Visual Design for Web Sites & Web Applications

UPA Boston Workshop

Jonathan Follett
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about you

HOW MANY PEOPLE HERE ARE:
USABILITY PRACTITIONERS?
DEVELOPERS?
DESIGNERS?
PROJECT MANAGERS?
ALL OF THE ABOVE?
OTHER?
about hk
beautiful data

NOW AVAILABLE FROM O’REILLY

GRAB A COPY ON AMAZON
Overview

9:10 – 9:40  Presentation Part 1
9:40 – 10:10  Selecting Type
10:10 – 10:20  Break
10:20 – 10:50  Presentation Part 2
10:50 – 11:20  Selecting a Grid, Colors & Icons
11:20 – 11:30  Break
11:30 – 11:50  Omnigraffle & Photoshop Techniques
11:50 – 12:00  Wrap Up
a few thoughts on the
CREATIVE PROCESS
EVERYTHING WE DO

IS BASED ON WORK THAT CAME BEFORE
CREATIVES ARE GOOD

DIS-ASSEMBLERS AND RE-ASSEMBLERS
TAKE DISPARATE PIECES AND MAKE SOMETHING NEW
SYSTEMIZE EVERYTHING.
THE RESTRICTIONS WILL SET YOU FREE.

cultivate your obsessions

BECOME A FAN OF OTHER DESIGNERS AND THEIR WORK
typographers

CHRISTIAN SCHWARTZ
JONATHAN HOEFLER
TOBIAS FRERE-JONES
ERIK SPIEKERMAN
MATTHEW CARTER
designers

KHOI VINH
JEFFREY ZELDMAN
JASON SANTA MARIA
CAMERON MOLL
DAN CEDARHOLM
elements of the designer’s craft

RESOURCES - KNOW YOUR MATERIALS

INSPIRATION

TOOLS

TECHNIQUES

DIRTY, DIRTY TRICKS
resources

TYPE
GRIDS
COLOR
ICONS
IMAGES
software tools

PHOTOSHOP
ILLUSTRATOR
OMNIGRAFFLE
INDESIGN
ACROBAT
selecting Typography
RECOMMENDED READING

The Elements of Typographic Style
version 3.1
Robert Bringhurst
A QUICK ANATOMY LESSON, COURTESY OF FONTSHOP.COM
**typesetting considerations**

SERIF OR SANS SERIF?
LINE LENGTH (12 WORDS IS GOOD)
LEADING (1.1 - 1.5 EM)
LETTER SPACING - LOWER CASE, DON’T DO IT!
KERNING - THE SPACE BETWEEN INDIVIDUAL LETTERS
COLOR - TYPE VS. WHITE SPACE
everything you wanted to know about Web Safe Fonts in 2009

OS stats from codestyle.org
Georgia is gorgeous.

