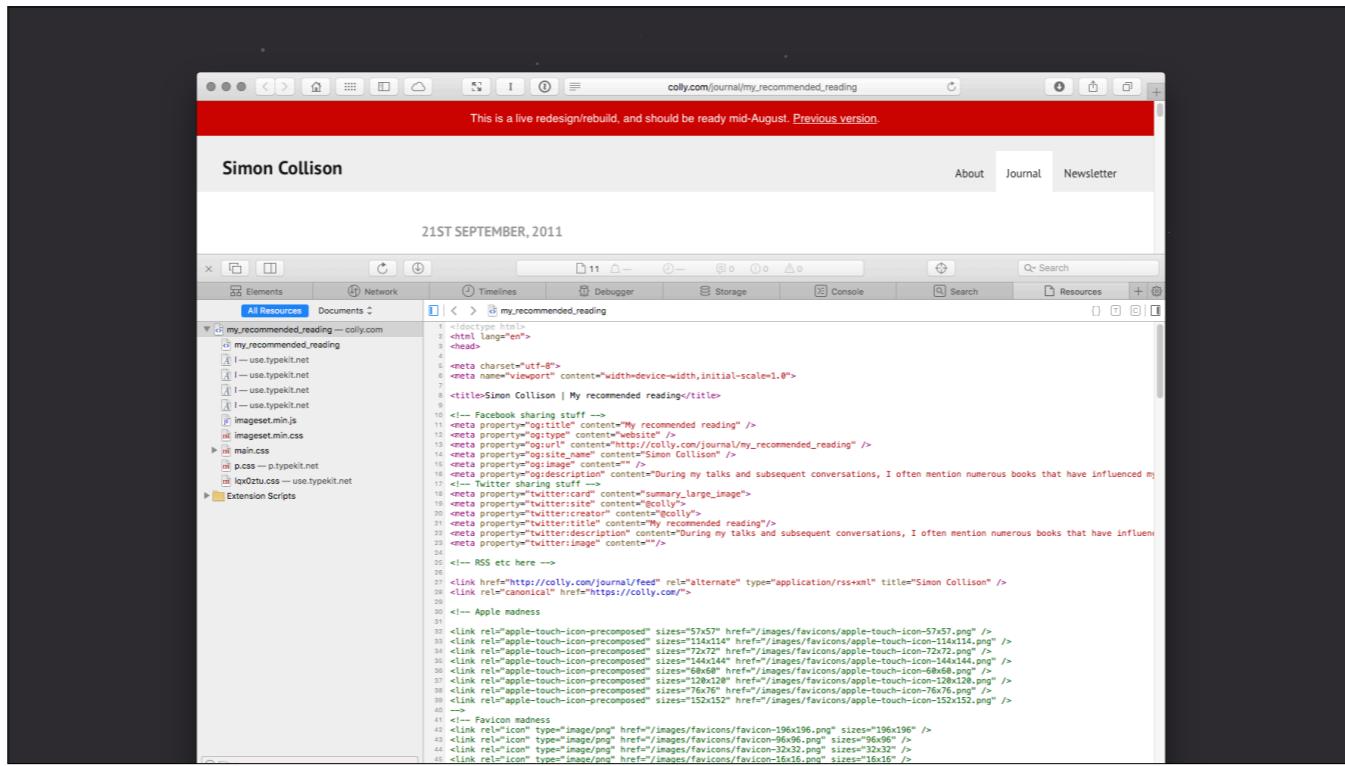
READ MORE



---

~~WANT MORE?~~

- My strategic brain says we need these sharing devices, my heart says, "Eurgh!" I'd feel uncomfortable if they add too much shit to the page's markup.



- On the back end, I think we should add the Twitter card stuff, etc., so that social sharing pulls up predesigned cards. This is Simon Collison's site.

## Dark Mode

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- The site is content-focused so it would be nice to have a dark mode as Tim suggested.

01

02

03

## Sweet.

### CHOCOLATE POT DE CREME PEAR BOURBON TART

rum, bananas, cocoa nib, coconut whipped cream  
vanilla ice cream, pear chip

### TRIO OF SORBET

daily selection

## After dinner suggestions.

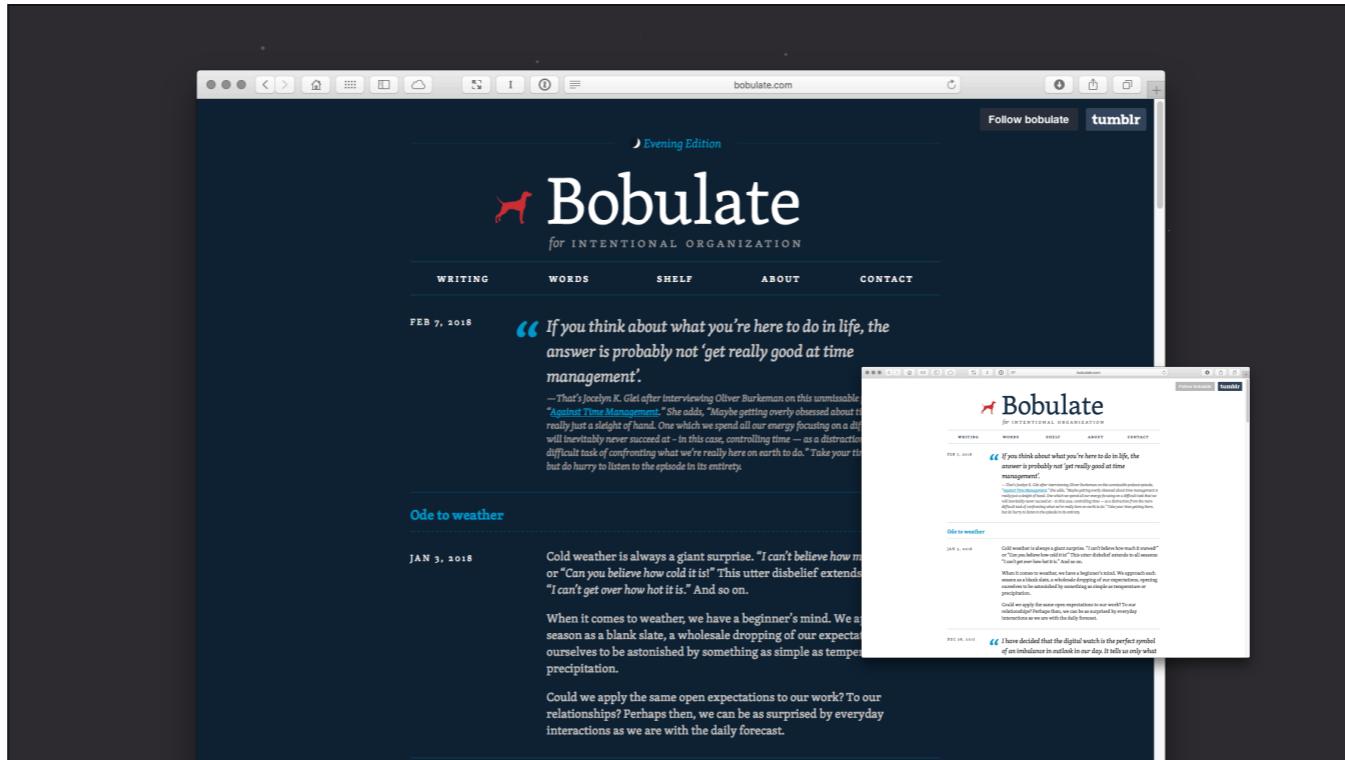
Carpano Antica  
Courvoisier VS  
Grand Marnier  
Fernet Branca

Chartreuse Green  
Campari  
Cynar  
Punt e Mes

Chartreuse Yellow  
Amaretto Lazzaroni  
Aperol  
Lillet Blanc

## Coffee & tea.

- This was the visual that prompted Tim to suggest a 'dark mode', which I think is a lovely idea.

