

# DESIGNxri

RI Design Hall of Fame Portfolio Submission

To the Distinguished Members of the Jury,

As instructed, this serves as my portfolio submission, subsequent to my nomination to the Hall of Fame this year. It was an entirely unexpected honor to be nominated, and the process of pulling together the synopsis of over half my life spent working as a designer, technologist, author, speaker, and design leader—almost all of which has been based here in Rhode Island—has been quite profound. I consider myself better for the process of creating this, not matter what the outcome.

As such, this is as much a reflection on what have emerged as themes in my life and career, and an effort to articulate *why* paths have been the taken, and what I hope to accomplish by taking them.

As a student at Rhode Island College, I discovered a love of both typography and technology. For years they remained separate, as proper type and typography on the web was largely unattainable prior to around 2009. Then, after already having spent 15 years designing for the web, the entire discipline was reinvented for me. It was an awakening of a passion to not just make better work myself, but to help others do so as well.

With every step, it has been a progression of scale. Make my own work better. Teach the teams I was leading about the value of typography and how to implement it. Write about it, and how to overcome some of the technical challenges. Those initial forays led

to writing a book (thanks to another Rhode Island designer and author, Jen Robbins), and starting to speak at conferences about it.

With every step, that sphere of influence and education has grown. And with it has my own curiosity and desire to learn more, and teach more, to a wider audience. All while keeping feet firmly planted in Rhode Island.

A quick look at my instagram feed will let you know how much I care about my morning walks at Turner Reservoir with Tristan and Tillie (our collies). And that has led to a community of friends, colleagues, and students all over the world who know me not just for what I share about type and typography for the web, but for what I share of Rhode Island. I never fail to get a question about how Tristan is doing, and how life is around Turner Reservoir—and I wouldn't have it any other way.

Respectfully yours,



# Jason Pamental

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[jason@rwt.io](mailto:jason@rwt.io)

Seasoned Design & User Experience Strategy team builder & leader with over 20 years' experience on digital products.

Author, workshop leader & international speaker on web typography, responsive design & process.

## WORK EXPERIENCE

### **Typographic & Design Systems Consultant—Rumford 2018–Present**

- Design dynamic typography with variable fonts and refine and document design system for Digital Services Georgia web platform (including coded prototype of comprehensive responsive typographic system). Over 20 [georgia.gov](http://georgia.gov) sites launched so far.
- Consultant & contributor on Variable Font & web typography demos and promotional sites for Type Network, Google, Monotype, and Microsoft
- Workshops and talks to teams at Adobe, Amazon/Audible, Condé Nast, Fidelity, GoDaddy
- Lead site-building and front-end design system coding on BCBS Health of America (2018) and Coolidge Theater (2019) for Oomph, Inc.

### **W3C Invited Expert, Web Fonts Working Group—Rumford 2018–Present**

- Contributing to the development of a new specification for web font downloading and management

### **Author, Speaker, Teacher—Rumford 2010–Present**

- Award-winning speaker and workshop leader, having presented at over 100 national and international conferences, including An Event Apart, FITC, HOW, TYPO events, Web Directions, Smashing Conference, DrupalCons, and ATypI (see <http://rwt.io/events>)
- A type of revolution: Using variable fonts in the real world on paper and pixel, TYPE #3
- Responsive Typography: Using Type Well on the Web, O'Reilly, 2014
- The Life of <p>, PRINT Magazine, Fall 2015
- Mastering OpenType Features, .Net Magazine, May 2014
- A More Modern Scale for Web Typography, Typecast.com Blog, January 2014
- Have appeared on numerous design and web podcasts (The Big Web Show, The Web Ahead, ShopTalk Show, Boagworld, Non-Breaking Space, Creative Briefs, and more)
- Authored online courses for FrontEnd Masters (responsive typography) and Aquent Gymnasium (responsive web design)

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## **Sr Dir of Design & Technical Strategy, Isovera—Waltham, MA 2016–2018**

- Responsible for adding design & strategy to the company offerings and begin to offer a full suite of capabilities for client projects
- Manage design & development team, hiring, mentorship, modernizing workflow and process, developing design-system based approach with a heavy emphasis on early content model prototyping
- Lead client discovery workshops & strategy engagements
- Successfully converted all major clients to engaging with Isovera for design and strategy in addition to Drupal development work

## **Dir of Design & Product Experience, Fresh Tilled Soil—Watertown 2015–2016**

- Provide guidance and mentorship to the UX & UI designers, focusing on modernizing workflow, increasing client engagement, & integrating leaner design techniques with greater emphasis on prototyping and working within ‘living systems’
- Lead client discovery workshops
- Participated in evolving company shift towards more design strategy focus in client work
- Designed & developed a web-based Persona management tool used to work collaboratively with clients

## **Principal, Co-founder, H+W Design—Rumford 2013–2015**

- Providing strategy, design and development services for a variety of corporate and educational clients
- Selected as Keynote speaker at Yale’s ‘YaleSites’ DrupalCamp & H+W named an official vendor partner in the YaleSites program
- Selected as Keynote speaker at HighEd Web New England event (2014)

## **Independent Web Strategist, Designer, Technologist—Rumford 2009–2012**

- Provide consulting services to a variety of clients in discovery, information architecture, project planning, strategy & design

## **Platform Architect, Schoolyard—Providence 2010–2012**

- Designed and developed comprehensive Drupal-based platform for K-12 schools
- Work with new client schools to help determine opportunities for innovation & integration
- Develop and lead design & technology team
- Conduct ongoing R&D efforts to continue platform development (such as moving all projects to Responsive Design in 2011)

