

Professional Web Design

Volume 1

A large, stylized graphic of the letter 'D' with a small '1' inside it, rendered in a light orange color. The background features a network of white lines connecting circular nodes and several overlapping light orange curved shapes.

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1

Imprint

Copyright 2010 Smashing Media GmbH, Freiburg, Germany

Version: March 2010

ISBN: 978-3-943075-02-1

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ABOUT SMASHING MAGAZINE

[Smashing Magazine](#) is an online magazine dedicated to Web designers and developers worldwide. Its rigorous quality control and thorough editorial work has gathered a devoted community exceeding half a million subscribers, followers and fans. Each and every published article is carefully prepared, edited, reviewed and curated according to the high quality standards set in Smashing Magazine's own publishing policy. Smashing Magazine publishes articles on a daily basis with topics ranging from business, visual design, typography, front-end as well as back-end development, all the way to usability and user experience design. The magazine is — and always has been — a professional and independent online publication neither controlled nor influenced by any third parties, delivering content in the best interest of its readers. These guidelines are continually revised and updated to assure that the quality of the published content is never compromised.

ABOUT SMASHING MEDIA GMBH

[Smashing Media GmbH](#) is one of the world's leading online publishing companies in the field of Web design. Founded in 2009 by Sven Lennartz and Vitaly Friedman, the company's headquarters is situated in southern Germany, in the sunny city of Freiburg im Breisgau. Smashing Media's lead publication, Smashing Magazine, has gained worldwide attention since its emergence back in 2006, and is supported by the vast, global Smashing community and readership. Smashing Magazine had proven to be a trustworthy online source containing high quality articles on progressive design and coding techniques as well as recent developments in the Web design industry.

About this eBook

This e-book contains a selection of the best articles about professional Web design that have been published on Smashing Magazine in 2009 and 2010. The articles have been carefully edited and prepared for this PDF version; some screenshots and links were removed to make the book easier to read and print out.

This book presents guidelines for professional Web development, including communicating with clients, creating a road map to a successful portfolio, rules for professional networking and tips on designing user interfaces for business Web applications. The book shares expert advice for students and young Web designers, and it also helps you learn how to respond effectively to design criticism, use storytelling for a better user experience and apply color theory to your professional designs.

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10 Harsh Truths About Corporate Websites

Paul Boag

We all make mistakes running our websites. However, the nature of those mistakes varies depending on the size of your company. As your organization grows, the mistakes change. This post addresses common mistakes among large organizations.

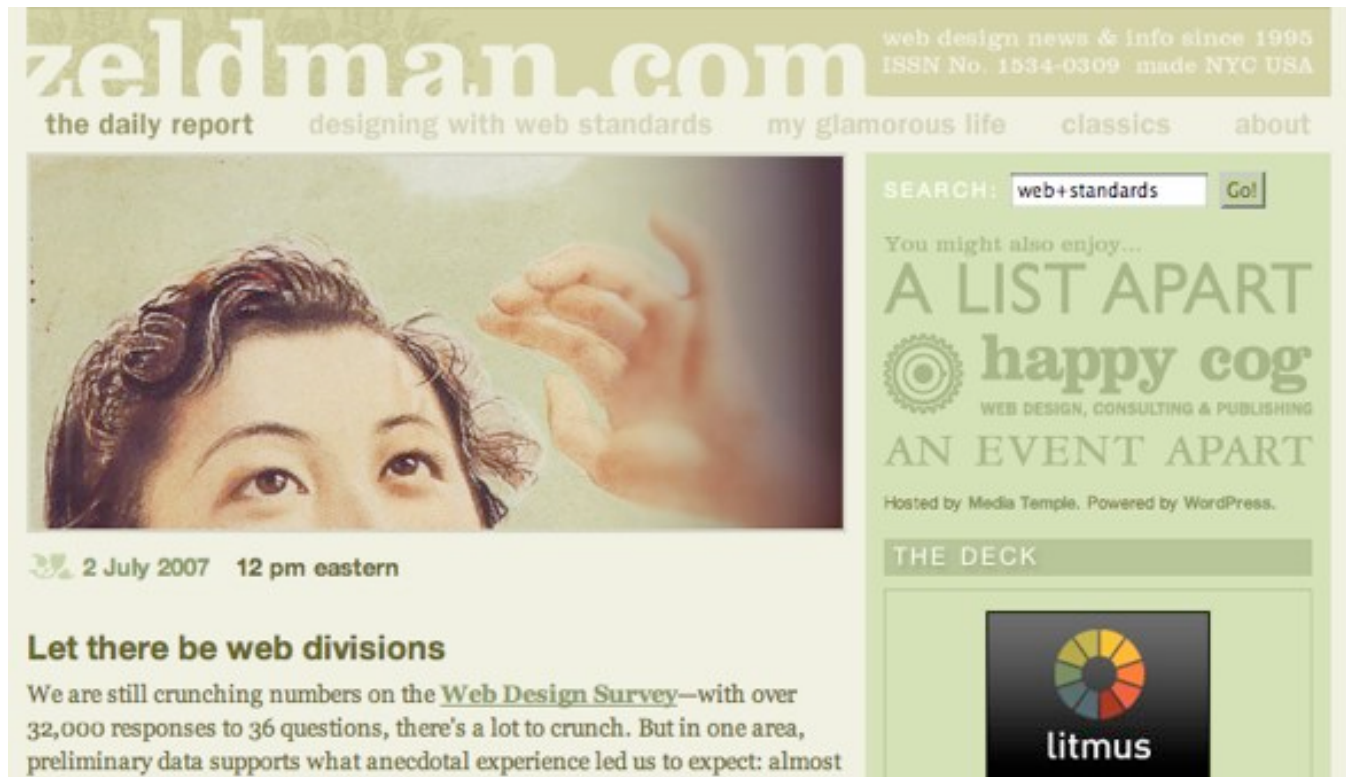
Most of the clients I work with are large organizations: universities, large charities, public sector institutions and large companies. Over the last 7 years, I have noticed certain recurring misconceptions among these organizations. This post aims to dispel these illusions and encourage people to face the harsh reality.

The problem is that if you are reading this post, you are probably already aware of these things. But hopefully this article will be helpful to you as you convince others within your organization. In any case, here are our 10 harsh truths about websites of large organizations.

1. You Need A Separate Web Division

In many organizations, the website is managed by either the marketing or IT department. However, this inevitably leads to a turf war, with the website becoming the victim of internal politics.

In reality, pursuing a Web strategy is not particularly suited to either group. IT may be excellent at rolling out complex systems, but it is not suited to developing a friendly user experience or establishing an online brand.



Zeldman urges organisations to create a separate web division.

Marketing, on the other hand, is little better. As Jeffrey Zeldman puts it in his article Let there be Web divisions:

The Web is a conversation. Marketing, by contrast, is a monologue... And then there's all that messy business with semantic markup, CSS, unobtrusive scripting, card-sorting exercises, HTML run-throughs, involving users in accessibility, and the rest of the skills and experience that don't fall under Marketing's purview.

Instead, the website should be managed by a single unified team. Again, Zeldman sums it up when he writes:

Put them in a division that recognizes that your website is not a bastard of your brochures, nor a natural outgrowth of your group calendar. Let there be Web divisions.

2. Managing Your Website Is A Full-Time Job

Not only is the website often split between marketing and IT, it is also usually under-resourced. Instead of there being a dedicated Web team, those responsible for the website are often expected to run it alongside their “day job.” When a Web team *is* in place, it is often over-stretched. The vast majority of its time is spent on day-to-day maintenance rather than longer-term strategic thinking.

This situation is further aggravated by the fact that the people hired to “maintain” the website are junior members of the staff. They do not have the experience or authority to push the website forward. It is time for organizations to seriously invest in their websites by hiring full-time senior Web managers to move their Web strategies forward.

3. Periodic Redesign Is Not Enough

Because corporate websites are under-resourced, they are often neglected for long periods of time. They slowly become out of date with their content, design and technology.

Eventually, the website becomes such an embarrassment that management steps in and demands that it be sorted. This inevitably leads to a complete redesign at considerable expense. As I point out in the Website Owners Manual, this a flawed approach. It is a waste of money because when the old website is replaced, the investment put into it is lost, too. It is also tough on finances, with a large expenditure having to be made every few years.

The screenshot shows the 'A List Apart' website interface. On the left is a vertical sidebar with the site's logo 'A LIST apart' and the tagline 'FOR PEOPLE WHO MAKE WEBSITES'. A circular badge indicates 'No. 206'. The main navigation bar at the top includes links for 'ARTICLES', 'TOPICS', 'ABOUT', 'CONTACT', 'CONTRIBUTE', and 'FEED'. The date 'OCTOBER 24, 2005' is displayed. The article title is 'Good Designers Redesign, Great Designers Realign' by CAMERON MOLL. Below the title, it says 'Published in: Brand Arts, Graphic Design' and provides a link to 'Discuss this article'. The article text begins with 'Halfway through 2004, I openly predicted incessant redesigning would become somewhat cessant by the same year's end:'. A quote follows: 'Forward thinkers understand content is still king and focus on such while deploying minimal upgrades, rather than relying on skillful makeovers that gain short-lived traffic spurts following award listings but offer downright weak content.' To the right of the text is a watercolor illustration of a polar bear. At the bottom of the article text, it says 'How wrong I was. Apparently the Incessant Redesign is far from extinction.' On the right side of the page, there is a 'Search ALA' box with a 'go' button and a checkbox for 'Include discussions'. Below this is a 'Topics' section with links for Code, Content, Culture, Design, Process, and User Science. At the bottom right is a 'Snapshot' section with a paragraph of text.

Cameron Moll encourages web designers to realign their website rather than redesign.

A better way is continual investment in your website, allowing it to evolve over time. Not only is this less wasteful, it is also better for users, as pointed

out by Cameron Moll in his post [Good Designers Redesign, Great Designers Realign](#).

4. Your Website Cannot Appeal To Everyone

One of the first questions I ask a client is, “Who is your target audience?” I am regularly shocked at the length of the reply. Too often, it includes a long and detailed list of diverse people. Inevitably, my next question is, “Which of those many demographic groups are most important?” Depressingly, the answer is usually that they are all equally important.

The harsh truth is that if you build a website for everyone, it will appeal to no one. It is important to be extremely focused about your audience and cater your design and content to it. Does this mean you should ignore your other users? Not at all. Your website should be accessible by all and not offend or exclude anybody. However, the website does need to be primarily aimed at a clearly defined audience.

5. You Are Wasting Money On Social Networking

I find it encouraging that website managers increasingly recognize that a Web strategy is more than running a website. They are beginning to use tools such as Twitter, Facebook and YouTube to increase their reach and engage with new audiences. However, although they are using these tools, too often they do so ineffectively. Tweeting on a corporate account or posting sales demonstrations on YouTube misses the essence of social networking.



Microsoft dramatically improved its image among the development community by allowing Microsoft staff to speak out via the Channel 9 website.

Social networking is about people engaging with people. Individuals do not want to build relationships with brands and corporations. They want to talk to other people. Too many organizations throw millions into Facebook apps and viral videos when they could spend that money on engaging with people in a transparent and open way.

Instead of creating a corporate Twitter account or indeed even a corporate blog, encourage your employees to start Tweeting and blogging themselves. Provide guidelines on acceptable behavior and what tools they need to start engaging directly with the community connected to your products and services. This demonstrates not only your commitment to the community but also the human side of your business.

6. Your Website Is Not All About You

Where some website managers want their website to appeal to everybody, others want it to appeal to themselves and their colleagues. A surprising number of organizations ignore their users entirely and base their websites entirely on an organizational perspective. This typically manifests itself in inappropriate design that caters to the managing director's personal preferences and contains content full of jargon.

A website should not pander to the preferences of staff but should rather meet the needs of its users. Too many designs are rejected because the boss “doesn't like green.” Likewise, too much website copy contains acronyms and terms used only within the organization.

7. You're Not Getting Value From Your Web Team

Whether they have an in-house Web team or use an external agency, many organizations fail to get the most from their Web designers. Web designers are much more than pixel pushers. They have a wealth of knowledge about the Web and how users interact with it. They also understand design techniques, including grid systems, white space, color theory and much more.



Treating designers as pixel pushers wastes their design experience: post from Twitter complaining about being a pixel pusher

It is therefore wasteful to micro-manage by asking them to “make the logo bigger” or to “move that 3 pixels to the left.” By doing so, you are reducing their role to that of a software operator and wasting the wealth of experience they bring.

If you want to get the maximum return on your Web team, present it with problems, not solutions. For example, if you’re targeting your website at teenage girls, and the designer goes for corporate blue, suggest that your audience might not respond well to that color. Do not tell him or her to change it to pink. This way, the designer has the freedom to find a solution that may even be better than your choice. You allow your designer to solve the problem you have presented.

8. Design By Committee Brings Death

The ultimate symbol of a large organization's approach to website management is the committee. A committee is often formed to tackle the website because internal politics demand that everybody has a say and all considerations be taken into account. To say that all committees are a bad idea is naive, and to suggest that a large corporate website could be developed without consultation is fanciful. However, when it comes to design, committees are often the kiss of death.



Design by committee leads to design on the fly.

Design is subjective. The way we respond to a design can be influenced by culture, gender, age, childhood experience and even physical conditions (such as color blindness). What one person considers great design could be hated by another. This is why it is so important that design decisions be

informed by user testing rather than personal experience. Unfortunately, this approach is rarely taken when a committee is involved in design decisions.

Instead, designing by committee becomes about compromise. Because committee members have different opinions about the design, they look for ways to find common ground. One person hates the blue color scheme, while another loves it. This leads to designing on the fly, with the committee instructing the designer to “try a different blue” in the hopes of finding middle ground. Unfortunately, this leads only to bland design that neither appeals to nor excites anyone.

9. A CMS Is Not A Silver Bullet

Many of the clients I work with have amazingly unrealistic expectations of CMS (content management systems). Those without one think it will solve all of their content woes, while those who have one moan about it because it hasn't!

It is certainly true that a CMS can bring a lot of benefits. These include:

- reducing the technical barriers of adding content,
- allowing more people to add and edit content,
- facilitating faster updates,
- and allowing greater control.

However, many CMS are less flexible than their owners would like. They fail to meet the changing demands of the websites they manage. Website managers also complain that their CMS is hard to use. However, in many cases, this is because those using it have not been adequately trained or are not using it regularly enough.

Finally, a CMS may allow content to be easily updated, but it does not ensure that content *will* be updated or even that the quality of content will be acceptable. Many CMS-based websites still have out-of-date content or poorly written copy. This is because internal processes have not been put in place to support the content contributors.

If you look to a CMS to solve your website maintenance issues, you will be disappointed.

10. You Have Too Much Content

Part of the problem with content maintenance on large corporate websites is that there is too much content in the first place. Most of these websites have “evolved” over years, with more and more content having been added. At no stage has anybody reviewed the content and asked what could be taken away.

Many website managers fill their website with copy that nobody will read. This happens because of:

- **A fear of missing something:**

By putting everything online, they believe users will be able to find whatever they want. Unfortunately, with so much information available, it is hard to find anything.

- **A fear users will not understand:**

Whether from a lack of confidence in their website or in their audience, they feel the need to provide endless instruction to users. Unfortunately, users never read this copy.

- **A desperate desire to convince:**

They are desperate to sell their product or communicate their message, and so they bloat the text with sales copy that actually conveys little valuable information.

Steve Krug, in his book *Don't Make Me Think*, encourages website managers to “Get rid of half the words on each page, then get rid of half of what’s left.” This will reduce the noise level on each page and make the useful content more prominent.

Conclusions

Large organizations do a lot right in running their websites. However, they also face some unique challenges that can lead to painful mistakes. Resolving these problems means accepting that mistakes have been made, overcoming internal politics and changing the way you control your brand. Doing so will give you a significant competitive advantage and allow your Web strategy to become more effective over the long term.

Portfolio Design Study: Design Patterns And Current Practices

Vitaly Friedman

Following the requests of our readers, we have carefully selected dozens of design and Web development agencies, analyzed their portfolio websites and identified popular design patterns. The main goal of the study was to provide freelancers and design agencies with useful pointers for designing their own portfolio.

We have brainstormed on the most important design issues and asked designers across the globe what decisions they often have to make when designing a portfolio website. We also asked designers what questions they would like answered or analyzed in our case study.

In the end, we came up with a bag of 40 solid portfolio-related questions – sorted, grouped and ranked according to importance. We searched for a good mix of established design agencies and well-designed portfolio websites of small and large agencies.

Finally, we created a questionnaire of 40 questions and went through the websites of all of these design agencies, noticing design patterns and filling out our quite lengthy forms. Overall, the study took over 75 hours to prepare.

This article presents the initial results of our big portfolio design study. Below, we discuss the visual design, structure, layout and navigation of portfolio websites. We also get into the design details of every single page, including the about, clients, services, portfolio, workflow and contact pages.

Of course, you do not necessarily have to follow the findings presented here; rather, get from them a general idea of what other portfolios look like, and then come up with something of your own that is usable, distinctive and memorable. We thank Mark Nutter for helping us gather data for this study.

Light vs. Dark Design

A general question that comes up often is whether to design a visually appealing dark website (that is, use big bold typography and vivid colors to give the user a colorful and memorable experience) or a softer lighter website (one that has a simple structure and clean typography).

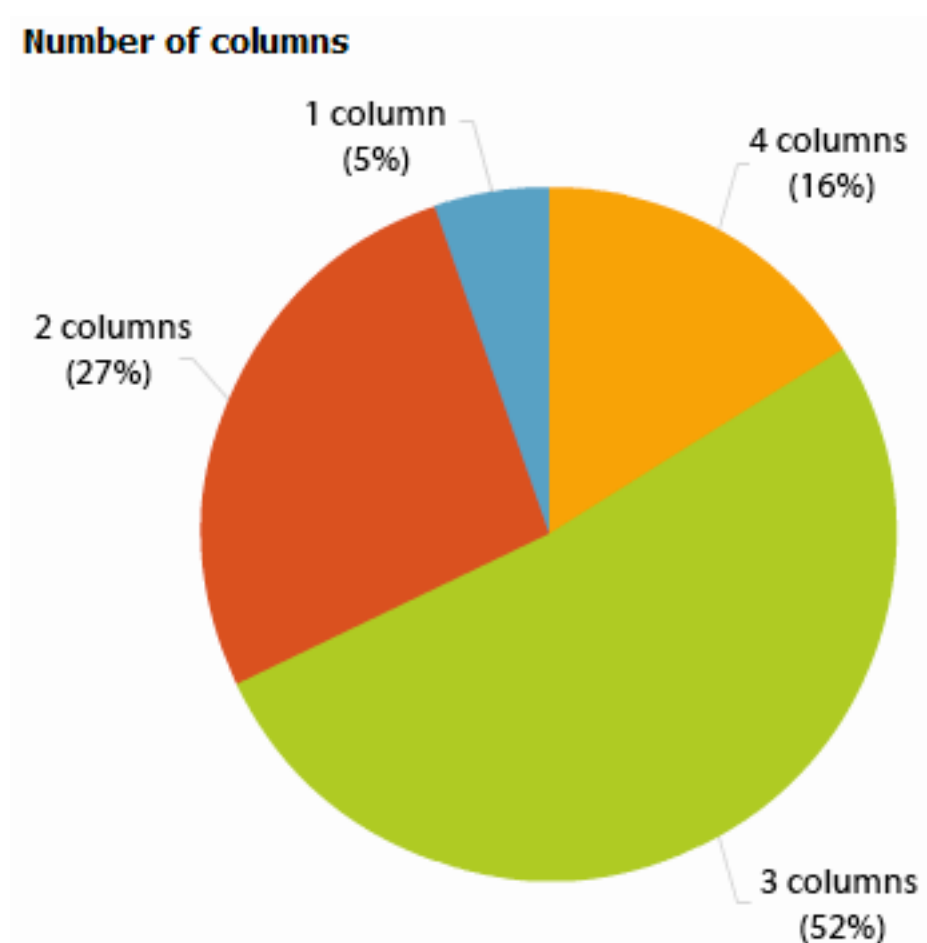
Surprisingly, according to our studies:

- 82% of portfolio websites have a light design with neutral calm colors. The backgrounds of these websites are generally a light shade of gray or yellow, rather than pure white.
- 29% of portfolio websites have vibrant, striking colors.
- Dark websites are much more likely to have big typography and strong visuals.

Of course, picking a dark or light design depends strongly on your personal approach and individual goals for the portfolio. Saying that the “trend” strongly favors light designs would be inaccurate because each type serves its purpose in its particular context.

How Many Columns?

Interestingly, many of the portfolio websites we researched tend to vary the number of columns between sections. Client and about pages usually have two columns, while front pages often have three to four columns and present the most important sections of the website in a compact overview. In fact, we see pages getting more and more columns: every sixth portfolio website we saw has at least one page with four columns.



According to our study, few websites risk experimenting with so-called out-of-the-box layouts, or navigation like JavaScript scrolling or other kinds of original layouts. Most portfolios have traditional block-style layouts, with two

to three clearly separated columns and a simple, convenient navigation menu.

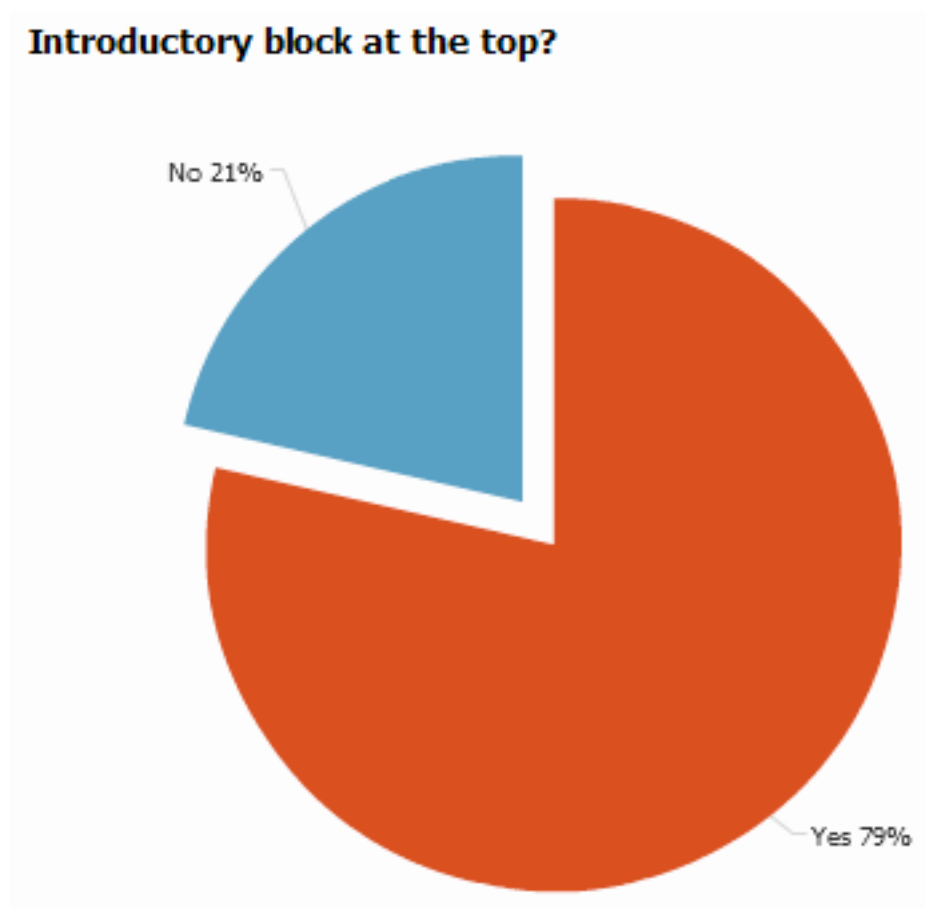


carrot creative has an original one-page layout with JavaScript-scrolling navigation, which is unusual and memorable but not necessarily intuitive.

Also, most portfolio websites consist of multiple, detailed pages, with relatively deep sub-sections. Minimalist one-page portfolios are rarely encountered: only 5.4% of the portfolio websites we saw have simple and minimalist designs (namely, Neutron Creations, Fish Marketing and 80/20).

3. Introductory Block On Top?

Portfolio websites commonly have a large introductory block in the header of the page, essentially a short friendly statement about what the agency offers and what advantages a customer will gain by using its services. The block will usually blend vivid imagery with big typography. It conveys both the company's overall image and the personal tone of the agency's staff, making it equally professional and friendly. Such blocks usually appear immediately below the logo on the front page.



According to our study, 79% of portfolio websites have some kind of an introductory block in their upper region. We noticed, though, that some portfolios forgo an introductory block in favor of showcasing their recent

projects (concentric studio, HUGE inc. and Wishingline being examples). For such designs, a small “About us” block is placed somewhere else on the page, often below the fold.



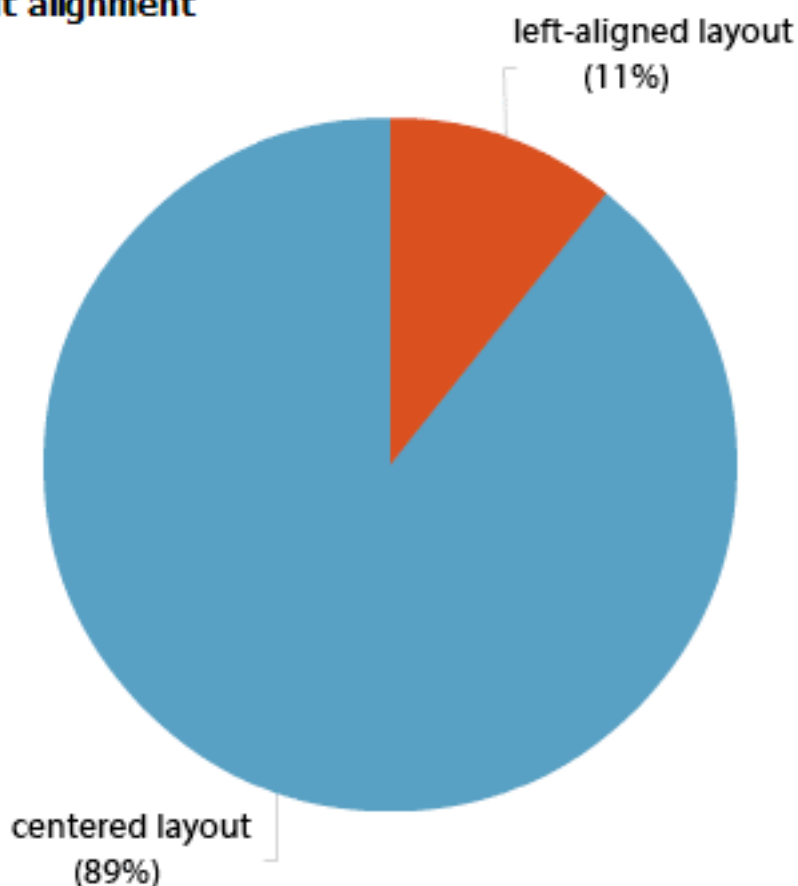
45royale Inc. has friendly introductory text on its front page. It communicates that the website belongs to a Web design studio that is located in Canton, Georgia and that creates clean, unique and usable websites and Web applications.

4. Layout Alignment

Back in '90s, website layouts were traditionally left-aligned, with either vertical navigation in the left sidebar or horizontal navigation near the head. With growing adoption of wide-screen displays, this has changed. More and more designers are horizontally centering their layouts so that the passive white space around the page balances the layout. We did notice a trend towards more original, even right-aligned, layouts at the beginning of the

year, but not a single portfolio in our current survey has a right-aligned layout.

Layout alignment



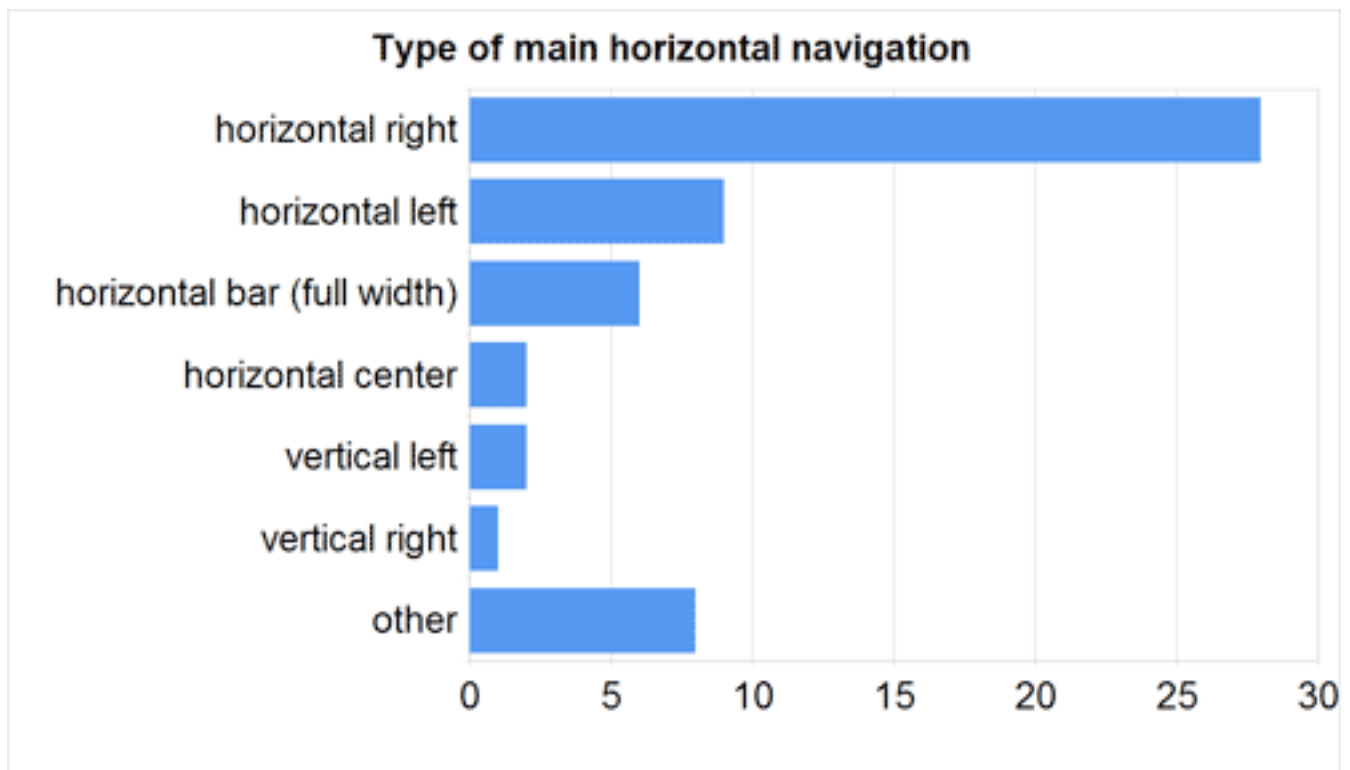
According to our study,

- no portfolio layouts are right-aligned,
- 89% of portfolio layouts are horizontally centered,
- the rest have either original adaptive layouts (Method and Carrot Creative), a vivid background image that fills the remaining screen space (Duoh) or just left it empty (e.g. Ideo, maybe.for.you and Area17) – of course, you will see the remaining screen space only if your display has a wide-screen resolution.

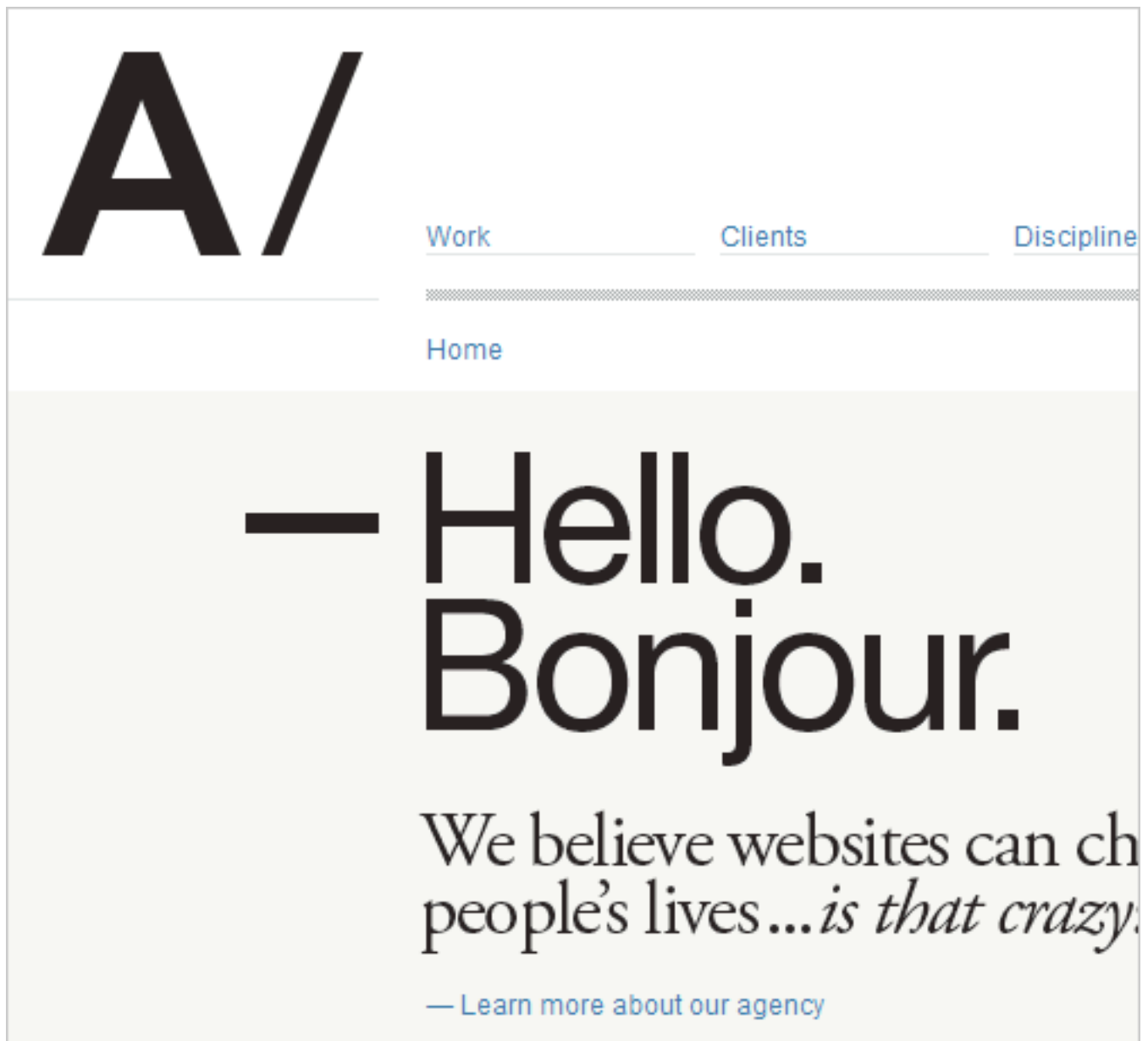
5. Navigation Alignment

Where to put the main navigation in the layout? The question isn't trivial and often leads to a debate among designers. Surprisingly, our study revealed that most portfolio designers place the main navigation in the upper-right corner of the layout. In fact:

- 80% of portfolios have large horizontal navigation,
- 51% of websites have horizontal navigation with right-aligned elements (e.g. Concentric Studio, Mark Boulton Design)
- 16.4% have horizontal navigation with left-aligned elements (e.g. Squared Eye, Adaptd, BarbarianGroup),
- 11% have full-width horizontal navigation with large clickable elements (e.g. buffalo, SimpleBits).



Vertical navigation is rarely used, and other approaches (such as horizontal navigation at the bottom of the page) are found on unconventional out-of-the-box layouts, though still uncommon.



Area17 has a left-aligned layout with left-aligned navigation. Each navigation element is a fairly large clickable block element.

6. Search Box Design

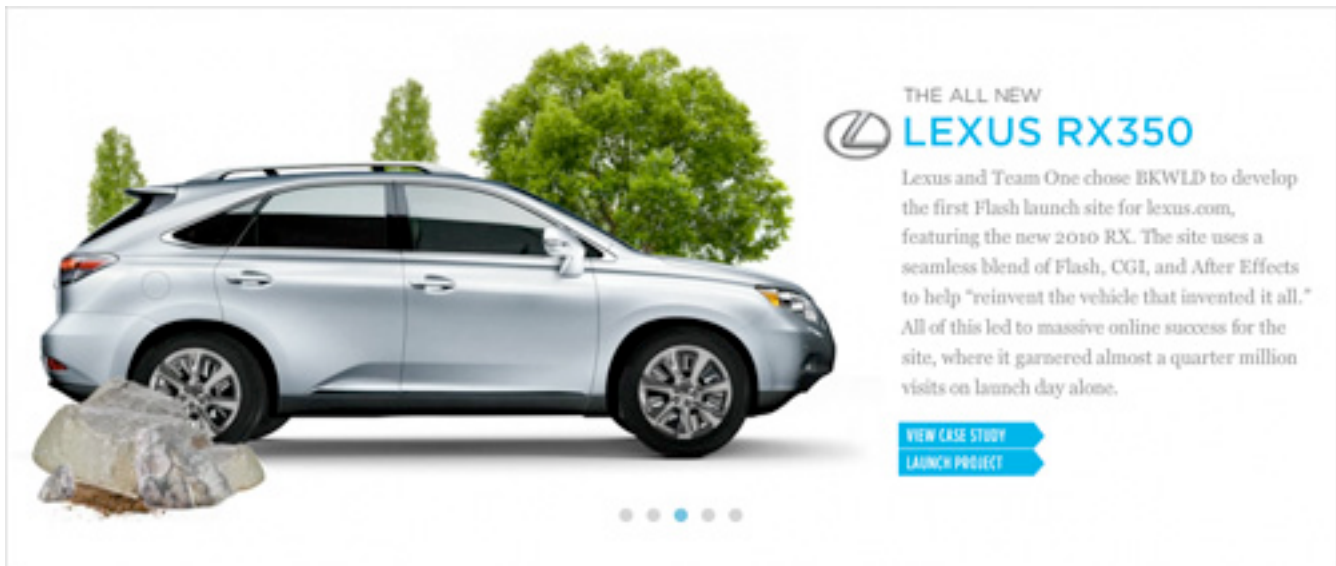
While many portfolio websites are quite small, presenting visitors with only some general information about the studio and its design process, some portfolios go the length and present a variety of case studies, a blog and detailed information about its every major project. In general, if a website contains a lot of information, search functionality would very likely benefit some visitors to the website. As it turns out, very few companies integrate search functionality into their website.

- 89% of the portfolio websites we studied have no search functionality,
- Only 11% of websites have a search box, usually a simple, clean one. Most of the owners of these portfolios have a blog that they update regularly (including pod1, OmniTI, fortyseven media, Ideo, Viget).

7. Flash Elements

Flash, which is an established technique for rich interactive design, seems to be losing popularity among Web designers — at least among designers of portfolio websites. The reason is probably that certain Flash effects can be replaced by advanced JavaScript techniques, which are often available from popular JavaScript libraries as easy-to-use plug-ins.

Slideshows, animation effects and transition effects can now be created with JavaScript solutions that are lightweight, quicker and much easier. Rich Flash animation and video effects are being replaced with simpler, subtler JavaScript techniques. Flash is still sometimes used, though — for instance, for dynamic text replacement.



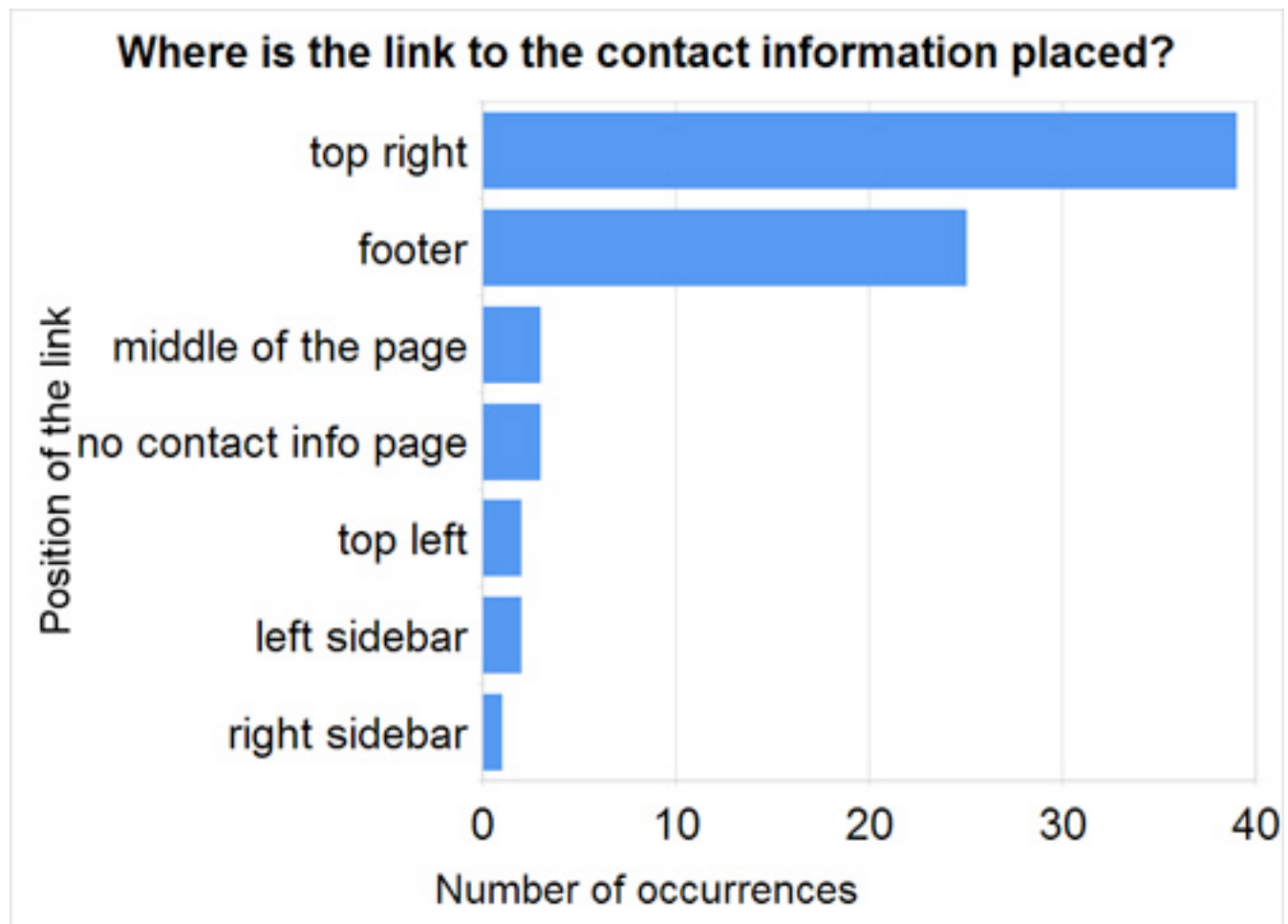
BKWLD is one of the few portfolios in our study that uses Flash heavily throughout the website.

In our study, only 3.7% of portfolio websites used Flash heavily (notably, Lift Interactive, Bkwld, and others, but mainly for slideshows and presentations). The reason is very probably because we did not include any interactive motion design agencies, Flash design studios or video production studios in our study.

8. Where To Put Contact Information?

One important objective of our study was to understand how designers generally convey information about contact options. Do visitors have to click on a “Contact us” button to get in touch with a design agency? Or is contact information placed prominently at the top of the page? Or do most designers put contact information in the footer – the place where most users are expecting it anyway?

The websites we analyzed put contact information in almost every area of the page: top, right, left, bottom, even the middle of the page. But we also noticed some interesting patterns. Note that we were interested in a) where the link to the “Contact us” page is and b) where the actual contact information is positioned.

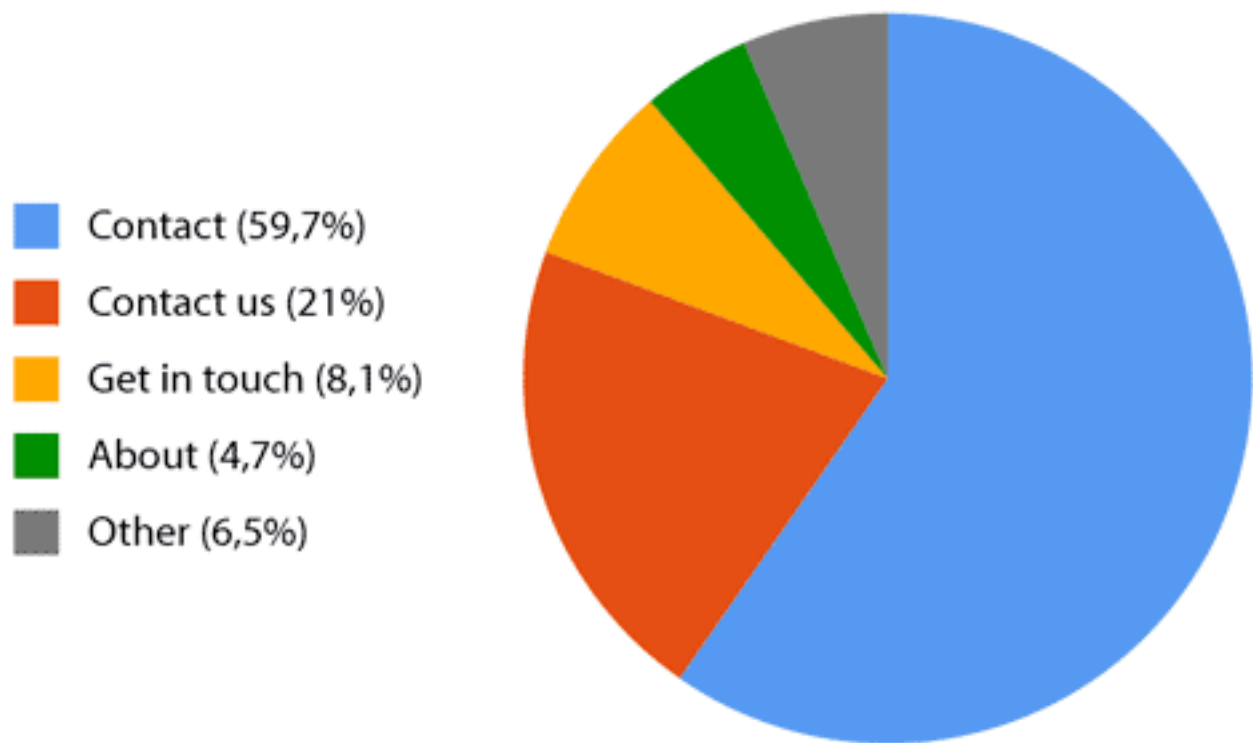


It turns out that:

- Only 12.7% of websites display a phone number in the header of the page (e.g. Things That Are Brown, Headscape, Clearleft and Concentric Studio),

- Only 9.1% of websites display their email address in the header of the page (e.g. buffalo, Kyan media),
- A postal address usually isn't displayed at all (54.5%) or else is placed in the footer (40%) or upper area of the website (5.4%),
- A “contact” link usually appears in the upper-right corner (71%) and/or the footer (45.4%),
- “Contact” (59.7%) and “Contact us” (21%) are most popular wordings for the link to the contact page.

Wording for the link to the contact page



9. “About Us” Page

The about page is used on portfolio websites to present the members of the team, explain the philosophy of the agency and prove the company’s expertise and professionalism. The page gives the design studio a personal touch and — if designed properly — elicits the trust of potential customers.

w/s Weightshift ART DIRECTION, DESIGN & CODE

DESIGN A CATALOGUE OF WORK | ODDS & ENDS PRESS, WRITING, SPEAKING | MEMO NOTES FROM THE FIELD | **ABOUT** PERTINENT INFORMATION | CONTACT 37° 77' N, 122° 40' W

Nice to meet you.

Select Client List

STUDIOS

- Behavior
- Euro RSCG
- Happy Cog
- mStoner
- Patrick Design
- Tuft+Co

INTERNET

- Dawdle
- Gapers Block
- Heekya
- Humanized
- Mozilla
- PostXPXMail
- Wordpress

ORGANIZATIONS

- AIGA
- DIY Trunk Show
- Golden Apple

INDIVIDUALS

- Christopher Barrett
- Cinnamon Cooper
- Francesca Tallone
- Ron Wu Photography

Studio. Weightshift is a small person-driven studio in San Francisco, CA and led by Naz Hamid. The studio encompasses a wide range and variety of work, never limiting itself to one kind of client or type of work. Recently, specialties include interactive projects geared towards building social communities and groups, user interface design and infographics.

Naz Hamid

Naz Hamid got his hands dirty, literally and virtually, by delving into various forms of design for the past eight years, before focusing on interactive, web, and user interface design. Naz worked for dot-coms in their first heyday, but saw the light and switched to working solo and with small teams — a practice that allowed him to work with a wide variety of clients and design studios. Naz has spoken about design for AIGA, Speak Up, and South by Southwest.

The way we work. At the studio, short-term solutions are not looked at favourably — piecemeal and patchwork are never good answers. Long-term goals, an overarching strategy for user experience and favourable results for both client and audience are the end goal. We thrive on producing quality and giving you the best. “Do it once, do it right.”

Jen Schuetz

Jen Schuetz is a long-time veteran of the creative industry having worked in advertising agencies, design and photography studios both big and small. Her painstaking attention to detail and uncanny ability to spot mistakes before anyone else makes her highly valued in the industry. She is primarily a quality assurance checker and proofreader, but also performs content management, production work, and digital and photo asset management. She works in tandem with the studio but also fields her own clients.

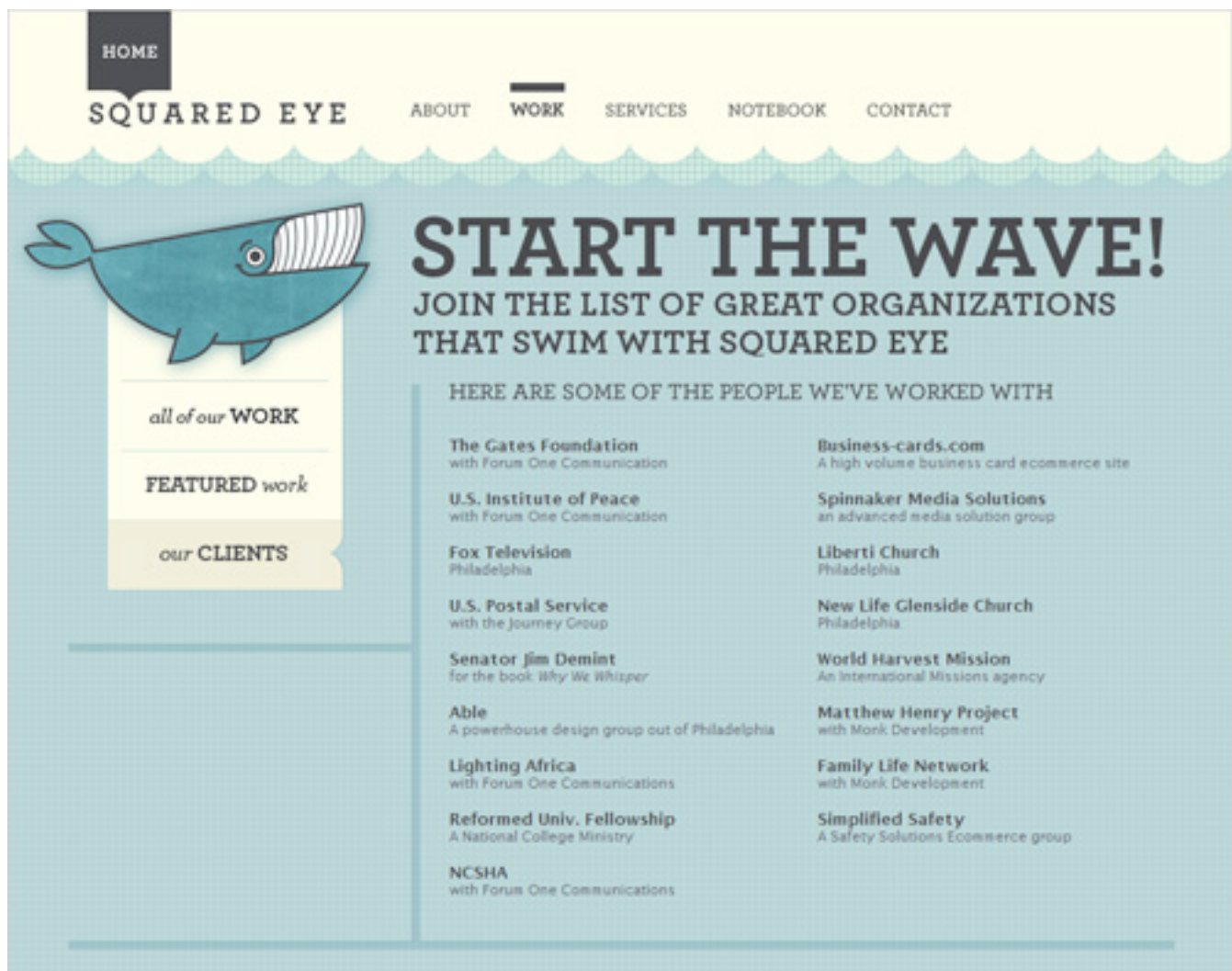
Weightshift.com’s “About us” page shows team members and describes who they are.

An about page is clearly a must for portfolios: 89% of those we analyzed included a link to the page in their main navigation (exceptions include 31three and Huge Inc and others).

The level of detail you use to describe your agency is up to you. 59.1% of about pages we surveyed have no sub-pages and offer visitors a brief, compact overview. Photos of team members, their personal information and information about the design process are very common on such pages. The tone of the main copy is usually informal, friendly and sometimes even funny. The most popular wordings for the link to the about page is “About” (43.6%), “About us” (27.3%) and “Who we are” (7.2%).

10. Client Page

One of the surest signs of professionalism and a good reputation in the industry is a solid list of clients with whom your company has worked. Of course, the more prominent the companies in the list, the more likely potential customers will turn their attention to you. In our experience, many customers seek out a client list, case studies, and testimonials when searching for a design agency. So we were surprised to find only a few agencies that have a standalone page listing their clients.