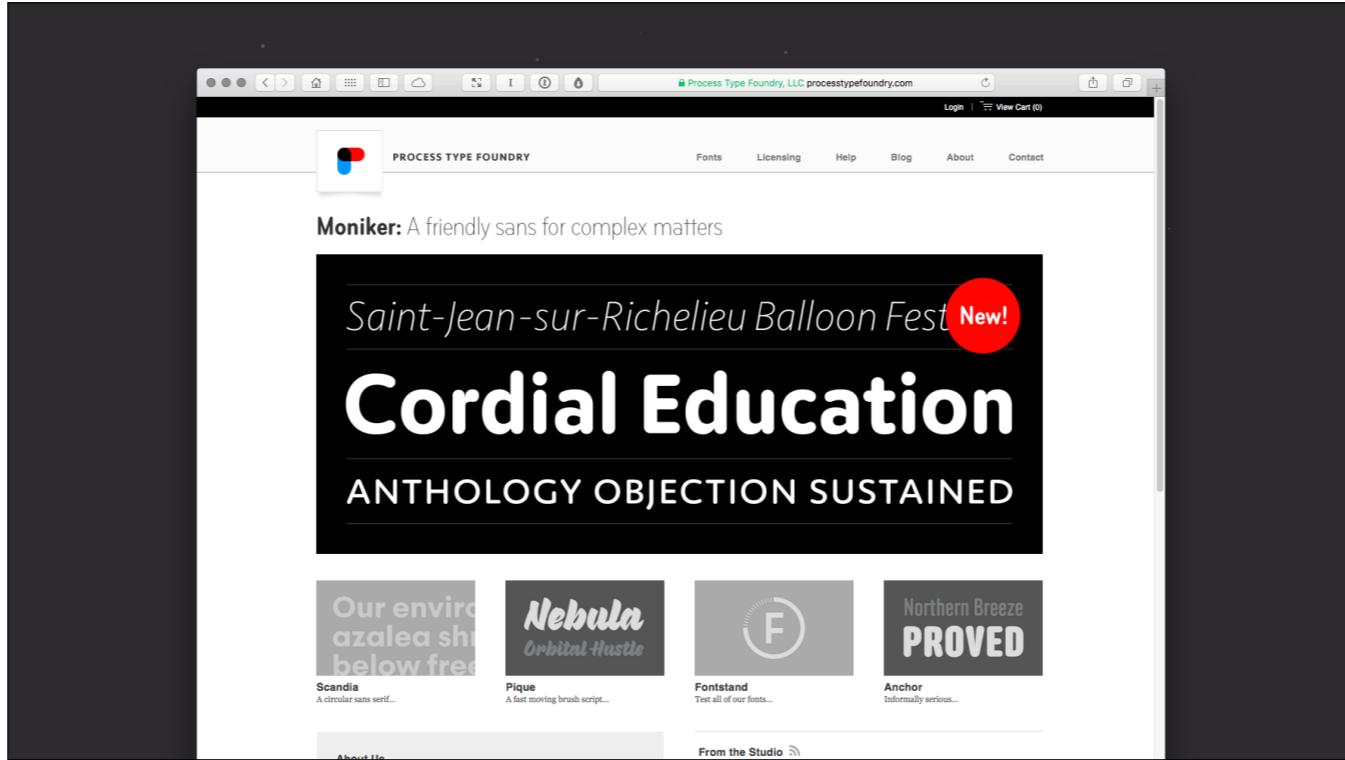


- After our meeting I remembered Liz Danzico's 'Evening Edition', which switches to a dark stylesheet automatically in the evening.
- I'd prefer this to be a choice that you invoke – dark or light – but I included this here to show day and night side by side.

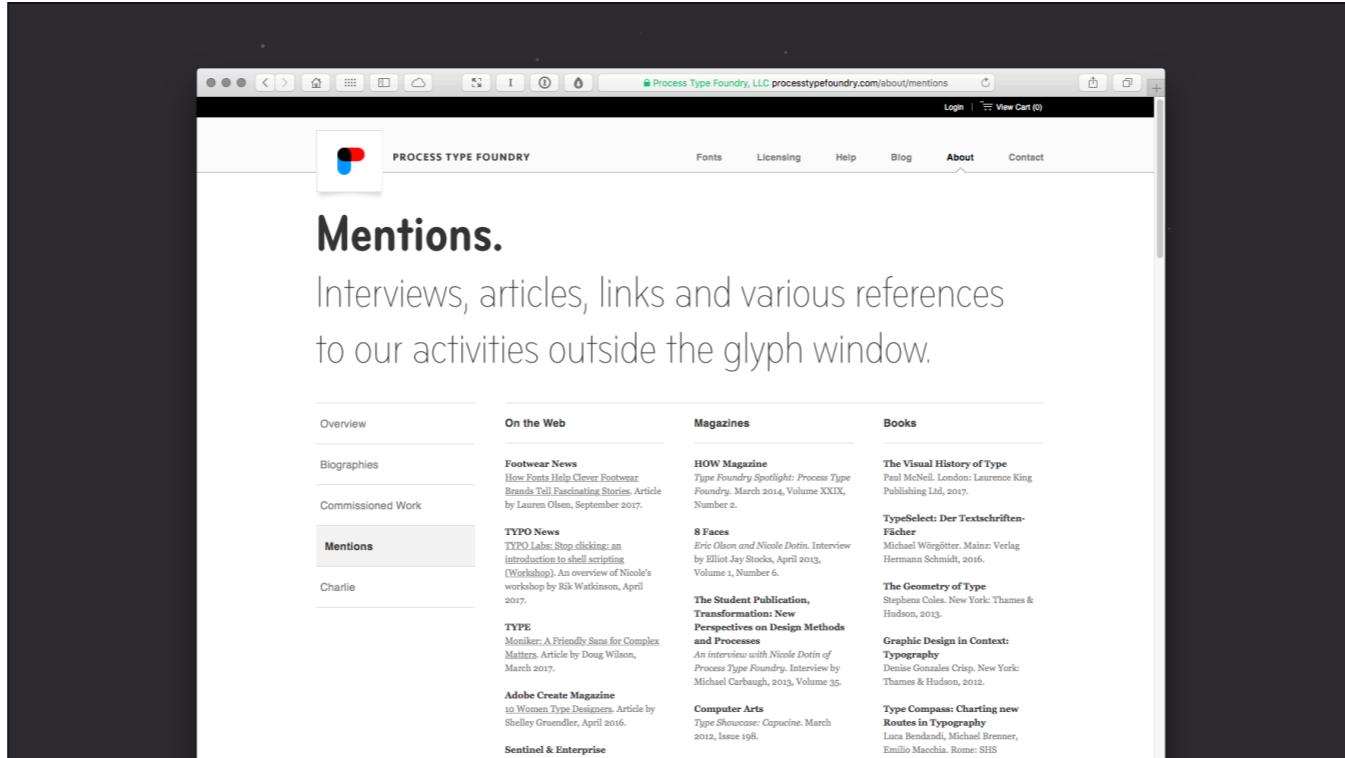
# Grids

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- The Tiny Books site is just a single column and that doesn't do the content justice.



- Everything needs a grid system. The workshops pages, etc., would all look much better handled with a responsive grid.
- Process's site ([www.processtypefoundry.com](http://www.processtypefoundry.com)) handles this really nicely.



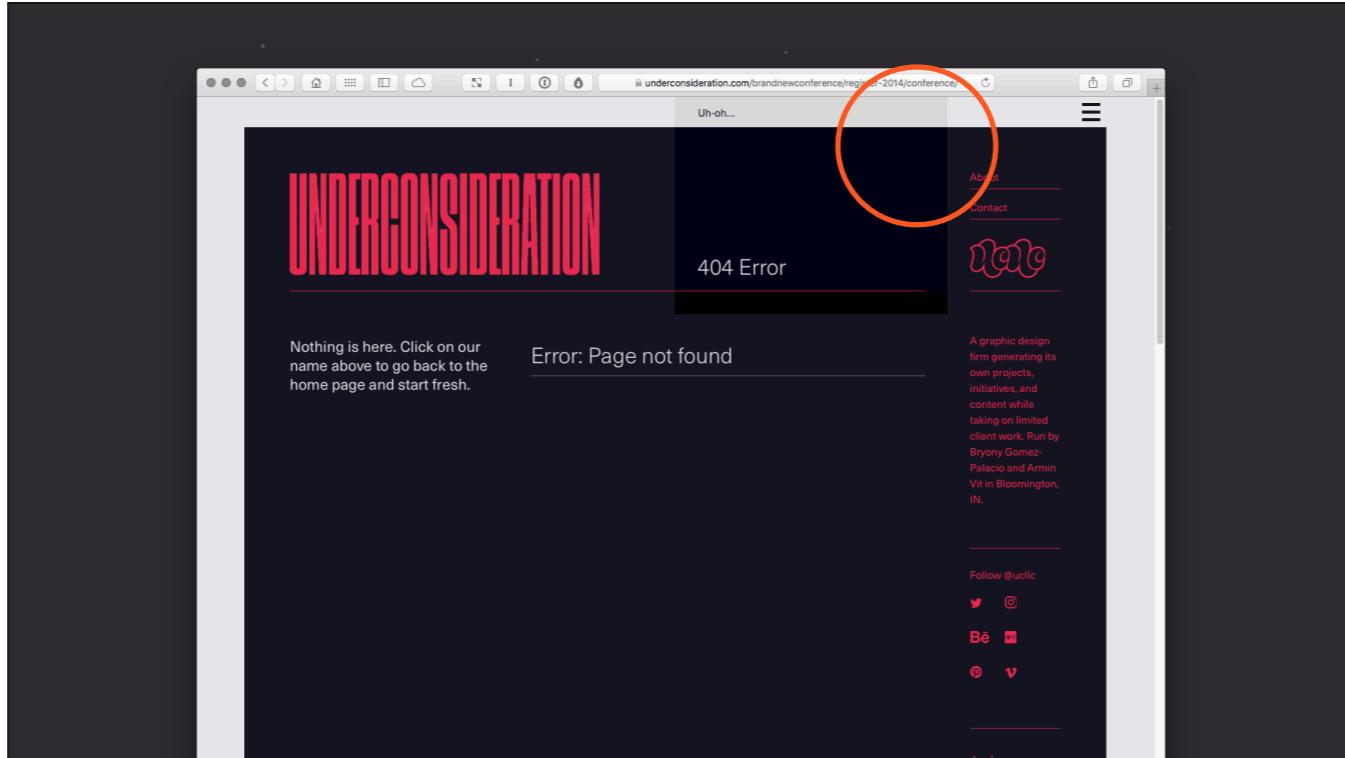
- This would be really useful for the writing page, which is in danger of becoming ten miles long if I include every article and publication I've written for (which I'd like to).

