

GOLDEN VALLEY
COUNTRY INN



NEWS • EVENTS • DINING • ACCOMMODATION • FACILITIES • THINGS TO SEE • LINKS • DIRECTIONS • CONTACT US

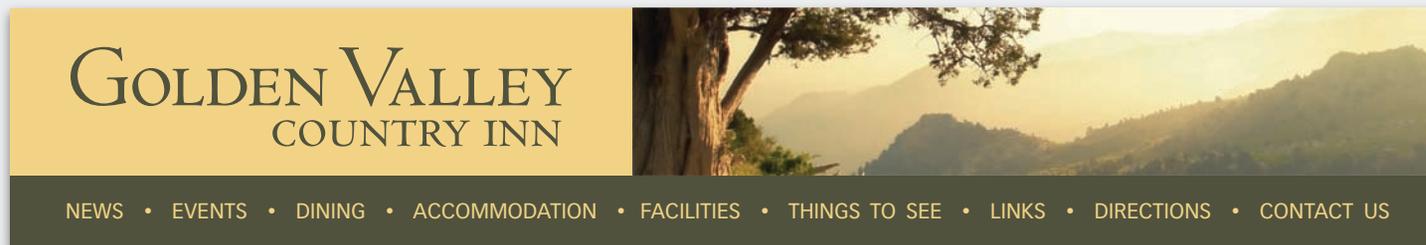
Design a beautiful Web header

Create an effective header the easy way.

Just think in sections. *Continued* ►

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Design an effective header the easy way. Just think in sections



Big job, shallow space

The header spans the page and is often the only non-text visual element.

The header of a simple Web page is its most important visual element. On many blogs, it's the *only* visual element. So it has a big job to do! It must identify the site and set its visual tone. It must convey at a glance what kind of site it is and what is its attitude. The header must also provide easy navigation. All of this is easy to do by building three sections, one for each function, and unifying them with visual similarities. Here's how to put that together.

Start by divvying up the space

A Web header spans the page and is extremely shallow. Divide it into three sections: name, image and navigation links. Work on each one separately.



How big? As a rule, the name goes in the upper left and the navigation at the bottom. Don't lose sleep over exact divisions; the sizes of the sections will depend on your name (short or long) and image. However, avoid splitting the top space exactly in half, which tends to draw attention to the sections rather than to the content; asymmetrical divisions are better.

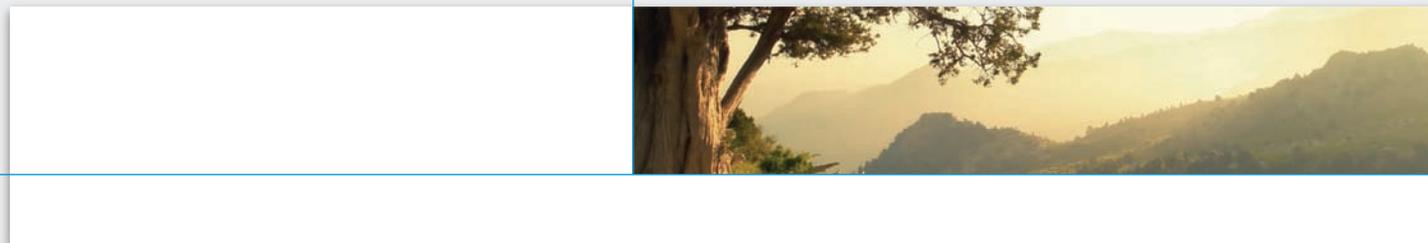


Not ideal:
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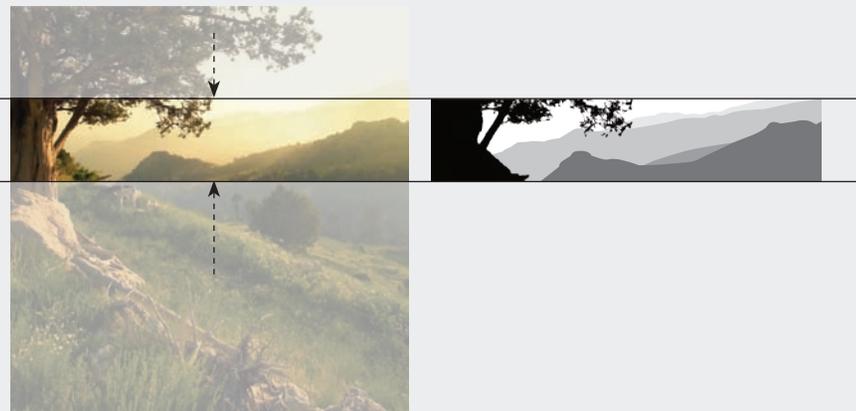
A beautiful photo is key to a beautiful header. Look for an image that conveys its information in just a sliver. The surprise is how easy this can be to find.