The client list on Squared Eye lists every important client this company has worked with. With names such as the Gates Foundation, the US Institute of Peace, Fox Television and the US Postal Service, the company certainly seems trustworthy.

Of the portfolios we analyzed, only 47.2% have a client page (either as a standalone page or part of a portfolio page). In most cases, clients are represented by their logos, which are often linked to detailed case studies that discuss the work done by the agency and client testimonials. The most popular wording for the link to this page is “Our clients” (46.1%), “Clients” (39.6%) or “Client list” (15.4%).

11. Services Page

Given that visitors usually come to such websites because they are looking for services, validating their search with clear introductory text on the front page or with a standalone services page is reasonable. Potential clients usually have a pretty good understanding of what they are looking for (motion design, print design, Web design, CD/DVD jacket design, etc.), so putting your major offerings on the services page is a good idea.

Unsere Leistungen im Überblick

Wir betreuen Ihre Projekte. Als Ansprechpartner für Ihre Projekte bieten wir Ihnen eine Rundum-Versorgung - von Projektbeginn bis Projektabschluss - und halten Sie jederzeit auf dem Laufenden. Wir unterstützen Sie bei der Planung, beraten Sie und übernehmen für Sie die Konzeption Ihres Vorhabens. Unsere Kompetenzen und Leistungen umfassen: Erstellung von Logos, Entwicklung von Corporate Designs, Gestaltung Ihrer Printprodukte, bedienerfreundliches Webdesign und moderne Webentwicklung.

Beratung

Erst zuhören - dann reden.
Wir beraten Sie bei Ihren ganz speziellen Aufgabenstellungen und finden gemeinsam mit Ihnen die beste Lösung für Ihr Vorhaben. Der ständige Dialog ist sehr wichtig für eine gut funktionierende Kommunikation - wir verstehen uns deshalb auch als Zuhörer und Berater - denn es geht hier um Sie und um Ihr erfolgreiches Projekt.



Konzeption

Nur wer gut plant kann auch erfolgreich sein.
Seit knapp zehn Jahren entwickeln wir konzeptionsstarke Websites. Dabei ist es egal, ob es sich um eine kleine Flashanwendung, Firmenpräsentationen oder komplexe Internetportale handelt. Ein gut durchdachtes Konzept ist der Garant für eine optimale Umsetzung.



Gestaltung

Wir machen Gutes schöner.
Die Gestaltung hat für uns einen hohen Stellenwert, denn sie ist das Erste und Nachhaltigste, was dem Betrachter ins Auge fällt. Egal ob es sich um reine Logoerstellung, Corporate Designs oder komplexe Website-Layouts handelt - wir gestalten aus Leidenschaft. Lassen Sie sich von unseren [Referenzen](#) überzeugen.



Webdesign

Gestaltung und Bedienbarkeit im Einklang.
Wir gestalten Ihren Internetauftritt unter Berücksichtigung Ihrer Vorgaben oder nach Ihrem Corporate Design. Außerdem beachten wir dabei immer die modernsten Erkenntnisse und Usability-Richtlinien. Wir bilden uns ständig fort und informieren uns über aktuelle Trends und Prognosen zum Thema Webdesign. Auch die technische Umsetzung wird schon bei der Gestaltung berücksichtigt - somit ist ein reibungsloser Ablauf Ihres Projektes gewährleistet.



Webentwicklung

Erstellung von Websites am Puls der Zeit.
Wir erstellen Ihre Website nach aktuellen Empfehlungen des [W3C](#) - das garantiert Ihnen, dass Ihre neue Website schnell, möglichst barrierefrei und optimal für Suchmaschinen aufbereitet ist. Außerdem verwenden wir ein lizenzfreies [Content Management System \(MOOx\)](#) zur einfachen Pflege Ihrer Website-Inhalte. Sollten Sie zusätzlich Online-Werbemittel, Flashgames oder komplexe Webanwendungen benötigen - [sprechen Sie uns an](#).



Suchmaschinenoptimierung

Suchen und gefunden werden.
Je nach Website und Aufgabenstellung spielt die Suchmaschinenoptimierung eine sehr wichtige Rolle. Die Optimierung der Website ist ein komplexes Thema - um beste Voraussetzungen für eine gute Platzierung zu schaffen, berücksichtigen wir dies bereits während der Umsetzung. Wir unterstützen Sie z.B. schon bei der Aufbereitung Ihrer Inhalte und wählen mit Ihnen zusammen aussichtsreiche Suchwort-Kombinationen aus.



Singalfeuer's services page explains what the company offers very concisely. Icons and small illustrations are used to good effect.

67.2% of the portfolios we looked at have a standalone services page of some kind. The rest put their information on the about page or the front page. The services pages sometimes have sub-pages (35.1%), but in most cases the single page is quite long and detailed.

Linking your portfolio page to your services page is definitely a good idea because it bridges theory and practice and shows exactly what your agency is capable of. The most popular wording for links to such pages is “Services” or “Our Services” (75.7%), followed by “What we do” (10.8%).

12. Portfolio Page

Potential customers obviously want to see what a design agency is capable of. Does its style match theirs? What aesthetic does it communicate for visual design, typography and usability? Do its designs feel intuitive and look pleasant? These are the questions potential customers want answered when they become interested in a design agency. So, a solid showcase of previous work could close the deal and convince the customer to contact the agency.

← Previous Case: [JetBlue Airways](#)Next Case: [Scholastic](#) →

The Science of Publishing

How do you transform a companion property into a cherished online resource?

SCIENTIFIC
AMERICAN



SERVICES UTILIZED

Information Architecture
Production
Animation
User Research
Website Analytics
Interaction Design
Visual Design
Content Strategy

A Highly Trusted Source

Scientific American is the oldest continuously-published magazine in America, and one of the most trusted knowledge brands worldwide. HUGE was retained to re-architect [Scientificamerican.com](#) to connect readers to a wealth of authentic, high-quality content. In addition, the publisher felt the Scientific American brand merited higher CPMs than the current design was enjoying.

Topic-Based Architecture

Research showed Scientific American users most often wished to explore content via specific topics. The redesign project gave HUGE the opportunity to apply best of breed topic-based content architectures to this rich but relatively unheralded trove of content. The new structure addresses the needs of both casual task-oriented visitors and dedicated science junkies while remaining sensitive to the clients' internal editorial processes.

Immediate Results

The launch of the new [scientificamerican.com](#) represents one of clearest "before and after" success stories in recent memory. Repeat visits and conversion rates improved immediately. Most impressive, page views per user increased over 100% without any investments in marketing the website.

Huge Inc's case study: an example of one of dozens of fairly detailed case studies.

In general, be selective with the work you showcase, and let the visitor order and filter the projects by style, industry and year. Also provide some information about the project, or even conduct a detailed case study, with testimonials and insight into your workflow. Unfortunately, few portfolios do that.

According to our study:

- 7.2% of websites don't have a portfolio at all,
- 12.7% have only logos or screenshots, without any description or case study,
- 16.4% briefly describe each project next to a logo and/or screenshot,
- 63.6% have a very detailed page for every project, including case studies, testimonials, slideshows of screenshots, drafts and sketches (see Bright Creative, Weightshift, Huge Inc., Happy Cog, 45royale).

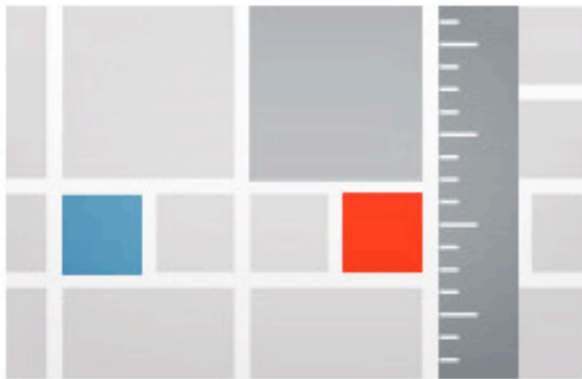
Surprisingly, the most popular wording for the link to the portfolio page is “Work” or “Our work” (47.2%), followed by “Portfolio” (27.2%).

13. Workflow Page

Actually, the workflow page works rather well as a sub-section of the about page, rather than as a standalone page. However, some designers want to make their explanation of their workflow more prominent. While 74.5% of websites do not have a workflow page at all, the rest go to rather great lengths to explain to potential customers how their process works and what expectations both parties should have.

Giving potential customers a better understanding of how they will be involved throughout the design process is certainly a good idea. The most popular wordings for the link to this page are “How we work” or “Working with us” (42.8%), “Process” or “Our process” (35.7%), and “Approach” (7.1%).

OUR PROCESS

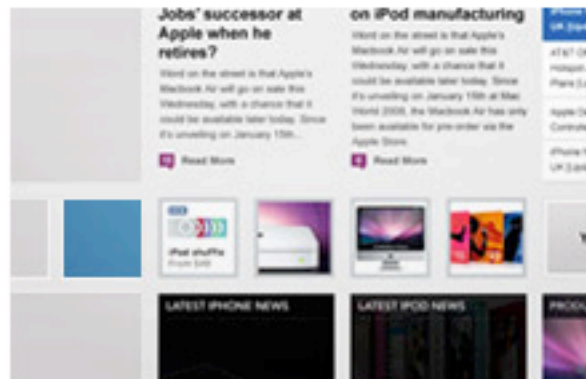


1. Plan

Discovery / Goals / Wireframes / IA

Every project needs to start somewhere, right? What better place than with **research, analysis** and carefully thought out **information architecture**.

Next, we take your vision and begin to form the basis for site structure and layout. This "planning phase" is often overlooked but we feel it's an **essential part of the process** that helps set the tone for the rest of the project.



2. Design

UI / Prototyping / Graphic Design

Now that we have the requirements and planning out of the way, we can get to the part that everybody loves—the site's **look and feel**.

We take our knowledge from the planning stage and begin to hash out **conceptual design** and a **user interface** that best suits the needs of the project. Prototyping and graphic design lie at the core of this phase.

45royale's process: the company explains how its process works and how customers will be involved throughout the design process.

14. Contact Page

If everything goes right, and your portfolio has earned the visitor's interest, then the contact page will be their final destination. Do everything you can to make it as easy as possible for them to contact you. Make sure the customers provides all necessary information by presenting a simple, clean Web form that can accommodate the essential information about their project. You could also provide your phone number, postal address and email address: the more, the better. Driving directions, social profile buttons and vCards are a good idea, too.

Call us at +1 443-325-1357, or email hello@omniti.com.



OmniTI Maryland

It's 8:45 in the morning, and we're closed.

7070 Samuel Morse Dr Ste 150
Columbia MD 21046-3427



OmniTI New York

It's 8:45 in the morning, and we're closed.

55 Washington St Ste 335
Brooklyn NY 11201-1070

OmniTI's contact page has driving directions, an office address, personal contact information, vCards, telephone numbers and working hours. It also tells the visitor whether the office is closed right now. An example of a good contact page.

According to our study:

- 9% of websites don't have a contact page (instead, contact information is included in the footer of each page),
- Driving directions (often with an interactive Google map) are given on 45.4% of portfolio websites (!),
- 83.6% provide a phone number and email address on the contact page,

- 76.7% provide a postal address on the contact page,
- 69% of websites have a contact Web form,
- 14.5% offer a vCard for downloading, usually next to the email address,
- Links to social networking websites such as Facebook, Twitter and LinkedIn are often used (14.5%).

15. Specials And Extras

We also noticed a few distinctive elements that some design agencies offer potential customers. One popular approach is to offer some kind of project or proposal request form, which prospective clients are expected to fill out with their project's main details when submitting a request (e.g. Mark Boulton Design, stuff and nonsense, 45royale, Duoh and Clearleft)

Also, some design agencies offer a project planner (including buffalo, Happy Cog and 45royale) or help customers estimate costs (such as OnWired) or offer a more detailed pricing guide (like Blue Flavor).

The screenshot shows the Buffalo online project planner interface. At the top left is the 'buffalo' logo in green. At the top right is a link that says 'Get me out of here!'. Below the logo is a horizontal progress bar with six numbered steps. Step 1 is highlighted with an orange square, while steps 2 through 6 are in grey circles. Below the progress bar, the title '1. Hello, nice to meet you' is displayed. The form contains four input fields: 'Your Name:', 'Your Email:', 'Your Contact Phone Number:', and 'Your Company/Organisation:'. Each label is followed by a light grey rectangular input box. In the bottom right corner of the form area is an orange button with the text '> NEXT STEP'.

Buffalo's online project planner guides potential customers smoothly through the project worksheet, making it easier for them to fill in data and avoid mistakes or missing information.

Among the other interesting things we noticed were a chat window on the contact page (e.g. Agami Creative, a “Stress-o-meter” that displays the company’s current availability (e.g. Bright Creative), a quote calculator, and a “Capabilities and Credentials” presentation (usually in PDF).

16. Other Findings

We also found out that:

- None of the portfolio websites have an FAQ page,
- 76.3% of websites have at least one blog. And many portfolios have two or more blogs,
- 14.55% have a newsletter or mailing list (e.g. bkwld, area17, buffalo, Viget and 45royale),
- 9% provide a detailed site map (e.g. Ideo, OmniTI, pod1, Erskine Design and Wishing Line).

Summary

- 82% of the portfolio websites we analyzed have a light design, with neutral, calm colors,
- 79% have traditional “block” layouts, with two to three columns clearly separated and a simple, conveniently located navigation menu,
- 79% of websites have some kind of introductory block in their upper area,
- 89% have horizontally centered layouts,
- 80% have large horizontal navigation,
- 51% have horizontal navigation with right-aligned elements,
- 89% do not have search functionality,
- Only 3.7% use Flash heavily throughout the website,

- A contact link appears in the upper-right corner 71% of the time, and/or in the footer 45.4% of the time,
- 89% have the link to the “about us”-page in the main navigation,
- Only 47.2% have a client page,
- 67.2% of portfolios have some form of standalone services page,
- 63.6% have a detailed page for every project, including case studies, testimonials, slideshows with screenshots, drafts and sketches,
- 74.5% of websites have no workflow page,
- The contact page should contain driving directions, a phone number, email address, postal address, vCard and online form.

Creating A Successful Online Portfolio

Sean Hodge

Your portfolio is the showcase of your work, your skills and your potential for your future employers. The more time and effort you dedicate for a usable and nice-looking design, the higher are your chances for getting better account balance in the end of the month. So how can you make sure your portfolio is better than the portfolios of your competitors? How can you point employer's attention to your works?

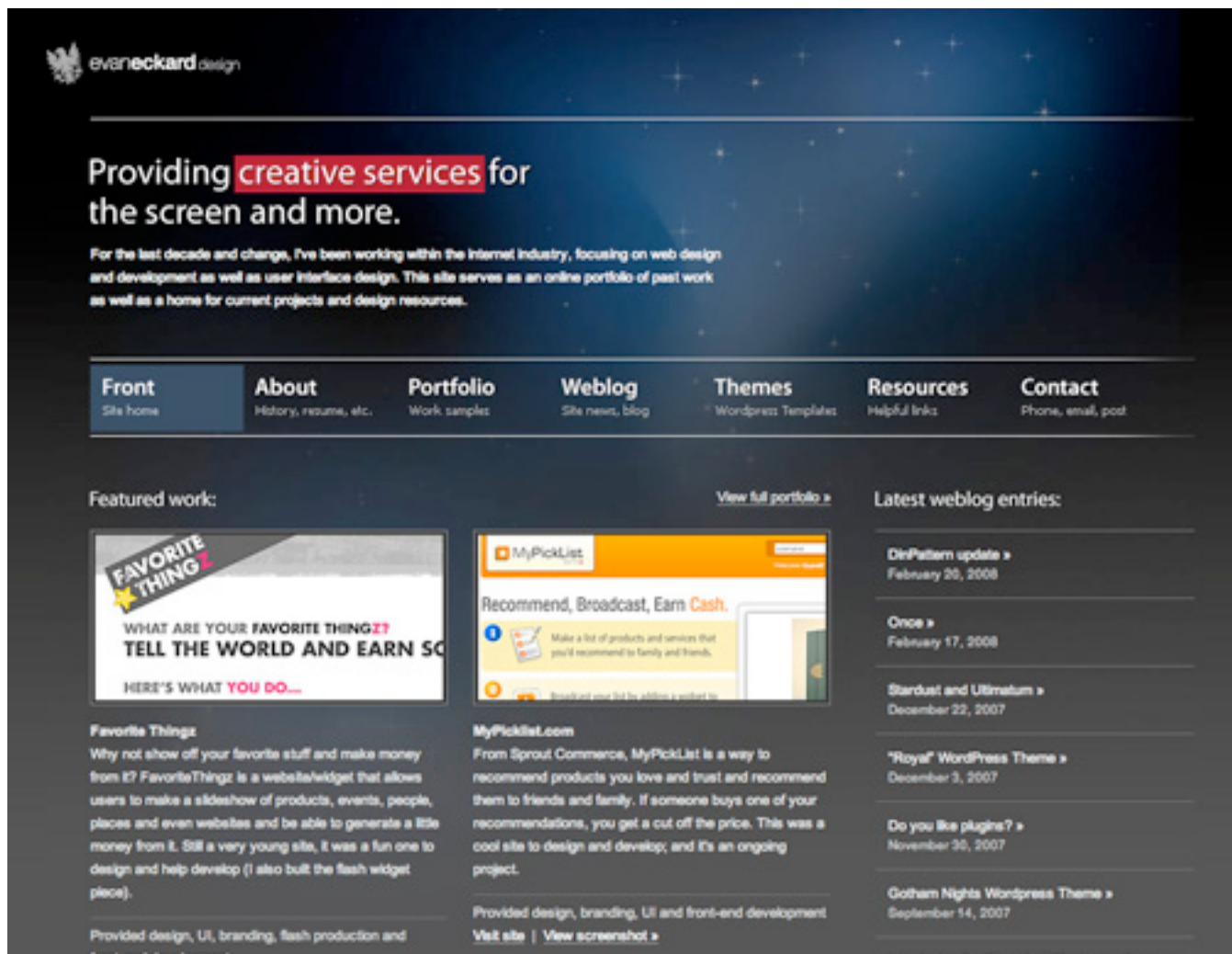
Creating a successful portfolio is easier than you think. Focus on simplicity, ease of use, hitting your objectives, professionally managing the project, and you'll end up with a successful portfolio. In this article we'll review 5 pitfalls that commonly plague portfolio design. Then we'll cover Portfolio Tips that if carefully considered and well executed will deliver quality results for your portfolio.

There are some common mistakes designers make in their portfolios. Let's review these common pitfalls first to make sure you don't fall into one of these traps.

Pitfall #1: Obfuscation

Clarity and focus should permeate your portfolio. With language don't use twenty words when seven will do. Push your best content to the front. When possible place your important content above the fold. Avoid meandering in your language or paths in your website. Keep your portfolio to the minimum of levels deep, while still accomplishing your goals.

Over at Copyblogger there is an article that covers a simple list of writing tips from the man known for cutting out the fluff from writing in the early twentieth century. See the article Ernest Hemingway's Top 5 Tips for Writing Well. Hemingway championed using short sentences, strong forceful language, and clarity. All principles that make for effective writing on the Web.



The Portfolio of Evan Eckard is an example of a website that promotes the work from the first page and Gets to it quickly.

In the article *Creating The Perfect Portfolio* author Collis Ta'eed offers portfolio advice from the perspective of a potential employer. One of his section titled *Get to it* on the reasons to limit the number of portfolio pieces you have and make finding your best portfolio pieces easy. A potential employer needs to review many potential applicants quickly. You are more likely to make the cut if your best work is promoted prominently. The Portfolio of Evan Eckard is an example of a website that promotes the work from the first page and *Gets to it* quickly.

Pitfall #2: Information Cramming

There is an issue of wanting to say too much in too little space when creating your portfolio. There is a balance that needs to be achieved with how many pages deep you have users clicking for more information and how much information you try to fit on a page. This is an issue to be aware of when constructing your portfolio.

The tighter you pack your portfolio the more likely it will appear cluttered. If you do need to put a large amount of information on a page see the post *Grid and Column Designs* over at *Web Designer's wall*. It will give you some great ideas on how you can use the grid to your advantage when presenting a vast amount of information.



This article will give you some great ideas on how you can use the grid to your advantage when presenting a vast amount of information.

Pitfall #3: Overdoing It

You're less likely to go wrong if you keep things simple and organized. You can apply this mindset to all areas of your portfolio. **Less is more.** The more you try to do in your portfolio the more chances there are for things to go wrong.

If you're trying to showcase eighteen services you offer you'll have less success than promoting a few prominently. If you show too many types of work or try to show too much work of any type than you'll likely to drown the user. They won't find your prominent pieces that show how great your work is.

Pitfall #5: Visual Clutter

Consider the purpose of any decorative element you bring to your portfolio. If they fit your goals and compliment your work that's great. Otherwise remove them. White space helps to give a professional feel to your portfolio. The more visual elements you try to push into an area the more difficult it will be to maintain a feeling of professionalism.

Consider visual hierarchy as a way to lead your viewing through the page. At Boxes and Arrows the article Visible Narratives: Understanding Visual Organization explains the principles of visual Hierarchies.



In the interview Where Visual Design Meets Usability – An Interview with Luke Wroblewski, Part II both page hierarchy and visual clutter are addressed. In the article he summarizes some of Edward Tufte's teachings on avoiding superfluous data.

12 Principles of Effective Portfolio Design

Below you'll find 12 suggestions which you can use to improve your portfolio or get it right first time when designing from scratch. Please keep in mind that some of these suggestions require patience, time and quite a lot of planning. However, it's worth it. And the examples provided below show that one can achieve outstanding results with just following these 12 simple rules.

1. DEFINE YOUR CRITERIA AND STRATEGIES FOR SUCCESS

As with any project it will help you to clarify your goals before you begin. Once you know your goals then it will effect every decision you make about creating your portfolio.

Below are some *common portfolio goals*. Also, be aware that often portfolios try to accomplish more than one goal. Or, consider creating more than one portfolio that serves a different purpose.

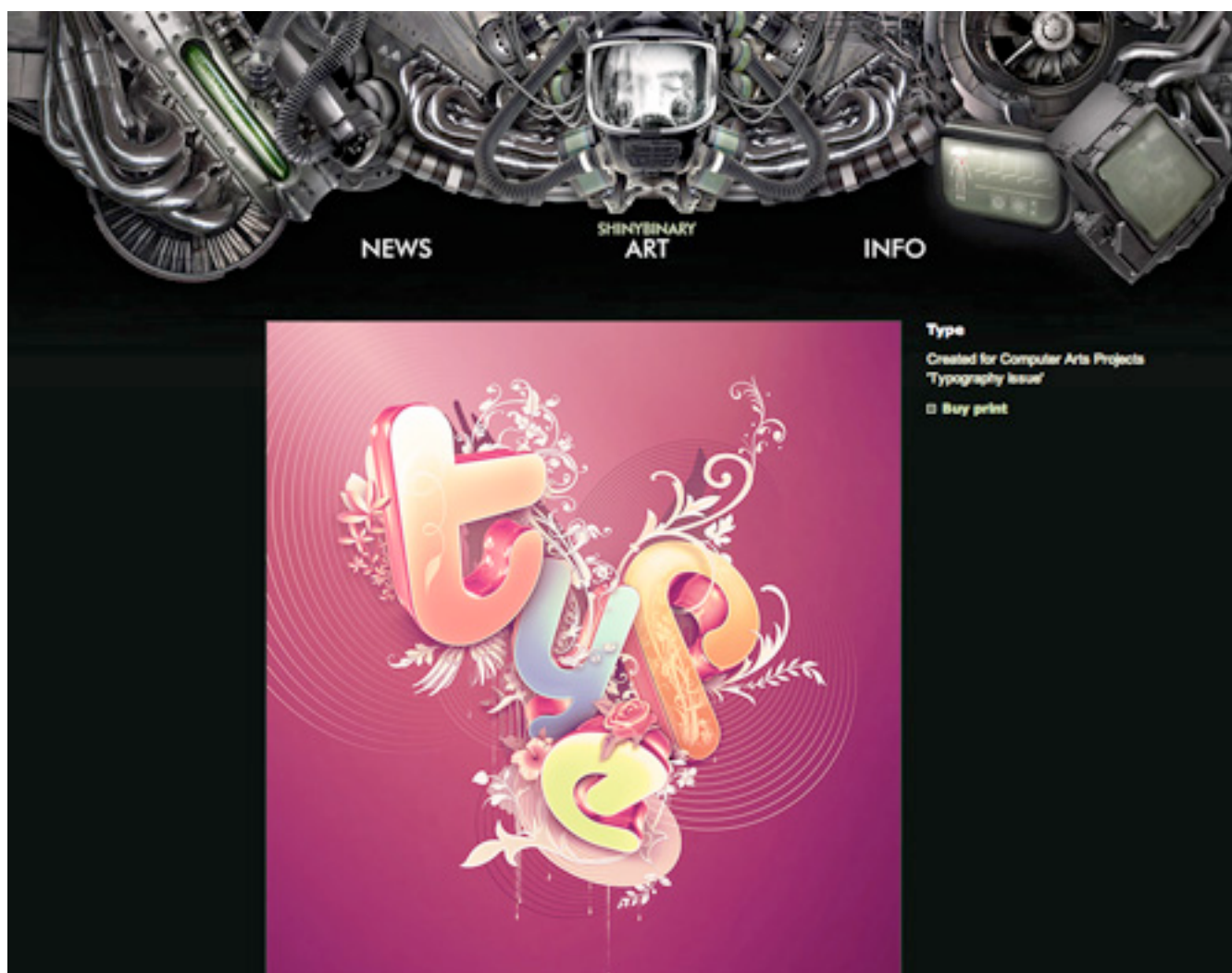
- The **Hire Me Portfolio** focuses on getting you a job. If you are actively searching for a job then the current goal of your portfolio is to get hired. In this type of portfolio you can target the work you show to the type of company you want to work for.
- The **Sales Generation Portfolio** focuses on keeping a flow of work always coming in the door. The goal here is to generate leads. And move potential customers through your sales channel.
- The **Reputation Building Portfolio** focuses on building your name in the industry and online. This may take the form of an artist's showcase. Or tie your work together with a blog on your portfolio site.

- The **Networking Portfolio** focuses on building relationships. There are many networks that have excellent portfolio building tools. They have some advantages to placing your portfolio on their website. Chiefly among them is to leverage the site space for networking.

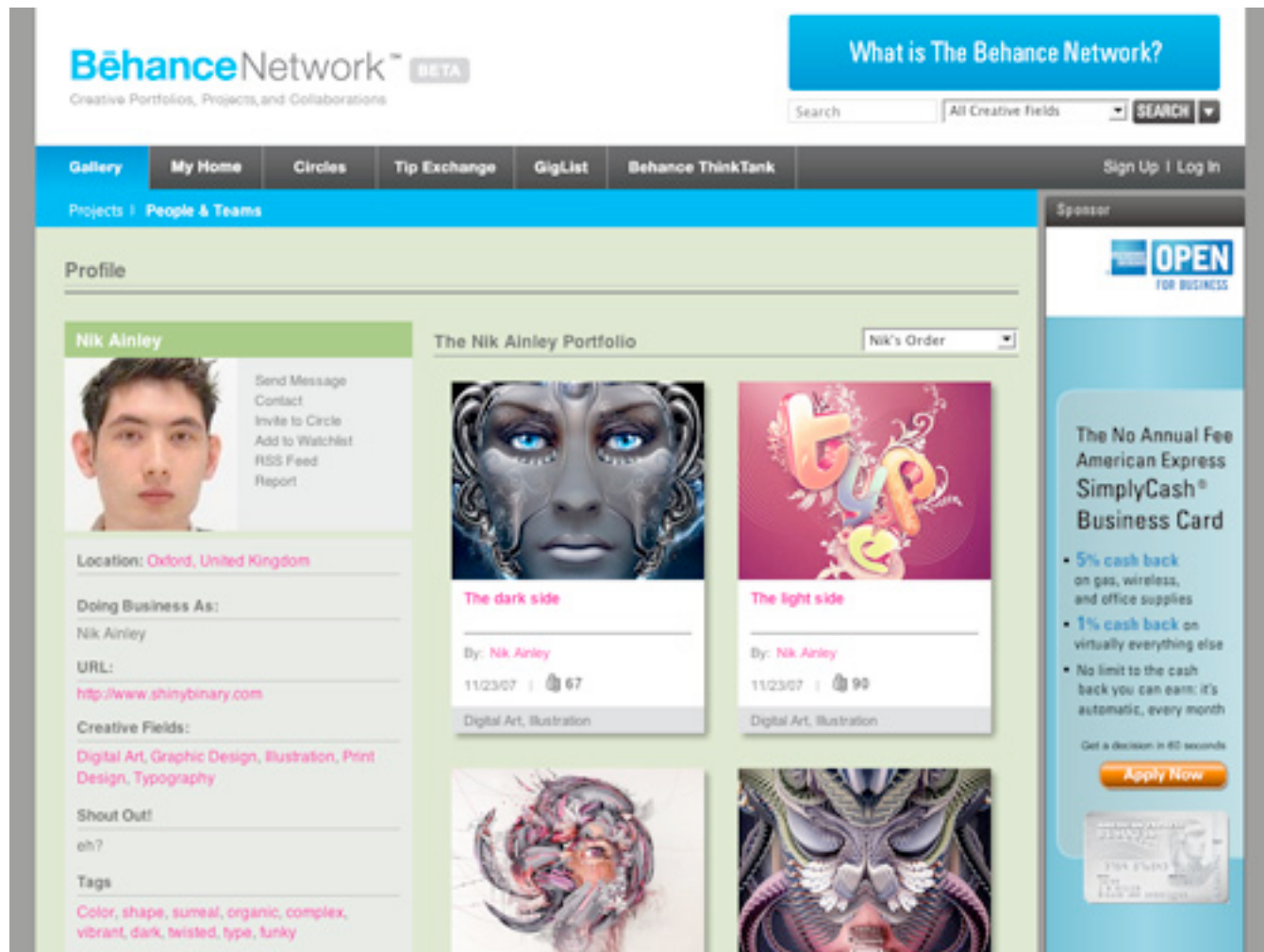
2. CONSIDER USING MULTIPLE PORTFOLIOS

There are multiple reasons to have more than one portfolio. You may have more than one skill set that you would like to promote separately. You may want to create a portfolio that is targeted to landing a specific job and send it to a marketing director at a company. They'll appreciate that. It saves them time and shows you really want the job. Even if its a one page portfolio.

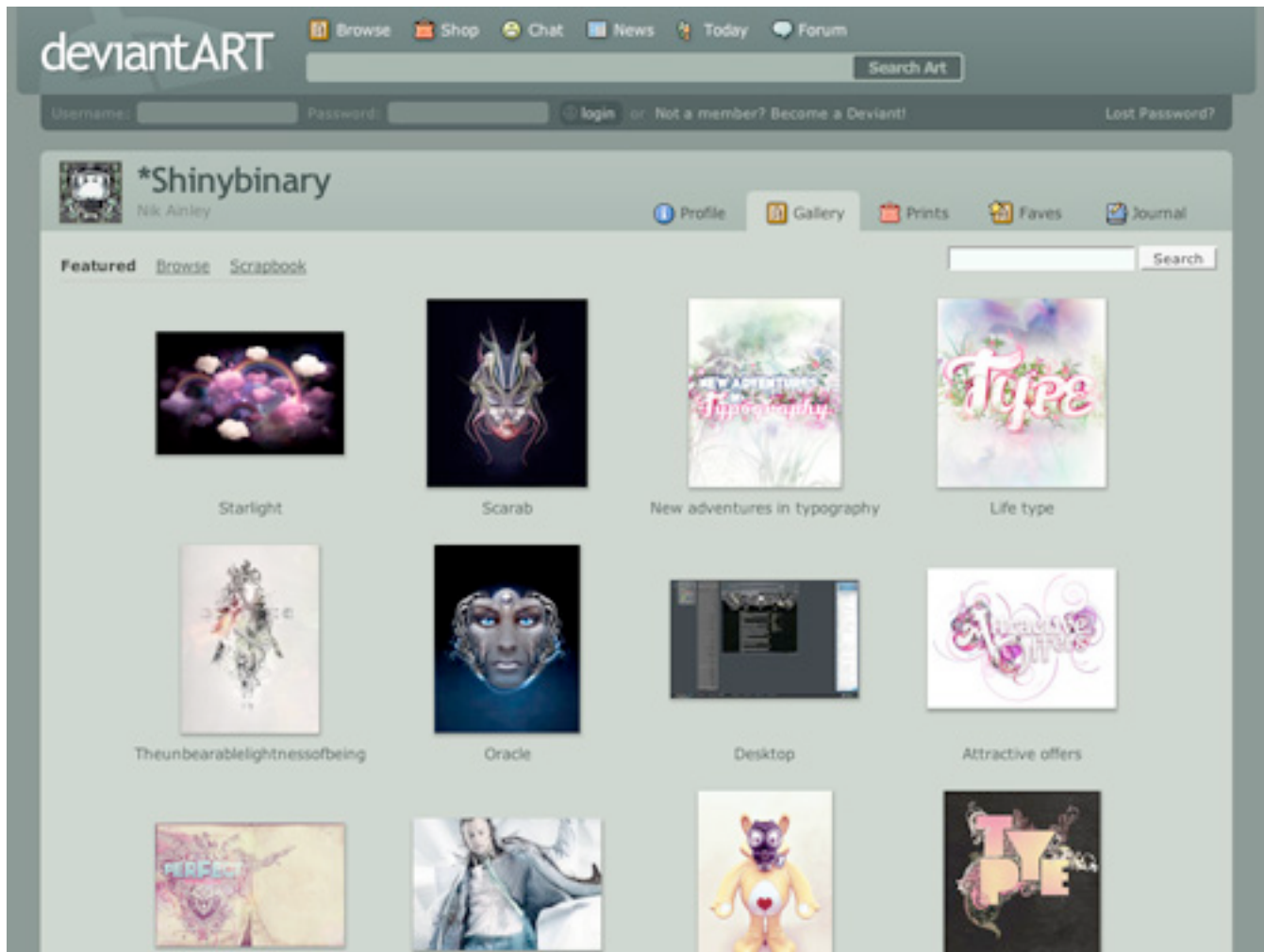
Even if you are filling the portfolio with the same work you will still benefit by having multiple portfolios within different groups online. Take the case of Nik Ainley, a UK-based designer and illustrator. He has multiple portfolios that all serve complimentary goals. He chose to participate in multiple portfolio-based communities to build his reputation and network with other designers. His website Shiny Binary has received over 1 million visitors.



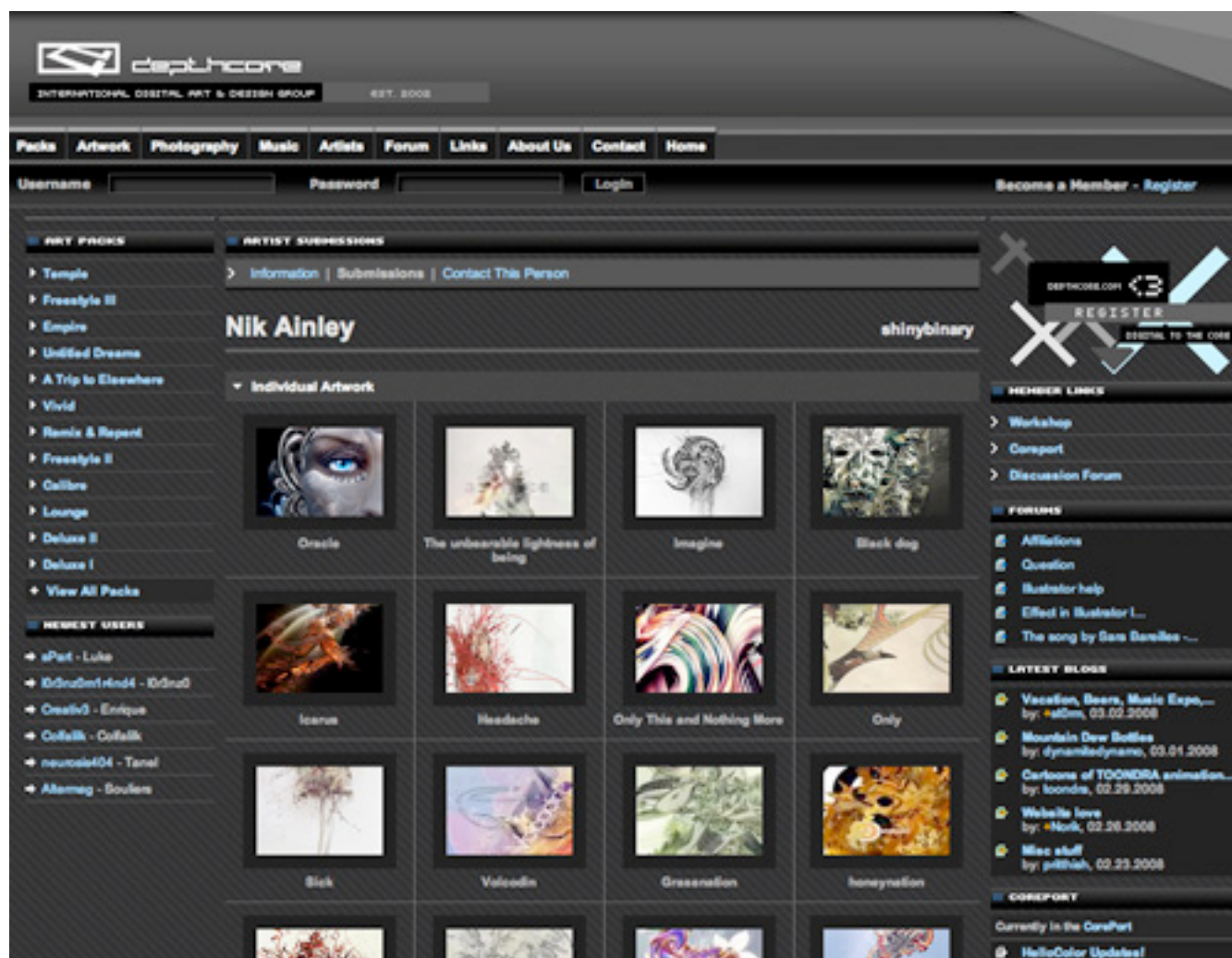
He has a Portfolio on Behance. He's involved in numerous groups there and has a large Inner Circle. And it prominently displays that he is available for Freelancing, Long-Term Contract, Full-Time Hire, or Consulting work.



Nick has a very popular Portfolio on DeviantArt. He's been a member there since 2004. He has over 80 Portfolio pieces and over 1,000 comments on his work there. He has a lot of fans that have his works marked as favorites.



He is less active though he does have a Gallery on CPLUV. His Portfolio on Depthcore is really good. This site features artists that have to be invited to contribute. So, the quality of work on this site is really high.



Overall Nik Ainley shows how you can benefit from having multiple portfolios online even when the work you are showcasing is similar in each portfolio. That is because you are tapping into a different community with each portfolio you create. You're meeting people, exposing them to your work, and making new connections by placing your portfolio within different communities.

Some portfolio communities to look at:

- Behance Network
- Coroflot Portfolios
- Deviant Art
- CPULuv
- Flickr

3. TARGET YOUR MARKET

The more you target your design to a specific market the more it will speak to the visitor within that market. If you are looking to land corporate clients in a conservative industry than present them with work that is clean, marketable, and looks successful. Don't showcase edgy, grungy, or arty work unless that's the market you're going after.

In the article "The Secret to Getting a Lot of Web Design Work" the author has a section "Design the portfolio you think your clients want to see". This is the point. Make your portfolio focused on your target market. If you're trying to get clients then design keeping these clients in mind.

There are more benefits outlined to targeting a specific market. In the article Finding a Target Market the author Barbara Pellow discusses both Vertical and Horizontal Approaches to target marketing. She identifies some of the additional benefits of target marketing. Speaking to a specific audience allows you to become a recognized expert in the field easier. Targeting your market can differentiate your services.

Consider this example: a web designer that specializes in designer Law Firm websites has a different target market than a company that builds Rock Band websites. The language, graphics, and approach sch portfolios take will differ greatly. If a web designer has numerous successful Law Firm websites in their portfolio it will make it easier for a potential law firm client to choose them over another designer or design agency.



Dan Gilroy Design
BUILDING WEB SITES FOR LAWYERS

email | contact | sitemap
(503) 754-8167

Portfolio

Dan Gilroy Design | Recent Projects | Client List

Building Websites for Lawyers

Dan Gilroy Design is dedicated to creating clean, sophisticated websites that, together with well structured content, produce crisp, professional presentations. See what satisfied clients of Dan Gilroy Design have to say in the [testimonials](#) section.



Most Recent Projects

Nordman Cormany Hair & Compton, LLP

Nordman Cormany Hair & Compton, LLP is the largest law firm in Ventura County, California. For over 65 years it has provided legal services in California's central coast region and throughout the United States.

TASKS: VISUAL DESIGN, XHTML, CSS, FLASH, DATABASE DEVELOPMENT

[[visit website](#)]

THIS WINTER,
Build It



Dan Gilroy Design

Building Websites for Lawyers

Client List

- Alterman Law Office
- Bateman Seidel Blomgren Chellis & Gram
- Charlie Ringo, Attorney at Law
- Clackamas County Bar Association
- David M. Veverka, Attorney at Law
- Erikson-Phillips
- Gilroy & Napoli
- Goss & Associates
- Harris Law Firm
- Kevin Lucey, Attorney at Law
- Nordman Cormany Hair & Compton
- Pacific Bankruptcy

A designer is more likely to stand out by targeting a specific market. Their success rate at landing jobs in a specific niche and being perceived as an expert in that area will increase. Take a look at the Dan Gilroy Design Portfolio for an example of a website that successfully targets a specific market.

Having a target market in mind is essential to choosing your portfolio pieces and your approach to designing your website.

4. MAKE USABILITY A TOP PRIORITY

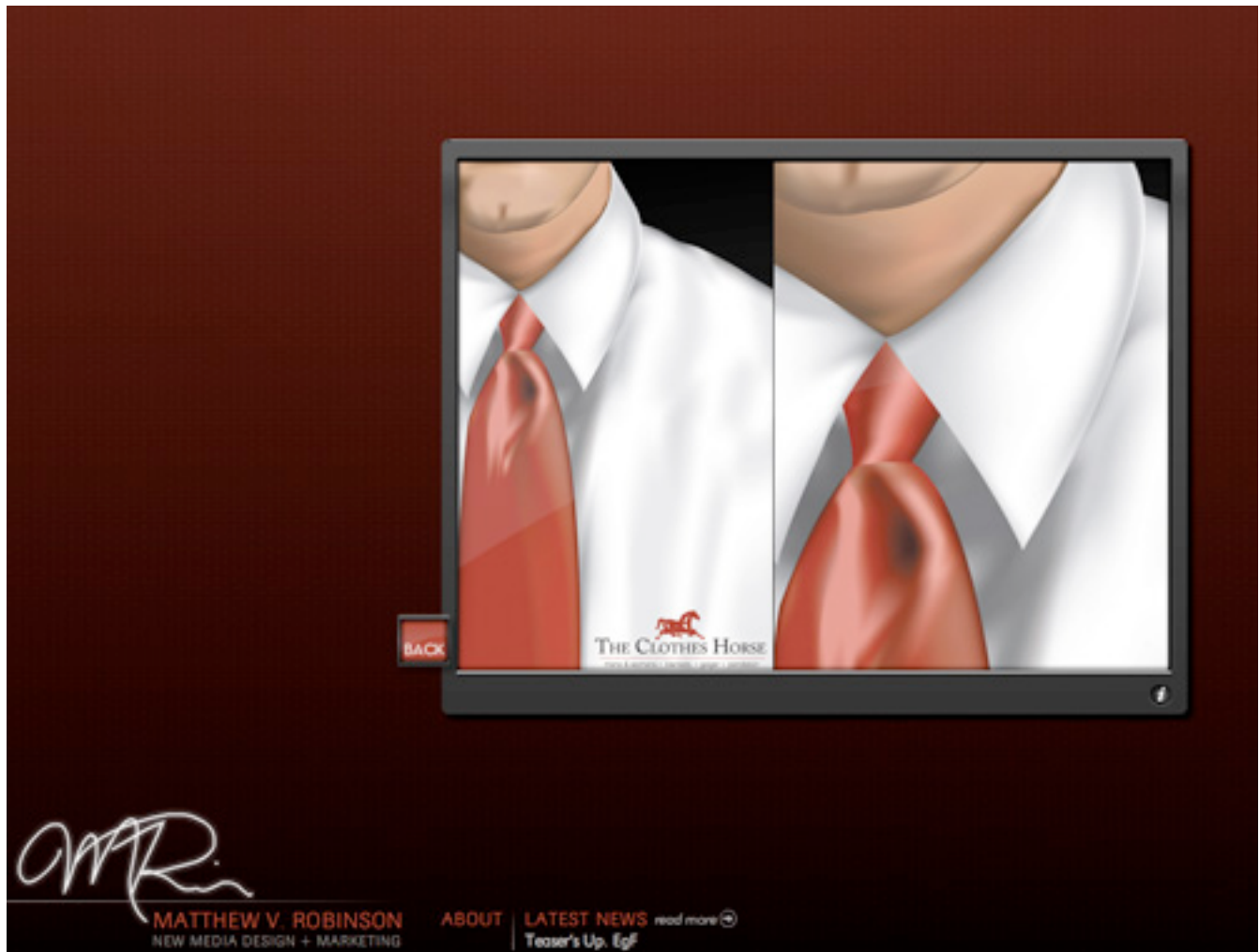
Navigation is a top consideration as a user being able to view your portfolio is of paramount importance. See the point about Uncommon Navigation above. Some other considerations are using web standards. This is especially true if you're looking for a job as a web designer today. Read this article [Five steps to a better design portfolio](#) by Jefferey Veen. In it he discusses some issues around best practices in your portfolio in relation to how you will be perceived by a potential employer.

Also, don't discount the search bots. Work toward better Search Engine Optimization. The blog at [SEOBook](#) is a rich resource on this topic. Good SEO will improve the ability for potential clients to find you through the major search engines.

5. UTILIZE THE RIGHT TECHNOLOGY

If there are technologies inherent in your job description then it may make sense to build your portfolio with that technology. Sure Flash is cool, but is it right for your website. Probably not if you're a logo designer. Though if you're trying to land a job as a Flash Designer at a top notch Interactive Design Agency like Story Worldwide than its the right choice.

The New Media Designer Portfolio of Mathew V. Robinson presents an easy to use navigation. Essential to the success of a Flash site, it's fast loading. His portfolio is highly usable and looks great.



Consider maintainability when deciding on technologies. Simplifying your portfolio as much as possible will ease the time you'll have to spend on upgrading or making changes to the website. You should consider how easy it is to add and remove portfolio pieces.

The easier it is the more likely it is you'll update your portfolio on a regular basis. Jamie Gregory has an simple, elegant, and effective one page portfolio. He would have no trouble adding or swapping out pieces from this portfolio.



Fancy hooking up?

Tel: 07875 330 821
Email: talk@jamieregory.co.uk

Jamie Gregory is a Freelance Graphic Designer based in Southampton, Hampshire, UK.

Jamie has over 10 years experience of making things look nice, working together with small businesses and charities.

Jamie also helps design agencies with overflow work. The aim is simple, produce great work. The end.

To discuss a project or arrange a portfolio viewing please contact Jamie on 07875 330 821 or Email: talk@jamieregory.co.uk

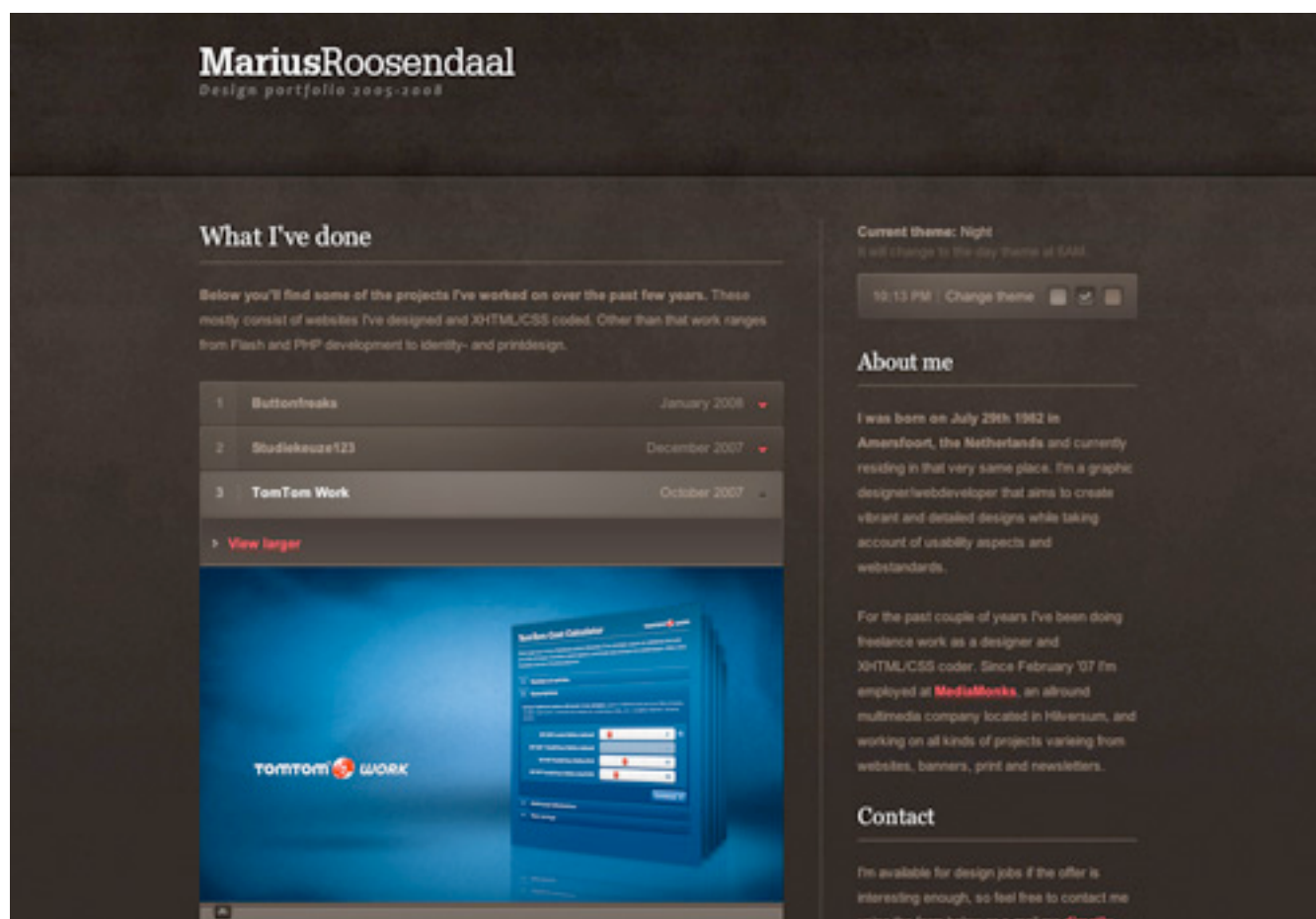
Brochures, branding, web design, stationery and stuff...

Fire Services National Benevolent Fund

The Spirit of Fire Awards brochure, recognising bravery and dedication in the Fire Services community.



Consider enhancement when looking at technology. Often a wise choice is to add a little Javascript or other technologies rather than rely on them. It can help you to achieve your goals without overly complicating your portfolio design. When visiting Marius Roosendaal's Portfolio take a moment to explore how clean the source code is. This is done while providing elegant Javascript-based solutions.



Choose between creating a static site or utilizing a CMS (Content Management System). One page portfolios are really easy to update and a good way to quickly show your best work. You'll also have no issues with navigation, as there is only one page. Though there is little flexibility there and you're not leveraging some additional features that content management systems have for promoting your work, like having a blog.

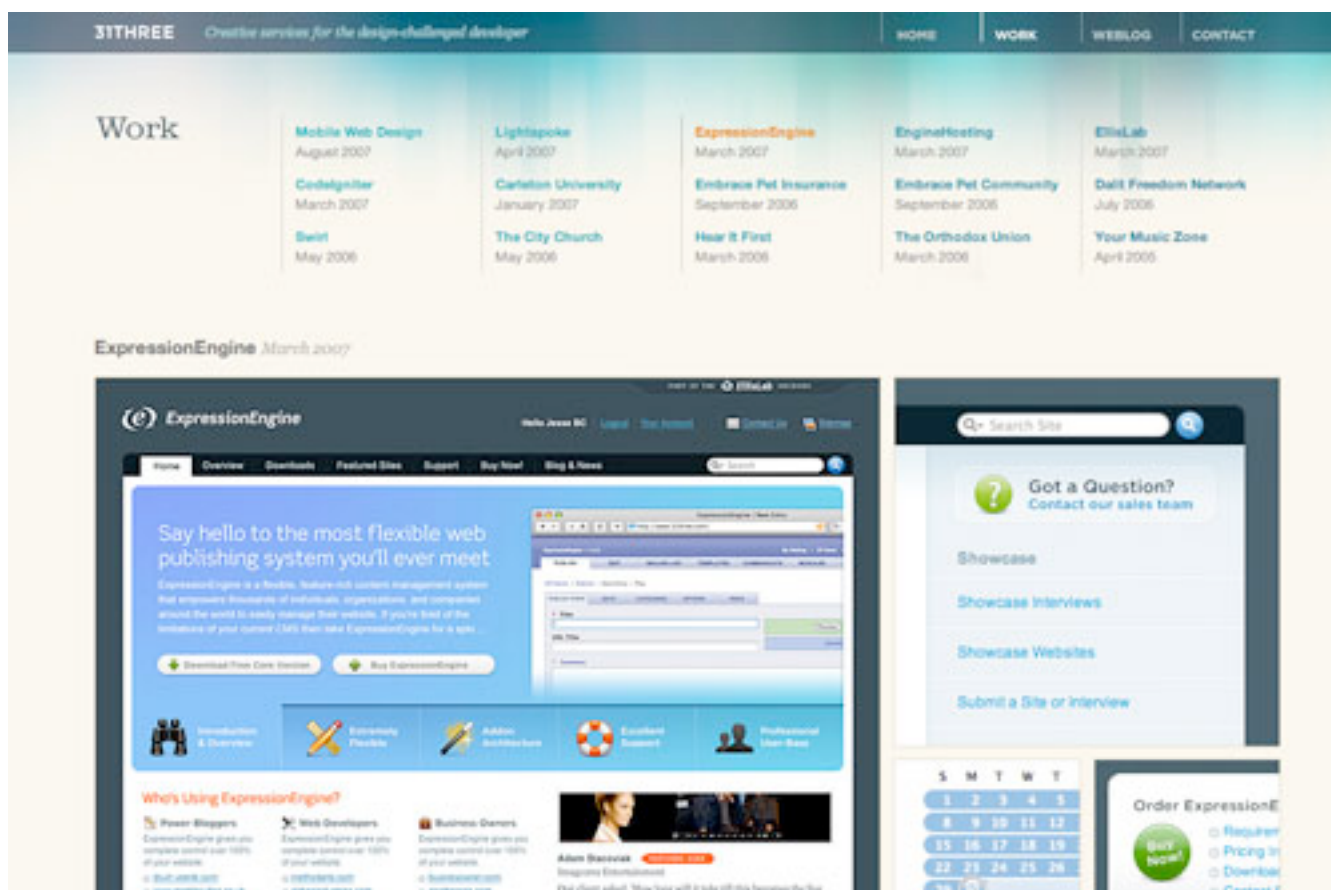
6. PLAN YOUR PORTFOLIO PROJECT

One of the key ingredients to creating a successful portfolio is to approach it like you would a client project. Manage this project as professionally as you would any other web project you take on. Set aside the time needed to achieve the goals you've outlined for the portfolio. Make sure you set up deadlines so that you have key targets to hit.

