Website Requirements and Specifications Document

Prepared for: Studio Gri Fare

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1.0 Introduction and Business Case

WHAT IS STUDIO GRI FARE?

Studio Gri Fare, a small business, was founded in 1993 as a commercial photography studio in Istanbul, Turkey. It is not in active business since 2008. However, it still exists as a cyber entity under the domain name of **grifare.info**. Subject matters discussed here are photography, crime fiction, and web coding. This website is about the family of Tekdoners and their life-long achievements as a sort of self-promotion and as official documentation.

WHAT **grifare.info** IS PRIMARILY FOR

It is intended to enhance the family members' (Armagan, Zeynep and Derya Ege TEKDONER) web presence, to showcase their skills and works, to display their academic and other merit-based credentials, and to insert the family into big data. In other words, it is an extensive album which contains very detailed information about 3 people and their works, while almost fully documenting their lives.

TARGET AUDIENCE

Anyone (such as friends, employers, customers) who seeks information about members of this family or anyone who wants to enjoy the works displayed. More specifically, photographers, writers, screenwriters, software professionals.

TOP PAGES

grifare.info has 6 top pages: Home, Photography, Literature, Web Development, Drafts and About.

LANGUAGE

Fully bilingual: English and Turkish. Home, Photography, and About pages are also available in French.

USERS and ROLES

Apart from some experimental pages linked from Web Development page, the website itself is fully public, is not database-driven, and has no authenticated users. It has no password-protected areas, there are no real tasks to perform, and it does not collect user data.

CONTENT

All content is the original work of family members. There is no user-generated or copied-pasted content.

2.0 Style Guide

2.1 COMMON LOOK AND FEEL

grifare.info aims to have a distinct character that will be easily recognised throughout the website. Its unique identity is made up of various elements that are specified in this section.

2.2 RESPONSIVE DESIGN SPECIFICATIONS

Continuously evolving screen technologies are taken into consideration while determining exactly what screen sizes the CSS code will be written for. This version's planned launch is on January 2016.

Given the target audience, statistical data about Canada and Turkey are the key input. Based on the data collected in the beginning of 2015, the details of which have been made available in the 9th section, user percentages have been estimated as displayed in the tables and the use of the corresponding cut-off values has been decided as follows:

Screen width	User Percentage	Policy
Large screens (1367px and larger)	Canada 47% Turkey 46%	Will contain all the content available. Screens larger than 1366px wide will display background. The largest images will be 1330px wide. Main navigation is in line, on the top.
Medium screens (Between 800 and 1366px)	Canada 34% Turkey 30%	Will contain all the content available. No background. The largest images will be 1330px wide. Main navigation is in line, on the top.
Small screens (799px and smaller)	Canada 19% Turkey 24%	Will contain limited content. No background. The largest images will be 700px wide. jQuery Mobile will be handle the style. Main navigation will be as list items.

2.3 LOGO

The renewed version of the logo displayed below, is based on the letter g with mouse ears concept originally developed by Mahasti Kia, in 1993.

Specifications:

Font: Microsoft Uighur Bold

Font weight: Bold

Text Spacing and Position: Freely transformed

Size: Resizeable

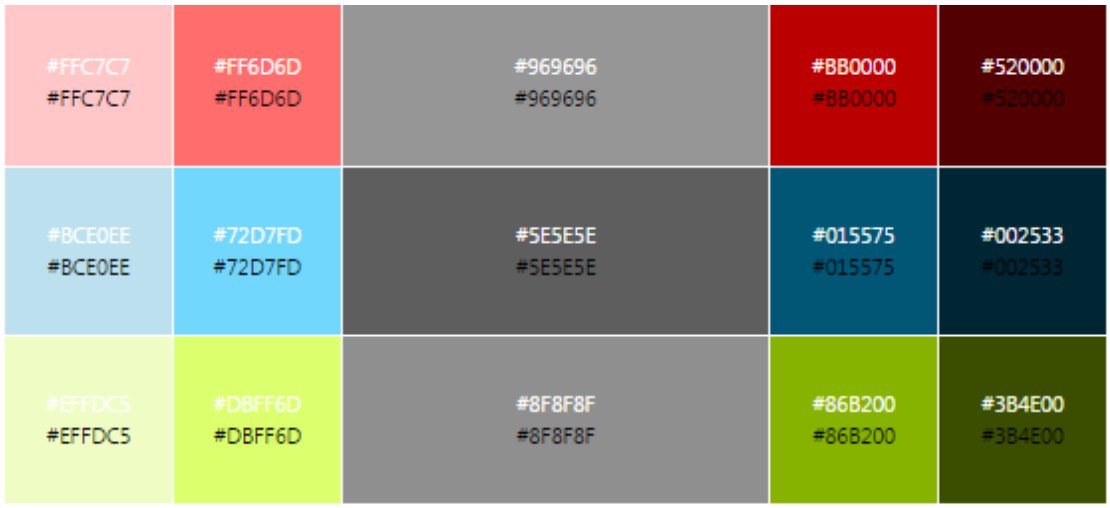
File type: Resizeable svg for all designs, 400px width png as a fallback option

