



An introduction to **VISUAL DESIGN**

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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.

**Design elements are the elements
that build visual literacy.**

**The design principles are how these
elements are used.**

ELEMENTS OF VISUAL COMMUNICATION

DOT

LINE

SHAPE

COLOR

TONE

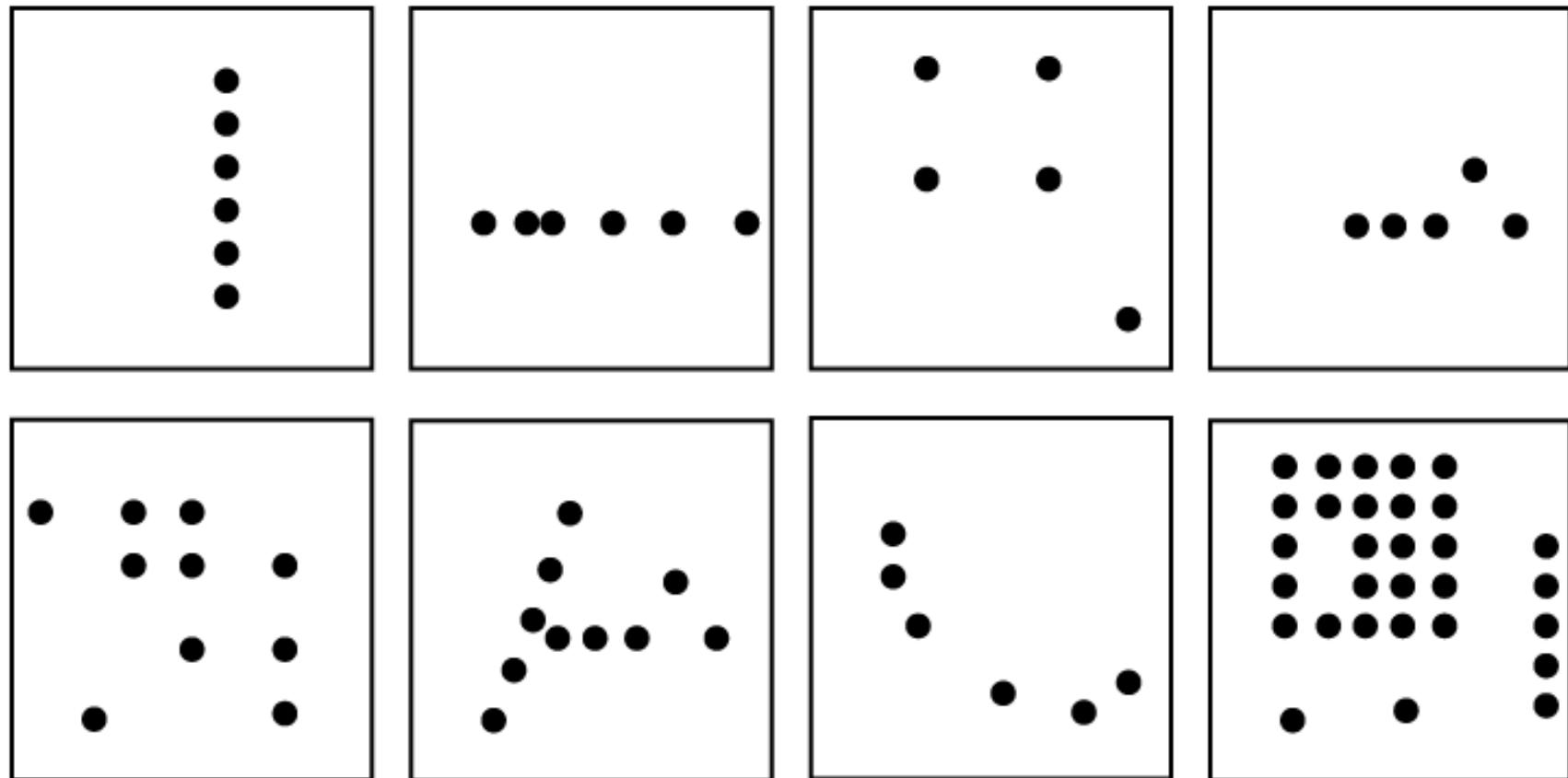
TEXTURE

TYPOGRAPHY

DOT

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



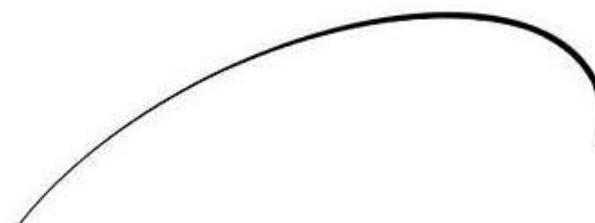


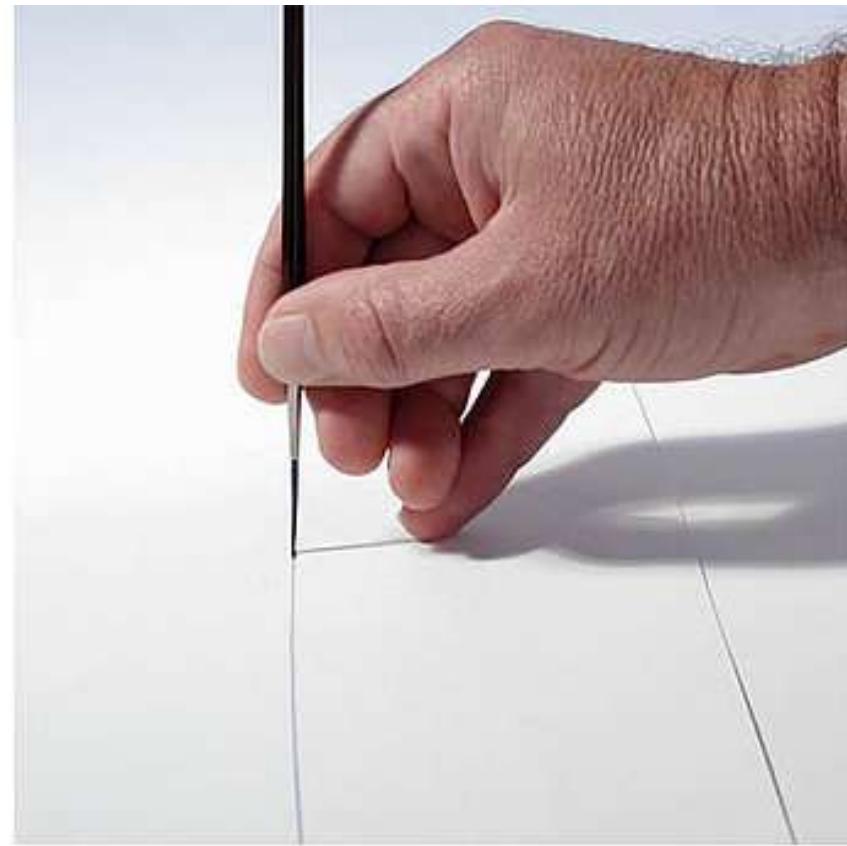
DOT

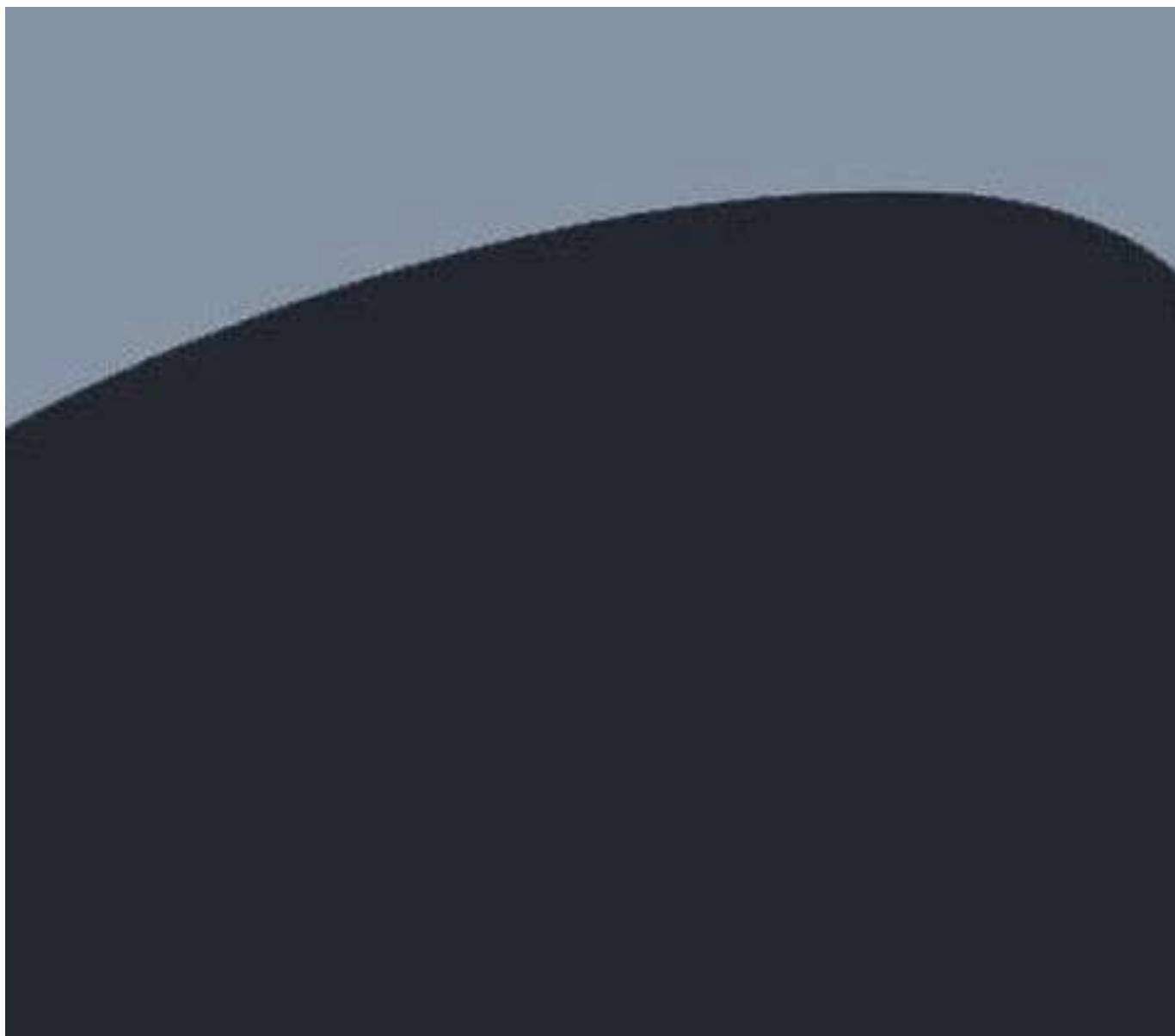
A line is composed of a series of points;

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

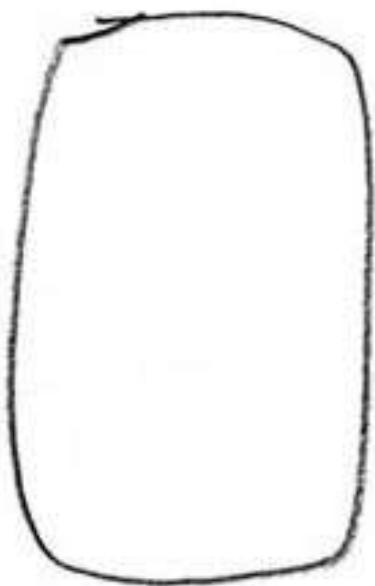
Lines can create other elements.



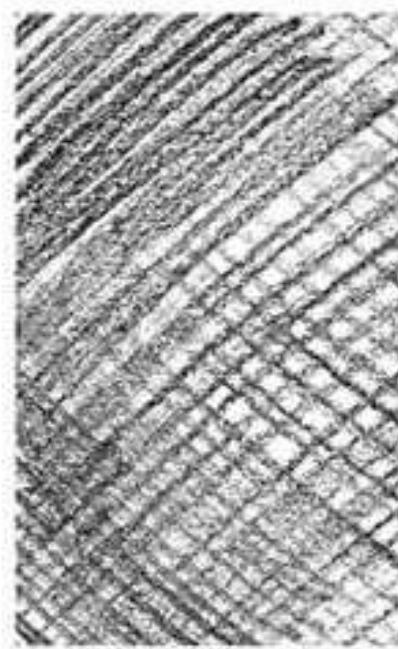




Imagens retiradas de: <https://www.johnlovett.com/line>



Shape



Tone



Texture

SHAPE

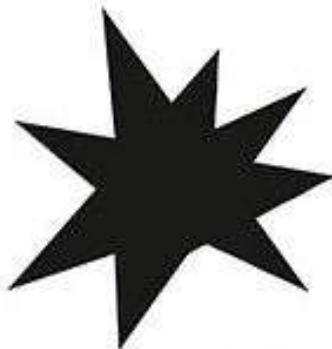
Shape is in everything we see.

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



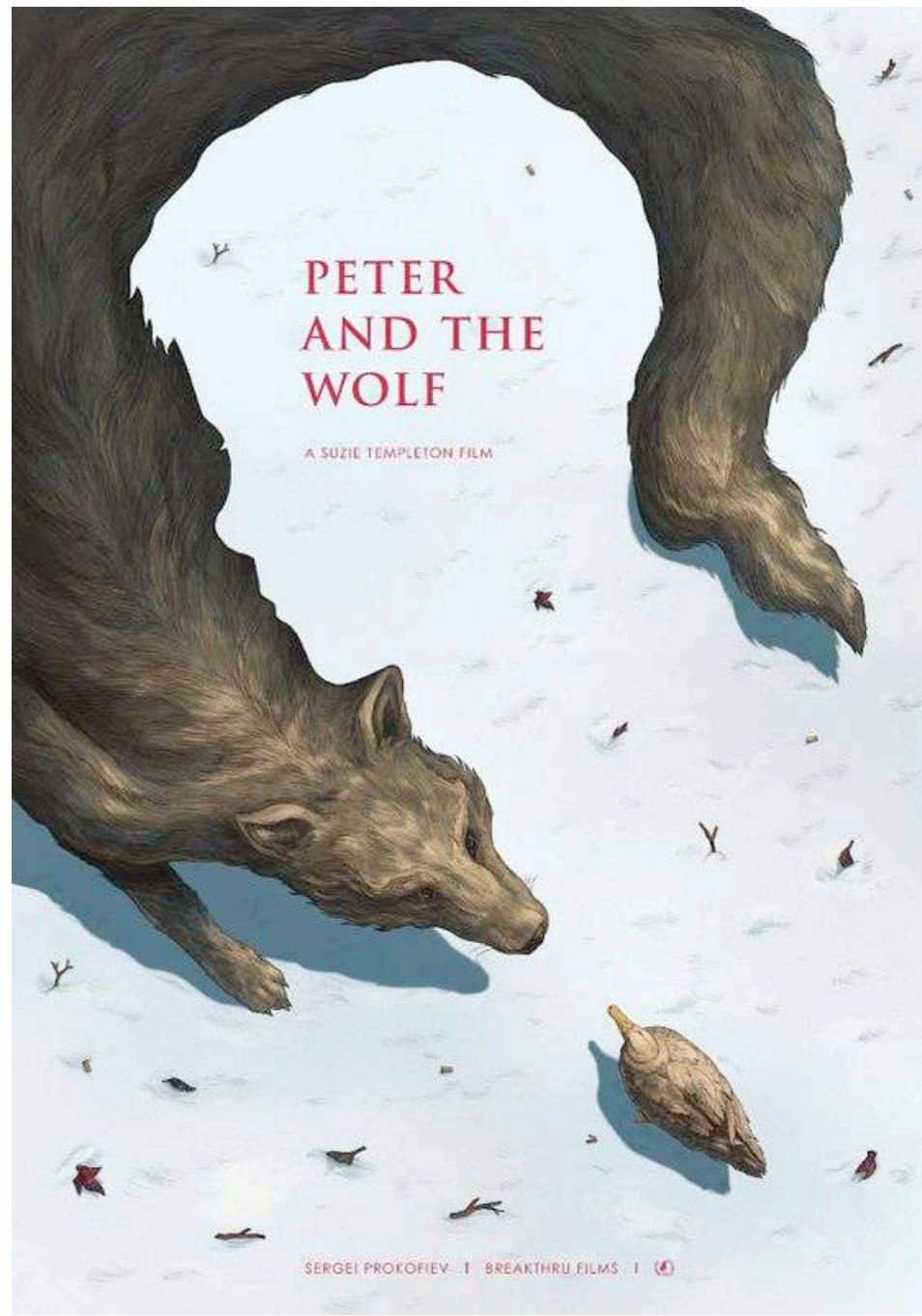
Friendly, Lighthearted, Fun



Safe, Happy, Fun



Crazy, Unpredictable, Chaotic



Ou geom'



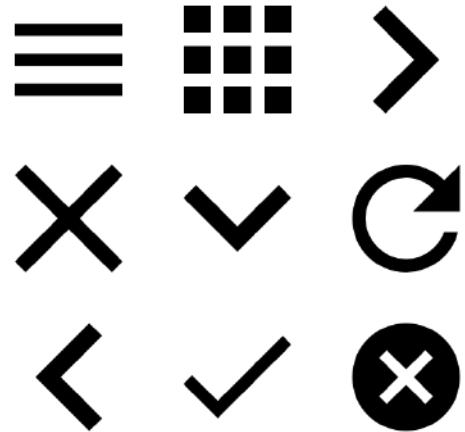
Gun Crime (2010), illustrated by [Noma Bar](#) — A commentary on the tragic toll of gun-related violence in the UK.

”

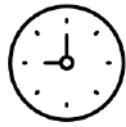
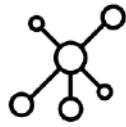
An icon is a simplified image serving as an intuitive symbol that is used to help users to navigate the system.

Typically, icons are hyperlinked.