7. NARROW THE SCOPE AND TYPE OF WORK PROMOTED

Your portfolio should be limited to the best work you will promote within the scope of your goals. If you are taking on website redesigns then your portfolio should consist only of that, not logo designs or print work that you've done. If it's not the work you're targeting then don't include it. You will be more successful.

Jesse Bennett-Chamberlain redesigned his website 31three.com back in May of 2007. Before doing so he used to have print and logo designs in his portfolio. In the redesign he clarified his target market by focusing on assisting developers with design. His current portfolio only presents website and interface designs he has created because that is the type of work he is looking for. This portfolio is very successful on many points and has been referenced in many articles throughout the blogosphere.



That doesn't mean he doesn't do logo or identity design. He does do that, but he's recognized that logo design is not why people come to him. They come to him for website designs for new or existing sites and logo design may be a part of the package. See more about his process at this article [Redesigning the ExpressionEngine Site](#).

Certainly some designers or firms will have mixed bag portfolios. The more types of work you do successfully the greater challenge you'll have in promoting that work. When possible keep the work on display to a minimum. Displaying 10 of your best pieces of work is often better than displaying 50 good pieces.

8. PROVIDE ADEQUATE CONTACT INFORMATION, DOCUMENTATION, AND EXPLANATIONS

Contact information should be easy to find and in the case of contact forms they should be easy to use. Prominently place this kind of information. The Hicksdesign Portfolio has contact information displayed well on every page.



It helps to build confidence with your target market to clarify your role in the projects you present in your portfolio. If you designed the website, but someone else coded it, then state that. If you did everything then confidently declare that as well.

The Portfolio of Cameron Moll employs this strategy on each portfolio piece.



Providing case studies gives a deeper view into your process. Once a potential employer or client has narrowed down their list they may come back and start to take more time with your portfolio. Case studies will show how competent and thorough your process is. David Airey does a good job of providing easy to find case studies on his portfolio pieces.



Client testimonials are effective for persuading those that visit your site that you will deliver on your promises. It increases the level of professionalism when tastefully incorporating testimonial into your portfolio. David Airey has an article titled [The Importance of Client Testimonials](#) that has useful information on this subject.

9. PRESENT YOUR WORK WITHIN THE CONFINES OF YOUR GOALS

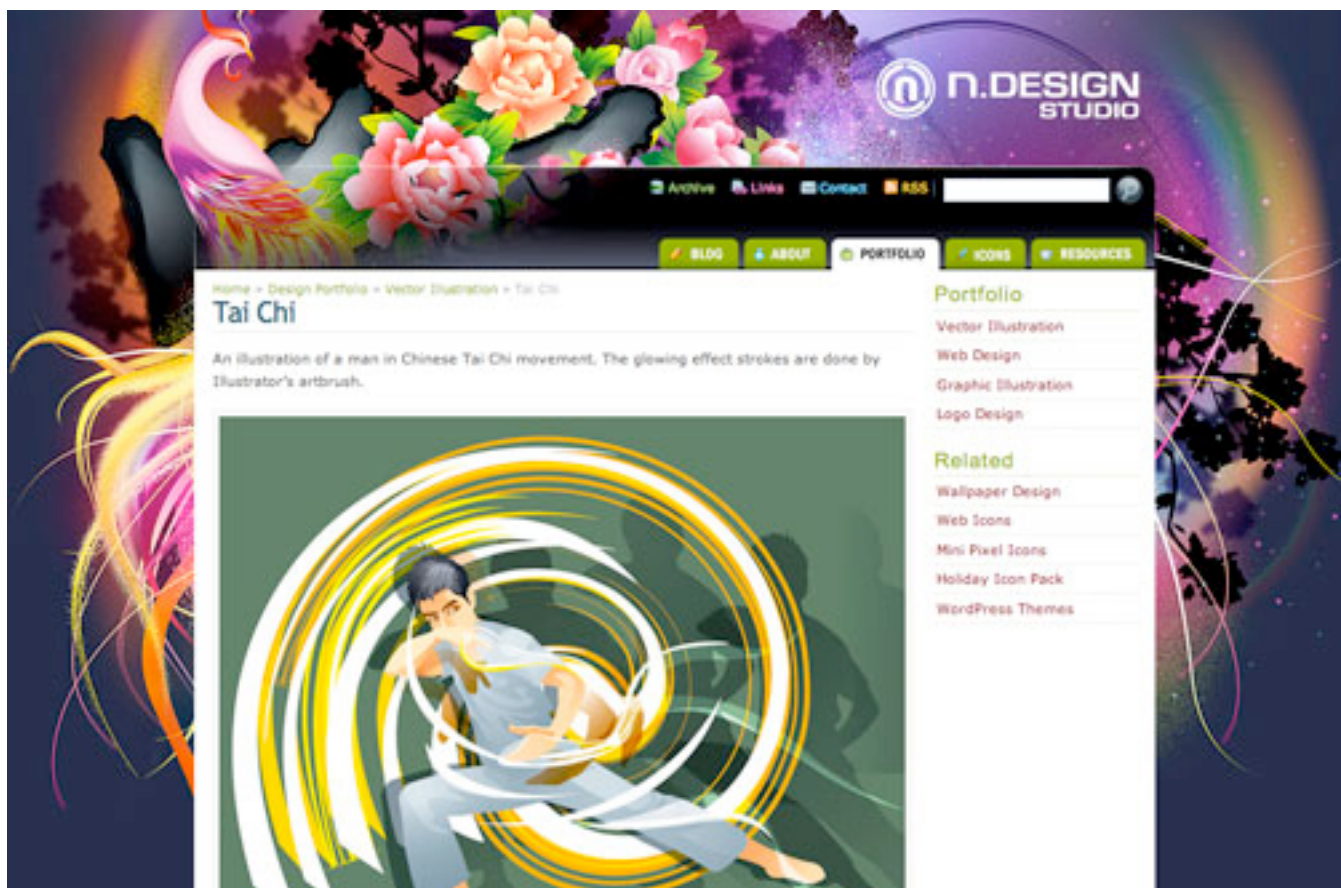
Your work needs to stand out foremost in your portfolio. If your portfolio site design overpowers the work on display then you're not likely to meet your site goals. Consider carefully every visual element you add to the design. When unsure shoot for simplicity.

10. INFUSE YOUR PERSONALITY INTO YOUR DESIGN

Nick La has a portfolio design that shows his design style and interests. The unique background illustration stands out. It doesn't interfere with the usability of the site, but it gives it a beautiful wrapper. For some this would be too much and interfere with the work being presented. Though the work

presented in his portfolio works fine. He sets the portfolio pieces against a solid white background in a strong column-based design. The work presented fits with the style of the sites background illustration. Pulling off this kind of personal infusion into the design of your site is difficult to achieve.

Doing this well makes your portfolio not only memorable but remarkable! Nick La achieved tremendous success with his portfolio for N.design Studio. Being remarkable in the design of your portfolio often means bringing to fruition the personal design taste unique to you that has been cultivated over the years.



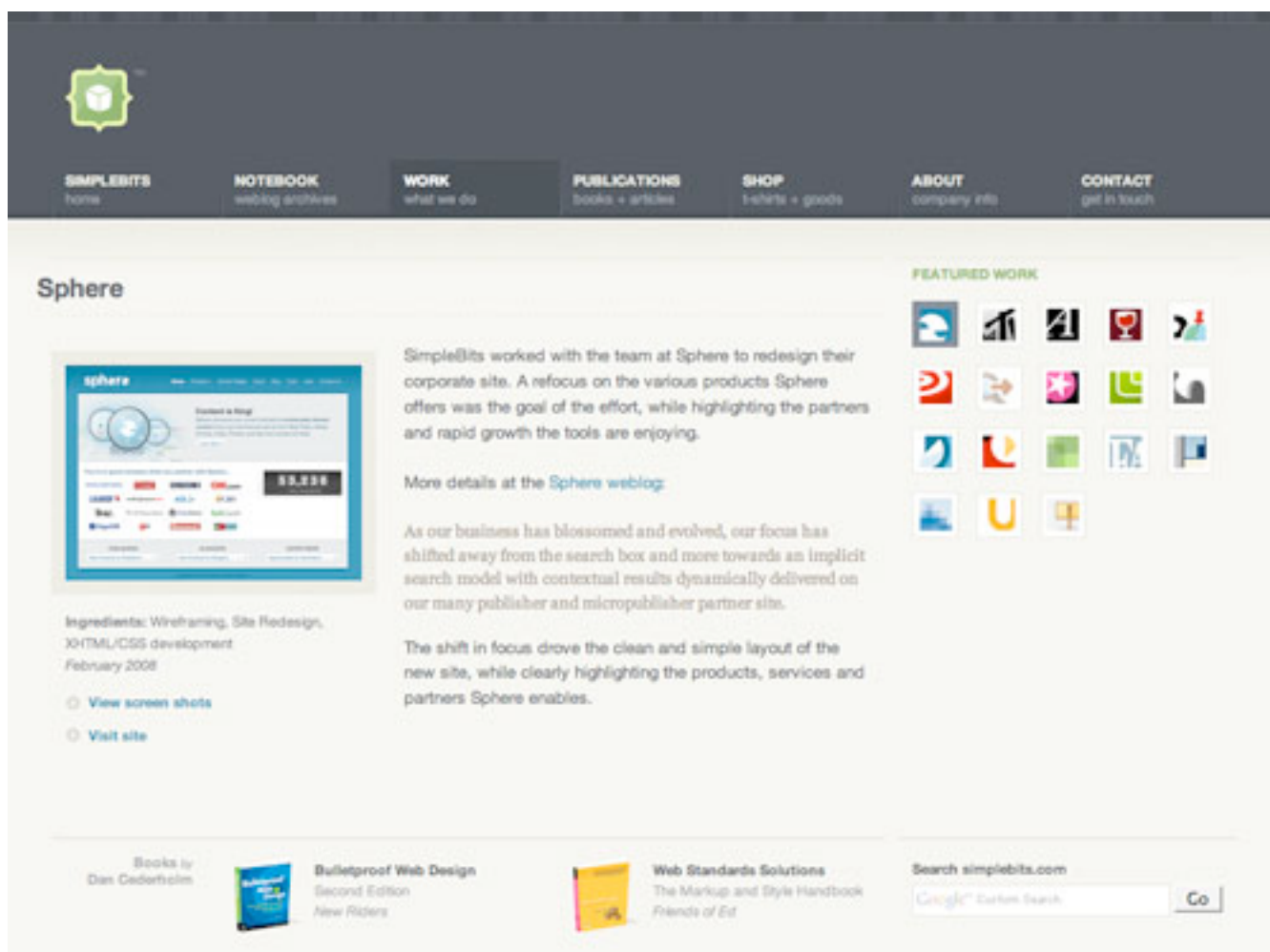
Seth Goden has some excellent points about being remarkable in his post *How to be remarkable*. Here is a quote from the post “Remarkability lies in the edges. The biggest, fastest, slowest, richest, easiest, most difficult.” This is a good point, but there is a huge risk involved in that pursuing the remarkable edge you ride right off the cliff.

Carefully consider how you will blend your remarkable personal elements into your portfolio without sacrificing usability and without misaligning the balance between the prominence of your portfolio and the design of the site itself.

11. PROMOTE AND LEVERAGE YOUR WORK

There are many techniques for promoting your portfolio. Consider joining professional online communities and networking with other community members. We’ve already looked at some communities that you can place a portfolio on. Place a thread in a design forum about your portfolio. Submit your design to gallery websites. Almost any technique that can be used to promote a website can be used to promote your portfolio.

Add a blog to your website. The more traffic you can pull to your website the more exposure your portfolio will receive. Dan Cederholm was an early adopter of this technique and achieved fame with his blog *Simplebits*. His portfolio resides successfully on the same site.



Leveraging your work involves linking to it when you send emails. Include a link to your portfolio site in your Facebook profile or any other community you belong to. Infuse your portfolio site within your communications and your online identity.

12. DEVELOP YOUR LONG-TERM PORTFOLIO GOALS

It always helps to have a view toward the future. Your portfolio needs are likely to change many times as you develop different projects over the course of your career. Though even looking at the whole of 2008 and not only at the next week can make a big difference in the choices you make when creating your portfolio.

Putting it all together: a successful portfolio finds that perfect blend of your personality, prominence of work, simplicity, and ease of use that makes your portfolio stand out from the crowd and achieve your goals.

Better User Experience With Storytelling

Francisco Inchauste

Stories have defined our world. They have been with us since the dawn of communication, from cave walls to the tall tales recounted around fires. They have continued to evolve with their purpose remaining the same; To entertain, to share common experiences, to teach, and to pass on traditions.

Today we communicate a bit differently. Our information is fragmented across various mass-media channels and delivered through ever-changing technology. It has become watered down, cloned, and is churned out quickly in 140-character blurbs. We've lost that personal touch where we find an emotional connection that makes us care.

UX & Storytelling

PART ONE



Image credit: gulfisken

Using storytelling, however, we can pull these fragments together into a common thread. We can connect as real people, not just computers. In this article we'll explore how user experience professionals and designers are using storytelling to create compelling experiences that build human connections.

It Begins with a Story

In 1977, a simple story set the film industry on its side. The special effects technology used to create this story had not been created or used in filmmaking at the time of its writing. The author disregarded what was popular and marketable at the time (apocalyptic and disaster movies) to create his own vision. The film starred unknown actors and the genre had mainly been seen in 1930s serial movies. It was turned down by many film studios and at one point was almost shelved.



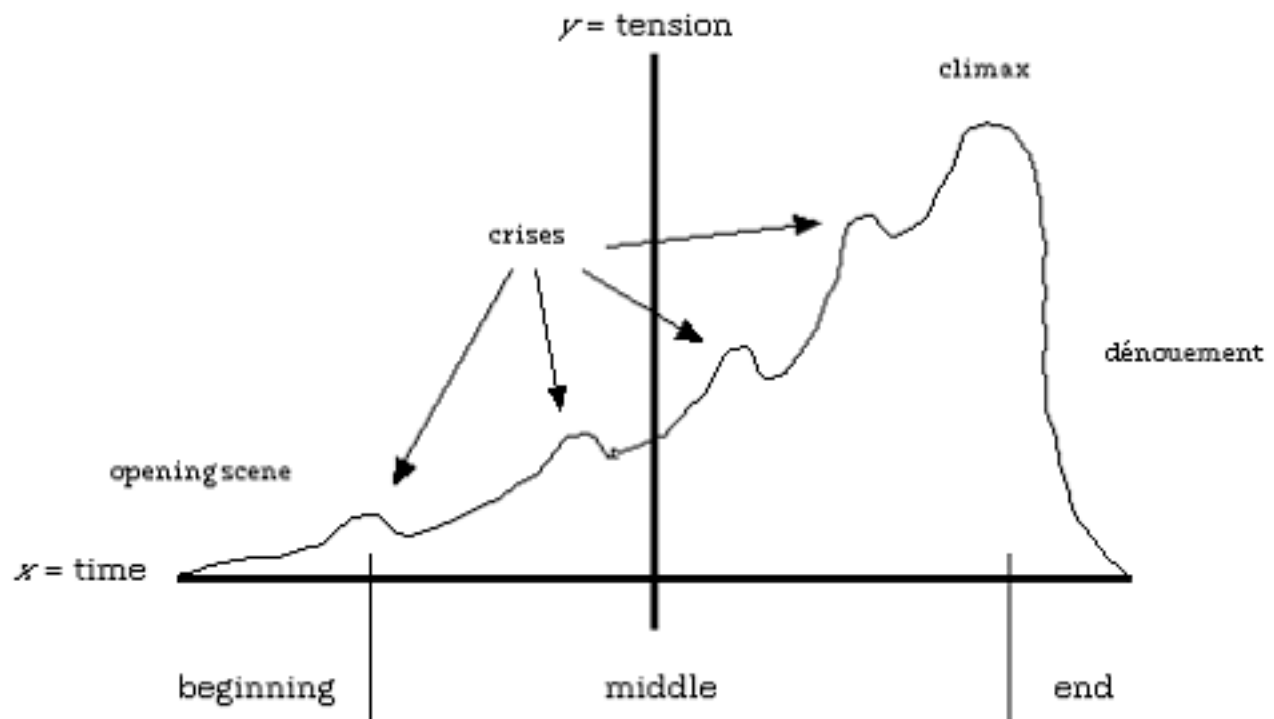
Image credit: Wired (Courtesy of Ballantine Books)

The movie, if you haven't guessed, was *Star Wars*. The author was George Lucas. *Star Wars* went on to become one of the most successful films of all time and turned into a pop culture phenomenon. It gave birth to the blockbuster and the trilogy, and completely changed the way movies with special effects were made. Many of today's most influential film companies were spawned from the success of these movies: LucasFilm, THX, Industrial Light & Magic (ILM), and Pixar.

Star Wars wasn't a new story though. It drew from mythic archetypes of stories told over thousands of years.

Revealing the Design in Stories

The creation of a story is often viewed as an almost magical or random process. The author sits in front of their canvas, the blank word processor, and begins to type whatever inspires them at the moment. Great stories, though, don't just happen randomly; they are designed. There is a pattern at work here. In order to be entertaining, have the right dramatic cues, and tap deep into our collective psyche, a specific method is used to build the story. A story that fails to pull the audience emotionally and keep their attention may not have used enough of these patterns as a guide, as shown in the typical story arc below.



The story arc is widely used in screenwriting and novels.

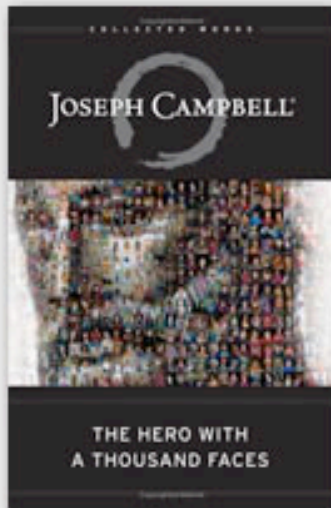
The structure of the story has been around since long before screenwriting was taught. There was a point that it remained simply an unnoticed rhythm in the background of every story. Some aspects of this structure — like the hero's journey and comparative mythology — were first popularized by Joseph Campbell. He wrote about his discovery in the book *The Hero with a Thousand Faces*. Campbell was a student of Swiss Psychiatrist Carl Jung, who believed that we are all born with a subconscious idea of what a “hero”, a “mentor”, and a “quest” should be.

Campbell studied the structure of religion and myths across many cultures. What he discovered is that, consciously or not, every story (or myth) told had been created with the same basic formula. This is why great stories transcend even language barriers. It was this conclusion made by Campbell

through his research that created large ripples in the waters of myth and religion.

The stories we have seen on the silver screen or read about in novels have been able to captivate us by continuing to use these patterns. We talk about dialogue and certain scenes at the water cooler as if they had happened to a mutual friend, rather than some fictional character. All because we became emotionally invested in the characters and the story.

Common Mythic Elements



Two Worlds (mundane and special)

Reality vs. The Matrix

Planetside vs. Death Star

The Mentor

Morpheus

Obi-Wan Kenobi

The Oracle

The Oracle

Yoda

The Prophecy

Morpheus will find "The One"

Luke will overthrow the Emperor

Failed Hero

Cypher (early version of the script)

Biggs

Wearing Enemy's Skin

Neo jumps into agent's skin

Luke and Han wear stormtrooper outfits

Shapeshifter (the Hero isn't sure if he can trust this character)

Cypher

Han Solo

Chasing a lone animal into the enchanted wood (the animal usually gets away)

Neo "follows the white rabbit" to the nightclub where he meets Trinity

Luke follows R2 into the Jundland Wastes

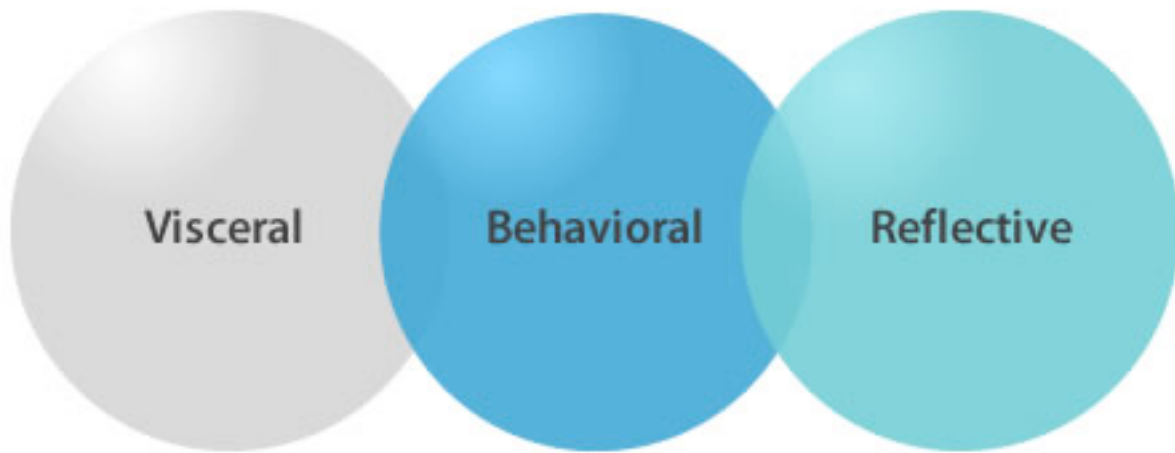
We find the blueprint for "The Hero's Journey" in films like Star Wars and The Matrix (via Star Wars Origins, Unofficial Site)

This type of emotional investment is something that brands strive for every day. Starbucks doesn't want to just sell us a cup of coffee; they want customers to become invested in their story — the ambience, the aromas, the community. The goal is to become the “third place” for people (work, home, and Starbucks). They say, for them, “It's really about human connection.”

The Power of Emotion

When speaking about stories, we describe the experience in a certain way. It tends to be more of an emotional experience, sometimes affecting us more on a personal level in how we relate to the story. This is much different from the way we traditionally describe the experience with products like websites or applications. Those are seen as more utilitarian and task-oriented.

If we are able to accomplish what we came to do, say transfer some money in a banking application, then it has been a good user experience. In order to achieve our goals, the interface should be usable and function the way we expect. This view is preached by many usability experts including Donald Norman, a professor of cognitive science and usability consultant for the Nielsen Norman Group.



How the Brain Processes an Experience

After hearing that if people followed his rules “everything would be ugly,” Norman decided to explore people’s relationship to design. The result was the book *Emotional Design*. Through his research, Norman found that design affects how people experience products, which happens at three different levels, and translates into three types of design:

- **Visceral Design** This design is from a subconscious and biologically pre-wired programmed level of thinking. We might automatically dislike certain things (spiders, rotten smells, etc.) and automatically like others (“attractive” people, symmetrical objects, etc). This is our initial reaction to the appearance.
- **Behavioral Design** This is how the product/application functions, the look and feel, the usability, our total experience with using the product/application.

- **Reflective Design** This is how it makes us feel after the initial impact and interacting with the product/application, where we associate products with our broader life experience and associate meaning and value to them.



Image credit: D. Alan Harris Photography

There is a lot more to emotion than can be covered here, but understanding those basic levels of processing gives us some insight into why storytelling is so powerful. Consider how the levels of thinking play off each other in an amusement park: People pay to be scared. At the Visceral Level we have a fear of heights and danger. At the Reflective Level we trust that it is safe to go on the ride, and we seek that emotionally charged rush and sense of accomplishment (overcoming that fear of heights) after the ride is finished. Knowing that emotion is so vital to how we think makes it more important to

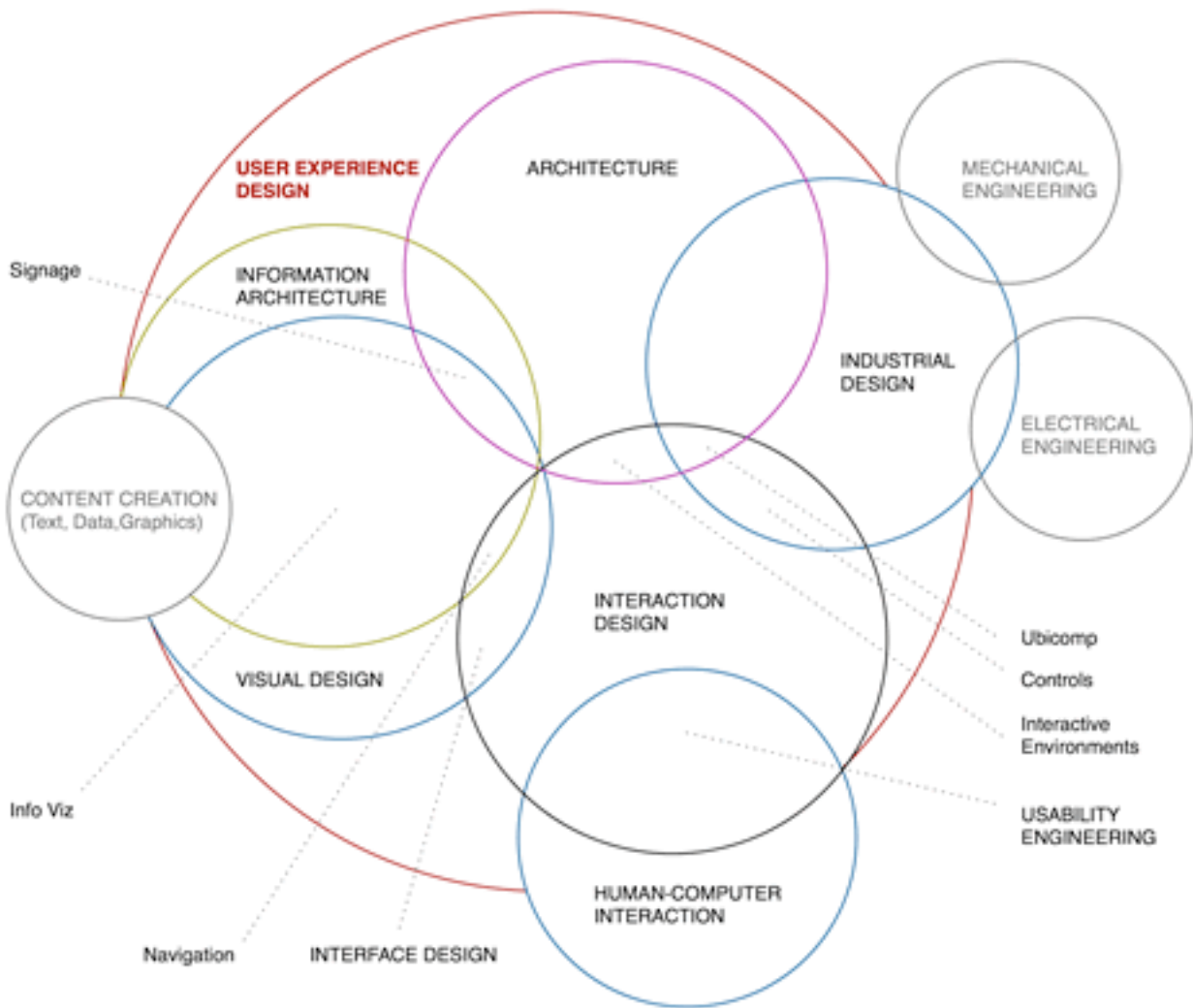
create not just a functional and usable experience, but to seek and make a meaningful connection.

The Basics of Storytelling for User Experience

At a basic level, storytelling and user experience have common elements — like planning, research, and content creation — that can be utilized for effectively developing an experience. Storytelling offers a way for the team to really understand what they are building and the audience that they are creating it for. Stories allow for the most complex of ideas to be effectively conveyed to a variety of people. This designed product/experience can then offer meaning and emotion for its users. The professionals that are currently using the power of narrative in their projects are doing it in vastly different ways. The following sections attempt to outline some of the current usage and benefits of modern storytelling.

BRING TEAMS TOGETHER

User experience professionals typically have to work with people from many different backgrounds. Depending on the type of experience, it might require the effort of everyone from an engineer to a user interface designer. Also, in many cases, the approach in creating websites or applications is to consider the technology, or limitations of that technology, first. Finally, to make matters more complex, larger teams tend to be split with concerns regarding their domain. For example, the marketing person is going to focus on their directives and motivations based on their initiatives. This is not always in the end-user's best interest and results in a diluted and poor experience.



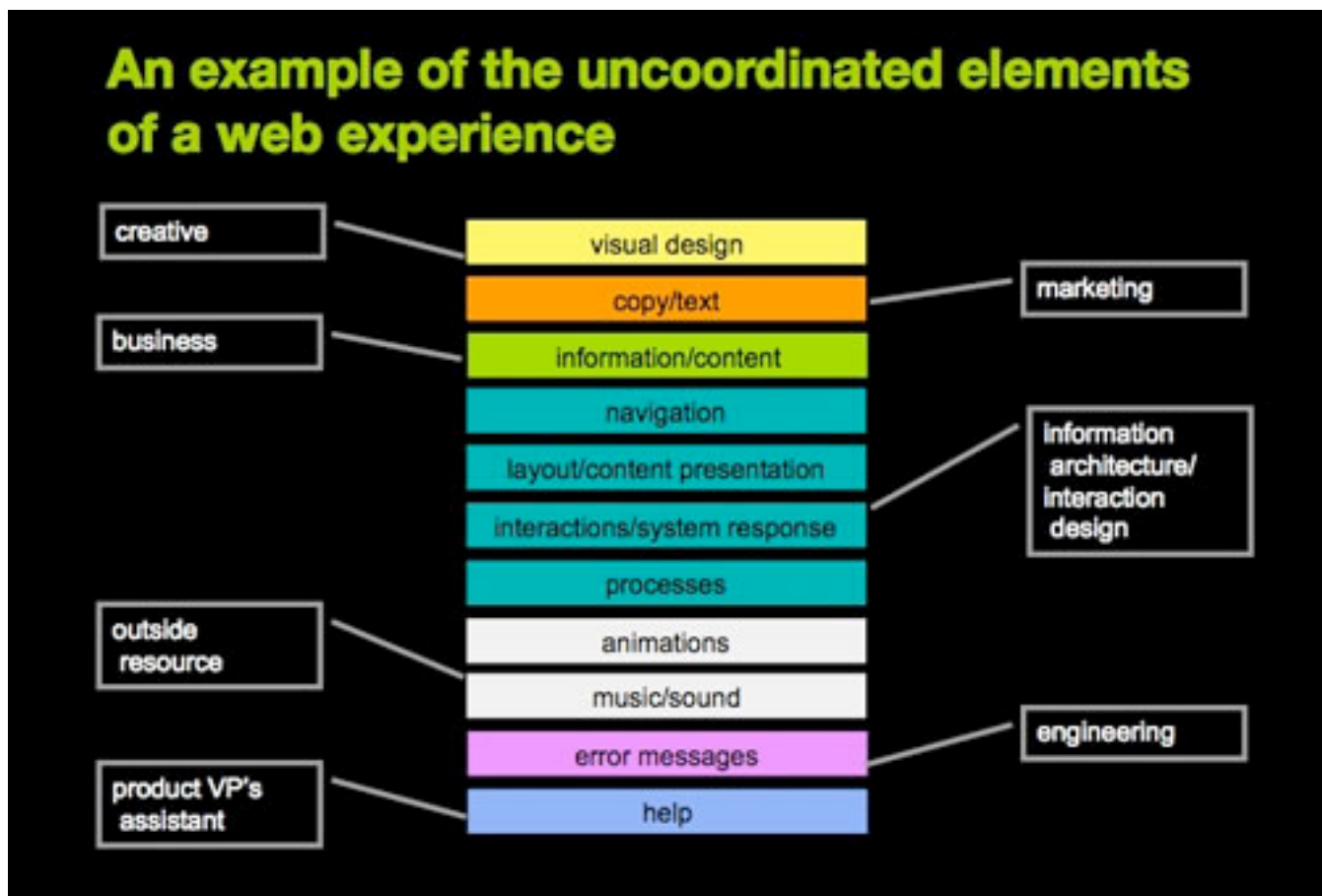
The Disciplines of User Experience by Dan Saffer

The infographic above depicts the many different fields that make up the disciplines of user experience. The user experience team selected to create an iPhone application for the masses would be quite different from one that is developing a medical device used by doctors. As described earlier, the individuals that have been involved in crafting stories have been successful in tapping into a way of communicating that has been around for thousands of years. Utilizing storytelling, user experience teams can also inject emotion and value into the end product for users.

USER-CENTERED GOAL

In reading through the storytelling approach, it might seem that the story is just another way of saying “strategy.” With storytelling, though, tied to the story the interactions should communicate is a more user-centered goal. Companies like Apple have used similar methods in their design process to really define what they are building.

Cindy Chastain refers to it as an Experience Theme. She says this theme is “the core value of the experience” being created. Christian Saylor refers to it as finding the Lead Character. Without this user-centered goal, he states, we are just “designing for the sake of designing.”



By centering around a specific theme, or character, the uncoordinated elements of an experience all have a clear goal and purpose. With storytelling, a diverse team creating a website or application can collectively link together the tangible elements and create something that is a meaningful experience and is more than just bits and bytes.

DEFINING THE USER

There is a lot of discussion and articles about usability and functionality of websites and applications. Functionality, of course, is important. For example, what good is an airplane if the engine isn't powerful enough to get it off the ground? If you take a step back though, the more important question should be: How far does the user need to go? If it's only a few miles down the road, then it really doesn't matter if the plane is functional, it's the wrong solution altogether. So, discovering what we really need to build is a key in the initial phase of building the user experience.

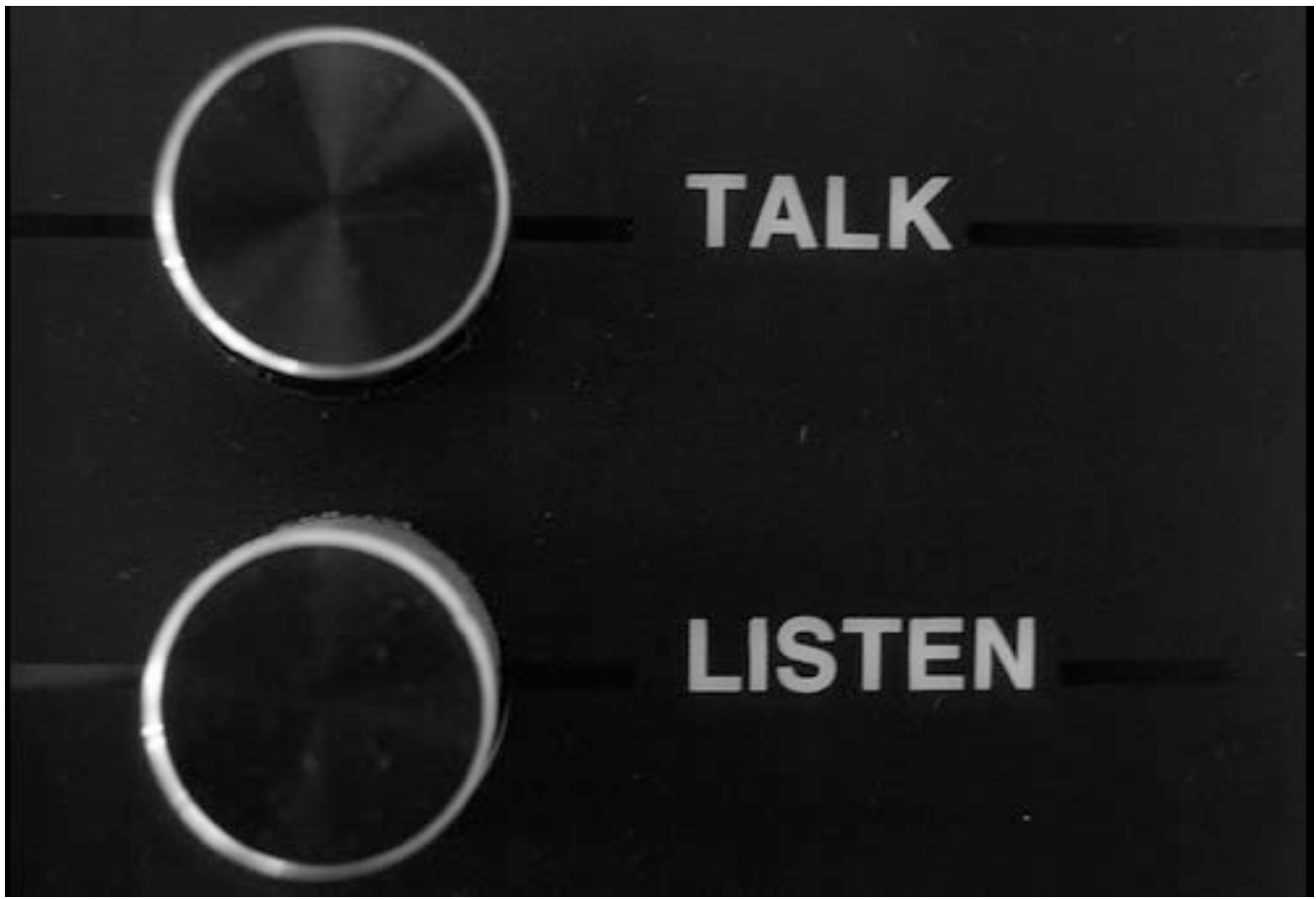


Image source: Mishka

When research is finished, we typically move on to create personas as a way of understanding the user and can be looked at as part of creating the story. By building a fictional representation of the user that is based on real research and observation, we are able to empathize with them and really understand their needs. Using the created personas and then creating stories about them, we are able to cast a more meaningful vision of the project.

William Creech

Primary persona

Title: Owner, Ream Design

Company size: 6

Age: 35

Location: San Francisco, CA

Education: BA Finance

Income: \$120,000



ABOUT

William is a 35 year old small business owner located in San Francisco, California. His business, Ream Design, focuses on online marketing and design projects. He spends the majority of his time working - split 20/80 between his home office and studio workspace in the city. He currently employs a team of five people with code skill set of branding, marketing, design. Ream Design normally has 1 to 2 projects concurrently and they use a large number of outside talent to fill in, particularly with coding tasks. William splits his time between managing projects, clients relationships, networking, and finding new projects. Outside of the office William spends his time with his wife Susan and their 7 year old son Marvin. During his free time William likes to be active outside, running, hiking, and

Persona Sample by Fuzzy Math

The storytelling approach allows us to transfer this research in an anecdotal way. This has shown to have a better recall rate of information. In addition, being able to empathize with users through stories allows for better understanding of the emotional side of the experience. Films and video games deliver successful experiences that impact people on an emotional level. This is something people will begin to expect more from websites and applications that they use everyday. We can evolve the focus of creating a simple task-driven and functional website/application into a valuable human connection. We are, after all, a “global campfire” as Curt Cloninger refers to it. He goes on to say, “But the web is not a global network of connected computers. The web is a global network of connected people. And storytelling is still the most effective way to emotionally impact people.”

THE BENEFITS

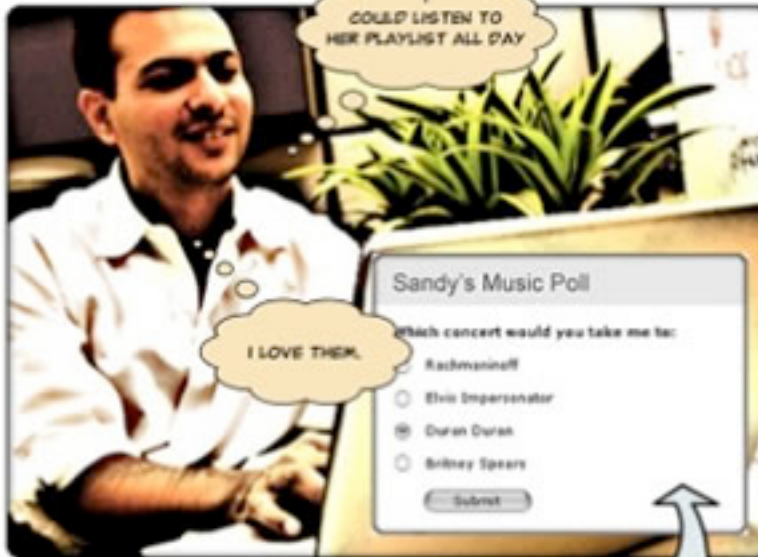
Most projects have a lot of documentation outlining their goal and strategy. These come in a set of business requirements, functional documentation, and any other pieces of supporting research/information. Using storytelling can help improve the overall product/experience:

- Puts a human face on dry data
- Can simplify complex ideas for a team
- More efficient team collaboration and purpose
- Insight into the key users
- Setting a project direction faster
- Better communication within large agencies/organizations
- Experience delivers meaning and value to users

6. Meanwhile, at Steve's...

YAHOO! PERSONALS

STEVE CAN SEE THAT SANDY VIEWED HIS PROFILE, AND AFTER CHECKING HER OUT, HE FEELS LIKE HE REALLY KNOWS WHO SHE IS.



HE ANSWERS HER POLL, SEE'S THAT SHE'S ONLINE, AND SENDS HER A FUNNY MUSICAL ICEBREAKER VIA IM WITH VOICE.



SANDY, IN THE MEANTIME, IS LOOKING AT THE PROFILES OF GUYS WHO ANSWERED HER POLL. SHE WANTS TO SEND STEVE AN EMAIL, SO SHE SUBSCRIBES.

Storytelling can help teams focus their efforts on everything from the content on the website to understanding the business problem in a new way. For example, you can define the scope of a project quickly without designing or wireframing screens. Dorelle Rabinowitz shows how The UX team for Yahoo Personals created a story around how a fictional dating couple would go through some specific scenarios. Using this, the team was able to come to a better understanding of what the website should do and the type of experience the users go through. It opened it up from very task- and strategy-based steps to the more real and emotional experience of dating. It is a powerful way to really get the team talking directly to the experience rather than creating documentation that only talks around it.

Happily Ever After: The Reality



Image source: Fallen Princesses by Dina Goldstein

There are many different opinions on what the ideal user experience process should be. Many of them stem from the fundamental approaches developed by Alan Cooper, a pioneer in building software with user-driven experiences. But as technology evolves, so do the approaches and processes to create solutions that meet users' needs. The variety of approaches in UX are akin to the number of frameworks available for developing software. Much of the time it comes down to what is best for the type of projects a team typically works on.

Your ability to adhere to a process is dependent on many things, like timeline, budget, and business goals. In reality, it's not always possible to do everything as specifically outlined. Storytelling is a way to connect teams quickly, and gain insight and understanding. The experiences we create communicate with those elements through the design, content, and user interaction. Storytellers have successfully been communicating for much longer than websites have been around — which makes it a valuable tool from the business side of design.

Designing User Interfaces For Business Web Applications

Janko Jovanovic

Business Web application design is too often neglected. I see a lot of applications that don't meet the needs of either businesses or users and thus contribute to a loss of profit and poor user experience. It even happens that designers are not involved in the process of creating applications at all, putting all of the responsibility on the shoulders of developers.

This is a tough task for developers, who may have plenty of back-end and front-end development experience but limited knowledge of design. This results in unsatisfied customers, frustrated users and failed projects.

So, we will cover the basics of user interface design for business Web applications. While one could apply many approaches, techniques and principles to UI design in general, our focus here will be on *business* Web applications.

Websites vs. Web Applications

Confusing Web applications and websites is easy, as is confusing user interface design and website design. But they are different both in essence and in so many other ways, which we'll explore in this article.

A website is a collection of pages consisting mostly of static content, images and video, with limited interactive functionality (i.e. except for the contact form and search functionality). The primary role of a website is to inform.

Some websites use content management systems to render dynamic content, but their nature is still informational.



CampaignMonitor is powerful email marketing software, while Jeff Sarimento's website is intended to inform readers about his life and work.

Web applications, on the other hand, are dynamic, interactive systems that help businesses perform business critical tasks and that increase and measure their productivity. Thus, the primary role of a Web application is to perform a function that serves the user's tasks and according to defined business rules.

Web applications require a higher level of involvement and knowledge of the system on the part of the user. They don't just stumble upon the application, do their work and bounce off. They use it as a tool to perform critical business tasks in their daily work. In the end, they cannot easily

discontinue using the application and switch to another if they don't like how it's working, as is the case with websites.

DIFFERENT TYPES OF WEB APPLICATIONS

Business applications range in type from invoicing for freelancers to content management systems to document management systems to banking and financial systems.

We can distinguish between open and closed applications. Open systems are online applications that are easily accessible to anyone who opens an account. Users can access such applications via the Web and can open an account for free or by paying a fee. Closed systems (or line-of-business applications) are usually not accessible outside the company that uses it, and they can be considered “offline” applications (though many systems expose their functionality to business partners via either services or specialized interfaces). Such systems usually run on the company's local network and are available only to employees.

I don't know who coined it, but one term I like especially is weblication, which describes what a Web application is in general. This doesn't mean, though that a Web application is a half-website half-application hybrid. It is far more complex than that.

First, Know Your Users

You've probably heard this a thousand times, and for good reason. A successful user interface focuses on users and their tasks. This is key, and too many developers have failed to create a good user experience. As Steve Krug said, “Developers like complexity; they enjoy discovering how something works.”

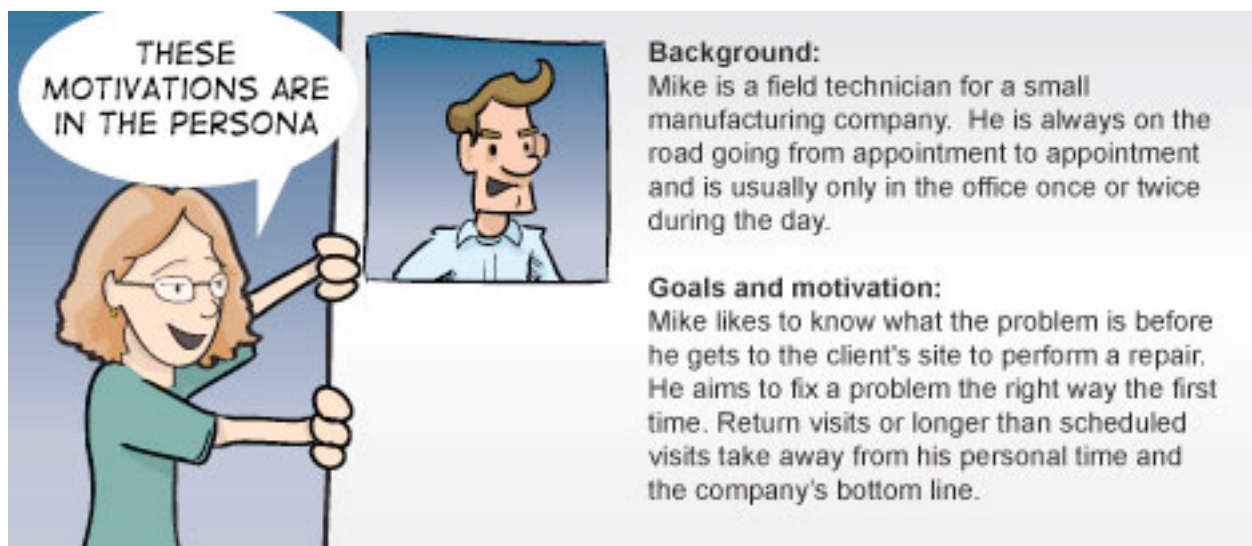


When identifying your users, keep in mind that [clients are not users, and you are not a user](#). Although a client's management team will usually be interested in the project and try to influence decisions, remember that they won't be sitting in front of the computer several hours a day (unless the application is specifically for them).

HOW TO IDENTIFY USERS?

Identifying users can be done using several techniques, such as user interviews, business stakeholder interviews and the “shadowing” method of observation. Interviews can give you answers to questions about the users’ knowledge of the system and computers in general, while shadowing can yield more detailed information about how users perform tasks and what errors they make. The method is called shadowing because the observer is like a shadow, watching and noting the steps a user takes.

If you don’t have access to real users—either because you don’t have permission or are designing for open application—you can use personas, a tool to help identify users. Personas are a representation of real users, including their habits, goals and motivation. Because certain information about users is often identified through business analysis, you can make use of it to create personas. If you are not familiar with the tool, [a comic by Brad Colbow](#) will help.



[Task analysis](#) helps identify what tasks users perform in their jobs, how they do them, how long they take and what errors they make. Sometimes clients will be using an old version of the application that you are designing to replace. Make use of that old system and watch how users use it. Understanding their tasks and challenges will be easier that way.

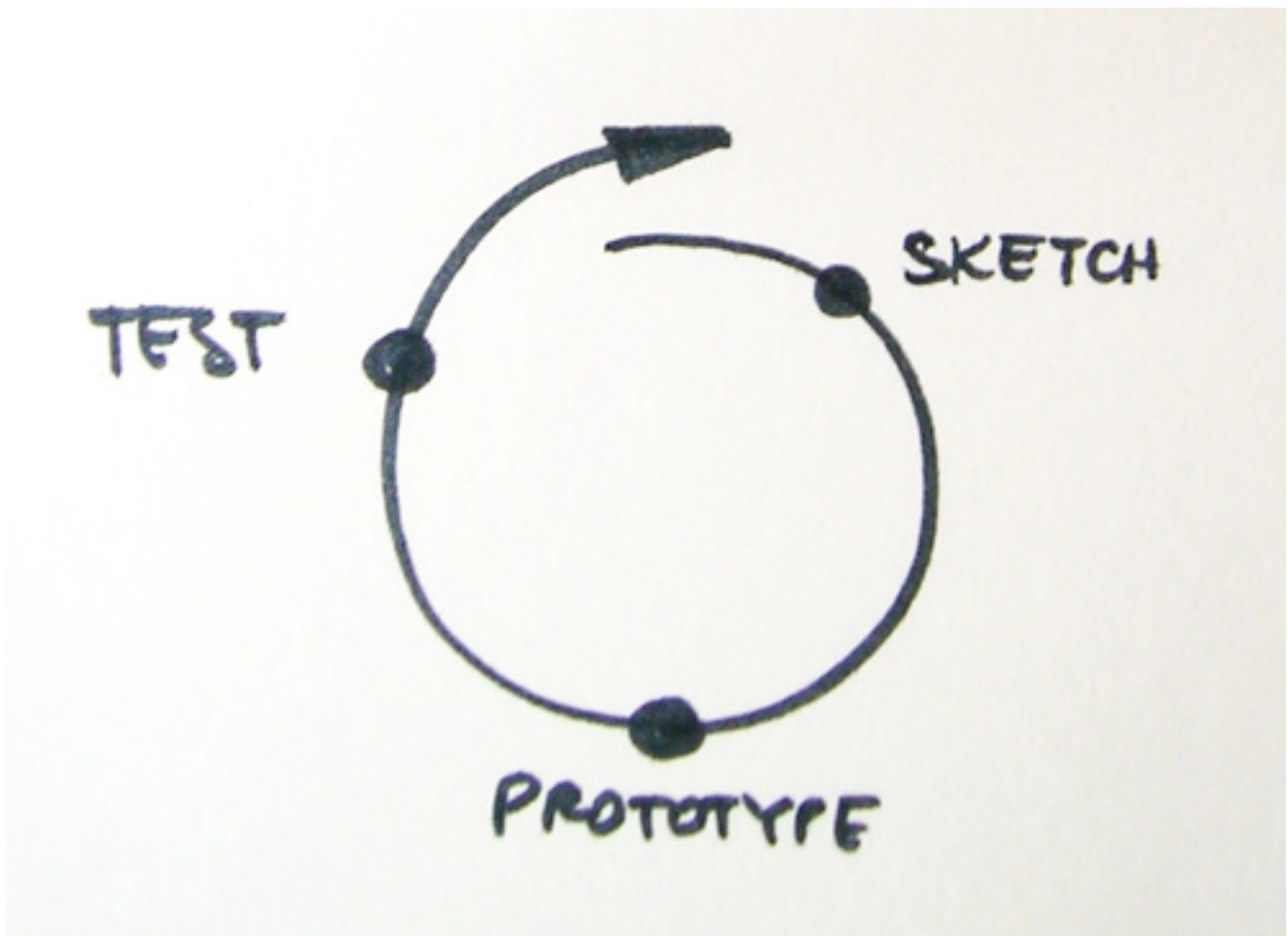
Regardless of who your users are, one thing is certain: in most cases, you will have to consider both novices and experts. Novice users should be enabled to learn as fast as possible, while expert users should be enabled to perform their tasks extremely efficiently. This may mean creating separate interfaces. But in many cases you will be able to accommodate both types of users in the same interface through various techniques, such as progressive disclosure.

