

Aula 07

Sim, você escaneia!

Escrevendo para Web

- É completamente diferente de escrever para a impressão.
- As pessoas não lêem da esquerda para direita, mas sim do início ao fim (escaneiam).
- Todo o texto precisa ser rapidamente **escaneável** e **facilmente digerível**.

Escrevendo para Web

- Um texto em tela é lido diferente de um texto impresso.
- Cerca de 15% mais lento na tela.
- Resolução inferior à impressa → Os olhos tentam compensar o texto sem foco.

Escrevendo para Web

- Vista cansada mais rapidamente
- Usuários examinam seu texto, procurando palavras-chaves, sentenças e parágrafos mais significativos
- Texto escaneável → melhor experiência para seus usuários, ou seja, ficarão mais tempo e voltarão com mais frequência.

Exemplo de Projeto: Jornal Online

■ Especificações:

- O site deve ter 3 colunas para facilitar a grande quantidade de conteúdo e manter uma aparência de jornal (Podemos dimensionar as colunas usando a proporção de ouro)
- Ter uma área na homepage para colocar uma imagem que servirá como o elemento visual para o artigo de destaque. (Isto não é um grande problema)
- O título deve aparecer no terço superior do site (Sem problemas)
- Use pelo menos um esquema com 3 cores no design final (Vimos na aula anterior)

Qual o problema???

- O problema é o texto!
- Um jornal é em grande parte texto (muito texto).
- Portanto, construir um site com muito texto que ainda pareça útil e moderno.



The hipster Intelligencer

Hand-drawn interface for the first column:

- A red scribbled line at the top.
- Seven horizontal black lines of varying lengths and curves below.

Hand-drawn interface for the second column:

- A small illustration at the top showing a white cat looking up at a yellow ball being thrown by a stick figure.
- A black scribbled line below the illustration.
- Four horizontal black lines of varying lengths and curves at the bottom.

Hand-drawn interface for the third column:

- A horizontal bar at the top with a red segment on the right.
- A grey rectangular background containing five rows of controls:
- Each row consists of a white square on the left and a horizontal line on the right.
- The horizontal lines alternate between red and black.

Uh oh... so much for
readable text online!

In 1973, Gary Gygax, a game designer from Lake Geneva, Wisconsin, and Don Kaye founded Tactical Studies Rules in order to publish the rules for *Cavaliers and Roundheads*, a miniature war game based in the English Civil War. While *Cavaliers and Roundheads* was the initial focus of Tactical Studies Rules, Gygax and Kaye also wished to publish the rules for *Dungeons & Dragons*, a fantasy miniature role playing game developed by Gygax whose rules were based on *Chainmail*, a medieval miniature game developed by Gygax and Jeff Perren in 1971. As *Cavaliers and Roundheads* began generating revenue for Tactical Studies Rules, the partnership was expanded to include Dave Arneson and Brian Blume. While Dave Arneson was brought into the partnership as a game designer, and left shortly thereafter, Brian Blume entered as a funder. Blume believed that *Cavaliers and Roundheads* was not generating enough revenue, and encouraged Gygax and Kaye to focus their efforts on releasing *Dungeons & Dragons*.

There is considerable debate as to the contributions that Dave Arneson made to the initial development of *Dungeons & Dragons*. While Arneson has labeled himself *The Father of Role-playing*, and has said that he was responsible for writing the game in its entirety, Gygax contends that he himself was primary responsible for the development of *Dungeons & Dragons*, and Arneson's involvement, while important, was contributory. After Tactical Studies Rules was dissolved, and TSR Hobbies, Inc. was formed, Arneson continued to receive credit for his involvement in the development of *Dungeons & Dragons*, as well as royalties per his contract.

In 1975, after the highly successful release of *Dungeons & Dragons*, Don Kaye died of a stroke. The immediate result was that Blume and Gygax dissolved Tactical Studies Rules and founded a new company named TSR Hobbies, Inc. The board of directors for TSR Hobbies, Inc. consisted of Brian Blume, Gygax, and Kevin Blume, Brian Blume's younger brother who has received shares from Melvin Blume, Brian and Kevin's father, who had purchased shares in the company. Brian Blume acted as President of Creative Affairs, while Kevin Blume acted as President of Operations, and Gygax acted as the company's CEO and President. Unlike the equal partnership of Tactical Studies Rules, Brian Blume & Kevin Blume owned a majority of the new company's shares.