## Colour \*

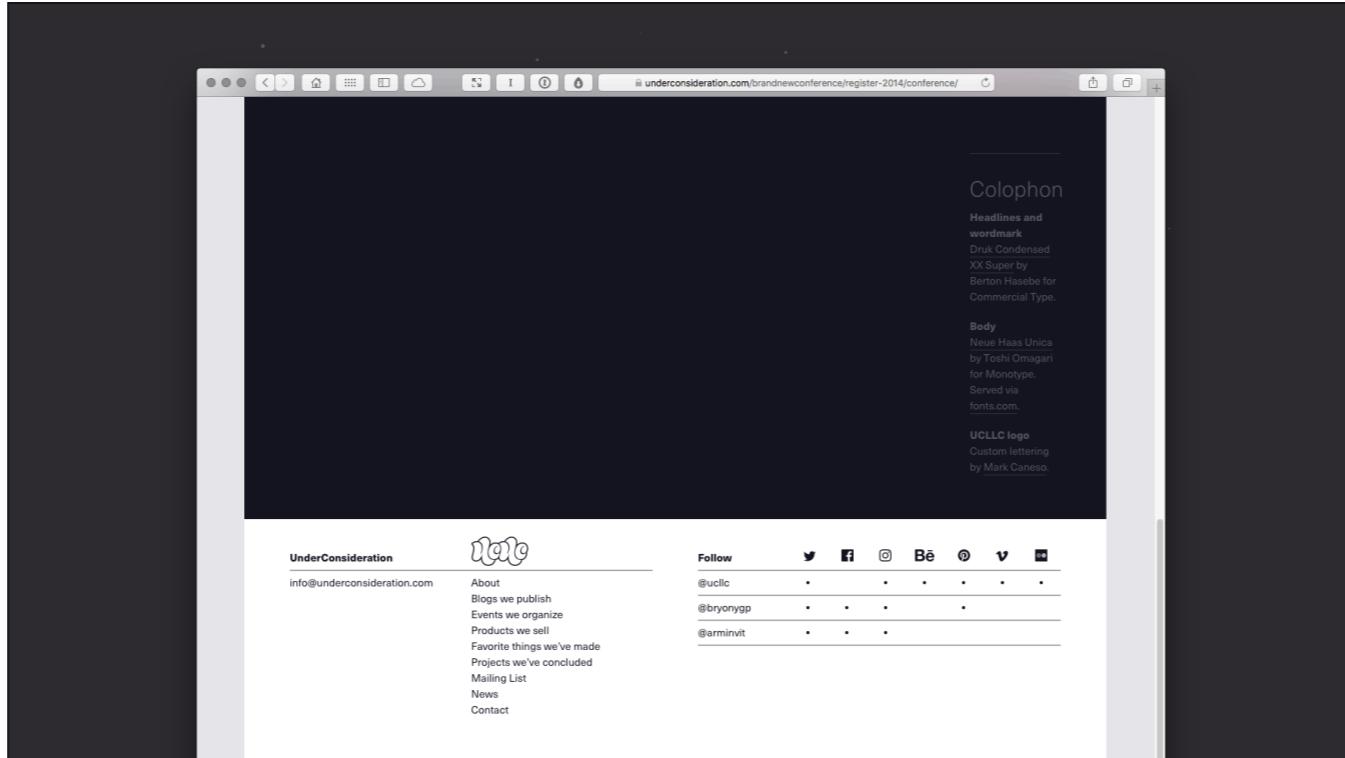
\* Shades of grey, with accent colours for links, etc..

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- I think the site should be largely shades of grey – or a very dark charcoal blue – and focused on content and typography.



- I like the way the colour pops at Under Consideration ([www.underconsideration.com](http://www.underconsideration.com)). The site's mostly monochromatic with this lovely accent colour.
- I also like the use of layered transparency to subtly widen the monochrome colour palette.



- These large expanses of dark, dark blue space on the 404 page ([www.underconsideration.com/oops](http://www.underconsideration.com/oops)) work really nicely and might be something we use for the hero images if we're missing an image. /\* Magic Move \*/

[fonts.com.](#)

**UCLLC logo**

Custom lettering  
by [Mark Caneso](#).

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@ucllc	•		•	•	•	•	•
@bryonygp	•	•	•		•		
@arminvit	•	•	•				

- This is supernice. It's all data and I love data. /\* Dissolves automatically. \*/

[fonts.com.](#)

**UCLLC logo**

Custom lettering  
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@ucllc	•		•	•	•	•	•
@bryonygp	•	•	•		•		
@arminvit	•	•	•				

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- We could lift data like this with colour.

## Staff Picks

### We Are What We Build by Eric Meyer

The web isn't neutral after all, and the lives we live online are as real as any other. It's up to us to build a web that takes a stance on how we should treat each other.

In [Issue 5](#) · On Community, Evolution, Profession



### Perennial Design by Wilson Miner

Looking beyond products themselves, the underlying process for their design and the broader systems in which they exist can serve as a source for renewal in design.

In [Issue 4](#) · On Process, Profession, Thought



### The Colors of Grief by Alex Charchar

A daughter's bright, brief life marks a stark contrast between before and after. Through the lens of grief, creative work and the world look different.

In [Issue 2](#) · On Family, People, Relationships



### Maturity and the Weight of Learning by Simon Collison

~~As the web matures, great designers are distinguished not by~~



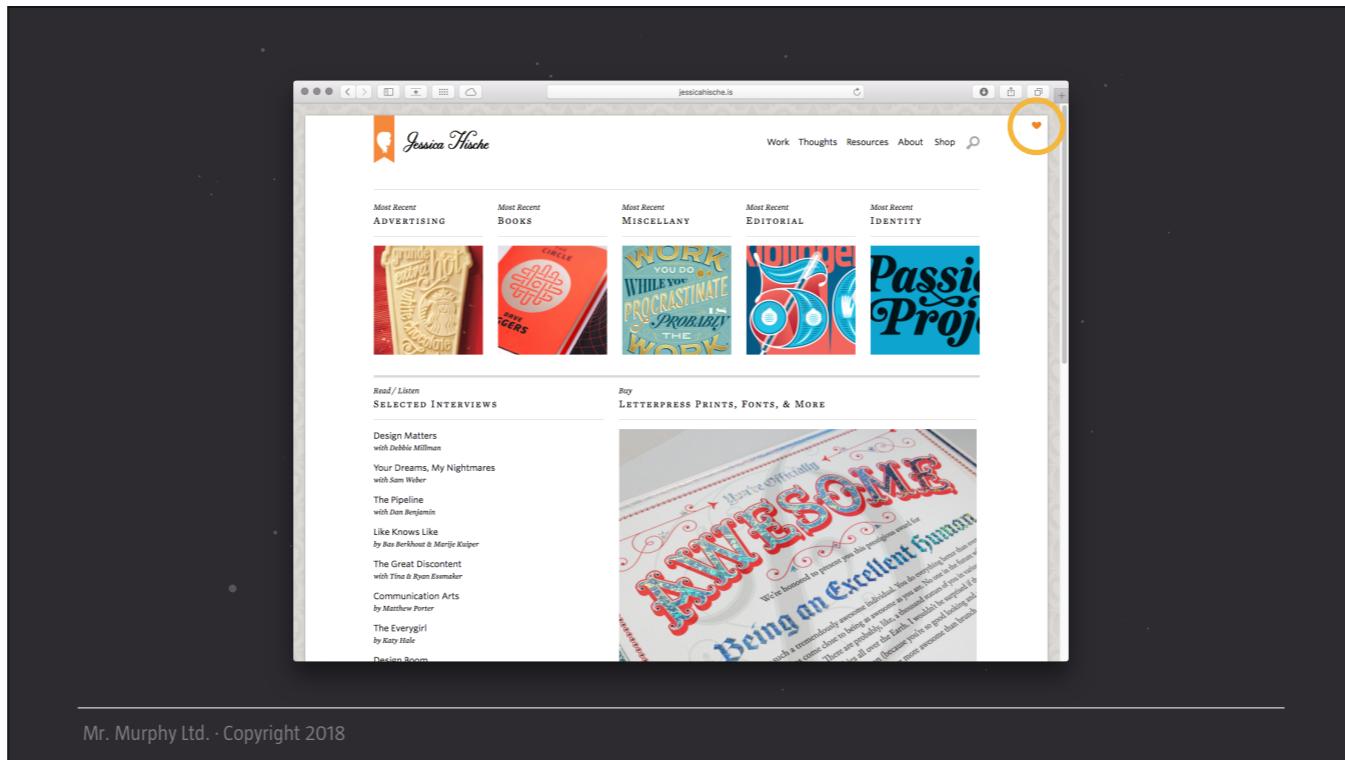
- I like The Manual's use of colour to offset the textual content.

