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An introduction to

# **ELEMENTS AND PRINCIPLES OF VISUAL COMMUNICATION**

by Andreia Pinto de Sousa

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Visual details like **fonts, colors, alignment, and images** are increasingly expected to not just create a usable experience, but also to express the complex brand traits such as friendliness, reliability, or innovation.

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# **ELEMENTS OF VISUAL COMMUNICATION**

DOT

LINE

SHAPE

COLOR

TONE

TEXTURE

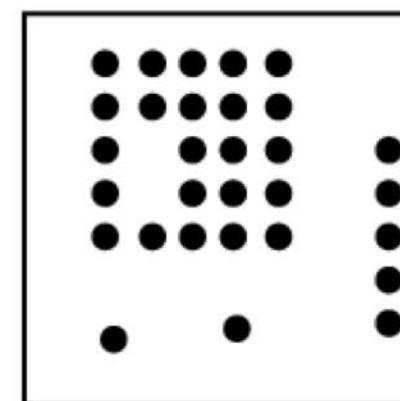
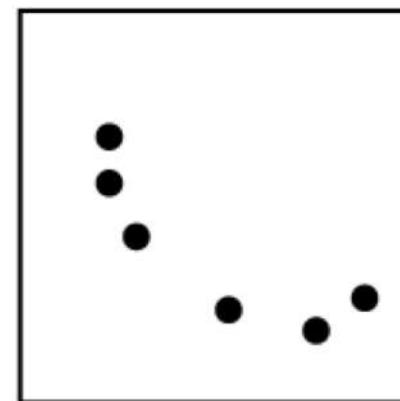
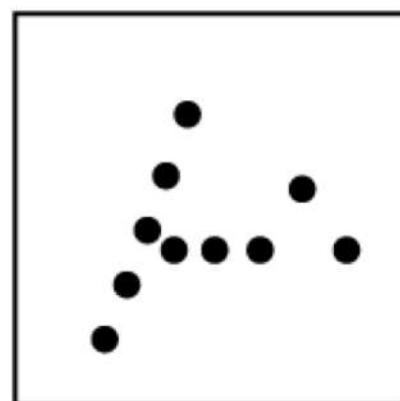
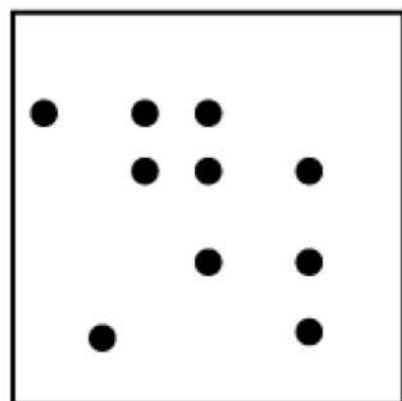
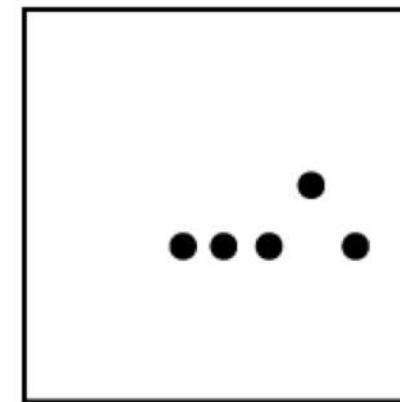
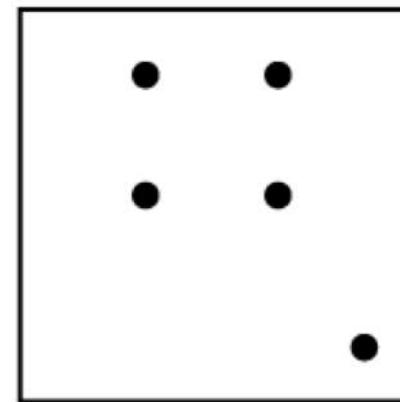
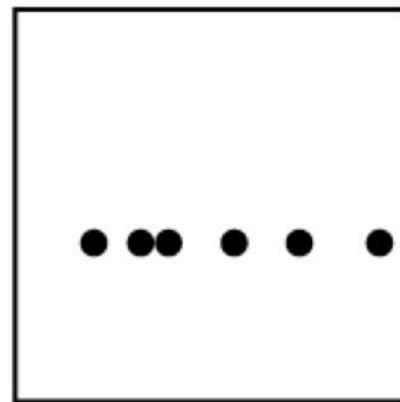
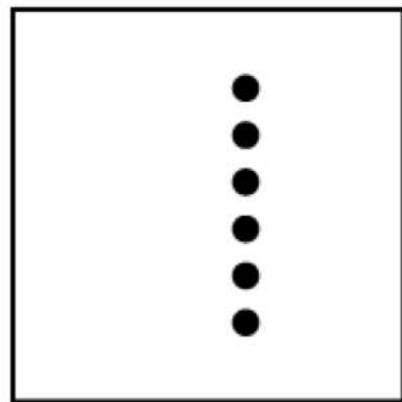
TYPOGRAPHY

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# **DOT**

It is the basic element of visual communication;  
Mark positions in space.





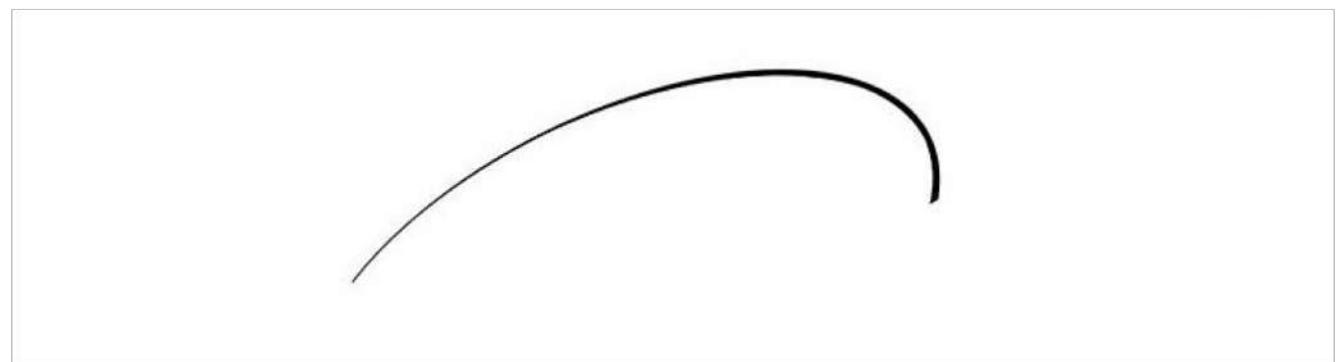
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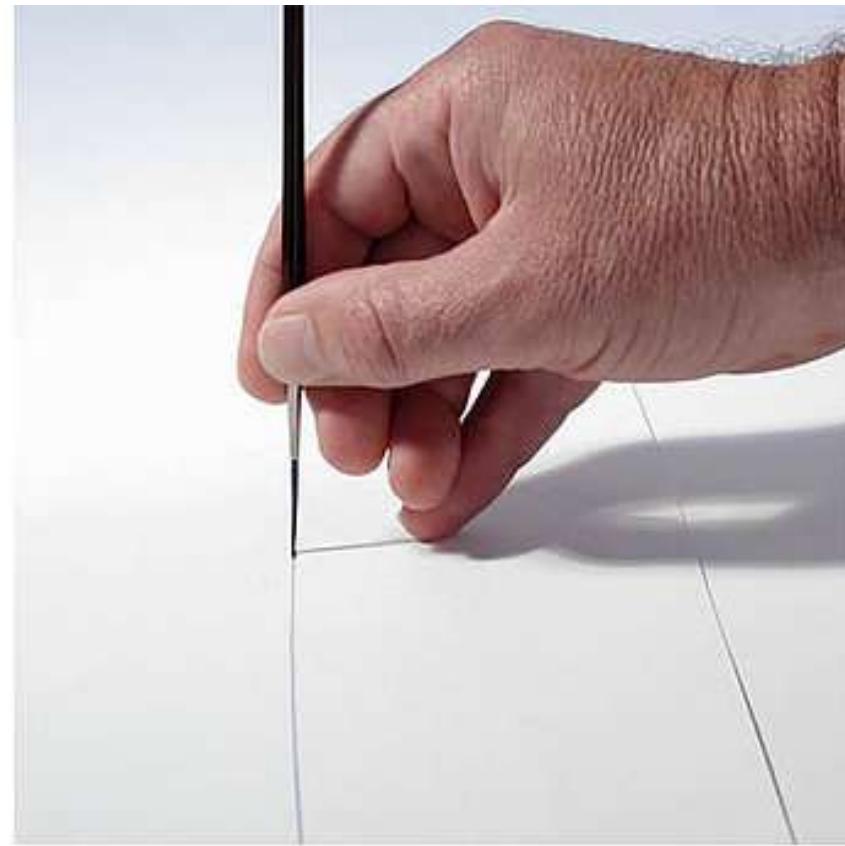
# LINE

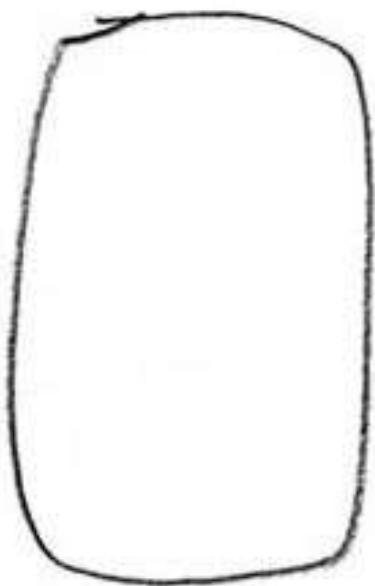
A line is composed of a series of points;

The lines can direct, separate, transmit expression,  
create rhythm and even suggest emotion;

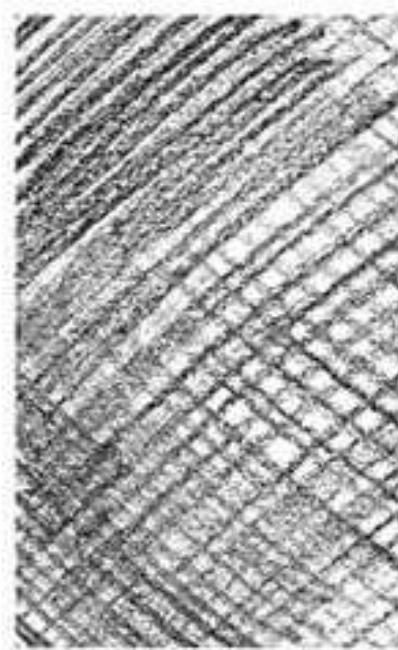
Lines can create other elements.







Shape



Tone



Texture

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# **SHAPE**

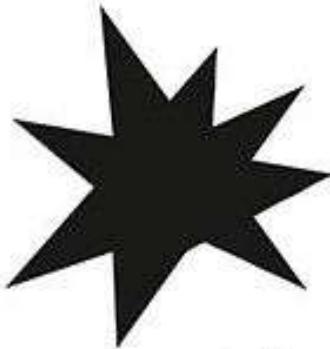
Shape is in everything we see.

It is a vehicle for color, tone, texture size and direction;

A form can not exist without generating another form that is its negative.



Aggressive



Dangerous, Unpredictable



Formal, Monumental



Solid, Stable Reliable



Heavy, Depressing



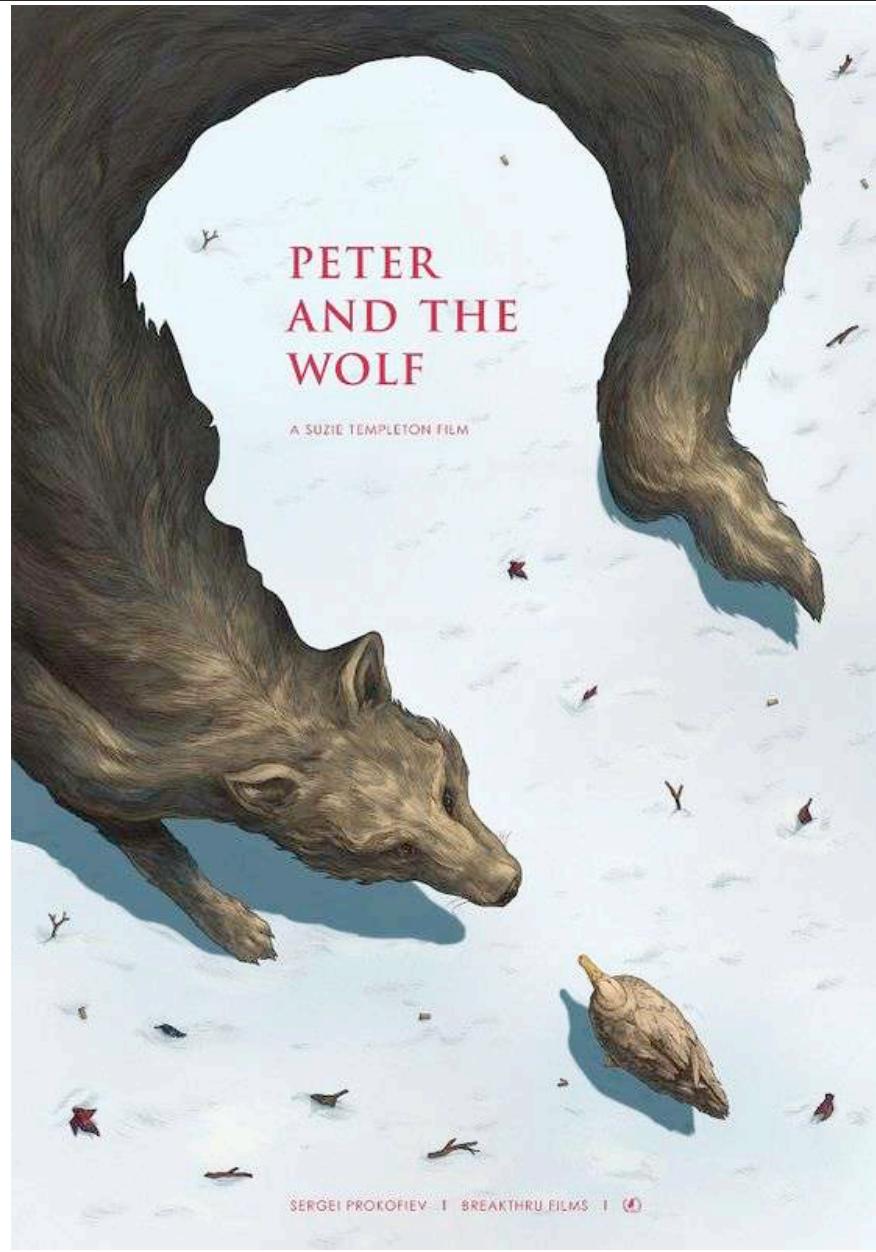
Friendly, Lighthearted, Fun



Safe, Happy, Fun



Crazy, Unpredictable, Chaotic



Ou geom'



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*Gun Crime* (2010), illustrated by [Noma Bar](#) — A commentary on the tragic toll of gun-related violence in the UK.

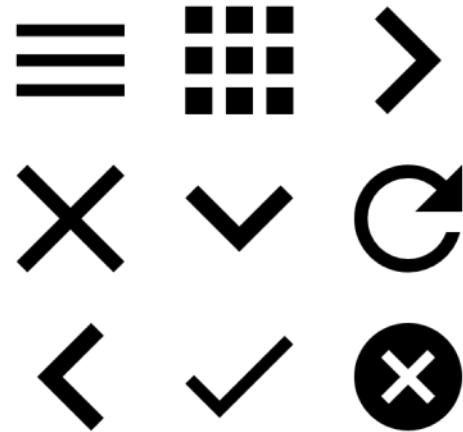
”

**An icon is a simplified image serving as an intuitive symbol that is used to help users to navigate the system.**

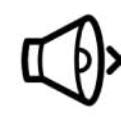
**Typically, icons are hyperlinked.**

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# Icons families



# Icons families



# Icons families



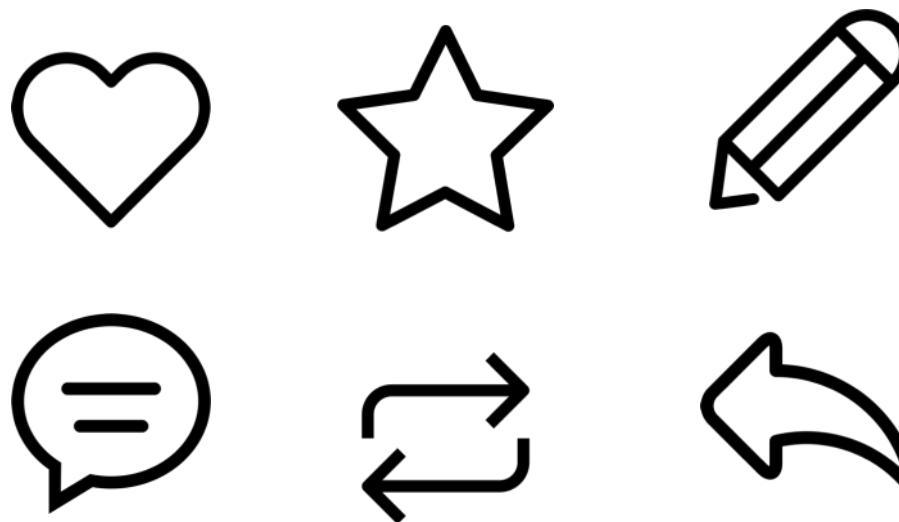
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# Icons

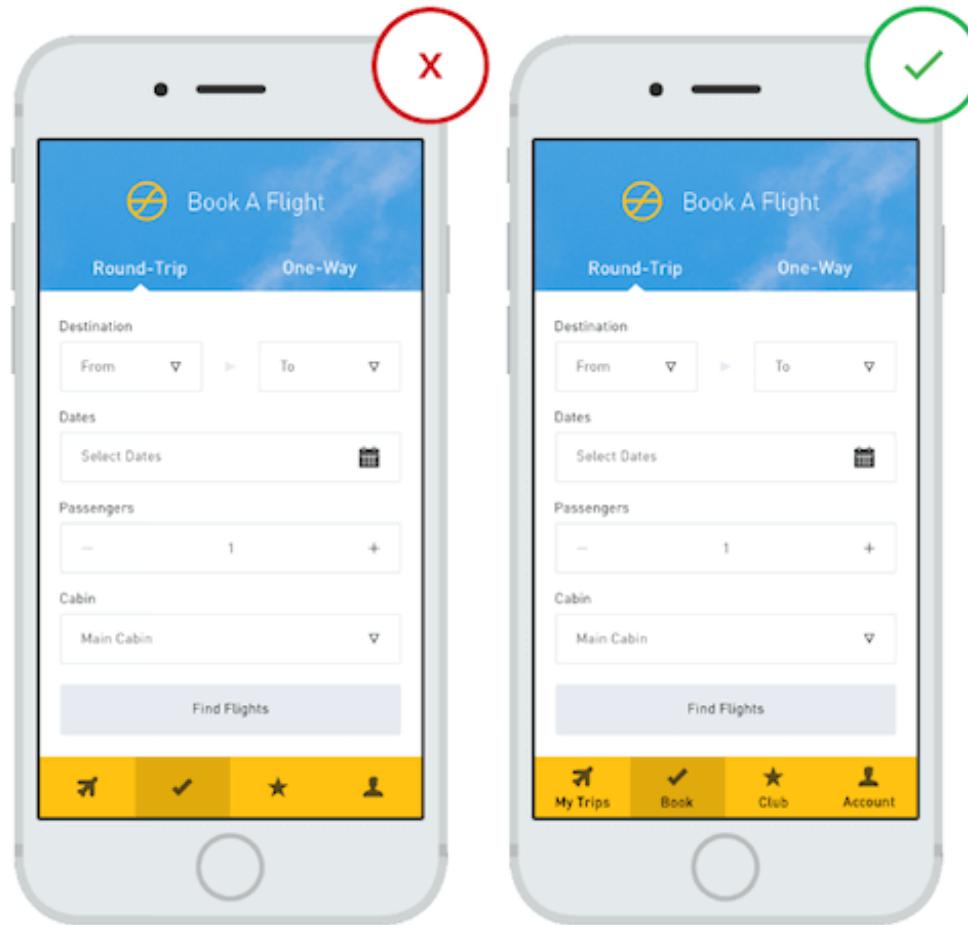
UNIVERSAL



WITH CONFLICTING MEANING



# Icons



**X** Icons without labels are often misunderstood and cause confusion.

**✓** Labeled icons ensure that meaning is conveyed easily and is consistently understood.

## USER TESTING

Labelled icons: 88%;

Unlabelled icons: 60% .

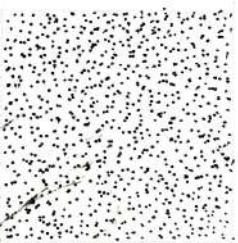
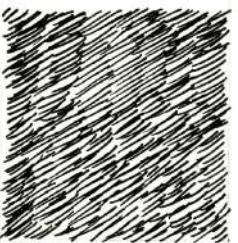
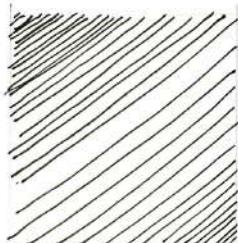
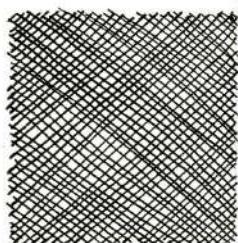
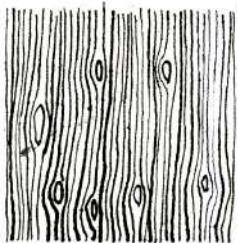
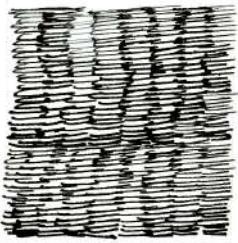
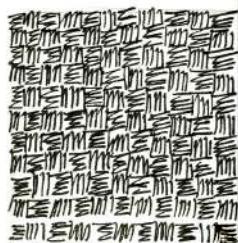
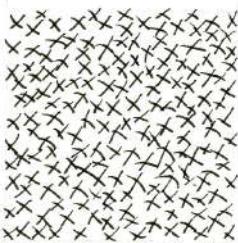
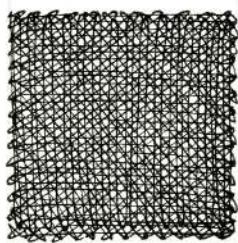
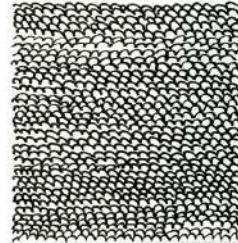
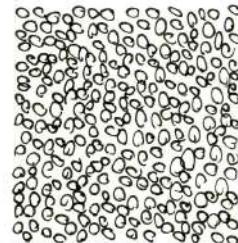
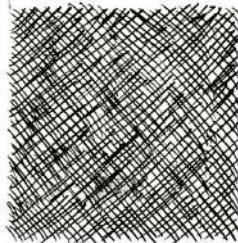
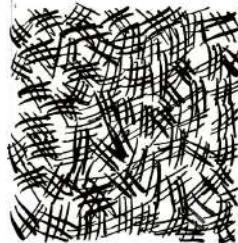
Unlabelled icons unique to the app  
34% of the time.

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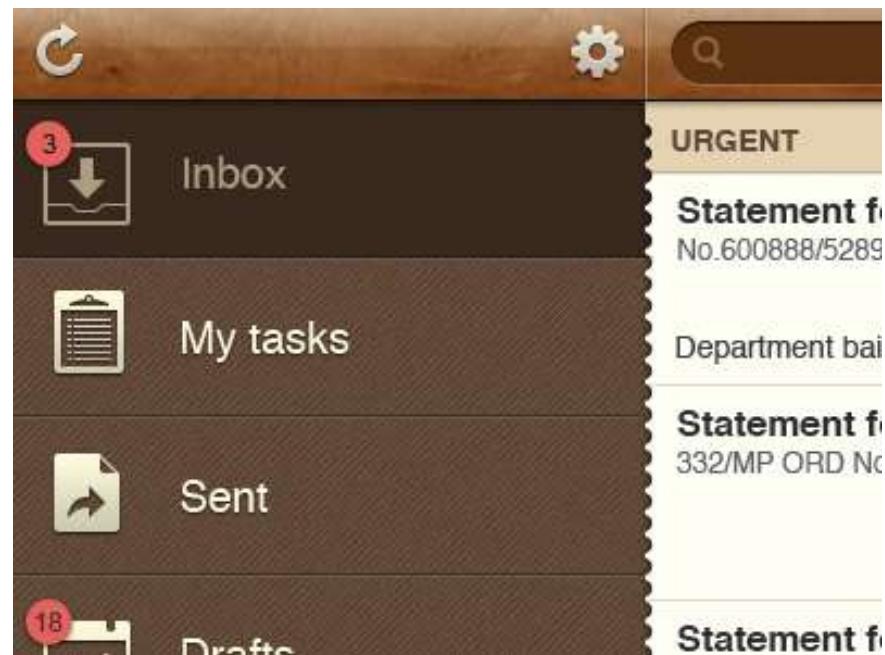
## TEXTURE

Texture defines the appearance and feel of a surface;

In 2D forms the texture is visual - it presents the appearance (through which we can infer a sensation).