Initially, TSR Hobbies, Inc. experienced phenomenal success in both the United States and abroad. Unfortunately, despite the fact that the *Dungeons & Dragons* brand was becoming more popular and widely recognized, the Blumes began to greatly overextend the company's reach. They not only moved into domains such as board games and toys, but they began to diversify in remarkably unrelated areas. Perhaps the best evidence of this was the unapproved acquisition of Greenfield Needlenwomen, a needlepoint business owned by one of the Blume's relatives. In addition, TSR Hobbies, Inc. was remarkably overstaffed (the result of the Blume's nepotism). Further, Kevin Blume had grossly overprinted millions of copies of the previously successful multi-path *Dungeons & Dragons* adventure books, all of which could not be sold. In an effort to mitigate the mounting financial problems, TSR Hobbies, Inc. was restructured into four companies: TSR, Inc., TSR Ventures, TSR International, and TSR Entertainment. TSR Inc. continued to manufacture the company's core *Dungeons & Dragons* role playing products. TSR Ventures focused on the production of plastics and toys in Asia. TSR International was responsible for managing overseas business, distribution and sales there, licensing and production. TSR Entertainment, which later changed its name to *Dungeons & Dragons Entertainment Corporation*, was responsible for the company's forays into entertainment markets, such as movie and television. Unfortunately, TSR's expansion into these areas, along with the *Dungeons & Dragons* cartoon. Upon multiple occasions, Gygax had said that he was keeping foreign income away from US taxation.

Wow. That online version's long
and wordy. There's got to be
something we can do to make this
easier to read...

The money as a result of mismanagement. Eventually, both Kevin and Gygax were forced to leave the company after being accused of misusing corporate funds and accumulating large debts. In the wake of the Blume's departure from the board, Gygax regained partial control of the company. However, unbeknownst to Gygax, he was in secret negotiations with Lorraine Williams, a potential investor who Gygax had brought into the company as an officer, to acquire their majority stock. When Williams finally acquired a controlling stake in the company, Gygax attempted to have the sale declared illegal. Unfortunately, the attempt failed, and Gygax sold his remaining stock to Williams and used the capital to form a new company entitled New Infinity Productions.

The departure of Gygax from TSR irreparably changed the face of the company. TSR successfully expanded into areas such as magazines, paperback fiction, and comic books. In addition, the company released popular new role-playing settings including *Dragonlance*, *Ravenloft*, *Forgotten Realms*, and *Greyhawk*, all of which have had an enduring impact on the tabletop roleplaying landscape.

However, the company was unable to adapt to the continued fragmentation of the tabletop RPG community as new products were released by other companies. In addition, in an effort to compete in the emergent collectible card game market, TSR released a series of products, such as *Dragon Dice* and *Spellfire*, which simply did not sell. The downward financial spiral was aggravated by the fact that, as their products continued to perform poorly in the marketplace, TSR began to legally attack those who it believed infringed on its intellectual property. The targets of these legal actions included not only other corporations and businesses, but individuals fans involved in authoring fan fiction and D&D fan modules. The result of these actions was that TSR was widely perceived as directly attacking its customers.

In 1997, as TSR approached receivership, the company and all of its intellectual property were acquired by Wizards of the Coast. Ironically, Wizards of the Coast, which was now widely considered to be the preeminent tabletop role playing game company had been responsible for publishing *Magic: The Gathering*, the game whose remarkable success had been responsible for TSR's failure in the collectible card game market. After the sale to Wizards of the Coast, which continues to publish *Dungeons & Dragons* to this day, TSR was slowly dismantled. In 2003 the final TSR trademarks were allowed to expire by Wizards of the Coast.

Despite its almost constant legal and financial troubles, TSR had a lasting impact on both digital and non-digital games. One might easily argue that TSR has had more impact on the entertainment game industry (digital or non-digital) than any other company in the history of games. Not only are many computer role playing games based on the archetypes and mechanics first introduced in *Dungeons & Dragons*, but many of the luminaries in the history of digital games were greatly influenced by TSR and its various products. TSR's products have long since passed into the realm of popular culture.

Founded in 1973 by Gary Gygax and Don Kaye as an eventual means to publish, sell, and distribute the rules of *Dungeons & Dragons*, TSR went on to become one of the most noteworthy companies in the entertainment game industry. While *Dungeons & Dragons* went on to have a significant lasting impact on both digital and non-digital games, TSR, as a corporate entity, is perhaps best known for its financial woes and the bitter conflict that arose over ownership of the company and its intellectual property.



Melhore seu conteúdo com a Pirâmide Invertida

- Poucos vão além das informações que estão visíveis inicialmente na janela de seu navegador.
- Decidem se desejam ler a página com base no que vêem na janela do navegador.

