Project 04 | Webpage Design

Introduction

For this project we were to create a webpage design where we chose out and adapted an article to a webpage design of our own using the professional guide to help up determine what is appropriate use for the designed page. We also had to create our own image and caption in our webpage layout in order to show that we are capable of doing such. We also had to use rules of thumb for each paragraph and writing to best fit our article with the paragraph styles.

After setting up the In design pages with paragraph and heading styles we had to refine our paragraphs and styles so that there wasn't any flaws with widows, rivers, orphans, and other mini details that distract from the content of the page.

While designing the webpage we were able to analyze how we setup our own pages very closely to the pages you would see in an html style format to divide the headers and the footers along with it's body.

The article that I chose for this project is located in the link below:

http://alistapart.com/column/responsive-typography-is-a-physical-discipline

Blog Post

Introduction

In this blog post we were to find an article about typography and the web and then we were to re-type the article using Paragraph and Character styles to define the hierarchy.

Purpose

We are doing this assignment to see for ourselves how an article would look like if we were to design and implement different elements of hierarchy and character styles in our paragraphs. We are also using the rules that we learned from the typography book called Thinking with Type by Ellen Lupton.

Process

I researched many articles on Typography and the web and came up the the article shown on the pages where you can see the copied text and the organization within. I noticed already that a lot of articles on web and typography already had different elements of typography implied so it was a little challenging to choose an article and re-style it.

What I learned

I learned that I isnt always easy to determine what things are most important in an article because a lot of articles have a lot of great information and seems like it all needs to have hierarchy. If I could do this assignment again I would change the style of the font along with the sizing but it is difficult with the amount of room that is given and using all the elements of characters appropriately with hierarchy.

Nick Sherman on Typography

Responsive Typography is a Physical Discipline, But Your Computer Doesn't Know It (Yet)

April 04, 2013 · Published in Typography & Web Fonts

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If someone asked me how many slices of pizza I wanted for lunch, I would probably say it depends on how large the slices are. Then—even if they told me that each slice was one eighth of a whole pie, or that they themselves were ordering two slices, or even that the slices were coming from Joe's Pizza—any answer I might give would still be based on relative knowledge and inexact assumptions.

Such is the current situation with the physical presentation of responsive typography on the web. The information

at a designer's disposal for responsive design is virtually nonexistent outside the realm of software. Very little knowledge about the physical presentation of content is available to inform the design. The media query features of today can only relay a very fragmented view of the content's actual presentation, and related terms from CSS are confusing if not downright misleading.

THE IMMEASURABLE PACHYDERM

Among all the physical qualities of web typography, the elephant in the room is the issue of size. I'm not talking about em or rem or "reference pixels" [1] or even device pixels. I'm talking about real, actual, physical, bona fide, measurable, size!

It's *ridiculous* that we can send robots to Mars yet it's still virtually impossible to render a glyph on a web page and say with confidence: **"If you measure this glyph on your screen with a ruler, it will be exactly 10 millimeters wide."** Although actual physical size isn't always the most important factor in web design, in some cases it is critical. For example, consider content for partially-sighted or low-vision readers: the ability to tweak designs according to physical sizes would enable designers to make conscious design decisions with much more sensitivity to how the type is actually being seen. And even where physical sizing is secondary to relative sizing, why shouldn't we nevertheless be able to factor in physical size when establishing the relationships between different elements?

PHYSICAL CONSIDERATIONS ≠ PRINT DESIGN

I don't believe web typography should be a screen-based imitation of print typography. One of the greatest benefits of web typography, and web design in general, is that it is flexible, adaptable, fluidly adjustable, without being locked into any one specific configuration. However(!), that doesn't mean web designers should be forced to design without any means to address the issues of physical presentation. On the contrary, responsive design will not reach its full potential until it allows the ability to respond to the very important physical variables of digital media.

Please pardon the cliché, but when it comes to typography, on screens or otherwise, size matters. Physical size affects optical issues that change how the eye and brain process typographic images. Not surprisingly, typographers

Blog Post

Process

In this project we were to create a layout of a webpage article and create Hierarchy to the page. We started with creating a new document in Adobe Indesign and naming it so that it would fit into the missing links within the project 4 workbook. We then copied our previous article and changed features that would make it have hierarchy when viewed. We do this by changing the paragraph styles that we created in the last project.

Things that I learned

I learned through this activity that hierarchy is important in all writing whether it is a news article or a website that when you use it you can see the main points and make it interesting to read. There are a lot of things that you can apply when it comes to setting up hierarchy in an article.

I also learned that webpages are quite similar in Hierarchy as news articles and magazine articles in the fact that they both are easy to read and separate information.