Such research is usually done by business analysts. But if no one else is responsible for it, you should do it. Once you have the necessary information, you can begin with design.

Design Process

You can follow one of any number of processes in designing the user interface. You might already have one. However, I would suggest that you consider the Agile approach. Why, you ask? Well, because for users (and clients), the user interface is the product. The bottom line is that they don't care about your sketches or about fantastic back ends or powerful servers. All they want to see is the user interface.

So, how does Agile help? It helps through its key principle: the iterative approach. Each iteration consists of all of the phases defined by your process. This means that at the end of the first iteration, you will have a product that can be tested, a prototype.

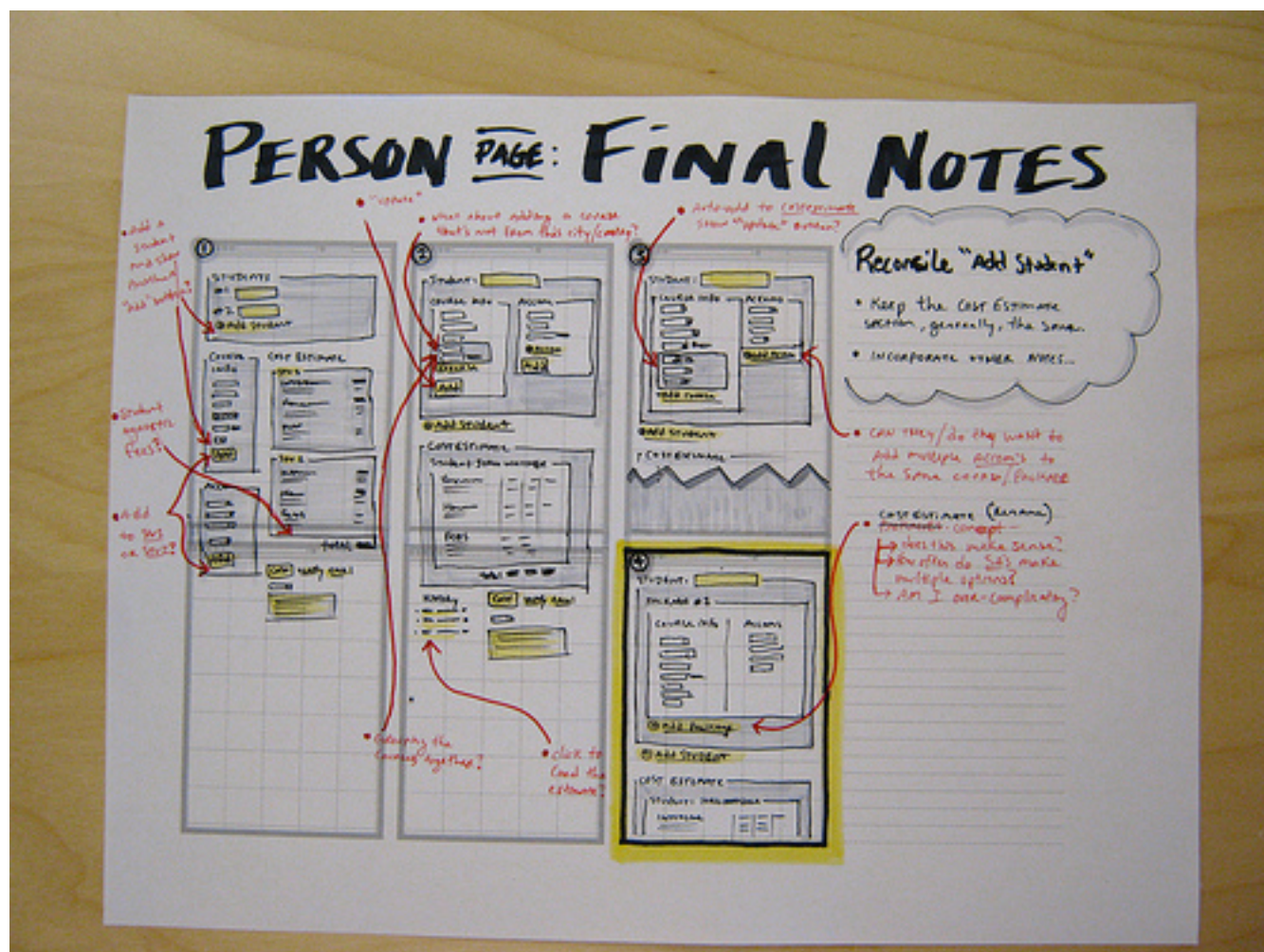


SKETCHING

Sketching is a powerful way to explore ideas. The goal is to arrive at the solution by sketching out different concepts. Most sketches will be thrown out, but that is okay. As Bill Buxton says in his “Sketching User Experience” book, sketches are fast to create and easy to dispose of, which is why they are so powerful.

Are sketches the same as wireframes? Well, the differences can be blurry, but I would say no. Wireframes don’t capture rough ideas but rather develop them. Read a fantastic discussion on IxDA: [Sketching Before the Wireframes.](#)

Once you get the “right” sketches, or at least the ones that you think are right, you can create more detailed wireframes or go straight to creating interactive prototypes.



Sketch by Jason Robb.

PROTOTYPING

The next step in the process is to create prototypes that will simulate the real application. A prototype can contain one or more features (or all of them), but it actually does nothing. It merely simulates the behavior of a real application, and users will feel that they are actually doing something. Prototypes may contain some functionality if needed (such as complex calculations).

Because the nature of a prototype done in HTML is temporary—its purpose, after all, is to *test* ideas—don't bother with the code; just make it work with minimal bugs. You will throw it away anyway. You can also use specialized prototyping software such as [Axure](#). Some people even prototype in PowerPoint.



An Axure interactive prototype for an e-commerce website, by e-maujean.

TESTING

Prototypes are useless unless you test them. This is not rocket science. People like Jakob Nielsen and Steve Krug support so-called “discount usability testing,” which is cheap and fast and yields valuable insight into your design decisions. You will use this information as the basis of another iteration of sketching, prototyping and testing. Do this at least until major issues have been fixed. We all know that software projects are tight on time and budget, so to be more efficient, test early and test often.

One of the best resources for discount usability testing is a new book by Steve Krug, “Rocket Surgery Made Easy.” Pick up a copy and read it.



Snapshot of usability testing for Delicious, by (nz)dave.

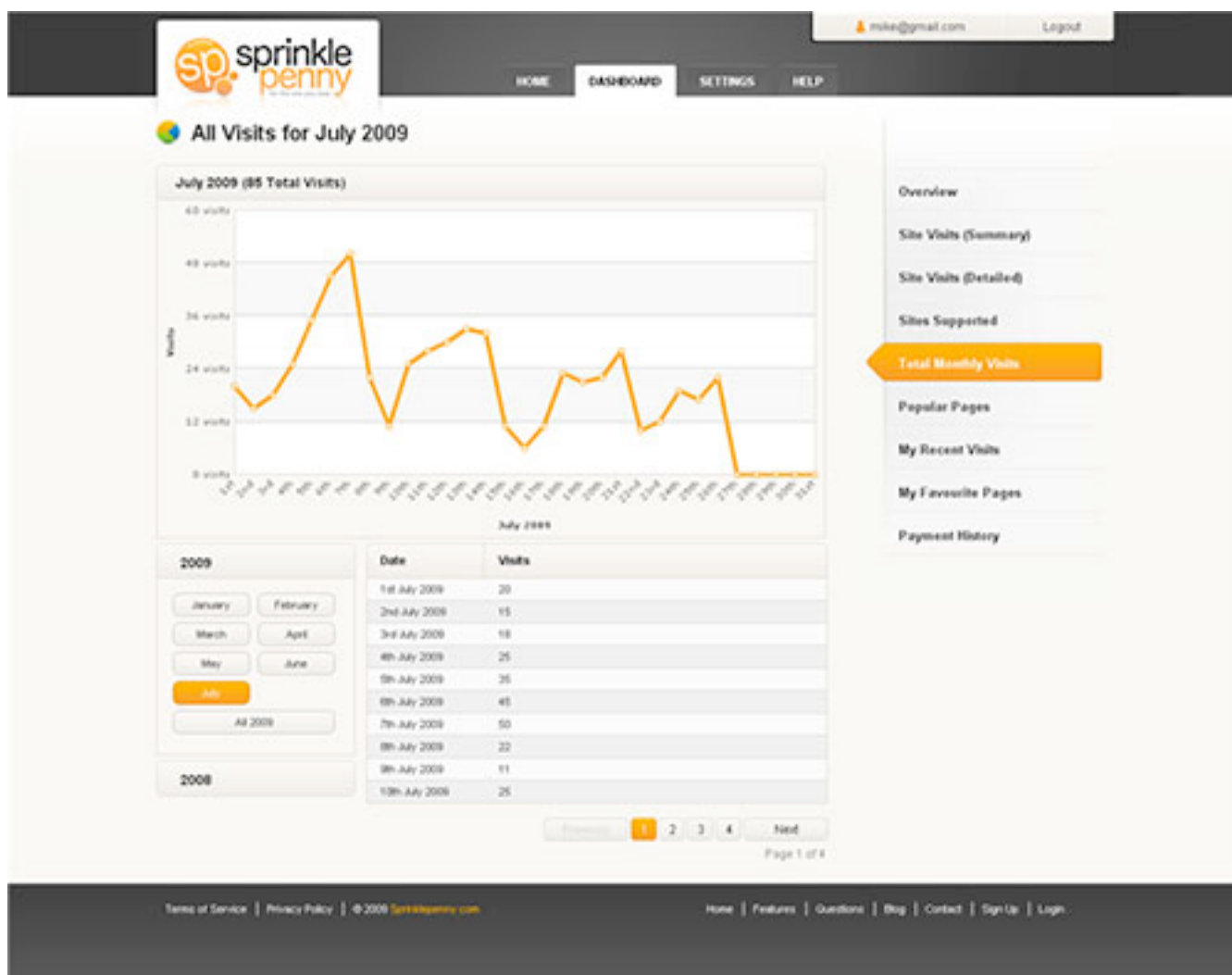
Design Principles

There are many design principles, but there doesn't seem to be a general consensus on definitive ones. So, we'll go through design principles more informally, leaving out strict definitions.

NO ONE LIKES SURPRISES

Probably the key factors in a good UI are consistency and familiarity. A user interface should be consistent across all parts of the application, from navigation to color to terminology. This is known as internal consistency. But a user interface should also be consistent within its context, such as the operating system or other applications in its group or family. A typical example is the applications in the Microsoft Office family. This is called external consistency.

A good approach to consistency is to define user interface guidelines for each project or for a group of projects. These should guide the decisions you make for all of the details. This will not only maintain consistency but also serve as documentation to help team members better understand your decisions.



Although a simple example, SprinklePenny achieves consistency and familiarity across the application.

Consistent user interfaces have a shorter learning curve, because users will recognize parts of the system and be able to fall back on prior experience. But familiarity is sometimes confused with consistency. Familiar user interfaces draw on concepts from the users' previous experiences and use appropriate metaphors. Folders, for example, are a well-known metaphor for file organization, and they have replaced "directories," which were used previously in command-line operating systems. In short, speak the language of your users.

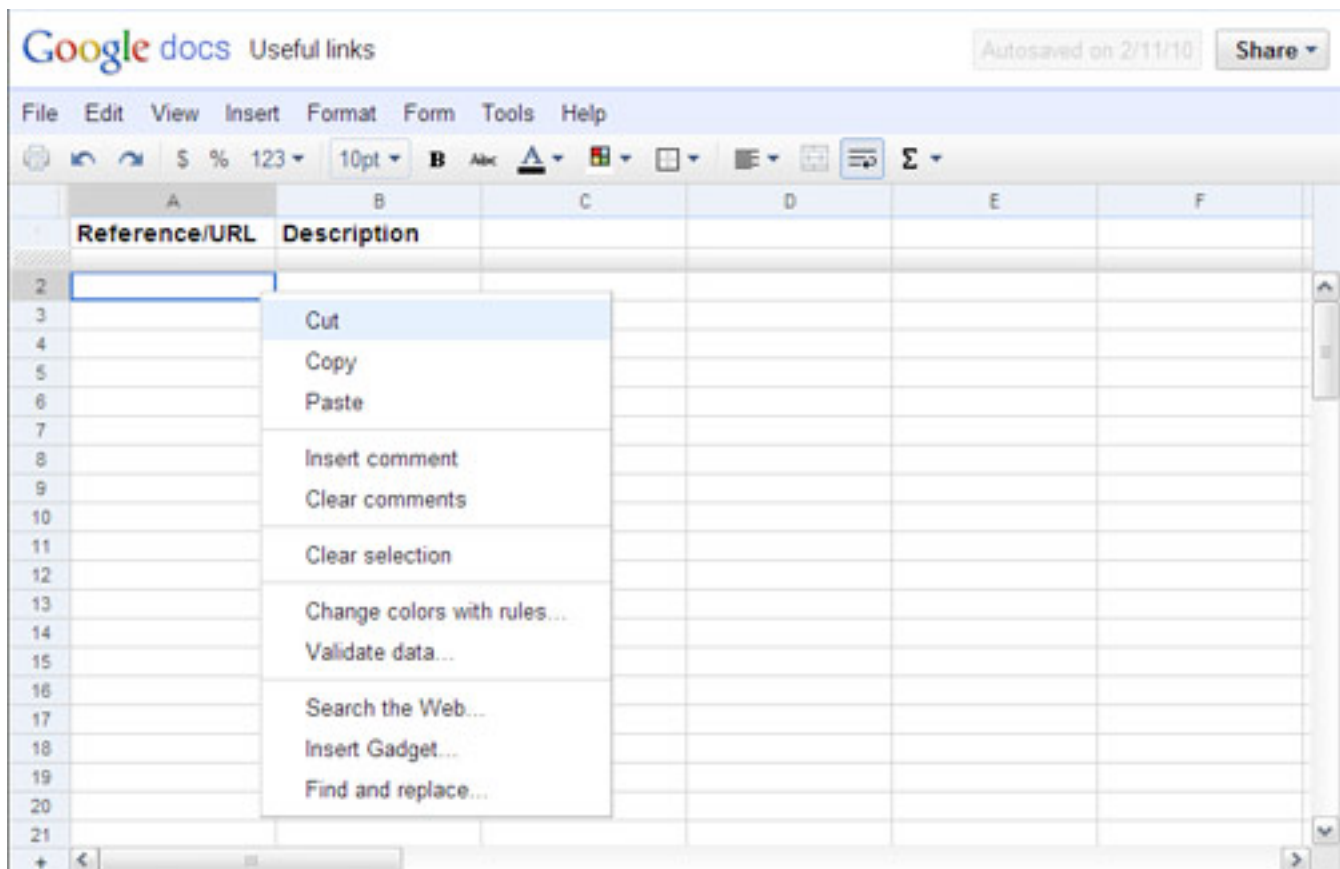
A common belief among business owners is that a great user interface should look like a Microsoft Office product, especially Outlook. I won't go into explaining how pointless this is. Rather, I will offer alternative advice: defend the user-centric approach, and explain why creating an application for employees, clients and partners (i.e. their users) is so important.

All the same, most businesses are unique, as are their work processes. For example, two businesses from the same branch could have significantly different processes, forcing you to go beyond what is familiar and start to innovate. This part of the design process can be very interesting, although you have to be careful in how far you go with innovation.

USERS SHOULD BE ABLE TO BE EFFICIENT

Without a doubt, users should be able to be efficient when using business applications. This is what they are paid for, and this is what managers expects from the application. User interfaces should allow users to be efficient and should focus them on completing tasks in the easiest and fastest way. But this is not always the case. There is an opinion, or at least practice, among developers that says the user interface should be as complex as the back end system. No matter how ridiculous this sounds, the problem is real and might give you a headache. This is one reason why good communication and collaboration between developers is a must.

Users are efficient when they focus on a particular task. As mentioned, task analysis can help you identify tasks and determine how users perform them. If tasks are long, accelerate them by breaking them up into smaller units. You can also increase efficiency by providing keyboard support and shortcuts. Think how inefficient it is for a user to have to switch back and forth between mouse and keyboard. In some cases, you will be designing for users who are accustomed to working on command-line operating systems and the applications made for them. They will be keen to have keyboard support. One suggestion: when defining keyboard shortcuts, keep them consistent with those of common applications. For example, Ctrl + S should always be save, and so on.



Google Docs Spreadsheet enables users to be efficient by providing keyboard shortcuts and context menus, as well as by taking advantage of users' familiarity with common desktop applications.

Efficiency can also be enhanced through personalization. Users who can personalize an environment will learn it faster and, more importantly, will be more confident using it. Personalization can be done in many ways: choosing widgets for the dashboard; defining shortcut options and favorites; changing the order of elements; etc.

Pay attention to accessibility. Although many assume that accessibility doesn't matter in Web applications, it certainly does. Treat the application as if it were a public website.

A Web application also has to be efficient in the speed with which it processes information. So, consider heavy interactions that result from partial renderings and AJAX requests.

HELP!

An interface should provide meaningful feedback that describes the state of the system to users. If an error occurs, users should be notified and informed of ways to recover. If an operation is in progress, users should be notified about the progress.

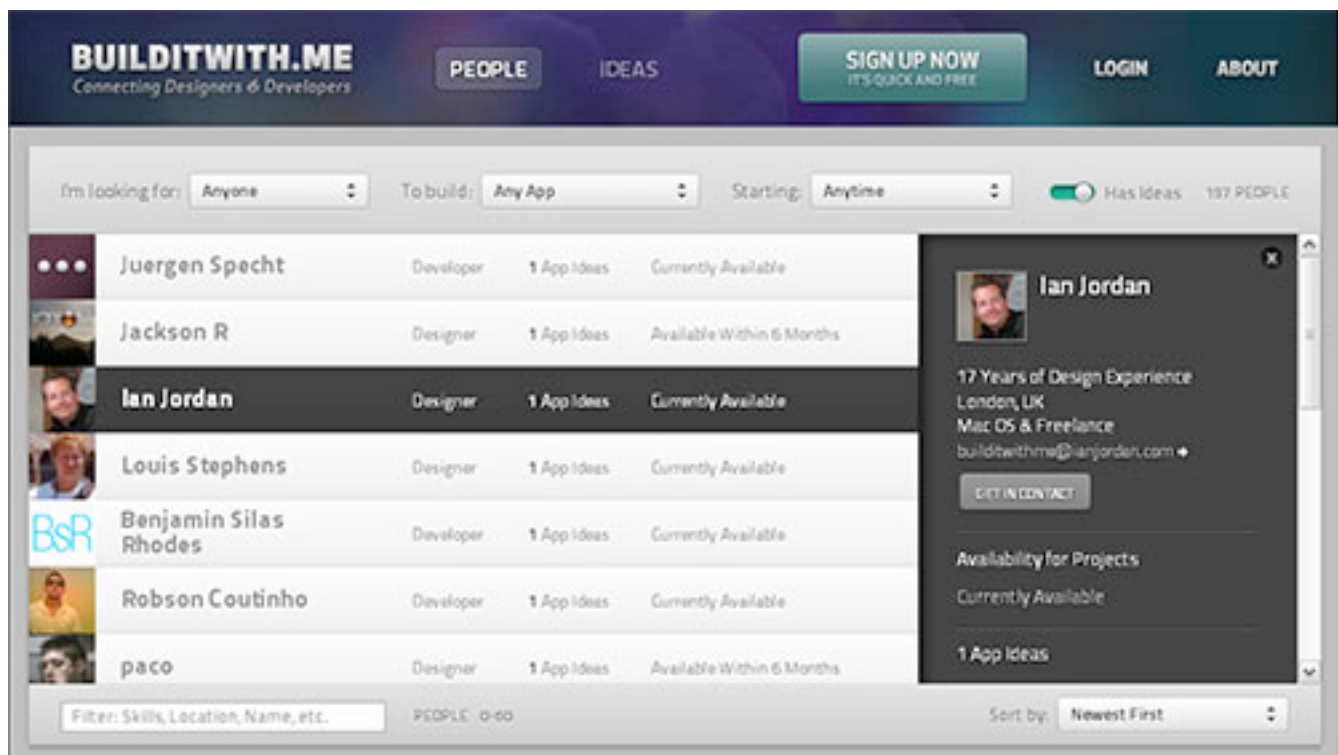
We can go even further and declare that user interfaces should prevent users from making errors. This principle, called forgiveness, can be followed with confirmation dialogs, undo options, forgiving formats and more. Forgiveness makes it safe to explore the interface, decreases the learning curve and increases overall satisfaction.

Because of the complexity of business Web applications, you would also need to provide a comprehensive help system. This can be done with inline help, a support database, a knowledge base and guided tours (which mix video, images and text).

CAN'T GET NO SATISFACTION

Satisfaction is a subjective term that refers to how pleasant an interface is to use. Every design principle we have described here affects satisfaction. And a few more principles are worth mentioning here.

Simplicity is a basic principle of UI design. The simpler a user interface, the easier it is to use. But keeping user interfaces for business applications simple is a challenge because the apps often have a lot of functionality. The key is to balance functionality and simplicity. Restraint is one of the most efficient ways to achieve this balance: i.e. finding the simplest way to solve a problem.



BuildWith.me has a simple and effective user interface, without sacrificing aesthetics.

Aesthetics, though subjective and somewhat arbitrary, play an important role in overall satisfaction. Users respond positively to pleasing user interfaces, sometimes even overlooking missing functionality. But you're not creating a work of art. One of the best articles that explains aesthetics is *In Defense of Eye Candy*.

In the end, users will be spending a lot of time in front of a business application, and no matter how usable, consistent or forgiving the interface is, satisfaction will be critical in determining how good the user interface is.

Essential Components Of Web Applications

Every Web application is unique, but many of them contain common features. Although the implementation of any one of these features will vary, let's look at the basic concept of the three most common ones.

WEB FORMS

Forms in general are important to Web applications. But as Luke Wroblewski says in his *Web Form Design* book, "No one likes filling in forms." That includes sign-up forms, including business applications with dozens of fields.

Minimize the frustration of filling in forms. Provide inline validation and good feedback. Use defaults when possible. Don't forget about novice users. Use wizards to help them complete tasks faster, or use progressive disclosure to hide advanced (or infrequently used) features.

MASTER-DETAIL VIEWS

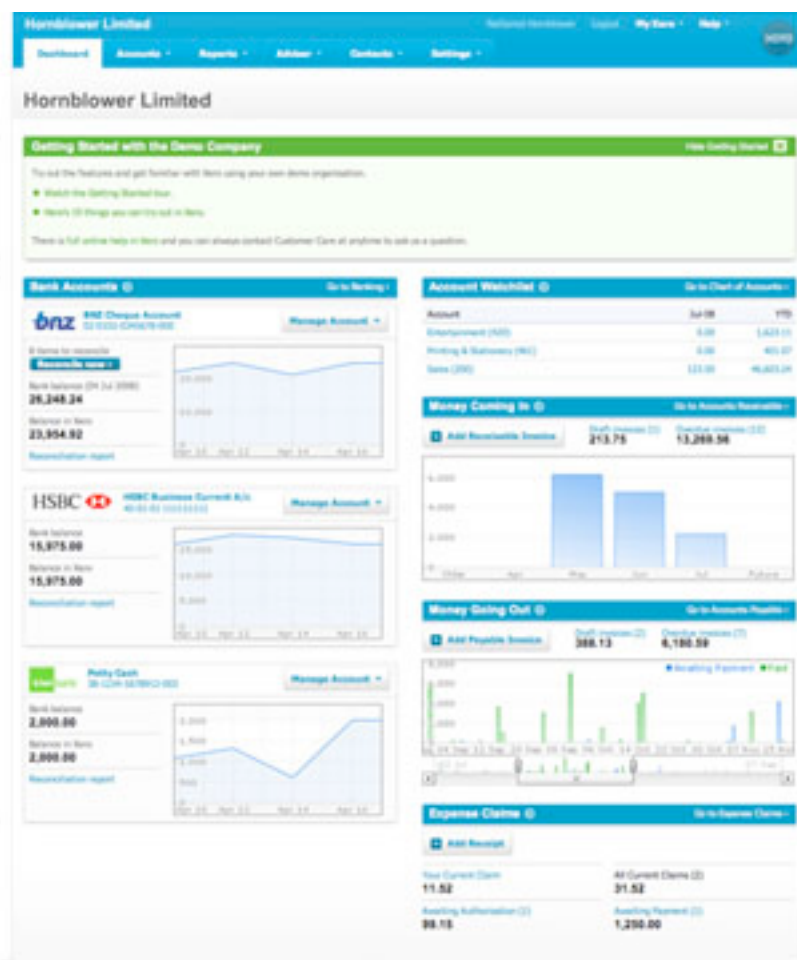
This is the technique of showing data in two separate but related views. One view shows a list of items, while the other shows details of the selected item. Master-detail views can be implemented across multiple pages or on individual ones.

DASHBOARDS

Many Web applications have dashboards. A dashboard is a view of the most important information needed to take action and make decisions. It is confined to a single page and is usually the starting point of an application. Dashboards are important because they enable users to access information and take action without having to dig through the application.

GETTING STARTED

BANK ACCOUNTS
& CREDIT CARDS



ACCOUNT WATCHLIST

MONEY COMING IN

MONEY GOING OUT

EXPENSE CLAIMS

Xero shows a user's most important financial information (e.g. bank accounts and credit cards) in its dashboard, making it easy for users to quickly see the status of their financial data.

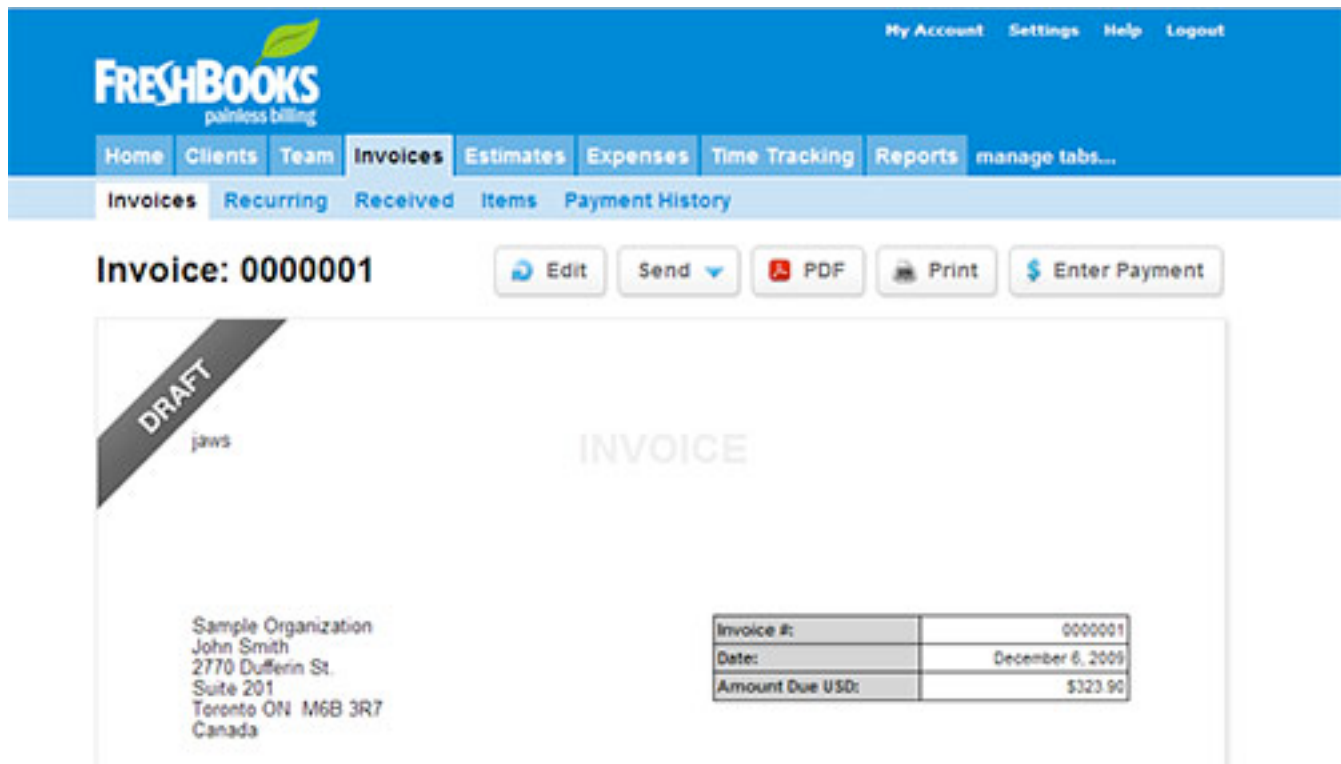
HEAVY USE OF TABLES

Because Web applications typically deal with large quantities of data that are easily accessible and sortable, tables are unavoidable. But this is not a bad thing. In fact, tables were made for this purpose. Don't confuse this with table-less layouts. [Effective tables](#) are easily readable. So, in most cases you will need a meaningful header, an optimal number of columns, pagination, alternating row colors, proper column alignment, sorting and filtering capabilities and much more.

Tables can also be interactive, meaning they can generate additional info and even modify the data they contain.

REPORTS

Most businesses work with some kind of reports. Printed reports are usually required, so pay attention to the design of reports. Printed (or exported) reports are usually simplified versions of online reports, optimized for monochrome printers.



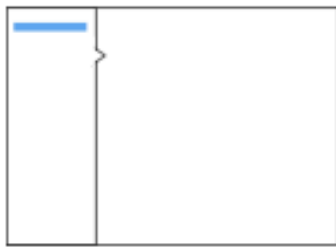
The screenshot displays the FreshBooks web application interface. At the top, a blue header bar contains the FreshBooks logo with the tagline "painless billing" and navigation links for "My Account", "Settings", "Help", and "Logout". Below the header, a secondary navigation bar includes tabs for "Home", "Clients", "Team", "Invoices", "Estimates", "Expenses", "Time Tracking", "Reports", and a "manage tabs..." link. A third navigation bar shows sub-tabs for "Invoices", "Recurring", "Received", "Items", and "Payment History". The main content area displays "Invoice: 0000001" with action buttons for "Edit", "Send", "PDF", "Print", and "Enter Payment". A large "DRAFT" watermark is visible in the top left corner of the invoice preview. The preview includes the word "jaws" and the word "INVOICE" in large, light gray letters. On the left, it lists "Sample Organization" with address details: "John Smith", "2770 Dufferin St.", "Suite 201", "Toronto ON M6B 3R7", and "Canada". On the right, a table displays invoice details:

| | |
|-----------------|------------------|
| Invoice #: | 0000001 |
| Date: | December 6, 2009 |
| Amount Due USD: | \$323.90 |

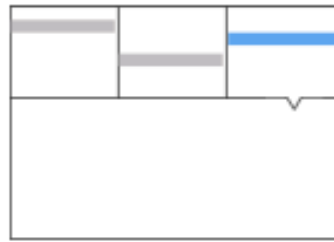
FreshBooks has printing, PDF exporting and “Send to email” features. It also shows a print preview.

Don't Forget UI Design Patterns

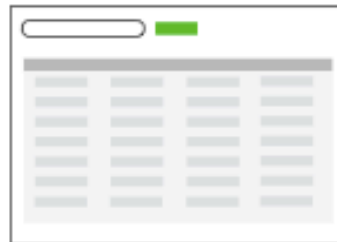
We're so used to hearing and talking about UI design patterns that we sometimes forget about them! UI design patterns are helpful for designing user interfaces. The important thing is to consider them early on in the design process, ideally at the sketching stage. Because patterns often solve common problems, the right pattern can facilitate the user's familiarity with an interface and increase the speed at which they learn it.



Master/ Detail



Column Browse



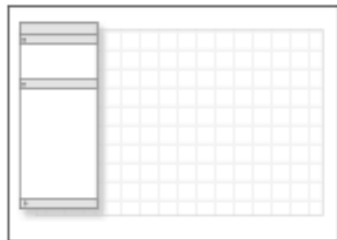
Search/ Results



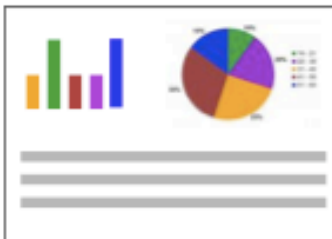
Filter Dataset



Form



Palette/ Canvas



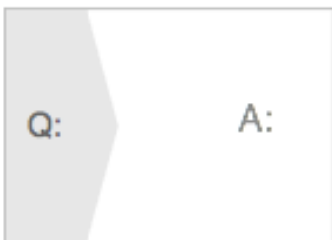
Dashboard



Spreadsheet



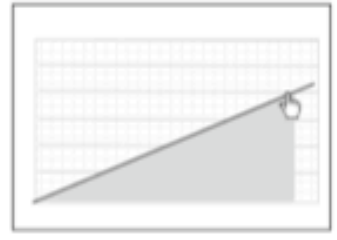
Wizard



Question & Answer



Parallel Panels



Interactive Model



Blank State

This screenshot is from the article [12 Standard Screen Patterns](#), which goes over the most common screen patterns.

Case Study: Online Banking Application

To take an example from the real world, I will briefly explain the process of designing the user interface for one small bank's online banking system. The team I worked with was hired to improve the system. The main reason for the redesign was that, according to management, "users complained and many stopped using it."

After only a couple of hours spent with actual users, the main problems were uncovered. Information about accounts and credit cards was buried in poor navigation. Understanding how much money users were spending and the state of their accounts and credit cards was also hard. The application, however, was obvious to bank employees; they were familiar with the terminology and could interpret the numbers in the application perfectly well.

Given the tight deadlines, we followed the process I have described, and we partially succeeded. Despite the short time, the major problems were so obvious that we clearly understood our main task and how to go about it. We created a dashboard that provided clear information on the state of all accounts and credit cards. With this new navigation, finding information became easier. Reports were easier to understand, and several new features were implemented.

Although we made only a few changes, the changes affected critical user tasks and resulted in significant improvements to the overall experience.

Final Thoughts

Designing user interfaces for business Web applications is a challenging job that is full of compromises. You have to make compromises between client and user needs; business requirements and users; novice and expert users; functionality and simplicity. It requires a solid understanding of users and their tasks, as well as of UI design principles and patterns. Despite the difficulties, the job is interesting, and you learn many new things on each project that influence the way you design websites.

While this article reflects some well-known concepts and things I have learned from designing business applications over the years, I look forward to hearing your experiences and stories.

Progressive Enhancement And Standards Do Not Limit Web Design

Christian Heilmann

Lately I have been getting bored and annoyed with people getting up in arms against Web standards and the ideas of progressive enhancement, claiming that they hold us back from creating a rich, beautiful Web. There are also claims that these tools limit us from pushing the boundaries of what is possible with today's technologies.

The problem with claims such as these is that they are based on a misunderstanding of standards and progressive enhancement and – at least to me – on arrogance and ignorance about what our job on the Web is. The Web is out there for everybody and is a product and a medium like any other.

For example, I am a big film buff and love good movies. I also understand, though, that in order to fund great movies we have to make money from terrible ones that appeal to the lowest common denominator or rehash ideas that were successful in the past.

The same applies to the Web: we need to shift our focus to what people use it for and what content should go on it, not how pretty we can make it or what cool technology we can apply. The beauty of Web technologies is that they can be used to build adaptive products. I cannot drive a tall truck through a low tunnel without damaging either the tunnel or the truck. Websites and apps, however, can easily make Transformers look clumsy: if we build them adaptively and collaboratively with a team of experts.

Shiny New Technologies vs. Outdated Best Practices?

Dozens of case studies featuring CSS transformation and animation, and demos of the canvas element and HTML5 audio and video that “work only in the latest build of browser X,” give us the illusion of a Web that could be so much richer and more beautiful. They also lead to claims that we are stalling because of the grumpy old people of the Web who claim that we have to follow rules and support outdated technology. Actually, none of this is about stalling: it is about maturing as an industry and embracing the adaptive nature of the Web. If you start a design and try to make it work all by yourself, then you have not understood the Web and its collaborative nature.

The Mess That Is The Web

Good Web products are the result of successful collaboration. One-man armies with a limited view of the impact of putting something up on the Web lead to a steady stream of mediocre, unsecure, unmaintained and hard-to-upgrade Web products. This includes all of those websites that look terrible but “do the job,” the very big group of websites that are incredibly hard to use but still “communicate the brand’s message” and the few that are stunningly beautiful at first glance and boring seconds later. Finding a truly usable, accessible, beautiful, maintained (and easy-to-maintain) website out there is almost impossible.

The reason is that experts tend to advocate for their field of expertise as being the most important one, instead of partnering with other experts and making both a better offer and subsequently a better product.

Creating Celebrities And A Place We Wish We Were At

We look up to the “rock stars” of Web design, the people who “push the envelope,” rather than praise teams that did an amazing job of delivering a great Web product in an existing but deficient infrastructure. Great technology always happen in environments where the designers or developers have full control over the content and technology and free reign to build something great.

This is pure escapism, because in the real world you never get any of this, unless you build websites for yourself.

It’s frustrating, which is why instead of trying to change our work environment and make our mark as Web developers, we escape to Awesomeland, where everything is shiny and new and the client-side is really popping.

Returning from a conference at which you’ve glimpsed the future of CSS gives you the feeling of being part of something worthwhile. Less fulfilling is having to argue with your team to reserve time to write a plug-in that ensures your corporate CMS spits out clean, semantic HTML instead of a tag soup, or that at least allows you to add a class that gives you a style handle to work with. Now guess which in the long run will change the game? Probably both, but by fixing the underlying infrastructure, we enable cool new technologies to become relevant to the mass market.

We can build amazingly fast, low-riding cars that reach top speeds of 150 mph, but if the roads are full of potholes and crammed with cars, then they become little more than toys for rich people who own their own racetrack. The same applies to any design showcase in which texts are expected to be a certain length and products to be a fixed number, and where CSS knowledge is needed to make the website look right when you add a product.

This is not how people use the Web, and maintainers should not have to depend on experts to make changes to their websites. Websites change constantly; this is what makes them interesting and much more versatile than, say, print media.

Hollywood And Advertising Teach Us Nothing

A lot of showcases hail movie websites for having the most feature richness and visual beauty. Well, try to find websites for older movies and you will see that most are 404 errors or “Not available any more” (for example, try to find out what exactly is the Matrix, and you’ll be waiting a while). Is this the Web we should be putting our efforts into? Is this innovation? Or should we start to work as teams and add our unique talents to produce something better and more durable than what is merely pretty and what satisfies our own ideas of a great website? Isn’t the main premise of Web design something that is available to millions of people worldwide and available longer than data stored on a cheap CD (whose lifespan is approximately 10 years, in case you were wondering)?

The Myth Of Innovating Exclusively Through Technology

Know what? In most cases, we are *not* innovating: this is *not* the revolution; it has been done before.

During the first browser wars, we were in exactly the same boat, and people were building things that worked only in certain browsers, and they claimed this was the future. I am sure you can guess which browser was the worst offender and why we're having a hard time getting rid of it now.

Yes, IE6. A lot of the websites in CSS3 showcases today, especially the animated ones, remind me painfully of the IE6 CSS expressions and page transition showcases of old. Did you know, for instance, that you could [rotate text in IE5.5 with the matrix filter](#)? The difference is that, back then computers were so slow that all of these effects looked bad; nowadays, on fast computers and shiny iPhones and iPads, they look much more impressive. While I am very happy that we don't use a hybrid technology that comes with a boatload of performance issues and a syntax that must have been defined in a feverish dream, I am also not convinced that the "CSS3" browser-forking that we do now to make websites work in this or that browser is future-proof either.

Innovation Isn't About New Toys

We generally tend to regard the use of the newest technology as “innovation.” This is why you see old problems being solved with new technologies over and over again, even though they have already been solved. Pure-CSS menus, for example, were newer technology but [were a step back in usability](#): you cannot delay the hiding of a menu and you cannot test if it will fit the screen before opening it.

For this, you need a technology that has two-way communication: you set something and then check that it worked. CSS does not have this checking mechanism; we are at the mercy of the browser doing it right. With JavaScript we have that option. We also have a sensible syntax in JavaScript; whereas CSS, with all of its **-browser** extensions, is slowly but steadily turning into a syntactic nightmare.

CSS has developed some great defensive features: for example, media queries, which allow different designs to be served to different screen sizes automatically, are wonderful. However, does CSS need all of these features, and should we have to wait for universal browser support, or would it make more sense to use JavaScript now in conjunction with CSS to achieve the same effect? A good CSS designer and someone with rudimentary knowledge of JavaScript libraries are all it takes. But oh no, why share the fame when we can do it with CSS3 alone?

Innovation is not about using the newest technology exclusively. Innovation also happens when you combine existing tools and make good use of them. Flints were great as spearheads for killing each other or skinning animals. Hitting them with another rock or against each other all of a sudden gave us fire. No one showed up with a lighter to teach people how it works. Instead, we analyzed what we had and put it to good use. And guess what? Flints don't need fuel either.

The Corporate Spin On Innovation, And Its Consequences

The other thing we should never forget is that every time we innovate, some people will one way or another sell these ideas to corporate IT half a year later. Most of the time, the innovation is sold as part of a bigger software package: “Oh yeah, our CMS package Overpriced-And-Underspec’ed-otron now supports AJAX... in multiple colors!” Sadly, this also happens to be the only time when the innovation will have a real impact on the mass market.

If we really think that large corporations or end users care about what we do, we’re fooling ourselves. In the end, software and the Internet exist to solve the problems of people. And sadly, the people deciding on the best solutions are not us but rather those who only go for what’s cheapest and seemingly the most secure.

A large company that offers a corporation its software package at a fixed price, promising to solve all of the issues plaguing the corporation’s daily workflow and to train the people who work with the software are selling much more easily than us with our “We will help you understand the Web and make it easier for your employees to be more effective” pitch. Which sounds like more work for an already overloaded IT decision-maker?

The Stockholm Syndrome Of Bad Interfaces

This breeds a lot of ordinary interfaces on the Web that are painful to use and terrible to look at. The amazing thing, though, is that people love to use them. This is what they learned in corporate training, and these are the products supported and endorsed by the company.

Memorizing five convoluted steps and mechanically going through them every time is easier than finding the time to learn new things. There is a comfort in knowing how to get the results you are asked to get in a predictable way if you really don't want to use something to begin with.

If you don't want to be one of the people who builds the Web, then every change becomes an annoyance – upgrading being one of them.

This is why we have outdated set-ups: not because of evil companies that refuse to embrace new technologies, but rather because people couldn't be bothered to upgrade because no perceptible gain comes from it.

Instead of targeting the people who really prevent the Web from evolving and giving them something to consider as a great gain, we stay in our comfort zone, talking to each other about pushing the envelope and suffering from the wider market not caring.

Want to drive the Web forward? Find a way to disrupt the five-year upgrade cycle of corporate environments. Whenever you talk to the leading lights of Web design about this, you get an answer like, "This is a battle we can't win."

This Is Not About Technology Or Design

In the end, we deliver products. We are passionate about the Web, and we want to push it forward. The problem is that we stay in our comfort zone rather than expand our knowledge:

- Designers want to push the envelope towards richer interaction and more beautiful designs with rich typography.

- UX people want to make it darned easy for people to achieve their goals; and if a pattern works well on the desktop, it should also work well on the Web.
- Engineers push for speed, with “best practices on performance” that are relevant to search result pages and Web apps like Gmail but not so much to content-heavy websites.
- Other engineers want to build the most versatile and flexible platform ever so that people can use it without ever having to bother the engineers again (because they would have already moved on to solving other problems).
- Mobile enthusiasts start to abandon the idea of Web technologies as the way forward because the technologies are too limited and too far removed from the capabilities of the platform.

A lot of these are mutually exclusive, and the latter is especially not true and only happens because we as Web developers forgot the nature of the Web: a technology stack that adapts to the needs of the end user – data that has a clever morphing interface that gives each use case the interface it needs. That the Web began as a text platform and evolved into a rich media system is great; that we want to replace one with the other is just plain wrong or at least very premature.

Where Is The Beauty Of The Web?

Here is the real beauty of Web design: adaptability; interfaces that adapt to the needs of the user independent of their technology or physical ability. We forgot this for a few reasons:

- **We're control freaks**

We like to control what we do and are afraid of chaos and people messing with our products. Sure, we love to be disruptive and break conventions, but only when we can choose the font-face and colors.

- **We're bitter**

For years, we worked tirelessly to make the Web better and more beautiful, and our clients hardly ever cared. We were constantly promised to be allowed to build something amazing, and then our budgets were cut or we had to move on to the next project before adding that last little element that would have made it awesome.

- **Cheap thrills**

It is easy to draw praise for “thinking outside the box” by telling people that progressive enhancement is dead or that IE6 should no longer be supported or that everyone you know has a 1920-pixel resolution. You get applauded, and people look up to you because this is exactly what they want to tell their boss every day. But does it help us? Or are we getting praise by escaping to our own world?

- **Frustration about the end product**

We are hardly ever able to look at a live product and say, “This is cool and looks exactly as we planned.” Even worse, after a year of maintenance, we are lucky even to be able to recognize it as our work. Portfolios are outdated as soon as we put them up (I know because I am hiring people right now and cannot assess their quality of work that way).

- **Arrogance and ignorance**

Our market, our HR practices and even our job boards clearly distinguish between designers and developers. Instead of challenging this and acknowledging “Web developers” who grasp both the user experience and the command line, we are content to stay in our own silos.

A developer who claims not to need design input is as useless as a designer who doesn’t care about the technical implementation of their design. We should encourage each other to build the best products through collaboration, and not regard each other as show-stoppers or whiners who always want it their way.

To Recap: Our Issues

So here are the issues you have to face as someone who wants to build great Web products:

- **The technology stack you’re asked to support is unknown.**

You can fool yourself into believing that everyone out there is as happy to upgrade and chase after the newest tech, but doing it just shows that it’s been a while since you had to deliver a real project.

- **Outdated technology is here to stay.**

People either are not allowed to upgrade or simply don’t care. When I watch TV, I don’t want to know how its internals work, and a lot of Web users think this way, too.

- **Your work will be butchered.**

The website you plan to build will be changed over the course of the project (e.g. the client runs out of money, which always happens), and what you do manage to get out will be changed over the years to something you never intended to build.

- **You can't know everything.**

When you put a product on the Web, you need to make it do the following: work for humans, look pleasing, perform well, be secure, be extensible, have the option to be localized to different markets and languages, be easy to change and adapt and be cheap to run and migrate to another environment. If you can do all of that, please send me your CV... on second thought, don't, because I'm sure you'll be a poor team player.

- **You can't rely on solutions standing the test of time.**

A lot of "great tricks" and "best practices" come with a massive price that gets paid a few months down the line. Many solutions that were once the bee's knees are now considered bad practice (table layouts, for example, were at one time the bulletproof solution for flaky CSS layouts).

All of this points to a truth that I learned long ago: following standards and enhancing progressively means building stuff that will not come back to haunt you down the line.

Why Standards Matter, And What “Following Standards” Means

Working towards a standard means two things: making it easy for others to build on your work, and having a fixed point to start from. The thing about standards in any professional environment is that they work. They might not be the best or most elegant solution, but by sticking to them you are at least delivering a workable solution. This is why we standardized screws and print sizes and also why one can find boilerplate contracts around.

Products built somewhere else by someone unknown will still be maintainable if the developers followed a standard – even if the product lacks documentation. I can still put my old lego cars together from the parts even though I lost the booklets. If I had sawed off parts of the legos or bent them to make them prettier, I wouldn't be able to do that.

By following standards, you are signing an agreement with the people who take over from you, saying: no big surprises ahead – I'm a professional.

That said, don't look at standards as a “by any means necessary” proposition. Adding ARIA roles to your HTML right now, for example, would make the W3C validator complain, but the roles allow people to quickly navigate your document without your having to write custom keyboard navigation with “skip” links.

Progressive Enhancement Works

Progressive enhancement is not about supporting old platforms: anyone who says this totally misunderstands the concept. Progressive enhancement means one thing: delivering what can be supported to the right platform. This means the following:

- **Including everything that is absolutely necessary for the comprehension and functionality of the website in HTML.**

Not static HTML, mind you, but HTML rendered by a well-written back end that gets the data via an API.

- **Keeping the look and feel as much in CSS as possible.**

If you need a few HTML elements to achieve a certain look, that is not an issue whatsoever. This is actually why we have elements like SPAN and DIV. You will find standards zealots who frown upon every extra DIV on the page. Tell those people to chill out.

- **Enhancing the behavior of the product with a richer interactive layer.**

This could be CSS for hovers, transitions and animations, or JavaScript, or Flash, or Silverlight... heck, throw in Java applets if you want. As long as you add them only when appropriate, you're not doing anything wrong.

A great pragmatic example of progressive enhancement in action is [SWFobject](#) and [SoundManager](#). Instead of putting a Flash movie into the document and hoping it works, put a download link to the audio or video in the document, add a JavaScript and let the script do the rest. It checks whether Flash is supported by the browser and creates the right markup for the given browser to embed the audio or video only when it is able to be played. Everyone gets to see the movie or hear the sound, but only those browsers that can support a player will show one.

The main test of good progressive enhancement is this: are you offering functionality that you are not sure will work? If not, then congratulations: you have built a great Web product. Testing before implementation is as obvious as checking the depth of a lake before jumping in. There is no magic to it.

One big benefit of progressive enhancement that is often forgotten is that by separating the different tasks of a Web product into different technologies, you are able to segment the workflow and assign each part to a different team.

A progressively enhanced product can be built in parallel by the back-end team, the front-end developers and the UX and design team. If you start with the design and try to trace your way back, you aren't working together but rather throwing work over a wall and probably causing existing code to be changed or even totally re-architected. To save time, enhance progressively and measure twice, cut once.

The product cycle should begin with a definition of basic functionality; once this is agreed on, all groups can work in parallel and reconvene at later stages in an iterative fashion and make the product a bit better every time. This also means that if there is an emergency and funding gets canned, you can at least deliver a working product. Agile, isn't it?

Best Practices Come From Application And Iterative Improvement

To improve our entire market, we have to stop advertising everything we do as a “best practice.” Best practices should come from real products built by real teams for real clients, with all of the annoyances and problems they bring. Test cases that cover all “current” browsers are nice, but many more things can throw a spanner in the works when we build real products.

So, if you work at a company and managed to implement some cool new technology in an existing product or have stories to tell about how shifting to a CSS layout saved your client thousands of dollars, please write about those. We need tangible stories to tell clients, not tales of a bright future.

Furthermore, scrutinize every “best practice” you find in your own environment: does it really deliver on its promise? Does something need to be added to make it work in the “real world”? Write about these add-ons and fixes, adding them as comments to the original article.

Together We Can Do This

The last thing I want to bring up here is that I am tired of the debate about developer vs. designer vs. project manager. As listed above, real Web projects require a lot of different skill sets, and you would be hard pressed either to find someone who possesses all of them or to find the time to learn them all yourself and stay up to date.

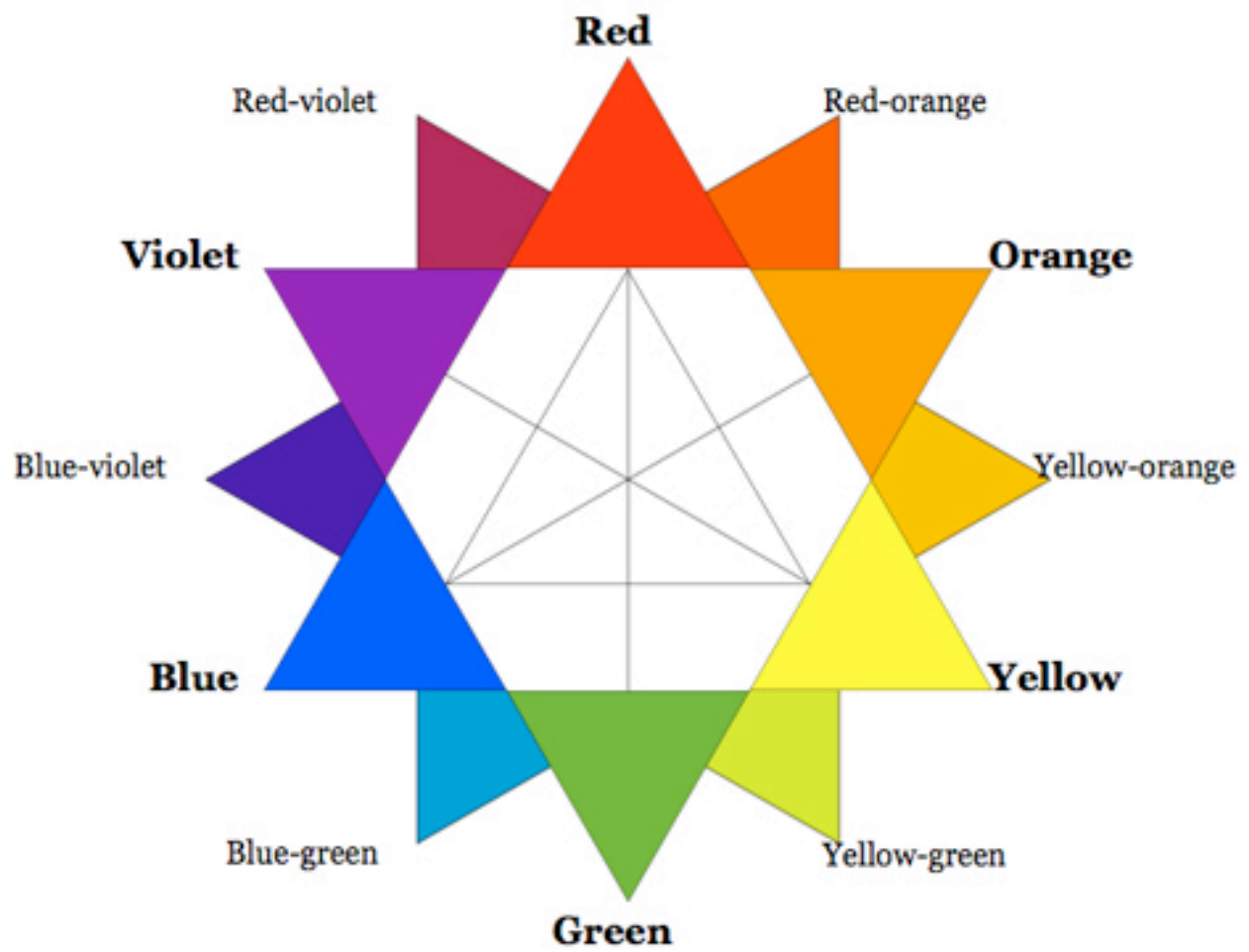
It is all about teamwork, trust, delegation and communication. If we stay cooped up in our respective ivory towers and complain that we can’t work with the other groups, while pretending that we could do their jobs anyway if only people would upgrade their browsers, then we shouldn’t be surprised that we don’t get the time and opportunity to own and deliver a real Web product, as opposed to some piece of software with a Web interface.