Melhore seu conteúdo com a Pirâmide Invertida

- Comece com uma pequena conclusão para que os usuários possam ver a parte principal da página e adicionar detalhes depois
- Usuários podem parar de ler a qualquer momento e ter confiança de que já leram as partes importantes da informação

IMPORTÂNCIA

Cabeçalho Principal

- Pequeno texto que dê algum contexto ao usuário
- Pontos importantes
- Destaques da página

Outro Cabeçalho

Mais algum texto com
mais detalhes...

Compacte o texto

- Remover conteúdo desnecessário
- Edição cuidadosa → palavras curtas; resuma dois a três parâmetros de sentenças
- Reduza advérbios (as palavras que mudam as outras, e geralmente terminam em **mente**: “Um animal realmente grande!”)

Compacte o texto

- Substitua frases passivas por ativas.

Ex.:

“O cérebro foi ~~hidratado~~ com oito copos de água por dia”

versus

“~~Hidrate seu cérebro com oito copos de água diariamente~~”

Não existem perguntas idiotas

- Se não gosta de ler na web, qual o motivo para editar um texto? Os usuários simplesmente não irão imprimir para ler offline?
- - Alguns usuários imprimem as páginas para uma futura consulta. Mas quando VOCÊ imprimiu algo na web para ler depois? A maioria das pessoas na web deseja respostas rápidas, portanto, vale a pena dar-lhes um texto que seja rápido de ler.

Não existem perguntas idiotas

- Isto não significará ficar menos tempo em meu site?
- - Realmente, não. Com certeza, o ocasional lerá a página e sairá. Mas a maioria dos usuários fica presa pelo conteúdo. Poderá fornecer-lhes mais conteúdos com links colocados cuidadosamente para os artigos afins.

Não existem perguntas idiotas

- Se meu conteúdo for ordenado pela importância (pirâmide invertida), como sei quando parar?
- - Se uma parte do conteúdo sair tanto da linha da importância, é uma sugestão para se livrar do texto. Se ainda não estiver certo, verifique se esse detalhe ajudará a compreender a parte principal do texto. Se não ajudar em nada, ...já sabemos o que fazer: Descartar!

**A pirâmide invertida e a edição são
ferramentas úteis, mas a releitura
também é!**

**Assim que você terminar a edição, faça
de novo e veja se pode cortar só um
pouco mais.**

In 1973, Gary Gygax and Don Kaye founded Tactical Studies Rules (TSR) to publish the rules for Cavaliers and Roundheads, a game based in the English Civil War. Cavaliers and Roundheads was the initial focus of TSR, but Gygax and Kaye also wished to publish the rules for Dungeons & Dragons, a role playing game developed by Gygax. As Cavaliers and Roundheads began generating revenue for TSR, the partnership was expanded to include Dave Arneson and Brian Blume. Dave was brought into the partnership as a game designer, but soon left, while Brian Blume entered as a funder. Blume believed that Cavaliers and Roundheads was not generating enough revenue, and encouraged Gygax and Kaye to focus their efforts on releasing Dungeons & Dragons.

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TSR Hobbies, Inc. experienced phenomenal success in both the United States and abroad. But the Blumes began to overextend the company's reach. They moved into domains such as boardgames and toys, and began to diversify into unrelated areas. The best evidence of this was the unapproved acquisition of Greenfield Needlewomen, a needlepoint business owned by one of the Blumes' relatives. Also, Kevin Blume had printed millions of copies of the previously successful multi-path Dungeons & Dragons adventure books, which couldn't be sold.

In an effort to mitigate the mounting financial problems, TSR Hobbies, Inc. was restructured into four companies: TSR, Inc., TSR Ventures, TSR International, and TSR Entertainment. TSR Inc. continued to manufacture the company's core Dungeons & Dragons role playing products. TSR Ventures focused on the production of plastics and toys in Asia. TSR International was established to manage overseas business, distribution, sales and licensing, and production. TSR Entertainment was responsible for leveraging TSR's IP in other entertainment markets, such as movie and television. Unfortunately, TSR Entertainment's only success was the short lived Dungeons & Dragons cartoon. Gygax claimed the separate corporations were Blume's attempt at keeping foreign income away from US taxation.