File size: 14.6 KB

Colour Scheme of the Logo: RGB		
"Stüdyo"	"Gri" and the g mouse	"Fare"
200, 200, 200 (c8c8c8)	150, 150, 150 (969696)	100, 100, 100 (646464)

2.4 COLOUR SCHEME

Apart from black, white and shades of grey, these are the following colours to be used.




```
#####  Color Palette by Paletton.com
#####  Palette URL: http://paletton.com/#uid=3000B0k00iP70V6ik+mUjnuUDag

(Actually applied codes are below.)
*** Primary color:

   shade 0 = #969696 = rgb(150,150,150) = rgba(150,150,150,1) = rgb0(0.588,0.588,0.588)
   shade 1 = #FFC7C7 = rgb(255,199,199) = rgba(255,199,199,1) = rgb0(1,0.78,0.78)
   shade 2 = #FF6D6D = rgb(255,109,109) = rgba(255,109,109,1) = rgb0(1,0.427,0.427)
   shade 3 = #BB0000 = rgb(187,  0,  0) = rgba(187,  0,  0,1) = rgb0(0.733,0,0)
   shade 4 = #520000 = rgb( 82,  0,  0) = rgba( 82,  0,  0,1) = rgb0(0.322,0,0)

*** Secondary color (1):

   shade 0 = #646464 = rgb(100, 100, 100) = rgba(100, 100, 100,1) = rgb0(0.392, 0.392, 0.392)
   shade 1 = #BCE0EE = rgb(188,224,238) = rgba(188,224,238,1) = rgb0(0.737,0.878,0.933)
   shade 2 = #72D7FD = rgb(114,215,253) = rgba(114,215,253,1) = rgb0(0.447,0.843,0.992)
   shade 3 = #015575 = rgb(  1, 85,117) = rgba(  1, 85,117,1) = rgb0(0.004,0.333,0.459)
   shade 4 = #002533 = rgb(  0, 37, 51) = rgba(  0, 37, 51,1) = rgb0(0,0.145,0.2)

*** Secondary color (2):

   shade 0 = #c8c8c8 = rgb(200,200,200) = rgba(200,200,200,1) = rgb0(0.784, 0.784, 0.784)
   shade 1 = #EFFDC5 = rgb(239,253,197) = rgba(239,253,197,1) = rgb0(0.937,0.992,0.773)
   shade 2 = #DBFF6D = rgb(219,255,109) = rgba(219,255,109,1) = rgb0(0.859,1,0.427)
   shade 3 = #86B200 = rgb(134,178,  0) = rgba(134,178,  0,1) = rgb0(0.525,0.698,0)
   shade 4 = #3B4E00 = rgb( 59, 78,  0) = rgba( 59, 78,  0,1) = rgb0(0.231,0.306,0)
```

White Page

Generated by Paletton.com (c) 2002-2014

2.5 TYPOGRAPHY

To be rendered by @media queries, following typefaces are used throughout the website.

Criteria used for the selection of fonts:

- Turkish and French characters in addition to English characters
- Legibility
- Compatibility

@media screen

Font for Screen: *Verdana*

Compatibility: Win: 99.84% Mac: 99.1%

Declaration with fallback: font-family: Verdana, Geneva, "DejaVu Sans", sans-serif;

Description:

The Verdana typeface family consists of four TrueType fonts created specifically to address the challenges of on-screen display. Designed by world renowned type designer Matthew Carter, and hand-hinted by leading hinting expert, Agfa Monotype's Tom Rickner, these sans serif fonts are unique examples of type design for the computer screen.
The Verdana family resembles humanist sans serifs such as Frutiger, and Edward Johnston's typeface for the London Underground, and Carter himself claims to see the influence of his own Bell Centennial in the face. But to label Verdana a humanist face is to ignore the fact that this family isn't merely a revival of classical elegance; this is type designed for the medium of screen.