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### **Director of Interactive Services, (add)ventures—Providence 2007–2009**

- Increased revenue nearly 300% for interactive projects year-to-year
- Lead client interaction during sales process, needs-assessment and solution development
- Clients: CVS Caremark, Johnson & Wales University, Marriott & Renaissance Hotels

### **Director of Web Services, North Sails, LLC—Milford 2005–2007**

- Responsible for all Internet/intranet projects for company worldwide
- Led team developing web-based applications to run companies' day-to-day functions
- Responsibilities included system architecture, interface wireframes and style guidelines, .NET programming and custom PDF generation for dynamic sail quote creation
- Designed and managed development of multi-site, multilingual CMS for all public websites

### **CEO/Creative Director, Bathysphere Digital Media—Providence 2001–2004**

- Developed content management, e-commerce and print-on-demand systems for Dennis Conner's America's Cup syndicate, North Sails, the Battery Park City Authority and others
- Launched first live-commentary race coverage application during the 2003 America's Cup
- Created North Sails' intranet, used to share over 200,000 design files with sail design staff world-wide. System designed to handle all file security, notifications and workflow sharing
- Launched North Sails' first web-based sail quoting system. Offered dynamic Flash-based print-on-demand product sheets customized to individual boat & sail configurations

### **Creative Director, TWI Interactive (an IMG company)—Boston 1999–2000**

- Responsible for overall creative direction, information architecture and visual design for Internet development, new business presentations, corporate identity and collateral
- Clients included the N.E. Patriots, Tiger Woods, Wimbledon, and the NFL

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## INDUSTRY/RELATED

Board member, Association Typographique Internationale (ATypI)	2018–Present
Member, InVision Design Leadership Forum	2018–Present
Judge, Aquent/Vitamin T Designing for Good	2016–Present
Judge, SOTA Catalyst Award (emerging type designer recognition)	2019
Council Member, Rhode Island State Council on the Arts	2013–Present
Co-Organizer, Providence UX Meetup	2011–Present
Board Member, Rhode Island AIGA Chapter	2011–2014
Co-Founded Talking Drupal podcast (and appeared on first 80+ episodes)	2013
Co-Founded DrupalPVD (Providence-area Drupal meetup)	2010

## AWARDS

Matchbox Set selected for inclusion in Graphis Student Design Annual	1997
Talk ‘Variable Fonts and the Future of Web Design’ voted one of six ‘Best Of’ at CSS Dev Conf New Orleans	2017

## EDUCATION

BFA Program in Studio Art, concentrating in  
Graphic Design (minor in Printmaking)  
Rhode Island College

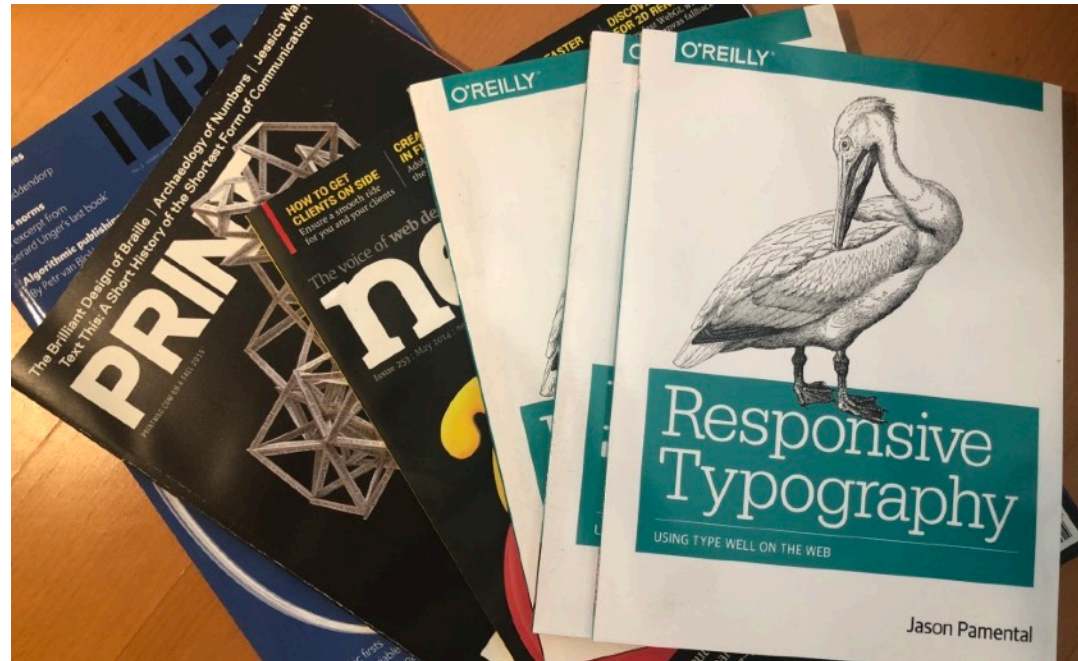
## WRITING

# Responsive Typography & Other Publications

Publishers: O'Reilly, PRINT, .Net Magazine

Over the years I've written for many publications both online and in print on the subject of web typography, variable fonts, and responsive web design. Starting in 2010 with contributions to Monotype's [fonts.com](http://fonts.com) blog, TypeCast's blog, a book (Responsive Typography) for O'Reilly, and more recently articles for PRINT, .Net, and TYPE (a new magazine from Roger Black).

I also continue to write a weekly Web Typography newsletter, have written guides on Variable Fonts and OpenType Features for MDN (Mozilla Developer Network, the most widely used documentation site for web developers), and have been interviewed numerous times for publications on the subject of web design trends and the future of type and typography on the web.