Things that can be improved

I think the things that could be improved in a website article when it comes to hierarchy is to make bold things important and use characters such as icons or symbols to relate to other information outside the article but pertain to the things within the article.

Responsive Typography is a Physical Discipline, But Your Computer Doesn't Know It (Yet)

A List Apart

Nick Sherman on Typography

abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz abcdefghijklmn

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Device manufacturers will need to provide APIs that can inform the operating system—and, by extension, web browsers and web designers—of the actual physical properties of the hardware being used to present content to the user. Some device APIs are already beginning to show up in the world, but there is a long way to go before functionality and adoption are anywhere near dependable.

Standards organizations—the W3C in particular—will need to establish specifications for how to reference physical properties when formatting content. They will need to update (or at least augment) their existing "absolute" units of measure to be more meaningful, so they are more than just multipliers of sizeless pixels.

Software manufacturers will need to implement support for new specs relating to physical media features. Browsers are the most obvious software that will need to implement support, but the biggest challenge might be in getting native support for device APIs in operating system software.

Type manufacturers and type services will need to provide more diverse ranges of typefaces that have been optimized for a variety of physical properties. Ideally, many of the needed variations could even be provided on the fly using a broader approach to the ideas of font hinting.

Web designers and developers, last but not least, will need to build their sites to respond to physical properties, leveraging all variables to the benefit of their users.

Size and resolution are just the tip of the iceberg of physical variables that could be considered when improving web typography. Things like viewing distance, ambient light, display luminance, contrast ratio, black levels, etc., etc., could all be factored in to improve the reading experience. Even the ability to know some variables within the realm of software, like the user's rendering engine or the presence of subpixel positioning, would go a long way toward helping web typographers design a better reading experience.

In the meantime, I'd love to see more of the players mentioned above start to at least experiment with what's possible when physical features can be specified, detected, and factored into responsive designs in structured, meaningful, and predictable ways. Until we can do that, we're all just ordering pizza without knowing exactly what will end up on our plate.

Blog Post

Process-

In this step of the project we were to create a few headers to use with our web layout of the article and then we were suppose to pick from the five that we designed and incorporate one of the designs into the web that we made from before. Along with this we were to add a caption and an image that we made and insert it into the web page layout. Overall this step took some time to make sure the links all worked and that the layout of the article is similar to the original article online.

Here is the work that I did to make my webpage have the requirements for the project. I did add some elements that are related closely such as the type and the color of the words with the actual web page while other things such as the heading and the image are made on my own and go with the flow of the article compared to the requirements of this web design project.

What I learned and Liked

I learned a lot about type and how it is setup on websites. I wish I knew this stuff before I took some other classes with web design and format. This just simplifies the details into small stages that can be copied to other pages. I really enjoyed going through the different steps of the video as help to design the web page layout and I learned a lot with spacing and paragraphs along with headers and how they need to be sized. I think I will use this template more often in order to see the different characteristics of web formats. If I could do this over I would probably use a different image but I only place the one I made to qualify for the requirements of this project.

header 1

header 2

header 3

header 4

header 5

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(Paste process blog post here)

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On Choosing Type

I Love Typography

First Principles

Typography is not a science. Typography is an art. There are those who'd like to 'scientificize'; those who believe that a large enough sample of data will somehow elicit good typography. However, this sausage-machine mentality will only ever produce sausages. That typography and choosing type is not a science trammeled by axioms and rules is a cause to rejoice.

Before we get to the nitty-gritty of choosing type, let's briefly talk about responsibility. Fundamentally, the responsibility we bear is two-fold: first we owe it to the reader not to hinder their reading pleasure, but to aid it; second, we owe a responsibility to the typeface or typefaces we employ. Good typefaces are designed for a good purpose, but not even the very best types are suited to every situation. Personally, I'm always a little nervous about using a newly acquired typeface. A new typeface is something like a newborn baby (though it doesn't throw-up on you): don't drop it, squeeze it too hard, hold it upside-down; in other words, don't abuse it, treat it respectfully, carefully.

If you've understood the above two paragraphs, then you'll know that what follows is not a set of rules, but rather a list of guiding principles.

Sans or Serif?

In my opinion, a lot of time is wasted attempting to prove that one is better than the other for setting extended text. I suggest that you ignore the vague and inconclusive findings of such ramblings and decide for yourself. *Oh, but seriffed types are better for extended text because the serifs lead your eye along*... Stop! Nonsense.

Rather than write another ten paragraphs on this topic, I'll simply say that *we read most easily that which we are most familiar with.* (feel free to disagree in the comments below). And if you're in any doubt as to whether sans serif typefaces can be used for body text, then turn left at the end of aisle three and make your way over to the Swiss Typography department.