Color Theory For Designers, Part 1: The Meaning Of Color

Cameron Chapman

Color in design is very subjective. What evokes one reaction in one person may evoke a very different reaction in someone else. Sometimes this is due to personal preference, and other times due to cultural background. Color theory is a science in itself. Studying how colors affect different people, either individually or as a group, is something some people build their careers on. And there's a lot to it.

Something as simple as changing the exact hue or saturation of a color can evoke a completely different feeling. Cultural differences mean that something that's happy and uplifting in one country can be depressing in another.



Warm Colors



Warm colors include red, orange, and yellow, and variations of those three colors. These are the colors of fire, of fall leaves, and of sunsets and sunrises, and are generally energizing, passionate, and positive.

Red and yellow are both primary colors, with orange falling in the middle, which means warm colors are all truly warm and aren't created by combining a warm color with a cool color. Use warm colors in your designs to reflect passion, happiness, enthusiasm, and energy.

RED (PRIMARY COLOR)



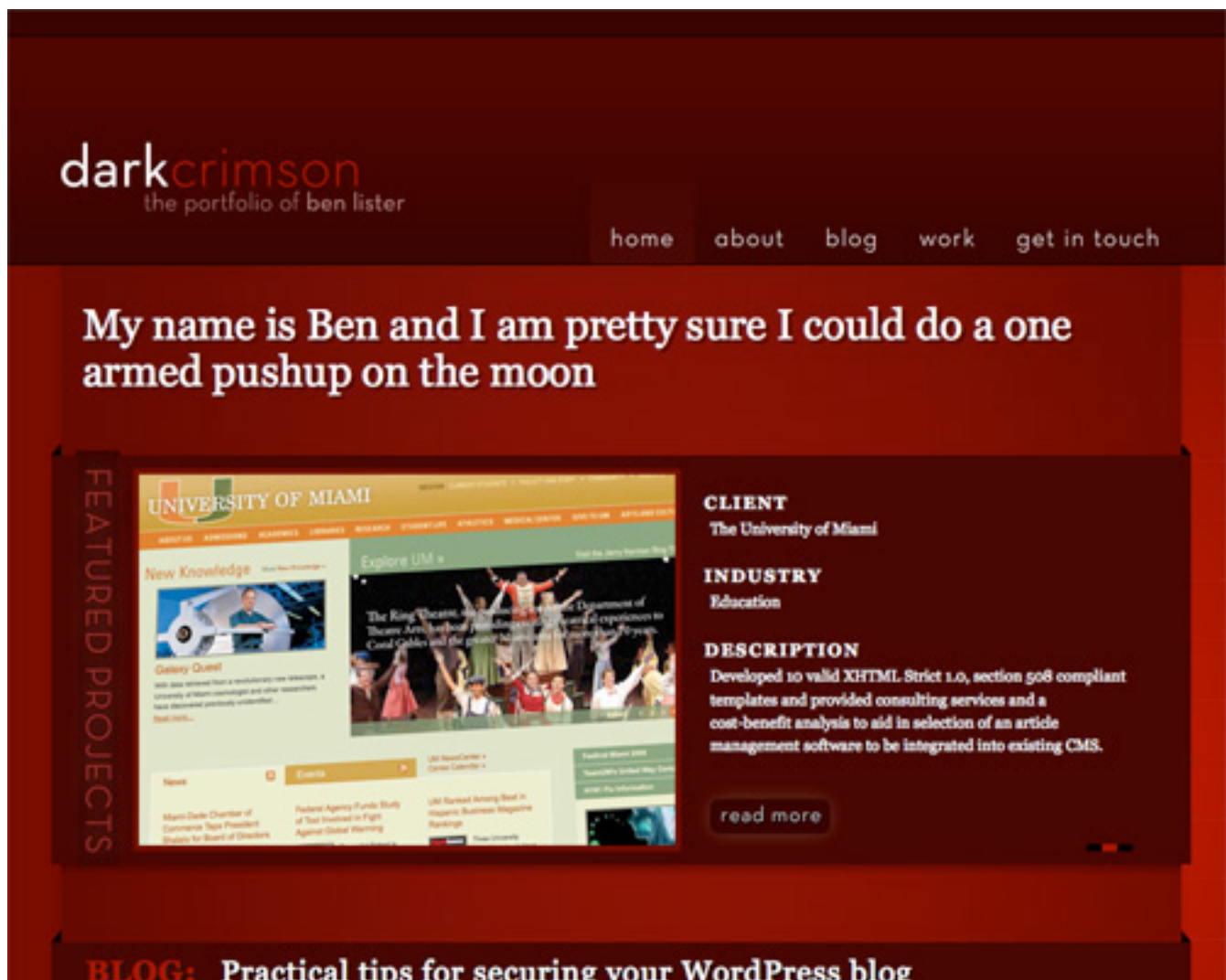
Red is a very hot color. It's associated with fire, violence, and warfare. It's also associated with love and passion. In history, it's been associated with both the Devil and Cupid. Red can actually have a physical effect on people, raising blood pressure and respiration rates. It's been shown to enhance human metabolism, too.

Red can be associated with anger, but is also associated with importance (think of the red carpet at awards shows and celebrity events). Red also indicates danger (the reason stop lights and signs are red, and that most warning labels are red).

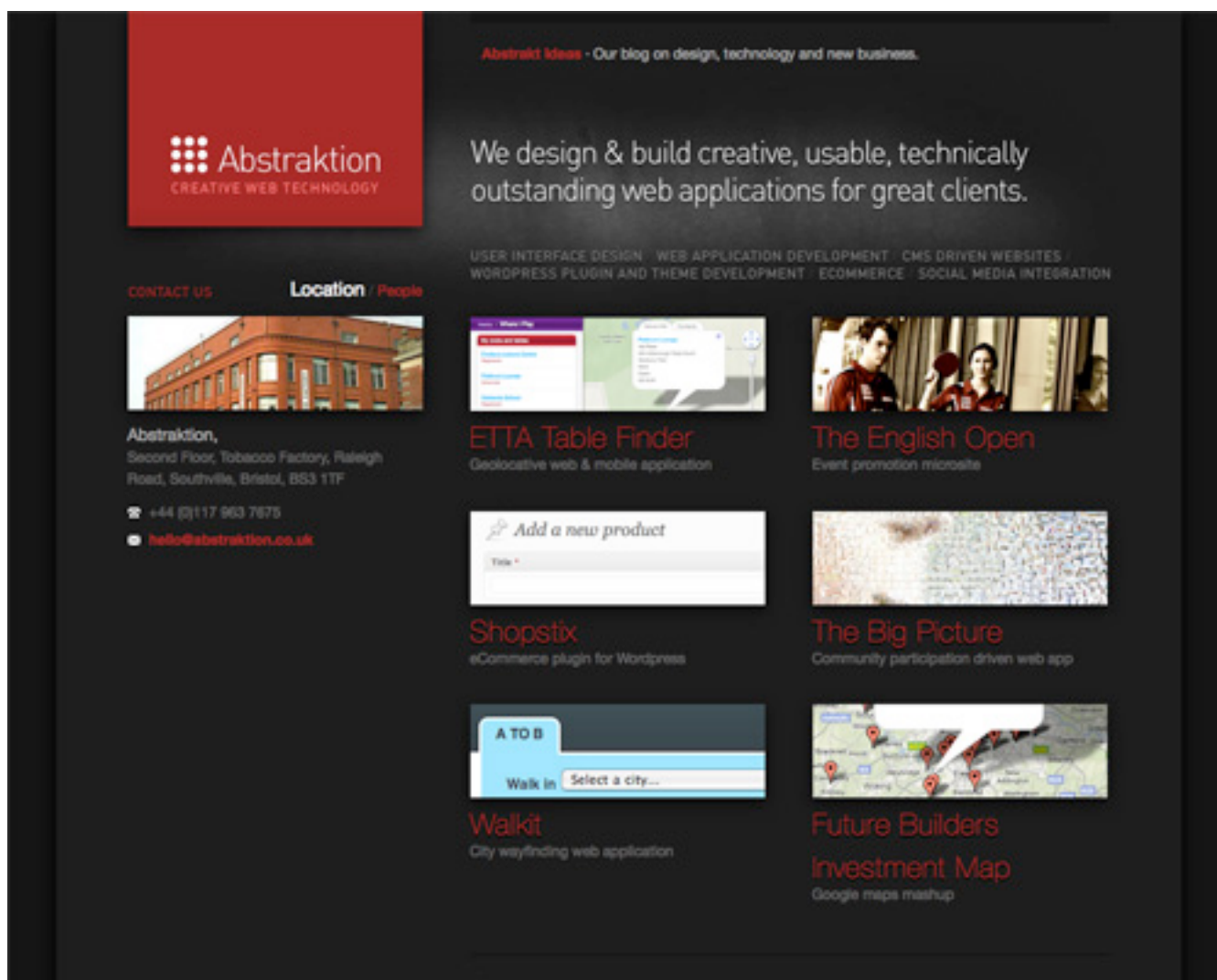
Outside the western world, red has different associations. For example, in China, red is the color of prosperity and happiness. It can also be used to attract good luck. In other eastern cultures, red is worn by brides on their wedding days. In South Africa, however, red is the color of mourning. Red is also associated with communism. Red has become the color associated with AIDS awareness in Africa due to the popularity of the [RED] campaign.

In design, red can be a powerful accent color. It can have an overwhelming effect if it's used too much in designs, especially in its purest form. It's a great color to use when power or passion want to be portrayed in the design. Red can be very versatile, though, with brighter versions being more energetic and darker shades being more powerful and elegant.

EXAMPLES



The dark shades of red in this design give a powerful and elegant feel to the site.



The true red accents stand out against the dark black background, and give a powerful and high-end feeling to the site.

■ PEOPLE WORK TOGETHER
MADE IN BRUSSELS
■ BUREAU347 LOGO TYPE

■ BUREAU347 WEBSITE HOMEPAGE ITEM
PAGE SIZE: 800px

■ PLEASE SEE BELOW FOR ADDITIONAL INFORMATION

Bureau347 is a digital creative agency
known for coming up with bright ideas and using
appropriate technologies to bring them to life
with passion, inspiration and skill.

■ WE HELP BRANDS INTERACT
WITH THEIR AUDIENCE

■ WE ARE LOOKING FOR VISIONARY CLIENTS

Play

Work

New promotional video for Les Jeux d'Hiver <http://vimeo.com/8257272>



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Copywriting and editing

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Brussels office

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B-1080 Brussels
Belgium

Email: desk@bureau347.com
Phone: +32 2 767 47 47

Clients

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BASSAULT

RENAULT

Publicis

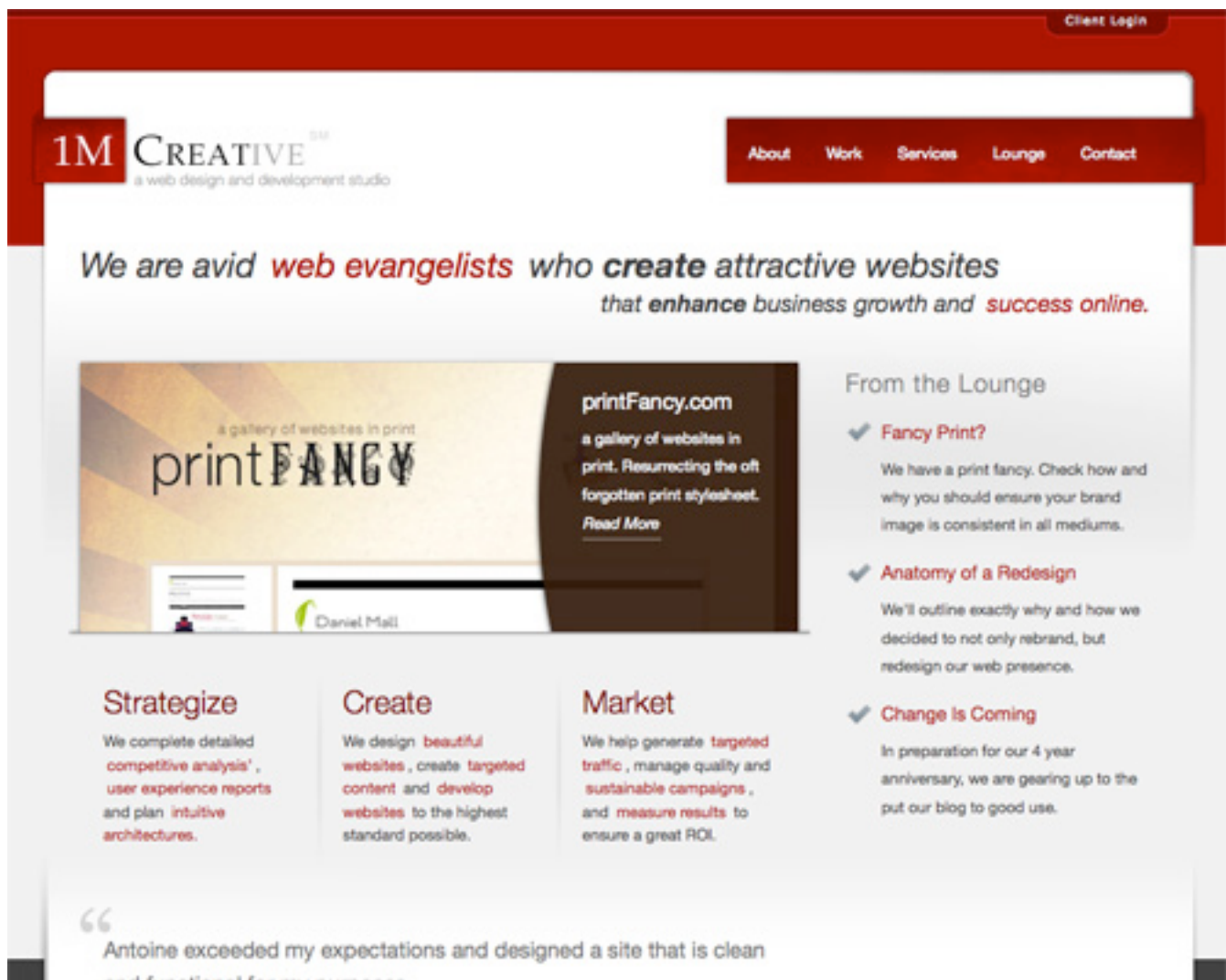
beloon.com

Disney

The very bright red accents on this site give a sense of energy and movement.



The dark red on this site, because it's combined with grunge elements, seems more like the color of blood.



Dark red, when combined with white and gray, gives a very elegant and professional impression.

ORANGE (SECONDARY COLOR)



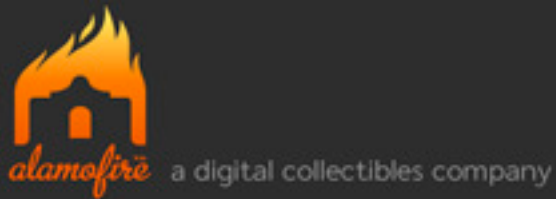
Orange is a very vibrant and energetic color. In its muted forms, it can be associated with the earth and with autumn. Because of its association with the changing seasons, orange can represent change and movement in general.

Because orange is associated with the fruit of the same name, it can be associated with health and vitality. In designs, orange commands attention without being as overpowering as red. It's often considered more friendly and inviting, and less in-your-face.

EXAMPLES



The bright orange box draws attention to its contents, even with the other bright red elements on the page.

[Top](#)[Apps](#)[Studio](#)[Jobs](#)[Details](#)

Alamofire is moving the world with social applications.

We believe that extraordinary experiences are found at the intersection of friendship and beautiful design. Our goal is to create products that bring happiness to you, your friends and the world around us all.



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Orange is used here in its most obvious incarnation, to represent fire.




The dark orange, when set against the lime green, almost acts as a neutral and grounding color here.



WELCOME



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CONDO & HOMEOWNERS




MANAGEMENT COMPANIES

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- Neighborhood
- Calendar
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- Nearby
- Classifieds



Don't Miss It!

- Nov 14: "Never, Ever, Quit!" Book Signing
- Dec 05: A Victorian Family Holiday
- Dec 05: Parents Night Out
- Classifieds

Neighborino is a fresh approach to homeowner association websites. Our web-based software is a simple, elegant solution to create and manage your community website. We provide attractive designs, powerful features, and intuitive interfaces that will keep you and your neighborhood happy. And that makes us happy.

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takes a moment.



Orange is used here to give a friendly and inviting impression.

Websites for the way you work.

We build applications. From business tools to social media, we have the team that can turn your tech fantasies into reality.



OUR FINE COMPANY

The Plant's engineers are among the best in the industry: experts at designing and developing web applications, including content management systems, e-commerce systems, and social networks. We have offices in Japan and China and service domestic and multinational companies in the US, Europe, and Asia.

We also run our own successful web services and lead several open source projects. These experiences make us better development partners for our clients as we measure success not by completion of a spec, but by how our work addresses all of our clients' goals, from user experience to profitability.

RECENT WORK

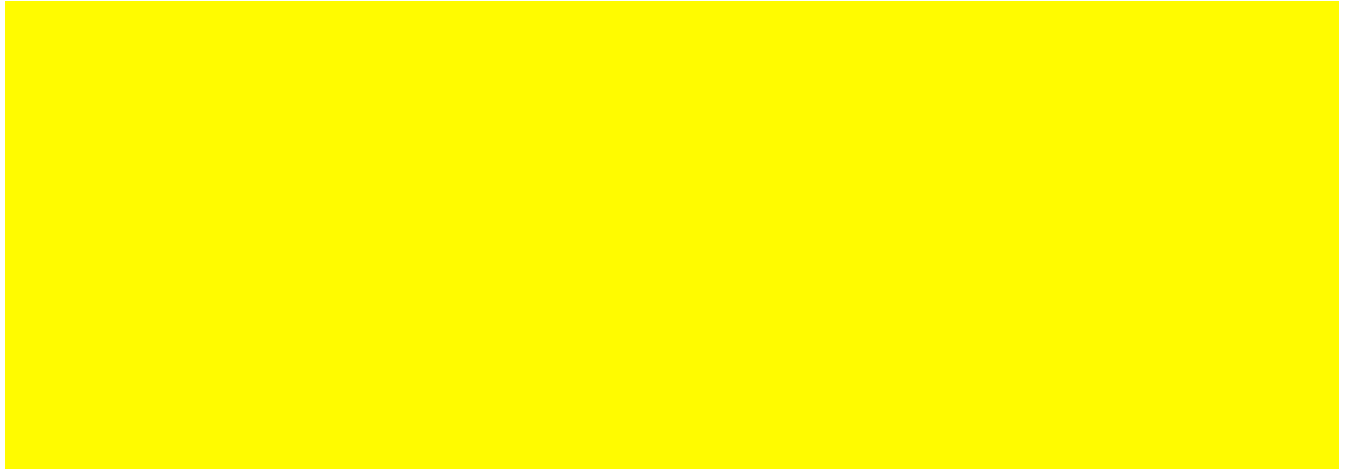


PiqShare

PiqShare is a pet project that we developed to answer a specific problem that one of The Plant's employees identified: It's difficult to share private photos with your

The orange accents here add a lot of visual interest and bring attention to the call to action.

YELLOW (PRIMARY COLOR)



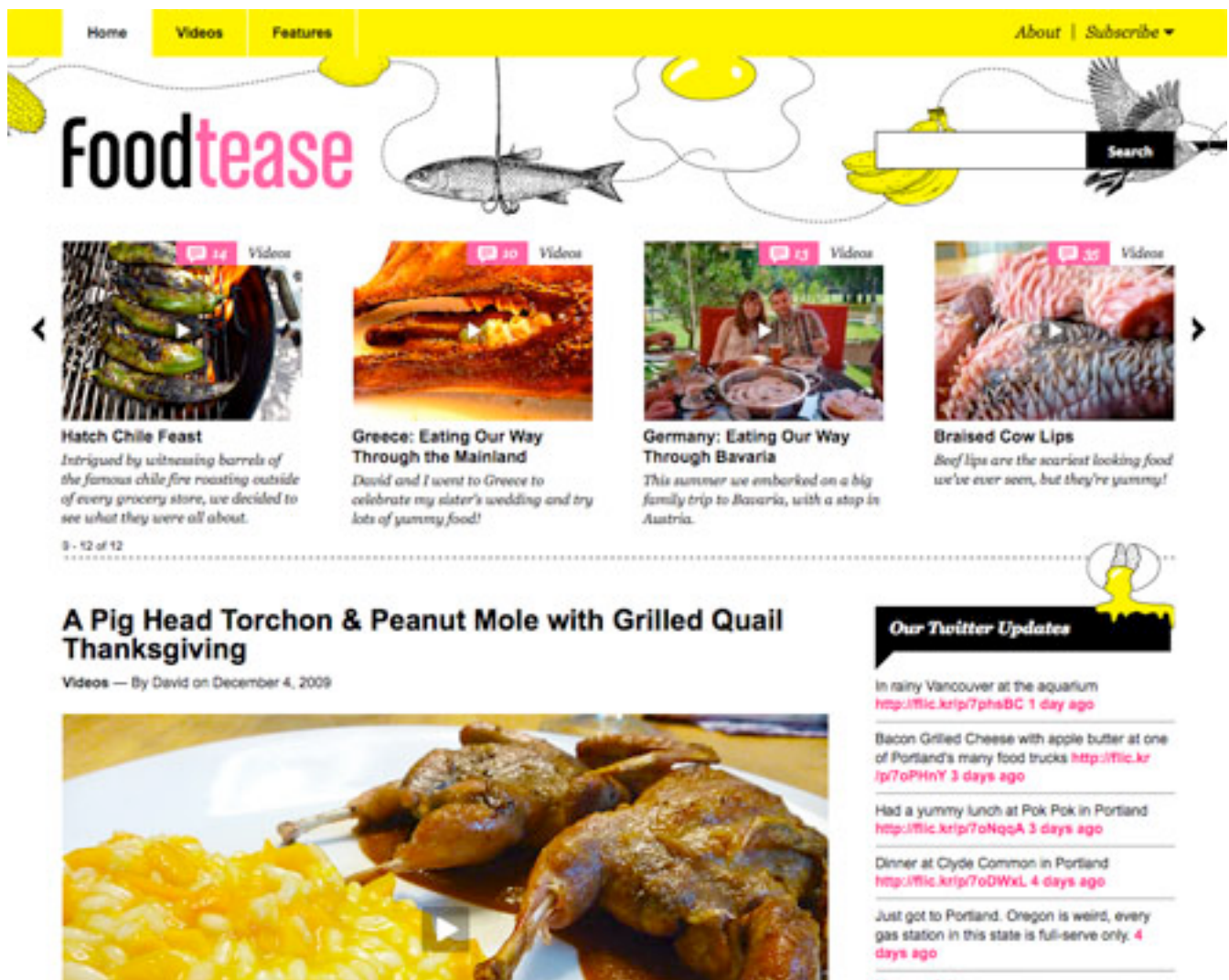
Yellow is often considered the brightest and most energizing of the warm colors. It's associated with happiness and sunshine. Yellow can also be associated with deceit and cowardice, though (calling someone yellow is calling them a coward).

Yellow is also associated with hope, as can be seen in some countries when yellow ribbons are displayed by families who have loved ones at war. Yellow is also associated with danger, though not as strongly as red.

In some countries, yellow has very different connotations. In Egypt, for example, yellow is for mourning. In Japan, it represents courage, and in India it's a color for merchants.

In your designs, bright yellow can lend a sense of happiness and cheerfulness. Softer yellows are commonly used as a gender-neutral color for babies (rather than blue or pink) and young children. Light yellows also give a more calm feeling of happiness than bright yellows. Dark yellows and gold-hued yellows can sometimes look antique and be used in designs where a sense of permanence is desired.

EXAMPLES



The bright yellow header and graphics used throughout this site give a sense of energy and positivity.



The light yellow is used almost as a neutral in the header here, and combined with the hand-drawn illustrations gives a very cheerful impression.



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Att i kundens medvetande vara först, störst, snabbast, billigast, roligast eller något annat ledande är ett effektivt sätt att nå framgång. Utmaningen är bara att hitta den mest lönsamma platsen. Det är vad positionering handlar om. Vi hjälper dig att skapa, planera och genomföra en positionering.

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Vi bjuder på en workshop om hur du kan positionera dig.

Gratis

En workshop på två timmar ger dig en fingervisning om du är på rätt väg med din position. Mejla oss så kontakter vi dig och bokar in en gratis workshop.

[Mejla oss](#)

TV3:s nya position

The bright yellow accents bring attention to the most important parts of this site.



The bright yellow sunflower reminds visitors of summer on this site, and combined with the antique-yellow background, it gives a homey and established feeling.



The bright yellow header here adds a bit of extra energy to this design.

Cool Colors



Cool colors include green, blue, and purple, are often more subdued than warm colors. They are the colors of night, of water, of nature, and are usually calming, relaxing, and somewhat reserved.

Blue is the only primary color within the cool spectrum, which means the other colors are created by combining blue with a warm color (yellow for green and red for purple). Greens take on some of the attributes of yellow, and purple takes on some of the attributes of red. Use cool colors in your designs to give a sense of calm or professionalism.

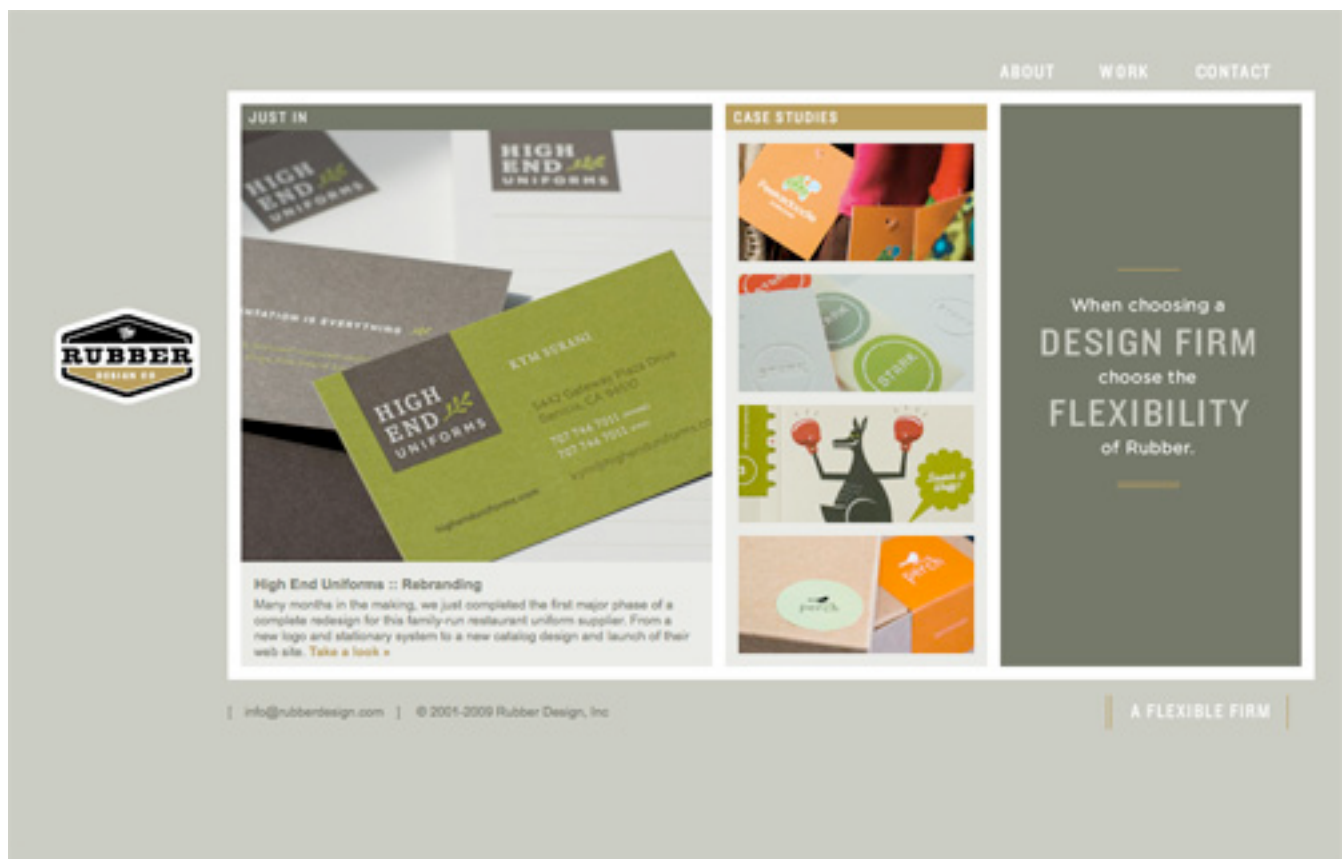
GREEN (SECONDARY COLOR)



Green is a very down-to-earth color. It can represent new beginnings and growth. It also signifies renewal and abundance. Alternatively, green can also represent envy or jealousy, and a lack of experience.

Green has many of the same calming attributes that blue has, but it also incorporates some of the energy of yellow. In design, green can have a balancing and harmonizing effect, and is very stable. It's appropriate for designs related to wealth, stability, renewal, and nature. Brighter greens are more energizing and vibrant, while olive greens are more representative of the natural world. Dark greens are the most stable and representative of affluence.

EXAMPLES



The extremely muted greens of this site give it a very down-to-earth and natural feeling.



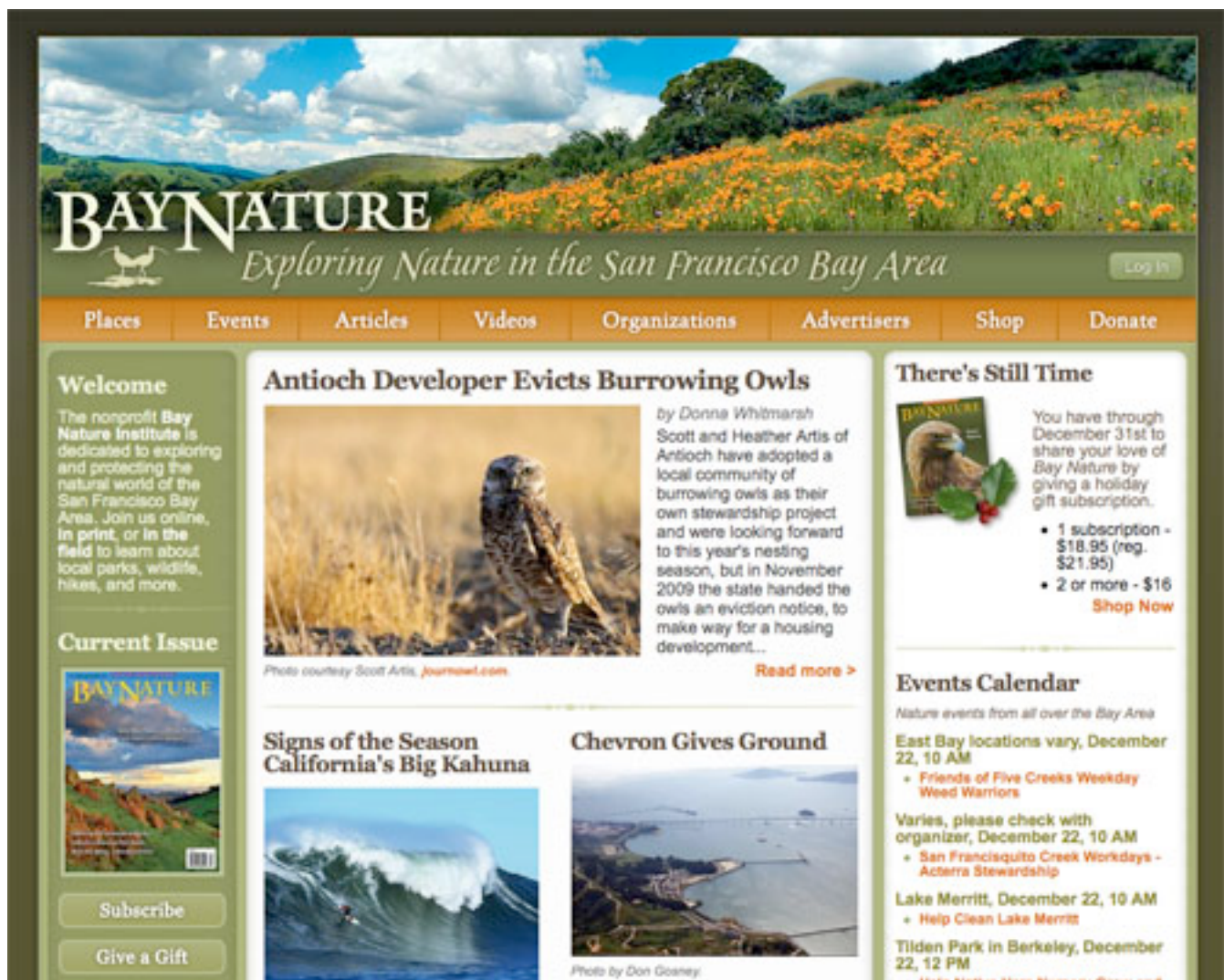
The bright green header of this site mixed with the leaf motif gives it a very natural and vibrant feeling.



The more olive-toned green of this site gives it a natural feeling, which is very appropriate for the content.



The brighter, more retro-looking greens of this site give it a very fresh, energized feeling.



Another olive green site with a very natural feeling.

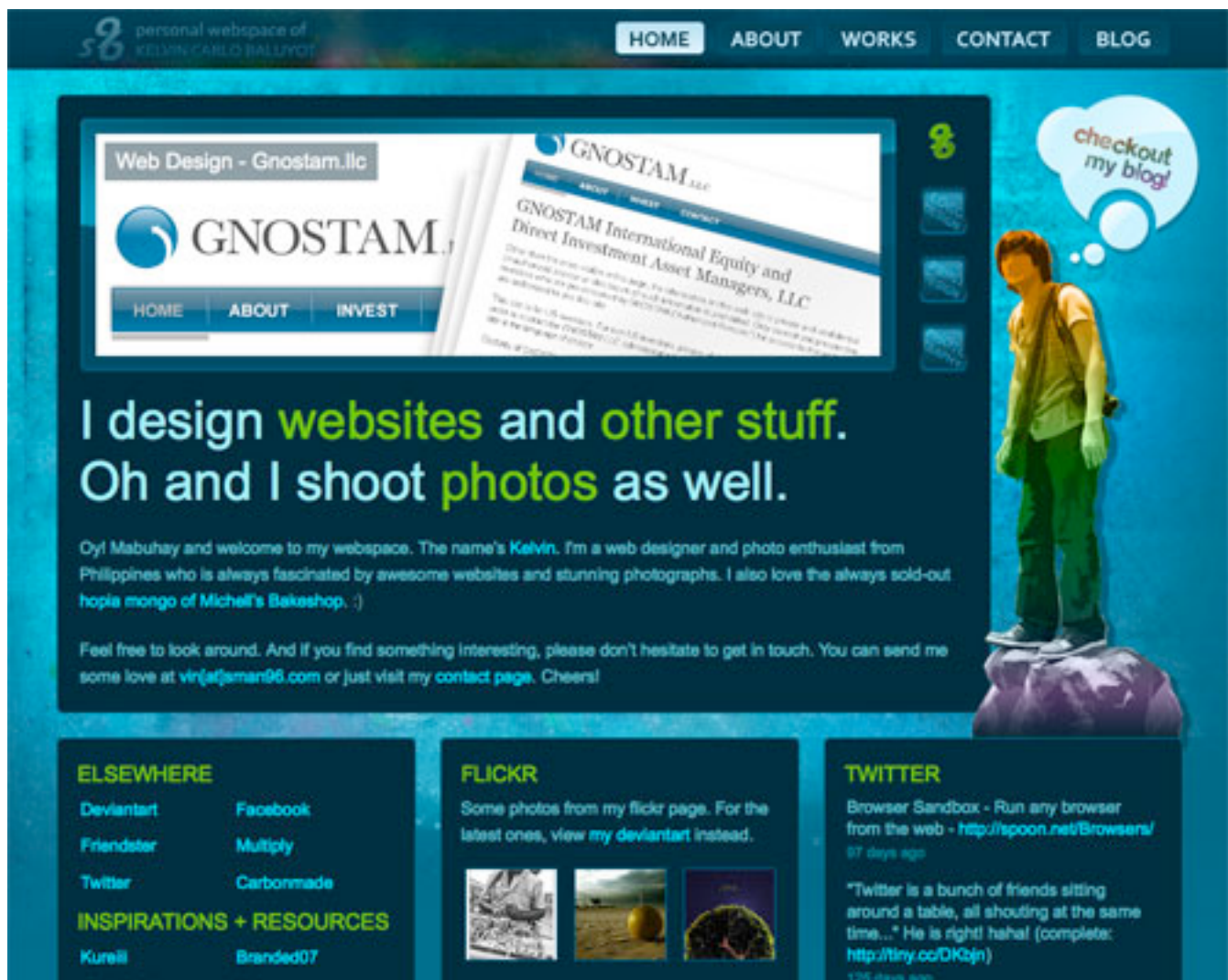
BLUE (PRIMARY COLOR)



Blue is often associated with sadness in the English language. Blue is also used extensively to represent calmness and responsibility. Light blues can be refreshing and friendly. Dark blues are more strong and reliable. Blue is also associated with peace, and has spiritual and religious connotations in many cultures and traditions (for example, the Virgin Mary is generally depicted wearing blue robes).

The meaning of blue is widely affected depending on the exact shade and hue. In design, the exact shade of blue you select will have a huge impact on how your designs are perceived. Light blues are often relaxed and calming. Bright blues can be energizing and refreshing. Dark blues are excellent for corporate sites or designs where strength and reliability are important.

EXAMPLES



The dark blues give this a feeling of reliability, while the brighter and lighter blues keep it from feeling staid.



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Industrial Media is an interactive agency based in Ottawa, Canada.
We design websites, develop websites, create interactive media,
and provide traditional creative services.



Nuden Vinyl Products Website

Website design & development

Working in collaboration with Total Communications Group, Industrial Media has redesigned and developed the Nuden Vinyl Products website. The new site showcases Nuden's service offering and products and helps re-enforce their family-focused brand.

[View the Project Details](#)

Courage in Red Website

Website design & development

Working with JenCor Entertainment, Industrial Media designed and developed an interactive new website for the Courage in Red documentary television series.

[View the Project Details](#)

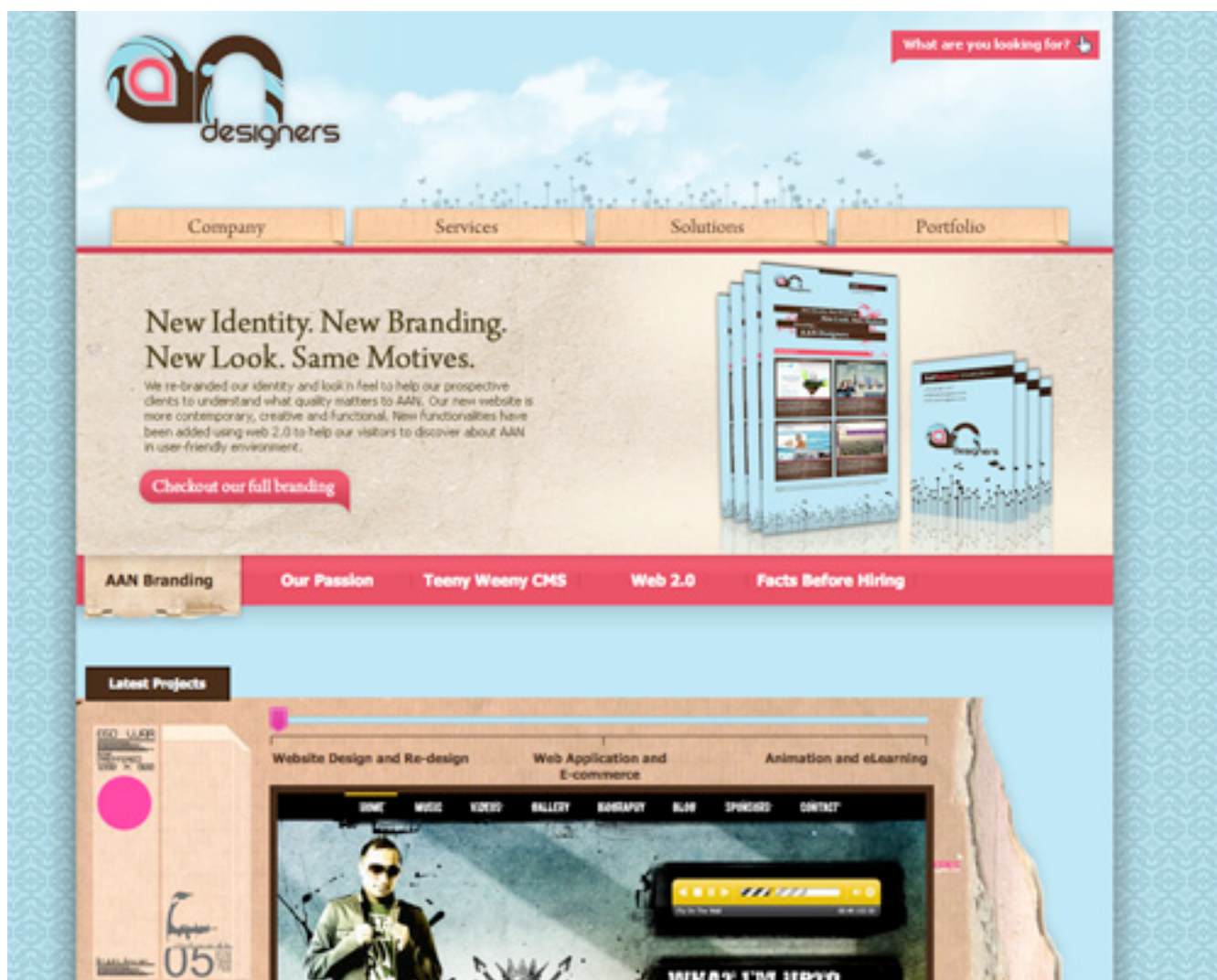
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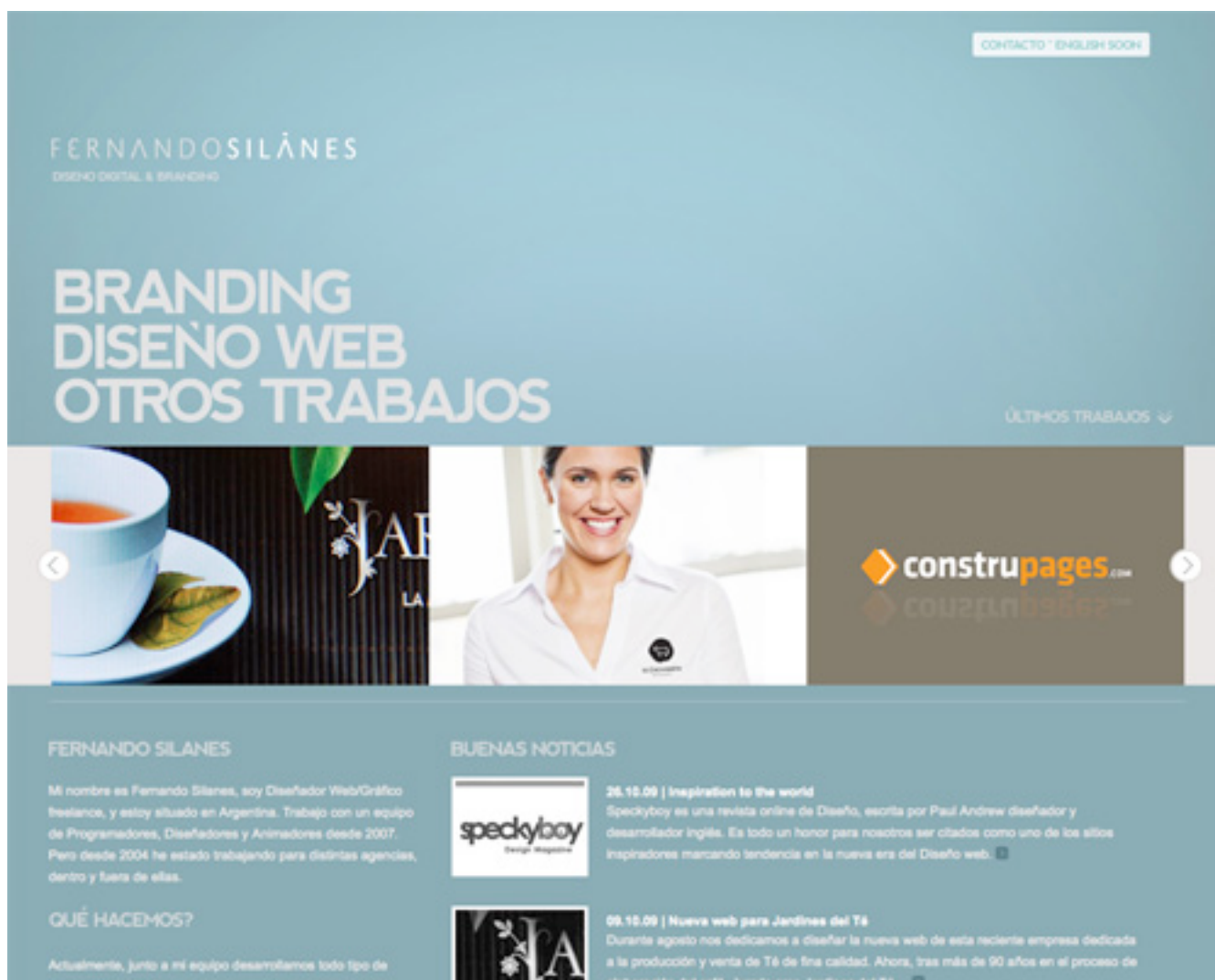
The dark blue gives this a site a professional feeling, especially when combined with the white background. But the lighter blue accents add a bit more interest.



The bright, sky blue of this site gives it a young and hip feeling, which is emphasized by the reddish accents.



This site combines a range of blues, which gives it a refreshing feeling overall.



The light, muted blue of this site gives a very relaxed and calm impression.

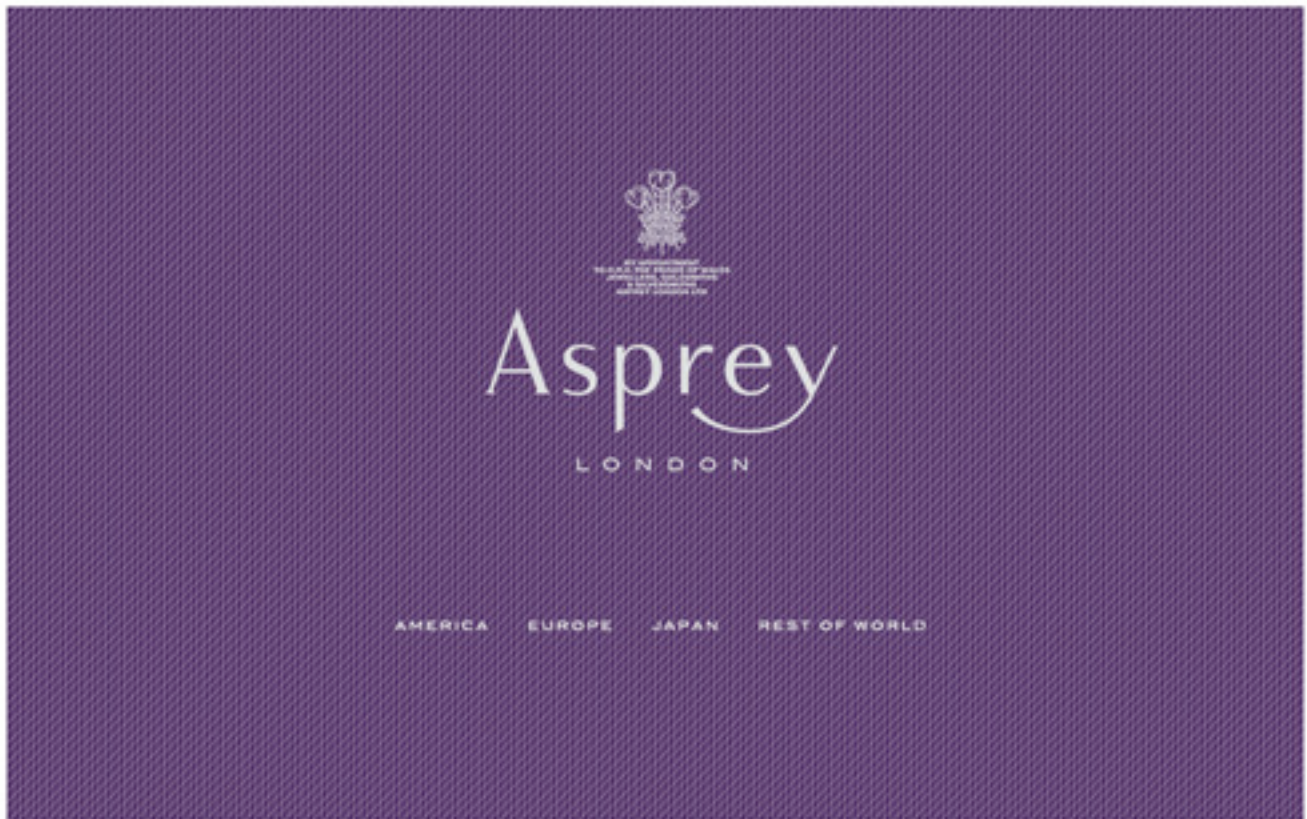
PURPLE (SECONDARY COLOR)



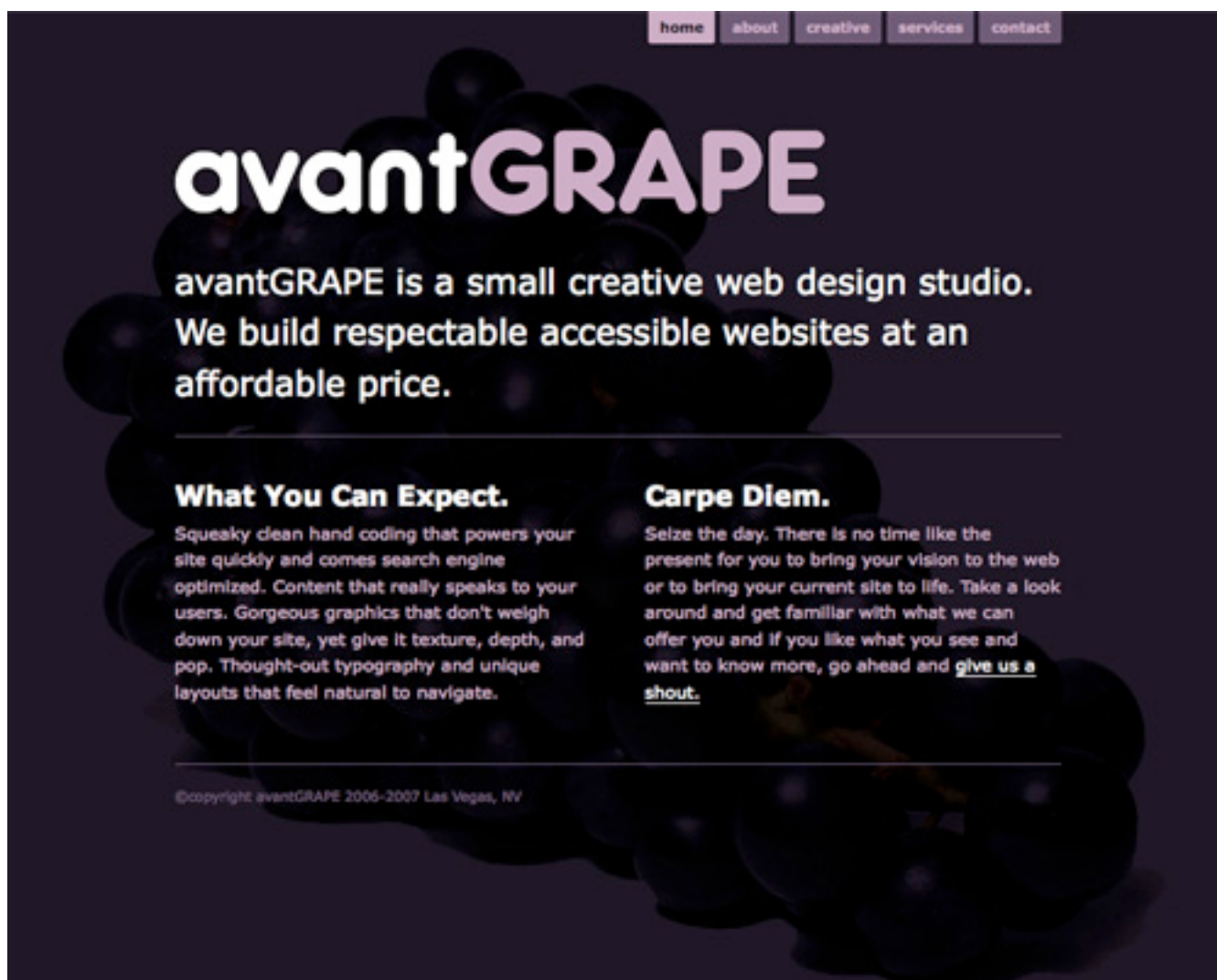
Purple was long associated with royalty. It's a combination of red and blue, and takes on some attributes of both. It's associated with creativity and imagination, too.