Capture as much information as you can

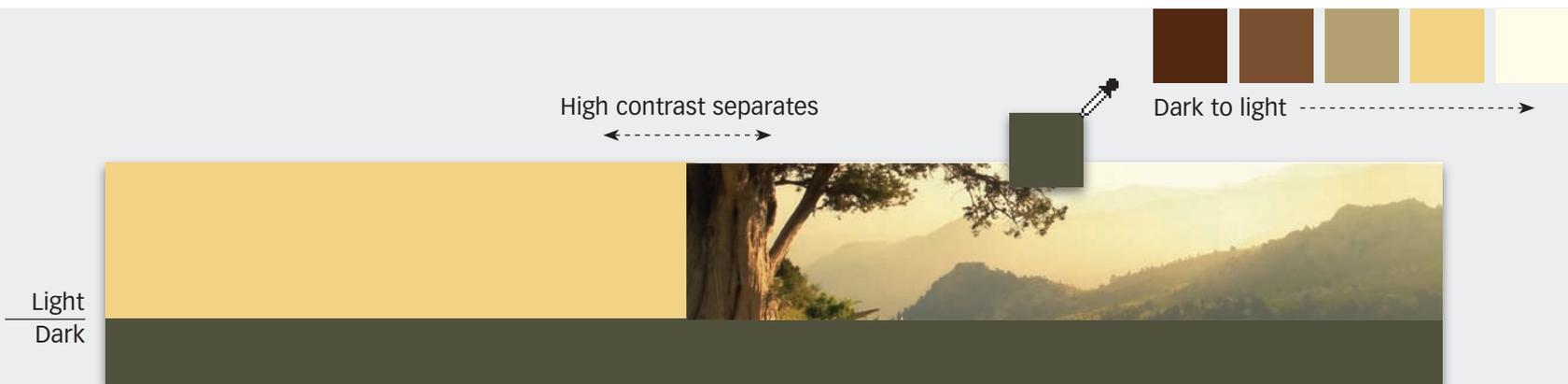
(Right) The pastoral scene has trees, grass, mountains and sunlight—and look, all of it is in one sliver! That's what you want, a little of everything.

What's interesting is how little it takes to convey meaning—a branch, a blade of grass, a bit of sky. Look especially for depth, which is often expressed with dark-light values (far right); in this image you can see foreground, midground and background.

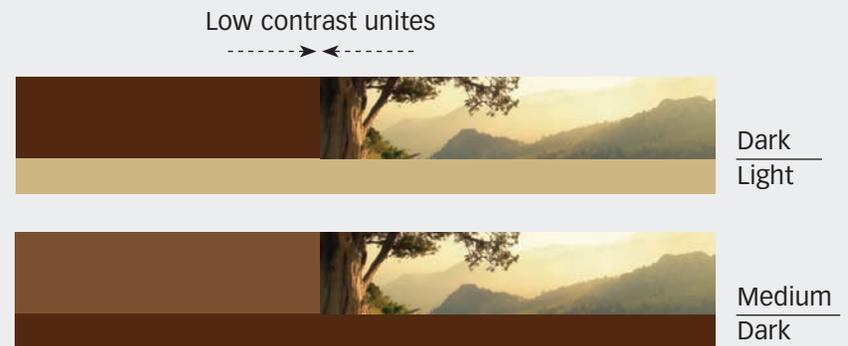


Color the sections

Sample a range of colors from the photo, sort from dark to light, then apply a color to each section. Pay attention to contrasts.

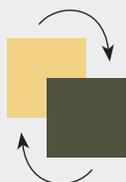


High contrast is high energy
 A common color palette unifies the three sections. Because all the colors exist in the photo, the sections will work together (usually) regardless of how you mix and match. The higher the contrast between sections, the higher the energy; low contrasts are more peaceful (but usually less memorable).



Set the name and navigation

If you have a choice, set your type in a face that complements your photo: Busy photo/quiet type; classy photo/classy type; plain photo/showy type.



Alternating colors—
green type on gold and
gold type on green—
help unify the sections.