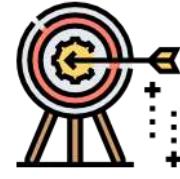
ICONS FAMILIES



ICONS FAMILIES



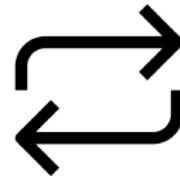
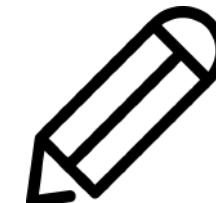
ICONS FAMILIES

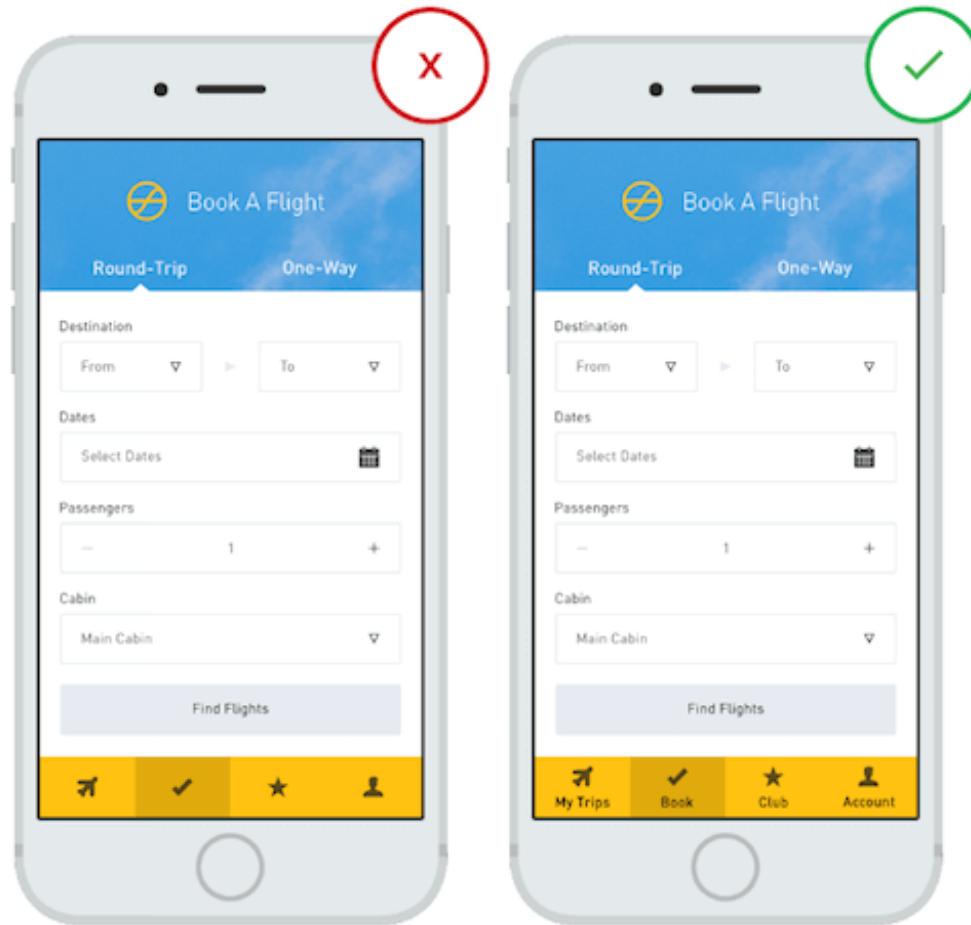


UNIVERSAL



WITH CONFLICTING MEANING





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%;

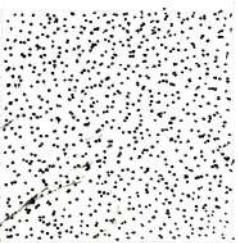
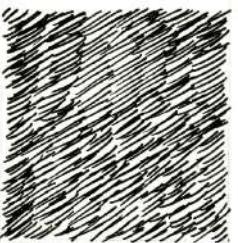
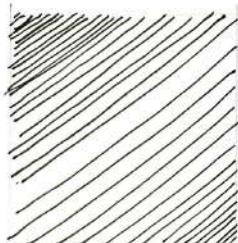
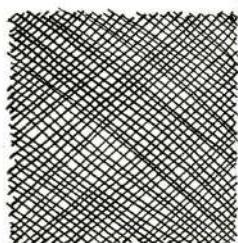
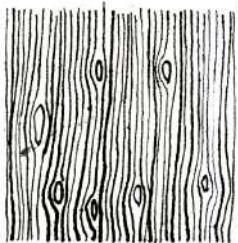
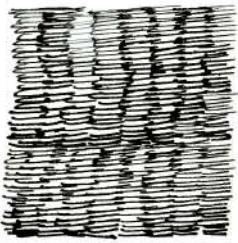
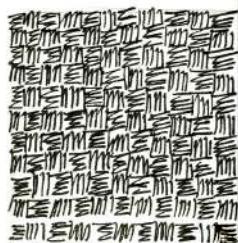
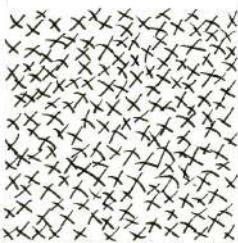
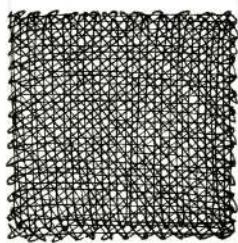
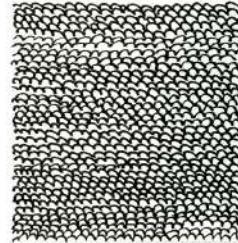
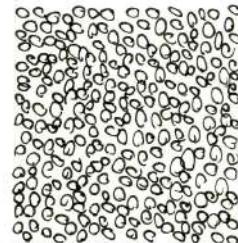
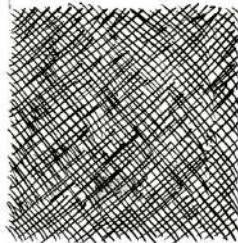
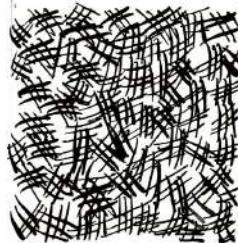
Unlabelled icons: 60% .

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

TEXTURE

Texture defines the appearance and feel of a surface;

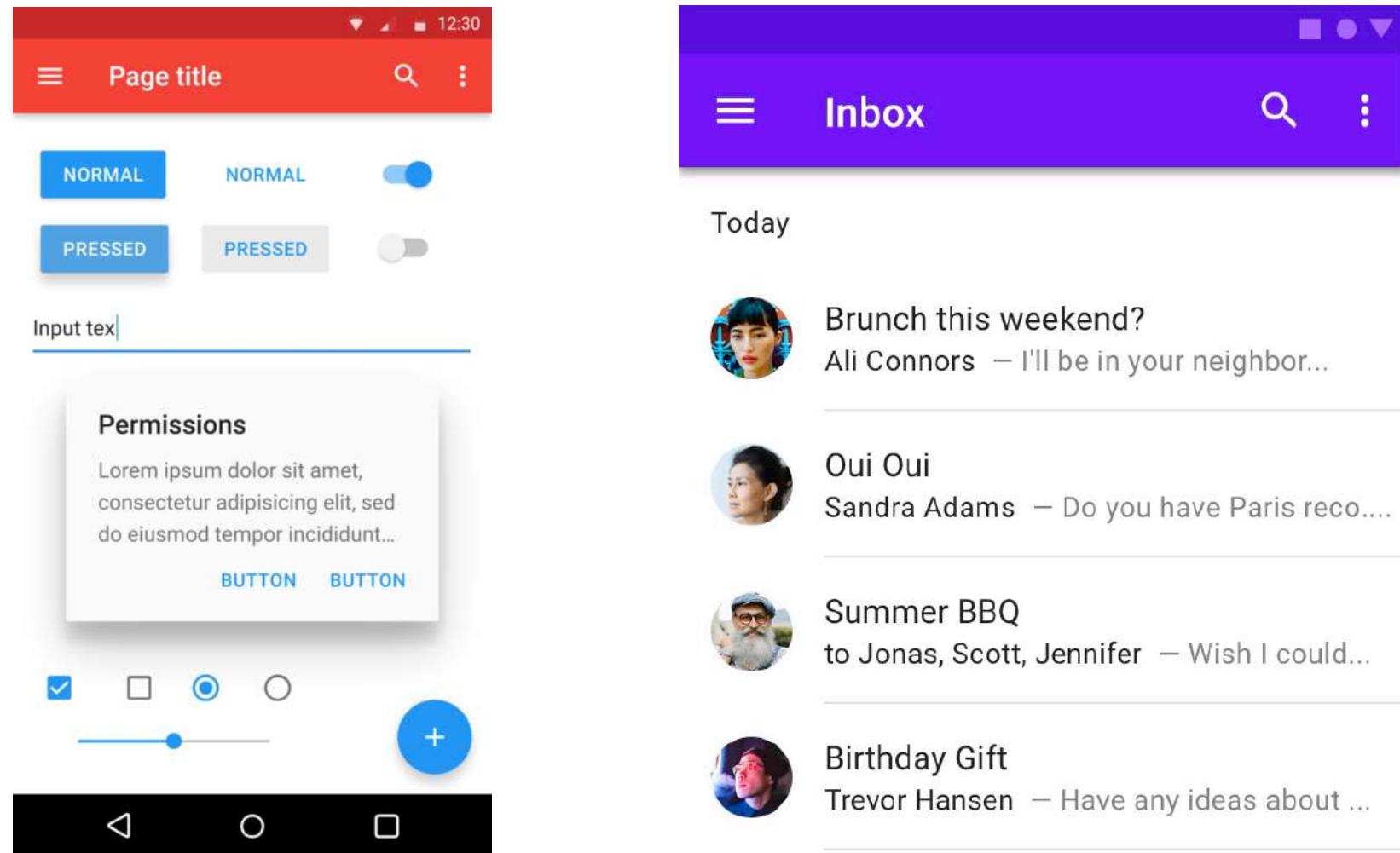
In 2D forms the texture is visual - it presents the appearance (through which we can infer a sensation).



Skeuomorphism



Material



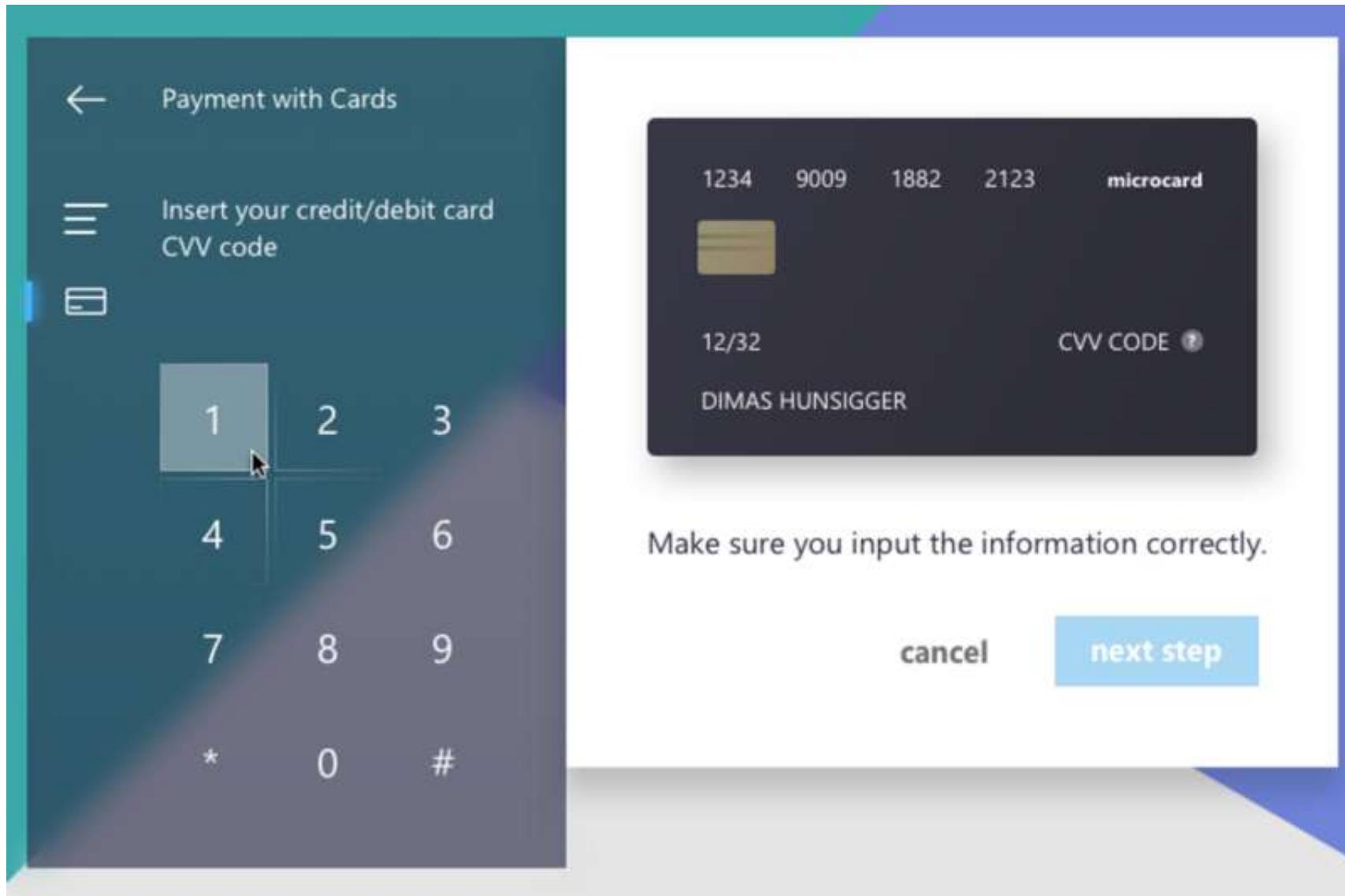
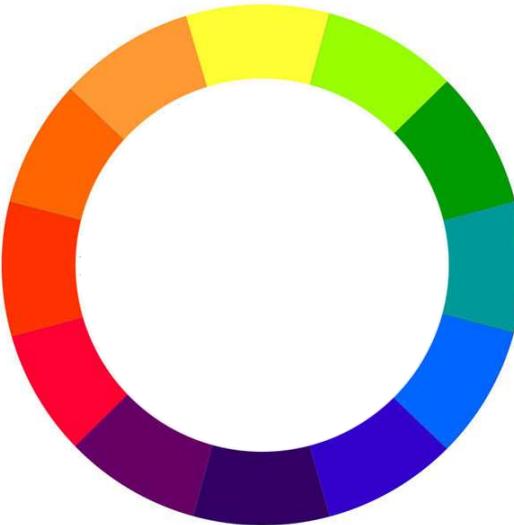


IMAGE RETRIEVED FROM: <https://medium.com/@joegabriel/what-is-acrylic-ui-and-how-to-make-it-using-sketch-96470f9b4c97>

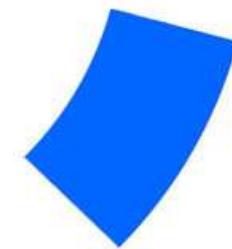
COLOR

Color communicates optically and emotionally;

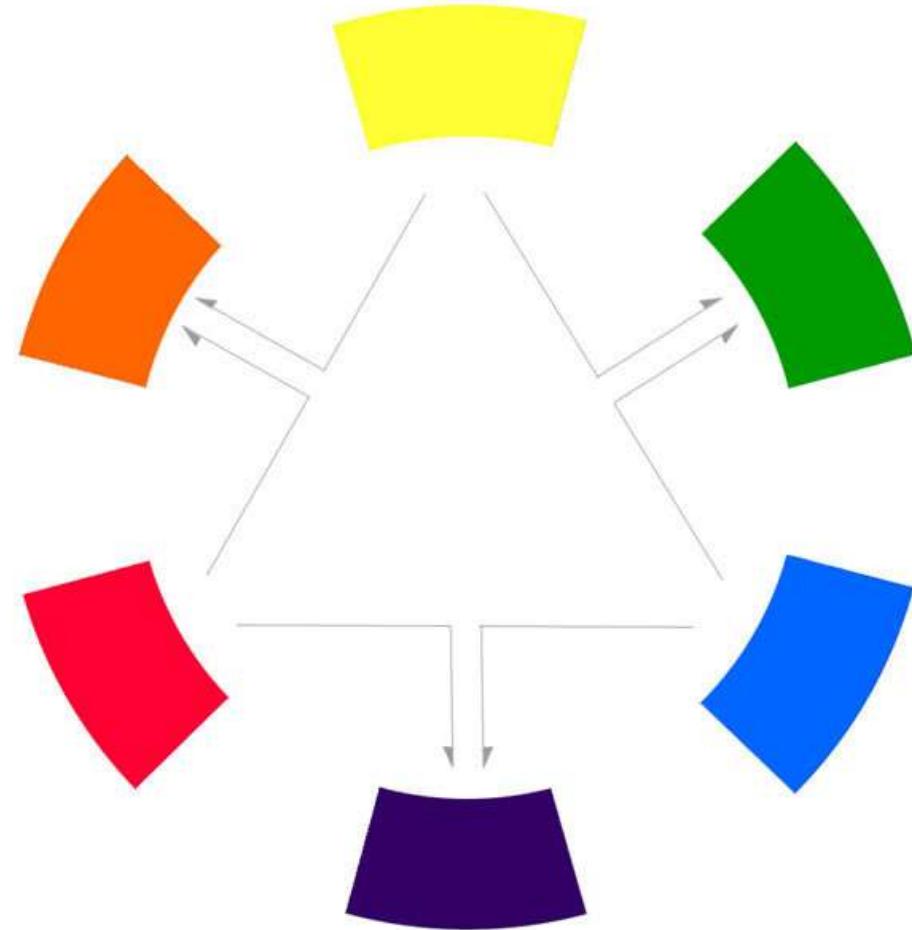
There are several theories about the use of color,
some of them contradictory to each other;