## SPEAKING

# Talks & Presentations

100+ events worldwide

I began speaking at design and technology conferences in 2010, giving my first presentation at Future of Web Design New York on the emerging practice of web (or digital) strategy. Since 2011 I've been focused on web typography. I've spoken at over 100 events throughout the US, in eight countries, and on three continents. Throughout the rest of this year I've been asked to do more of the same in the US, Tokyo, Toronto (twice), Edinburgh, Berlin, Hong Kong, Copenhagen, and Paris.

My goal through all of these presentations is to bring greater typographic education to digital designers and developers and teach more traditionally educated designers just how much of their knowledge can be brought to bear on the web and in applications. This is why I target a wide variety of events focused on graphic designers (HOW Design), type designers (ATypI, TYPO Labs, TypeCon), and web developers (AEA, Smashing, WebUnleashed) to ensure the broadest impact.



## TEACHING

# Workshops

*At conferences, for in-house teams, and for the public*

Ever since I started designing for the web while creating Rhode Island College's first official website as a student back in the 90's, I've been teaching others how to do it as well. Everything from workshops given to the Campus Police department on basic HTML; producing a Responsive Design Bootcamp in Providence; giving workshops at conferences in London, Las Vegas, New York, and beyond; to teaching agency teams from Wellington, NZ to Providence, RI (Oomph, Embolden).

Given how tied web typography is to both the art and to the technology of implementation, the best workshops have been ones like at the Type Directors Club in NYC. There, both design and technical team members learned together and came away with a better skills and an even more essential common vocabulary through which to communicate day-to-day.

I've also taught UX design as part of DESIGNxRI's continuing education program, contributed curriculum to the program, and just recently have been invited to teach web typography in a 3-day intensive educator workshop next summer at the Hoffmitz Milken Center for Typography at Art Center College of Design in Pasadena, CA.





## TEACHING

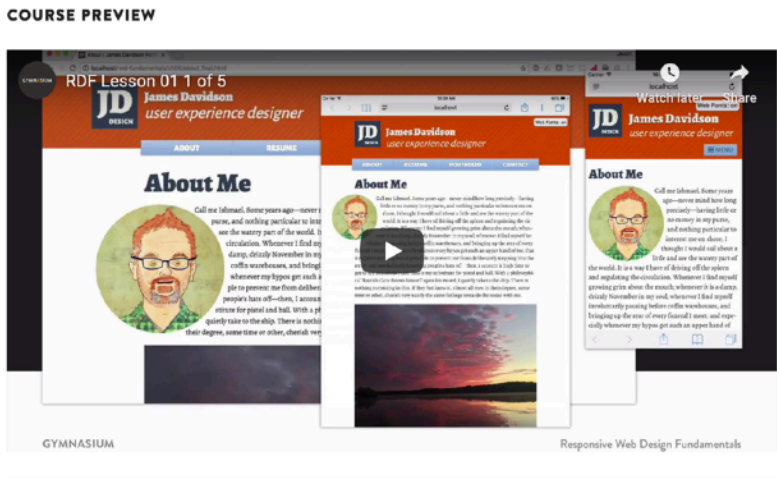
# Online Courses & On-Campus Adjunct

Frontend Masters, Aquent Gymnasium, Webflow, Rhode Island College

While teaching in more compact forms like talks and workshops has been my comfort zone, over the years I have had the opportunity to teach in other contexts, and have found that to be quite rewarding—in some unexpected ways.

I've authored online courses for Frontend Masters and Aquent Gymnasium, and the experience of structuring curriculum in 5-10 minute chunks—totaling 8+ hours of content each—is a fascinating challenge. When in the classroom, it's easy to 'read the room' and make decisions about speeding up, slowing down, or taking a needed detour to explain a different concept. Without the interaction with students, it's critical to be more thorough and methodical in your process. The impact however can be far greater. Students have completed thousands of hours of learning, impacting a far greater number than I ever could in person.

I've also had a chance to teach Graphic Design in the classroom at Rhode Island College—most recently, the Senior Studio. Seeing the students progress through not only their semester-long capstone projects, but then also move into the workplace has been tremendously gratifying.



**COURSE PREVIEW**

RDF Lesson 01 1 of 5  
James Davidson  
user experience designer

ABOUT RESUME

### About Me

Call me Ishmael. Some years ago—never more than two or three, and nothing particular to be proud of—I found myself walking the streets of a port town, and being hailed by my fellow-townsmen as a coffee-drinker; and it came into my mind—lucky for me, for I was never a coffee-drinker—that I would give a talk on the whiteness of the whale, there being nothing so white as the whale.

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GYMNASIUM

Responsive Web Design Fundamentals

**RESPONSIVE WEB DESIGN FUNDAMENTALS**

This course is an introduction to responsive web design strategies and how to implement those strategies through HTML, CSS and JavaScript. You'll learn how responsive thinking affects content writing and structure as well as your design and development workflow. You'll also explore best practices for responsive typography and images, creative tips to improve the visuals of your



Jason Pamental

Jason has worked on the web for over 20 years for a number of companies including the NFL, Ivy league universities and a number of Fortune 25 companies. He currently manages client strategy with his design and development team at Isovera located outside of Boston, MA.