Keep the setting simple (1) A very long name must be set in two or more lines. With no ascenders or descenders to collide, uppercase type is ideal for this. In this case, a quiet, elegant typeface is a good complement for the beautiful, painterly image. (2) Avoid entertaining but scene-stealing typefaces and (3) typefaces with good but incompatible styles.

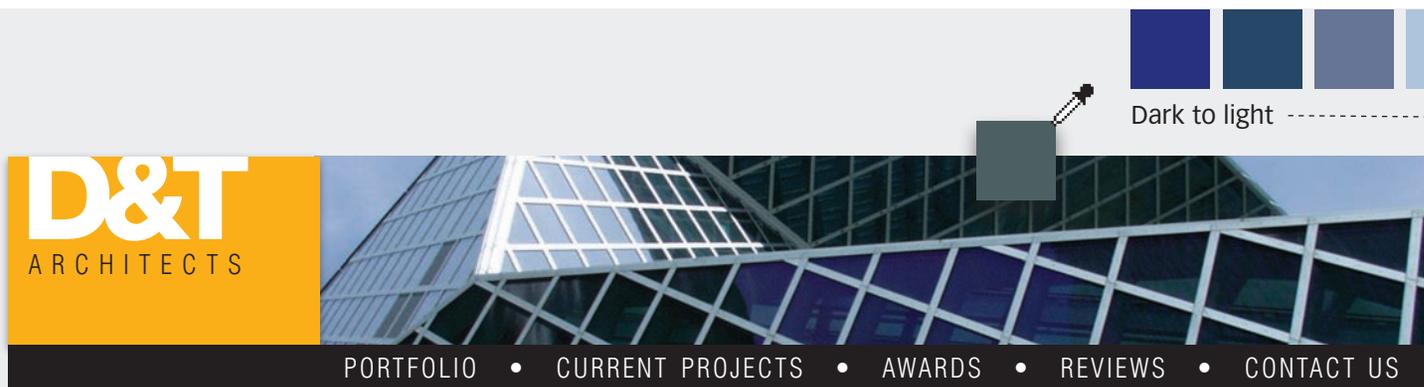
1 GOLDEN VALLEY
COUNTRY INN

2 GOLDEN VALLEY

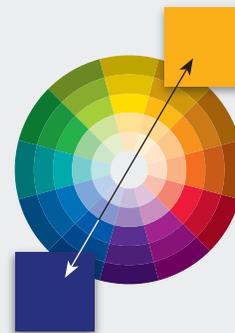
3 GOLDEN VALLEY

Use the opposite color

Here, a semi-abstract photo conveys D&T's style of architecture, but its blue/gray colors are too subdued for the logo. The solution is to use the opposite color.



Blue from the photo looks correct but doesn't convey the right character.

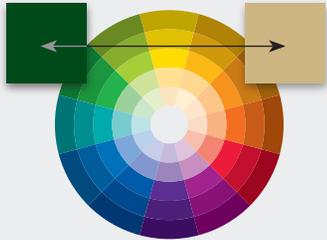


High-energy opposites

The photo is full of cold, corporate blues that don't convey the energetic character of the young design firm. The solution: Retain blue's influence by using its opposite, or *complement*, for the logo. Locate blue on the color wheel, then move straight across (left). Complementary colors have no undertones in common (unlike, for example, green and orange, which share yellow) and therefore have very high contrast and energy. Violet and yellow have the highest *value* (dark-light) contrast on the color wheel.

Design to the logo or other graphic

Fairweather Downs has used its logo more or less unchanged for five decades. That's a classic! The best thing to do in this case is design not to the photo but to the logo.



Green and beige are *secondary* colors, one cool, one warm.



Borrow the logo's characteristics

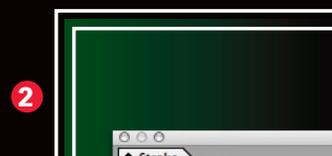
Double-line borders and scalloped corners of the logo are easy to transfer to the other sections and make a classic look. Because the logo determines the look, photos can come and go. Note the wide contrast of typestyle between Fairweather and DOWNS—script/Roman, small/large, lowercase/uppercase, yet similar line weights and excellent craftsmanship combine beautifully.



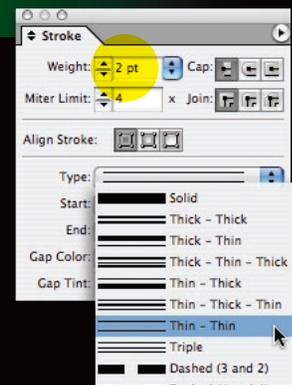
1

Fancy borders in InDesign

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2



3



. . . converts the single line to double. (3) In the Object>Corner Effects dialog, select Inverse Rounded, specify a Size (here 0p9) and click OK.