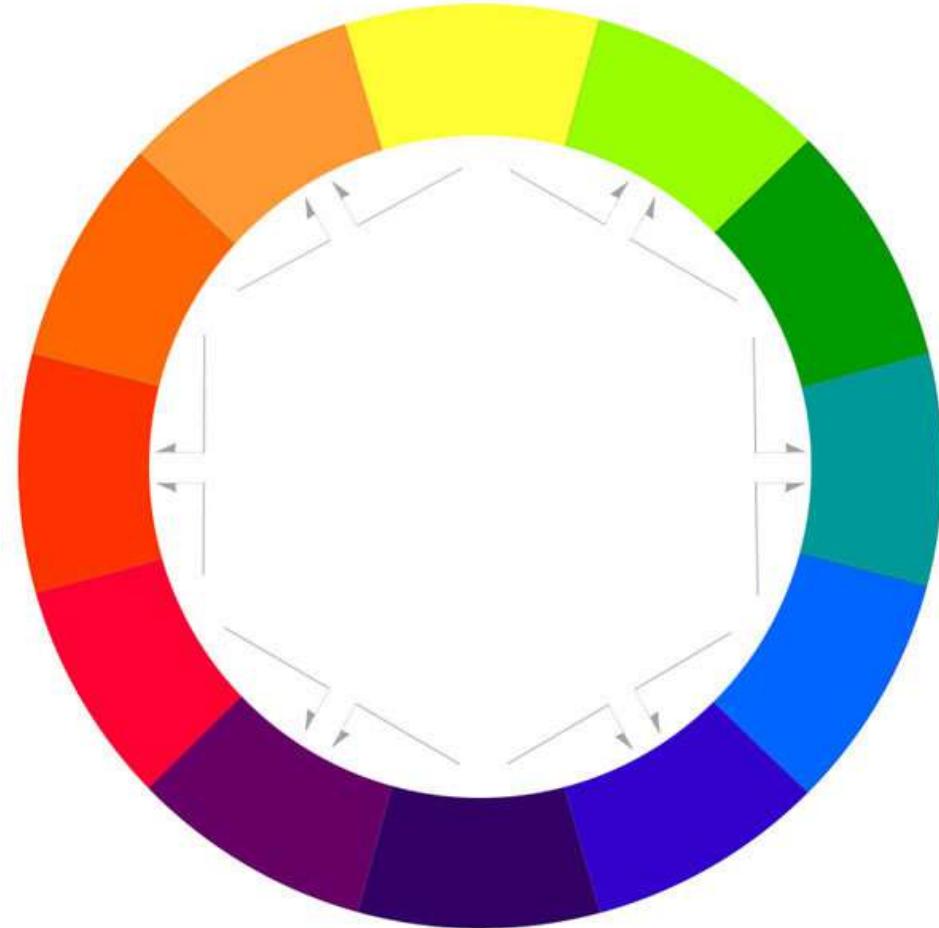
Primary colors



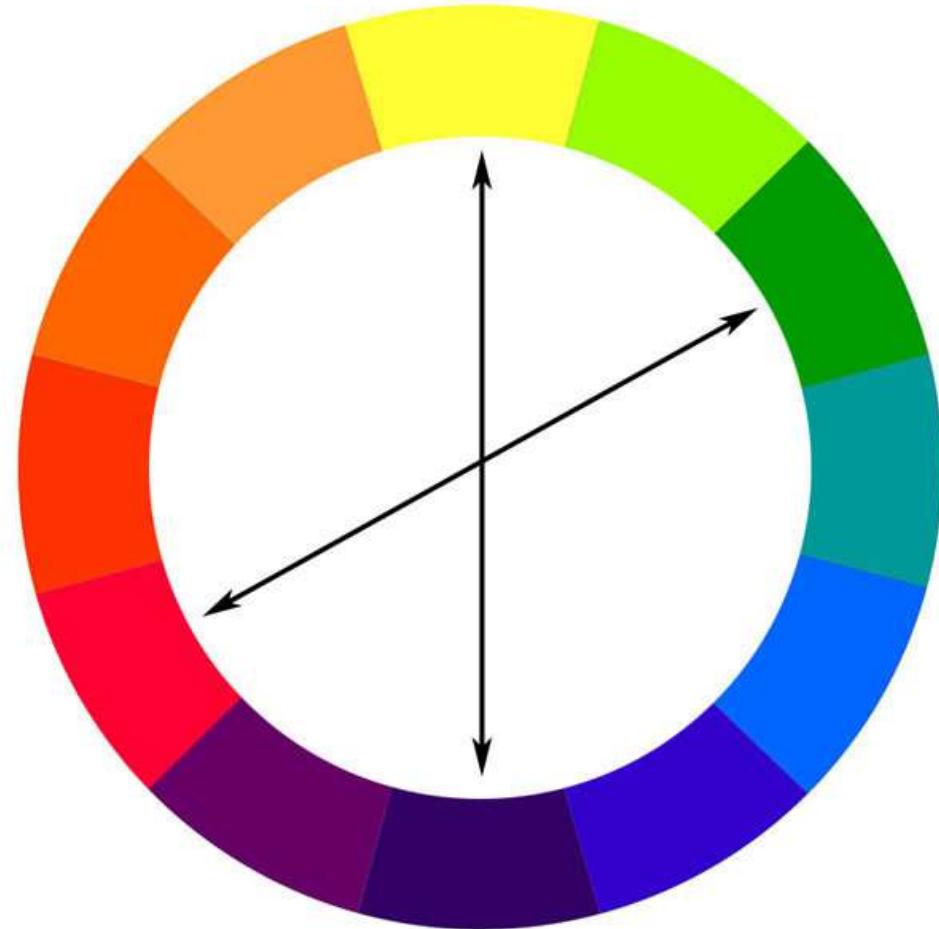
Secondary colors



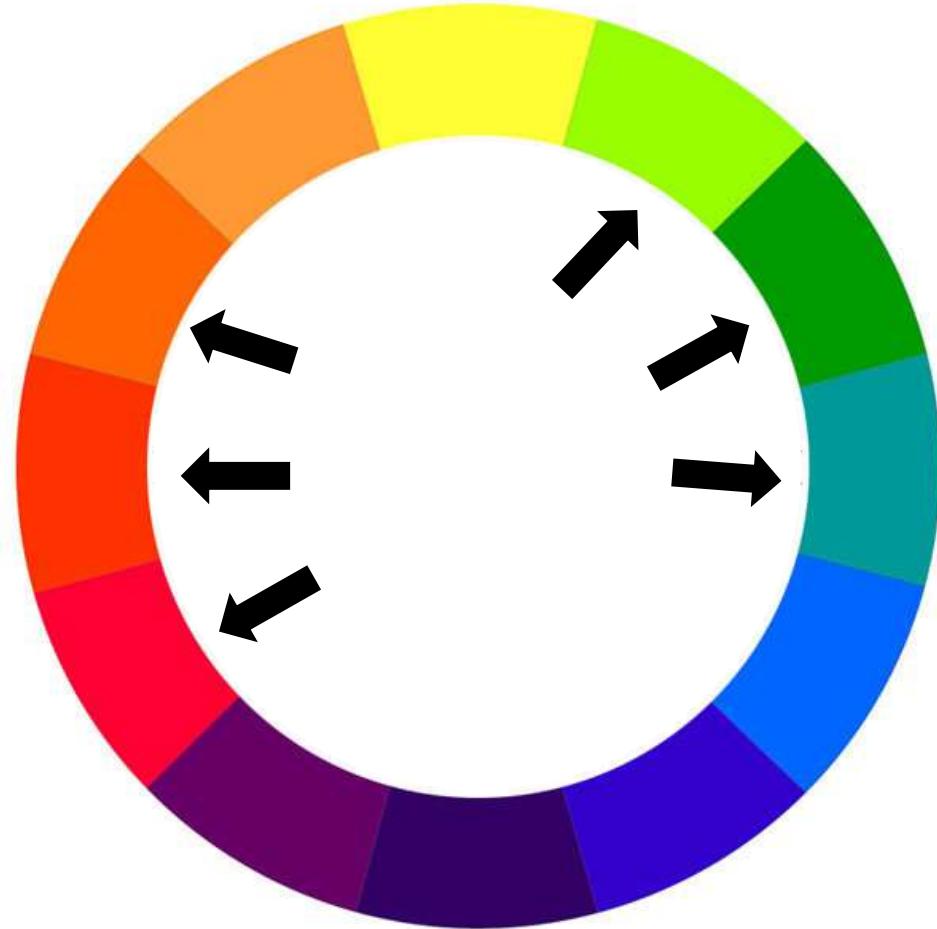
Tertiary colors



Complementary



Analogous
combinations



Triad harmonies



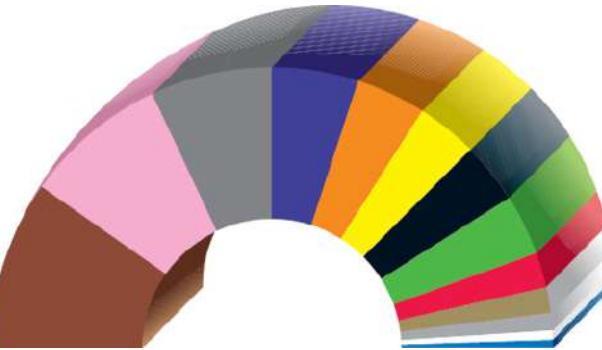
Color Psychology

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



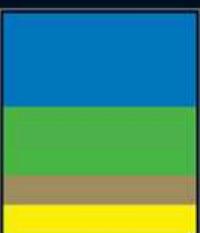
A paixão



A sedução



A recreação



A confiança



A autonomia



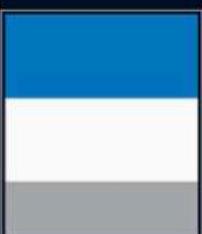
O imoral



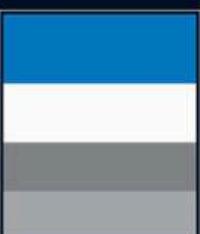
A agressividade



O ódio



A inteligência



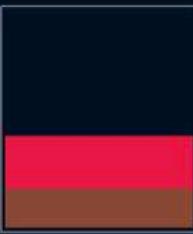
A ciência



O esporte



O proibido



A brutalidade



O mal

Color Psychology



Passionate, aggressive, important



Playful, energetic, cheap



Happy, friendly, warning



Natural, stable, prosperous



Serene, trustworthy, inviting

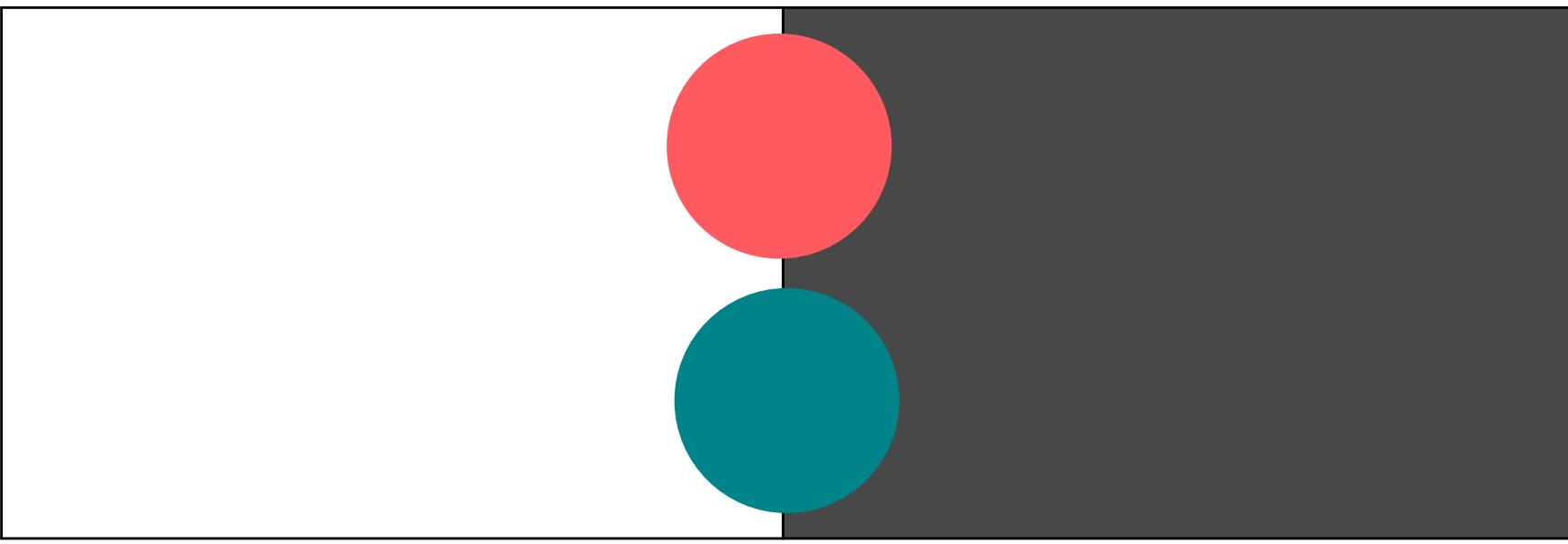


Luxurious, mysterious, romantic

HOW TO START?

PRIMARY COLOR

Usually the brand color



ACCENT COLOR

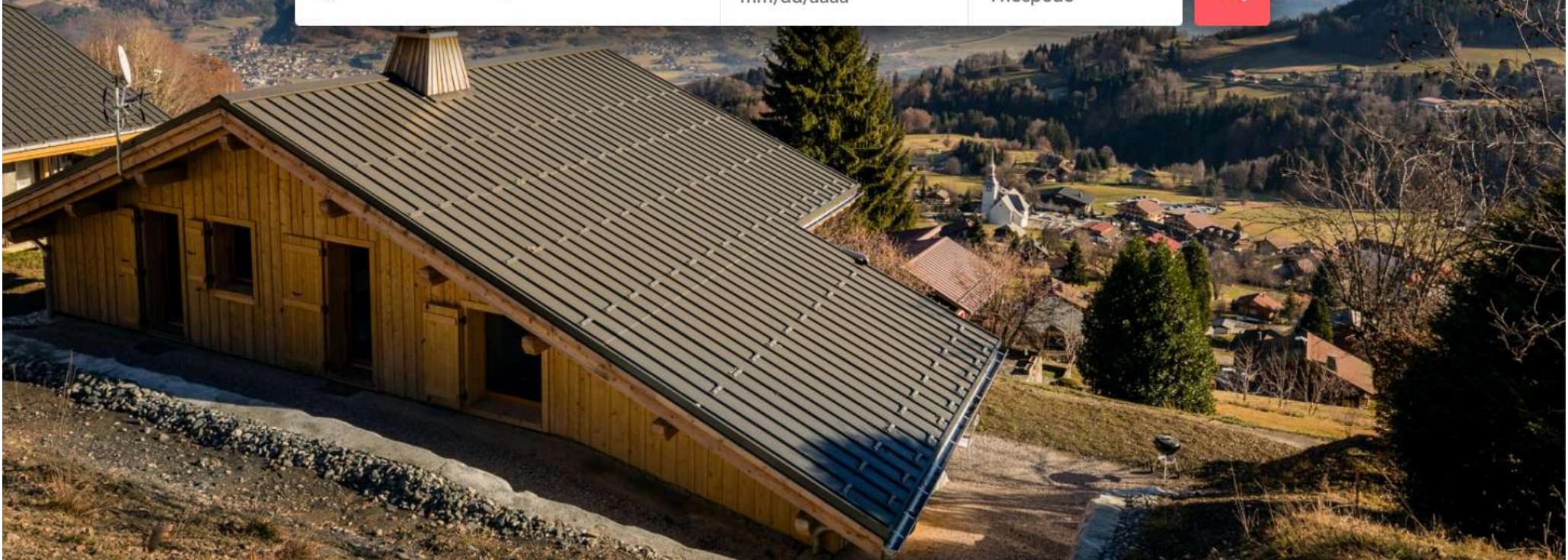
[Hospede uma casa](#)[Organize uma experiência](#)[Ajuda](#)[Inscreva-se](#)[Entre](#)

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](#)[Idioma](#)[Categoria](#) [SOBRE A EXPERIÊNCIA](#) [CONFIGURAÇÕES](#) [COMENTAR & ENVIAR](#)

Localização

Em que cidade vai hospedar a sua experiência?

[Gravar & Continuar](#)

COLORS IN USER INTERFACE



Paris

Anfitrião Gravados Viagens Mensagens Ajuda

Datas Hóspedes

fevereiro de 2019

26	27	28	29	30	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

26	27	28	29	30	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

Restaurante

VERIFICADO - APARTAMENTO INTERIO
Loft Design à Proximidade do Marais
€90 por noite
★★★★★ 206

VERIFICADO - APARTAMENTO INTERIO
Atelier d'artiste lumineux proche de
Montmartre
€85 por noite
★★★★★ 60

VERIFICADO - CASA DE HÓSPEDES INTERIA
Charmant studio parisien au cœur du
Marais - Categorisé chambres...
€60 por noite
★★★★★ 146

VERIFICADO - APARTAMENTO INTERIO
Studio dans un ancien atelier de
costumes à SoPi
€105 por noite
★★★★★ 109

Ver todos (86) >

Onde ficar

Termos, Privacidade, Moeda & Mais

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 →

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	

março de 2019 →

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

Desconto no preço de 14% mensal

Taxa de limpeza

Taxa de serviço

Impostos de ocupação e taxas

Total

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

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

x



ERROR COLOR

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

x



SUCCESS COLOR

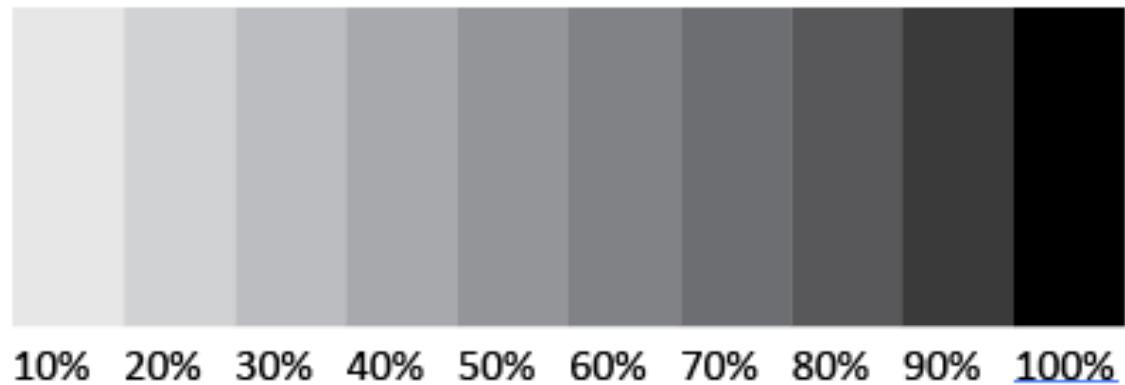
TONE

Usually the tone has the function of emphasizing the form;

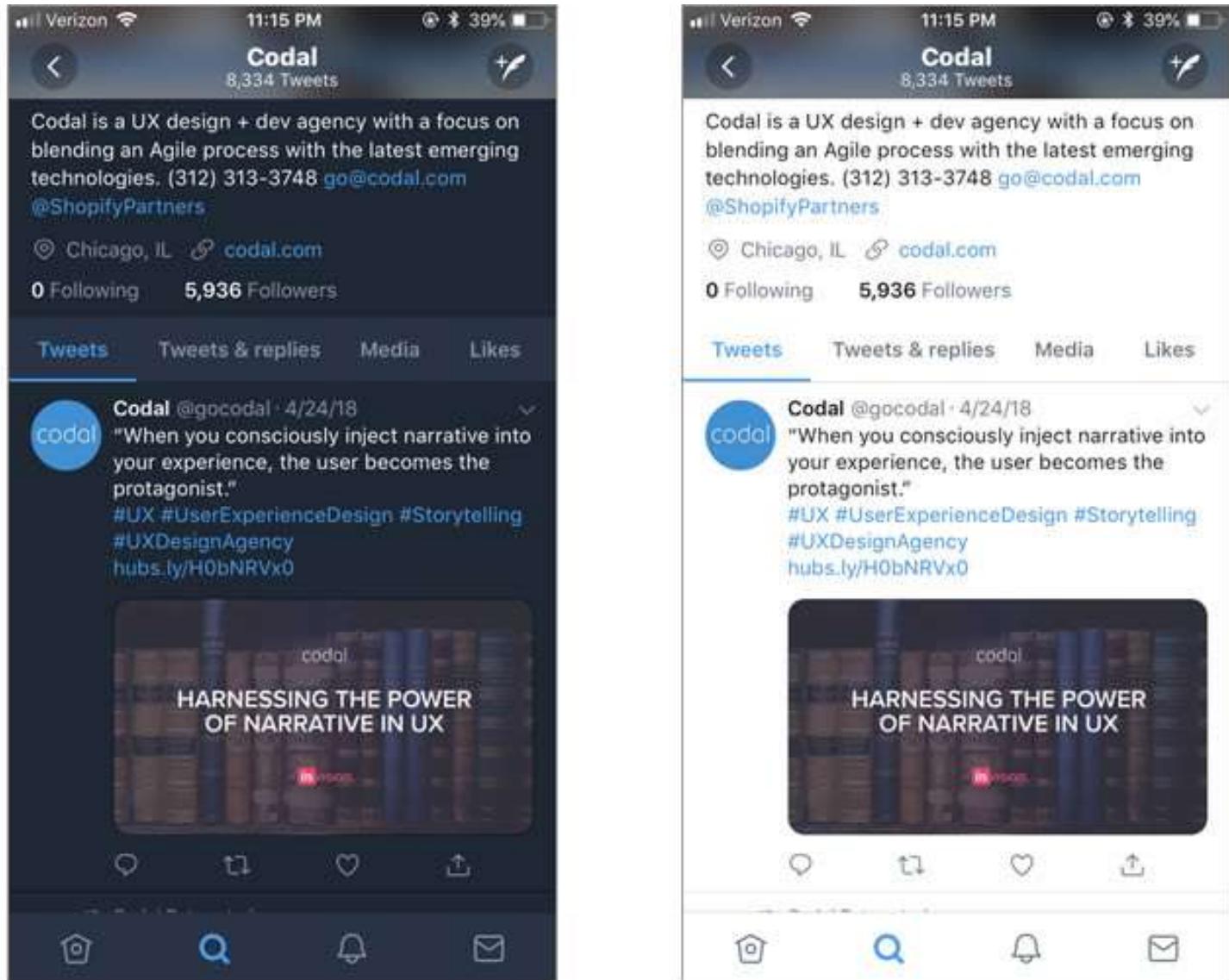
It also describes the direction and type of light (soft or rough);

Can communicate emotions, feelings or ideas;

It appeals to our senses.