The Verdana fonts exhibit characteristics derived from the pixel rather than the pen, the brush or the chisel. The relationship between straight, curved and diagonal strokes has been painstakingly developed to ensure that the pixel patterns at small sizes are pleasing, clear and legible. Commonly confused characters, such as the lowercase i j l, the uppercase I J L and the numeral 1 have been carefully drawn for maximum distinctiveness - an important characteristic of fonts designed for on-screen use. And the various weights in the typeface family have been designed to create sufficient contrast from one another ensuring, for example, that the bold font is heavy enough even at sizes as small as 8 ppem.

The generous width and spacing of Verdana's characters is key to the legibility of these fonts on the screen. The limited number of pixels available at low resolutions means that tightly set characters can easily clash; turning an r n into an m, or creating distracting black patches in a word. In on-screen typography, it's important to keep the characters distinct from one another, and research has shown that wider letterspacing significantly aids reading from the screen.

The Verdana typeface family was first made available on July 8, 1996. The family is continually being extended to support multilingual needs.

Despite the quality of the Verdana font family at small sizes it is at higher resolutions that the fonts are best appreciated. Some of the subtleties of the letterforms, such as the slightly modulated stroke weight only become truly apparent at larger sizes. In the words of Tom

> Rickner, ‘My hope now is that these faces will be enjoyed beyond just the computer screen. Although the screen size bitmaps were the most crucial in the production of these fonts [their] uses should not be limited to on screen typography.’

SCALING

Retrieved from http://spencermortensen.com/articles/typographic-scale/

> In some cases, however, a custom solution may be the most appropriate. For example, a website with consistent short, punchy titles may be better suited to a typographic scale with a high ratio (e.g. r = 4). This custom scale would add impact to the page titles, while remaining in harmony with the other elements on the page.

The unit is "*em*" for size and for scaling, golden ditonic scale (r = φ, n = 2) will be used.

EXAMPLES:

h1	Suç edebiyatı işlemeye hazır
h2	Suç edebiyatı işlemeye hazır mısınız?
h3	**Suç edebiyatı işlemeye hazır mısınız?**
h4	Suç edebiyatı işlemeye hazır mısınız?
p	Suç edebiyatı işlemeye hazır mısınız?
i	*Suç edebiyatı işlemeye hazır mısınız?*

```
The wide sans-serif stack
Verdana and Geneva (designed by Kris Holmes and Susan Kare for Apple) both feature a
large x-height, making them appear wider and taller than most sans-serif typefaces.
```

@media print

If someone is printing any textual material from our website, our primary concern will be to reduce ink/toner consumption. For this end, a number of CSS modifications will be made.

- All bold or light characters will be converted to normal
- All background colours and images will be removed from the page

- None of the user controls, such as buttons, will print
- Line-spacing will be 1.5
- Times New Roman 12pt will be the standard text

Font for Print: *Times New Roman*

Compatibility: Win: 99.84% Mac: 99.1%

Description:

In 1931, The Times of London commissioned a new text type design from Stanley Morison and the Monotype Corporation, after Morison had written an article criticizing The Times for being badly printed and typographically behind the times. The new design was supervised by Stanley Morison and drawn by Victor Lardent, an artist from the advertising department of The Times. Morison used an older typeface, Plantin, as the basis for his design, but made revisions for legibility and economy of space (always important concerns for newspapers). As the old type used by the newspaper had been called Times Old Roman," Morison's revision became "Times New Roman." The Times of London debuted the new typeface in October 1932, and after one year the design was released for commercial sale. The Linotype version, called simply "Times," was optimized for line-casting technology, though the differences in the basic design are subtle. The typeface was very successful for the Times of London, which used a higher grade of newsprint than most newspapers. The better, whiter paper enhanced the new typeface's high degree of contrast and sharp serifs, and created a sparkling, modern look. In 1972, Walter Tracy designed Times Europa for The Times of London. This was a sturdier version, and it was needed to hold up to the newest demands of newspaper printing: faster presses and cheaper paper. In the United States, the Times font family has enjoyed popularity as a magazine and book type since the 1940s. Times continues to be very popular around the world because of its versatility and readability. And because it is a standard font on most computers and digital printers, it has become universally familiar as the office workhorse."

EXAMPLES:

h1	Suç edebiyatı işlemeye hazır mısınız?
h2	Suç edebiyatı işlemeye hazır mısınız?
h3	Suç edebiyatı işlemeye hazır mısınız?
h4	Suç edebiyatı işlemeye hazır mısınız?
p	Suç edebiyatı işlemeye hazır mısınız?
i	*Suç edebiyatı işlemeye hazır mısınız?*
small	Suç edebiyatı işlemeye hazır mısınız?