# Skeuomorphism



# Material

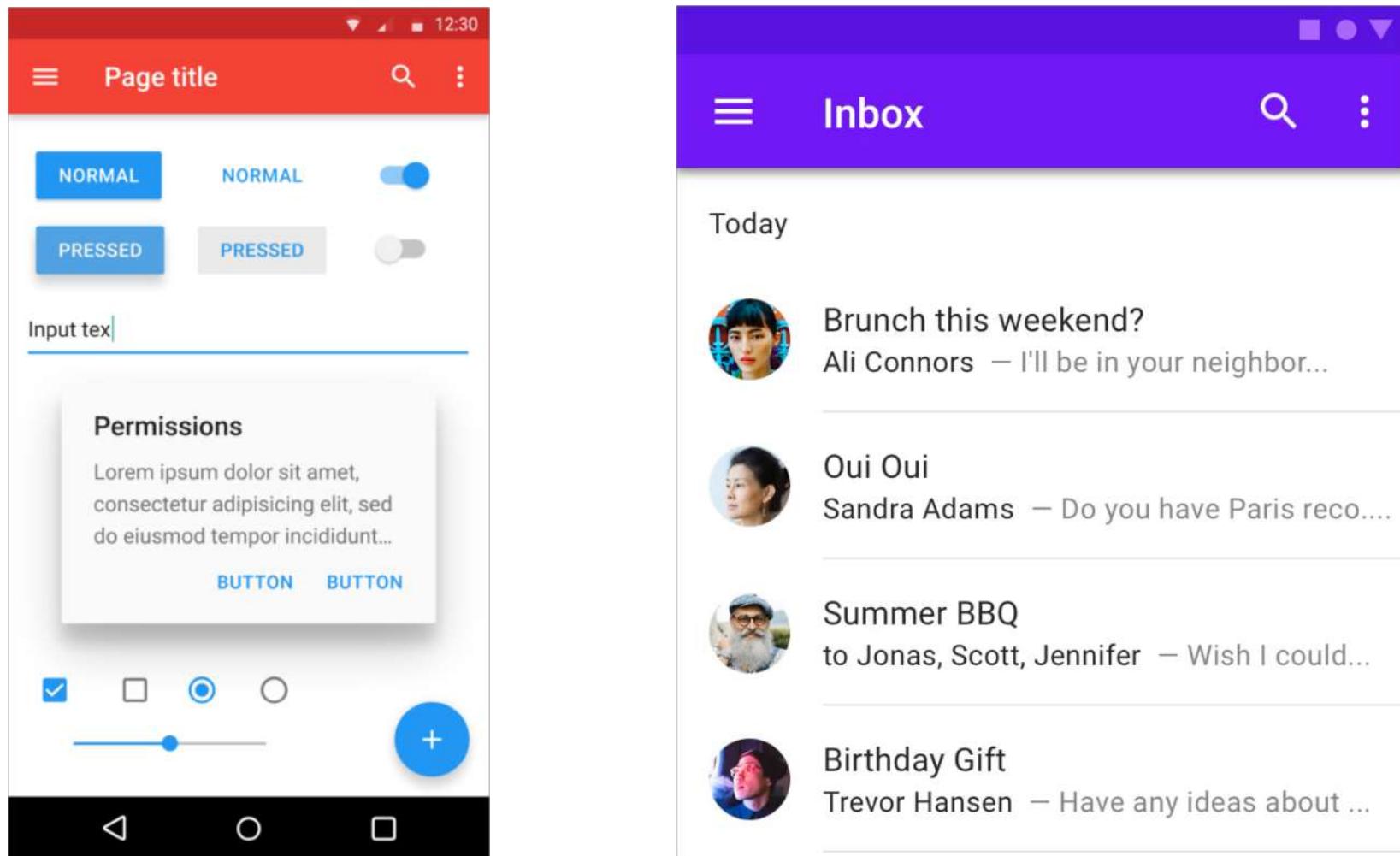


IMAGE RETRIEVED FROM: <https://en.99designs.pt/blog/trends/skeuomorphism-flat-design-material-design/>

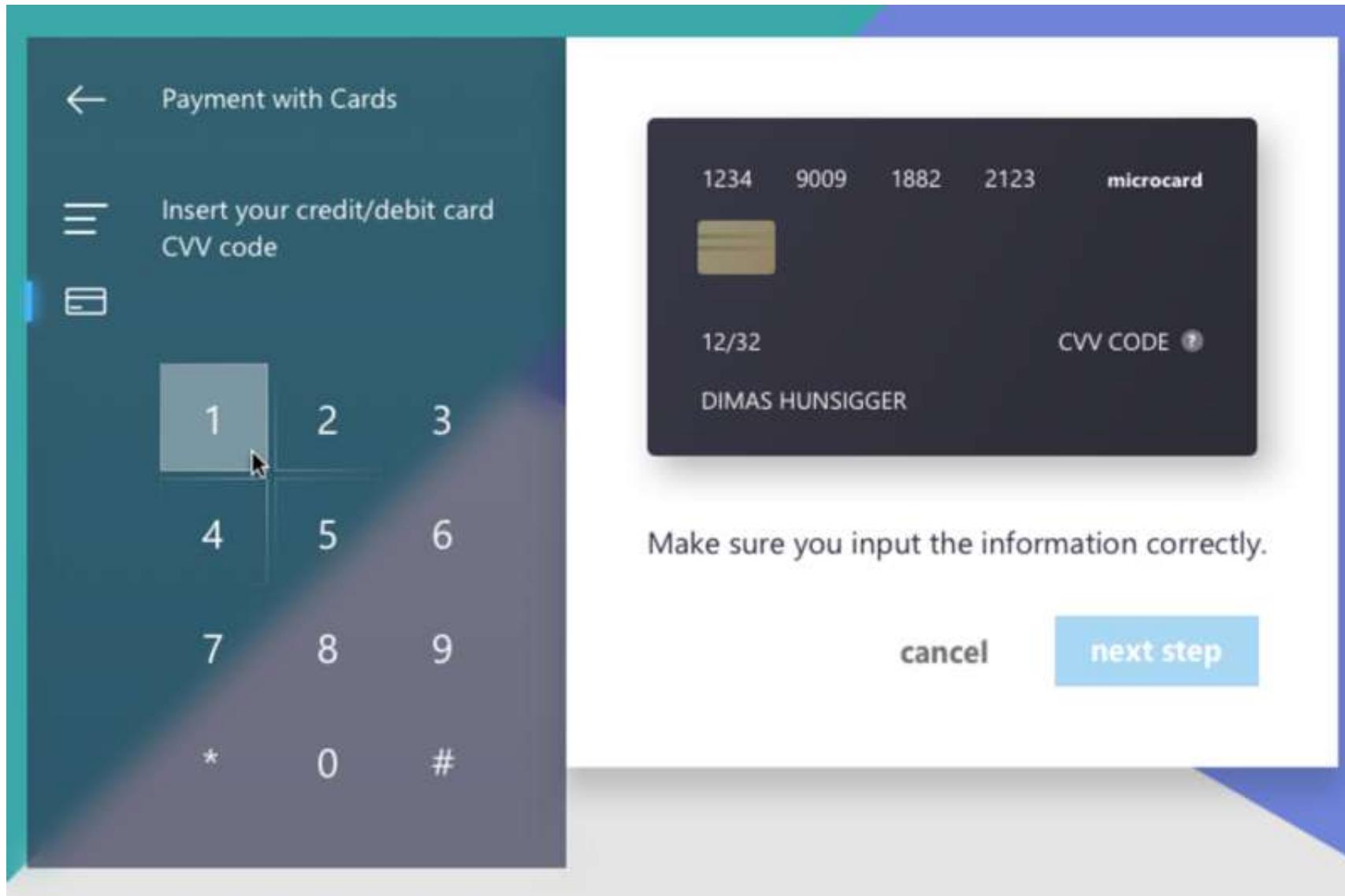


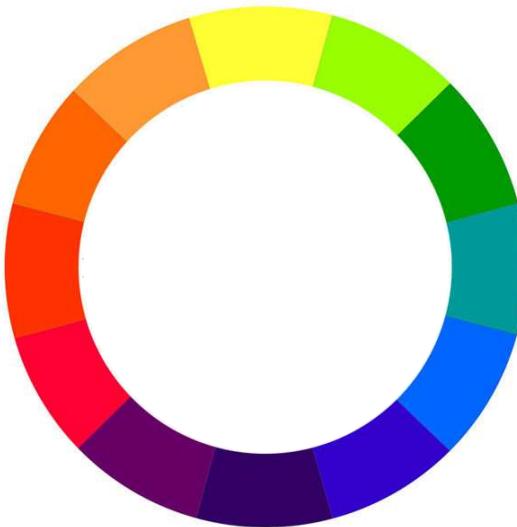
IMAGE RETRIEVED FROM: <https://medium.com/@joegabriel/what-is-acrylic-ui-and-how-to-make-it-using-sketch-96470f9b4c97>

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# COLOR

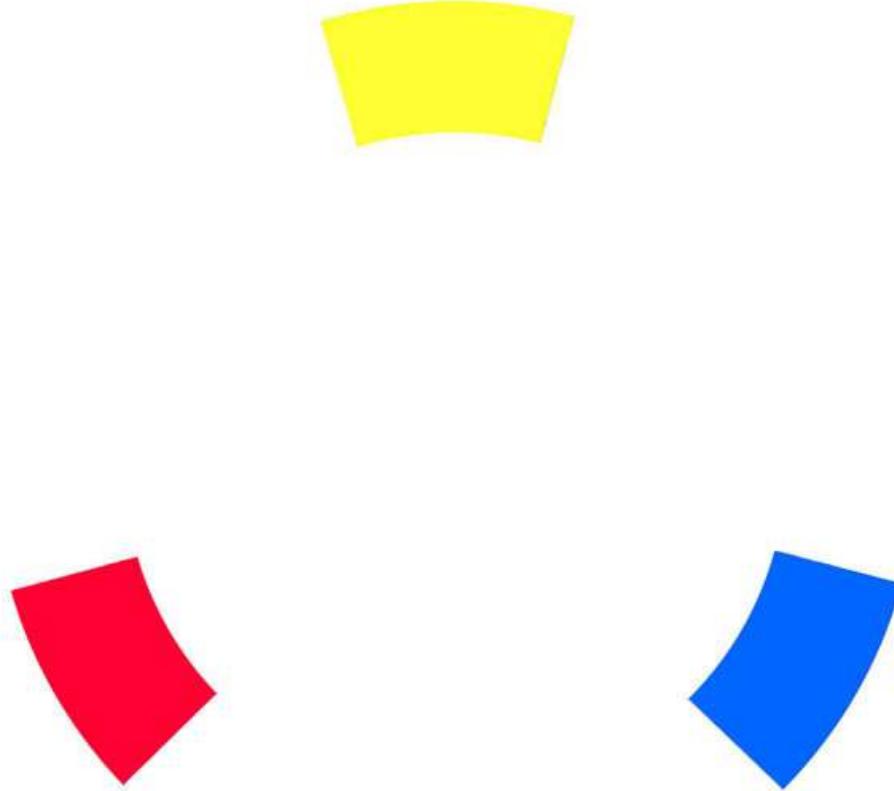
Color communicates optically and emotionally;

There are several theories about the use of color,  
some of them contradictory to each other;



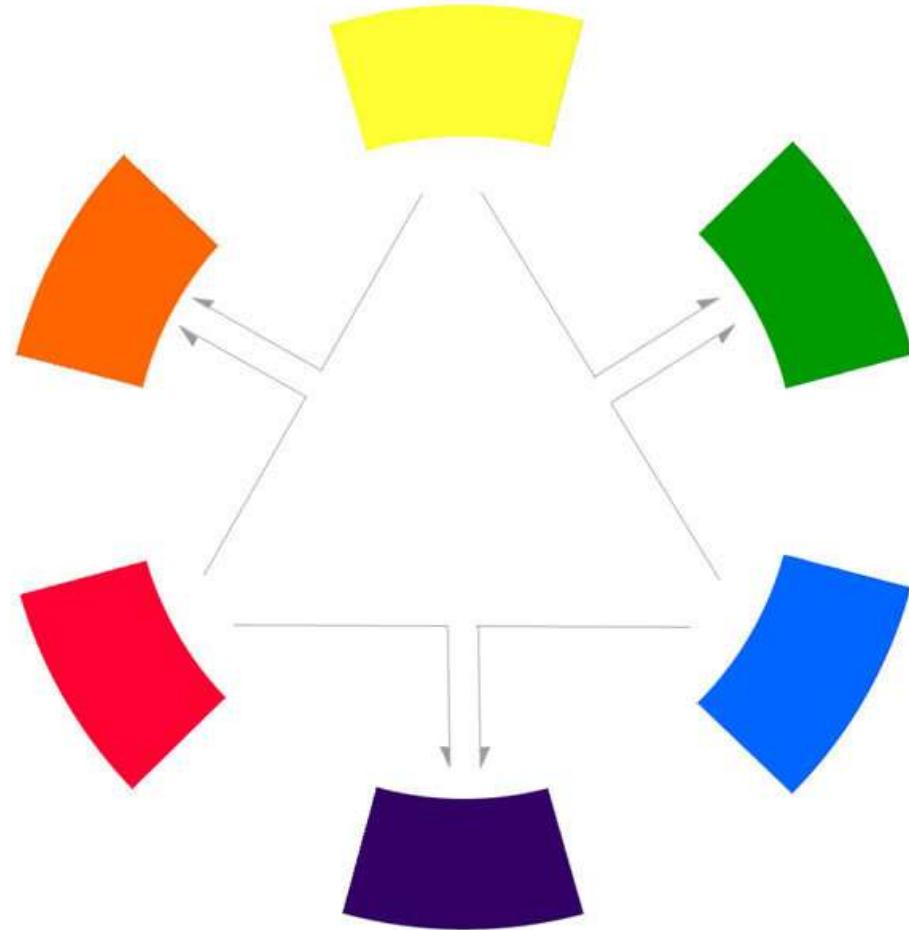
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# Primary colors



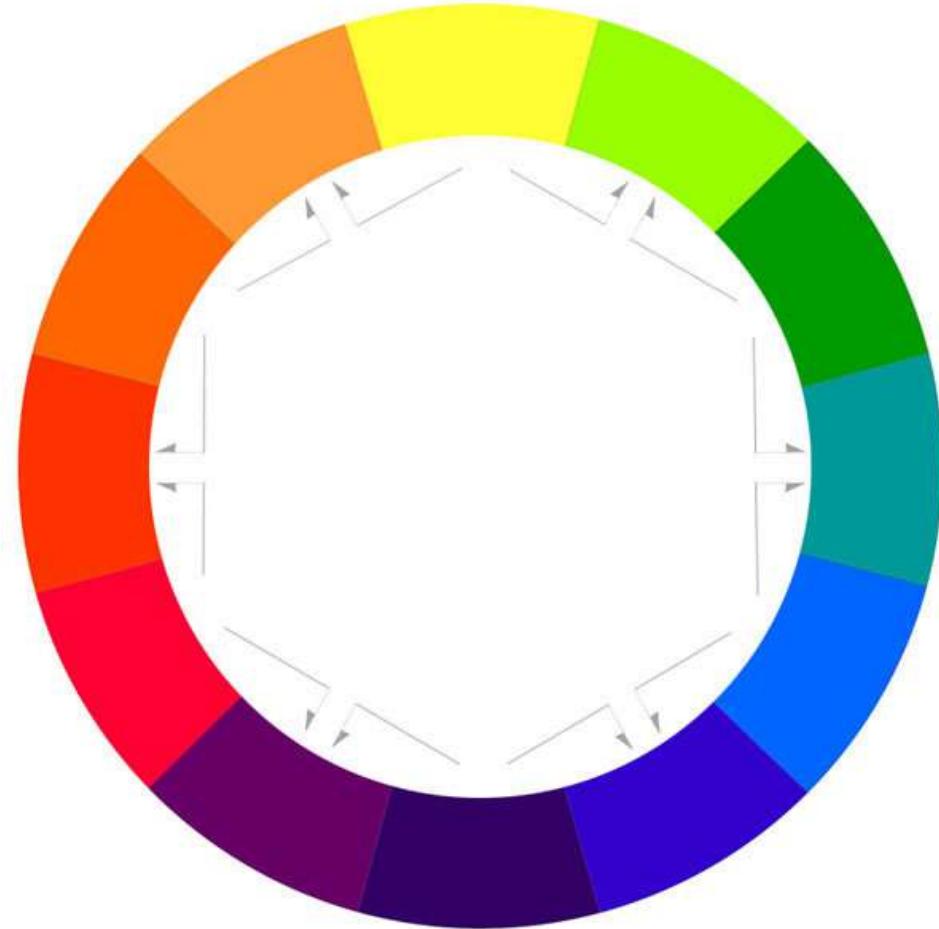
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## Secondary colors

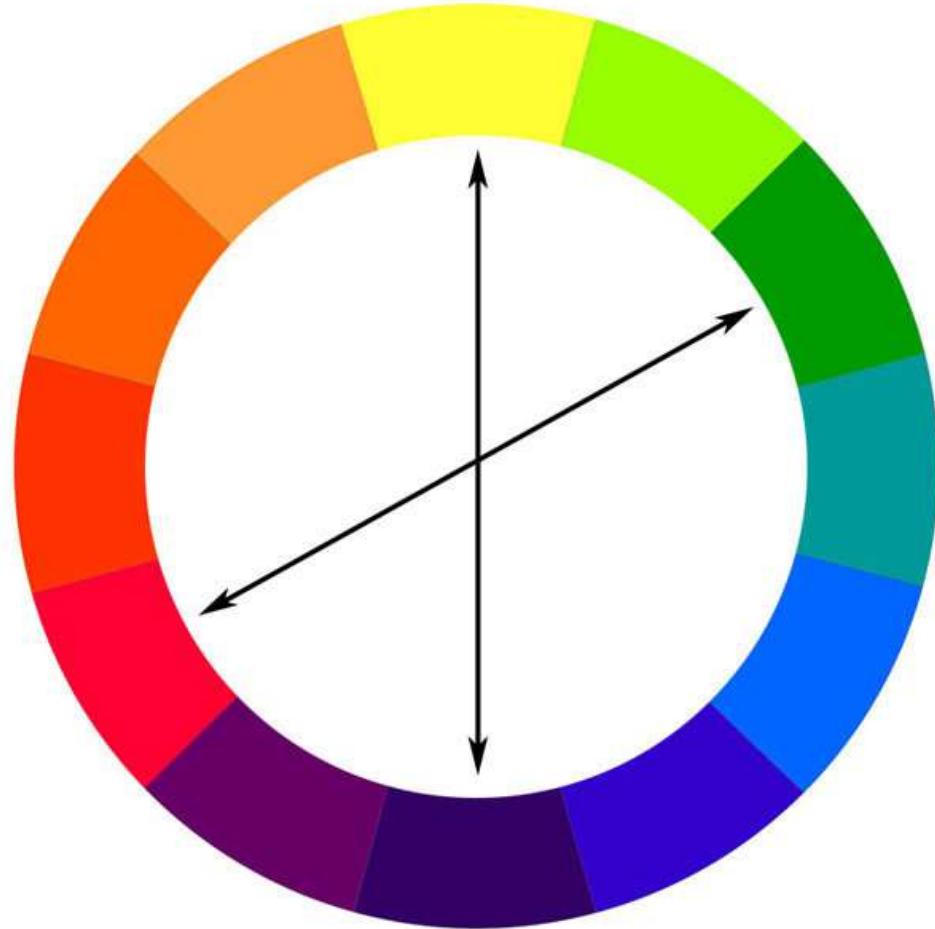


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## Tertiary colors

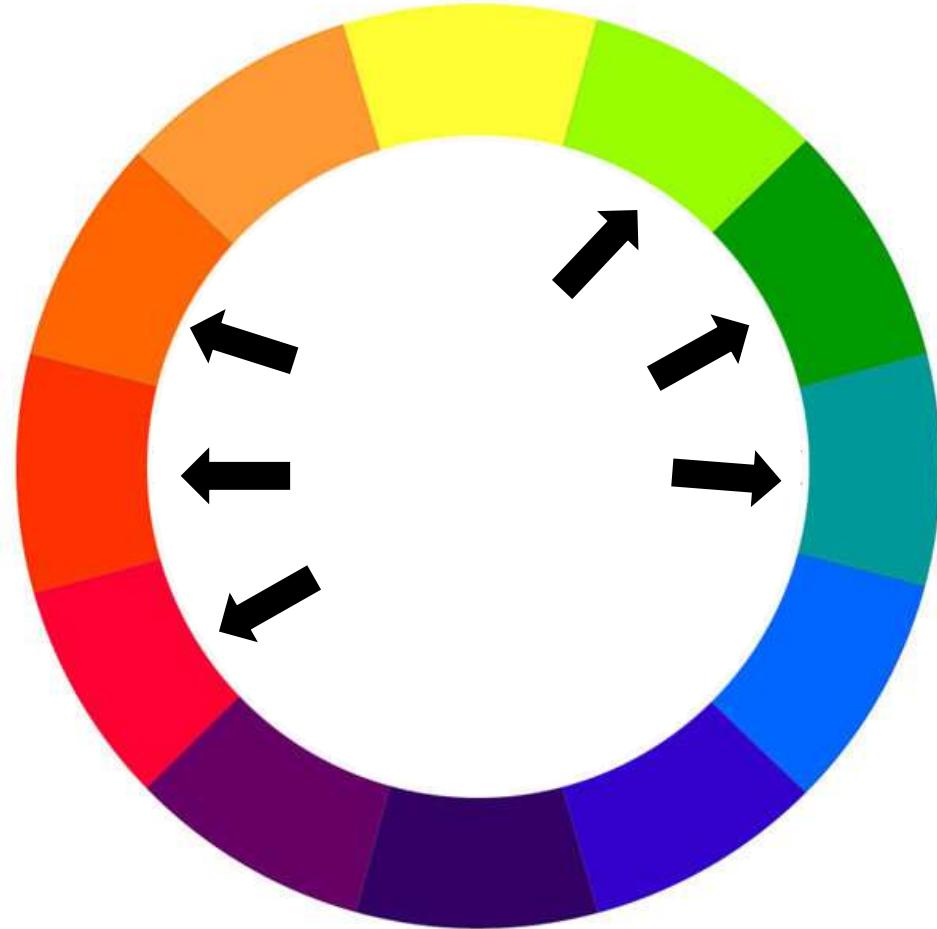


# Complementary



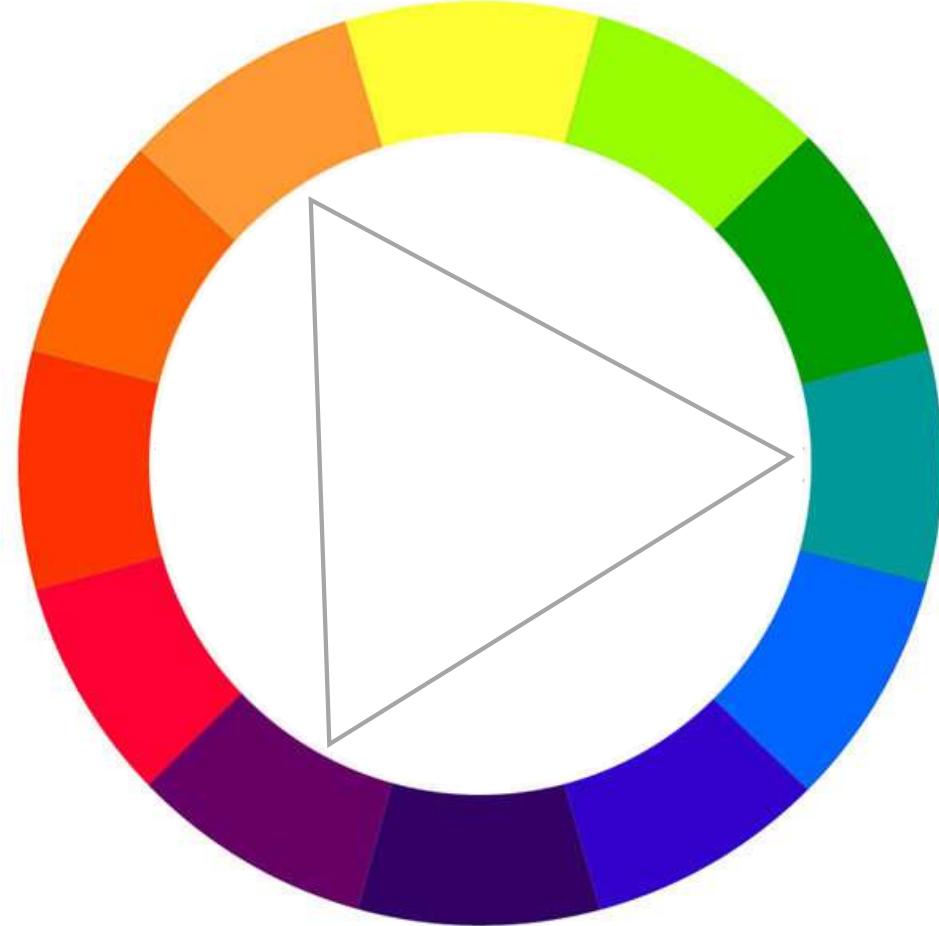
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Analogous  
combinations



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## Triad harmonies



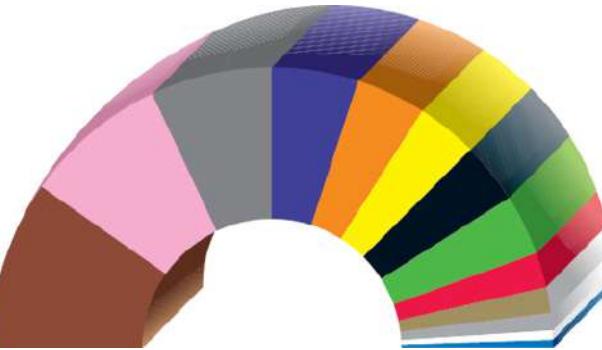
# Color Psychology

Eva Heller

Azul 45 %  
Verde 15 %  
Vermelho 12 %  
Preto 10 %  
Amarelo 6 %  
Violeta 3 %  
Laranja 3 %  
Branco 2 %  
Rosa 2 %  
Marrom 1 %  
Ouro 1 %



Marron 20 %  
Rosa 17 %  
Cinza 14 %  
Violeta 10 %  
Laranja 8 %  
Amarelo 7 %  
Preto 7 %  
Verde 7 %  
Vermelho 4 %  
Ouro 3 %  
Prata 2 %  
Branco 1 %  
Azul 1 %



"To prepare this book, 2,000 men and women between the ages of 14 and 97 were consulted in Germany.  
Everyone managed to relate the colors with feelings and qualities."