Webflow Workshop

## Best practices for responsive typography

Jason Pamental  
Author of Responsive Typography & Sr. Design & UX Strategist at Isovera

Apr. 26, 2016 | 10 am PST



COMMUNITY

# Thinking Globally, Acting Locally

RI @ Boston AIGA, PVDUX, DrupalPVD

Working in small teams and on my own has really underscored the importance of local community. Over the years I've worked hard to help develop that in the Providence area. I co-founded the Providence Drupal Meetup in 2010, connecting many individuals and organizations over the years. I also co-organize the Providence UX Meetup, a gathering of User Experience designers in the local community. We host get-togethers monthly to talk, get to know our peers, and exchange knowledge through conversation, critique, and presentations. It's become a great connecting place between the numerous small design shops and the larger organizations that have been coming in to the area such as Infosys, Virgin Pulse, and GE.

I also spent several years on the board of the local AIGA chapter, have organized some local film screenings (What's Next is the Future, Typeface and Linotype: the Film), and have given talks at many of the local schools and meetup groups in Providence and Boston.



## COMMUNITY

# Pushing the Industry Forward

*W3C Web Fonts and CSS Working Groups, Web Browser Makers, Education Community*

In recent years one of the most important roles I've been able to play is that of convener and connector. With ties across the communities of type design, web technology standards, the wider design world, and that of the web development community itself—I've been able to make connections on both a conceptual level and a personal one to help push the state of typography on the web forward.

I truly enjoy being part of the process of developing new standards that will influence how users around the world experience the web. By researching, testing, and writing about the implementation of those standards every week, I've been able to raise awareness with the browser vendors themselves about how well their implementations work, and have seen multiple web browser bugs be filed and resolved as a result. By working with the largest font providers, I've also been able to create educational materials for their customers that showcase the new technologies and capabilities of type on the web.

Educating the educators is another effort I've undertaken whenever possible. I participated in a typography education symposium at ATypI Montreal, and as noted previously, will be teaching educators about web typography at an intensive summer workshop next year at HMCT, part of Art Center College of Design. I've also provided curriculum and advice to DESIGNxRI (on UX Design), Center Centre (a school for UX design), and am currently in discussions with Google about creating educational content for their Google Fonts platform.



HOFFMITZ\_MILKEN\_CENTER\_FOR TYPOGRAPHY



## TYPE TECHNOLOGY

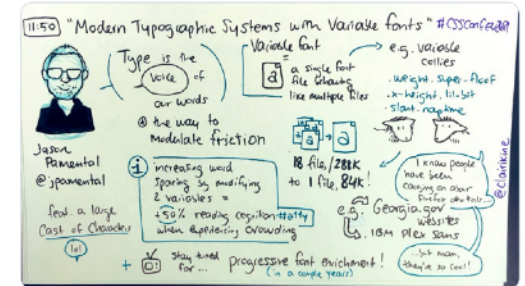
# Variable Fonts

W3C, Web Browser Makers, Web Community

When variable fonts were first introduced at AType Warsaw in 2016, I was one of the few ‘web people’ in the room. I can remember clearly hearing my jaw hit the floor, and while everyone was certainly excited, I couldn’t help but feel like I was witnessing something that would fundamentally change the way we design for the web. I decided then and there that I would do whatever I could to help popularize them, aid in their implementation, and incorporate them into my own work as much as possible.

Indeed, a ‘nightly build’ of Safari was sent to me 3 weeks later, and I was showing it live on stage the next day. They’ve been a focus of every one of my talks since. In fact it was last year at the special RI Design Week Clambake that I first gave a presentation entirely created with variable fonts and presented from the web browser—and it was a rousing success. Since that time I’ve become one of only three or four recognized experts in the world on their use and implementation.

The importance of this technology is not only in performance (loading less data, faster), but how that impacts access (for those on slow or limited data plans), accessibility (type can be adapted for user needs), and design capabilities (far greater expressiveness with access to the entire range of a typeface instead of only two or three weights). I’ve helped shape the standards and implementation in web browsers, provided input and feedback on new fonts from all the major type vendors, and written much of the available documentation and articles about the technology and their use. I’ve also helped connect clients and type designers to further highlight interest.



PROJECT

# FF Meta Variable Essay & Demo

Client: Monotype

To help Monotype launch their first variable font, I was commissioned to write, design, and code an article explaining what variable font while showcasing their capabilities in the layout and design of the resulting piece. The typesetting and layout of the article itself is responsive and showcases the technical and design capabilities of having the entire range of weights and italics available to use on the web. The final work is hosted on CodePen, and the essay was republished on the Monotype blog as well.

View it live here:

<https://codepen.io/jpamental/full/MPaxaP>

The evolution of typography with variable fonts

Words have power, and typography is their voice  
by Jason Pamental

For centuries, type has been how we "hear" what we read. It's also generally understood that typefaces and typography are a core element of branding, of expression, of vocal range. Great typography influences understanding, mood, and meaning in countless ways and is an essential part of design. Unfortunately, for many years after the advent of the web, we were unable to apply all but the most basic of typographic design to online content. With the advent of Variable Fonts changes that entire paradigm. A variable font is a single font that acts as many: all the variations of width and weight, slant, and even italics can be contained in a single, highly efficient and compressible font file. What's more: the format (which is technically part of the OpenType 1.8 specification) is completely extensible. The type designer has complete control over what axes are used, their ranges, and even the definition of new axes. There are currently 5 "registered" axes (width, weight, slant, italics, and optical sizing), but the designer can vary any axis they choose. Some examples include the height of ascenders and descenders, text gods, even serif shape. The possibilities are nearly limitless. By removing the performance barrier, we open the door for more interesting and dynamic design and far greater ability to express the true voice of the brand. All this while maintaining fidelity to the typeface itself: only axes exposed by the type designer can be varied. No artificial distortion allowed.

