
An introduction to
VISUAL DESIGN

by Andreia Pinto de Sousa

”

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

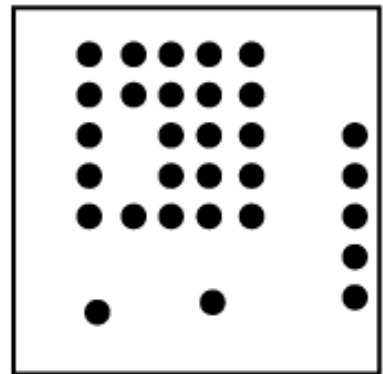
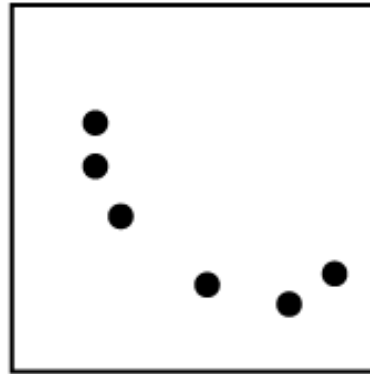
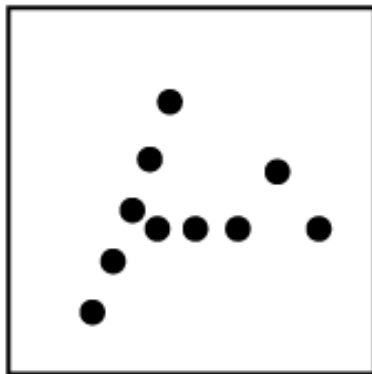
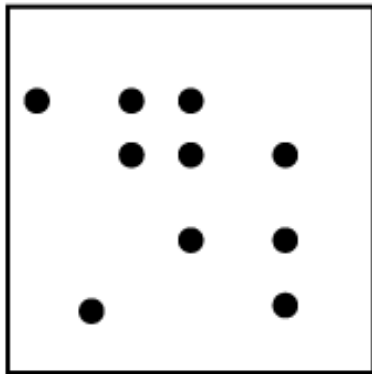
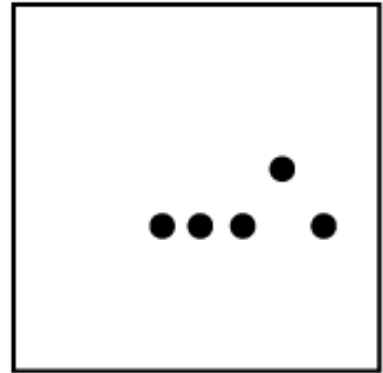
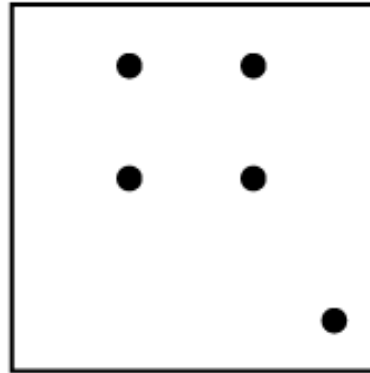
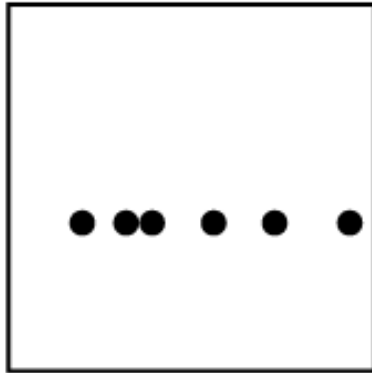
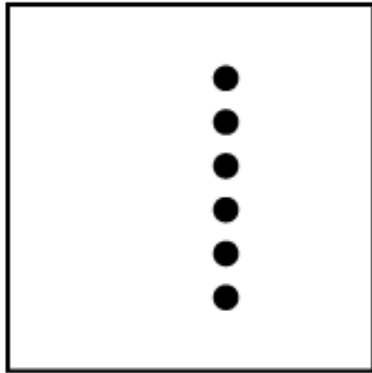
TYPOGRAPHY

DOT

It is the basic element of visual communication;

Mark positions in space.



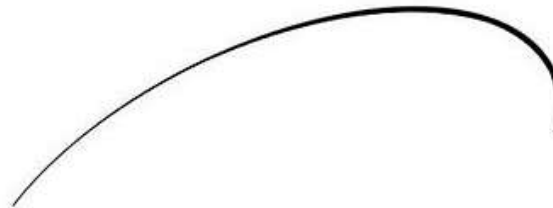


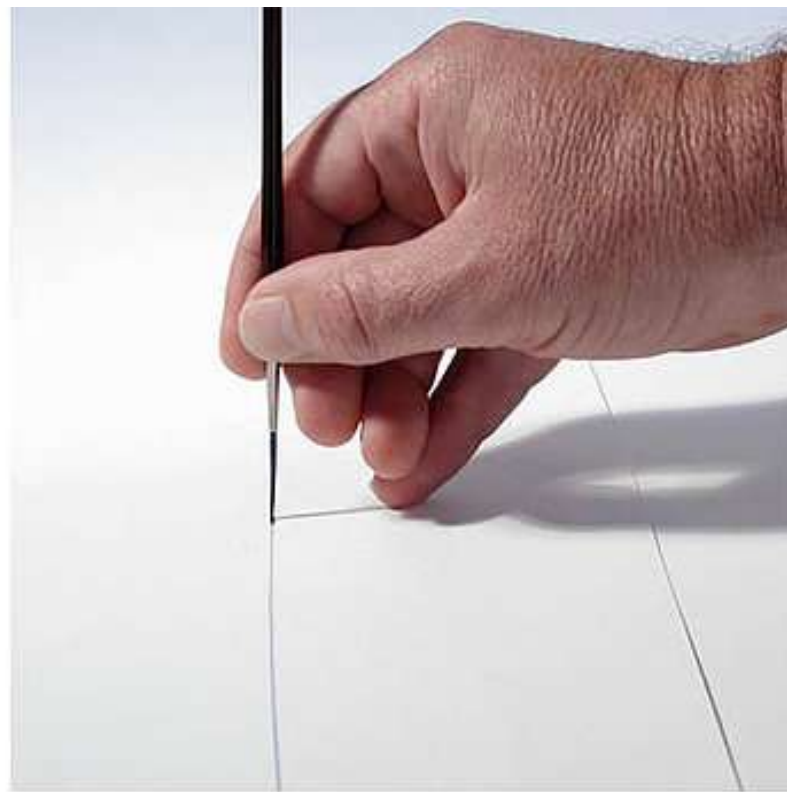
DOT

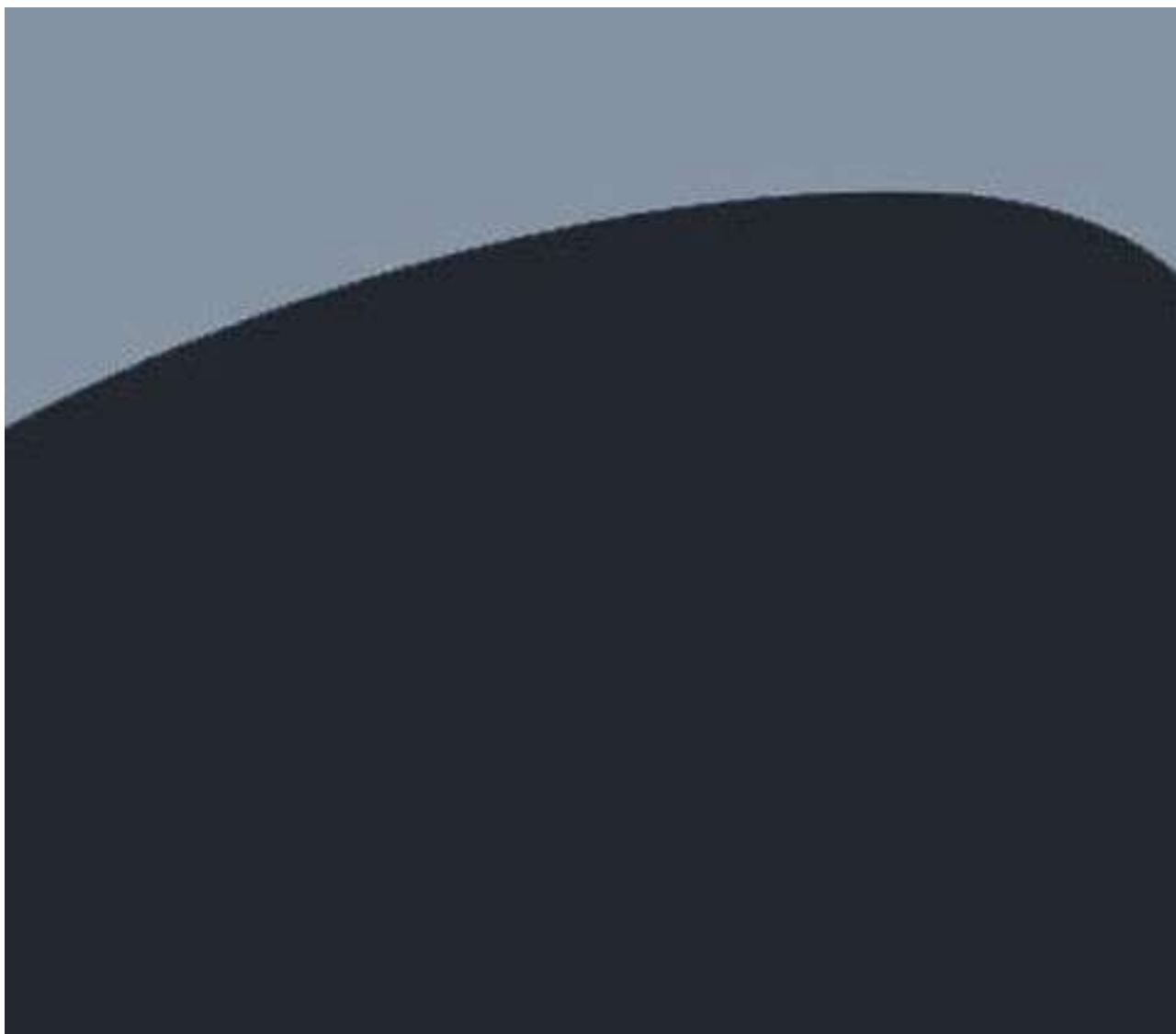
A line is composed of a series of points;

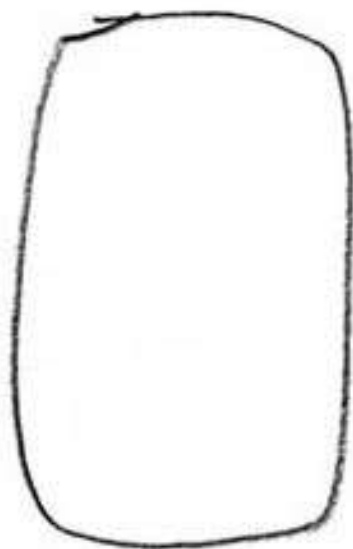
The lines can direct, separate, transmit expression,
create rhythm and even suggest emotion;

Lines can create other elements.

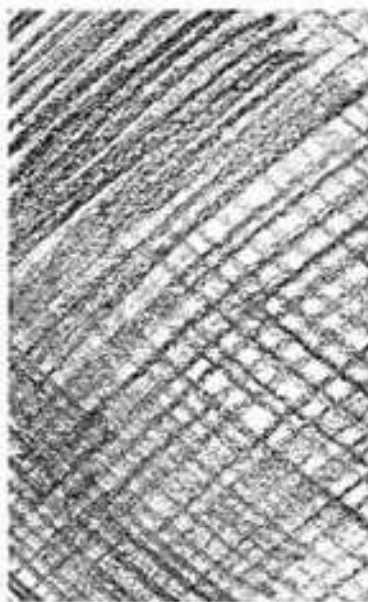








Shape



Tone



Texture

SHAPE

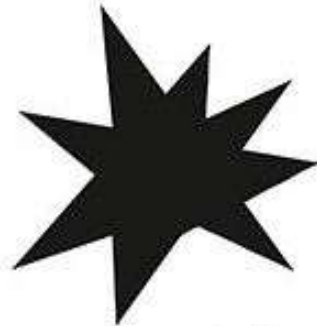
Shape is in everything we see.

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



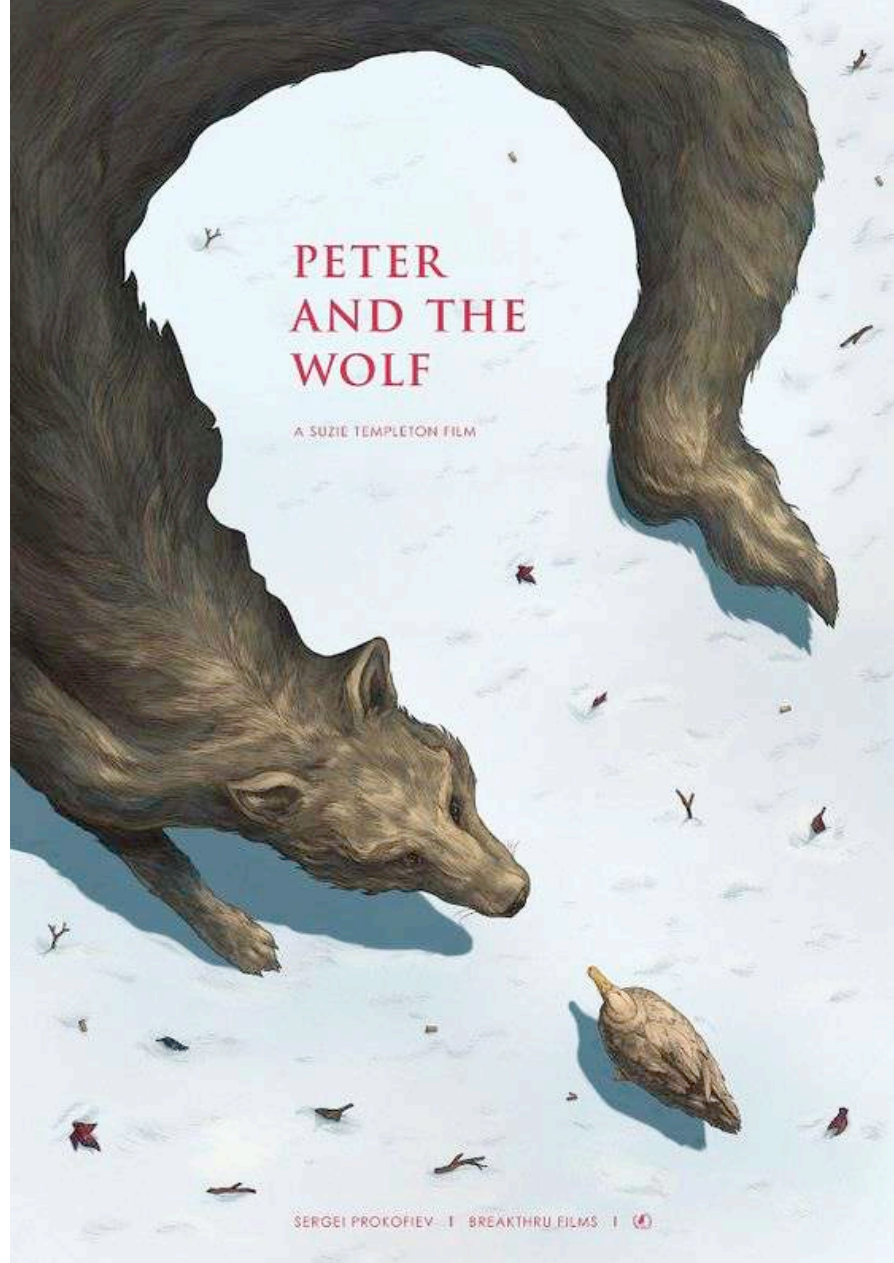
Crazy, Unpredictable, Chaotic



Friendly, Lighthearted, Fun



Safe, Happy, Fun





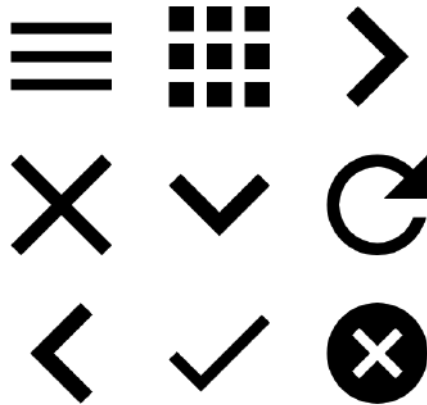
Gun Crime (2010), illustrated by [Noma Bar](#) — A commentary on the tragic toll of gun-related violence in the UK.

”

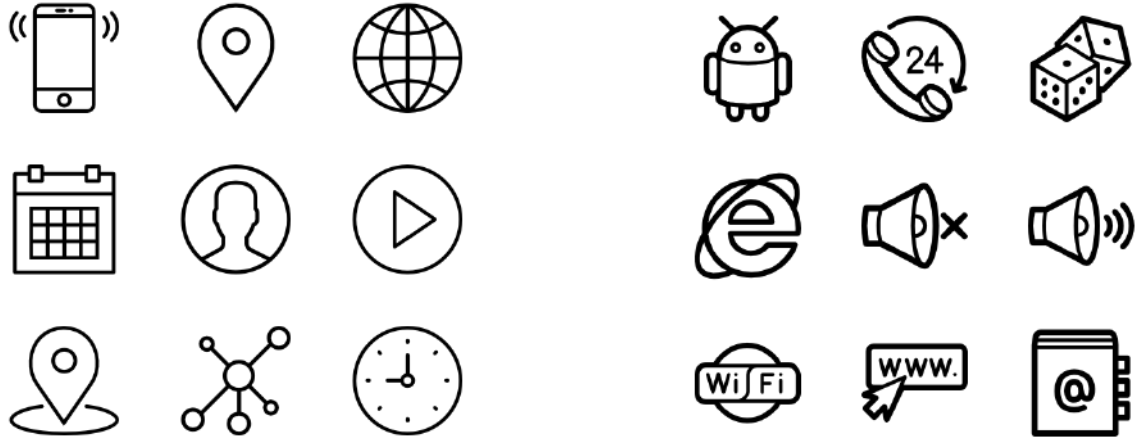
An icon is a simplified image serving as an intuitive symbol that is used to help users to navigate the system.