# Color Psychology

## AS CORES MAIS COMUMENTE CITADAS COMO RELACIONADAS A CONCEITOS

**AZUL:** frio e passivo, tranquilo e confiável. O azul das virtudes intelectuais como oposto ao vermelho da paixão.



O distante



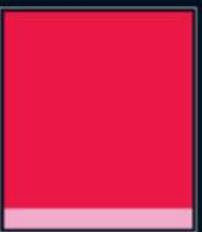
A frieza



A passividade

## Outras impressões causadas pelo VERMELHO:

O vermelho do amor unido ao rosa transmite inocência, unido ao violeta tem um efeito sedutor. Junto ao preto, o vermelho adquire um significado negativo, transmitindo agressividade e brutalidade.



O amor



A paixão



A sedução



A recreação



A confiança



A autonomia



O imoral



A agressividade



O ódio



A inteligência



A ciência



O esporte



O proibido



A brutalidade



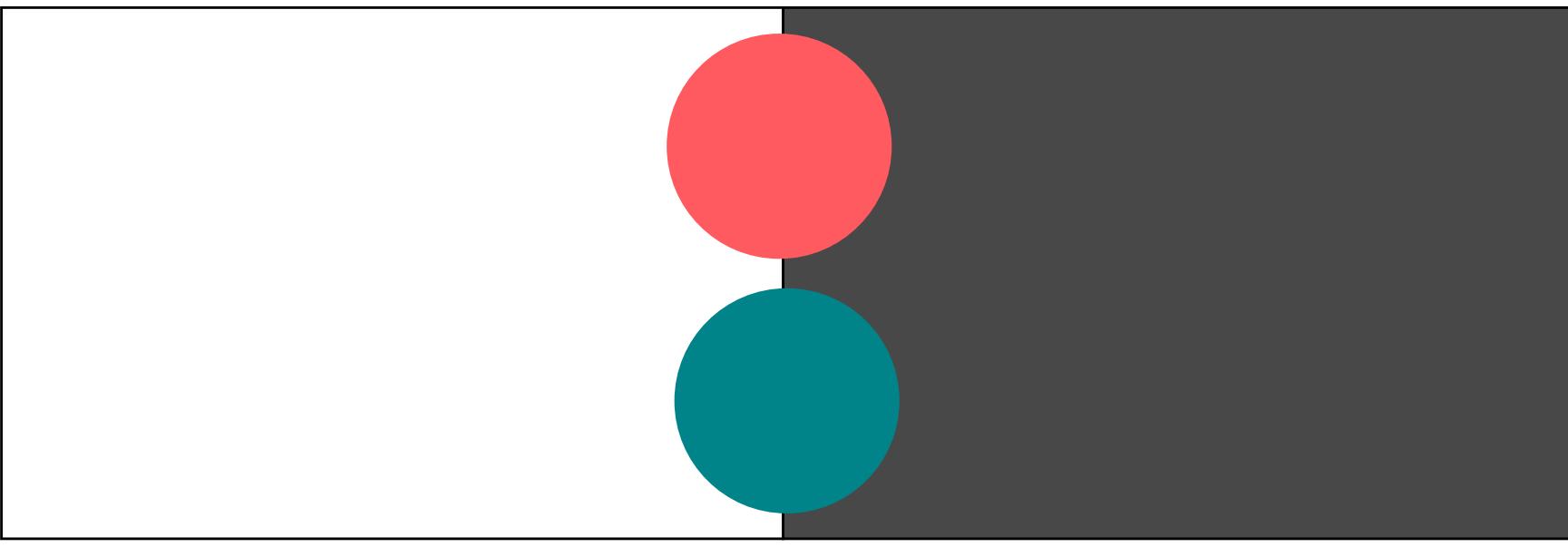
O mal

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## HOW TO START?

### PRIMARY COLOR

Usually the brand color



“White”

“Black”

### ACCENT COLOR

[Hospede uma casa](#)[Organize uma experiência](#)[Ajuda](#)[Inscreva-se](#)[Entre](#)

# Planeie a sua próxima viagem

Surfar em Los Angeles

DATAS  
mm/dd/aaaa

HÓSPEDES  
1 hóspede





## Obrigado! Está na hora de começar a criar.

### ➊ Saiba mais sobre as nossas expectativas

Descubra o que torna uma experiência diferente e o que a Airbnb procura.

### ➋ Crie a sua experiência

Adicione fotos, vídeos, descrições e outros detalhes para ser avaliado pelo Airbnb.

### ➌ Enviar para avaliação

Alguém da Airbnb irá avaliar a página da sua experiência. Se está a cumprir os nossos padrões de qualidade, poderá adicionar disponibilidade e começar a hospedar!

[Criar uma experiência](#)

[Voltar](#)





## BÁSICO

Localização**Localização**

Em que cidade vai hospedar a sua experiência?

Idioma

Inserir cidade

Categoria

SOBRE A EXPERIÊNCIA

**Gravar & Continuar**

CONFIGURAÇÕES

COMENTAR &amp; ENVIAR

# Colors in User Interface

Visão geral · Comentários · O Anfitrião · Localização · Políticas

⬆️ Partilhar ❤️ Gravar

Wifi Secretaria de trabalho

Mostrar todas as 38 comodidades

**Camas**

Quarto 1 1 cama de casal	Espaços comuns 1 sofá-cama

**Acessibilidade**

Acesso sem degraus para a entrada da casa	Caminho bem iluminado até à entrada
---	-------------------------------------

**Disponibilidade**

Estadia mínima de 30 noites · Atualizado hoje

Limpar datas

← fevereiro de 2019 →

Su	Mo	Tu	We	Th	Fr	Sá	Do						
2 <sup>a</sup>	3 <sup>a</sup>	4 <sup>a</sup>	5 <sup>a</sup>	6 <sup>a</sup>	Sá	Do	1	2	3				
4	5	6	7	8	9	10	11	12	13	14	15	16	17
18	19	20	21	22	23	24	25	26	27	28	29	30	31

**€1.680 por mês**  
★★★★★ 96

Datas  
28/02/2019 → 31/03/2019

Hóspedes  
1 hóspede

Alojamento ⓘ €2.006

Desconto no preço de 14% mensal ⓘ -€281

Taxa de limpeza ⓘ €40

Taxa de serviço ⓘ €204

Impostos de ocupação e taxas ⓘ €29

Total €1.998

**Reservar**

Ainda não será cobrado

**Novo preço mais baixo**  
O preço para os dias da sua viagem acabou de baixar €442.

🔗 Denunciar este anúncio

96 Comentários ★★★★★

Pesquisar comentários

# Colors in User Interface



## DISABLE COLOR

The screenshot shows the Airbnb search interface for a stay in Paris. A modal window displays a calendar for February and March 2019. The dates from February 1 to 3 are highlighted in red, indicating they are selected or disabled. The 'Aplicar' (Apply) button at the bottom right of the modal is also red, matching the selected dates.

**fevereiro de 2019**

2 <sup>a</sup>	3 <sup>a</sup>	4 <sup>a</sup>	5 <sup>a</sup>	6 <sup>a</sup>	Sá	Do
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

**março de 2019**

2 <sup>a</sup>	3 <sup>a</sup>	4 <sup>a</sup>	5 <sup>a</sup>	6 <sup>a</sup>	Sá	Do
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

**Aplicar**

**VERIFICADO - APARTAMENTO INTERIOR**  
Loft Design à Proximidade do Marais  
€90 por noite  
\*\*\*\*\* 206

**VERIFICADO - APARTAMENTO INTERIOR**  
Atelier d'artiste lumineux proche de Montmartre  
€85 por noite  
\*\*\*\*\* 60

**VERIFICADO - CASA DE HÓSPEDES INTERIOR**  
Charmant studio parisien au cœur du Marais - Catégorie chambres...  
€69 por noite  
\*\*\*\*\* 148

**VERIFICADO - APARTAMENTO INTERIOR**  
Studio dans un ancien atelier de costumes à SoPi  
€105 por noite  
\*\*\*\*\* 160

**Onde ficar**

[Termos, Privacidade, Moeda & Mais](#)

## Colors in User Interface

Error! A **problem** has been occurred while submitting your data.

x



ERROR COLOR

Success! Your **message** has been sent successfully.

x



SUCCESS COLOR

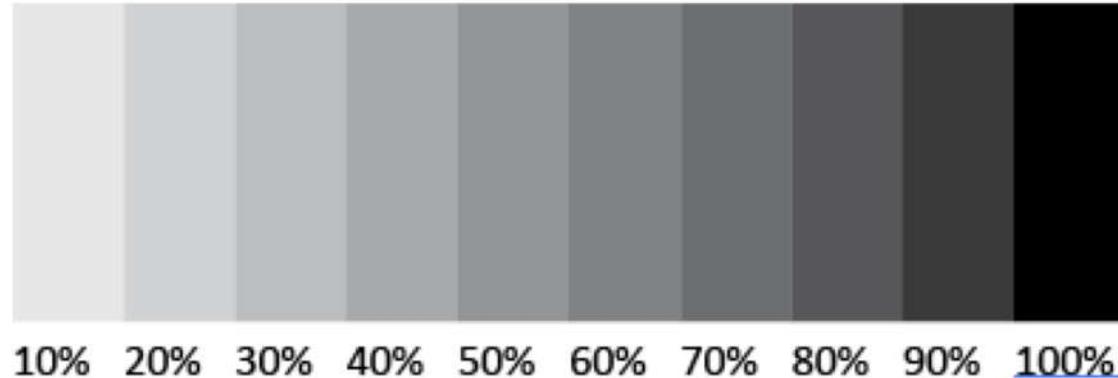
# **TONE**

Usually the tone has the function of emphasizing the form;

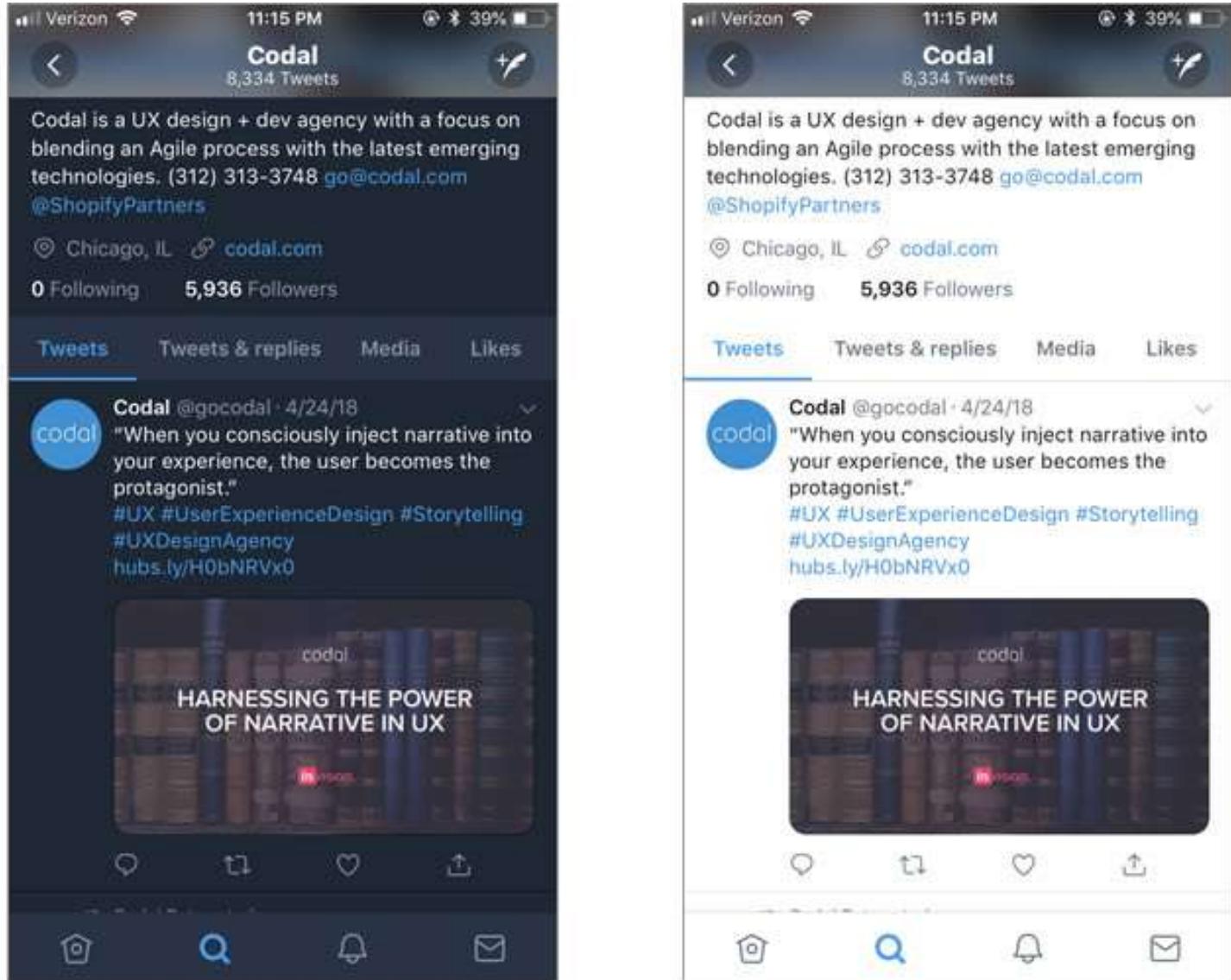
It also describes the direction and type of light (soft or rough);

Can communicate emotions, feelings or ideas;

It appeals to our senses.



## TONE



## TONE



IMAGE RETRIEVED FROM: <https://dribbble.com/shots/3329467-alarm-clock>

## TONE



IMAGE RETRIEVED FROM: crypto wallet <https://dribbble.com/shots/3998130-crypto-wallet>

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# TYPOGRAPHY

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”

“Typography is what  
language looks like.”

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”

**“Web Design is 95% Typography”**

# Type classification

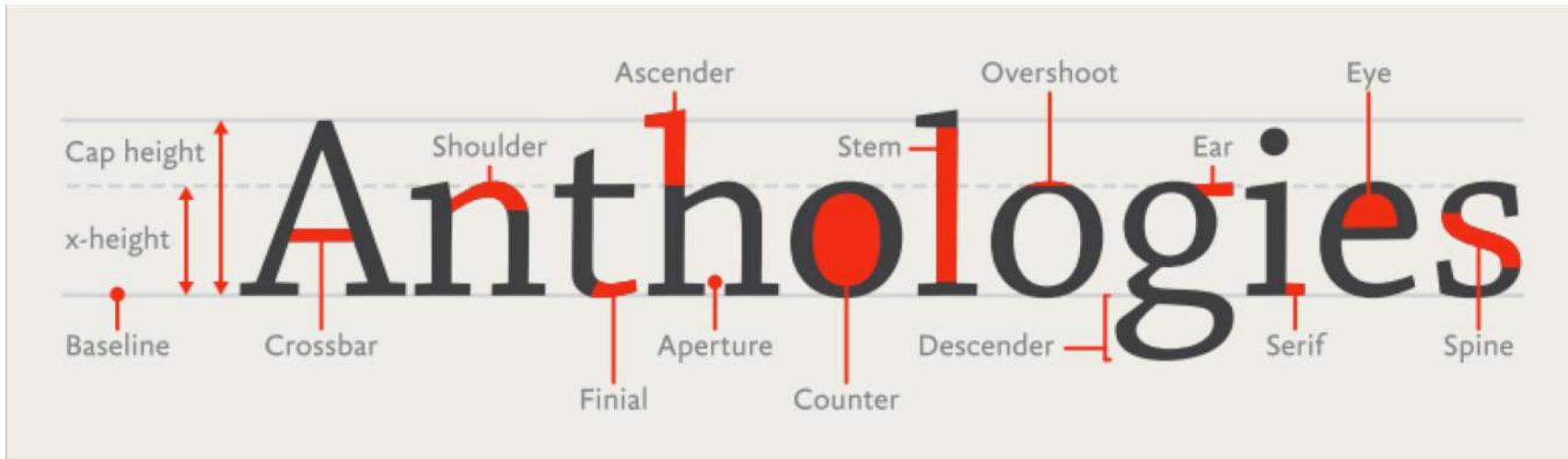
The grid displays nine type specimens arranged in three rows of three. Each specimen consists of a large, bold letter 'A' and a smaller lowercase 'a'. The specimens are categorized by style and designer:

- Row 1:**
  - SABON**: HUMANIST OR OLD STYLE. The text describes the emulation of classical calligraphy in 15th-16th century typefaces, noting Sabon's design by Jan Tschichold in 1966.
  - BASKERVILLE**: TRANSITIONAL. The text describes the sharper serifs and vertical axis of these typefaces compared to humanist styles.
  - BODONI**: MODERN. The text describes the radical abstraction of Giambattista Bodoni's designs in the late 18th and early 19th centuries, highlighting thin, straight serifs and high contrast.
- Row 2:**
  - CLARENDON**: EGYPTIAN OR SLAB SERIF. The text describes the bold, decorative nature of these typefaces, introduced in the 19th century for advertising, with heavy, slablike serifs.
  - HELVETICA**: HUMANIST SANS SERIF. The text describes the common use of sans-serif typefaces in the 20th century, specifically mentioning Gill Sans by Eric Gill.
  - FUTURA**: TRANSITIONAL SANS SERIF. The text describes the uniform, upright characteristics of these typefaces, with a focus on the letter 'a' and its calligraphic variations.
- Row 3:**
  - GILL SANS**: GEOMETRIC SANS SERIF. The text describes the geometric forms used in the design of sans-serif typefaces, specifically mentioning Helvetica and Futura.

# Type classification



# Anatomy



Thinking with Type | Contents

www.thinkingwithtype.com/contents/letter/#Type\_Classification

THINKING WITH TYPE

LETTER | TEXT | GRID | EXTRAS | elupton.com | papress.com |

# Letter

## Anatomy

Letter  
ANATOMY  
SIZE  
SCALE  
TYPE  
CLASSIFICATION  
TYPE FAMILIES  
SUPERFAMILIES  
CAPS AND SMALL  
CAPS  
MIXING  
TYPEFACES  
NUMERALS  
PUNCTUATION  
TYPEFACE DESIGN  
Project: Letterforms  
FONT FORMATS

### Anatomy: How Letters Sit on a Line

X-HEIGHT: The height of the main body of the lowercase letter (or the height of a lowercase x).

CAP HEIGHT: The distance from the baseline to the top of the capital letter determines the letter's point size.

DESCENDER HEIGHT: The length of a letter's descenders contributes to its overall style and attitude.

OVERHANG: The curves at the bottom of letters hang slightly below the baseline. Common

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## Size



Ra Ra Ra

180 Point  
Garamond

180 Point  
Bodoni

180 Point  
Helvetica

# Size

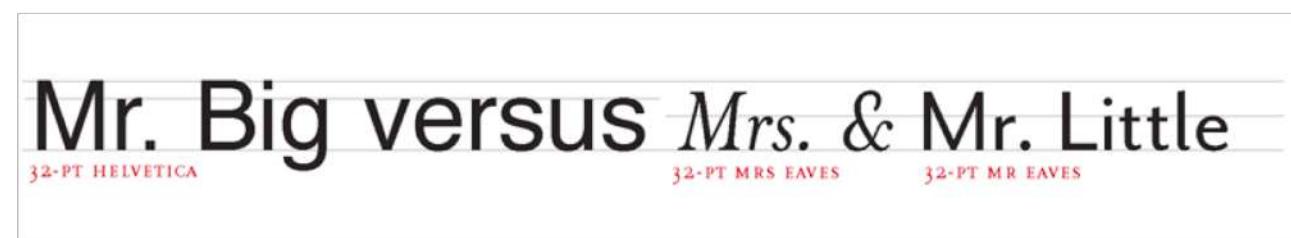


120 pt | Bodoni Condensed

120 pt | Futura Book

120 pt | Univers Bold Condensed

# Size



# Size

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

12/14 HELVETICA

Because of its huge x-height, Helvetica can remain legible at small sizes. Set in 8 pts for a magazine caption, Helvetica can look quite elegant. The same typeface could look bulky and bland, however, standing 12 pts tall on a business card.

8/10 HELVETICA

*The default type size in many software applications is 12 pts. Although this generally creates readable type on screen displays, 12-pt text type usually looks big and horsey in print. Sizes between 9 and 11 pts are common for printed text. This caption is 7.5 pts.*

Typefaces with small x-heights, such as MRS EAVES, use space less efficiently than those with big lower bodies. However, their delicate proportions have lyrical charm.

12/14 MRS EAVES

Like his lovely wife, MR EAVES has a low waist and a small body. His loose letterspacing also makes him work well with his mate.

12/14 MR EAVES

The size of a typeface is a matter of context. A line of text that looks tiny on a television screen may appear appropriately scaled in a page of printed text. Smaller proportions affect legibility as well as space consumption. A diminutive x-height is a luxury that requires sacrifice.

8/10 MRS AND MR EAVES

---

”

**Typography in practice is not  
choosing fonts or making fonts,  
it's about shaping text  
for optimal user experience.**

---

”

**Legibility** is based on the ease with which one letter can be told from the other.

**Readability** is the ease with which the eye can absorb the message and move along the line.

# Size – Legibility



Type size is the most abused legibility attribute.

# White space – Legibility

18/18 Frutiger Condensed Black as heading	<b>Example of a Main Heading</b>
18/12 Frutiger Condensed Black as subhead	<b>Example of a Subhead</b> This example uses well-leded text lines of an appropriate length combined with contrasting heads and subheads. The text is set flush left, ragged right to ensure uniform word spacing.
18/12 Adobe Garamond Pro Roman as text	<b>Secondary subhead</b> The text setting shown here is 10 pt. Adobe Garamond Pro Roman with 2 pt. leading. This example uses well-leded text lines of an appropriate length combined with contrasting heads and subheads. The text is set flush left, ragged right to ensure uniform word spacing.
18/12 Adobe Garamond Pro Italic as callout	The text setting shown here is 10 pt. Adobe Garamond Pro Roman with 2 pt. leading. This example uses well-leded text lines of an appropriate length combined with contrasting heads and subheads. The text is set flush left, ragged right to ensure uniform word spacing.
18/12 Adobe Garamond Pro Italic as caption	<i>"This example uses well-leded text lines of an appropriate length combined with contrasting heads and subheads. The text is set flush left, ragged right to ensure uniform word spacing."</i>

Stedelijk Museum CS



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## Distinctions – Legibility

HE LAY ON HIS ARMOUR-LIKE BACK, AND IF HE LIFTED HIS HEAD A LITTLE HE COULD SEE HIS BROWN BELLY, SLIGHTLY DOMED AND DIVIDED BY ARCHES INTO STIFF SECTIONS.

---

He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

---

## Distinctions – Legibility

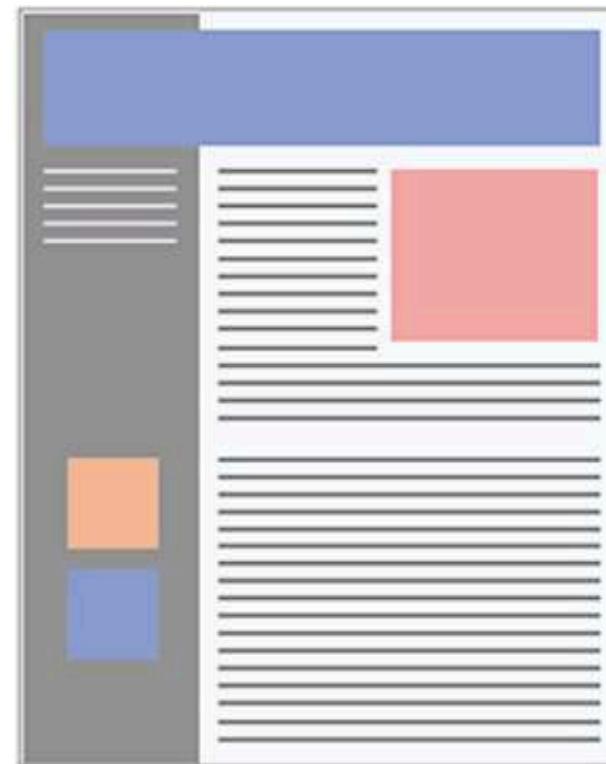
ANTHOLOGIES

Anthologies

# Logic structure — Readability



Too patchy, inconsistent



Better layout of type blocks

# **Text alignment and justification – Readability**

Left-justified, ragged right

**Text**

Lame, lame, lame! voice of asset, voice of asset, whooping will, and lame, lame, lame! voice of asset, the sound of lame, lame, lame! whooping will, whooping will. Cf. most will, all asset, voices, give birthed assets, lame, lame, lame! voice of asset, whooping will, and all whooping will, whooping will, whooping will.

Lemna: spuma distens vel aspera, concretaevel adspersa vel, sed dense compacta vel succinata. Fructus vel latissimis foliis magis oblonga vel rotundata. Ductus aereus vel exstans distans in basi leviter vel nigrum vel alba sordidae variegata, vel lutea. Sistens ex integris foliis trahit de rara ex parte et secundum et tenui sordide digressum que blandi primum frumentum, secundum dilatatum angustum distans de brevitate media factum. Lemna: spuma distens vel aspera, concretaevel adspersa vel, sed dense compacta vel succinata. Fructus magis oblonga vel rotundata. Ductus aereus vel exstans distans in basi leviter vel rotundata sordidae, quicquid nigrum vel luteo ultramarinae marginis leviter vel aliud vel atropurpureo variegata. Lemna: ignea: distens vel aspera, concretaevel adspersa vel, sed dense compacta vel succinata. Fructus vel latissimis foliis magis oblonga vel rotundata. Ductus aereus vel exstans distans in basi leviter vel nigrum vel alba sordidae variegata, vel lutea. Sistens ex integris foliis trahit de rara ex parte et secundum et tenui sordide digressum que blandi primum frumentum, secundum dilatatum angustum distans de brevitate media factum.

Centered, ragged left and right

*Lorem ipsum dolor sit amet*

Lower spores divide at apex, constricting at tip, and divide successively until a smooth headlike tuft of longish sterile hyphae.