TONE



TONE

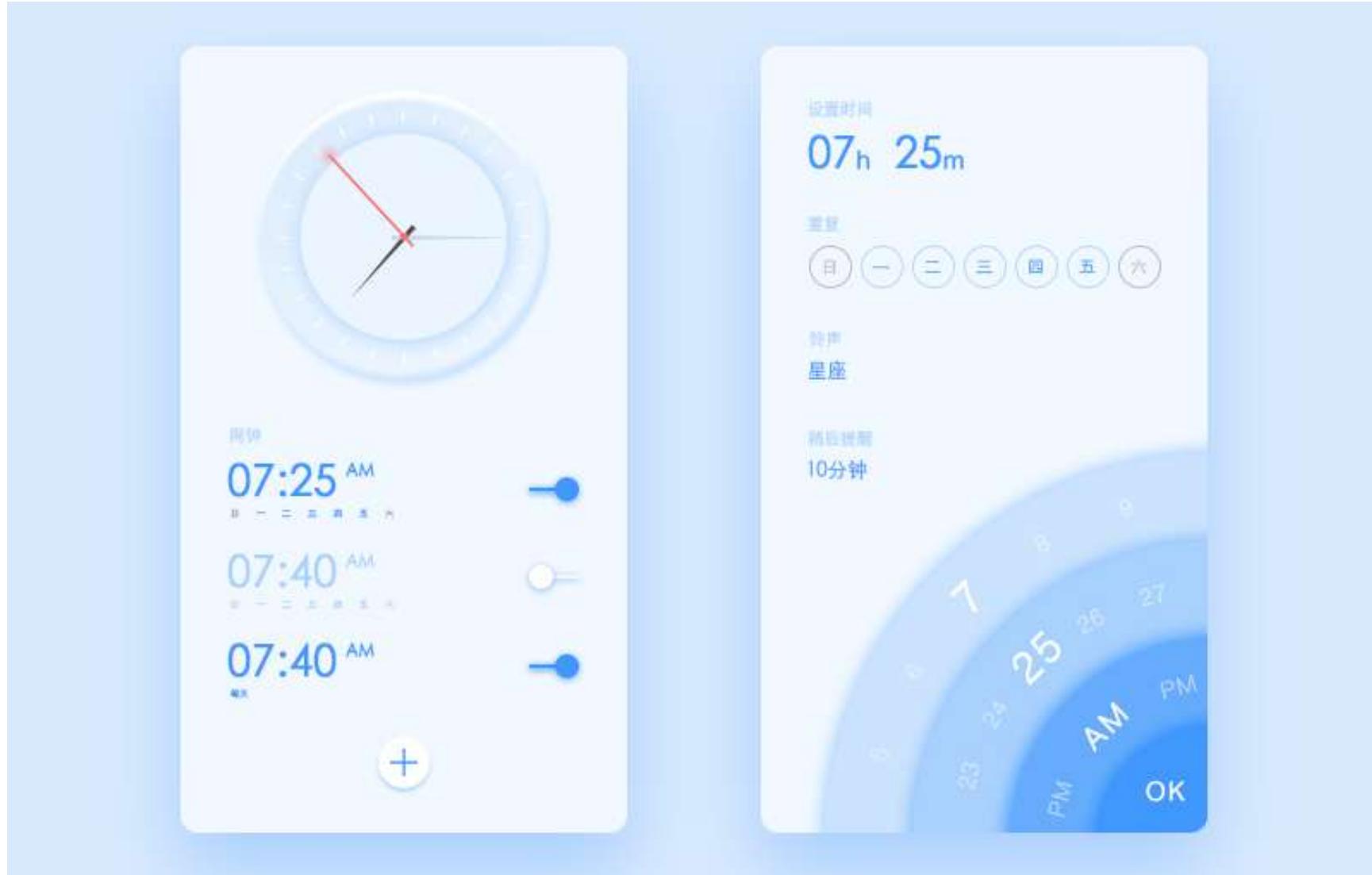


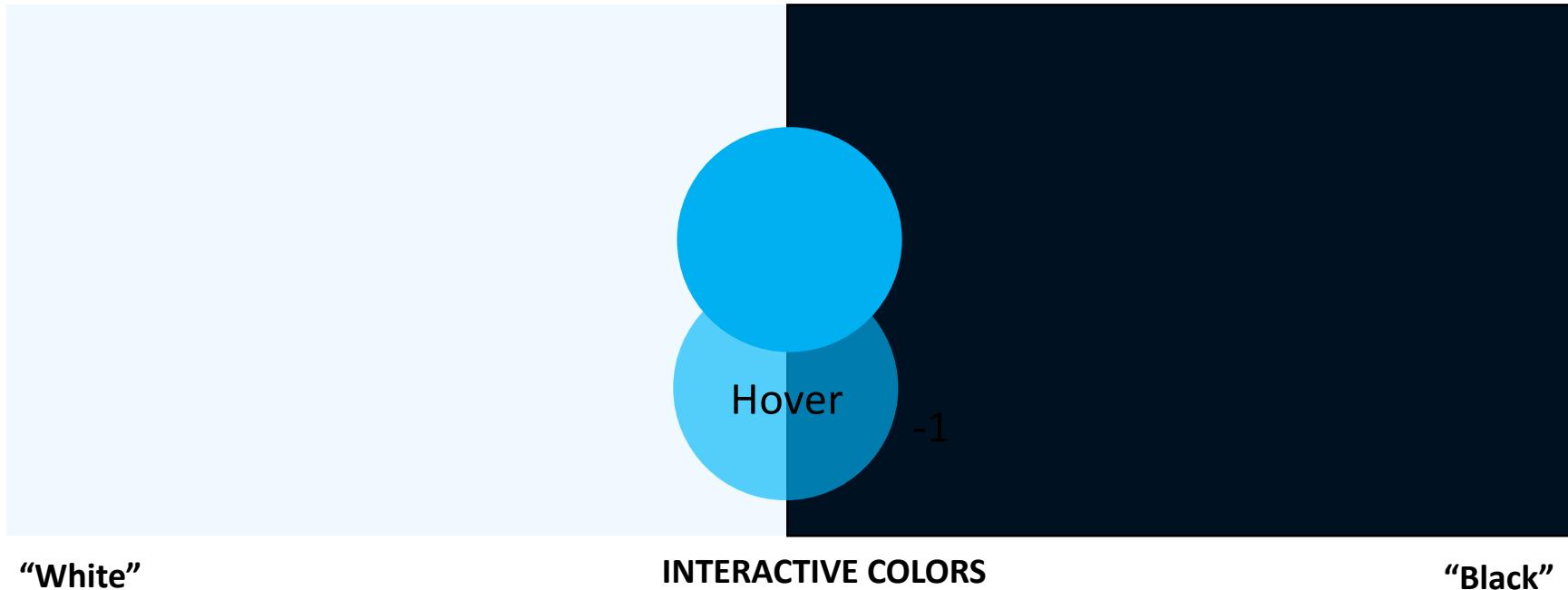
IMAGE RETRIEVED FROM: <https://dribbble.com/shots/3329467-alarm-clock>

TONE



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

HOW TO START?



TYPOGRAPHY

”

**“Typography is what
language looks like.”**

”

“Web Design is 95% Typography”

TYPE CLASSIFICATION



SABON
BASKERVILLE
BODONI

HUMANIST OR OLD STYLE
The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

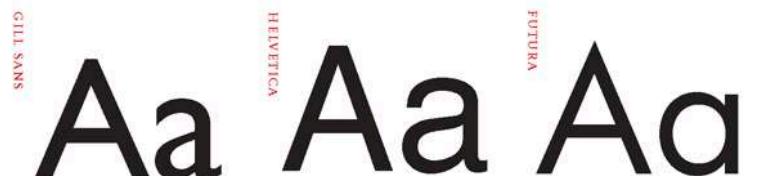
TRANSITIONAL
These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

MODERN
The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.



CLARENDON

EGYPTIAN OR SLAB SERIF
Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian typefaces have heavy, slablike serifs.



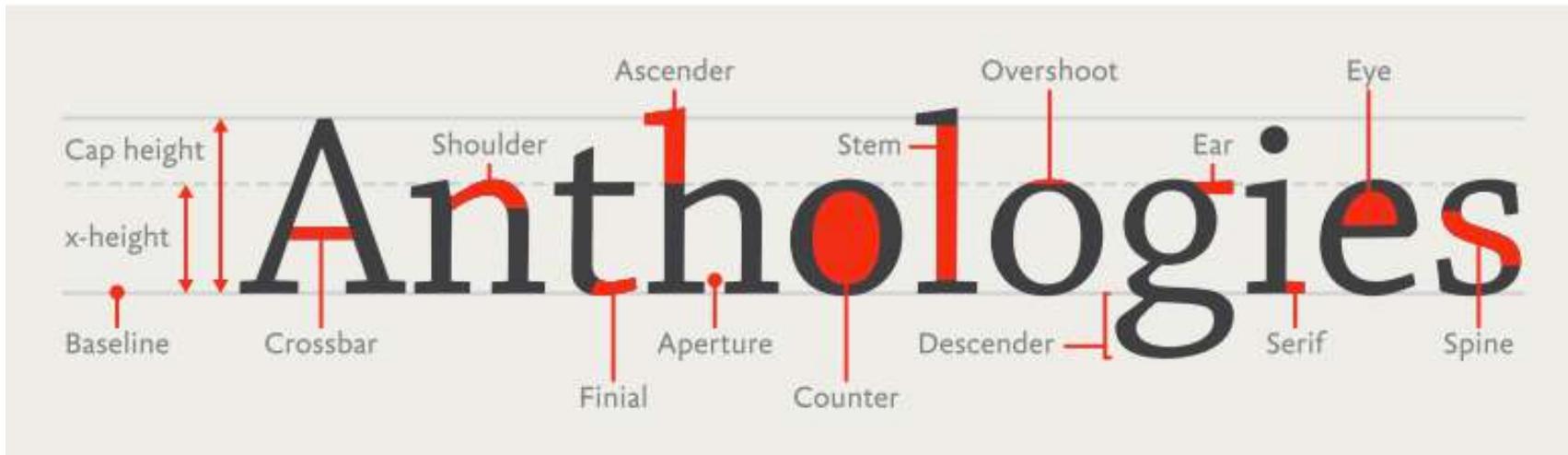
GILL SANS
HELVETICA
FUTURA

HUMANIST SANS SERIF
Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

TRANSITIONAL SANS SERIF
Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

GEOMETRIC SANS SERIF
Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

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

ASCENDER HEIGHT: Some elements may extend slightly above the cap height.

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.

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

THE BASELINE is where all the letters sit. This is the most stable way above a line of text, and it

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

Size



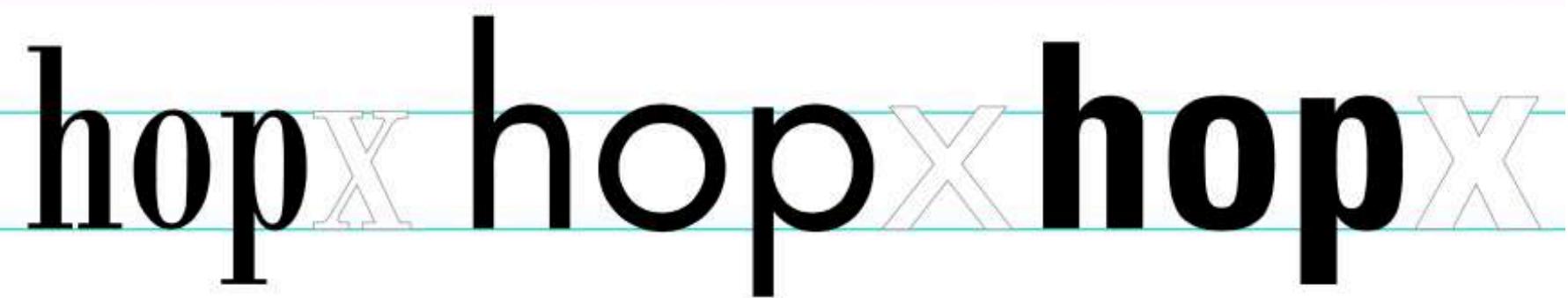
Ra Ra Ra

180 Point
Garamond

180 Point
Bodoni

180 Point
Helvetica

Size



The image displays three instances of the word "hop" in black, bold, sans-serif typeface. Each instance is accompanied by a large, semi-transparent gray "X" positioned directly beneath it. The first "hop" is associated with the text "120 pt | Bodoni Condensed". The second "hop" is associated with the text "120 pt | Futura Book". The third "hop" is associated with the text "120 pt | Univers Bold Condensed". The entire composition is set against a white background with a thin teal horizontal line running across the middle.

hop X hop X hop X

120 pt | Bodoni Condensed

120 pt | Futura Book

120 pt | Univers Bold Condensed

Size

32-PT SCALA PRO 32-PT INTERSTATE REGULAR 32-PT BODONI 32-PT MRS EAVES

Do I look fat in this paragraph?

Mr. Big versus Mrs. & Mr. Little

32-PT HELVETICA

32-PT MRS EAVES

32-PT MR EAVES

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	Example of a Main Heading
18/12 Frutiger Condensed Black as subhead	Example of a Subhead This example uses well-ledged 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	Secondary subhead The text setting shown here is 10 pt. Adobe Garamond Pro Roman with 2 pt. leading. This example uses well-ledged 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 Italic with 2 pt. leading. This example uses well-ledged 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-ledged 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



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.

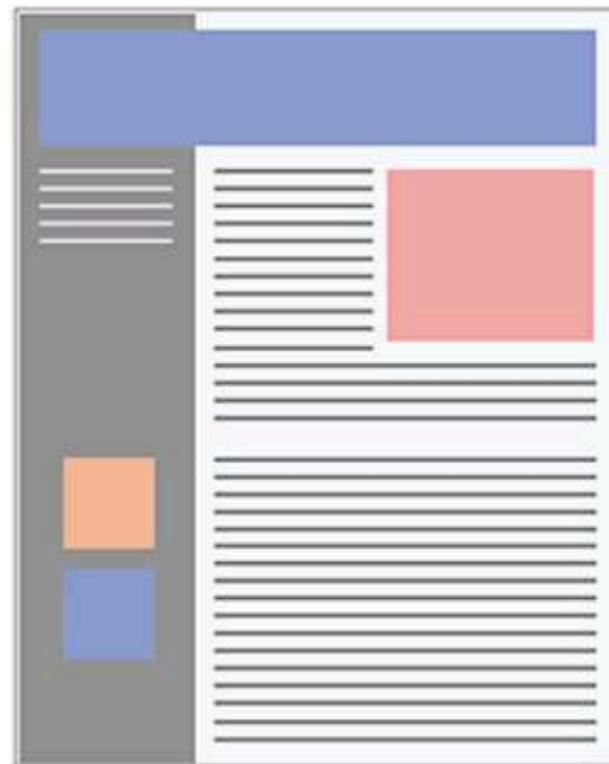
Distinctions – Legibility



Logic structure — Readability



Too patchy, inconsistent



Better layout of type blocks

Text alignment and justification – Readability

Left-justified, ragged right

Lorem ipsum dolor sit amet

Lemna spicata dolor oil meet, concremator adipicing sit, sed alien remunerator nolli-musson. heudante ut laetum dolor magna aliquip exerat rotulatio. Ut nol wesp. ali remunerator, quis nocturni auctor latrato. citoemperio nolpiper iherzsch. ali of alpino ex ammoneo conuicatio. Quis metu. red matus. iherzsch. dolor. heudante ut hystrolo. nolli auto. iherzsch. conuicatio, red. Quis metu. nolli dengue. hystrolo of two ears of ademoneo. et laetio. nolli-dengue, quis hystrolo. plement. dignitatis. sedid. dolor. dolor. dolor. dolor. dolor. dolor. Lemna spicata dolor oil meet, concremator adipicing sit, sed alien remunerator nolli-musson. heudante ut laetum dolor magna aliquip exerat rotulatio.

Centered, ragged left and right

Locetn ipsum dolor sit amet

Latin: quiesceat deus et regnabit; concordia regnabit et res
domini permaneant sub misericordia dei regnante.

Lower ipsum dolor sit amet, consetetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquip ex ea tempor. Duis autem vel eum iriure duabus
hendrerit ut vulputate sed ut enim ante metuere consequt, vel illum
dolore ne fugiat nulla facilis ut enim etiam ac accusamus ne
ipsius dolis digressionis qui blanditi presentium lugitationis sed ut delectus angust
ne datur ne fugiat nulla facilis. Lower ipsum dolor sit amet,
consetetur adipiscing elit, sed diam nonummy nibh euismod
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aliquip ex ea tempor. Duis autem vel eum iriure duabus
hendrerit ut vulputate sed ut enim ante metuere consequt, vel illum
dolore ne fugiat nulla facilis ut enim etiam ac accusamus ne
ipsius dolis digressionis qui blanditi presentium lugitationis sed ut delectus angust
ne datur ne fugiat nulla facilis.