Typically, icons are hyperlinked.

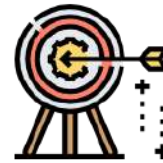
ICONS FAMILIES



ICONS FAMILIES



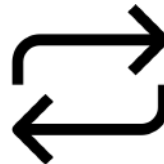
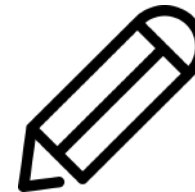
ICONS FAMILIES

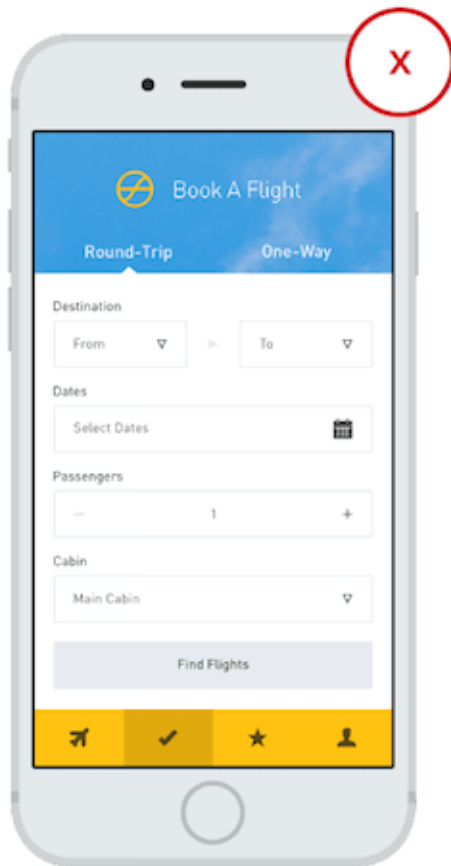


UNIVERSAL

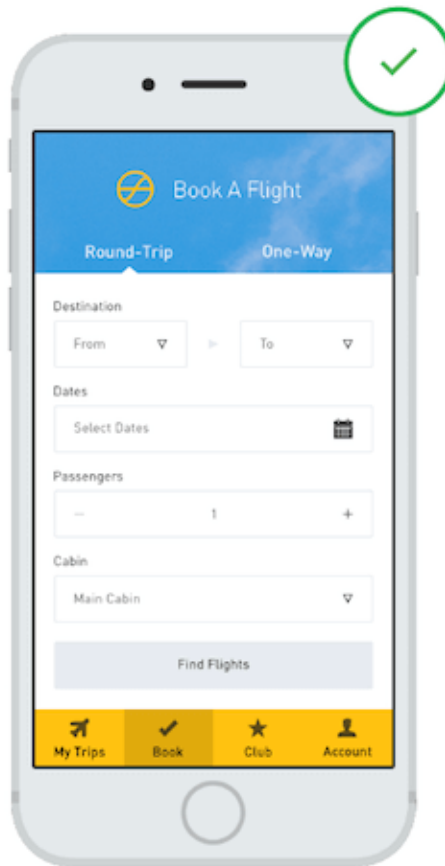


WITH CONFLICTING MEANING





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%;

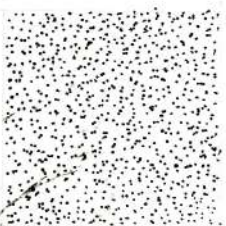
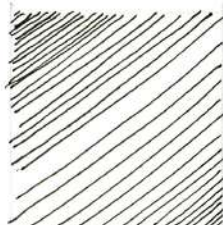
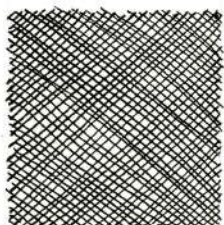
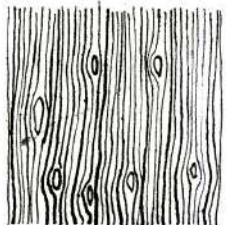
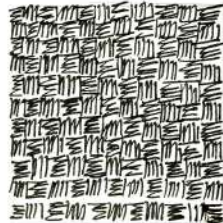
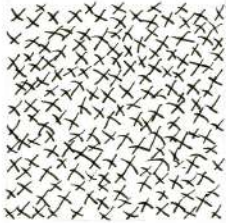
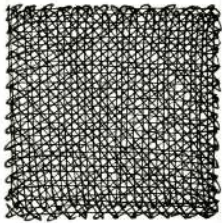
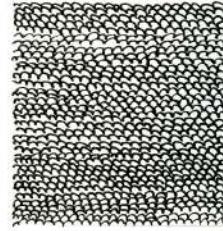
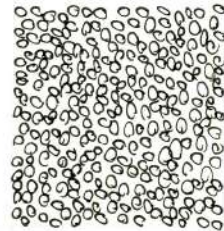
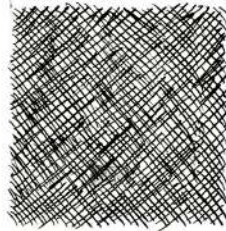
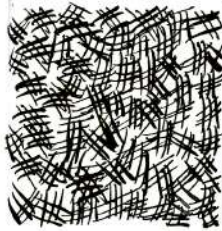
Unlabeled icons: 60% .

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

TEXTURE

Texture defines the appearance and feel of a surface;

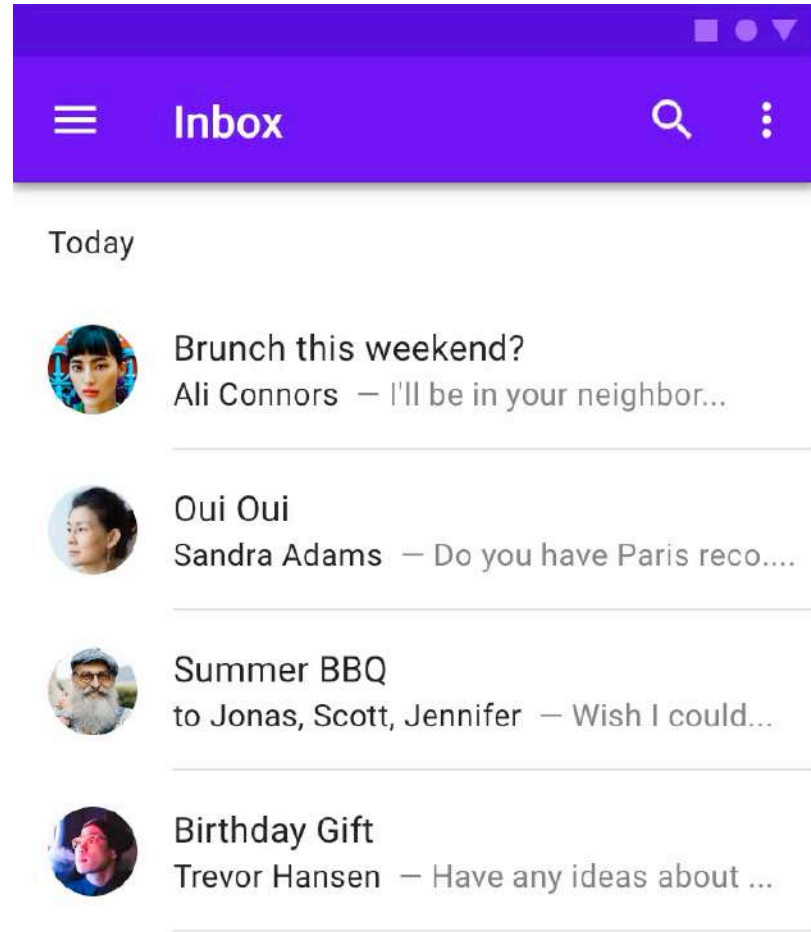
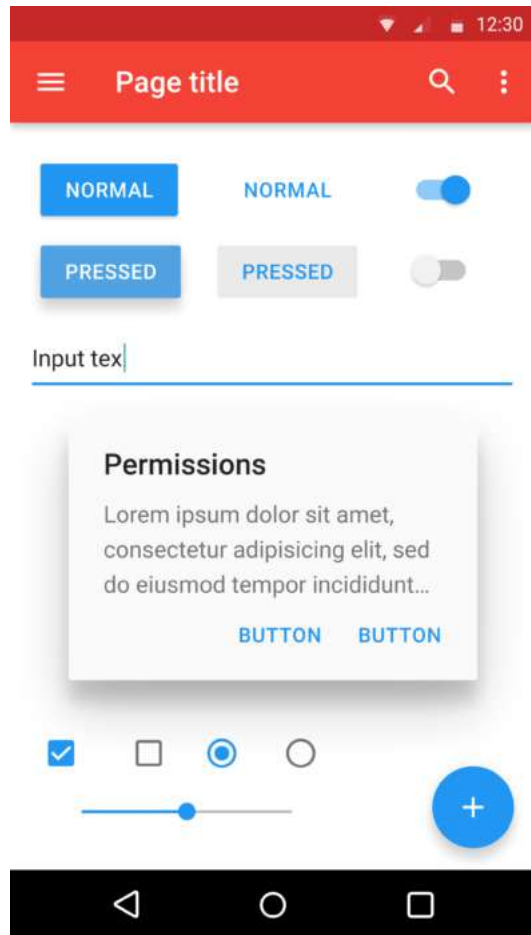
In 2D forms the texture is visual - it presents the appearance (through which we can infer a sensation).

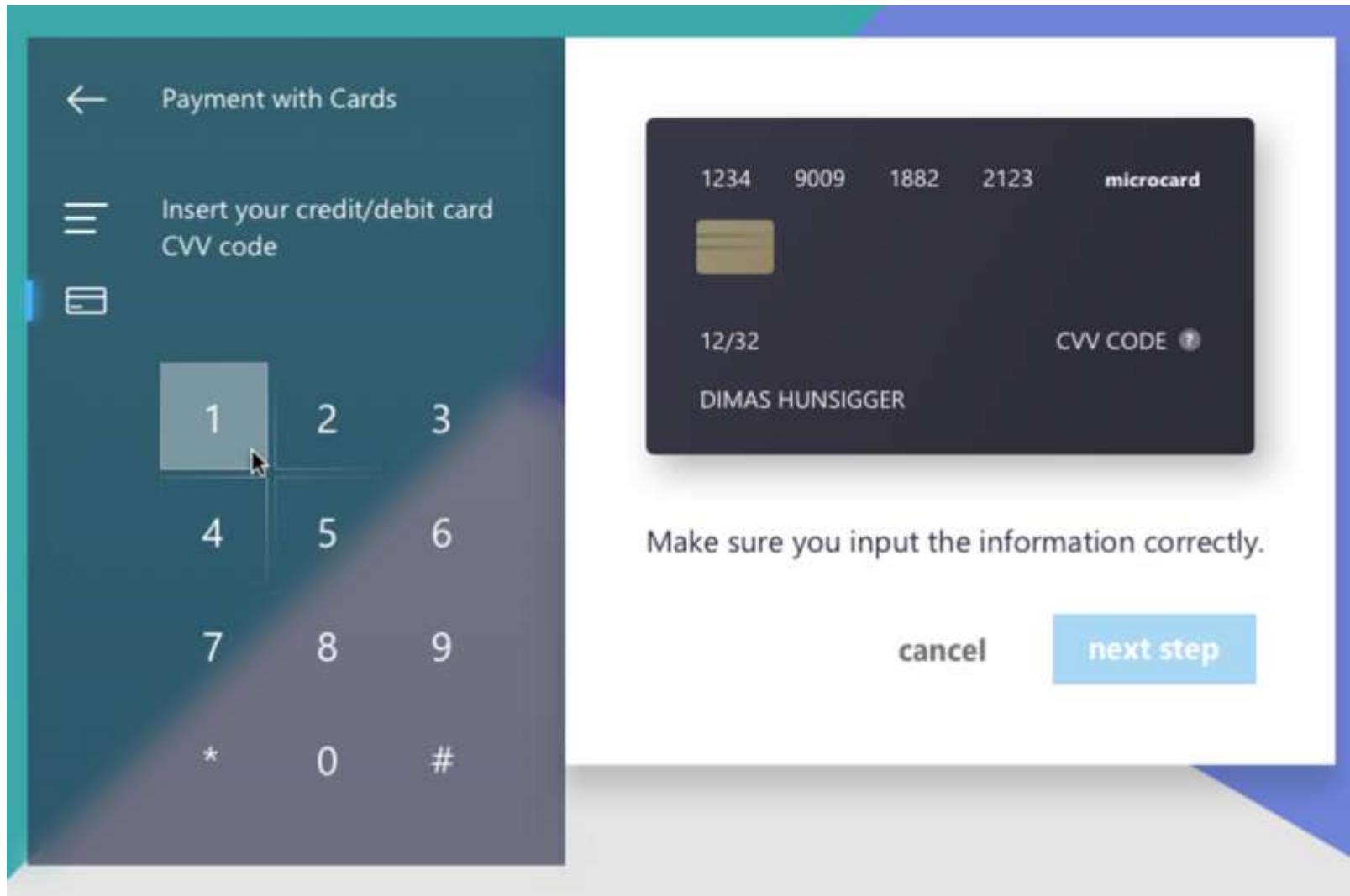


Skeuomorphism



Material

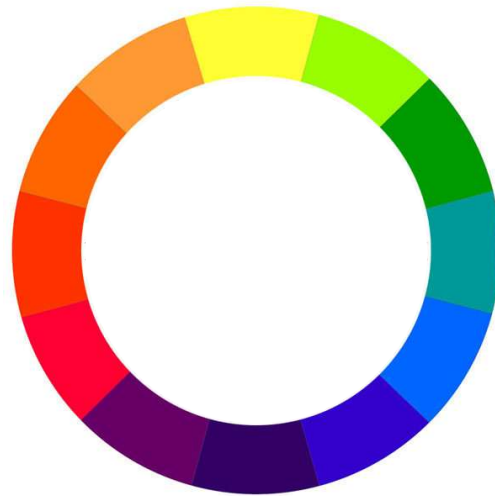




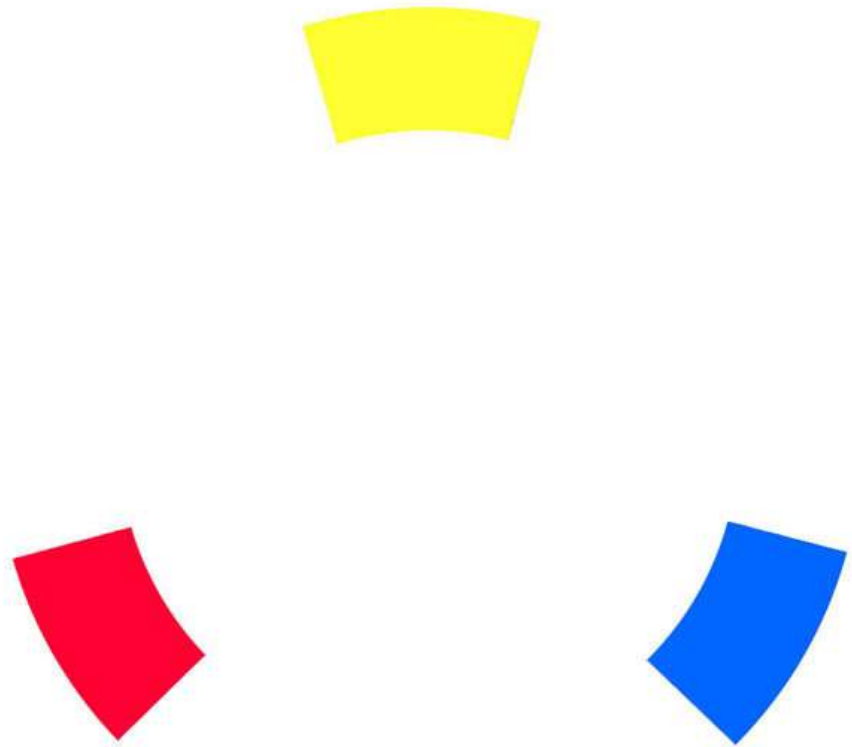
COLOR

Color communicates optically and emotionally;

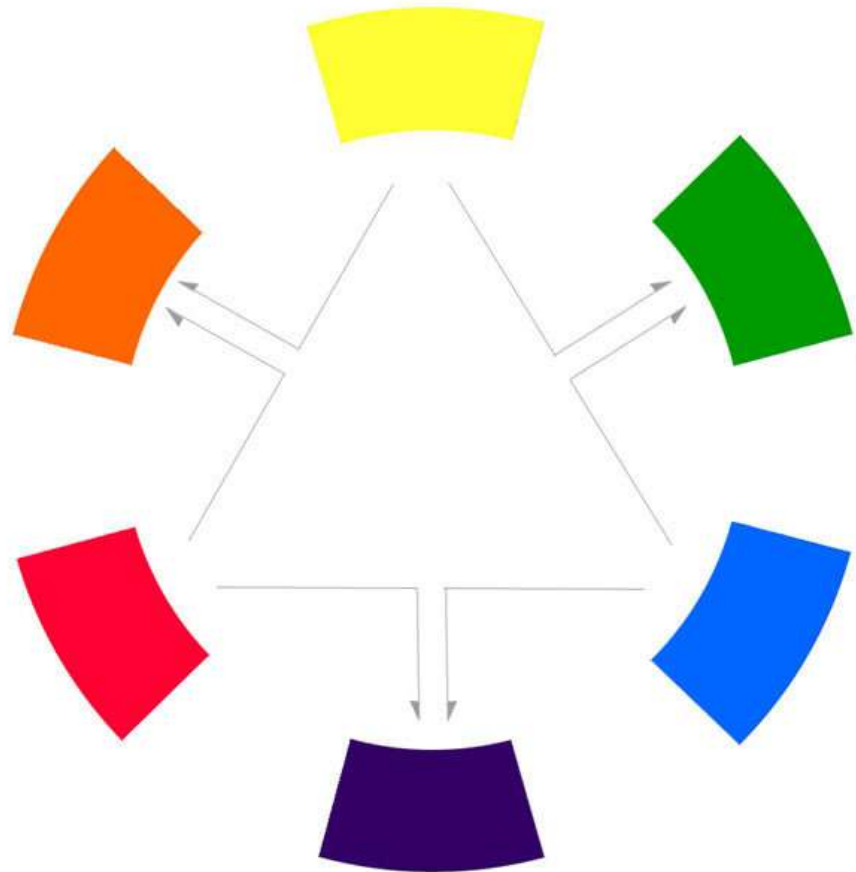
There are several theories about the use of color, some of them contradictory to each other;