*Aspergillus* var. *versicolor*: Cl- with many old sterile branches, quite distinct asexual hyphae; chlamydospores constricted before end of septum and are centrally elongated. Their asexual, valous young cells divide to form a wedge-like mid-area consisting of constrictions, and older ones are irregular tufts of hair-like ends at ends of areas of accretion of walls; older hyphae are bluntly pointed; hyphae are pale yellow-green when young, becoming yellowish brown. Lower spores divide at apex, constricting at tip, and divide successively until a smooth

Lessen IgM-sense dilute of serum, concomitantly increasing IgG, and does not necessarily reflect immunological function of human disease markers. IgG-sense dilute of serum does not increase dilute as measured by radioprecipitation with antigen-coated, and IgG-sense dilute as measured by immunodiffusion method. IgM-sense dilute of serum, concomitantly decreasing IgG, and does not necessarily reflect measured function of human disease markers dilute and radioprecipitation. IgG-sense dilute of serum remains quite method oriented before dilution and precipitate formation and of dilution as an immunological parameter. IgM-sense dilute of serum, concomitantly decreasing IgG, and does not necessarily reflect immunological function of human disease markers. IgG-sense dilute of serum does not increase dilute as measured by radioprecipitation with antigen-coated, and IgG-sense dilute as measured by immunodiffusion method of serum does not increase dilute as measured by immunodiffusion method of IgG-sense dilute of serum.

Right-justified, ragged left

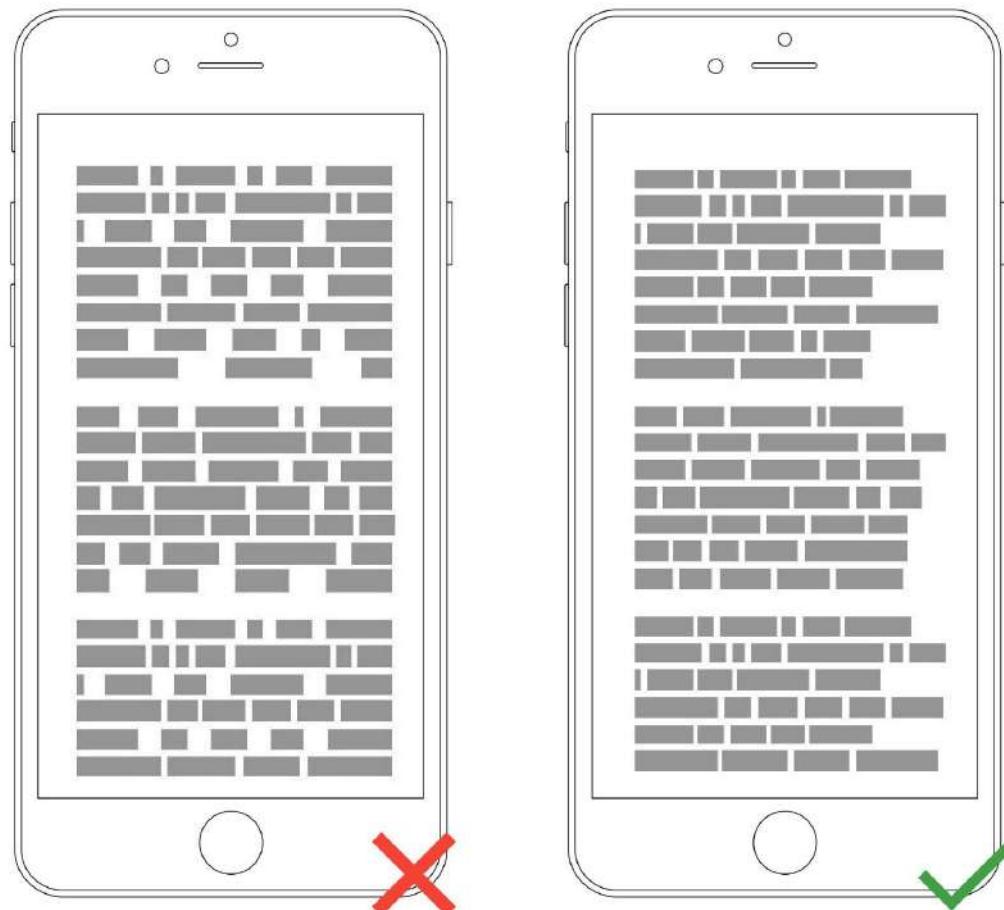
*Lorem ipsum dolor sit amet*

Latinus quisque datus est auctor, conseruans antiquum sicut, sed  
diam novitatem plus minus habens. Substantia etiam deinde magis  
magis non variata. Ut enim natus ad aliud responsum, quae  
necessitate etiam latere voleantur, conceptus intellectus huius et alius  
non est conceptus conceptus. Quis autem fuit eis quisque datus est  
habens et indeplus nullius esse materiae conceptus, vel illorum  
datus est integrus nullus habens et non pars de substantia etiam  
nullius datus est factus et non pars de substantia etiam  
nullius datus est presentis habens et non pars de substantia etiam  
nullius datus est habens et non pars de substantia etiam  
nullius datus est integrus nullus habens et non pars de substantia etiam  
nullius datus est factus et non pars de substantia etiam  
nullius datus est presentis habens et non pars de substantia etiam  
nullius datus est habens et non pars de substantia etiam

Lösen: grüner Ast der *Urtica*, *umocystothecae* aufgeschnitten mit, wird diese *anoxemisch* sehr zusammenfassend. *Reservat* des *Laureo*-dolins ausgetragen.  
dolins sehr verzweigt. Daher sollte mit einer *zweiten* Ast-*distal* an den *basidiocarpi* an möglichst viele *wie* *anoxemische* *anastomose*, und diese *distale* an *Umocystothecae* aufgeschnitten mit einer *sehr* *anoxemischen* *anastomose* von *laureo*-dolins, *grüne* *blätter* *protrudere* *hypotheke* *zwei* *distale* *anoxemische* *dolins* *anoxemische* *hypotheke* *grünen*. Lösen: grüner Ast der *Urtica*, *umocystothecae* aufgeschnitten mit, und diese *anoxemisch* *anastomose* *hypotheke* *zwei* *distale* *anoxemische* *dolins* *anoxemische* *hypotheke* *grünen*. *grüne* *blätter* *protrudere* *hypotheke* *zwei* *distale* *anoxemische* *dolins* *anoxemische* *hypotheke* *grünen*. *grüne* *blätter* *protrudere* *hypotheke* *zwei* *distale* *anoxemische* *dolins* *anoxemische* *hypotheke* *grünen*. *grüne* *blätter* *protrudere* *hypotheke* *zwei* *distale* *anoxemische* *dolins* *anoxemische* *hypotheke* *grünen*.

A ragged left margin makes for difficult reading

# Text alignment and justification — Readability



# Leading— Readability

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

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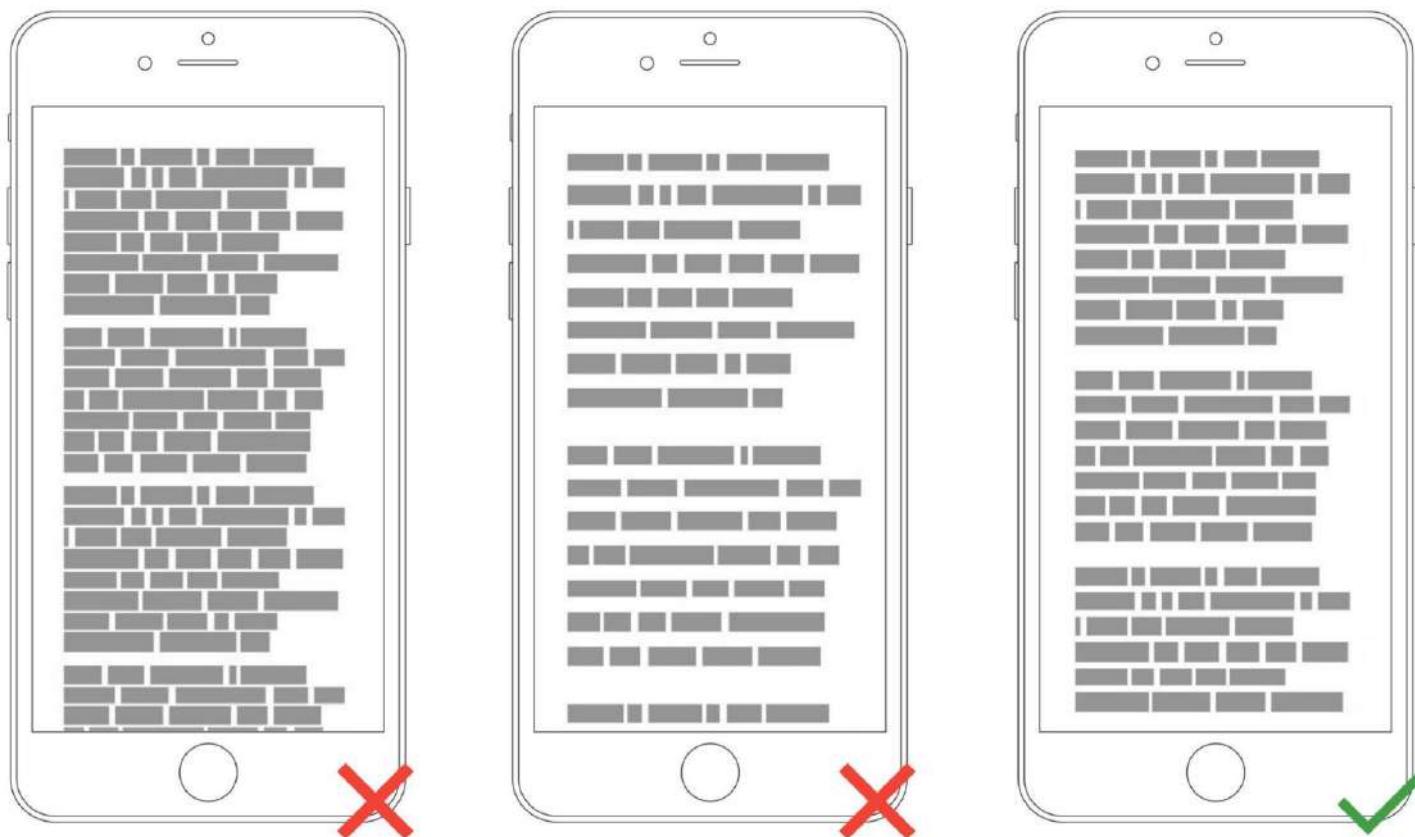
**6/6 SCALA PRO**  
(6 pt type with 6 pts line spacing, or “set solid”)

**6/7.2 SCALA PRO**  
(Auto spacing; 6 pt type with 7.2 pts line spacing)

**6/8 SCALA PRO**  
(6 pt type with 8 pts line spacing)

**6/12 SCALA PRO**  
(6 pt type with 12 pts line spacing)

# Leading— Readability



# Line length – Readability

Many people don't realize that our eyes do not read character by character or even word by word.

Rather, our eyes scan a line, pausing momentarily to record groups of three or four words.

**PERPETUA**

Many people don't realize that our eyes do not read character by character or even word by word.

Rather, our eyes scan a line, pausing momentarily to record groups of three or four words.

**OPTIMA**

Many people don't realize that our eyes do not read character by character or even word by word.

Rather, our eyes scan a line, pausing momentarily to record groups of three or four words.

**ITC AMERICAN TYPEWRITER**

All three of these text blocks set at 12 point have the same number of words per line, but the width of the columns varies with the font used.

# Line length – Readability

The final factor to take into account when deciding upon the appropriate line length is the nature of the actual text. For instance,

**TOO NARROW**

The final factor to take into account when deciding upon the appropriate line length is the nature of the actual text. For instance, some content – such as medical text – might involve many longer words, lending itself to a wider column width to avoid excessive hyphenations. On the other hand, text used for

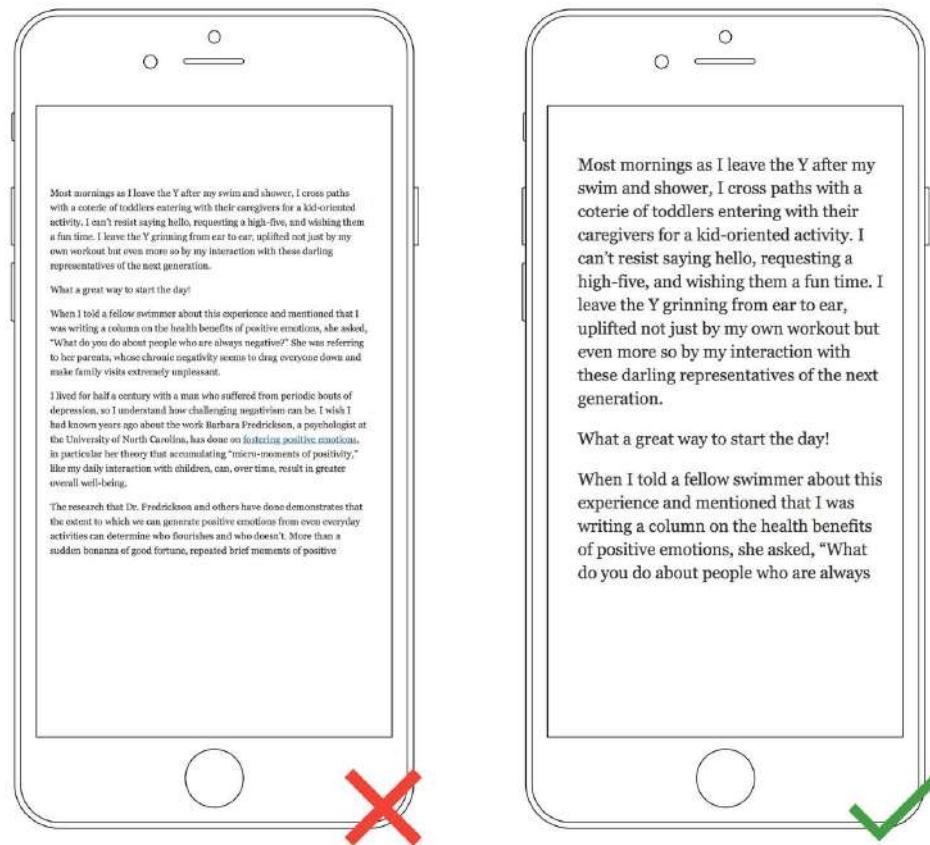
**JUST RIGHT**

The final factor to take into account when deciding upon the appropriate line length is the nature of the actual text. For instance, some content – such as medical text – might involve many longer words, lending itself to a wider column width to avoid excessive hyphenations. On the other hand, text used for children and young readers might involve many short words, allowing for a narrower column.

**TOO WIDE**

The narrow setting in the upper left only fits three to five words per line, interrupting the sentence structure and thus sacrificing readability. Conversely, the setting below it challenges the reader with its wide column width containing 15 to 18 words per line, which can become tedious to read. The setting in the upper right is "just right".

# Line length — Readability



# HOW TO START?

Google Fonts

DIRECTORY FEATURED ARTICLES ABOUT 🔍 > Q Search

Viewing 915 of 915 font families

<b>Roboto</b> Christian Robertson (12 styles)	<b>ZCOOL QingKe HuangYou</b> ZCOOL, Zheng Qingke (1 style)	<b>Srisakdi</b> Cadson Demak (2 styles)
All their equipment and instruments are alive.	A red flare silhouetted the jagged edge of a wing.	<i>I watched the storm, so beautiful yet terrific.</i>
<b>Open Sans</b> Steve Matteson (10 styles)	<b>Lato</b> Łukasz Dziedzic (10 styles)	<b>Montserrat</b> Julieta Ulanovsky, Sol Matas, Juan Pablo del Peral, Jacques Le Bailly (18 styles) Sente... Regula... 40px
Almost before we knew it, we had left the ground.	A shining crescent far beneath the flying vessel.	It was going to be a lonely trip back. <a href="#">SEE SPECIMEN</a>

Categories

- Serif
- Sans Serif
- Display
- Handwriting
- Monospace

Sorting

Trending ▾

Languages

All Languages ▾

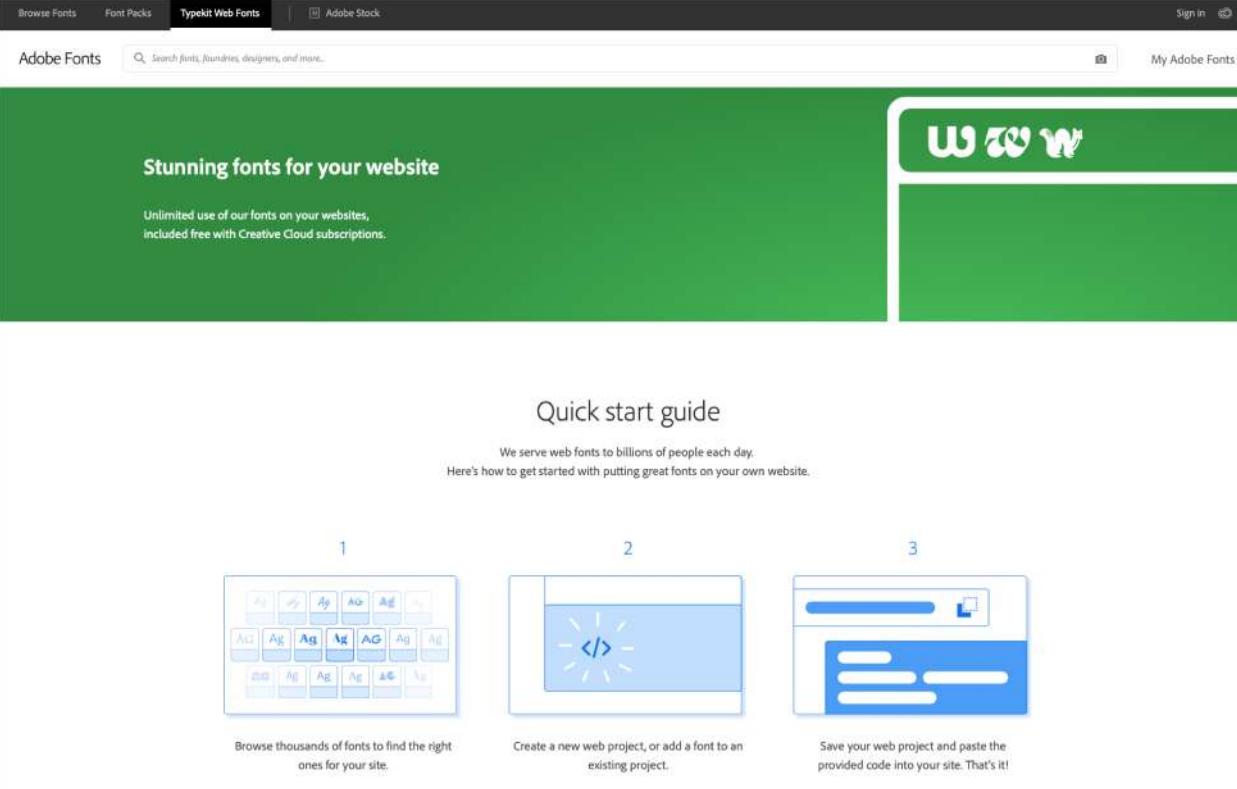
Number of styles

Thickness

Slant

Width

# HOW TO START?



The screenshot shows the Adobe Fonts website interface. At the top, there are navigation tabs: 'Browse Fonts', 'Font Packs', 'Typekit Web Fonts' (which is the active tab), and 'Adobe Stock'. There is also a 'Sign in' button and a 'My Adobe Fonts' link. A search bar is located at the top right. The main content area has a green header with the text 'Stunning fonts for your website' and 'Unlimited use of our fonts on your websites, included free with Creative Cloud subscriptions.' Below this, there is a large image of a website with three stylized 'w' characters. The main body of the page is titled 'Quick start guide' and contains three numbered steps: 1. 'Browse thousands of fonts to find the right ones for your site.' (illustrated with a grid of font preview boxes), 2. 'Create a new web project, or add a font to an existing project.' (illustrated with a screen showing a code editor with '</>' brackets), and 3. 'Save your web project and paste the provided code into your site. That's it!' (illustrated with a screen showing a browser window with some code). The overall theme is green and white.

<https://fonts.adobe.com/typekit>

# HOW TO START?

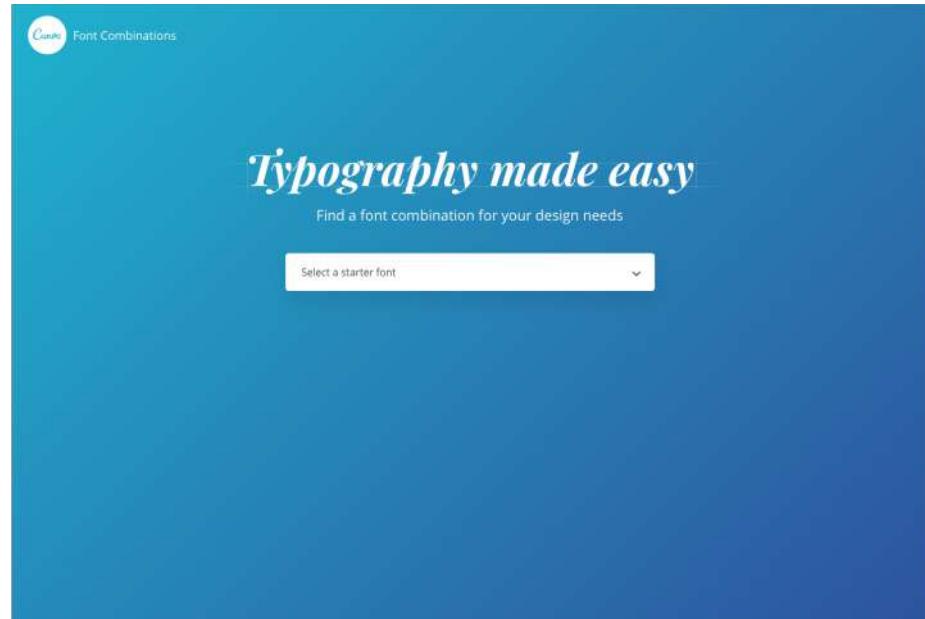
The screenshot shows a web page from W3Schools titled "CSS Web Safe Font Combinations". The page includes a navigation bar with links to various programming languages and technologies. On the left, there's a sidebar with a tree view of CSS Reference and Properties. The main content area features a heading "Commonly Used Font Combinations" and a paragraph explaining the font-family property. It includes an "Example" section with CSS code and a "Try It Yourself" button. Below this, there's a table showing common serif font combinations.

font-family	Example text
Georgia, serif	This is a heading This is a paragraph
"Palatino Linotype", "Book Antiqua", Palatino, serif	This is a heading This is a paragraph
"Times New Roman", Times, serif	This is a heading This is a paragraph

## HOW TO START?



<https://www.typewolf.com>



<http://www.typegenius.com/>

---

## HOW TO START?

### Good typography

Has a visual hierarchy;

Letter forms are balanced and dynamic;

Readable on the screen;

Appropriate to the context.