@media screen for small devices

Font: *Roboto*

Compatibility: Will be rendered from our server, meaning everyone will see.

EXAMPLES:

h1	Suç edebiyatı işlemeye
h2	Suç edebiyatı işlemeye hazır
p	Suç edebiyatı işlemeye hazır mısınız?
i	*Suç edebiyatı işlemeye hazır mısınız?*

For displaying codes

Font: *Courier New* with light grey background

Example:

```
$(".p_stories1").click(function(){
  $(".div_stories").slideToggle("750");
  $(".p_stories1").hide();
});
```

2.6 WIREFRAMES

Large Screen

The smallest large screen (1367 px) assumed for the above wireframe. There will be a fixed background pattern for larger screens.

Medium Screen

The smallest medium screen (800 px) assumed for the above wireframe.

3.0 Directory Structure, Files, Redirections

3.1 .htaccess RULES

All requests to home page will redirect to the EN directory, as written below, from which all 3 languages are linked: www.grifare.info/en/index

"www" will be forced at all times

Direct http requests to the domain name: grifare.info

will be redirected to https://www.grifare.info/en/index

3.2 NAMING CONVENTIONS AND FILE EXTENSIONS

All names will be as self-explanatory as possible.

Visible files in the address bar:

Hyphen-separated such as [web-development.php]

Extensions will not be displayed on the address bar and the typical page will look like this: www.grifare.info/en/web-development

Invisible system files that are not pages:

Camel case such as [pageBottom.php]

PHP and JavaScript variables

Camel case such as [myVariable]

HTML and CSS classes or IDs

Snake case such as [my_class] or [my_id]

MySQL names

Snake case such as [my_table]

3.3 COMMON ELEMENTS THROUGHOUT THE WEBSITE

As in all websites, there will be common elements that appear on each and every page of the site. There will be common functionalities that are not visible to users. These will be in the files which are not pages themselves and those files will be included from within the visible files. There are variations (meaning reduction and simplification in content) in the mobile design and not everything listed here will necessarily appear in all designs. Those non-page files are in separate folders.

4.0 Navigation

Pseudo classes will be using the same colour scheme and behavioural pattern throughout the website.

4.1 Menus

Global/Top-level/Persistent/Primary navigation

As a 2-dimensional design, it indicates the target page both by underlining and font colour change, as well as indicating the current page with a line above while removing the hyperlink.

Local/In-page Navigation

For long pages, its initial usage will be limited to Web Development page only.

Footer Navigation

Displayed on each page to link to administrative content; copyright statements, terms of use, legal disclaimers, website feedback links, etc. Presented as text links.

4.2 Internal Links

Usage of such links will be very limited. Apart from the navigation systems, no additional link to anywhere in the same website will be provided as a general rule. In exceptional cases, common look and feel rules apply.

4.3 External Links

Each page discusses a specific topic and there are useful and relevant resources. Links to such resources are available at the bottom of each page, inside an "aside" element. They are all accompanied with an external link icon. When they are present within the text, same common look and feel rules apply.

4.4 Download Links

We provide downloadable assets for free. Links to such downloads are all accompanied with a download icon. When they are present within the text, same common look and feel rules apply.

4.5 Links to our Subdomains

For self-promotion, there are examples of our works as separate websites. Such websites are generally linked using their screenshots. When they are in the text, same common look and feel rules apply.

5.0 Technology choices

Languages and technologies: (versions updated on January 2018)

- HTML5, structure and content mark-up
- CSS3, styling mark-up
- jQuery 2.1.4, with local copy fall back,
- JavaScript as client-side scripting
- PHP 7.0 as server-side programming
- MySQL 5.7 as database design
- XML 1.0 for sitemap.xml file, SVG images and RSS feeds