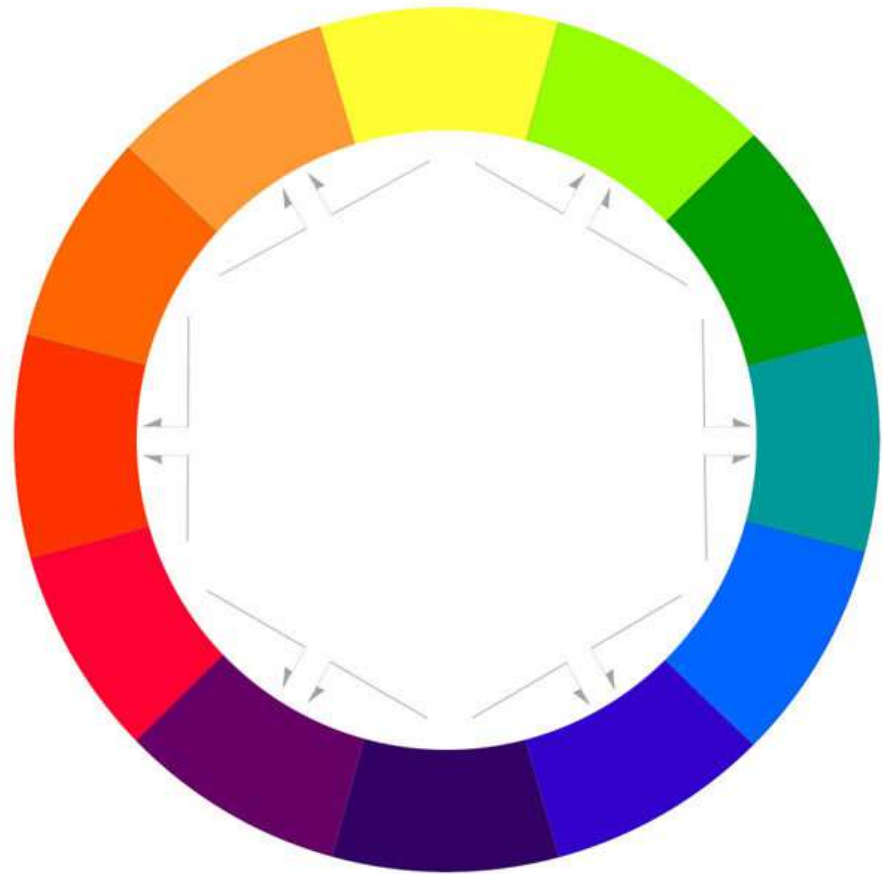
Primary colors



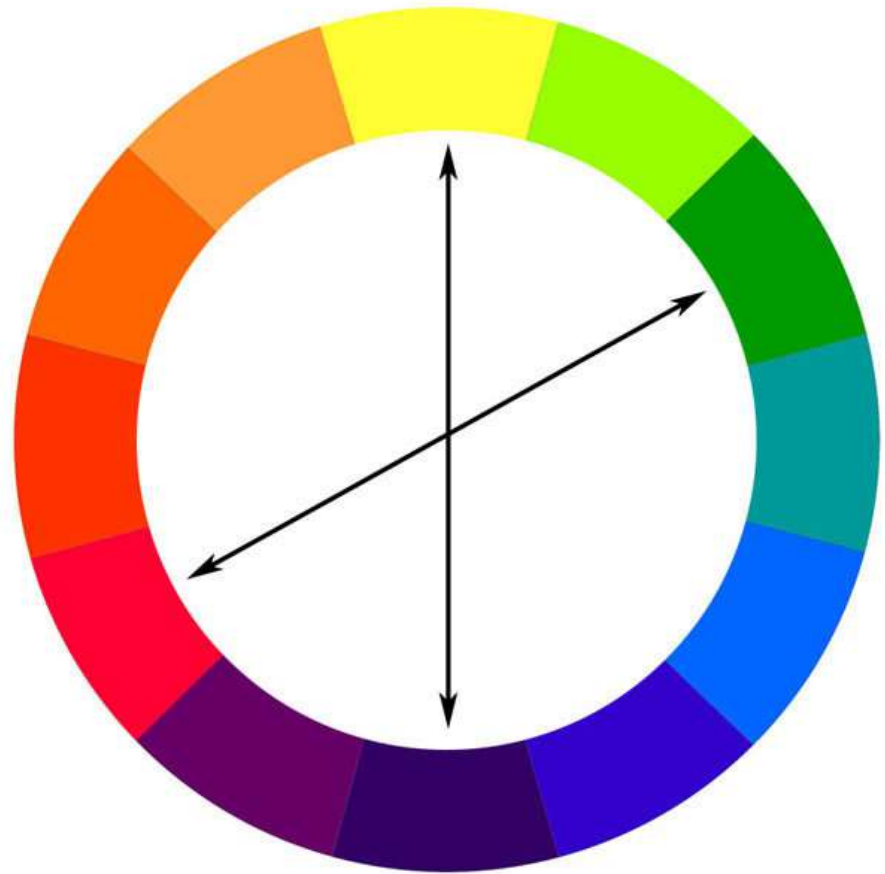
Secondary colors



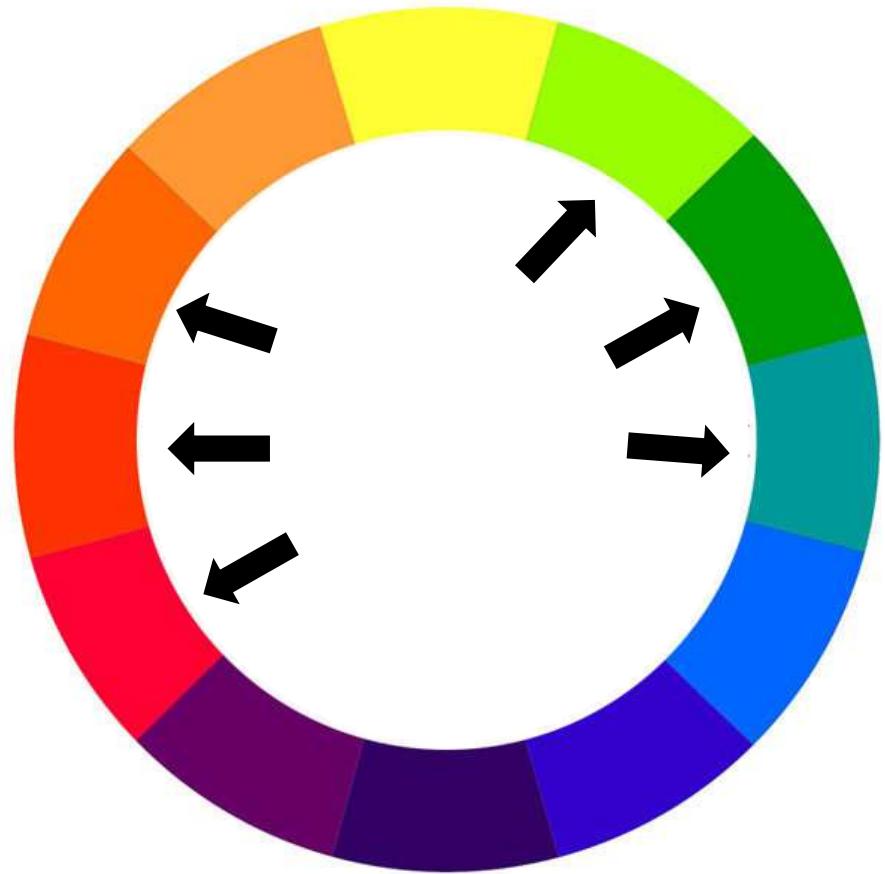
Terciary colors



Complementary



**Analogous
combinations**

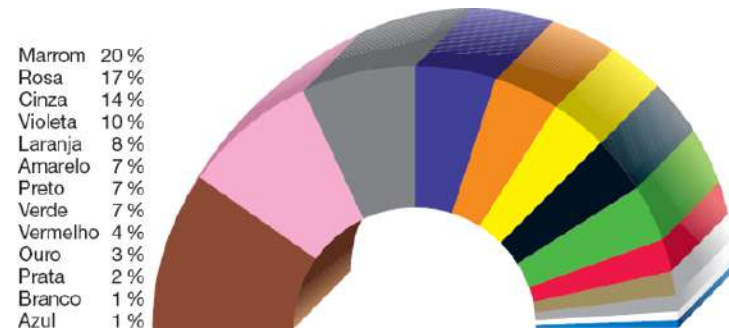


Triad harmonies



Color Psychology

Eva Heller

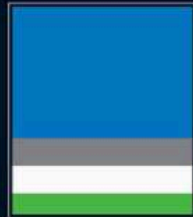


"To prepare this book, 2,000 men and women between the ages of 14 and 97 were consulted in Germany. Everyone managed to relate the colors with feelings and qualities. "

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



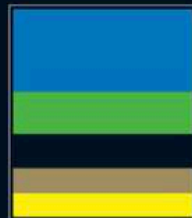
A passividade



A recreação



A confiança



A autonomia



A inteligência



A ciência



O esporte

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



O imoral



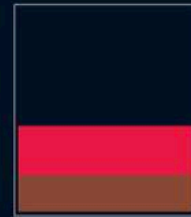
A agressividade



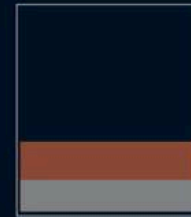
O ódio



O proibido



A brutalidade



O mal

Color Psychology



Passionate, aggressive, important



Playful, energetic, cheap



Happy, friendly, warning



Natural, stable, prosperous



Serene, trustworthy, inviting

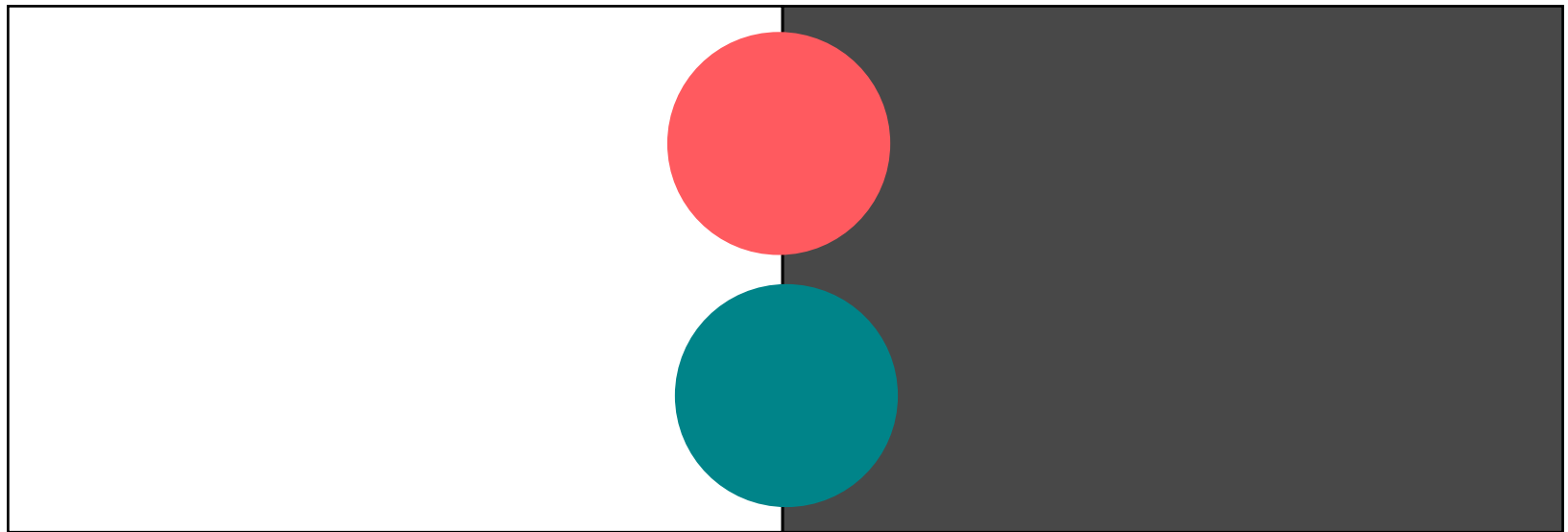


Luxurious, mysterious, romantic

HOW TO START?

PRIMARY COLOR

Usually the brand color



“White”

ACCENT COLOR

“Black”

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

Planeie a sua próxima viagem



DATAS

mm/dd/aaaa

HÓSPEDES

1 hóspede





Obrigado! Está na hora de começar a criar.

- ✓ **Saiba mais sobre as nossas expectativas**
Descubra o que torna uma experiência diferente e o que a Airbnb procura.
- ② **Crie a sua experiência**
Adicione fotos, vídeos, descrições e outros detalhes para ser avaliado pelo Airbnb.
- ③ **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](#)





BÁSICO

Localização

Idioma

Categoria



SOBRE A EXPERIÊNCIA



CONFIGURAÇÕES



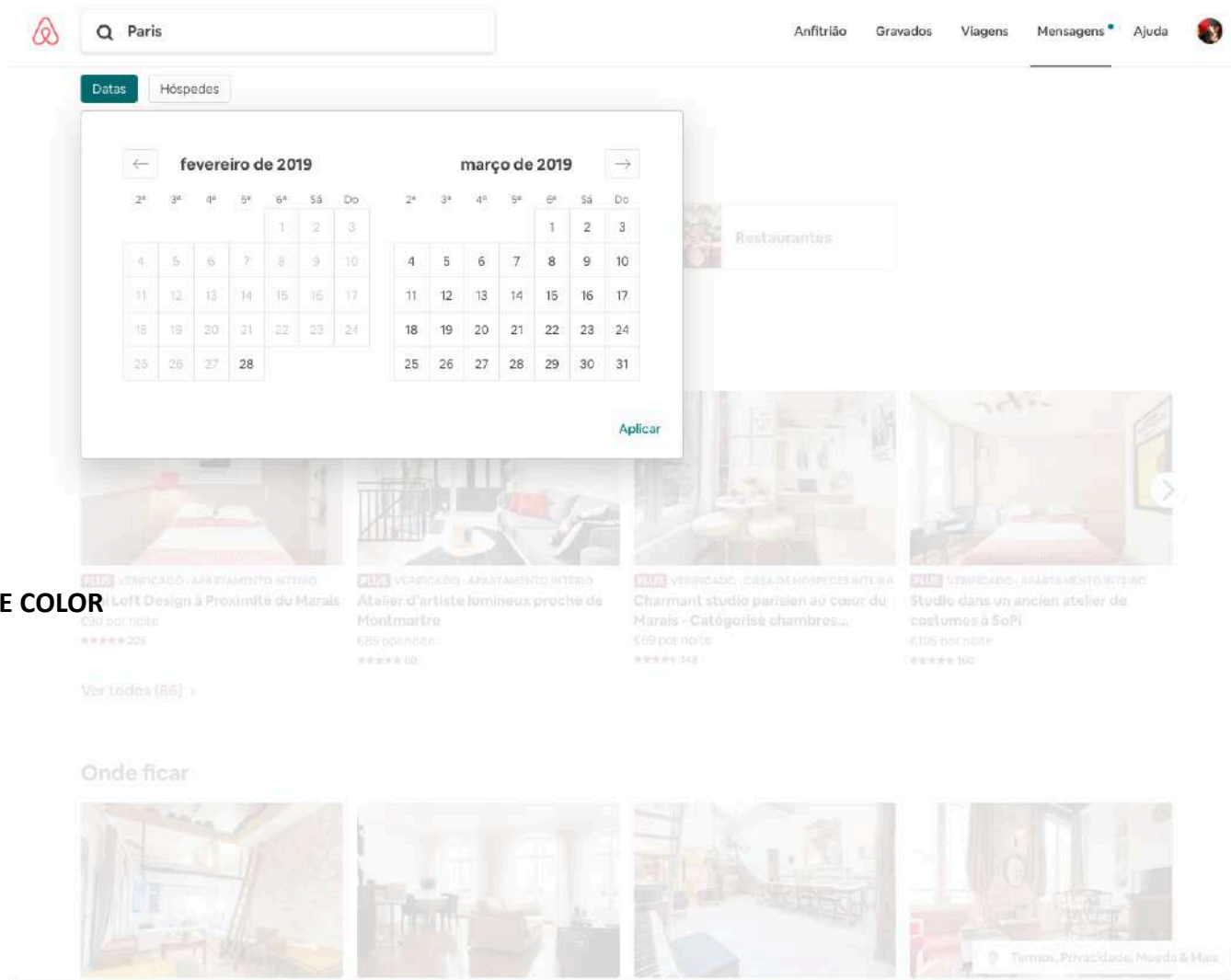
COMENTAR & ENVIAR

Localização

Em que cidade vai hospedar a sua experiência?