Guideline One: honour content

This, of course, should be every typographer's mantra. In fact good typographers, most likely won't even have to consciously think about this—it's instinctual.

> [typography] is a craft by which the meanings of text (or its absence of meaning) can be clarified, honored and shared....
>
> —Robert Bringhurst

It's worth mentioning here that these principles are equally applicable to any medium. Some of my favourite typefaces look dreadful on screen; and even good typefaces like Georgia or Verdana, designed especially for the screen, often look at best mediocre on paper. Choosing type for the web is easier owing to fewer choices; however, that's beginning to change. We now have sIFR and 'web fonts', so it's all the more important to think carefully about the type we use. Is Times/Times New Roman—narrow set and designed for narrow columns—really appropriate for long-line extended text on screen?

Guideline Two: read it

And, no, I'm not being facetious. If you're setting text, whether it be for a novel about the Franco-Prussian war or for a single-word headline, read it—really read it. Reading the text will give up vital clues, not only for choosing the right typeface or typefaces, but will also be an aid in the overall design of the page. An example: you're setting text for an essay on the history of blackletter; so you set the text in blackletter, right?

blackletter

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blackletter

Probably not. There is a place for considering the historical context; however, it would be wrong to stick rigidly to this method of choosing type. If you're setting a text on Neanderthal man, you're going to run into problems. (see *The Elements of Typographic Style*, chapter 6.3, for excellent coverage of this particular topic). On the other hand, if your only audience is the BAF (Blackletter Addicts Foundation), then perhaps blackletter is appropriate.

In addition to reading the text, one should attempt to understand it. This is not always possible. If you're setting text for an article on String Theory or Quantum Mechanics, then perhaps full comprehension is out of the question. However, attempt to understand the thrust or theme of the text.

Guideline Three: audience and canvas

Who will read your beautifully set text? Scientists, lawyers, engineers, echo boomers, children? If it's not obvious from the text, then find out. Historical ligatures may not go down too well with pre-school kids.

Consider too the canvas, the page. Perhaps you're setting text within someone else's page design and you have no control over margins or page dimensions. A cramped page, with small margins may benefit from a lighter type, whereas ample margins may well merit a blacker typeface. We'll look at this in much more detail in a future article.

Guideline Four: does it look right?

If your text's final destination is paper, then *print it and see*. Your type might look exquisite on screen, but a train wreck on paper. There really is no substitute for printing. If setting for the screen, then check it on both PC and Mac, and at different resolutions (screen sizes).

And finally…

Remind yourself that typography really is an art and that many of the decisions you make, including type choice, are subjective. If you're unsure, ask others (designers and non-designers) to read your work. And seek out examples of great typography.

In future articles we'll look at specific case studies, and examples of serif and sans serif typefaces that work well together, together with a list of my favourite typefaces. Perhaps you have your own methods for choosing type. If you do, then be sure to share them in the comments.

Blog Post

Process-

We were asked to fix any problems and add things to our web page that needs to be included to receive credit for the web page layout. We were to work in Indesign in order to do these steps and make our final project 4 layout complete. I decided to change a few things around such as fiddling around with the spacing so there arent any rivers, widows, or orphans in order to make the page look professionally done.

What I did..

I also changed redesigned some of the header so that it looks catchy to the eye and easy to read. I also redid the image so that it wasnt just writing anymore and that it goes along with the article and adds attention to the article as well. I chose to do a pizza and a cell phone because of the first paragraph where it talks a little bit how ordering a pizza is like distinguishing typography. I also decided that it would be a good idea to take out the hyphens that were on several paragraphs so that it would be easier to read and I also used paragraph justify left in order for the paragraph to not have ridiculous spaces on the ends and from there I looked for changing details for rivers and orphans.

What I learned

I learned how the details make the page flow great and even and that is what makes it all look good together. I also learned that through page layouts we can either attract people to your website or you can make them want to leave and be less interested depending on how it is setup.

Nick Sherman on Typography

Responsive Typography is a Physical Discipline, But Your Computer Doesn't

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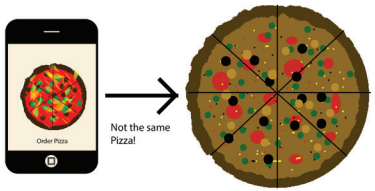
Nick Sherman on Typography

Responsive Typography is a Physical Discipline, But Your Computer Doesn't Know It (Yet)

April 04, 2013 · Published in Typography & Web Fonts

For ideal typography, web designers need to know as much as possible about each user's reading environment. That may seem obvious, but the act of specifying web typography is currently like ordering slices of pizza without knowing how large the slices are or what toppings they are covered with.



This is an example of ordering and expecting a good pizza without knowing the toppings or the sizes of the slices and relating it to the act of specifying web typography.