Database Engine

- InnoDB storage engine

Encryption

- Let's Encrypt – https protocol
- SHA512 algorithm

Hosting

squidix.com

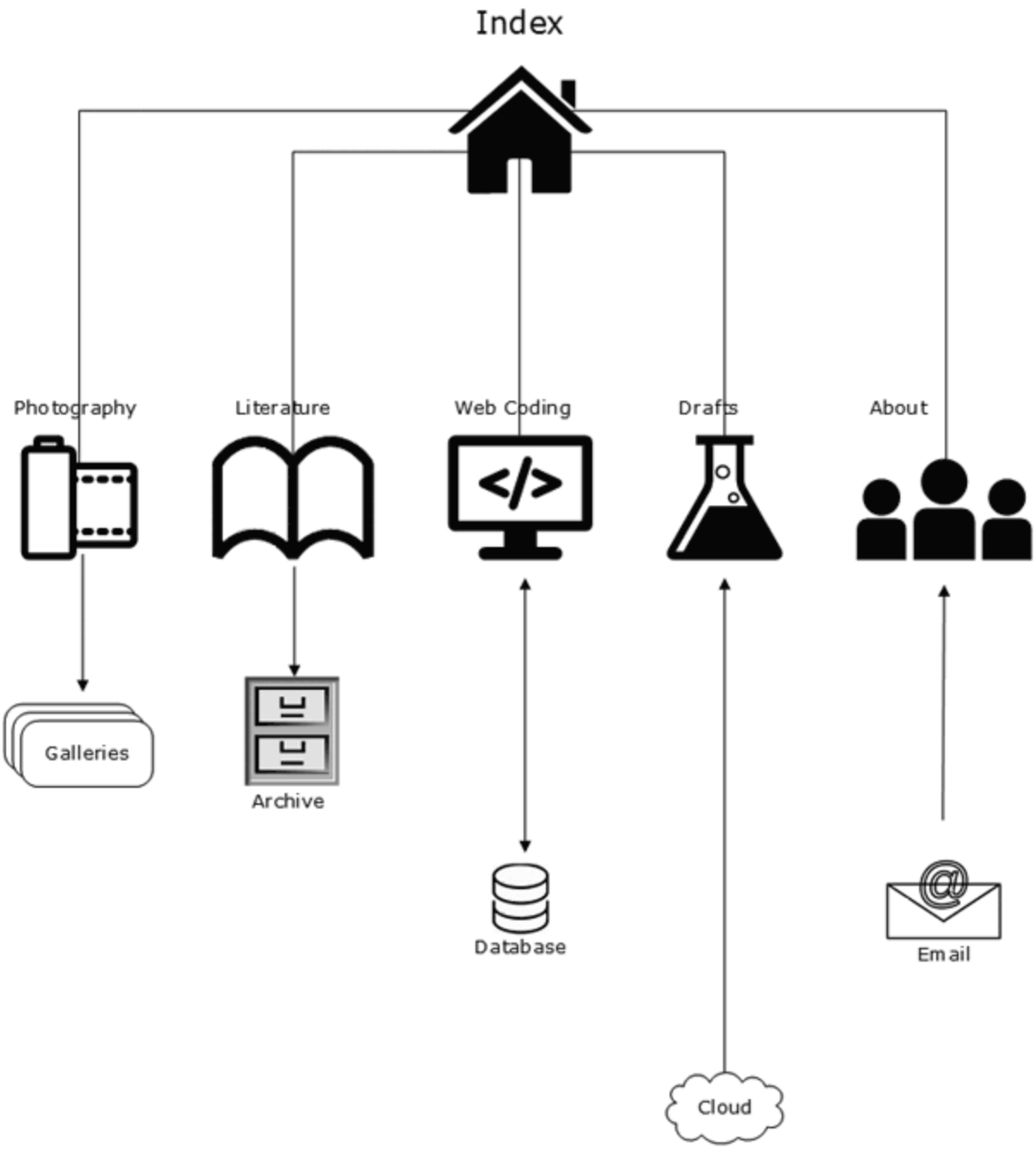
6.0 Search Engine Optimisation

Once the website is launched, it will be re-submitted to 3 engines using the existing tracking codes: Google, Bing, and Yandex. sitemap.xml will be re-submitted as well.

The following validations, checks, and measurements will be performed and errors will be fixed, if any.