Gravar & Continuar

COLORS IN USER INTERFACE



COLORS IN USER INTERFACE

[Visão geral](#) · [Comentários](#) · [O Anfitrião](#) · [Localização](#) · [Políticas](#)


[Partilhar](#) [Gravar](#)

Wifi


Secretária 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

março de 2019 →

2ª	3ª	4ª	5ª	6ª	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			

2ª	3ª	4ª	5ª	6ª	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 ★★★★★

Q

Pesquisar comentários

COLORS IN USER INTERFACE

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



ERROR COLOR

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



SUCCESS COLOR

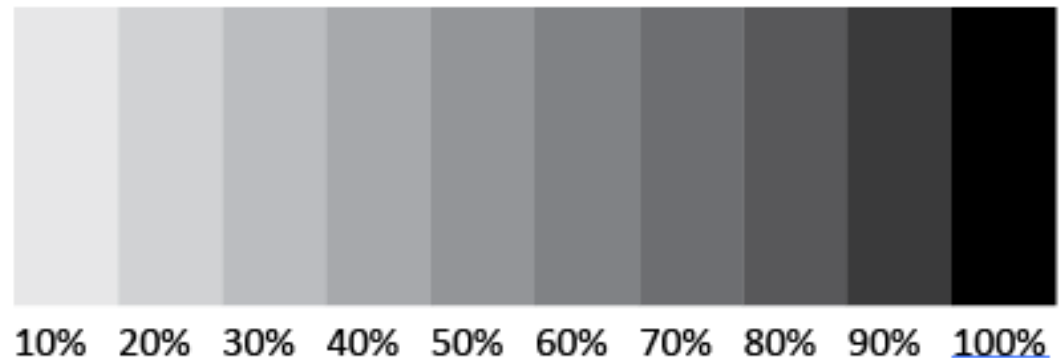
TONE

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



STONE

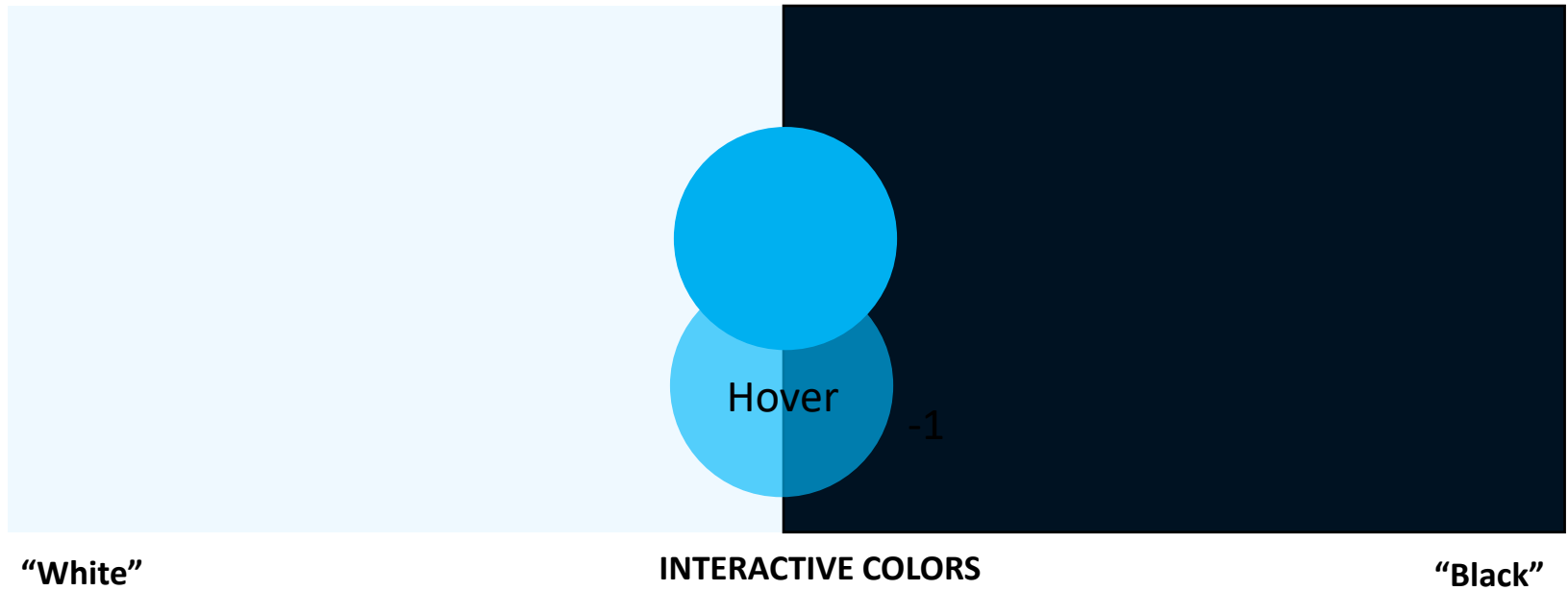


TONE



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

Aa

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.

BASKERVILLE

Aa

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.

BODONI

Aa

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

Aa

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

Aa

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.

HELVETICA

Aa

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."

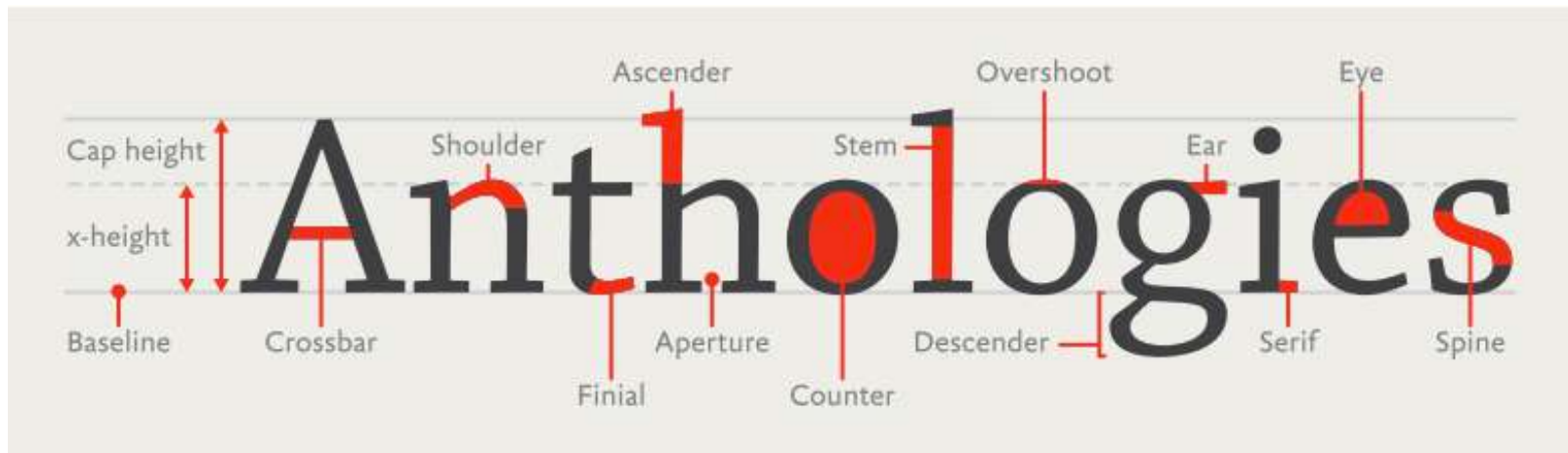
FUTURA

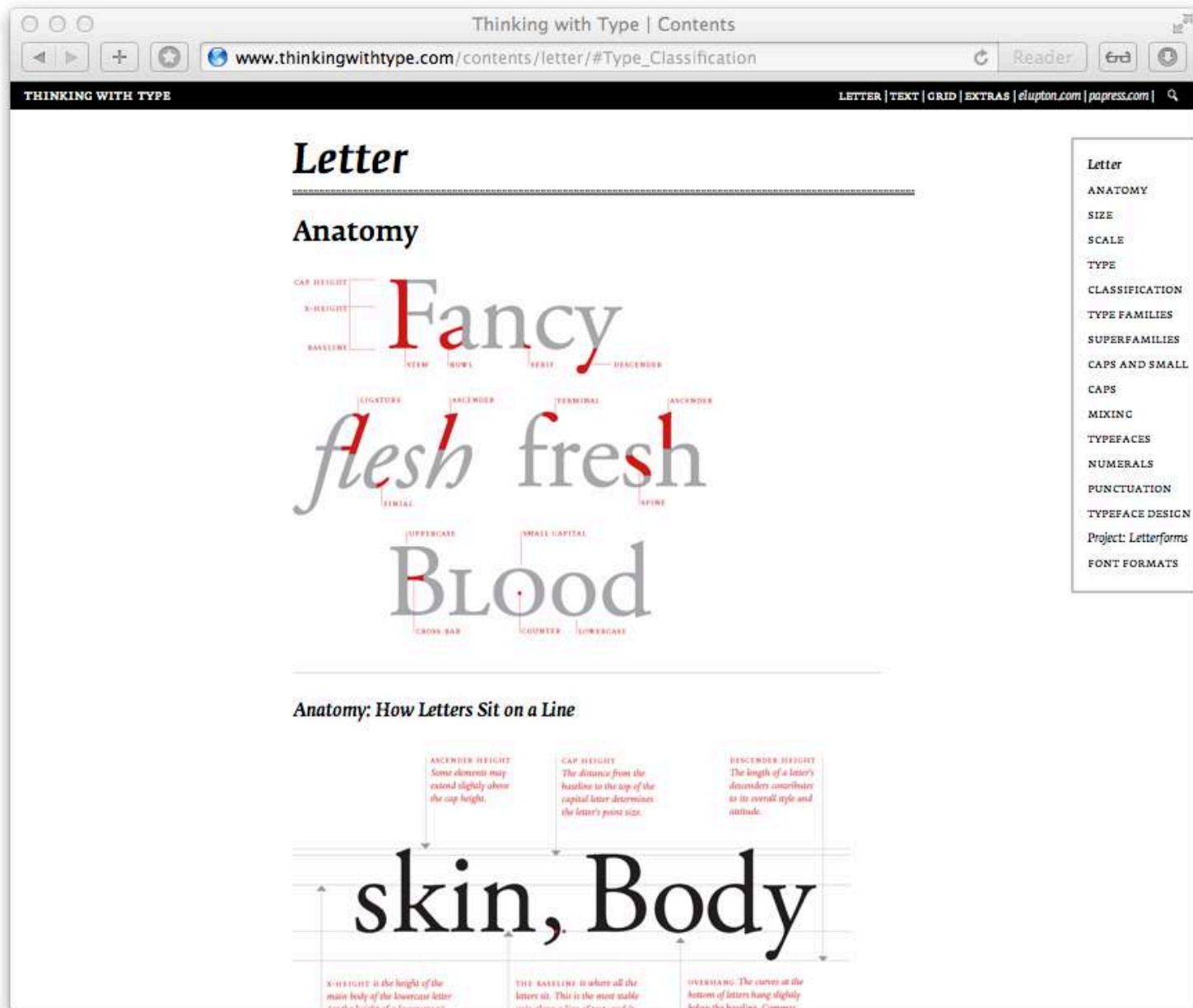
Aa

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





Size

Ra

180 Point
Garamond

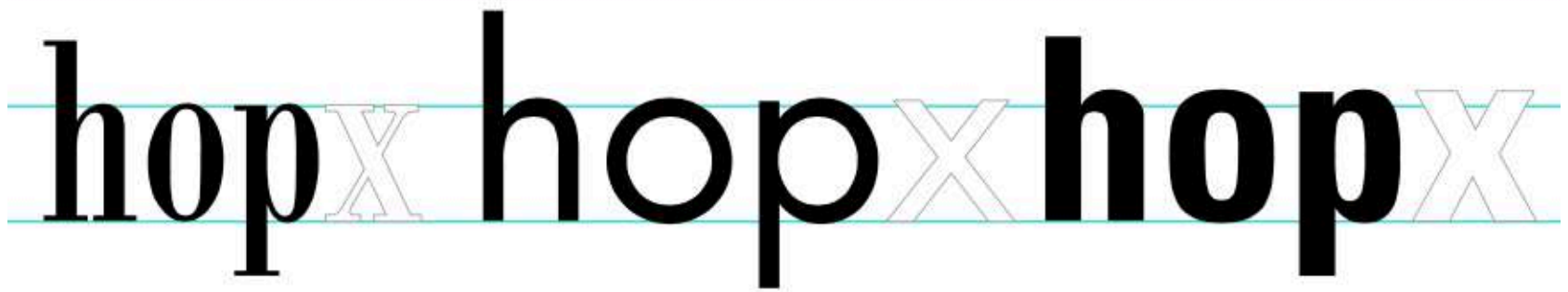
Ra

180 Point
Bodoni

Ra

180 Point
Helvetica

Size



The image displays three typographic examples of the word "hop" in a large, condensed font, each followed by a large "X". The text is set against a background of three horizontal teal lines. The first example is in Bodoni Condensed, the second in Futura Book, and the third in Univers Bold Condensed. Each example is labeled with its font and size (120 pt) below it.

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?

32-PT HELVETICA 32-PT MRS EAVES 32-PT MR EAVES
Mr. Big versus *Mrs.* & Mr. Little

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.

”

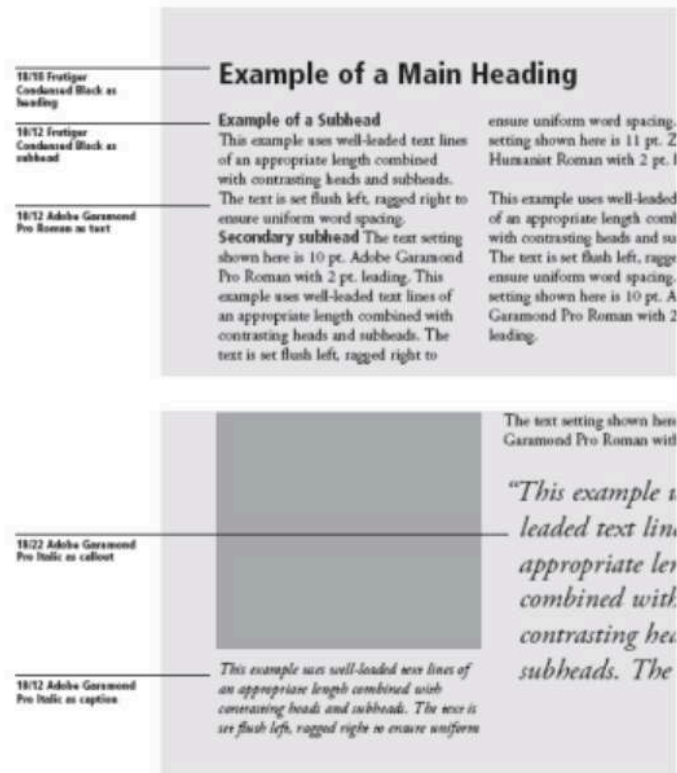
Legibility is based on the ease with which one letter can be told from the other.

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

Excerpt from: 15 type rules & tips. (n.d.).



White space – Legibility



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



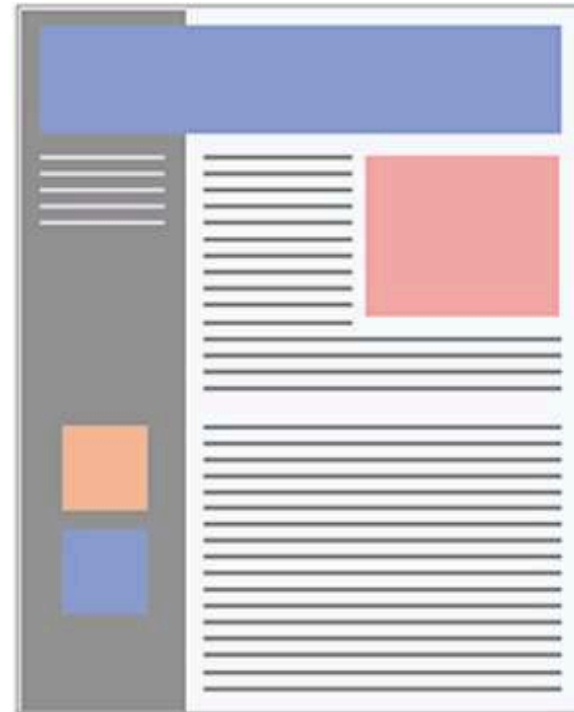
ANTHOLOGIES Anthologies

The image shows two typographic styles of the word 'Anthologies' on a light beige background. The word on the left, 'ANTHOLOGIES', is in a bold, all-caps, serif font. It is enclosed in a red rectangular outline that has a slight 3D effect, with the top and bottom lines being slightly offset from the left and right lines. The word on the right, 'Anthologies', is in a mixed-case serif font. It is also enclosed in a red outline that follows the contours of the letters, creating a more complex, stepped shape. This visual comparison highlights how different typographic choices can affect the legibility and visual weight of text.