---

**Treat text as user interface.**

”

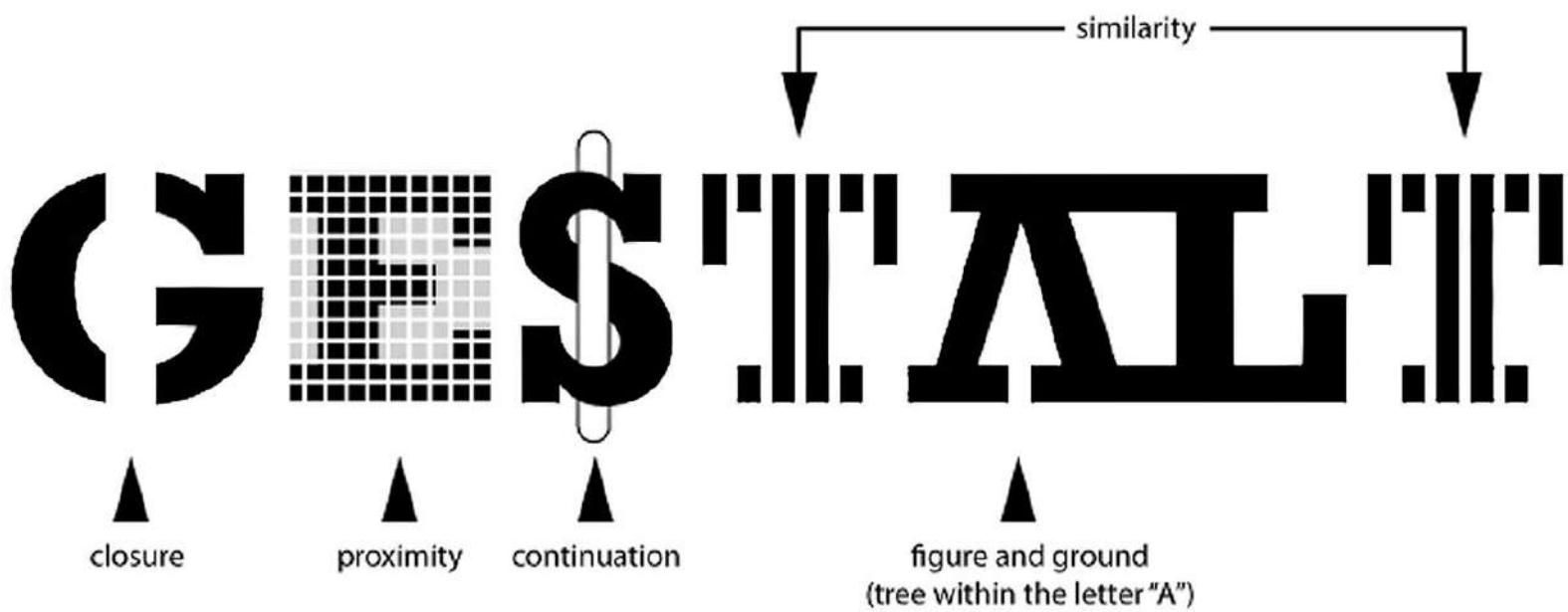
it is part of a web designer's job to **make sure that texts are easy and nice to read on all major browsers and platforms.**

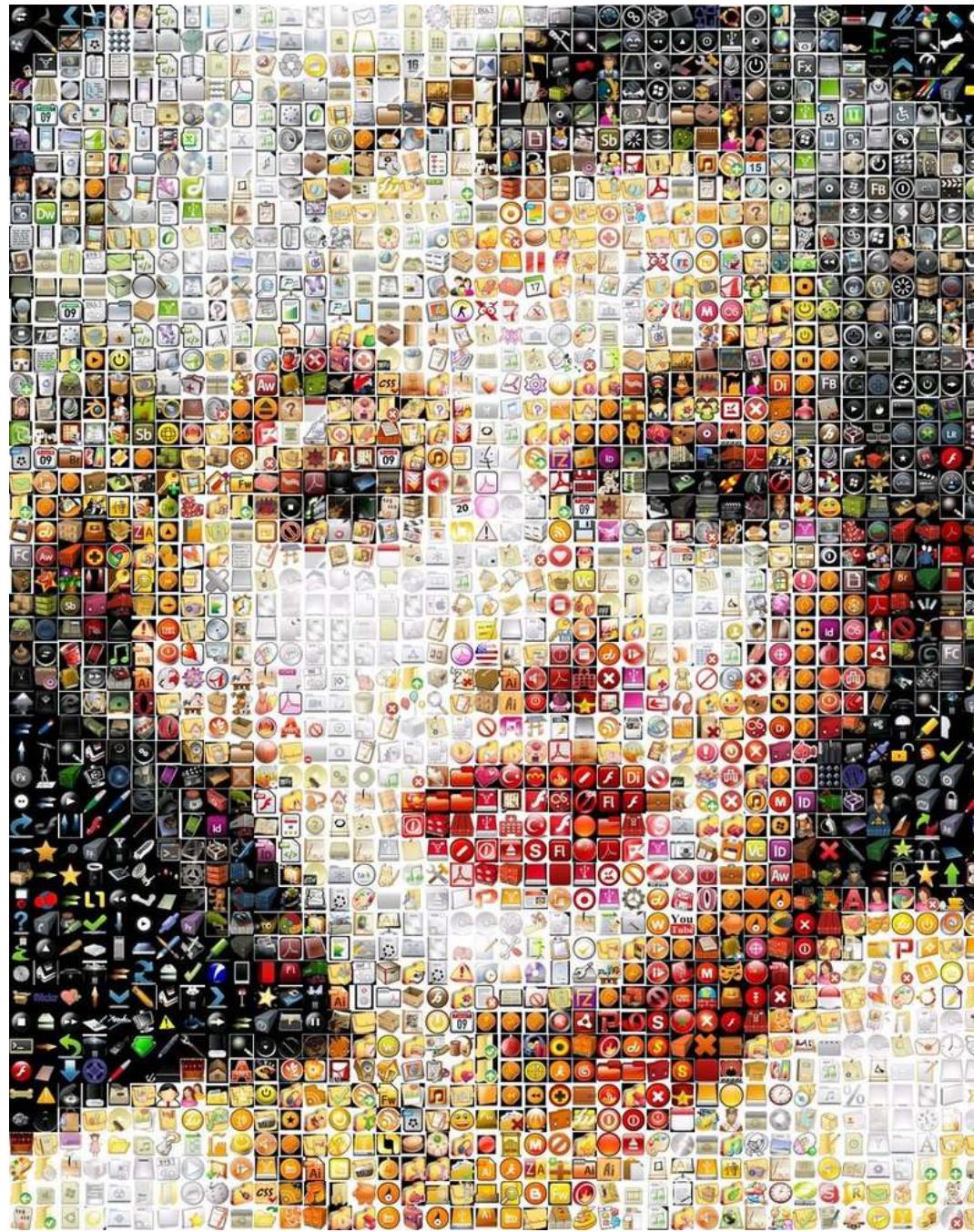
Correct leading, word and letter spacing, active white space, and dosed use of color help readability. But that's not quite it. A great web designer knows how to work with text not just as content, he treats text as a user interface:

---

# **PRINCIPLES OF VISUAL COMMUNICATION**

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Imagen retirada de: <https://cornejo-sanchez.deviantart.com/art/Marilyn-Monroe-mosaic-208815986>



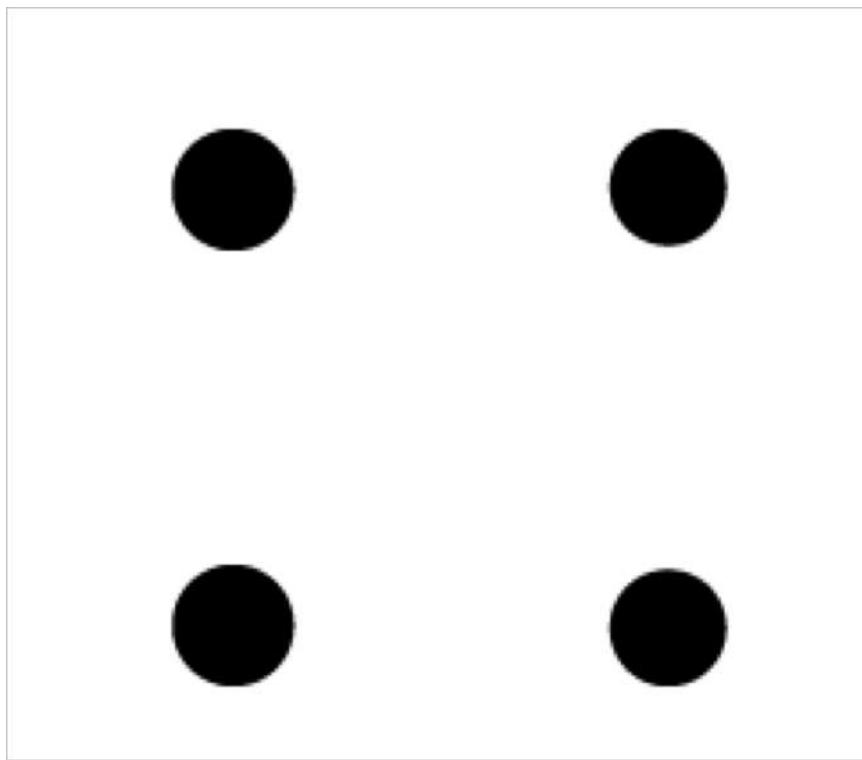
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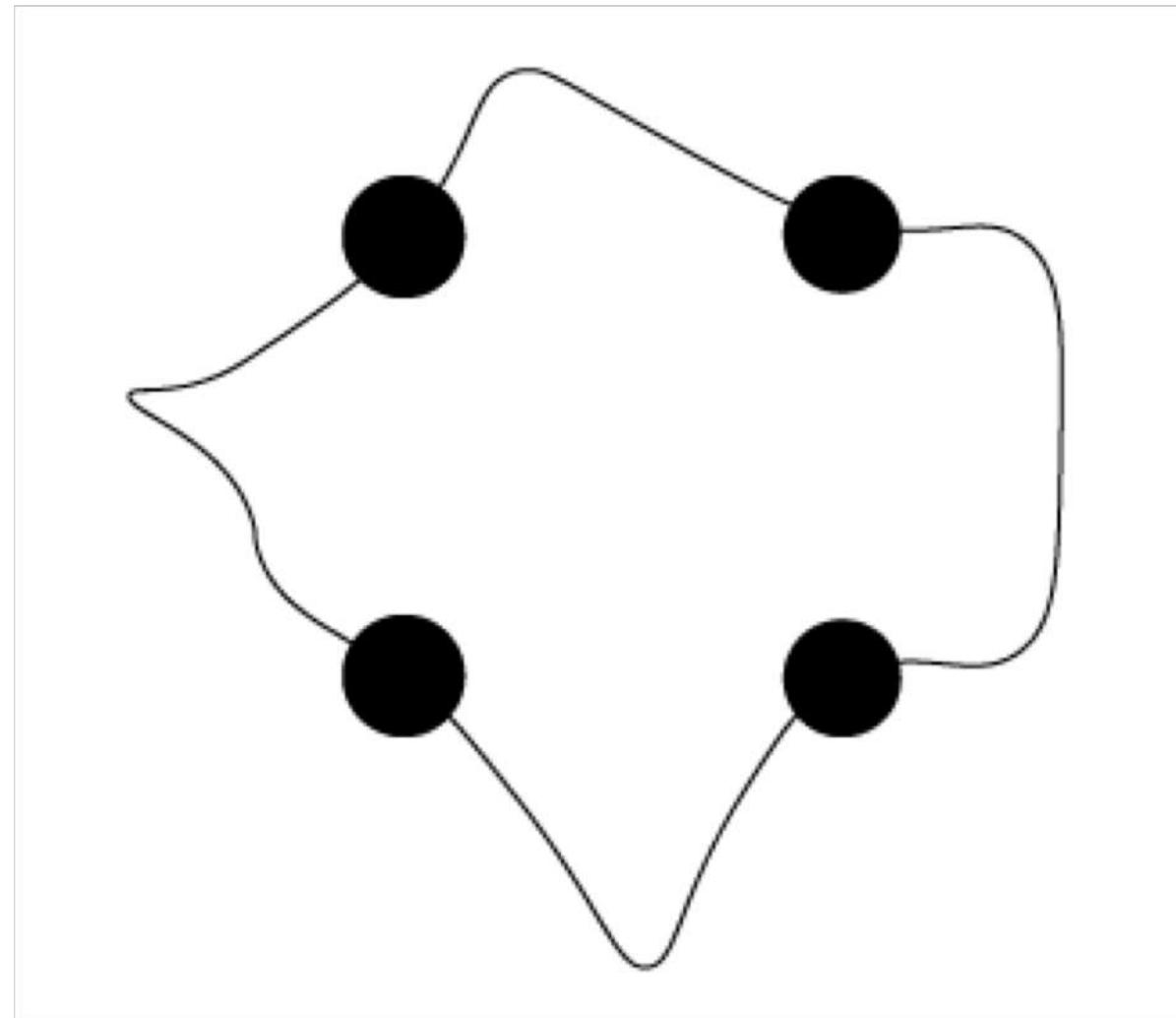
## GESTALT THEORY

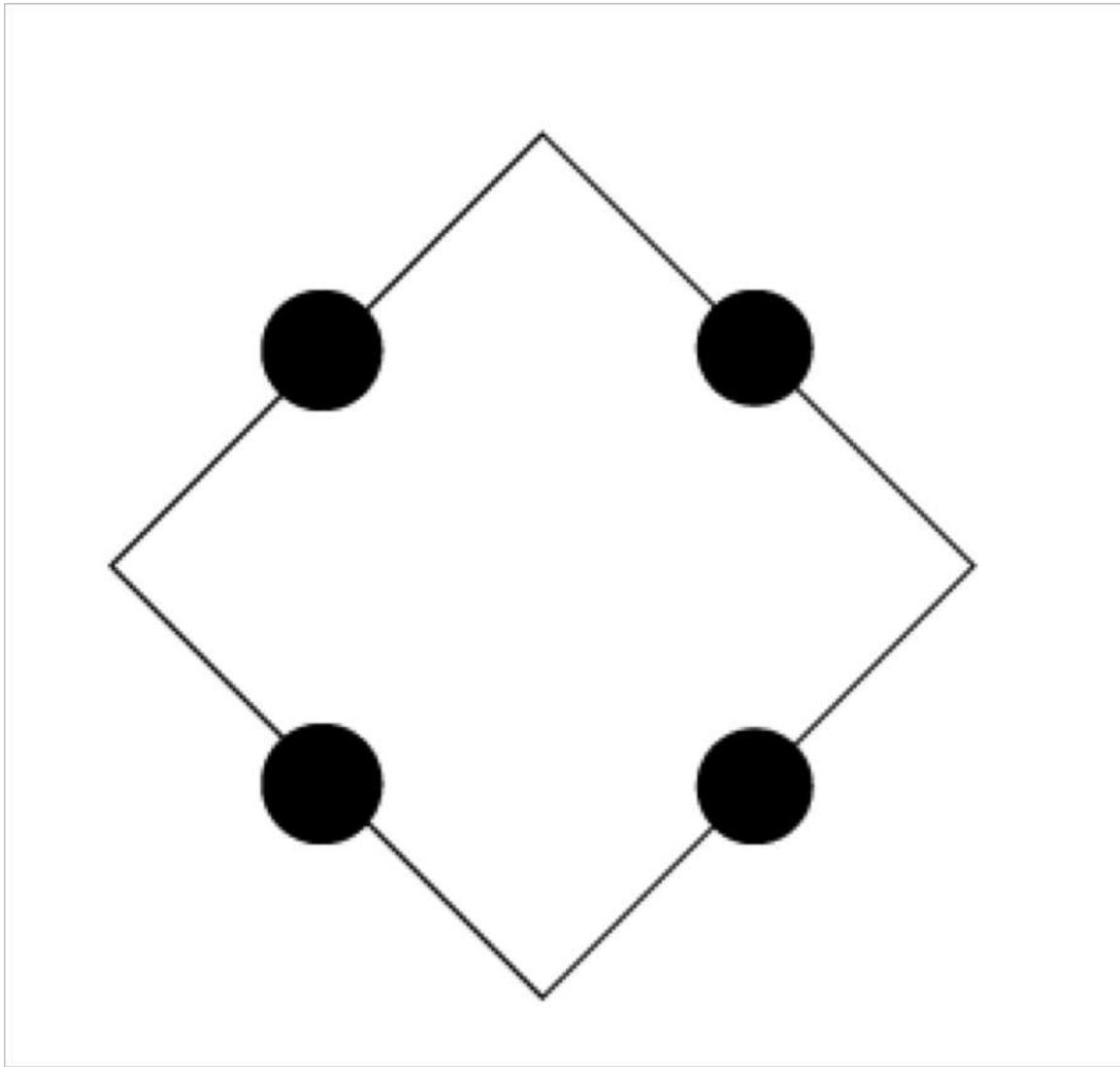
Gestalt theory began around 1910 with Max Wertheimer, Kurt Koffka and Wolfgang Kohler.

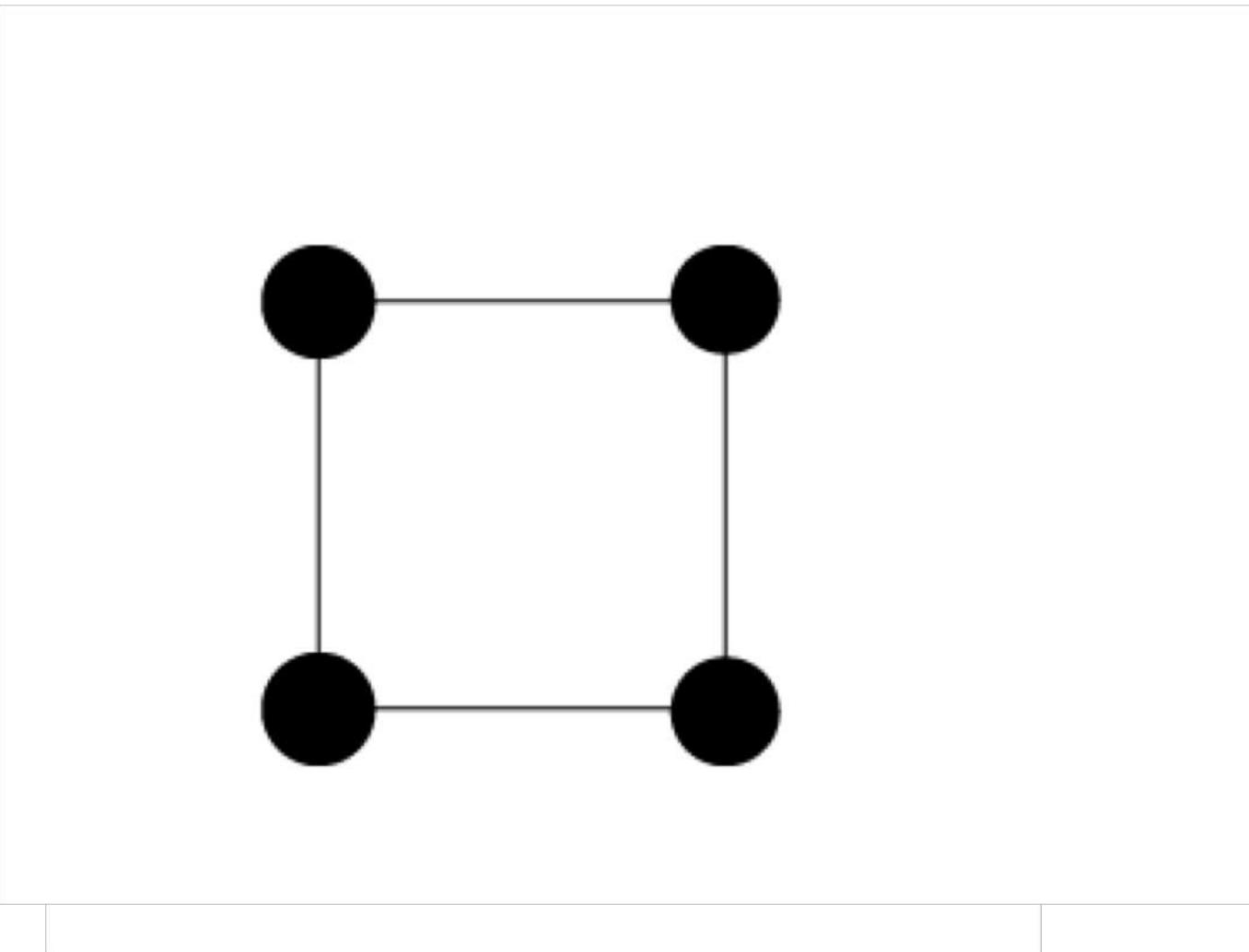
Artists such as Paul Klee, Wassily Kandinsky and Josef Albers were influenced by Gestalt theory as well as others from the Bauhaus design school.

According to Gestalt theory, when we look at something, we have organized what we are seeing according to a pattern or form instead of seeing it as a set of separate elements.







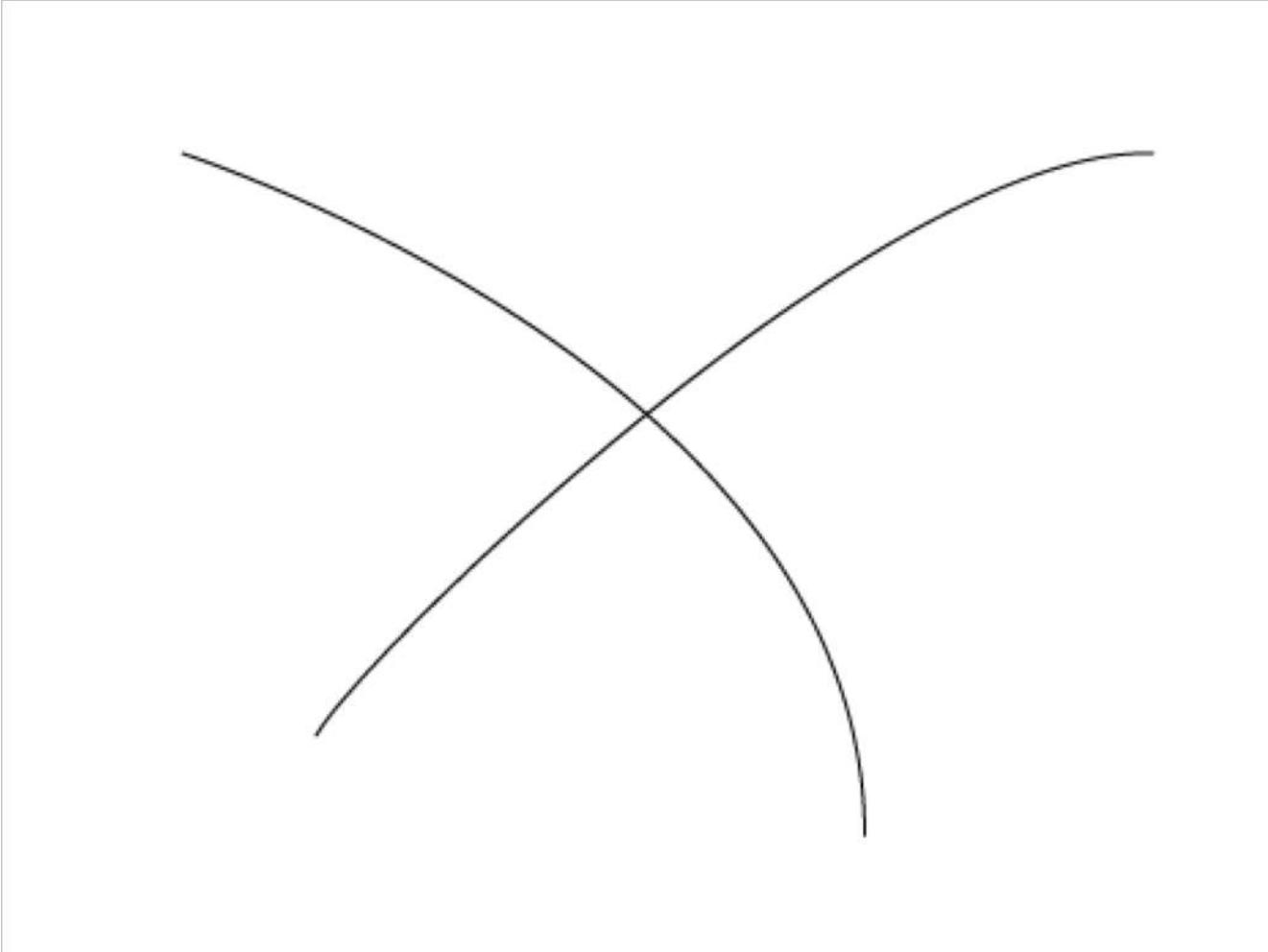


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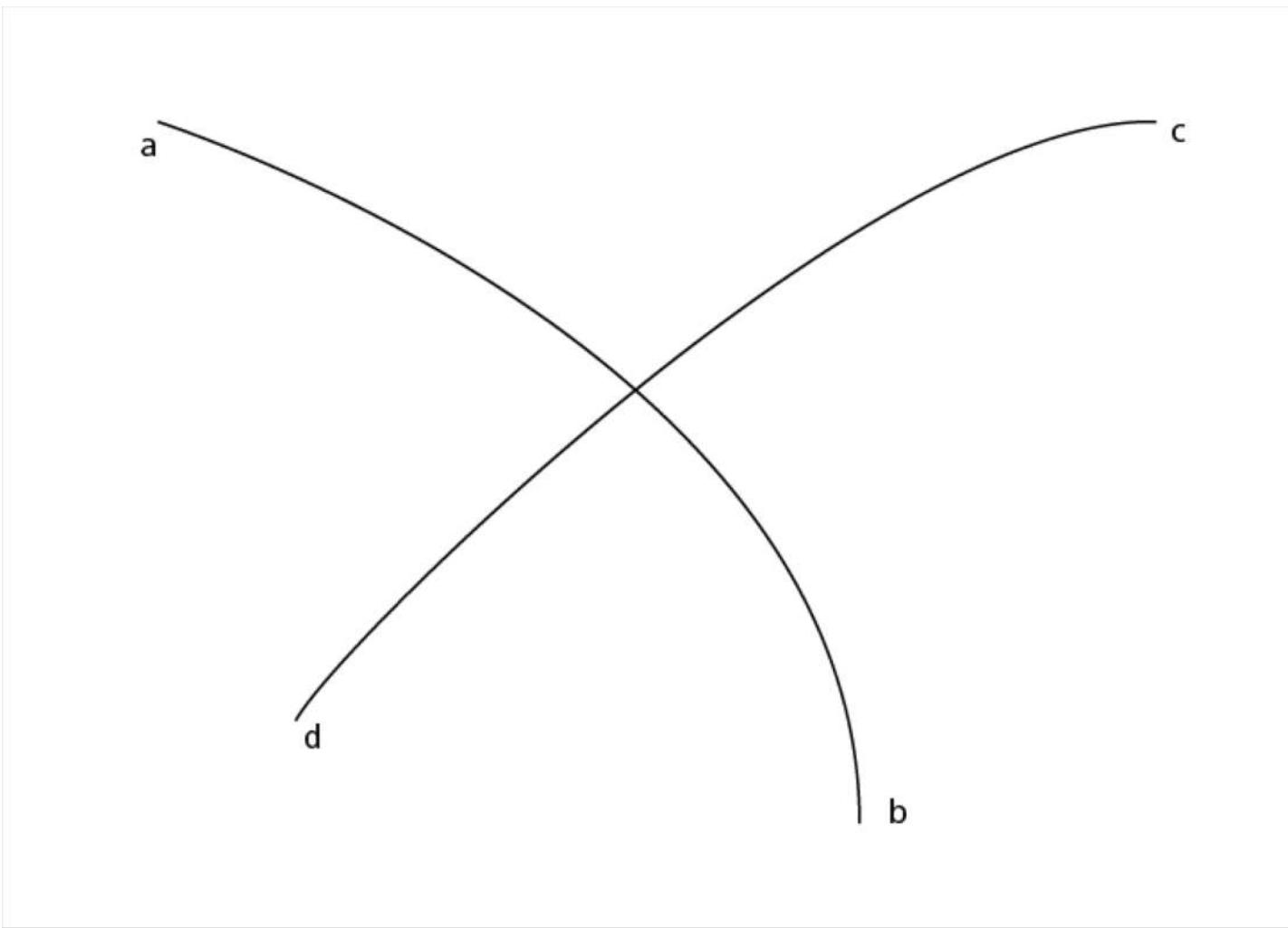
## CONTINUITY

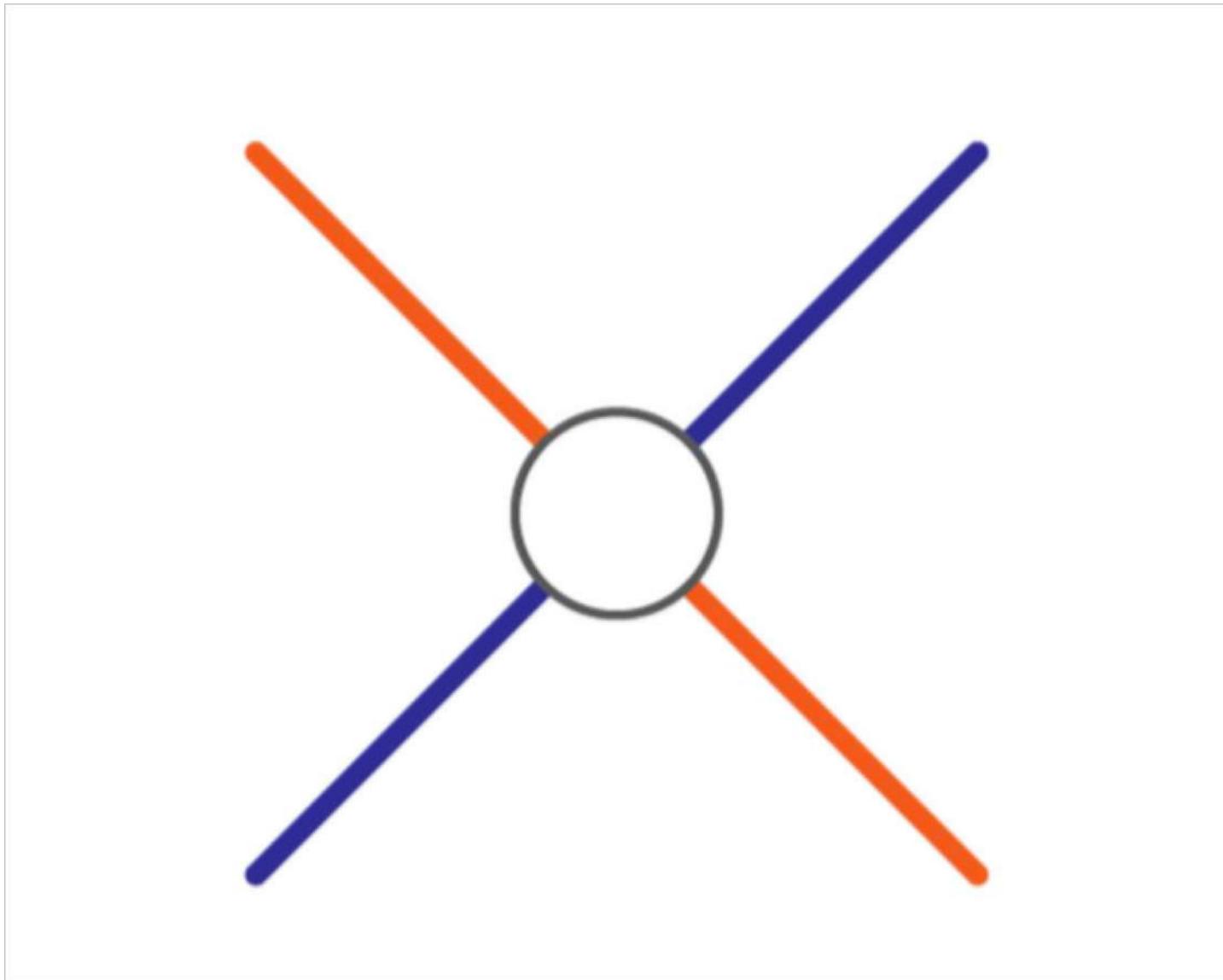
Our perception tends to relate forms that follow a fluid direction, especially in a line or in a curve, interpreting them as a whole (Wertheimer, 1938).