**From many, one (paradigm: shifted)**

The advent of Variable Fonts changes that entire paradigm. As described by John Hudson, a variable font is a single font that acts as many: all the variations of width and weight, slant, and even italics can be contained in a single, highly efficient and compressible font file. What's more: the format (which is technically part of the OpenType 1.8 specification) is completely extensible. The type designer has complete control over what axes are used, their ranges, and even the definition of new axes. There are currently 5 "registered" axes (width, weight, slant, italics, and optical sizing), but the designer can vary any axis they choose. Some examples include the height of ascenders and descenders, text gods, even serif shape. The possibilities are nearly limitless. By removing the performance barrier, we open the door for more interesting and dynamic design and far greater ability to express the true voice of the brand. All this while maintaining fidelity to the typeface itself: only axes exposed by the type designer can be varied. No artificial distortion allowed.

*A variable font is a single font that acts as many*  
—John Hudson

**Web design, reinvented**

While the technology is still maturing and type designers are working to become more fluent in this new way of working, the promise for design on the web is ground-breaking. The typical scenario would be to constrain any given design to 3-5 different fonts to represent every aspect of a site's design language and voice—including every permutation for body copy and headings. At its simplest implementation, variable fonts would give us the freedom to use different weights for every level of heading—greatly increasing their clarity and readability.

One could also use slightly narrower character widths for headings or on dense displays of information. In fact the entire typographic system could be designed to be proportional: weight and width could become multipliers on the standard body copy settings. Doing so would allow these aspects to scale easily along with the body copy should its settings change based on screen size or user preference. All of this with an accompanying increase in performance due to fewer HTTP

transform  
18 files, over 288k  
into just  
1 file  
84k

12:38  
codepen.io

FF Meta Variable Fo...  
A PEN BY Jason Pamental PRO Fork

The evolution of typography with variable fonts

Words have power, and typography is their voice  
by Jason Pamental

For centuries, type has been how we "hear" what we read. It's also generally understood that typefaces and typography are a core element of branding, of expression, of vocal range. Great typography influences understanding, mood, and meaning in countless ways and is an essential part of design. Unfortunately, for many years after the advent of the web, we were unable to apply all but the most basic of typographic design to online content. With the ability to use real fonts and OpenType features—like ligatures, specific figure sets, fractions, and true kerning—the typographic landscape improved tremendously. But the reality of viewing content on the web dictates that speed is the most critical aspect

Click to Play

iPhone XR - 12.1

WORK

# Web platform typographic & design system consulting

Client: Georgia Digital Services team

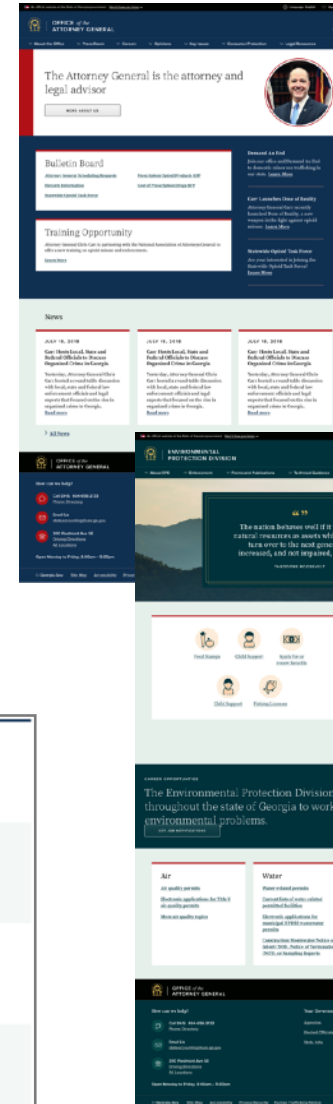
The award-winning state digital services team in Georgia is undertaking a completely new evolution of their web platform that houses all state agency sites. I was hired to rethink the typographic system, introduce the use of variable fonts, and design/code the prototype 'type harness' for their use. In addition, I was tasked with updating the disparate design comps and pulling them into a more cohesive design system, complete with a multi-palette theming system to allow for some site variation while still maintaining the integrity of the system overall. Work has been a mix of static design (in Sketch) and HTML/CSS prototyping, and collaborating with the development team to incorporate the typography and color palettes into PatternLab. With over 20 sites launched as of mid-2019, it is by far the largest implementation of variable fonts to date.

Images, clockwise from top left: color system for links and buttons, color theme examples for two agency home pages, typographic hierarchy, responsive data table examples

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<b>Name:</b> Rebecca Ellis	Director of Innovation
<b>Telephone:</b> (404) 596-3651	
<b>E-mail:</b> <a href="mailto:rellis@gosa.ga.gov">rellis@gosa.ga.gov</a>	
<b>Extra:</b> (404) 463-1150	



## A super big headline might look like this

Imagine that you have before you a *Sigone* of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a *deep shimmering crimson* in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite pattern. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink, and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine.

Hear with me in this long-winded and fragrant metaphor, for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography.

Imagine that you have before you a *Sigone* of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a *deep shimmering crimson* in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite pattern. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink, and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine.

## And this is a regular top level heading

For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds, but if you are a member of that vastening tribe, the masses of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.

## This is a second level heading that goes on and on and probably a couple of lines

A long-winded and fragrant metaphor, for you will find that all of the perfect wine-glass have a parallel in typography. There are ten that obviate fingerprints on the bowl. Why? Because no between your eyes and the fiery heart of the liquid. And not the eyes similarly meant to obviate the necessity of fingering the glass in coloration or at the most only faintly tinged in the connoisseur judges wine purely by its colour and its liquidness. There are a thousand reasons for its typography that of arbitrary as putting port in tumbblers of red or green glass! A base that looks so small for accuracy, it does not matter how and you find service but it should go over. There are ways of which may work well enough, and yet keep the reader seduced by the fear of *shoddy* lines, reading three words as one.

