

DesignTalk4 FiveWebIdeas

Two Media, One Look



Designed Space



Simple Mouse-Over



Color Hierarchy

Easy-to-Read Slide Show



Harmony Design stationery and Web site to work together

Letterhead



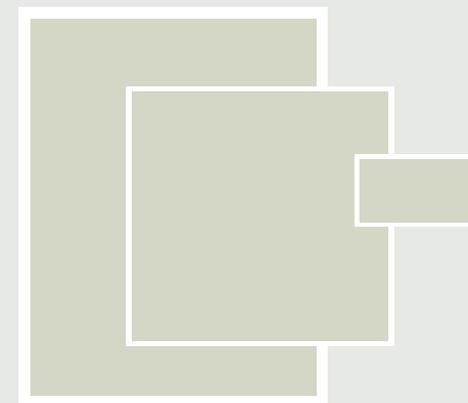
Web site



Business card



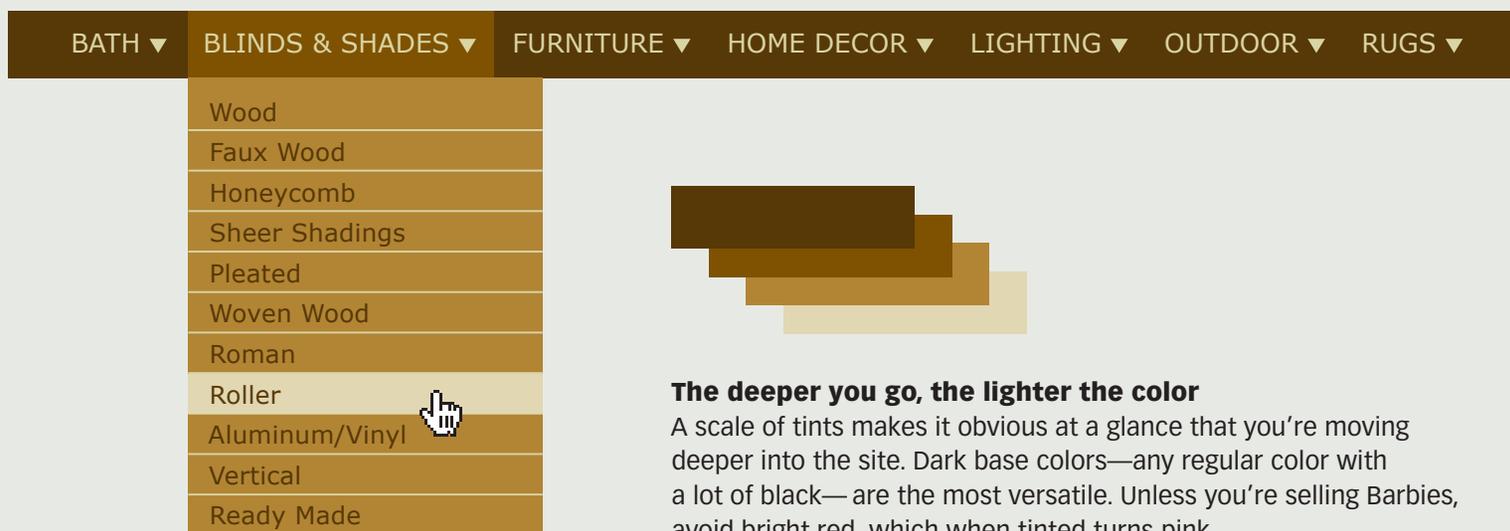
Have you ever noticed the visual harmony of a well-designed home? Its lines, shapes and colors flow from room to room and create a beautiful whole. Harmony means repetition; *this* fabric reappears *there*; a hallway line wraps into a bath. Kimball Hill has been designing homes since 1969 and knows that repetition of line and shape applies to graphic design, too. Its print stationery and Web site share colors, shapes (rectangles), type and even the same white border. Result? Separate media feel like one beautiful *place*.



www.kimballhillhomes.com

Color Signify hierarchy with color

Help your viewer stay oriented as he drills deeper into your site by using tints of the menu color to convey successive levels; the lighter the tint, the deeper you are.