Designed by: Matthew Carter (1996)
PC: 95.98%  Mac 94.06%
A transitional serif that’s easy to read due to its large x-height.
The quick brown fox jumped over the lazy dog repeatedly from 1876 - 2009.
<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Date of Birth</th>
<th>Gender</th>
<th>Height</th>
<th>Weight</th>
<th>Waist</th>
<th>Blood Type</th>
<th>Vision</th>
<th>BP</th>
<th>Cholesterol</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juhan Sonin</td>
<td>37</td>
<td>1 Mar. 1972</td>
<td>Male</td>
<td>5'10&quot;</td>
<td>214 lbs</td>
<td>36&quot;</td>
<td>20/15</td>
<td>O+ vision</td>
<td>120/65 BP</td>
<td>200 cholesterol</td>
<td>Repair right arm, surgery on 11 Dec. 93</td>
</tr>
<tr>
<td>Katie Sonin</td>
<td>37</td>
<td>22 Jun. 1972</td>
<td>Female</td>
<td>5'4&quot;</td>
<td>106 lbs</td>
<td>25&quot;</td>
<td>20/30</td>
<td>O+ vision</td>
<td>120/65 BP</td>
<td>155 cholesterol</td>
<td>Appendectomy surgery on 28 Feb. 93</td>
</tr>
<tr>
<td>Udo Sonin</td>
<td>2</td>
<td>2 Mar. 2007</td>
<td>Male</td>
<td>2'4&quot;</td>
<td>29 lbs</td>
<td>14&quot;</td>
<td>20/15</td>
<td>O+ vision</td>
<td>120/65 BP</td>
<td>122/61 BP</td>
<td>No history, No allergies, Megavitamin 1/day</td>
</tr>
<tr>
<td>Epp Sonin</td>
<td>95</td>
<td>4 May 1947</td>
<td>Female</td>
<td>5'9&quot;</td>
<td>142 lbs</td>
<td>32&quot;</td>
<td>20/15</td>
<td>O+ vision</td>
<td>140/90 BP</td>
<td>162 cholesterol</td>
<td>No history, No allergies, Megavitamin 1/day</td>
</tr>
<tr>
<td>Ain Sonin</td>
<td>75</td>
<td>25 Dec. 1934</td>
<td>Male</td>
<td>5'1&quot;</td>
<td>125 lbs</td>
<td>31&quot;</td>
<td>20/15</td>
<td>O+ vision</td>
<td>122/61 BP</td>
<td>200 cholesterol</td>
<td>No history, No allergies, 5 med.</td>
</tr>
<tr>
<td>Aldo Sonin</td>
<td>29</td>
<td>18 Jun. 1978</td>
<td>Male</td>
<td>6'0&quot;</td>
<td>190 lbs</td>
<td>34&quot;</td>
<td>AB+</td>
<td>O+ vision</td>
<td>135/70 BP</td>
<td>215 cholesterol</td>
<td>Dementia, stage 2, Donepezil 10 mg/day</td>
</tr>
<tr>
<td>Agnes Morrison</td>
<td>89</td>
<td>2 Apr. 1920</td>
<td>Female</td>
<td>5'0&quot;</td>
<td>110 lbs</td>
<td>28&quot;</td>
<td>A-</td>
<td>O+ vision</td>
<td>135/66 BP</td>
<td>193 cholesterol</td>
<td>Dementia, 3 more conditions, Galantamine</td>
</tr>
</tbody>
</table>

- Fluent in English, Estonian, Russian
- Fluent in English, Estonian, Swedish
- Fluent in English, Swedish
- Fluent in English, Estonian, German
- Fluent in English, Estonian, French, German
- Fluent in English, Estonian, German
Verdana is so darn easy to read. Verdana bold is crazy big.

Designed by: Matthew Carter (1996)
PC: 98.34%  Mac 95.45%
Humanist sans-serif with large x-height for good legibility.
Hey there! jonfollett is using Twitter.
Twitter is a free service that lets you keep in touch with people through the exchange of quick, frequent answers to one simple question: What are you doing? Join today to start receiving jonfollett’s updates.

jonfollett

Not sure what to make of Bing, just yet. How are you finding the user experience?
about 24 hours ago from TweetDeck

Very cool – Google Checkout for Digital Goods – Great stuff for selling e-books, software, and other virtual items:
http://bit.ly/nOBKg
about 24 hours ago from TweetDeck

Beautiful summer day, went blueberry picking, grabbed 6-pack of the orchard’s award-winning cider. Rock on:
http://www.charltonorchard.com
4:49 PM Jul 12th from TweetDeck

Operating a design consultancy is like juggling running chainsaws ... simultaneously an act of skill, endurance, and insanity.
4:44 PM Jul 16th from TweetDeck
Lucida is the default of the Facebook phenomenon.

Use Lucida Grande for Mac, and Lucida Sans Unicode for PC.

Designed by: **Charles Bigelow & Chris Holmes (1985)**

PC: **96.14%**  Mac **94.46%**
Palatino is underused and underappreciated, especially the italic.

1234567890 * &

Designed by: Hermann Zapf (1948)
PC: 97.83%  Mac 78.81%
Arial is not nearly as fun as Helvetica, but has a wicked cool compatriot Arial Black.