# Supersubtle Style Switcher? \*

\* Changes accent colours for links, footnotes, etc..

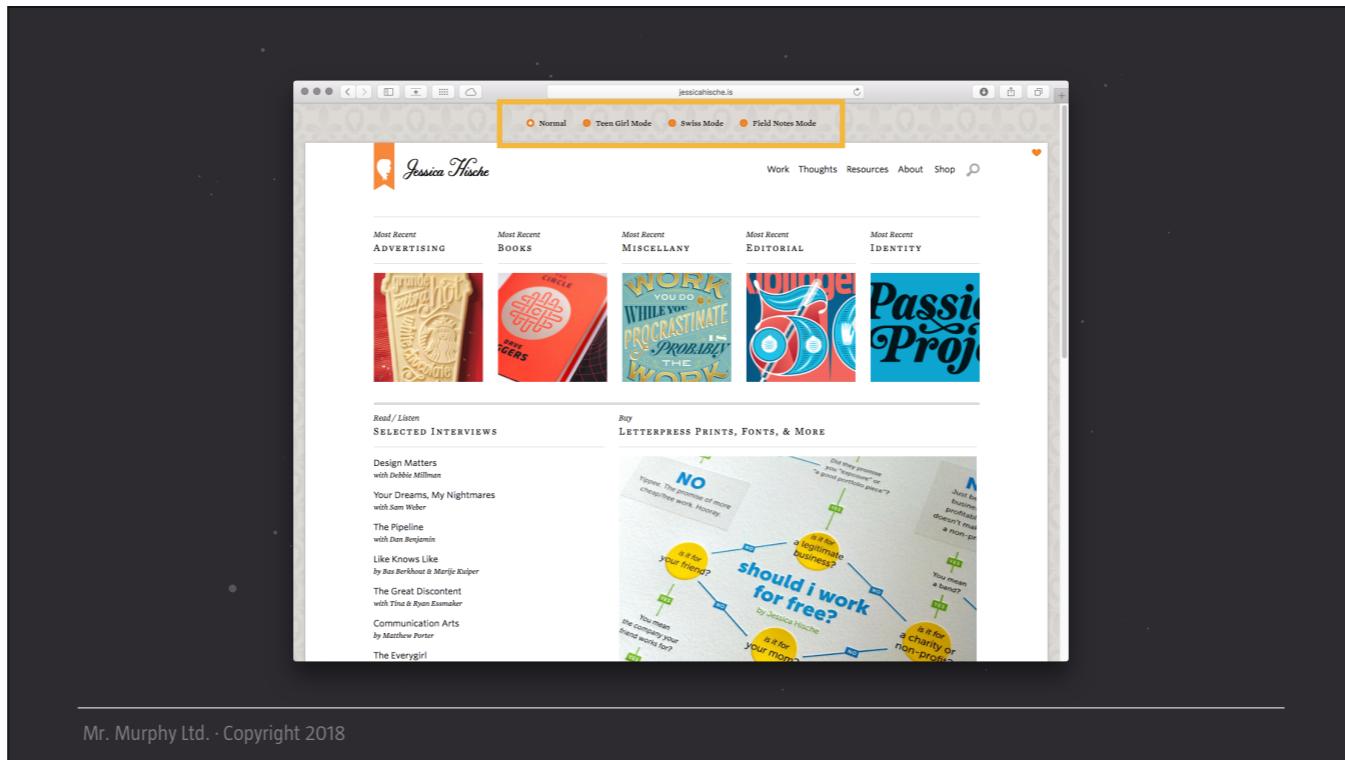
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- Given that the branding is very subtle (just a coloured dot) it would be nice to do something subtle with a supersubtle style switcher.
- A style switcher would be really nice and I think with this subtlety we could make this an understated feature.



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- Jessica (Hische) appears to have removed hers, which I think is a shame. This playfulness always appealed to me.



- Imagine if there were just coloured dots at the top that subtly changed the whole site's appearance, set using a cookie.
- We could include one that was grey for pure minimalism and one that was Swiss red for a Modernist look, plus the dark mode.

## New design, new CMS, a return to writing. Hopefully.

- October 9th, 2012 -

Since it was released, [IA Writer](#) has changed the way I write. Including on this blog. It has changed to such an extent that Wordpress – the blogging software I used to run this site previously – started to get in my way. I wanted a way of simply publishing words, rather than getting all wrapped up in php, theming files and database problems. All of which I seemed to be doing more of.

What I needed was a way of publishing markdown files easily. That would fit more with my writing process with Writer. I tried [Jekyll](#) and fell at the first hurdle because of my lack of Ruby know-how. What I needed was all the things Jekyll offers, but with the ease of PHP. Now, if it had a similar tempting language to Expression Engine and a good dose of YAML thrown in, then I'd be on to a winner. In steps [Statamic](#) to save the day. I'm not going to harp on too much about it, but it lets you write your posts in Markdown, then you just upload the file – no database, no clunky admin interface. Just you and your words.

This new design is a return to a design I ditched a little while ago. Single column. Sized to be easy on the eye. There's a bit of [Gridset](#) in there to create the grid. Type from [Process type](#) – specifically the serif is the rather lovely [Planter](#) and the sans serif is [Calfax](#).

- Link colours could then change with the style switcher.

introduce new capabilities. The additional revenue will help us do more of both for you.

\* Ads will be visible for non-paying members only, so if you prefer not to see advertising on Letterboxd, you might consider [becoming a Pro or Patron member](#). For the rest of you, be assured that the ads will be as Letterboxd appropriate as we can make them; our commercial partner ([Advally](#)) also works with other sites and services in the entertainment sector, so they have experience with film-loving audiences. If you have any technical issues or content [feedback concerning the ads you see](#), the

- Perhaps heavier link underlines – like Letterboxd’s – that maximise the style switcher’s impact?
- (I prefer these links, where the underline’s coloured, but the link text remains the same as the surrounding body copy.)