In Thailand, purple is the color of mourning for widows. Dark purples are traditionally associated with wealth and royalty, while lighter purples (like lavender) are considered more romantic.

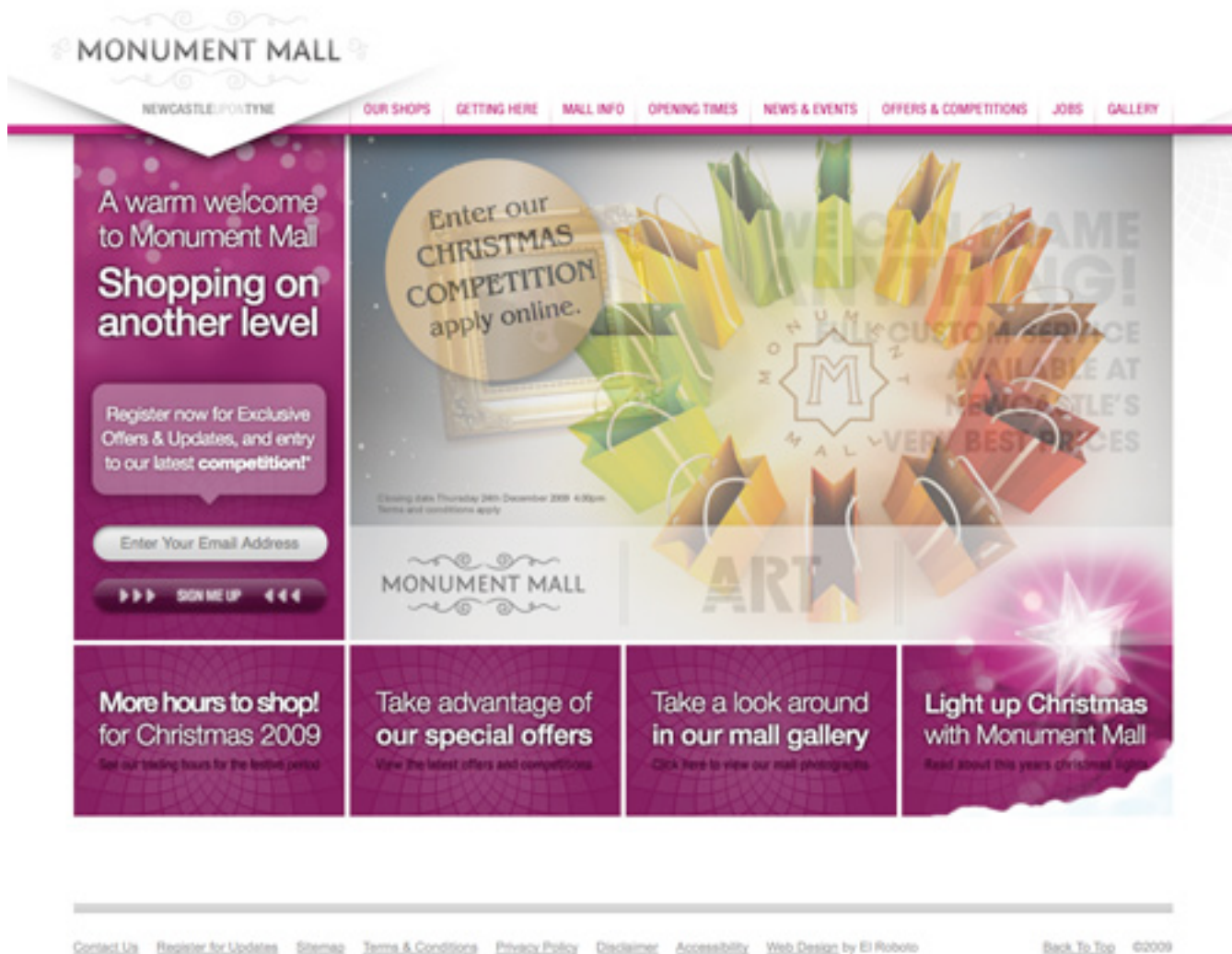
In design, dark purples can give a sense wealth and luxury. Light purples are softer and are associated with spring and romance.



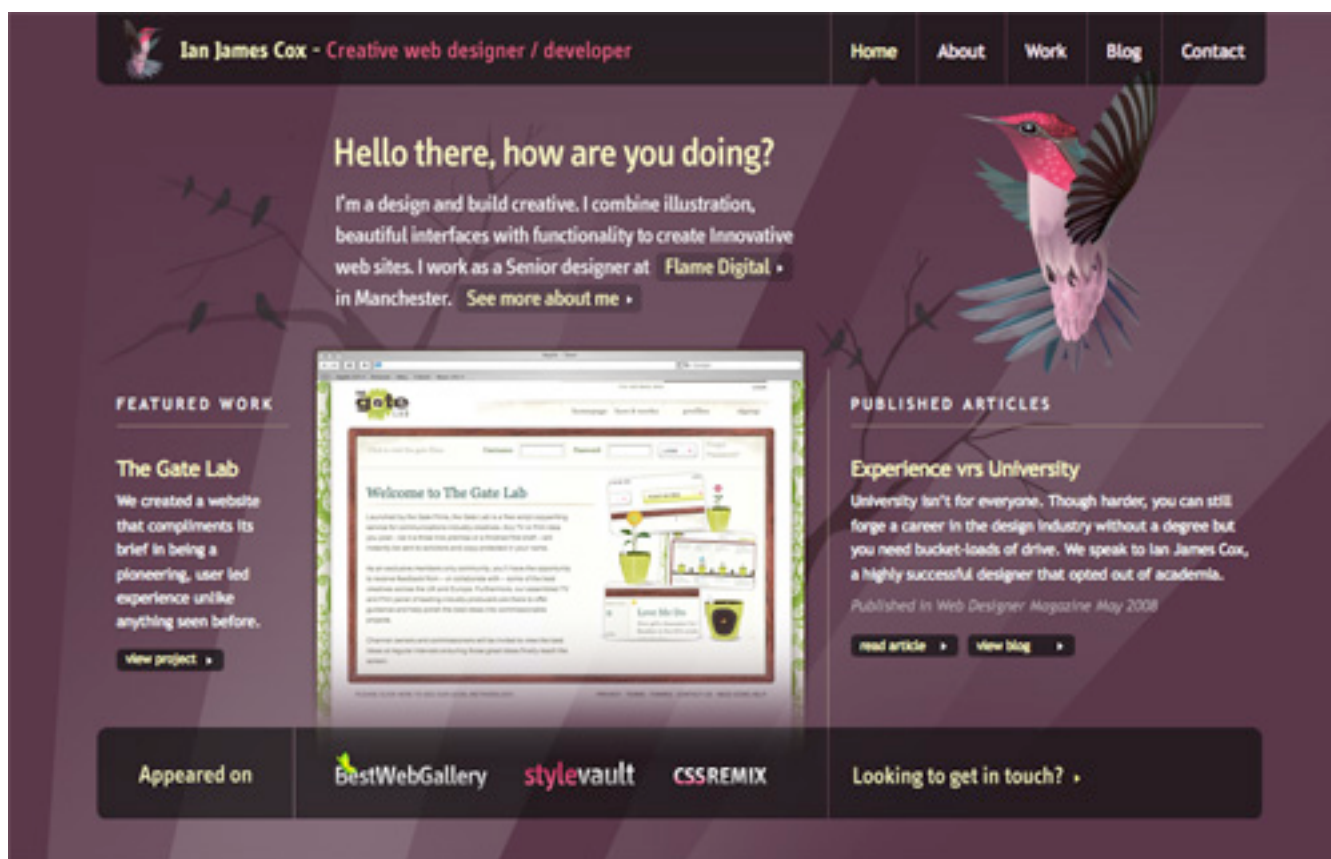
The dark shade used here evokes the royal heritage of purple, which is very appropriate for the Asprey luxury goods brand.



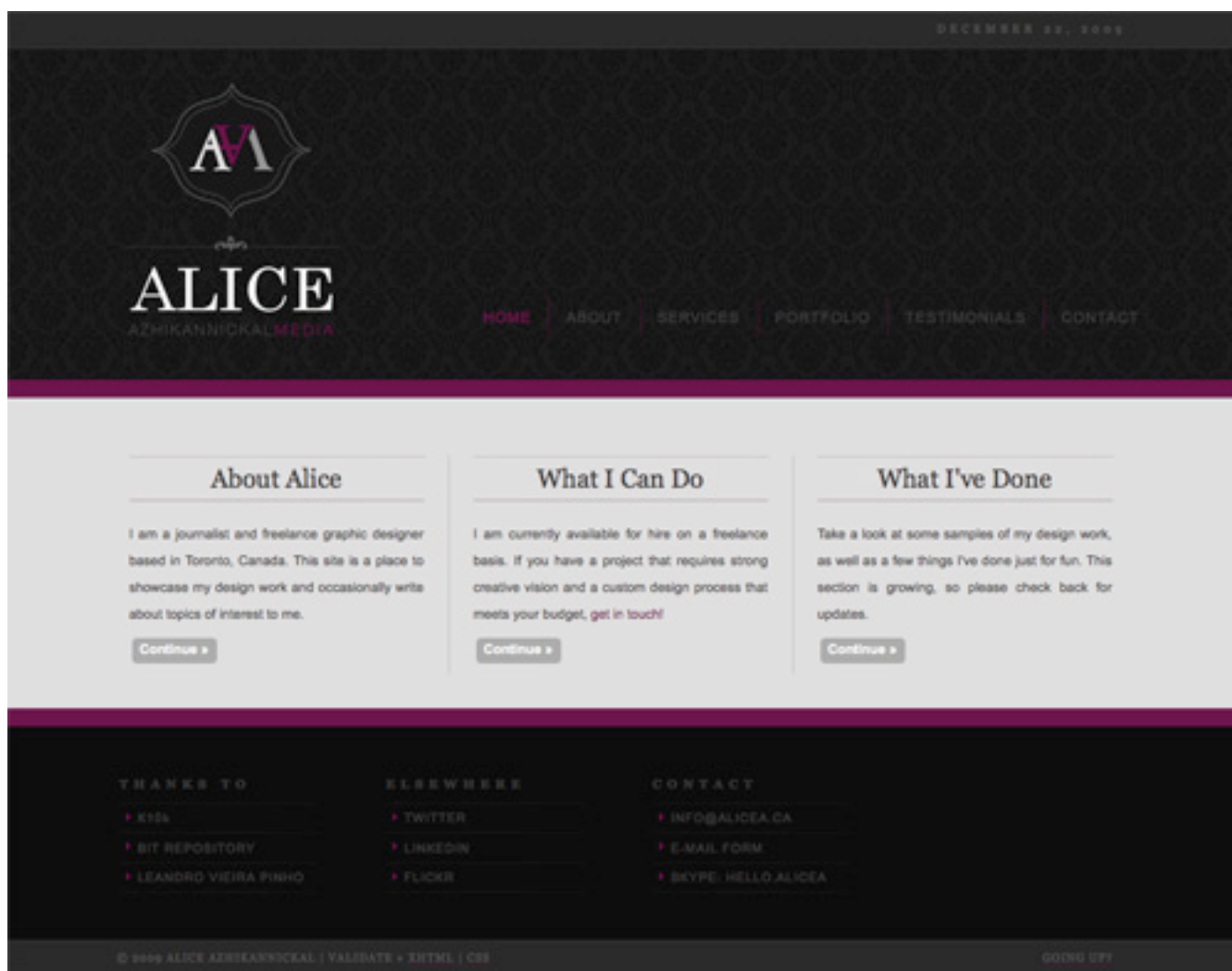
The light and medium purples here work well to convey a sense of creativity.



The brighter, more reddish purple of this site gives it both a rich and energetic look.



The dark purple background here adds to the creative feeling of the overall site.



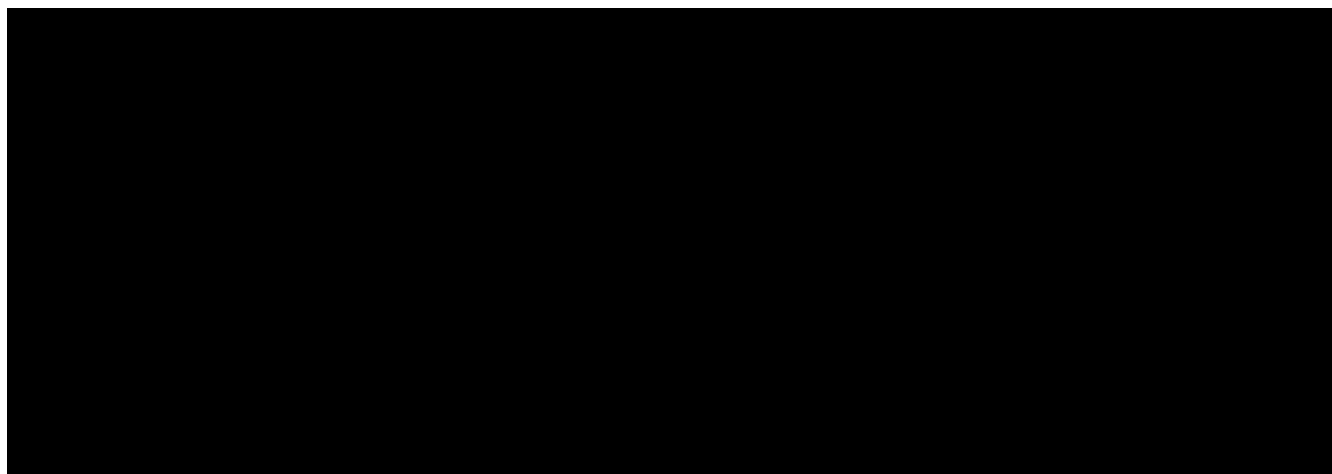
The dark purple accents on this site give a sense of luxury and refinement.

Neutrals



Neutral colors often serve as the backdrop in design. They're commonly combined with brighter accent colors. But they can also be used on their own in designs, and can create very sophisticated layouts. The meanings and impressions of neutral colors are much more affected by the colors that surround them than are warm and cool colors.

BLACK



Black is the strongest of the neutral colors. On the positive side, it's commonly associated with power, elegance, and formality. On the negative side, it can be associated with evil, death, and mystery. Black is the traditional color of mourning in many Western countries. It's also associated with rebellion in some cultures, and is associated with Halloween and the occult.

Black is commonly used in edgier designs, as well as in very elegant designs. It can be either conservative or modern, traditional or unconventional, depending on the colors it's combined with. In design, black is commonly used for typography and other functional parts, because of its neutrality. Black can make it easier to convey a sense of sophistication and mystery in a design.

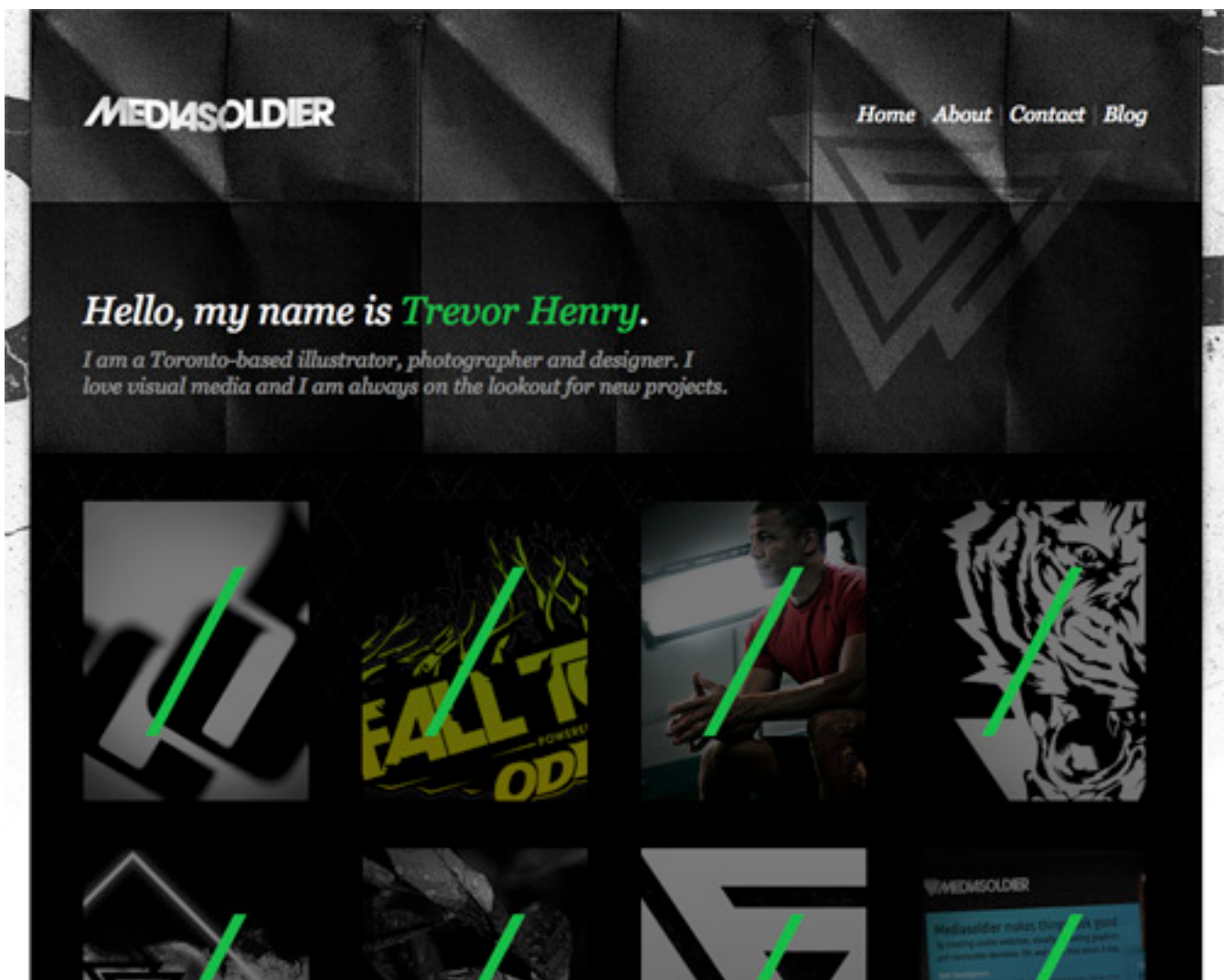
EXAMPLES



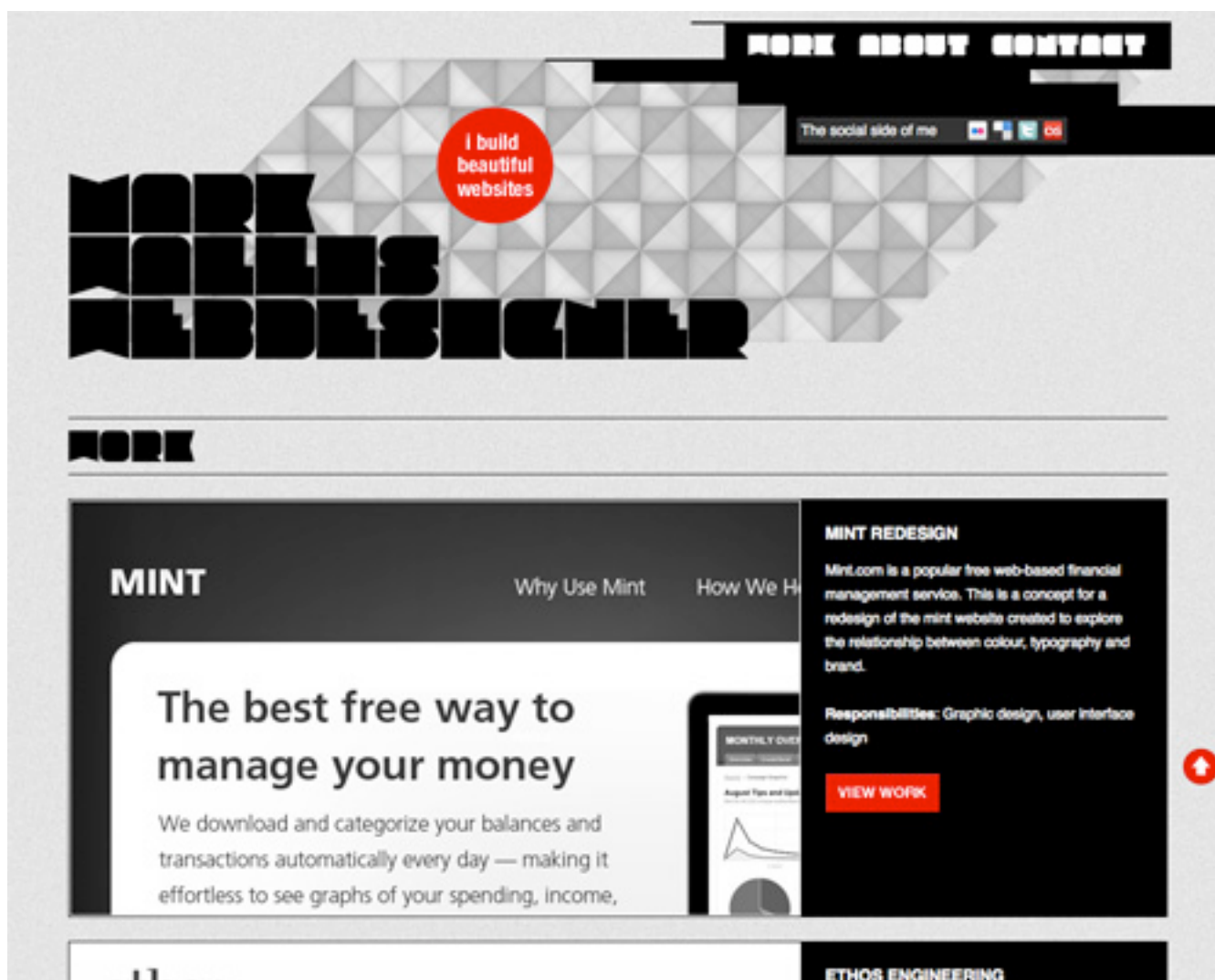
The black accents, mixed with the brighter colors and very dark brown background add an edgier look to the overall design.



Black, when mixed with icy blues, looks colder.



The black here, mixed with dark grays and lime green, and an overall grungy theme, adds to the edginess of the design.



The black accents here add an extra layer of sophistication and modernity to the site.



SEARCH

ARCHITECTURE SUMMARY

Classic structures, modern developments, innovative buildings.

The Empire State Building



Seasons Greetings from The Swish Life Magazine

Seasons Greetings from The Swish Life Magazine! We hope that you have a safe, fun and warming holiday, enjoying time with friends and family, and taking some time to relax and enjoy yourself.

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Eco-friendly ATVs

ATVs – that is, All-Terrain



The strong black accents on this site add to the overall sophistication of the design.

WHITE

White is at the opposite end of the spectrum from black, but like black, it can work well with just about any other color. White is often associated with purity, cleanliness, and virtue. In the West, white is commonly worn by brides on their wedding day. It's also associated with the health care industry, especially with doctors, nurses and dentists. White is associated with goodness, and angels are often depicted in white.

In design, white is generally considered a neutral backdrop that lets other colors in a design have a larger voice. It can help to convey cleanliness and simplicity, though, and is popular in minimalist designs. White in designs can also portray either winter or summer, depending on the other design motifs and colors that surround it.

EXAMPLES



The white on the Fuelhaus site is used to contrast against the electric blue.



chama inc.

*when was the last time you
took the temperature of your
business & communications strategy?*

Life has changed and so has the way we all live communicate and do business. If you haven't refreshed your businesses communication, sustainability & visibility strategy recently, we got news for you...you're going to get left behind. So what can you do about it? Embrace the new world of the empowered consumer.

about }

Chama is a different kind of company; we see the world through "strategic information fast lane" kind of glasses. The kind that put you in front and in touch with your customers the way they want to interact and connect today. Consumers today live in a super connected world where they are interacting, doing business and evolving their exchanges daily. The methods used to get their attention 10 years ago, don't apply to today. Technology has changed our world and is rapidly picking up speed, so how can your business keep up and not loose

White backgrounds are very popular on minimalistic sites, and provide great contrast to black typography.



Clearleft

01
HOME

02
WHO
WE ARE

03
WHAT
WE DO

04
STUFF
WE'VE MADE

05
WORK
WITH
US

We make websites better

We create sites that are elegant, engaging and easy to use.

We have Big Agency skills but small agency flexibility and you'll be able to remember all our names.

We can work with you. We are Clearleft.

[Work with us](#) or [learn from us](#)

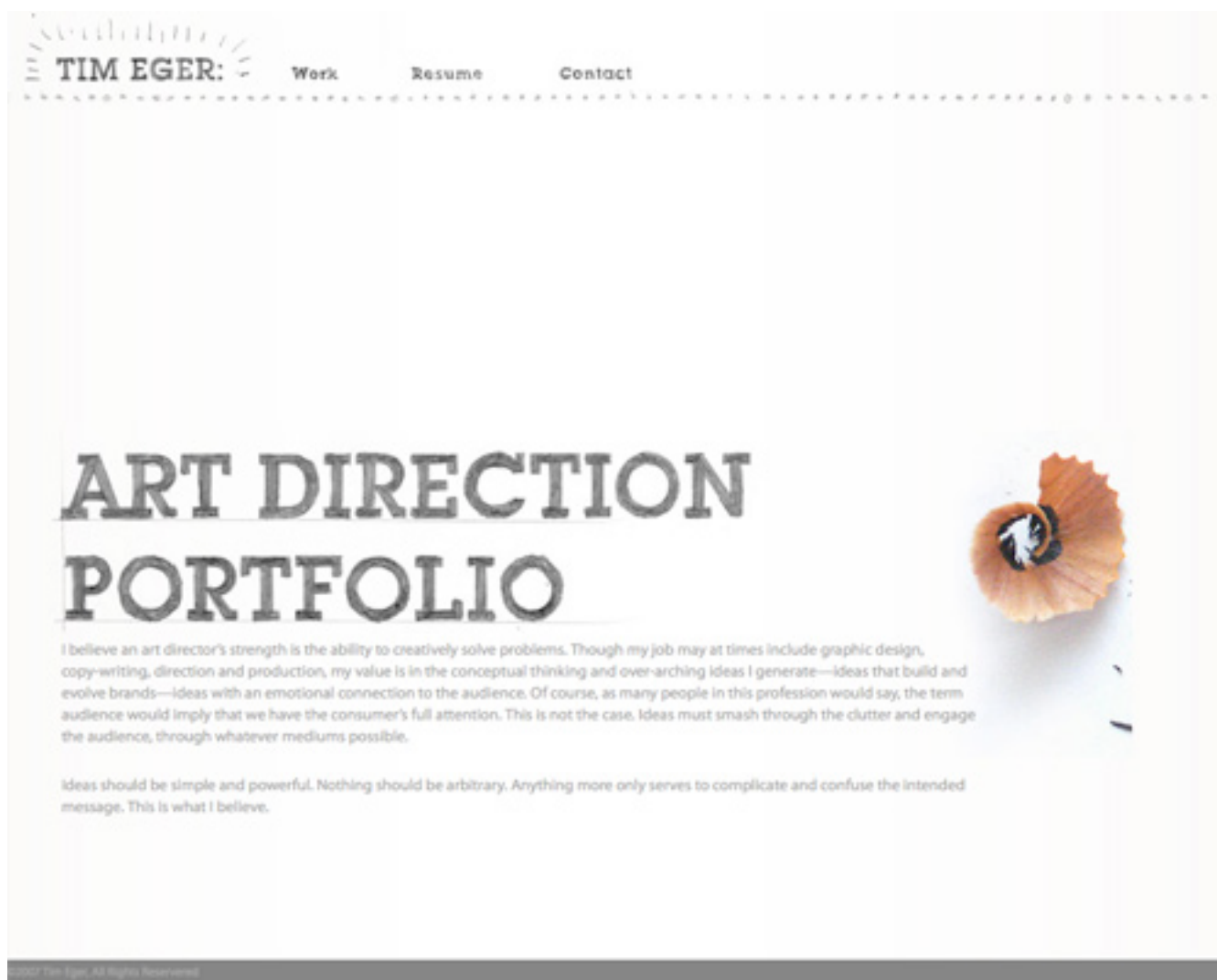


Web design & consultancy

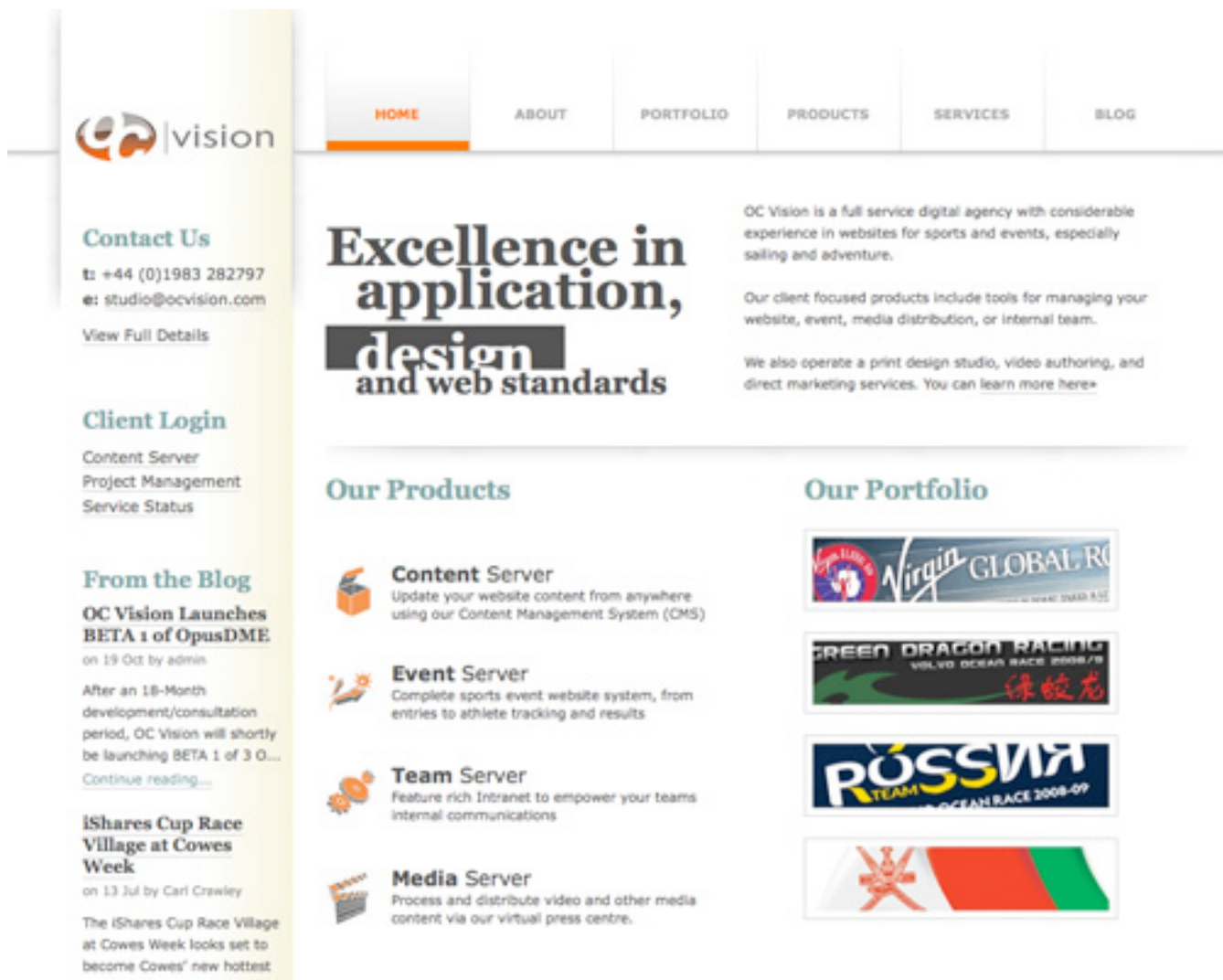


We take a user-centered design approach, which means you'll make more money from your website than if you go to an agency that adopts a more traditional approach. Here's why:

Here, white is used as an accent color, which lightens the overall effect of the site.



White combined with gray gives a soft and clean feeling to this design.



Again, white used as a background lightens the whole design.

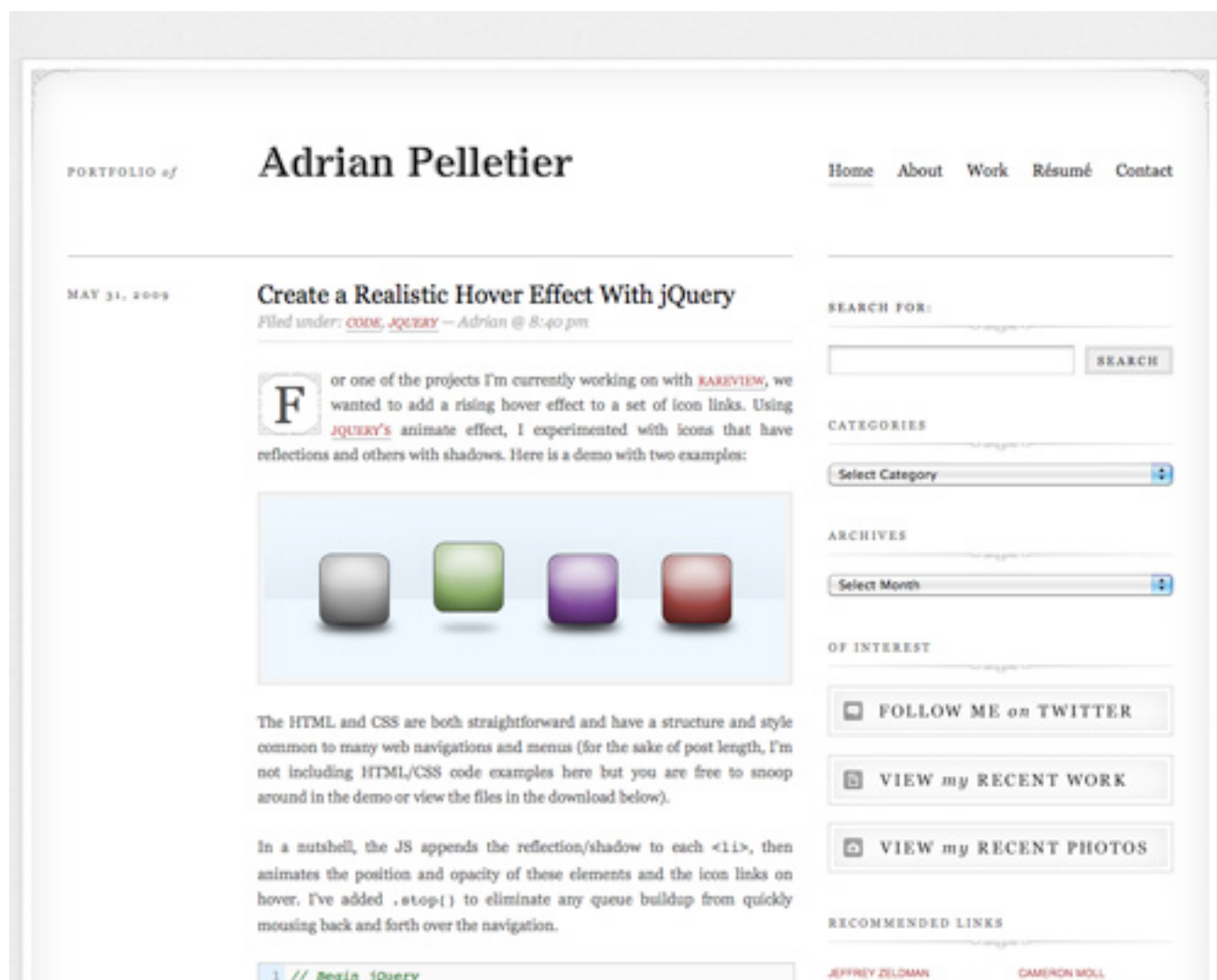
GRAY



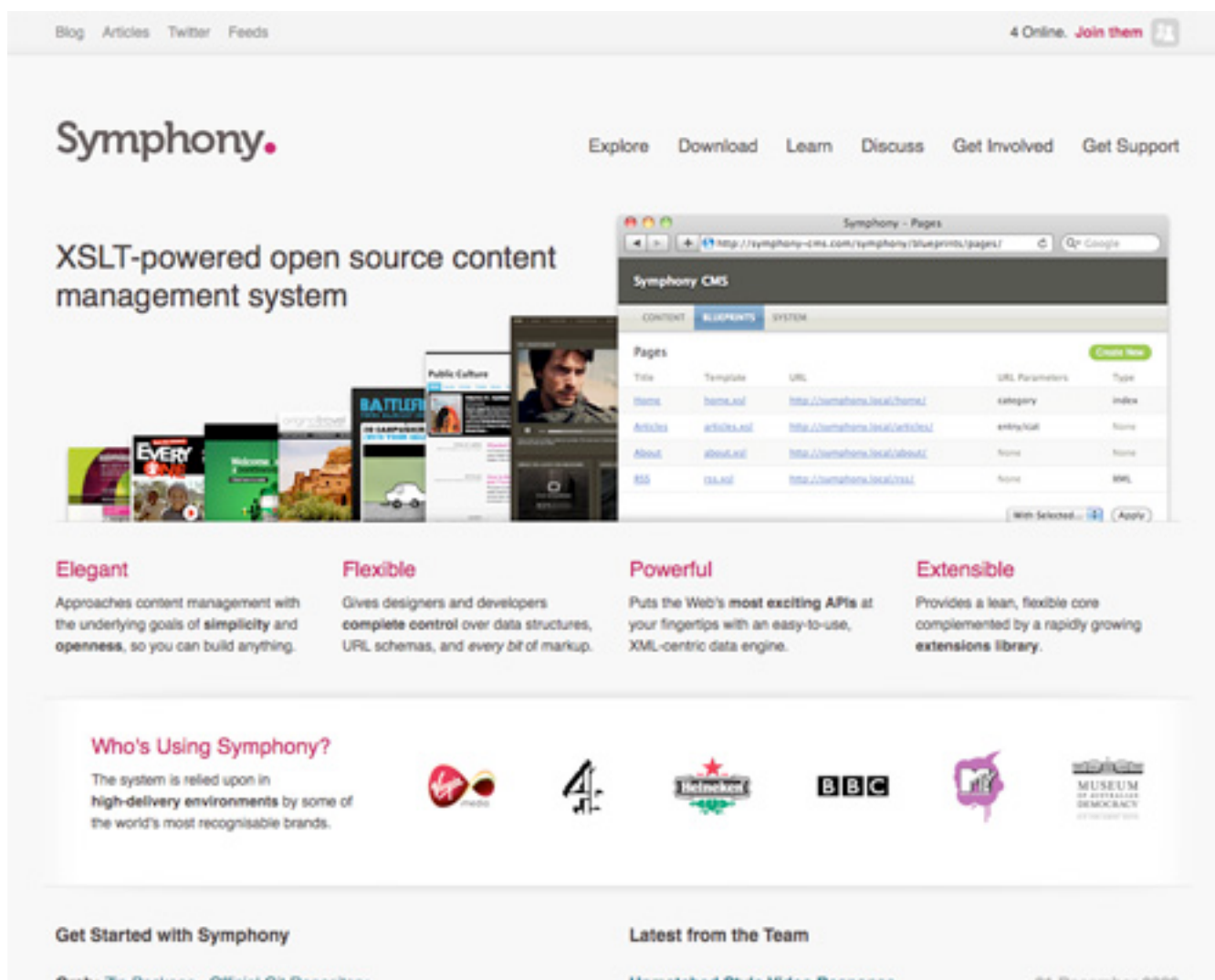
Gray is a neutral color, generally considered on the cool end of the color spectrum. It can sometimes be considered moody or depressing. Light grays can be used in place of white in some designs, and dark grays can be used in place of black.

Gray is generally conservative and formal, but can also be modern. It is sometimes considered a color of mourning. It's commonly used in corporate designs, where formality and professionalism are key. It can be a very sophisticated color. Pure grays are shades of black, though other grays may have blue or brown hues mixed in. In design, gray backgrounds are very common, as is gray typography.

EXAMPLES



Light gray gives a very subdued and quiet feeling to this design.



The light gray background here adds to the modern feeling created by the typography.



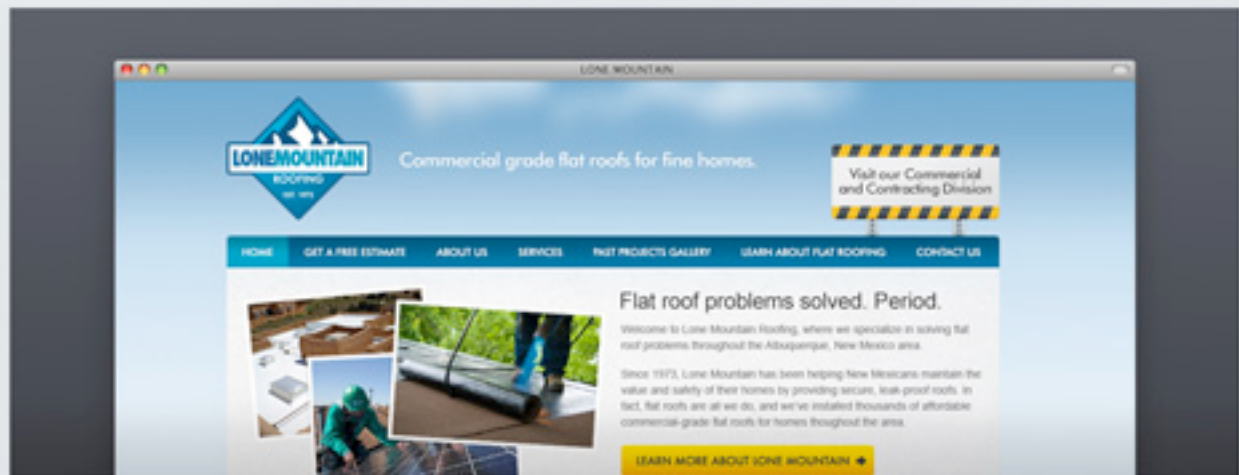
NOSOTROS

HOME ABOUT WORK BLOG CONTACT

ESPAÑOL

Goodbye Fancypants Agency. Hello Nosotros.

We're an experienced team of down-to-earth people. We make great websites and unforgettable brands. [YOU HAD ME AT HELLO >](#)



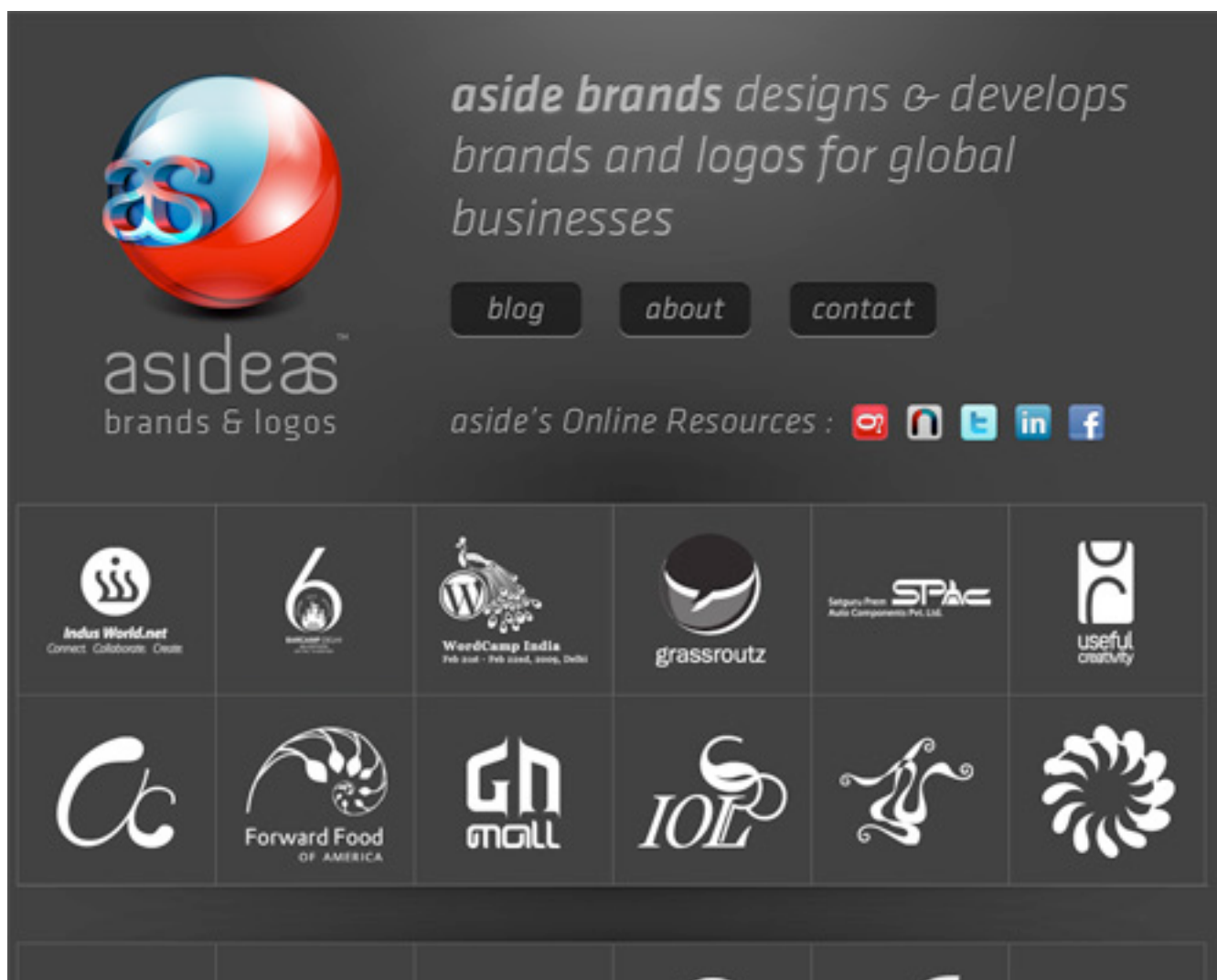
WEBSITES BRANDS



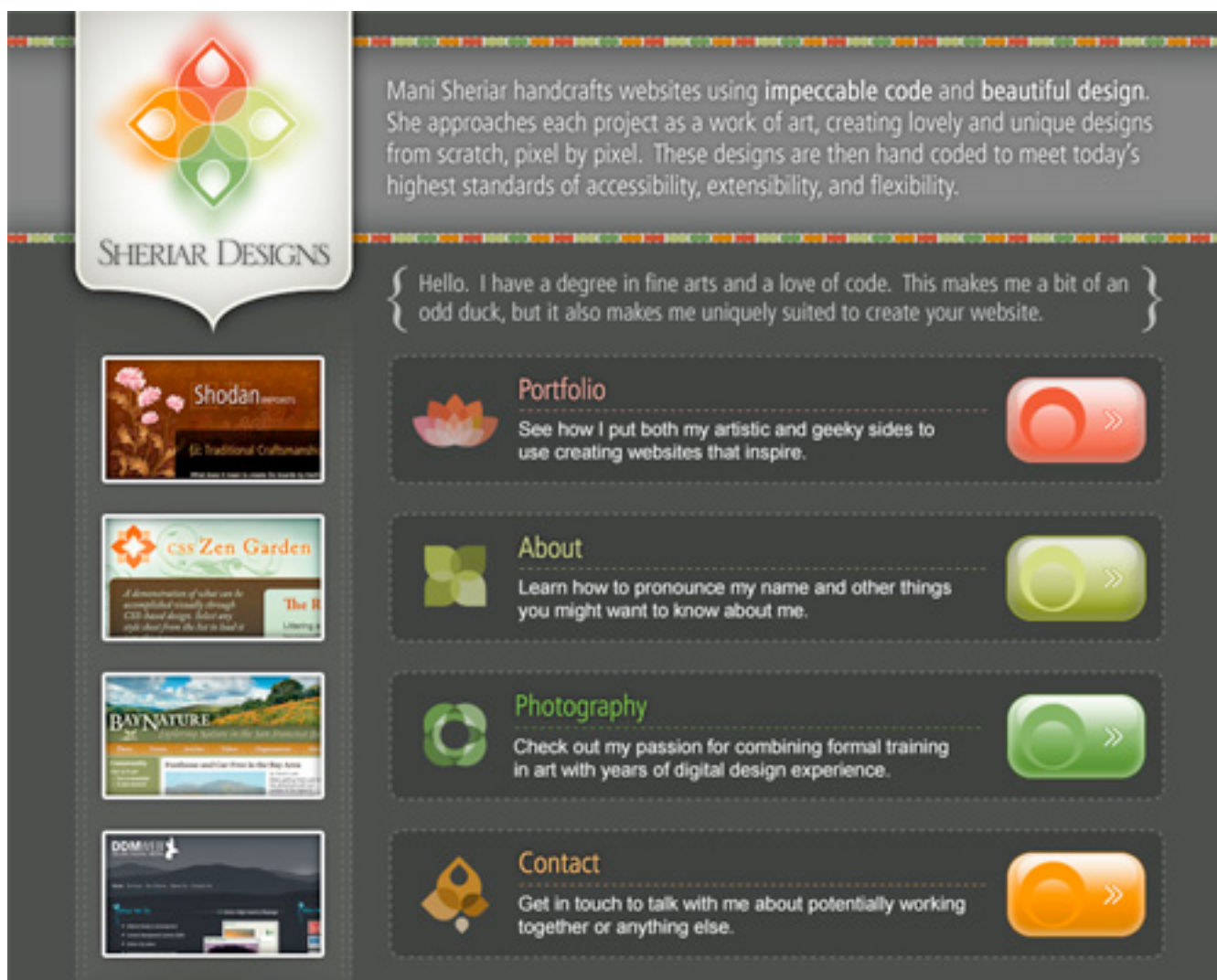
SIX MAJOR MILESTONES

So how do we do it? We believe that teams perform best when they have a clear set of directions. Our six-milestone process acts as a roadmap for your project, making us all faster and more efficient. The result? A happy team, and even happier clients.

The cooler gray on this site gives a modern, sophisticated feel to the site.

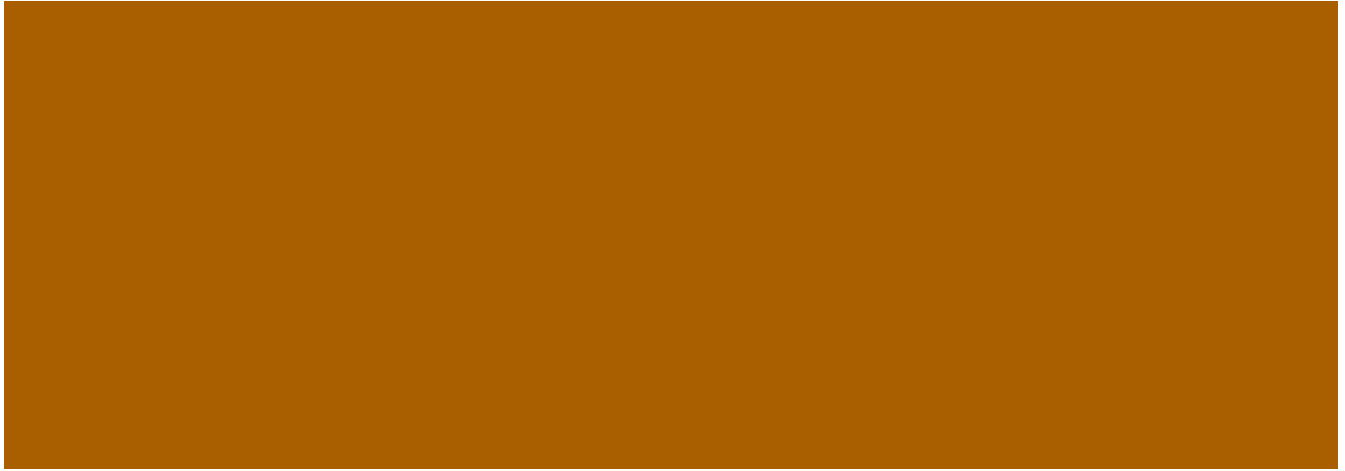


The dark gray background and lighter gray typography lend a decidedly modern look to this design.



The wide spectrum of gray shades used in this design combine to give a sophisticated and professional look to the site.