The deeper you go, the lighter the color

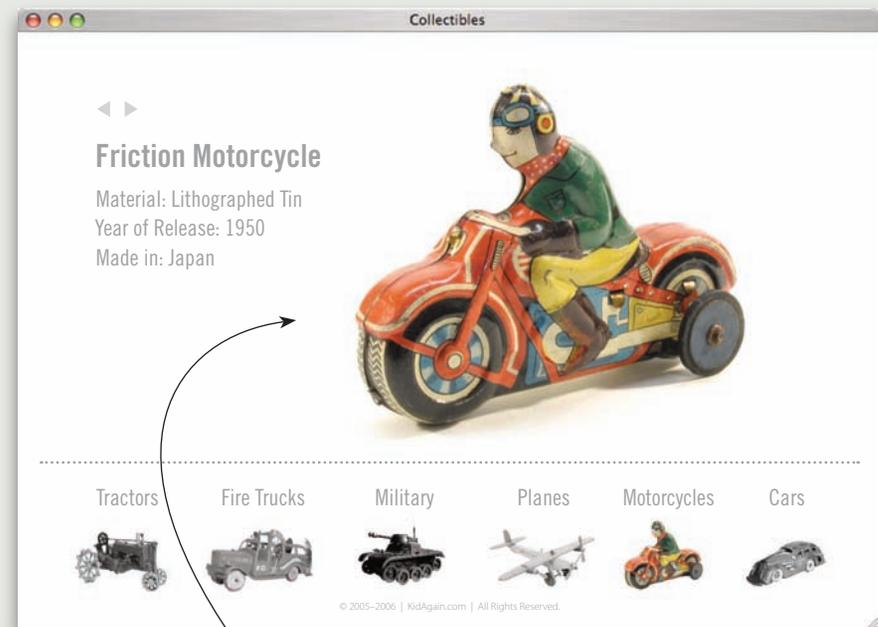
A scale of tints makes it obvious at a glance that you're moving deeper into the site. Dark base colors—any regular color with a lot of black—are the most versatile. Unless you're selling Barbies, avoid bright red, which when tinted turns pink.

Color Color means it's the active link

A colorful object in a field of black & white is an easy way to signify an active link. It's great for portfolio-style sites and especially suitable when the images are from an era of black & white photography.



Color says active! Photoshop will turn color images black & white in one click; change Image>Mode to Grayscale, then use the two versions to create a rollover.



Museum-like presentation Alone on a white field is the best way to present an object. The viewer can relax, *focus* and enjoy the object without distractions. Gray type doesn't steal the stage.

Layout Centered text makes a slide show that's quick to read

News photographers on breaking stories can snap dozens of images, often in minutes, but none has news value without a descriptive caption. For deadline-pressed photo editors, Reuters puts its captions front and center where they're easiest to read.



www.reuters.com (Go to Pictures, then Showcases)



Text buffers the images The center of a visual field is its strongest point, so when words are critical, center is the place to put them; off to the side they will be less read. The added benefit—an attractive, visually *balanced* page.

Layout Don't trap the space

The Web is all about designing in small spaces, where stories must be told simply—one image, one focal point, a word or two, just enough to be seen at a glance. This designer got it right except for one thing; his image and headline trapped empty space uselessly in the center.

Before



Bold simplicity

This is a good start; the bold image and head can be seen easily. But the layout left an undesirable hole in the center (right), which leads nowhere. The design is static; the viewer must look left, right, up, down and make a decision.