Article resources



11 12

3  4 GOLDEN VALLEY



13 14



14 15 16

Typefaces

- 1 (a-b) [Centaur SC & OsF](#)
a) 28.25 pt, b) 19.5 pt
- 2 [Vectora 55 Roman](#) | 6.5 pt
- 3 [Blackcurrent](#)
- 4 [ITC Bauhaus Bold](#)
- 5 [Helvetica Neue 85 Heavy](#) | 38 pt
- 6 [Helvetica Condensed Light](#) | 8.25 pt
- 7 [Sloop ScriptOne](#) | 22.5 pt
- 8 [Goudy Old Style](#) | 32.5 pt
- 9 [Clarendon Light](#) | 8.5 pt

Colors

- 11 C5 M15 Y55 K0
- 12 C50 M40 Y65 K50
- 13 C0 M35 Y100 K0
- 14 C0 M0 Y0 K100
- 15 C100 M0 Y100 K70
- 16 C15 M20 Y45 K0

Images

- 10 (a-c) [iStockphoto.com](#) | [a](#) [b](#) [c](#)

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Gaye McWade Associate publisher

Vincent Pascual Staff designer

Dexter Mark Abellera Staff designer

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[Print: \(Specify pages 1–10\)](#)



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Page Size: Fit to Page

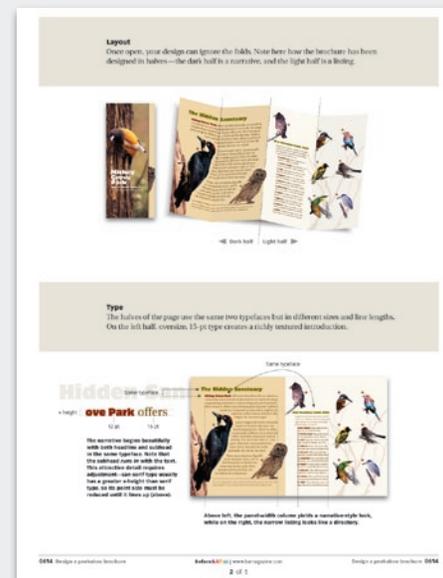


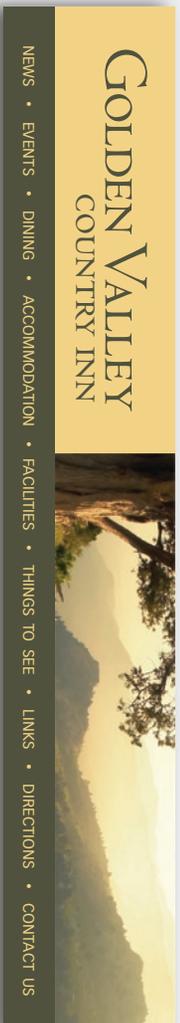
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Presentation format or
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For paper-saver format