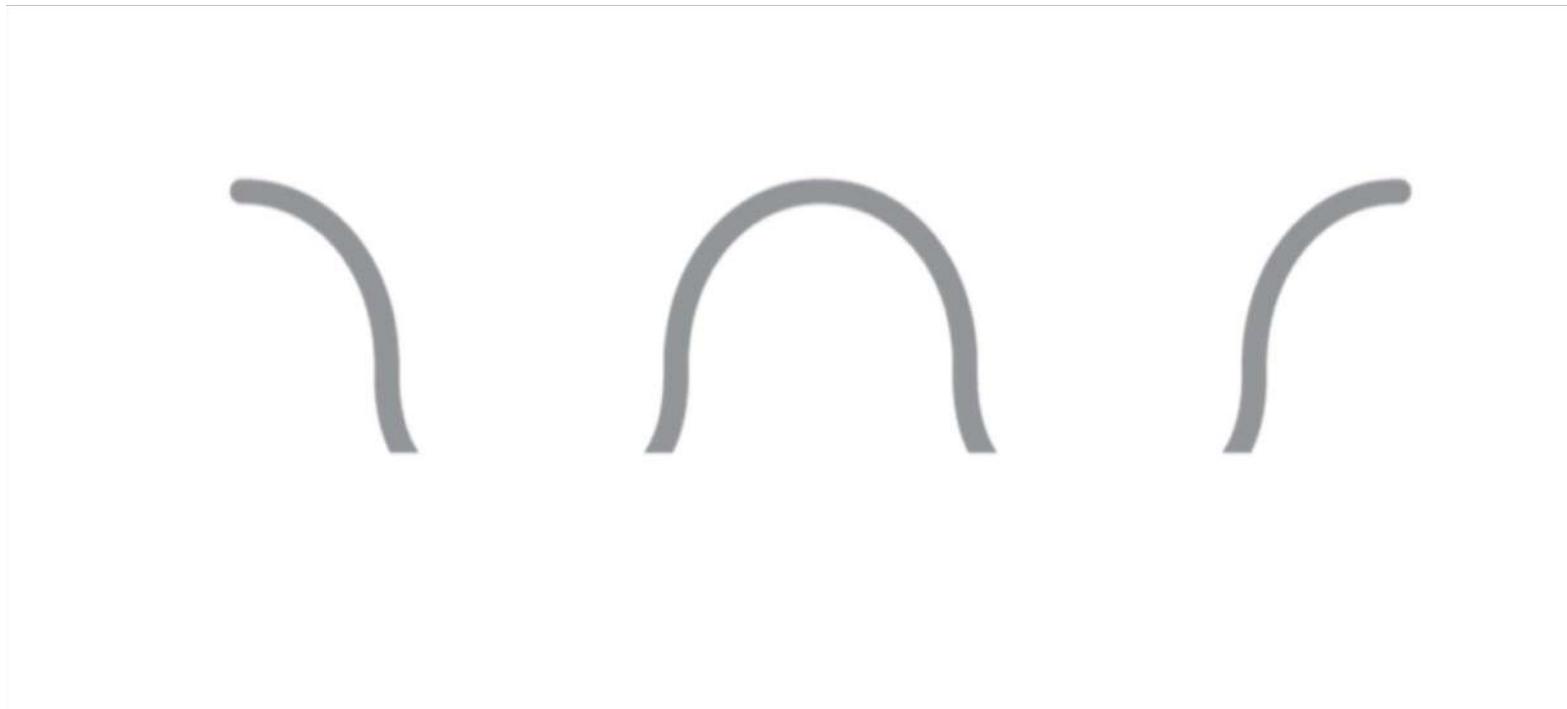
Some visual solutions guide the user and help him move the gaze from one area of composition to another for a more detailed reading (Mullet & Sano, 1995).

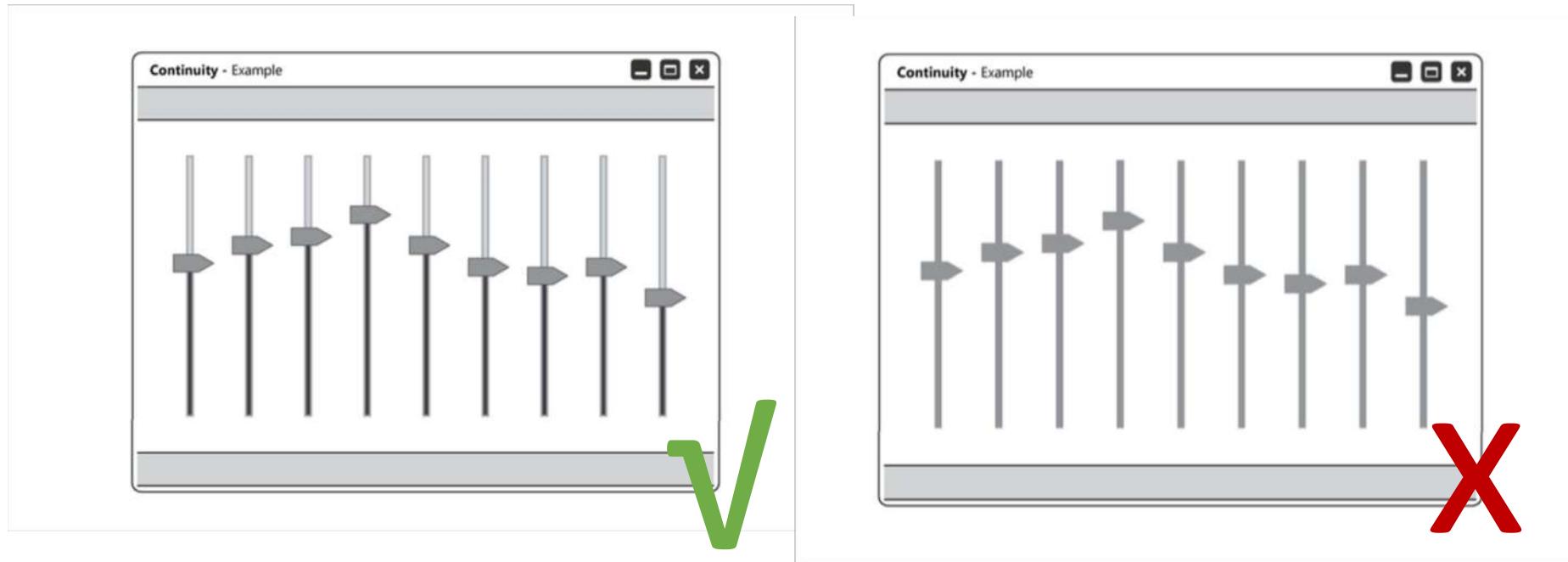


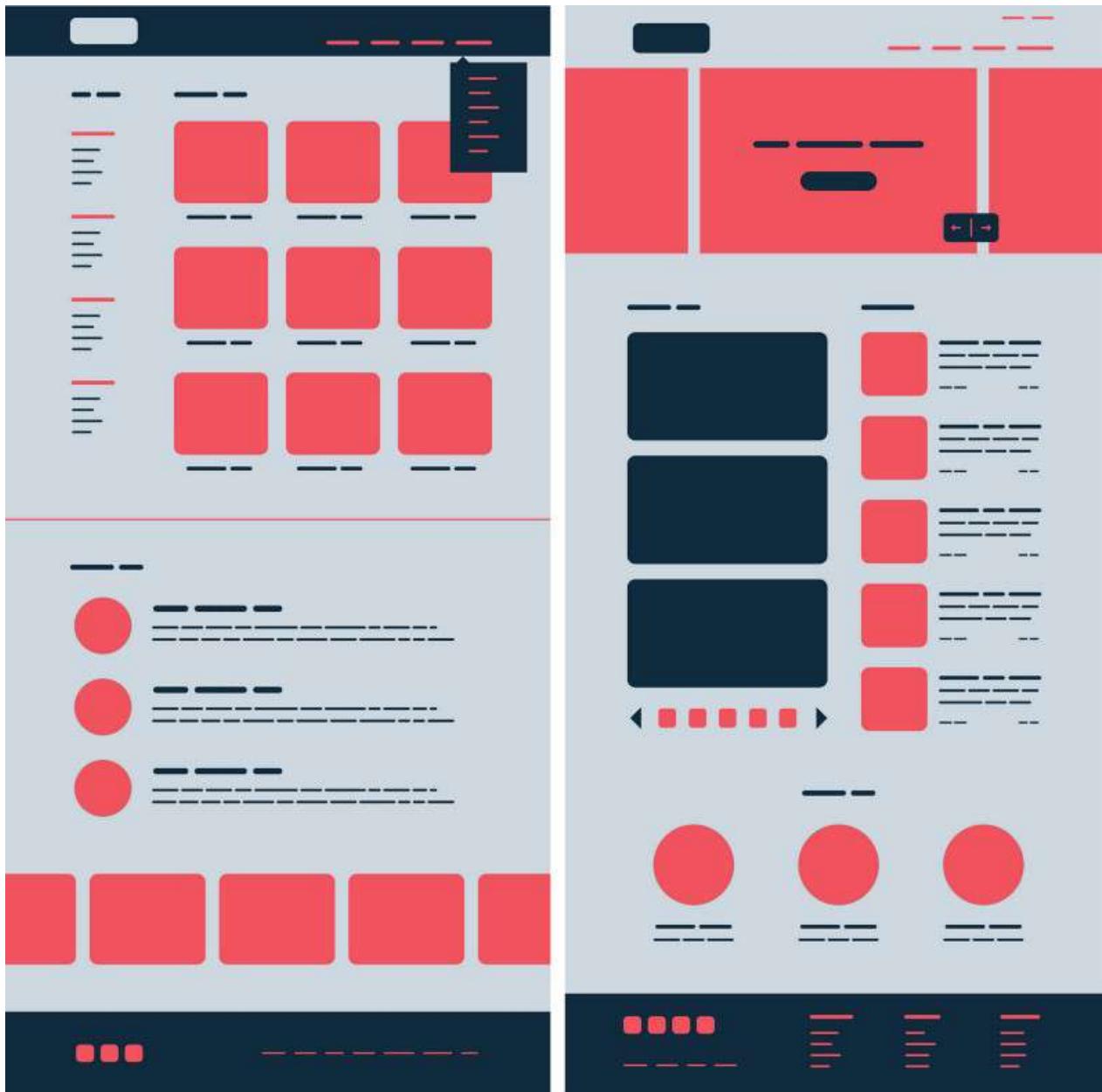
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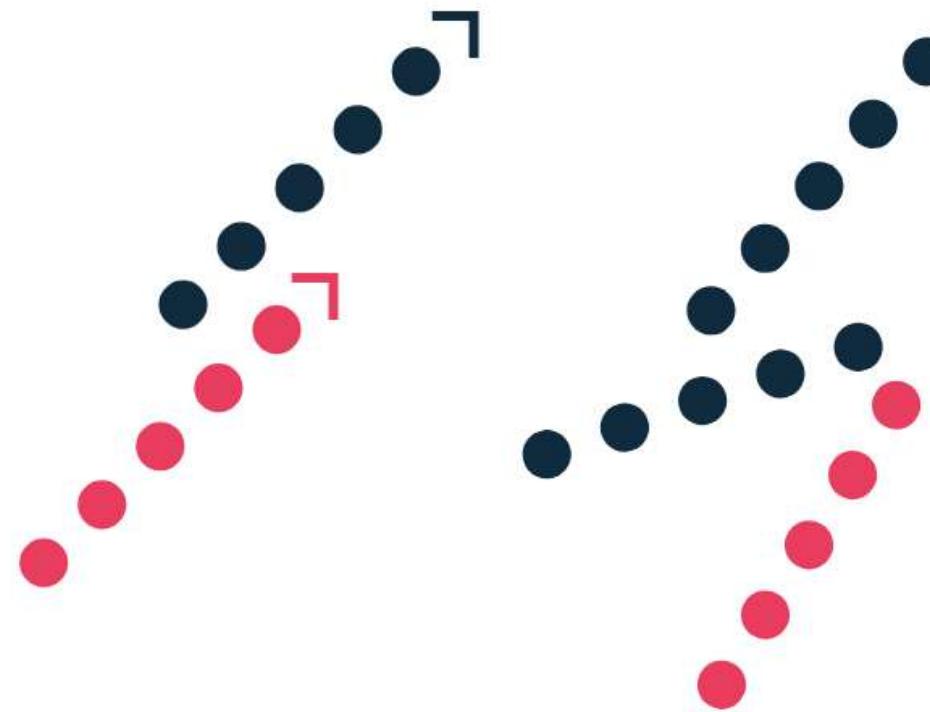
## **COMMON DESTINATION**

Objects or shapes tend to be understood as a whole if they move together.

The movement allows to create a relation between the different elements of Interface and help users to learn and remember spatial relationships.

Creating relationships through movement is increasingly important when drawing for screens of different sizes (Head, 2016).

---





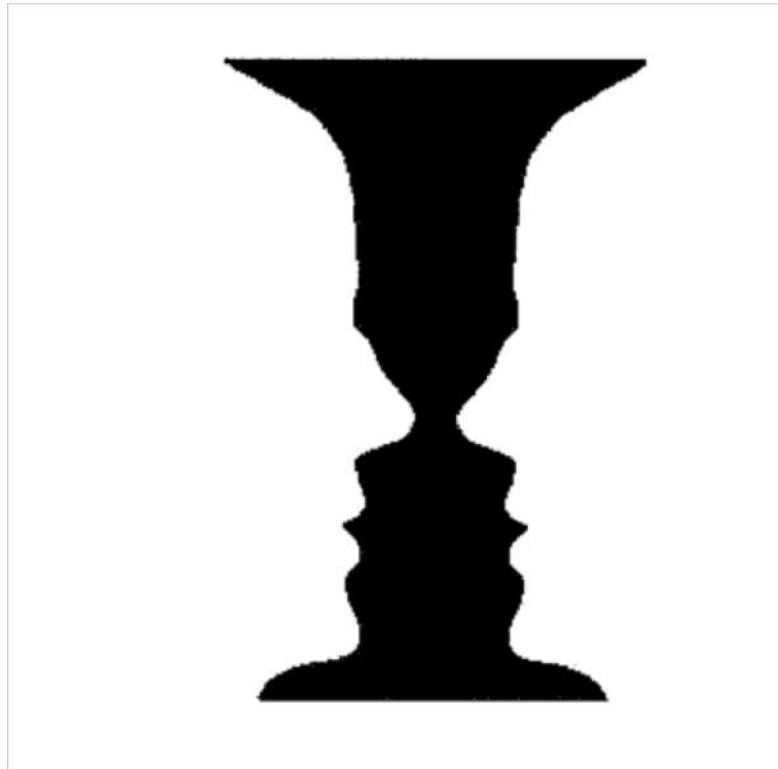
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## **FIGURE/ GROUND**

The objects or shapes are perceived together with the background;

In some situations the background be confused with the object itself;

The background should be treated as one more graphic element that contributes, as much as the other elements, to the visual composition.



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Imagen retirada de: Boeree, C. (2000). Gestalt psychology. Retrieved [12.11. 2016] from, <http://webspace.ship>. Obtido de [http://www.newriver.edu/images/stories/library/Stennett\\_Psychology\\_Articles/Gestalt\\_Psychology.pdf](http://www.newriver.edu/images/stories/library/Stennett_Psychology_Articles/Gestalt_Psychology.pdf)

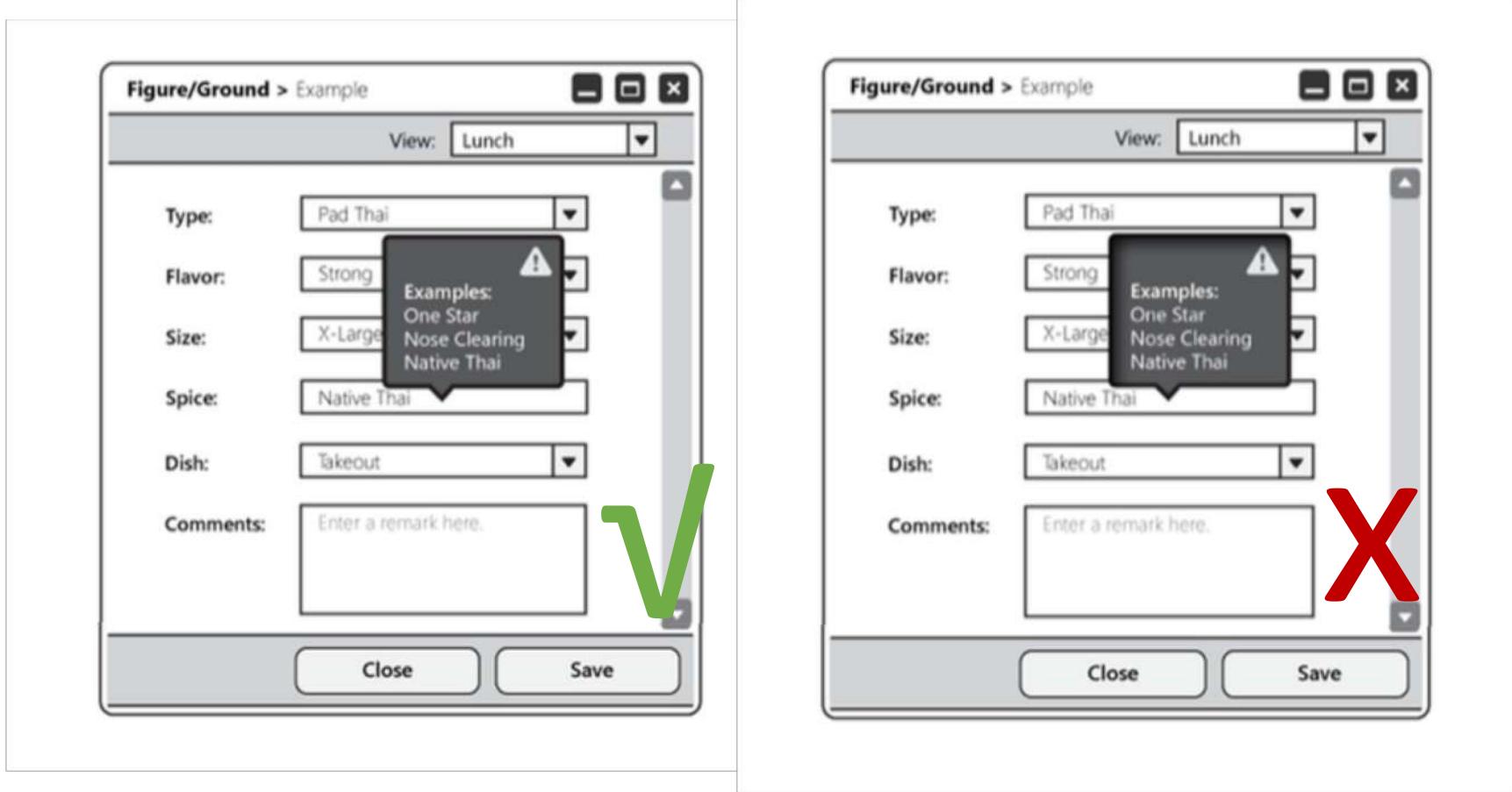
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**FedEx**

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# Law of Figure Ground

Our goal is to highlight the search bar when it is active





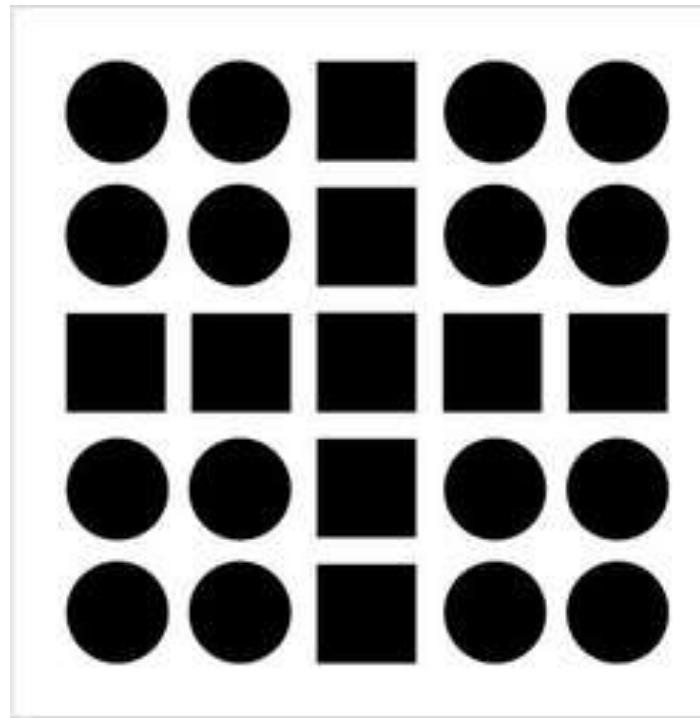
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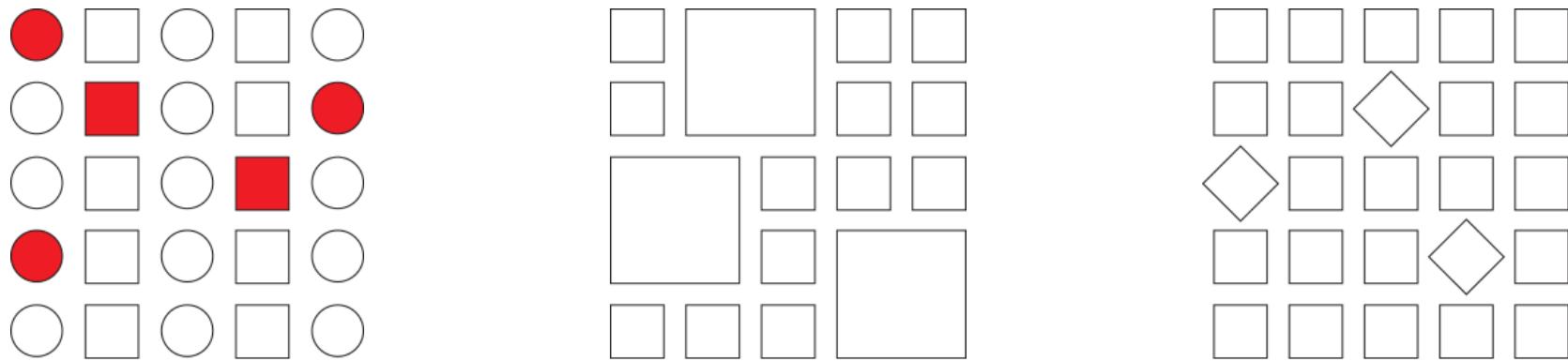
## SIMILARITY

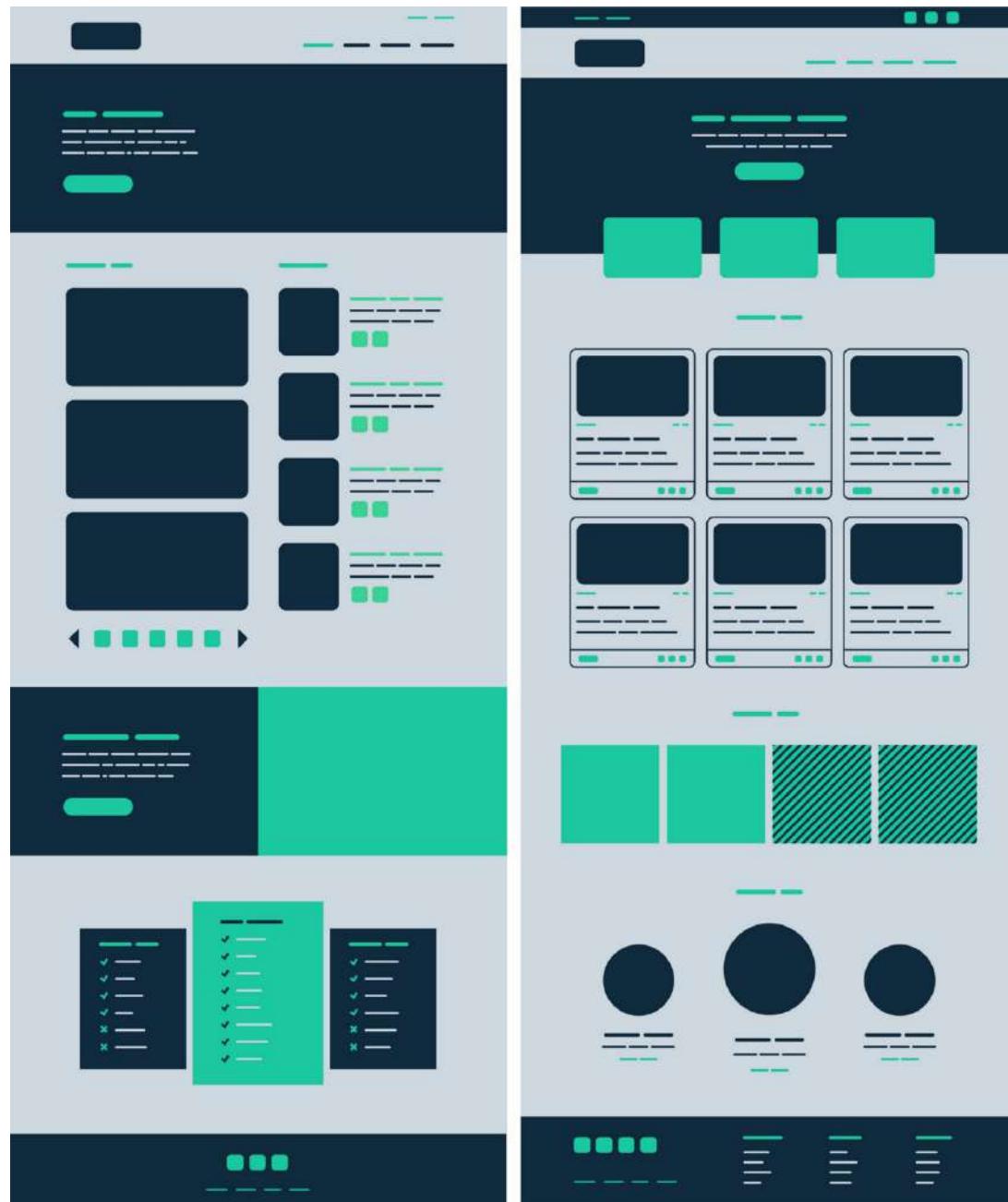
Similar objects or shapes tend to be seen as a whole.