After

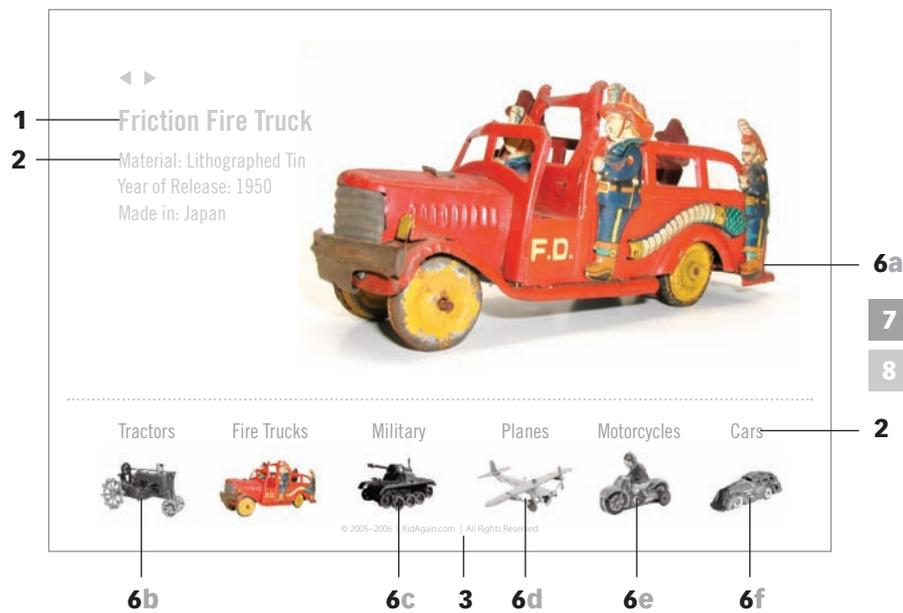


Design should flow

Words and image have been rearranged and now work together. The "story" starts on the left and wraps the image (right) in a continuous sweep; the viewer moves without disruption through the space. The design is active.



Article resources



Typefaces

- 1 [Trade Gothic Bold Cond 20](#) | 11 pt
- 2 [Trade Gothic Cond 18](#) | 7.5/11 pt
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- 9 C55 M20 Y15 K15
- 10 C75 M40 Y30 K45

Images

- 6 (a-h) [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#)
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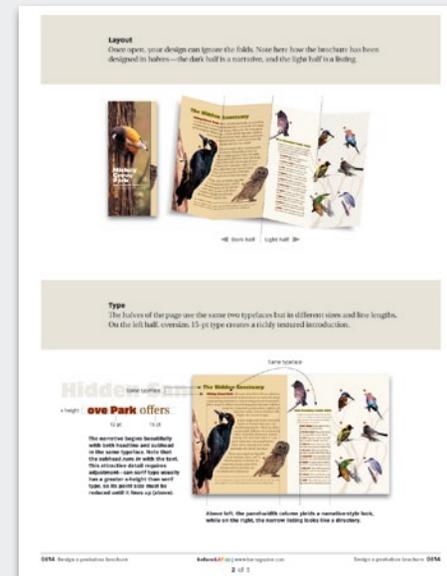


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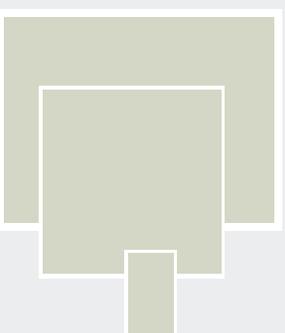
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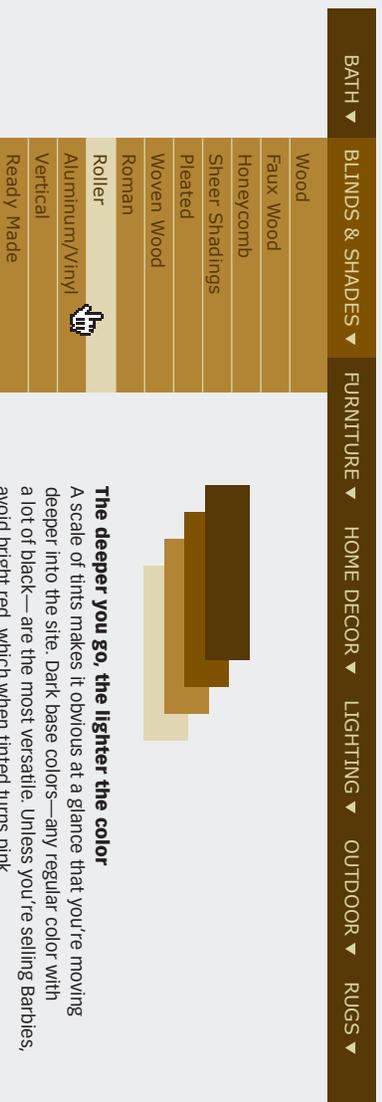
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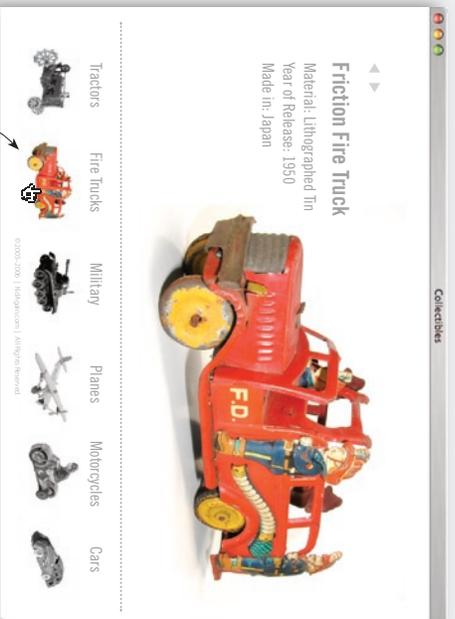