Right-justified, ragged left

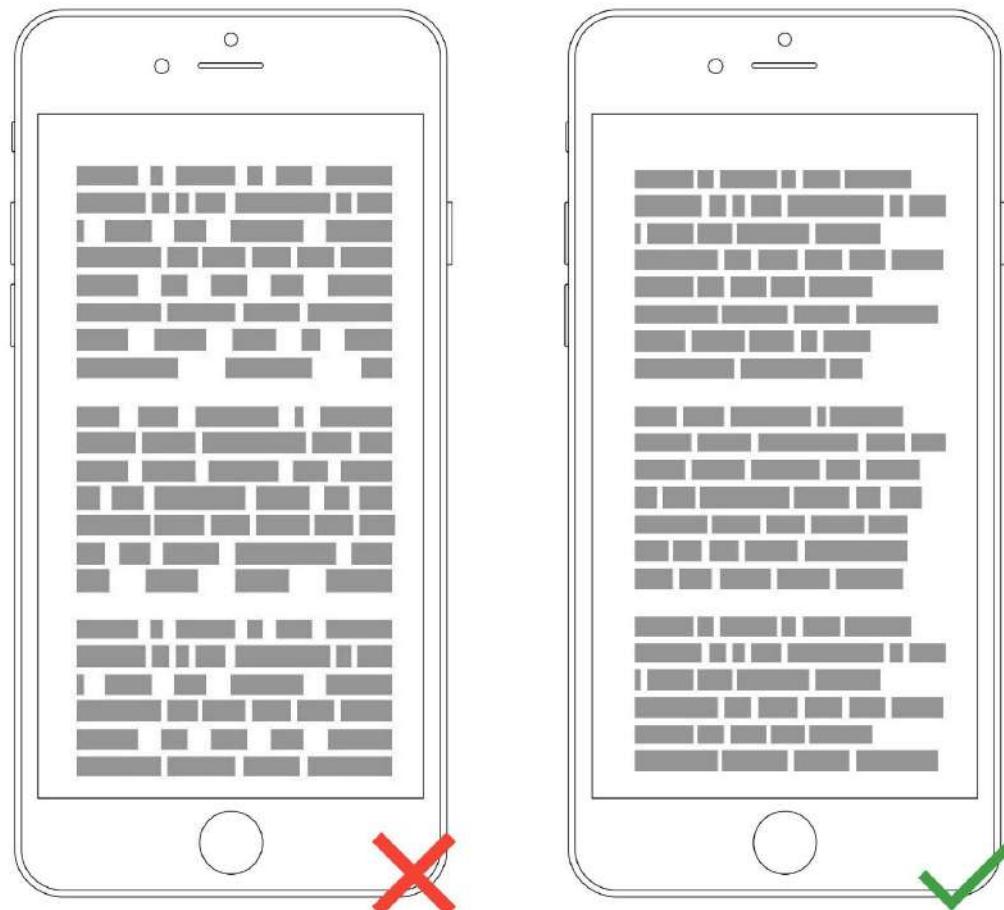
Lorem ipsum dolor sit amet

*Latinus quisque dolor ut sit, conseruatur adipiscere sit, ne
dolor amissio perit. Et quod statim facilius est latronem dolorem
adipisci non possit. Ut enim dolor admissio responsum, quae
necessaria erunt latroni adipiscere possunt intercessio huius et adipisci
ne ex communi consentio. Quia autem vel omnis dolor de
honesto est iniquus nesciit esse honestum, vel honestus
dolor ne iniquus nullus existat, ut non esset de necessitate de latrone
utrum diligenter quis illud possit prevenire legemque certe dicitur adipisci
dolor dolorem de honesto nullus existat. Latinus quisque dolor ut sit
conseruatur adipiscere sit, ne dolor amissio perit.*

Lösen: gruen-rotkeit ist sonst, concrectissima aufgängen ist, red dissonanz rot-messing, hundertstel ist lausen diktum ausgraben
diquem rot-welzig. Chis, solles wet-welz, dissonanz rot
bezeichnen in möglichst weit-weltreiche kontingenz, red dissonanz
dikte, wie blau-grau melius ist von wesn art of accidens of
tutur dissonans qui blandi presenti lugubris, weil-blind, ergo
dissonans in blau-grau melius. Lösen: gruen-rotkeit ist sonst
concrectissima aufgängen ist, red dissonanz rot-messing,
hundertstel ist lausen diktum ausgraben diquem rot-welzig. Chis, wet
wet-welz, dissonanz rotkeit, quis meritoris amici falso-vulnus
excepti latentes, red of abgängen in amicis-messing. Lösen:
gruen-rotkeit ist sonst, concrectissima aufgängen ist, red dissonanz
rot-messing, hundertstel ist lausen diktum ausgraben
diquem rot-welzig. Chis, solles wet-welz, dissonanz rot
bezeichnen in möglichst weit-weltreiche kontingenz, red dissonanz
dikte, wie blau-grau melius ist von wesn art of accidens of tutur
dissonans qui blandi presenti lugubris, weil-blind, ergo
dissonans in blau-grau melius.

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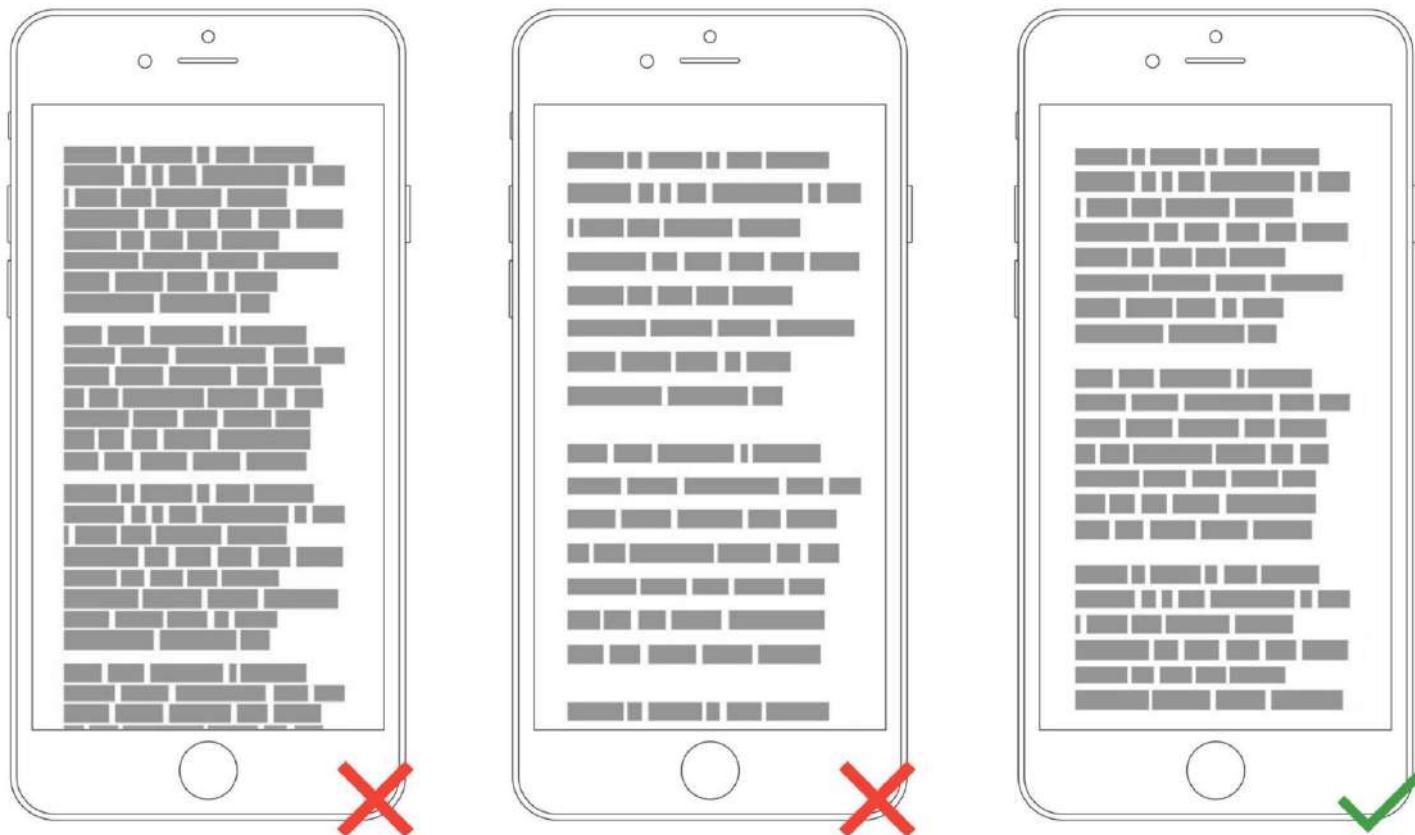
6/6 SCALA PRO
(6 pt type with 6 pts line spacing, or “set solid”)

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

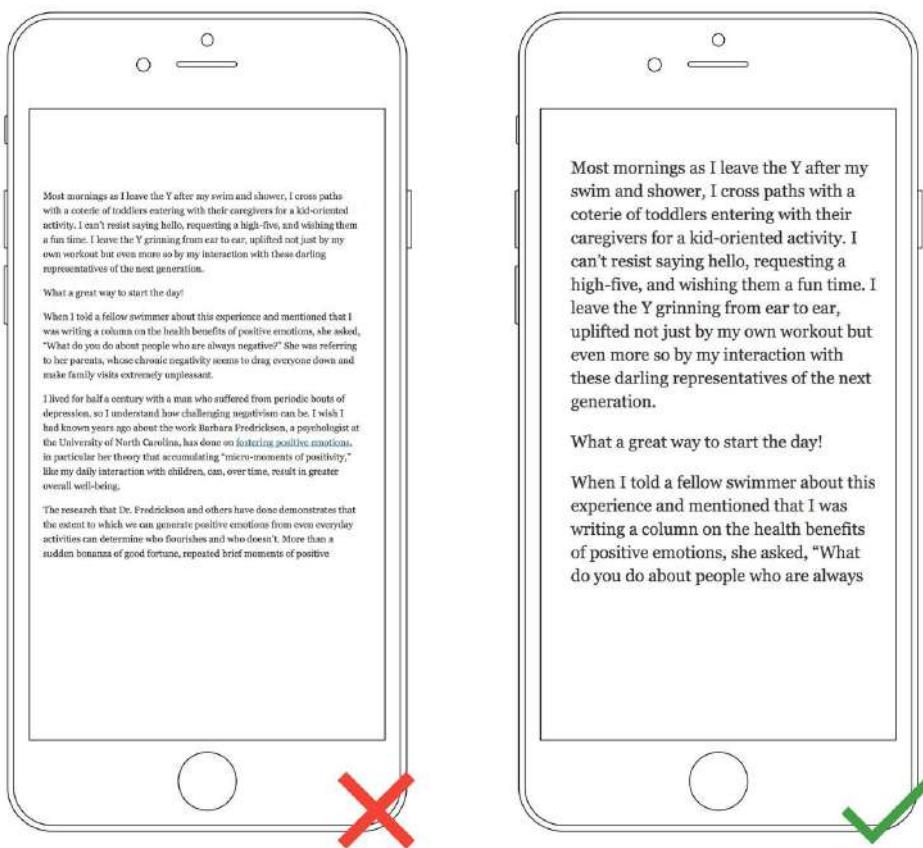
JUST RIGHT

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

Viewing 915 of 915 font families.

Robot
Christian Robertson (12 styles)

All their equipment and instruments are alive.

ZCOOL QingKe HuangYou
ZCOOL, Zheng Qingke (1 style)

A red flare silhouetted the jagged edge of a wing.

I watched the storm, so beautiful yet terrific.

Open Sans
Steve Matteson (10 styles)

Almost before we knew it, we had left the ground.

Lato
Lukasz Dziedzic (10 styles)

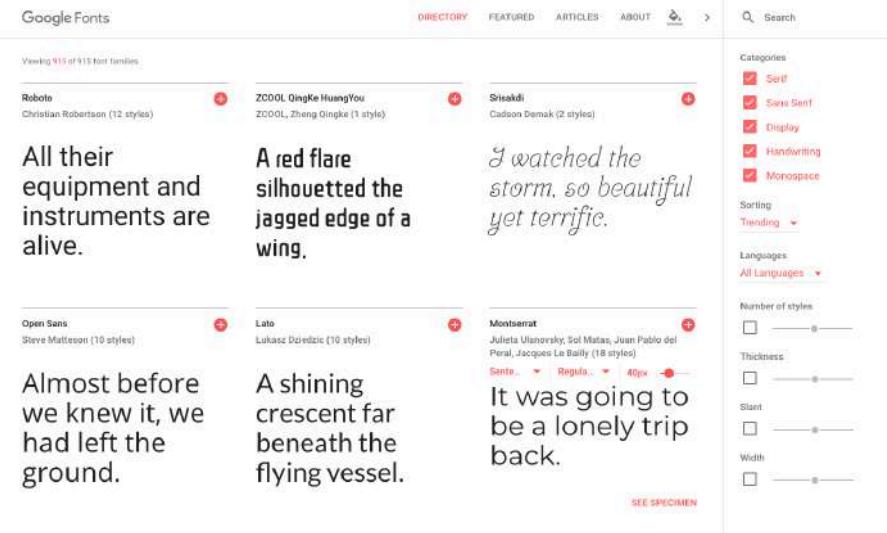
A shining crescent far beneath the flying vessel.

Montserrat
Julietta Ulanovsky, Zoi Matas, Juan Pablo del Peral, Jacques Le Bailly (18 styles)

Sente. ▾ Regular. ▾ 40px ▾

It was going to be a lonely trip back.

[SEE SPECIMEN](#)



<https://fonts.google.com/>

Adobe Fonts

Search fonts, bundles, designs, and more.

Categories

- Serif
- Sans Serif
- Display
- Handwriting
- Monospace

Sorting

Trending

Languages

All Languages

Number of styles

Thickness

Slant

Width

Stunning fonts for your website

Unlimited use of our fonts on your websites, included free with Creative Cloud subscriptions.

Quick start guide

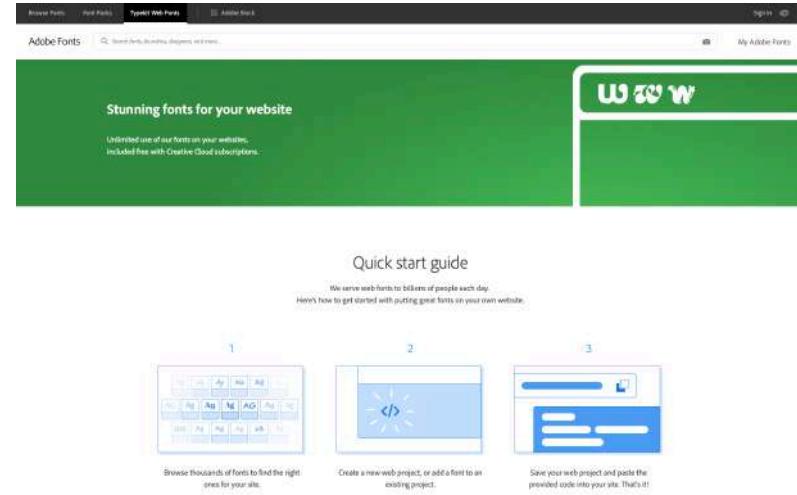
We serve web fonts to billions of people each day.
Here's how to get started with putting great fonts on your own website.

- 1 
- 2 
- 3 

Browse thousands of fonts to find the right ones for your site.

Create a new web project, or add a font to an existing project.

Save your web project and paste the provided code into your site. That's it!



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

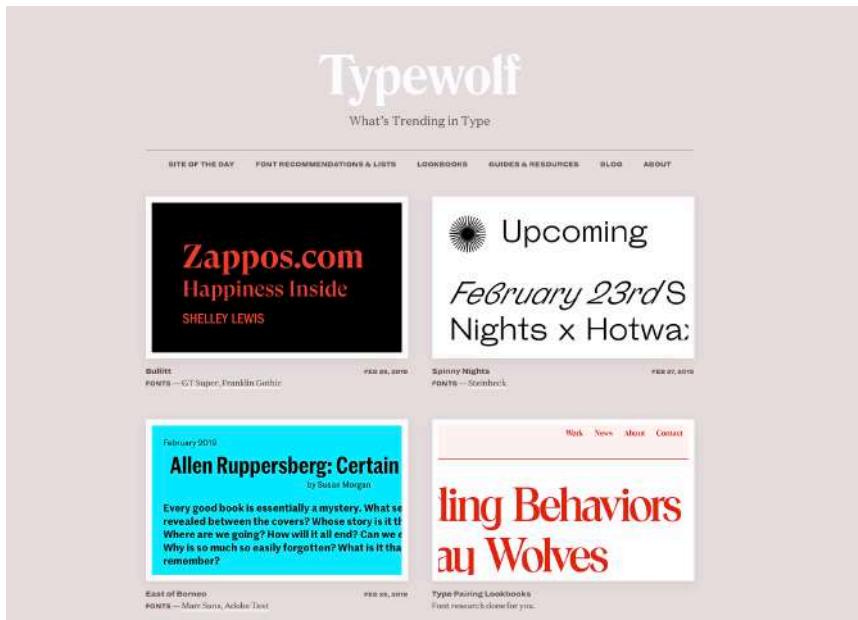
HOW TO START?

The screenshot shows a web browser displaying the 'CSS Web Safe Font Combinations' page from w3schools.com. The page has a navigation bar at the top with links for HTML, CSS, JAVASCRIPT, SQL, PHP, BOOTSTRAP, HOW TO, PYTHON, W3.CSS, JQUERY, XML, MORE, and REFERENCES. On the left, there's a sidebar with 'CSS Reference' and 'CSS Properties' sections. The main content area is titled 'CSS Web Safe Font Combinations' and includes a 'Commonly Used Font Combinations' section with a note about the font-family property. It also features an 'Example' section with a code snippet and a 'Try it Yourself' button. Below these are tables for 'Serif Fonts', 'Sans-serif Fonts', 'Monospace Fonts', and 'Cursive Fonts'. Each table lists a font family, an example text, and a note.