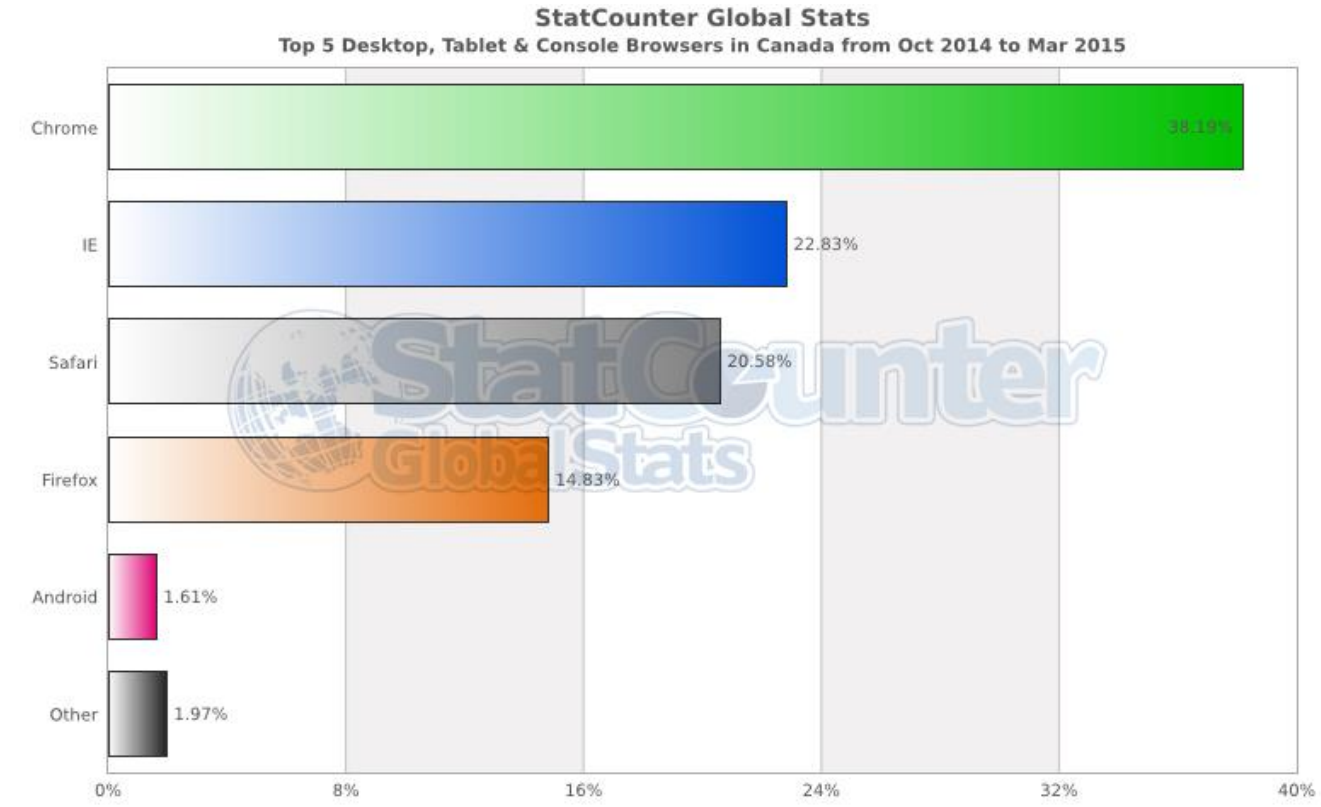
- Structured Data validation
- HTML improvement suggestions
- Crawl errors (broken links)
- Site speed will be improved using compression techniques
- robots.txt check
- sitemaps check
- Security Issues check