Designed by: Robin Nicholas & Patricia Saunders (1982)
PC: 98.01%  Mac 96.83%
WEB TYPOGRAPHY: ARIAL IN ACTION

Jonathan Follett
President and Chief Creative Officer, Hot Knife Design, Inc.
Greater Boston Area

Recommended: 16 people have recommended Jonathan

Connections: 194 connections

Industry: Internet
Websites: My Company, My Blog, Twitter

Jonathan Follett’s Summary
My company, Hot Knife Design, Inc., is a Boston-area Web design contracting and consulting firm with 10 years of experience developing Web sites and applications.

We believe that successful Web sites and applications must balance user satisfaction, technical feasibility, and business viability. Our design process respects both the needs of the people using the digital product and the objectives of the organization producing it.

Hot Knife Design maintains ongoing strategic partnerships with a community of design, development, and usability consultants and contractors, assembling flexible and agile teams of experts on a project-by-project basis to suit the needs of our clients.

On a day-to-day basis, I manage projects and focus on the information architecture, information design, and visual interface design aspects of client engagements. Hot Knife’s past and present clients include the New York Public Library for the Performing Arts, D.F. King, and Scenic Hudson.

I also write articles and columns for a variety of Web design and UX publications including A List Apart, UXmatters, and Digital Web.

Jonathan Follett’s Specialties:
Gill Sans

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Designed by: Eric Gill (1926)
PC: 51.00%  Mac 91.11%
Humanist sans-serif
Helvetica Neue
the quick brown fox jumped over the lazy dog
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Designed by: Max Miedinger & Eduard Hoffmann (1957)
PC: 1.33%  Mac 93.33%
what about non-Web safe fonts?

PIXEL RENDERINGS [IMAGE FILE]
SIFR [FLASH]
CUFON [JAVASCRIPT]
TYPEKIT [JAVASCRIPT]
The easiest way to use Real Fonts on your website.


Drop a single line of code in your web pages, and you can use whatever fonts you want—easy peasy. We host the files on a global network designed for uptime and speed so your fonts will always show up. It works with the latest browsers, and degrades gracefully for older ones. Learn more

Completely Legal

We work with some of the best type foundries in the world to make sure you and your clients can use fonts legally. See the fonts

Safe. Standards-compliant.

We use the W3C approved @font-face spec for CSS to link fonts to your site. We give you complete control over how the fonts interact with your markup. Learn more
Junction

Inspired by my favorite humanist sans serif typefaces, such as Meta, Myriad, and Scala, Junction is where the best qualities of serif and sans serif typefaces come together. It has the hand drawn and human qualities of a serif, and still retains the clarity and efficiencies of a sans serif typeface. It combines the best of both worlds.
Museo Sans :: the sans with a familiar look

Museo Sans is based on the well-known Museo. It is a sturdy, low contrast, geometric, highly legible sans serif typeface very well suited for any display and text use. Two fonts are absolutely free:

- Museo Sans
- Museo Sans

Museo Sans font family comes in 10 fonts: 5 weights with each an italic. Museo Sans is spaced and kerned with Igar Matta’s wonderful Times text.
Anivers

the quick brown fox jumped over the lazy dog

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Designed by: Jos Buivenga (2008)
GLYPHS OF STEEL

Bend words to your will with its mighty mitts: Graublau Sans Web

Graublau is German for "Gray Blue." Sort of like Blue Steel. Are you not aware that I need a condensed sansserif for my headlines and subheads? My mistake, Jacobim. Your mistake, indeed! Graublau Sans Web is a workhorse, one that will turn heads both right and left. Graublau Sans Web regular and bold are both free and licensed for 1Fonts-Face embedding on the web. They're part of a larger family, Graublau Sans Pro, designed by Georg Seifert and issued by FDI Fonts.info.

While excellent and economical for headlines, the Web Graublau's utility wanes at text sizes. It sets too tightly and its counters are too small for extended reading. Lucida Grande is a good choice as a textual alternative. It is structurally similar save for several personality differences, and its x-height is the same. Many characters stick and move like shadowboxes when the two typefaces are paired. Above, Graublau (left) 1 with a Lucida sansserif stack (right) 2, in regular and bold weights. Below, note how the more condensed Graublau Sans Web paragraphs save two lines of space. Note also the differences in color and legibility between the Graublau and Lucida text blocks.