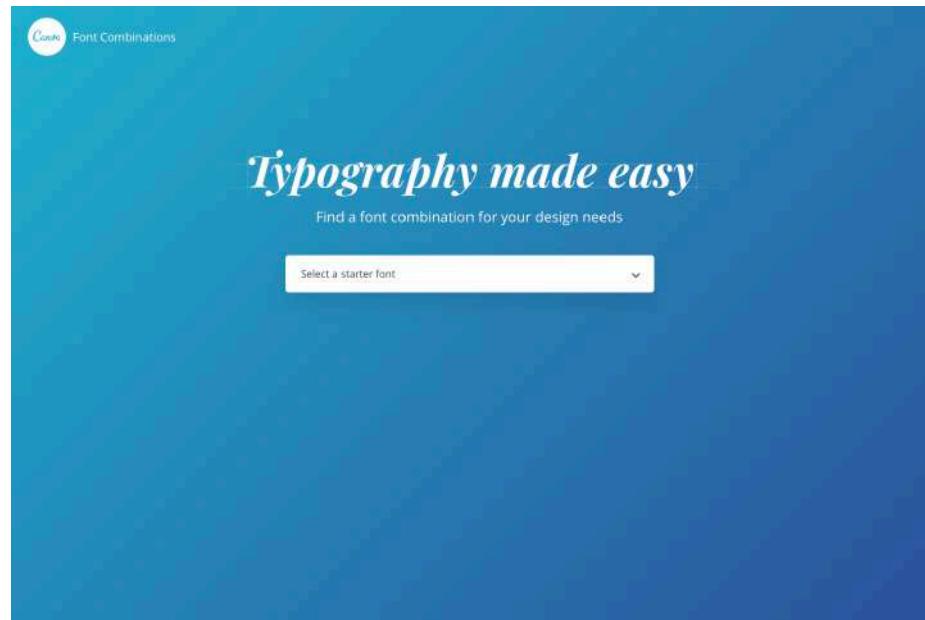
font-family	Example text	Note
Georgia, serif	This is a heading This is a paragraph	
"Palatino Linotype", "Book Antiqua", Palatino, serif	This is a heading This is a paragraph	
"Times New Roman", Times, serif	This is a heading This is a paragraph	

https://www.w3schools.com/cssref/css_websafe_fonts.asp

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.

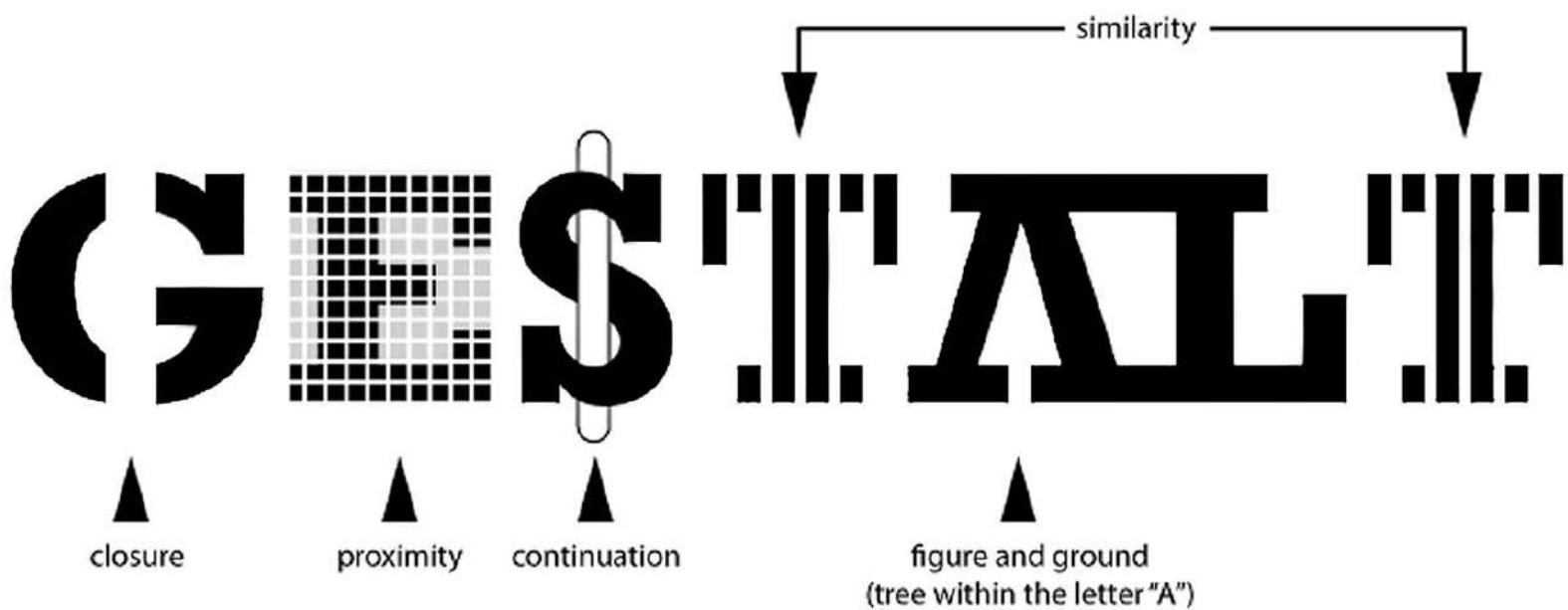
Treat text as user interface.

”

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



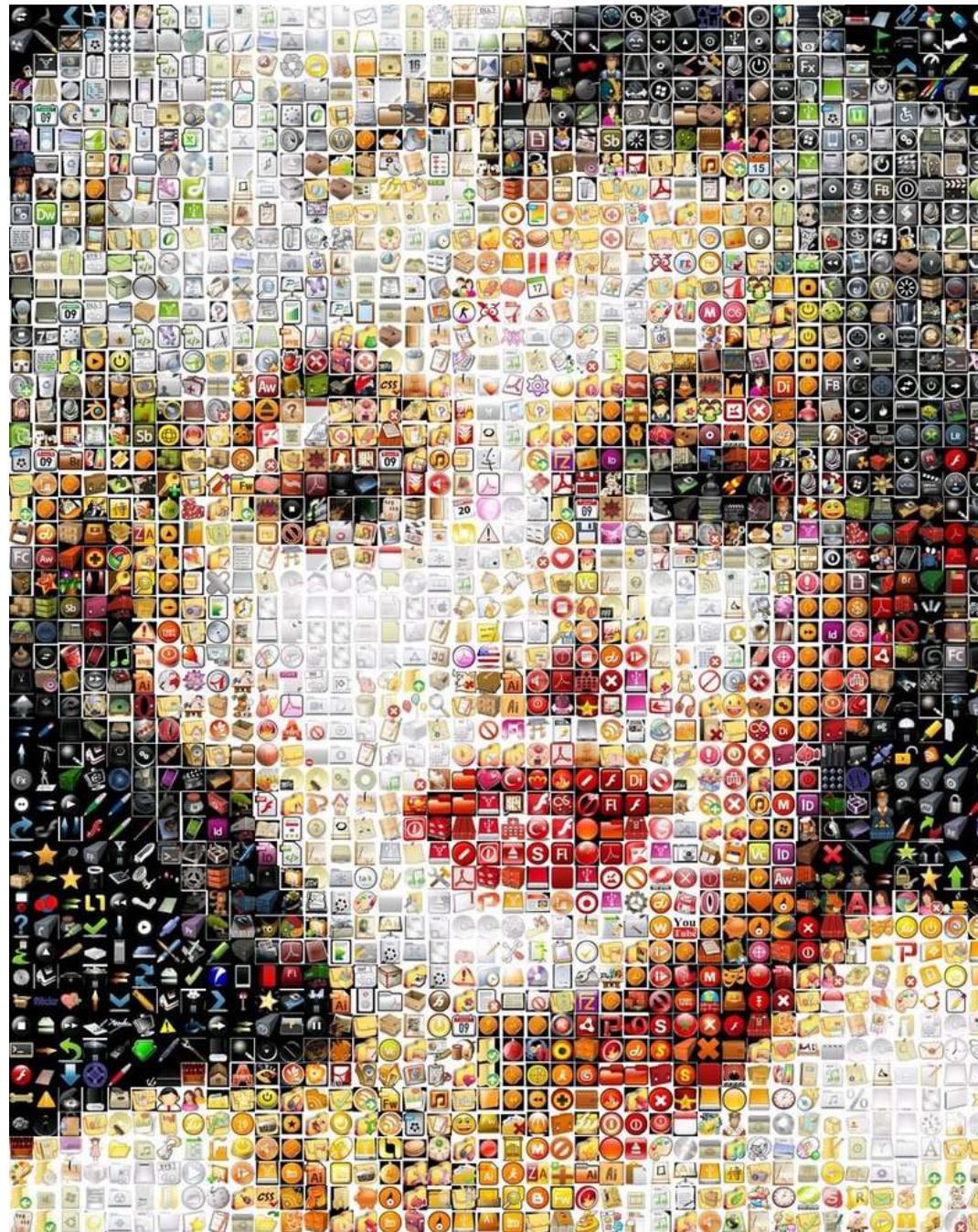


Imagen retirada de: <https://cornejo-sanchez.deviantart.com/art/Marilyn-Monroe-mosaic-208815986>



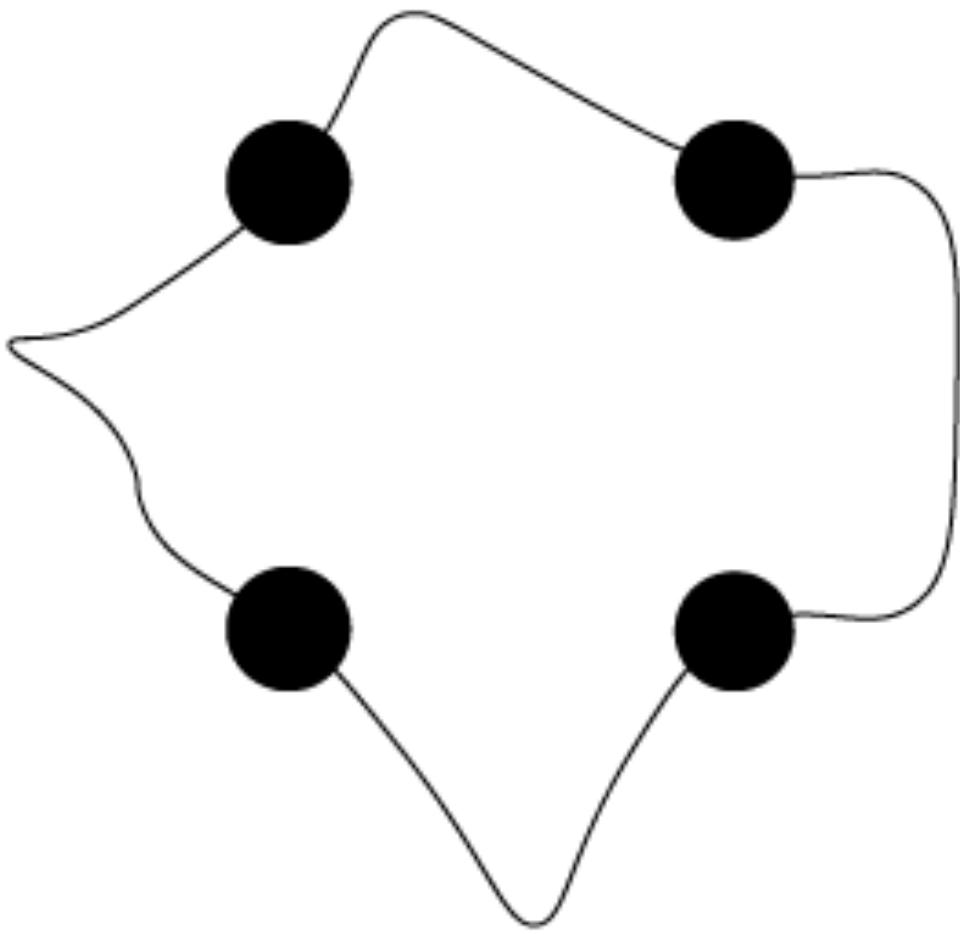
GESTALT THEORY

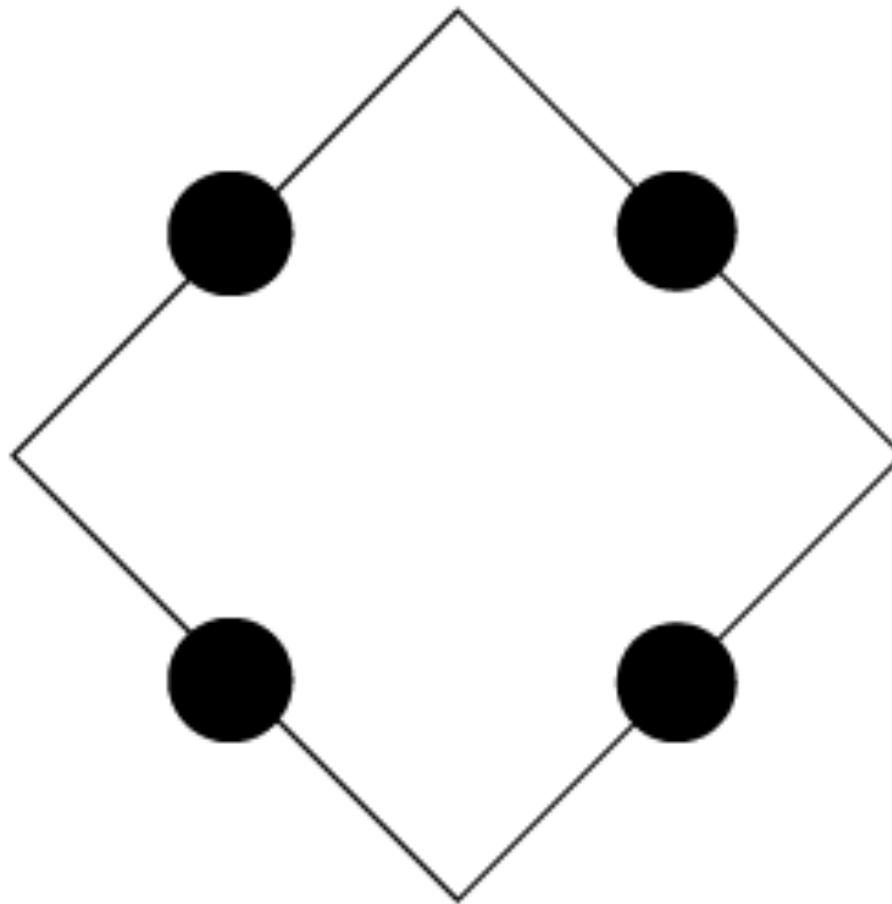
Gestalt theory began around 1910 with Max Wertheimer, Kurt Koffka and Wolfgang Kohler.

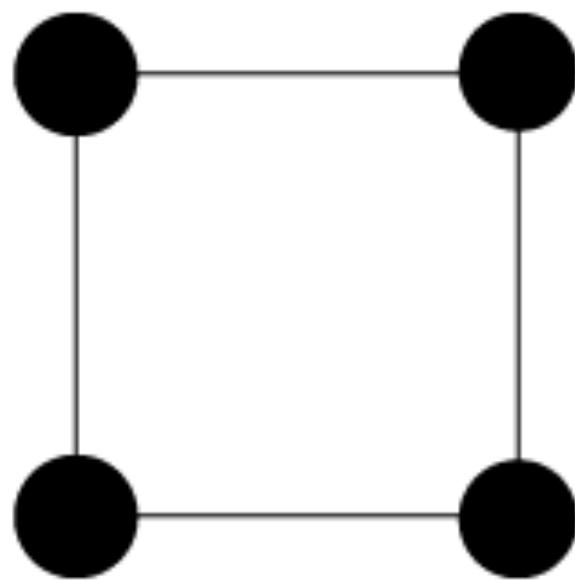
Artists such as Paul Klee, Wassily Kandinsky and Josef Albers were influenced by Gestalt theory as well as others from the Bauhaus design school.

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.





