

Thinking like a web designer

Anne Reid, Instructional Designer, Seattle Children's Hospital

Dave Hurley, IT Director, UW Biology

Tonight's presentation:

A few web design principles

A web design workflow using multiple Adobe applications

one person shop:
graphic designer
web developer
photographer
copy editor
system administrator

disclaimer: this is only one way to design for the web.

May not be the best way.

There is a lot of expertise in the room, so consider this only one of many possible ways to use Adobe tools together.

We don't know all the answers. For the ones that we do know, we will allow time at the end of our presentation for questions.

Focus

show of hands...

tonight: static, not dynamic site

small site made by one person

vs. big site made by a team of specialists

Disclaimer

Now onto web design principles...

static example here

dynamic sites (Google,)

social sites (multiple authors or responders)

one person shop:

graphic designer

web developer

photographer

copy editor

system administrator

disclaimer: this is only one way to design for the web.

There is a lot of expertise in the room, so consider this only one of many possible ways to use Adobe tools together.

We don't know all the answers.

We'll be covering a lot of material in a short period of time so we'd like to ask that you please hold your questions until the end.

size matters

File size => load time

widgets can get you, too.

the 1-second rule

slow example: <http://www.psyclops.com/tools/rgb/>

Jakob Nielsen's Alertbox, October 5, 2009:

Powers of 10: Time Scales in User Experience

<http://www.useit.com/alertbox/timeframes.html>

page consists of text, images, scripts, styles, fonts, other media.

big images, complex scripts (widgets) can slow page rendering times, leading to a lack of control and an interruption in the viewer's train of thought.

compare this to high-res images in InDesign (quality matters more than size)

Decisions typically made on the web every 10-120 seconds (vs TV: 10-120 minutes)

example: two pages with same image

5 MB = 5-10 seconds via cable modem

50 Kb = half a second

Broadband speeds = about 200 Kb per second.

Widgets:

dropdown menus

form fields

slide shows

animations

draggable images

color space

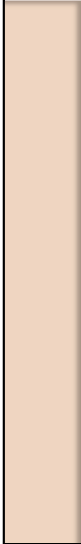


Image removed for distribution

<http://www.purebuttons.com/thebuttonpost/wp-content/uploads/2008/07/colormodetattoo.jpg>

RGB, not CMYK

Until a few years ago, designers were limited to 216-color palette due to differences between Mac and Windows color spaces. This pallet was caled “web safe.”

Fortunately, that is no longer true. You do, however, get to discover the joys of learning hexadecimal codes for RGB values.

Macs come with a utility called Digital ColorMeter that can help you identify the hex codes for colors.

billboards

Image removed for distribution

http://www.leadingsmart.com/leadingsmart/images/2007/08/09/billboard_naughty_web_sites.jpg

Jakob Nielsen's *Velocity of Media Consumption*

<http://www.useit.com/alertbox/percent-text-read.html>

Also, *Don't Make Me Think*

On an average visit, **users read half the information** only on those pages with **111 words or less**.

<http://www.useit.com/alertbox/percent-text-read.html>

see <http://www.useit.com/alertbox/> about Velocity of Media Consumption

and Don't Make Me Think passages re: billboard brevity on web pages

typographic control

1. web fonts

<http://www.alistapart.com/articles/real-web-type-in-real-web-context/>

2. @font-face

<http://nicewebtype.com/notes/2009/10/30/how-to-use-css-font-face/>

3. workarounds

site: where to get web fonts

<http://nicewebtype.com/notes/2009/10/20/where-to-get-web-fonts/>

Arial, **Arial**, Helvetica, sans-serif

Arial Black, **Arial Black**, Gadget, sans-serif

Comic Sans MS, **Comic Sans MS**, cursive

Courier New, **Courier New**, Courier, monospace

Georgia, **Georgia**, serif

Impact, **Impact**, Charcoal, sans-serif

Lucida Console, **Monaco**, monospace

Lucida Sans Unicode, **Lucida Grande**, sans-serif

Palatino Linotype, Book Antiqua, **Palatino**, serif

Tahoma, **Geneva**, sans-serif

Times New Roman, **Times**, serif

Trebuchet MS, **Helvetica**, sans-serif

Verdana, **Verdana**, **Geneva**, sans-serif

Symbol, **Symbol** (Symbol, Symbol)

Webdings, **Webdings** (Webdings, Webdings)

Wingdings, **Zapf Dingbats** (Wingdings, Zapf Dingbats)

MS Sans Serif, **Geneva**, sans-serif

MS Serif, **New York**, serif

<http://www.zworksdesign.com/blog/?p=41>

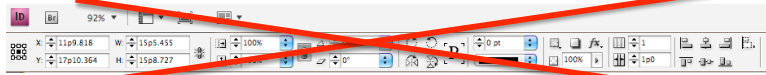
fonts today are where we were with color 10 years ago: we are restricted to a small subset of all available fonts that are common to all computer platforms (although you can cheat a bit with graphics containing text).