## Imagery: Two Types

- Journal Illustrations: Images as 'Edits'
- Hero Images

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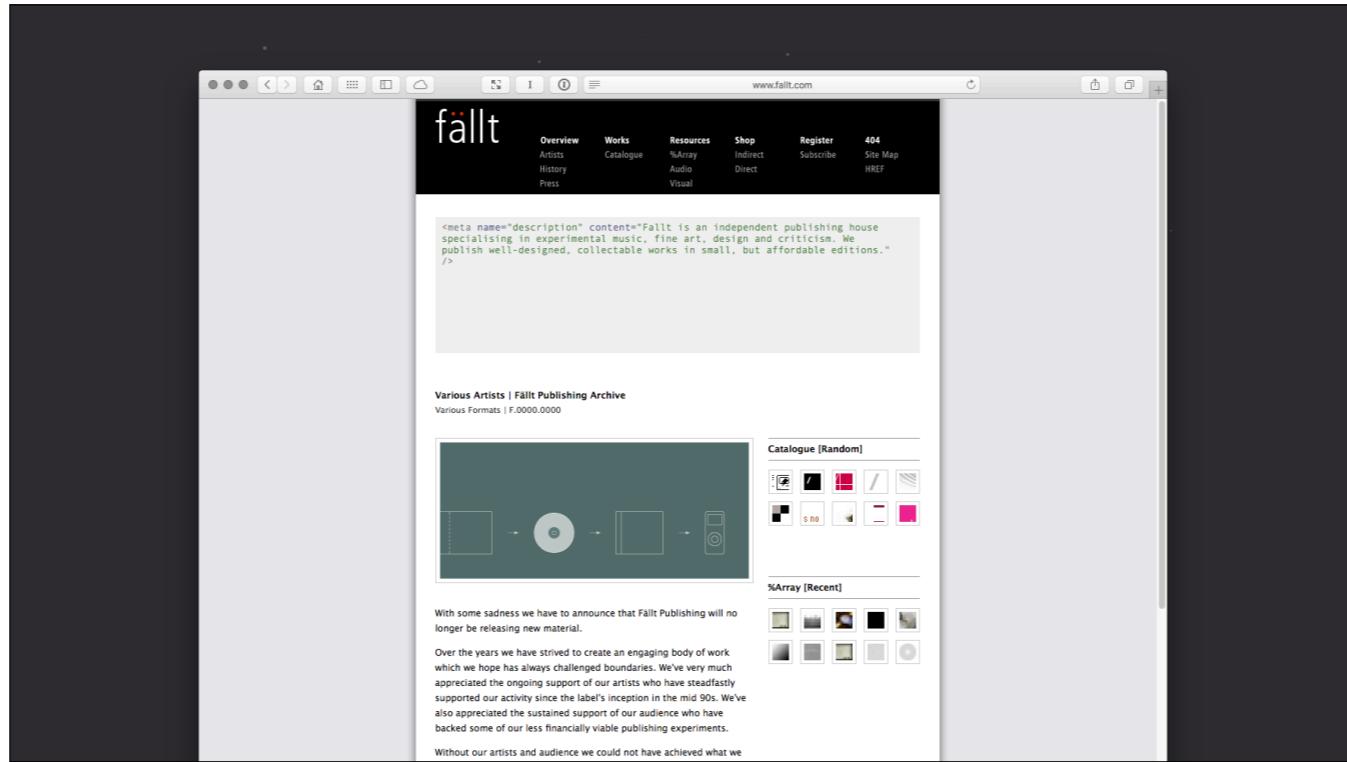
- I think these will be different:

1. The images as 'edits' are a creative act, they're often abstract.
2. The hero images, however, need to communicate ideas and concepts (strategy, process, tools...).

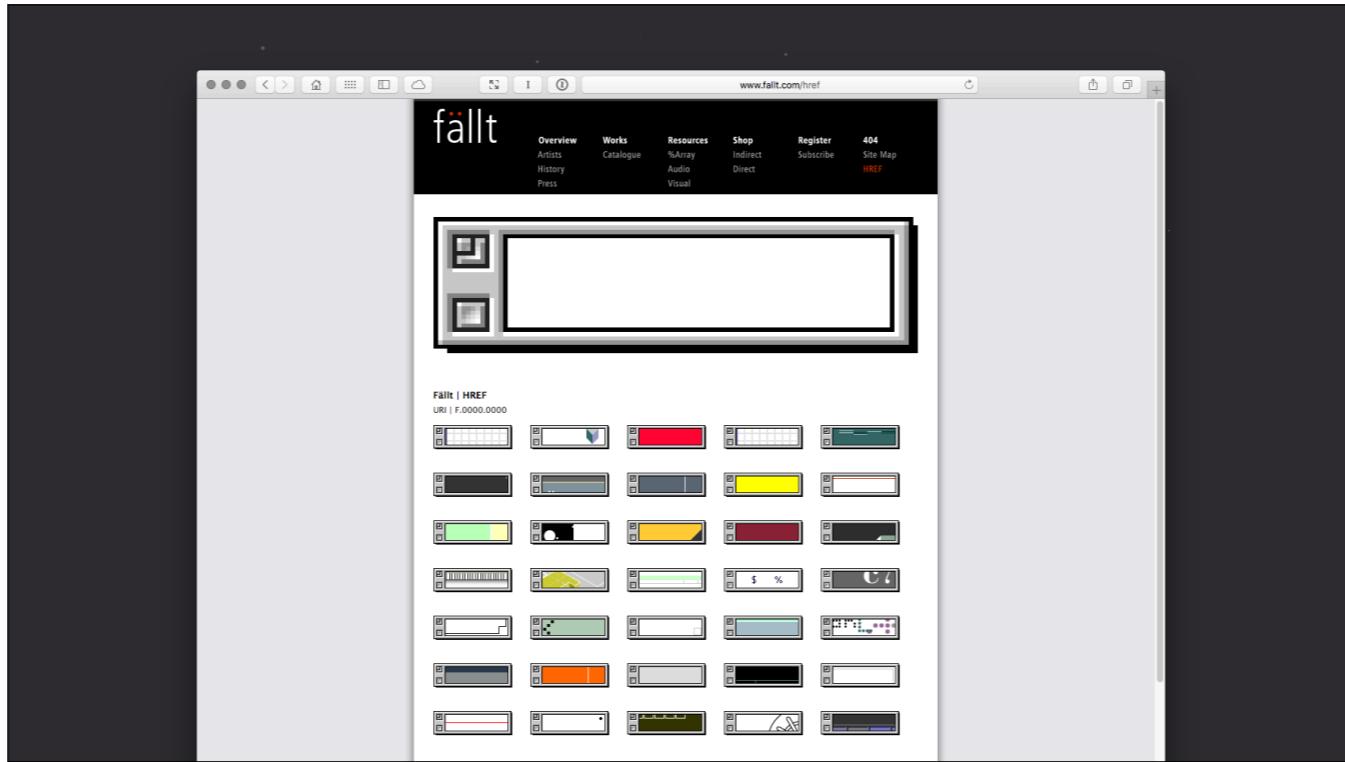
# Images as 'Edits'

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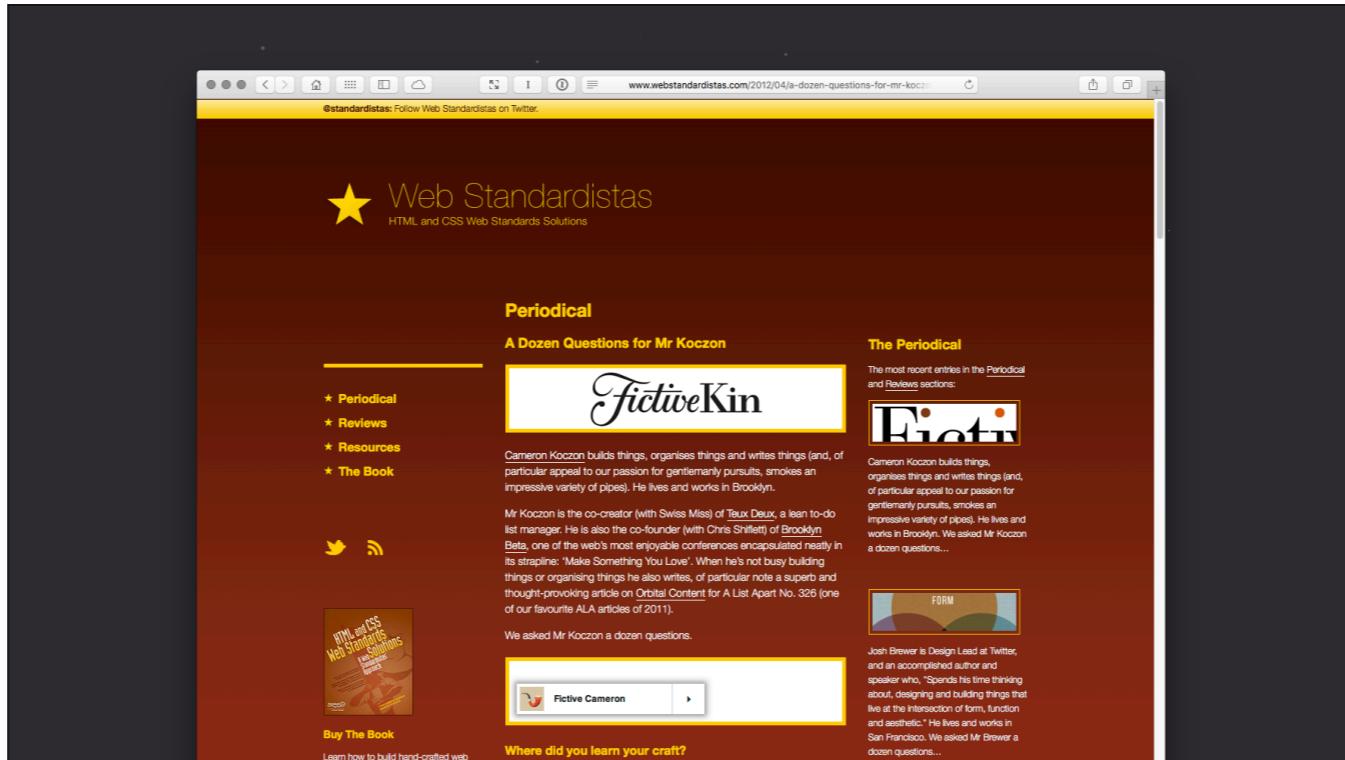
- If you track back through all my projects they all feature a particular style of 'image as edit', where – through careful editing – I create new, abstract images to accompany posts. This is my signature and I'd like to keep it.
- I've used this approach for ~25 years (predating websites).