Meta

the quick brown fox jumped over the lazy dog

ABCDEFghijklmnopqrstuvwxyz

1234567890

Designed by: Erik Spiekermann (1999)
THE SON OF DR. HEXAGON
Courageous men fled, baffled by his form

Earn Veer merch money with every purchase this summer.

Browse By Style
- Art Deco
-标题
- Condensed
- Decorative
- Brushed
- Fun
- Futuristic
- Listed
- Round
- Shadowed
- Squared

Recent Releases
- CABINET
- A Typeface
- A Type Illustration
using Grid Systems
what was old is new again

Since the 1930s, graphic designers have used grid systems for laying out pages. Over the past 5 years, Web site and Web application designers have shown an increased interest in the technique as well.
why bother with a grid?

CONSISTENCY
FRAMEWORK FOR MANY PAGES
EASE OF USE
PRE-EXISTING STRUCTURE
the downside

RIGID ADHERENCE CAN MAKE A DESIGN SEEM LIFELESS
don’t forget the white space.

THE DESIGN NEEDS TO BREATHE

PADDING IS GOOD

10 PIXEL INCREMENTS
Preface

Getting off the train in Zurich in 1958 was like walking into an exhibition of avant-garde design. In the main station, above the platforms, and across their combined width, was a single strip of billboard advertising cigarettes. Black and white photographs—smokers’ heads and shoulders and smiling, cropped faces—alternated with black panels carrying the brand name "Turmac" in huge red "oriental" capitals, the rest of the smaller lettering in plain san serif.

The same style of sans serif lettering appeared on a ten-metre-high wall in the centre of the city, recording the changing statistics of the city’s traffic accidents—last year’s, this year’s, last week’s. This wall formed one of the intersecting planes of a coloured geometrical structure, a Mondrian painting taken into three dimensions—a shelter for streetcar passengers. Here design and art, in as pure an example as could be found of the International Style, were shown not as entirely separate activities.

This book is an account, from an outsider, of how this style came into being.

I had arrived in Zurich in the summer of 1958 after visiting the World Exhibition in Brussels, looking at design. In Switzerland artists had integrated the practice of art and graphic design. Curiosity about their ideas then, in the early 1960s and again more recently, led me to meet several of the artist designers and graphic designers who appear in the following pages. At one of these encounters, in 1968, Richard Paul Lohe, a painter and designer in mid-career, emptied a box of matches onto a table and exclaimed, “Abstract Expressionism!”—meaning Jackson Pollock—then rearranged the matches in a perfect rectangular pattern to the approving shout of “Mondrian!” He was expressing an excitement with the idea of clarity and order that typified both his own art and design, and that of his colleagues. At the time, their conviction in the value of their work and the importance of design was as unusual as the assurance of the work itself. This confidence has been justified. The result of their persistence was an attitude to design and a style recognized across the world as “Swiss”, and acknowledged also as the International Style.

Note on the design of the book
Images and captions in the margins are additions to the continuous text, and often independent of it. Where possible the colour of the original and its print process is given.
Sizes, unless of a standardized dimension (e.g. A4), must be inferred by the reader from a general description e.g. brochure
Unless specified otherwise, posters are 70 x 100 cm (27.5 x 39.3 in) / 50 x 70 cm (19.7 x 27.6 in). Where titles and sizes had three without capitals in the original, German, they appear in capital and overscore to follow the conventional English style.

Public information prepared as Abstract: geometrical art. The construction is related to a bus shelter in the centre of Zurich and shows traffic accident statistics. Graphic design by Josef Müller-Brockmann: architect, Beezo, 1953.

Swiss Graphic Design
RICHARD HOLLIS
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Sächlichkeit

(Baumberger Hansen's poster is an example of Sächlichkeit (objectivity). The word 'Sächlich' (Saxon) denotes writings on design in the 1920s and 1930s. The term engineers' painting, where 'neue Sachlichkeit' New Objectivity' signifies the opposite of Expressionism. In the context of graphic design, it usually refers to the style of industrial and advertising graphics which is plans, uncluttered, straightforward, factual, realistic. 'Sächlichkeit' connotes the idea of factual reporting, and also of having functional – what Van de Veer described as 'neutral.'