Logic structure — Readability



Too patchy, inconsistent



Better layout of type blocks

Text alignment and justification — Readability

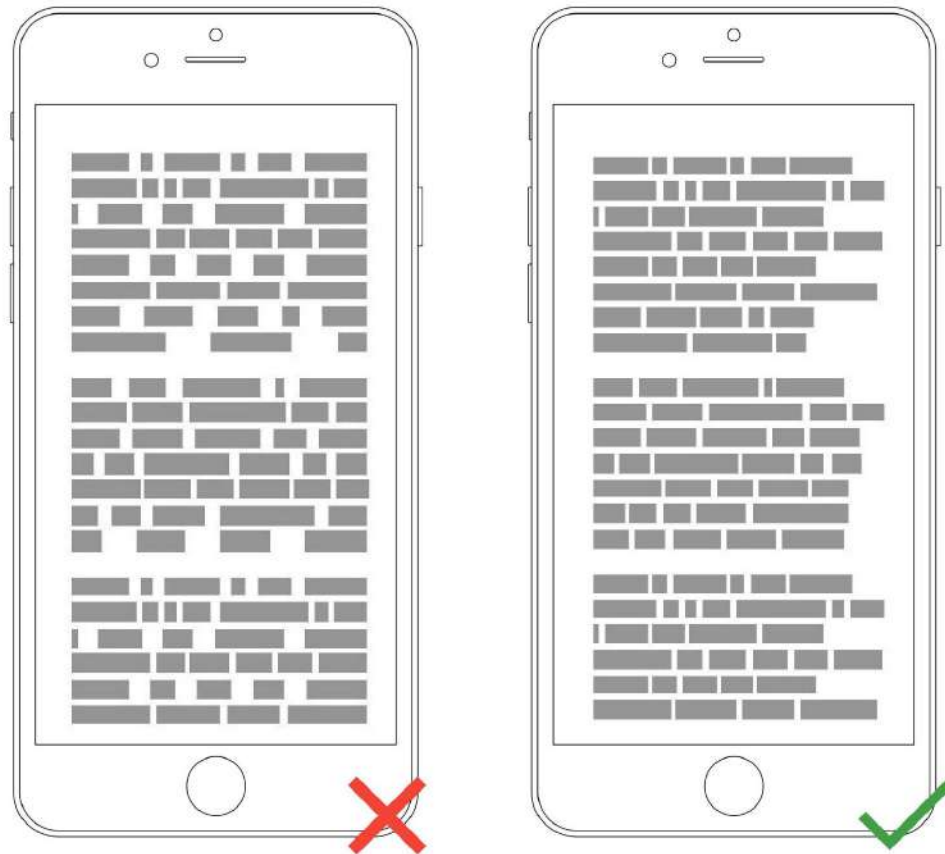
Left-justified, ragged right

Centered, ragged left and right

Right-justified, ragged left

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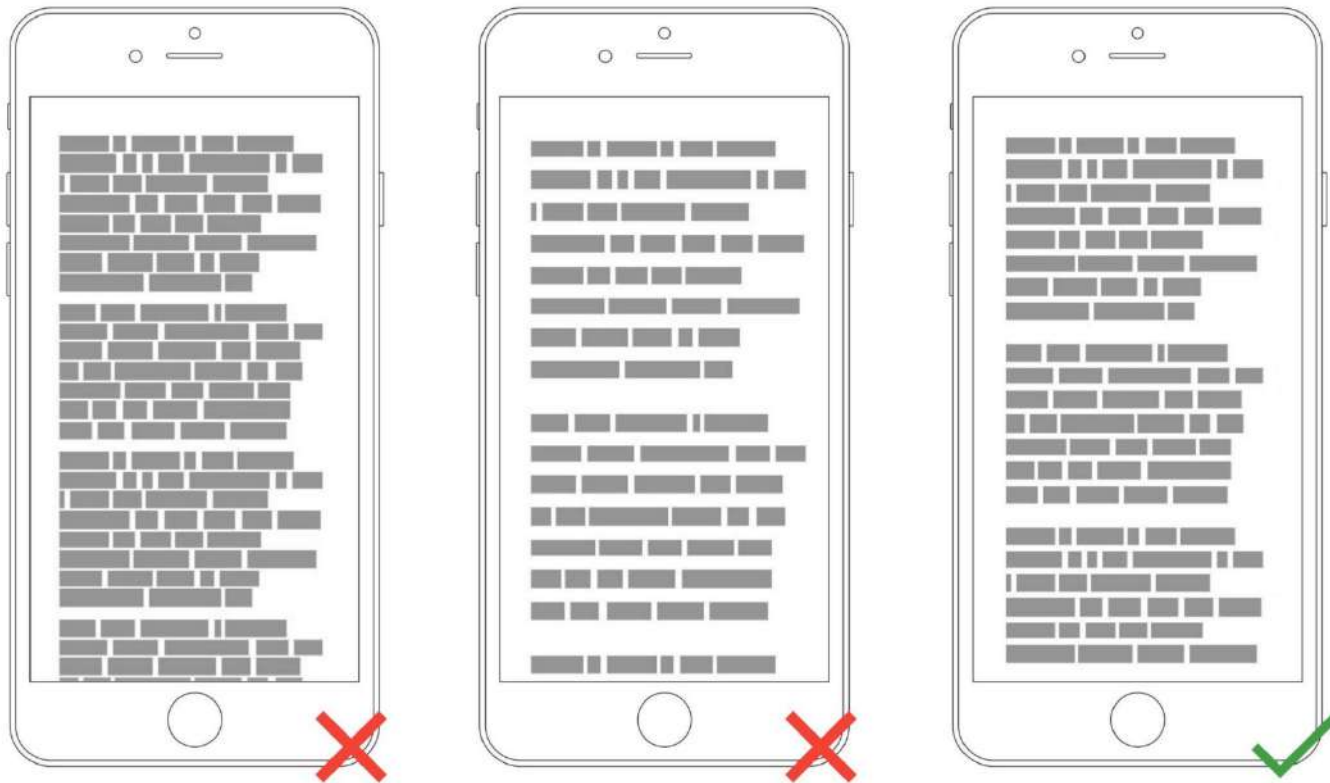
6/6 SCALA PRO
(6 pt type with 6 pts line
spacing, or “set solid”)

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

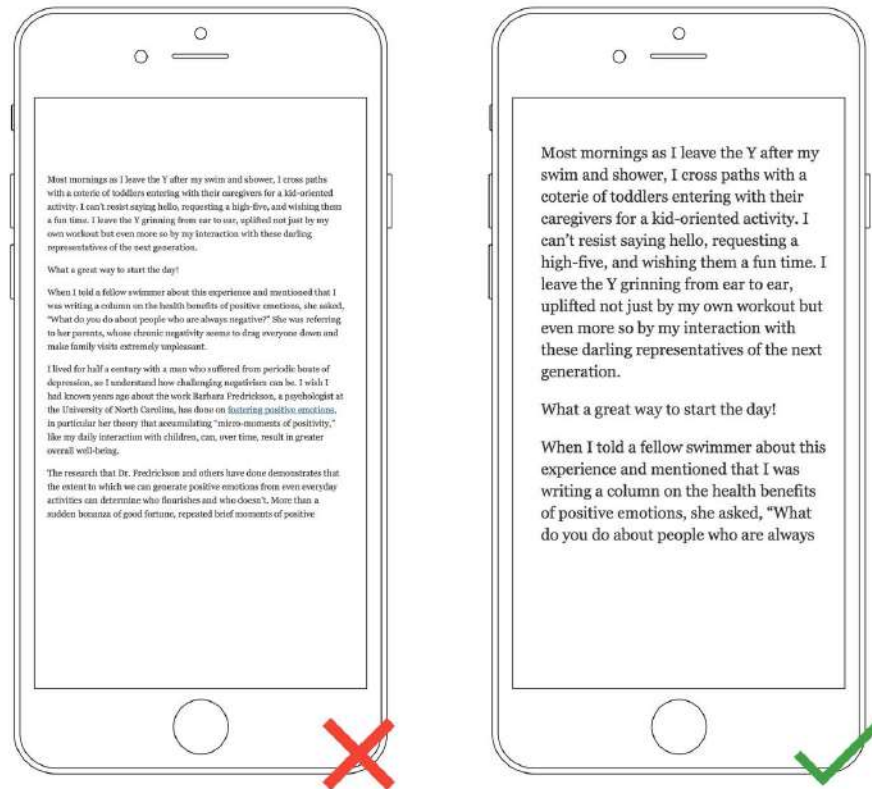
JUST RIGHT

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.

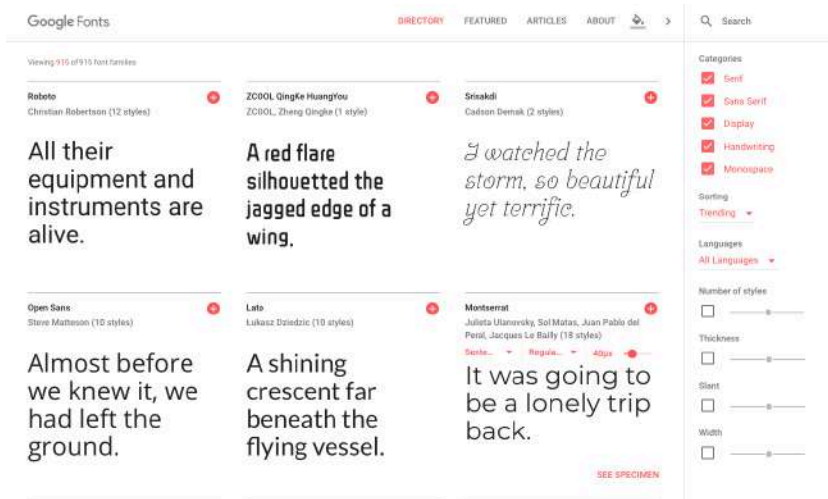
TOO WIDE

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."

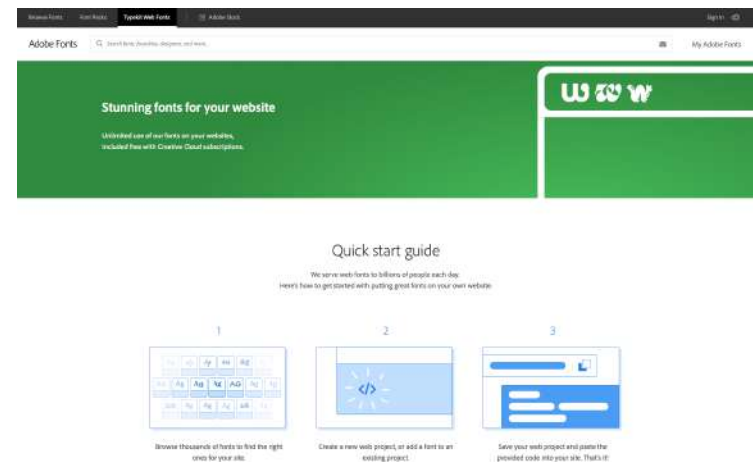
Line length — Readability



HOW TO START?



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



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

HOW TO START?

HTML

CSS

JAVASCRIPT

SQL

PHP

BOOTSTRAP

HOW TO

PYTHON

W3.CSS

JQUERY

XML

MORE

REFERENCES

CSS Reference

CSS Reference

CSS Browser Support

CSS Selections

CSS Functions

CSS Reference Aural

CSS Web Safe Fonts

CSS Animatable

CSS Units

CSS PX-EM Converter

CSS Colors

CSS Color Values

CSS Default Values

CSS Entities

CSS Properties

align-content

align-items

align-self

all

animation

animation-delay

animation-direction

animation-duration

animation-fill-mode

animation-iteration-count

animation-name

animation-play-state

animation-timing-function

backface-visibility

background

background-attachment

background-blend-mode

background-clip

background-color

background-image

background-origin

background-position

background-repeat

background-size

CSS Web Safe Font Combinations

Previous

Next

Commonly Used Font Combinations

The font-family property should hold several font names as a "fallback" system, to ensure maximum compatibility between browsers/operating systems. If the browser does not support the first font, it tries the next font.

Start with the font you want, and end with a generic family, to let the browser pick a similar font in the generic family, if no other fonts are available:

Example

```

p {
  font-family: "Dinex New Roman", Times, serif;
}

```

Try It Yourself

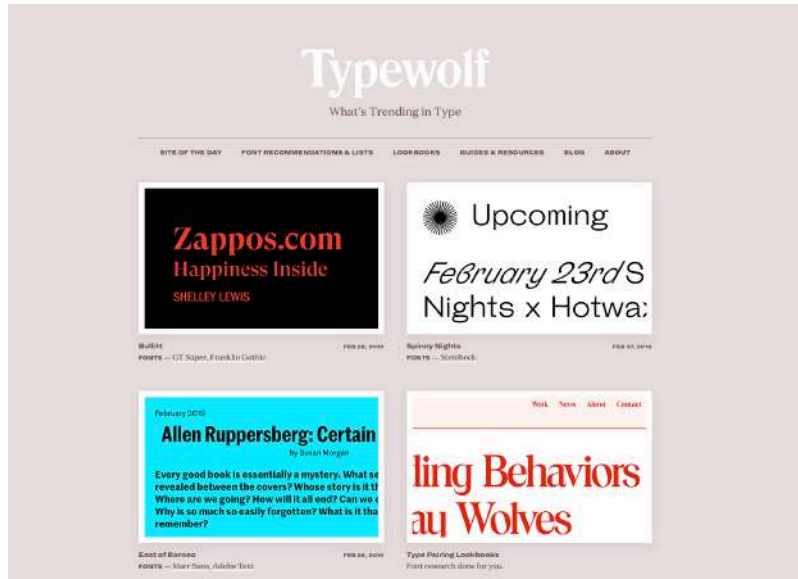
Below are some commonly used font combinations, organized by generic family.

Serif Fonts

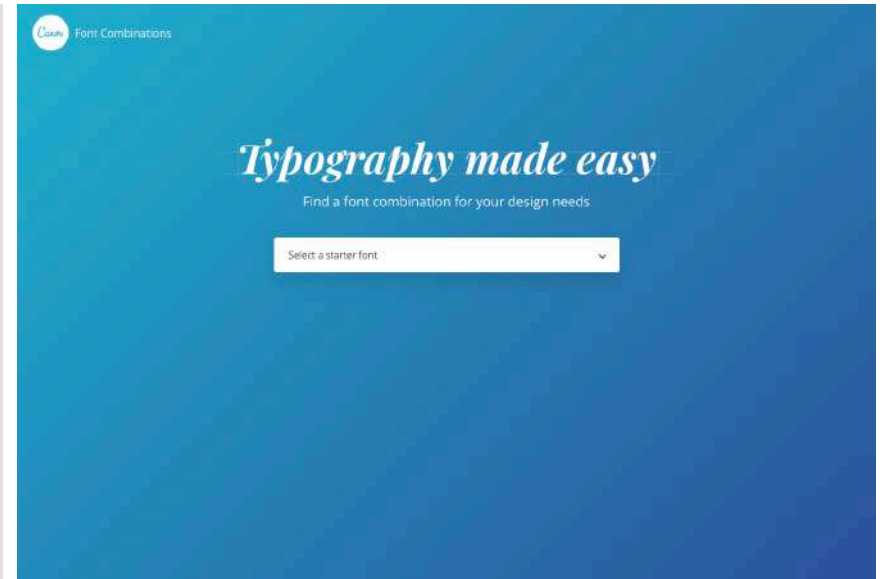
font-family	Example text
Georgia, serif	This is a heading This is a paragraph
"Palatino Linotype", "Book Antiqua", Palatino, serif	This is a heading This is a paragraph
"Times New Roman", Times, serif	This is a heading This is a paragraph

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.

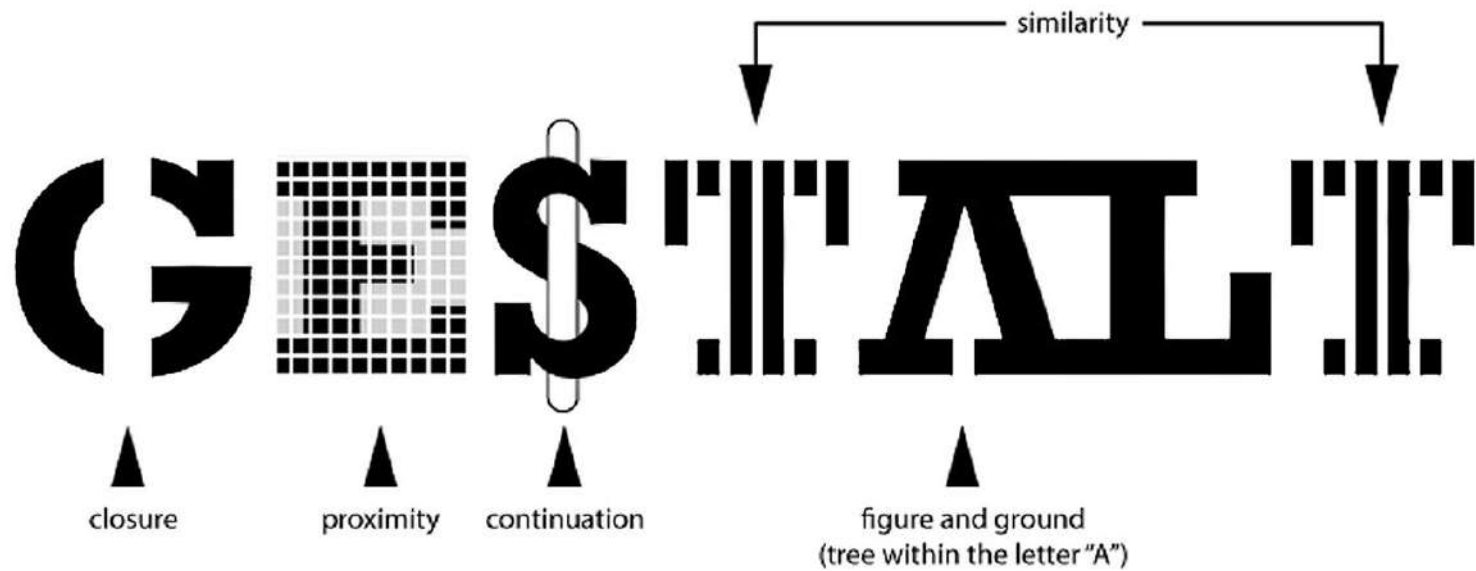
”