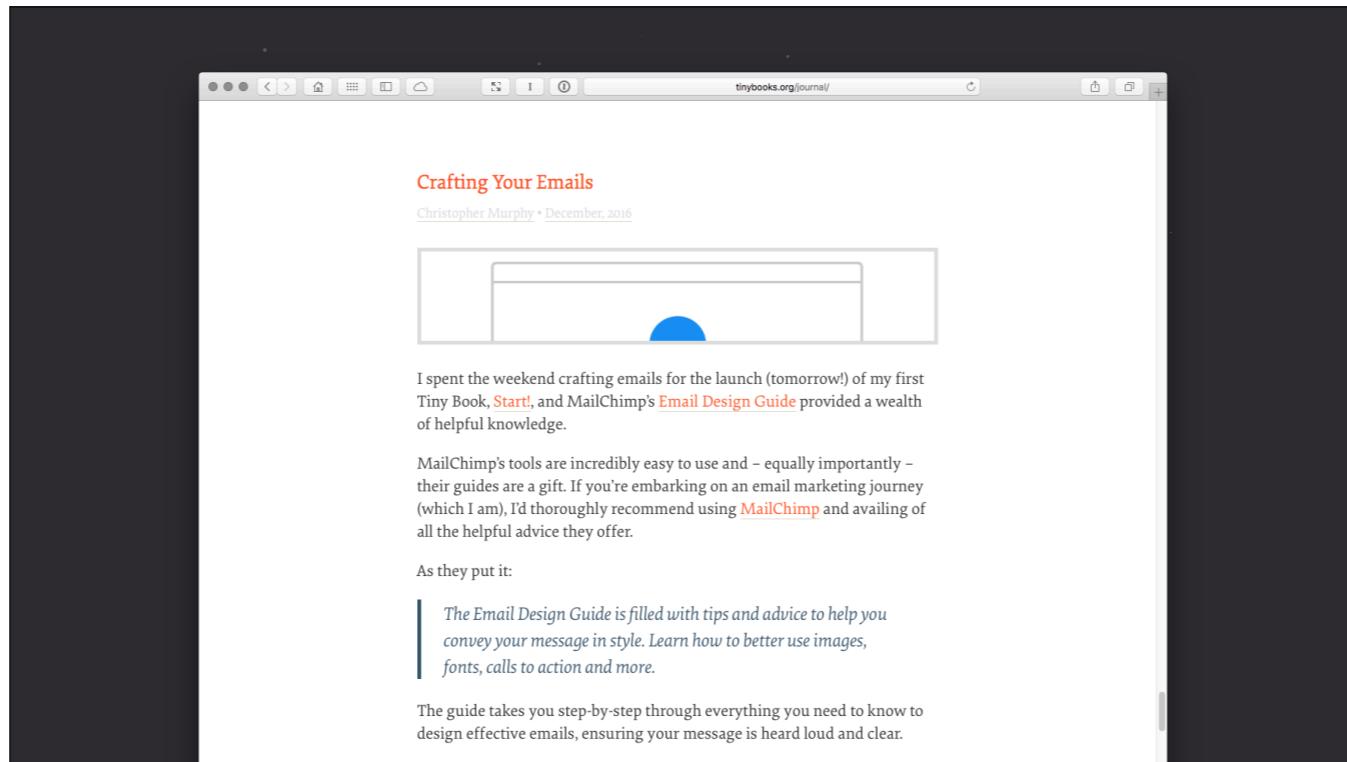
- Fällt (1994–2008)



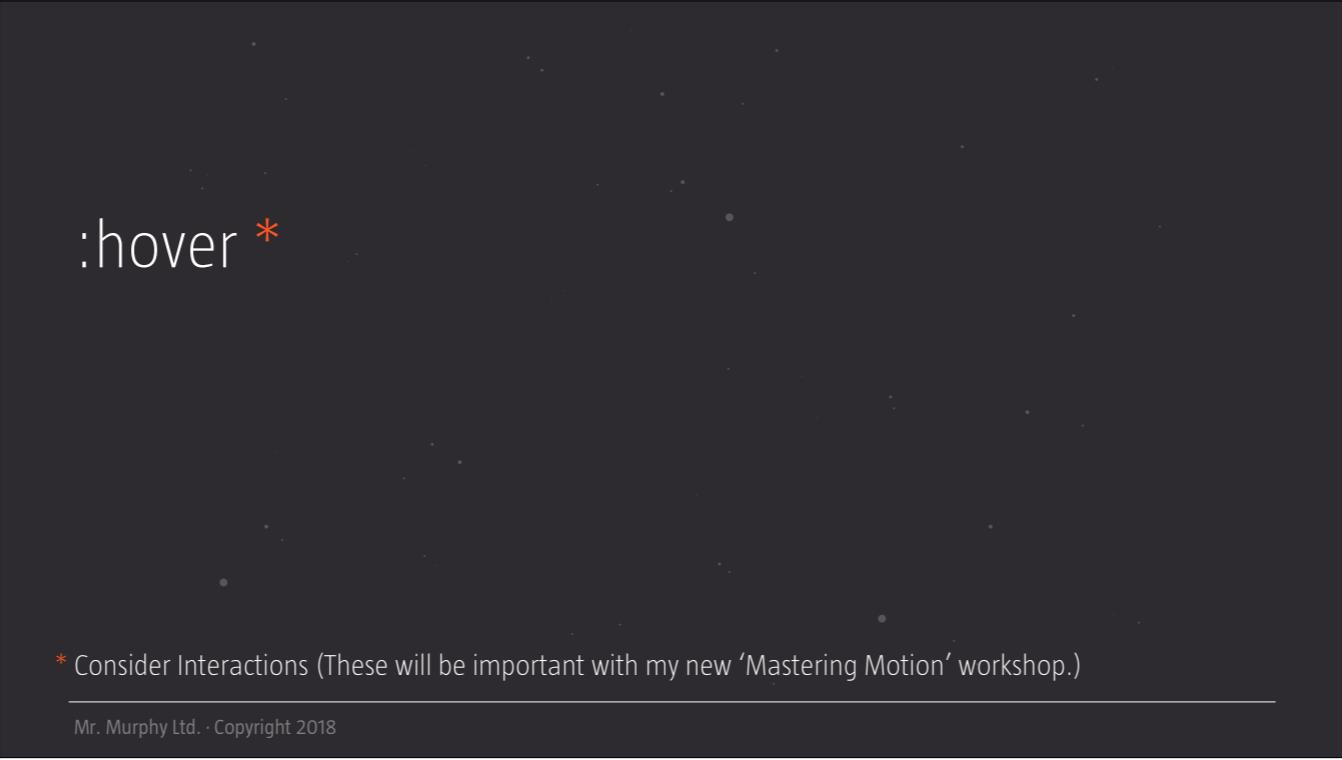
- Fällt (1994–2008)
- Feature 'HREF' links page (top left is an animated GIF). I'd like to use something like this for the deck portfolio.



- The Standardistas (2009–2013)
- Interview page: main and nano images.



- Tiny Books (2016-...)