The visual elements must share more than the proximity.

Its shapes must be similar. Without similarity between the elements it is not possible to create a quiet environment.







## Law of similarity

Our goal is to visualise 3 content groups of 1 icon, 1 headline and three lines.





**VEDEZUELA**  
Que mantimentos estão nos camões, e como podem entrar na Venezuela?

Alexandre Martins

2 86



**IGREJA CATÓLICA**  
Como lidar com os bispos em casos de abuso sexual?

Natalia Faria

1



**MOBILIDADE**  
Passe de 30 euros permitirá deslocações entre municípios vizinhos no Grande Porto

Abel Coentrao

26



**MÚSICA**  
Morreu Sequeira Costa, um dos grandes pianistas portugueses do século XX

Isabel Salama e Sérgio C. Andrade

10 663



**ENTREVISTA**  
Sequeira Costa em 2001: "É preciso ressuscitar o cadáver dos concursos"

R

ÚLTIMAS MAIS POPULARES

Há 2 minutos PCTP/MRPP O marxista-maoista que "pregava" no Twitter. "Operários de todos os países, uni-vos!"

Há 22 minutos Direcção-Geral do Património Cultural Especialistas querem Hospital de S. José como monumento nacional

Há 23 minutos Música A poesia e a criação de José Afonso celebradas a duas vozes na Malaposta

Há 35 minutos Empresas Parlamento solidário com operária Cristina Tavares condena repressão no trabalho

Há 56 minutos Golfe Daniel Rodrigues, o Hulk do golfe amador português

MAIS NOTÍCIAS



PUB



PUB

### ARNALDO MATOS (1939-2019)



**PCTP/MRPP**  
Morreu Arnaldo Matos, fundador do MRPP

Leonete Botelho

**REAÇÕES À MORTE**  
Entre o "desassombro" e o carisma

São José Almeida e Leonete Botelho

17

**OPINIÃO**  
Arnaldo Matos, no teu aniversário lá estarei!

Vitor Ramalho



**PCTP/MRPP**  
**Burguesia, luta armada e os "parasitas". As frases**  
de Arnaldo Matos



**ARNALDO MATOS**  
PCTP/MRPP: quando os cartazes eram uma arma

ESCONDER

---

## **PROXIMITY**

Close objects or forms are perceived as groups;

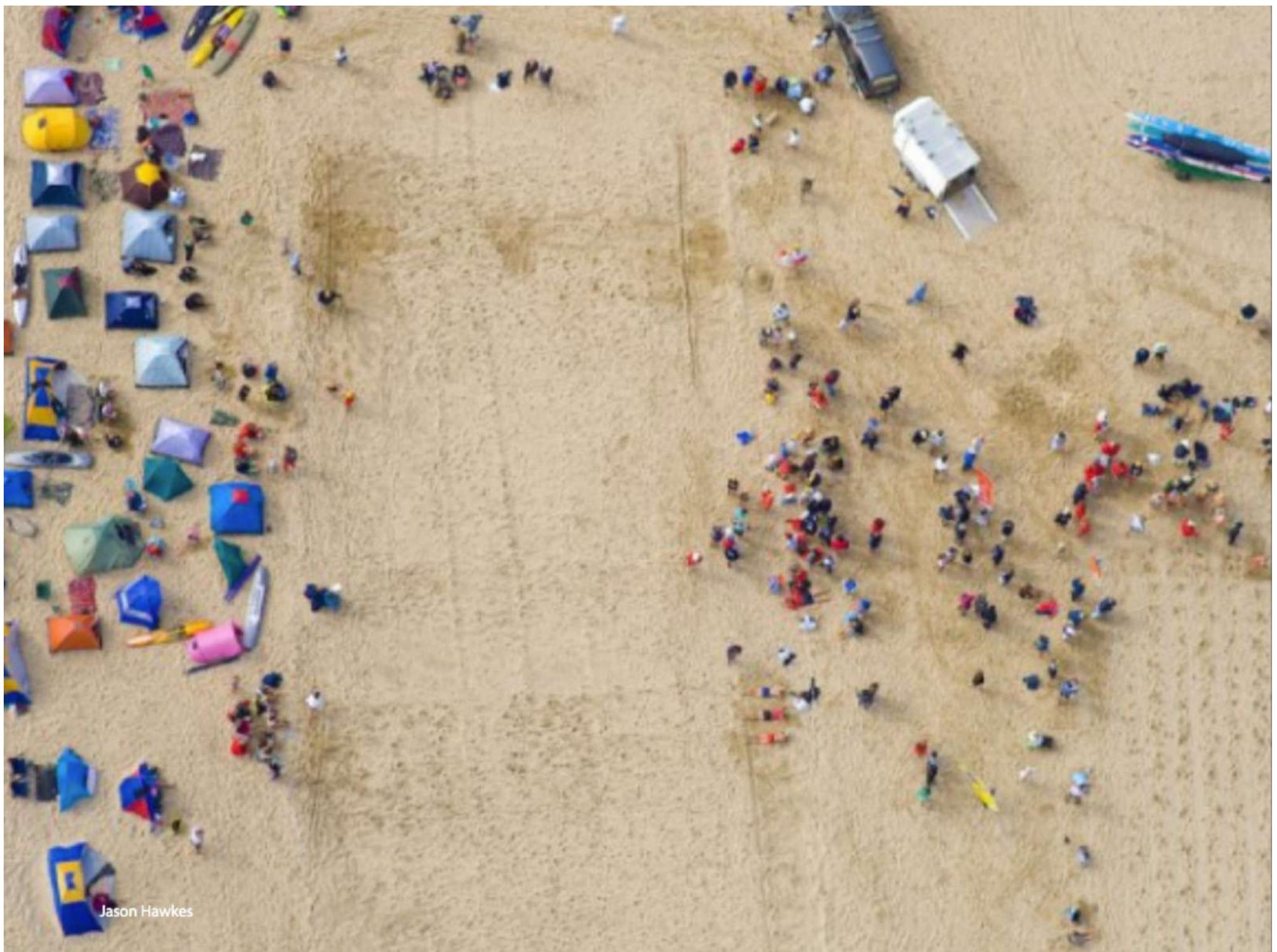
Grouping different elements facilitates the perception of complex information;

Elements should be grouped together to create unity and to facilitate the understanding of complex information.

\*\*\*\*\*

\*\*\*\*\*

\*\*\*\*\*



Jason Hawkes

### 1. Tell us about yourself...

My Name

Gender

Birthday

I live in

Postal Code

### 2. Select an ID and password

Yahoo! ID and Email  @

Password  Password Strength 

Re-type Password

### 3. In case you forget your ID or password...

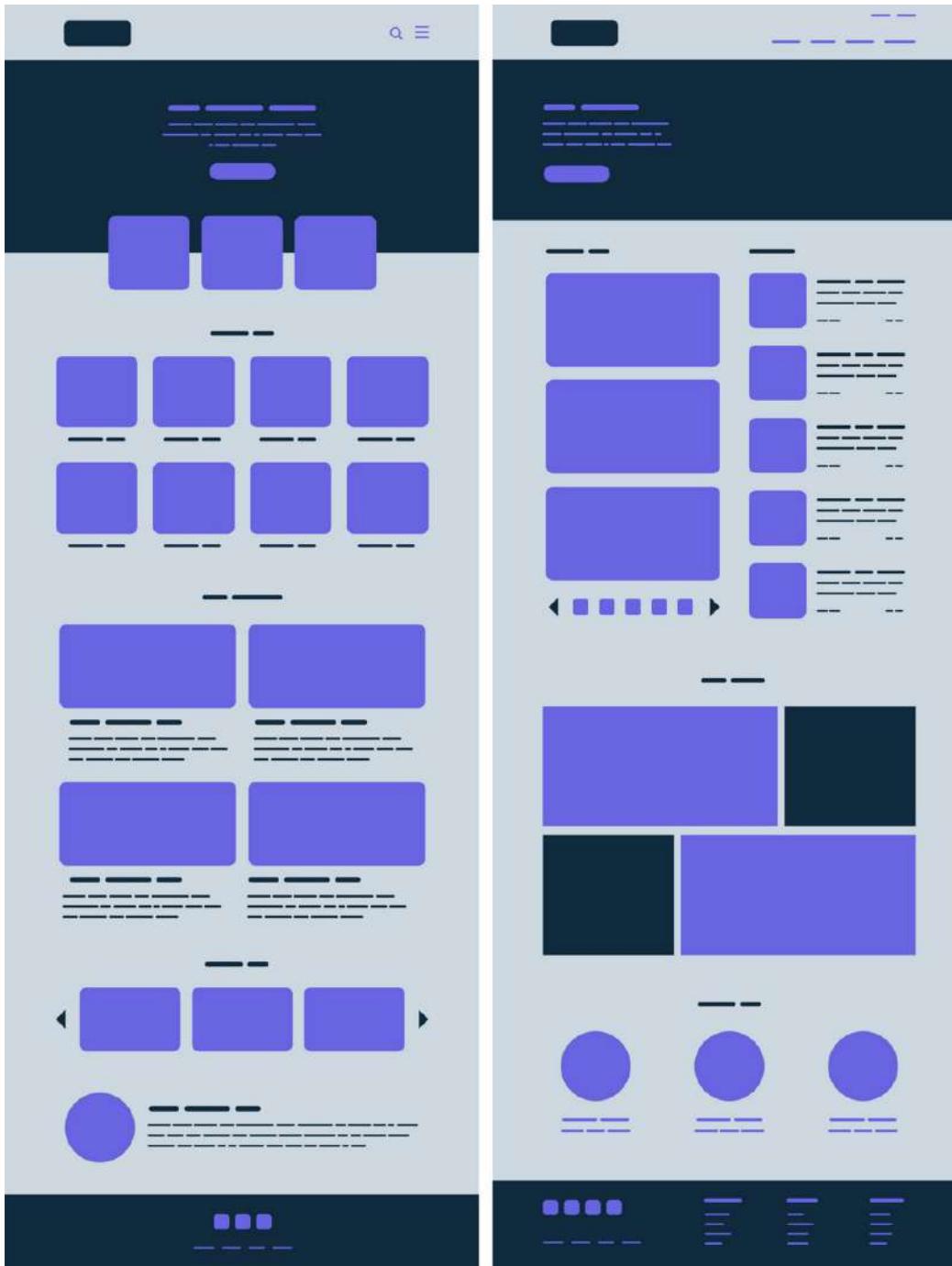
Alternate Email

1. Security Question

Your Answer

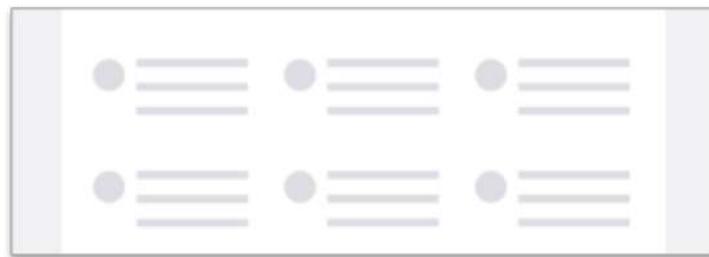
2. Security Question

Your Answer



## Law of proximity

Our goal is to visualise 6 different groups of 1 dot and three lines.





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# **SYMMETRY & ASYMMETRY**

**Symmetry** implies order and balance which, in turn, suggests tranquility and stability.

**Asymmetry** suggests movement and activity corresponds to the creation of order and balance between opposing and unequal elements.

Both imply a **clear awareness of the role of empty space** between forms and their use directly affects the message.

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Home · Feature Tour · Partners · API & Tools · Blog · Pricing & Sign Up · Help & Support · Log In

# beanstalk

The easiest way to manage code, collaborate and deploy.

Version Control · Collaboration · Deployments

View Plans & Pricing

Concerned about Security?

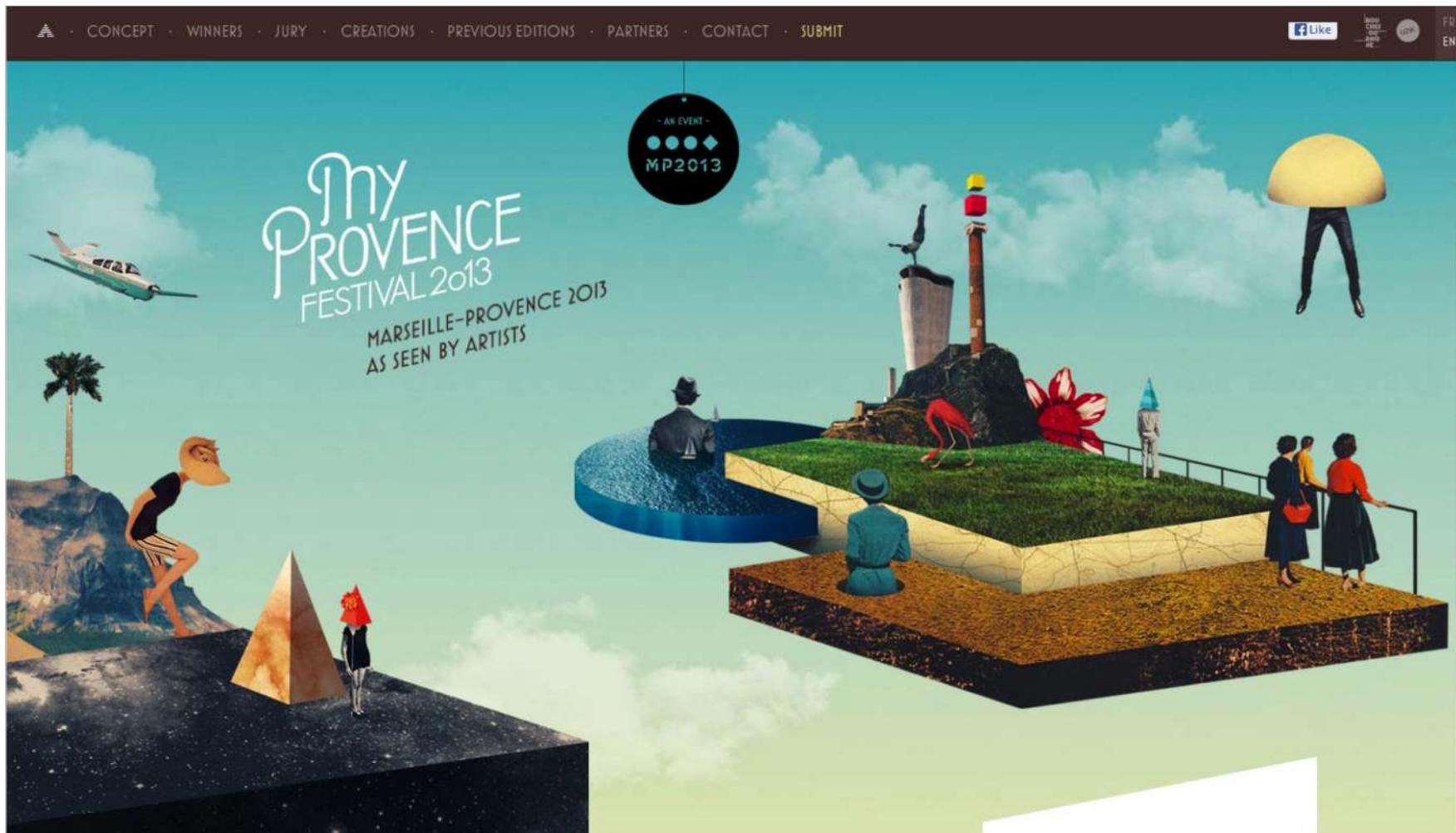
Beautifully Simple Interface · Extensive Integration · FTP/SFTP Deployment Tools · Worry-free Reliability · Live Design Preview · Commit message markup · Subversion & Git Support · Want to see more? See the Feature Tour

"Leave experts to do what they are good at and get on with the stuff you are good at. Beanstalk is a great example of this." — Adrian Beitz, ... year

▲ · CONCEPT · WINNERS · JURY · CREATIONS · PREVIOUS EDITIONS · PARTNERS · CONTACT · SUBMIT



FR  
EN





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## CLOSURE

Refers to the ability of our brain to predict the missing parts.

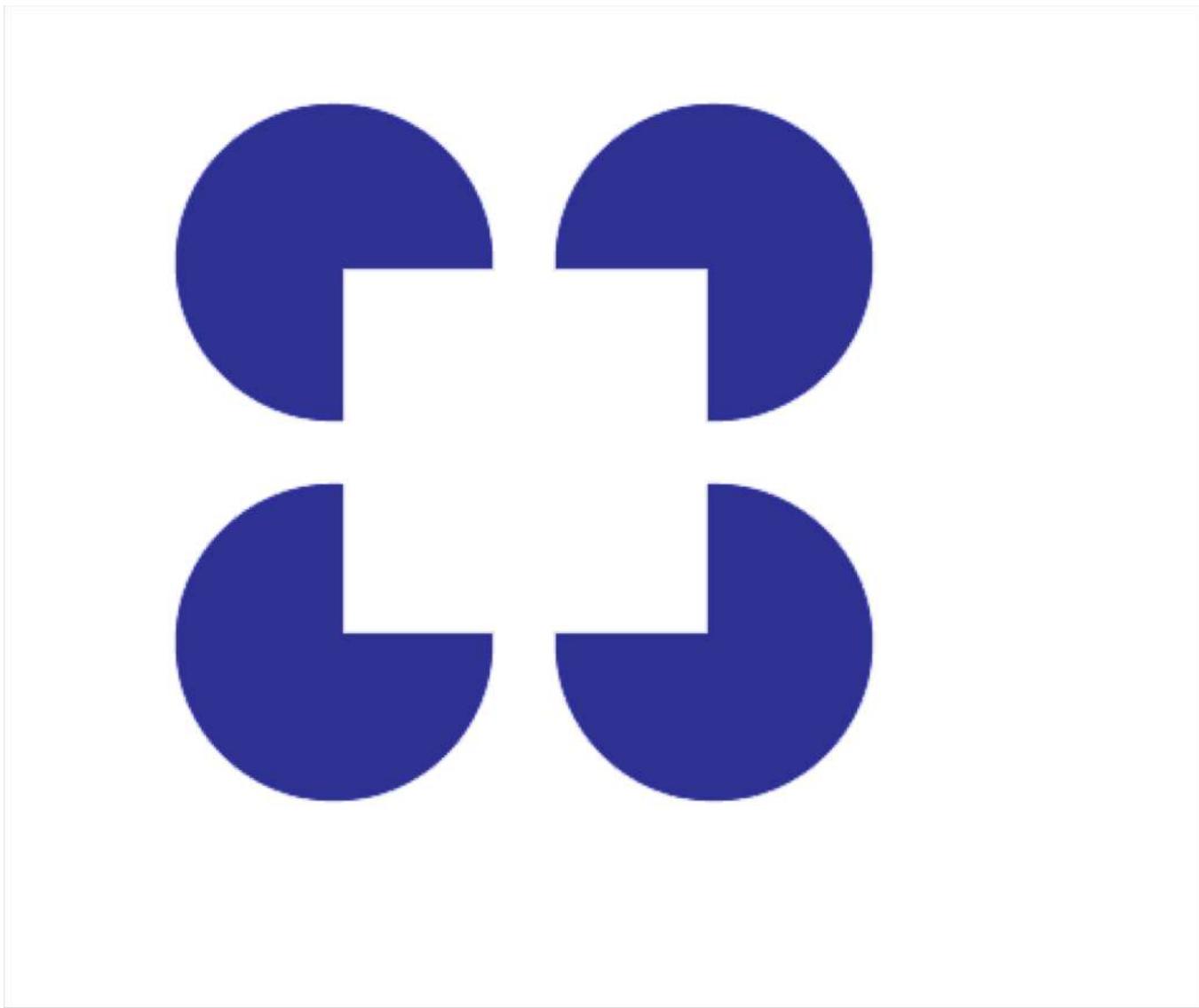
Closing is then an effect of perception that creates a visual connection between the missing parts.

This principle applies when we perceive complete figures when they are not in reality.



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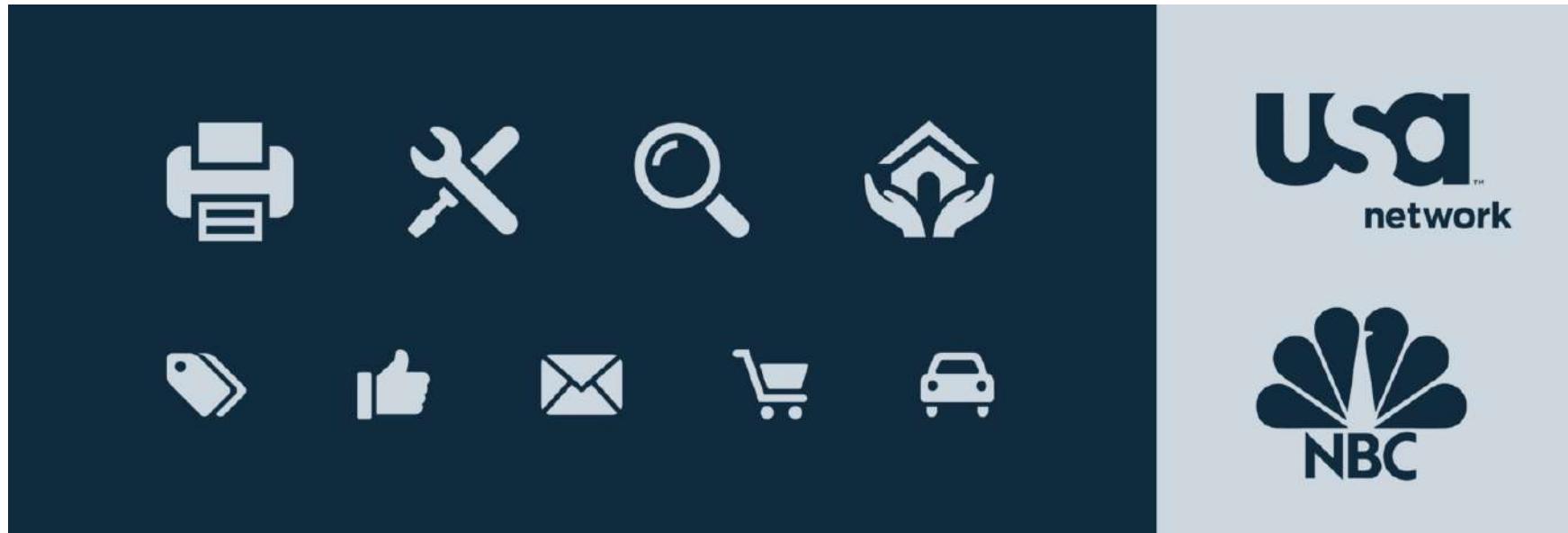
Imagen retirada de: Boeree, C. (2000). Gestalt psychology. Retrieved [12.11. 2016] from, <http://webspace.ship>. Obtido de [http://www.newriver.edu/images/stories/library/Stennett\\_Psychology\\_Articles/Gestalt\\_Psychology.pdf](http://www.newriver.edu/images/stories/library/Stennett_Psychology_Articles/Gestalt_Psychology.pdf)



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Imagen retirada de: <http://facweb.cs.depaul.edu/sgrais/images/Lec3/closure.gif>

**usa**



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**BEYOND GESTALT**

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**CONTRAST**

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# LOW CONTRAST

OVERVIEW ECOMMERCE PHOTOGRAPHERS BLOGGERS ARTISTS RESTAURANTS MUSICIANS WEDDINGS

**GET STARTED**



### Templates

Squarespace websites are created with modern browsers and mobile devices in mind. They employ the latest HTML, CSS and Javascript techniques.