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



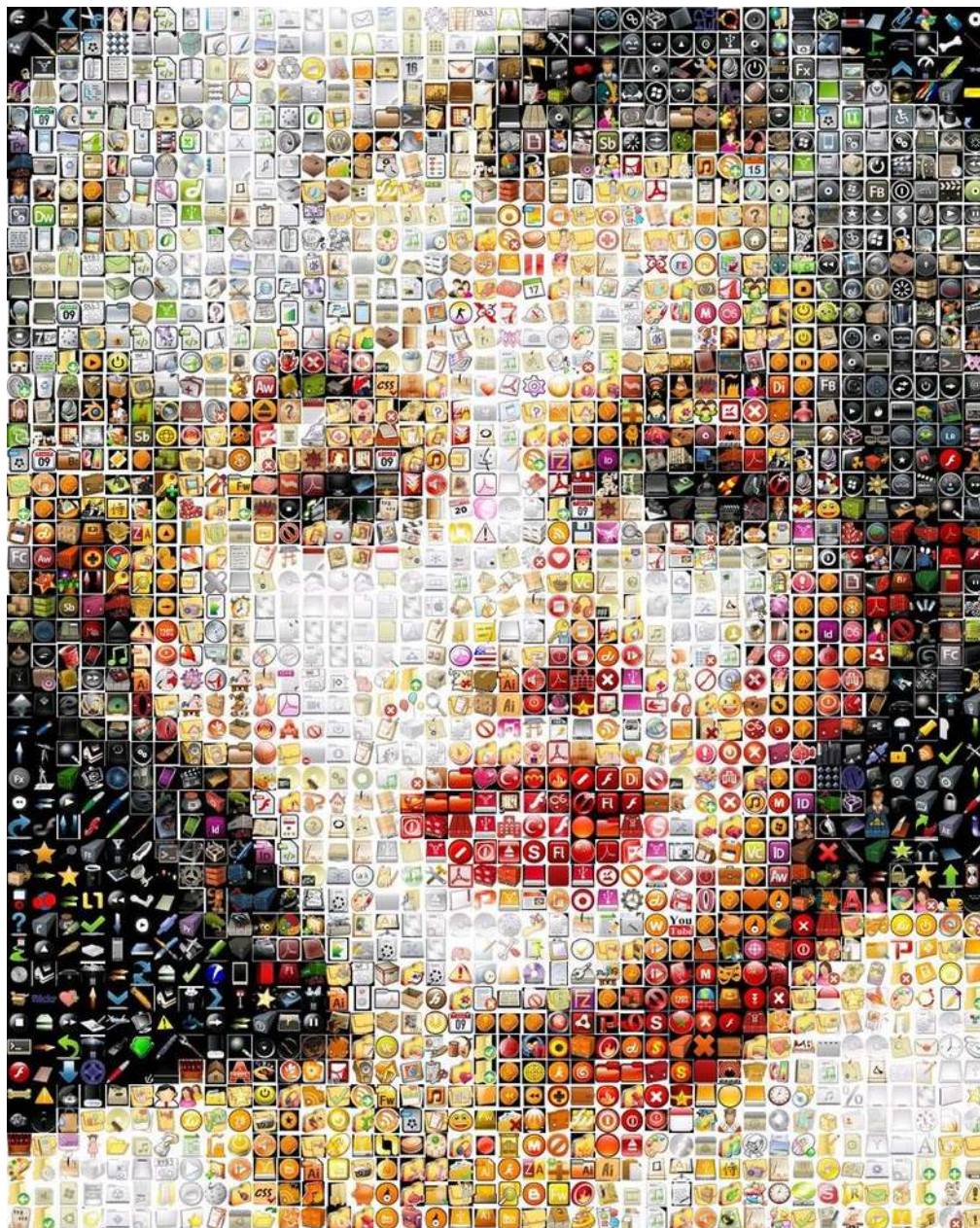


Imagem retirada de: <https://cornejo-sanchez.deviantart.com/art/Marilyn-Monroe-mosaic-208815986>



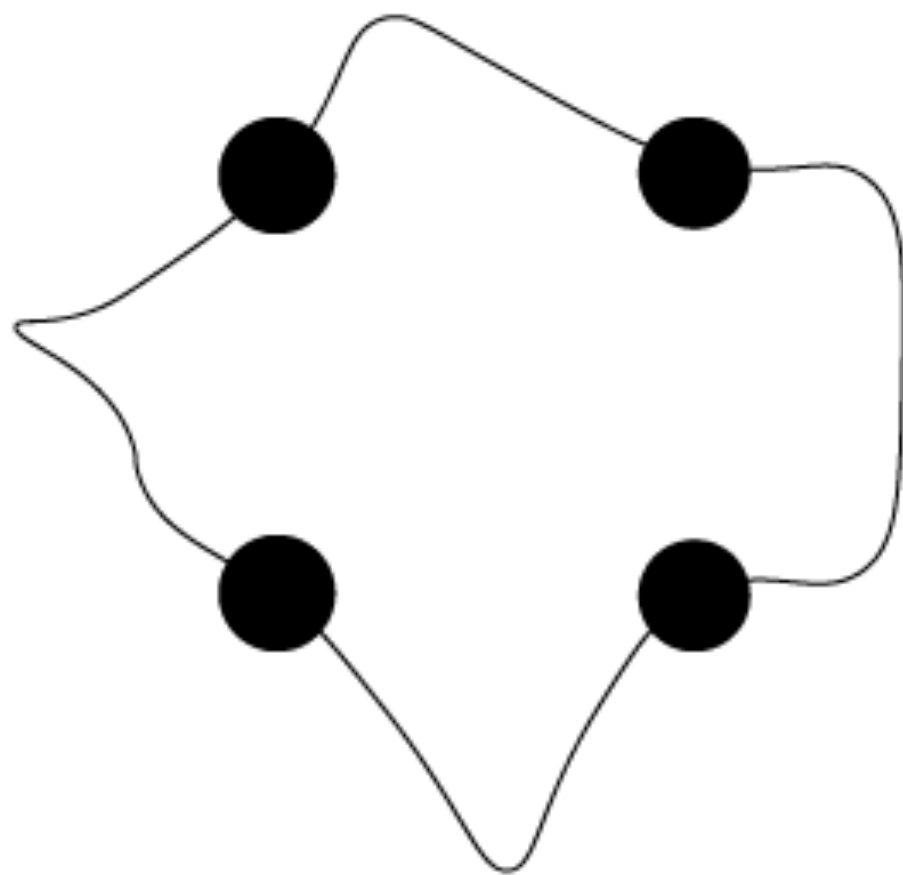
GESTALT THEORY

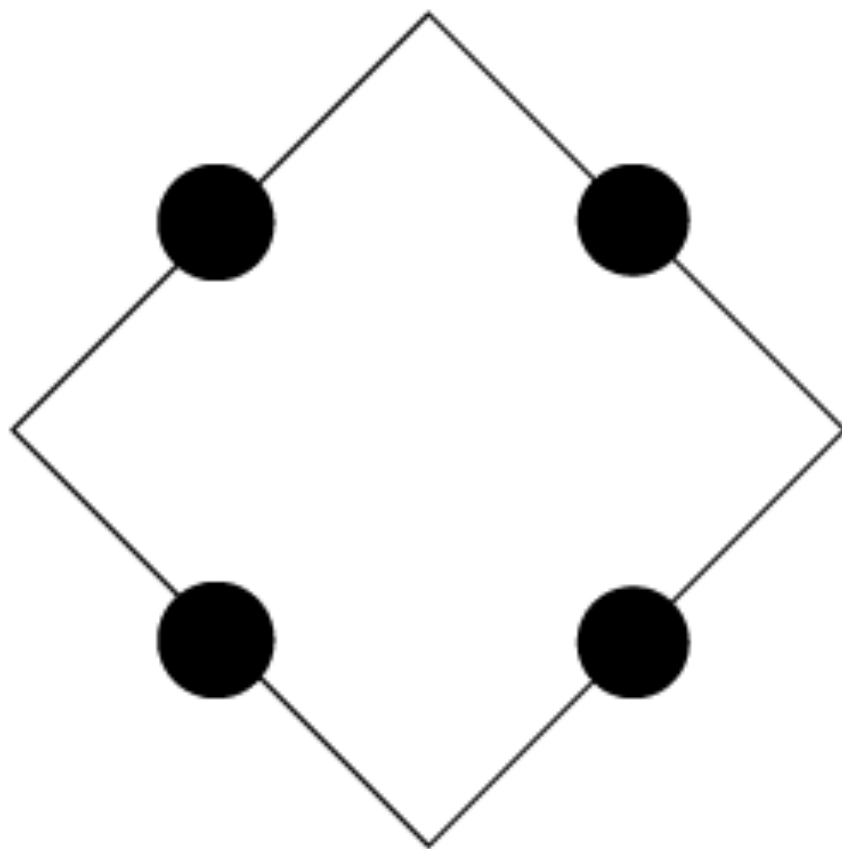
Gestalt theory began around 1910 with Max Wertheimer, Kurt Koffka and Wolfgang Kohler.

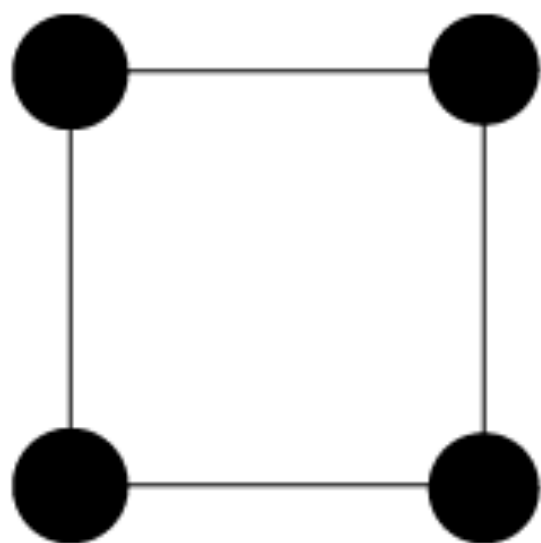
Artists such as Paul Klee, Wassily Kandinsky and Josef Albers were influenced by Gestalt theory as well as others from the Bauhaus design school.

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.





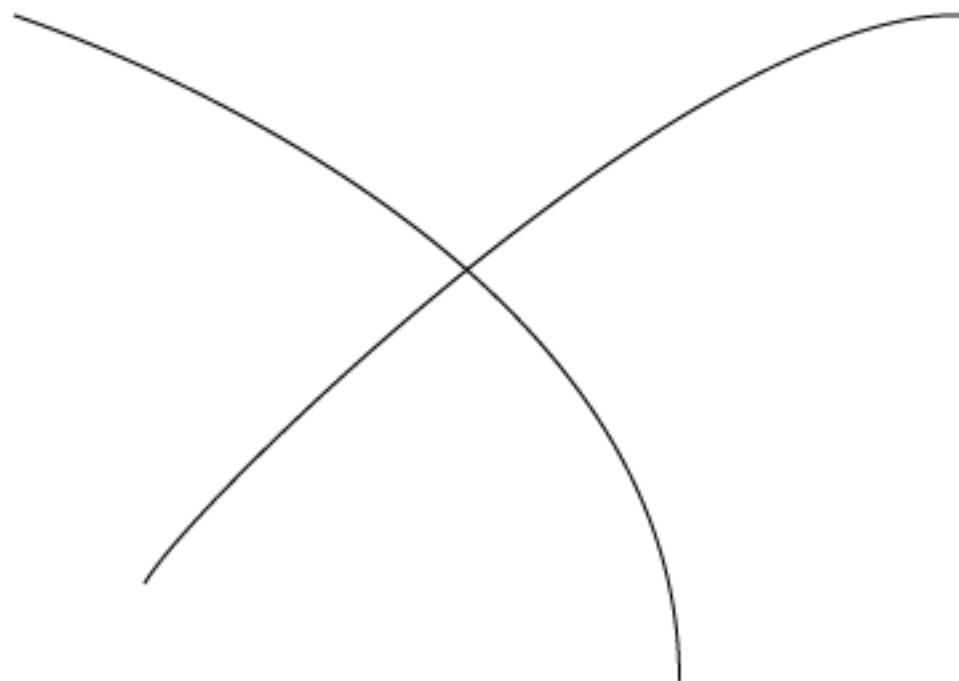


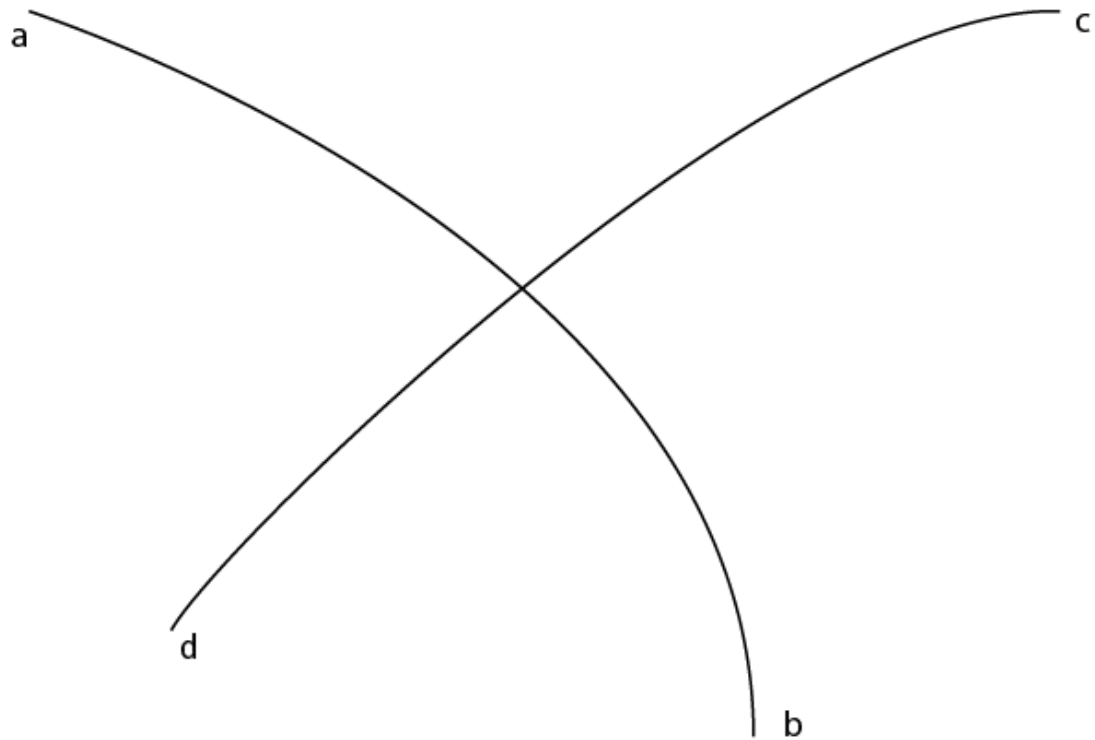


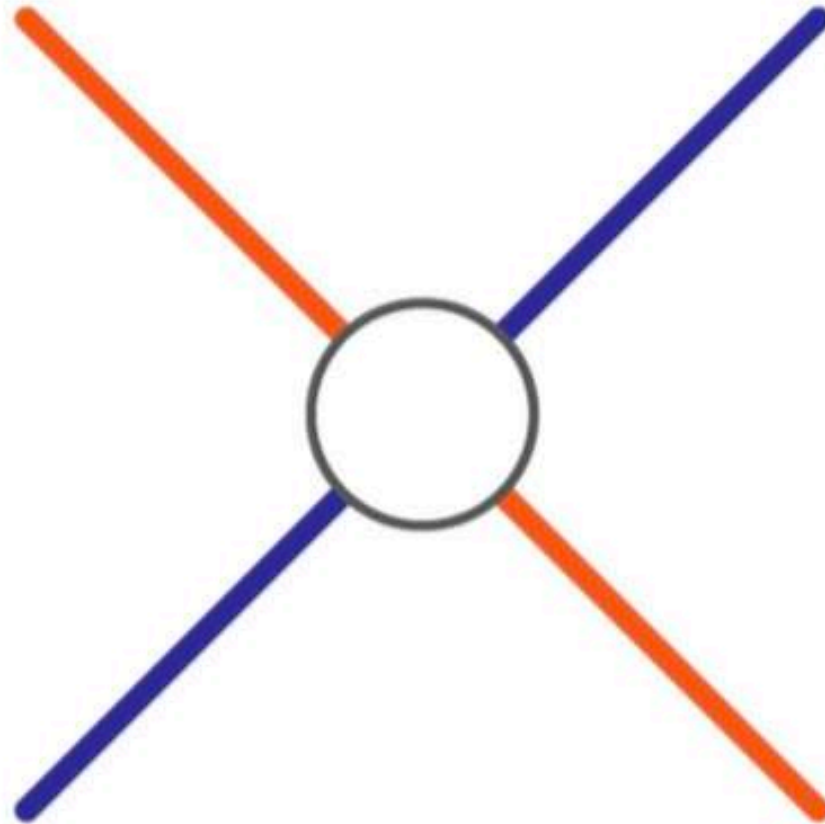
CONTINUITY

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).

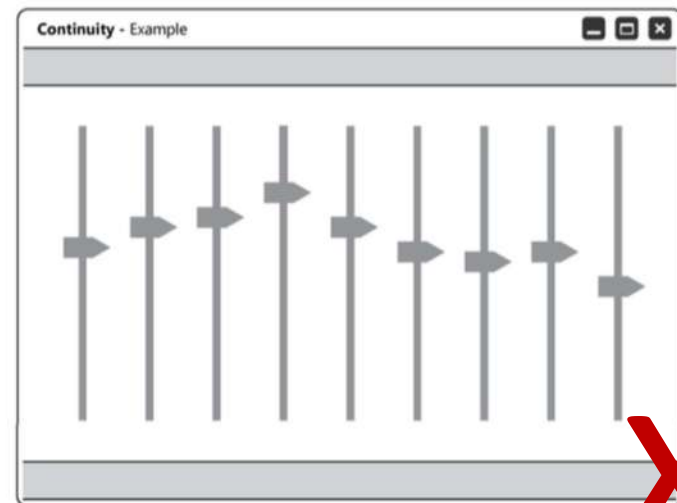
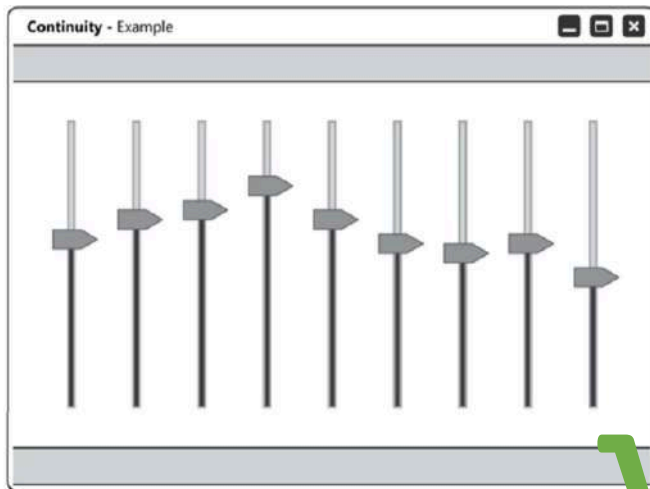
Some visual solutions guide the user and help him move the gaze from one area of composition to another for a more detailed reading (Mullet & Sano, 1995).