To date Thomas Phinney's Hypatia Sans Pro font on your web site and expect all viewers to see it in its correct form.

@font-face is a way to package a font. The font gets delivered with the page and is rendered by the web browser. This gives you many more choices for fonts, but requires more work to design and test the proper CSS declarations. It may also cost you to license the font.

<http://nicewebtype.com/notes/2009/10/20/where-to-get-web-fonts/>

positional control



```
ul.MenuBarHorizontal li  
{  
  margin: 0;  
  padding: 0;  
  list-style-type: none;  
  font-size: 1em;  
  position: relative;  
  text-align: left;  
  cursor: pointer;  
  width: 8em;  
  float: right;  
}
```

help: [A List Apart](#)

The level of positional control in InDesign is luxurious. This toolbar exemplifies the degree of control possible when designing for print.

Theoretically, CSS provides a means to control the position of objects on a web page.

In reality, it's still a rudimentary process for the web because you are not directly manipulating objects on a page, but rather controlling them indirectly through CSS code and this code is interpreted differently by different browsers.

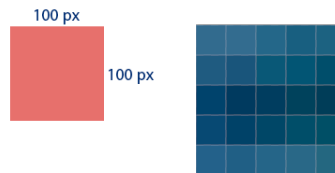
Analogous to the surgery vs. the claw machine

screen properties

Resolution

Orientation

Screen Sizes through time



resolution: screen resolution is about a quarter of a laser printer resolution. You will be downsampling images that you used for print, both because high res images won't fit on the screen and also because they need to be transmitted faster.

Unit of measurement is pixels. The size depends on the resolution of the screen and the physical size of the screen. They are tiny.

Orientation: (portrait) vs. landscape (screen). It's OK to design a page that needs to be scrolled vertically, but horizontal scrolling should be avoided. You can consider using a page width of 600 pixels for a narrow page to 1000 pixels for a standard width. And then there are mobile devices which are only 300 pixels wide.

5 years ago a standard non-scrolling page, you would try to make a web page just under 800 x 600 pixels. Today more people are using higher resolution screens, so that same page can now be 1000 x 800 px.

http://www.w3schools.com/browsers/browsers_stats.asp

browser differences

Imagine printing on

- burlap
- laser paper
- identical look

Browser Stats

http://www.w3schools.com/browsers/browsers_stats.asp

[A List Apart](#)

Quirksmode

<http://www.quirksmode.org/compatibility.html>

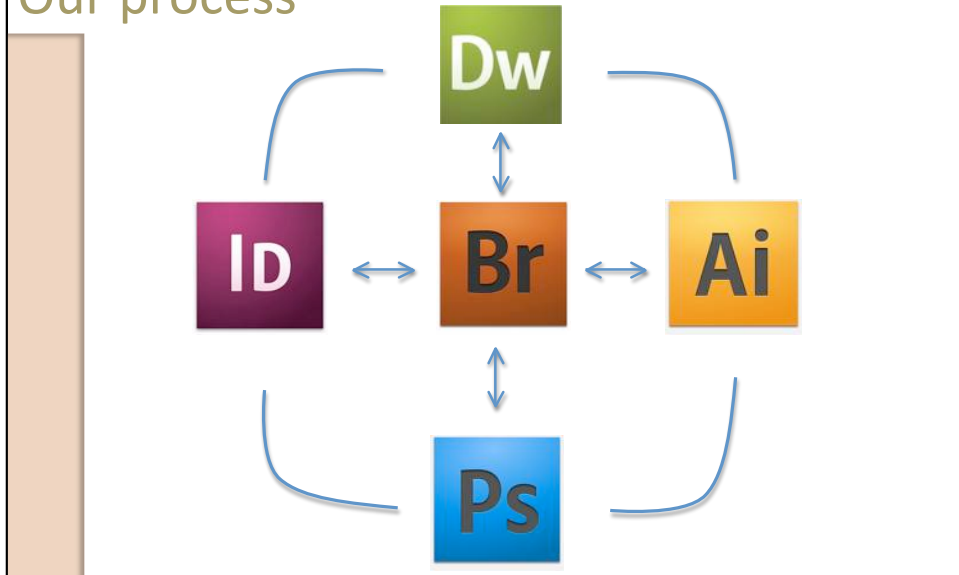
Image removed for distribution

http://en.wikipedia.org/wiki/Internet_Explorer_box_model_bug

NEEDED: example of browser differences in CSS handling, especially positional control

http://forabeautifulweb.com/blog/about/five_css_design_browser_differences_i_can_live_with/

Our process



examples of browser differences in CSS handling, especially positional control