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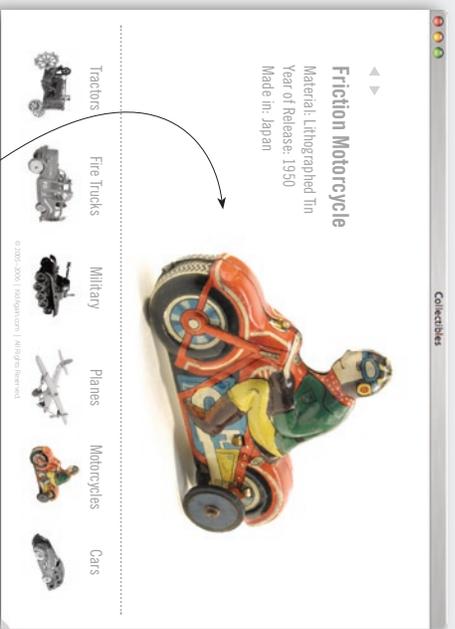
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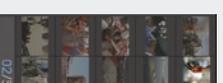
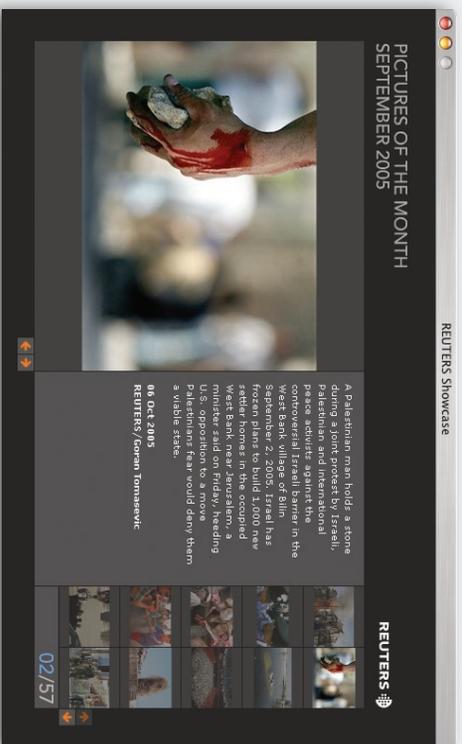
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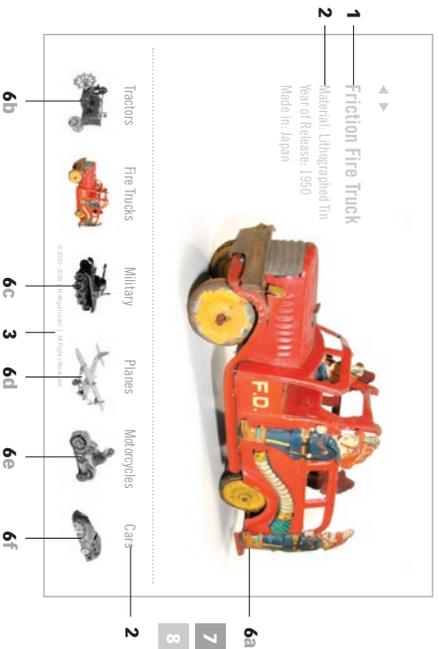
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