When it was possible to use photography on the scale of posters, the image was seen as an undistorted, factual representation. That 'the camera never lies' was an accepted notion at the time. The advertising appealed to the public, not with emotive suggestions or promises, but with objective information – what the product is, and what it looks like.

In 1934 PKV, Baumberger's hyperrealism in a photograph, though equally 'Sächlich,' this magazine advertisement looks the seductive appeal of Baumberger's original.

Otto Baumberger 1888–1951
Poster designer, printer and illustrator.
Designed more than 256 posters in a wide range of styles. Half a dozen of Baumberger's works of the 1920s and 1930s serve as exemplary examples of Modernist style. (See pp. 30, 31 and 69.)
The history of the grid

Sachlichkeit

Sachlichkeit (Kunsthandwerk oder als a
example of Sachlichkeit is the work of
The word Sachlichkeit means 'truthfulness',
works in the 1920s and
1930s. The term was coined in a
painting where 'neue Sachlichkeit' (New
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sentimental suggestions or promises, but
with only essential information - what
the product is, and what it looks like.

In 1934 PK, new work by Baumanberger,
hyperrealism in a photograph. Though
unrealistic, this magazine advertisement looks the
reluctant appeal of Baumanberger's original.

Otto Baumanberger 1889-1951
Poster designer, painter and illustrator.
Apprenticed in Zürich lithographic
printer's studio, Studied in Munich.
Painted in London. Lithographic
illustration and graphic design for
Zürich printers Wolfsberger, 1913-12.
In Berlin,选择了design for leading
director, Neue Herder, 1916-12.
Returned to Zürich. Assistant teacher
at the Kunstgewerbeschule until 1925.
Lived in various departments
at the Technische Hochschule,
Zürich Technical Institute, 1919-19.
Designed over 200 posters in a
range of styles. Half a dozen
Baumanberg's works of the 1920s and
1930s are surviving examples of
Modernist style. (See pp 25, 31 and 50.)
THE HISTORY OF THE GRID

The history of the grid

account of Modernist graphic design. Gefaselter Blick
Captured Glance, published in 1938 in Stuttgart but
sponsored by the Swiss Werkbund's Advertising
Designers' Circle. Gefaselter Blick was edited by two
brothers, the architects Heinz and Bodo Rasch. Their
introduction to its 112 pages is one of the earliest, clearest
statements made about graphic design, which it describes
as a more or less dense grid of images, like film.

Film is function interpreted by images... Text is simply
a film made up of symbolic signs... Images are
supported by text; text is supported by images. This
mixture of image and word is graphic design's chief
field of activity.

The Rasch brothers collected a statement and examples
of work from twenty-six artists and designers: a virtual
directory of the avant-garde. Of these most were German.
They included the virtuoso intellectual Werner Graeff,
who later taught and published in Switzerland. Two
contributors were Dutch—Paul Schutema and Piet Zwart.
From Moscow there was Lisitsky and from Prague, Karel
Teige. Three designers from Switzerland were included:
Otto Baumberger, Max Bill and Walter Cylax.

What does the work of these twenty-six have
in common with the latter 'Swiss' style?

With few exceptions, the designs are not symmetrical;
the type is sans-serif; the illustrations are photographs, not
drawings. There are fewer of the bands, lines and dots
typical of early Bauhaus work, and printer's rules are used
for a purpose, especially in tabular lists, to separate one
category from another. These were the features that
survived into Swiss design. Technical innovations were
then refined: the crude collage of photographs, for
example, was transformed into the type of montage
where one image dissolved into another. The most
common stylistic feature to reappear in Basel and Zurich
was the diagonal. Inspired by Van Doesburg, it was a
device frequently employed by the Dutch designers
Paul Schutema and Piet Zwart.