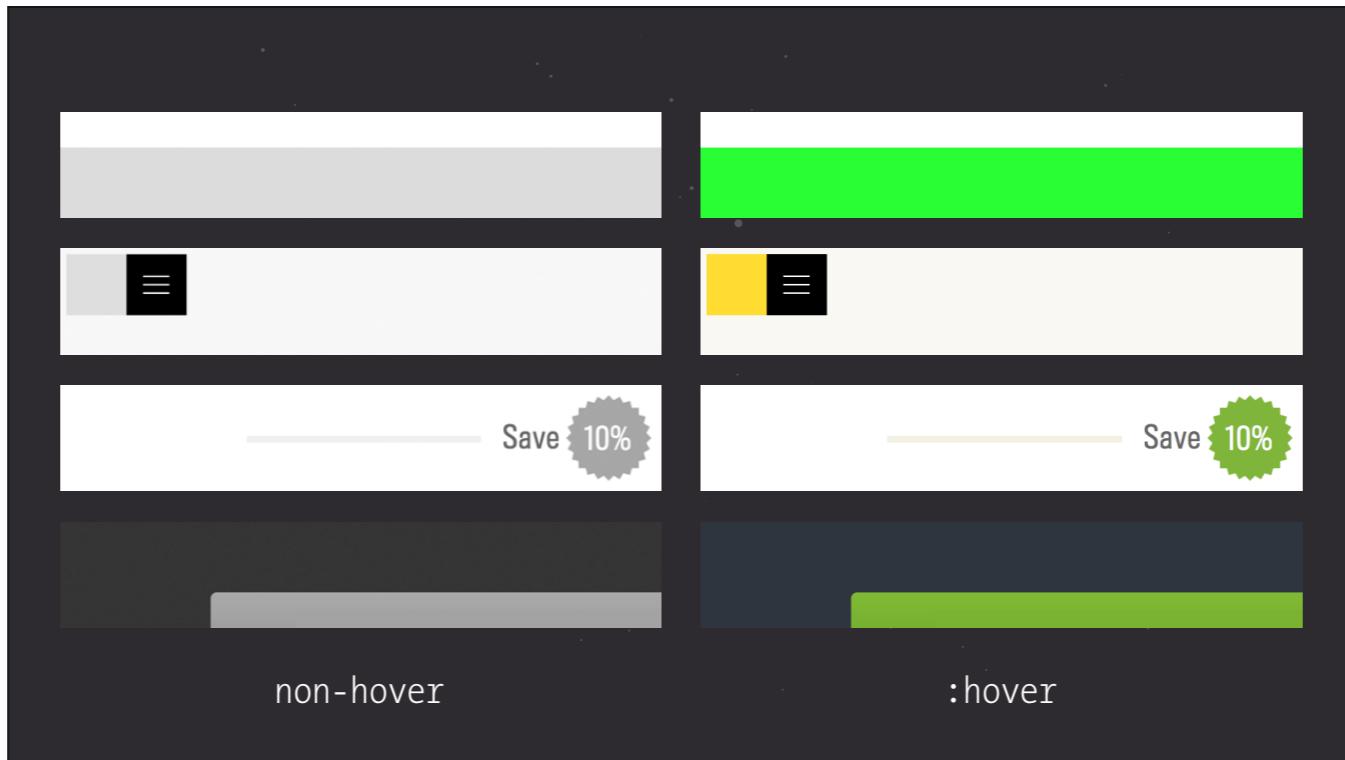
:hover \*

\* Consider Interactions (These will be important with my new 'Mastering Motion' workshop.)

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- We could consider interactions with :hover effects perhaps?

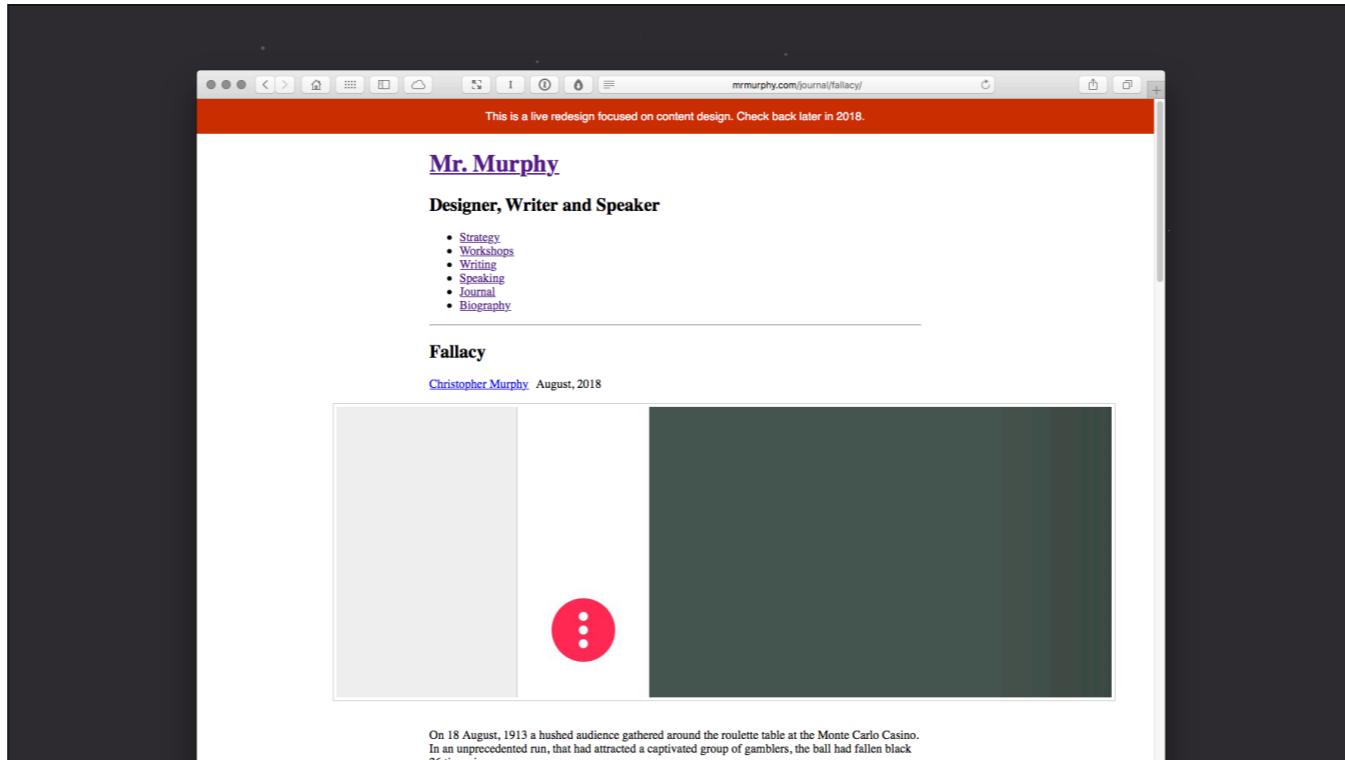


- The images might transition: non-hover (greyscale) → hover (colour)...? Actually, I'm 50/50 on this, I like the colour the little images as edits add to the page.

# Hero Images

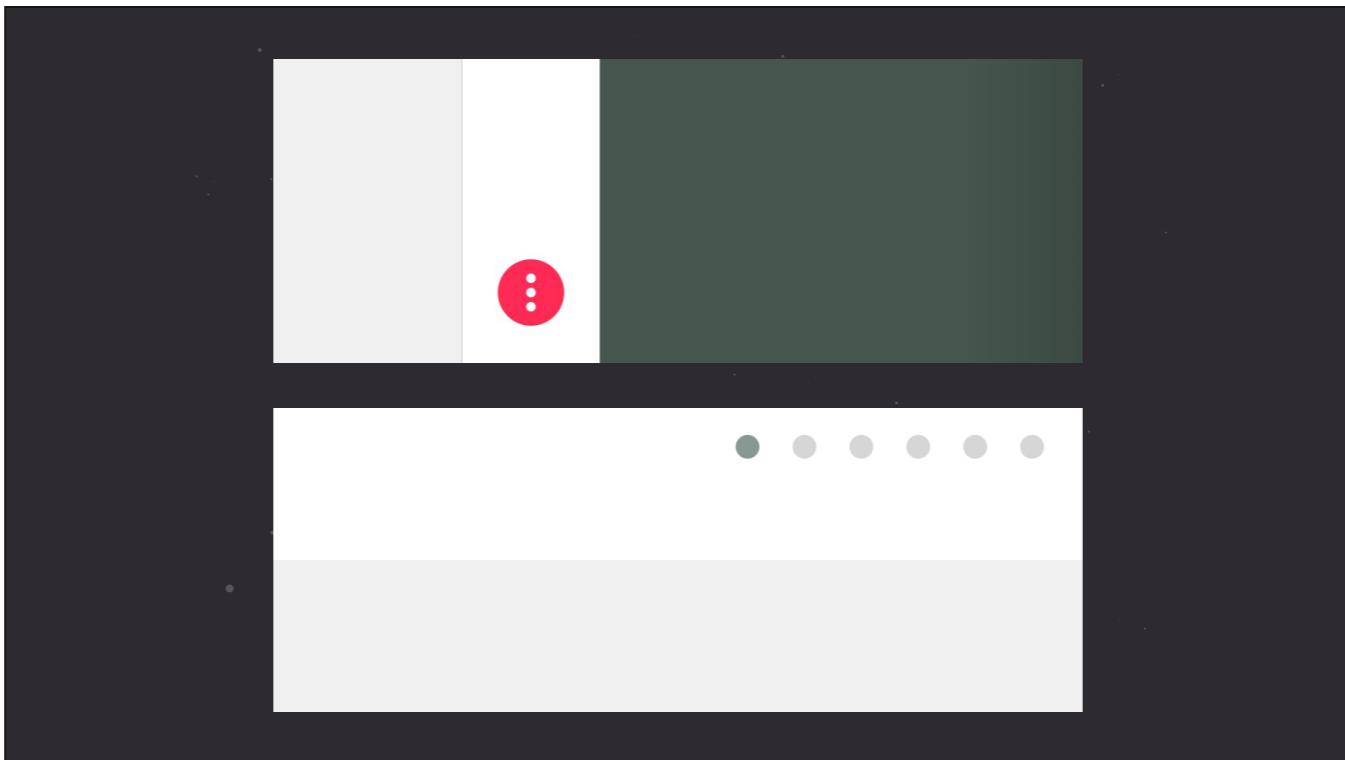
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- Heroes...