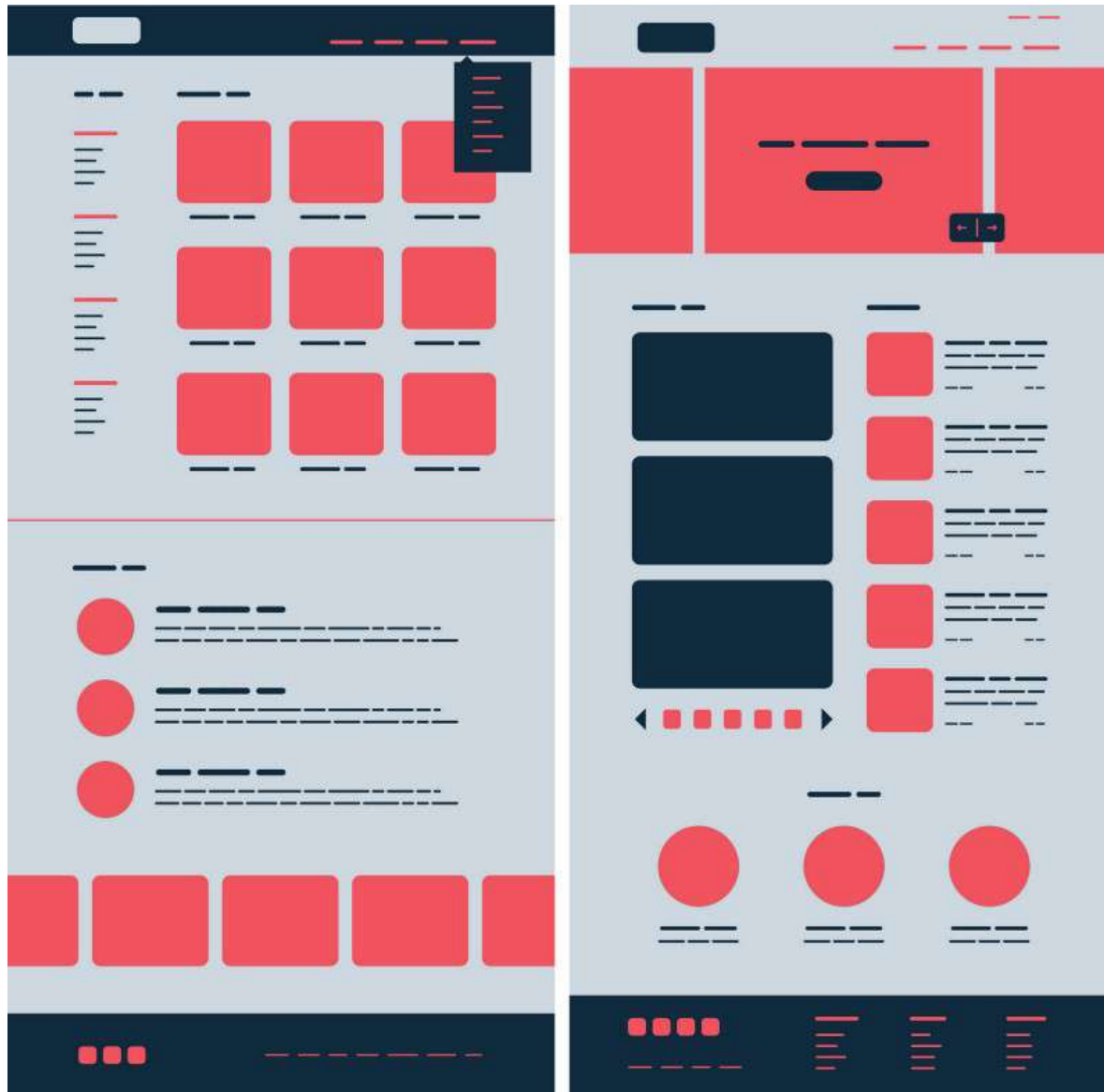










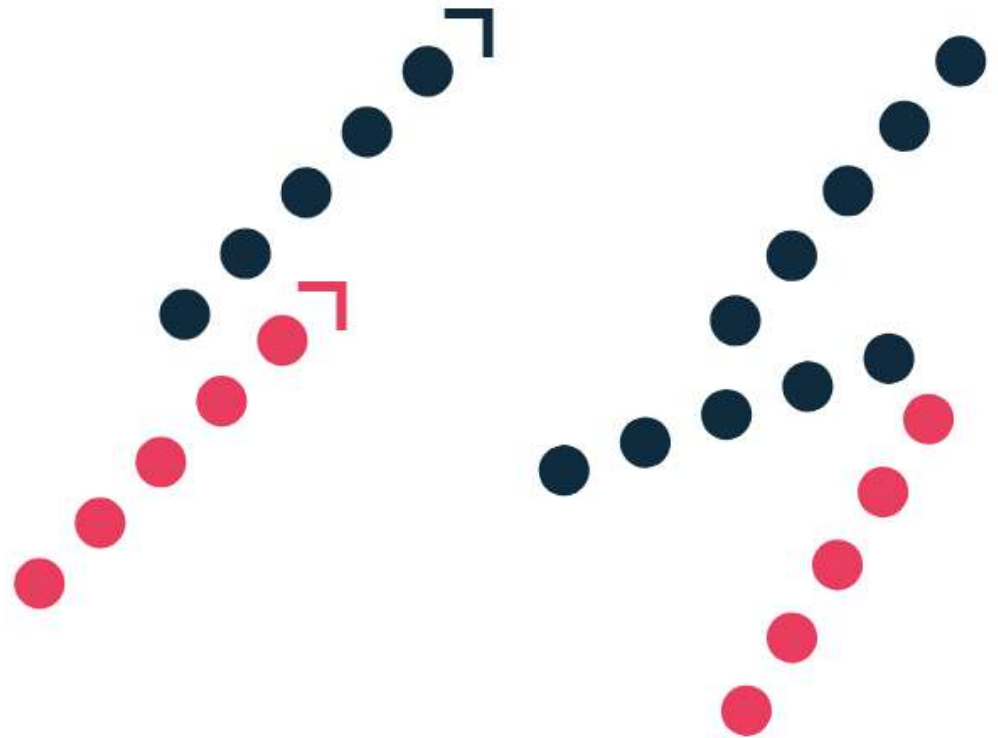


COMMON DESTINATION

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).



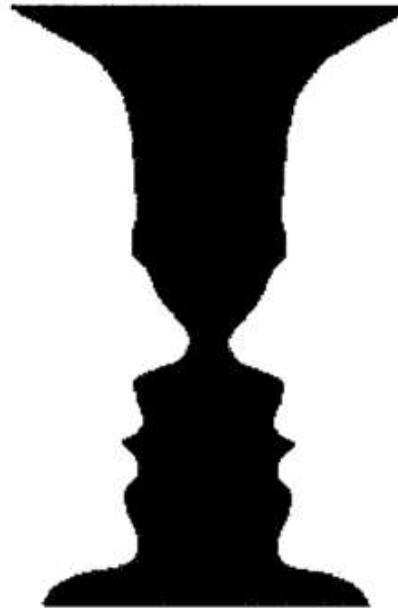


FIGURE/ GROUND

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.



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.

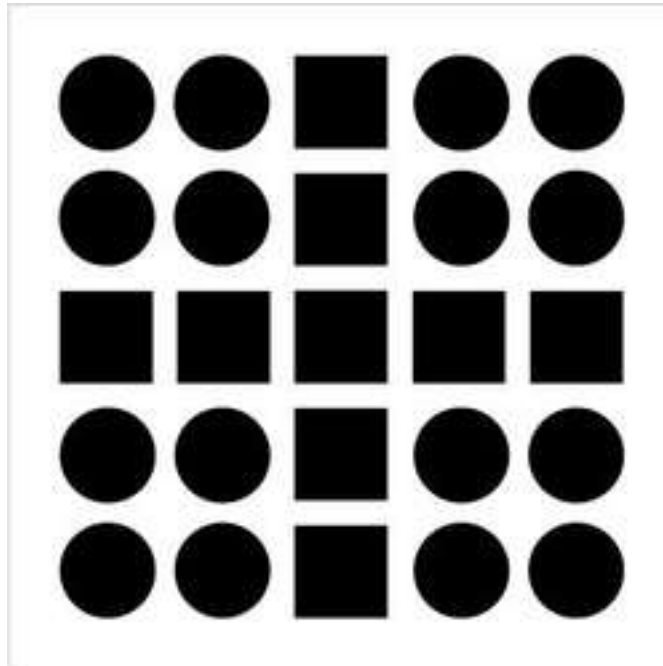


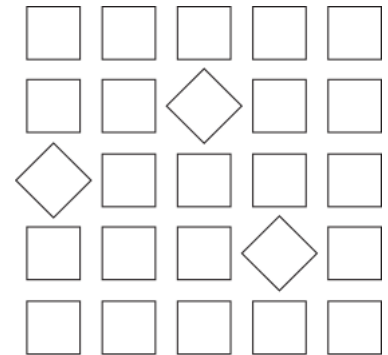
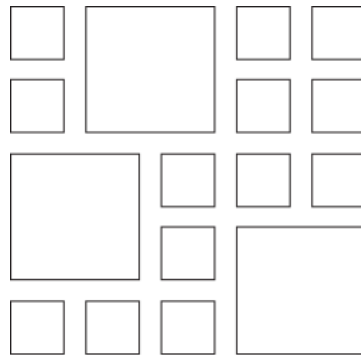
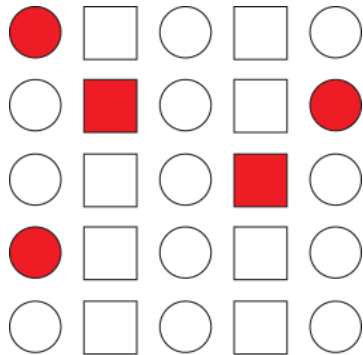
SIMILARITY

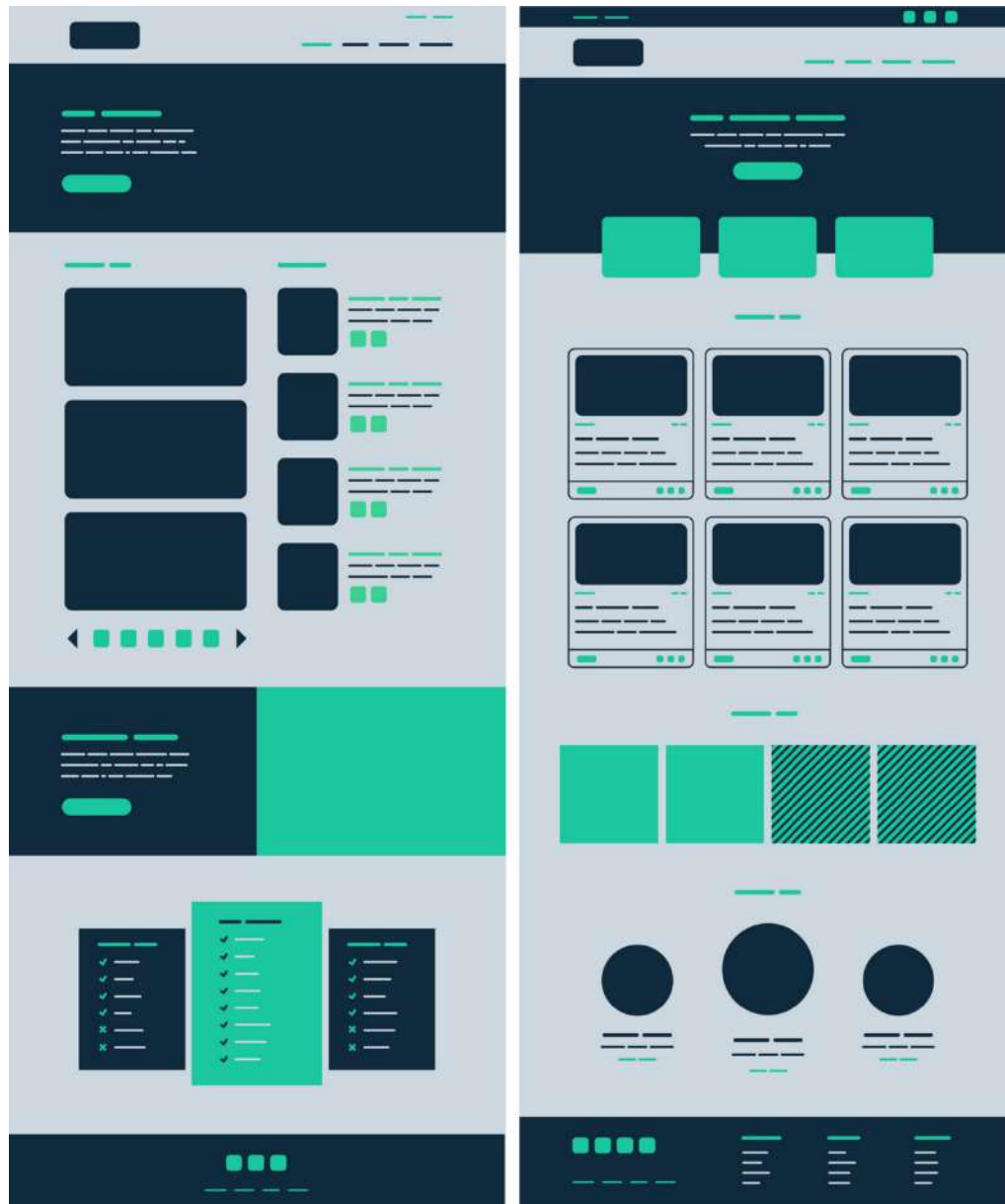
Similar objects or shapes tend to be seen as a whole.

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 hierarchic 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 hierarchic difference in perception due to the difference in brightness and size of the icons.





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
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



40L = 2€
 com combustível BP com cartão Poupie Mais devolvidos na fatura EDP Comercial

ADERIR

EDP COMERCIAL

Ganhe dorsais duplos

17 março - Lisboa
28 abril - Madrid

PARTICIPAR

EDP COMERCIAL

ARNALDO MATOS (1939-2019)

ESCONDER



REACÇÕES À MORTE
Entre o "desassombro" e o carisma
 São José Almeida e Leonete Botelho
 17

OPINIÃO
66 Arnaldo Matos, no teu aniversário lá estarei!
 Vítor Ramalho



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.





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...

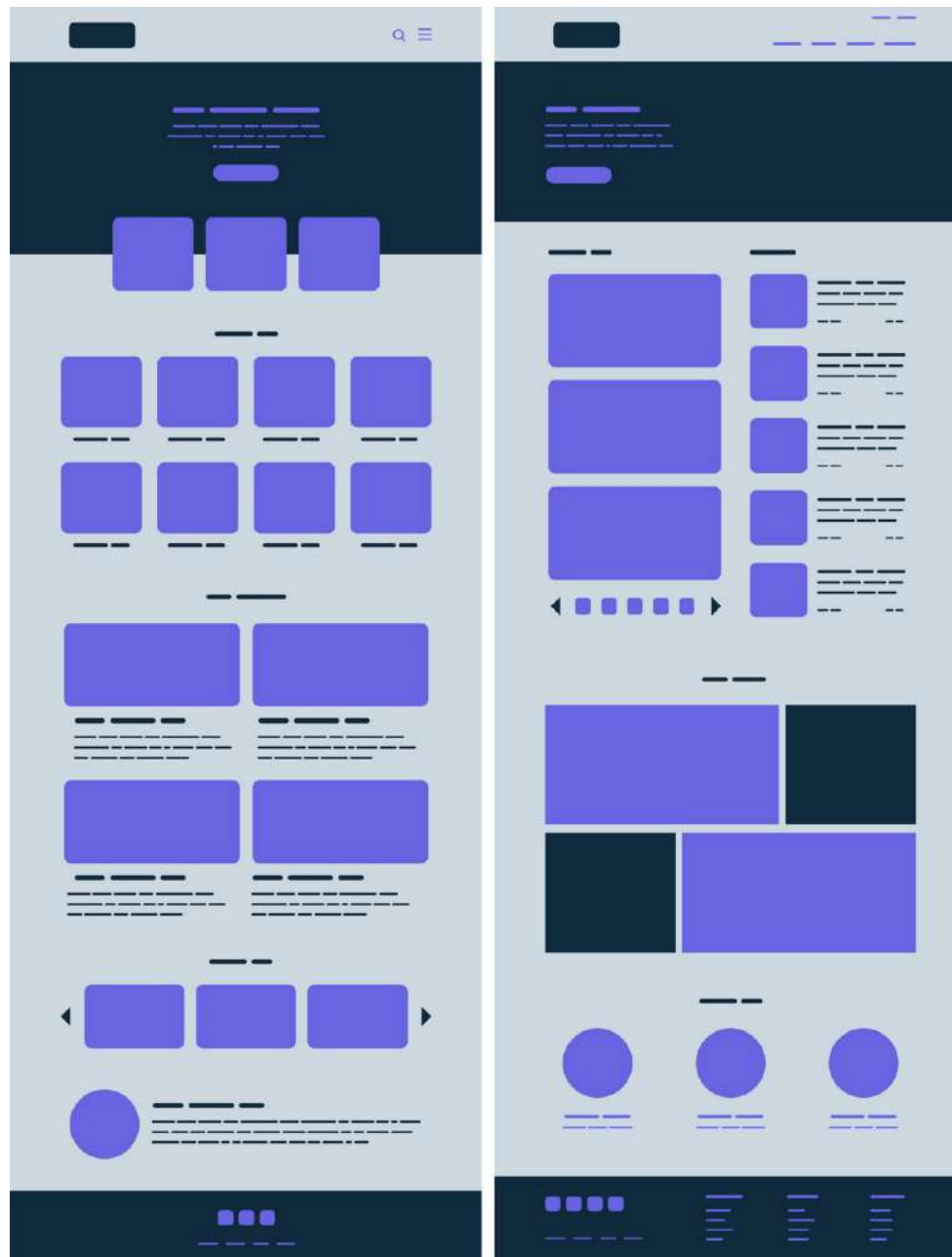
Alternate Email

1.Security Question

Your Answer

2.Security Question

Your Answer



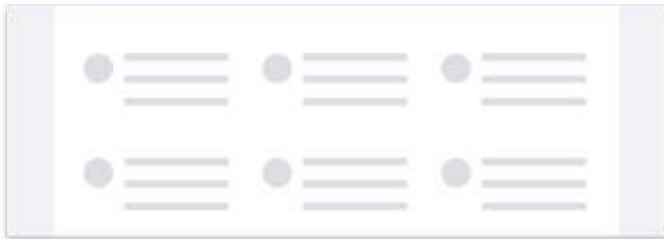
Law of proximity

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

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.