## rd level heading

first chose glass instead of day or metal to hold his wine was a sense in which I am going to use that term. That is, the first six particular subject was not "How should it look?" but "What that extent all good typography in modernist.

in this long-winded and fragrant metaphor

find that almost all the virtues of the perfect wine-glass have a typography

make arbitrary words which will lead a total stranger to think my

Wine is so strange and possess a thing

Most only faintly tinged in the bowl

ner range that I should be able to hold a one-sided conversation

one thing in the world that is capable of stirring and stirring

in this long-winded and fragrant metaphor

find that almost all the virtues of the perfect wine-glass have a typography

make arbitrary words which will lead a total stranger to think my

Wine is so strange and possess a thing

Most only faintly tinged in the bowl

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Wine is so strange and possess a thing

Most only faintly tinged in the bowl

**WORK**

# Yale University Graduate School of Arts and Sciences

Client: Yale University

Yale hired my wife's and my company (H+W Design) to do a complete redesign of the GSAS website. We handled the entire project from initial research, stakeholder and user interviews, content strategy, design, and development. She and I worked collaboratively on most of the project, and I handled the detailed layouts and all of the design implementation and responsive layouts and design tweaks (and also the front-end coding and site development).

Images, clockwise from top left: user persona, new information architecture, one of several style tiles, and final screenshots on desktop and mobile.

While we haven't been involved in the site for several years, it is still largely the same: <http://gsas.yale.edu>

**John DGS, Faculty**

**Worldview**  
I wear many hats -- I'm a researcher, professor and administrator -- and can't spend a lot of time looking for the answers!

**I frequent the GSAS site**  
Rarely - and only in response to student questions/needs

**I am looking for**  
Links to Policies, Procedures & Forms

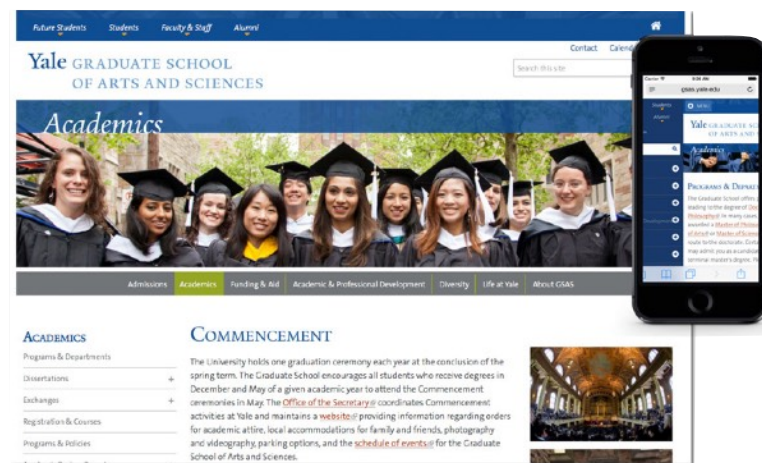
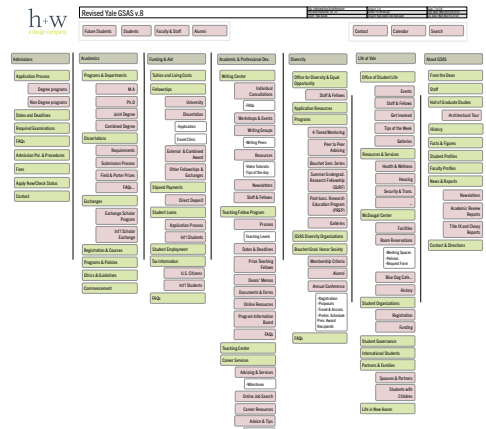
**I get frustrated because**  
Pages are too long, reveals annoying & site search doesn't apply to bulletin pages

**I access...**  
A plethora of different sites within the University due to my multiple roles  
...So I  
Create links to avoid having to go through navigation

**The only way I find things is by**  
Bookmarking, Google or direct email links

**Would like the site as resource for:**  
Finding the DGS handbook  
Locating the Dean to contact when a student has questions about Financial Aid  
Opportunities that exist for a student who's expressed interest in \_\_\_\_\_  
Policies, Procedures and the forms associated with them  
Clear list of services to direct students appropriately

**General Impressions**  
Content is here, it's just hard to find  
It's very blue  
Sometimes it's just faster to Google it  
It's very designy -- it gets in the way of the content