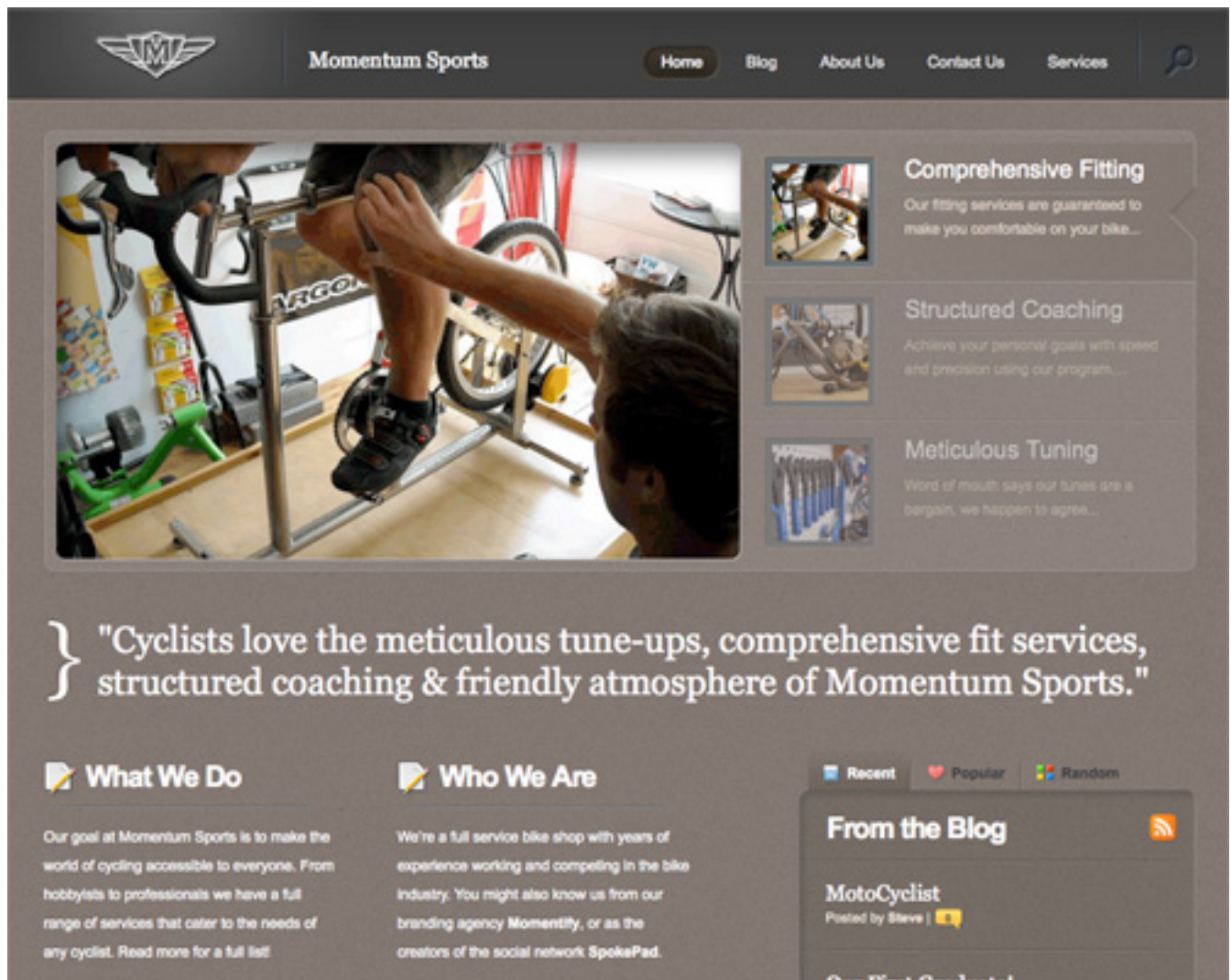
BROWN



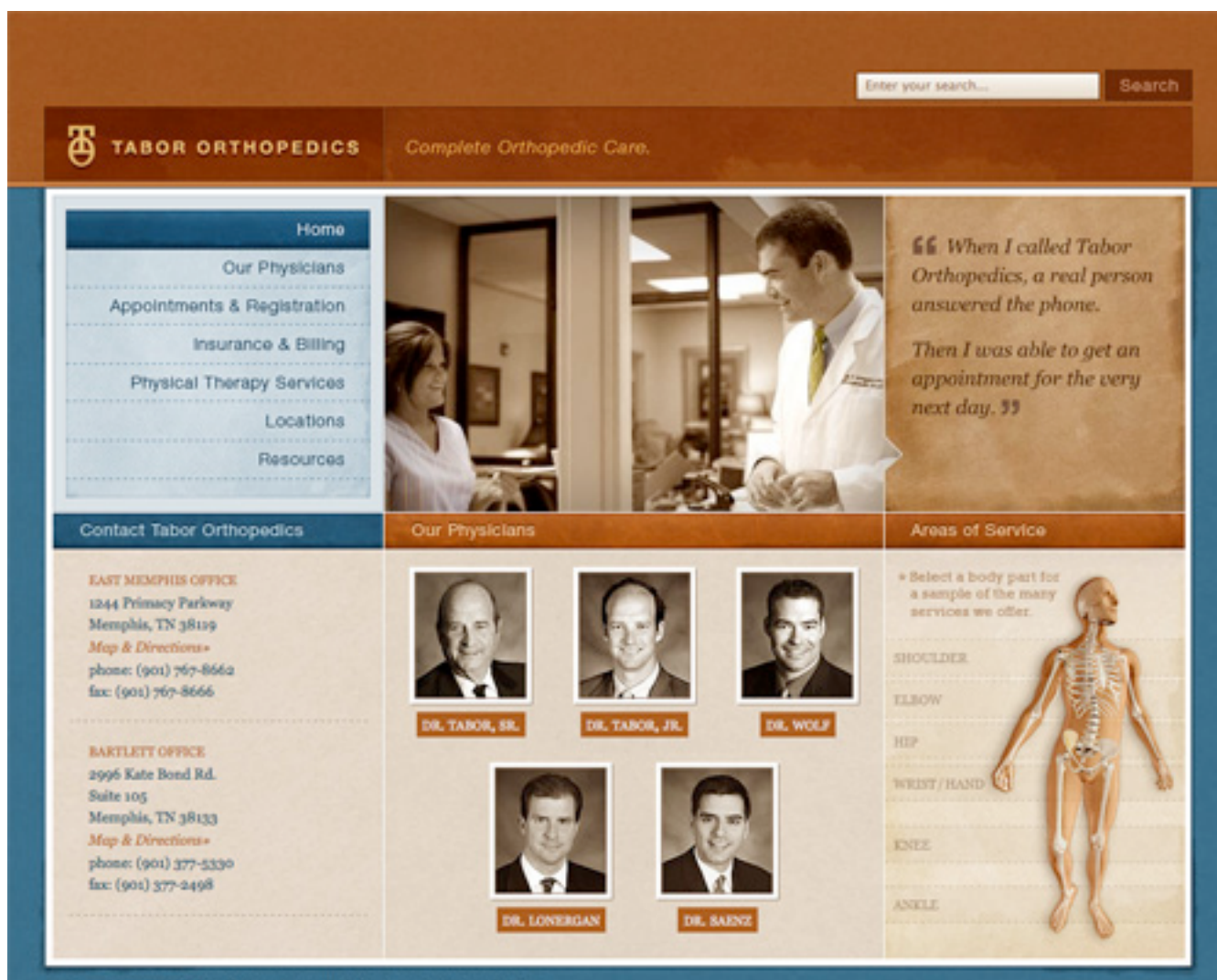
Brown is associated with the earth, wood, and stone. It's a completely natural color and a warm neutral. Brown can be associated with dependability and reliability, with steadfastness, and with earthiness. It can also be considered dull.

In design, brown is commonly used as a background color. It's also seen in wood textures and sometimes in stone textures. It helps bring a feeling of warmth and wholesomeness to designs. It's sometimes used in its darkest forms as a replacement for black, either in backgrounds or typography.

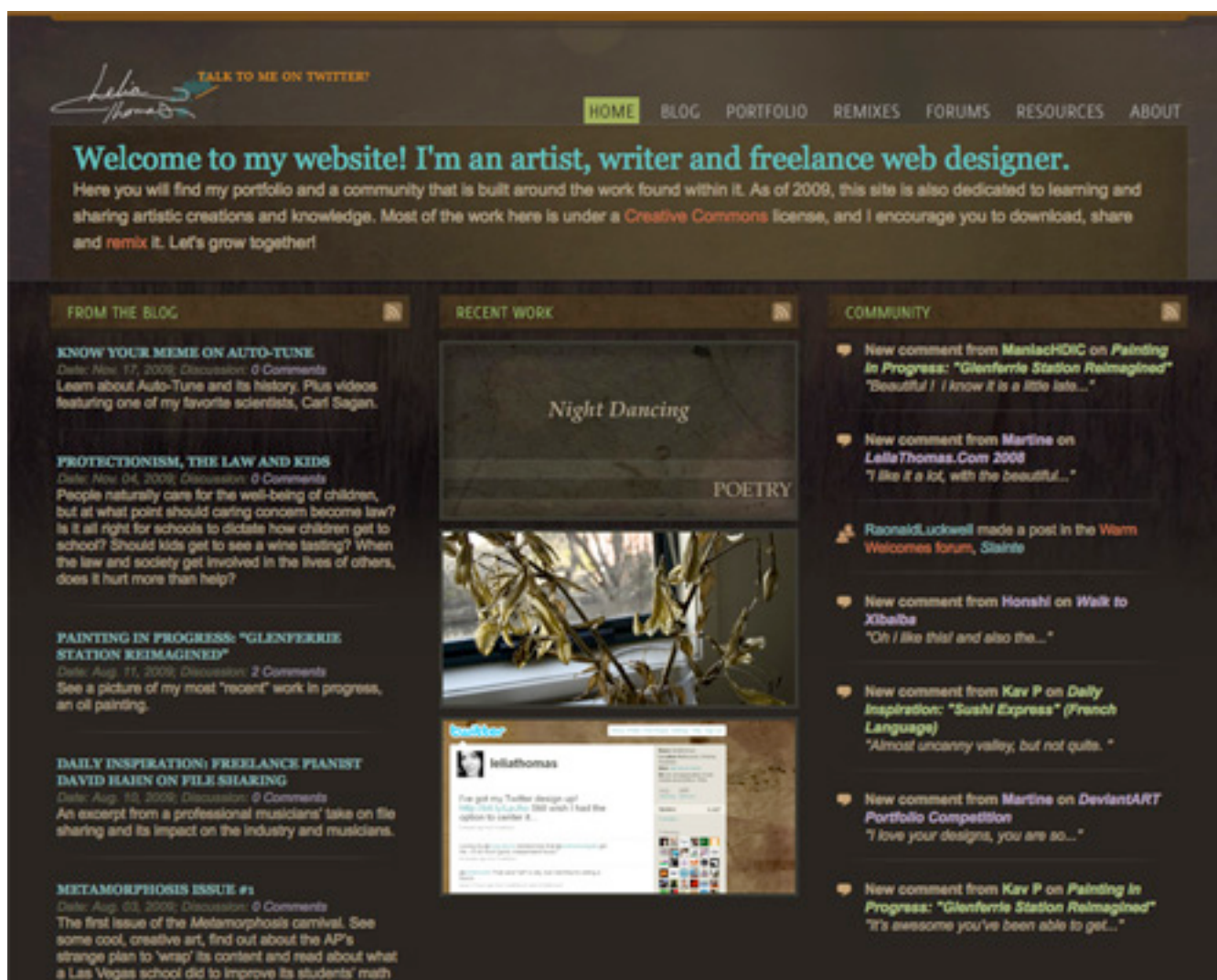
EXAMPLES



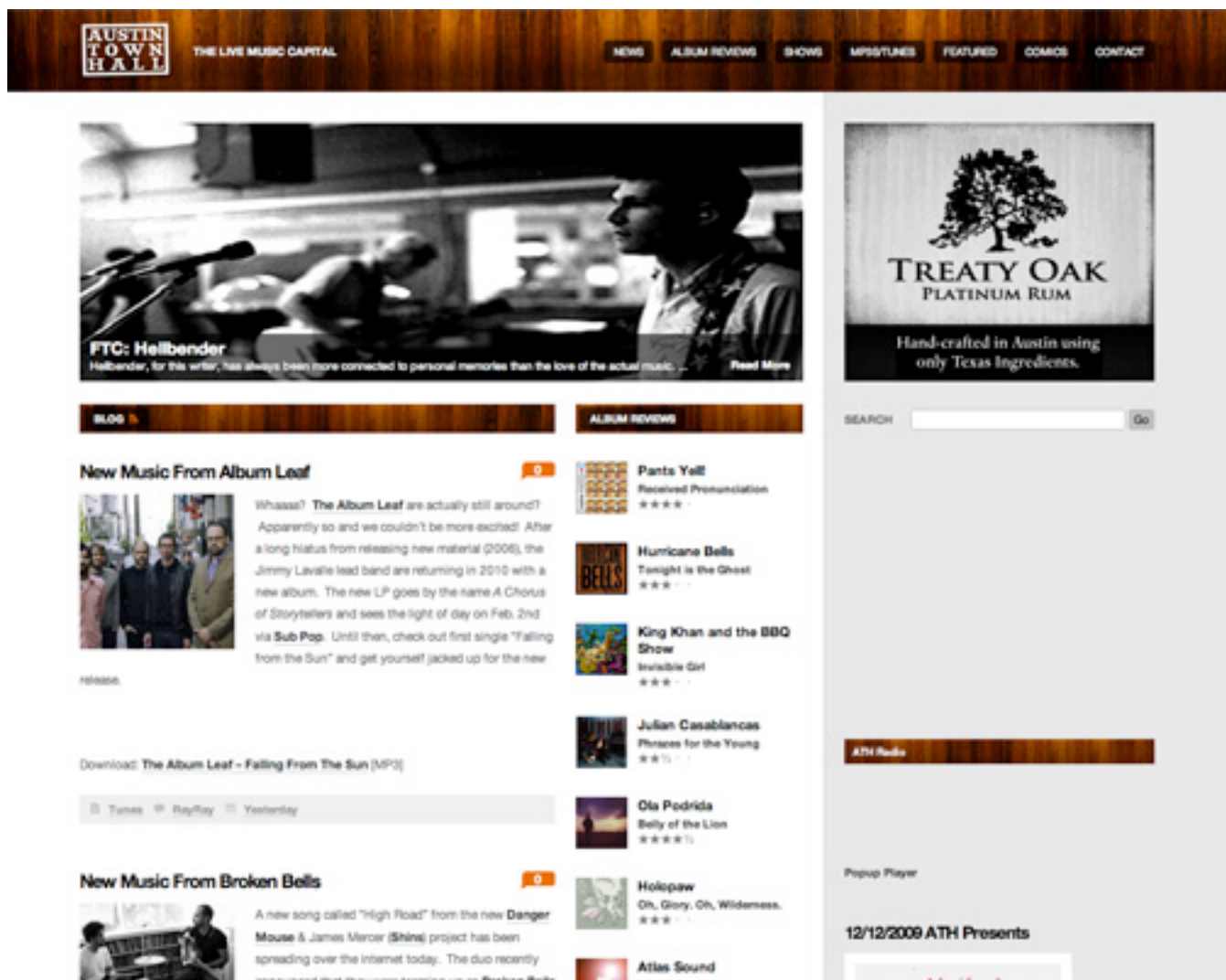
The grayish-brown here lends a sense of responsibility and dependability.



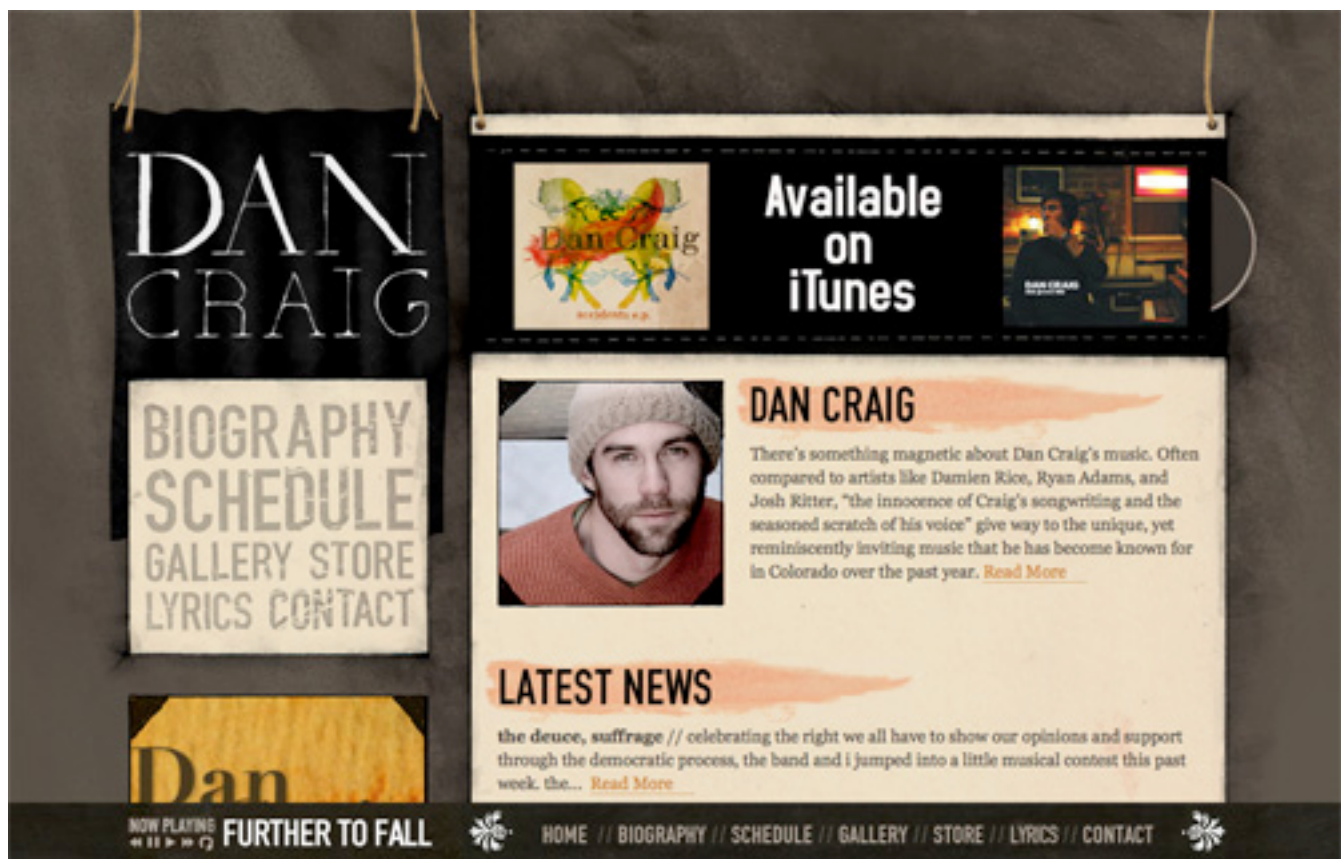
The orangish-brown here gives a very earthy and dependable feeling.



The dark brown used in the background here lends an earthy and steadfast look to the overall layout, and lets the brighter colors in the design really get to stand out.



Woodgrain is a popular use of brown, and in this case the warm brown adds some friendliness to an otherwise minimalist site.



The grayish-brown background here lends a feeling of stability and down-to-earthness.

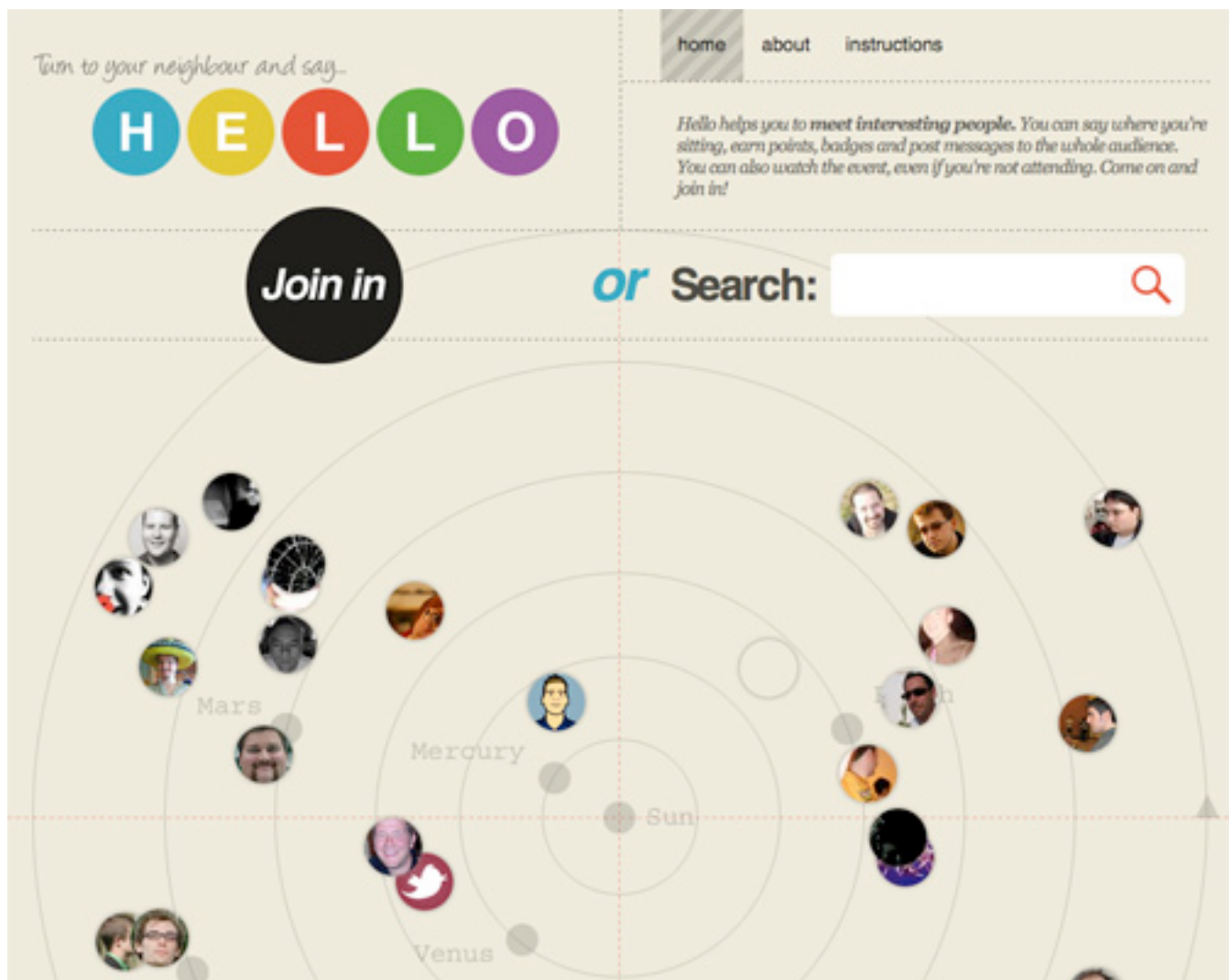
BEIGE AND TAN



Beige is somewhat unique in the color spectrum, as it can take on cool or warm tones depending on the colors surrounding it. It has the warmth of brown and the coolness of white, and, like brown, is sometimes seen as dull. It's a conservative color in most instances, and is usually reserved for backgrounds. It can also symbolize piety.

Beige in design is generally used in backgrounds, and is commonly seen in backgrounds with a paper texture. It will take on the characteristics of colors around it, meaning it has little effect in itself on the final impression a design gives when used with other colors.

EXAMPLES



The light tan background here feels young and fresh because of the bright colors around it.



The light tan background here lends a more conservative and elegant feeling to the overall design.



The yellowish tan background is made even warmer by the orange and brown accents throughout this site's design.



Tan is popularly used as a paper-bag texture, and in its more grayish form as a concrete or stone texture.



1

"The best trip of our boomer lives"

Posted on December 7, 2009

There's a romance to river travel. Off the highway and out of the traffic, you experience places you might otherwise not visit, at a deliberate pace you seldom get to travel. In June of 2009, Leslie and I flew to Amsterdam and checked into the Scenic Diamond, a five-star floating hotel that would be our home for the next two weeks. Cruise-virgins, we didn't know what to expect. The luxury almost made us blush. See for yourself.

Category: **Cruises**

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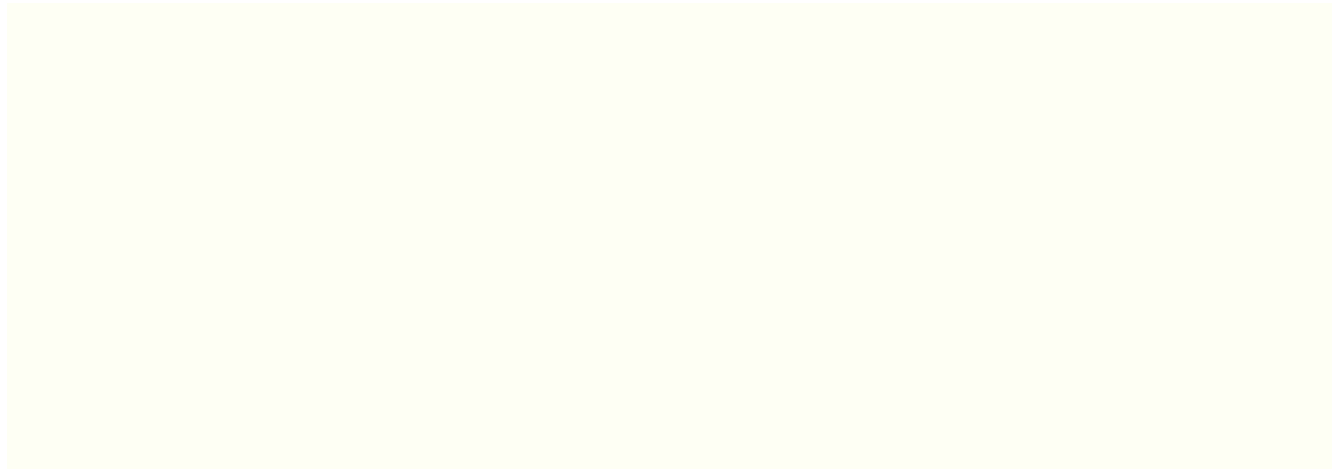
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Story Archives:

December 2009

The beige header background and other accents on the site lend a refined and traditional feeling to the overall design.

CREAM AND IVORY



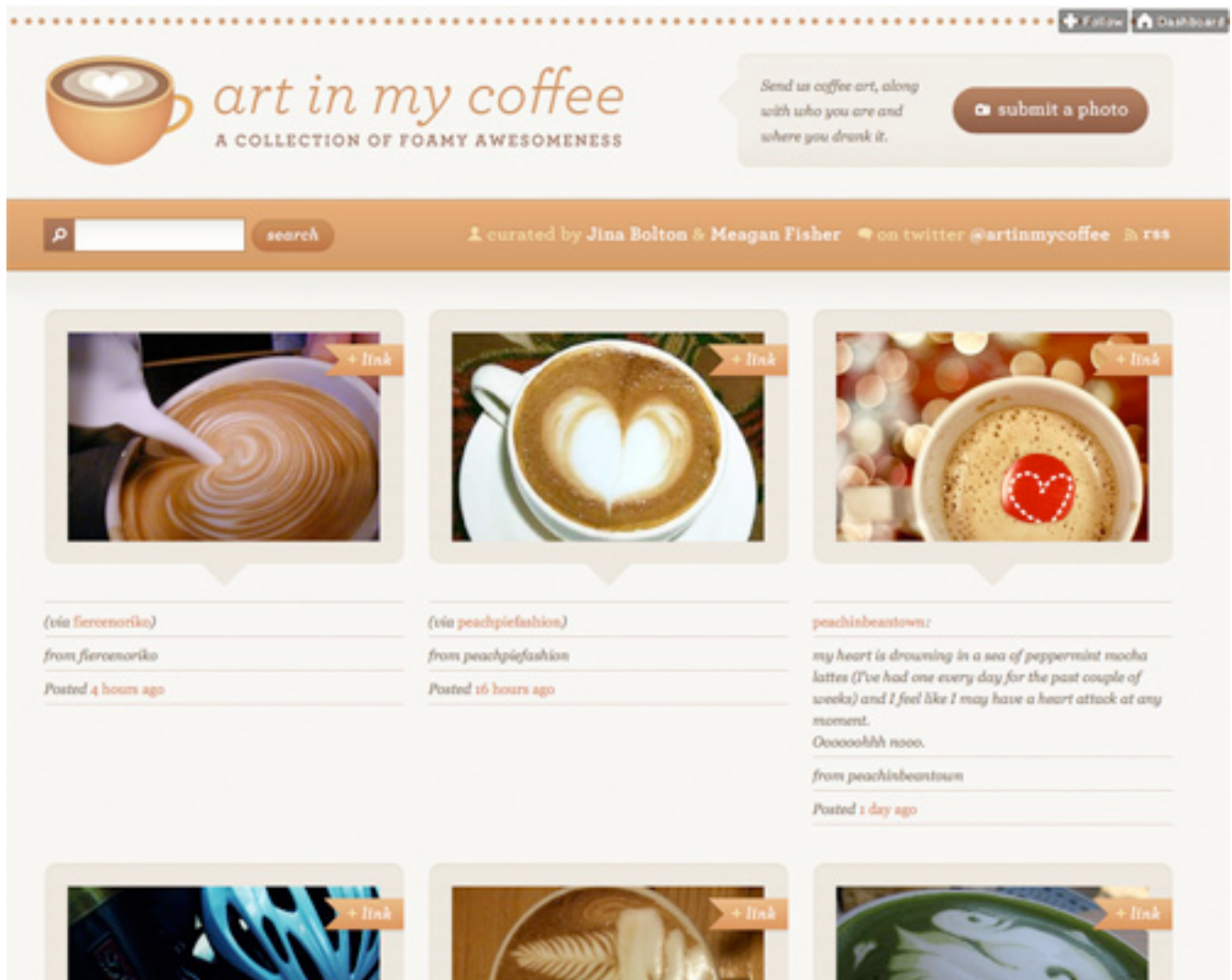
Ivory and cream are sophisticated colors, with some of the warmth of brown and a lot of the coolness of white. They're generally quiet, and can often evoke a sense of history. Ivory is a calm color, with some of the pureness associated with white, though it's a bit warmer.

In design, ivory can lend a sense of elegance and calm to a site. When combined with earthy colors like peach or brown, it can take on an earthy quality. It can also be used to lighten darker colors, without the stark contrast of using white.

EXAMPLES



The ivory background here has a warm quality that's tempered by some of the cooler colors on the site.



The grayish-cream background here is made warmer by the orangish-brown accents.



The cream background adds a sense of understated elegance this site would otherwise be lacking.



The cream background here reinforces the antique theme that runs throughout the design's graphics.



The ivory combined with other light colors and jewelry tones makes this site have a very elegant overall appearance.

In Brief...

While the information contained here might seem just a bit overwhelming, color theory is as much about the feeling a particular shade evokes than anything else. But here's a quick reference guide for the common meanings of the colors discussed above:

- **Red:** Passion, Love, Anger
- **Orange:** Energy, Happiness, Vitality
- **Yellow:** Happiness, Hope, Deceit
- **Green:** New Beginnings, Abundance, Nature
- **Blue:** Calm, Responsible, Sadness
- **Purple:** Creativity, Royalty, Wealth
- **Black:** Mystery, Elegance, Evil
- **Gray:** Moody, Conservative, Formality
- **White:** Purity, Cleanliness, Virtue
- **Brown:** Nature, Wholesomeness, Dependability
- **Tan or Beige:** Conservative, Piety, Dull
- **Cream or Ivory:** Calm, Elegant, Purity

Is John The Client Dense Or Are You Failing Him?

Paul Boag

Meet John the client. John runs a reasonably large website. He is a marketer who considers himself smart, articulate and professional. That said, he doesn't know much about Web design, and so he needs your help. John comes to you with a clear set of business objectives and asks for a quote. But what happens next leaves John confused, frustrated and extremely unhappy.

Explain Why You Are Asking About Money

Before giving John his quote, you ask a little more about the project. After chatting for a few minutes, you ask him about his budget. A fair question, you think. After all, you could approach the project in so many ways. Without knowing the budget, knowing where to begin is impossible. In your mind, building a website is like building a house. Without knowing the budget, you can't possibly know how many rooms the client can afford or what materials you should use to build.

John, on the other hand, is instantly suspicious. Why would you want to know about his budget? The only reason he can think of is that you want to make sure you don't charge him less than what he is willing to give. Besides, he doesn't really know his budget. How the heck is he supposed to know how much a website costs?



Don't come across as money-grubbing. (Image credit)

John leaves, determined to find a Web designer who doesn't want to take advantage of him. Fortunately for you, all of the other designers he speaks with also neglect to explain why they need to know about his budget, and so you manage to win the project after all.

Justify Your Recommendations In Language John Can Understand

Once you have won the job, you arrange a kick-off meeting to nail down the specifications. However, John instantly regrets his decision to hire you because his worse fears have been confirmed. In his eyes, you are all of a sudden trying to squeeze more money out of him as you waffle about the importance of usability and accessibility. John doesn't care about disabled users. He doesn't expect disabled users to visit his website anyway.

And as for usability, surely the job of the Web designer is to make the website usable. Why do we need expensive usability testing? He is pretty certain that usability testing involves expensive things like cameras, labs and two-way mirrors. You thought you had explained these issues clearly. You spoke of WCAG 2, and you mentioned Jakob Nielsen. You are beginning to wonder if John is a bit thick.



Avoid techno-babble if you expect clients to understand what you're talking about. (Image credit)

Perhaps if you had talked about accessibility in terms of assessing search engine rankings and testing usability as a way to increase conversion, then John might have listened. As it is, John puts his foot down and refuses to pay for any of these “unnecessary extras.”

Include John In The Process

You walk away from the kick-off meeting pleased to have a signed contract. But that feeling in the pit of your stomach tells you that this might be another one of those projects. Regardless, you try to be optimistic, and you dive into the design process. Almost immediately, you get a phone call from John asking if there is anything for him to see. You explain that it is still early in the process and that you are not ready to present anything. John sounds disappointed but resigned.

A short while later, you are ready to present the design to John. You are pleased with the result. It took you a lot more time than you had budgeted for, but it was worth it. The final design is extremely easy to use and will make for a great portfolio piece.



Stop hiding from your clients. Show them your work early on, and include them in the process. (Image credit)

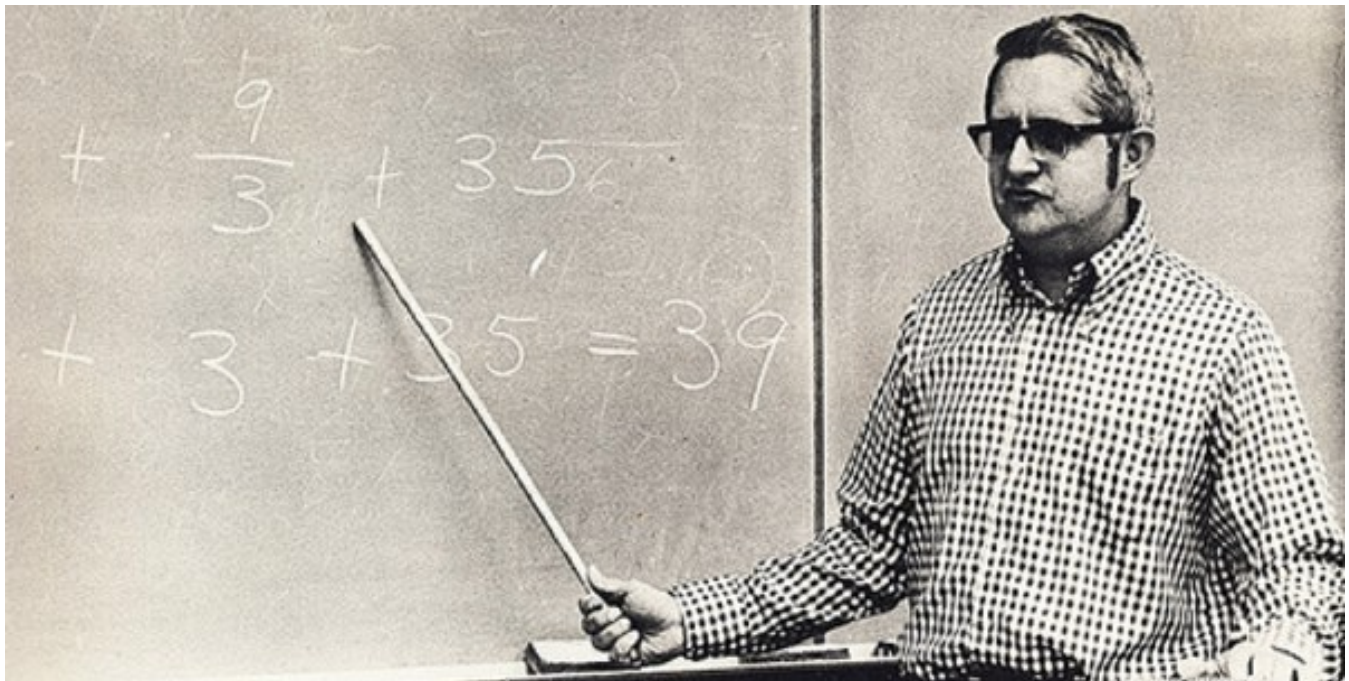
When John sees the design, he is horrified. From his perspective, you have entirely missed the point. The design clashes with his offline marketing materials and doesn't hit the right selling points. Also, he is convinced that his suppliers will hate it and, although they are not his end users, their opinion matters.

After a tense conference call, you feel demoralized but have struck a compromise that hopefully will make John happy. You wonder in hindsight whether showing John some of your initial ideas and sketches would have been better. Perhaps you should have presented a wireframe first.

Educate John About Design

After much agonizing and compromise, you are once again ready to present to John. John is much happier with the new design and feels it is heading in the right direction. However, he does have some concerns. For starters, he has to scroll to see most of the content, and yet white space takes up either side of the design. He tells you to move key content into this wasted space. Also, as he thinks about his young male target audience, he realizes that the color scheme is too effeminate, so he tells you to change it to blue.

While John feels somewhat happier, you feel crushed. You feel as though he is trying to do the job for you. The instructions to move this there and change this color to that makes you feel like you have been reduced to pushing pixels.



Educate your clients so they make more informed decisions. (Image credit)

By this point, you are sure the client is dim, and now you just want him to sign off on a design. At no stage do you think to ask John why he is requesting these changes. Perhaps if you had appreciated his thinking, you could have explained concepts such as screen resolution and suggested an alternative to corporate blue, which is so over-used on the Web.

Instead, you wash your hands of the design and just give John what he wants.

Communicate With John Regularly

Now that the design is complete, you turn your attention to building it. John certainly won't care about your code. Now you can finally do things right.

It's a big job and takes a lot of time. Even though you put too much time into the design and washed your hands of it, you still have your pride. You are not about to cut corners with the code. After all, other designers might look at it and judge you! You work really hard, putting in more work than you probably should have. John even manages to slip in some extra functionality at the scoping phase, which turns out to be a pain in the butt.

For his part, John is wondering what's going on. He hasn't heard from you in weeks. Surely the website must be ready now? He decides to email you to ask how things are progressing. You reply with a short email telling him that everything is progressing smoothly. You never did like project management, and you are sure John would prefer that you spend time building his website instead of writing him detailed reports.

John receives your email and is becoming increasingly frustrated. What does "progressing smoothly" mean? He writes back asking for an expected date of completion, and you reply with a rough estimate.

The date comes and goes without a word from you. After all, it was merely an estimate, and several complications have delayed completion by a few days. John finally loses his temper and calls you. He tells you that he has arranged a marketing campaign to coincide with the launch date, and because he hadn't heard from you, he presumed everything was on schedule.



Communicate with your client regularly. (Image credit)

You defend yourself, citing “scope creep” and unanticipated delays. But responding is difficult when John says, “All I needed was a weekly email keeping me up to date on progress.”

Explain John's Ongoing Role

By this stage, the relationship has broken down entirely. You finish your work, and the website finally launches. Begrudgingly, John pays the invoice after delaying it for as long as possible. What amazes you most is John's pronouncement that he is bitterly disappointed with the result. How can that be when you gave him exactly what he asked for? This guy isn't just thick: he's a jerk!

Of course, John sees things differently. He came to you with a list of his business objectives, and the website has failed to meet any of them. He had hoped to launch the website, watch it achieve his objectives and then move on to the next project. Instead, after an initial spike in interest, the number of users and inquiries dropped over time, and the website stagnated.



Ensure that your client understands what kind of ongoing care their website will need. (Image credit)

What John does not realize is that websites need continued love and support. You cannot build a website and then abandon it. John has to nurture it by adding new content, engaging with visitors and planning for ongoing development.

If only someone had told him.

The Moral Of The Story

It's amazing how quick we are to judge our clients.

As Web designers, we communicate and empathize for a living. Our job is to communicate messages to our clients' users. We create usable websites by putting ourselves in the position of our users, which allows us to design around their needs.

Why, then, do we so often seem to be incapable of empathizing or communicating with our clients? Perhaps it is time for us to apply the skills we have cultivated as Web designers to our own customers.

How To Identify And Deal With Different Types Of Clients

Robert Bowen

In business, being able to read people and quickly get a sense of who you're dealing with is an invaluable skill. It turns your encounter with a client into an opportunity to catch a glimpse of the upcoming project and how it will need to be handled. It is one of the building blocks of a professional relationship.

In today's digital age, the arena has shifted to the Web, and the online office space that most freelancers inhabit limits personal interaction. Though sussing out a client's personality via online communication is difficult, it still remains an invaluable tool in your arsenal.



Image by Salva Barbera.

In the freelancing field, you will encounter a range of client types. Being able to identify which you are dealing with allows you to develop the right strategy to maximize your interactions with them, and it could save your sanity. Below is a list of the most common personality types and the tell-tale signs that will tip you off.

The Passive-Aggressive



Image by John Philip.

This is the client who is very passive when you ask for initial input, but when you submit the finished product, they aggressively attack it, demanding a lot of detailed changes, both major and minor. They had an idea of what they wanted all along but kept it mostly to themselves. Even though they showed appreciation of certain ideas and elements throughout the development process, do not expect the passive-aggressive client to keep any of them as they send revisions your way.

IDENTIFYING CHARACTERISTICS

- Communication is mostly one-sided and unhelpful during project development.
- Makes statements such as:
 - “I’m not really sure what we’re looking for.”
 - “Just do something that would appeal to us generally.”
 - “You totally missed the point of what we wanted.”

HOW TO DEAL

Patience is the key. Expecting the last-minute requests for revisions may soften the blow of the client’s aggressive behavior. Keep your original layered design intact so that you can easily refine and change it later (not that you wouldn’t, but it does happen). Also, make sure your contract specifies a limited number of revisions.

The Family Friend



Image by Celiece Aurea.

This is the client whom you have known for years either through personal or family interaction, and this connection has landed you the job. The relationship will be tested and perhaps marred forever by what could very well be a nightmare of a project. This family friend believes he deserves a “special” price and unbridled access to your work. They will sometimes unwittingly belittle your work or not take it seriously because of their personal connection to you.

IDENTIFYING CHARACTERISTICS

- These clients are easy to identify because... well, you know them.
- Makes such statements as:
 - “Could you just throw something together for me?”

- “I don’t want you to think that just because I know you I want you to cut me a deal.”
- “You’re going to charge me what?! But we go way back!”

HOW TO DEAL

The way to deal with this client depends on how well you know them and how much you value your relationship with them. But remember that anyone who would take advantage of such a relationship is not truly a friend, so respond accordingly. An honest approach could end up saving the relationship. But start off with a professional, not personal, tone, and they may follow your lead. Of course, if you truly value the relationship, you may want to pass on the job altogether.

The Under-Valuer



Image by Maxime Perron Caissy.

Like the family friend described above, this client will devalue your creative contributions. But there is a difference: you do not actually know this person. There is no rationale for their behavior. They feel they should get a “friend’s” pricing rate not because they want to be friends with you, but because they do not see your work as being worth that much... even if they couldn’t do it themselves. Not coming from a creative background or even having had exposure to the arts can mar someone’s appreciation of the work that you do. After years in our field, we make it look easy, and that is what the under-valuer sees.

IDENTIFYING CHARACTERISTICS

- Does not respond to questions in a timely fashion.
- Makes such statements as:
 - “It’s not like it takes much effort on your part.”
 - “Couldn’t you just throw something together for me?”
 - “How hard can this really be?”

HOW TO DEAL

Confidence is key here. You know what your work demands and how well you do your job. The under-valuer will recognize this confidence. Don’t back down or concede a point to the client when discussing your role in the project. Standing firm will establish the professional and respectful tone you deserve. If the client does not respond in kind, cut your losses and decline their project.

The Nit-Picker



Image by Bob Smith.

This client is never fully satisfied with the work you do and will constantly pick on minor details here and there that they dislike and want changed. Do not be surprised if they ask you to change these same details over and over ad nauseam. It is not a sign of disrespect (as it is with the other clients), but simply the nature of the person. They may have been burned in some other project and are now unsatisfied with everything in their path, including your work.

IDENTIFYING CHARACTERISTICS

- Complains almost consistently about unrelated things.
- Personal outlook comes with a scathing bite.
- Makes such statements as:

- “How hard is it to [fill in the blank with any rant]?”
- “I’m really not sure about this element here. It just doesn’t pop!”
- “I don’t think you are really getting it.”

HOW TO DEAL

Once again, patience is important (especially if you have some sadistic reason for taking on nit-picking clients). Try to detach yourself from the project as much as possible, so that the constant nit-pickery does not affect you personally. It is easy to feel hurt or get defensive when your work is repeatedly questioned, and you may begin to doubt your skill. But understand that this is not about you or your talent; it is simply a personality trait of the person you are dealing with. And once again, protect yourself in the contract.

The Scornful Saver



Image by Ivan Petrov.

This client has similarities to the nit-picker and under-valuer but is actually impressed with your work and skill set. They criticize you merely to undermine your confidence in an attempt to lower your pricing rate. Unlike some other client types, the scornful saver understands creative people and their processes. But they are cheap and manipulative, and their scheme may have worked in their favor once or twice in the past. So, they continue to subtly abuse the people they hire in the hope of saving every last penny.

IDENTIFYING CHARACTERISTICS

- Compliments always come with a less-than-flattering qualifier.
- Takes time to respond to questions, sometimes making you ask more than once.
- Makes such statements as:
 - “I really like what you’ve done overall, but I’m unsure about one or two things.”
 - “You may not have gotten exactly what we’re looking for, but you’re close.”

HOW TO DEAL

Once again, it is all about confidence. Having a solid understanding of your field and being confident in your knowledge and abilities will keep this client’s manipulation in check. Standing your ground and even calling the client on some of their tactics could shift the balance of power over to you. Be prepared to walk away from the project if the disrespect and manipulation continues. There will be other projects and other clients.

The “I-Could-Do-This-Myself”-er



Image by Maria Beliakova.

Where to begin... When this client farms a project out to you, they make clear to you that they know how to do what they’re hiring you to do but that just don’t have the time to actually do it. They may be working at a firm or an entrepreneur; either way, you are there to pick up their slack. If they’re at a firm, you could be in for an interesting situation; they were likely hired for their particular style and proposals, and now you will have to please two sets of people: the person who hired you and the people who hired him.

IDENTIFYING CHARACTERISTICS

- Will generally be (or look) hectic and rushed.
- Communication from them often takes the form of short bursts of information.
- Makes such statements as:

- “I could easily handle this if my schedule weren’t so full.”
- “Really? Not sure that’s the direction I would’ve gone in, but whatever.”
- “Remember, you are filling my shoes, and they’re pretty big.”

HOW TO DEAL

The “I-Could-Do-This-Myself”-er will likely have recognized your talent and skill right away, which is why they hired you. They merely want you to know that this project (and thus you) is not above their ability. And though these reminders will grate on you periodically, they will let you run with your ideas, perhaps offering suggestions or feedback on the final design.

The Control Freak



Image by Michal Zacharzewski.

This client desperately needs to micro-manage every little detail of the project, no matter their qualifications. No decision may be made without their explicit input and approval. This tiresome client forces himself into your workflow, heedless of either invitation or protest, and will demand access to you at whim. The concepts of boundaries and strict work processes are easily lost on the control freak, who constantly disrupts the flow. They may also believe you lack dedication or preparedness, further reinforcing their need to interfere.

IDENTIFYING CHARACTERISTICS

- Initial contact is long, detailed and one-sided, with little input sought from you.
- Your input remains unsought as the project pushes forward.
- Makes such statements as:
 - “This way we can keep in contact 24/7 in case you have any questions, or I do.”
 - “I really know best what is right for the project and what is not.”
 - “What do you mean, I’m distracting you? I am the only thing keeping this project on track!”

HOW TO DEAL

If you absolutely must take on this client, for whatever reason, resign yourself to the fact that you will not be steering at any point. You will have to detach yourself from the work because you will have no control at all. You will merely be constructing, not designing, so just let go and let it happen. You may want to exclude this project from your portfolio.

The Dream Client



Image by Piotr Lewandowski.

This client, widely dismissed as a myth, does in fact exist and understands the full scope and artistry of your work. They value your role and creative contributions and want you in the driver's seat as soon as the project gets underway. They are timely with responses and payments... payments that they did not “negotiate” but rather accepted for what they are. They reflect on your suggestions and have confidence in your capabilities.

IDENTIFYING CHARACTERISTICS

- Is enthusiastic about the project and your involvement in it.
- Communication shows awareness of and respect for your role.
- Makes such statements as:
 - “Here’s the brief we prepared. The rest is pretty much up to you.”

- “We like what we’ve seen and trust you’ll do great things for us.”

HOW TO DEAL

Don’t brag! Just enjoy the ride and hold on to them for as long as you possibly can!

Wrap-up

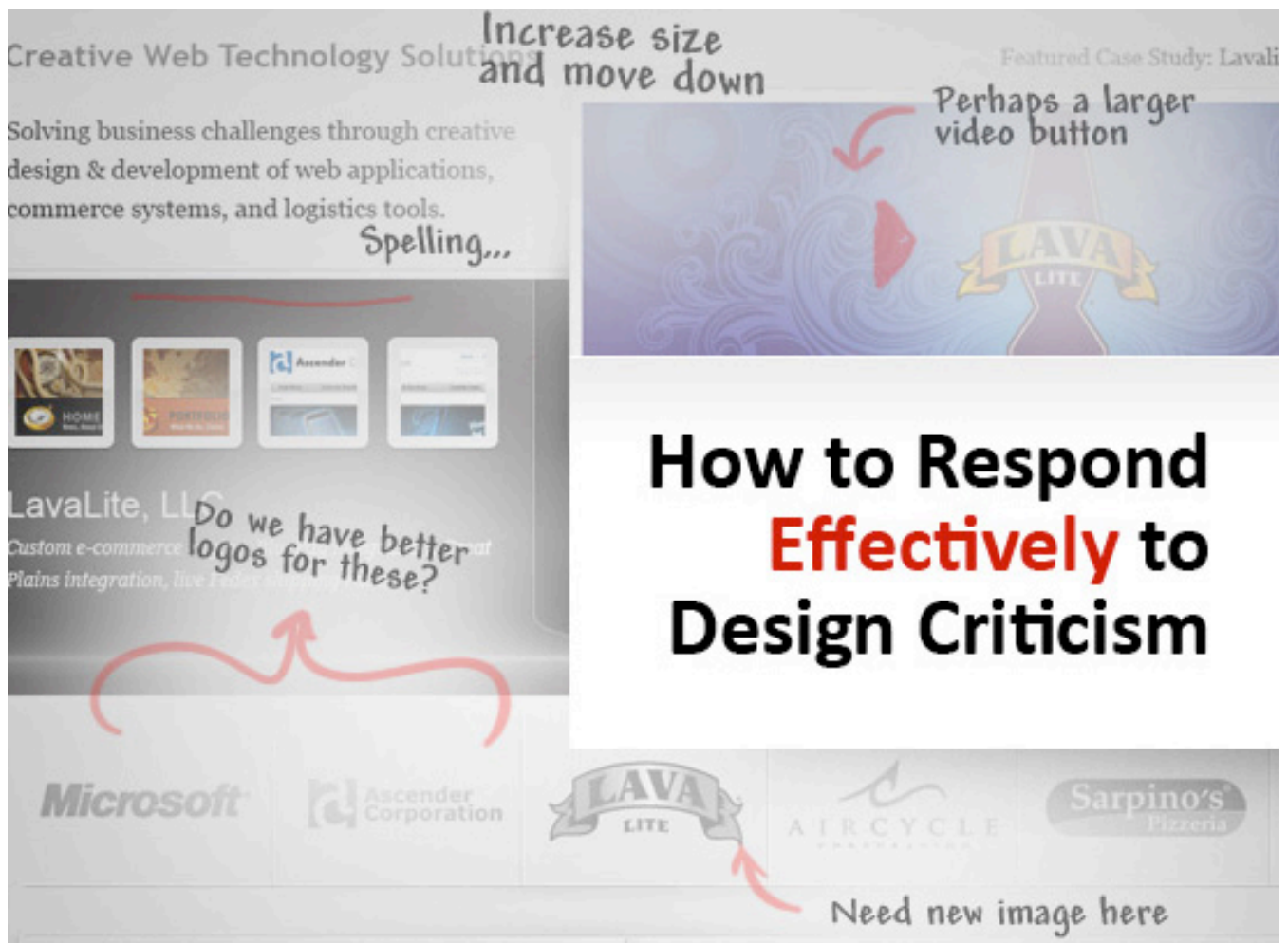
Being able to identify the type of client you are dealing with will prepare you for the job ahead. It will also help you decide whether to accept the job in the first place. Your contract will reflect the power dynamics of the project, so the more you know about the client, the better able you will be to adjust the contract as necessary.

How To Respond Effectively To Design Criticism

Andrew Follett

Winston Churchill once said: “Criticism may not be agreeable, but it is necessary. It fulfills the same function as pain in the human body. It calls attention to an unhealthy state of things.” Regardless of where you work or who you work for, being able to take criticism is part of the job description. Whether you’re getting feedback from your boss or a client, having a proper perspective on criticism and a sound understanding of how to use it effectively is important.

Unfortunately, not many people enjoy criticism. In fact, many have developed a thick skin and take pride in their ability to brush it off and move on. However, despite its negative connotation, criticism often presents an excellent opportunity to grow as a designer. Before you can respond effectively, you need to understand what those opportunities are.



How to Respond **Effectively** to Design Criticism

Let's take at some important aspects of getting constructive criticism:

- **Uncover blind spots**

Doing your own thing is easy, but your habits will eventually become deeply ingrained and hard to break. Criticism gives you a vital outside perspective on your work, uncovering potential areas for improvement that you are unable to see by yourself.

- **Challenge yourself**

Feedback challenges you to be a better designer. Rather than settle for your own standards, you are pushed to take your work to the next level.

- **Develop communication skills**

If nothing else, dealing with a critic can dramatically improve the way you communicate — an essential skill for any successful design career.

- **Outside motivation**

Constructive criticism often gives you the kick in the butt you need to learn a new design skill or technique. Self-motivation is great, but everyone could use a hand from time to time.

- **A lesson in humility**

Never underestimate the importance of humility. Although criticism can bruise the ego, it keeps you grounded, making you easier to work with and more open to learning from others.

A positive view of criticism isn't enough. You also need to know how to respond effectively when it comes. Here are eight tips you can use to start making the most of criticism today.