If someone asked me how many slices of pizza I wanted for lunch, I would probably say it depends on how large the slices are. Then—even if they told me that each slice was one eighth of a whole pie, or that they themselves were ordering two slices, or even that the slices were coming from Joe's Pizza—any answer I might give would still be based on relative knowledge and inexact assumptions.

Such is the current situation with the physical presentation of responsive typography on the web. The information at a designer's disposal for responsive design is virtually nonexistent outside the realm of software. Very little knowledge about the physical presentation of content is available to inform the design. The media query features of today can only relay a very fragmented view of the content's actual presentation, and related terms from CSS are confusing if not downright misleading.

THE IMMEASURABLE PACHYDERM

Among all the physical qualities of web typography, the elephant in the room is the issue of *size*. I'm not talking about em or rem or "reference pixels" [1] or even device pixels. I'm talking about real, actual, physical, bona fide, measurable, **size!**

It's ridiculous that we can send robots to Mars yet it's still virtually impossible to render a glyph on a web page and say with confidence: "If you measure this glyph on your screen with a ruler, it will be exactly 10 millimeters wide." Although actual physical size isn't always the most important factor in web design, in some cases it is critical. For example, consider content for partially-sighted or low-vision readers: the ability to tweak designs according to physical sizes would enable designers to make conscious design decisions with much more sensitivity to how the type is actually being seen. And even where physical sizing is secondary to relative sizing, why shouldn't we nevertheless be able to factor in physical size when establishing the relationships between different elements?

PHYSICAL CONSIDERATIONS ≠ PRINT DESIGN

I don't believe web typography should be a screen-based imitation of print typography. One of the greatest benefits of web typography, and web design in general, is that it is flexible, adaptable, fluidly adjustable, without being locked into any one specific configuration. However(!), that doesn't mean web designers should be forced to design without any means to address the issues of physical presentation. On the contrary, responsive design will not reach its full potential until it allows the ability to respond to the very important physical variables of digital media.

Please pardon the cliché, but when it comes to typography, on screens or otherwise, *size matters*. Physical size affects optical issues that change how the eye and brain process typographic images. Not surprisingly, typographers and typeface designers have been compensating for optical size-related issues as far back as Gutenberg.

You can't expect a paragraph of type with the same relative line-height, column width, letter-spacing, and glyph proportions to function just as well on two different displays that have the same number of pixels but completely different physical sizes. It's great that designers can adjust proportions between typographic elements if the canvas varies in *relative size*, but any such compensation is still based on guesswork and assumptions about the *physical size* of that canvas. When people disagree about the size or spacing of type on a website, there's a very good chance that their opinions are based on completely different physical manifestations of the same content, even if their software and settings are identical.

RESOLUTE RESOLUTION, ABSOLUTE ABSOLUTION

One of the most crucial factors in the size equation is resolution. And when I say resolution, I don't just mean "how many pixels is this?", or even "how many device pixels is this?", but also "how large are these pixels?"

This is very different from the W3C's "resolution" media feature in the current draft of the *Media Queries Level 4* spec. You will note that the spec refers to resolution in terms of "CSS 'inches'"—the quotes around "inches" are theirs, implying that they are not actually inches at all.

For an example of why physical resolution matters, imagine you are rendering text on a digital billboard with a physical resolution of one pixel per inch (1 PPI). Now imagine you are rendering the same text on a 200 PPI mobile device display. Even if you knew the actual number of device pixels that would be used to render your type (which itself is difficult to do with confidence these days), you would want to treat the two compositions very differently, both in terms of the typeface as well as typographic layout. The billboard type would likely require less space between letters. The letter forms themselves would benefit from narrower proportions, and could endure a higher ratio between thick and thin strokes. The type might even require different colors to optimize contrast at that size. These are all basics of typography and typeface design.

Unfortunately, in the current landscape of media query features, there is no

Project 04 | Webpage

Conclusion

The 3 most important concepts that I learned and how I think that they will help me in the future are:

1. Learning about the different concepts of threading out the details of the simple problems and knowing how to change them in order to make a paragraph or article look professionally designed. I think this is important to know because we will always be using the internet and posting things on blogs and such and the more knowledge that we know how to make things look professional the better it will be for our benefit.

2. Learning the steps to create a style guide by dividing the headings into sections and other details. I know it is important for me to know because I am a web design major and what we do all day is divide content into sections so that when we input css rules with the html documents that everything lines line appropriately and that it looks professionally done.

3. The third thing that I think is important from learning this is how to setup a header and navigation bar in order to make the website user friendly and easy to navigate to other pages. This is important because if a user can not function the site they will not want to use your site ever again. They will see that it will be annoying to get around and will just get the information from an easier site with navigation.