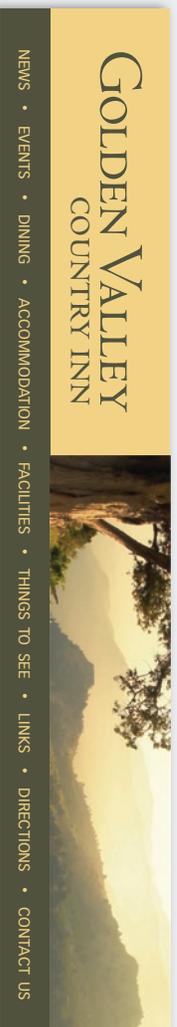
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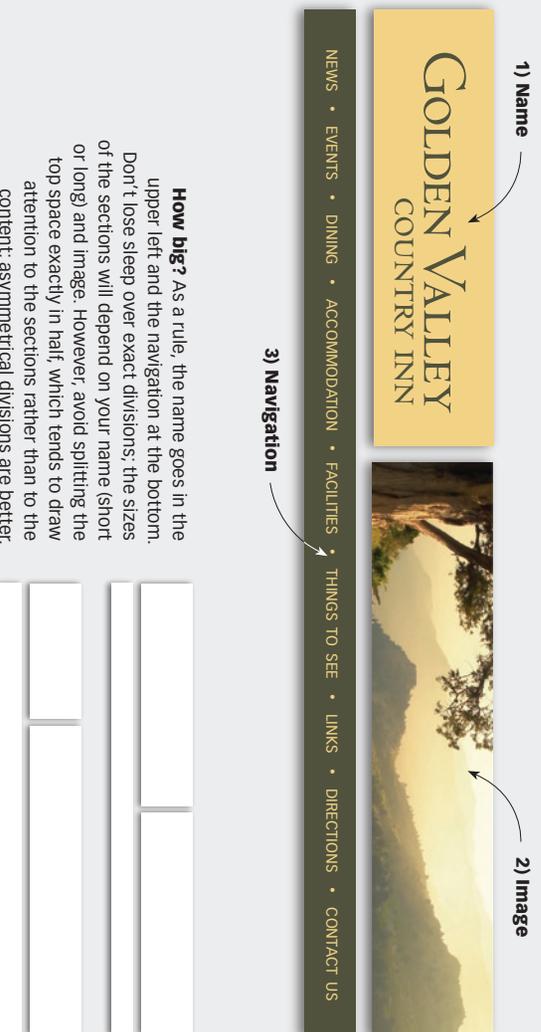
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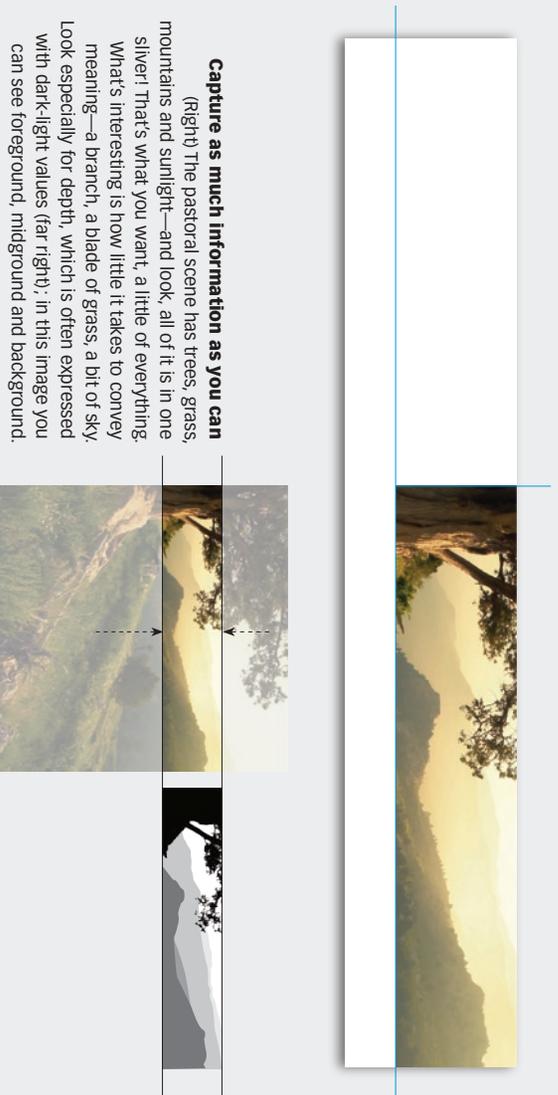
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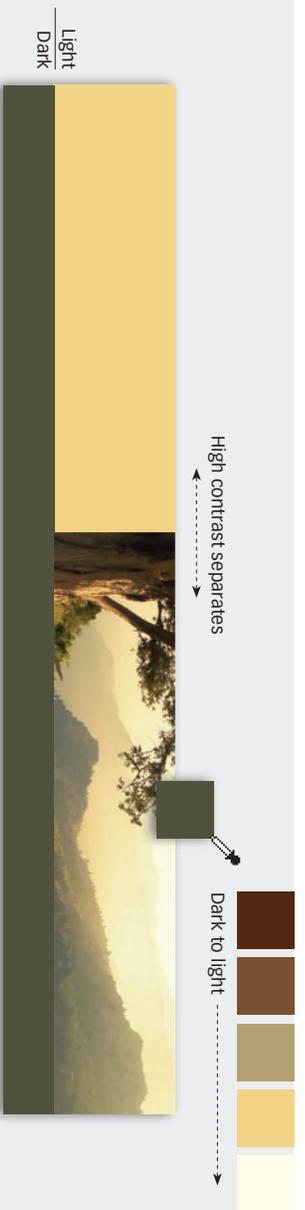