1. Have The Right Attitude

Design is subjective and, like any art form, has no rulebook. No one can tell you what is “right” and “wrong” with your work, but that doesn't mean you can completely ignore your boss or client's opinion either. However, by taking criticism and feedback with the right attitude, you can use it to your advantage and even enjoy it.

Everyone looks at design through a filter shaped by personal experience, and this filter is usually very different from your own. While you may have a degree in design and 10 years of experience, not everyone will agree with your “expert” opinion, so don't expect them to. The important thing is to have a proper attitude from the beginning. Expect others to disagree with you, and be open to new perspectives. Align your expectations and

understand that criticism is part of the process. While harsh criticism can cut deep and even scar, it can also motivate, instruct and do all of the good things mentioned above.

Last, but not least, try to remove yourself from the criticism and view it as a commentary on your actions or work and not a personal attack. While easier said than done, this distinction is key to responding effectively. If you can rise above the criticism and respond calmly and effectively, you will not only earn the admiration of your critic but feel better doing it. Set the right expectations, understand the benefits, remove yourself from the equation and, remember, attitude truly is everything.

2. Understand The Objective

Clearly identifying the goal of a design before you share it with others is always a good idea. Are you showing it off to mom for some fridge time? Is it a client who's trying to solve a business challenge through design? Or perhaps you're consulting a friend with no experience or stake in the project. Regardless, a vague or confused objective will always elicit off-target feedback, so make sure everyone involved "gets it" before taking action. To respond effectively to criticism, you need to be sure that the critic understands your goals. Be specific. Present your objective in clear and concise terms; the criticism you receive will be targeted and actionable as a result.

Clarity of Purpose

Does everyone understand the objective?

1. Client

"Bigger Checkout button with flames on it..."



Concept's purpose is to convert and sell. Client is trying to tell you your UI is not obvious enough.

2. Peers

"Nice work, but not really original."

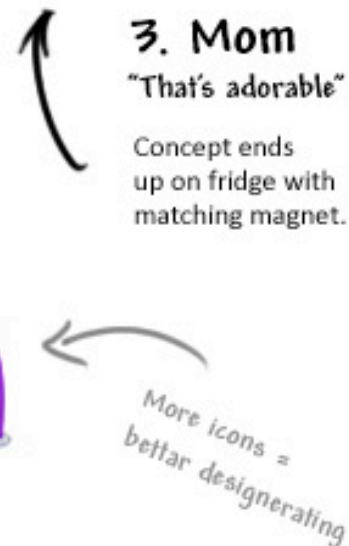
Concept's true business purpose is forgotten. Colorful bunnies, rainbows, and abstract shapes take over.



3. Mom

"That's adorable"

Concept ends up on fridge with matching magnet.



More icons = better design

3. Check Your First Reaction

For most people (me included), the first reaction to criticism is to get defensive or even lash out. If this sounds like you, take time to develop the habit of taking a deep breath and counting to 10 before responding. This simple yet effective method gives you a chance to regain composure and allow logic to prevail over emotion. The last thing you want to do is get overly emotional and give a response that you will later regret. Remember, in most cases, your critic is only trying to help you.

Despite the initial sting, you need honest feedback to become a better designer. This is especially important for enthusiasts or beginners in the trade. All visual arts have an intrinsic reward mechanism: the more you create, the more you sense the progression of your skill. It's a loop that keeps all artists going, and when this euphoric moment is crushed by accurate and much-needed criticism, recovering may be difficult. Keep in mind, though, that your skill and perceptiveness in this field will mature over time. If you have the right attitude to begin with, the proper response will follow.

4. Separate Wheat From The Chaff

Unfortunately, not all criticism is constructive. Some people are in a bad mood, bitter or just plain negative and will take any chance to put others down. Some are also inexperienced or unqualified to give you valuable feedback. While design is subjective, being able to separate useful feedback from cheap shots and misinformation is important. However, this is not an excuse to ignore comments that you don't like. Unless you believe a critique was given in malice or ignorance, don't be quick to dismiss it.

Here are a few tips to distinguish between the two:

- **Specific.**

Valuable feedback is always specific. It is clear, logical and defined. “The logo is ugly” or “I don’t like the color choice” are examples of useless criticism (if you get a lot of this, see #7 below).

- **Actionable.**

Constructive criticism should enable you to take immediate action. You should come away with a clearer idea of how to improve the concept and the path to follow.

- **Objective.**

Useful feedback is unbiased. It gives you a unique perspective without an ulterior motive. Objective criticism will always be even-tempered and appropriate.

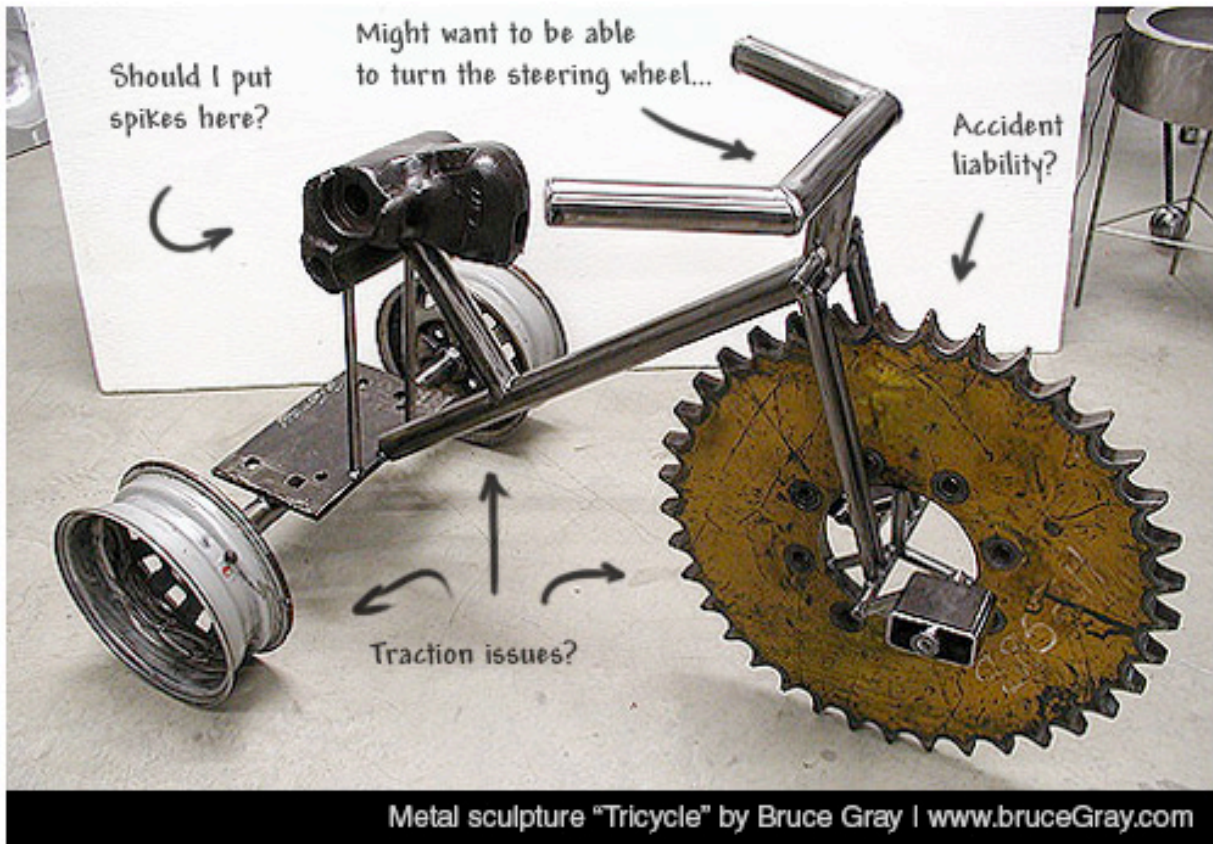
5. Learn From It

This step is possibly the hardest one in this learning experience but by far the most important. For criticism to serve its purpose, you need to **act on it!** Don’t just go back to business as usual; make an effort to improve. The great thing about criticism is that it uncovers our blind spots, weaknesses that only others can see. When you’re confronted by criticism, don’t let the opportunity pass: write it down and do whatever it takes to change for the better.

If someone criticizes your copywriting skills, start with baby steps. Read a relevant blog once a week. Buy a book. Practice writing headlines for 10 minutes each day. Small victories are often the quickest path to success. Eventually you will improve and have your critic to thank.

Learn From It

Do not ignore critique. Act on it by using tools and revising your design.



6. Look For A New Idea

If you can't learn anything new, look for a new idea. A different perspective gives you a chance to examine your work from a viewpoint that you would never have considered otherwise. Just as you get inspiration from a gallery or another talented designer, you can find ideas and inspiration in constructive criticism; seeing it just requires you to step back. Be curious, and approach the criticism objectively; it could be incredibly useful.

Criticism is sometimes the cold shower you need to wake up and hit the “Reset” button on a project. Remember, your work is based on your own preconceived notions of what the client wants, and you should always be open to the possibility that you have missed the mark. In the event that you do need to start over, discuss the objectives and expectations right away. Clarifying this information in the first place could have prevented a re-do altogether.

7. Dig Deeper When Necessary

At some point, everyone has received vague, unclear or unactionable feedback. It’s a part of life. Unfortunately, unless you take the initiative, this type of feedback is more or less useless to everyone involved. However, if you’re willing to dig a little deeper, you may uncover things that no one else was willing to tell you. Start by asking open-ended questions that get to the core of the issue, questions like, “I want to understand your point of view. Could you please provide more detail?” or “How can I improve?” Ask for specifics and, above all else, honesty. These kinds of questions will help keep communication lines open and allow you to walk away with practical and concrete advice.

Dig Deeper

Sometimes a vague critique might be worth exploring



If you feel uncomfortable asking your critic for more detail, or if they are unwilling to provide it, approach someone you respect or trust and ask them what they think. Do they agree with the criticism? Why or why not? Assuming this person is honest and knowledgeable, you should be able to get the answers that you need to move forward.

8. Thank The Critic

Whether the criticism you receive is genuine or downright rude, make a point of saying “Thank you.” Thanking even your harshest critics can create a lasting impression, keep you humble and open the door to additional feedback in the future. Expressing gratitude will also make you feel better about the experience and help you alleviate any innate avoidance of feedback and criticism you may have. If you have followed the guidelines above and recognize the true value of the criticism you have received, saying “Thank you” shouldn’t be too difficult.

If you respect the person and their opinion, go one step further and develop a long-term mentoring relationship with them. Much like in the old days of craftsman and apprentice, an individual whose opinion you value and hold in high esteem can go a long way in developing your skills and abilities. If nothing else, a mentor can keep you accountable to your work and help you continually improve.

Web Designer's Guide To Professional Networking

Steven Snell

Professional networking is a critical component to a successful career as a designer. Whether it be for finding new clients or identifying opportunities for growth and improvement, a strong network of contacts is extremely valuable. In this article, we'll take a detailed look at the subject of networking, the benefits it presents and tips that can be used in your own networking efforts.

Networking involves building connections and relationships with people from various backgrounds and professions, including other designers and developers. This article was written with Web designers in mind, but the principles are generally applicable to any profession – although the specifics may vary.

Why Network?

If you haven't been actively involved in networking, you may be wondering why you should even bother with it. Before we get into the tips and suggestions for networking, let's take a look at some of the benefits.

REFERRALS

Word-of-mouth advertising is a leading source of business for many designers. Simply put, if more people know about you and your services, you'll have more opportunities for referrals. By getting connected and staying in touch with those in your network you will be on their mind when someone they know is in need of the services that you provide. A potential client who gets a personal recommendation from someone who knows you or has worked with you will be much more likely to become a paying client than someone with another type of lead.

Much of the networking done by designers is with others who offer the same or very similar services. Obtaining referral business through a network of designers is more common than you might think. Although your services may have some overlap with another designer in your network, you're each going to have some unique strengths and weaknesses, as well as varying levels of experience with different types of clients. Additionally, there could be some types of work that others simply don't like to take, or situations where schedules and deadlines make it impossible for a designer to work with a particular client. In situations like these, it's very common for the designer to recommend a friend or colleague.

COLLABORATIONS

Especially for freelancers and independent designers, having a strong network opens up countless possibilities for collaborating. This could be a one-time thing that arises from the needs of a particular project, or it could be an ongoing collaboration. Ideally, your network will include a number of people who have skills that complement yours. This will allow you to work with others and each focus on what you do best.

PROBLEM-SOLVING

If you trust and value the people in your network, you will not hesitate to turn to them when you need some advice or help with a problem. Do you know someone who has been through a similar situation and could give you some advice from their own experience? For designers and developers, this could be a technical issue, such as dealing with a coding challenge or determining the best solution to a client's needs, or it could simply be a need for guidance in some aspect of running a freelance business.

FUTURE OPPORTUNITIES

A professional who is well-connected will typically have more opportunities than a comparably skilled professional who is not well-connected. You may have no pressing reason today for a strong network of contacts, but you could run into a situation in future when having others you can count on would be invaluable.

For freelance designers, maybe you don't want to freelance forever, and when you're ready to start looking for employment the process will be much easier if you already have an established network that knows you and your quality of work. Yes, you could wait to do your networking when you've officially stopped freelancing, but you'll be better off if you have some established relationships before then.

HELP OTHERS

So far, everything we've discussed has focused on what your network can do for you, but true networking is not one-sided. One of the benefits of being well connected is that you will have plenty of opportunities to help others. Perhaps you won't be the freelancer who is looking for employment,

but maybe you will be the contact who puts a freelancing friend in contact with someone who's looking to hire a designer.

FRIENDSHIPS

Aside from all of the professional benefits, networking can be a fun way to meet new people and build friendships. This can be especially valuable for freelancers and others who work from home. Networking may be one of the few opportunities you have to interact with other professionals in your field – not being able to go to an office every day to interact with co-workers.

Networking Tips for Designers

Now that we have looked at some benefits of networking, here are some tips you can put into practice.

BE ACCESSIBLE

One of the keys to being well connected is making it possible for others to reach you. Sure, networking is about your efforts to meet others, but it also involves being accessible when people want to get in touch with you. This could include having a contact form or email address on your portfolio website, being involved at social networks, linking to your social profiles from your portfolio and responding to people when they reach out to you.

SEEK MUTUAL BENEFIT

The most successful types of networking relationships are the “win-win” ones – in which both parties benefit in one way or another. If you want networking to have a major impact on your business or career, make the effort to find opportunities for mutual benefit. These situations will

encourage both parties to keep the relationship strong and improve it in any way possible, bringing results that could not be accomplished individually.

Finding win-win situations is not easy, but they will present themselves when you get to know others very well and you all can see each other's unique strengths, abilities and opportunities. These types of networks will more likely lead to stronger, long-lasting relationships.

BLOG

Many designers maintain a blog on their portfolio website or other domain. Blogging is not only effective in attracting potential clients but is also a great way to get involved with other designers and build a network. Blogging is personal in nature and involves two-way communication, making it extremely conducive to interaction. Bloggers tend to read other blogs as well, and the design blogging community is very active. Blogging is a great way to get exposure and open up opportunities to meet other professionals.

FOCUS ON DEPTH OF RELATIONSHIPS

Like just about anything else in life, quality is better than quantity. While having connections with a wide variety of people is good, you'll find that your most significant benefits from networking come from your closest relationships. As you connect with people, get to know them on more than a superficial level. The people with whom you build strong relationships will likely become part of the "inner circle" that you reach out to on a consistent basis.

BE PROACTIVE

Don't sit back and wait for others to approach you. Get involved in social networks, go to local networking events, attend seminars and approach people who you'd like to get to know. If you're at an event or using an online social network, the other people are there for the same reasons as you – so don't be intimidated by the thought of approaching them.

This could also include commenting on design blogs, participating in forums and writing guest articles. Your network will be a valuable part of your career, so be proactive and work to make it something special.

KNOW WHAT YOU'RE LOOKING FOR

If you're proactively getting to know other professionals, it helps to know what you're looking for in potential contacts. This allows you to identify the right people to approach, making your networking efforts more effective and efficient. For example, if you're a student who will be graduating in a year and looking for a job as a designer, it would be beneficial to connect with people who run design studios or people who work at places that may be hiring designers. If you're a designer who doesn't do any development work, it would be beneficial to know some good developers who you could team up with on projects.

Think of your strengths, weaknesses and situation. Who or what would help you get to where you want to be? Identify people who are in these ideal positions and get to know them.

KNOW WHAT YOU HAVE TO OFFER

Just as important as knowing what you're looking for in others, you should also be aware of what you can offer others and why you would be a valuable member of their network. Think about what is unique and special about your skills and the opportunities you could present to others.

Of course, this doesn't mean you should go around telling everyone exactly what you can offer them and why they need you; but having a clear sense of your own worth helps you identify ideal situations of mutual benefit and how to present yourself in ways that make you stand out.

NETWORK INDIRECTLY

Some of your best contacts will not be people who you actually need to keep in touch with. Rather, you may have a contact who knows the type of person you're looking for and can act as a gateway or messenger to them. Your network becomes exponentially more powerful and valuable when you realize that you're connected not only to the people who you know directly, but also to all of the people who they know, too.

The social networking website LinkedIn is a good way to visualize this concept. You may be connected to 50 people on LinkedIn, but each of those people will be connected to others who you don't know. If each of your contacts is connected to another 50 people, you're only one person away from some potentially valuable relationships.

Practically speaking, if you're looking for someone with a particular skill or experience, talk to others in your network to see who they know who may fit the description. Indirect networking is often more effective than direct, because it leverages the networks of others and gives you opportunities to get recommendations from people you trust.

DON'T WAIT UNTIL YOU NEED SOMETHING

Networking is more effective when it's not done under the pressure of needing to produce immediate results. Reaching out to your friends and contacts when you need something is natural, but having a large and established network that stands ready to help when the need arises is more effective. Networking only when you need something is unlikely to result in mutual benefit and could give others the impression that you're interested only in helping yourself.

HELP WHENEVER POSSIBLE

Helping others and making yourself a valuable contact and friend to others is a big part of networking. You will not always be in a position to help, but avoid the temptation of helping others only when there's something in it for you. A network of people who are willing and eager to help each other will be positive for everyone.

DON'T "USE" PEOPLE

When looking for the right people to build your network, thinking only of what other people can do for you is all too easy. But that's not an effective way to interact, and they will often see through your efforts.

The best way to avoid using people is by looking for situations in which you can help them. By emphasizing your value to them rather than how they can help you, you'll avoid seeing them only for what they have to offer. If you focus on helping others, they will likely want to find ways to help you in return.

DON'T LET NETWORKING HURT YOUR PRODUCTIVITY

Although professional networking should be an integral part of your work, it's not going to put money in your pocket directly. Freelancers in particular need to stay focused on providing services to clients in order to generate the income that keeps them going. Networking is important, but it should not interfere with your core operations.

Online networks and email especially can be distractions. Develop a system that allows you to interact with others in a way that doesn't hinder your work. For example, rather than leaving your email and Twitter account open all day, set specific times to check them. Each person is different and has a way that works best for them, so find one that allows you to network with maximum benefit and with minimum disturbance to your productivity.

DON'T ALWAYS EVALUATE PEOPLE

When you're focused on strengthening your network by making valuable connections, it's easy to start measuring people by what they can bring to the table. This is a dangerous habit because it will make you reluctant to get to know some people because you don't think they have much to offer.

DON'T TRY TO BE EVERYWHERE ONLINE

Plenty of opportunities are available to network, particularly online. But you can be active in only so many places, so don't spread yourself too thin. Instead, choose a few networking websites and groups that show promise, and you'll find that you have more time to be active.

Being active in a few circles yields better results than having limited activity in many circles. This goes back to the need for quality over quantity in building relationships.

ATTEND EVENTS

Web designers and other online professionals are fortunate to have a number of high-quality conferences and events in their industry that provide opportunities to learn and network. If an event is taking place in your area, check it out. Of course, if you're willing to travel, you could attend events anywhere.

PAY ATTENTION TO LOCAL OPPORTUNITIES

One of the traps of online networking is that it can cause you to miss opportunities for face-to-face networking in your local area. Many localities have chamber of commerce events, business card exchanges, seminars and other events at which to connect with local professionals. Pay attention to these activities in your area in case they offer something that warrants your involvement.

Group Interview: Expert Advice For Students and Young Web Designers

Steven Snell

Our readers have requested that Smashing Magazine conduct an interview with industry leaders on issues that are relevant to students and those just starting off in their design career. With the help of our panel of 16 designers, we'll dispense advice that should help new designers get their career off to a promising start. We've asked a few different questions to each of the designers; you'll see all of their responses below. First, here is a list of the designers who participated.

- [Henry Jones](#) (Web Design Ledger)
- [Wolfgang Bartelme](#) (Bartelme.at)
- [Chris Coyier](#) (CSS-Tricks)
- [Chris Spooner](#) (SpoonGraphics, Line25)
- [Soh Tanaka](#)
- [Jon Philips](#) (Spyre Studios)
- [Paul Boag](#) (Boagworld, Headscape)
- [David Leggett](#) (Tutorial9, UX Booth)
- [Jacob Gube](#) (Six Revisions)
- [Elliot Jay Stocks](#)
- [Brian Hoff](#) (The Design Cubicle)

- [Darren Hoyt](#)
- [Walter Apai](#) (Webdesigner Depot)
- [Jacob Cass](#) (Just Creative Design)
- [Zach Dunn](#) (One Mighty Roar and Build Internet)
- [Paul Andrew](#) (Speckyboy Design Magazine)

You may be interested in the following related posts:

- [35 Designers x 5 Questions](#)

Professional suggestions, tips and ideas from some of the best web-developers all around the world.

1. For students who aspire to work in design, what would you recommend they study?



DAVID LEGGETT

Finding a good university-level design program that interests you will greatly increase your chance of finding awesome opportunities down the road, but it's very beneficial to get experience before and outside of the education system. Find projects to help with, start your own, read up and apply as much as you can as you're learning on the side. The extra experience will never hurt, and at the very least you'll get to see if design is something you really enjoy.

Just to clarify, I have never taken any higher education courses in design, but I know the knowledge you get in that environment is valuable, as I'm sure others will suggest.

WOLFGANG BARTELME

Well, I guess the most important thing is “practice, practice, practice.” To improve the quality of your work, you have to keep pushing yourself further and further. By the way, many great artists are self-taught. But I'm also convinced that a profound education will sharpen your skills and help you be able to judge why and how certain designs work. Personally, I studied “Information Design” at the University of Applied Science in Graz, focusing on all different aspects of design: print and advertising, exhibitions, Web design, usability, photography and film — thus giving students a wide range of knowledge, and making them more generalists than specialists.

2. How does a student determine whether design is for them or they should pursue another career?



JACOB GUBE

This is a question you have to ask yourself. There aren't any set rules or algorithms to determine whether you should be a designer. The important thing is to have passion for the work. Even mediocre designers will be able to sustain themselves, but they'll have to work extra hard to compete with more talented and experienced designers. So, it all boils down to how much you want to be a designer and how much you're willing to work at it and push forward. I won't sugar-coat the current situation: the truth is that the industry is saturated, and there are a lot more designers than jobs, so you have to be sure that this is the profession you want to invest your time in.

HENRY JONES

I think it's all about passion. If you find yourself up late at night working on design projects just for the fun of it, then that's a good sign that design is right for you. I think one of the worst situations in life is hating what you do. Loving what you do means you'll probably be doing it and thinking about it even outside of class or when you're not being paid to do it. You'll constantly be honing your skills and staying on top of the latest technologies, which is very important for designers.

DAVID LEGGETT

Everyone has a unique situation, and I don't mean to suggest the following is always true: if you're already a student at a university and have no outside experience, it may be difficult to really pursue a career in design. I say this only because personal friends of mine have struggled to find jobs in this current economic climate. Experience and something to show for your knowledge goes a long way.

Otherwise, be sure you truly enjoy whatever you decide to pursue. Many designers and artists I've met thoroughly enjoy their lifestyles, even when they're struggling to find work. This is not to say that you should undervalue your work, but if you can enjoy your career when you're not making money, then it's probably a good match for you.

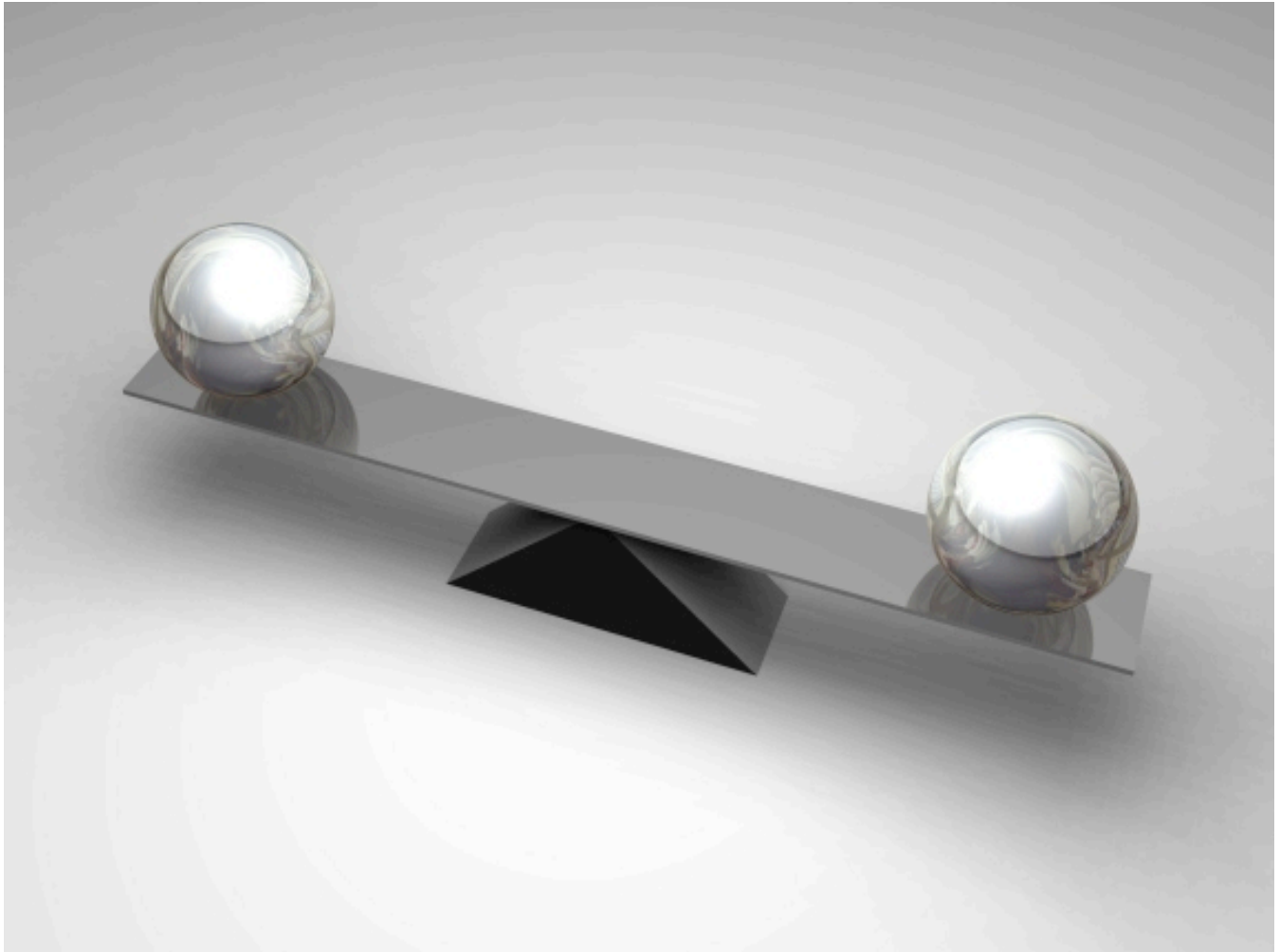
WOLFGANG BARTELME

First and foremost, designing stuff has to be fun: you have to love what you do. If that's not the case, look for something else. Secondly, you should, of course, have a decent measure of talent and imagination. Even though you will learn many skill in the course of your studies, without talent and imagination your work will be at best mediocre.

CHRIS SPOONER

As with any career, if you're passionate about the subject, you're set to succeed. Careers in the design industry can seem exciting; after all, all you do is sit and color things in all day, right? I think this draws in a lot of people who maybe haven't been particularly creative in the past and see the career as easy. This type of person might then find it difficult to be motivated to learn the required skills and to continue developing those skills throughout their career. That's not to say that if you've weren't a creative child, you can't pursue a career in design. We all stumble across different interests throughout our lives, so as long as you feel you have a passion for design, go for it!

3. How do you balance education and work?



ZACH DUNN

By my last estimate, I spend about 3 to 4 hours on client work for every 1 hour of academic work. I generally learn specialized skills more from client work than from academics. It's easy to get caught up in client work and blogging. The hard part is making sure you don't lose touch with the world around you. Interacting with clients and blog community members is certainly social, but you need to take a break and interact with "regular college students" from time to time. I consider it like mental detox.

I'm convinced you must put in extra time on personal projects to truly become competent in the Web design industry. Going through the motions during class and homework hours only leaves you behind. The Internet moves faster than any standard academic schedule. Keeping current and practiced is up to you.

JACOB CASS

Finding the right balance between family, friends, work and all of life's other misdemeanors will always be a challenge, no matter what your career. You must set priorities and goals relative to what you want to achieve and get out of life. Although I have now finished studying (officially), I could say that my biggest challenge then was finding enough time to give high-quality attention to all projects, whether they were educational, personal or for paying customers. At times, I found this nearly impossible, and to be honest a lot of my university and personal work suffered from my commitments to paying customers. In saying this, I guess a lot of it comes down to having priorities, goals and good time management.

4. How did work outside your studies prepare you for your career?



ZACH DUNN

Almost all of our “career” success so far has been a direct result of work done outside of studies. College is a great incubator for a number of things other than academics. I value school for reasons that are different than those of the average person. College has helped me socially. Sam recently wrote an article that does a great job of explaining more about our college philosophy in relation to Web design, titled [The Role of College for Web Designers](#).

Certain career paths cannot start before graduation date. Lawyers, for example, can’t have hobby clients while putting themselves through school:

it's all or nothing. Web design isn't limited by credentials for entry. Web design is largely portfolio-based. When's the last time a client was more interested in your GPA than in your previous client work? In this industry, we have the luxury of starting early. I like to take advantage of that.

I don't know what the future holds for Sam and me, but I'm confident that at least some of the projects we start today will have some role in it.

JACOB CASS

To be honest, I learned more in six months of blogging and following other people's blogs, than studying for three full years at university. Doing extra work outside of the education system is vital.

5. What should students and new designers focus on outside of their course work to advance in their careers?



BRIAN HOFF

Students should definitely consider taking many business classes, especially if they want to go freelance or start their own studio one day. I've always been passionate enough about design to teach myself, but I wish I took more business and marketing classes. Also, I would recommend collecting designs. Having resources of inspiration and also an idea of good design is

essential. I take photos of many types, colors, designs, etc. as I pass them by, and I use LittleSnapper to organize online media. Being a graphic designer is non-stop learning. Here's an article I wrote that covers more: [16 Tips to Improve as a Graphic Designer](#).

CHRIS COYIER

No individual program is going to cover every single angle of design, especially the most modern technological stuff. Because you are already reading Smashing Magazine, you probably already have a good grasp of what's going on in modern design. Reading and following tutorials and doing your own experimental projects on the side will definitely help you excel. That being said, your whole life doesn't have to revolve around career enhancement. A well-rounded life will serve you well. Perhaps some of your other hobbies could benefit from your design talent. I have a friend who used to build coffee tables and decorate the surfaces with patterns of partially burnt matches. If he were looking for a design job, I would absolutely tell him to put that stuff onto an online portfolio.

ELLIOT JAY STOCKS

Build your portfolio. Do free websites for your mates' bands or your Mum's friend's wool shop. It might not be glamorous work, but doing as much as you can builds up your portfolio, and you'll learn loads on every project. When I left university and got my first job, my portfolio was made up almost entirely of stuff I'd done on an extracurricular basis, not really the course work itself. But also don't forget that it's about quality, not quantity, and a good portfolio strikes a balance between variety (showing that you're versatile) and continuity (showing that you have your own identity as a designer).

WALTER APAI

It's important to expand your knowledge to any areas that are related to design. Most design courses concentrate on the basics or on how to use the various pieces of software that are available. These are just basic tools for new designers, but they won't make you a great designer.

Learn about art, layout and composition, and try to read at least one new book on design every month, or even one per week. Subscribe to design blogs such as Smashing Magazine and Webdesigner Depot, and never stop learning. Keep updating your knowledge whenever possible by attending conferences, reading books and magazines and becoming involved in the local artistic community. Try to become a well-rounded designer, not just an operator of Photoshop or another design software tool.

George Lois, the real-life inspiration for Don Draper in *Mad Men*, said it best:

“The computer has played a role in destroying creativity with Photoshop. Everybody thinks they’re a designer.”

While he may be generalizing a bit, I believe what is meant is that you can't be a proper designer without understanding the fundamentals of art and design.

JACOB GUBE

When I was a college student, what truly helped me in my career was proactively attempting to get real-world experience by doing freelance work, part time. The purpose was two-fold: to see what it was like to work with the kind of people who would become your employers once you were out of school, and to apply what you learned in class, which reinforces your

education and helps you understand it hands on. You might even end up with a few portfolio pieces to show employers once you're on the job hunt — and some money to buy those expensive classroom textbooks.

6. What one thing do you wish you knew before starting your career?



DARREN HOYT

Being in touch with my limitations and skills.

The first few years of designing for the Web (1998 to 2001), I knew being cross-trained was important, so I built my skills in design and front-end code (HTML, CSS) equally. But then I made the mistake of thinking that, if I was to become a more complete designer and developer, I should learn Perl, Flash and Unix commands, too. I sucked at all of those things and kept sucking until they asked me to stop.

Deep down, I knew I wasn't wired for any of that stuff. And more importantly, I wasn't actually interested in it, not compared to design anyway. Employers do value someone who is cross-trained, but not if the results are mediocre.

DAVID LEGGETT

Pleasing everyone is nearly impossible. Be friendly to those who enjoy your work and friendlier to those who attack it.

JACOB GUBE

I wished I had realized that quality is more important than quantity. When I started out, I focused on low-cost, high-quantity jobs, which resulted in late hours, not enough pay and nothing really that I could be proud to put in my portfolio. I wanted to work with as many people and on as many projects as I could to jumpstart my experience and resume. But the Project Triangle principle applies here: I did it fast and cheap, and so the outcomes weren't good. If I had slowed down and focused on getting gigs that were interesting and better quality, I would have progressed more fruitfully.

PAUL BOAG

That constraints are good. As a Web design student, I was given endless freedom to design how I wanted and what I wanted. However, the real world is not like that. When I joined IBM out of university, my first job was to design 8-bit icons. Very restrictive indeed. When I started on the Web, it allowed only gray backgrounds and text that was justified left, right or centred. The first time I worked on a multimedia CD, it was capable of running video at only 160 x 120 pixels.

At the time, this frustrated me massively. However, in hindsight it was enormously beneficial. It pushed me creatively, and it has also given me a lot more patience with the peculiarities of browsers such as IE6.

7. What job search advice do you have for recent graduates?



SOH TANAKA

First and foremost, get your portfolio up, and make sure it represents your best work. If you lack work samples, start creating projects for yourself (websites for your hobbies, your family or for friends). As a new grad, you need to prove that you are serious and willing; the best way to get that message across is through a robust portfolio.

Secondly, hit the job boards, and send your resumes and cover letters to companies you would like to work for. Doing research and tailoring each cover letter and resume to the company is important. Stick to the job requirements, and follow directions carefully. These employers receive many applications daily, and nothing is worse than seeing a bland and generic introduction to who you are and what you offer. Stand out from the rest.

Thirdly, keep your networks open, and make yourself known! Networking is key.

DARREN HOYT

Obviously, scour the online job boards ([Authentic Jobs](#), [37 Signals](#), [Coroflot](#)), but also follow the blogs and Twitter feeds of Web designers who you respect. Studying their methods will give you a clearer picture of the sort of designer you want to be. If you need advice, try dropping them an email. But remember that not everyone has the free time to answer.

Truthfully, most designers I know didn't get their job by applying cold to an agency they knew nothing about. Instead, they slowly made relationships with like-minded people until they began to see opportunities and get offers.

But I would stress, don't "network" compulsively. It can look obvious and obnoxious and make you look needy. Instead, make connections with people you actually think you share interests with, people you could imagine being colleagues and friends, rather than business contacts. The rewards are much greater.

CHRIS COYIER

Nobody will hire you because you say you have skills. You'll have to demonstrate your skills, so either work on your current personal website or start building one. Use the website as a portfolio and resume to send to companies. Send it both to companies that say they are hiring and to ones that don't. Just because a Web company doesn't hang a "Now hiring" sign on its door doesn't mean it couldn't use someone. Pitch them. A little advice for that portfolio: three awesome designs are better than three awesome and six mediocre designs packed in the same space. Showcase only your finest work, what you're capable of. Quality over quantity.

8. What should new designers consider when deciding between working for an agency and freelancing?



ELLIOT JAY STOCKS

Jumping straight into freelancing once you've completed your education is really tempting. I very nearly did that myself. But I'm glad I didn't. You learn valuable lessons working for someone else first, and it's actually much easier because you don't have to worry about getting clients for yourself. So, I would recommend working for someone else before going it alone. It's

a great opportunity to build up your portfolio without dealing with any of the boring stuff that goes with freelancing or running your own business. I wrote a post about this a while ago: [Build Your Profile to Get More Freelance Work](#).

SOH TANAKA

As a new designer, being at an agency or on a team is great for learning and feeling out the industry. Though you may not be able to set your own hours or work from home, a steady pay check and health insurance are both welcome during a tough economy.

When choosing the freelance route, have some experience under your belt, and be ready to be on your own. The key factor is knowing what your skills are and having discipline. Freelancing has its ups and downs, and you must be self-motivated and determined to overcome the challenges. Working from home and setting your own hours is ideal for most, but young designers should consider the requirements and reality before diving in head first. It may be wise to freelance part time until you build enough confidence and experience and know enough about your strengths and weaknesses to be able to make the right decisions when you strike out on your own.

CHRIS SPOONER

It's always worth learning the pros and cons of working for an agency and freelancing, because each has its perks! Here are a few that spring to mind.

Agency pros:

- Working for an agency after your studies can be great for gaining experience in how the industry works and how projects are managed from start to finish.
- At an agency, you work with like-minded colleagues, who you can learn from and develop with.
- Large agencies often attract big corporations and established brands.
- A full-time job guarantees you a monthly wage and set working hours.

Agency cons:

- You might get stuck working on projects that you don't find interesting or might have to work on something you don't agree with.
- Agencies sometimes have strict policies, rules and guidelines. For instance, browsing the Web, checking Facebook or tweeting might get you a slap on the wrist.
- Agencies work during the usual 9:00 to 5:00 business hours, so you will have to as well.

Freelance pros:

- As a freelancer, you have complete control of the projects you take on and the type of work you do.
- You're not tied to any particular working hours, so taking a day off is no problem.
- If you can generate a consistent flow of projects, it can be much easier to earn a decent wage than you would by working at an agency.
- You can work in your pyjamas!

Freelance cons:

- You are personally responsible for your own income, a circumstance that can put you at risk.
- Freelancers need to be able to manage their time in order to avoid distractions.

I would recommend that new designers first seek out employment, which will give you professional experience with and knowledge of design. Then you'll be able to decide whether you fit better at an agency or working for yourself.

One of the main things to consider before starting out as a freelancer is whether you've generated enough industry experience to be able not only to create designs but to source work, manage multiple projects and communicate with clients. These other factors definitely come into play when freelancing, so having at least some knowledge of these processes before diving in is important.

9. How can students and young designers make themselves more valuable to potential employers?



DARREN HOYT

Start building a Web presence as early as possible, even before seeking a junior position. Buy a personal domain and set up a simple portfolio, with an “About” page that gives a snapshot of your personality and talents. If haven’t done client work, do pro bono projects for friends until you have work samples to show. Displaying them publicly shows that you have pride in your work.

Be concise. Employers and human resource people are like anyone else: they are busy and have short attention spans. Don't make them dig to find out who you are. Give your portfolio website just enough text, images and examples to paint an accurate picture. If you can't give your own content a crisp and concise design, why should employers trust you to do that for clients?

Also, don't exaggerate the facts when presenting yourself. Our lives are way too public these days to bother. More important than bragging or dazzling anyone with half-truths is finding a team whose needs and interests align with your own. If you get hired under false pretences, you will have wasted everyone's time. Even experienced designers with great portfolios aren't the right fit, disposition-wise, for every agency they apply to.

WOLFGANG BARTELME

As I mentioned before, I'm a huge fan of the interdisciplinary approach. At most companies, you are unlikely to work exclusively in a single field. In fact, when you do Web design, being able to do some decent-looking icons or cut a simple screencast or promo video is good. This becomes even more important when you are self-employed. Moreover, this variety makes and keeps work interesting... at least that's the case for me.

CHRIS COYIER

Just being a nice person and easy to work with is pretty huge. I think employers look for that during the interview process, at least as best they can in that short time. Someone incredibly stiff or stand-offish is unlikely to win the job over someone who is happy and casual. Design studios, in my experience, are pretty friendly and casual. Other random advice: become really good at one thing. You'll be a lot more valuable as the guy or girl who

knows that one thing really well than as a jack of all trades. Being well-rounded is awesome, but having a spike of talent in one particular area will serve you well.

WALTER APAI

Social skills are necessary when dealing with potential clients. Designers should know what their clients do and provide them with the best possible service.

I'd encourage all designers to make themselves a one-stop shop for all of their clients' design needs. That would include Web design, copywriting, printing, etc. If you're not an expert in these fields, team up with a few peers so that you can help each other as needed.

Designers should focus on making the entire process easy for clients, but involve clients in some design decisions as well, so that they feel that they are part of the project.

I suggest asking the clients a lot of questions and truly aiming to get to the core of their business and what would work for them. The more we understand our clients and their projects, the more successful the projects will be and the better our chances of getting them as repeat clients.

A designer is a human being, too. Become a well-versed designer, understand your medium, get educated and become a well-rounded person who always aims high.

Set high standards for yourself and your work. The right clients will gravitate to someone who holds themselves to high standards.

10. What should new freelancers do during the first few months of their business to succeed?



PAUL ANDREW

You have to have a personal business plan. I really wish I had a plan when I started out; I really do. I jumped right in, feet first, and landed on my head! And it hurt. Partly, I think it was those first few months of hardship that even now propel me forward. That period not only affected my finances and confidence, it damaged my reputation. That is very hard to regain. I think over the years I have regained it, but it was hard work, and it all could have been avoided with a bit more planning and simply by writing a personal business strategy.

It's not enough to have a strategy planned out in your head; it has to be on paper. You need to be able to read it and see it to live by it. Every so often you should read it again, just to realign yourself. And then read it again, and only tweak it if you really have to.

Your personal business plan could do the following:

- Describe your business objectives, business direction and where you hope to be in x number of months.
- List all potential pitfalls and how to avoid them.
- Set honest and realistic targets, and allow for a little flexibility.
- As your business grows, track its efforts and compare them to your business objectives.
- Set up a financial framework to measure how much your business is making or not making.
- Describe how you are going to attract new business to meet your financial targets.

Everyone and every business is different. Write down what is correct and achievable for you, and be very honest: it is your business after all.

Stick to the plan!

BRIAN HOFF

Personally, I worked for nearly three years while preparing to go freelance. I would work my 9:00 to 5:00 job, come home, eat dinner and then market myself (blog), search for new business, advertise and work from around 7:00 pm until 12:00 am. Having a good feel for running your own business is important before you go in head first.

Saving money is also important. Every business, no matter what it is, goes through periods of drought. Having money to back you up for a little while is a must. Freelancing is not for everyone. Part-time freelancing while maintaining a steady-paying job will help you get a feel for things.

CHRIS SPOONER

I think the most important time in freelancing isn't particularly the first few months, but more so the time leading up to going freelance. As a freelancer, you'll need a good flow of clients to generate income; you'll have to get busy promoting and building a name for yourself, so that when you're ready to leave your job, you'll be all set to simply flick the switch from employment to self-employment.

During this build-up time, you'll want to design all of your personal branding, especially your website, to showcase what you can do. Become an active member of the design community by blogging, guest writing and networking via Twitter (or you might want to network offline or locally); and begin taking on projects that you can work on during the nights. It can be hard work managing both your full-time job and one or two freelance projects simultaneously, but when the number of inquiries reaches an optimal level, you can quickly switch from your job to taking on more freelance work — rather than making the decision one day, falling flat on your face and then having to eat beans on toast until you've built a profile.

JON PHILLIPS

I believe the first few months are crucial, especially because it usually means quitting the day job and taking the plunge into the freelancing world. It can be scary at first. Many things need to be done in the first few months, but of course nothing is irreparable. Should you make a bad decision, you can

always fix things as you go along. I highly recommend getting a **portfolio** website up; even if you don't have a lot to show, you need a place to showcase what you have. Then get a good invoicing system such as [Freshbooks](#) or [Billings 3](#), network with other freelancers as much as possible via Twitter, Facebook, design forums and blogs and maybe start a blog of your own.

ELLIOT JAY STOCKS

Work for someone else! For the first few months to be a success, you need to have work lined up, so having that in place before you make the jump is important. I'd also recommend getting a good **accountant** as soon as you can and some sort of system for keeping track of your money, such as [Xero](#). Also, make sure you have a website set up long before you decide to go solo.

11. Aside from design and technical skills, what aspects of running a business should new freelancers focus on?



PAUL ANDREW

The advice I have been given over the years about freelancing as a business has varied. Some have told me that putting business ahead of design guarantees profit and keeps your head above water. On the other hand, I have also been told not to treat design as a business, to work on what your passion is, and the business side will take care of itself.

These are both great philosophies, but they don't really work in the real world. The answer is to have a healthy balance between the two. Both need to be kept apart while at the same time working off each other. Think of it as the positive and negative charge of a battery. The battery only works when

both charges are connected. (You can decide which is the positive and negative side in relation to business and design).

When meeting potential clients, first impressions really do count, and you really need to present yourself with professionalism. It does not matter how strong your portfolio is or who you are — it is about how professional and business-like you appear to them. You are negotiating a business transaction after all.

Yes, this means breaking away from the designer stereotype of wearing t-shirts and jeans and instead being clean shaven, putting on a business suit and remembering the manners your mother taught you. Carry business cards with you, maybe even a briefcase; do what you have to do to convince the client you mean business.

Some monkeys you should not carry on your back by yourself, and they are the finance side of your business. Let's be honest: who understands tax and monetary law. I certainly don't and don't care to either. Find yourself an accountant. They don't cost that much — maybe a week's wage out of the year, and when you weigh the cost of doing your taxes incorrectly and the penalties that might follow, an accountant is a worthwhile investment.

It would be nice if everyone you worked with was honest. Protecting the integrity of your work, yourself and your business should be next on your to-do list. The reality is that at some point, someone will try to shortchange you or, worse, wiggle out of a payment. That is why you need a watertight contract. Every country has its own laws regarding design; make sure you know and understand yours.

Hiring a lawyer to write a standard contract for your small business would be expensive. A way around this would be to write your own, as I did. I asked a few designers for advice and researched the law online and came up with an outline for my own. I then took it to a lawyer and asked them to sanity-

check it. Not as expensive as asking them to write it — still, it wasn't cheap, but it was worth it.

So, to sum up, if you're dressed smart, your business finances are in safe hands and you are legally protected, you are now free to do what you were trained to do and give your creativity free reign, letting your passion fuel your design. It is a long road to take, but it is necessary.

BRIAN HOFF

Marketing without a doubt. I receive many emails asking how I get so much freelance business or how do I find clients. My response: You have to work hard for it. Clients won't come to you. Tell everyone what you do, start a blog, attend networking events and conferences, contact clients directly. Running your own business is hard work. There is no such thing as a 40-hour work week when you run your own business. I work seven days a week. I've even gone so far as to strike up new work by chatting with someone at the bar (not recommended). You have to have personality and drive to freelance successfully.

JON PHILLIPS

Being a freelancer means having to wear many different hats (a ton of different hats!). Spending some time on government websites and meeting with an accountant to learn more about tax laws goes a very long way. Of course, many designers, being creative types, tend to forget that it's a business (I often forget). You need to spend time on accounting but also on networking and marketing your business. In the first few months results will be small, but your efforts will pay off in the long run. You need to be as good with numbers as you are with Photoshop.

12. What are some of the best ways for new designers to find clients?



HENRY JONES

I can only speak from experience here. Shortly before I went full-time freelancing, my portfolio was listed on several popular CSS galleries. From that point on, clients found me. I was very surprised to see how many people used the galleries to find designers. Once I had a few clients and projects under my belt, I started to get a lot of referrals. So, work hard on creating a great portfolio, and use the design galleries. This is probably the

best and easiest way to get the most exposure. Plenty of design-specific job boards are available, such as [AuthenticJobs](#), where you can search for projects that are a good fit for you.

JON PHILLIPS

I think websites such as Twitter are a great place to get started! In fact, I found a lot of my own clients via Twitter. Design forums are also a great place to network, make friends and find work. New freelancers may also be tempted to try design contests and crowd-sourcing, but I personally think they devalue the industry, so I wouldn't advise doing that. Even if you don't have much to show in your portfolio, there are others ways to get gigs. There are always job boards, such as [the one on Smashing Magazine](#) and [the one on FreelanceSwitch](#), which are great for finding clients. You might even consider buying banner ads on design-related websites. But your marketing budget may not allow this at first, so networking websites, job boards and forums would be the places to hang out.

JACOB CASS

Get your name out there. Start blogging. Showcase your work. Look on job boards. Ask friends, family, local charities. Read books and blog posts: the information is out there. Your job is to find it!

WALTER APAI

Networking is one of the best ways but often one of the most overlooked ones. I suggest that new designers speak to everyone they know and use every chance they have to talk about their work and what they do for a living.

I found myself just mentioning Web design to someone the other day (not even looking for more work), and immediately they thought of someone they knew who was looking for a website redesign. Opportunities are everywhere; just seize them.

I should also mention that one should not rely on networking alone or any other single “system.” I’d encourage new designers to take a multi-faceted approach to their new career.

There are unlimited ways to get new clients. Posting on bulletin boards, both online and offline, and placing small ads in the newspaper or local magazines are just a few of the media you can use. I also think that starting local is best, and getting experience working on projects with people who you can meet in person in your own city. This is a good starting point to gain more “field” experience.

PAUL BOAG

It has to start with friends and family. This will help build your initial portfolio. From there, consider doing some discounted work for a local charity to gain experience in working for real clients. After that, the contacts you have made through networking will start to pay off, and hopefully you will get some work through them. Finally and most importantly, make it known that you want work. It is surprising how many freelance websites I visit that don’t state whether they currently accept work or not.

That said, I would suggest that if you are straight out of university, you should probably work for a small agency before jumping into the freelance world. Being a freelancer requires a lot of business skills that they don’t teach you in university.

13. What networking tips do you have for young designers?

HENRY JONES

One option is to attend design conferences, but for young designers this can be expensive. So, I would recommend getting involved in the design community. Start reading and leaving comments on popular design blogs. Create a Twitter account, and post useful stuff. Depending on how much time you have, you could even start your own design-related blog. Blogging has been huge for me, and I believe it's the best way to get your name out there and meet other designers. No matter what route you take, just remember to be helpful and genuine, and you will build lasting relationships.

PAUL ANDREW

You are young — you cannot change that fact — and you want to be successful. In any business, especially ours, you need friends, you need contacts and most importantly you need to build professional relationships. Bear in mind, though, that networking is not something you can rush; it takes time and patience.

The best time to start networking is right now. Even if you are still in high school or haven't yet graduated college, reach out now. It is never too early to get your name out there. Your name is your most powerful and memorable asset. Work will follow, I promise.

The most important relationships for any designer are the ones they have built with fellow students. No matter what happens, they are your primary network. You can help each other by sharing knowledge and design contacts and by learning from each other.

The best way to network beyond your inner circle is to get in touch with seasoned designers. For the most part, designers are pretty selfless and love to share and help when they can. With that in mind, put together a list of designers on whom you want to model yourself and someone with a strong body of work. Send them emails, accompanied by your portfolio, stating that you are a young designer starting out and seeking a little advice. Ask them how they got started, and ask for any tips they might be willing to share? Seasoned designers need to build their networks, too, and will welcome your introduction and questions.

When I started out as a designer, I sent a letter (with my portfolio and business card) to a local design agency — certainly not the biggest one or the most prestigious — and introduced myself as a young designer who was eager to learn. I asked if I could come in for a day or two to learn a bit about the design business and gain some work experience. Thankfully, they consented, and I spent three days asking questions, picking up business cards and meeting clients. That was over ten years ago, and I still rely on those contacts now. And to this day, that has been my most productive and successful period of networking.

Not every design agency will be as open as that one was, but I would try. There is no harm in asking.

One thing to remember about networking is that success is determined not by your number of contacts but by the quality of those contacts. Even if the best designer in the world sent you a courtesy email reply, it does not mean that you are in their network or that they are in yours. A quality network contact is someone who gives you a personal reply and genuinely tries to help you. These are the contacts you must maintain. This is your network.

Finally, please don't think of youth as an impediment. Think of it as a license to ask questions, to learn and expand your personal network.

PAUL BOAG

Step away from the computer. Meeting people online is great, but nothing beats meeting them face to face. Attend conferences and meet-ups and get to know people. Then follow up on those relationships via Twitter and Facebook.

Also, don't have an agenda. Or, if you have one, be honest and open about it. Too many people network solely to win work or become a "Web celebrity." Instead, network because you want to meet like-minded people who will inspire and excite you about your work.

SOH TANAKA

Attend industry events, seminars and any kind of social gatherings. Don't be shy; get to know the people around you. Be interested and willing to learn from them, and at the right time let them know who you are and what you do. Carry business cards with you at all times, and have your elevator speech ready. You never know when you will run into a potential client or employer. Networking is all about expanding your opportunities, and as a designer this skill is critical.

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