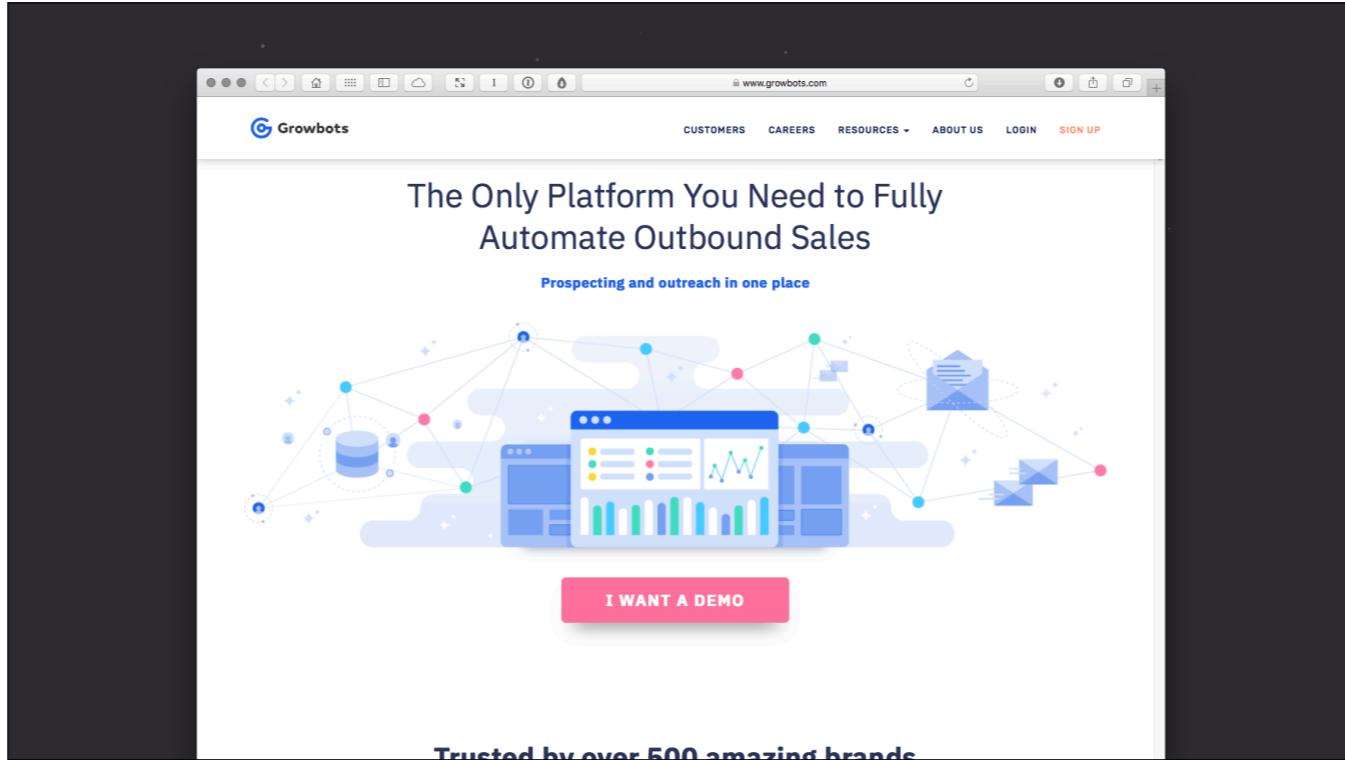


- I started building this to try out abstract images for the hero images for essays:

<http://mrmurphy.com/journal/fallacy/>



- I have hundreds of these images and I can easily conjure up more. They're abstract, but they could become a house style, which echoes the edits in the shorter 'discoveries' posts.



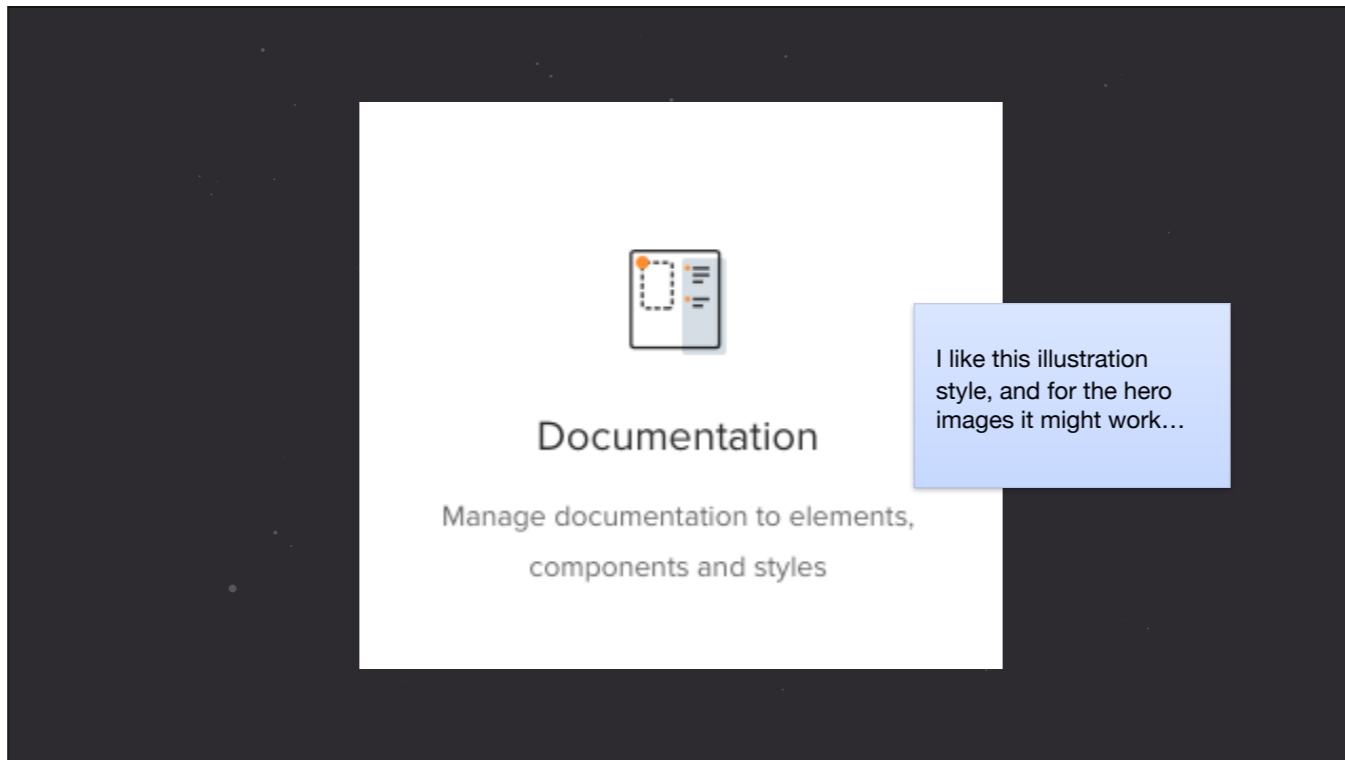
- I think for the main sections: strategy, workshops, writing, speaking, etc., the hero images should be a little less abstract and communicate more concrete ideas.
- So: strategy could be a process diagram (iterative design); workshops could be a photograph of people in a workshop, etc..



The End

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- That's it for now. Hopefully the above helps.



- I think we should add the Twitter card stuff, also look at Colly's HTML and CSS for how it's organised:

Apple madness, etc..

Twitter

@fehler

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