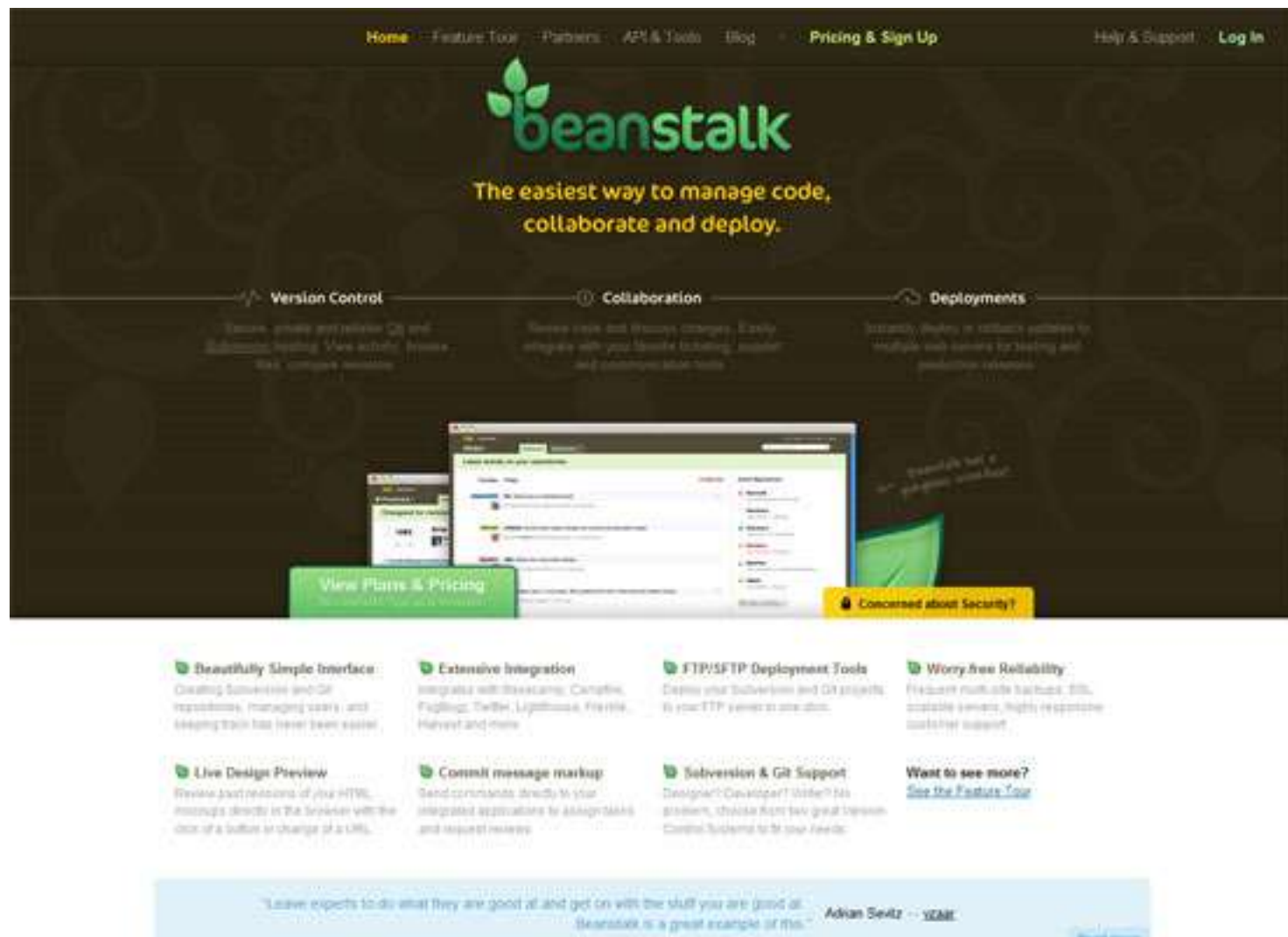
SYMMETRY & ASYMMETRY

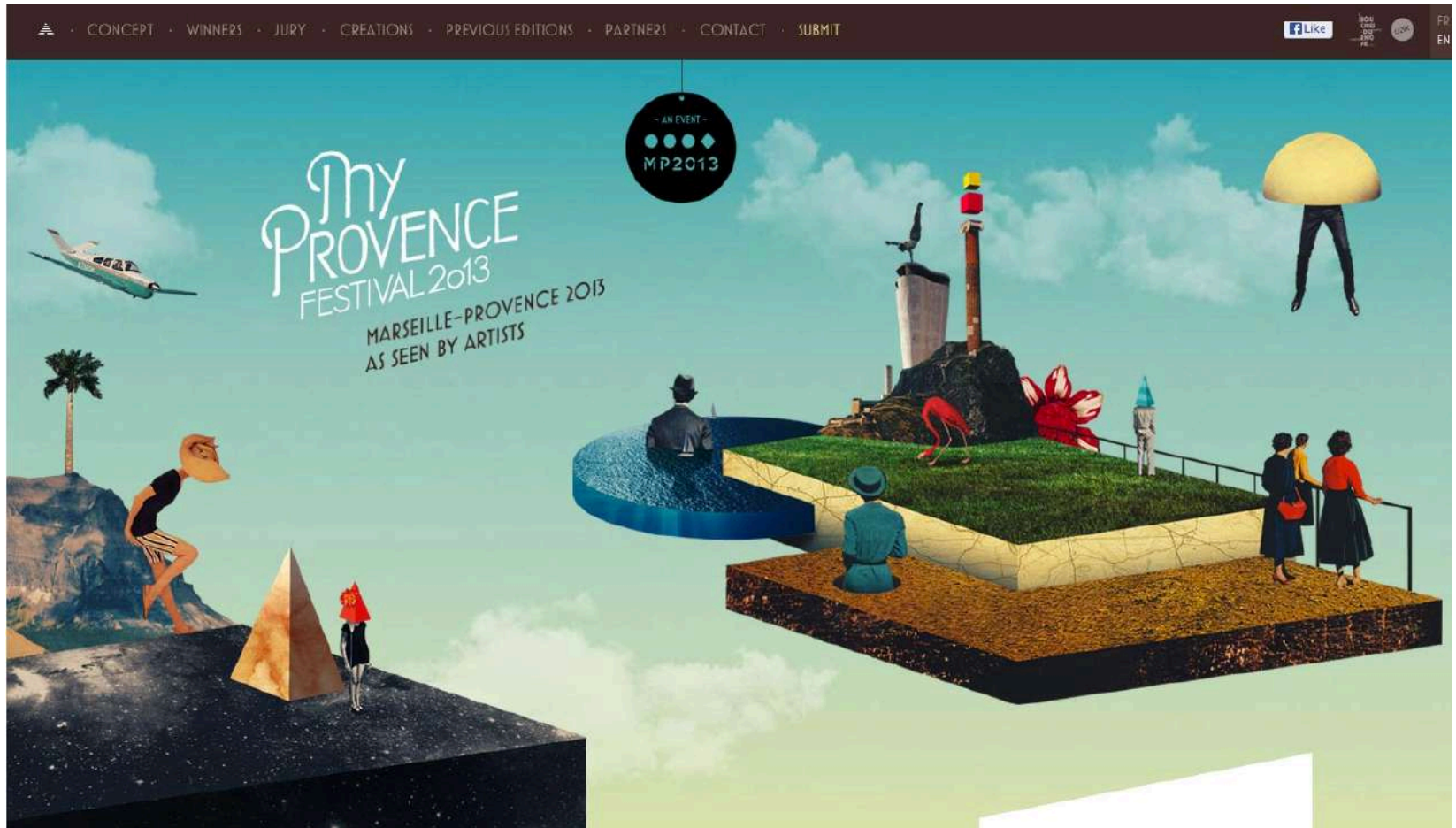
Symmetry implies order and balance which, in turn, suggests tranquility and stability.

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.

[] [] []







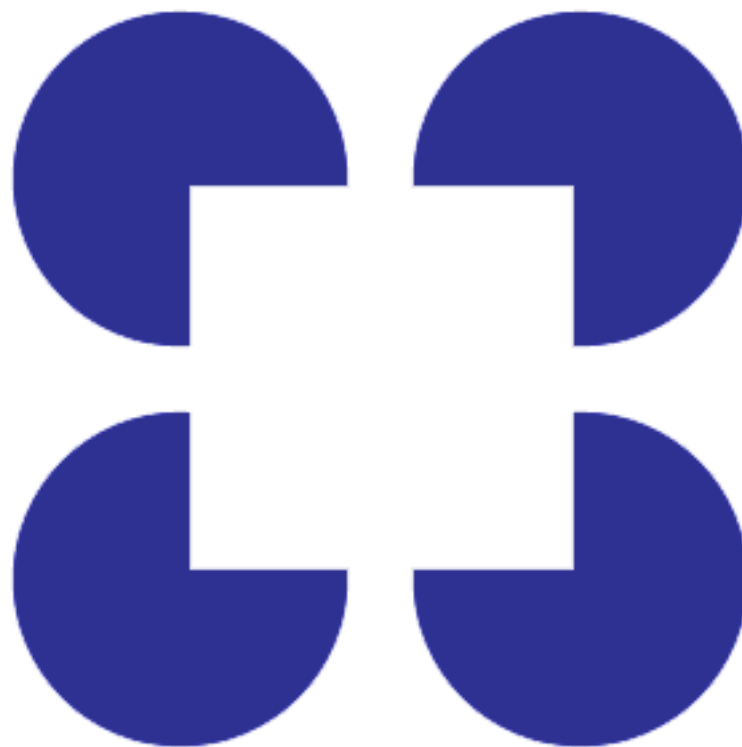
CLOSURE

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.






usa

CONTRAST


BAD CONTRAST

[OVERVIEW](#) [E-COMMERCE](#) [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

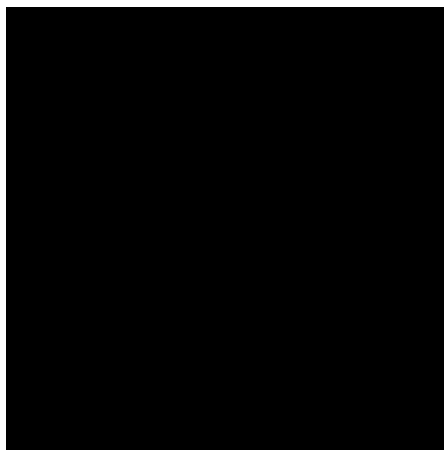
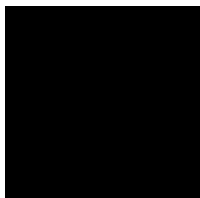
View the traffic and behavior of visitors in real-time. Learn where they're coming from, and what search keywords they're using to find you.

Lorem ipsum 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. Viderer voluptua pri ad. Eu tempor everti mei.

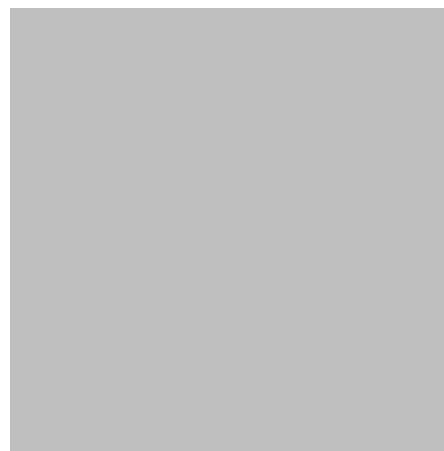
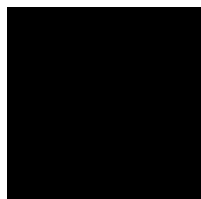
Lorem ipsum dolor sit amet, elitr alienum ex pro, qui eu error clita persequeris. An regione mediocritatem sed. Case mazim scripta quo no, nec ne purto utamur, id usu deterruisset consequuntur. Viderer voluptua pri ad. Eu tempor everti mei.

Lorem ipsum 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. Viderer voluptua pri ad. Eu tempor everti mei.

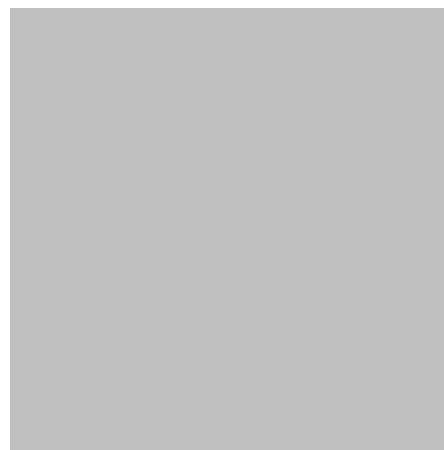
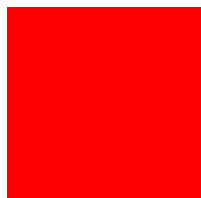
SCALE



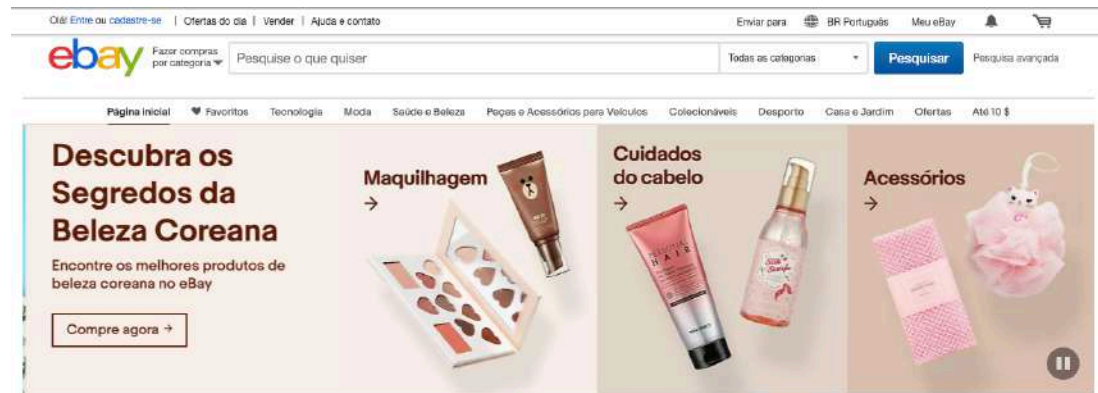
COLOR & SCALE



COLOR & SCALE

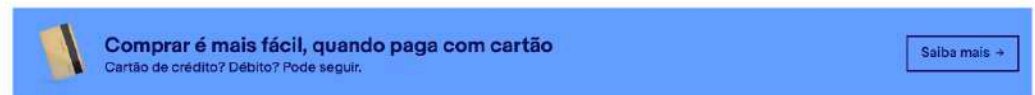


POSITION & SCALE



ABOVE THE FOLD

Ofertas do dia Ver todos →



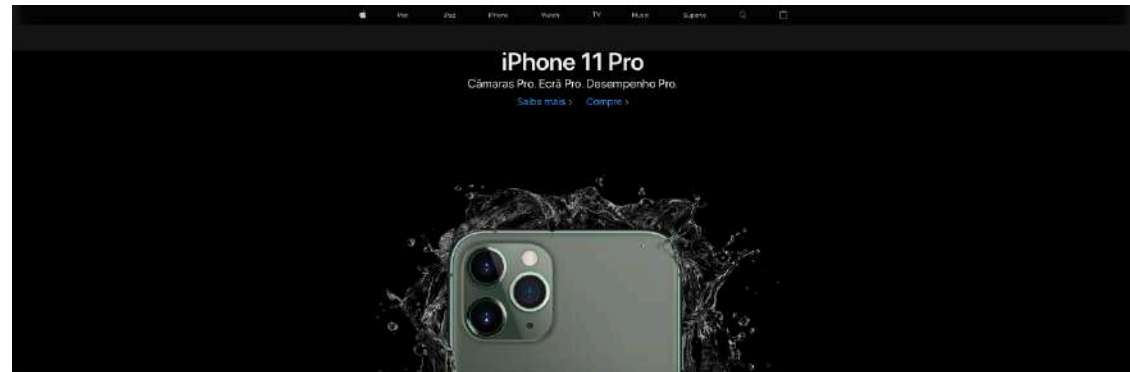
Só precisa do seu cartão

Use cartão de crédito ou débito e pague de forma rápida.

Saiba mais →



POSITION & SCALE



ABOVE THE FOLD



CONTRAST IN TYPOGRAPHY

Size

Weight

FORM
form

Color

Direction

CONTRAST IN TYPOGRAPHY

LOREM IPSUM. Dolor sit amet,
elittr 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.

Dolor sit amet, elittr 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.

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.

TASK TO PRACTICAL CLASS #4

1. Wireflows - final version to discuss;
 2. Select a maximum of two types faces (font) from different categories (i.e. sans serif and serif);
 3. Select colors (primary, accent and interactive, background...)
 4. Define colors logic;
 5. Bring implemented screens with content, typography, colors, and alignment defined;
-

KEEP IT SIMPLE!

SABER MAIS

Bonnici, P. (1999). *Visual language. The hidden medium of communication*. (First). Roto Vision SA.

Samara, T. (2007). *Design Elements: A Graphic Style Manual*. Rockport Publishers, Inc. Obtido de http://www.ebook3000.com/artbooks/Design-Elements--A-Graphic-Style-Manual_42099.html

White, A. (2011). *The Elements of Graphic Design* (Second Edi). New York: Allworth Press.

<https://www.johnlovett.com>

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<https://medium.muz.li/gestalt-principles-in-ui-design-6b75a41e9965>

<https://medium.com/@oymanezzatz/ui-design-famous-principles-41269344dd7b>