Despite the restructuring, TSR, Inc. continued to lose money as a result of mismanagement. Eventually, both Kevin and Brian Blume were accused of misusing corporate funds and accumulating large debt in the pursuit of unapproved and inappropriate acquisitions and removed from the board of directors. After the Blumes' departure from the board of directors, Gygax assumed the role of CEO and regained partial control of the company. But Kevin and Brian Blume were in secret negotiations with Lorraine Williams—a potential investor who Gygax had brought into the company previously as an officer—to acquire the majority stock. When Williams finally acquired the controlling stake in the company, Gygax tried to have the sale declared illegal. The attempt failed, and so Gygax sold his remaining stock to Williams and used the capital to form a new company called New Infirity Productions.

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In 1997, as TSR approached receivership, the company and all of its intellectual property were acquired by Wizards of the Coast. Ironically, Wizards of the Coast had published Magic: The Gathering, the game whose remarkable success had been responsible for TSR's failure in the collectible card game market. After the sale, TSR was slowly dismantled. In 2003 Wizards of the Coast allowed the final TSR trademarks to expire. Wizards of the Coast continues to publish Dungeons & Dragons to this day.

Despite its almost constant legal and financial troubles, TSR had a lasting impact on the entertainment game industry that can't be overstated. One could argue that TSR had more impact on the industry than any other company in the history of tabletop roleplaying. The archetypes and mechanics first introduced in Dungeons & Dragons, but TSR and its various products have long since passed into the realm of popular culture.

That's much better, but it still looks like way too much in my

Cabeçalhos e listas tornam seu texto mais escaneável



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NOVEMBER 9, 2008

THE CAMPAIGN TRAIL
David Remnick, Hendrik Hertzberg, and Ryan Lizza join host Dorothy Wickenden in a campaign post-mortem.

BLOGS
George Packer hopes Obama will be more open to the press.
Larissa MacFarquhar explains the Obamacon phenomenon.
Alma Guillermoprieto wonders whether a Mexican plane crash is more narco-actor.
Hendrik Hertzberg savors photographs from Obama, of Election Night.
James Surowiecki thinks you should sell your November 5th newspapers.
Roger Angell tests your knowledge of the latest James Bond film.
Steve Coll collects reactions about Obama's victory from

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THE CAMPAIGN TRAIL
THE FALL
by David Grann
John McCain's choices.

THE POLITICAL SCENE
THE CANDIDATE
by William Finnegan
A profile of Obama, from 2004.
AN UPDATE

ELECTION 2008
SWEET MUSIC
by Lauren Collins
Celebrating in the streets.

LETTER FROM MEXICO
DAYS OF THE DEAD

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The November 10th issue of *The New Yorker*.
MOST POPULAR
David Remnick: A conversation with Bill Ayers.
Malcolm Gladwell: Capitalizing on disadvantage.
Jane Mayer: Sarah Palin's elite Washington friends.
CARTOONS
Slide Show from the current issue.
Ten-second animations of classic cartoons.
THE CAMPAIGN TRAIL
The New Yorker's 2008 election coverage.

SEARCH

ANIMATION

Misture as fontes para enfatizar os cabeçalhos e outro texto

- Uma mistura de fontes com serifa e sem serifa pode adicionar um belo toque às páginas
- Com serifa → ideal para tamanhos maiores (cabeçalhos por exemplo)
- Sem serifa → mais fáceis de ler, portanto, ideal para o corpo do texto

AaBbCc Tipo sem serifa

AaBbCc Tipo serifado

AaBbCc Serifas em vermelho

Pontos de bala!

- As pessoas lêem o texto em uma tela 15% mais lentamente do que em uma página impressa.
- Na Web, as pessoas examinam os textos procurando palavras-chave, sentenças e parágrafos que sejam significativos pra elas.
- Escreva seu texto como uma pirâmide invertida => com um resumo geral no início e o detalhe depois.
- Escreva pelo menos 15% menos de texto para a web do que escreveria para algo impresso.

Pontos de bala!

- Use listas para dividir os grandes blocos de texto e fornecer aos olhos do usuário algo para compreender quando estiverem examinando sua página.
- Os cabeçalhos tornam o texto mais escaneável. Não só dividem os grandes blocos de texto, como também informam ao usuário sobre o que é o parágrafo.
- As fontes sem serifa são mais fáceis de ler em uma tela do que as fontes com serifa, especialmente em tamanhos de fontes menores.

Atividade – Etapa 2 – 28/04

- 1) Criação de um texto de apresentação para a página principal.
- 2) Criação de um texto para alguma outra parte do projeto.

Atividade – Etapa 2 – 28/04

- 3) Aplicar no texto os seguintes itens:
 - Pirâmide invertida
 - Edição
 - Criação de cabeçalhos e listas
 - Escolha de fontes (com e sem serifa)