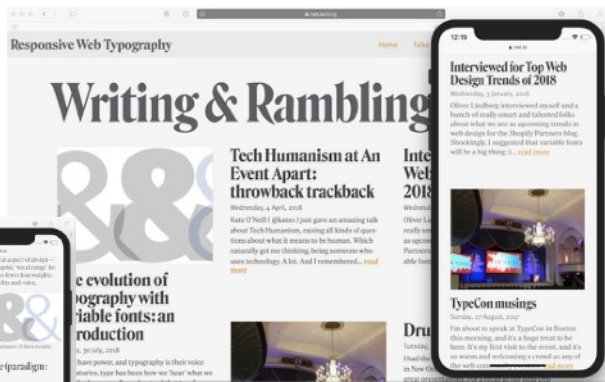
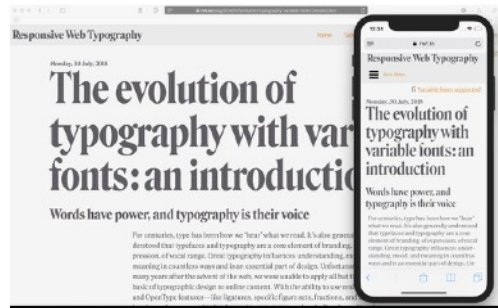
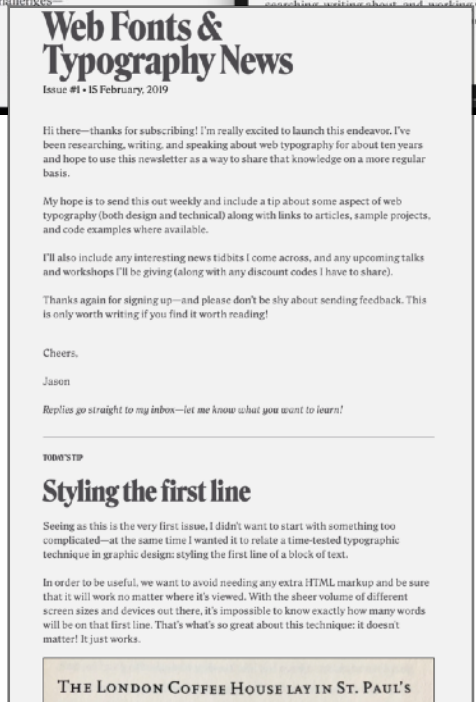
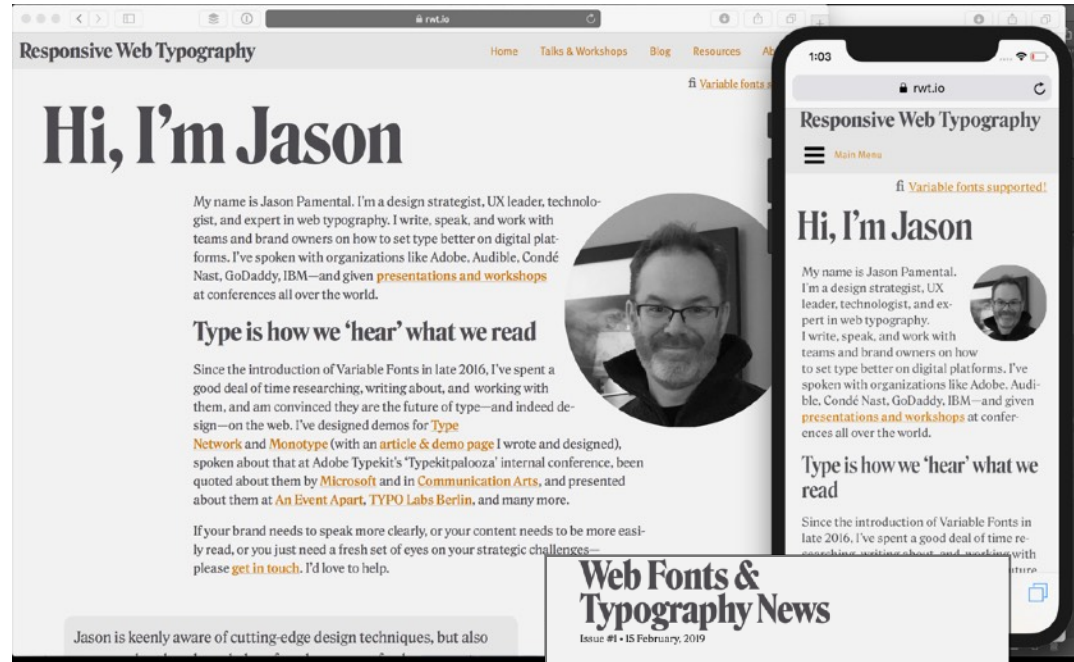
WORK

# Responsive Web Typography site

Client: Jason Pamental

I needed a new site to house all of my talks, presentations, articles, and resources about design and typography. I utilized the scaling dynamic typographic systems that I've been featuring in talks at An Event Apart and to showcase variable fonts as well (it was one of the first sites launched that fully utilized variable fonts and standard fonts for older browsers simultaneously). I've recently launched an email newsletter that uses the same typefaces and overall design aesthetic as well.

Images, clockwise from top left: home page, email newsletter, blog main page, two details of an article page. Live site: <https://rwt.io>





PROJECT

# Synchronoss/Intralinks discovery & site merge workshop

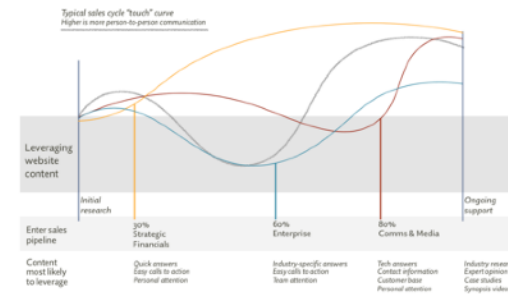
Client: Synchronoss

While leading the team at Isovera, we were asked to lead a workshop between the business teams of Synchronoss and Intralinks (Sr. Directors & VPs) to help facilitate the merging of their two businesses as presented on the web. This included helping them redefine their customer segments, messaging, and brand/sub-brand information architecture.

Over the course of two days we worked through a number of exercises and produced a 50-page report that defined their strategy for go-to-market and messaging for their major customer segments, and created a unique content architecture to allow product terminology to be 'localized' for different market segments and vocabularies (in addition to be internationalized for multiple languages). I designed and led the exercises, facilitated the workshop discussions, and provided creative direction and content strategy for the resulting report.