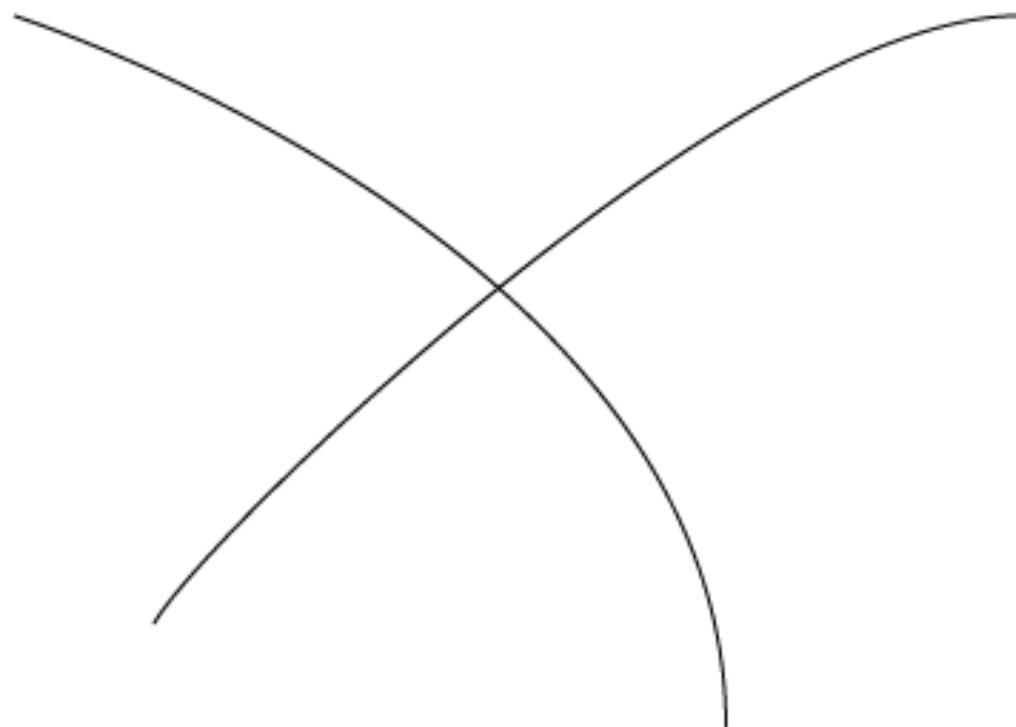


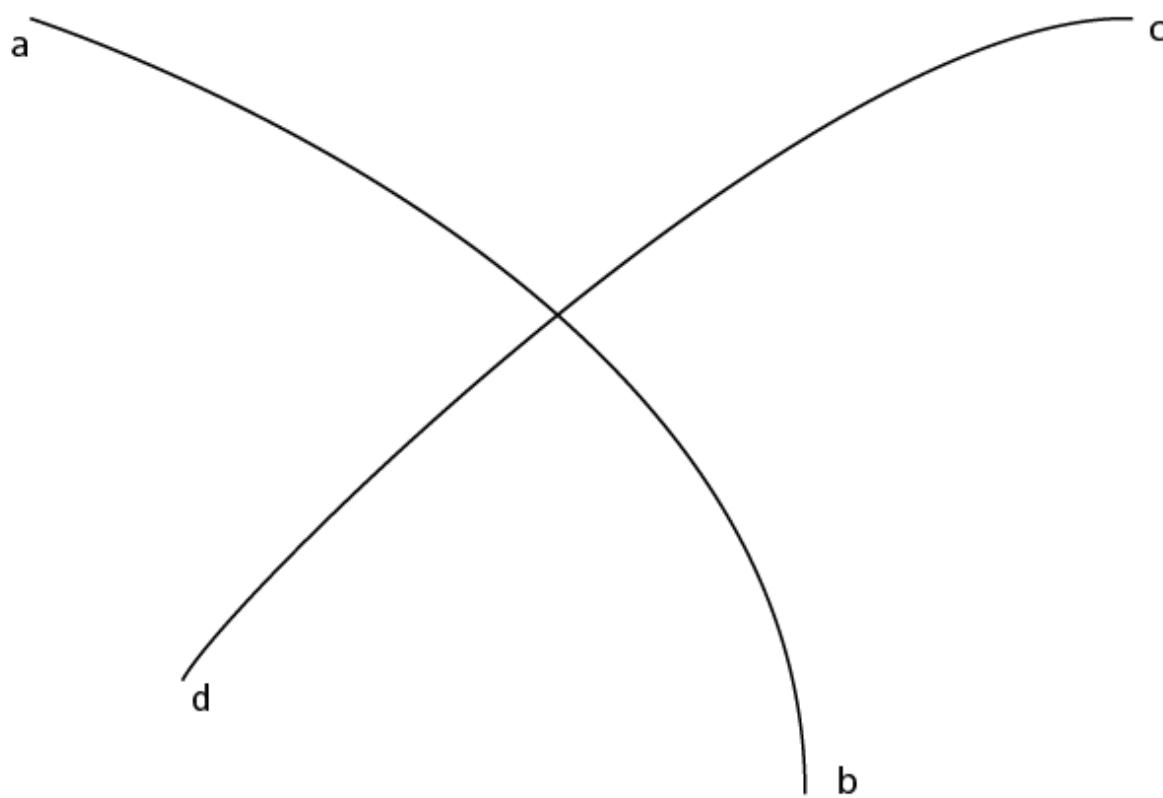


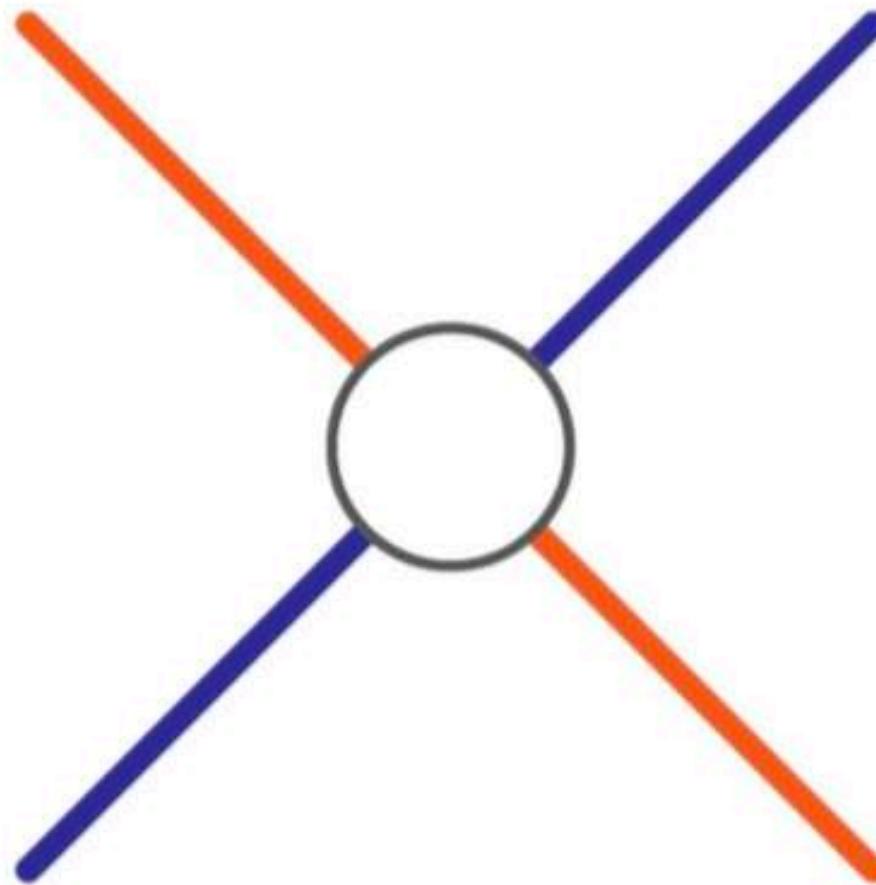
CONTINUITY

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).

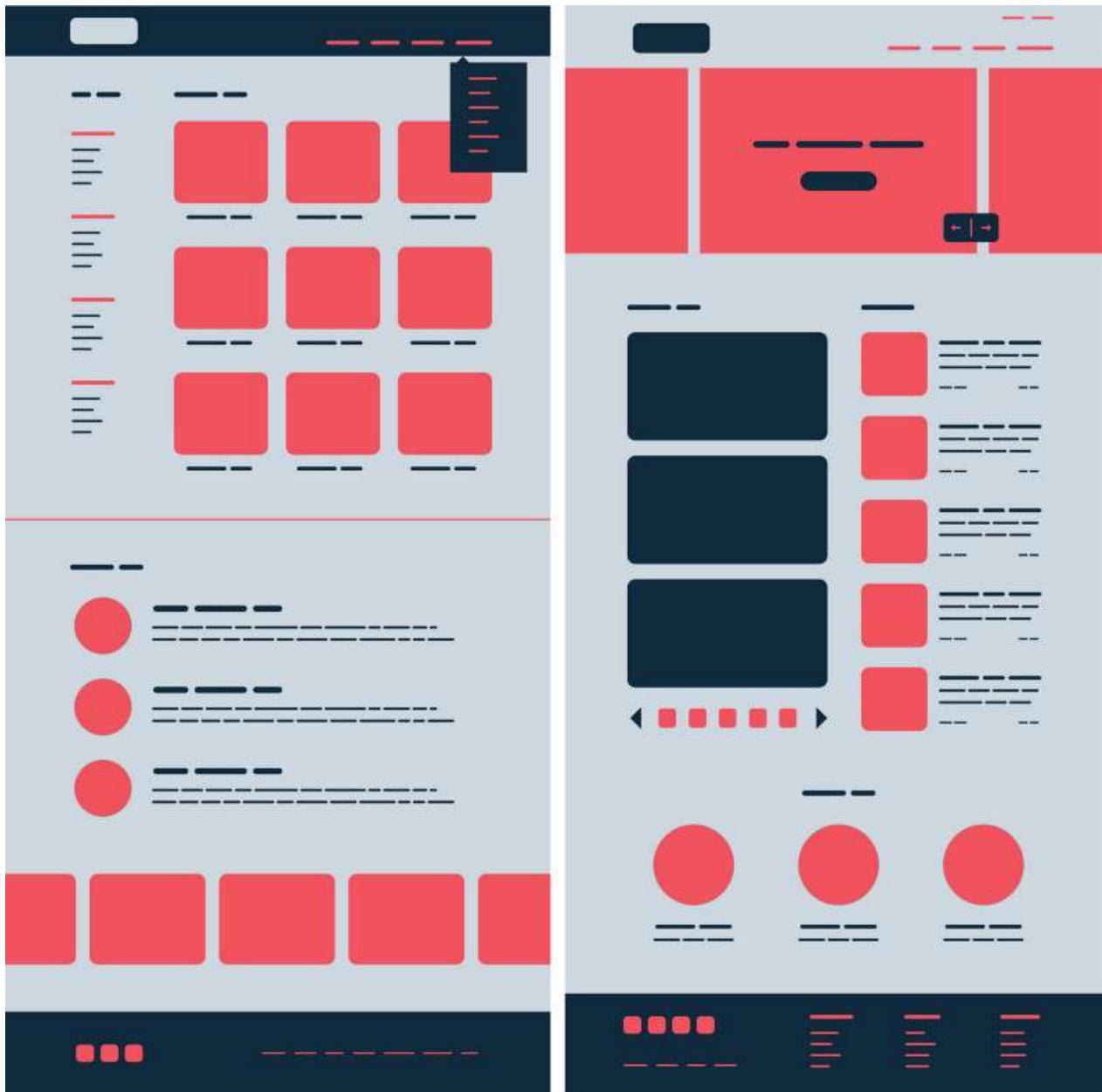
Some visual solutions guide the user and help him move the gaze from one area of composition to another for a more detailed reading (Mullet & Sano, 1995).









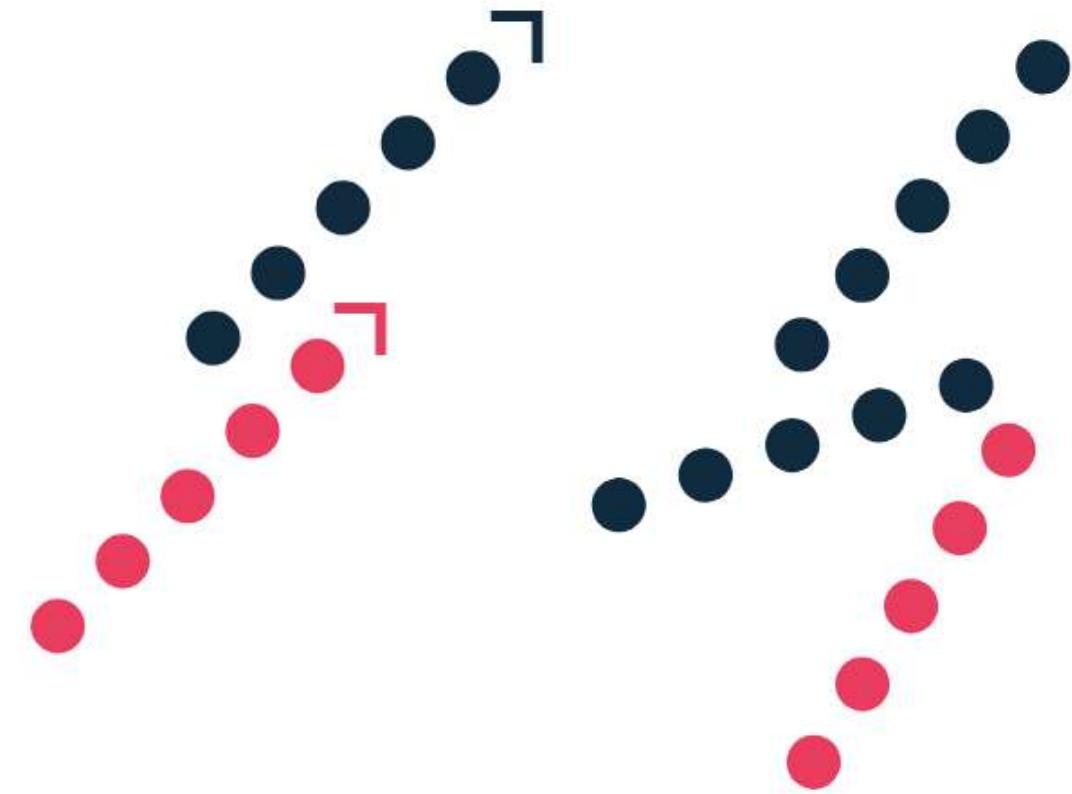


COMMON DESTINATION

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).





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.



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

FedEx

Law of Figure Ground

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

Do

Visual Perception:
The main focal point is the field



Don't

Visual Perception:
The main focal point is not really identifiable, so the cognitive load is higher.

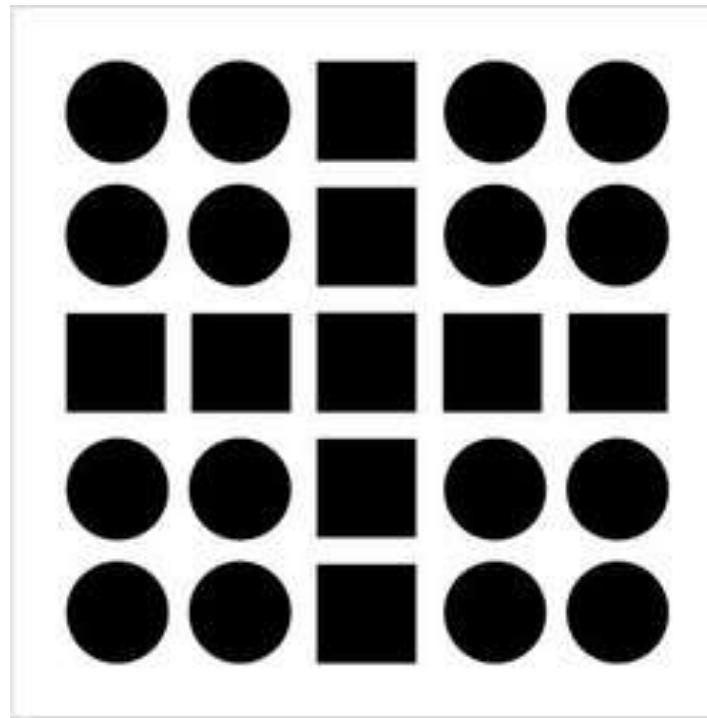


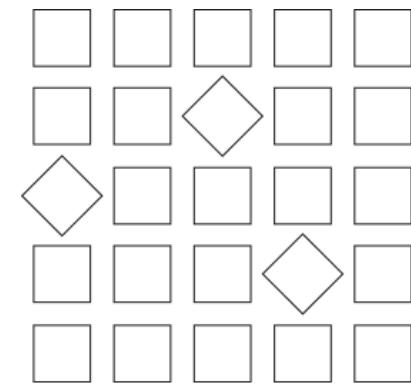
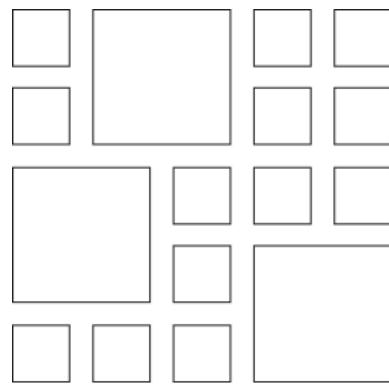
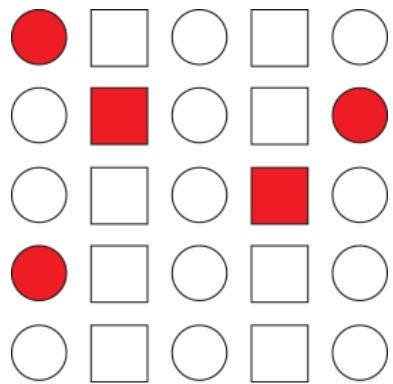
SIMILARITY

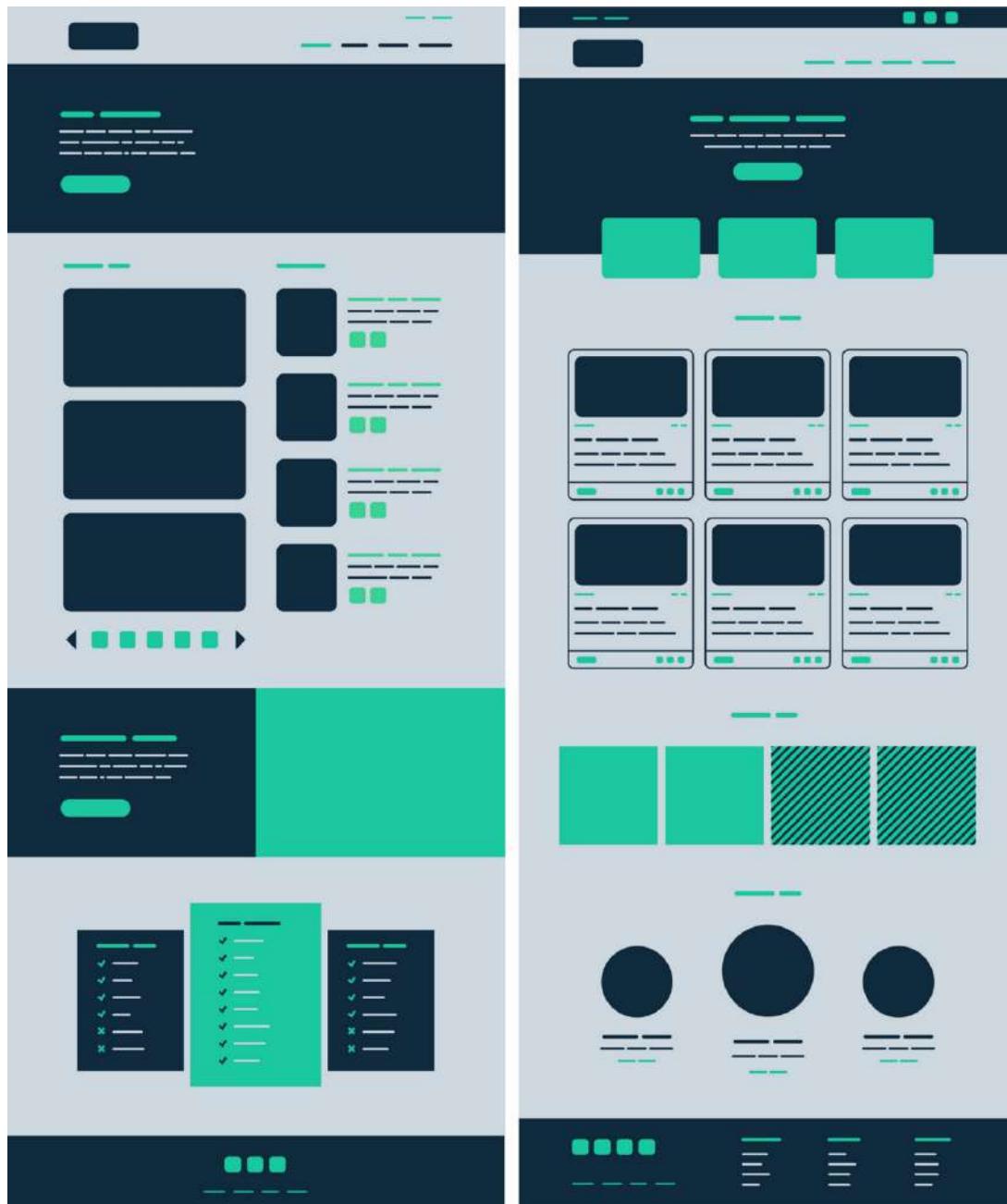
Similar objects or shapes tend to be seen as a whole.

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.

Do

Visual Perception:

1 section containing 3 groups of 1 icon 1 headline and 3 lines each. There is no hierachic difference between the groups. (Same size and colors)



Don't

Visual Perception:

1 section containing 3 groups of 1 icon 1 headline and 3 lines each. There is hierachic difference in perception due to the difference in brightness and size of the icons.





Venezuela: dois mortos e dezenas de feridos; Maduro põe Forças Armadas em prontidão

João Ruela Ribeiro e Ana Gomes Ferreira

18 346



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

Alexandre Martins

2 86

INE
Há mais pessoas a morrer com tumores malignos em Portugal

Margarida David Cardoso

1 48



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

Natália Faria

1



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

Ábel Coentrão

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"

MAIS NOTÍCIAS

ÚLTIMAS **MAIS POPULARES**

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

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

Há 23 minutos Música As poesias 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

PUB



ADERIR

PUB



COMERCIAL

ARNALDO MATOS (1939-2019)



PCTP/MRPP
Morreu Arnaldo Matos, fundador do MRPP

Leonete Botelho

REACÇÕES À MORTE
Entre o "desassombro" e o carisma

São José Almeida e Leonete Botelho

17

OPINIÃO
Arnaldo Matos, no teu aniversário lá estarei!