Gefaselter Blick's letterpress printing, in black and
a single colour, was the standard, restricted medium for
most small-scale graphic work until well into the 1960s.
The most striking difference between the work in
Gefaselter Blick and Swiss typography twenty years
later is the use of capital letters. Although nearly half
the designers had their names and text set in lower-case, most

1. Heinz Rasch and Bodo Rasch (eds.), Gefaselter Blick Stuttgart 1938: reprint, Baden
1996. The Rasch brothers were architects, furniture designers and manufacturers in
Stuttgart. Their graphic work was an extension of their architectural and interior
design interests.
The history of the grid

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1990. The Rasch brothers were architects, furniture designers and manufacturers in
Stuttgart. Their graphic work was an extension of their architectural and interior
design interests.
Reach of Subsidies Is Critical Issue for Health Plan

BY ROBERTPEAR

As lawmakers struggle to achieve the goal of universal coverage, a critical question is whether the plan will be affordable to those who are uninsured.

- A Graphic: Impact of Health Care Measures
- A Renewed Effort to Tax Health Plans of Executives
- The Caucus: Congress Races Against Recession Deadlines

Post a Comment | Read (23)

Forget Atof, Bernanke Goes Barnstorming

BY EDMUND L. ANDREWS

The chairman of the Federal Reserve is on a campaign to prove that the central bank is here to help, and is not as mysterious as people might think.

Post a Comment | Read (53)

UNSETTLED

In a West Bank Settlements, Sense of Hope for a Deal

BY ETHAN BROCHNER AND GIORDANO KERSHNER

Two growing settlements offer the potential for Israeli compromise with the Palestinians.

Watching You Watching Ads

BY BROOKE EARMY

In a laboratory in Austin, Tex., researchers track eye movement, heart-rate and facial expressions to determine how Web readers respond to online advertising.

Files Vanished, Young Chinese Lose the Future

BY SHARON LUFTMANNER

Officials are suspected of stealing academic records and selling them to underachievers seeking better prospects.

Post a Comment | Read (20)

Co-Chief of NBC Entertainment Departing

BY BILL CARRTER 5:12 AM ET

Ben Silverman is leaving NBC Universal to start a new venture in partnership with Barry Diller's IAC.

2 Cambridge Worlds Collide in an Unlikely Meeting

BY DON VAN MATT, JR. AND ABBY DODCROUGH

Friends say the scholar and the police officer are unlikely figures to be caught up in a struggle that led to a dialogue on race.

A Presidential Lesson in Speaking One's Mind

As Charter Schools Unravel, Many Debate Effect

BY TAM DILTON

Unions may strengthen the charter movement's teaching force, but some fear the freedom to innovate will be stifled.

Get Clear

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SAP
Tuesday at Galapagos
12:55 PM

Just a quick appearance note: next Tuesday evening, 26 Jul, I'll be speaking at Galapagos Art Space in Brooklyn's DUMBO neighborhood. The event is part of Galapagos' Career Camp, a five-part series running through mid-September that brings together New York City-area professionals (employed or otherwise) for networking, discussion, and brief lectures (conveniently, drinks will be available at the cash bar, too). Also onstage will be my frequent partner-in-crime Liz Danzico, up-and-coming design technologist extraordinaires Erin Spurling and — last minute addition! — the amazing designer Jason Santa Maria. It's going to be fun! Tickets are just $15 and are sure to go quickly, so register right away here at this link.

Metropolitan Magazine: Review of the New Yankee Stadium and the Mets' Citi Field

Excellent and thoughtful look by writer Mark Lamster at the experiences offered at New York's two new cathedrals of baseball. "Both buildings play the kind of nostalgic aesthetics that reinforce fans bonds with their chosen team... In each case, the feel-good design is the lipstick on the pig of a massive commercial project, financed in large measure by the public and unabashedly aimed at liberating fans from the contents of their wallets."

About Me
I work as the Design Director at NYTimes.com, and I have a dog named Mister President. Read more.
a few tips for choosing

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use red for emphasis (sparingly)
to expand a color palette

USE HSB (HUE, SATURATION, BRIGHTNESS)

TRY CHANGING OPACITY
using

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