Images, clockwise from top left: customer journey timelines, content priority exercise, 20-second Gut Check scores, user story discussion, navigation models, language vs terminology translation needs.

## Information architecture: the sales timeline/priority fluctuates by business unit and should affect content



## Language

This site has two levels of communication complexity involving language:

### Language

e.g., the language the site is written in

- English
- French
- German
- Japanese
- Korean
- Portuguese
- Spanish
- Chinese

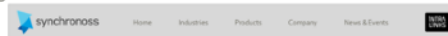
### Terminology

e.g., the language that resonates with certain industries for the same solution

- Secure Collaboration
- Vs.
- Due Diligence
- Vs.
- Clinical Data Warehouse

## Navigation model

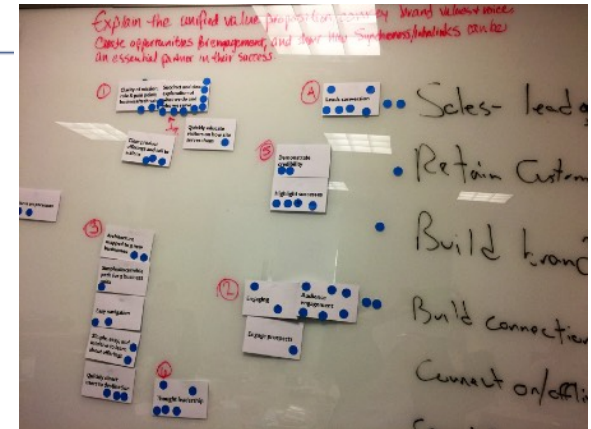
Top navigation



Interior navigation: Intralinks (Strategic Financial)



Interior navigation: Industries



## Gut check scores

Site	1	2	3	4	5	6	7	8	9	10	Total	dislike total	like total	dislike count	like count	content out		
atmc.com	4	2	2	3			4	3	4	4	3	1	32	7	16	4	4	13002
apple.com	2	5	5	5			4	4	4	3	3	3	36	2	77	1	6	10218
atlassian.com	4	3	4	1			3	4	2	4	3	2	30	5	16	3	4	10541
ibm.com	1	4	4	4			3	3	4	3	4	4	34	1	24	1	6	8364
msd.com	3	2	3	1			1	4	1	3	2	3	22	9	4	4	6	10218
strix.com	3	4	4	2			2	3	4	3	2	3	30	6	12	3	3	8165
ansarada.com	3	2	3	2			3	2	3	3	3	3	22	6	0	3	0	8130
amd.com	1	1	3	3			2	2	2	2	3	2	22	10	0	6	0	8188
adobe.com	2	1	2	4	2		2	3	3	4	2	2	26	9	8	5	2	8364
akia.com	2	3	4	3			3	2	4	3	3	3	30	4	8	2	2	8667
ibm.com	2	4	2	4	2	4	2	4	2	4	2	3	33	10	20	5	5	10000
sgsi.com	2	2	1	3	3	3	3	3	3	2	4	2	28	9	4	5	1	8202
msn.com	1	3	1	4	2	3	2	3	2	4	2	2	27	10	8	6	2	10327
microsoft.com-sharepoint	1	3	4	3	3	3	2	3	3	2	2	2	29	7	4	4	1	8100
merrill.com	2	2	2	4	2	3	2	2	3	2	2	2	26	16	4	8	1	8142
usps.com	2	3	2	4	3	4	3	3	4	2	3	3	33	6	12	3	3	7746
oracle.com	2	2	2	3	3	3	3	3	3	4	1	2	28	9	4	5	1	8202
rednexus.com	1	2	5	3	2	1	2	1	2	1	1	1	21	13	5	9	1	1200
spendit.com	2	3	2	3	3	3	4	2	3	3	1	2	29	7	4	4	1	8100
spibos.com	1	2	3	5	3	1	2	4	2	1	3	2	27	9	9	6	2	1933

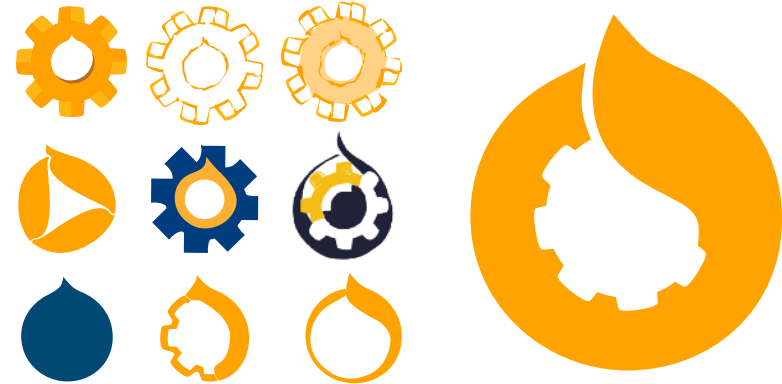


PROJECT

# Isovera rebrand and site redesign

Client: Isovera

I was hired by Isovera to bring both strategy and design to what was at the time a development-only Drupal-focused agency, and lead that team while helping build up those new areas of business. During the two and a half years I was with the agency we successfully took on a number of full strategy/design/development projects for a range of clients. In order to present the new, design-driven focus of the company, I redesigned the logo, designed new cards and supporting materials, and led the redesign of the corporate site.



Images, clockwise from top left: logo iterations, final identity, new information architecture, wireframe, style tile, live home page. Current site: <https://isovera.com>