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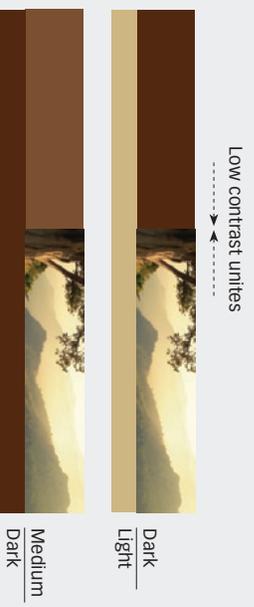
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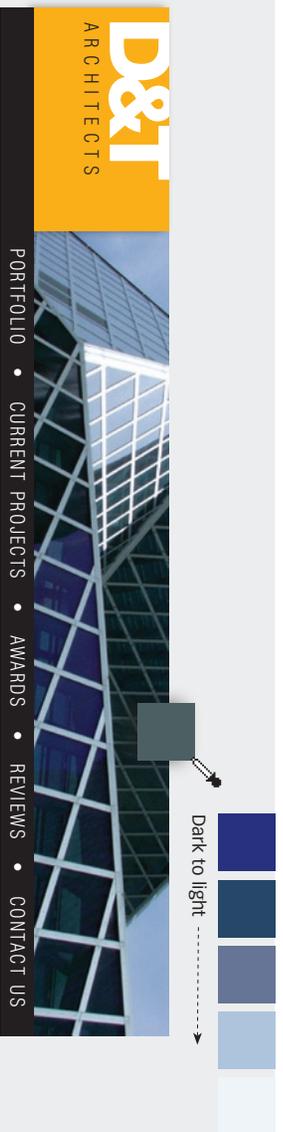


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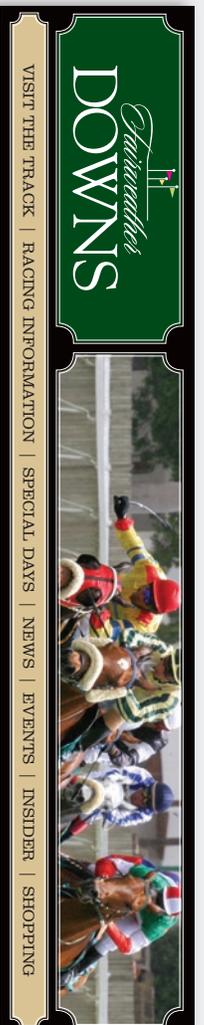
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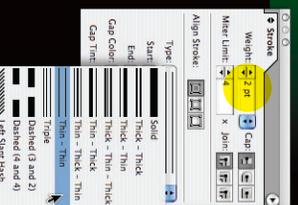
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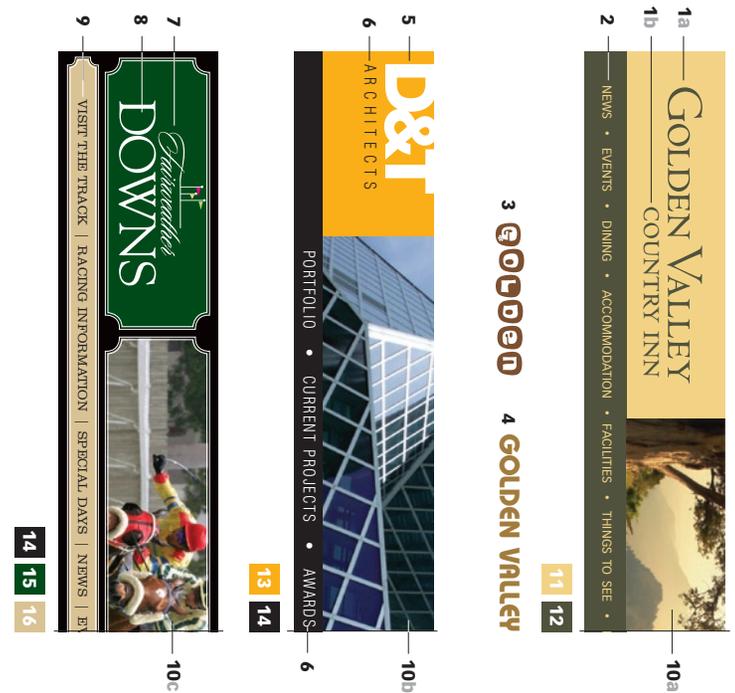


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Images

- 10 (a-c) istockphoto.com | a b c

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