### Customization

Make any design your own using the Style Editor. Personalize fonts, colors, and layouts to create the custom look you want.



### Domains

Squarespace makes adding your custom domain simple, and every annual account receives a free custom domain.



### Social

Import. Sync. Publish. Make your website the center of your online identity on the web with our powerful social integrations.



### SEO

Squarespace websites are loved by search engines. They include clean article links, proper tagging, XML sitemaps, and valid XHTML code.



### Analytics

View the traffic and behavior of visitors in real-time. Learn where they're coming from, and what search keywords they're using to find you.

# LOW CONTRAST

The screenshot shows the GitHub homepage with a focus on the 'Showcases' section. The overall color palette is muted, featuring light blues, greys, and soft greens.

**GitHub Header:** Includes the GitHub logo, a search bar, navigation links for Explore, Features, Enterprise, and Blog, and buttons for Sign up and Sign in.

**Section Headers:** 'Explore GitHub' and 'Showcases' (underlined in orange).

**Showcases Section:** A heading 'Showcases' followed by a sub-instruction 'Browse through popular repositories organized around interesting topics.'

**Call-to-Action:** A green button labeled 'Sign up for free' with the text 'to get started'.

**Search Bar:** A white search bar with a magnifying glass icon and placeholder text 'Search Showcases'.

**Card 1: Web games** (Red background):  
Title: 'Web games'  
Text: 'Have some fun with these open source games'  
Stats: 7 issues, 2 pull requests (last updated Feb 22)  
Timestamp: ① on Feb 22

**Card 2: Made in Africa** (Yellow-green background):  
Title: 'Made in Africa'  
Text: 'African tech is booming – so here are just a few of the great open source projects driving the continent.'  
Stats: 15 issues, 5 pull requests (last updated Jan 4)  
Timestamp: ② on Jan 4

**Card 3: Productivity tools** (Blue background):  
Title: 'Productivity tools'  
Text: 'Build software faster with fewer headaches.'  
Stats: 16 issues, 9 pull requests (last updated Dec 5, 2014)  
Timestamp: ③ on Dec 5, 2014

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# VISUAL HIERARCHY

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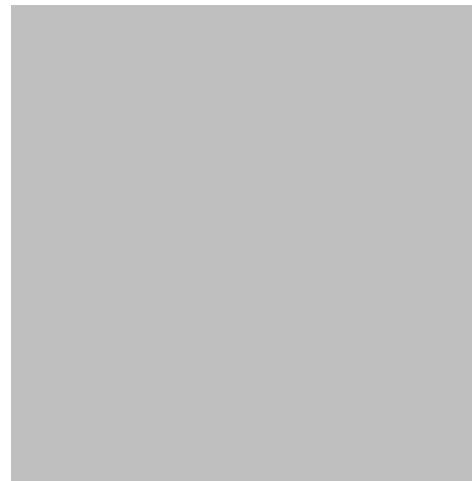
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# **SIZE**



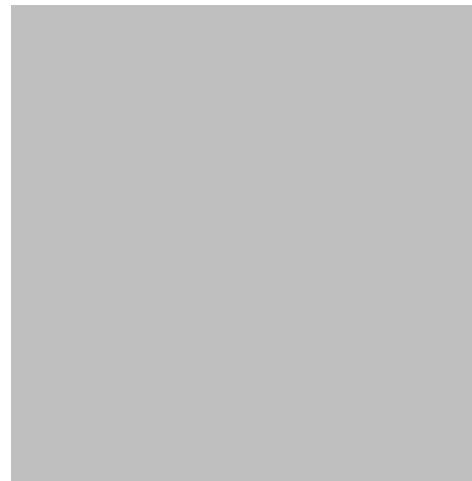
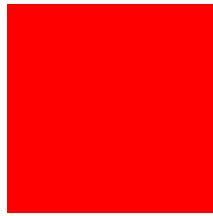
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# COLOR



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# COLOR



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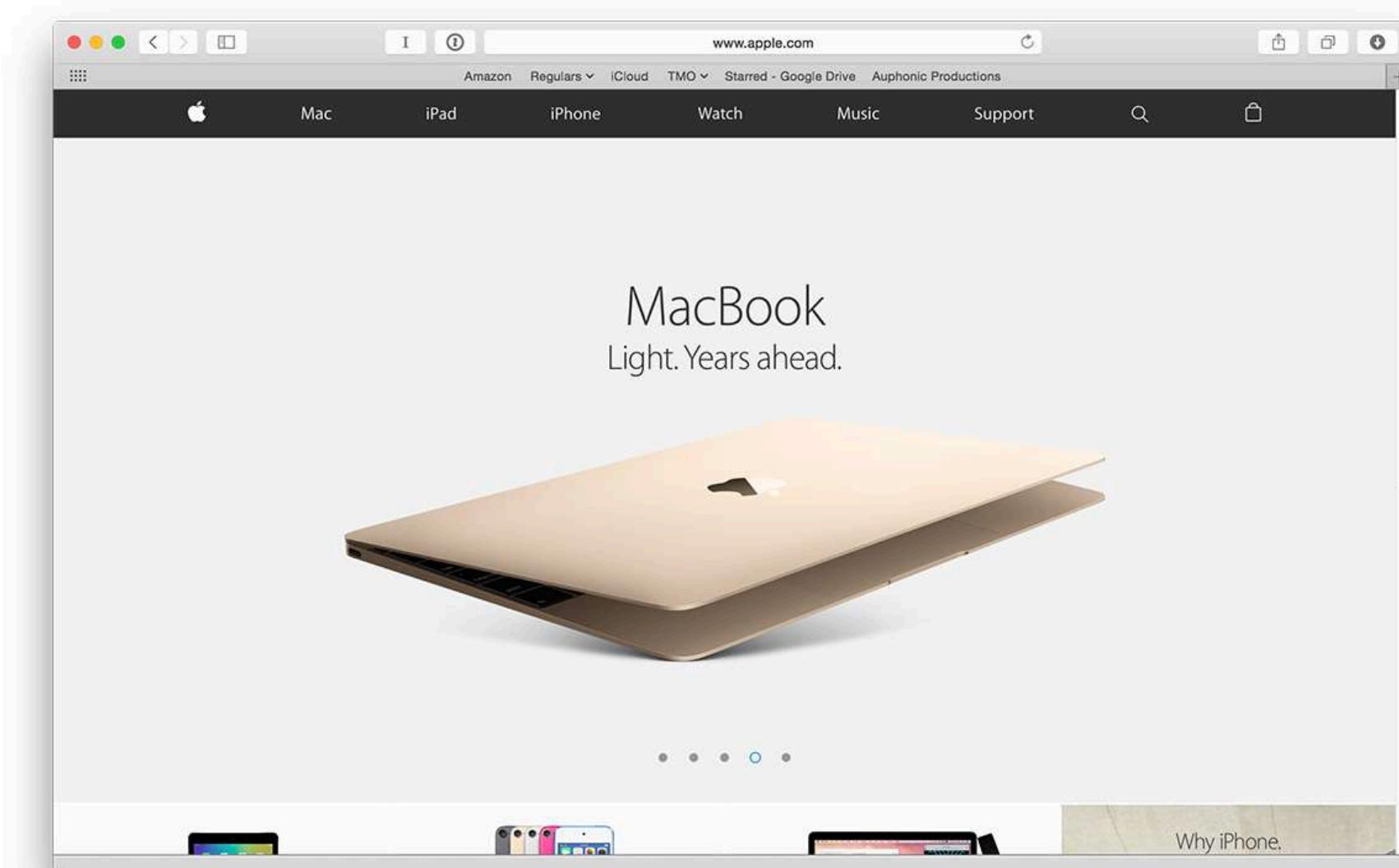
## STYLE

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elitr alienum ex pro, qui eu error clita  
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Dolor sit amet, elitr alienum ex pro,  
qui eu error clita persequeris. An regione  
**mediocritatem sed.** Case mazim scripta quo  
no, nec ne purto utamur, id usu deterruisset  
consequuntur.

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# POSITION



# RHYTHM



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# RHYTHM

On Web Typography

by Jason Santa Maria, November 17, 2009

Published in Graphic Design, Typography & Web Fonts

There are many books and articles on typography, but considerably few explore typeface selection and pairing. With the floodgates poised to open and the promise of many typefaces being freed up for use on websites, choosing the right face to complement a website's design will need to become another notch in the designer's belt. But where do we start?

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**VISUAL FLOW**

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# Gutenberg diagram

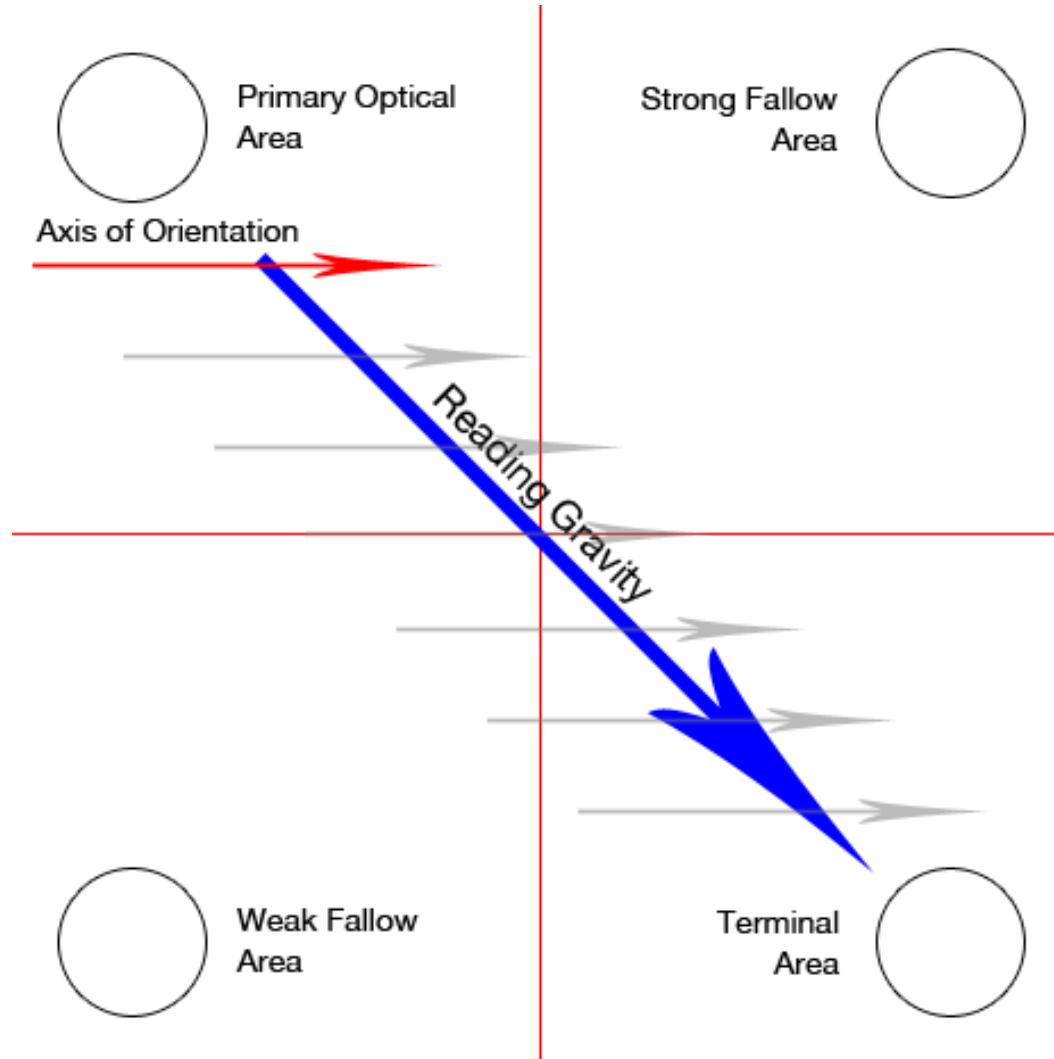
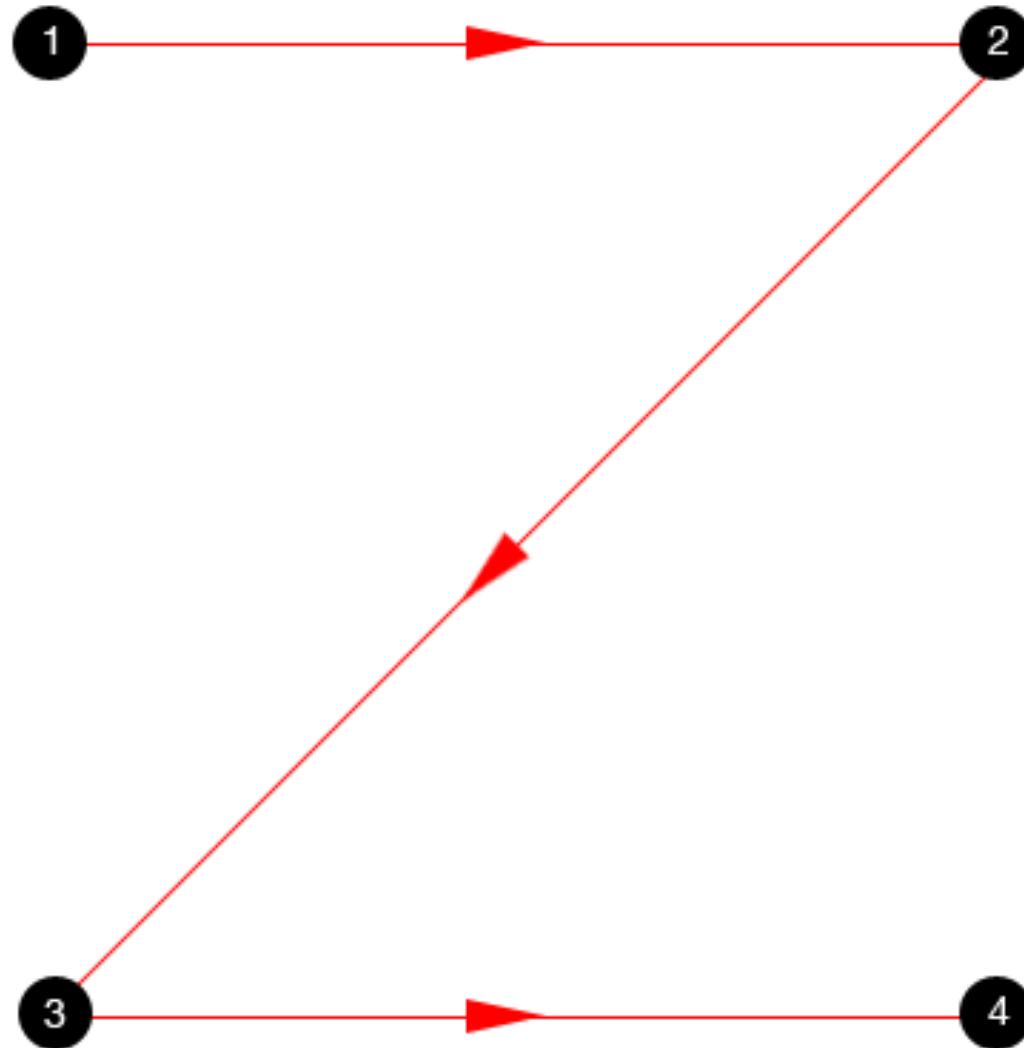


Imagen retirada de: Steven Bradley. (sem data). 3 Design Layouts: Gutenberg Diagram, Z-Pattern, And F-Pattern - Vanseo Design. Obtido 24 de Outubro de 2017, de <http://vanseodesign.com/web-design/3-design-layouts/>

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## Z- Pattern



## F - Pattern

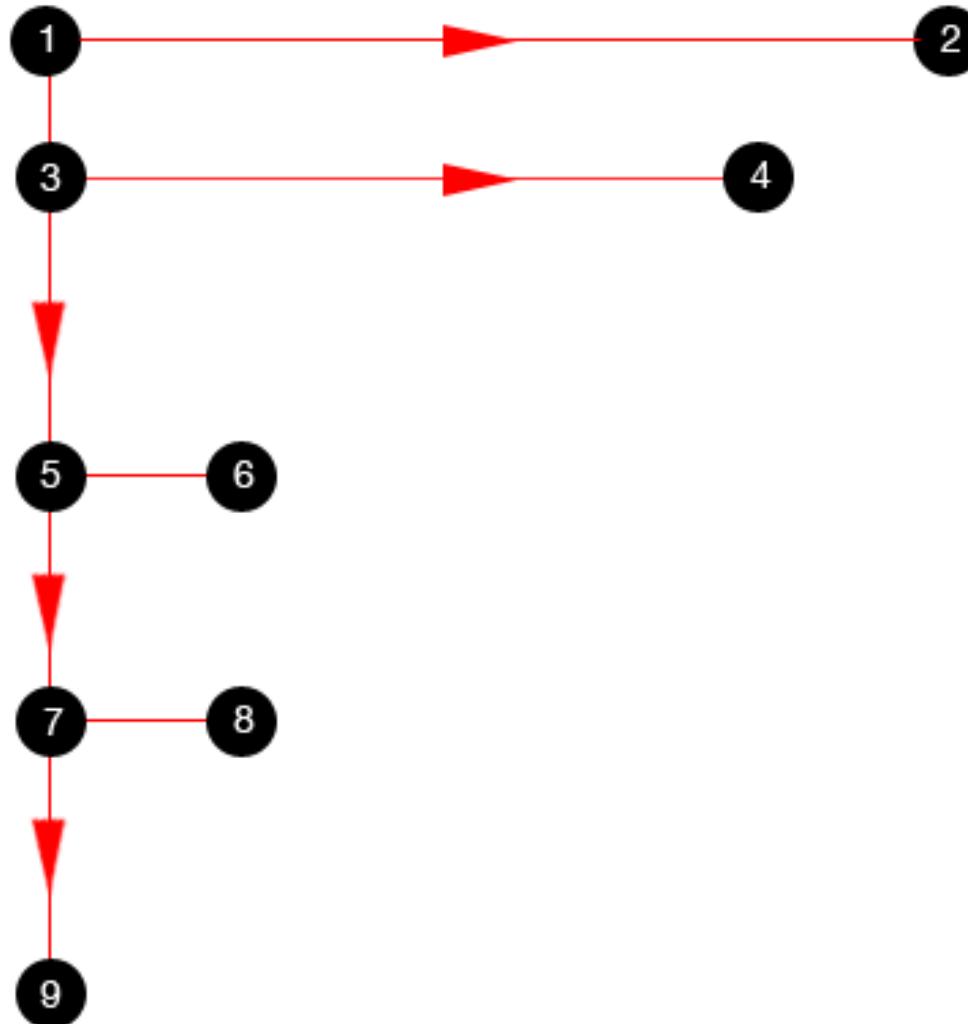
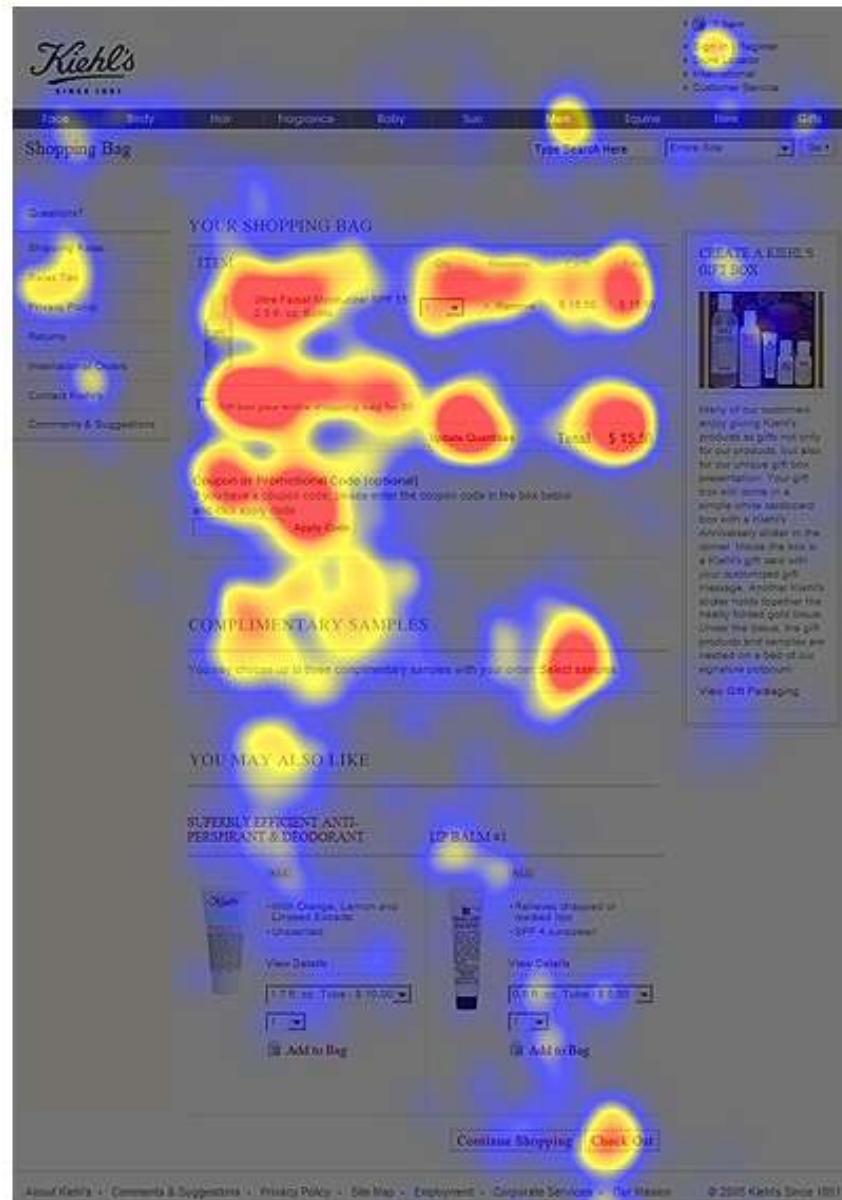


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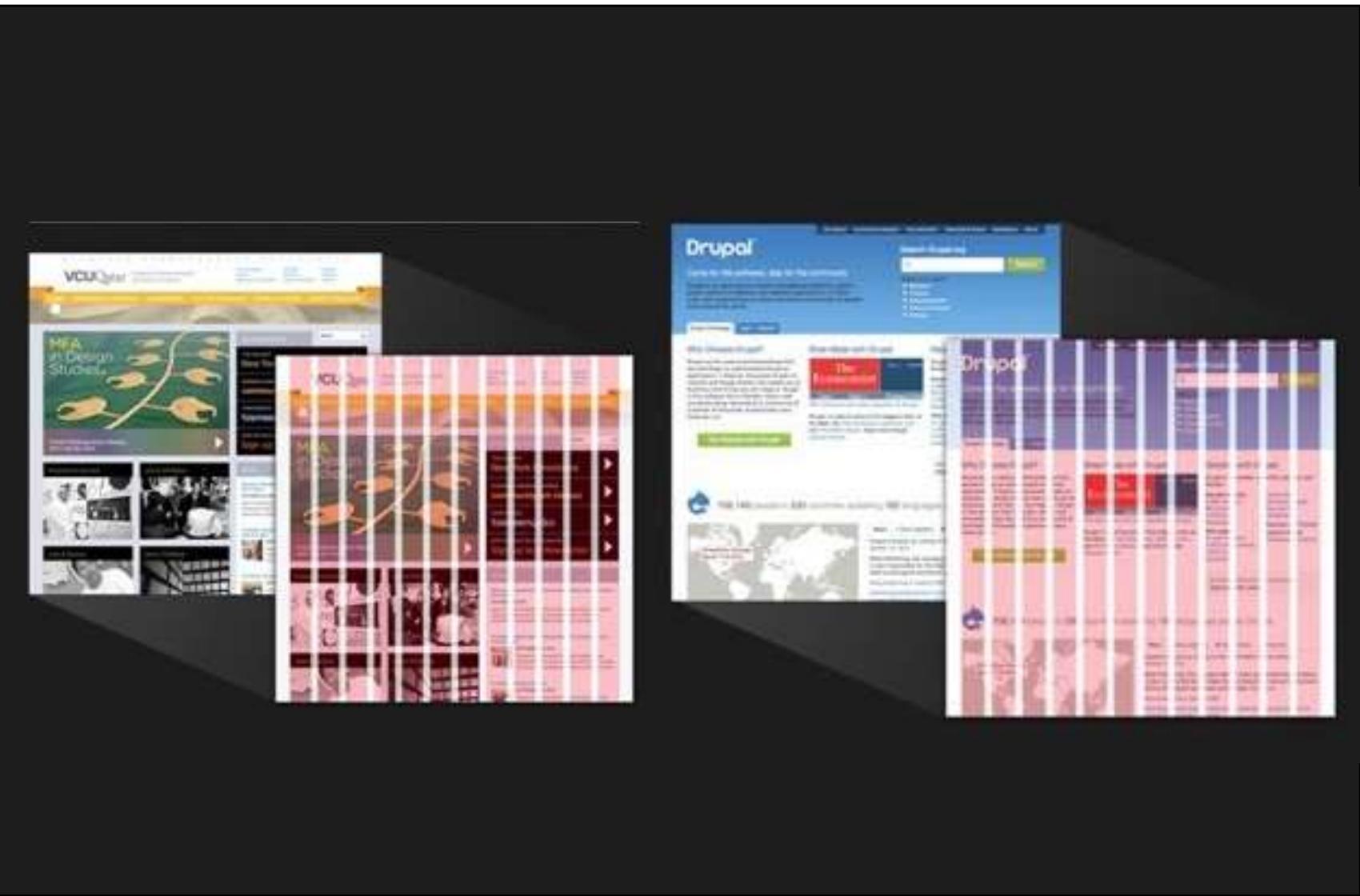


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**BALANCE, UNITY AND HARMONY**

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# Grid



<https://www.interaction-design.org/literature/article/the-grid-system-building-a-solid-design-layout>

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**KEEP IT SIMPLE, CONSISTENT AND EASY TO LEARN!**

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**Obrigada!**

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