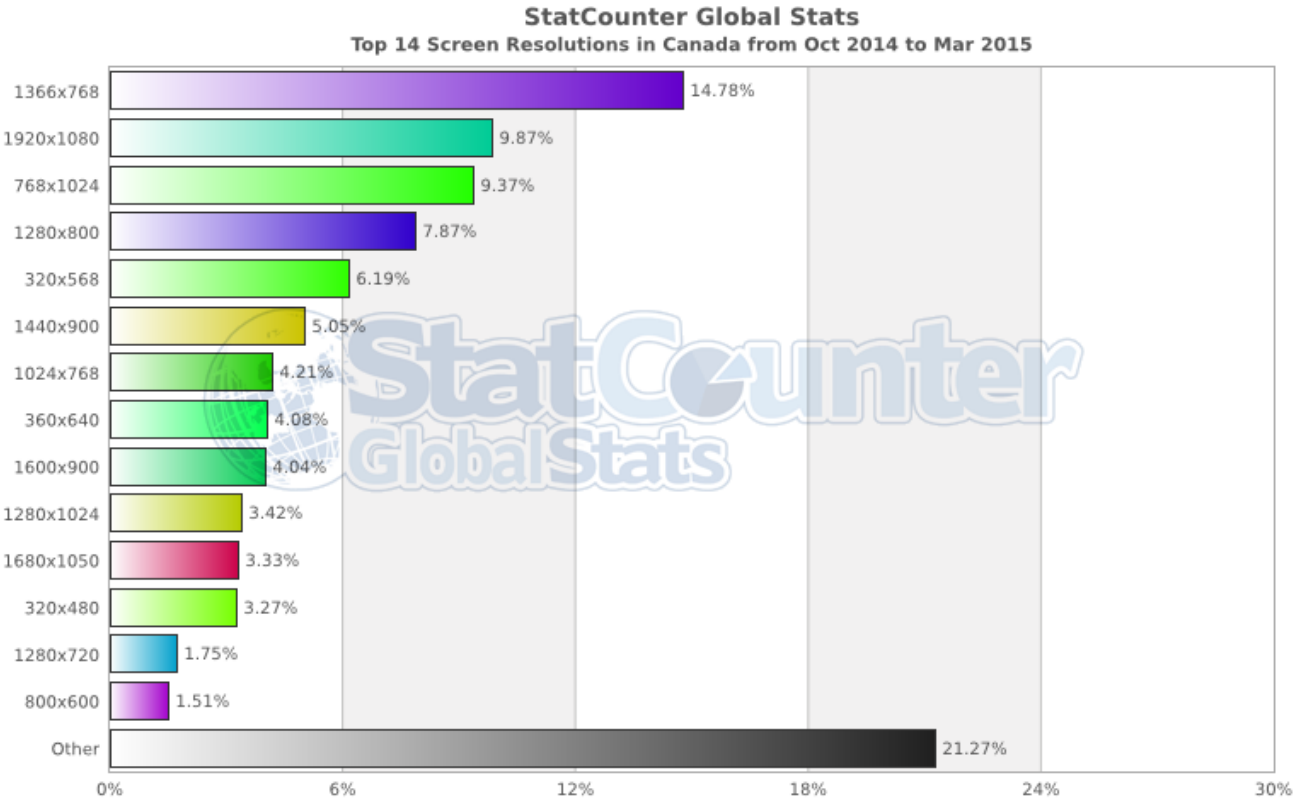
7.0 Site architecture diagram (Site Map)