Vítor Ramalho



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

ESCONDER

PROXIMITY

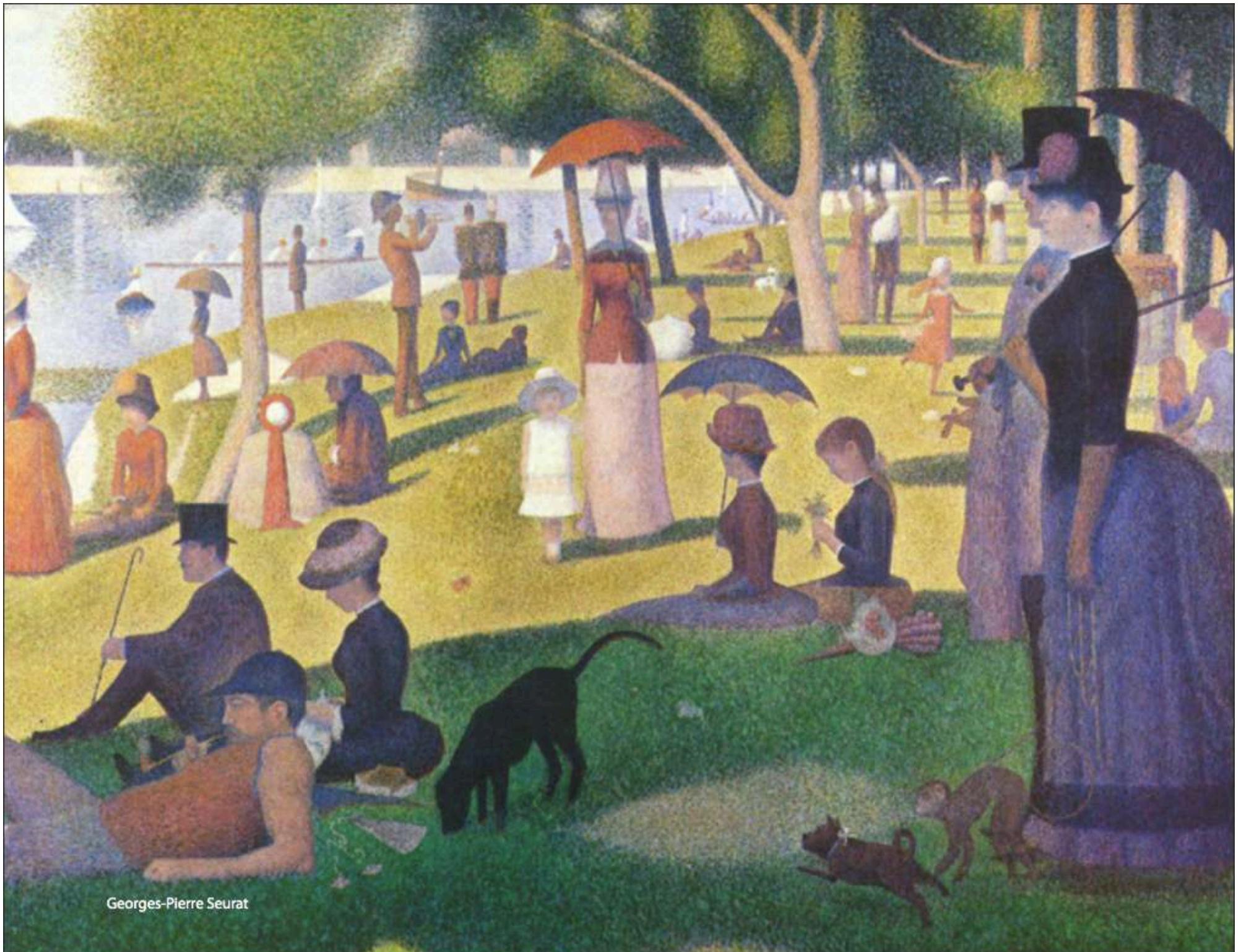
Close objects or forms are perceived as groups;

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



Georges-Pierre Seurat

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...

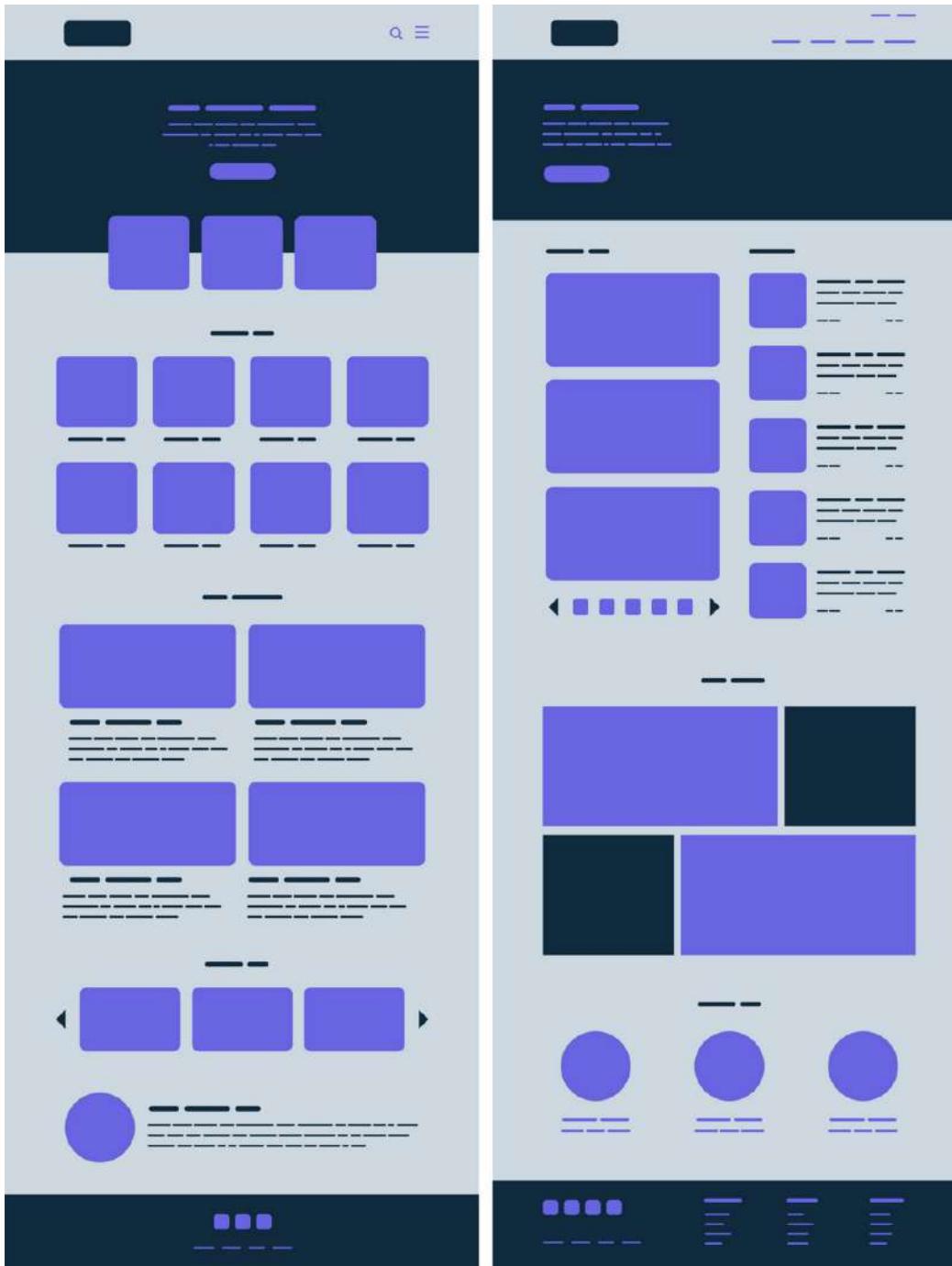
Alternate Email

1. Security Question

Your Answer

2. Security Question

Your Answer



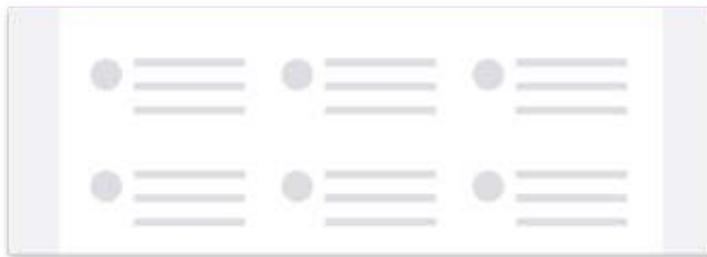
Law of proximity

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

Do

Visual Perception:

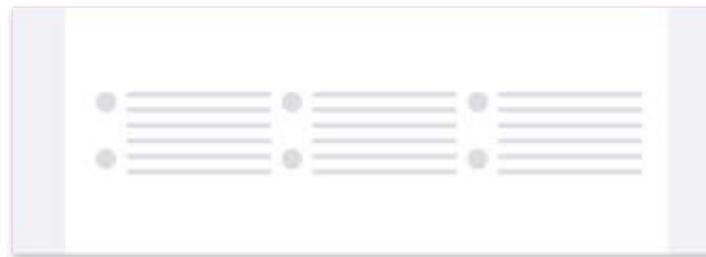
1 section containing 6 groups of 1 dot and 3 lines each.



Don't

Visual Perception:

1 section with 6 dots and many lines (18) without clear grouping. In this case our brain uses a different law to categorise the elements which is the law of similarity.







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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beanstalk

The easiest way to manage code, collaborate and deploy.

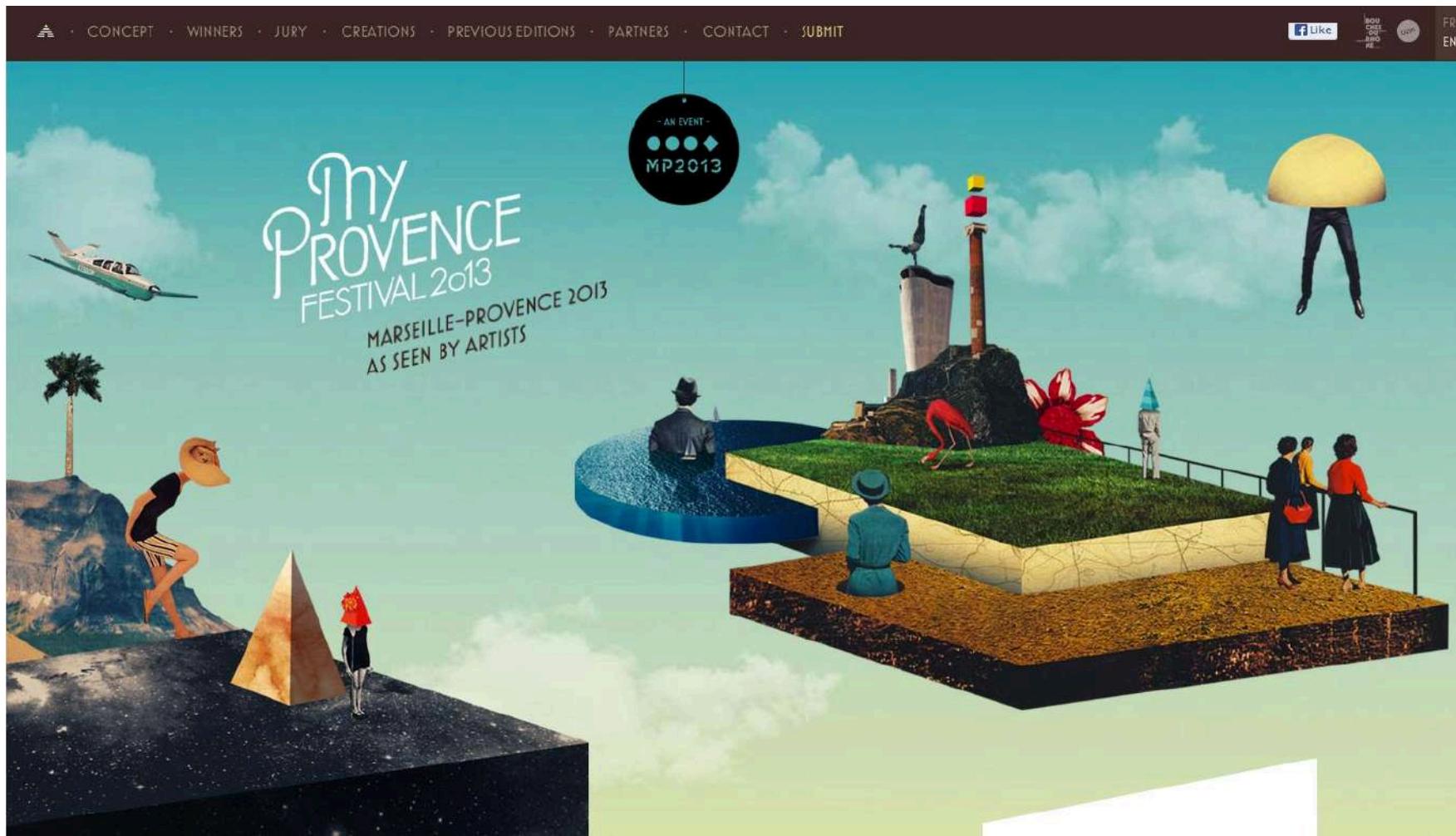
Version Control · Collaboration · Deployments

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





CLOSURE

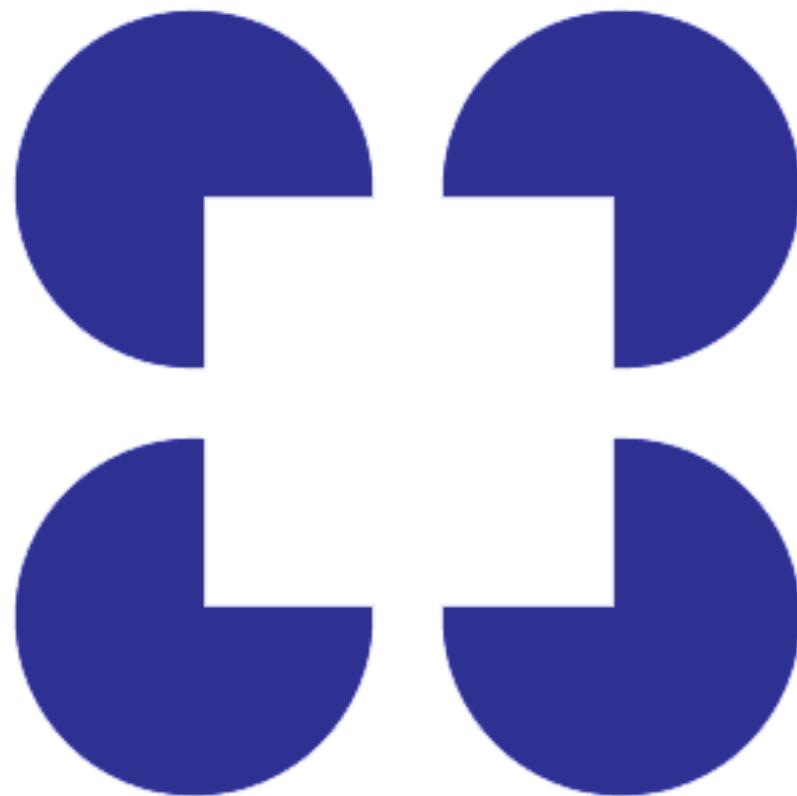
Refers to the ability of our brain to predict the missing parts.

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.



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



USA

CONTRAST

BAD 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.



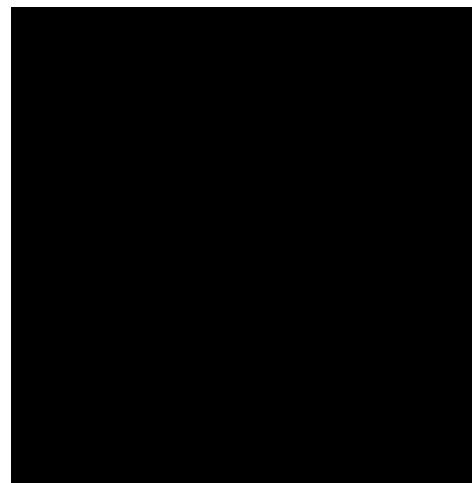
Analytics

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.

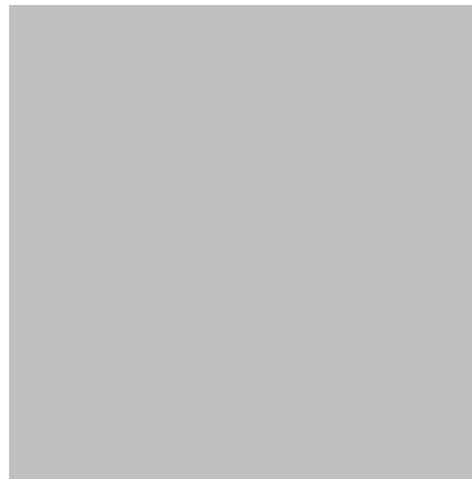
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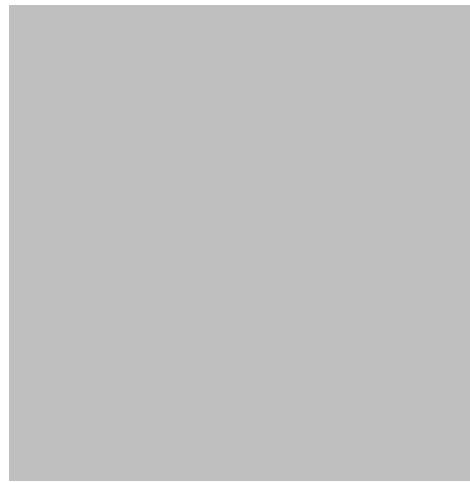
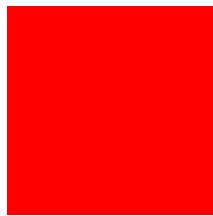
SCALE



COLOR & SCALE



COLOR & SCALE



POSITION & SCALE

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II

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	USA SELLER FAST SHIPPING 50 Pack	EUR 41,41
		EUR 147,26
		EUR 15,64
	PM2.5 Adult Mouth Mask Filters 10pcs	EUR 7,81
	PM2.5 Adult Mouth	EUR 7,80

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II

POSITION & SCALE



ABOVE THE FOLD



CONTRAST IN TYPOGRAPHY

Size

Weight

FORM
form

Color

Direction

CONTRAST IN TYPOGRAPHY

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consequuntur.

CONTRAST IN TYPOGRAPHY

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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WEBSITE DESIGN PRINCIPLES

There are a set of principles that may be called aesthetic principles

Balance;

Harmony;

Unity.

General principles derived from multimédia design include

Simplicity;

Consistency;

Clarity of design.

KEEP IT SIMPLE!

SABER MAIS

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