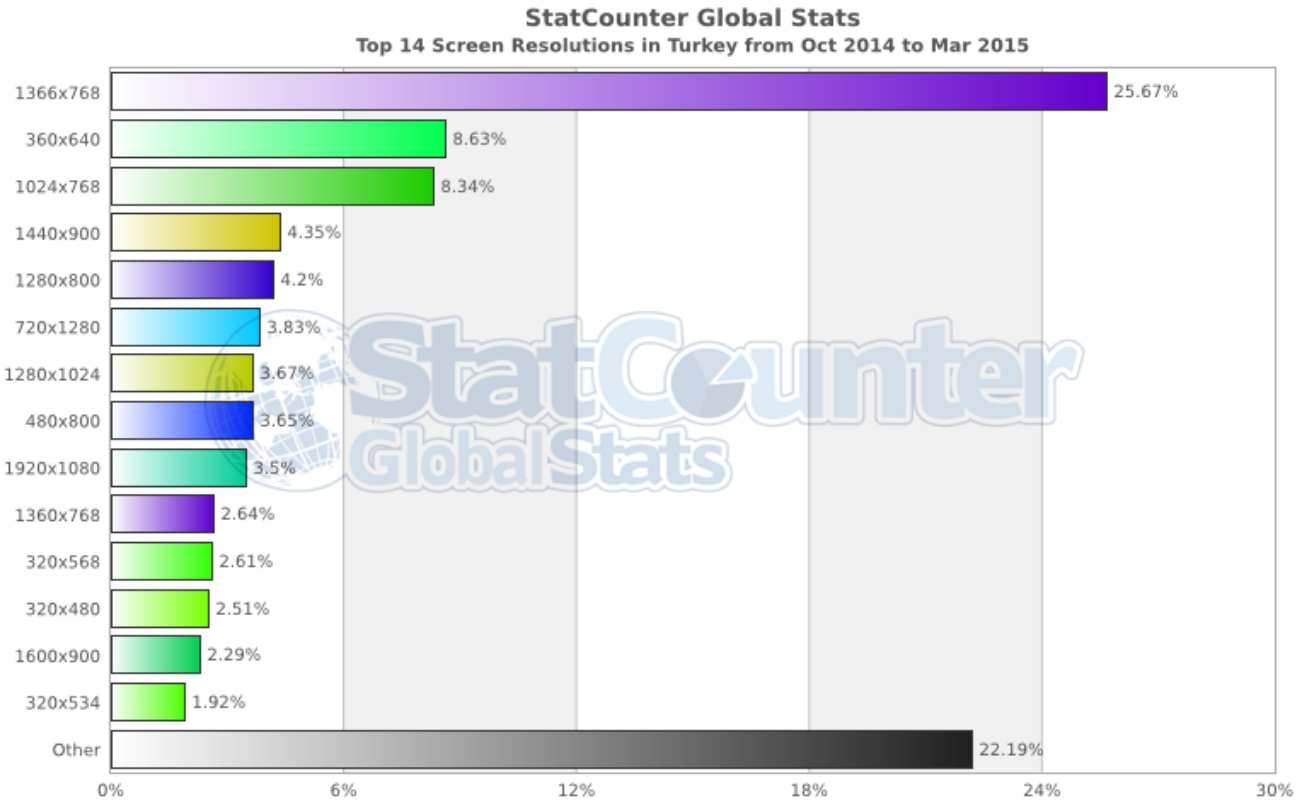
8.0 Statistical Data

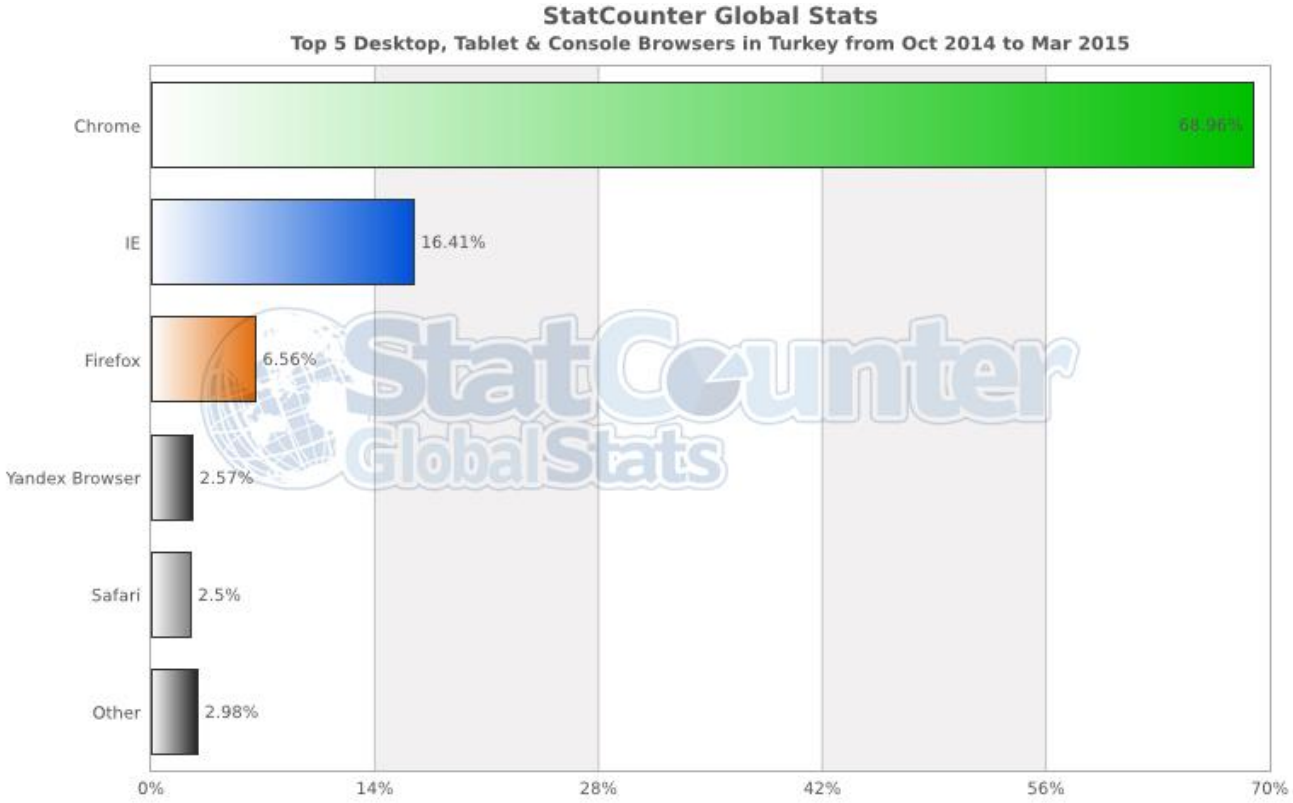
8.1 CANADA





8.2 TURKEY





Source: http://gs.statcounter.com